



# ART AND AUSTRALIA

QUARTERLY JOURNAL A\$12.50 US\$10

**Asia in Australia**

**Joan Kerr on Vivienne Binns**

**Surrealism Supplement**

**Peter Cripps and John Young**

**What is a good reputation worth?**



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## Editorial

*ART and Australia will reflect more of Pacific, than of European culture. In every field our neighbours are important to us – in art as much as in commerce and sport. This magazine will present some aspects of art in countries on our doorstep. It is concerned with art and Australia, not only art within Australia.*

No, this is not a response to 1990s political rhetoric. It is a direct quote from the Editorial in Volume 1 Number 2 *ART and Australia*, August 1963.

Thirty years ago, Editor Mervyn Horton outlined editorial policy for *ART and Australia* anticipating a keen interest in the art of our immediate vicinity. Throughout the 1960s and 1970s this policy was consistently observed. Articles appeared regularly on subjects such as sculpture in Thailand, Japanese modern art, Balinese painting and New Zealand art. By the 1980s, with the bicentenary looming, discussion about art of the Asia-Pacific region faded into the background in favour of an obsession with Australian art. Today, however, such discussion is well and truly back on the agenda as Australians recognize that rich cultures, about which they know virtually nothing, flourish on their doorsteps.

This issue of *ART and Australia* is accompanied by the first *ART and AsiaPacific*, a new journal dedicated to art of the region.

As Guest Editor of *ART and AsiaPacific*, Alison Carroll has selected writers from Thailand, the Philippines, Japan and Hong Kong to present contemporary art and art issues of concern in their own countries. She also suggested commissioning a number of complementary articles for *ART and Australia*, and essays on Asian art in the Australian context have been included. Distribution in Asia and New Zealand will allow Australian art to be showcased in these countries. Together these journals provide a stimulating forum for cultural exchange and an opportunity for Australians to learn about art produced by their neighbours.

*Dinah Dysart*

# ART AND AUSTRALIA

QUARTERLY JOURNAL

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New Zealand and USA

**cover:** JOHN YOUNG (assisted by David Thomas),  
**Light and the density of light**, 1990, oil, acrylic and wax  
on canvas, courtesy City Gallery, Melbourne.

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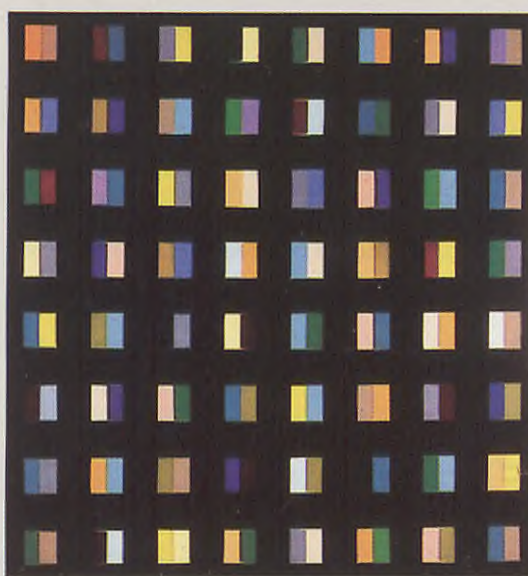
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## KEN SEARLE

*Darwin at Dusk:*  
*Wallerawang, New South*  
*Wales, 19 January 1836*

On 19 January 1836, while staying at Wallerawang station, Charles Darwin observed similarities between the European and Australian species of ant - lion, and between the English water rat and Australian platypus (conveniently shot for him by the station superintendent). Darwin later drew upon this insight into convergent evolution when developing his theory of natural selection. This painting will be part of Ken Searle's exhibition 7 April to 1 May 1993.

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GREEN HILL, 1992 Painted and patinated bronze, brass and copper 70 x 50 x 19 cms

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SPELL oil on canvas 153 x 153 cm

photograph: Andrew Curtis

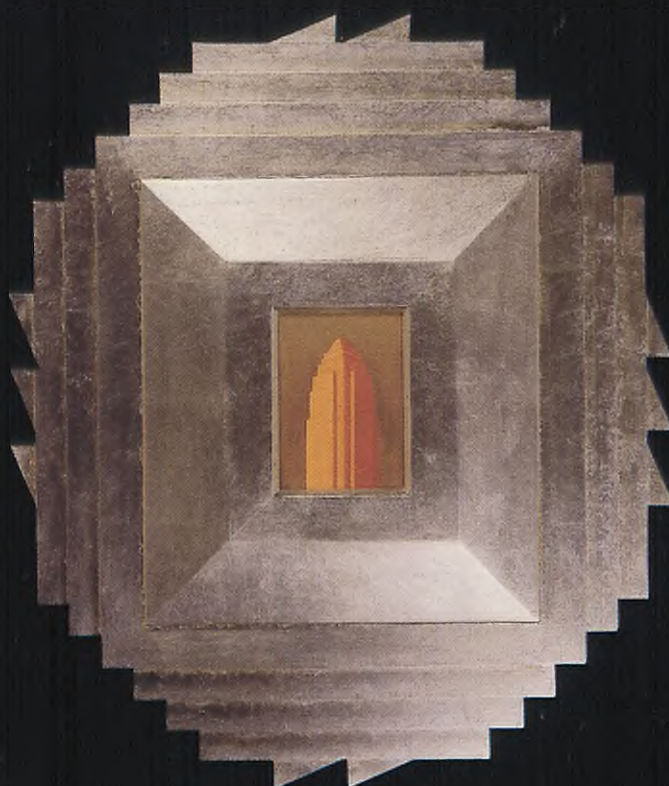
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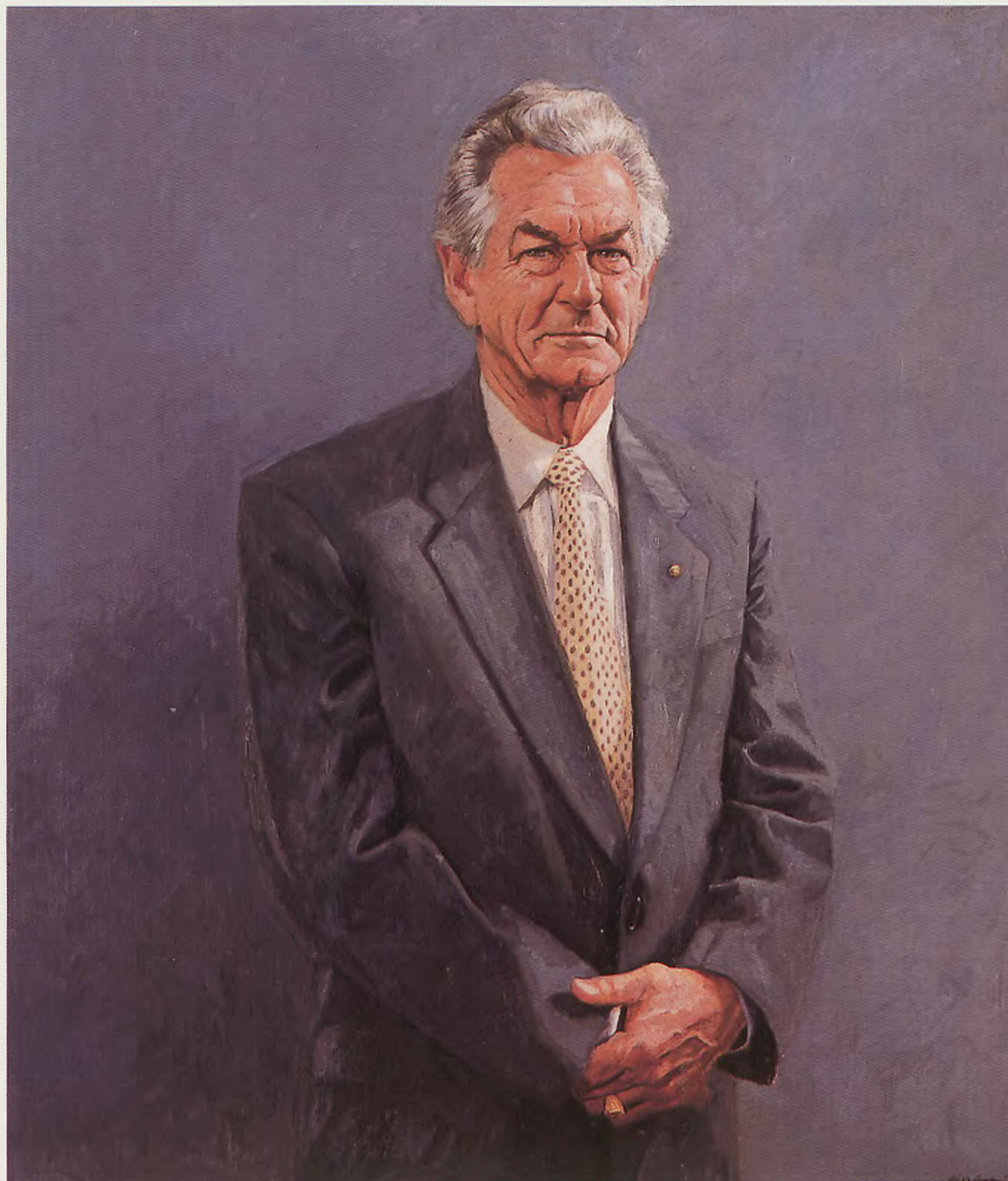
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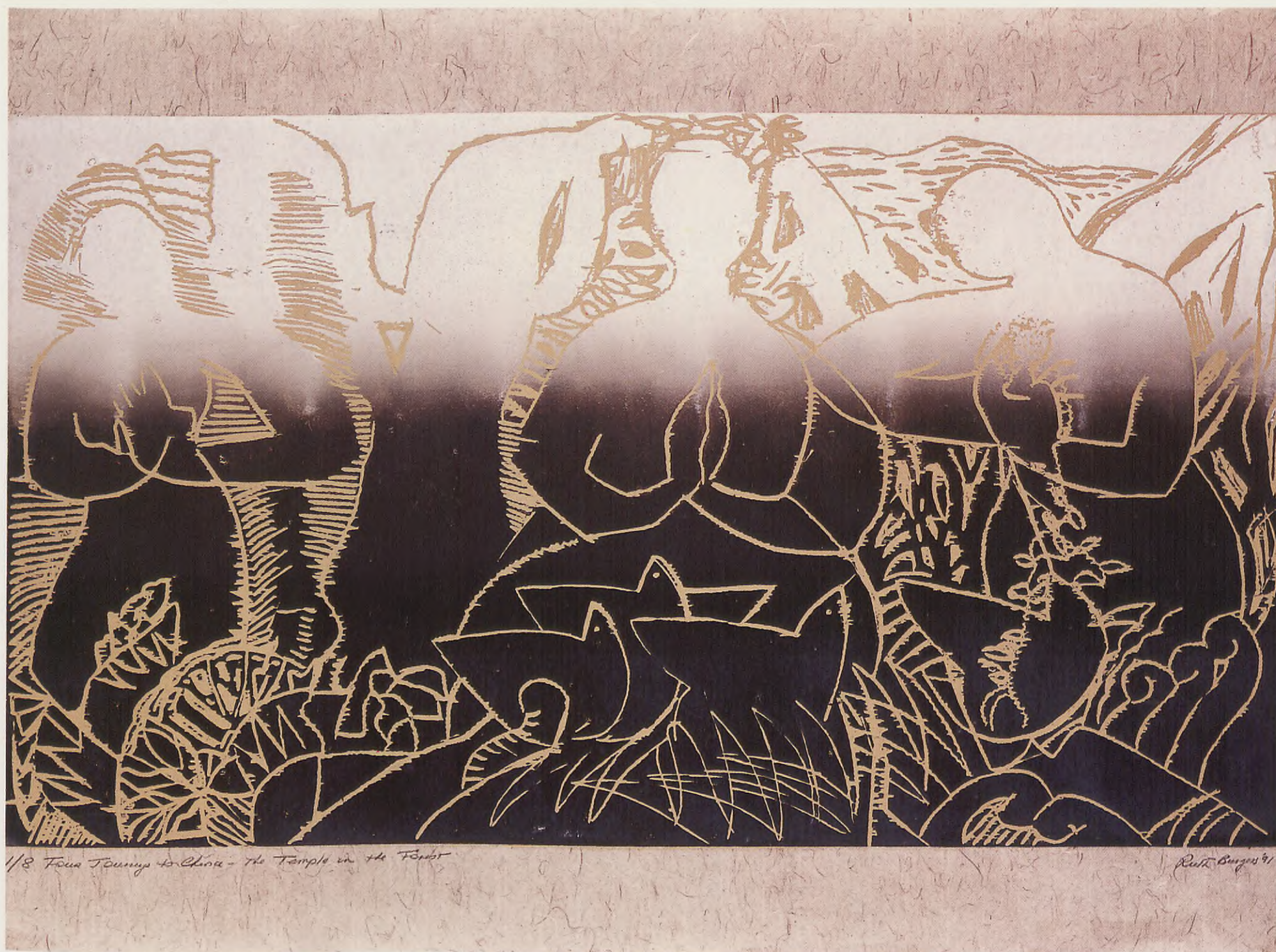
Graham Marchant Wentworth Falls watercolour 92 x 60 cm

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Works by Graham Marchant  
6-30 May 1993

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Ruth Burgess The Temple In The Forest 1991 Woodcut 80 x 110 cm

'LIGHT IN THE FOREST'  
Woodcuts by Ruth Burgess  
6-30 May 1993

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*Portrait of a grotesque, wood 600 x 500 x 2100mm*

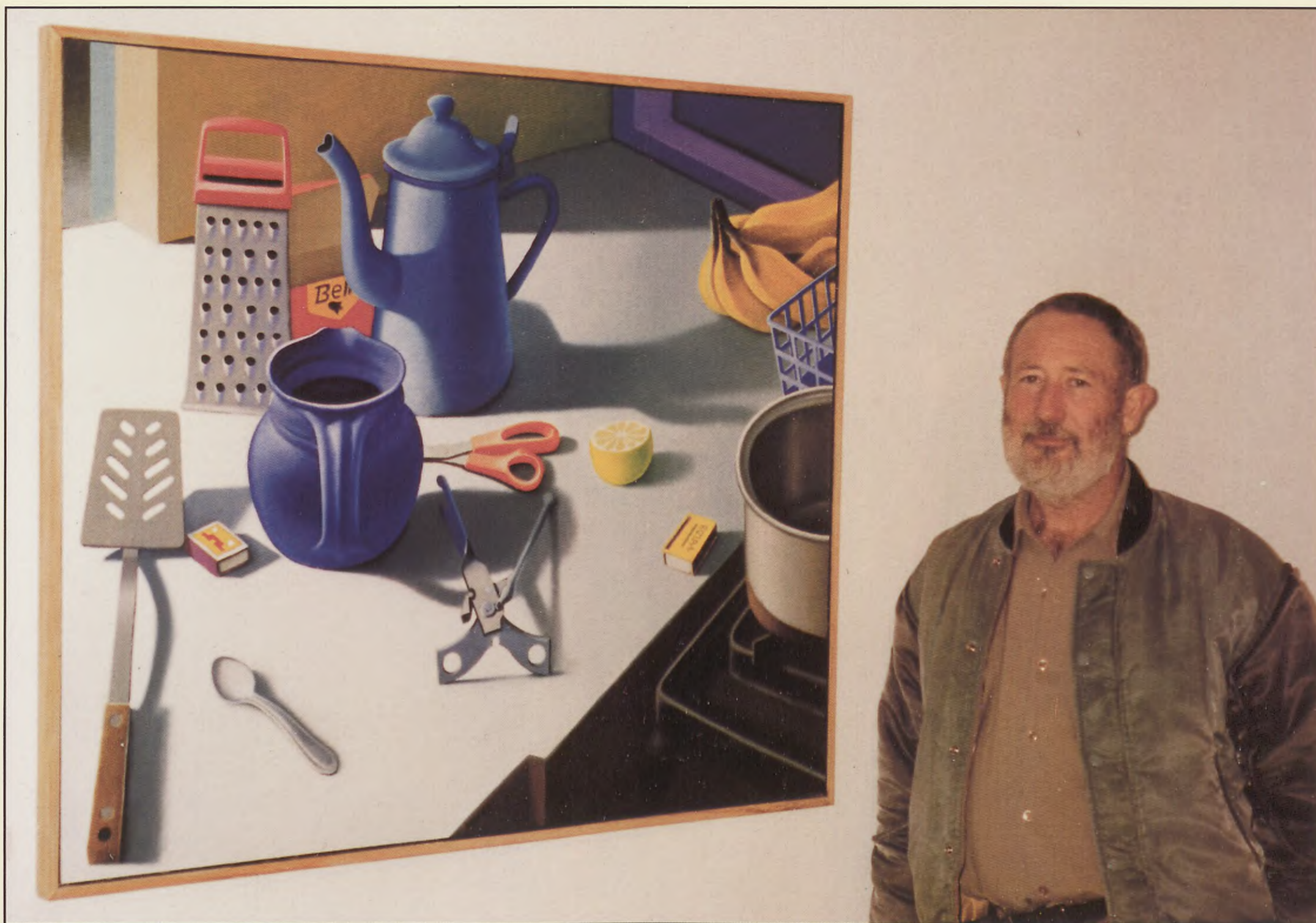
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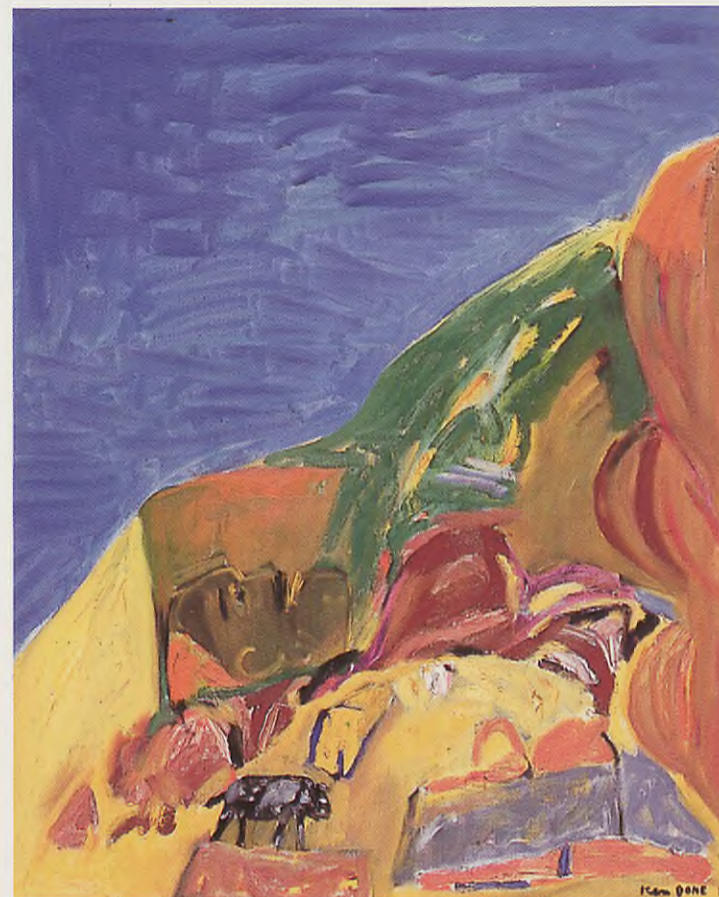
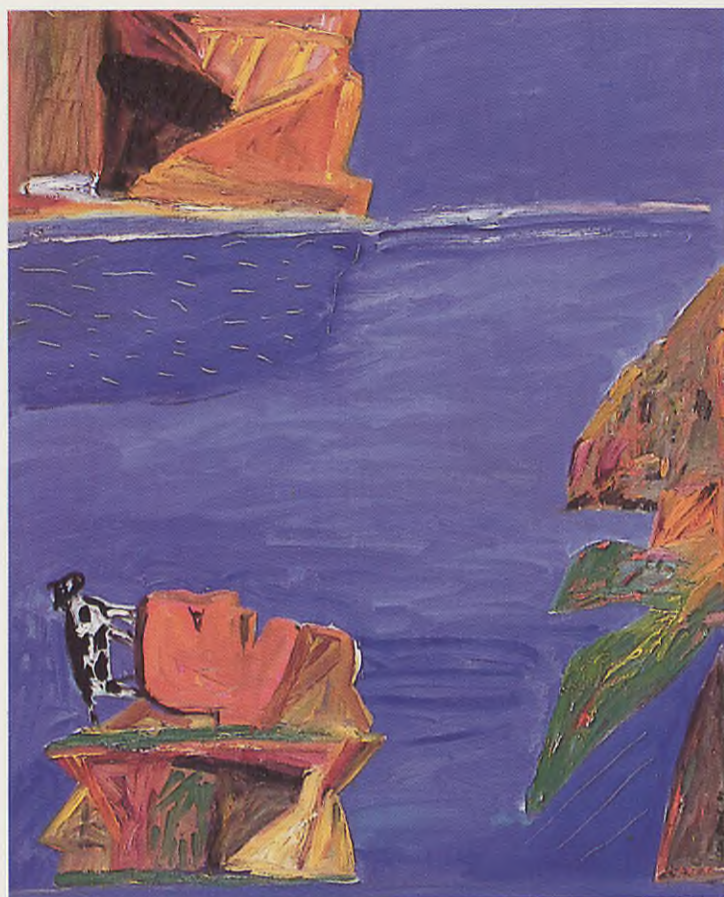


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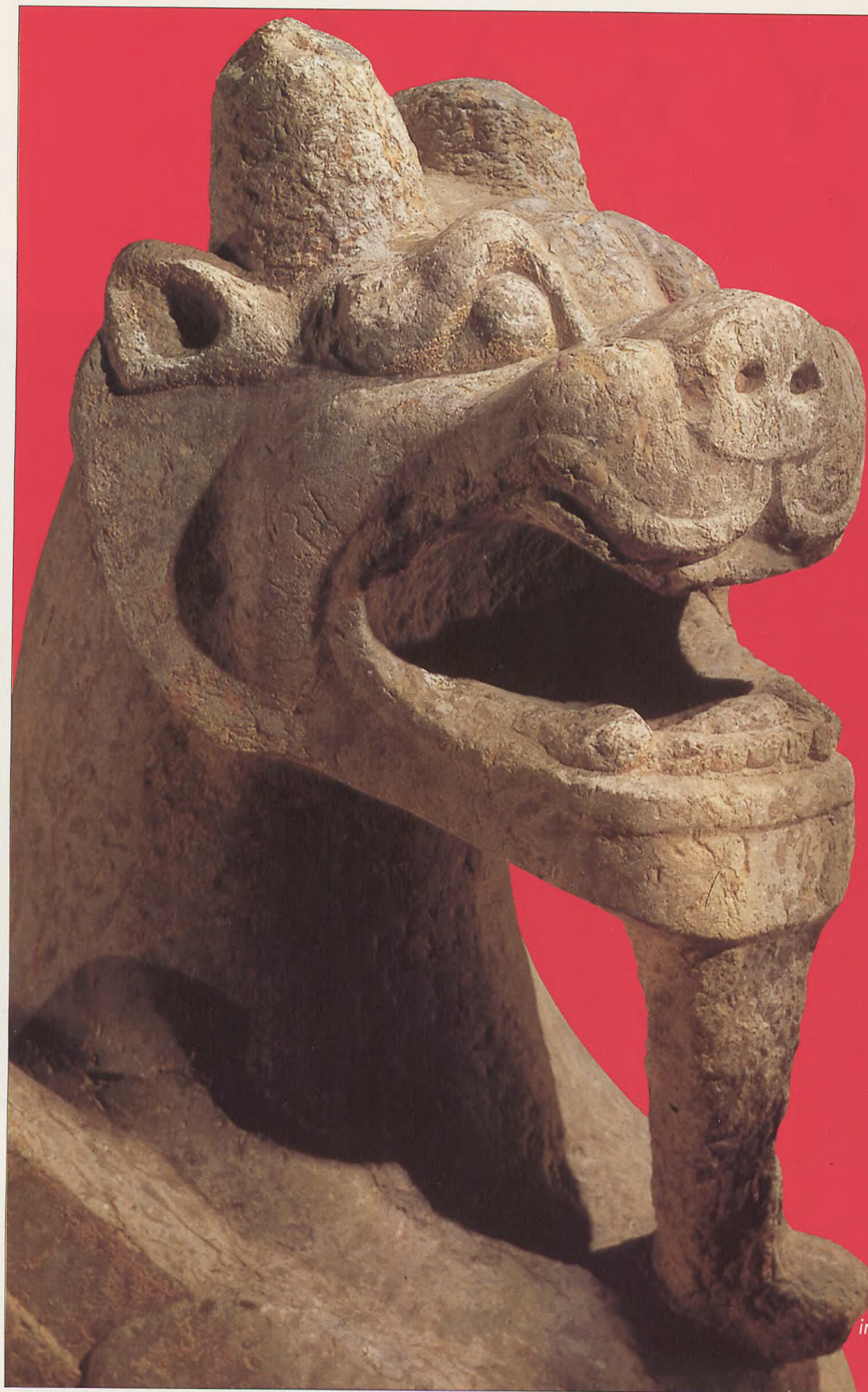
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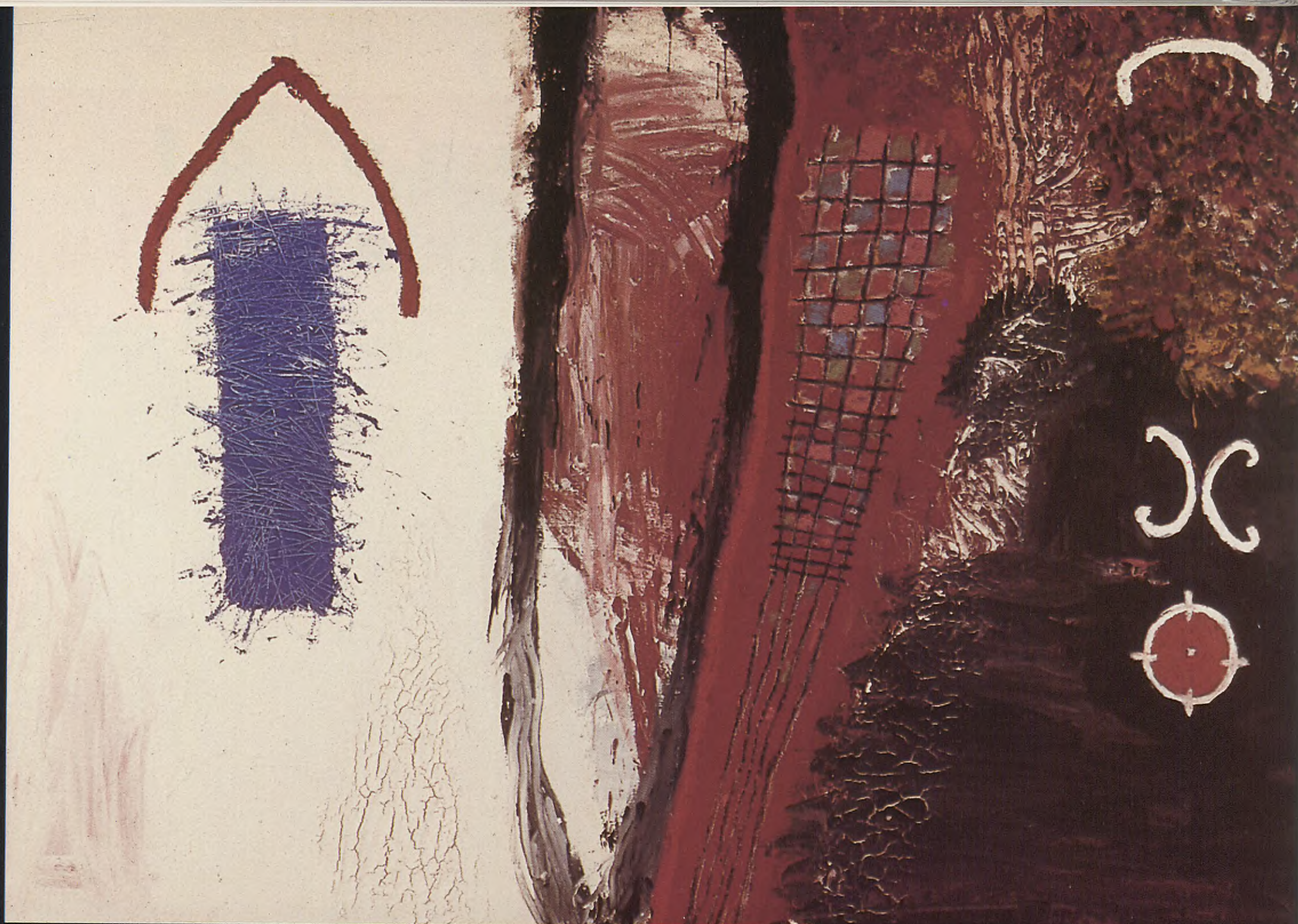


From finely executed watercolours by  
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**David Hawkes** Master of Arts candidate (CSA Painting Workshop) *Landscapes* 1992 pigments, PVA and chalk 165cm x 2200cm



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# SURREALISM

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Paul Delvaux Belgium 1897 Les mains *Hands* 1941 oil on canvas 110.0 x 130.0 cm Richard S. Zeisler Collection, New York  
© Foundation P Delvaux, St Idesbald / DACS, London 1993



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# Synthetic Syntheses

## Art and Architecture in Collaboration

**T**wo exhibitions installed together last winter in Sydney's Bond Store 4 (a site best known for its effective use as a venue for the 1990 Biennale) formed the focal point of the 'Art and Architecture' series. Described by its organizers as 'a one-year programme of talks and exhibitions to encourage cross-collaborations between creative artists and designers of various disciplines', 'Synthesis 6' proved to be an ambitious, stimulating and controversial undertaking. 'Synthesis 6' and 'Future City', conceived as separate exhibitions, were often hard to distinguish as a result of their simultaneous showing and contiguous installation at the Bond Store.

One of the most remarkable things about 'Synthesis' is that it ever took place. Essentially the initiative of a few motivated individuals, independent of any organizing institution and with very modest funding from the Australia Council and the New South Wales Ministry for the Arts, the project was refreshing for the unconventional manner of its inception and execution. Coordinator Davina Jackson, the Synthesis Committee, and the Curatorial and Managerial Consultants all deserve recognition for the successful realization of the project.

Although there were moments of brilliance in both exhibitions, neither were ultimately satisfying. There were significant discrepancies between the stated curatorial premises and the works themselves, as well as many questions to be asked about the crucial implications of those premises.

'Synthesis 6' introduced six artist/architect partnerships 'to work together on the concept, design and assembly of a spatial/sculptural installation which reacts to the unique interior architecture of the venue'. The pairings, as with those for 'Future City', were



JENNIFER TURPIN AND JAMES GROSE, *In the hoist shaft*, 1992, 12 m shaft, water falling from steel grid, from the 'Synthesis 6' exhibition, Bond Store 4, Sydney.

intended to bring together practitioners whose collaborative style would be harmonious rather than contrasting, and who had not worked together in such a manner before. One of the most successful aspects of the programme was the evident stimulus that many of the collaborators derived from their partnerships, some of which have already found expression in other projects.<sup>1</sup>

The concept for 'Future City' came after that of 'Synthesis 6', responding to a perception on the part of some architects that the latter privileged the artists' role in the collaboration. In 'Future City', the architects would be on more familiar ground, with a brief to propose improvements for neglected sites in the city of Sydney. The proposals were intended to be on a smaller scale than in 'Synthesis 6',

and to be primarily wall-based. Eighteen teams participated in 'Future City', including artisans and designers as well as artists and architects. Given the large scale of the exhibitions, this review will focus primarily on the works and issues related to 'Synthesis 6'.

If 'Future City' was intended as something of a foil to the site-specific works called for in 'Synthesis 6', the effectiveness of both was diminished as a result of the exhibitions' confusing installation. Resources could not stretch to two separate exhibition spaces, so the shows overlapped and intersected in an almost haphazard fashion. The confusion was added to as some of the 'Future City' participants departed from the brief and created installations of their own. The organizers' version of harmonious collaborations seemed at best compromised by the jockeying for position and implicit rivalry between the two exhibitions.

In the handsomely designed catalogue for 'Synthesis 6' (the shows had separate publications, if not venues) Davina Jackson writes that 'All installations exploit the singular architectural character of the venue, a water-side bond store'. The site is, indeed, unique. Bond Store 4 is itself a kind of synthetic building, made up of a nineteenth-century

warehouse with timber floors supported by decorated cast-iron columns, onto which has been grafted another structure, a reinforced concrete warehouse *circa* 1960. One can read the architectural typology of this industrial building; the grid of massive structural columns, the pulley-operated sliding metal doors, the disused hydraulic cranes that hang from the ceiling. One can also literally read the signs left over from its industrial-age use: 'LOAD NOT TO EXCEED 1 TON' or 'HOIST ISOLATING SWITCH'.

We have, in 'Synthesis 6', been invited to an exhibition of site-specific works; of installations which bear a generative relationship to the nature and significance of the spaces they address. What we find, however, is something quite different. In fact only two of the installations appear to be more than incidentally concerned with the specific nature of the site.

James Grose and Jennifer Turpin made use of one of the typical architectural features of the building – a hoist shaft. In spatial terms their work was perhaps the most self-effacing of any at Bond Store 4. A steel grille was placed over the opening to the shaft, flush with the floor. Reticulated rivulets of water, characteristic of Turpin's work, fell from

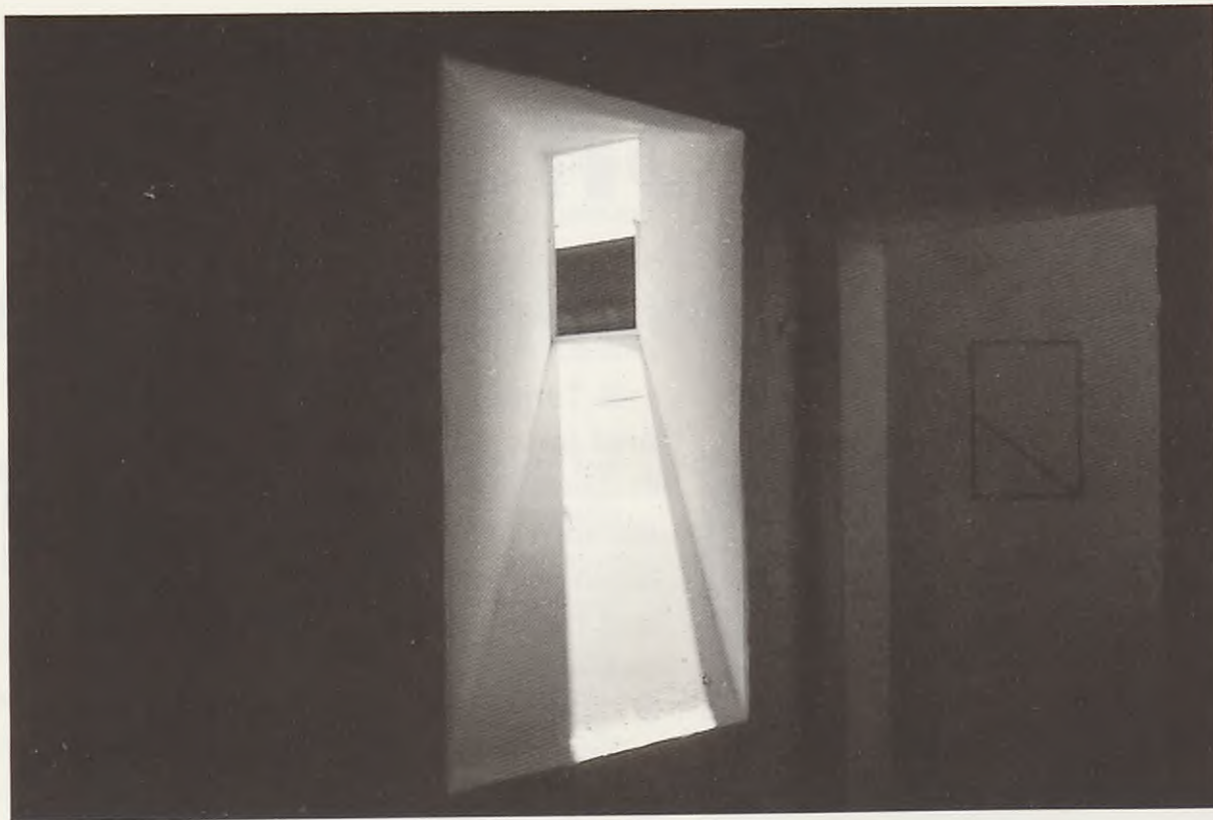
underneath the grille to the bottom of the shaft far below. The initial experience of this work was non-visual, as the sound and smell of falling water could be sensed as soon as one entered the exhibition space. One became aware of their source only when literally standing above it, peering through the grille-covered opening to the hoist shaft.

If Turpin and Grose's work satisfied the brief for site-specificity, it did so with little evidence of the collaborative spark that was intended to animate the entire programme. Given that Turpin's work is already characterized by its integration of art and aspects of architecture, perhaps the novelty of this type of collaboration was somewhat lost.

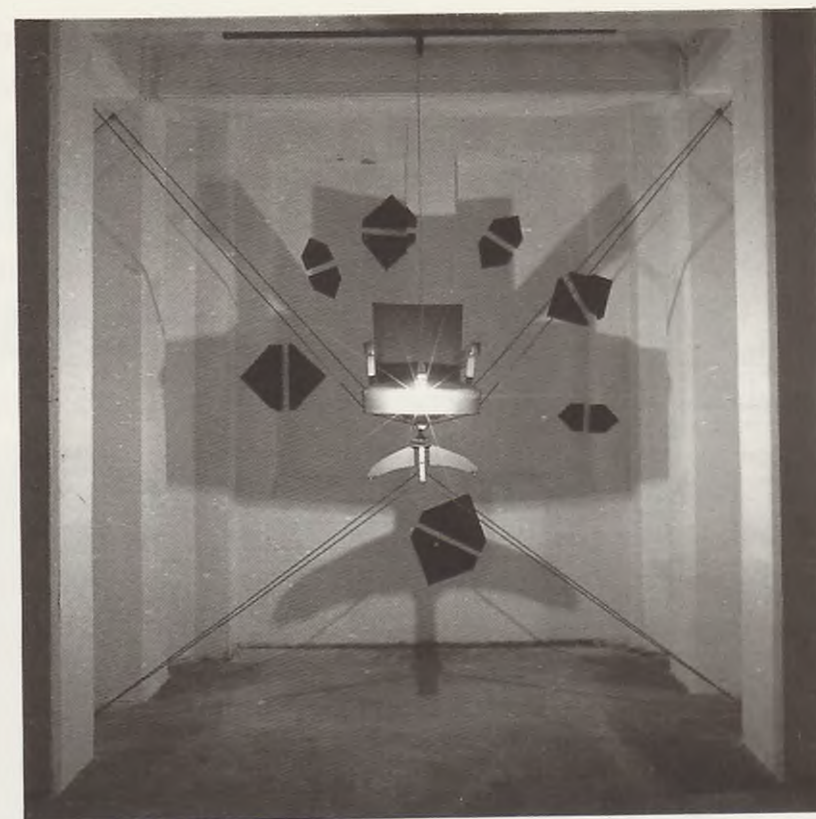
John Firth-Smith and Lawrence Nield produced the most successful collaboration in terms of its site-specificity and its synthesis of creative roles. Not the most beautifully finished of the installations, it was nevertheless the most elegant in conception. Theirs was the only installation to manipulate the space in surprising ways, playing with perspective, colour, light and reflection to an engaging and witty effect. The work signalled an awareness of both the role of artifice in architecture and of design in art. It also explored the relationship of interior to exterior and, in doing so,



JANET LAURENCE AND RICHARD JOHNSON, *Threshold*, 1992, zinc panels, ash, coal, sulphur, from the 'Synthesis 6' exhibition, Bond Store 4, Sydney.



JOHN FIRTH-SMITH AND LAWRENCE NIELD, *Position and transformation*, 1992, from the 'Synthesis 6' exhibition, Bond Store 4, Sydney.



GRAHAM JAHN AND RICHARD DUNN, *Desire lines*, 1992, from the 'Synthesis 6' exhibition, Bond Store 4, Sydney. Photograph Richard Dunn.

was the only installation to refer to the Walsh Bay location of the Bond Store.

The paucity of genuinely site-specific work was the greatest disappointment of 'Synthesis 6'. Even the two installations which did 'exploit the singular architectural character of the venue' did so in largely formal terms. What of the richly suggestive traces of the building's industrial history, or of its own 'synthetic' architecture?

Ross Harley and Ken Maher transformed the site for their installation in such a way as to disguise, if anything, the architecture of the Bond Store. It became, instead, a walled garden suitable for our 'post-industrial culture'. With the able assistance of sculptor Simeon Nelson, the collaborators built a wall, Egyptian in mass and modern in its plywood construction, through which could be entered the 'Digital Garden'. One found there a nocturnal garden of pathways, pillars, projected images and video screens. The interplay of organic architectural forms and formalized natural images brought many associations to mind, among them the pioneering work of video artist Nam June Paik, *Video Garden*.<sup>2</sup>

Adrian Hall and Brian Zulaikha created an impressionistic and evocative installation. It appeared to be a meditation on the oppressive

relation of institutional power to personal identity, articulated through an ambivalent connection with architecture. The installation, which was in three parts, proved difficult to read coherently given its proximity to other works in the same space.

Janet Laurence and Richard Johnson's installation combined the densely textural materiality familiar in the former's work with the latter's disciplined sense of space and design. Natural materials such as coal and salt and natural processes such as oxidization and burning became the palette for a kind of three-dimensional suprematist composition.

Richard Dunn and Graham Jahn's installation relied on an interplay of graphic and sculptural elements comprising a secession of large-scale abstract images painted directly onto the wall and an assortment of chairs carefully balanced and suspended in front of the images by a series of tensile ropes. The work was at once graphically striking, visually whimsical and conceptually obscure.

'Synthesis 6' left this observer with the impression that a number of interesting ideas had been explored and stimulating contacts made. It also raised a number of critical questions which had not, it seemed, been seriously addressed by organizers or participants.

Disregarding the problem of site-specificity, in what sense did these collaborations bring about a synthesis of art and architecture? What does the notion of a 'synthesis' actually imply in terms of the binary relation of two opposing terms in thesis (art) and antithesis (architecture)? Was there any critical reflection on the part of the collaborators on the modernist/utopian assumptions of their brief? It is to be hoped that the invaluable groundwork laid by the Synthesis programme will bring further opportunities for the exploration of these themes.

1 Architect for the Luna Park redevelopment Ken Maher has involved Synthesis collaborator Ross Harley in establishing a programme of artists' projects for the site.

2 As a part of 'John Kaldor Art Project 4', Korean-American Nam June Paik's *Video Garden* was installed at the Art Gallery of New South Wales in April 1976.

**Nicholas Baume**

Nicholas Baume is a Sydney based curator and critic.

# Taxidermists, Musicians, Shepherds

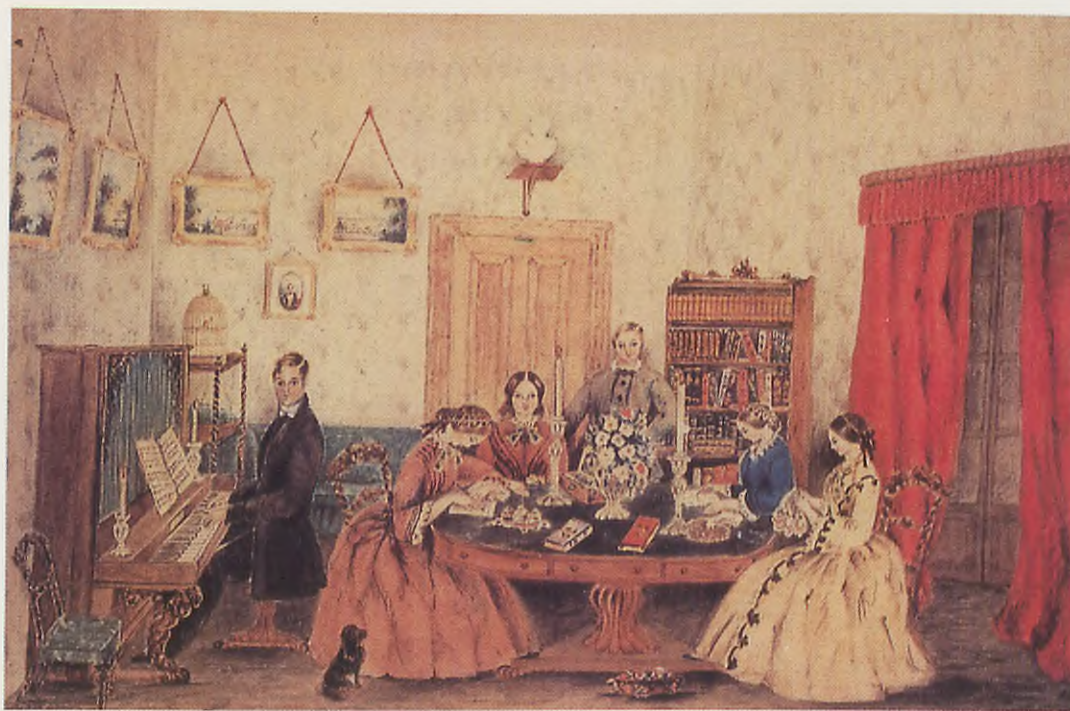
## Joan Kerr's Dictionary of Australian Artists

The Oxford University Press publication in 1992 of *The Dictionary of Australian Artists: Painters, Sketchers, Photographers and Engravers to 1870* was preceded in 1984 by a 'Working Paper' published by the Power Institute of Fine Arts, University of Sydney.<sup>1</sup> This document recorded 'artists' from A-H and enabled curators, collectors and art historians to confidently attribute colonial works to the appropriate hand. However if the signature was alphabetically located after H, then the process of attribution reverted to traditional ways and means involving many hours of painstaking research. Consequently the *Dictionary* in its complete form has been eagerly awaited, and indeed it fulfils all expectations.

Even before it was officially launched at the Greenway Gallery, Hyde Park Barracks, Sydney in September 1992, to coincide most appropriately with the exhibition of the National Library's Rex Nan Kivell Collection, two-thirds of the edition had already been sold. Publication of the 1984 'Working Paper' had proved to be an effective tool for promoting the final product. However publication at working stage was not merely a marketing device; primarily the intention was to make already accumulated material publicly accessible and to solicit additional information and corrections.

It is interesting to compare entries in the 'Working Paper' with the 1992 completed *Dictionary*. For example the M. Fitzpatrick originally recorded with a mere two lines as 'artist of Sydney' is now identified, complete with biographical details, as Michael Fitzpatrick (1816–1881), a 'not especially diligent pupil of Samuel Elyard'.

Maria Brownrigg, not mentioned at all in the 'Working Paper', is represented by not only a comprehensive entry but also a charming watercolour and collage of 1857 depicting



MARIA BROWNRIGG, *The Brownrigg Family at Port Stephens*, 1857, watercolour and collage, 18 x 26.5 cm, private collection.

her family at leisure in their drawing room at Port Stephens. This work was unknown until it appeared at auction in 1988, and no doubt paintings and sketches from the period will continue to surface necessitating regular revision of the *Dictionary*.

Other entries remain relatively unchanged. Very little has been added to the entry for photographer Dr Homagee Bomagee. He is known to have specialized in portraits of people and horses. He remains, as he was listed in the Victorian Police Gazette of 1882, a 'missing friend'.

Until publication of the *Dictionary* nothing was known about the artist W.T. Jordan who painted the two 1868 watercolours of La Perouse in the collection of the S.H. Ervin Gallery, Sydney. (Jordan alas was too late into the alphabet for inclusion in the 'Working Paper'.) Now information about his brief exhibiting career is to hand and the extant works appear to be typical examples. The *Dictionary* will no doubt clarify details of many colonial works which have

to date lurked in obscurity.

The size of the book, 889 pages, and the number of entries – 2500 in all beginning with Charles Abbold, sketcher at Bendigo goldfields, and concluding with Henry Zouch, a watercolourist, soldier, settler and policeman whose watercolour of the homestead of Hugh Gordon (also listed as a sketcher and settler) is reproduced – suggests a veritable hive of artistic activity in colonial Australia. In her introduction to the 'Working Paper', Joan Kerr quotes from a letter to the *Sydney Morning Herald* of 7 May 1947 by Sydney bookseller James J. Grocott, who wrote that he had sold over the previous three years '957 pictures, 830 being executed in the colony'.

Given the size of the population it would seem that everybody was making and collecting art – and leading extraordinary lives at the same time. Alfred Eustace (1820–1907) for example was a taxidermist, musician and shepherd as well as a painter on gum leaves whose art was known to Queen Victoria,

Emperor Frederick of Germany and the Tsar of Russia. In all, the biographical details are compulsive reading matter constructing a picture of colonial society and providing invaluable raw material for the social historian.

Probably the most significant decision Joan Kerr made was to dispense with the distinctions traditionally drawn between the fine and popular arts and the professional and amateur artist, in favour of including all persons known to have produced a painting, drawing, photograph or engraving. By opening up the field in this way equality of status is given to 'artists' of diverse expertise and differing significance such as Conrad Martens, Governor William Bligh and Charles Hardwicke. Whereas Martens is firmly located in Australian art histories as a major figure with a significant oeuvre, Bligh is better known for his role in the *Bounty* Mutiny than for his artistic pursuits, but is, for this dictionary's purpose, listed first as a 'natural history painter' and only fourthly as a 'governor'. Hardwicke, although designated

a 'sketcher (?)', naval officer and settler' (in that order) is known for just one water-colour, albeit a fetching sketch of Fanny Hardwicke, an Aboriginal girl who was part of his household.

Such a value free selection process, where judgement on the basis of neither quality nor quantity of production is made, ensures the authenticity of the *Dictionary* as a research tool. The thoroughness of the research also reveals how inappropriate is the traditional distinction between professionals and amateurs when applied to our colonial history.

The illustrations, 450 in all, are fascinating and worthy of a picturebook in their own right. Many are hitherto unknown and the carefully contrived balance in the selection reveals the imaginative variety of the colonial mind. Those who are convinced that colonial art comprises stodgy portraits and dreary, undistinguished landscapes are in for a surprise.

The *Dictionary* was more than twelve years in the making and with almost two hundred

experts contributing entries and eighteen part-time researchers, the administration of the project is an amazing feat in itself. Editor and Chief Investigator Joan Kerr might consider producing an accompanying volume on investigative techniques and management skills for collaborative projects to ensure that editors of future volumes are equipped to maintain the high standard she has set with this reference text.

***The Dictionary of Australian Artists: Painters, Sketchers, Photographers and Engravers to 1870***

edited by Joan Kerr

Oxford University Press, Melbourne, 1992

ISBN 0 19 553290 2 \$200

<sup>1</sup> Joan Kerr (ed.), *Dictionary of Australian Artists, Working Paper 1: Painters, Photographers and Engravers 1770–1870, A–H*, Power Institute of Fine Arts, University of Sydney, 1984.

