# AJI AUSTRALIA



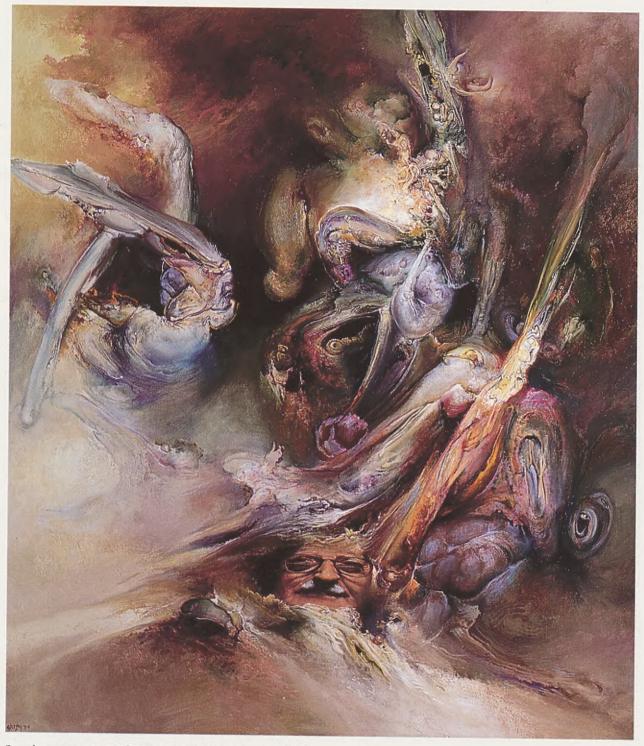
# ACCESSA

CONTEMPORARY ART GALLERY

### JAMES GUPPY

18 OCTOBER – 6 NOVEMBER 1994 'GYNAECEUM V' 1994 ACRYLIC/CANVAS PANELS 120 X 120 CM





Landscape with Self Portrait in Parenthesis 1994

### JAMES GLEESON

9 - 26 November 1994

#### WATTERS GALLERY

109 RILEY STREET, EAST SYDNEY 2010 TEL (02) 331 2556 FAX (02) 361 6871 HOURS 10 - 5 TUESDAY TO SATURDAY



cover (detail): TIM MAGUIRE, Narcissus, 1991, oil on sized paper on canvas, 91 x 183 cm, private collection. Photograph Kalev Maeveli.

#### **SPRING 1994**

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# ART AUSTRALIA



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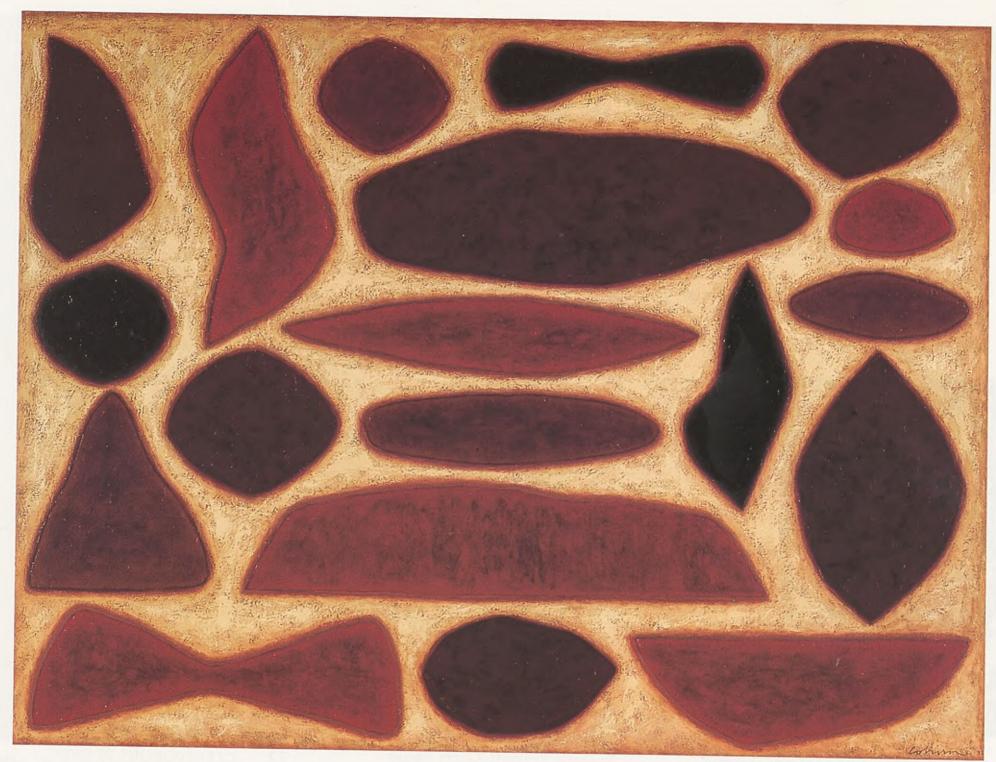


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### ART DIRECTORY

- 130 GALLERY LISTINGS
  Current gallery and exhibition details
- 150 REVIEWS
  Fluxus, Colour, White, Juan Davila,
  Fiona Hall, Robert MacPherson,
  Sweet Damper and Gossip.



'Central Desert Painting' 1993 oil on canvas 183 x 244 cms

### JOHN COBURN

15 October to 30 October 1994

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'Memorial' 1994 oil on paper 61 x 91 cms

### FRANZ KEMPF

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Gallery closes Wednesday 21 December until February 1995