**Dinah Dysart**

Dinah Dysart is Editor of *ART and Australia*.

## Imaging the Pacific

### The psychological imperatives of explorers

**B**ernard Smith's *Imagining the Pacific: In the wake of Cook's Voyages* is a rich book, worthy of the high reputation which began in 1945 with *Place, Taste and Tradition*. It is beautifully presented, with no fewer than 209 illustrations, many of which are full-page and in colour. There is a portrait of our old friend the charming *Poedua* by John Webber, and another of Cook himself which brings the man before us in all his industrious valour. Yet some reproductions are too small to be legible and, regrettably and amazingly, there are no maps (though there are plenty of coast profiles).

But these and a few other criticisms fall away when one contemplates the sheer abundance of material, which is studded with



ALEXANDER BUCHAN, *A view of the Endeavour's watering-place in the Bay of Good Success*, 1769, (detail), gouache on vellum, 24.8 x 33.7 cm, British Library.

aphoristic insights that demand careful consideration even if one disagrees.

The Preface is of crucial importance. In this, Smith defines his terms, drawing a distinction between imaging and imagining, the former the direct observation of an object, the latter the construction of an image removed from direct sensory contact with the object. These 'constitute a spectrum of mental activity, not a polarity ... imagining is used here to cover all aspects of the image-to-imagination process'.

The first chapter, 'Art in the Service of Science and Travel', is a survey of the development of the depiction of nature from prehistoric cave drawings onwards that links both natural and temporal history. Smith

observes that 'The exotic was what the European was not and so helped Europe to define itself'. This theme is further developed in the next chapter, which notes the significance of naval and military needs, most especially the need for coastal profiles and sketches of fortifications (the distrust of the Portuguese authorities when Cook was in Rio harbour is a case in point). It would be illuminating to compare this chapter and the next with the passages on the delineation of nature in Humboldt's *Cosmos*.

Chapter 2 has a rather grandiloquent title, 'The Intellectual and Artistic Framework of Cook's Voyages', but hardly lives up to this promise, since it is essentially an outline of Pacific exploration from Cook to Flinders; navigators like Malaspina and d'Entrecasteaux get the barest passing mention. There is more meat in Chapter 3, 'Art as Information'.

The argument in this chapter hinges on the contrast between 'empirical naturalism' and classical naturalism. Where classical naturalism 'centred upon the human figure as the finest creation of nature', empirical naturalism (which was regarded as a distinctly lower form of art) took 'the spotlight from the human figure and direct[ed] it ... towards plants and animals'.

The graphic arts programme carried out on Cook's voyages played a highly significant role in the remorseless rise of empirical naturalism (which held sway until the 1890s). In fifteen years more than one-third of the world, previously known sketchily if known at all, had been unveiled, and a great corpus of visual material accumulated – something like 3000 original drawings of people, artefacts and natural phenomena, mainly from the Pacific.

In Chapter 4, Smith discusses problems met with in 'Portraying Pacific Peoples'. In contrast to the old fashion of allegorizing the Four Continents as stereotyped figures – for instance, Asia surrounded by lions and elephants – geographical determinism and empirical naturalism regarded human beings as 'natural productions of natural environments', which resulted in increased attention to observed ethnographic characteristics. This involved the making and maintaining of



WILLIAM HODGES, *View of Point Venus and Matavai Bay, looking east*, 1773, oil on canvas, 34.3 x 51.4 cm, National Maritime Museum, London.

friendly relations, and did not debar a certain degree of 'elevation' of the subjects; violence and tension were played down, and carefully sanitized. In this regard Smith differentiates the stances of the artists Sydney Parkinson, John Webber and William Hodges, giving special attention to Hodges as a pioneer of *plein-air* painting.

We return to one of Smith's old loves with an analysis of correspondences between Cook's second voyage and Coleridge's *Ancient Mariner*, an analysis based on the journal of William Wales, astronomer on the *Resolution*, and later a teacher of Coleridge at Christ's Hospital. This is fascinating but perhaps a little too subtle in places, with many suppositions and ifs.

The penultimate chapter works out a novel theme, a most interesting and stimulating parallel between the Greek colonization of the Mediterranean (and their attitude to 'outer barbarians'), and European reactions to the Pacific. Finally, we have Cook's posthumous reputation. This chapter is a little disappointing, though its main points are valid enough. Cook's avowed and consistent insistence on plain speaking was soon swamped by

pompous eighteenth-century eulogies, and in the next century he was hailed as a hero of the Enlightenment, of Free Trade and the market economy. He 'performed the primal historical act, that of taking possession in the name of the British sovereign'.

As I have said in another context, the mechanics of Pacific exploration can be taken as read; what has been needed, and is generously provided here, is analysis of the psychological imperatives both of the explorers and of Pacific peoples. There is the starting point here for Lord knows how many PhD theses. But in its own right we can say of this book, in Dryden's phrase, 'Here is God's plenty'.

*Imagining the Pacific: In the wake of Cook's Voyages* by Bernard Smith

Melbourne University Press, 1992

ISBN 0 522 84505 3 \$89.95

**Oskar Spate**

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## Sydney Art (and Real Estate)

**D**espite the Biennale of Sydney moving from its usual mid-year slot to link up with the Festival of Sydney over the summer months, winter/spring in Sydney was a busy and interesting time for both public and commercial galleries. In addition to the popular touring retrospectives from the National Gallery of Victoria (Olsen, Perceval and McCubbin), the Art Gallery of New South Wales hosted the magnificent Henry Moore exhibition of sculpture, drawings and prints, which attracted over 50,000 visitors during its four month duration. (Victorian and Queensland audiences were deprived of this extensive exhibition because their respective State galleries rejected the Henry Moore Foundation's proposal to tour the show.)

Sculpture was also the subject of comprehensive books on Richard Goodwin and Ari Purhonen, the first two in the 'Australian Artists' series launched in July. First-time art publishers Oliver Freeman Editions plan ten books over the next five years: the third book is devoted to the work of installation artist Simone Mangos. Richard Goodwin's concurrent exhibition at Roslyn Oxley9 Gallery

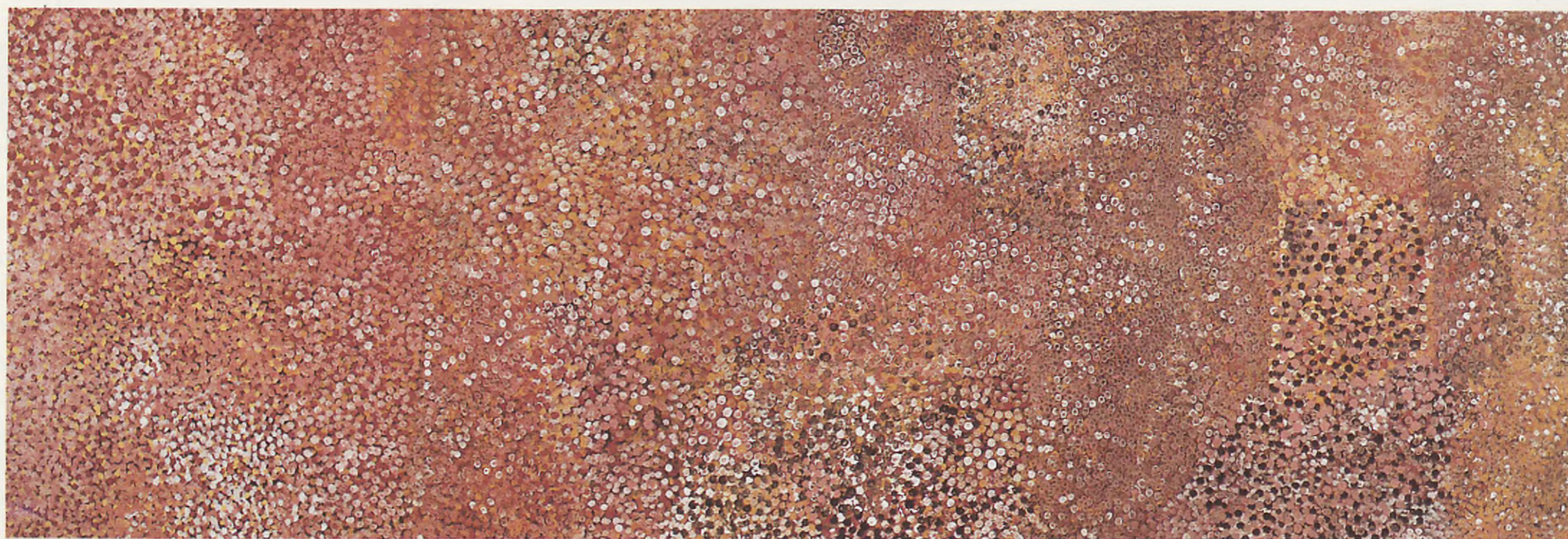
marked a refreshing new phase in his work, which has moved away from the use of cloth to incorporate found wooden and steel materials, some of which are woven together with lengths of cane. Ari Purhonen also staged a powerful show at the University of Sydney's Tin Sheds in September. It was a mammoth but minimal and confronting installation comprised of seven freestanding wooden structures based on the geometric design of 'dragon's teeth' – tank-stopping devices used in modern warfare.

More subtle, though equally evocative, was Anne Graham's installation *Noemata* – 1992 at The Performance Space. In portraits of herself and three artist friends, Graham duplicated the working processes of each subject, presenting those processes as integral dimensions of the subjects' personalities. The portrait of Lindy Lee was a series of photocopied photographs of the artist, while the secretive and haunting portrait of Hilarie Mais featured a white picket fence surrounding a wooden baby's cot. Superficial allusions to domestic entrapment were juxtaposed by the flourishing jasmine plant that occupied the cot, a

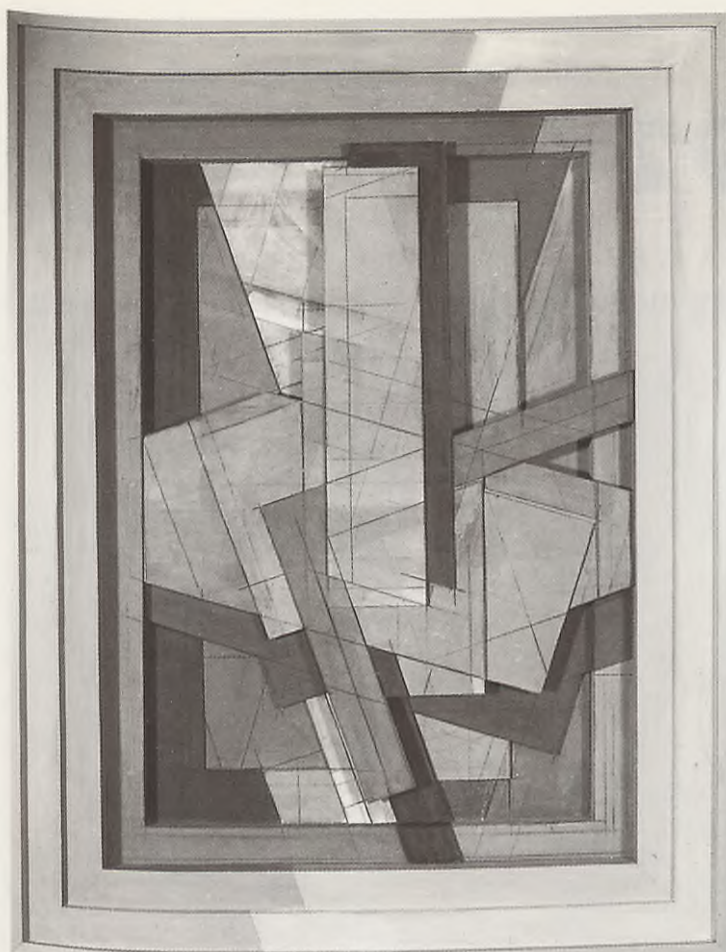
symbol of hope and regeneration.

Less optimistic though more light-hearted were Masami Teraoka's monumental watercolours at Macquarie Galleries. Teraoka's informed yet whimsical handling of the Aids crisis and its impact on Japanese and western societies makes him a valuable contemporary commentator capable of breaching cultural barriers. Macquarie later hosted the 'New York Studio School Alumni Exhibition' featuring works by Marion Borgelt, Hilarie Mais and Rodney Pople. Anthony Galbraith's contribution was complemented by a one-man show downstairs of his technically refined and pleasurable construction paintings.

Bill Wright is now curatorial director of Sherman Galleries, which has undergone a long overdue name change from Irving Galleries. In October, Sherman opened a second space in Goodhope Street, Paddington with a Paul Partos exhibition. Changes were also afoot in Surry Hills when Ray Hughes's next door space was vacated by Syme/Dodson and briefly leased to Melbourne dealer Tony Oliver, who offered Sydney audiences an insight into the work of some younger



EMILY KNGWARREYE, *Untitled*, 1992, Utopia Art, Sydney.



ANTHONY GALBRAITH, *Untitled no. 173*, 1992, mixed media construction, 108 x 82 x 10 cm, Macquarie Galleries.



RODNEY POPLER, *Painting with astrolabe*, 1989–92, oil, sand, wax on linen, timber, iron, brass, 365 x 510 x 65 cm, Macquarie Galleries, Sydney.

Melbourne artists and mounted a splendid Jake Berthot exhibition. Hughes reclaimed the space after purchasing from the bank the entire building, which he and upstairs occupant Yuill/Crowley have co-habited since 1988. Yuill/Crowley promptly opened a new gallery in Redfern with a solid exhibition by Robert McPherson of works conceived in 1968 and only recently executed.

A less esoteric visual feast was Steve Smith's set of frisky garden gnomes at the Mori Annexe. Cast in cement and painted in typically garish gnome colours, the twelve deviant decorations rejected notions of gnome frigidity and were engaged in various forms of sexual intercourse with equally garish women. In an amusing send up of art world politics, it was suggested in the *Sydney Morning Herald Metro* that the ideological unsuitability of showing such kitsch prompted co-director Jo Holder's resignation. Whatever the reason, Holder's dedicated hard work over many years put Mori on the international map and her departure will be a loss to the gallery. Holder's departure did not preclude, however, the success of Tim Johnson's post-Documenta exhibition of lyrical and

atmospheric new paintings, which continue to be inspired by Western Desert and eastern motifs though some were characterized by a shimmering, looser brushwork.

Down the road from Mori, the two-year-old Annandale Galleries hit its stride last year with a curatorially coherent series of excellent exhibitions. Most notable were Liz Coats's metaphysical abstract paintings, Robert Hunter's accomplished white paintings and Jennifer Turpin's spiritually invigorating *Waterworks* installation. Also out west is Utopia Art, whose exhibitions of recent paintings by Maxie Tjampitjinpa and Emily Kame Kngwarreye were two of its best to date. Their success reflects the continuing market strength of Aboriginal painting, and the five metre masterpiece of Kngwarreye's exhibition was purchased by the Art Gallery of New South Wales.

Tjampitjinpa was also included in Nick Waterlow's well-received exhibition of seven idiosyncratic painters at the Ivan Dougherty Gallery, which heralded a renewed interest in artists working independently of mainstream ideologies. As part of his quest to broaden conceptions of current art practice, Waterlow

has introduced a series of performances into the gallery's program, for which Mike Parr presented a resonant (if bloody) piece. This followed his first Sydney performance since the 1970s at the Museum of Contemporary Art in August.

Before the Biennale and its ensuing debates hijacked the collective consciousness of the Sydney art world, the opening of the Gunner Arts Centre in Woolloomooloo provided cause for celebration. Minister for the Arts Peter Collins commented that 'its rough-hewn interiors, bright and welcoming, and its special location and ambience – close to the city but belonging to a neighbourhood of unique and colourful local history – make it ideal for a centre for the visual arts'. It is home to Artspace, the Biennale of Sydney, the Regional Galleries Association (NSW), the National Association for the Visual Arts, Arts Law and the Artworkers Union (NSW). Not forgetting those that turn the wheels of these curatorial and administrative bodies, artists' studios are planned for the top floor of the building.

**Felicity Fenner**

Felicity Fenner is a curator and freelance writer.

## ARX and Craft Triennial 1992

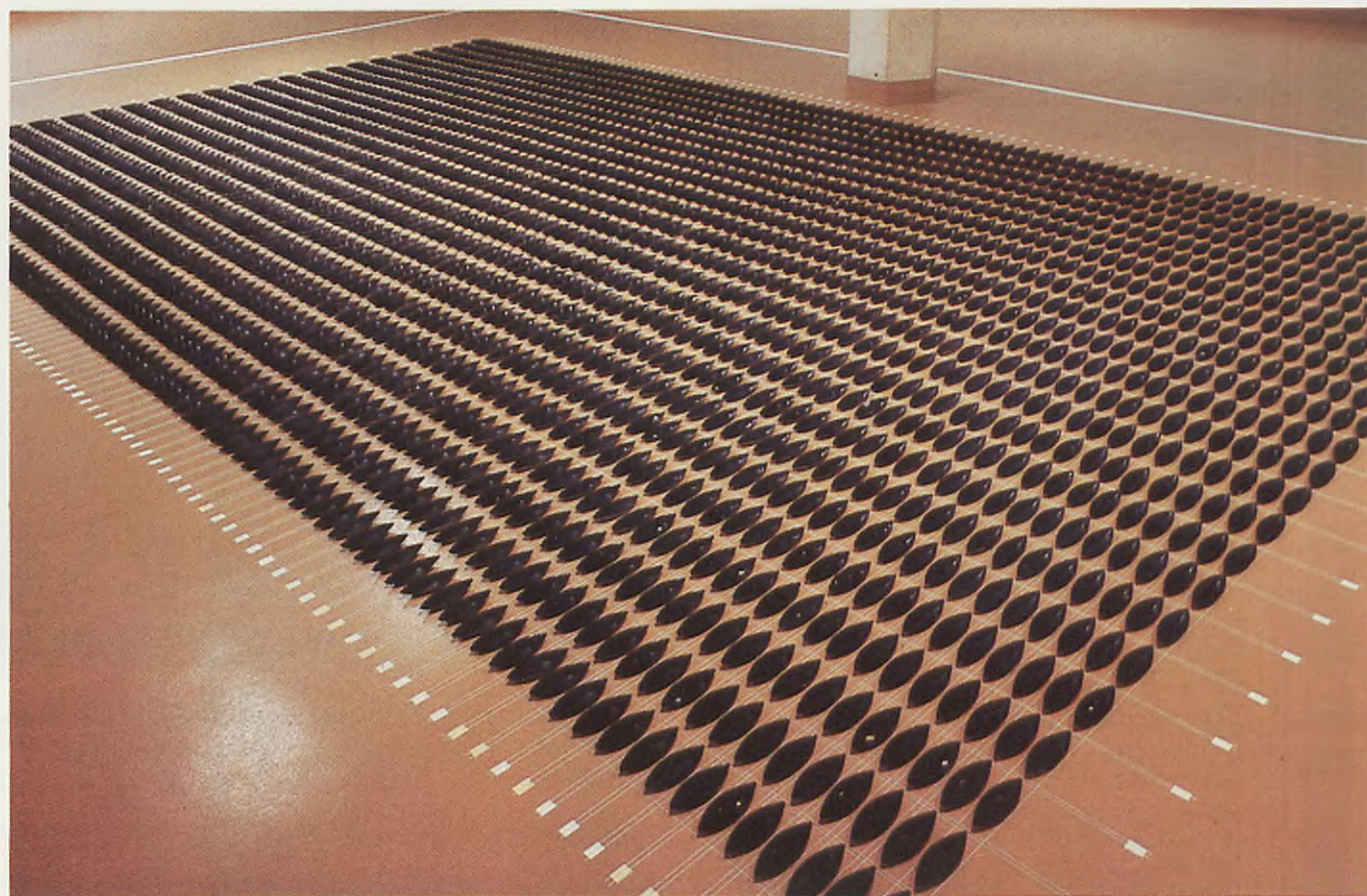
The Artists' Regional Exchange and the Craft Triennial are international events which have become an important focus for arts activity in Western Australia. ARX differs from other large scale Australian visual arts events because it is designed primarily for artists. Exhibitions and forums are organized in order to focus on the interaction between contributing artists, and the overall structure of the event to encourage collaboration and dialogue.

ARX 3 was not only a two-week event in Perth: it also took place in studios across South East Asia, the Philippines, New Zealand and Australia. Built around a series of collaborations between artists, who were sponsored by both Government and private enterprise, the 1992 ARX set an impressive precedent for further cultural exchanges with South East Asia. Residencies in Thailand and Singapore by Australian artists, and in Australia by artists from South East Asia, provided an opportunity for contemporary artists working throughout the region to investigate each others' practice and to test out their ideas within a wider forum.

One of the major advantages of an event like ARX is that it is open-ended, speculative, and process-based. As a result, the major ARX exhibitions may to some have seemed obscure or alienating; however the energy and vitality of the exercise over-rode any polite curatorial expectations or conventions.

Much of the work was installation-based and ephemeral, with many pieces employing the technological base of video and sound; the little painting or object-based sculpture that was included was overlaid with a heavy veneer of irony. Perhaps this accounts for the general homogeneity of the works on show. One might presuppose that artists from seven countries with wide cultural differences would produce disparate work, but in fact the opposite proved true.

Clearly this uniformity had much to do



NOELENE LUCAS, *Southern Lights*, 1992, mixed media, Art Gallery of Western Australia.

with the selection of artists, but as Marian Pastor Roces pointed out in her excellent lecture at the associated conference, it has become increasingly difficult for contemporary artists to make work outside the internationalist umbrellas of Modernism and Post-modernism. The colonialist mentality produced by this attitude was reflected in her comment about the 'willing, eager, little brown brother' endlessly repeating the New York orthodoxy in Manila – and, we could add, in Sydney and Perth.

In an attempt to structure a credible contemporary art practice, Pastor Roces's solution has been to investigate the indigenous craft activities of the Philippines. Unfortunately there were few examples of her strategy in evidence at ARX. Work from Thailand, Singapore and Australia appeared interchangeable, leading one to presuppose an homogeneity of experience, memory and history.

Of course there was also a great deal of work that was challenging and rewarding. Noeline Lucas's *Southern lights*, shown at the Art Gallery of Western Australia, is a magical work that replicates the night sky above Perth through the inspired device of painted stars in myriad small blue boats laid out in a grid.

Despite the many institutions now embracing Asia, established with the assistance of the Australia Council, ARX has been informed that it can no longer exist in its present state. Nevertheless, with its history of innovation the chances are that ARX will survive in a new and even more exciting format.

The future of the Craft Triennial, organized by the Art Gallery of Western Australia, is not in doubt. 'Design Visions' was a remarkable Pandora's box of treasures – and some horrors – mixed in with a good dose of excitement about current vitality in the crafts. The three exhibitions which made up the Triennial were accompanied by a vast range of satellite

exhibitions, lectures, workshops and events, including the Jewellers and Metalsmiths Group exhibition of 'Neckworks' at the Fremantle Arts Centre and the 'City of Perth Craft Awards' at the Crafts Council Gallery.

For 'Design Visions', curator Robert Bell concentrated on international Glass and American Metal, sub-themes which counter-balanced an exhibition by Australian artists, 'Australia – New Design Visions'.

American glass artist Dale Chihuly has worked with serpentine, organic forms since the late 1960s, and his florid concoctions of Italian glass included in this exhibition took this interest to its extravagant limit. His swirling forms, piled high on a column of blown glass spheres and cones, are both clever references to the traditions of the Venetian glass makers and a foray into the border zones of kitsch.

Like Chihuly, Albert Paley is a recognized master of his craft with a major studio employing many apprentices to enable him to carry out his huge commissions. Just as Chihuly has revitalized contemporary glass, so Paley has almost single-handedly re-invented the art of blacksmithing. His *Plant stand* is a twirling mass of steel writhing like tropical creepers around a central core of uprights.

Within the Australian section Bruce Howard's *Over the top in the verandah vernacular bed* referred to the baroque in his reconstruction of an elaborate four-poster bed, and in this work he has pushed the skills of the roof plumber to remarkable lengths.

Contributing to all this international activity the Perth Institute of Contemporary Art hosted an exhibition by English painter Bob Brighton. His luminous fields of coloured dots superimposed onto gestural marks conjured up extraordinary visual sensations.

Isolation is much less of a problem for Western Australians living in the last decade of the twentieth century and, as the past year has shown, the opportunity to view international art of the highest calibre has generated an informed critical debate of local practice.

**Ted Snell**

Ted Snell is Senior Lecturer in the School of Visual Art at Curtin University of Technology.

## Joyce Allen

Joyce Allen died on 30 July 1992 at her home in Bowral, aged seventy-six. She will be sadly missed by those who knew and loved her, and her way of making art.

Joyce first exhibited her work in the early 1950s, but it was not until the 1980s that her work came into prominence. In 1986 she gave twenty-six linocuts to the Australian National Gallery; an article on her prints was published in *Imprint*; and the Scheduling-Berry Gallery, Sydney held a retrospective exhibition of her work from 1947–86. This success gave her a fresh impetus, and four years later she presented a new body of work for her solo exhibition at aGOG, Canberra. Her last solo exhibition was held in June 1992 at Macquarie Galleries, Sydney. In the past year, she was the recipient of the Emeritus Award of the Visual Arts/Crafts Board of the Australia Council, and found the stimulus and security to resume the production of her prints.

Even though I first knew Joyce as a teacher at school in the early 1970s, it was in the last seven years that I came to know and admire her as an artist and a friend. Joyce was protective of her private life, and guarded about her work and its sources, yet she maintained a fascination with a world from which she had excluded herself. Though she kept herself isolated from the contemporary art world, her friends provided intellectual stimulus with their accounts of art, exhibitions, and artists they admired in common.

To know Joyce was to know her private world surrounded by the things she loved: her garden, her pets, her books, artworks, papier-mâché figures and puppets. These were often the sources for her work. Memories of her past were also an influence – her childhood, married life, incidents encountered, correspondence with her friends and other women artists, and the books and articles she read. These nurtured her thoughts and imagination, which in turn constantly



renewed her art. Her sense of humour and ironic play on society communicates to a wide audience, and often strikes a chord with the experience of people outside the world of art.

With the greater public exposure of her art in recent years, more people of all ages have come to know and admire her work. Although we were generations apart, through our many conversations she was warm and generous in sharing her views on art and life. Her work reminds me of the times we spent together at her home, and I cherish the memory of the rare companionship of a remarkable artist.

**Pam Debenham**

## Paul Taylor



Photograph Robert Mapplethorpe

**P**aul Taylor died in Melbourne of an Aids-related illness on September 17 1992, aged thirty-five. He had recently returned to his birthplace from New York, where he had lived since 1984.

Taylor graduated from Monash University in 1977 and taught at the University of Tasmania for two years. I remember, as director of the Visual Arts Board in the early 1980s, receiving the initial application for funding a new art magazine titled *Art & Text*. At the appropriate Board meeting Jon Holmes, the Tasmanian representative, spoke supportively but added it was a good thing Taylor was not present to plead his case as after having us eating out of his hands for the first ten minutes he would then have castigated the Board's entire value system and within half an hour we would have had him thrown out, with his application. However the Board was persuaded to give life to *Art & Text*.

Taylor moved his magazine to Melbourne and in 1981 published the first issue of what quickly became, and indeed remains, one of Australia's most influential and provocative art journals. He attacked writing on contemporary art and culture in this country describing it as either 'literary-formal' or 'Marxist

sociological'. He gave not only a new breed of writers a break but he encouraged artists such as Vivienne Shark LeWitt and John Young to air their views.

'Popism', an exhibition at the National Gallery of Victoria in 1982, included artists such as Howard Arkley, Juan Davila, Richard Dunn, Maria Kozic and Robert Rooney. 'Tall Poppies' at the University of Melbourne Gallery in 1983 included John Dunkley-Smith, Dale Frank, John Nixon, Mike Parr and Imants Tillers. Taylor was also official representative for the 1986 Venice Biennale when Imants Tillers was the artist exhibited. These were not his only curatorial activities for Australian artists, and in America in 1988 Taylor was responsible for 'Impresario: Malcolm McLaren and the British New Wave' at the New Museum of Contemporary Art in New York.

He was also editor of *Anything Goes: Art in Australia 1970-1980*, a key anthology of essays. He always maintained links with Australia after leaving for New York, where he wrote about or interviewed David Salle, Robert Indiana, Yoko Ono, Anselm Kiefer, Andy Warhol and Sylvester Stallone for *Connoisseur*, *Vanity Fair*, the *New York Times*, *Flash Art* and other journals.

Taylor was described in the obituary in the *Melbourne Age* as being 'very much the product of his generation – one who broke down the barriers between art and subculture, writing and journalism, the media and academia. He was difficult and he was fun – he was certainly never dull'.

He achieved a great deal in a relatively short space of time and was a voice that all too seldom emerges from this part of the world. The impact Paul Taylor made on thought in this country and other parts of the world is testimony to his tenacity, obdurateness, iconoclasm and highly tuned critical acumen.

Nick Waterlow

## Marjorie Bell



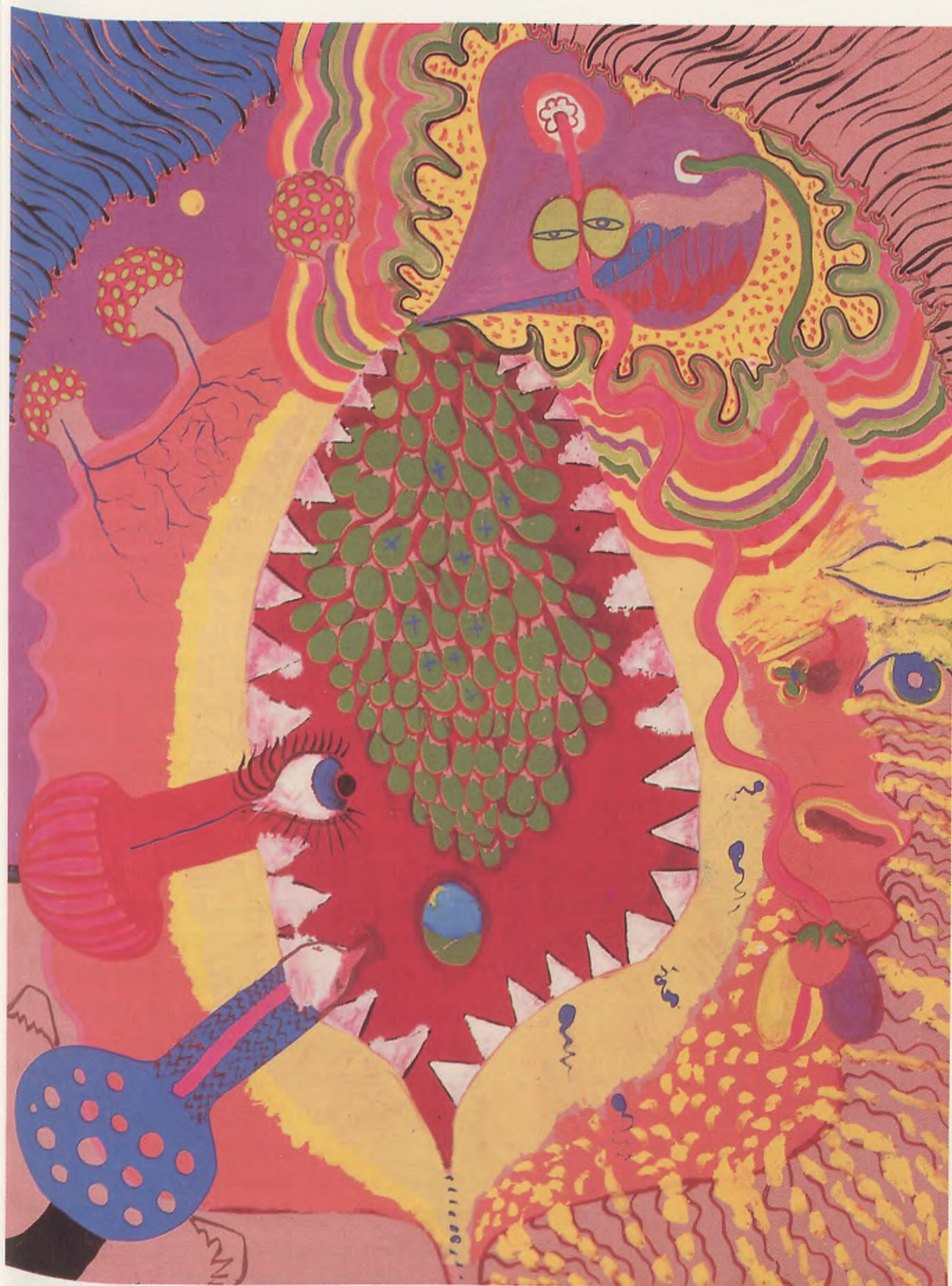
**M**arjorie Bell died in November 1992 aged eighty-six. When she joined *ART and Australia* in 1964, then in its second year, she described it as having a staff of three: the late Mervyn Horton as Editor, herself as general factotum – and a typewriter!

While sharing one desk and one phone, these two people managed to commission articles, arrange photography, edit, proof-read, paste up (under the sharp eye of the designer Gordon Andrews, and later Harry Williamson and Jane Parish), chase directory information, and sell advertising and subscriptions. As well as all these tasks there were the visiting of galleries, meetings with a large and enthusiastic editorial advisory committee often followed by cocktail parties, dinner parties for artists, and celebrations for new issues of the journal. It was a miracle of chaotic organisation.

As Assistant Editor until 1983, Marje was closely involved with all this activity. She also found time to teach art to children – an abiding love – through the Creative Leisure Movement and later at the Willoughby Workshop. With her brother Ken she managed to run a home at Warrawee which became a meeting place for the arts world.

Indeed the advancement of the arts in this country is due in many ways to the dedication of people like Marjorie Doreen Bell.

Sam Ure-Smith



# THE ART OF VIVIENNE BINNS

*Joan Kerr*

VIVIENNE BINNS, *Vag dens*, 1966, synthetic polymer paint, enamel on composition board, 122 x 91.5 cm, National Gallery of Australia, Canberra.

*'... it is no exaggeration  
to state that many  
Australian women artists  
found her visible practical  
example more inspiring  
than Germaine Greer's  
absent theoretical one...'*

**V**ivienne Binns's place as a pioneer and participant in the women's art movement of the 1970s is well established. It is no exaggeration to state that many Australian women artists found her visible practical example more inspiring than Germaine Greer's absent theoretical one. Less generally appreciated is that Binns's unbroken career over the following twenty years has been equally significant, if more diverse. Moreover, to judge from her latest exhibition, her mature work over the next twenty years will be just as challenging and unpredictable.

My initial encounter with Vivienne was at Sydney's Central Street Gallery in 1975, on the evening Lucy Lippard spoke to a group of Sydney women artists, following Lippard's influential Power lecture. Resentment at this intrusion into a gallery which was normally an exclusively male preserve culminated in Brett Whiteley crashing the meeting and loudly ordering the women present to resume their proper role – a role that focussed on a single part of our anatomy in an extremely limited way. The prominent and vocal member of the audience who succinctly sent him on his way was Binns.

I had seen her work much earlier, however, at Watters Gallery in February 1967 – her first solo show – and was vaguely aware of the hostility it had aroused. The exhibition consisted of 'messy pornographies of monsters, genitalia in pop colours [and] biological fantasies', according to one newspaper critic. Elwyn Lynn's opinion was that 'she has turned Watters Gallery into a tenth rate phal-

lic temple'; 'one is faced with pure obscene horror in *Suggon*', wailed Wallace Thornton. 'it makes Colin Lancelotti seem almost effete by comparison and Michael Brown a Middle Ages moralist', proclaimed Rodney Milgate.<sup>1</sup>

I too found the work difficult. Not because of the vaginal and phallic imagery which shocked the all-male art press (even at the time that seemed to me to be their problem, not hers), but because Milgate seemed to be right. Binns's gutsy encounters with painting and other media made Sydney's high-profile abstract expressionists and pop artists look like derivative wimps, and I knew from (male) teachers and critics that this could not be right. Their work set the standard by which other Australian avant-garde art was measured, and from that perspective Binns had to be just a brash kid from the bush. Not only were her paintings much wilder and more aggressive than those by the men, but they lacked the obligatory homage to internationalism which told the Australian viewer that this was serious new art.

The late 1960s and 1970s in Sydney was a time when art seemed to be defined only in terms of other art (from overseas, naturally). There was no critical pigeon-hole for work which avoided references to fashionable international masters and at the same time uniquely asserted female sexuality. (Binns's imagery seems to have been inspired partly by the Sydney Libertarians' rejection of sexual taboos, and her style by the semi-surrealist spontaneity and rejection of conventional forms of art she was then exploring with the 'Annandale Imitation Realist', Mike Brown.)

She was a bit of a bushie, born in 1940 at Wyong, youngest of the five children of a couple who ran a poultry farm outside the town.<sup>2</sup> Moreover, from 1958 to 1962 she had trained at the National Art School, East Sydney Technical College – home of Australian abstract expressionism. The artists she admired at the time included that stallion among Paddington's Hungry Horses, John Olsen. At a pinch, her work could be categorized as a raw, local (that is, lesser) version of abstract expressionism cum pop art, a label which had the double advantage of nicely obscuring its major thrust and confounding its critical intentions.

Binns deliberately did all the things she was told not to do at art school – a lifelong iconoclast. She has always cut across the grain of fashionable positions, especially 'art world' fashions; hence, her work is easily misinterpreted if forced into the aesthetic it undermines. The avant-garde in the 1960s was as rigid and patriarchal as the academy, and there was no way it could embrace either her style or subject-matter as 'relevant' (the buzz-word of the day). Therefore, she had to be merely shocking.

Twenty-five years later, those early works are hailed as unique precursors in the Australian feminist art pantheon. Yet at the time of her first exhibition in 1967, Daniel Thomas alone wanted to acquire Binns's work for a public gallery (the Art Gallery of

**VIVIENNE BINNS, *Suggon*, 1966**, enamel on composition board, electric motor, synthetic polymer mesh, steel wire, 122.2 x 92 cm, National Gallery of Australia, Canberra.





VIVIENNE BINNS WITH ELLIS D. FOGG, *Woom*, 1971, installation and light environment, Watters Gallery, Sydney.

New South Wales); it was only after feminist critics successfully argued the significance of her work that our leading art institutions embraced it – at least in theory. Proclaimed a key work for women's liberation in 1975 and by other feminist writers soon afterwards,<sup>3</sup> Binns's 1966 central core image of a vagina dentata – characteristically ockerized as *Vag dens* – and the offensively throbbing *Suggon* were purchased by Thomas for the Australian National Gallery (where, however, they have never been hung). The former was recently awarded a rare illustration in Terry Smith's 1991 additions to Bernard Smith's standard text, *Australian Painting*, but appears in a special women's section which obscures its chronological importance.

Binns was not consciously a feminist in the 1960s and early 1970s – the sexuality of her early works was personal rather than political. Like so many of us, she was converted to feminism in the mid-1970s, by which time she was working in quite different media.<sup>4</sup> Performance and installation works such as the 1971 lightshow *Woom* (with Ellis D. Fogg) were succeeded by a commitment to the far more marginalized ('feminine') medium of craft. Having worked out a method of applying vitreous enamelled photographic silkscreen prints onto metal using a technique adapted from industrial production, she held an art-craft exhibition, 'Funky Ashtrays', at Watters Gallery at the end of that year. These aggressive works, with their brilliantly coloured feminine (as well as female) imagery, could also be read as

perversions of prevailing art fashions. Respected 'art' potters at the time were making elegant, earth-coloured, Japanese-derived pots. Although 'Funky Ashtrays' sold well and Binns received several commercial commissions for her enamelled tiles on steel plates, popular appeal was anathema to art critics in 1971. The only long, laudatory newspaper article on the enamelled steel tiles, copper goblets and dishes in her exhibition (for which she was seeking commissions) appeared in the women's pages of the *Daily Telegraph*.<sup>5</sup>

In 1976 Binns and Marie McMahon, the colleague with whom she refined her silkscreen printing enamel technique, held a show, 'Experiments in Vitreous Enamels: Portraits of Women', together with Frances Budden and Toni Robertson. They all employed exclusively feminist imagery. The culmination of this collaborative phase in Binns's work was the legendary *Mothers' memories, others' memories*, which was developed in 1979 while she was artist-in-residence at the University of New South Wales. It emerged in full splendour in 1981 at the Westpoint Shopping Centre, Blacktown. As Binns explained:

Memories, family albums, artefacts and memorabilia were collected ... There was needlework, crochet work and knitting, as well as the more traditional arts of painting, drawing and pottery, gardening, cooking, homecare and decoration; diaries, albums and letters ... drawn from the lives of the participants themselves or the lives of their mothers, aunts and grandmothers.<sup>6</sup>

Along with documentation from *Mothers' memories*, a wire stand filled with photo-enamelled postcards of fragments of other lives, *Scenes from the highway of life*, 1977, was included in the Australian Perspecta at the Art Gallery of New South Wales in 1981. Two similar stands from *Mothers' memories* were shown in the Sydney Biennale in 1982; one was purchased by the Australian National Gallery, the other was presented to the people of Blacktown.

Predictably, Binns ignored the prescribed (overseas) career path to fame and fortune. Instead, every step she took was in precisely the wrong direction. Self-imposed exile to Sydney's least socially desirable suburb in order to work with amateurs on *Mothers' memories* was foolhardy enough, but this was followed by *Full flight*, an artist-in-community project which involved travelling around rural New South Wales in a caravan for two years (1981–83) establishing mobile art workshops directed primarily at rural women. It is hardly surprising that dark mutterings about why anyone would voluntarily go to Condobolin, when everyone else was in New York, reverberated around Sydney. However, it was no uninformed choice; Binns had briefly visited New York in 1978.

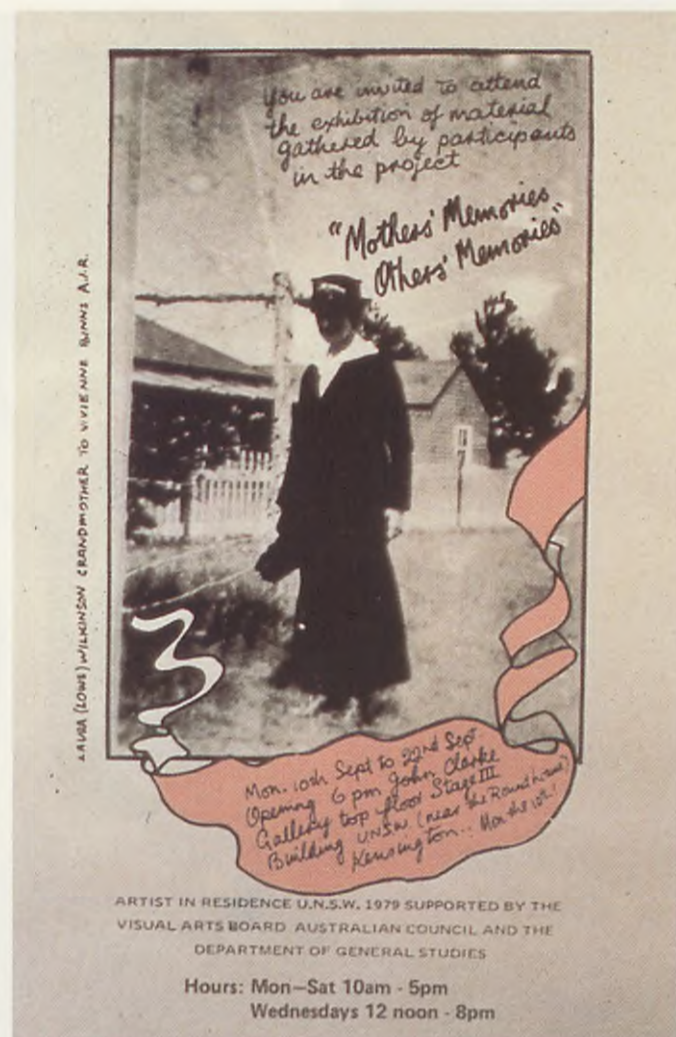
In 1985 she reverted to painting. Her solo show at Watters Gallery was her first exhibition in the medium since 1967. This, with the drawing and painting exhibitions which followed annually, continued to incorporate references to the anatomical features Whiteley had so coarsely defined as preclud-



VIVIENNE BINNS, *Funky ashtray*, 1971, hand inlaid and painted jewellery enamel on copper, 33 x 35 x 14 cm, Watters Gallery, Sydney. Photograph Vivienne Binns.

right: VIVIENNE BINNS AND FRIENDS, *Tower of Babel*, 1989 – 'ongoing project' mixed media, approx. 400 x 300 cm.





VIVIENNE BINNS, Poster for Mothers' memories, others' memories exhibition at University of New South Wales showing the artist's grandmother, Laura Wilkinson, 1979, silkscreen print.

ing women from practising art seriously. One of the wittiest was her 'Drawings of God', 1989, a series of tiny ink and watercolour sketches which cheekily conflated female genitalia and high art (for example, God's beard from the Sistine Chapel as a pink vagina, or vice versa). Binns's ink drawings of His beard as a pudendum could certainly not be criticized for lack of skill; the critics mostly ignored them.

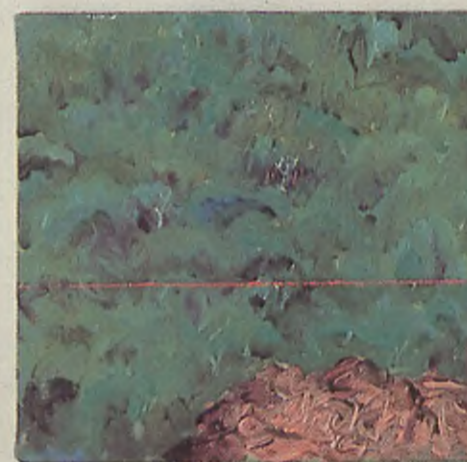
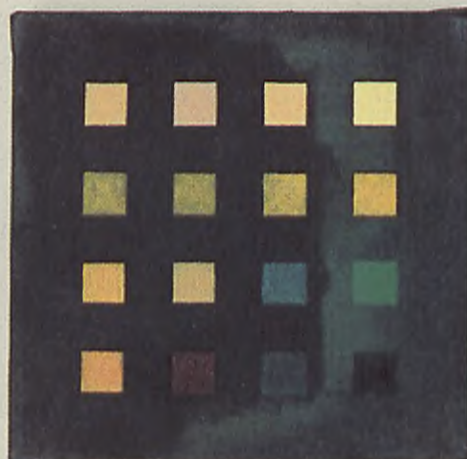
Binns has never discarded the old when embracing the new and has continued to work collaboratively. Her splendid *Tower of Babel* at Watters Gallery in 1989 featured a grand pyramid of open black boxes filled with complex personal assemblages by family and friends, surrounded by miniature abstract wall-pieces made by Binns (many thickly painted sardine tins). Most of these works were for exchange rather than purchase (another lifelong habit), and she obviously made no commercial gain from the show.

Despite grants to assist the rural peregrinations and a regular if minuscule income from part-time teaching, Binns's financial position has always been precarious. (In 1977 she taught enamelling at Sydney University's fledgling Tin Sheds in return for a studio and unauthorized sleeping space.) The solo exhibitions continued on a regular basis, primarily because of the unfailing support of her long-time dealer and friend, Frank Watters. It was not until 1990 that financial pressures were relieved (temporarily) when, at the age of fifty, she was awarded an Australian Artists Creative Fellowship for three years.

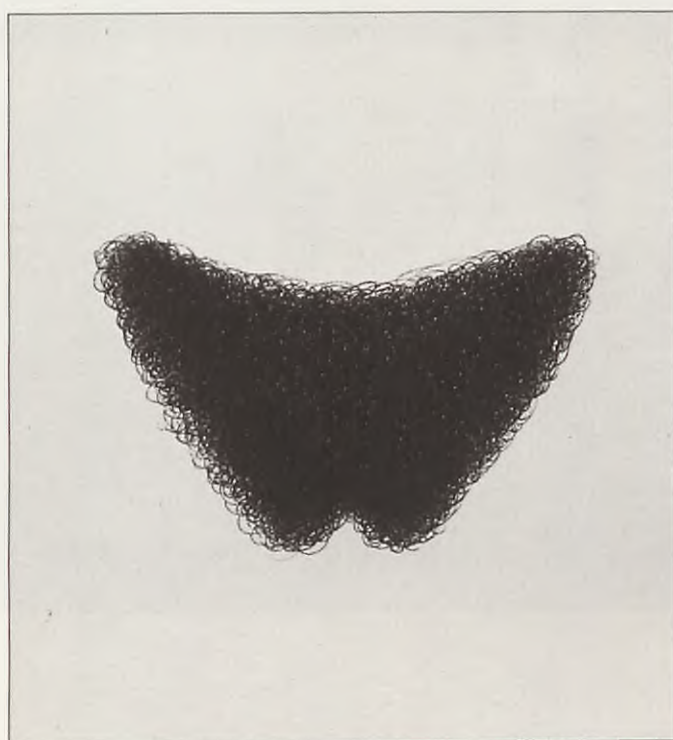
It seems that almost a decade must elapse before theory begins to catch up with Binns's practice. Her 1967 show assumed lasting significance only after its feminist implications were proclaimed in 1975. Her 1971 'bad taste' exhibition at Watters Gallery and other ceramic enterprises had to wait even longer before critics and theorists in the crafts discovered a similar interest in deconstructing those rigid old hierarchies – 'fine art' and 'good taste'. As for her community art activities, the first book of critical and theoretical essays on Australian community art emerged in 1991, almost ten years after the rural rides. It was edited by Binns herself.<sup>7</sup>

Her solo exhibition in 1992, starring six of the largest paintings she has ever attempted, was an appealing, uncontroversial and perfectly accessible proclamation of what her art has always been about. Aggressively contemporary, it was simultaneously a sort of retrospective – illuminating past themes, techniques and ideas. Several of the smaller watercolours (on exquisite hand-made paper), and the large acrylic *Inter culture*, for instance, reworked notions of the international and the local in non-figurative art, amalgamating references to her 1991 visit to Japan with local motifs. Some referred to different phases in her painting career and others were inspired by nature, in particular the varied surfaces of Brisbane Waters beside her present home. (The water was explicitly represented in a series of beautiful large and coloured photographs, modestly labelled *Surface snaps*.)

An enormous painting of a pair of



VIVIENNE BINNS, *The Desert isn't only one*, 1987–88,  
oil and acrylic on canvas, 12 panels 18 x 18 cm each,  
Queensland Art Gallery.



aubergines paid unexpected homage to the first produce from her newly created garden, and monumentalized the domestic in a different yet comparable way to the 1970s collaborative works – being just as full of abstract and figurative, high and low art reconciliations. She too has learnt a few lessons during those years in the bush. Her 'housewives' have given her a real understanding of distinctive, long-lived, amateur techniques and traditions in Australian art (mostly, but not exclusively women's). For years she has taken on the difficult enterprise of introducing this pariah into the metropolitan high art context. The big paintings continued the reconciliation, most obviously *Venus Venus*, in which the dark Venus of Willendorf and the white Greek Aphrodite were counterposed as an invocation of unresolved relationships between black and white women's art in contemporary Australia.