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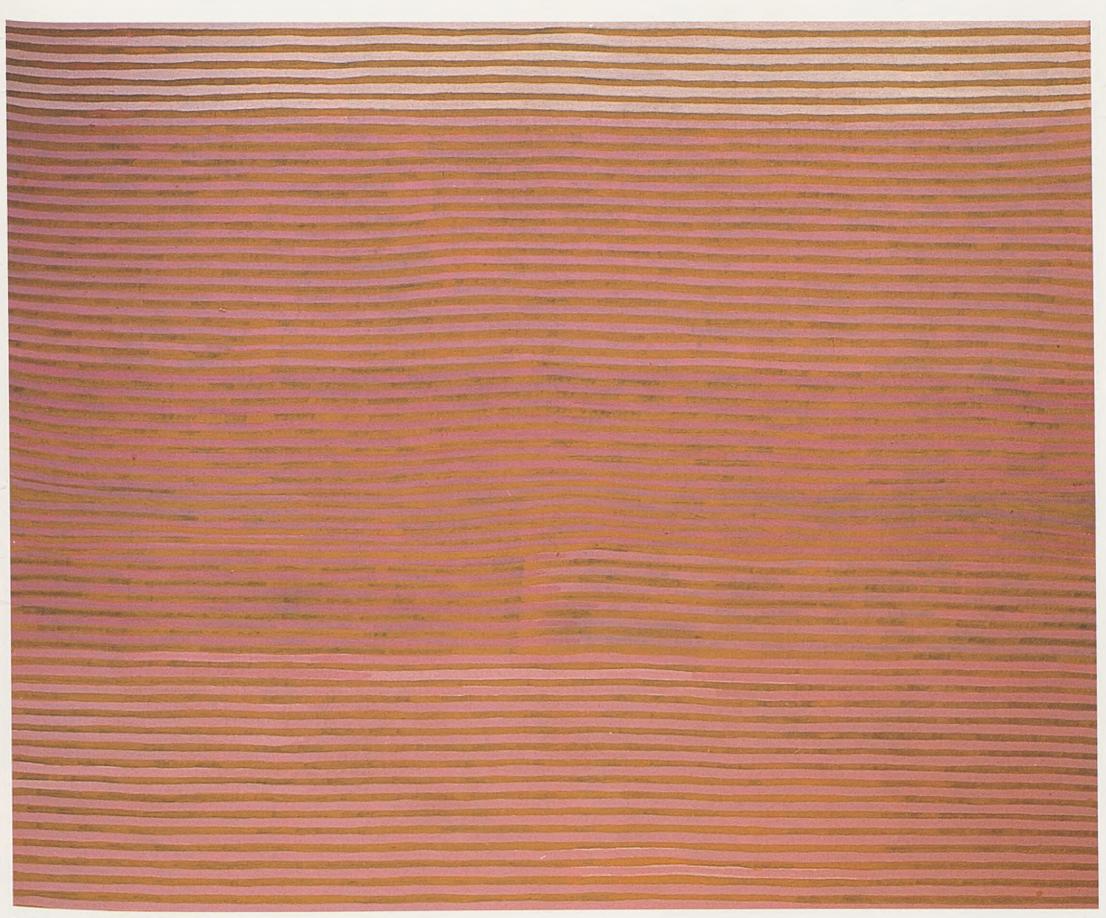
21 October – 20 November 1994 Tamworth City Gallery



Tamworth City Gallery 203 Marius Street, Tamworth NSW 2340 Telephone (067) 684 459 Facsimile (067) 684 499

Adrienne Doig, detail (Alberto) 'Per Grazia Ricevuta', work in 4 parts, Embroidery, cotton on linen 1992.

Collection Tamworth City Gallery.



Mick Namarari 1994 150 x 180 cm

# UTOPIA · ART · SYDNEY

New Australian Art



18 September - 9 October ROMA BIAGIONI 'Streets of Gold' Painting
6 - 27 November MICHELLE H. ELLIOTT Sculpture



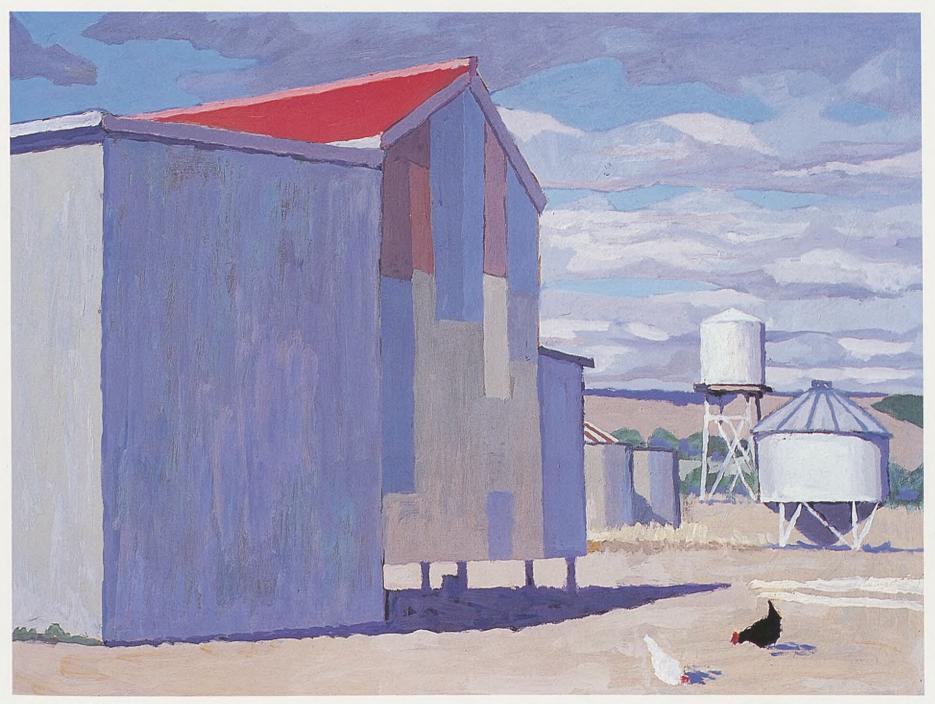
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R.M. Gomboc 'King and Queen' Gomboc Sculpture Park Welded Steel 3m x 1m x 1m approx.

# **David Dallwitz**



'Red Roof, Black Chook'

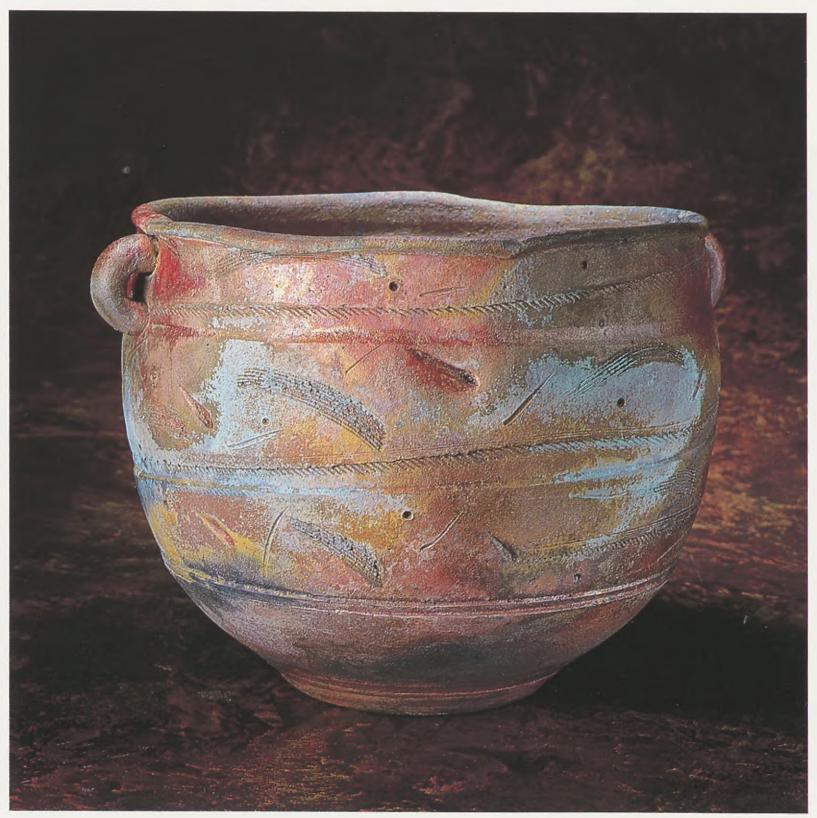
acrylic on canvas 56 x 76cm

25 October to 10 November 1994

With congratulations to David Dallwitz on his 80th Birthday

greenhill galleries

140 Barton Terrace North Adelaide SA 5006 telephone (08) 267 2933 fax (08) 239 0148



'Fumed Raku Vessel' 1993 48 x 42 x 43cms

### JEFF MINCHAM

4 November to 20 November 1994

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TRUDYANNE BROWN • HORST KLOSS

New work from Edinburgh

Sculpture

Drawings

Graphics

### MICHAEL ESSON

20 September to 9 October 1994

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TRUDYANNE BROWN • HORST KLOSS

# BRENDON DARBY

WESTERN AUSTRALIA

Solo Exhibition 6 – 23 November



'The Kakadu Playground'

oil on canvas 880 x 1815cm

### STAFFORD STUDIOS

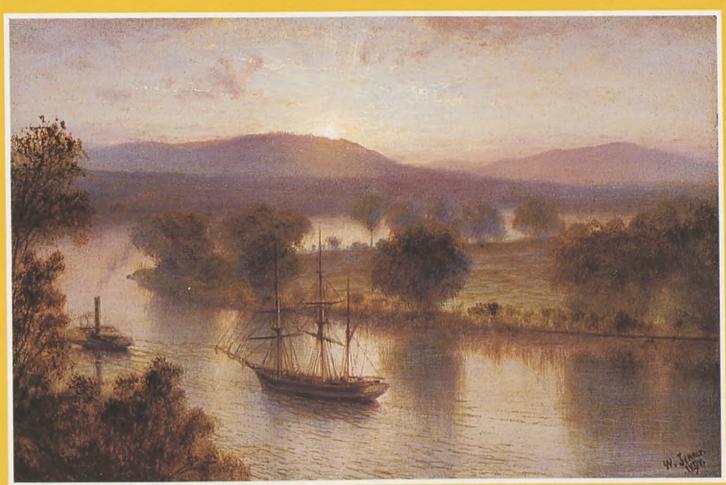


OF FINE ART

102 Forrest Street Cottesloe 6011 Telephone: (09) 385 1399 Mobile: 015 197 165 Facsimile: (09) 384 0966 Open Tues-Fri 10-5 Sun 2-5

### Isaac Walter Jenner 1836–1902

Queensland's "lost" colonial artist



The Botanic Gardens, Brisbane from Kangaroo Point 1895

oil 15.4 x 23.2cm

Exhibition-October 1994

### PHILIP BACON GALLERIES

2 Arthur Street, New Farm, Brisbane. 10am to 5pm, Tuesday to Saturday. Tel (07)358 3555 Fax (07)254 1412 Isaac Walter Jenner had a successful career in Brisbane from 1883 until his death in 1902.

This exhibition of more than 130 works, most of which are for sale, is the first major Jenner exhibition since 1889.

Many of Jenner's paintings of east Queensland & New Zealand were sent back to England for sale.

Local collectors preferred the Romanticism of his atmospheric English maritimes & landscapes.

He founded the Queensland Art Society and his activity contributed to – establishing the Queensland National Art Gallery in 1895.

Known as "the father of art in Queensland" he also offered help and encouragement to young artists, including J.J. Hilder.

The 128 page book to accompany this exhibition will survey Jenner's work from 1875 to 1902, documenting 200 works, including 37 in public collections in Australia and England.

# DAVID LARWILL



'Gentle Invention' 1994

122 x 183cm



GOULD GALLERIES

### **EXHIBITION**

Join us with the artist 6pm 20 September Preview 18 September

 $20\ September-10\ October\ 1994$ 

AUSTRALIAN FINE ART SPECIALISTS

270 Toorak Road South Yarra VIC. 3141 Telephone (03) 827 4701 Fax (03) 824 0860 Mon to Fri 11am - 6pm, Sat & Sun 2 - 5pm



Yvonne Boag 'Night Bachanah' 1993

**GRAEME ALTMANN** 

September

SUZANNE ARCHER

October

YVONNE BOAG

November

## **COVENTRY**

56 Sutherland Street, Paddington, NSW 2021 Telephone (02) 331 4338 Facsimile (02) 360 9687 Tuesday to Saturday 11am – 5pm or by appointment



## DJBRENNAN

'Dance of the Brolgas'

oil on stretched canvas 1994 200cm x 300cm Works by the artist always held in stock

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200 Adelaide Terrace East Perth Western Australia 6004 Telephone 09 221 5933 Facsimile 09 221 5934 GALLERY HOURS: MONDAY – FRIDAY 10am – 5pm SUNDAY 2pm – 5pm



### HENRYK SZYDLOWSKI

'Moonlit Musicians from Imaginary Dream'

oil on stretched canvas 1994 176cm x 244cm Works by the artist always held in stock

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Representing significant contemporary Australian Artists in painting, sculpture, furniture etc...