*The maiden knows herself at last – whither St George?* was the most compelling and complex work in the show. Easiest of all to enjoy for its subject and its painterly lushness, its references included a distant sheila-na-gig fertility figure from the Norman gargyle on Kilpeck Church in Herefordshire, and a triumphant foreground dragon, derived from a Japanese toy with an open womb framed in masses of soft purple fruit (aubergines?). This was a cheerful inversion of those *Vag*

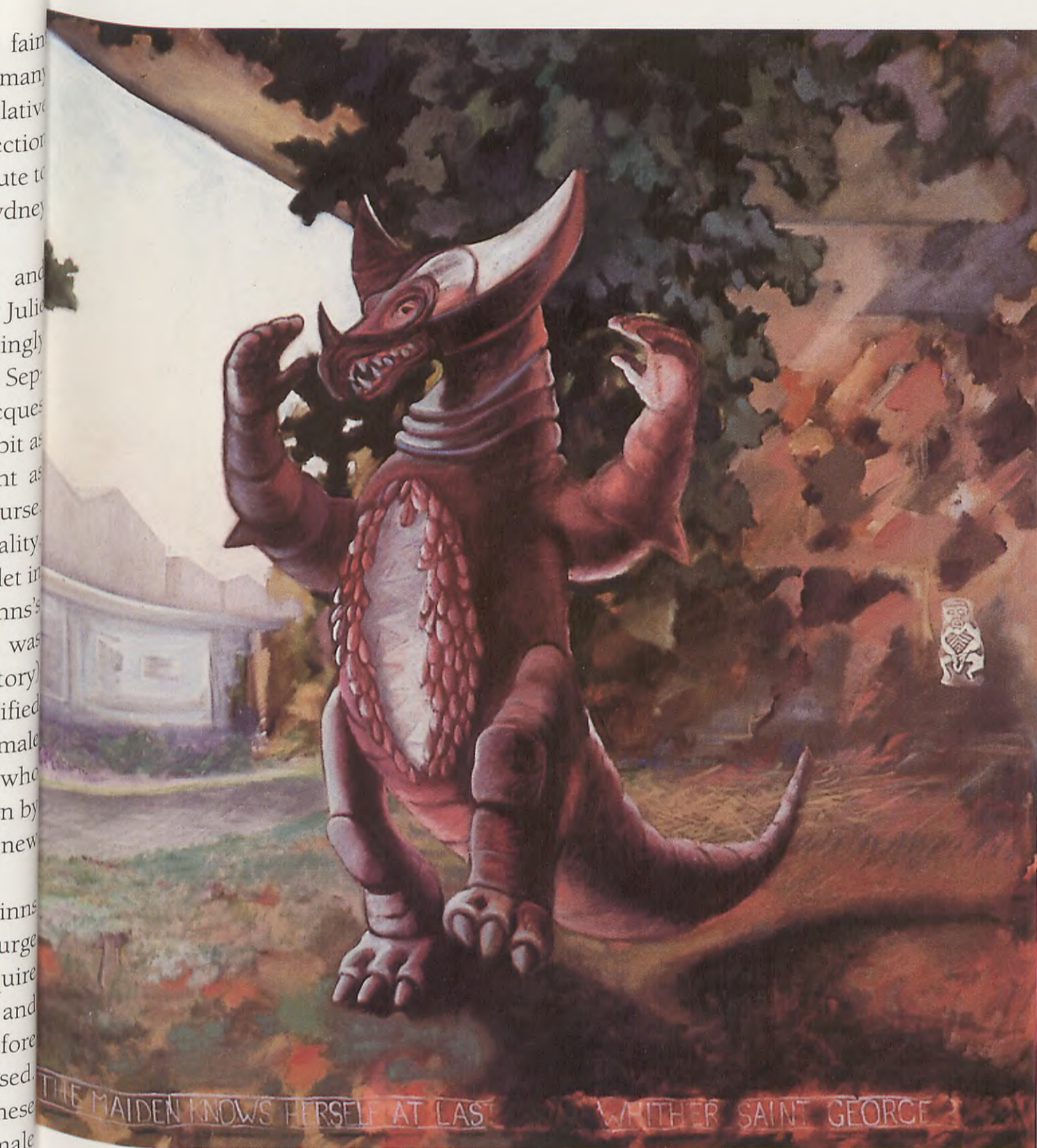
top left: VIVIENNE BINNS, *Impression of God's beard*, book print *Michelangelo I*, 1989, watercolour on paper, 18 x 13 cm. Private collection.

left: VIVIENNE BINNS, *God's beard 3*, 1989, ink on paper, 18 x 13 cm. Artist's collection.

*dens* teeth (still, however, present in faint outline within the womb). Among the many signs that Binns's technique is as cumulative in character as is her subject-matter, a section of the background paid a painterly tribute to John Passmore, her teacher at East Sydney Technical College thirty years ago.

This confrontational, allusionistic and entertaining painting (as interpreted by Julie Ewington)<sup>8</sup> was the focus of an astonishingly spiteful attack on 'Saint Vivienne' in last September's *Sydney Review*.<sup>9</sup> Reviewer Jacques Delaruelle revealed himself to be every bit as chauvinistic and complacently ignorant as the critics of the 1960s. Today, of course nobody has problems with overt sexuality and male art-critical spleen finds its outlet in the other half of that 1960s equation: Binns's style. To this infallible eye, *The maiden* was badly painted (the old 'rough as guts' story) and iconographically empty. (Unqualified praise in the same review was given to a male Japanese artist – living in Hawaii – who brilliantly symbolized cultural corruption by the hamburger, a revealing sign of the new obligatory internationalism.)

In this first ever article published on Binns in *ART and Australia*, I would strongly urge the National Gallery of Australia to acquire *The maiden* and hang it beside *Vag dens* and *Suggon* on public view, preferably before another quarter of a century has passed. Quite apart from the obvious claim these works have to that space, the sight of male critics continuing to froth at the mouth in front of them could add a totally new dimension to cultural tourism.



VIVIENNE BINNS, *The maiden knows herself at last – whither St George?*, 1992, acrylic on canvas, 1.73 x 1.56 m. Photograph David Iacono.

- 1 These quotations are included in Bev. Garlick, 'Interview with Viv Binns', *Refractory Girl* 8, 1975.
- 2 This information comes from Bronwyn Hanna, 'Vivienne Binns: A Monograph', Sydney University Fine Arts IV essay 1985 (Power Research Library), to which this article is heavily indebted. I thank Bronwyn for generously allowing me to use it. Brief recent biographies of Binns can be found in Max Germaine, *A Dictionary of Women Artists of Australia*, Craftsman House, 1991, and Sally Couacaud (ed.), *Frames of Reference: Aspects of feminism and art*, Artspace, 1991.
- 3 B. Garlick, op. cit., and Janine Burke, 'Six Women Artists', *Meanjin*, Vol. 38, No. 3, September 1979 (reprinted in *Field of Vision: A Decade of Change—Women's Art in the Seventies*, Penguin Australia, 1990, pp. 26–29).
- 4 Binns did make a coloured 'central core' drawing for the cover of the 'Women and the Arts' issue of *Meanjin*, April 1975.
- 5 'Vivienne plays the panel game', *Daily Telegraph*, 8 December 1971, p. 40 (unattributed).
- 6 Vivienne Binns, 'Mothers' Memories Others' Memories', *Lip* 7, 1980, p. 27.
- 7 Vivienne Binns (ed.), *Community and the Arts, History, Theory, Practice: Australian Perspectives*, Pluto Press, 1991.
- 8 Julie Ewington, 'Enduring Patterns: The Art of Vivienne Binns', *Art Monthly* 51, July 1992, pp. 3–5.
- 9 Jacques Delaruelle, 'Paltry Icon', *Sydney Review* 46, September 1992, p. 21.

Joan Kerr is Associate Professor of Fine Arts at the University of Sydney and Editor of *The Dictionary of Australian Artists: Painters, Sketchers, Photographers and Engravers to 1970*. See review page 329.

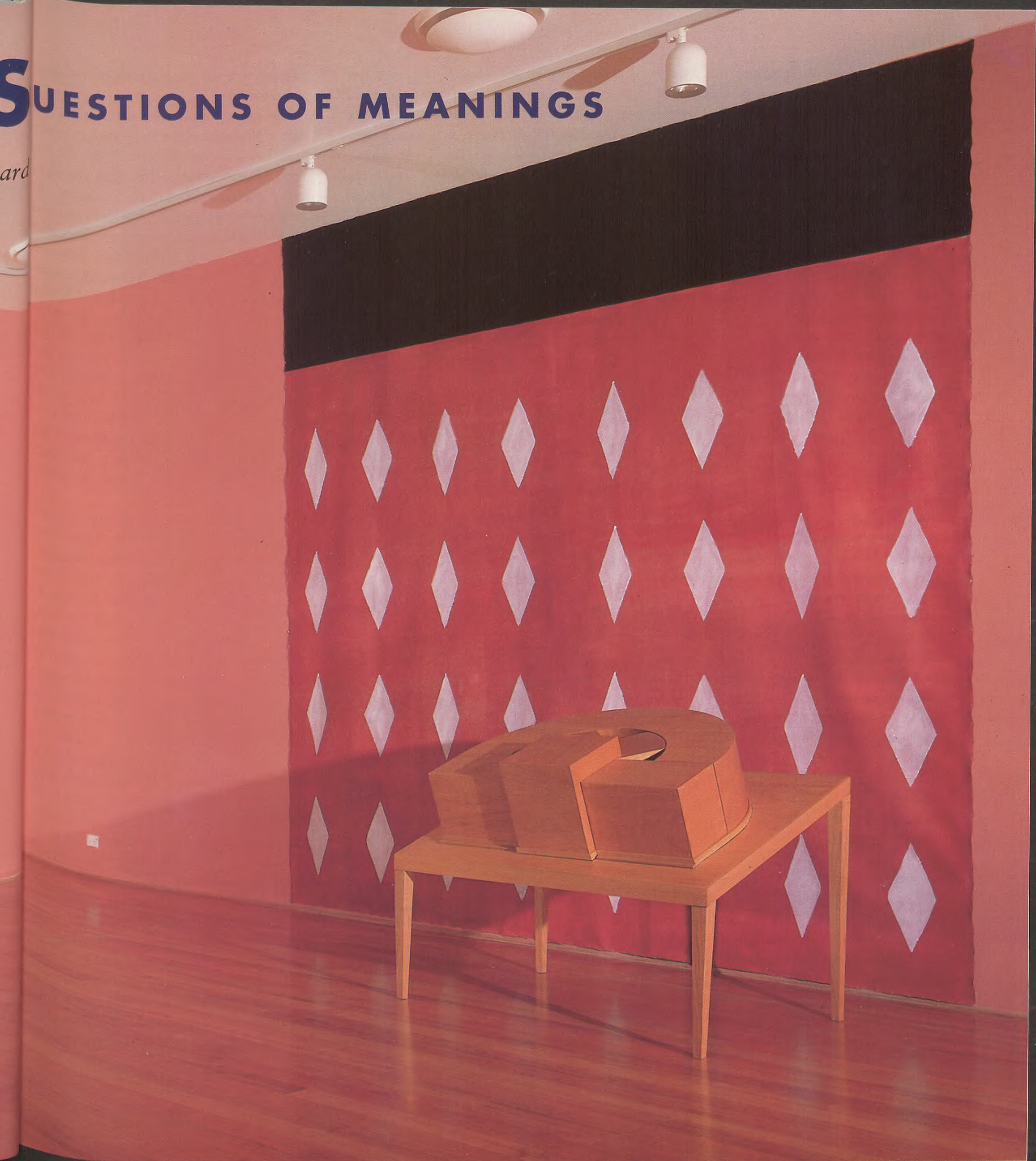
# PETER CRIPPS

*John Barrett-Lennard*



# QUESTIONS OF MEANINGS

ard



The work of Peter Cripps has always involved a rigorous investigation of his subject matter, an investigation balanced with an element of play and exploration that leaves paths open for the intelligence of his viewer. Cripps seeks to make ways forward visible and to question foreclosures. He emphasizes the need to open up meanings: to look at how meanings are constituted and how they become accepted, and to point to the systems of their exchange – how they circulate and accrue value. His is an involved and critical practice, one that is at times sharp and demanding but which ultimately is optimistic.

In his roles as artist, curator, writer, educator and critic of institutional structures, Cripps has engaged in complex, long-term projects which interweave and overlap. A strong continuity can be established from his 1976 exhibition 'Entering Du Prel's Projection' at the Ewing and George Paton Galleries to his most recent exhibitions. Although the objects, the precise focus, and the procedures he has used have varied, certain core interests persist. Throughout there has been a concern to investigate relations between history and memory, between time and space, and ideas and possibilities for a critical contemporary art practice.

In *Markets of meanings/meanings of markets*, an installation of maquettes and related works, the central elements were lists of words: of Latin names for certain plants, of their English names and places of origin, and of the naturalists who named them. The plant species were all of economic value, and largely originated in European colonies. Classifying things such as tumeric, sugar cane, mahogany, tobacco in Latin reconciled them within a universal structuring device, one that could contain all knowledge of the natural world. Equally, English names asserted ownership of these new colonial products. They were effectively

locked into systems which, however synthetic, enabled their antecedents, value and effects to be precisely specified. Cripps was indicating the point at which these objects were transformed as they were named, absorbed into a financial and intellectual economy which allowed them to be employed and displayed in something quite other than their former, now exotic, context.

In *Entering Du Prel's projection* there was a similar concern with the manner in which real and virtual objects change state, and move from one location to another over time.

*'Historians, throw off  
the black jacket  
of academia! Put on the  
red jacket of the speculator,  
the risk taker! Use with  
freedom the power  
to generate! Speculate!'*

Cripps arranged a series of small steam engines, basic mechanical devices he had been making from odd cans and pieces of copper pipe since 1962, on trestle tables. Alongside these he placed newspapers and headlines from the time the objects were made, and library call-slips for books about the soul and different planes of reality. In each case – in the change of water into steam, in the developments of world politics where one leader or crisis succeeded another, and in the processes by which the mind models the various dimensions of the world – there was

an interest in the transformations that could and did occur.

The same objects were exhibited a year later at Watters Gallery in Sydney, by which time they had changed state. Under the title *Shells of past activities*, they were displayed under draped veils of cloth to indicate the distance between what they had been and what they had become. These shells, remnants that retained the shape of the past, remained valuable as evidence of history and receptacles of memory. An understanding of history – personal, social and cultural – is vital to

Cripps; he is interested in the process by which objects and experiences gain meaning, the slow sifting accretion over time which gradually adds new layers to a no longer visible core – and also in the way ideas and objects lose their meaning, the process by which they become shells.

The influence of turn of the century philosophers, writers and theosophists like Henri Bergson, Claude Bragdon, C.H. Hinton and Peter Ouspensky can be seen in these early works. These thinkers along with the pre-surrealist and pre-Dada anti-theatre works of Alfred Jarry and Raymond Roussel were also important sources for Cripps's subsequent performance pieces. Bragdon's 'A Primer of Higher Space', with ideas about the fourth dimension, and Ouspensky's

concept of inner and outer circles of knowledge, were especially influential. Cripps was particularly interested in their ideas about an open-ended reality, composed through a process of selection. In *By the fire in the light of your eyes*, 1976, and *Hidden knowledge or the bare arse of Superman*, 1977, two performances completed while Cripps taught in Tasmania in the late 1970s, the borders between the performers, the performance and the audience were continually uncertain. Both objects and actors were kept in circulation, moving about a centre, taking



**PETER CRIPPS, Fact/fiction (for B.L.): between two worlds, between two walls**, 1990, (installation detail) plywood panel, scenic paint, Perth Institute of Contemporary Art. Photograph Victor France, courtesy City Gallery.

*previous page:* **PETER CRIPPS, Namelessness**, 1988, (backdrop paintings) acrylic on canvas, Australian Centre for Contemporary Art, Melbourne. Photograph Terence Bogue, courtesy City Gallery. Collection Museum of Contemporary Art, Sydney.



PETER CRIPPS, *From here on*, 1989, (installation view) City Gallery, Melbourne. Photograph Terence Bogue.

opposite: PETER CRIPPS, *Hidden knowledge or the bare arse of Superman*, 1977, Act 3 of artist's play, Hobart. Photograph Peter Cripps.

alternative positions and complicating attempts at interpretation. Layer was built upon layer in an attempt to expose the precariousness of any reality we may have chosen – to reveal that reality is a construct in which we clothe ourselves. At the centre of these works was a belief that time, space and history are human constructs which are variously interpreted according to the grids of society, class and culture.

The later performance pieces, *City life*, 1981, and *Namelessness*, 1988, were performed in a scale model of a Melbourne theatre set up within an art gallery. In both plays the proscenium arch of the model theatre established a frame for the action, commenting on an extended series of frames: the frame of the stage, of the reconstructed theatre, of the art gallery around it, and of accepted histories and social structures beyond that. The theatre also functioned as a Theatre of Memory, using objects and locations as clues to historical narratives and intellectual concepts. The scripts were composed of lists of words and declamatory statements that were at once manifestos and interrogations. Symbols and terms, and their referents, were juxtaposed: in *City life*, references were made to Melbourne, with the names of local schools, families and companies included along with visual references (one actor was dressed as the Russell Street police station), and more generally to contemporary urban life, with newspaper headlines on current events again appearing.

Following the writing of German artist Fritz Rahmann, Cripps used the idea of namelessness to comment on the production of history and the meanings that attach to objects and concepts. Rahmann suggested that being unnamed or without a name provides an autonomy which can make 'the nameless object a vessel in which various meanings can be collected'.<sup>1</sup> The borders of epistemological structures and institutions of knowledge, whether they are those of history or of art museums, are based on a process of naming which, by delineating parameters, brings their subjects into the domain of the

known, rendering them available to control. For Cripps, as for Rahmann, we need to look 'at everything which overflows the outline of the contour, the category, the name of which is'<sup>2</sup> in order to see more clearly how denomination functions. This is not to suggest that there is pristine utopian space available outside all naming, history and society: despite his belief in the necessity of utopian thinking (alluded to in the social realist backdrop of Chinese worker in *Namelessness*), Cripps was also aware of its limitations.<sup>3</sup>

Cripps's concern with the technologies of history, exemplified by the archive and the museum, is addressed in his own archival projects. *The caravan* is an ongoing, unexhibited work which was begun in 1974 and remains incomplete, subject to further additions. Derived from a gutted and rebuilt arm field kitchen, *The caravan* is both a study and a personal archive or museum. The caravan for Cripps has its own history as a site for the social ritual of feeding men, and significant personal references to his prior work as an apiarist (such caravans were often adapted as mobile extraction plants for honey).

Within this portable shell Cripps stores documentation from the plays and the glass slides, based on lantern slides, that he has been making since 1968. The images on the slides are drawn from his working records, books, and include illustrations of seeds and grains of pollen, patterns derived from Hinton's and Bragdon's writings on time and space, constructivist renderings of letters and words, and photograms of a hand manipulating objects and photographs from his early performances. As documentation they transmute objects and fantasies into information that can be collated, indexed and stored, creating an alternative logic to the categories of classical empiricist science.

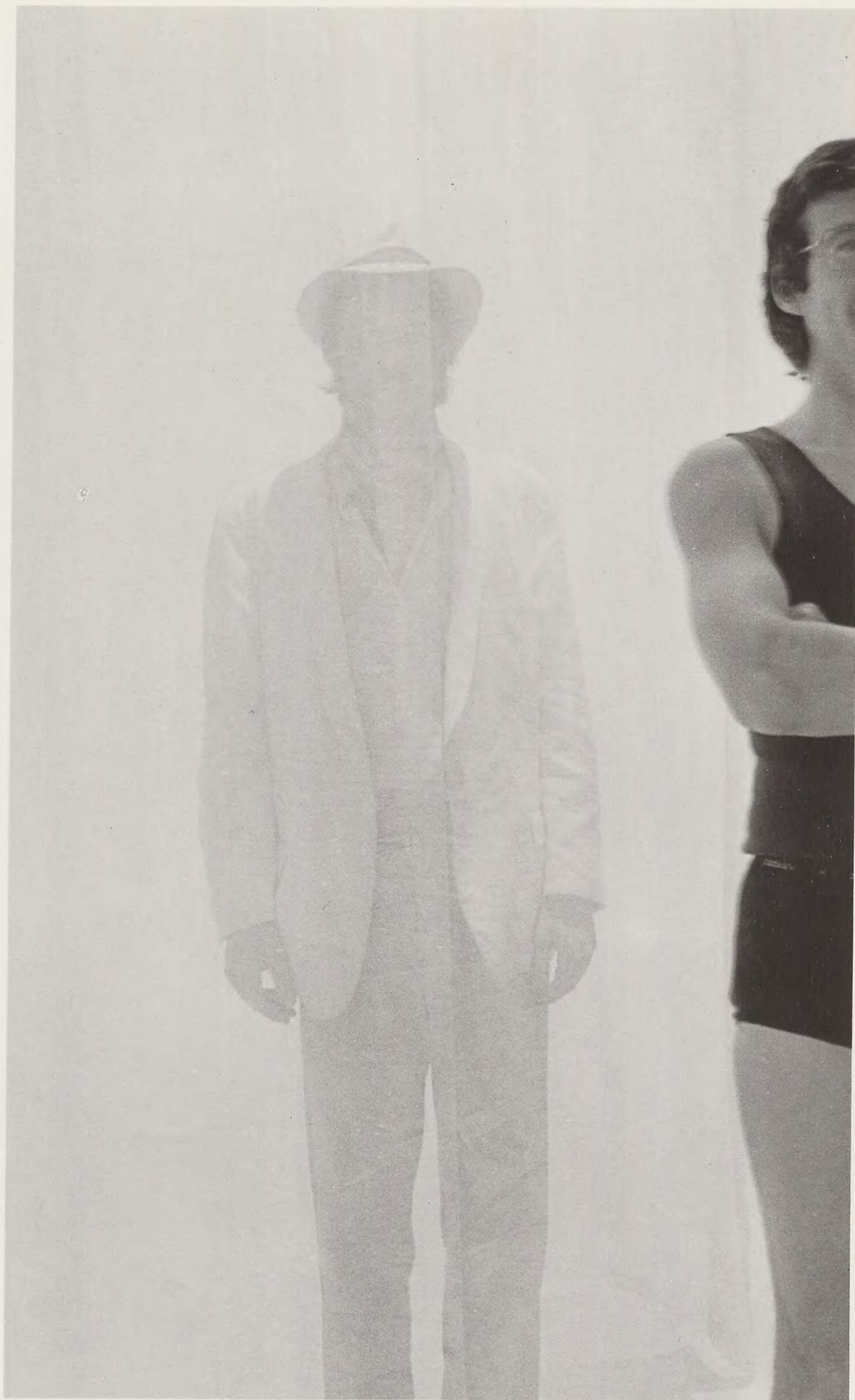
Cripps recognizes that traditionally 'The collection replaces history with classification with order beyond the realm of temporality. In the collection, time is not something to be restored to an origin; rather, all time is made simultaneous or synchronous within the collection's world'.<sup>4</sup> The time established by the

caravan is open, since incomplete. The slides have been brought out in the context of other projects, such as the 'From Here On' exhibition in 1989, and there is flow to and from this collection. *The caravan* forms a vital record and a source: a personal, biased, visibly constructed history.

Another personal archive/museum that has long been of interest to Cripps is the Grainger Museum at the University of Melbourne. Established and built by Percy Grainger, this institution epitomizes the deliberately fabricated museum. It preserves evidence gathered from Grainger's life, from the carefully starched baby clothes kept by his mother to his experimental 'free music' machines. Appearing as an abstracted form in some of Cripps's watercolours and as a sculptural prop in *Namelessness*, for Cripps the Grainger Museum stands in opposition to Australian public art museums which preach both neutrality and universality.

In his art, writings and curatorial practice Cripps has been a vocal and trenchant critic of Australian art history and art institutions. He has written with Bob Lingard on the 'flattening' of our art history, the tendency to ignore forms other than painting and to subsume sculpture, installation and performance based work under a two-dimensional master narrative.<sup>5</sup> If all history involves choice as to which and what should be selected as significant, and equally if all history is informed by personal decisions, then the structures of an art historical establishment must also be highly selective.

Cripps's recent critical writing<sup>6</sup> and his curatorial practice during the eighties<sup>7</sup> were one response to this situation. Another is his insistence on owning his artistic history and the creation of a personal archive, one which is idiosyncratic and particular, but includes references to his location within Australian contemporary art and to patterns of movement and change in a broader world. As Margaret Plant argued in relation to *Entering Du Prel's projection*, Cripps combines 'an autobiographical sense with a world sense' and draws 'attention both to the continuity of





his own preoccupation and the linear passage of time itself'.<sup>8</sup>

Patterns and techniques of display, and the ways in which they operate formally, historically and spatially, are constant themes in Cripps's exhibitions. His early *Constructions*, small sculptural objects made from cardboard tubing, matchboxes, wooden dowelling, mirrors and tin cans, are designed to 'charge' the space where they are displayed. Projecting from walls, suspended from ceilings or ascending from floors, they were consciously minimal – small, precise, inexpensive and unadorned. The intention was to make their surrounding architectural space palpable by virtue of the objects' interruptions: the space would become visible and the viewer newly conscious of his position within it. Cripps has always been conscious of the dangers of a kind of reductive minimalism which so emphasizes the viewer's immediate experience that it excludes any possible considerations of history or ideology.

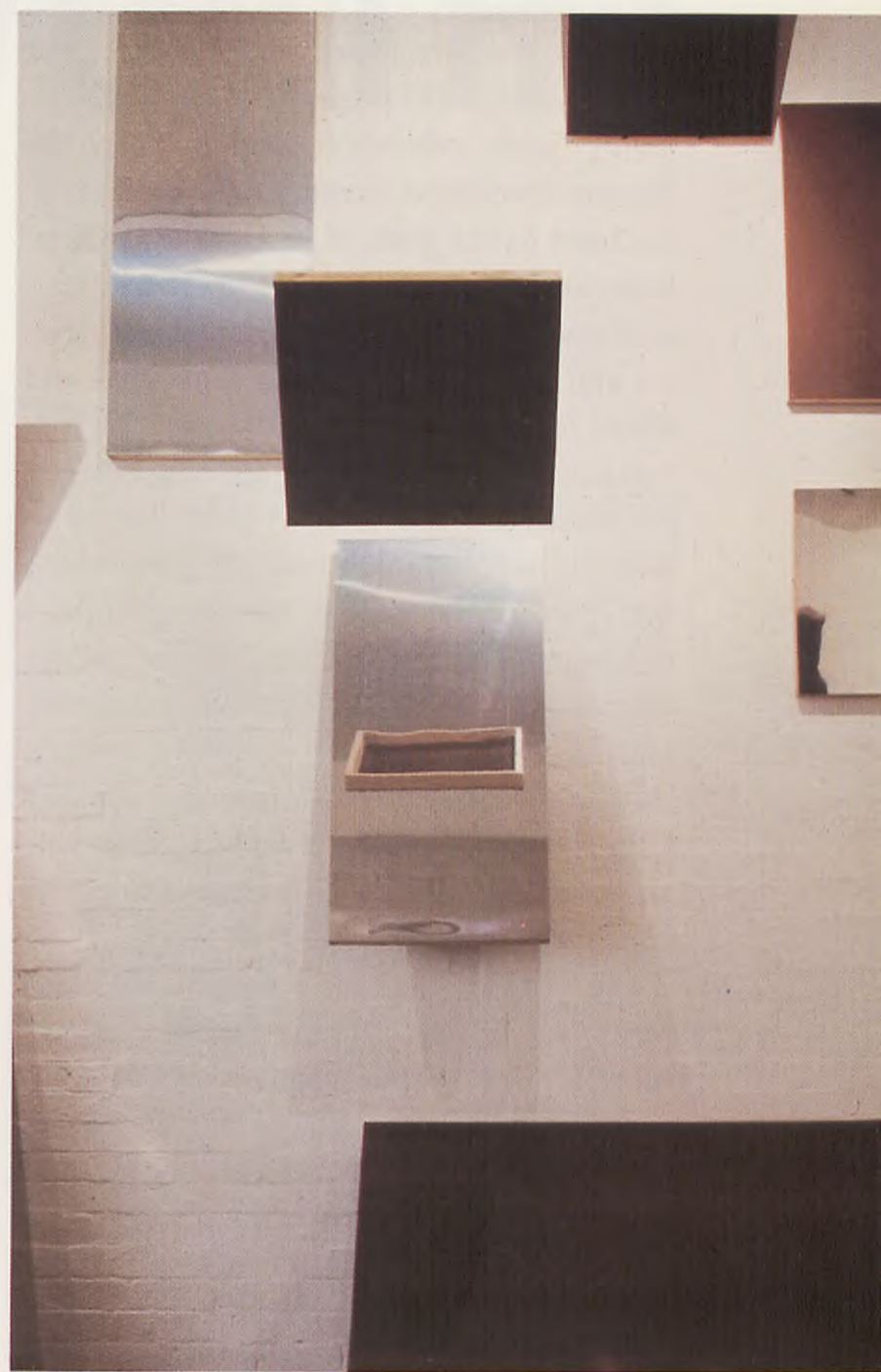
As a counter to this, as Carolyn Barnes has argued, Cripps saw 'the viewer's active physical positioning in space by the work (and by the physical characteristics of its institutional setting which serve to further articulate the experience of art) could be used as a material parallel for the process of ideological positioning underscoring all aesthetic and institutional discourses'.<sup>9</sup> At another level the simplicity of *Constructions* was part of a deliberate strategy that allowed Cripps to operate outside conventional structures of exhibition during the rampant, conservative expressionism of the early eighties. They were portable, immediate in effect and their whole logic was in opposition to the limiting factors he perceived in conventional institutional art discourses.<sup>10</sup> Implicit in them was both criticism and resistance.

Recent exhibitions have extended his dialogue with techniques and ideologies of display. In *Fact/fiction (for B.L.): between two worlds, between two walls* (part of the exhibition 'A Central Spacious Location...' at the Perth Institute of Contemporary Art in

1990), Cripps used two installations in separate rooms to examine the resonances of PICA's building and its institutional relationship to the adjacent Alexander (State) Library and the Art Gallery of Western Australia. One space used small objects, reminiscent of his *Constructions*, to point to the library as an archive, while the other used a plain plywood panel, hung slightly out from the wall, to suggest the art museum. The panel made multiple references: to the blackboards which once hung in these former classrooms; to minimalism and its use of common, industrial surfaces and objects; to Russian Constructivism and the Russian tradition of hanging icons in a corner between two walls as evidence of their location between the poles of heaven and earth; to the flattening of Australian art; and to both PICA and the Art Gallery of Western Australia's declared concentration on contemporary art.

In *From here on* (1989) and *Another history for H.B. and B.L.*, 1991, installed at City Gallery in Melbourne, the total space of the gallery was actuated to mark both changes over time in paradigms of display and the viewers' position within the space established. *From here on* used a series of simple wooden objects scattered almost randomly across the floor and walls of the room, and empty display cases reminiscent of nineteenth-century museum. The wooden objects were unadorned, geometric, distinctly twentieth-century constructions, generic objects that suggested a range of forms and references. A strong contrast was established between the regular placement of the display cases, normally used for didactic purposes, and the wooden forms, which accentuated the physical characteristics of the room, placing the onus on the audience to locate their content and meaning.

In *Another history for H.B. and B.L.*, wooden panels faced with masonite or mirror-polished aluminium were arrayed in two facing arcs, rising from the floor of the gallery up the walls and overhead. At their centre the viewer was alternatively absorbed into or



PETER CRIPPS, *Another history for H.B. and B.L.*, 1991, (installation detail) masonite, wood, formex and steel, City Gallery, Melbourne. Photograph Henry Jolles, courtesy City Gallery. Museum of Contemporary Art, Sydney.

opposite: PETER CRIPPS, *Another history for H.B. and B.L.*, 1991, (installation detail) masonite, wood, formex and steel, City Gallery, Melbourne. Photograph Henry Jolles, courtesy City Gallery. Museum of Contemporary Art, Sydney.

reflected by the installation. Caught in a location in which the surfaces and their supports were completely visible, at the point of their focus the viewer was involved within the display space, making the viewer's presence necessary for the completion of the work. The H.B. of the title was Bauhaus designer Herbert Bayer, who had refined and rationalized El Lissitzky's radical experiments with exhibition design after the Russian revolution, turning them to purposes closer to the goals of modern capitalism. Bayer's exhibition design attempted to form a total space which would fully implicate viewers and would lead them to a planned and direct reaction. It was a display design that was as useful for modern advertising as it was for modern museums.<sup>11</sup> *Another history...* located the viewer in a position from which the space of the gallery, the design of the exhibition and their effects on the viewer were readily visible. Unlike the photomontage used by Lissitzky, Cripps's art and installation design appear abstract, but like Lissitzky he is concerned that the viewer be an active and conscious participant in the construction of meaning.

Cripps's art practice engages with the relationships between the regimes of signification that allow collection and containment, with the processes of transformation by which objects and ideas change state or location, and with structures of display in both physical and discursive sites. Yet for all of his criticism of existing institutions – conceptual and discursive, as well as administrative or historical – he remains conscious of their attractions and optimistic about possibilities for change within the domain of Australian art and art institutions. However, in order for any change to occur or be recognized, the processes by which meaning accrues to an object or idea, the structures which contain or constrain meanings, and the procedures by which they are constituted must be questioned. The art practice of Peter Cripps provides an important example of just that sustained, intelligent and committed questioning.

- 1 Fritz Rahmann, *Difference to Realspace*, quoted in Bob Lingard, *Namelessness*, University of Tasmania, Hobart, 1988, p. 10.
- 2 Ibid.
- 3 For instance his '100 words towards a new History' statement in *Young Blood: Notes on Art Practice*, Art Projects, Melbourne, 1983. It concludes, in an echo of the Russian Constructivists: 'Historians, throw off the black jacket of academia! Put on the red jacket of the speculator, the risk taker! Use with freedom the power to generate! Speculate!'
- 4 Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, John Hopkins University Press, Baltimore and London, 1984, p. 151.
- 5 See Bob Lingard and Peter Cripps, *Flattening Australian Art History?*, Australian Centre for Contemporary Art, Melbourne, 1988.
- 6 See 'Backwards to the Future?', *Agenda*, 15, December 1990, pp. 3–6, 'The Art Zoo & Other Museum Models', *Broadsheet*, Vol. 20, No. 3, September 1991, pp. 8–11, and 'Artist as Other: Being Seen and Not Heard', *Broadsheet*, Vol. 21, No. 1, March 1992, pp. 8–10, 21.
- 7 Cripps was Director of the Institute of Modern Art in Brisbane from 1984–86. He curated a number of important exhibitions there, including 'Recession Art & Other Strategies', 'Q Space and Space Annex', and a Robert MacPherson survey exhibition.
- 8 Margaret Plant, 'Quattrocento Melbourne: Aspects of Finish 1973–1977', *Studies in Australian Art*, University of Melbourne, 1978, p. 108.
- 9 Carolyn Barnes, 'Specific Objects (the second time around)', *Binocular*, 2, 1992.
- 10 For more on this in relation to Cripps's work and that of his peers see Peter Cripps, *Recession Art & Other Strategies*, Institute of Modern Art, Brisbane, 1985.
- 11 Bayer designed the 'Road to Victory' (1942) and Family of Man (1954) exhibitions for the Museum of Modern Art, New York. See Christopher Phillips, 'The Judgement Seat of Photography', *October*, 22, Fall 1982, pp. 27–63.

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John Barrett-Lennard is a freelance critic and writer.

# WHAT IS A GOOD REPUTATION WORTH?

Changing Definitions of the Artist

Annette Van den Bosch

CATALOGUE

BOB DICKERSON

No. Title Gns.

1 The ... 30

JOHN COBURN

No. Title Gns.

11 Summer 35

12 Aftermath 45

13 Guardian 45

14 Tiger Tiger 30

15 Forest of the Night 70

16 Festive Garden 30

17 Sunrise 100

18 Sentinal 50

19 The Old Man of the Swamp 40

20 Bull in a Field 25

21 Setting Sun 80

22 Seaport 20

23 Indian Summer 15

24 Moon-drenched 10

25 Impact 10

26 Machine Age 25

**DICKERSON**

Wednesday, 10th July, to Friday, 19th July

**COBURN** 1957

David Jones' Art Gallery, Sydney

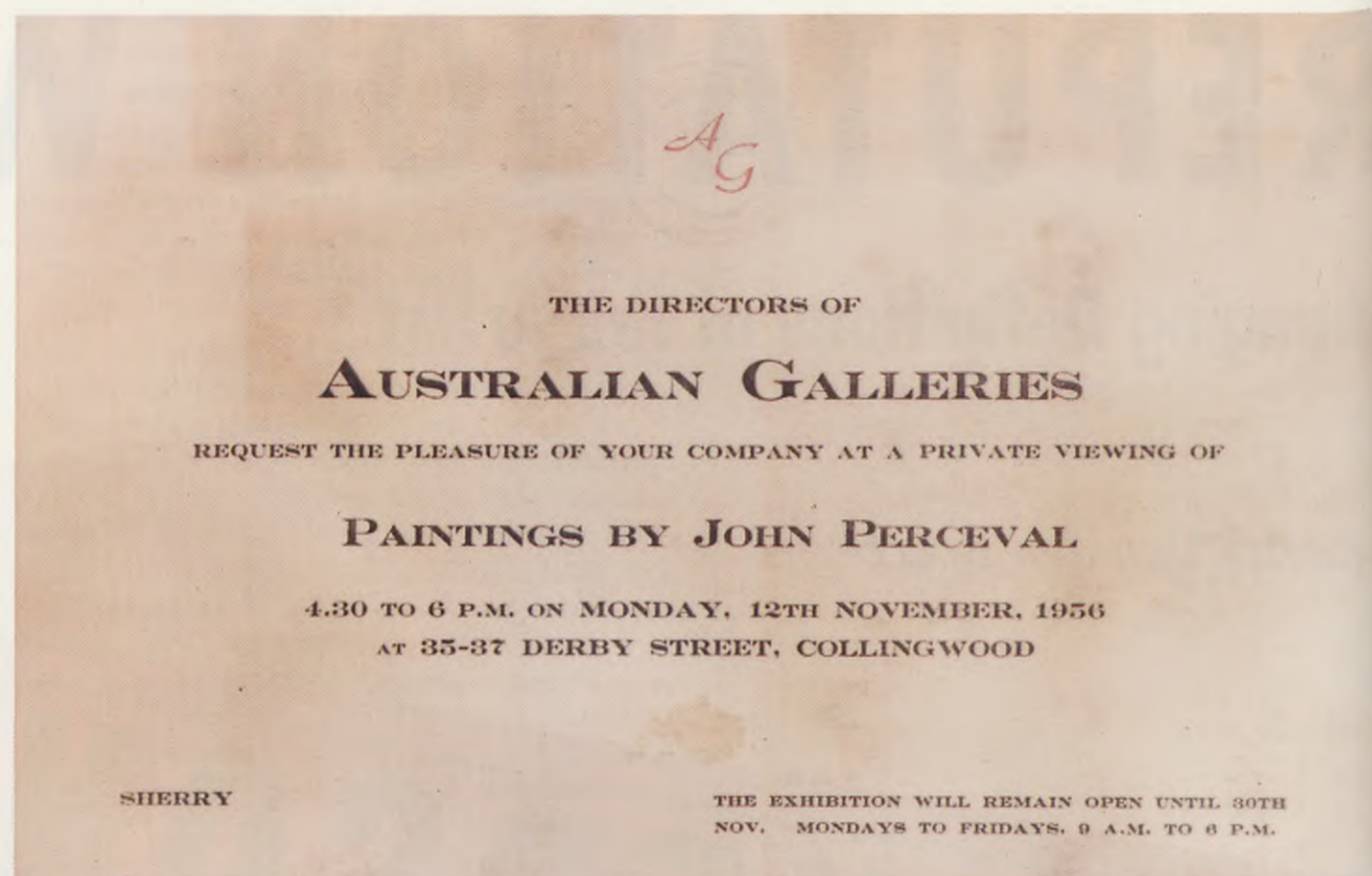
**GLEGHORN**



John Olsen

2

1. Invitation to exhibition opening at the David Jones Art Gallery, Sydney, 10 July 1957.
2. Invitation to John Olsen exhibition opening at Terry Clune Galleries, Sydney, 6 March 1963.
3. Invitation to the opening of Australian Galleries first one-man exhibition, Melbourne, 12 November 1956.
4. Invitation to Elizabeth Durack exhibition at Little Gallery, Sydney, 20 April to 3 May 1965.



3

In the post-World War II period, artists' reputations have been tied more closely to the operations of the art market than ever before. This shift in emphasis occurred because the reputation of the artist, the period of the work, and painting as a medium were essential in securing increased investment potential for art.

Artists themselves were at the forefront of the promotion of contemporary art and the growth of an audience. The artists' societies, particularly the Contemporary Art Society (formed in Melbourne in 1938 and in Sydney in 1948), the Victorian Sculptors' Society, the Group of Four, the Centre Five Group and the Society of Sculptors and Associates formed in Sydney in 1961, represent important developments in the exhibition and reception of contemporary art in Australia. The societies regularly exhibited members' work in large, mixed, salon-type exhibitions, in which selection and hanging decisions were made by the artists themselves. Until

the late 1950s, most Australian artists made their reputations through peer group recognition in society exhibitions and at the few dealer galleries (such as Macquarie Galleries in Sydney) sympathetic to contemporary art.

In the 1950s and 1960s two markets developed for Australian contemporary art — one international (primarily in London) and the other national, but concentrated in Sydney and Melbourne. Sidney Nolan, Russell Drysdale and Arthur Boyd, with other Australian artists, exhibited at the Carnegie Institute in New York in 1952 and the Arts Council in London in 1953. Nolan, in particular, developed his reputation in the London art market of the 1950s and became one of the best known painters at work in England.<sup>1</sup>

An exhibition of Australian art in 1961 at the Whitechapel Galleries, London, established the reputation of a number of Sydney artists working in the abstract expressionist style. These artists included John Coburn,



The Director of the  
**LITTLE GALLERY**  
 has the honour to invite you  
 to

a private viewing of  
**OILS, DRAWINGS AND BROWN-POINTS**

by

*Elizabeth Wack*

from 20th April — 3rd May, 1965

1ST FLOOR, 19-23 BLIGH STREET, SYDNEY — PHONE 28 9236

HOURS: MON. TO FRI. 10 A.M. - 5.30 P.M. SAT. 9.30 A.M. - 12 NOON

(OVER)

Stanislaus Rapotec and Peter Upward. The Carnegie Institute and the Whitechapel and Redfern Galleries in London were important centres for establishing international artistic tendencies and reputations in the post-war period. Relationships established between the international and national art markets at the time were an important part of a process changing aesthetic values in Australian art. Australian artists who exhibited abroad in the 1950s and 1960s became the leaders of the national investment market when it developed in Australia after 1962.

In Sydney in 1956 a new tendency towards abstract expressionism was formed by many of the practices which had established it in the New York art world. 'Direction I', the first 'abstract expressionism' show in Australia, was organized by artist John Olsen at Macquarie Galleries, and supported by influential critic Paul Haeffliger. In the 1950s, the Sydney Contemporary Art Society acted as a lobby for the new aesthetic norm of abstract

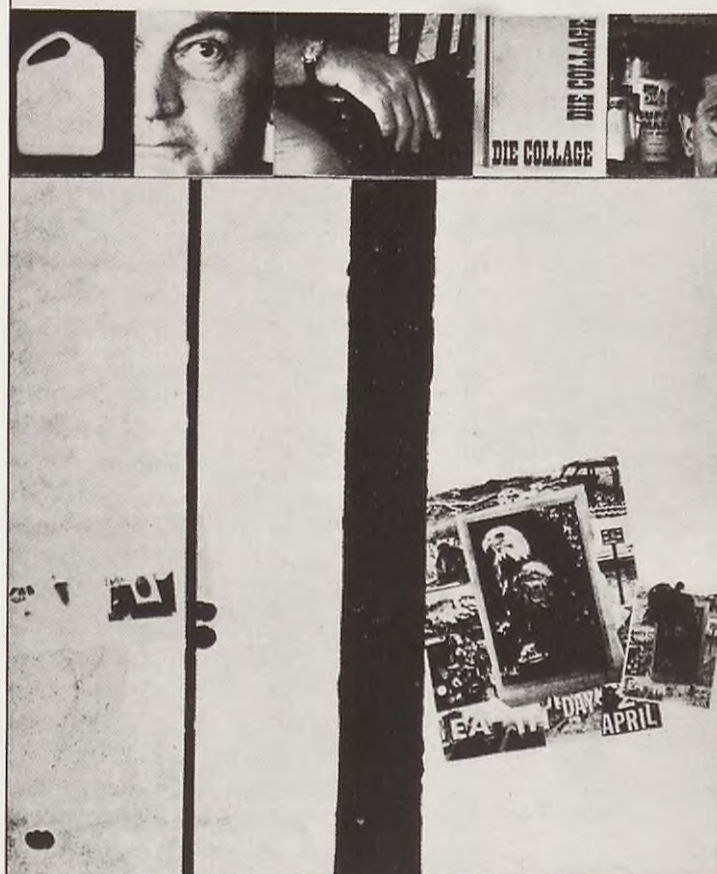
expressionism, attacking established attitudes through criticism of the trustees of the Art Gallery of New South Wales, and aldermen who administered the new art prizes. Elwyn Lynn, editor of the Contemporary Art Society Broadsheet during this period, linked innovation to the development of abstract painting in New York. By matching local artists with their American equivalents, he promoted a dependency on the New York model which became characteristic of the 1960s market.

The impetus for change came from younger Australian artists (such as Olsen), who had experienced a different and international model of career and financial success, and from the new dealers. Rudy Komon opened a gallery in Sydney in 1959 and artists such as Leonard French, Robert Dickerson and, later, Fred Williams became more active in the selection and practices of artists associated with the gallery than in any artists' society or group. The role of societies

in exhibition and patronage began to decline in the 1960s. The increase in the number of dealer galleries and the change in dealers' practices meant that it was comparatively easy for young artists to secure 'one-man' exhibitions. Integral to the new exhibiting and dealing practices, through the 'one-man' exhibition, young artists could be rapidly absorbed into the new system for distribution of works and circulation of reputations.

The establishment of reputations and the development of a market for new styles would not have taken place in Australia without the emergence of the double-rung gallery system that ensured the success of abstract expressionism in New York in the 1950s. The galleries which supported emerging artists functioned as first-rung galleries, establishing reputations and styles through close links with the art world and with the advertising, design and fashion industries. Sydney galleries Central Street and Watters opened in 1966. Their New York equivalents

## Bonython Art Gallery



5

were Betty Parson's Gallery and Eleanor Ward's Stables Gallery. The reputation of Watters Gallery depended on the showing of new art, more experimental and difficult than the art shown by dealers such as Barry Stern, for example, for whom Frank Watters had worked. Watters Gallery had close links with the art world and attracted critics and curators, as well as the better educated or more adventurous collector.

The new gallery spaces were characterized by the use of architectural modernism (the 'white cube'), or by modernizing older buildings, particularly in Paddington, which developed as a centre for housing artists. Exhibition openings became important for promotional purposes and were often preceded by special previews with an emphasis on sales. Dealers, anxious to recoup their investment in promotion and exhibition costs, placed artists on contract. This associated the artist more closely with the dealer and other artists represented by that dealer.

KYM BONYTHON'S HUNGRY HORSE ART GALLERY

47 WINDSOR STREET, PADDINGTON  
Telephone 21 5087

Hours: 11 a.m. to 6 p.m.

Closed Mondays

This Gallery is affiliated with the Bonython Art Gallery,  
Adelaide, and Australian Galleries, Melbourne.



NEXT EXHIBITION . . .

TOM GLEGHORN



DRAWINGS BY

BOB DICKERSON

*Bonython's Hungry Horse Gallery*

14th NOVEMBER, 1966 — 1st DECEMBER, 1966

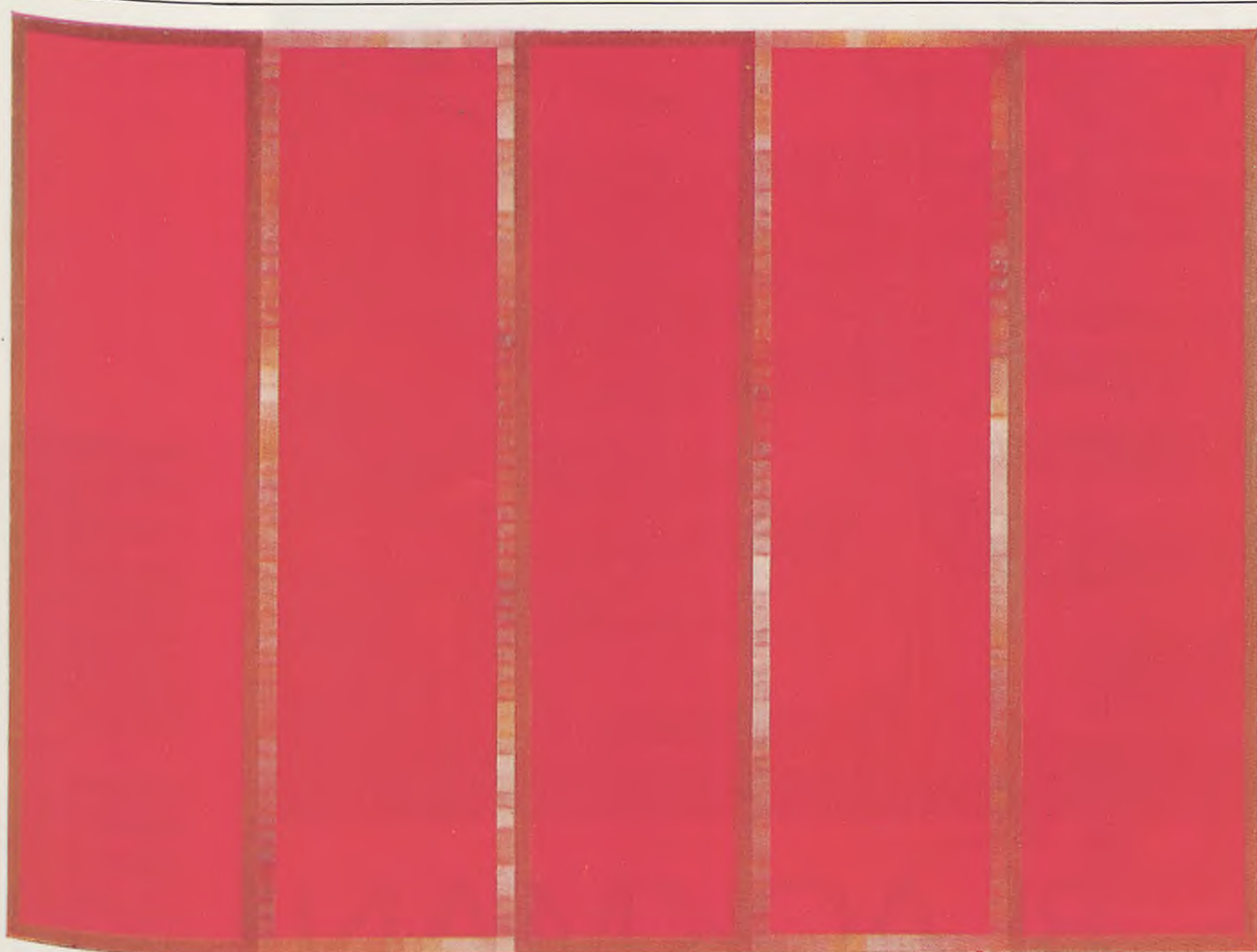
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Dealers' practices and market processes imposed a new working pattern. Artists had to prepare works for exhibition on an annual or even half-yearly basis; work had to conform in size and style with the single price strategy and to occupy the entire gallery space. The work in each exhibition had to show development from previous showings, but not change style so radically that the artist's (and dealer's) signature style could not be recognized.