• World Wide Distribution Service •

200 Adelaide Terrace East Perth Western Australia 6004 Telephone 09 221 5933 Facsimile 09 221 5934 GALLERY HOURS: MONDAY – FRIDAY 10am – 5pm SUNDAY 2pm – 5pm

# JUDITH WHITE



Moonrise I mixed media on paper 33 x 65cm

Photograph: Michel Brouet

### LANDSCAPE and LEGEND

works on paper 18 September – 13 October 1994

# BERND HEINRICH



Floating Shapes mixed media on paper  $105 \times 85 \text{cm}$ 



81 Denison Street Deakin Canberra ACT 2600 Telephone (06) 282 5294Fax: (06) 281 1315 Wednesday to Sunday 10.30am - 5.00pm Directors: Martin and Susie Beaver

# CHRISTOPHER DAY

HAS MOVED



Sir Arthur Streeton

Sydney Harbour

oil on canvas

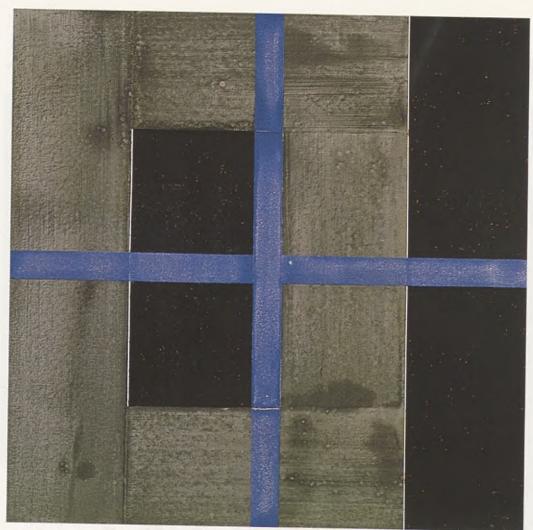
62 x 100cm

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Harp 1988 acrylic and glass on canvas 71.5 x 71.5cm

### HARVEY QUAYTMAN

(American, b. 1939)

KEVIN LINCOLN (Australian, b. 1941)



Lemon and Figs 1992 oil on linen 101.5 x 111.5cm

### KING STREET GALLERY on BURTON

102 Burton Street, Darlinghurst NSW 2010 Australia Telephone / Fax: (02) 360 9727



'Twenty Days'

oil and pigment on board 122 x 153 cm

### **JENNY SAGES**

'THE WAYLESS WAY'
22 SEPTEMBER – 16 OCTOBER 1994



#### Melissa Horton Collins - Gallery Director

6th Floor Grace Bros. Cnr. Pitt & Market Streets Sydney 2000. Tel (02) 238 9390 Fax (02) 221 7851 Gallery Hours. Monday to Friday 10am to 6pm. Thursday 10am to 7pm. Saturday 10am to 4pm. Sunday 11am to 5pm.



'Renegade'

oil on plywood panel 183 x 275 cm

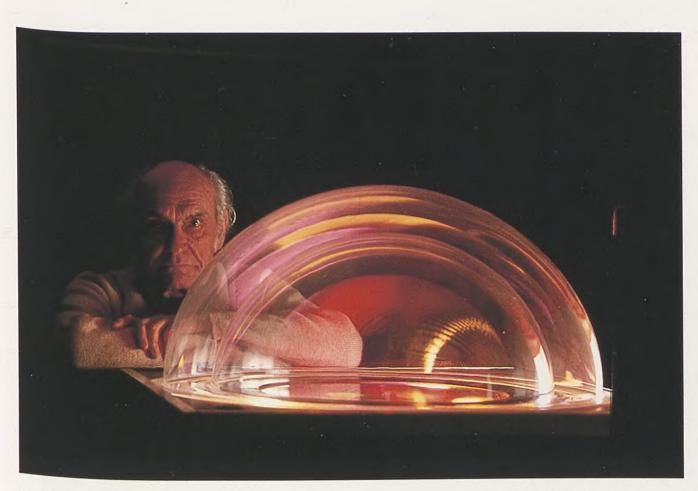
# PAUL CAVELL

Major Exhibition 18 September to 9 October 1994

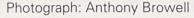


559 Main Road Eltham Victoria 3095 Telephone (03) 439 1467 439 Fax (03) 431 0571 Open: Wednesday-Saturday 11-5, Sunday & public holidays 1-5

# FRANK AND MARGEL HINDER



Frank Hinder Universe (Luminal Kinetic) 1970





Margel Hinder Western Assurance Sculpture 1959

# **Two Great Australian Artists**

2 August – 21 September 1994



118 Sutherland Street, Paddington NSW 2021 Phone: (02) 326 2122 Fax: (02) 327 8148

and at the

Australian Contemporary Art Fair (Melbourne) 29 September – 2 October 1994



Riverbend 1994

oil on canvas 122 x 170 cm

# REX DUPAIN

13 September – 2 October 1994 Recent Works

### MICHAEL NAGY FINE ART

159 Victoria Street, Potts Point, NSW 2011 Australia. Tel: (612) 368 1152 Fax: (612) 357 2596 Hours: 11-6 Wed - Sat, 12-5 Sun.

### DENNIS BAKER



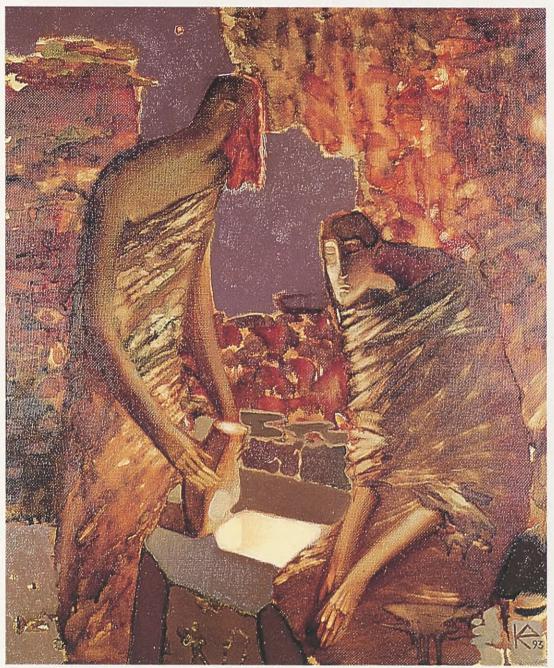
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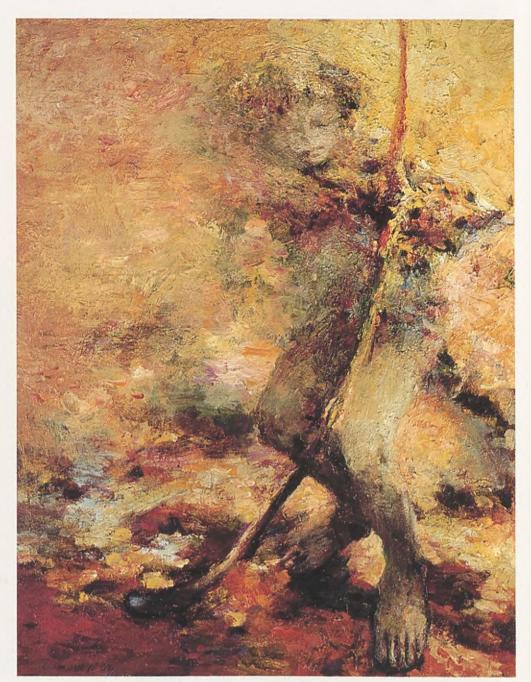
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TEL (02) 241 1954 FAX (02) 241 1956 GALLERY HOURS TUESDAY - SUNDAY 11AM - 6PM