The concentration of new galleries in areas such as Paddington also intensified the tendency of critics to review a handful of galleries on a regular circuit. In 1973, after four years of commuting between New York and Sydney (managing his gallery interests in Soho, New York, and Gallery A in Sydney), Max Hutchinson observed that while his main customers in New York were corporations and museums, Australia was still predominantly a private investors' market. Newspaper reviews had a strong influence.<sup>2</sup>

One of the characteristics of the new market was discrimination against women artists. When the influential 1961 exhibition 'Recent Australian Painting' was shown at the Whitechapel Galleries, London, it included only one woman out of fifty-five artists, Elizabeth Durack. This exhibition was partly selected by Robert Hughes. His introduction to the exhibition, his book *The Art of Australia* (Penguin 1966), and his critical practices in the 1960s minimized the contribution of women in the consolidation of abstract expressionist tendencies in Australian art. When the art market was at its height and the production of styles for the market emerged in Australia after 1967, women artists were not recognized or promoted by critics or dealers, and the representation of women in national/international exhibitions in the decade between 1966 and 1976 was the lowest for the whole of the twentieth century.<sup>3</sup>

One explanation for this pronounced discrimination was the relationship which deal-



**ROBERT JACKS AT CLUNE GALLERIES**

new men tion the ded iza- rtly ion alia s in of act art the ged ere or in the w- s dis- al-

ers assumed between aesthetic values/styles and financial value/price. Both groups of dealers – those establishing reputations and those maintaining reputations in the investment market – became involved in a range of value-conferring activities in the art world. They were often collectors, they wrote about art and artists, gave interviews, published catalogues and books, and acted as judges in the selection of works of art for prizes and public gallery exhibitions, as well as advising collectors. In the 1970s and 1980s influential dealers assumed other roles. They became involved as members of the Visual Arts Board of the Australia Council, in committees selecting artists for international exhibition and as advisers to corporate or institutional collections. The change in the post-war art establishment has been to thoroughly integrate the contemporary art dealer in the reputation-making process.

In the double-rung gallery system, the artist was dependent on rising prices to

ensure future income. This expectation and the heightened emphasis on art as investment militated against women artists, whose working lives and careers are often different to those of men.<sup>4</sup> Artists themselves were increasingly aware of the way the system worked and became actively engaged in the process of making reputations. The obvious indication of this is the movement of artists from first-rung galleries to dealerships in which the dealer had made a much greater level of capital investment in the operations of the gallery. By 1970 many of the artists from the two first-rung Sydney galleries had been absorbed into the dealer investment market. The Hungry Horse was taken over by Kym Bonython and Chandler Coventry opened Coventry Gallery with many of the artists from Central Street.

Daniel Thomas commented in his newspaper review column in 1971 that several Sydney artists, once typical of Central Street – David Aspden, Ron Robertson-Swann,

5. Invitation to opening of group show (Elwyn Lynn, collages, Susanne Dolesch, drawings and paintings, John Gilbert, ceramics) at Bonython Art Gallery, Sydney, 19 June 1971.

6. Invitation to Robert Dickerson exhibition opening at Bonython's Hungry Horse Gallery, Sydney, 14 December 1966.

7. Invitation to opening of Robert Jacks exhibition at Clune Galleries, Sydney, 8 July 1969.

*next page:*

8. Invitation to Charles Blackman exhibition opening at Clune Galleries, Sydney, 7 March 1972.

9. Invitation to opening of John Firth-Smith exhibition at Gallery A, Sydney, 26 May 1973.

10. Invitation to opening of Imants Tillers exhibition at Realities, Melbourne, 20 February 1980.

Dick Watkins and Gunther Christmann – had produced one-man shows of great beauty. Thomas noted that their work was no longer as doctrinaire as when they had shown in 'The Field'.<sup>5</sup> The strong showing of painting in Daniel Thomas's 'Recent Australian Art' at the Art Gallery of New South Wales in 1973, during the first Biennale of Sydney, and its strong critical support in Sydney, reveal that by 1973 the crucial relationships had developed between artists, dealers, critics and institutions to identify major reputations and styles, thereby reproducing the full New York market model in Australia.

The capitalization of the art market intensified the pressure on artists. Investment in their work often underwrote dealers' practices. A whole area of arts law had grown up around the issues of consignment of works to dealers, exhibition costs, dealers' commissions, artist contracts and estates as the result of the financial pressure of the new



SOUTH YARRA GALLERY

# CHARLES BLACKMAN

CLUNE GALLERIES

8

dealerships on artists' production.<sup>6</sup> After the collapse of the boom market in 1974 there was renewed emphasis by some artists and dealers on the processes for building reputations in the media.

The major Sydney reputation built in the late 1970s contemporary art market was that of Brett Whiteley. Whiteley had been established in the 1960s London market but he was a different generation to either the figurative expressionists or the Whitechapel group. His Australian reputation was largely formed in the 1970s. His work sold at the top of the 1980s market, earning him more than \$100,000 a year. The rumoured total for his last sell-out exhibition was over \$1 million. His work also retained its price at auctions. In April 1991, Christie's sold *Hill End* for an auction record of \$132,000. His death at the age of fifty-three in 1992 has ensured that prices for his work will rise in the immediate future.

Whiteley, however, was an artist who has

had a mixed reception. In the 1970s, the reputations of Sandra McGrath as a king-maker and that of Brett Whiteley were entwined. This example suggests why and how such reputations are made. McGrath linked masculine sexuality and international reputation quite explicitly in reviews such as 'Whiteley's Homage to Matisse'.<sup>7</sup> After winning the Archibald Prize in 1977 for his *Double self portrait*, Whiteley won a succession of prizes and had a string of sell-out exhibitions. Whiteley had a talent for self-promotion and was rarely out of the news media of the period, but essentially he was marketed by a number of astute dealers: Kym Bonython, Robin Gibson, Barry Stern, David Reid and Stuart Purves.

The art world and the art market form a dual system in which various definitions of the professional artist compete. In the 1970s, as artists developed new career structures, the concept of professional was best defined by its structural features.

The context, manner and location of the exhibiting work defines the professionalism of the artist, because the title 'professional' is one which is bestowed by peers on the group to which the artist aspires.<sup>8</sup>

In this definition, peer group recognition is as important as financial success. A definition of the artist who sells his or her work in the dealers' market can also be made which admits no judgement about the quality of the work – the definition is based on the fact that they work full-time at their art and make their living from the sale of it.

Resistance from artists to market practices was clearest in the critical attention and artistic activity which produced the artistic norms of the 1970s – conceptual art, open form sculpture, environmental, performance and video art. It was represented at the Mildura Sculpture Triennial at Inhibodress Gallery and the Yellow House in Sydney, at Pinacotheca, and the Ewing and George Paton Galleries in Melbourne and the Exper-

# RECENT PAINTINGS FIRTH-SMITH

OPENING SATURDAY, 26th MAY, 1973



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**a**  
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PADDINGTON 2021  
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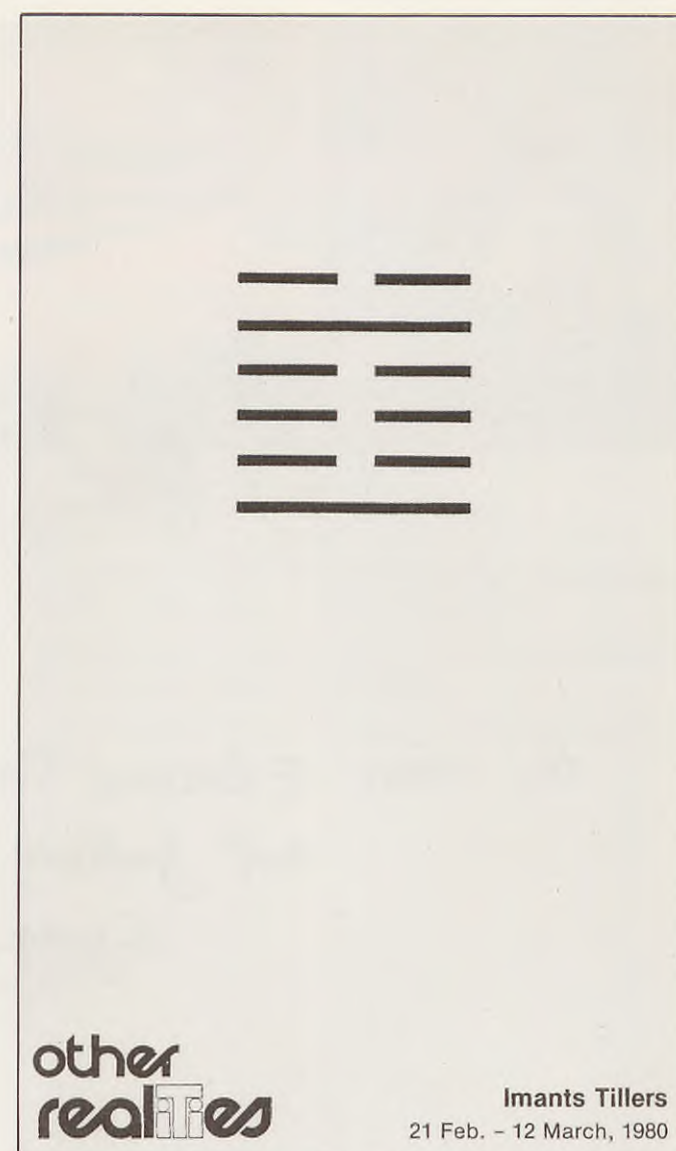
mental Art Foundation in Adelaide. Artists and directors of these spaces were supported by new critical practices and publications by critics such as Donald Brook and Terry Smith and the Lip Collective. Conceptual art and feminist, political or collective art practices not only challenged existing norms for contemporary art set by abstract expressionism and the new dealing practices; they also challenged the whole reputation system that formed the modern art market.

Lobby groups in the late 1970s and early 1980s aimed to secure equality of representation in exhibitions and galleries, the exhibition of contemporary Australian art rather than exhibitions imported from overseas, with equality of employment in art schools and arts organizations and continued support for artist-run spaces as alternatives to dealer galleries. One focus of this debate was the 1979 Biennale of Sydney.<sup>9</sup> Australian artists had become acutely aware that international exhibitions, with their links to local

dealers, curators, critics and corporate collectors, were determining local aesthetic values and reputations. There was an increasing gap between the growing audience for large national and international touring exhibitions, and that for local visual artists. Bernice Murphy, then Curator of Contemporary Art at the Art Gallery of New South Wales, pointed out the resources required to develop a critical, informed audience for Australian contemporary art:

Grants to artists are not enough, if their works are not sponsored, acquired, published in catalogues, exhibited in depth, debated as part of our evolving cultural life.<sup>10</sup>

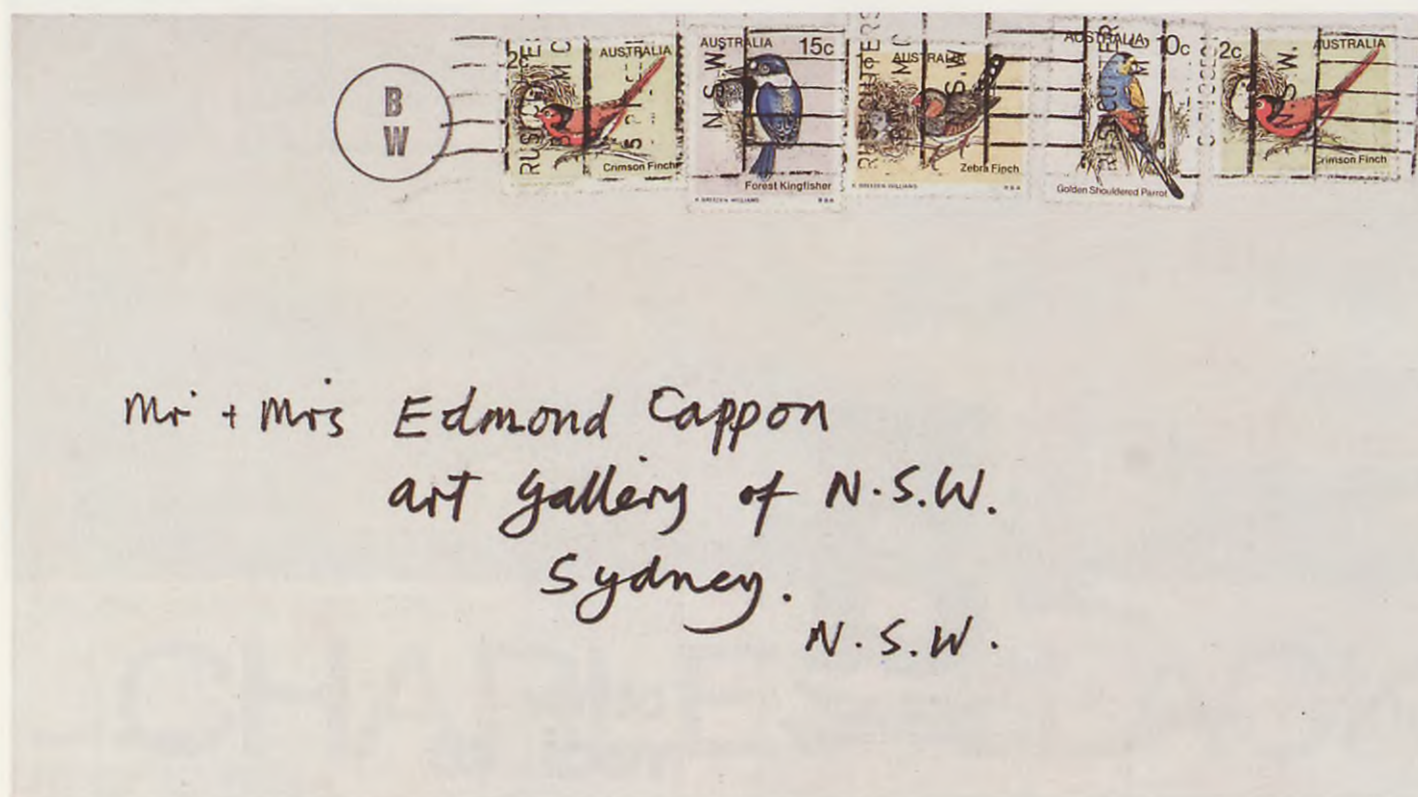
Another pattern of reputation formation developed as artists such as Imants Tillers, John Nixon and Peter Tyndall, who began professional practice in the 1970s, increasingly manipulated the point of exhibition and reception to construct meaning in their work. The concept of 'n' space for exhibition,



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the erasure of works by Tillers, and Tyndall's series, 'A person looks at a work of art ...', are all examples of this. By the 1980s a select group of Australian artists had established reputations through artistic forms which had appeared marginal but were rapidly collected and documented as a result of the growing importance of the state galleries, the Australian National Gallery, art schools and the Visual Arts Board in interaction with the market. The 1987 Australian Perspecta, which featured the work of a small group of Australian artists from the 1970s, was dubbed the 'Australian Academy' by critic John McDonald because of the way in which it emphasized a small number of established reputations.<sup>11</sup>

As opportunities for arts-related employment opened up, a broader concept of the artist and the artists' work took shape. The definition of an artist given in the report, *The Artist in Australia Today* (1983), ranged from those working more than eighty per cent of



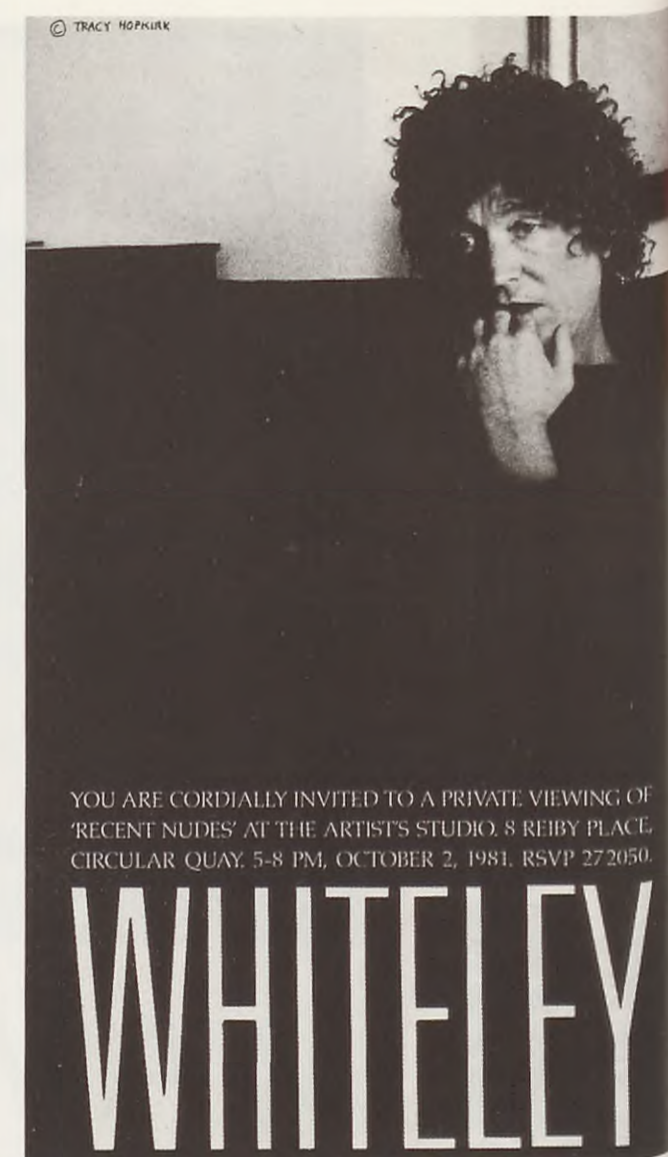
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their time at their primary creative activity (only about twelve per cent of all Australian artists), to those working more than eighty per cent of their time (or thirty hours per week) at arts-related work.<sup>12</sup> This report and the subsequent one, *When are You Going to Get a Real Job?* (1989), showed that the majority of artists have an extremely low income compared with other members of the work force and that women in the visual arts were worse off (in relation to men) than women in the work force at large.<sup>13</sup> At a time when the incomes of individual artists were demonstrably low, the Visual Arts Board of the Australia Council (later the Visual Arts/Craft Board) received only modest budgetary growth. Funding for artist-run spaces was cut back and the Visual Arts Board directed its policies towards the exhibition and sale of contemporary Australian art abroad.

Although prices for Australian art had begun to climb steadily after 1982, when

Robert Holmes à Court paid six-figure sums for works by Russell Drysdale and Brett Whiteley, the Australian art market was comparatively small. New dealers such as Roslyn Oxley and Stephen Mori promoted new groups of artists. The problem for both emerging and mid-career Australian artists was that only a small number could ever be promoted for investment purposes. The problem of provincialism, recognized in the 1970s, was intensified in the 1980s.<sup>14</sup> Australian artists' reputations depended on participation in the international art world. Overseas studios, residences and fellowships, representation in Biennales and Documenta became de rigueur for Australian artists, yet the international market largely ignored Australian reputations.

In the 1980s the international market for contemporary art was dominated by a small group of dealers whose New York galleries were associated with a string of multinational subsidiaries. The successful partnerships



between European and United States galleries – which developed in the late 1970s – had re-established painting, especially neo-expressionism, as a major vehicle for investor-collectors. In order to maximize prices and the investment value of contemporary art, a select group of artists were heavily promoted to superstar status. There was also significant change in the promotion of young artists. As Peter Schjeldahl, one of the most prominent critics of the 1980s, put it: 'There's more to be won and lost now at an earlier age'.<sup>15</sup> The speed of 1980s communications and the financial climate prompted extravagant prices for over-inflated reputations. Short-term selling of contemporary art to reap speculative profits was possible until the bubble burst in Australia in late 1988 and in New York in the spring of 1990.

Australia Council policy in the late 1980s aimed to increase private (especially corporate) support for art collections, exhibitions and awards. In 1990 Austrade, the Federal



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Government agency, began a programme to support dealers' representation of artists at the Chicago and Basel Art Fairs. This initiative, together with the Contemporary Art Fair held bi-annually in Melbourne since 1988, obviously increased exposure of Australian artists to international dealers and collectors. This policy, however, does not address the way in which international reputations, dealing and promotion are now dominated by international cartels. The establishment of an association of galleries and Australian dealerships with dealers overseas is probably the most helpful aspect of this policy.

The enormous changes which have occurred in the last forty years in the formation of reputations by Australian artists raise many questions. The most obvious is the significant change in the quality of the relationship that artists, especially younger artists, have with the market and the effect that this is having on their work. The more profound

question is how Australian artists retain control over the making of their work, its interpretation and the implications for its relationship to Australian culture.

Part 1 of this series appeared in *ART and Australia*, Volume 29, Number 3; Part 2 appeared in Volume 30, Number 2.

- 1 B. Smith, *Australian Painting*, Oxford University Press, 1970, p. 301.
- 2 G. De Groen, 'Australia has more galleries than artists of consequence', *National Times*, 10 November 1973.
- 3 Annette Van den Bosch, *Visual Arts Seminar, Women and Arts Festival Papers*, Sydney, 1982, p. 39.
- 4 C.D. Throsby, *The Artist in Australia Today*, Australia Council, 1983, p. 25.
- 5 D. Thomas, *Sydney Morning Herald*, 27 January 1971.
- 6 S. Simpson, *The Visual Artist and the Law*, The Law Book Co., Sydney, 1982.
- 7 S. McGrath, *Australian*, 25 October 1975.
- 8 *The Economic Situation of the Visual Artist*, Calouste Gulbenkian Foundation Report, British Public Library, 1986.
- 9 *Sydney Biennale, White Elephant or Red Herring? Comments from the Art Community*, Alexander Mackie CAE, 1979 (College of Fine Arts, University of New South Wales).

11. Invitation to Brett Whiteley private viewing at the artist's studio, Circular Quay, Sydney, 2 October 1981.

12. Invitation to Tony Coleing exhibition opening at Julie Green Gallery, Sydney, 31 May 1991.

13. Invitation to Mike Parr exhibition at Roslyn Oxley 9 Gallery, Sydney, 27 June to 15 July 1989.

10 B. Murphy, 'Support for Contemporary Art in Australia - The Bad News', *Artforce*, 42, 1983, p. 10.

11 John McDonald, *Sydney Morning Herald*, May 1987.

12 C.D. Throsby, *The Artist in Australia Today*, op. cit., and C.D. Throsby, 'Occupational and Employment Characteristics of Artists', Australia Council, 1986, p. 15.

13 C.D. Throsby, *When Are You Going to Get a Real Job?*, Australia Council, 1989, pp. 15, 23-25.

14 L. Nilsen, 'Making it Neo', *Artnews*, 82, 7 September 1983.

15 T. Smith, 'The Provincialism Problem', *Artforum*, 13, 1, September 1974, pp. 54-59, and A.Y. Van den Bosch, 'Ten Years On: The Provincialism Problem', *Art Monthly* (London), 8, 6, May 1985, pp. 9-13.

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# LOST IN THE MIX

## *The General and the Particular in the Art of John Young*

Rex Butler

In Sydney in the mid-1980s, a group of artists joined together under the banner Various Artists Ltd. What they had in common was a rejection of the previous generation of Australian post-modernists, which included figures such as Juan Davila and Imants Tillers. It was not so much their actual practice they objected to as its easy reduction to questions of sociology, politics and ethics. The Various Artists saw the work of the previous generation as mere diagrams or illustrations of pre-existing theory, painting that no longer had aesthetic concerns at its centre.

The Various Artists, however, were not formalists; they did not believe in art for art's sake. They recognized that after Davila and Tillers painting was through and through theoretical, that every aspect of art making was caught up in and over-determined by the discourses of art. The Various Artists wanted to use the fact that everything in art had the feeling of being quoted not merely 'critically' but 'aesthetically'. They saw in the second-hand nature of post-modern art not simply the death of the author, but the opening up of new expressive possibilities.

In an installation by the Various Artist Janet Burchill, for instance, we might find not only a quotation of a gesture (Roy Lichtenstein), but a play upon the rhetoric of using words in a painting (Joseph Kosuth), the rhetoric of the critique of the institutionalization of art (Daniel Buren) and the rhetoric of painting as an object (Frank Stella). Taking up the rhetoric of the work of art in the age of mechanical reproduction, Burchill once devoted an entire show at the Australian Centre for Photography to the notion of

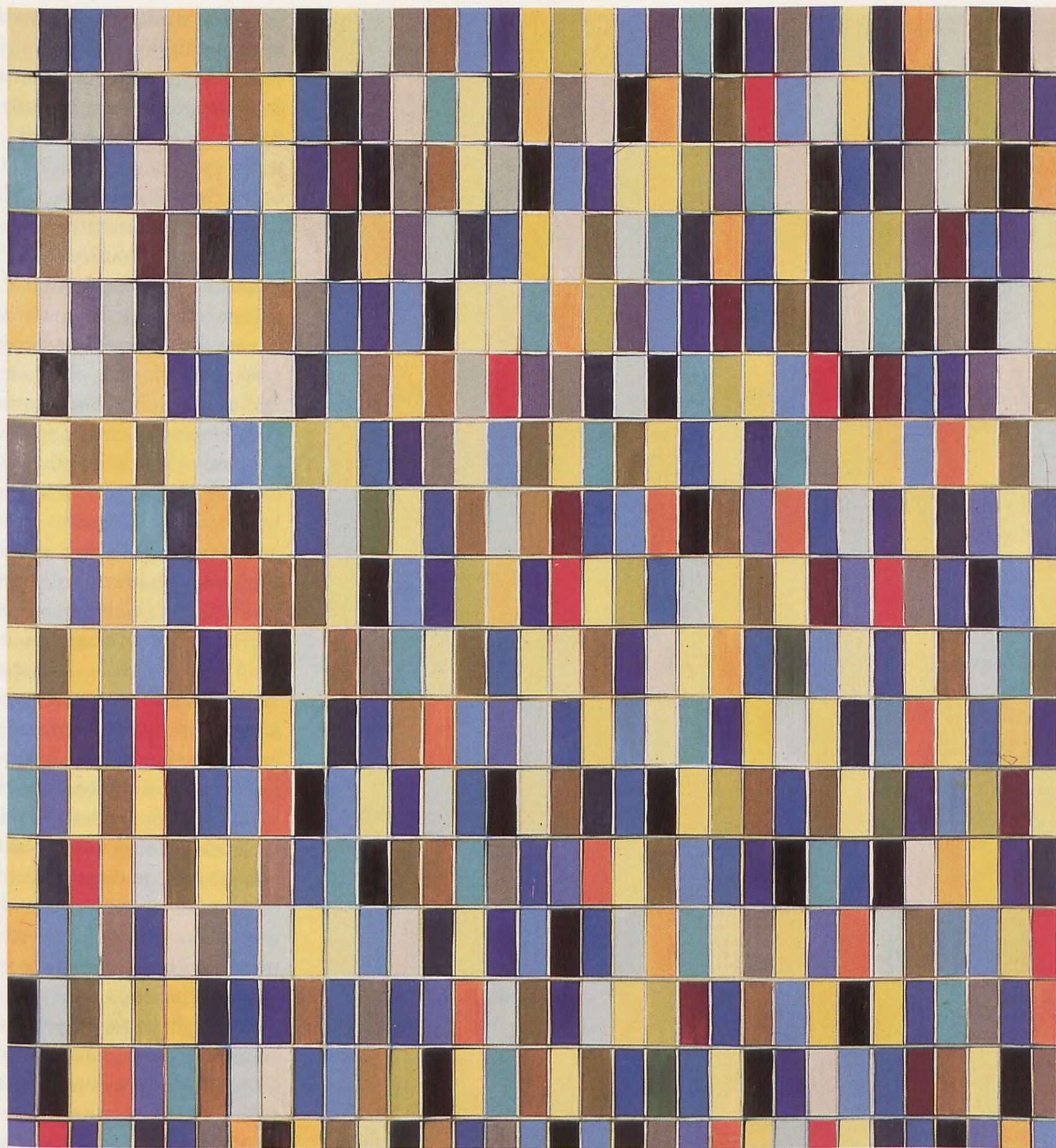
'glare', both physical and conceptual (the works were as hard to think about as they were to look at).

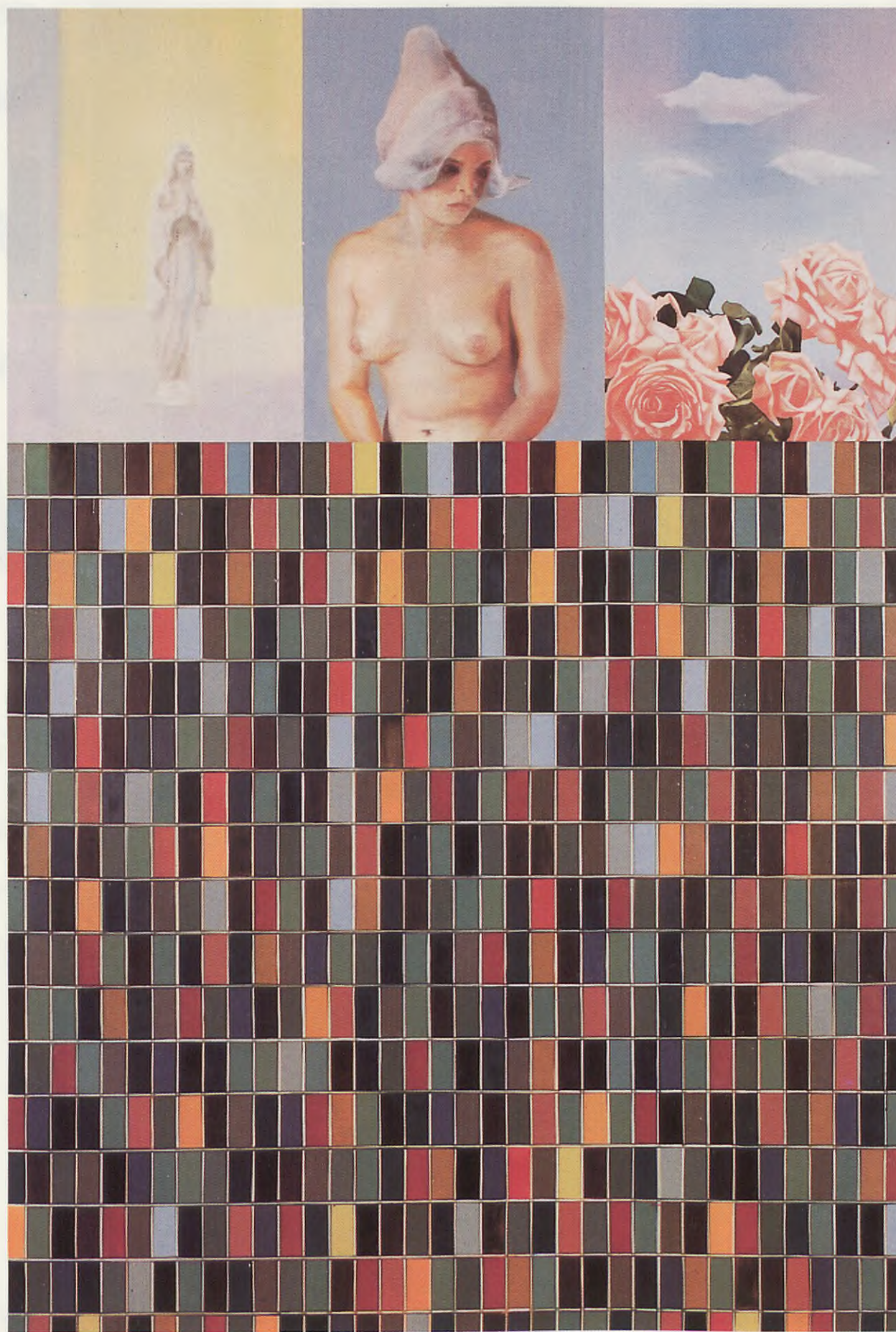
Burchill understands art as being surrounded by the discourses of art, but she goes much further than Davila and Tillers in the complexity and depth of her references. Her work does not have the didactic and polemical feel of theirs; rather, its super-saturation with references makes it heavily self-absorbed, dense. The mechanical reproduction of the work of art is used not to make the obvious point about loss of originality but instead to introduce the more abstract notion of 'glare', which has no immediate equivalent in other fields, such as politics.

The Hong Kong-born artist John Young was another member of Various Artists Ltd. Like Burchill, Young begins with rejection of the overt meaning aimed at by the previous generation of Australian painters, what he calls 'that hideous sociological level everyone feels obliged to address'. But if Burchill's rejection is principled, a result of her feminist background, Young's is more personal and idiosyncratic – a matter of temperament. Whereas Burchill's use of theory is cool, ironic, elegant, Young's is open-armed, indiscriminate, enthusiastic. But if this makes his work at times incoherent, it is also what gives it its quality of inventiveness, whimsicality and humour.

Take, for instance, Young's recent series of polychromes, which includes *Steiner's Saturday* and *The nation's will*. A cynic would say

opposite: JOHN YOUNG, *The Sacred Season*, 1990, oil on canvas, 183 x 168 cm, courtesy City Gallery, Melbourne.





that these works attempt to make bad academic painting acceptable for the younger generation by juxtaposing it with selections from the esteemed German modernist Gerhard Richter's 'Colour Chart' series. He would say that they indulge the collector's taste for the decorative while allowing him to believe he is taking an ironic distance from it by means of the images' obvious kitsch and faded colours. What, he would ask, is the argument the paintings are making? Are they attempting to elevate their cheesecake poses and greeting card ephemera by associating them with Richter's high brow modernism, or are they trying to drag Richter's modernism down to the level of kitsch? Are they arguing that the transcendental ambitions modernism had for colour are now over, that everything – including Richter's high art and the low art of the figures – is henceforth equivalent?

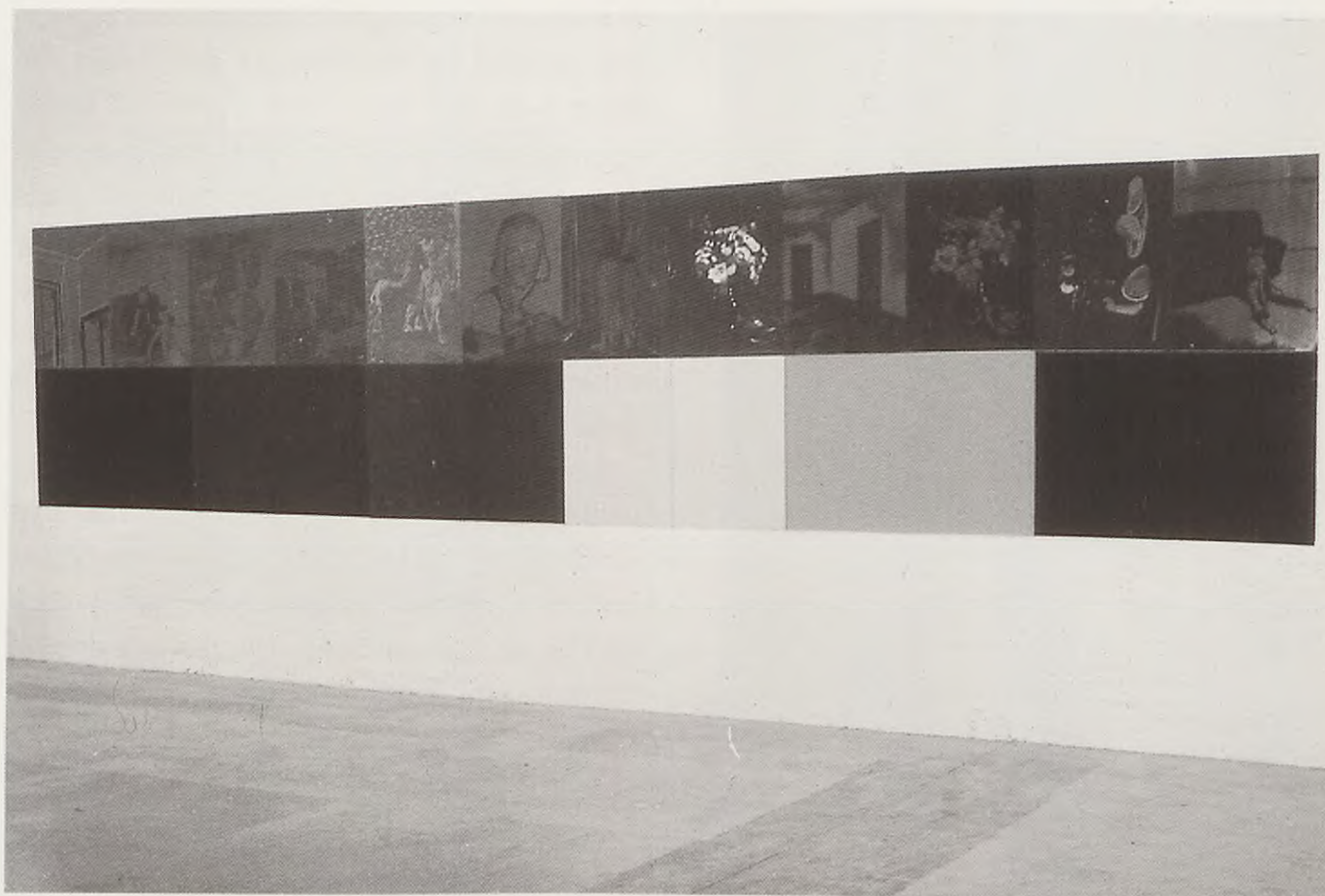
But Young's work is rarely concerned with the question of where its imagery comes from. Unlike Davila, Young is not engaged in the iconoclastic exercise of mixing high and low art, which he would regard as having merely sociological import. Instead, in a much more roundabout way, he is interested in the 'mood' of both these photographs and Richter's 'Colour Charts'. The exercise Young sets himself in these polychromes – as in much of his work – is one of how to invest the emptiness and expectation of these images with a unified mood, how to make them 'live' again.

We might begin by noting that Young has changed the orientation of Richter's 'Colour Charts' from horizontal to vertical in order to rhyme with the figures and landscapes above and below them; and that he has transformed

Richter's anonymous, industrial colours, which were organized randomly in the original, into subtle runs and counterpoints of tertiary colours that are scattered throughout the series (the paintings were made with a number of assistants and, in his artist's statement for their first exhibition, Young speaks of the way each artist filled in his allotted rectangles at once independently and in unison with the others). It appears that Young is trying to establish a formal relationship between the colours and the figures.

Yet this analysis is too general, belongs too firmly to the work of Richter. For Richter, the 'Colour Charts' were a way of going beyond the end of art towards a renewed figuration. If there is a 'figure' sketched forth in Young's paintings, the possibility of some ghostly intentionality comes before it, which each of its collaborators follows. Young seeks the possibility of organizing these colours into some kind of a sequence, as though the work destined its own making.

One of the points Young makes in his notes for these paintings is that although they were created inside the studio in a 'passionate relationship' between the artists, once they left the studio they turned into 'banal kitsch'. Young is describing that fragile relationship between the artist and his labour, that feeling or intentionality of wanting to say something that binds him to his work. It is a relationship, of course, that is lost as soon as the work enters the public domain, where anyone can read the work any way he wants. But if there is a 'figure' behind the work, it is this web of coincidence between the various artists who made it which was caught so well by the delicate multicoloured thread that runs from

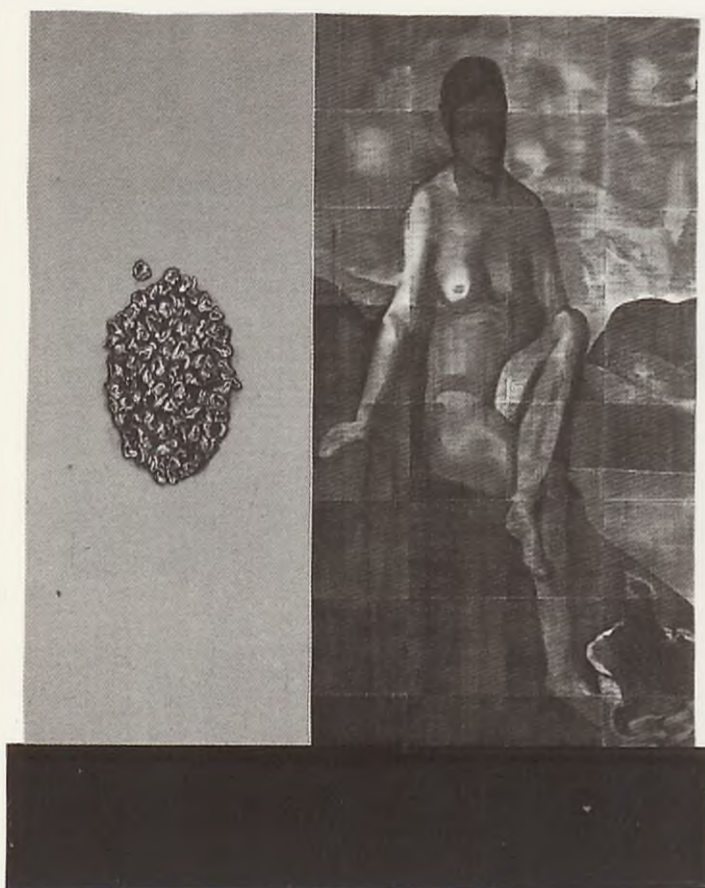


**JOHN YOUNG, *The decline of creative power*, 1983**, gouache on canvas board, six panels 91 x 61 cm each, installation at the Institute of Modern Art, Brisbane.

*right: JOHN YOUNG, *Socialite realism III (Filigree)*, 1987*, oil on linen, wooden beam, 186 x 168 cm, Museum of Contemporary Art, Sydney.

*opposite: JOHN YOUNG (assisted by Chris Jansen, Elizabeth Pulie and David Thomas), *The nation's will*, 1991*, oil on canvas, 274 x 183 cm, courtesy the artist.





JOHN YOUNG (assisted by Helga Groves), *Wings of the sad angel*, 1988, oil on linen, slate and wooden frame, Collection Baillieu Myer.

rectangle to rectangle throughout each painting, formed by retracing its grid while the paint was still wet. This 'figure' is indiscernible, seen only in glimpses as our eye discovers relationships between different parts of the work, but it is nevertheless palpably there. And it is with this shadowy spirit that Young attempts to infuse these dry academic nudes, to reveal some individuality beneath their obvious stereotypes.

These polychrome paintings might be understood as allegories of the Fall: the loss of the original relationship between the artist and his work, and the taking over of his work by chance and accident. The passing over of his work into commodification and kitsch is only opposed by their swarming, baroque detail and by the impossibility of generalizing them, since each must be experienced alone. We feel that the 'pure' polychromes, like *Sanctuary* and *Fruit*, contain more detail than those with images in them because there is no way of ordering or generalizing their experience, nothing to 'hold on to' in them. It is this disjunction between the sensual and the conceptual that Young wants to produce in his work, that he sees as art's resistance to its increasing 'bureaucratization', its reduction to sociology. It is through the multiplication of detail – both material and conceptual – that he hopes to make the work impenetrable to interpretation, resistant to its appropriation.

It is this abundance or excess of detail that Young calls the work's 'entombment' or 'super-occupancy'; and again, as in Burchill's work, in this we might see some sense of the work's conviction in itself, the possibility of a non-theatrical relationship with its audience.

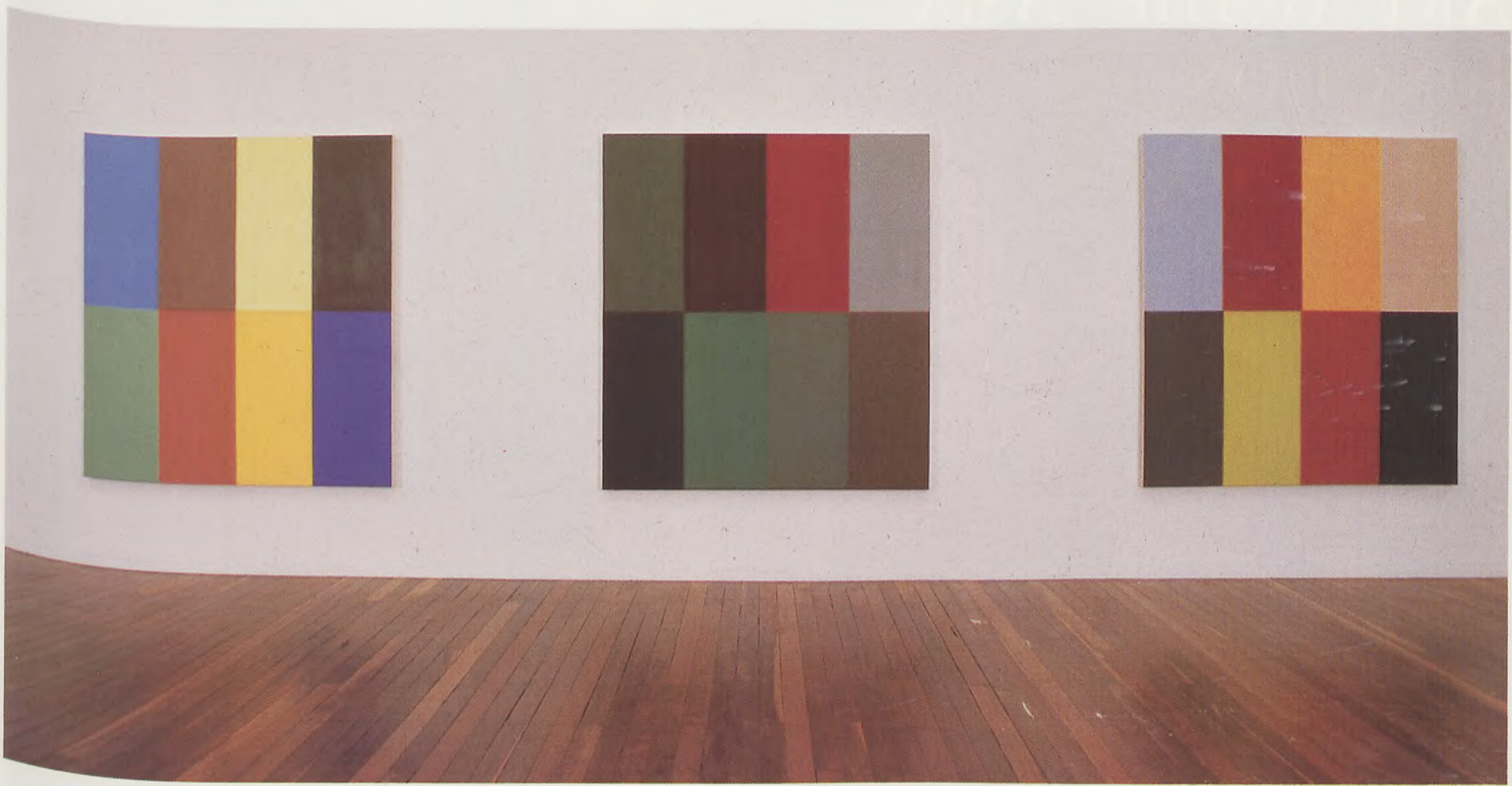
Young says in an interview:

Maybe the means I'm using now have a relationship with something as seemingly unrelated as acid-house music where it is impossible to comprehend every layer of the track at the same time. It's a question of an overabundance of process, and there is a cruelty associated with that – a cruelty to sight from a superabundance of means.

We might speak of a *psychedelia* in these polychromes, but it would be an 'ecstasy' that is conceptual as well as physical. Young finds in this superfluidity of interpretation not the end of art, but the possibility of new means of expression. The fact that his work is theoretically over-determined paradoxically allows it to escape any final categorization or explanation; the fact that everything signifies in his work unleashes a sort of delirium of endless interpretation.

Young's Asianness, therefore, is in no sense the key to his work. His appropriations – the long series of André Derain re-makes such as *Socialite realism*, *Monochrome harlequin*, *Border crossing* and *Charred head silhouette painting* – do not speak of a desire to belong to the Western artistic tradition, nor are they part of the 'post-colonial' strategy of appropriating one's appropriators as with Gordon Bennett and Narelle Jubelin. When Young quotes Derain, it is not a provincial recontextualization as with Tillers, nor is it a usurpation of a patriarchal figure of modernism as with Sherrie Levine. Derain stands for nothing; he was neither modernist nor did he loudly reject modernism, as did Giorgio de Chirico. Rather, his presence somehow 'doubles' Young's work, destines it without determining anything by forming

# TRADING IMAGE



that secret 'figure'. A knowledge of Young's Asianness only serves to complicate the work, to render it more resistant to interpretation; it is literally 'lost in the mix'.

There is always generality in art – art is nothing but generalities (race, class, gender). Davila and Tillers are right. But, to use Young's metaphor, these generalities are compiled like the separate tracks on a record so that they blur and merge, become the singular experience of the dance-floor. The work of art makes singularities out of generalities. And it is precisely this singularity that is at stake in Young's polychromes: how to generalize the series and how the series can-

not be generalized, how to read patterns in their colours and how there are no patterns in their colours, how to invest the platitudes of their figures – perhaps all images today in the wake of photography – with density and singularity. It is not by accident that so many of these polychromes are subtitled 'The General and the Particular', for it is this relationship that is at the centre of every experience of making and thinking about art.