DENNIS BAKER 'KAKADU' OIL AND ACRYLIC ON CANVAS 120 X 120CM



Well of Light 1993 oil/canvas 70 x 50cm



Archer 1992 90 x 70cm

EVGUENI KOUZNETSOV

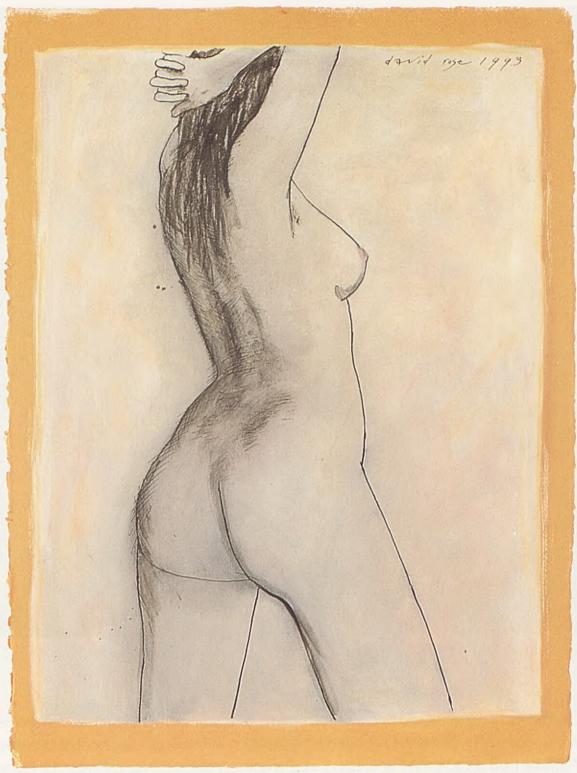
ANDREI SOFJIN

### NEO SHAG GALLERY

(New Step)

Permanent exhibition: A. Pushkin Museum Arbat Str. 55/32 Russia Tel: 241 7586, 241 7690 Fax: (7 502) 222 1274

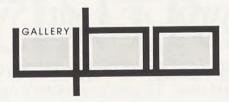
## DAVID ROSE



Standing Woman

gouache & ink 77 x 57 cm

Exhibition 2 - 18 September 1994

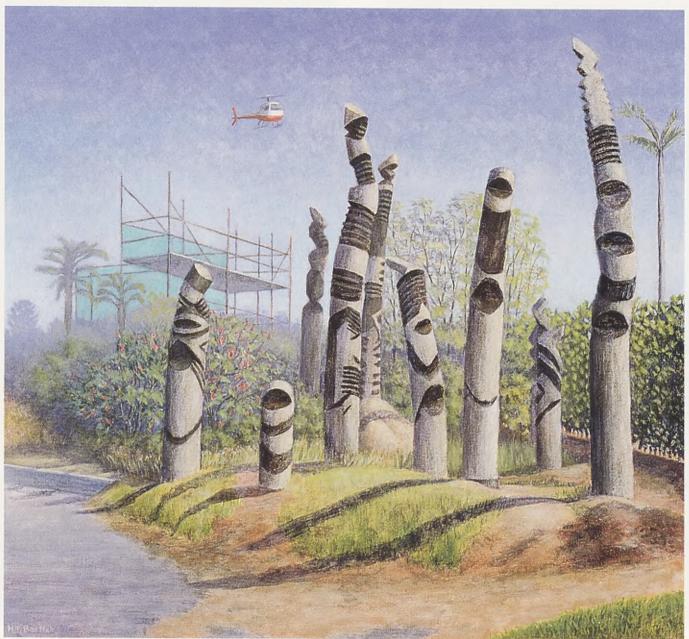


GALLERY 460

FINE ART CONSULTANTS

460 Avoca Drive, Green Point, Gosford, NSW 2251. Telephone: (043) 69 2111 Facsimile: (043) 69 2359 Directors: Norman Glenn and Roderick Bain Open daily 10 -5

# HENRY BARTLETT



Totems and Shadows

acrylic on canvas 60 x 68cm

'HENRY BARTLETT, presents his eighth Solo Show at the Town Gallery since 1978. He was for ten years a Trustee of the Queensland Art Gallery ... Born in England, he received art education at the Ruskin School of Drawing while at Oxford ... Between 1947 and 1969 he had six solos in Paris, London, Caracas, Mexico City and Brisbane. He is represented in the Queensland and South Australia State Galleries, Brisbane City Hall Art Gallery, Queensland University of Technology, Bendigo Art Gallery, Commonwealth Artbank and Mitsubishi Australia.'

23 OCTOBER - 18 NOVEMBER 1994

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VITA ENDELMANIS
DAVID SCHLUNKE

IAN HENDERSON GREG MALLYON PHILIPPA WEBB ROBERT BERRY

SCULPTURE - TONY ALLISON-LEVICK

17TH 20TH CEN JAPANESE WOODCUTS

# RALPH WILSON



Stain, Moreton Island

oil on board

 $72 \times 91$  cms

7 - 25 October 1994



40 PARK ROAD MILTON 4064 • TELEPHONE 073691322 • FAX 073682638 MONDAY-SATURDAY 10AM-5PM

# WOMEN from the WEST

WEST AUSTRALIAN WOMEN ARTISTS COLONIAL TO CONTEMPORARY 2 – 17 SEPTEMBER 1994 10am – 6pm

at

### ROYAL AUTOMOBILE CLUB OF AUSTRALIA

Incorporating Imperial Service Club
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Presented by

Fine Art

Telephone (02) 953 5127 Facsimile (02) 953 5198

Ken Done, Balmoral I, 1993, oil and acrylic on canvas, 183 X 122cm.