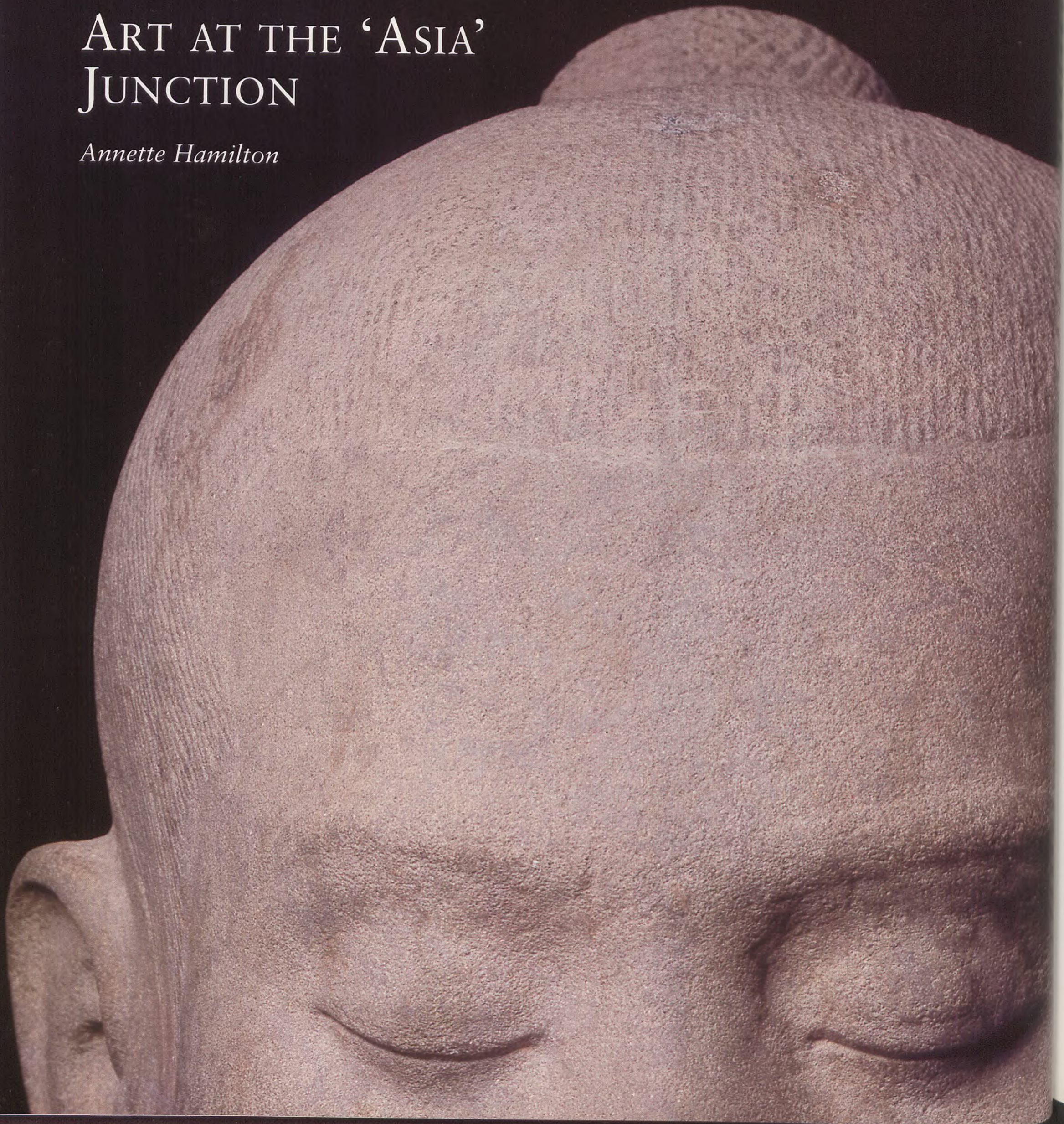
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JOHN YOUNG, *Unique chance paintings #2, #1, #3* 1991, (installation detail), Yuill/Crowley, Sydney.

# TRADING IMAGE

ART AT THE 'ASIA'  
JUNCTION

*Annette Hamilton*



Australian relations with 'Asia' have become a central aspect of public policy discussion over the past five or so years. The debate has proceeded primarily in terms of economic imperatives and the need for Australia to obtain a recognized role in the emerging power and economic blocs of the region. But to achieve this requires the renunciation of the unrecognized assumptions through which many Australians continue to 'recognize' Asia – that is, as part of an underdeveloped, 'primitive', second-rate domain that has its 'proper place' somewhere else, not in competition with 'us', and not 'here'. This attitude underpins the everyday racism displayed so casually and thoughtlessly by many Australians outside elite and intellectual sectors (as well, sometimes, as in them).

Concerns with national identity, regional significance, and 'cultural literacy' have emerged from the recognition that Australians have a significant problem with the idea that they live in 'Asia', let alone with the idea that they might be Asians. This has made it difficult to 'deal' with Asia: in terms of commerce, and also in communicative relations through which, finally, all 'deals' are done. The issue seems to have had sufficient power in the collective consciousness of the bureaucrats who rule us to have resulted in policies which broker the Asia/Australia relationship at many levels, of which art has become an increasingly important component. It is largely 'high culture', the traditional domain of international elites, which carries the official imprimatur, as if the popular culture of the region is beyond notice. The predominant model is that utilized elsewhere in the commercial domain: bilateral trade. Australia is linked with somewhere else: Japan, China, Korea – a particular nation-state. Australia is the unified actant which connects with these disparate cultural fields which, in concordance with our Orientalist understandings, we identify as part of that single entity, 'Asia'.

The bilateral mode is one of direct exchange, in some instances with significant

Government and corporate participation. Artists' bodies are exchanged in reciprocal residencies or visiting fellowships on terms acceptable to both sides. Artists' products are exchanged through exhibitions travelling between countries, either as part of formal Government/Government initiatives, or through a network of galleries and artists themselves, in which case the modes of representation may be less constrained by the official 'Imaginary'.<sup>1</sup> Institutions can organize exchanges where staff or students shift between locales. Again, given the way most institutions are dominated by the bureaucratic State apparatus, these exchanges too proceed under an official stamp, even if less overtly.

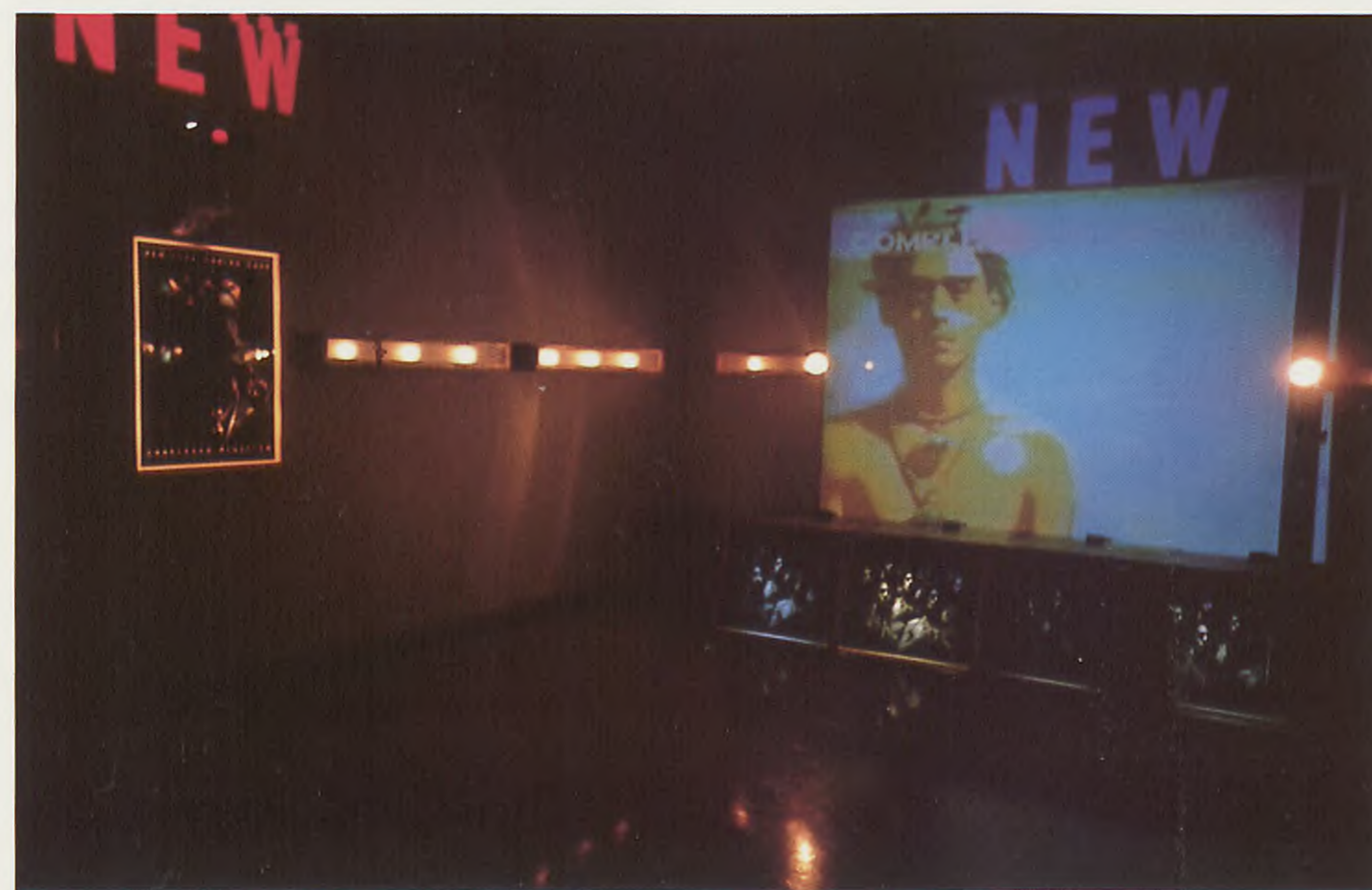
The informal, non-State sanctioned methods of exchange include publication, whereby news and information can flow between Australia and other parts of the region. The most significant kind of informal exchange occurs through individual artists. Exiled artists, for example, are forced from their own cultural environment into another, and then begin to explore the meaning of their new experiences. Voluntary exiles, who choose to live and work for varying periods of time in another place, translating, understanding, and communicating across cultural zones or fields, can provide the most powerful moments in mutual apprehension. This trade in images may bring about the reframing of the understandings of the audience for 'art' in both Asia and Australia, by educating art consumers in particular ways, and by making other forms of art meaningful to them. It can remake the vision of the artists, through the opening of a space through which genuine aesthetic moments of mutual comprehension can emerge. It can assist with the re-fashioning of the narratives through which the relation between art and society is experienced on both sides. Finally, it can contribute towards remaking ideas of the 'self', as encounters with art forms may transform the subjective self.

However, the problems involved in these more positive processes need to be under-



Courtly lady, Tang dynasty (618-906), painted pottery, height 75 cm, courtesy Art Gallery of New South Wales.

opposite: Portrait head of King Jayavarman VII (detail), late 12th-13th century, sandstone, height 44 cm, courtesy National Gallery of Australia, Canberra.



COMPLESSO PLASTICO, *Everybody knows new life*, 1990, mixed media installation, courtesy Museum of Contemporary Art, Sydney. Photograph Yuzo Ueda.

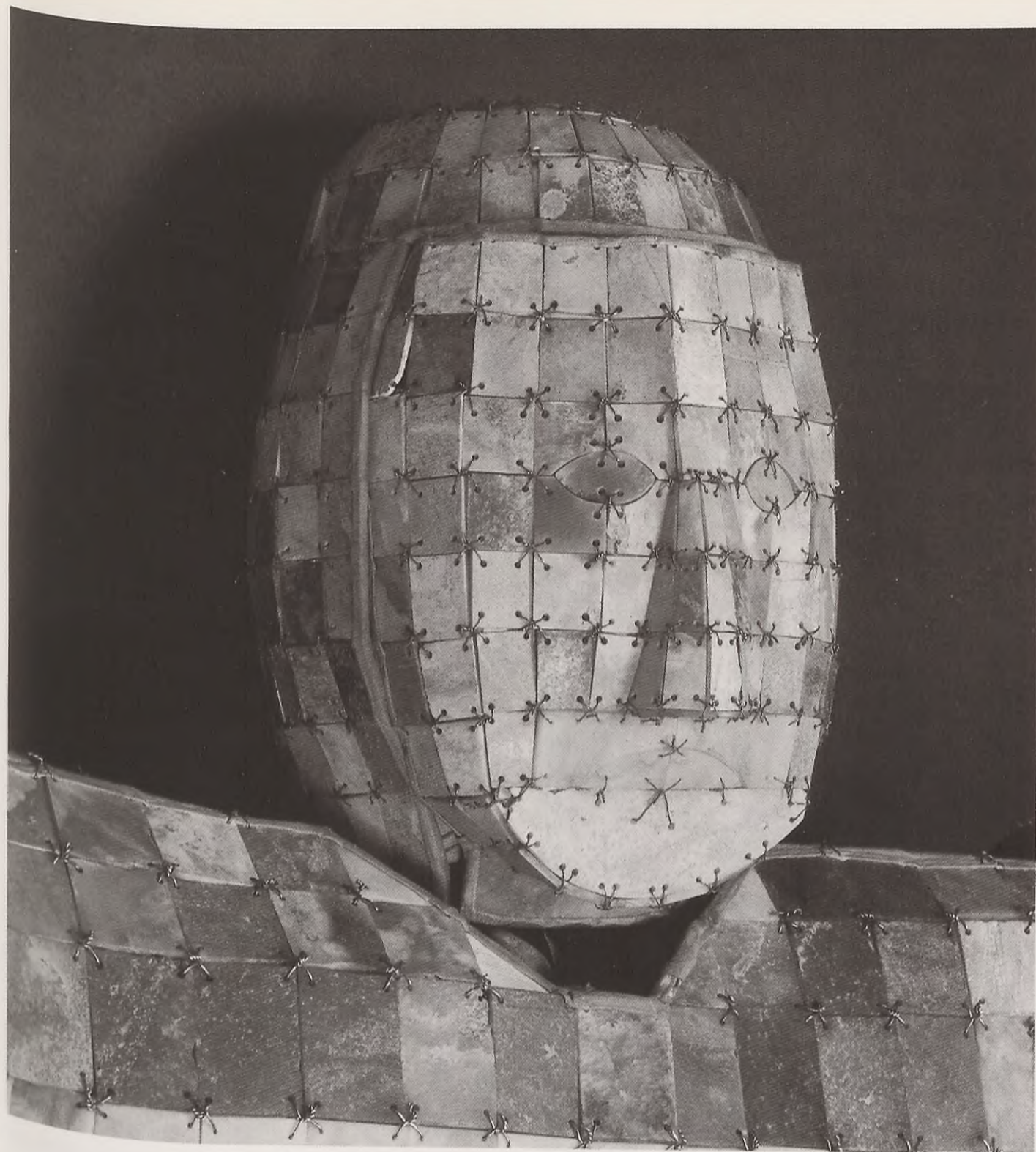
stood, and the plethora of exhibitions staged in 1992 provide a good context in which to view some of these problems. The 'blockbuster' exhibition has a long and distinguished history in Australia, and the presentation of three such exhibitions last year, more or less simultaneously, allows a consideration of exactly what is going on in these cultural events. During 1992 a number of smaller exhibitions of Asian art took place outside the 'official' framework, which highlighted aspects of contemporary interchange at more immediate levels.

Without doubt the greatest level of pre-exhibition publicity and general ballyhoo focussed on 'The Age of Angkor', staged at the Australian National Gallery in Canberra (22 August – 25 October 1992). Presented within a highly developed public rhetoric concerning Australia's pivotal role in achieving peace in Cambodia, understanding the exhibition requires an understanding of the political and pedagogical intent behind the 'blockbuster' mode. Art, in this context, becomes an educational experience, framed by highly static and scholarly premises. Text-

tual exegesis is essential. The exhibition catalogue, and the numerous texts accompanying the display of objects, define the significance of the objects for the viewer.

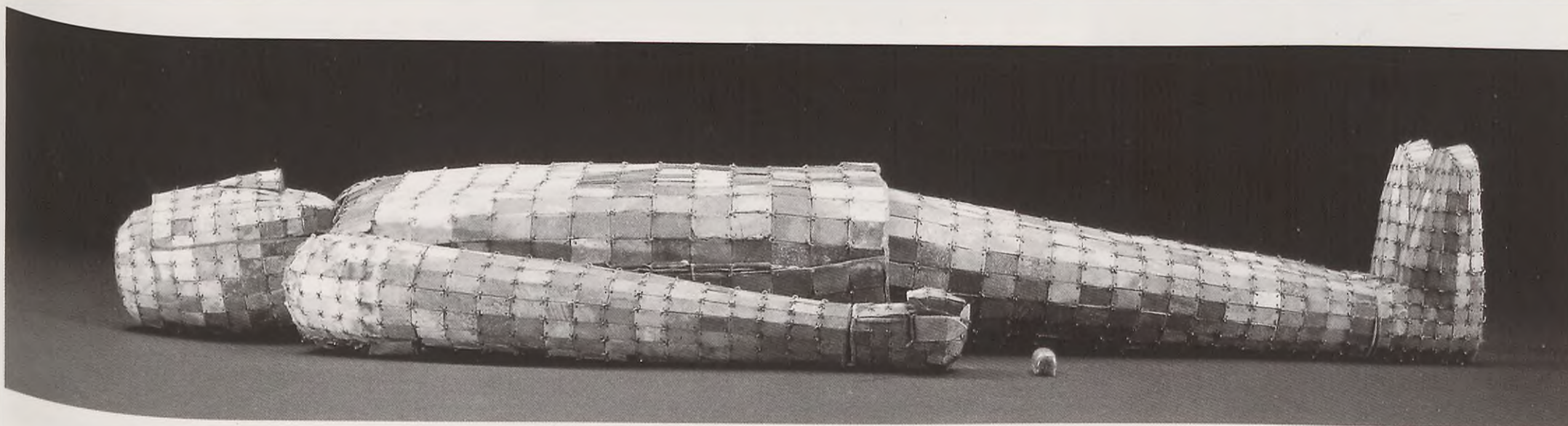
Beyond the objects themselves, two images dominated: the colossal sculpture emerging from the jungle, and the elegant restraint of the interior courtyard of the National Museum, with its spires and lotus ponds. Overwhelmingly, images of familiar and unfamiliar things stand in juxtaposition: sculpted Buddhas and Vishnus and sexual symbols, hands and heads of exquisite execution (mere parts of some greater imagined whole), and the tantalizing image of *Two wrestlers*, brilliantly executed in three dimensions (which aren't quite so), described in the catalogue as 'action sculptures'. These irresistibly recall the concept of 'action' in the South East Asian 'imaginary' as physical struggle, domination of body over body, the poised moment between movement and immobility. The *Lintel with Krishna subduing the naga Kaliya* exemplifies the problem of unfamiliar narratives. Unable to know what the story signifies, the technological question takes precedence. How could someone have 'done' this, in the late eleventh century? For most viewers, the ultimate enchantment is the *Portrait head of King Jayavarman VII*; gathered in clusters around it, people sigh with recognition. This more-than-lifelike head allows the viewer to discover suddenly a transcendental link with her/his own being. In spite of the respectful silence, however, the 'bottom line' is irresistibly marked by the clinking coins and bells of the cash-register immediately outside the exhibit.

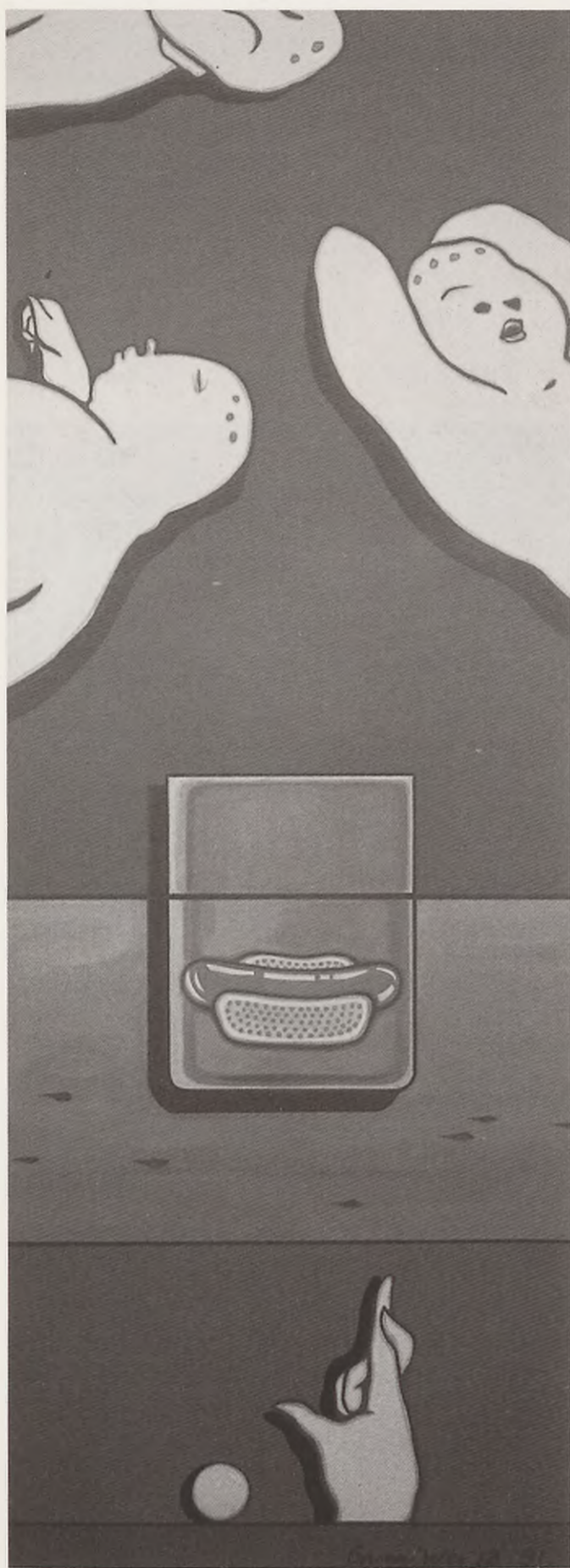
The 'Imperial China' exhibition, shown in 1992 at the Art Gallery of New South Wales and the Museum of Victoria, is subtitled 'The Living Past'. This highlights the notion that what is important in a national set of representations is the time-frame through which it must be apprehended. The time-frame was also present in the Khmer exhibition, but was undercut by the clear statement of reversibility: that past greatness can disappear, can be swallowed by the irresistible forces of jungle



*left: Jade burial suit, Han dynasty (206 BC–AD 220) (detail), jade and silver, length 170 cm, courtesy Art Gallery of New South Wales.*

*below: Jade burial suit, Han dynasty (206 BC–AD 220), length 170 cm, courtesy Art Gallery of New South Wales.*





GUAN WEI, *Lucky country*, 1992, acrylic on canvas, 127.5 x 48.5 cm, Sherman Galleries, Sydney.

and human struggle. In the 'Imperial China' exhibition, the past was presented as uninterrupted, preserved and maintained through the centuries to a present which claims a direct continuity to the earliest physical representations of 'China'. This official ideology is of course part of China's claims for legitimacy in the present, and it makes no bones about putting presumptuous newcomers to civilization in their place.

This conceptual structure confirms a particular way of understanding Chinese art as seamlessly linked to the idea of an enduring State. Articulating the views of centuries of ruling elites, the aesthetic realities of 'China' stand forward as elements of a techno-social register. What could be achieved at a particular historical moment gives the objects their particular significances, through which their aesthetic qualities must be read. The social forces which made their creation possible are stated through recognized divisions in Chinese history according to an official view. No hint is given of those who might have laboured to produce them, or under what conditions. Still, it is clear that they were intentioned for the greater glory of rulers and elites.

The Han Dynasty *Jade burial suit* provides an extraordinary glimpse into the labour bestowed upon the dead: made from around 2,600 pieces of jade cut to very precise shapes and sewn together with silver thread, the suit possesses a strange quality of permanence and rigidity. Much more accessible to the viewer is the *Courtly lady*, a pottery figure modelled with extreme simplicity in flowing elegant lines. The unusual plumpness of this figure seems somehow homely and reassuring, especially in the context of the tomb guardians standing nearby.

Meaning depends on interpretation through a syntagmatic chain of known associations. Western signifying systems have vast arrays of sedimented meanings attached to the simplest things: an archway, a crucifix, a melody. In the absence of this collective means of interpretation, the problem of incomprehensibility arises. It is most appar-

ent in the context of religious images. The complex, subtle and stylized significances which cluster around religious and ritual images are simply unreadable by the untrained Westerner. Here the role of the written texts, the taped guide, and the catalogue entries become particularly important but even so the meaning may prove elusive. In the case of the stunning *Amitabha Buddha altarpiece*, AD 584, Buddha Amitabha is flanked by two Bodhisattvas and two guardian figures, an image that refers to a particular Sutra relevant to Mahayana Buddhism. The text attached to the display mentions that the believers hope for 'rebirth in the Western Land'. A lady standing beside me quizzed me at length as to whether Buddhism promised its followers that they would be reborn in Western society. The problem of interpretative significance simply overwhelms the aesthetic meaning of these objects.

However, there is no such problem with those most familiarized items of Chinese art, the hanging scrolls done in ink on paper. The final piece in the exhibit, and the one representing the most recent moment in Chinese art, is Qi Baishi's hanging scroll, *Three peaches*. The text tells us that Qi Baishi was able to bridge the gap between tradition and modernity. Certainly the lively burst of colour and simple but definite lines brings an image much closer to a contemporary aesthetic: yet in another way it is almost vulgar in its familiarity, since it is a classic popular representation of the quintessential Western idea of 'Chinese Art'.

The paradox between the alien and the familiar recurred in a different way in the exhibition of contemporary Japanese art, 'Zones of Love' shown at the Museum of Contemporary Art in Sydney. Again supported by a variety of Government agencies and corporations, this exhibition strident in its commitment to another view of art: the opposite of that expressed in the formalities of the other two, concerned as they are with recovery of the past. 'Zones of Love' has no past, certainly not a national past, to intrude. Its Japanese-ness is part of an aesthetic

informed by religious principles melded with a pastiche of signifying signs from the global community. The role of nostalgia as mediated by comic-books such as *Mezon Ikkoku* (set in a run-down block of flats built before World War II) is said, in the brilliant essay 'Speed and Nostalgia' by Inuhiko Gorky Yomota, to characterize 'the very image of the Japanese subconscious' – a strong internal order, exclusion of the outside, maintenance of a steady state of drowsiness. We know at once that the sensibilities informing this exhibition are infinitely distant from those constructing 'Imperial China'.

The items displayed were playful yet alarming. Atsuko Ara's *Dresses*, featuring Minnie Mouse as model, painted in heavy rich expressionist oils, demands several double-takes. Complesso Plastico's thing – not quite an installation, unlike *Love and gold Tokyo version*, 1989, which nonetheless also plays with the theme of 'New Life' – demands a suspension of everything. These works present themselves as founders of a new life based on the decomposition of Western symbols: the cross, the altarpiece, the war documentary. To the Japanese, they represent the heroic image of the artist beyond the avant-garde: to Westerners, they are playing somewhere in an 'international' space that is not quite graspable since its theoretical constructs are based on the peculiar role of Western 'high theory' (Derrida, Lacan) in Japanese popular culture.

Playing at the edges of philosophy too is Tatsuo Miyajima, with his studies of 'pure' number as that divested of all containing forms and structures. *Time Bar* has an endless series of numbers flickering past in a meaningful set of apparently unrelated patterns, in which the Zero never appears. This is quite a different sense of 'time' to that being reified at the Art Gallery of New South Wales. This exhibition confirms that, although Japanese contemporary art is inflected through an 'international' consciousness, it also draws on powerful traditions of meaning which spread from unspoken ritual traditions into television advertising in a complex and

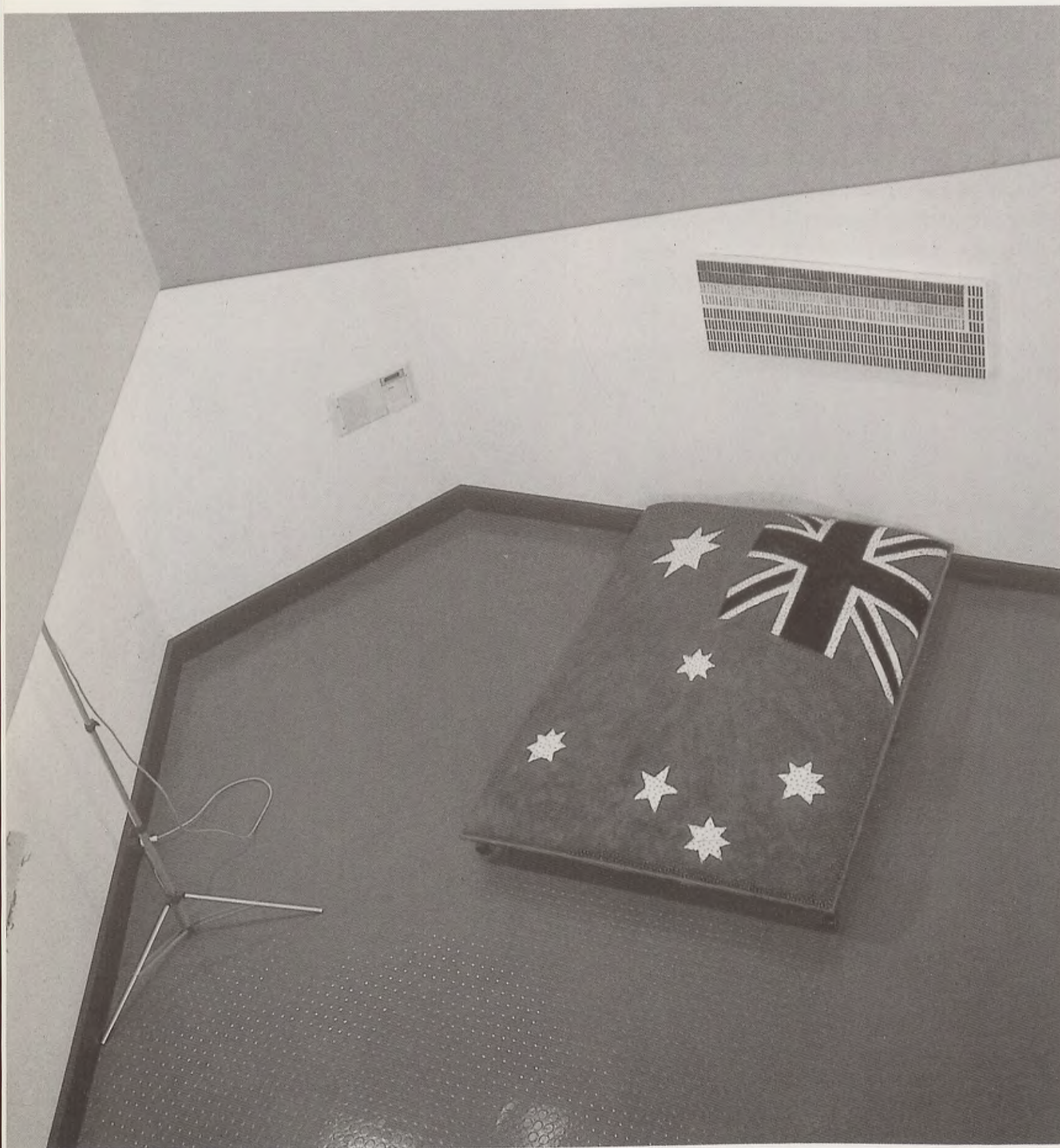
fascinating interplay that promises a new mode of communicational connection.

Among the most interesting projects are those defined specifically in terms of interchange. The series of recent exchanges between Sydney Ball and Korean artist Hoon Kwak, under the auspices of Macquarie Galleries in Sydney and the Sun Gallery in Seoul, is a good example. Ball's 'Mirror' series derives inspiration from a variety of sources: the Daoist poetry of Lin Ching-Hsi, myths, tribal art, archaic figures, and elements of a spirituality derived from his experience on his land at Cattai near Sydney. There is an



odd convergence, in spite of profound differences, with Hoon Kwak's work. Using laminated rice paper, his colours, shapes and forms are built up through layers of delicacy and seem to hint at a symbolic realm without using any forms immediately identifiable with one or other tradition. His work is concerned with repetition, as in chanting and wrapping, and the expression of 'cosmic flow'. Their collaboration and exchange is a good example of aesthetic creativity under the sign of difference without belabouring the theme or producing an Orientalist text to explain it.

HOON KWAK, *Chi*, 1992, acrylic on laminated rice paper, 140 x 228.5 cm, Macquarie Galleries, Sydney.



TANG SONG, *The bed of Australia*, 1992, installation, mixed media, 50 x 138 and 43 x 112 cm, Sherman Galleries, Sydney.

A dramatic contrast is provided by the work of Masami Teraoka. Well known in the United States, and a resident of, and self-imposed exile to, Hawaii, Teraoka draws on classical Japanese Ukiyo-e woodblock print styles to explore themes of pollution, fast food, erotica, popular culture and, since 1986, Aids. In *AIDS ghost/geisha*, 1988, the blue geisha with the facial lesions of Aids and a hospital identity band on her wrist clutches at a feeble hope emblemized by the branch of the cherry tree, Japanese symbol of renewal. Teraoka, exhibited at the Macquarie Galleries in August 1992, provides an example where exchange has taken place within the artist: traditions based on eighteenth-century Japanese masters are blended with a powerful engagement with contemporary world urban culture and its sometimes horrifying imaginings.

Finally, young Chinese artists now living in Australia, a number of whom are here in the post-Tiananmen environment, are providing a wide spectrum of work marking the development of a new wave in Chinese art which has challenged the cultural orthodoxies of the mainstream. As part of the rising challenge, young artists have developed a new vocabulary of symbols to replace the mountains, blossoms and birds; in Australia the symbolic network expands to accommodate a new repertoire of significances.

Guen Wei, for example, who showed with six other young Chinese artists at the Irwin Galleries (Sherman) under the title 'The Emperor's New Clothes' (an ironic gesture towards the Imperial consciousness so visible elsewhere) incorporates ideas and images of Australia with icons of traditional Western art and formalized physical gesture deriving from dance forms. Tang Song, on the other hand, in *The bed of Australia* provides a hyper-obvious statement which is nonetheless obscurely puzzling. The 'bed' is rendered Australian by its flag design, and the whole is covered by unused matches inserted head up. For a wild moment one associates the work with a lurid birthday cake which could at any moment go up.

More intriguing are the personal documents installed (without being identified as an 'item' in the exhibition) on the floor in a circle: the documents required to move from China to Australia. The work of young Chinese artists in Australia will without doubt evolve into a lively contribution of the cross-over of imagination and technique which exemplifies the best things to be hoped for from the Asia/Australia art junction.

Australia is uniquely placed to make a special contribution to the evolution of new forms of art in the twenty first century. Australia is European, but also significantly not-European: powerfully affected by American popular culture, but still somehow resistant to it. A rapidly Asianising population, increasing personal contacts and travel to and from the Asian region, and a lively interest in interchange in the best sense can underpin this. The major problem may be the bureaucratic-academic appropriation of the process, and the dangers of intensifying government intervention, attempting to control the discourse as it develops and demanding that it circulate through authorized pathways instead of permitting the conditions for it to grow organically. Artists and viewers alike must be able to choose their paths from the junction rather than being railroaded to a final destination marked by the sign of the Nation-State.

<sup>1</sup> See Annette Hamilton, 'Fear and Desire: Aborigines, Asians and the National Imaginary', *Australian Cultural History*, No. 9, 1990, pp. 14-35.

#### Imperial China

Queensland Art Gallery  
3 March to 26 April 1993

Art Gallery of South Australia  
12 May to 4 July 1993

Art Gallery of Western Australia  
22 July to 19 September 1993

Annette Hamilton is Professor of Anthropology and Comparative Sociology at Macquarie University Sydney.



MASAMI TERAOKA, *Geisha and Aids nightmare*, 1989-90, watercolour on canvas, 270 x 188 cm, Macquarie Galleries, Sydney.

# Asian Art in Australia

One hundred and fifty years of Exhibitions, Connoisseurs and Collections

*Darryl Collins*

In her book *The Aesthetic Movement: Prelude to Art Nouveau*, Elizabeth Aslin states that 'Directly or indirectly Japan was the strongest external design influence in England from the mid 'sixties until the end of the century'. This statement has compelling implications for Australian art during the nineteenth century.

In Australia, as in England, there were international and intercolonial exhibitions of Japanese arts and crafts, Japanese balls, a touring Japanese village, imported Japanese furniture, Japanese books and, of course, Gilbert and Sullivan's opera *The Mikado*. There was, however, an important yet subtle difference between works of art officially collected at this time by the developing State museums, the objects and visual stimuli experienced on a daily basis by selected levels of the population in Australia, and the influences exerted on the arts from international sources.

In summarizing national collection developments, I wish to extend beyond the narrow influences related to the art movements Japonisme and Aestheticism. Direct cultural interaction between Australia and Asia dates from the 1860s. Parallel to Japan's development, many other Asian governments grew to internationally recognized nationhood within a similar time-frame as the emerging federation of Australia.

Early Australian contacts with Asia – some factual, others wreathed in mystery, or dismissed due to inconclusive evidence – led to an early recognition of the geographic location of Australia within the Asia-Pacific basin. The limitations of steamship travel

made Australia a 'bridge to the East'; by the 1880s the imagined 'triangle' incorporating South East Asia (connecting Australia at the inverted apex, with China and Japan at one corner, the United States at the other) was spoken of with increasing frequency.

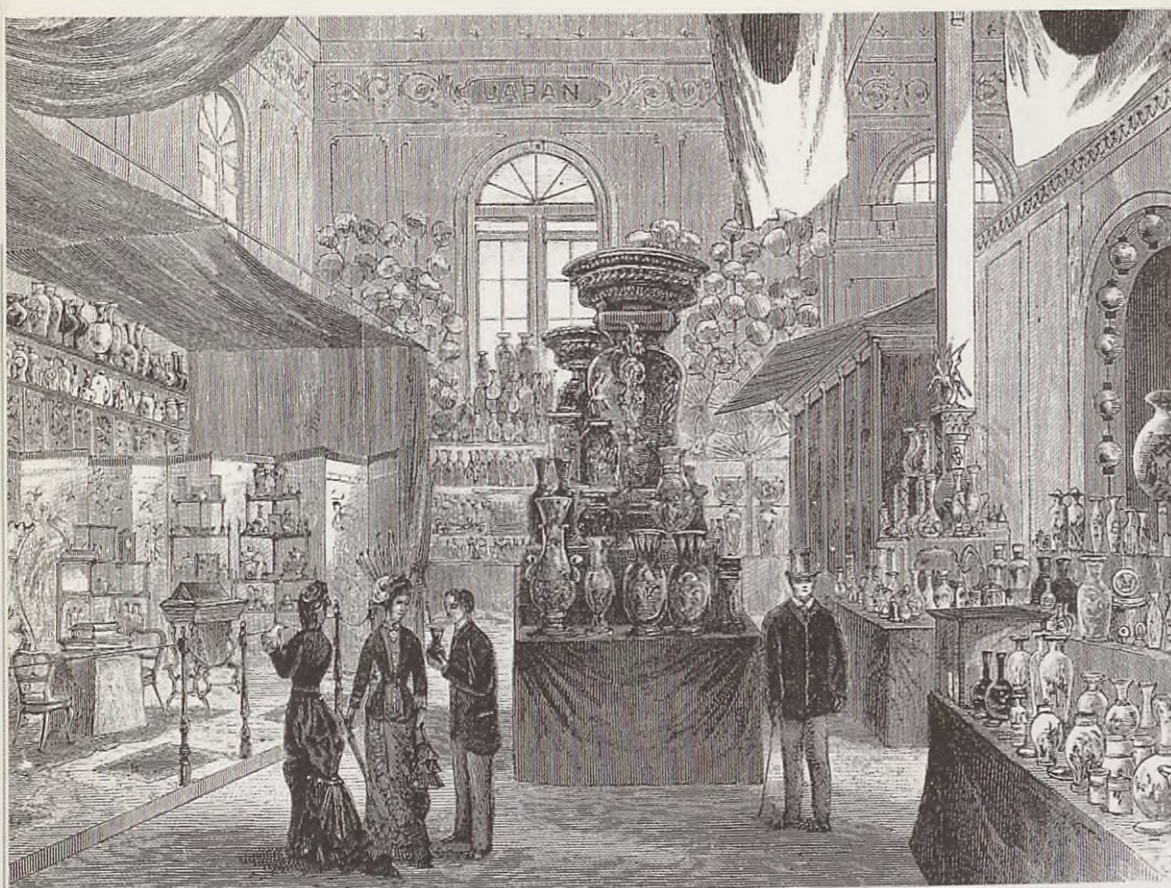
Although ideally located for exposure to Asian cultures, Australian museums did not actively seek important art works, but rather relied on a more casual acquisition policy. Works were obtained either by direct purchase or by presentation from the series of international exhibitions. However, the series of intercolonial and international exhibitions held in Australia provided an impetus to change the biased view that art in Australia emanated solely from England or Europe. These exhibitions, held from 1854 to 1900, provided exhibits which millions of visitors were to see. Most exhibitions displayed the applied arts and crafts of near-neighbours to Australia. They included some representation from the smaller countries and principalities of South East Asia – and perhaps more importantly, courts devoted to Qing China and Imperial Japan. The inherent perception of Asia as the unknown and exotic formed an important component in taste for the products seen in these events.

The Art Gallery of New South Wales began the Asian collections with 'the gift in 1879 by the Japanese Government of a large group of Japanese ceramics and bronzes that had been

SCHOOL OF SOTATSU NONOMURA, *Autumn grasses*, Japanese sixfold screen, ink and colour over gold leaf on paper, 170 x 384 cm, National Gallery of Victoria, Felton Bequest 1907.

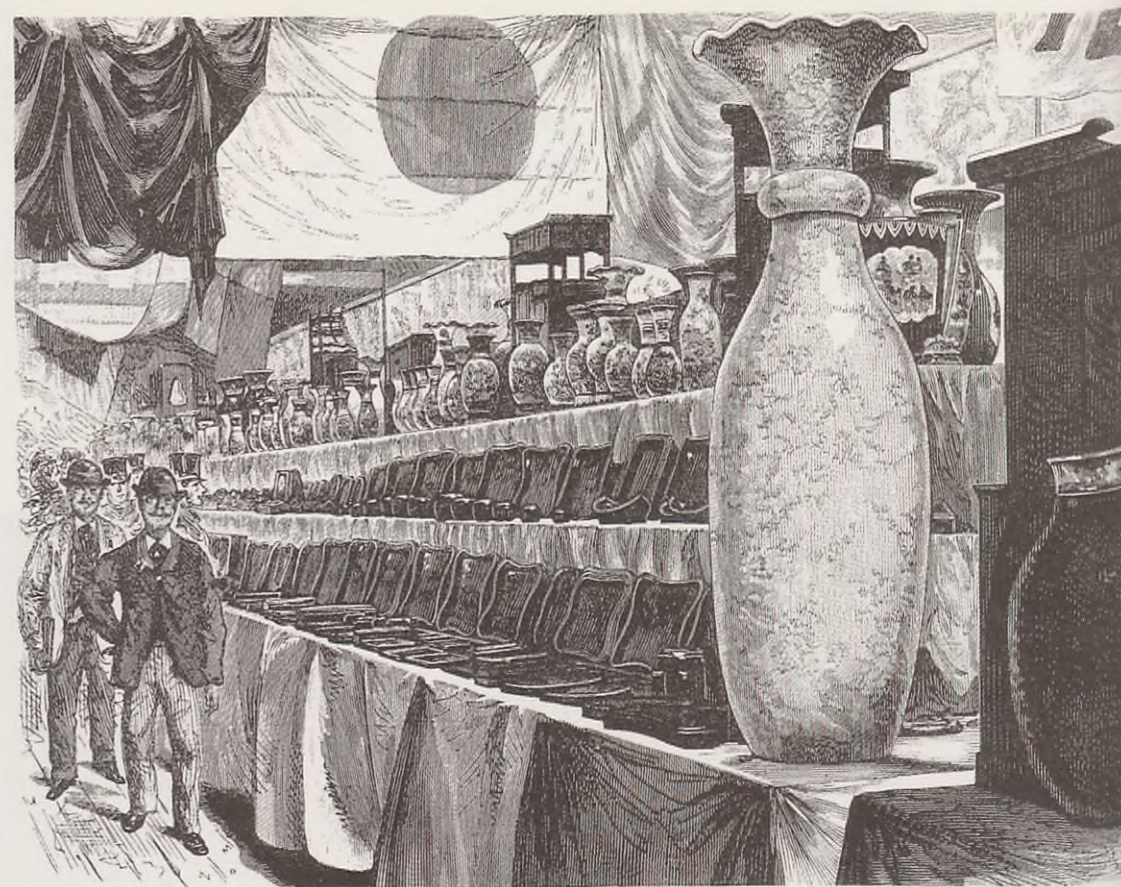






**The Garden Palace, View in the Japanese Court, 1879,** *Illustrated Sydney News*, 20 December 1879, p.9, National Library of Australia.

**The Japanese Department, 1875,** *Australasian Sketcher*, 2 October 1875, p.108, National Library of Australia.



shown in the International Exhibition that same year'. John Clark has noted, however, that '... the Sydney architect John Smedley (1841–1903) had already visited Japan by 1869 and organized a section of Japanese paintings and craft goods at the Sydney Metropolitan and Intercolonial Exhibition in 1877'. These paintings and objects were auctioned at the direction of Smedley, and some works from the sale acquired for inclusion in a public collection.

Another source for Chinese works is marked by the return to Sydney of the Australian contingent that had assisted in the quelling of the Boxer uprising in China (1900–01) on 25 April 1901, by the transport vessel *Chingtu*. The collection benefited in 1905 with the gift made by Captain Francis Hixson, RN, of a Ming dynasty standing temple guardian. The figure of Wei To was apparently removed from the ruins of the Palace of Ten Thousand Years (*Wanshou Si*) near Beijing by a detachment from the New South Wales naval contingent.

Other than the great exhibitions, the display of Asian material in the last years of the nineteenth and first quarter of the twentieth century often resulted from the efforts of

committed individuals rather than the endeavours of museums. There were notable examples of these activities in 1895 with a display of some 1500 Japanese hand-coloured photographs mounted in a gallery within Cole's Book Arcade at Bourke and Collins Streets, Melbourne. An 'Exhibition of Classic Chinese & Japanese Pictures' (which were in fact Japanese woodblock reproductions of Japanese and Chinese masterpieces of painting) was staged during 1916 at the Fine Art Society's Room, Collins Street, Melbourne. In 1920, the Eedy Collection, which consisted of some 1000 works (Chinese ceramics, jade and carved precious stone) was displayed at the Art Gallery of New South Wales and the then Technological Museum; and in 1922 selected works from the collection of the architect, artist and author William Hardy Wilson were exhibited at the Fine Art Society's gallery, Exhibition Street, Melbourne.

In Sydney a group of leading citizens took action and formed the New South Wales Applied Art Trust in 1926. The donated works were exhibited in the Exhibition Hall of Farmer & Company Limited, Market Street in May the following year. Primary

donors of the Asian works were: Francis James Benton (Malay silver, jade and Chinese ceramics); Sir Samuel Hordern (Damascene ware); Charles F. Laseron (metalwork, Chinese and Japanese ceramics); Charles Lloyd Jones (jade); and Ernest Watt, Professor Ebdon Gowrie Waterhouse and Dr Oscar Paul (Chinese ceramics).

The other major collection in Sydney which in many respects complements that of the Art Gallery of New South Wales is that now housed at the Powerhouse Museum. The collections began almost simultaneously with gifts to the respective institutions. In 1882 a selection of Japanese exhibits was acquired from the Sydney International Exhibition of 1879. Between 1887 and 1888 Japanese decorative arts were purchased by Archibald Liversidge (1846–1927), one of the museum's founders. Acquisitions included ceramics, decorative metalwork, costume, embroidered articles, swatch-books and a collection of sixty-eight carpenters' tools.

In Melbourne, the National Gallery of Victoria both influenced and reflected an increased public interest in the arts of Asia. The first acquisition of Chinese art works was made in 1867 – £40 sterling was spent on Chinese bronzes, enamels and jades.

In 1906, Takatsuka Jō (1865–1940) wrote to the Public Librarian offering a painting of Rakan to the gallery. The *kakemono* or hanging scroll, he explained, was one of a set sold in Tokyo by the authorities of a Kamakura temple eight years previously. The reply to his offer is revealing. The Chief Librarian, Edmund La Touche Armstrong (1864–1946), rather honestly noted, 'I know nothing about the ancient art of Japan – or how this stands with regard to the art of this period'. The offer was declined by the gallery and a letter sent to the owner who collected 'my Japanese picture' duly receipted out of the Public Library on 6 July 1906.

On various occasions between 1906 and 1941 another Japanese immigrant, Inagaki Mōshi (1880–1948?), advised the gallery on the purchase of Japanese works in addition to selling works on a commission basis. Inagaki



Guardian figure of Wei To, Chinese Ming Dynasty (1368–1644), bronze coated with gold, 138.5 x 55 x 48 cm, Art Gallery of New South Wales.



UTAGAWA KUNISADA, *A Music Party*, colour woodcut (triptych), 36 x 75 cm, Art Gallery of Western Australia.

above right: UTAGAWA KUNISADA, *The poetess – Onono Komachi*, colour woodcut, 35.7 x 25 cm, Art Gallery of Western Australia.



had taught Japanese to Harold S. Williams (1898–1987), a contact that prompted Williams to visit Japan in 1919. The Harold S. Williams Collection, a valuable research resource for Japan, is now housed in the National Library of Australia, Canberra.

Purchases of Asian art with monies from the Felton Bequest were made in 1904 with the acquisition of several Japanese ivories. In 1906 a seventeenth-century Japanese screen was acquired under the terms of the Felton Bequest for the National Gallery of Victoria by Monsieur J.J. Marquet de Vasselot ('of the Louvre, Paris'). Formerly part of the Sieboldt Collection, Berlin, the screen from the studio of the important Rimpa artist Sôtatsu Nonomura (1576–1643) reached Melbourne in 1907. In 1909–10 over 130 Japanese woodblock prints were selected with the assistance of Mr Edward F. Strange and Frank W. Gibson. Amongst the purchases during 1916 and 1921 were Chinese ceramics and decorative arts from the Eedy Collection. The years 1922, 1923, 1924, 1926, 1927, 1931 to 1933 and 1939 saw additional Asian works enter the collection.

Chief among the donations to the gallery were the Dr George Ernest (Chinese) Morrison Bequest (1921 and 1922); the James

Thompson Hackett gift (1924); and a significant collection of Chinese ceramics from the Herbert Wade Kent Collection (1937). In 1938, partly in recognition of his generous gift, H.W. Kent was made the first Honorary Curator of Oriental Art and, concurrently, a Trustee of the National Gallery of Victoria.

Significant art events in remote Britain still occupied the attention of the Australian public and museum professionals. Considerable interest focussed on Chinese art in the period 1935–1936 with two related events in London – the Burlington House exhibition and the purchase of the Eumorfopoulos Collection by the nation for £100,000.

By the conclusion of the 1930s, not everyone agreed with the notion that the arts of Asia were represented with measurable significance in Australian museums. Critic, adviser and dealer Joshua N. McClelland noted in 1936 that 'Knowledge of Chinese art in Australia has advanced little beyond the fal-lals and pottery of the gift shop'. Professor A.L. Sadler summed up this apparent apathy in his comment that [with respect to Japan] 'to intelligent people ... Edo culture is only known through colour-prints and Japanese craft and the pages of Lafcadio Hearn, to the rest not at all'. He further deplored the fact

that '... our museums and galleries are almost entirely devoid of specimens of Japanese art and craft, textiles, pottery and design'.

Although the history of the White Australia policy has been relatively well documented, the cumulative effect of those exclusionist policies on white Australian culture demands constructive revision. The historical contribution of Asian art and culture has been neglected and remains little acknowledged. During the early twentieth century, nationalist pressures precluded involvement with Asia and its cultures and enshrined a generally poor response to the growth of state and, later, national museum collections. Colonial, then state rivalries ensured isolationist collecting policies with museums building on acquired specialist collections.

In Sydney for example, Japanese prints and the debt to oriental architecture formed recognizable loci, while in Melbourne Japanese prints and Chinese ceramics formed the basis of collections. As collectors died, or left Australia permanently for overseas (often, to return to their homelands), works were dispersed, sold or lost to Australia by being absorbed into collections outside this country. A lack of historical vision in the collecting policies for Asian art within Australian public institutions was partially tempered by the collection of Japanese prints. Sizeable collections grew steadily as select areas of the print cabinets in State museums acquired works on paper which were accessible, relatively inexpensive, and well-documented.

Collections were formed at museums in other capital cities throughout Australia, with notable early acquisition of Asian material in the Art Gallery of Western Australia which was initiated in 1902. The basis of the Asian collection was formed by a purchase from the Imperial Museum of Tokyo and included a group of Japanese woodblock prints and a collection of decorative arts.

The Art Gallery of South Australia acquired the first Asian ceramic wares through the agency of S.I. Kepple of Bristol in 1904. The group consisted primarily of Ming



Prince Shōtoku praying to the Buddha, c. 1300, Kamakura period, Japan, wood, gesso and lacquer, 47 cm high, National Gallery of Australia, Canberra.

and Qing wares of high quality, together with a group of 'indifferent' Japanese wares. In 1916 the gallery increased its holdings of Asian decorative arts with the bequest of *tsuba* (sword guards), Japanese armour and a number of *netsuke* from the Right Honourable Sir Samuel Way, Bart. In 1925, the earlier Way collection of *netsuke* was enlarged through a bequest from Miss Sarah Crabb. Important Asian works were also acquired through the Morgan Thomas Bequest (from 1904) and the David Murray Bequest (from 1908). Through direct acquisition during 1967 and 1970 the begin-

nings of the Thai ceramics collection were acquired from Professor and Mrs K.J. Ratnam, Singapore. Throughout the 1970s and 1980s the curator of Asian Art, Dick Richards, with benefactors and advisers including Max Carter and James Watt, built the collection of South East Asian ceramics to one of world standing.

In addition to museum collections, the second half of the twentieth century saw the meteoric rise of the major exhibition as a model for appreciation of works unfamiliar to Australian audiences. As a primary school student aged eleven, I have vivid recollections of a visit during June 1958 to the Art Gallery of South Australia. I was taken to view the Hiroshima Panels – the images made a lasting impression. Painted with a limited palette of black ink, blood-red pigments and colour washes on large white paper panels, this exhibition toured Australian cities between March and July 1958. The horrific scenes of the after-effects of a nuclear holocaust remain burned into my memory. Not all art experiences need be so traumatic, but it is undeniable that artists and public alike are influenced by exposure to works in major exhibitions.

During the twenty-year period from 1970 to 1990, Australian museums have hosted a number of major exhibitions from Asia. The era of the major exhibition had arrived with a series of touring exhibitions from Asia which commenced in 1976 with 'The Sculpture of Thailand'. Major exhibitions which followed included: 'The Chinese Exhibition' (1977), 'Chinese Paintings of the Ming and Qing dynasties 14th–20th centuries' (1981–82), 'Japan: Masterpieces from the Idemitsu Collection' (1982–83), 'Qin Shihuang: Terracotta Warriors and Horses' (1982–83) and 'The Age of Angkor: Treasures from the National Museum of Cambodia' (1992).

The role of regional and commercial galleries in the fostering of appreciation of Asian art should not be underestimated. Hamilton City Art Gallery and Newcastle Region Art Gallery amongst others have specialist Asian collections.



Pori situtu (ceremonial hanging or shroud), 19th century, Sulawesi, Indonesia, cotton, natural dyes, warp ikat, 375 x 158 cm, National Gallery of Australia, Canberra.

As the newest of the major art museums, the Australian National Gallery (now the National Gallery of Australia) in October 1992 celebrates its tenth year of operation in the building, although 'sagacious and at times inspirational collecting' commenced over twenty years ago. Between 1976 and 1986 under the guidance of the then Director James Mollison and the Curator/Consultant, Arts of Asia, Dr Piriya Krairiksh, significant Thai, Burmese and Cambodian sculptures were acquired. In 1980, the now world-famous collection of South East Asian textiles was commenced with the formation of the Asian Textiles Advisory Committee. The formal establishment of a Department of Asian Art occurred in 1988 with the appointment of Dr Michael Brand and Robyn Maxwell. On 28 March 1991, Nomura Court, the new permanent Asian gallery was opened. After this event, the Gayer-Anderson Collection of over 200 Indian paintings and drawings was transferred from the National Library of Australia where it had been housed since donation in 1953. Michael Brand has stated that the national collection will continue to 'build on our strengths while we continue to diversify ... in order to provide a more complete picture of the great achievements of Asian art'.

From the nineteenth century onwards, individual Australians have greatly contributed to the further understanding and appreciation of Asian cultures. The recent tragic deaths of Kenneth Myer and his wife Yasuko have left Australia poorer for the loss of two advocates for the greater understanding of Japan and the greater Asian region. The Myers were also generous benefactors to Australian museums.

During the nineteenth century, Asian contribution to the material and cultural development of Australia was considerable. Japan in particular was favoured by Australia over all other Asian countries. This affair with the 'East' was moderated by the threat of attack associated with the Sino-Japanese war of 1895-96, and was terminated abruptly with the declaration of war with Japan in 1941.

The Australian-Japanese relationship dramatically altered with a subsequent recovery of this status over a relatively short span of time to one of 'sister-state' and 'sister-city' relationships with desired and workable cultural exchanges, the movements of artists and the proposed construction of a multi-function (metro)polis. This 'Japanese Village' of the late twentieth century will be strangely resonant with its namesake that toured the eastern and southern capitals in 1886-87. Several Australian museums have formed close liaisons with Asian counterparts - notably, Queensland Art Gallery with the Museum of Modern Art, Saitama and the Australian National Gallery with the National Museum of Cambodia. Other projects have shared knowledge and expertise. The initial archaeological work for the Thai Ceramics Dating Project completed between 1977 and 1982 by the Art Gallery of South Australia and the Archaeological Division, Department of Fine Arts, Bangkok is an excellent example of the co-operation which can be achieved.

The immediate past has seen a radical change in the structure of Australia's approach to Asia. From the 1960s, private collectors, galleries and government have united to pursue a more positive response to the arts of Asia. There is a current striving for a strengthened cultural understanding in this geographic region. This is exemplified by the exchange of artists participating in ARX (Artists' Regional Exchange). Exhibitions and personnel must ensure that an empathic understanding of the diversity of Asian cultures is carried into the next century by Australians, and vice versa. Surely this is preferable to the partial ignorance of the past.

Significant portions of this article are adapted from my MA thesis, *Asian Art and Australia: 1830s-1930s*, 1992, Department of Art History, Australian National Gallery, Canberra. I am grateful to curators of Asian art in Australia for their assistance, and in particular to my supervisor between 1990-91, Dr John Clark, for his support and guidance.

Darryl Collins is Assistant Registrar, Lending Program, at the National Gallery of Australia, Canberra.



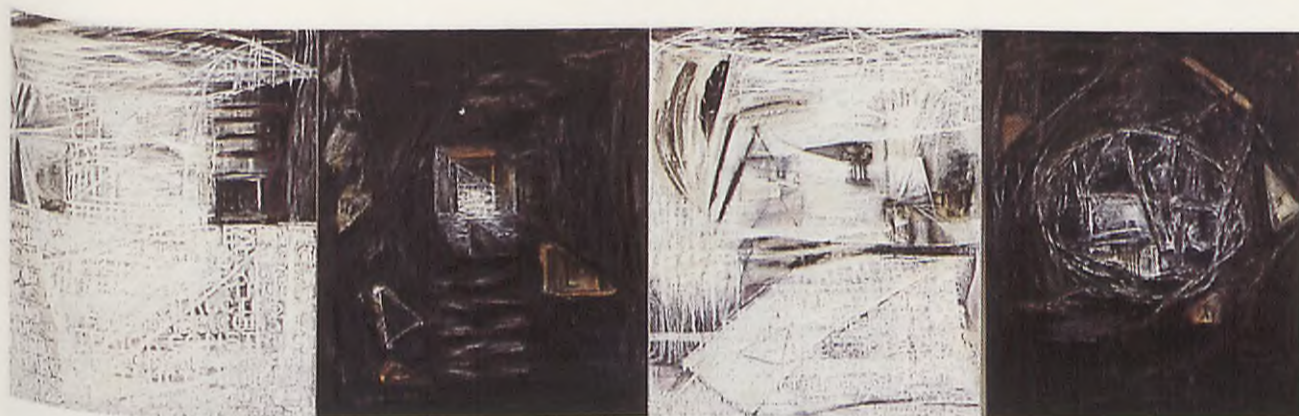
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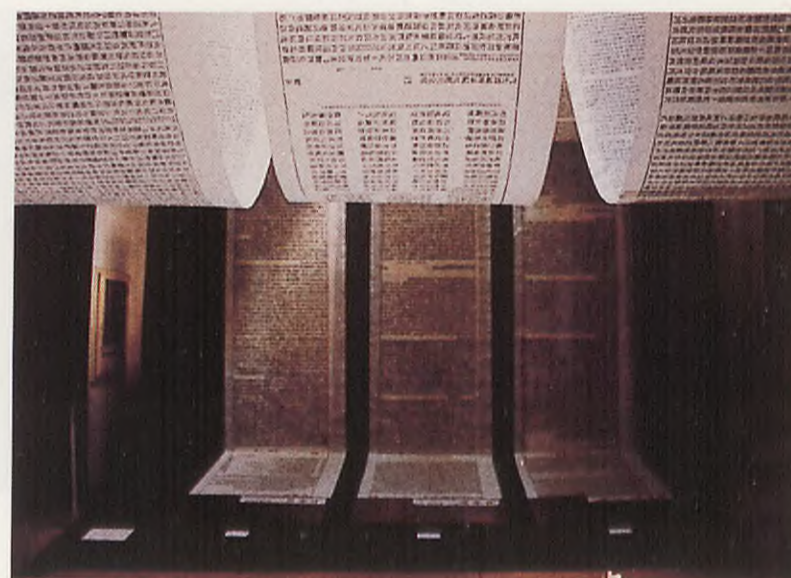
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## A selection of images from recent exhibitions in Australia

1. **RALPH HOTERE**, *Untitled*, 1981, mixed media on South African flag, 280 x 150 cm, collection Govett-Brewster Art Gallery, New Plymouth, from the exhibition 'Whatu Aho Rua', Canberra School of Art, Canberra and Ivan Dougherty Gallery, Sydney. 2. **MATT PINE**, *Entablature with capital*, 1991, stone and wood, 27 x 76.4 x 68.4 cm, from the exhibition 'Whatu Aho Rua'. 3. **ARI PURHONEN**, *Surrender*, 1992, painted wood and steel, 180 x 700 x 700 cm, Tin Sheds Gallery, Sydney. Photograph Tim Marshall. 4. **HELEN GEIER**, *Plato's cave*, 1992, oil on canvas, 480 x 150 cm, Goulburn Regional Art Gallery. 5. **XU BING**, *A book from the sky*, 1987-91, (installation) woodblock print, wood, leather, ivory, 49.2 x 33.5 x 9.8 cm box, from 'Post Mao Product: New Art from China', Art Gallery of New South Wales.



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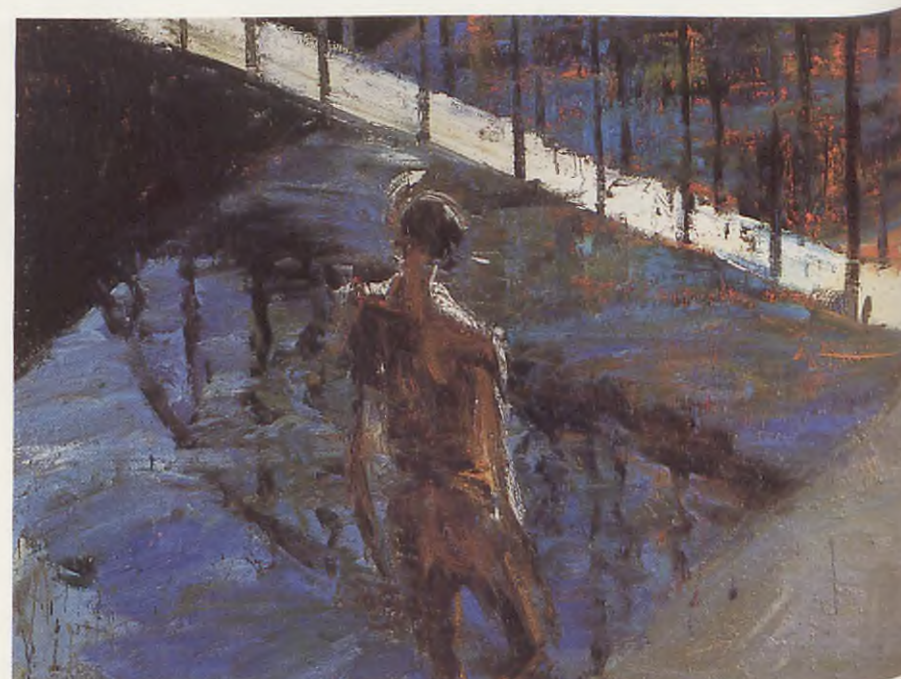
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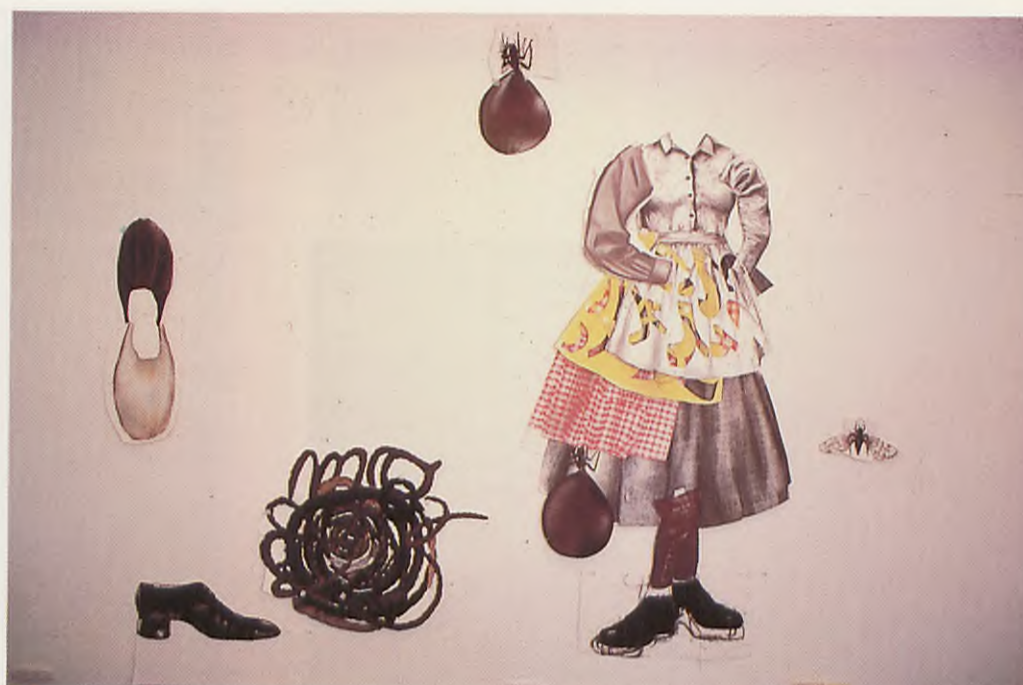
1. ALISON CLOUSTON, *The bee lady*, 1992, white box wood with bees wax, pigment, wire gauze, nails and bolts, 1.5 m high, Ray Hughes Gallery, Sydney. 2. ELIZABETH WALKER, *The emigrants*, c.1856, hand coloured lithograph, Rex Nan Kivell Collection, National Library of Australia, from the exhibition 'The Discerning Eye', Greenway Gallery, Hyde Park Barracks, Sydney. 3. CHRIS BARRY, *Dancing, dancing*, 1989-92, from the series 'Displaced Objects 2', C Type colour print, 127 x 127 cm, Victorian Centre for Photography, Melbourne. 4. ROD MOSS, *Dog painting*, 1990, acrylics and graphite on dessin, 126 x 314 cm, 24 HR Art, Northern Territory Centre for Contemporary Art, Darwin. 5. EUAN MACLEOD, *Bridge over canal painting*, oil on canvas, 137.2 x 183 cm, Niagara Galleries, Melbourne.



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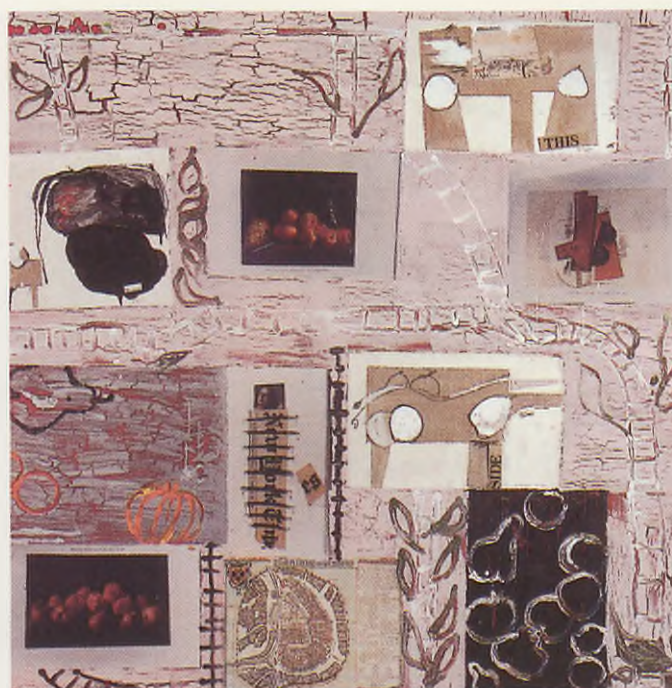


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1. SAM ATYEO, *Pie*, gouache on paper, 65 x 50 cm, Roslyn Oxley9 Gallery, Sydney. 2. FIONA FOLEY, *Catching tuna*, 1992, pastel on paper, 56 x 38 cm, Roslyn Oxley9 Gallery, Sydney. 3. SALLY SMART, *Dress*, 1992, (installation) paper, acrylic, pastel, charcoal, variable size, Luba Bilu Gallery, Melbourne. 4. JULIAN MARTIN, *Untitled (white face)*, pastel, 760 x 540 cm, from 'Inside Out/Outside In: Artists from Arts Project Australia', Access Gallery, National Gallery of Victoria. 5. HIRAM TO, *Karaoke*, 1992, (installation) heat-sealed C-Type prints on customwood with wood supports, tables with silk-screened tablecloths, lead, framed C-Type photograph, Michael Milburn Gallery, Brisbane. 6. ASHER BILU, *Escape*, 1992, (installation) paper, fluorescent paint, 20 x 9 m, Luba Bilu Gallery, Melbourne.



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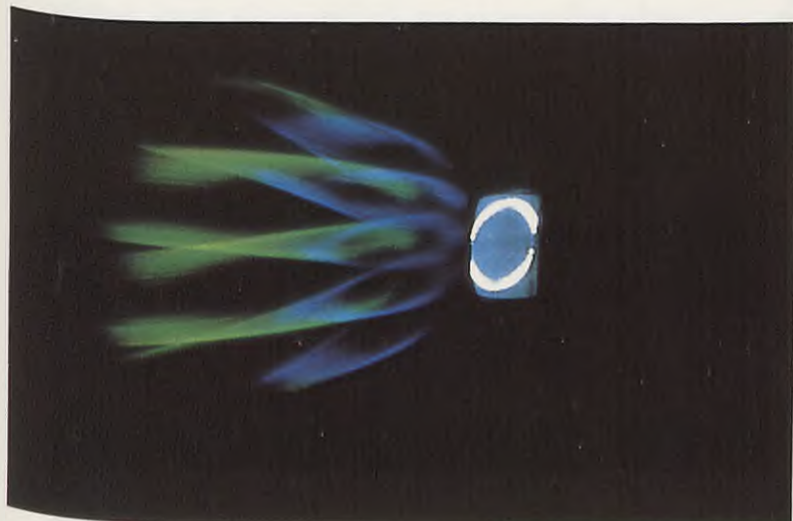


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1. **YOUNG-HA PARK**, *Thou to be seen tomorrow*, 1992, acrylic on canvas, 142 x 211 cm, Annandale Galleries, Sydney. 2. **ELWYN LYNN**, *Still lifes*, 1992, mixed media on canvas, 150 x 150 cm, Robin Gibson Gallery, Sydney. 3. **GARRY SHEAD**, *Wyewurk*, 1992, oil on board, 91.5 x 122 cm, Michael Nagy Fine Art, Sydney. 4. **WILLIAM ROBINSON**, *Ridge Gully in afternoon light*, 1992, oil on linen, 141 x 202 cm, Darren Knight Gallery, Melbourne, courtesy Ray Hughes Gallery, Sydney. 5. **DAVID STRACHAN**, *Flowers, lovers and doves*, c.1969, oil on canvas, 90.6 x 106.3 cm, from the 'David Strachan Retrospective' at the S.H. Ervin Gallery, Sydney. Touring Brisbane, Hobart and Ballarat. 6. **CRESSIDA CAMPBELL**, *Palm grove*, Botanic Gardens, Sydney, 1992, unique woodblock print, 118 x 90 cm, Rex Irwin Art Dealer, Sydney.



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1. SEIKO MIKAMI, *World membrane/waste disposal*, disposable for laboratory test animals, 1992, from an installation at Artspace, Sydney. 2. HOWARD ARKLEY, *Deluxe setting*, 1992, acrylic on canvas, 173 x 135 cm, Tolarno Galleries, Melbourne. 3. GRAEME HARE, *Tonal no.18*, 1992, C Type cibachrome photograph, 105 x 114 cm, City Gallery, Melbourne. 4. VITO ORAZEM AND THOMAS LUCK, *H.D. TV (study on architecture)*, 1991-92, video and holography, from Experimenta 1992, Linden Gallery, Melbourne. 5. Installation view of the Australian Contemporary Art Fair 1992 (ACAF), photograph Steven Morton.

# Claude Flight and the Linocut Movement

It may not be a good time to underline the essential Britishness of much of Australian art; nevertheless, the National Gallery of Australia Touring Exhibition 'Claude Flight and his Followers: The Colour Linocut Movement between the Wars' highlights this influence.

Claude Flight, like Walter Sickert, Paul Nash and Bernard Meninsky, exerted an important influence upon many Australian artists. Flight's students at the Grosvenor School of Modern Art in London included Dorrit Black, Ethel Spowers and Eveline Syme, whose prints are represented in this lively and thoroughly researched exhibition.

Flight, with his followers and contemporaries, made vital and original prints that embraced the modern world with a particular enthusiasm for technological change. Flight's dynamic print *Speed*, c.1922, is a critical image in the exhibition. Like Cyril Power's *Whence and whither*, c.1930, and Ethel Spowers's *Special edition*, 1936, it revels in rhythm, movement and energy, and the bustle of modern city life.

In an article of 1925 Flight elaborates:

This speeding up of life in general . . . is one of the interesting and psychologically important features of today . . . Traffic problems, transport problems; everybody is on the rush either for work or pleasure . . . The painter cannot but be influenced by the restlessness of his surroundings.

Flight was a lovable British eccentric. Dorrit Black described him as:

. . . a small man with very bright eyes, little bits of side-curls . . . During summer he lives in a cave in France . . . in the winter he comes out of his cave to teach lino-cutting to students of the Grosvenor School . . .

In an article in the Victorian Arts and Crafts Society's *Recorder* (1929), Eveline Syme described the effect of Flight's writing and teaching:

. . . here was something new and different,



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linocut no longer regarded as a base form of woodcut, but evolved into a distinct branch of twentieth century art.

Linoleum has none of the resistance of cutting wood, so results can be achieved quickly and spontaneously. This encouraged Flight and his followers to experiment freely, overprinting colours without using a key block (as for the traditional colour woodcut), emphasizing decorative pattern and design.

Immediacy and exuberance are the particular characteristics of the finest exponents of the medium. Flight, like his British contemporaries Christopher Nevinson, William Roberts and David Bomberg, was of a generation that naturally inherited the pictorial possibilities of cubism and futurism, movements to which he demonstrated linocutting was well suited. Pablo Picasso and Henri Gaudier-Brzeska produced linocuts; there are also a handful by Oliffe Richmond from the 1940s – of boxers, animals, and soldiers marching and in gas-masks – which reveal the

early influences on Richmond's work before he left Australia permanently for England.

Much work has been done in the last twenty years to resurrect the work of colour woodcut and linocut artists of the first half of the twentieth century. In Australia, Nicholas Draffin, Roger Butler and most recently Stephen Coppel (the organizer of this exhibition) have been responsible. In Coppel's research the link between British and Australian artists is explored the most thoroughly; his book on the subject is soon to be published by the Scolar Press in England.

In his focus upon linocuts, Coppel establishes the place of Flight and his followers in the history of twentieth-century print-making alongside etchers and woodcut artists in England, such as William Nicholson, Edward Wadsworth, Paul and John Nash, and in Australia, for example Lionel Lindsay and Margaret Preston.

My only criticism of the exhibition was that I thought it was too big, an impression perhaps exaggerated by the corridor-like spaces provided for Prints and Drawings at the National Gallery of Australia in Canberra. Reducing the number of exhibits from 123 would intensify the experience, and assist visitors in grasping the inter-relationships between the works. Nevertheless, it is a show not to be missed by anyone interested in prints and the development of early twentieth-century art, particularly in England and Australia.

## Claude Flight and His Followers: The Colour Linocut Movement between the Wars

National Art Gallery, Wellington, New Zealand  
19 March to 16 May, 1993.

Auckland City Art Gallery, New Zealand  
3 June to 18 July, 1993.

**Hendrik Kolenberg**

Hendrik Kolenberg is Curator of Australian Prints, Drawings and Watercolours at the Art Gallery of New South Wales, Sydney.



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1. DORRIT BLACK, *The acrobats*, 1927–28, colour linocut on oriental paper, 25 x 17.8 cm, National Gallery of Australia, Canberra. 2. CLAUDE FLIGHT, *Brooklands: motor racing*, c.1929, colour linocut on oriental tissue on buff paper backing, 30.6 x 25.8 cm, National Gallery of Australia, Canberra. 3. CLAUDE FLIGHT, *Speed*, c.1922, colour linocut on oriental tissue, mounted in reverse on paper backing, 22.6 x 28.8 cm, National Gallery of Australia, Canberra. 4. CYRIL E. POWER, *Whence and whither?*, c.1930, colour linocut on oriental tissue, 31 x 24.2 cm, experimental proof, National Gallery of Australia, Canberra. 5. EVELINE SYME, *Skating*, 1929, colour linocut on oriental tissue, 12.2 x 15.3 cm, National Gallery of Australia, Canberra.

# An Ill Wind That Blows No Good

**S**pring broke out in a rash of red stickers around the commercial galleries of Sydney, Melbourne and Brisbane, a flurry of activity unprecedented since the 1980s boomtime.

It is an ill wind, as they say, that blows no good and the recession appeared to be producing benefits not only for accountancy and liquidation businesses but also for a segment of the art community which traditionally has had to struggle hardest. Hard-put to sell expensive pictures, dealers switched their attention to inexpensive works, and that usually meant works by young and often unknown artists.

This may have put smiles on the faces of many younger artists, but dealers were less than jubilant. Three or four years ago, Rex Irwin in Sydney was selling drawings by Frank Auerbach for six-figure sums. In September last year, the same gallery had a sell-out show of works by a 'junior Auerbach', Nicholas Harding, but sale of the seventeen works at \$600 to \$2000 a work could hardly be considered a financial bonanza.

This experience was repeated around the commercial galleries. Dedicated young professional buyers, a perennial but often overshadowed part of the market, continued to scour the field for new talent and often found themselves being wooed by dealers who not long ago only had time for chasing big spending entrepreneurs.

Some of the remaining big spenders of the boomtime stayed in the market at the lower level. While Janet Holmes à Court was talking of selling off her late husband's 'investment collection' of French impressionist paintings, the Holmes à Court collection of contemporary Australian artists continued to grow.

Sotheby's Australia also tapped into this aesthetically more adventurous – if financially less hazardous – arena by concentrating more on sales of contemporary and modern art. This new emphasis is world-wide, and has



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seen both Indian and Chinese contemporary art take off under the auctioneer's hammer in New Delhi and Hong Kong respectively.

Yet even with offerings from three notable collections, Sotheby's contemporary and modern sale held in Melbourne on 27 September grossed only \$321,338. This total represented 64 per cent of the value and 52 per cent of the number of lots offered, a poor result compared with the \$6 million or so that Australian colonial, impressionist and modern sales made during the late 1980s. The strength of the bidding, moreover, was concentrated on established moderns like Donald Friend, John Olsen, Godfrey Miller and Colin Lanceley. Nevertheless, it should be remembered that contemporary art is not traditionally an auction commodity, and that because re-offered so close to its production, it lacks the sure critical reputation brought by time.

Bold and modestly rewarding attempts were made by the dealing fraternity to stimulate business. As with Sotheby's contempo-

rary sales, the galleries seemed to forever edge forward in time. Since so many older works have disappeared from the market into public collections, the trade has little choice but to become increasingly contemporary.

Denis Savill poured funds into advertising and promotion for margins which he conceded were as low as from 4 to 18 per cent. In Melbourne, Lauraine Diggins and Chris Deutscher produced respectable mixed shows. Deutscher described the outcome of his exhibition as 'relatively pleasing', with definite sales including an H.J. Johnstone at \$78,000 and a Kate O'Connor at \$52,500. The outcome of a reservation of a Norman Lindsay at \$220,000 was still unclear at the time of going to press.

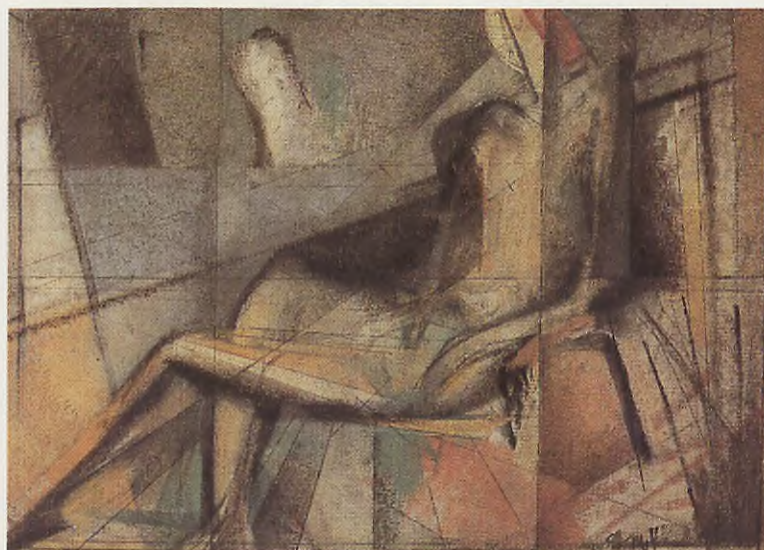
Bridget McDonnell's exhibition of early Australian artists grossed \$50,000 from the \$70,000 worth on offer. The National Maritime Museum in Sydney acquired a Sydney Harbour scene of 1906 (priced at \$8,500) by Paul Kutscha-Arendt, an artist associated with the Viennese Secession. The National Gallery of Australia acquired its first Picasso, *Still life with mask* (1937). The Queensland Art Gallery secured a George Baselitz for \$313,376.

James Fairfax acquired a multi-million dollar painting, *The sleeping shepherd* by Samuel Palmer from Thomas Agnew's 175th anniversary exhibition. Apart from this instance, Australians seemed to be more interested in exporting foreign paintings than importing them. The casino-like atmosphere that had developed in the Australian salerooms whenever an overseas work came up reached a zenith when Lawsons sold a painting bearing the signature 'J. Sisley' for \$11,000. Spurred on by currency advantages, this market continued to flourish despite the world-wide recession in the picture market (which has seen several London galleries close recently).

In a climate where realistic prices cannot be guaranteed, owners have been reluctant to



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put their works on the market. Yet despite this shortage of Australian paintings, Australian dealers have not travelled nearly as much as they once did. When ten Aby Altson paintings came up at Sotheby's in New Delhi on 8 October, there was no obvious Australian interest. Altson attracted keen interest from Australian buyers during the 1980s because of the years he spent in Australia late last century. At the New Delhi sale the bulk of the Altsons went to a Danish businessman. The top prices for the artist's works were \$A7,370 for *Bathing pool* and \$A10,000 for *Feeding the birds*. The buyer said he was simply attracted to the work but knew nothing

about the artist. Two flower pieces, a rare genre for the artist, went unsold, although surely they would have been the toasts of Toorak during 'the boom'.

There was also very limited interest in the Australian offerings at Sotheby's topographical sale in London on 21 October. However, a small Frederick McCubbin, *Trees in a landscape* (17 x 34 cm) is believed to have found its way back to Australia at £8,800.

#### Terry Ingram

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

1. ABY ALTSON, *Bathing pool*, 1932, oil on canvas, 90 x 70 cm, Sotheby's India, sold for \$7,370. 2. PAUL KUTSCHA-ARENDT, *Sydney Harbour from the Botanic Gardens*, 1906, oil on canvas, 58 x 79 cm, Bridget McDonnell Gallery, sold for \$8,500. 3. GODFREY MILLER, *Figure study seated nude*, oil, 26.2 x 37.5 cm, Sotheby's Australia, sold for \$7,700. 4. JOEL ELENBERG, *Mask*, bronze, brown patina on black marble base, 103 x 47 x 27 cm, Sotheby's Australia, sold for \$18,700. 5. ROSALIE GASCOIGNE, *Promised land*, 1986, wood assemblage, 110 x 248 cm, Sotheby's Australia, sold for \$12,650. 6. KATHLEEN O'CONNOR, *Still life with white tulips*, c.1935, oil on cardboard, 76 x 63 cm, Deutscher Fine Art, sold for \$52,000.

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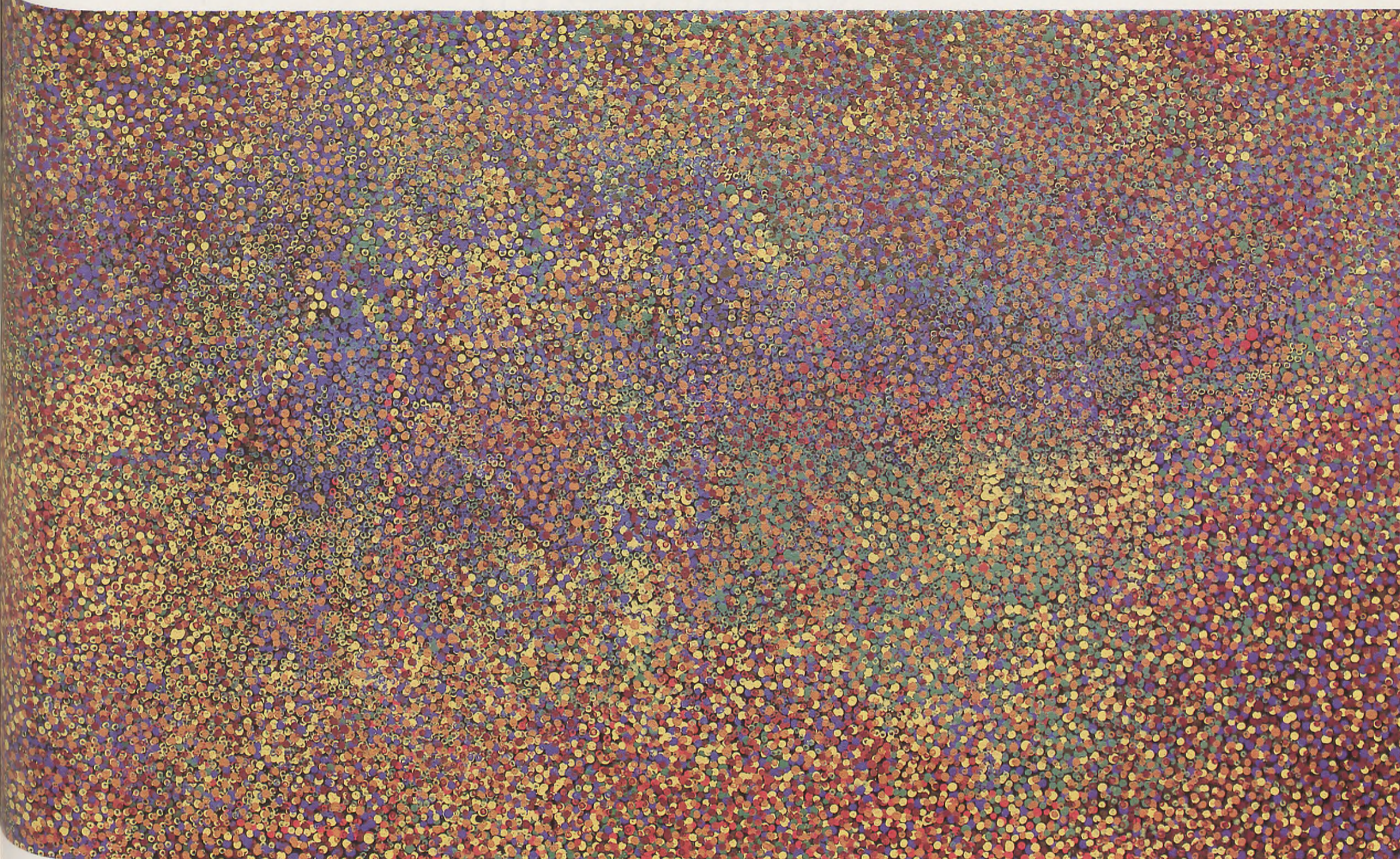
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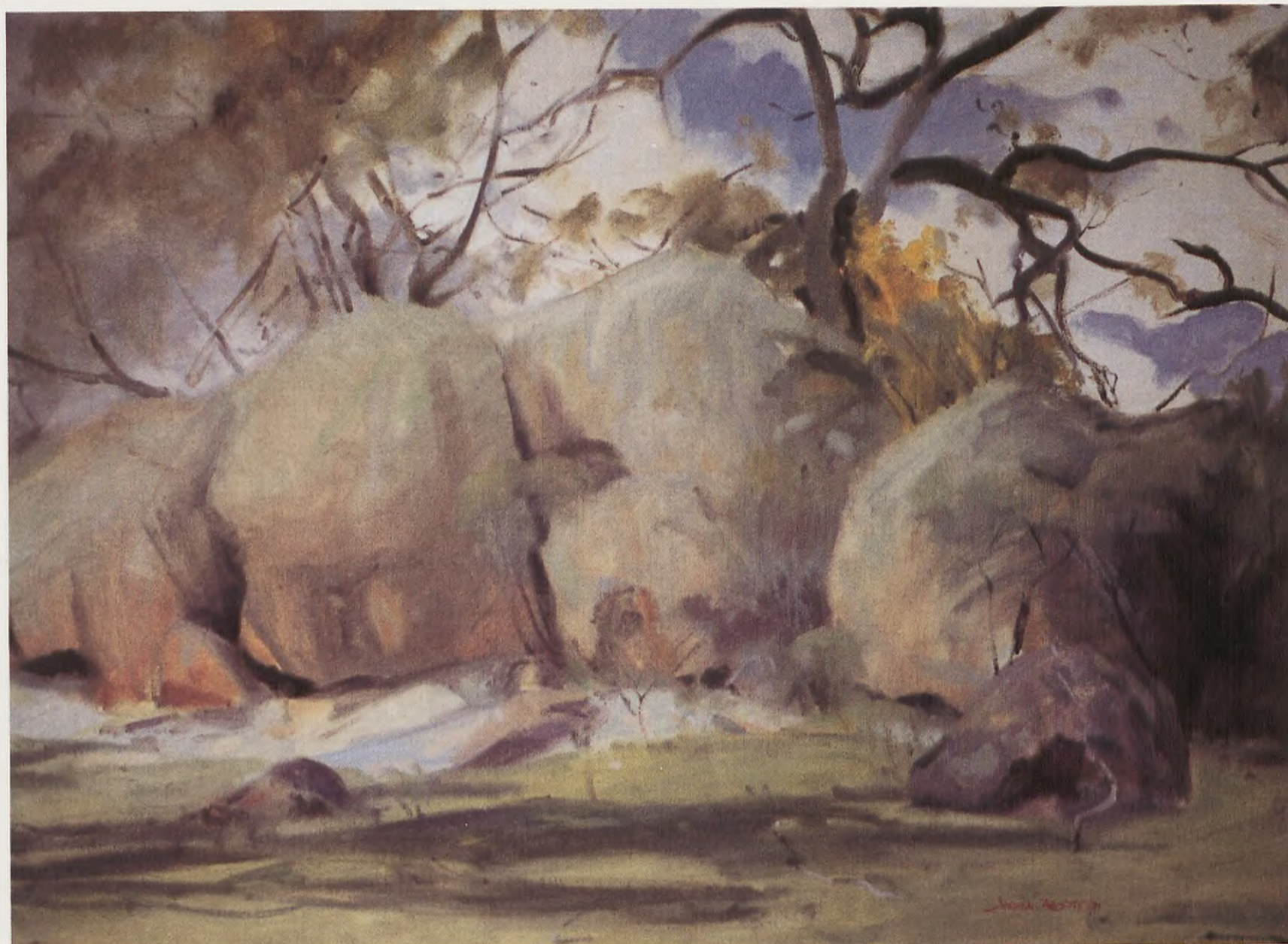
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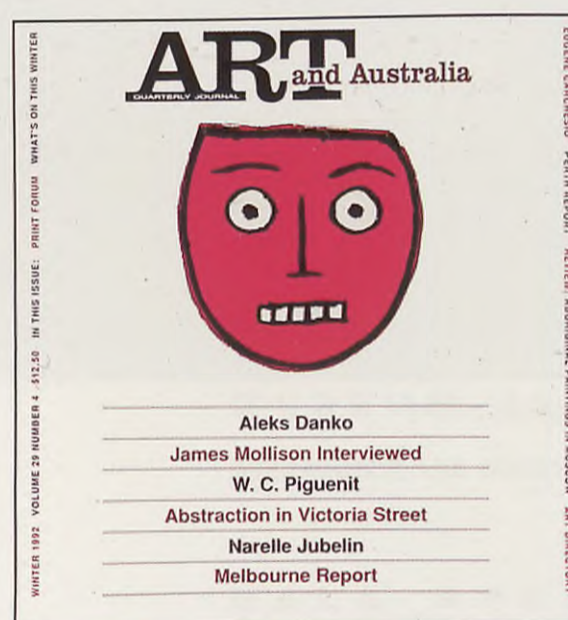
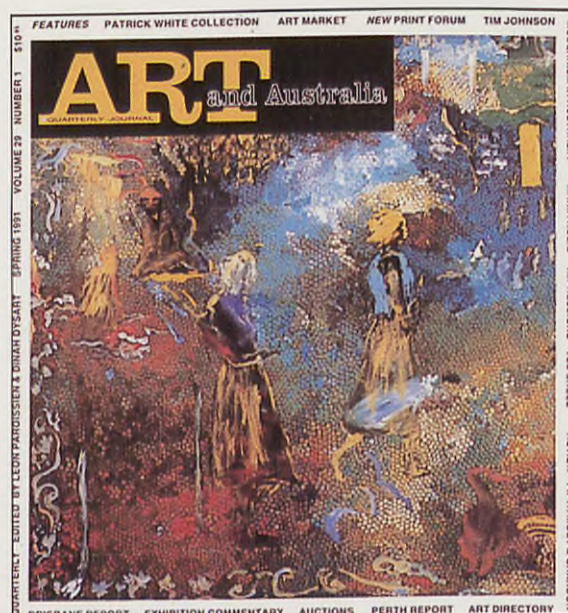
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### GLADSTONE REGIONAL ART GALLERY AND MUSEUM

cnr Goondoon and Bramston Streets,  
GLADSTONE 4680  
Tel. (079) 72 2022 Fax (079) 72 3381  
Community gallery which features  
varied programmes of excellence in art,  
craft and cultural heritage, housed in  
historic surroundings.  
Monday to Friday 10 - 5, Saturday and  
public holidays 10 - 4

### GOLD COAST CITY ART GALLERY

135 Bundall Road, SURFERS PARADISE  
4217 Tel. (075) 81 6000  
Exciting and engaging exhibitions  
covering all media. Come and see for  
yourself - it's free, and parking is no  
problem.  
Tuesday to Friday 10 - 5, Saturday and  
Sunday 1 - 5

### GRAHAME GALLERIES & EDITIONS

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

### INSTITUTE OF MODERN ART

4th Floor, 106 Edward Street,  
BRISBANE 4005 Tel. (07) 229 5666  
Tuesday to Friday 10 - 5

### LINTON GALLERY

421 Ruthven Street, TOOWOOMBA  
4350 Tel. (076) 32 9390  
Fine paintings. Extensive range of  
quality pottery and craft.  
Monday to Friday 9 - 5, Thursday 9 - 9,  
Saturday 9 - 12

### McWHIRTERS ARTSPACE

Level 2, McWhirters Market Place,  
cnr Brunswick and Wickham Streets,  
FORTITUDE VALLEY 4006  
Tel. (07) 852 1866 Fax (07) 257 1452  
Changing exhibitions of young and  
emerging artists. Three exhibition

galleries, decorative arts consultancy.  
Monday to Sunday 9 - 5.30

### MONTVILLE ART GALLERY

The Village Green, MONTVILLE 4560  
Tel. (074) 42 9309 Fax (074) 42 9309  
More than 600 traditional paintings by  
important Queensland and interstate  
artists. Interesting selection of sculpture.  
Superb panoramic views.  
Daily 10 - 5

### MONTVILLE ART GALLERY ON HASTINGS

Sheraton Resort, Hastings Street,  
NOOSA 4567 Tel. (074) 74 9140  
Fax (07) 42 3909  
Representing more than fifty important  
Queensland and interstate artists.  
Interesting selection of sculpture,  
pottery, glass and opals.  
Daily 10.30 - 6

### MUSEUM OF CONTEMPORARY ART

8 Petrie Terrace, BRISBANE 4000  
Tel. (07) 368 3228 Fax (07) 368 3224  
Monday to Saturday 12 - 6

### PALM COURT GALLERY

13 Pier Market Place, Pier Point Road,  
CAIRNS 7117 Tel. (070) 51 0992  
Monday to Saturday 11 - 6

### PERC TUCKER REGIONAL GALLERY

Flinders Mall, TOWNSVILLE 4810  
Tel. (077) 72 2560 Fax (07) 22 0400  
Tuesday to Thursday and Saturday  
10 - 5, Friday 2 - 9, Sunday 10 - 1

### PHILIP BACON GALLERIES

2 Arthur Street, NEW FARM 4005  
Tel. (07) 358 3993  
Regular exhibitions by leading  
Australian artists plus a large collection  
of nineteenth-century and early modern  
paintings and drawings.  
Tuesday to Saturday 10 - 5

### QUEENSLAND ART GALLERY

South Bank, SOUTH BRISBANE 4101  
Tel. (07) 840 7333  
3 March to 26 April: 'Imperial China:  
The Living Past'  
4 March to 12 April: 'Interpretations:  
The Woven Language of the Victorian  
Tapestry Workshop'  
21 May to 11 July: 'Surrealism'.  
Sunday to Monday 10 - 5,  
Wednesday 10 - 8

### REGIONAL GALLERIES ASSOCIATION OF QUEENSLAND

Level 3, ABC Music Centre,  
53 Ferry Road, WEST END 4101  
Tel. (07) 846 5300 Fax (07) 846 5255  
Please enquire for details regarding  
regional galleries.

### RIVERHOUSE GALLERIES

1 Oxlade Drive (cnr Brunswick Street),

PAINTINGS FROM THE ARTISTS RECENT JOURNEYS ALONG  
THE OODNADATTA, BIRDSVILLE AND STRZELECKI TRACKS



Dennis Baker 'On the way to tranquility bore' Acrylic on canvas 92 x 122 cm



Dennis Baker 'Along the track to Birdsville' Acrylic on canvas 92 x 122 cm

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AVAILABLE FOR VIEWING AT:

DENNIS BAKER GALLERY  
37 WOY WOY RD, KARIONG.  
NEW SOUTH WALES 2250 AUSTRALIA  
TEL (043) 401 386  
(VIEWING BY APPOINTMENT)

EDITIONS SOUTHBANK GALLERIES  
ROSENEATH PLACE SOUTH MELBOURNE  
VICTORIA 3205 AUSTRALIA  
TEL (03) 699 860

MAJOR EXHIBITION MAY 1993  
BARRY STERN EXHIBITING GALLERY  
19 - 21 GLENMORE RD PADDINGTON  
TEL (02) 331 4676



912 STANLEY ST EAST BRISBANE Q. 4169  
**CONTEMPORARY PAINTINGS  
 SCULPTURE AND FURNITURE**  
 MONDAY TO FRIDAY 10AM - 5PM  
 OR BY APPOINTMENT (07) 8916614

ART GALLERIES **S** SCHUBERT

DEALERS IN FINE ART

MARINA MIRAGE, SEAWORLD DRIVE, MAIN BEACH, QLD 4217  
 TELEPHONE (075) 71 0077 • FACSIMILE (075) 91 3850  
 2797 GOLD COAST HWY BROADBEACH QLD 4218 • TEL (075) 38 2121

## PERC • TUCKER REGIONAL • GALLERY

Australian contemporary art  
 post 1970.

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

A regional gallery of  
 Queensland.