### THE KEN DONE GALLERY AAA

## Peter Atkins 'World Journal'

### Works from the VIII Triennale-India 1994

Commissioner/Curator: Annette Larkin



Peter Atkins, Katab (Spot and Flower Pattern), 1993 enamel and oil on tarpaulin 215 x 205 cm

National Tour 1994 - 1995

Lawrence Wilson Art Gallery
University of Western Australia, Perth
1 July - 14 August 1994

Drill Hall Gallery
Australian National University, Canberra
I September - 2 October 1994

Waverley City Gallery, Melbourne 14 October - 13 November 1994

Manly Art Gallery and Museum, Sydney 5 February - 5 March 1995

Benalla Art Gallery, Vic 10 March - 9 April 1995

New England Regional Art Museum Armidale, NSW 14 April - 21 May 1995

Ipswich Regional Art Gallery, Qld 18 June - 30 July 1995

University of Tasmania, Launceston 20 August - 17 September 1995

Please note that these dates may be subject to change

This exhibition is managed by the Australian Exhibitions Touring Agency (AETA) on behalf of the Australia Council, the Commonwealth Government's arts funding and advisory body, with the support of the Australia-India Council and the Australia-Indonesia Institute







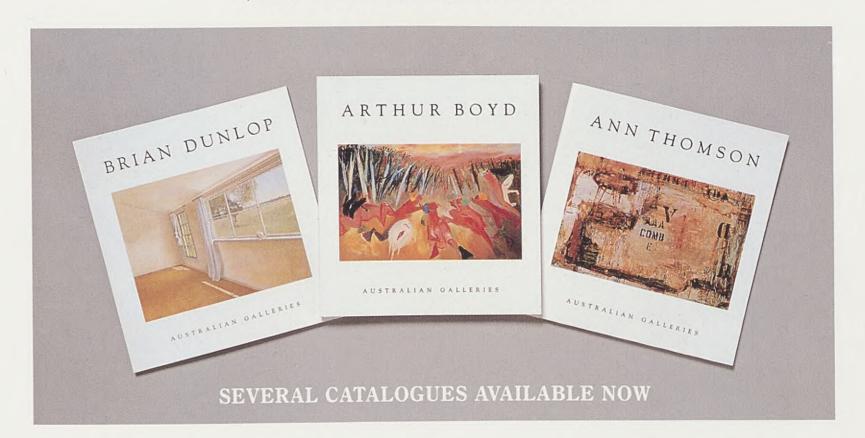


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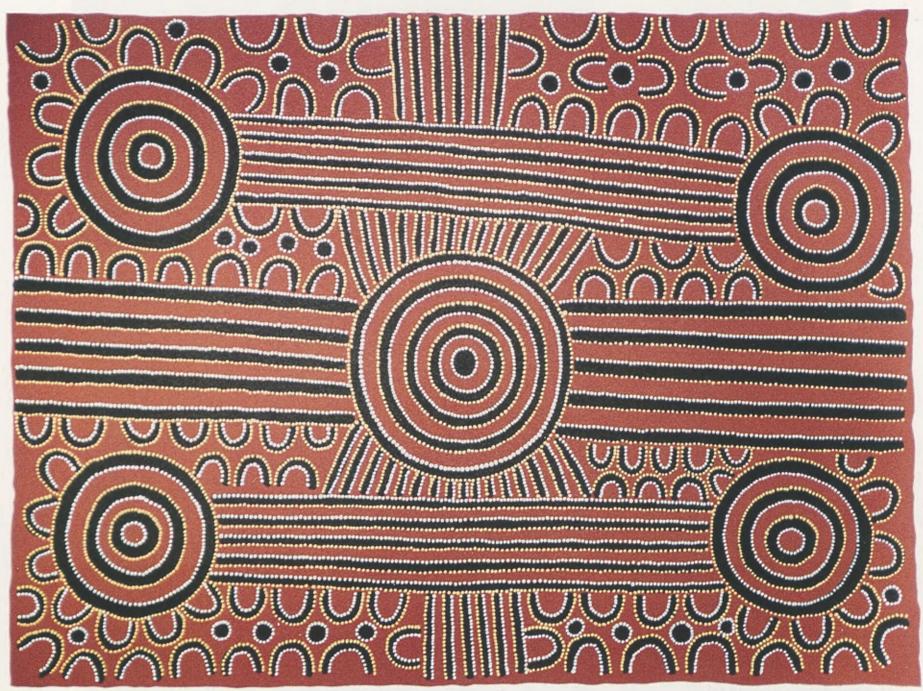
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LEWERS BEQUEST AND PENRITH REGIONAL ART GALLERY	86 River Road Emu Plains NSW 2750 Tel: (047) 35 1100 Fax: (047) 35 5663	Tea Rooms on weekends Tuesday to Sunday 11am – 5pm Closed Monday			
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CRAWFORD GALLERY	220 Liverpool Street East Sydney NSW 2010 Tel:(02) 361 0466 Fax: (02) 331 5802	Tuesday to Saturday 11am – 5pm			
KUNST	1st Floor, 436 Oxford Street Paddington NSW 2021 Tel: (02) 360 2659 Fax: (02) 363 4710	Wednesday to Saturday 12– 6pm or by appointment			

C

#### Dave Pwerle Ross



Dave Pwerle Ross acrylic on canvas 'Argia' Bush plum ceremony 90 x 120 cm

#### UTOPIA

Fine Art at

### Delmore Gallery

#### PETER O'HAGAN



'Images of the Sacred Cow – Canberra Twin City of Versailles'

watercolour and gouache 720 x 780 mm

REPRESENTED IN AUSTRALIA BY



81 Denison Street Deakin Canberra ACT 2600 Telephone (06) 282 5294 MICHAEL NAGY FINE ART

159 Victoria Street Potts Point Sydney NSW 2011 Telephone (02) 368 1152

Represented in New Zealand by Dobson and Bashford, Christchurch 'The Four Seasons of Versailles' OCTOBER 2->
Jonathan Grant, Auckland 'A Journey to Bangkok on the Eastern Express' NOVEMBER 20->
Tinakori Gallery, Wellington • John Leech Gallery, Auckland