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

NEW FARM 4005 Tel. (07) 358 4986  
 Regular exhibitions by contemporary  
 and traditional Australian artists and  
 selected early Australian paintings.  
 Government approved valuer.  
 Tuesday to Saturday 10 - 5

**ROCKHAMPTON CITY ART GALLERY**  
 Victoria Parade, ROCKHAMPTON 4700  
 Tel. (079) 31 1248  
 The permanent collection of paintings,  
 works on paper and ceramics by leading  
 Australian artists is on continuous  
 display.  
 Monday to Friday 10 - 4,  
 Wednesday 10 - 4 then 7 - 8.30,  
 Sunday 2 - 4

**SAVODE GALLERY**  
 60 Khartoum Street, GORDON PARK  
 4031 Tel. (07) 357 6064  
 Challenging work by regional artists.  
 Exhibitions open first Friday of each  
 month.  
 Wednesday to Friday 1 - 5,  
 Saturday 1 - 6 or by appointment

**STANTHORPE ART GALLERY**  
 Weerona Park, Lock Street,  
 STANTHORPE 4380 Tel. (076) 81 1874  
 Fax (076) 81 2053  
 A varied monthly programme of  
 touring exhibitions and displays from  
 permanent collection, including  
 paintings, sculpture, fibre and ceramics.  
 Monday to Friday 10 - 4, Saturday and  
 Sunday 1 - 4

**VERLIE JUST TOWN GALLERY AND  
 JAPAN ROOM**  
 6th Floor, MacArthur Chambers,  
 Edward/Queen Streets, BRISBANE 4000  
 Tel. (07) 229 1981  
 Twenty years representing established  
 and quality emerging artists exclusively  
 in Brisbane. From tonal-realism to  
 total-abstraction. Original seventeenth-  
 to twentieth-century Japanese woodcuts.  
 Sunday to Friday 10 - 4

**VICTOR MACE FINE ART GALLERY**  
 35 McDougall Street, MILTON 4064  
 Tel. (07) 369 9305  
 Exhibitions by major Australian artists,  
 tribal art.  
 Saturday to Wednesday 11 - 5

### NEW SOUTH WALES

**ACCESS CONTEMPORARY ART  
 GALLERY**  
 115-121 Mullens Street (cnr Goodsir),  
 BALMAIN 2039 Tel. (02) 818 3598  
 Fax (02) 555 1418  
 Exhibiting contemporary Australian  
 paintings and sculpture. Exhibitions  
 changing every three weeks. Features

open stockroom and sculpture court-  
 yard. Undercover parking available.  
 Tuesday to Sunday 11 - 6 or by  
 arrangement

**AHAH DODO**  
 25 Glebe Point Road, GLEBE 2037  
 Tel. (02) 692 8331  
 Specializing in contemporary Australian,  
 decorative, functional and wearable art.  
 Ceramics, handblown glass, designer  
 jewellery and much more.  
 Monday to Friday 10 - 6, Thursday  
 10 - 9, Saturday 9.30 - 6.30,  
 Sunday 12 - 5

**ALBURY REGIONAL ART CENTRE**  
 546 Dean Street, ALBURY 2640  
 Tel. (060) 23 8187 Fax (060) 41 2482  
 Albury City collection, Drysdale  
 collection, photographic collection,  
 touring exhibitions, music programme,  
 Saturday celebrations.  
 1 to 24 March: Albury-Wodonga  
 Festival of Sport, photojournalism  
 6 March to 18 April: 'Place and  
 Paradox', contemporary Tasmanian  
 Furniture  
 March to June: 'Drysdale and Friends'  
 April: John Cato - photographs  
 14 May to 20 June: 'Artexpress', 1992  
 Higher School Certificate students'  
 touring exhibition.  
 Daily 10.30 - 5

**ANGELA MEESON**  
 91 Paddington Street, PADDINGTON  
 2021 Tel. (02) 363 0649  
 Sole exhibitor is artist/sculptor Angela  
 Meeson. Subject matter includes people,  
 landscapes. Post-impressionist  
 influence. Occasional exhibitions.  
 Arranged visits welcome.  
 By appointment

**ANNA ART STUDIO & GALLERY**  
 5/4 Birriga Road, BELLEVUE HILL 2023  
 Tel. (02) 365 3532  
 Permanent collection of traditional art.  
 Australian and European paintings,  
 drawings, sculptures. Selected works by  
 Anna Vertes.  
 Daily by appointment



ANNA VERTES, Zinias in Herend-vase,  
 oil on timber panel, 60 x 50 cm, Anna Art  
 Studio & Gallery

# ANNANDALE GALLERIES

110 Trafalgar Street, ANNANDALE  
2038 Tel. (02) 552 1506  
Fax (02) 552 1689  
Directors: Bill and Anne Gregory.  
Australian, European and Asian  
contemporary art exhibitions.  
Wednesday to Saturday 11 - 6, or by  
appointment

# ANNANDALE GALLERIES/ANNE GREGORY STOCK

110 Trafalgar Street, ANNANDALE  
2038 Tel. (02) 552 1699  
Fax (02) 552 1689  
Chagall, Matisse, Miro, Picasso  
drawings, etchings, lithographs and  
original posters.  
Wednesday to Saturday 11 - 6

# ART GALLERY OF NEW SOUTH WALES

Art Gallery Road, SYDNEY 2000  
Tel. (02) 225 1700  
Permanent collections of Aboriginal and  
Melanesian, Australian, European and  
Asian art, contemporary and traditional.  
Prints, drawings, watercolours and  
photography also displayed.  
Monday to Saturday 10 - 5,  
Sunday 12 - 5

# ART INCORPORATE

15-17 Buckingham Street SURRY HILLS  
2010 Tel. (02) 318 0155  
Fax (03) 698 1083  
Art showroom stocking hundreds of art-  
works by contemporary artists including  
paintings, sculpture, ceramics and glass.  
Consulting and valuation service.  
Monday to Friday 9 - 5.30

# ART MUSEUM ARMIDALE

Kentucky Street, ARMIDALE 2350  
Tel. (067) 72 5255 Fax (067) 72 9702  
The home for the Armidale City,  
Chandler Coventry and Howard Hinton  
collections.  
Monday to Saturday 10 - 5,  
Sunday 1 - 5

# ARTBANK

50c Roseberry Avenue, ROSEBERRY  
2018 Tel. (02) 662 8011  
Fax (02) 662 2563  
Traditional and contemporary art works  
for hire.

# 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 13 March: Lynne Clarke; Fairlie  
Kingston; Mandy Barrett  
22 March to 24 April: Gus Dall'Ava -  
sculpture  
3 to 29 May: Diana Davidson - prints.  
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

Jellere 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,  
DARLINGHURST 2010  
Tel. (02) 360 6264  
Presenting collectors' items of early  
Australian painting 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  
11 March to 4 April: Peter Hardy -  
assemblages and drawings; Kerrie  
Leishman - paintings and drawings  
8 April to 2 May: Aboriginal art;  
John Bennett - paintings  
6 to 30 May: 'The Rainforest Canopy',  
works by Ruth Burgess.  
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

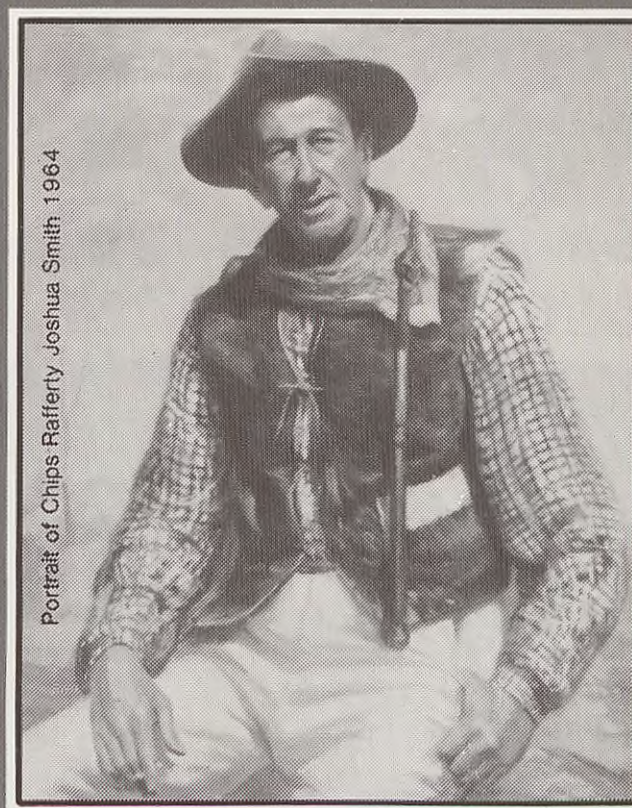
# M O C A

MUSEUM OF CONTEMPORARY ART BRISBANE  
8 PETRIE TCE. TEL (07) 368 3228. HOURS 12-6 MON-SAT

# SAVODE

60 Khartoum St. Gordon Park, Brisbane, 4031. Ph. 357 6064  
Directors: Julie Sim, Lance Blundell. Wed to Fri. 1 to 5pm; Sat, 1 to 6pm.

# ROCKHAMPTON City Art Gallery



Portrait of Chips Rafferty Joshua Smith 1964

Regional Gallery for Central Queensland

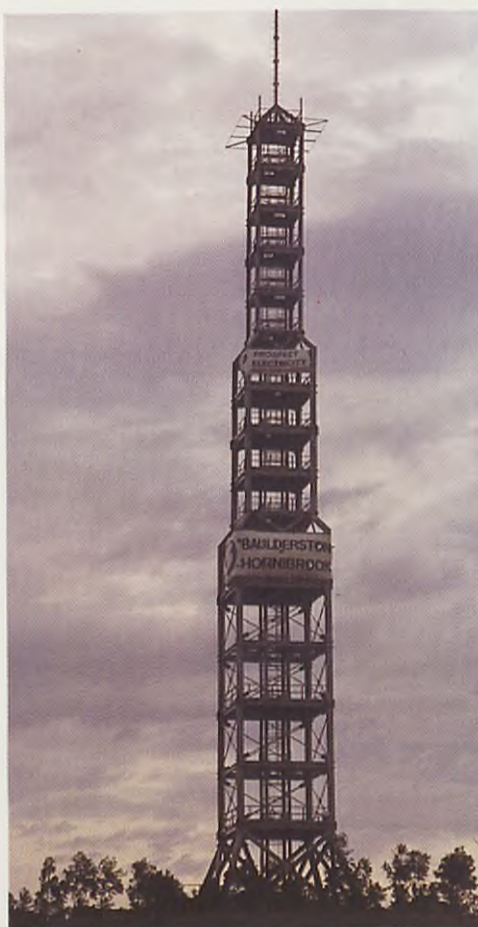
# HYPOTHETICALLY PUBLIC

**APRIL 30TH -  
JUNE 20TH, 1993**

**PUBLIC ART &  
WESTERN SYDNEY**

**THE LEWERS BEQUEST &  
PENRITH REGIONAL ART GALLERY**

86 RIVER RD, EMU PLAINS NSW 2750  
GALLERY HRS: TUES-SUN 11AM-5PM  
PH:(047)351100/351448 FAX:(047)355663



**GRAHAME  
GALLERIES**  
AND EDITIONS

1 FERNBERG ROAD, MILTON, 4064, BRISBANE TEL. (07) 369 3288  
TUESDAY - SATURDAY 11-5

**VICTOR MACE**  
Fine Art Gallery

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

by Norman Lindsay. Specializing in Frank Hinder.

9 March to 20 April: Frank Hinder - oils, watercolours, drawings and lithographs

27 April to 18 May: Greg Frawley - paintings

22 May to 5 June: Peter Yeomans - 'Venice and the Hill Towns', paintings and drawings.

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

## CHARLES HEWITT GALLERY

30 Queen Street, WOOLLAHRA 2025  
Tel. (02) 327 8185  
Monday 10 - 4, Tuesday to Saturday 11 - 6

## 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. Specializing in the 'Animal in Art'. Also featuring the Gallery Bookshop with gifts and artefacts for sale.

5 to 28 March: 'Artexpress', 1992 Higher School Certificate students' touring exhibition  
3 April to 30 May: George Lambert - 'A Brush With the Bush', 1895-1900. Wednesday to Monday 11 - 4, closed Tuesday

## DUKE OF WELLINGTON ART GALLERY

40 Cabramatta Road, MOSMAN 2088  
Tel. (02) 969 7684  
Daily 10 - 6

## EAGLEHAWKE GALLERIES

174 St John's Road, GLEBE 2037  
Tel. (02) 552 2744 Fax (02) 552 2036  
Representing Australian and international artists, as well as corporate work. Exhibitions changing weekly. Wednesday to Sunday 11 - 6 or by appointment

## EDDIE GLASTRA GALLERY PTY LTD

44 Gurner Street, PADDINGTON 2021  
Tel. (02) 331 6477 Fax (02) 331 7322  
An Australian art resource with six one-man shows per year. 26 March to 16 April: Sergio Agostini - oils on canvas  
28 May to 18 June: Geoff Dyer - oils on canvas. Tuesday to Saturday 11 - 5.30

## FALLS GALLERY

161 Falls Road, WENTWORTH FALLS 2782  
Tel. (047) 57 1139  
Etchings by Boyd, Hodgkinson, Olsen, Miller, Friend, Rees, Rankin. Contemporary ceramics by Rushforth, Halford, Barrow and many others. Wednesday to Sunday 10 - 5

## 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 2250 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) 319 7378  
Artists' co-operative established 1973.  
A new exhibition is mounted every  
three weeks throughout the year from  
February to December.  
Tuesday to Sunday 10 - 4

#### **HEART OF AUSTRALIA ART GALLERY**

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

cnr Selwyn Street & Albion Avenue,  
PADDINGTON 2021  
Tel. (02) 339 9526 Fax (02) 339 9506

Regular changing exhibitions of  
Australian and international contem-  
porary 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

#### **KENTHURST GALLERIES**

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

#### **KING STREET GALLERY**

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

#### **LARS KNUDSEN BLUE MOUNTAINS STUDIO**

Jenolan Caves Road, HAMPTON 2790  
Tel. (063) 59 3359  
Elegant gallery set in eucalypt forest.  
Sole source of the artist's celebrated  
images of birds. Director: Julie Knudsen.  
Thursday to Monday 11 - 5

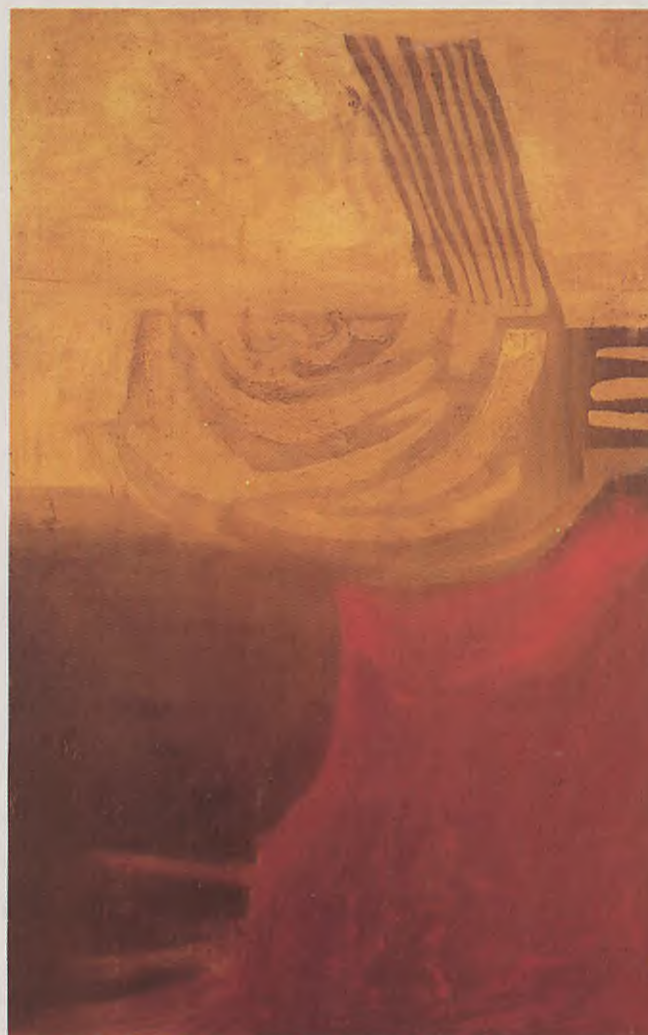
#### **LAVENDER BAY GALLERY**

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  
To 13 March: Brian Doar - ceramics;  
Pat Larter - paintings  
16 March to 3 April: Robert Cleworth -

## MISSING PAINTINGS



Jon Molvig, *Landscape, Waterhole* 1960,  
encaustic on board 171x107cm

Information is sought regarding the location or sighting  
of 65 works by John Aland and the Molvig (illustrated  
above) since leaving 112 Fletcher Street, Woollahra in  
the early afternoon of 18 October 1985 in a van,  
destined for storage at Botany.

#### **Selected titles -**

*Edge of the Woods*, 1961  
*Harlequin Night*, 1961  
*Moon Goddess*, 1962  
*Walk through Wallum lands*, 1963  
*Lagoons untrespassed*, 1963  
*Exhilaration of a Mountain Climber*, 1964  
*Bureau on St. Kilda Beach*, 1967  
*To entice a Lion to the spotlight*, 1978  
*Howling wolf, mourning bison and falling acrobat*, 1978  
*Clown startled, writing a letter*, 1978  
*Red balloon and umbrella*, 1971  
*Ghost walking downstairs*, 1975  
*Knight of Lady Godiva*, 1975  
*Mono cyclist by the sea*, 1978  
*Angelique - and the Ring Master*, 1978  
*Triple portrait of Tony Morphet*, 1974  
*Portrait of Bronwyn Thomas*, 1975

**All information and enquiries regarding Aland  
missing paintings should be directed to:**

**(02) 519 6892 (08) 272 1249  
(03) 699 8870 (07) 355 2420**

**REWARD FOR INITIAL DIRECT RECOVERY INFORMATION**

# MARY PLACE

## GALLERY

12 MARY PLACE PADDINGTON NSW 2021 AUSTRALIA

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



### THE JULIAN ASHTON ART SCHOOL Founded 1890

PAUL DELPRAT – Principal

Write or telephone for prospectus  
117 George Street, The Rocks NSW 2000  
Telephone (02) 241 1641 at any time

# 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.



paintings; Derek O'Connor – paintings  
6 April to 1 May: Edward Milan –  
sculpture; Meredith Morse – paintings  
4 to 22 May: David Hawkes – paintings;  
Deej Fabyc – installation  
25 May to 12 June: Christine Johnson –  
paintings; Kathryn Orton – paintings  
and sculpture.  
Tuesday to Saturday 11 - 6

### LEWERS BEQUEST & PENRITH REGIONAL ART GALLERY

86 River Road, EMU PLAINS 2750  
Tel. (047) 35 1448 Fax (047) 35 5663  
Tuesday to Sunday 11 - 5

### MACQUARIE GALLERIES

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.

2 to 27 March: Jeff Rigby – 'Panoramas  
of Sydney'; Christopher Sander –  
'Ripples', ceramics

30 March to 24 April: Lesley Dumbrell –  
paintings; Geoffrey Bartlett – sculpture  
27 April to 22 May: Peter D Cole –  
sculpture; Marion Borgelt – drawings.  
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.  
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  
Fax (049) 26 5529  
Monthly changing exhibitions.  
Dealer stock available upon request.  
Monday, Friday and Saturday 11 - 6,  
Sunday 2 - 6

### MARTIN BROWN FINE ART

13 Macdonald Street, PADDINGTON  
2021 Tel. (02) 360 2051  
Tuesday to Sunday 10 - 6

### 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

### MARY REIBEY GALLERY

224 Enmore Road, ENMORE 2042  
Tel. (02) 516 4902 Fax (02) 953 5293  
We change exhibitions monthly and  
carry a wide range of watercolours,  
etchings and other prints.  
Wednesday and Sunday 11 - 4,  
Thursday and Friday 11 - 7, closed  
Monday and Tuesday

### MICHAEL NAGY GALLERY

159 Victoria Street, POTTS POINT  
2011 Tel. (02) 368 1152  
Wednesday to Sunday 11 - 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

### MORI GALLERY

56 Catherine Street, LEICHHARDT  
2040 Tel. (02) 560 4704  
Fax (02) 569 3022  
Exhibitions changing monthly.  
Tuesday to Saturday 11 - 6

### MUSEUM OF CONTEMPORARY ART

140 George Street, Circular Quay,  
THE ROCKS 2000 Tel. (02) 252 4033  
Fax (02) 252 4361  
Exhibits contemporary visual art shows  
and related film and lecture series to  
challenge, excite and inform.  
Daily 11 - 6

### NEWCASTLE CONTEMPORARY GALLERY

14 Wood Street, NEWCASTLE 2300  
Artist-run gallery with changing exhibi-  
tions of contemporary art, aims to pro-  
mote artists of the Hunter Region.  
Friday to Sunday 11 - 6

### NEWCASTLE REGION ART GALLERY

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

### ORANGE REGIONAL GALLERY

Civic Square, Byng Street, 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, costumes and jewellery.

To 14 March: 'Wiyana/Perisferia', collaborative temporal art installation by Aboriginal and Latin American artists  
20 March to 11 April: 'Out of the Wood', British woodcuts 1890-1945  
17 April to 16 May: 'Six Pack', local artists - paintings, prints, ceramics  
21 May to 6 June: Hollywood photographs by Sid Avery.  
Tuesday to Saturday 11 - 5, Sunday and public holidays 2 - 5

#### PAINTERS GALLERY

17 O'Connell Street, SYDNEY 2000  
Tel. (02) 221 4321 Fax (02) 221 4334  
Monday to Friday 9 - 5.30

#### 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 representing 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

#### RAY HUGHES GALLERY

270 Devonshire Street, SURRY HILLS  
2010 Tel. (02) 698 3200  
Tuesday to Saturday 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  
Dupain and Cazneaux estates. Representing David Moore, McFarlane, Scott, Stewie, Talbot, Williams, plus Hall Thorpe estate. Valuations given. 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  
5 to 21 March: Earle Backen - paintings  
27 March to 21 April: Phyllis Koshland - sculpture  
23 April to 12 May: Ian Pearson - paintings and assemblage  
14 May to 2 June: Peter Baka - paintings.  
Tuesday to Saturday 11 - 6

#### ROSLYN OXLEY9 GALLERY

Soudan Lane (off 27 Hampden Street), PADDINGTON 2021  
Tel. (02) 331 1919 Fax (02) 331 5609  
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, Watson Road, Observatory Hill, 2000  
Tel. (02) 258 0123 Fax (02) 251 1110  
Changing exhibitions of Australian art

## PETER GRIFFEN

ABSTRACT LANDSCAPE PAINTINGS



'Windmills and Magpies' acrylic and collage on paper 69 x 103 cms

22 MAY - 9 JUNE 1993

### BREEWOOD GALLERIES

134 Lurline Street Katoomba 2780  
Telephone (047) 822 324  
Hours Every day 10am - 5pm

17 JULY - 4 AUGUST 1993

### HOLDSWORTH GALLERIES

86 Holdsworth Street Woollahra 2025  
Telephone (02) 363 1364  
Hours Mon - Sat 10am - 5pm  
Sun 12noon - 5pm

Also Represented by

ANDREW WILSHIRE NEW YORK  
GALERIE ETIENNE DE CAUSANS PARIS  
GALLERY DELAIVE AMSTERDAM  
GALLERI WEINBERGER COPENHAGEN  
SOLANDER GALLERY CANBERRA  
FLINDERS LANE GALLERY MELBOURNE  
GREENHILL GALLERIES ADELAIDE  
VON BERTOUCHE GALLERIES NEWCASTLE  
AVOCA GALLERY KINCUMBER

*Griffen*

and culture with an historic emphasis.  
To 14 March: David Strachan – retrospective.  
Tuesday to Friday 11 - 5, Saturday and Sunday 12 - 5, closed Mondays and during exhibition changeover

#### SHERMAN GALLERIES

1 Hargrave Street, PADDINGTON 2021  
Tel. (02) 360 5566  
March: To be finalized  
April: Frank Hodgkinson  
May to June: Gallery artists.  
Tuesday to Saturday 11 - 6

#### SHERMAN GALLERIES

16-18 Goodhope Street, PADDINGTON 2021  
Tel. (02) 360 5566  
March: To be finalized  
April: John Olsen  
May to June: Akio Makigawa.  
Tuesday to Saturday 11 - 6

#### 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  
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 March: John Caldwell – paintings  
March to April: Arthur Boyd Thirtieth Anniversary exhibition – paintings, works on paper  
April to May: Marc Deborde – paintings

May to June: Anne Pell – paintings and pastels.  
Friday to Monday 11 - 6 or by appointment

#### WAGNER ART GALLERY

39 Gurner Street, PADDINGTON 2021  
Tel. (02) 360 6069 Fax (02) 361 5492  
Fine art by leading Australian contemporary and traditional artists.  
Exhibitions change every three weeks.  
Corporate and investment consultations.  
1 to 27 March: Ernesto Arrisueno – 'Surrealism', recent paintings  
30 March to 24 April: Mike Worrall – modern realist images  
27 April to 22 May: Graeme Inson – paintings of Europe.  
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  
Continuing exhibitions.  
Tuesday to Saturday 10 - 5

#### WESWAL GALLERY

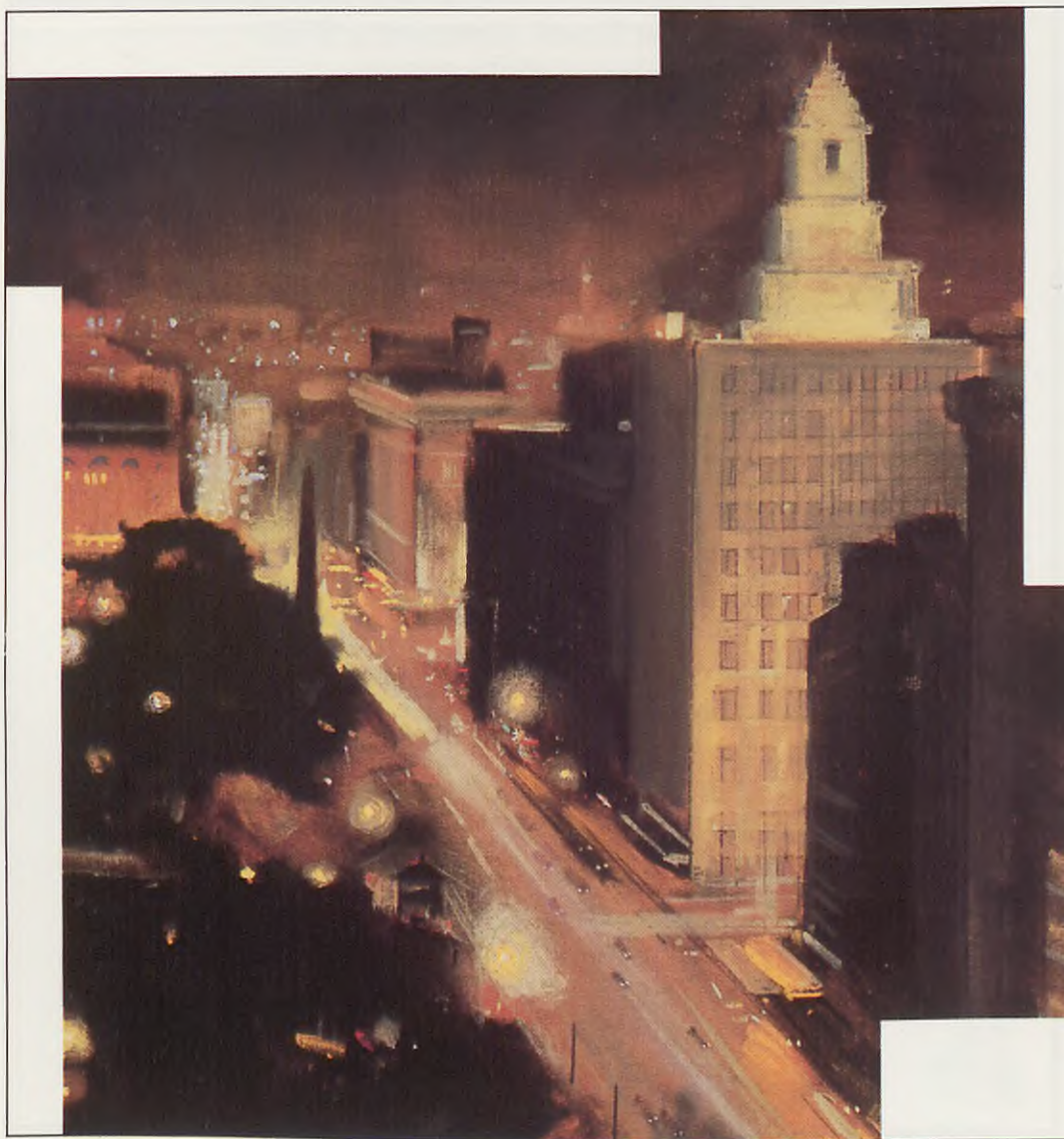
192 Brisbane Street, TAMWORTH 2340  
Tel. (067) 66 5847  
Regularly changing exhibitions presenting a wide range of quality work by local and other Australian artists and craftspeople.  
Daily 9 - 5

#### WOLLONGONG CITY GALLERY

cnr Burelli and Kembla Streets, WOLLONGONG 2520  
Tel. (042) 28 7500 Fax (042) 26 5530  
Australian outsider artists; fibre exhibition; contemporary Indian art; 'Work it out' for children; 'Mixed Metaphors'; 'Regional Myths'.  
Please call for exhibition dates.  
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



**Crucial to the mental landscapes we inhabit, streets connect and divide people**

This exhibition reflects on the movement and bustle of Australian urban environments

## on the street

WHERE YOU LIVE

**A National Library of Australia Travelling Exhibition**

**12 March / 9 May 1993**

**Greenway Gallery, Hyde Park Barracks**

Queens Square, Macquarie St, Sydney

Open 10am / 5pm Daily. Phone 223 8922

HISTORIC HOUSES TRUST OF NSW

and renown.  
Wednesday to Sunday 12 - 6

#### YUILL/CROWLEY

Level 1/30 Boronia Street, REDFERN  
2016 Tel. (02) 698 3877  
To 13 March: John Young  
17 March to 10 April: A.D.S. Donaldson  
14 April to 8 May: Matthys Gerber.  
Wednesday to Saturday 11 - 6, or by  
appointment

#### 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 GIRLS OWN GALLERY (aGOG)

71 Leichhardt Street, KINGSTON 2604  
Tel. (06) 295 3180  
Wednesday to Sunday 12 - 5

#### AUSTRALIAN NATIONAL GALLERY

Parkes Place, PARKES 2600

Tel. (06) 271 2411  
Continually changing temporary  
exhibitions, free guided tours.  
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 11 March: John Winch - paintings  
and sculpture

14 March to 8 April: Peter Barraclough -  
paintings

2 to 27 May: paintings.  
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  
programme with emphasis placed on  
exhibiting works of an experimental and  
innovative nature.  
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  
Contemporary Australian art with  
changing exhibitions. Home of the  
Crohill Art Prize closing July 1993.  
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  
Fax (06) 237 5153  
Contemporary Australian ceramics,  
glass, wood, metal and fibre. Please  
phone for current exhibition details.  
7 March to 12 April: Jeff Mincham.  
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.

## BRISBANE CITY HALL ART GALLERY AND MUSEUM

King George Square

### FORTHCOMING EXHIBITIONS

20 March - 18 April 1993

**David Strachan 1919 - 1970**

*Retrospective paintings and prints*

*Organised by the S H Ervin Gallery, Sydney*

24 April - 9 May 1993

**Gifts to the Collection**

*A selection of paintings, ceramics and sculpture presented  
to the City collection*

15 May - 13 June 1993

**South Stradbroke**

*Seven artists response to the semi - wilderness of  
South Stradbroke Island*

*Organised by the Gold Coast City Art Gallery*



Brisbane City

*Travelling exhibitions are presented  
concurrently with the permanent collection.*

**ADMISSION FREE**

*open 10am - 5pm daily (except public holidays)*

*Enquiries (07) 225 4355*

## 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

THE SILVER TREE Centrepiece of the City Art Collection



## BATHURST REGIONAL ART GALLERY

19 Mar - 18 Apr Quilts by the Hunters Hill Quilters Group.

23 Apr - 30 May 'From the Empires End'

Nine Australian Photographers.

Selections from the extensive permanent collections of  
Australian Art, sculpture and ceramics and the Lloyd Rees  
Collection.

Monday - Friday 10am - 4pm Saturday 11am - 3pm

Sunday & Public Holidays 1pm - 4pm

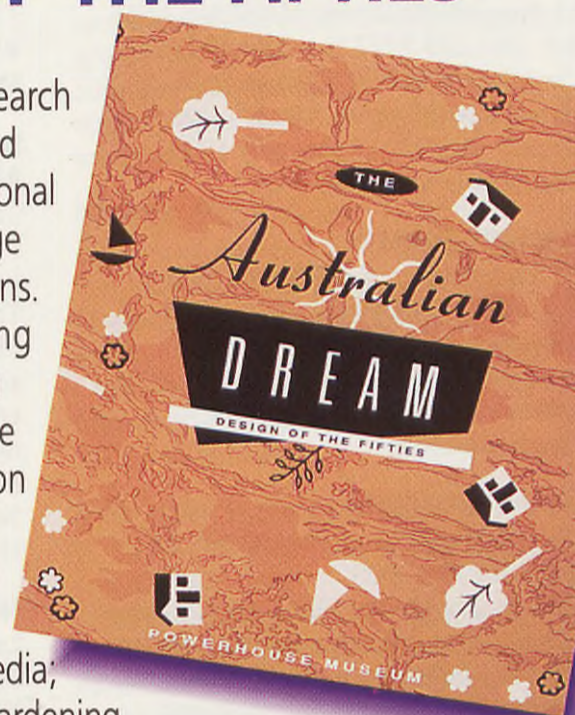
70-78 KEPPEL STREET BATHURST 2795 TELEPHONE (063) 31 6066

A new publication from the Powerhouse Museum

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During the 1950s the search for national identity, combined with the influence of international Modernism, prompted a range of uniquely Australian designs.

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Mail to: Powerhouse Publishing, P.O. Box K346, Haymarket 2000

RAM RPH 055C

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 ceramics from Spain.  
Wednesday to Sunday 11 - 5

## SOLANDER GALLERY

36 Grey Street, DEAKIN 2600  
Tel. (06) 273 1780 Fax (06) 282 5145

Canberra's leading gallery, situated  
close to Parliament House. Two new  
exhibitions monthly of Australia's  
outstanding painters and sculptors.  
To 10 March: 'New Generation Artists'  
10 March to 7 April: Reinis Zusters –  
paintings; Lindsay Edwards – paintings  
10 April to 5 May: Ernst Fries –  
sculptures; Deborah Klein – prints  
8 May to 2 June: David Voigt –  
paintings; Robin Wallace-Crabbe –  
drawings.

Tuesday to Sunday 10 - 5

## SPIRAL ARM

Leichhardt Street Studios, 71 Leichhardt  
Street, KINGSTON 2604

Tel. (06) 295 9438

Presenting national and local  
exhibitions.

March: Tenant's show

April: Janet Meaney

May: Cherylynn Holmes.

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

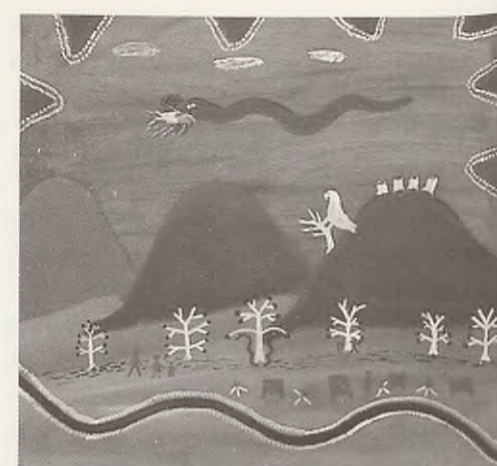
## ADAM GALLERIES

A.N.A. House, 28 Elizabeth Street,  
MELBOURNE 3000 Tel. (03) 650 4236  
Fax (03) 331 1590

19 March to 7 April: Angela Abbott –  
major painting exhibition  
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, Sambo  
Burra Burra, Ngukurr Jilmara,



GINGER RILEY MUNDUWALAWALA,  
*Untitled*, 1991, acrylic on linen, Alcaston  
House Gallery

Milikapiti, Melville Island, David  
Mpetyane, Alice Springs.

5 March to 18 April: David Mpetyane –  
'Reverse it Forward', paintings

21 May to 27 June: Jilmara – Tiwi Ochre  
on paper and bark.

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 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

Special autumn mixed exhibition  
including works by Donald Friend,  
Sali Herman, Arthur Boyd, Ray Crooke,  
Robert Dickerson, Clifton Pugh, Russell  
Drysdale, Ray Crooke, Sidney Nolan,  
Albert Tucker, John Perceval, Charles  
Blackman, David Boyd, Ian Fairweather  
and other prominent artists.

Monday to Saturday 11 - 5,  
Sunday 2 - 5

## AUSTRALIAN CENTRE FOR CONTEMPORARY ART

Dallas Brookes Drive, The Domain,  
SOUTH YARRA 3141

Tel. (03) 654 6687, 654 6422  
Fax (03) 650 3438

ACCA is a public, non-commercial  
gallery 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 demonstration, explication  
and discussion around a broad range of

art practices and concerns in all media, 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 & 41 Derby Street,  
COLLINGWOOD 3066  
Tel. (03) 417 4303 Fax (03) 419 7769  
35 Derby Street:  
To 6 March: David Larwill - paintings  
15 March to 17 April: Inge King - sculpture  
26 April to 22 May: to be finalized.  
41 Derby Street:  
1 to 27 March: collection of prints  
5 April to 8 May: Graham Fransella - prints  
17 May to 12 June: Peter Kingston - prints and paintings.  
Monday to Saturday 10 - 6

#### AUSTRALIAN PRINT WORKSHOP INC

210-216 Gertrude Street, FITZROY  
3065 Tel. (03) 419 5466  
Fax 417 5325  
Monday to Friday 9 - 5.30

#### BENALLA ART GALLERY

'By the Lake', Bridge Street, BENALLA  
3672 Tel. (057) 62 3027  
Fax (057) 62 5640  
11 March to 11 April: '25 Years', Benalla Art Gallery Silver Anniversary exhibition  
16 April to 16 May: 'Survey 3', paintings, works on paper and sculpture by regional artists.  
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

#### CENTRE FOR CONTEMPORARY PHOTOGRAPHY

205 Johnston Street, FITZROY 3065  
Tel. (03) 417 1549 Fax (03) 417 1605  
March: Elizabeth Gilliam - 'Survivors of the Holocaust'  
April: 'Arranging Nature'  
May: 'Immortality'  
Wednesday to Friday 1 - 6, Saturday and Sunday 2 - 5

#### CHARLES NODRUM GALLERY

267 Church Street, RICHMOND 3121  
Tel. (03) 427 0140  
Tuesday to Saturday 11 - 6

#### CHRISTINE ABRAHAMS GALLERY

27 Gipps Street, RICHMOND 3121  
Tel. (03) 428 6099  
Contemporary Australian and international painting, sculpture, photography, ceramics and prints. 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  
March: Book Launch - *John Young: Silhouettes and Polychromes, Fifteen Years Work*, by Graham Coulter-Smith and Graham Forsyth  
April: Peter Cripps.  
Tuesday to Saturday 11 - 5

#### CITY OF BALLAARAT FINE ART GALLERY

40 Lydiard Street North, BALLARAT  
3350 Tel. (053) 31 5622  
Fax (053) 31 6361  
The oldest provincial gallery in Australia. A major collection of Australian art.  
Tuesday to Friday 10.30 - 4.30,  
Saturday, Sunday and public holidays 12.30 - 4.30

#### CONTEMPORARY ART SOCIETY OF VICTORIA INCORPORATED

P.O. Box 283, RICHMOND 3121  
Tel. (03) 428 0568  
Two major exhibitions per year.  
Monthly artists' nights, talks/slides, gallery walks, displays and more. For information regarding exhibitions please contact the secretary.

#### 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

#### DAVID ELLIS FINE ART

309 Grove Street, FITZROY 3065  
Tel. (03) 417 3716  
Tuesday to Saturday 10 - 6

#### DARREN KNIGHT

65 Smith Street, FITZROY 3065  
Tel. (03) 419 7024  
Tuesday to Saturday 10 - 6,  
Sunday 12 - 3

#### DEMPSTERS GALLERY

181 Canterbury Road, CANTERBURY

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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  
Wednesday - 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 the Australian Exhibitions Touring Agency

A E T A



#### Dame Edna Regrets she is unable to attend

Shepparton Art Gallery  
12 March - 18 April 1993  
Latrobe Valley Art Centre, Morwell, Victoria  
23 April - 23 May 1993

#### Place and Paradox-Contemporary Tasmanian Furniture

Albury Regional Centre NSW  
6 March - 18 April 1993  
Wangaratta Exhibitions Gallery, Victoria  
23 April - 30 May 1993

#### Australian Contemporary Design in Jewish Ceremony

Mildura Art Centre  
1 March - 31 March 1993

#### The Heritage of Namatjira

National Gallery of Victoria  
18 March - 31 May 1993

#### Gareth Sansom

Campbelltown City Art Centre  
19 March - 25 April 1993  
Shepparton Art Gallery  
3 May - 1 June 1993

#### Australian Exhibitions Touring Agency

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

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acrylic and collage on canvas 53 x 66 cm

Contemporary paintings and drawings at

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82 Takalvan Street, Bundaberg QLD 4670.  
Open daily. Phone (071) 52 5685.

**THE BLAXLAND GALLERY**

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AUSTRALIAN  
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Telephone (03) 661 2547 Facsimile (03) 661 3267

OPEN STORE HOURS

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

**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 and public holidays 1 - 5

**GALLERY 101**

Ground Level, 101 Collins Street, MELBOURNE 3000  
Tel. (03) 654 6886  
Fax (03) 650 5357

Tuesday to Friday 10 - 5,  
Saturday 12 - 4

**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.

To 6 March: Art from Balgo Hills, Western Australia

9 March to 3 April: Jo Daniell - recent photography

6 April to 8 May: Ian W. Abdulla - paintings.

Tuesday to Friday 10 - 5.30,  
Saturday 11 - 5

**GEELONG ART GALLERY**

Little Malop Street, GEELONG 3220

Tel. (052) 29 3645, 29 3444

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

**GIRGIS AND KLYM GALLERY**

342 Brunswick Street, FITZROY 3065

Tel. (03) 417 2327

Wednesday to Sunday 12 - 6

**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.

Wednesday to Saturday 11 - 5

**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

Heide's new gallery extension opens in March 1993.

March to April: 'Proven and Potential Masters', an exhibition from the Heide collection; John Davis - installation in the park

April to June: William Kelly - 'Life in Australia: A Contemporary Tragedy'.

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 Art Australia group in association with Jennifer Tegel, Art Consultant L.A., U.S.A. Exhibiting Drew Lawson and Gaye Maclellan.

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

#### KARYN LOVEGROVE

2nd Floor, 323 Chapel Street,  
PRAHRAN 3181 Tel. (03) 510 3923  
Wednesday to Saturday 12 - 5 or by  
appointment



VAL WENZEL, *Cauliflower and melon*,  
oil on canvas, 36 x 46 cm, Libby Edwards  
Galleries

#### LIBBY EDWARDS GALLERIES

10 William Street, SOUTH YARRA 3141  
Tel. (03) 826 4035 Fax (03) 824 1027  
Specializing in contemporary Australian  
art and decorative paintings. New  
exhibitions each month offer a varied  
choice of superlative works.  
March: Peter Lindsay – realist oils;  
Nicholas Daunt – large abstract  
canvases; Janet Hayes – superb pastels  
April: Greg Mallyon – Australian  
landscapes  
May: Mixed exhibition of 'Interiors' by  
gallery artists.  
Tuesday to Friday 10 - 4, Saturday and  
Sunday 2 - 5

#### LUBA BILU GALLERY

142 Greville Street, PRAHRAN 3181  
Tel. (03) 529 2433 Fax (03) 521 3442  
2 to 27 March: Heather Ellyard –  
'Systems/Subversions', a self portrait in  
pieces; Shaike Shir  
31 March to 24 April: Seiji Kunishima –  
works on paper  
28 April to 22 May: Kent Morris –  
recent works.  
Tuesday to Friday 10 - 5,  
Saturday 11 - 5

#### LYTTLETON GALLERY

2A Curran Street, NORTH  
MELBOURNE 3051  
Tel. (03) 328 1508  
Nineteenth- and twentieth-century  
Australian fine art including traditional  
Aboriginal work.  
By appointment only

#### MELBOURNE CONTEMPORARY ART GALLERY

163 Gertrude Street, FITZROY 3065

Tel. (03) 417 1527

Changing exhibitions of contemporary  
Australian painting, sculpture and  
photography.

Tuesday to Saturday 10 - 5

#### MELBOURNE FINE ART GALLERY

390 Flinders Street, (cnr Market Street),  
MELBOURNE 3000 Tel. (03) 629 6853  
Fax (03) 614 1589

Continual display of many leading  
Australian contemporary artists, as well  
as an exclusive range of high quality  
investment paintings ranging from the  
colonial and Heidelberg periods through  
to the present day.

20 to 31 May: Joseph Zbukvic –  
watercolours.

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

#### MERIDIAN GALLERY

8 Spring Street, FITZROY 3065

Tel. (03) 417 2977

Tuesday to Friday 11 - 6, Saturday and  
Sunday 1 - 5

#### MICHAEL WARDELL

13 Verity Street, RICHMOND 3121

Tel. (03) 428 3799

Tuesday to Friday 10 - 6

#### MONASH UNIVERSITY GALLERY

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

Fax (03) 565 3279

The Monash University Gallery is a  
public gallery which performs an  
informational and educational role  
within the campus and the general  
community. It provides an annual  
exhibition programme with related  
catalogues and events which interpret,  
document and research Australian visual  
art. The Gallery's public programme  
focusses on the history of visual culture  
by examining the work of particular  
periods or themes or certain artists  
deemed critical to the broad develop-  
ment of Australian art.

Tuesday to Friday 10 - 5, Saturday 1 - 5

#### MORNINGTON PENINSULA ARTS CENTRE

Dunns Road, P.O. Box 606,

MORNINGTON 3931

Tel. (059) 75 4395

Restaurant open during gallery hours.

12 March to 26 April: Kathe Kollowitz

19 March to 9 May: John Anderson

14 May to 27 June: The John Sands

collection.

Tuesday to Friday 10 - 4.30, Saturday,

Sunday and public holidays 12 - 4.30

#### NATIONAL GALLERY OF VICTORIA

180 St Kilda Road, MELBOURNE 3004

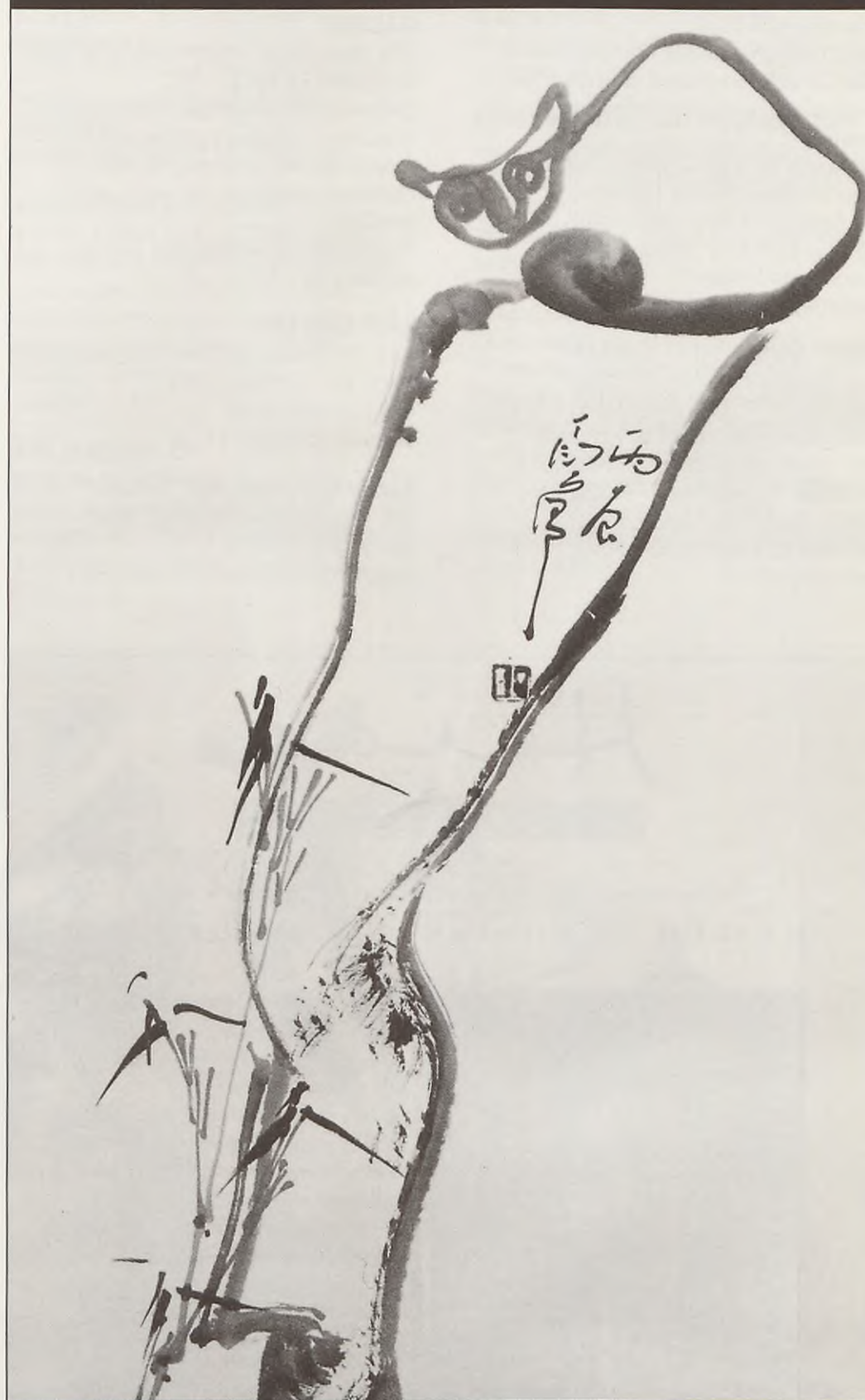
Tel. (03) 685 0222

To 3 May: Art of the Kimberley

## SPECIALISTS IN ORIENTAL FINE ART

Monthly Exhibitions of Antique  
& Contemporary Paintings

Ding Yan Yong (1902 - 1978) I - Pi, 'Cat on Rock' 137 x 69 cms



**East & West Art**

665 High Street, East Kew, 3102 Victoria  
Australia. TEL: 859 6277 FAX: 859 9206

To 10 May: 'From Rembrandt to Renoir', masterpieces from the Fine Arts Museums of San Francisco; The Joan and Peter Clemenger Art Prize 18 March to 31 May: Heritage of Namatjira.  
Daily 10 - 4.50, Mondays Ground Floor and 1st Floor only

#### NIAGARA GALLERIES

245 Punt Road, RICHMOND 3121  
Tel. (03) 429 3666  
Fax (03) 428 3571

To 13 March: Mostyn Bramley-Moore; The Glick International collection, in conjunction with the Melbourne Jewish Festival

16 March to 3 April: James Cant survey  
6 to 24 April: Wilma Tabacco  
27 April to 15 May: Rick Amor  
18 May to 5 June: Richard Larter.  
Tuesday to Friday 11 - 6,  
Saturday 10 - 5

#### PRINT GUILD PRINT GALLERY

227 Brunswick Street, FITZROY 3065  
Tel. (03) 417 7087 Fax (03) 419 6292  
Limited edition prints by Australian, European and Japanese printmakers, includes Peebles, Black, Hartill, Orr, Ozog, Ryohei and Satoh.  
Monday to Friday 9.30 - 5.30,  
Saturday 10 - 3

#### QDOS FINE CONTEMPORARY ARTS

60 Mountjoy Parade, LORNE 3232  
Tel. (052) 89 1989 Fax (052) 89 1185  
Contemporary works by prominent Australian artists. Paintings, sculpture, glass and ceramics. Changing exhibitions.  
Monday to Friday 10.30 - 5.30,  
weekends and holiday periods by appointment

#### QUASIONS MORNINGTON GALLERY

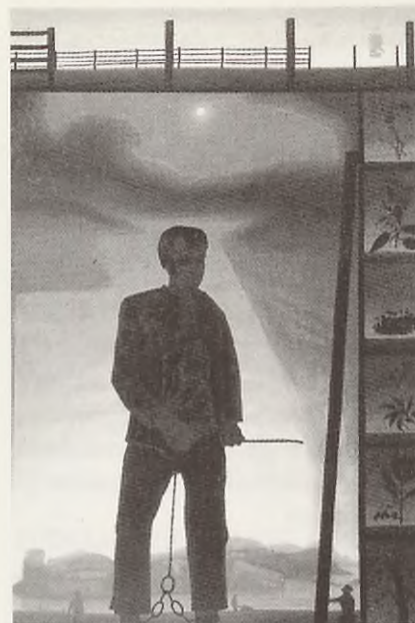
37A Main Street, MORNINGTON 3931  
Tel. (059) 75 3915  
Gallery of contemporary Australian art. Featuring changing exhibitions of prominent and emerging artists. Paintings, sculpture, ceramics and jewellery.  
Wednesday to Sunday and public holidays 11 - 5

#### RMIT GALLERY

342-348 Swanston Street, MELBOURNE 3000  
Tel. (03) 660 2218  
Fax (03) 660 3728  
Monday to Friday 11 - 6

#### SALE REGIONAL ART GALLERY

288 Raymond Street, SALE 3850  
Tel. (051) 44 2829  
Regularly changing exhibitions in a



**TIMOTHY RALPH, Witness II (W B Gould)**, acrylic on linen, 167 x 112 cm, Moët & Chandon Touring Exhibition, Art Gallery of South Australia.

variety of media.  
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

#### 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

#### SUTTON GALLERY

254 Brunswick Street, FITZROY 3065  
Tel. (03) 416 0727 Fax (03) 416 0731  
Tuesday to Saturday 11 - 6

#### TOLARNO GALLERIES

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

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

The University of Melbourne, Physics Annexe, Swanston Street, PARKVILLE 3052  
Tel. (03) 344 5148, 344 7158  
Fax (03) 344 4484  
To 8 March: '... but never by chance...', an exhibition and publication on

Heide

Heide extends into the nineties and adopts a new name;  
MUSEUM OF MODERN ART, HEIDE PARK



With the Grand Opening of the long-awaited building extension this March, Heide will fulfil its legacy and secure the future. Sydney architect Andrew Andersons has designed a purpose built contemporary museum which will provide a handsome and generous space for the housing of contemporary art for Melbourne as well as additional entertainment areas and an exciting gallery shop.

Exhibitions March/April 1993:  
Modern Masters: An Exhibition from the Heide Collection  
John Davis Installation in the Park

Imants Tillers *Conditions for Seeing* 1989

7 TEMPLESTOWE ROAD BULLEEN 3105 PH: (03) 850 1500/ 850 1849

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## Moorabbin Art Gallery and Rogowski's Antiques

Mrs D. Rogowski Director-Owner

342 SOUTH ROAD, MOORABBIN, 3189  
TELEPHONE (03) 555 2191

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

eroticism by Australian women artists and writers  
18 March to 1 May: Victorian College of the Arts, The University of Melbourne postgraduate exhibition  
13 May to 26 June: RAKKA 1993, the Ruth Adeney Koori Award.  
Wednesday to Saturday 12 - 5

# THE UNIVERSITY OF MELBOURNE MUSEUM OF ART: UNIVERSITY GALLERY

The University of Melbourne, Physics Annexe, Swanston Street, PARKVILLE  
3052 Tel. (03) 344 5148, 344 7158  
Fax (03) 344 4484  
The University of Melbourne art collection: painting, sculpture, decorative arts, works on paper.  
Monday to Friday 10 - 5

# TRIBAL ART GALLERY

103 Flinders Lane, MELBOURNE 3000  
Tel. (03) 650 4186 Fax (03) 650 4186  
Selected ethnographic art by Aboriginal artists. Original tribal artefacts from Papua New Guinea and the Pacific region.  
Monday to Saturday 11 - 6

# WARRNAMBOOL ART GALLERY

165 Timor Street, WARRNAMBOOL  
3280 Tel. (055) 64 7832

Fax (055) 62 6670  
One of Victoria's most attractive galleries. A fine collection of Australian art and contemporary prints. Regularly changing exhibitions.  
Tuesday to Sunday 12 - 5

# WATTLETREE GALLERY

409 Wattletree Road, EAST MALVERN  
3145 Tel. (03) 500 9839  
Specializing in contemporary Australian artists.  
Monday to Thursday, Saturday 10 - 5, Sunday 2 - 5

# WAVERLEY CITY GALLERY

170 Jells Road, WHEELERS HILL 3150  
Tel. (03) 562 1569 Fax (03) 562 2433  
To 28 March: Geoff Lowe and Rosalind Drummond - Asialink Vietnam project  
1 April to 2 May: Brian Blanchflower - works on paper  
6 May to 6 June: Grant Hobson - photography; new acquisitions; group show, selected new artists.  
Tuesday to Sunday 10 - 5

# WESTPAC GALLERY

Victorian Arts Centre, 100 St Kilda Road, MELBOURNE 3004  
Tel. (03) 684 8194 Fax (03) 682 8282  
Regularly changing exhibitions.

Monday to Saturday 9 until late, Sunday 10 to 5

# SOUTH AUSTRALIA

# ADELAIDE CENTRAL GALLERY

12-20 Gilles Street, ADELAIDE 5000  
Tel. (08) 212 6755 Fax (08) 231 5737  
Continuous exhibitions of Australian contemporary art.  
To 24 March: Rory Richardson - paintings  
23 April to 26 May: Eva Crawford and Anne Hamden - 'Shadows and Reflections'.  
Monday to Friday 10 - 5, Saturday 2 - 5

# APTOS CRUZ GALLERIES

147 Mt Barker Road, STIRLING 5152  
Tel. (08) 370 9011 Fax (08) 339 2499  
Continually changing exhibitions exploring contemporary, primitive and oriental art from diverse cultures.  
Monday to Saturday 10 - 6, Sunday 1 - 5

# ART GALLERY OF SOUTH AUSTRALIA

North Terrace, ADELAIDE 5000  
Tel. (08) 207 7000 Fax (08) 207 7070  
To 16 March: Moët & Chandon

Touring Exhibition  
To 18 April: 'Australia Exposed', highlights of Australian photography.  
Daily 10 - 5

# CARRICK HILL

46 Carrick Hill Drive, SPRINGFIELD  
5062 Tel. (08) 379 3886  
Fax (08) 379 7588  
Permanent display of French, British and Australian paintings. Old oak furniture, sculpture garden and landscaped walks. Sweeping views.  
Wednesday to Sunday and public holidays 10 - 5

# EXPERIMENTAL ART FOUNDATION

North Terrace and Morphett Street, ADELAIDE 5000 Tel. (08) 211 7505  
Fax (08) 211 7323  
Wednesday to Friday 11 - 5, Saturday and Sunday 2 - 5

# GALLERIE AUSTRALIS

Forecourt Plaza, Hyatt Regency, North Terrace, ADELAIDE 5000  
Tel. (08) 231 4111 Fax (08) 231 6616  
Changing exhibitions of Aboriginal and contemporary artists. Exclusive Aboriginal works on paper. Possum, Stockman, Kngwarreye, Olsen.  
Monday to Friday 10 - 6, Saturday and Sunday 10 - 4

# Poster Art 1914-20 in Britain, France and Germany

11 NOVEMBER 1992  
to  
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Art Exhibition Gallery  
Australian War Memorial



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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:  
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Bowden, South Australia 5007.

Write for a packet of samples and a price list.

**GREENHILL GALLERIES**

140 Barton Terrace, NORTH  
ADELAIDE 5006 Tel. (08) 267 2887  
Fax (08) 239 0148

Changing exhibitions by leading  
Australian artists. Paintings, prints,  
ceramics and sculpture.  
To 17 March: Arch Cuthbertson -  
recent paintings  
20 March to 14 April: Joanna Burler -  
paintings  
17 April to 12 May: Geoff Brown -  
paintings; Pam Cleland - paintings  
15 May to 9 June: Kerry Martin -  
paintings; Mervyn Smith - paintings.  
Tuesday to Friday 10 - 5, Saturday and  
Sunday 2 - 5

**HILL-SMITH FINE ART GALLERY**

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

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

**KENSINGTON GALLERY**

39 Kensington Road, NORWOOD 5067  
Tel. (08) 332 5752 Fax (08) 31 5902  
Leading South Australian and interstate  
artists. Paintings, prints, ceramics and  
sculpture.  
March: Alison Lewis  
April: Simon Fieldhouse  
May: Justina Perovan.  
Tuesday to Friday 10 - 5, Saturday  
and Sunday 2 - 5

**READE ART**

101 Glen Osmond Road,  
EASTWOOD 5063  
Rodney Moglia, Director of Reade Art,  
advises that the gallery has closed  
with intent to re-open with innovative  
concepts.  
Reade Art would like to wish everyone  
the very best for a positive future.

**WESTERN AUSTRALIA**

**ART GALLERY OF  
WESTERN AUSTRALIA**

Perth Cultural Centre, PERTH 6000  
Tel. (09) 328 7233 Fax (09) 328 6353  
25 March to 3 May: 'Confess and  
Conceal: II Insights from Contemporary  
South East Asia and Australia'  
13 May to 27 June: 'Completing the  
Picture', women artists and the  
Heidelberg era  
13 May to 6 July: William Piguenit -  
retrospective.  
Daily 10 - 5, closed Christmas Day

**ARTPLACE**

52 (i) Bayview Terrace, CLAREMONT  
6010 Tel. (09) 384 6964  
Fax (09) 384 3432  
Perth's newest and most exciting gallery.  
Exclusively Western Australian artists.  
Regular mixed shows on two levels of  
the gallery and solo exhibitions.  
Monday to Saturday 10 - 5,  
Thursday 10 - 9 or by appointment

**BUNBURY ART GALLERIES**

64 Wittenoom Street, BUNBURY 6230  
Tel. (097) 21 8616 Fax (097) 21 7423  
Regularly changing exhibitions of art  
and craft from national, state and  
regional sources, including public  
programmes, cafe and bookshop.  
Daily 10 - 5

**DELANEY GALLERIES**

74 Beaufort Street, PERTH 6000  
Tel. (09) 227 8996 Fax (09) 227 6375  
Exhibiting established and emerging  
local and interstate contemporary artists,  
specializing in paintings, works on  
paper and drawings.  
Monday to Friday 10 - 5, Sunday 2 - 5

**GALERIE DÜSSELDORF**

890 Hay Street, PERTH 6000  
Tel. (09) 325 2596  
Monthly exhibitions of contemporary  
art.  
Tuesday to Friday 11 - 4.30,  
Sunday 2 - 5 and by appointment

**GALLERY EAST**

3/57A Bayview Terrace, CLAREMONT  
6010 Tel. (09) 383 4435  
Regular exhibitions in the oriental arts.  
Specializing in Japanese prints.  
Tuesday to Saturday 10 - 5,  
Sunday 2.30 - 5

**GREENHILL GALLERIES**

37 King Street, Perth, 6000  
Tel. (09) 321 2369 Fax (09) 321 2360  
Featuring works by emerging and  
established Australian painters.  
30 March to 22 April: George Haynes.  
Monday to Friday 10 - 5, Sunday 2 - 5

**GUNYULGUP GALLERIES**

cnr Caves and Walker Roads,  
YALLINGUP 6282 Tel. (097) 55 2177  
Fax (097) 55 2258  
Purely Western Australian artists and  
crafts persons. Situated on the scenic  
coastal vineyard route of the south west.  
Daily 10 - 5

**LISTER GALLERY**

19 Ord Street, WEST PERTH 6005  
Tel. (09) 321 5764 Fax (09) 322 1387  
Early to contemporary fine Australian  
paintings and drawings.  
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Regular exhibitions of contemporary artists – Olsen, Dickerson, Gleghorn, Juniper, Waters, Borrack, Boissevain, Drydan, Moon, Greenaway, Linton and Pro Hart.

Tuesday to Friday 10 - 5, Sunday 2 - 5

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45-47 Stewart Street, DEVONPORT  
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Fax (004) 24 9649

Programme of exhibitions by local, national and international artists. Contemporary Tasmanian paintings, ceramics and glass.

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Fine paintings, graphics, old master drawings.  
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Contemporary Australian fine art including paintings, sculpture and ceramics.

5 to 20 March: '30 Years On', artists include Christopher Pyett, Dorothy Stoner and others from the 1960s

2 to 17 April: Ainslie Roberts – paintings and drawings of Australian Aboriginal mythology

7 to 22 May: Richard Bacon – watercolours.

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.  
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65 Salamanca Place, HOBART 7004  
Tel. (002) 24 1341 Fax (002) 24 1341  
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#### SIDEWALK GALLERY

320 Macquarie Street, SOUTH HOBART  
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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  
Daily 10 - 5

### NORTHERN TERRITORY

#### ABORIGINAL ART AND CULTURE CENTRE

86 Todd Street, ALICE SPRINGS 0870  
Tel. (089) 52 3408 Fax (089) 53 2678  
Specializing in all things Aboriginal with special emphasis on Aboriginal art.  
Monday to Friday 9 - 5.30,  
Saturday 9 - 1

#### 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. All major artists including Emily Kngwarreye.  
By appointment

#### NORTHERN TERRITORY MUSEUM OF ARTS AND SCIENCES

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

### ERRATA 30/2

The following artists' names were misspelled in *ART and Australia* Vol. 30 No. 2 Summer 1992:  
Richard Diebenkorn, Giuseppe Romeo  
We apologize for these errors.

### ART AUCTIONS

**Sotheby's  
Fine Australian  
Paintings and Books  
Melbourne, 23 August  
1992**

**BLACKMAN, Charles:** Alice falling,  
oil on paper on board, 147 x 71.5 cm,  
\$5,500

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INSTALLATION**



**Sydney College of the Arts  
The University of Sydney  
P.O. Box 226 Glebe NSW 2037  
Tel: (02) 692 0266 Fax: (02) 692 9235**

**BOOTH, Peter:** For Angelika, 1971, acrylic on paper on board, 46.5 x 60 cm, \$2,200  
**BOYD, Arthur:** Elektra, indian ink, gold and silver paint on paper, 63 x 50.5 cm, \$5,500  
**BOYD, Arthur:** Figures at Shoalhaven, oil on canvas, 123.5 x 90 cm, \$18,700  
**BUNNY, Rupert:** Heliades, oil on canvas, 59 x 71 cm, \$41,800  
**COSSINGTON SMITH, Grace:** Weir and banks, 1938, oil on board, 30.5 x 25.5 cm, \$14,300  
**CONDER, Charles:** Afternoon at Pourville, oil on canvas, 33.5 x 41 cm, \$24,200  
**CROOKE, Ray:** Islanders relaxing on verandah, oil on canvas, 75 x 100.5 cm, \$6,600  
**CUMBRAE-STEWART, Janet:** Nude with pink towell, pastel, 43 x 35.5 cm, \$15,400  
**DICKERSON, Robert:** Night traffic, 1958, enamel on hardboard, 121 x 121 cm, \$13,200  
**DRYSDALE, Russell:** Mother and child, 1961, oil on canvas, 125 x 74 cm, \$33,000  
**FIRTH-SMITH, John:** Lapline, acrylic on canvas, 1976, 152.5 x 365 cm, \$10,450  
**FRENCH, Leonard:** Asilah 3, enamel on hardboard, 25 x 31 cm, \$1,650

**FRIEND, Donald:** Johnny Bell's dream of Thursday Island, oil on canvas, 74.5 x 100 cm, \$18,700  
**HERMAN, Sali:** Black cat in back lane, oil on canvas, 43 x 58.5 cm, \$13,200  
**JUNIPER, Robert:** Ibis, oil on canvas, 120.5 x 90 cm, \$5,280  
**MURCH, Arthur:** Still life of camelias, oil on canvas board, 39.5 x 49 cm, \$2,420  
**NAMATJIRA, Albert:** Ghost gum and mountains, watercolour, 32.5 x 47 cm, \$15,400  
**NOLAN, Sidney:** Mrs Kelly and the cart, c.1946, oil on board, 63 x 75.5 cm, \$71,500  
**OLSEN, John:** Wild Australis, watercolour and gouache, 77.5 x 57 cm, \$2,200  
**OLSEN, John:** Verdure, woollen tapestry, edition 1/6, 191 x 247 cm, \$9,900  
**PARTOS, Paul:** Untitled, 1985, oil on canvas, 70.5 x 56 cm, \$3,080  
**PERCEVAL, John:** Working ships in Williamstown, oil on canvas, 90 x 120 cm, \$19,800  
**PRESTON, Margaret:** Dillwynia, 1925, hand-coloured woodblock print, 18.5 x 14 cm, \$3,300  
**PROUT, John:** Australian scene, 1847, watercolour and pencil heightened with bodycolour, gum arabic, 37.5 x 56.5 cm, \$16,500

**SMART, Jeffrey:** At the window of the Fattorial, 1979, oil on board, 66 x 64 cm, \$50,600  
**STRETON, Arthur:** Heidelberg, 1890, oil on canvas, 41.5 x 32 cm, \$121,000  
**VASILLIEFF, Danila:** Fitzroy, 1937, oil on board, 44 x 55.5 cm, \$28,600  
**WESTWOOD, Bryan:** Portrait of a jockey, oil on canvas, 106 x 31 cm, \$3,520  
**WILLIAMS, Fred:** Untitled: landscape, 1960s, gouache on grey paper, 72 x 57 cm, \$17,600

### Christie's Australian Pictures Melbourne, 25 August 1992

**BLACKMAN, Charles:** Centennial Park - Sunday, oil and wash over acrylic on canvas, 150 x 210 cm, \$35,000  
**BOISSEVAIN, William:** Panoramic Australian landscape, diptych in two panels, oil on board, 121 x 181 cm, \$14,000  
**BOYD, Arthur:** Reflected bride II, the baptism, oil and tempera on board, 60 x 55.5 cm, \$40,000  
**BOYD, Arthur:** Nude by a pool with red dog and birds, oil and tempera on

board, 137 x 122 cm, \$55,000  
**BUCKMASTER, Ernest:** Sea breeze, Mount Martha, oil on canvas, 61.3 x 84.5 cm, \$6,500  
**BUNNY, Rupert:** Botanical Gardens, Springtime, oil on canvas, 50 x 57.5 cm, \$34,000  
**CASSAB, Judy:** Evocation, oil on canvas, 140 x 127 cm, \$3,000  
**COUNIHAN, Noel:** Fitzroy wine bar, oil on board, 44 x 62 cm, \$14,000  
**DRYSDALE, Russell:** Two figures, ink and watercolour on paper on card, 22 x 19 cm, \$11,000  
**DRYSDALE, Russell:** Holiday, 1938, gouache, 45.5 x 50.5 cm, \$28,000  
**DUTERRAU, Benjamin:** Portrait of Augustus Robinson, oil on canvas, 94.5 x 81 cm, \$150,000  
**FITZMAURICE, Lewis:** Surveying party on the north west coast of Australia, oil on canvas, 57.5 x 83 cm, \$65,000  
**FLEISCHMANN, Arthur:** Motherhood, bronze, 62.5 cm high, \$4,500  
**FOX, Emanuel:** Landscape with figures, oil on board, 15.7 x 21 cm, \$11,000  
**GLEESON, James:** The fruit barrow, oil on board, 36 x 57 cm, \$4,800  
**GLOVER, John:** Italy about twenty miles from Rome, oil on canvas, 73 x 101 cm, \$50,000  
**HART, Pro:** Hong Kong Harbour near

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Wanchai, acrylic on board, \$1,700  
**HAXTON, Elaine:** Garden steps, oil on board, 75.5 x 50 cm, \$4,500  
**HERMAN, Sali:** Sydney Law Courts, oil on canvas, 72.5 x 91 cm, \$30,000  
**HEYSEN, Hans:** Pastoral, Woodside, 32 x 39.5 cm, \$18,000  
**JACKSON, James:** The Spit, Middle Harbour, oil on canvas on board, 45 x 55 cm, \$14,000  
**JUNIPER, Robert:** Landscape, oil on canvas, 105 x 87 cm, \$11,000  
**LEACH-JONES, Alun:** Noumenon series, oil on canvas, 137 x 137 cm, \$2,000  
**NOLAN, Sidney:** Kelly and rooster, oil on board, 120 x 120 cm, \$15,000  
**NOLAN, Sidney:** Kelly in landscape, ripolin enamel on board, 121 x 90.6 cm, \$40,000  
**O'CONNOR, Kathleen:** Nursemaid and baby, oil on board, 60 x 48 cm, \$30,000  
**PERRY, Adelaide:** Bradley's Head 2, oil on board, 25 x 35 cm, \$2,000  
**PRESTON, Margaret:** Christmas Bells and Aboriginal motifs, oil on canvas, 50 x 39.5 cm, \$33,000  
**PUGH, Clifton:** Birds, gouache, 55.5 x 66.4 cm, \$2,400  
**REHFISCH, Alison:** oil on canvas, 49 x 59.5 cm, \$2,500  
**RIX NICHOLAS, Hilda:** Rix on horse-back, 95 x 99.5 cm, \$30,000

**RUSSELL, John:** Portrait of Dr. R. Russell Jones of Sydney, oil on panel, 23 x 18 cm, \$7,500  
**SCHELTEMA, Jan:** Mustering horses, oil on canvas, 60 x 103 cm, \$18,000  
**SPOWERS, Ethel:** The gust of wind, coloured linocut, 21.5 x 16.5 cm, \$2,000  
**STREETON, Arthur:** Cherry blossoms, oil on canvas, 54.5 x 42.5 cm, \$26,000  
**TUCKER, Albert:** Antipodean head, mixed media, 31 x 24.5 cm, \$9,000  
**TUCKSON, Tony:** Lovers, watercolour, 54.2 x 74.6 cm, \$1,800  
**WILLIAMS, Fred:** Tippoburra landscape, gouache, 56.2 x 65 cm, \$15,000

### Lawson's Australian and European Paintings Sydney, 22 September 1992

**ASHTON, Julian:** Outward bound, oil on board, 36 x 42 cm, \$225  
**BOYD, David:** Frolicking in the orchard, oil on board, 35 x 45.5, \$1,100  
**COBURN, John:** Curtain of the sun, lithograph, edition 90/200, 70 x 45 cm, \$530

**COBURN, John:** Summer garden, lithograph, edition 22/40, 65 x 98 cm, \$350  
**CROOKE, Ray:** Villagers at work, Thursday Island, oil on canvas, 49 x 59.5 cm, \$1,400  
**CROOKE, Ray:** Natives gathering, oil on board, 75 x 55.5 cm, \$1,900  
**DALI, Salvador:** Angel, lithograph, 25.5 x 16.5, \$300  
**DICKERSON, Robert:** Sisters, pastel, 56 x 75 cm, \$2,800  
**GLEESON, James:** Cadmus leaps into the sea, oil on board, 15 x 11 cm, \$400  
**HART, Pro:** Grasshoppers, oil on board, 69.5 x 59.5, \$1,200  
**HERMAN, Sali:** Coach and horses, 1945, pencil, 30.5 x 45.5 cm, \$280  
**JUNIPER, Robert:** Cicada song, 1986, etching, edition 55/100, 30 x 34.5, \$225  
**LANCELEY, Colin:** Vulnerable forester, 1978, etching, edition 36/50, 50 x 50 cm, \$150  
**LEVESON, Sandra:** Light with shadows, acrylic on hardboard, 107 x 137 cm, \$900  
**LINDSAY, Norman:** Study for a painting, pencil, 46 x 43 cm, \$2,800  
**MILGATE, Rodney:** Abstract, oil on board, 60 x 90 cm, \$550  
**MURCH, Arthur:** Nude, c.1960, pastel, 50 x 44 cm, \$300

**NOLAN, Sidney:** Crucifixion, lithograph, edition 57/70, 57 x 46.5 cm, \$260  
**ORBAN, Desiderius:** The valley road, oil on canvas, 36 x 60 cm, \$1,800  
**PROUT, Samuel:** Figures at entrance to cathedral, 1834, watercolour, \$700  
**SAWREY, Hugh:** The Boullia Picnic Races, oil on canvas, 48 x 58 cm, \$4,200  
**STORRIER, Tim:** Altitude, oil on canvas, 128 x 300 cm, \$7,500  
**WEEKES, Trevor:** Pelican drawing, pencil, 70 x 45 cm, \$75  
**WHITELEY, Brett:** The fig tree, etching edition 115/200, 60 x 50 cm, \$650

### Sotheby's Modern and Contemporary Drawings, Sculptures and Prints Melbourne, 27 September 1992

**ALLEN, Davida:** My Father is dead, I weep for him, 1983, ink and crayon on paper, 24 x 65 cm, \$380



Elioth Gruner "Bondi Beach" oil on board 21 x 28cm Sold \$35000



## LAWSONS

FINE ART AUCTIONEERS AND VALUERS

Lawsons conduct three major Australian and European painting sales each year. On a monthly basis, we have catalogue auctions of antique furniture, decorative arts, silver, jewellery, books and tribal art. For further information concerning valuations for auction or insurance purposes or to receive our auction calender please call us on (02) 241 3411.

212 Cumberland Street Sydney 2000.

**ARKLEY, Howard:** Head, acrylic on paper, 75 x 55 cm, \$1,430  
**BALDESSIN, George:** Silver MM, 1978, etching and aquatint on silver foil, 63.2 x 60.8 cm, \$1,650  
**BLACKMAN, Charles:** Schoolgirl, c.1955, charcoal on paper, 51 x 59 cm, \$1,650  
**BOOTH, Peter:** Shaman, 1985, oil on canvas, 121.2 x 182.7 cm, \$14,300  
**BOSTON, Paul:** Pastel number 6, pastel chalk on paper, 65.5 x 49.7 cm, \$2,640  
**BRACK, John:** Study for In the corner, 1972, charcoal on paper, 68 x 51 cm, \$6,600  
**BRACK, John:** Study for On two hands and one foot, 1973, conte crayon, 65.5 x 45.5 cm, \$6,600  
**CATTAPAN, Jon:** A view from Flat 3/42 Grey Street, 1987, oil on linen, 152 x 213 cm, \$5,500  
**COBURN, John:** Garden of desire, 1976, screenprint, edition 39/50, 55.5 x 89.5 cm, \$286  
**COLE, Peter D:** Modes of building, 1985, painted steel, patinated copper and brass on marble base, 103 x 89.5 x 15 cm, \$2,200  
**COUNIHAN, Noel:** The prostitute, 1969, black chalk on paper, 75.5 x 96.5 cm, \$2,750

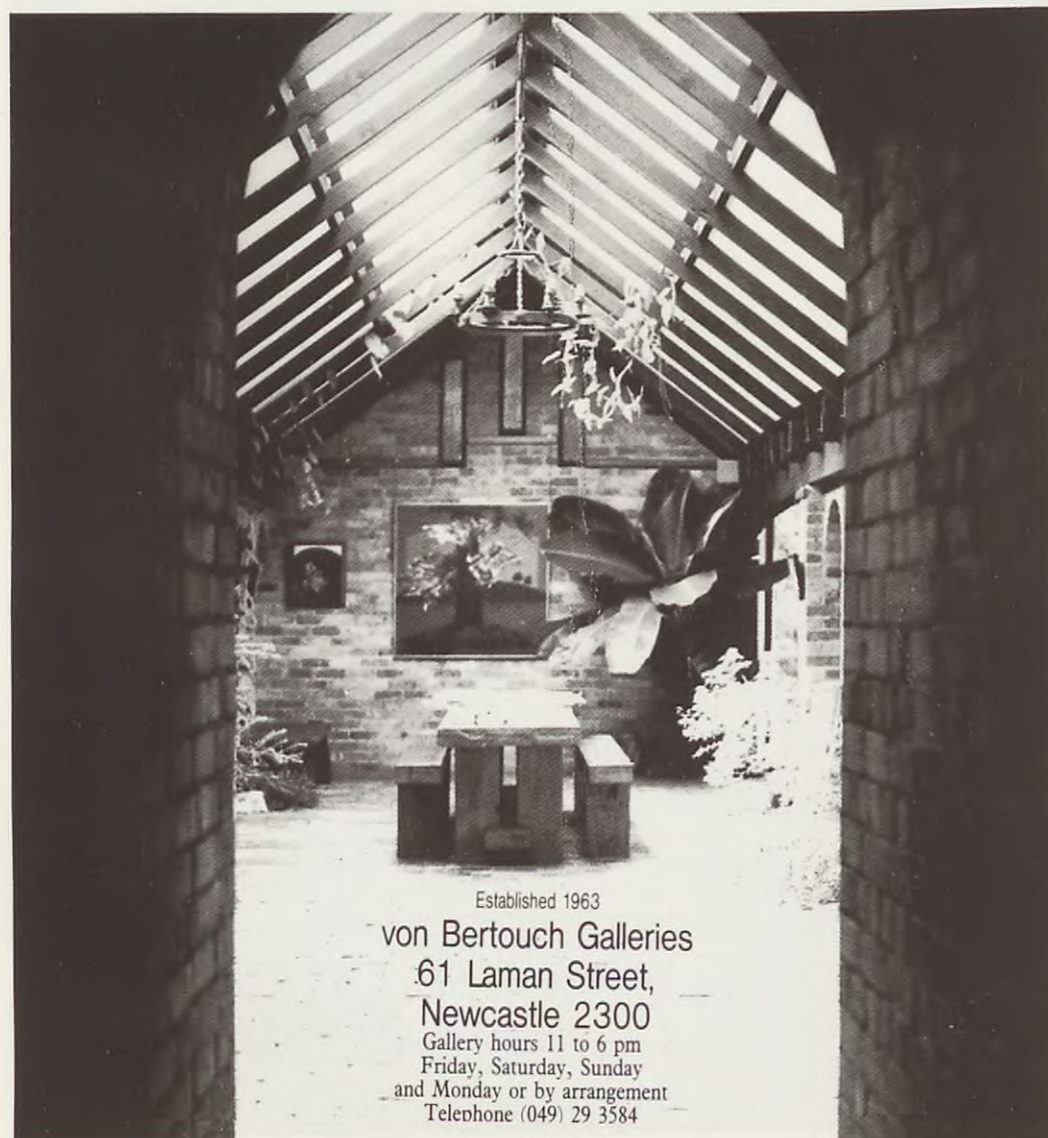
**DAVIS, Jan:** Rider, 1983, graphite on paper, 50 x 40 cm, \$330  
**DICKERSON, Robert:** Women, c.1960, pencil on paper, 75 x 54.5 cm, \$1,320  
**ELENBERG, Joel:** Mask, bronze, brown patina on black marble base, 103 x 47 x 27 cm, \$18,700  
**ELENBERG, Joel:** Mask, bronze, mottled green patina on black marble base, 90.5 x 53 x 22 cm, \$10,450  
**FAIRWEATHER, Ian:** Billabong, gouache on paper, 18.8 x 22.5 cm, \$5,060  
**FIRTH-SMITH, John:** Objects in the sky, 1977, oil on canvas, 153 x 177 cm, \$3,960  
**FRIEND, Donald:** Young nudes in browns and blues, watercolour, 54 x 74 cm, \$5,280  
**GASCOIGNE, Rosalie:** Promised land, 1986, wood assemblage on board, 248 x 110 cm, \$12,650  
**GLEESON, James:** Surrealist landscapes, a pair, black chalk and collage on white paper, 37.5 x 51 cm, \$880  
**HEARMAN, Louise:** Missions to seamen, oil on canvas, 274 x 274 cm, \$2,090  
**HESTER, Joy:** Street scene II, c.1941, pen, brown ink and blue pencil on paper, 20 x 24 cm, \$6,050  
**HINDER, Frank:** Pueblo woman Taos, 1933, pencil and watercolour on paper, 60 x 44 cm, \$1,760

**JONES, Angus:** Head, 1987, acrylic on board, 91.5 x 61 cm, \$1,540  
**KILLICK, Stephen:** Fireman, 1989, wood and synthetic polymer paint, 161 x 64 x 67 cm, \$2,860  
**KLIPPEL, Robert:** Untitled, 1985, coloured pencil on paper, 11 x 15.5 cm, \$264  
**LANCELEY, Colin:** Sing willow, willow, 1987, oil and carved wood on canvas, 161 x 220.5 cm, \$19,800  
**LARTER, Richard:** Untitled, 1978, acrylic on canvas, 184 x 119 cm, \$5,500  
**LARTER, Richard:** Epicyclodial sliding shift, 1983, acrylic on canvas, 177 x 137 cm, \$5,280  
**LARWILL, David:** Untitled, 1983, oil on canvas, 185 x 142 cm, \$4,180  
**LARWILL, David:** Incompatibility, c.1986, oil on canvas, 208 x 184 cm, \$6,600  
**LEE, Lindy:** Jupiter and Io, 1986, oil and wax on canvas, 198 x 170 cm, \$2,420  
**MILLER, Godfrey:** Figure study seated nude, oil, 26.2 x 37.5 cm, \$7,700  
**NELSON, Jan:** Emblem, c.1986, oil on board, 196 x 300 cm, \$4,180  
**NOLAN, Sidney:** Dimboola landscape with factory, 1942, oil on paper, 23.5 x 25.5 cm, \$5,500  
**NOLAN, Sidney:** An Australian

landscape, 1968, oil on board, 52 x 76 cm, \$4,180  
**OLSEN, John:** Drawing for The kettle boils, 1966, crayon, 49 x 64 cm, \$3,300  
**PARR, Mike:** Untitled, 1988, ink and etching on three sheets of paper, 300 x 210 cm, \$2,860  
**PATERSON, Jim:** Billy, 1973, charcoal on paper, 66 x 44 cm, \$308  
**SHARK LE WITT, Vivienne:** Gratia tibi velim esse: If you will permit me, 1985, oil on canvas, two irregular panels 72 x 65.5 and 38 x 27 cm, \$6,050  
**TAYLOR, Michael:** Grey nude, 1969, oil on canvas, 152 x 122 cm, \$4,400  
**TUCKSON, Tony:** Drawing, gouache on paper, 76 x 110 cm, \$2,420  
**VARVARESSOS, Vicki:** I followed the bus in a taxi, 1985, enamel on board, 183 x 123 cm, \$4,290  
**WHITELEY, Brett:** Study for large white marble torso, 1974, ink on paper, 94 x 62.3 cm, \$7,700

## BOOKS RECEIVED

**Sidney Nolan: Such is Life** by Brian Adams (Random House Australia, 1992, ISBN 0 09 182658 6) \$17.95



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**Essential Art History** by Paul Duro and Michael Greenhalgh (Bloomsbury, London, 1992, ISBN 0 7475 1276 0) \$39.95

**Colonial Constructs: European Images of Maori 1840-1914** by Leonard Bell (Melbourne University Press, 1992, ISBN 0 522 84528 2) \$49.95

**Brett Whiteley** by Sandra McGrath (Angus & Robertson, ISBN 0 207 17868 2) \$14.95

## RECENT ACQUISITIONS

### Perc Tucker Regional Gallery



**GOWER, Elizabeth:** Scatter, 1989, synthetic polymer paint on canvas, 122 x 224 cm, purchased 1991

### Brisbane City Hall Art Gallery and Museum

**SHILLAM, Kathleen and Leonard:** Jabirus, 1992, bronze, height 135 cm, presented 19 October 1992

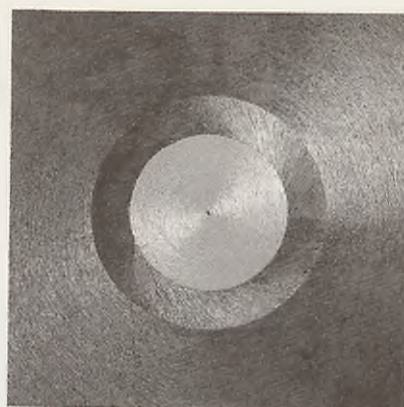
### Art Gallery of South Australia

**EYRE, John:** A view of Cascade on Norfolk Island, 1804, watercolour, 24.3 x 37 cm, Lisette Kohlhausen, d'Auvergne Boxall and A.M. & A.R. Ragless Bequest Funds and South Australian Government Grant 1992

**PLATTEN, Anna:** Woman and man in embrace, 1992, oil on canvas, 148 x 131.5 cm, Moët & Chandon Art Acquisition Fund, 1992

**RODIUS, Charles:** Biddy Salmander, Broken Bay Tribe, Bulkabra, Chief of Botany, New South Wales, and Gooseberry, Queen of Bungaree, 1834, lithograph, gouache on paper, 22.2 x 27 cm, J.C. Earl Bequest Fund and South Australian Government Grant 1992

**STRUTT, William:** Young girl holding a book, 1853, pencil, watercolour on paper, 53 x 38 cm, V.B.F. Young Bequest Fund 1992



**IACOBELLI, Aldo:** Side one record no. 9, 1951, oil on canvas, 190 x 190 cm, Moët & Chandon Art Acquisitions Fund 1992

## CLASSIFIED ADVERTISING

**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:** In 1993, Craftsman House will publish an in-depth study of the work of Clifford Possum Tjapaltjarri. The writer is keen to locate and photograph for inclusion in this volume the very finest paintings Clifford Possum has produced in a career spanning 25 years, particularly any paintings from the 1970s or earlier. Confidentiality assured. All photographs of paintings sent will be returned. Please contact Dr Vivien Johnson, telephone (02) 51 2499 or write to 52 Albermarle Street, NEWTOWN NSW 2042.

**INFORMATION WANTED:** I am preparing a catalogue raisonné 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.

## Artists' PORTRAITS

From the Oral History Collection of the National Library, Geoffrey Dutton presents his selection of interviews with Australian artists. They speak with modesty but authority, humour without bitterness, and about their attitudes to art, technique and the artistic climate of their times. A Morris West Trust Fund publication.

Available from the National Library of Australia and Commonwealth Government Bookshops.



RRP \$23.95  
Enquiries: (06) 262 1664

## PETER GRIFFEN ABSTRACT LANDSCAPE PAINTINGS

Paris Exhibition, Galerie Etienne de Causans, 25 Rue de Seine 26 Dec 92 - 6Jan 93. • **N.S.W.** Holdsworth Galleries, Von Bertouch Galleries, Avoca Gallery, Breewood Galleries • **A.C.T.** Solander Gallery • **S.A.** Greenhill Galleries • **New York** Andrew Wilshire, Australia Gallery • **Amsterdam** Gallery Delaive • **Copenhagen** Galerie Weinberger • **SYDNEY** TEL. 02 660 2006 02 660 1742

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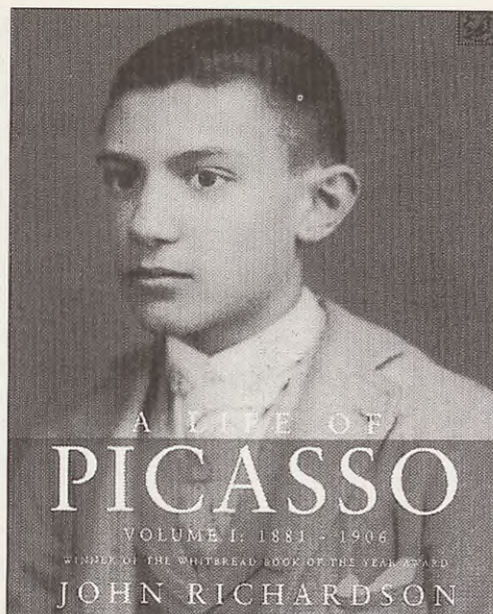


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**A LIFE OF PICASSO  
VOLUME 1: 1881 - 1906**

by John Richardson  
Pimlico, London, 1992, distributed by  
Random House, Australia  
ISBN 0-7126-5337-6 \$29.95

This engrossing biography of Pablo Picasso, the most innovative artist of the twentieth century, deservedly won the 1992 Whitbread Book of the Year Award. The author combines two qualities which invigorate this comprehensive biography - long-standing friendship with and sympathy for the artist, and impeccable scholarship.

The story begins with the birth of Pablo Ruiz Picasso, son and heir, at Malaga, Spain and chronicles his life through early childhood, his education, and his relationship with his artist father, the painter of pigeons, whom he quickly surpassed. It encompasses the early years in Paris, his friendships with Apollinaire, Max Jacob and Gertrude Stein and focusses on the Blue and Rose periods. The final chapter, 'Dionysos', subtitled with a quote from the artist: 'God is really another artist . . . like me. . . I am God, I am God, I am God . . .' concludes with Picasso poised to begin his masterpiece *Les demoiselles d'Avignon*. There is much detailed analysis of paintings and drawings and the sources of his imagery are examined from the perspective of both stylistic and psychological influences. Each of the 475 pages of text includes reproductions in the margins or on the facing page which makes Richardson's discussion of the works of art immediately digestible without disturbing the flow of the narrative. John Richardson queries many of the myths perpetuated about the artist, producing fresh evidence to substantiate his arguments. On the other hand, he contends that the myths reveal much about the nature of this extraordinary artist.

**PICTURING ARCHITECTURE**

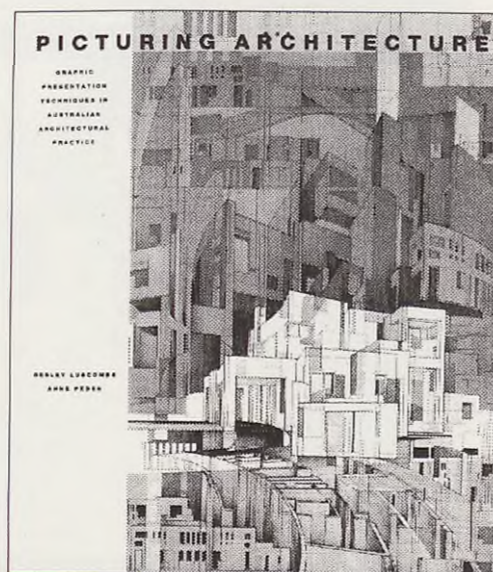
by Desley Luscombe and Anne Peden  
Craftsman House, Sydney, 1992  
ISBN 976 8097 20 5 \$85

This book could equally well have been titled 'Understanding Architecture' as it is as much about communication as it is about the built environment. Drawing is the primary tool of all architects - whether generated on computer or by hand - and the creative process is the subject of this beautifully illustrated publication. Although the material is Australian, the appeal is universal.

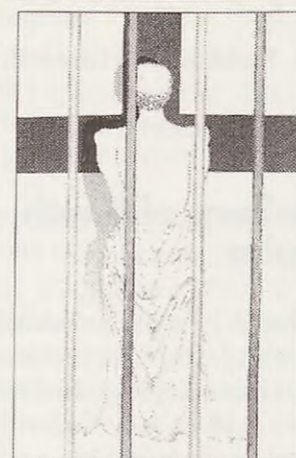
There are three sections devoted to domestic, commercial and community architecture. Domestic buildings vary from a shoe factory converted into stylish apartments to houses designed to maximize bushland settings. The theatrical and the whimsical are given equal prominence alongside the more pragmatic solutions. The section on commercial architecture features purpose-built office towers as well as heritage buildings conserved and recycled to meet present day needs. Community architecture includes major Australian buildings as diverse as Parliament House, Canberra, the Australian Embassy in Tokyo, the rehabilitation of Circular Quay, a cinematheque, a recreation camp and the John Bell Shakespeare travelling installation. Each graphic image is accompanied by a statement written by the architect and in many cases by a photograph of the building. Readers will enjoy matching intentions with the reality.

The authors, Desley Luscombe and Anne Peden lecture at the University of New South Wales in Graphic Communication and Design, and Architectural Design and Theory respectively.

Leading Australian architects and many of the most interesting and sometimes controversial projects of recent years are featured.



**SIGHT LINES**



**SIGHT LINES  
Women's Art and Feminist  
Perspectives in Australia**

by Sandy Kirby Craftsman House,  
Sydney, 1992 ISBN 976 8097 26 4  
\$80

'All art is political' is the title of a chapter in this timely publication which charts the development of the women's art movement in Australia. The point is well made, as even a cursory glance at the fifty-seven colour plates and thirty-seven black and white reproductions reveals how much significant art produced in the last two decades was closely engaged with political issues such as the environment and nuclear technology, and most importantly with the issue of feminism.

It is a comprehensive book including not only icons of Australian feminism such as Vivienne Binns's *Suggon* (1966), Marie McMahon's *Pay the rent you are on Aboriginal land* (1982) and the poster for the D'oyley Show (1979), but also powerful works by artists such as Wendy Stavrianos, Annette Bezor, Jenny Watson and Simone Mangos.

Much is made of the variety of media in which women have made their mark. Performance art, installation, video, printmaking, community arts, ceramics, photography and textiles are represented with key works.

Aboriginal women artists have an important place in the story including Sally Morgan, Naminapu Maymuru-White and Judy Watson.

The author, Sandy Kirby, a lecturer in art history who has been involved with the women's art movement since the late 1970s also provides a context for its development by discussing the precursors - Mary McQueen, Barbara Hanrahan, Erica McGilchrist, Janet Dawson, Margo Lewers, Margel Hinder and Inge King.

**ARTISTS' PORTRAITS**

selected and introduced by Geoffrey Dutton  
National Library of Australia, Canberra,  
1992 ISBN 642 10579 0 \$23.95

*This is Grace Cossington Smith. I was born in Neutral Bay, Sydney and I studied with a very good master, Signor A. Dattilo Rubbo.*

*This is Daphne Mayo. I am a maker of images, that is, a sculptor.*

*But what can a man like me speak of with most pleasure? Of myself! Alright . . . my name is Michael Kmit. I was born in 1910 in the north of central Europe.*

Among the treasures held by the National Library of Australia are the collection of interviews with artists recorded by Hazel de Berg in the 1960s. This book brings together a delightful selection of twenty-six Australian artists including Thea Proctor, Ian Fairweather, Lloyd Rees, Grace Cossington Smith and Margo Lewers, all of whom speak eloquently about art and life. Each interview is accompanied by a thoughtfully chosen, black and white portrait of the subject. Many of the interviews are preceded by Hazel de Berg's own perceptive notes which contribute to the sense of the subject's immediate presence. Also included are interviews with Russell Drysdale and Donald Friend conducted by Geoffrey Dutton, with Noel Counihan by Mark Cranfield and Clifton Pugh by Barbara Blackman. The artist's voice brings history to life. From Kathleen O'Connor born in 1876 to George Baldessin born in 1939 several generations of Australian art are spanned. Geoffrey Dutton's introduction gathers the threads together to provide an entree to the selection.

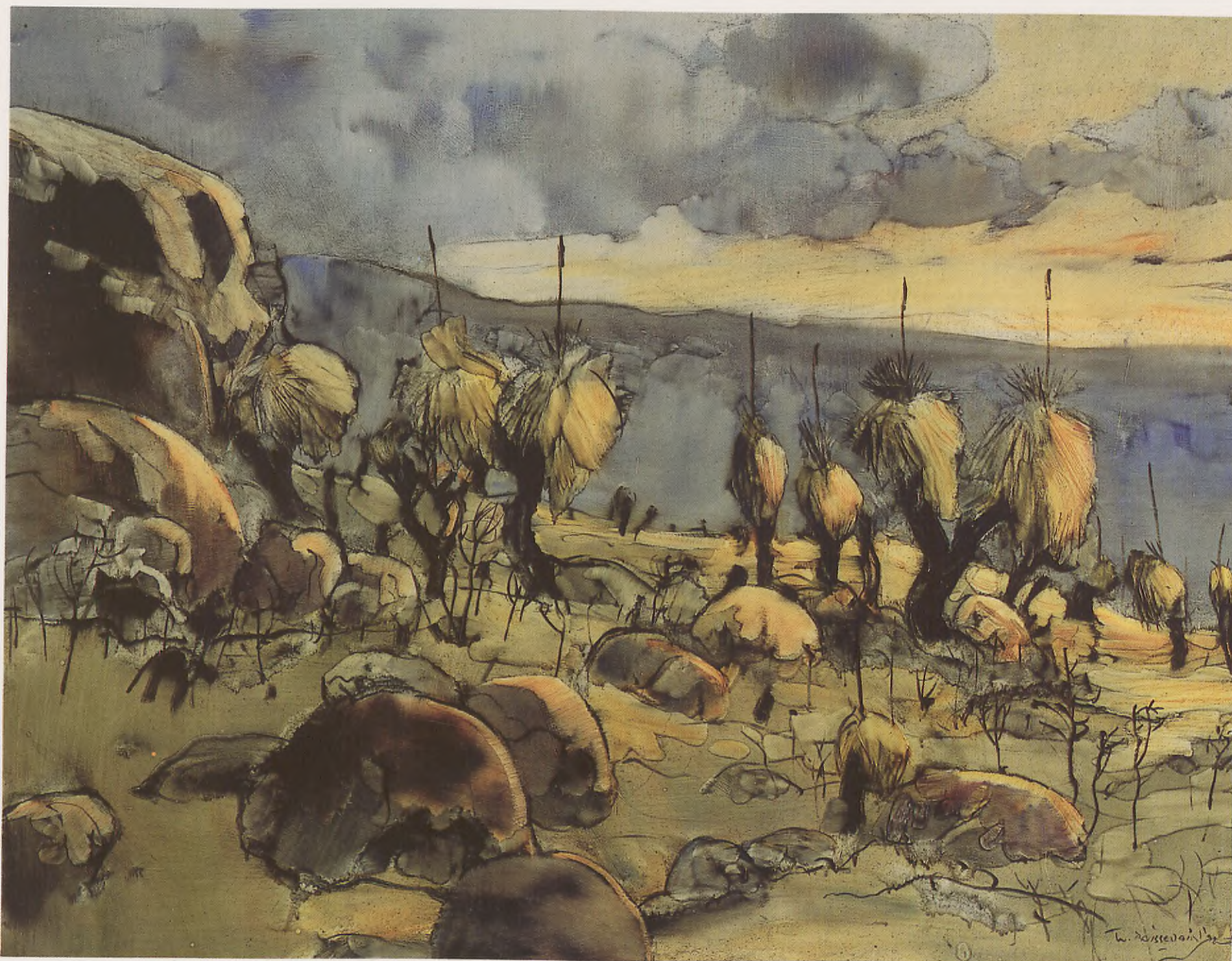
**Artists'  
PORTRAITS**



Selected and introduced by  
**GEOFFREY DUTTON**

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