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### JOHN CULLINANE



'The Brothers; Romulus & Remus' 1994

oil on board 61 x 61 cm

ACCESS 
27 SEPTEMBER TO 16 OCTOBER 1994

CONTEMPORARY ART GALLERY

38 BORONIA STREET REDFERN NSW AUSTRALIA 2016 TEL: 02 318 1122 FAX: 02 318 1007 TUES TO SUN 11AM-6PM OR BY ARRANGEMENT



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UPSTAIRS OLD THEATRE LANE 52(I) BAYVIEW TERRACE, CLAREMONT WA 6010 TEL: 09 384 6964 FAX: 09 384 3432 DIRECTOR BRIGITTE BRAUN

The National AIDS Campaign and the National Gallery, Canberra present

# DON'T LEAVE ME THIS WAY ART IN THE AGE OF AIDS

12 November 1994 – 5 March 1995



Franka Sena. Sear 1993 wood and paint (Courtesy of Franka Sena)

The largest exhibition on the subject of HIV/AIDS yet to be staged in Australia. The first in the world to be held at a National Gallery.



## Not seeing straight

n Sydney in the 1960s if you wanted to see an artistic male nude, there was only the Archibald Fountain. There were beautiful watercolours by Donald Friend, and James Gleeson's small oils, but they were private pleasures. None of these were acquired by the Art Gallery of New South Wales, let alone exhibited, for fear, no doubt, of distressing the public. Other countries had St Sebastians and homages to Cavafy. We celebrated art that sat high in the saddle. Our artistic icons depict the things that real men do; shear sheep, muster cattle, chop down forests. Real men also did the right thing and became ANZACs. The best homoerotic art in this country is at the Australian War Memorial. The contributions by Ivor Hele, such as his Command squadron, wash and cleanup, or Roy Hodgkinson, whose interest in a spick and span uniform can at its best rival Paul Cadmus, were no doubt unintended. One wonders, however, if the Army knew what it was in for when it appointed Donald Friend an Official War Artist. His Pumping out bomb crater, Labuan or The showers, have a quality of febrile, dank eroticism, unmatched in Australian art.

Oddly, the beach has failed to produce a single erotic painting. Rather, it has been photography which has more ably captured the sparkle of light and the glisten of moisture. Hal Missingham's *Sunbather*, cast up like a piece of driftwood, is as yielding as Max Dupain's *Sunbaker* is of an adamantine hardness. Yet thirty years were to elapse before William Yang reprised this in his 1981 photograph of a surfice contemplating the Bondi waves.

The knowing wink between the initiates could have continued forever, except that from the early 1980s the homosexual community began to be assailed by illness.

To draw attention to its minority status, to fight prejudice, and to encourage solidarity among its own ranks, the first Mardi Gras



PIERRE MOLINIER, Mes jambes (My legs), 1966, 11.5 x 8.4 cm, collection Archive Francesco Conz, Verona. Courtesy Australian Centre for Photography.

were held. Often angry and confronting, they were a slow fuse-bomb lobbed into a complacent community.

The Gay and Lesbian Mardi Gras, as it is now called, has continued to grow in scale to the point where there is little anger, but much talk about inbound tourism, monies earned, television ratings achieved.

Despite all this it remains a community-based event, one part of which is contributed by artists. 1994 was important for being, I think, the first occasion on which large numbers of gay and lesbian artists assembled on the basis of their sexuality.

This assertion and confidence has been a while in arriving. Until the National Gallery in Canberra began collecting David Hockney prints and Robert Mapplethorpe photographs there had been little enthusiasm for acknowledging that the notion of being gay was as critical to the appreciation of gay artists' art as

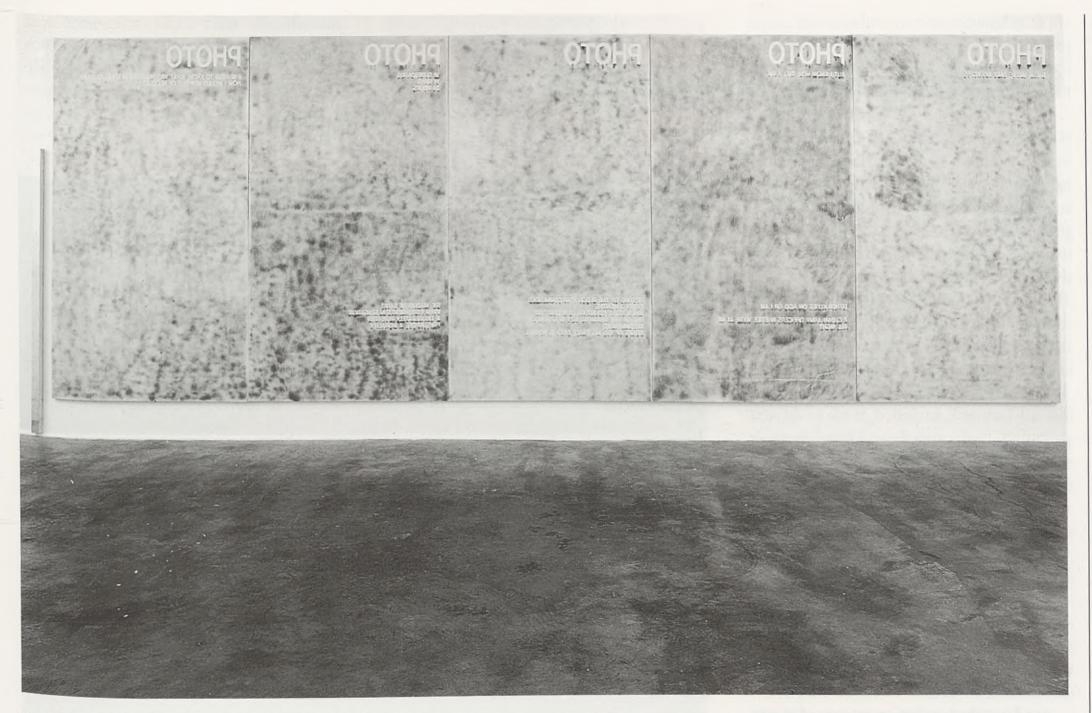
being exuberantly heterosexual is so obviously part of Picasso's, for example.

Our gay artists had rather toed the line. We have a long tradition of artists being 'charming' or 'talented'. Chris Capper commemorated some of them in his photograph *Still life* with flower painters, but if one was 'outrageous' it was best to be so in Bali or Italy.

The arrival of Juan Davila changed the climate irrevocably. Davila was an outsider and came from a country where silence kills. Reticence is not part of his repertoire. Yet his pictorial vehemence made it hard for successors.

AIDS has proved a difficult issue for artists. It is clearly important, yet has defied pictorial expression. Epidemics are not occasions for calm reflection. Boccaccio wrote the Decameron during the Black Death, and some of Titian's greatest paintings were executed during the Plague, but these are exceptions. Today, perhaps only Gilbert and George have examined AIDS-related themes with an imposing visual grandeur. The most moving of memorials is a work of applied arts, the Quilt Project, not simply because of its remorseless growth, but because it is in the hands of friends and family. Artists, by contrast, will by their very nature be tempted to embellish, refine and polish what is corrupting, destructive and cannot be made beautiful.

What then is the role of the gay artist? Differing responses were seen in several of the art exhibitions held during the Mardi Gras. The Blaxland Gallery presented 'Remains in Light', 'collated' by Scott Redford and Luke Roberts and accompanied by a catalogue with a clear introduction by Clare Williamson. Among Grace Brothers' manchester and soft furnishings, the essential commodities of contemporary life, this exhibition of introspective glimpses, and purposeful lack of gay glamour or other clichés, struck a strange note. There was little interest in 'high art' experience; rather, the works were intensely



SCOTT REDFORD, Photo (rosetta stone), 1994, acrylic on unprimed canvas reversed, aluminium box section, five panels, each 227 x 125 cm, Martin Browne Fine Art, Sydney.

diaristic, with low-key media such as photocopies or Polaroids predominating. These more transitory materials, combined with portraiture, produced a strong sense of tempus fugit. From Sam Schoenbaum's photo-boothlike miniatures, the carbon hardness of Robert Rosen's photographs, the easy affection of the couples in C. Moore Hardy's images, there was an urgeny to capture, to retain.

'Queerography' at Roslyn Oxley9 Gallery was again photography-based, with a particular interest in how gay people are conditioned and fashioned. Lisa Zanderigo made elegant sinister scientific speculation about the possibilities that 'gay' genes can be isolated, destroyed at conception to prevent needless anxiety to parents. Hollywood has presented women as vixens or victims. Michele Barker, who curated the exhibition with Andy Davey, transmutes these images into a powerful feminist assertion.

Bruce Weber, in his advertising work for Ralph Lauren and Calvin Klein, has created a world equally glamorous, a life of shinglestyle elegance in the Hamptons, with Marky Mark out the back cleaning the pool. Lachlan Warner in The sight of being examined this utopia and with his collages of GQ and Architectual Digest, scrawled with the clichéd utterances of desire, demonstrated a self-mocking humour that with few exceptions was elsewhere little displayed.

From these exhibitions of Australians, collegial and visible, to that of the French photographer Pierre Molinier, presented by the Australian Centre for Photography at Martin Browne Fine Art, was to travel in time to the Paris of Toulouse Lautrec or Brassai, and to be

a voyeuristic witness to a private refashioning of the body of the most comprehensive kind the small scale of the prints accentuating this keyhole feeling.

Also at Martin Browne's was a large piece by Scott Redford, inspired by the Rosetta Stone, that modest tablet crammed with texts, that when decoded and translated enabled 3000 years of hieroglyphs to be comprehended. This was an appropriate conclusion to a series of exhibitions that had as their overriding theme the need for communication, the desire for dialogue.

Martin Terry

Martin Terry is a curator at the Australian National Maritime Museum, Sydney.

## Getting the message

delaide Installations: Beyond the Material World' formed one part of three parallel exhibitions brought together for the 1994 Adelaide Festival to focus on art of our 'time zone'. Curated by Alison Carroll, it consisted of site-specific installations by eight artists from China, Japan, Indonesia, Korea and the Philippines. The two other components of 'Adelaide Installations', curated by Doreen Mellor and John Barrett-Lennard, included sand sculptures, paintings, performances and installations by Aboriginal and non-Aboriginal Australian artists. Although there are fascinating points of comparison, particularly between the spiritual journeys of the Asian component and the Aboriginal works, the three exhibitions rarely intersected. Among the non-Aboriginal Australian artists only Pat Hoffie, with a series of site-specific installations, attempted to link ideas from all three exhibitions with references to Aboriginal history and Australia's new interest in Asia.

Are Australian audiences interested in contemporary Asian art? The emphatic answer from Perth, Brisbane, Melbourne, Sydney and now Adelaide is yes, despite statements attributed to the Festival's director, Christopher Hunt, that there was resistance to the Asian content in the Festival. The works constituting the Asian art component of the Festival were some of the most interesting seen in Australia, and whatever the response to the rest of the Festival, the Asian art section represented a watershed in artistic and intellectual content.

The theme selected by Alison Carroll for the Asian component – 'Beyond the Material World' – and her choice of artists whose works engage with the spiritual, metaphysical and mystical, sidesteps the impossibility of a 'representative' group of Asian artists, and forces us to confront some very significant questions about eastern and western



TOSHIKATSU ENDO, Fire and water, 1994, natural gas flame, water, soil, plastic tank, electric motor, propeller, pulley system, particelboard walls, welded steel tubing, paint, 4 x 20 x 5 m approx., Art Gallery of South Australia.

approaches to art. The exhibition revealed areas of very real difference.

While art in the West may ultimately still be about the search for the meaning of human existence, it is rarely any longer related to formal religion and religious philosophies. In our secular, humanistic society, many Australians are comfortable with an art based on a vague spiritualism and identification with nature, and a popularised hybridisation of Asian philosophies, but not with an art drawing on formal religion or structured metaphysical concepts, and even less with confrontations with 'the non-material world' of spirits. Yet there is much in the art of the Asia–Pacific region informed by these elements. Works in this exhibition draw deep

inspiration from Buddhism, Shintoism, Taoism and Catholic Christianity, as well as living traditions of shamanistic ritual, animist ideas and folk beliefs.

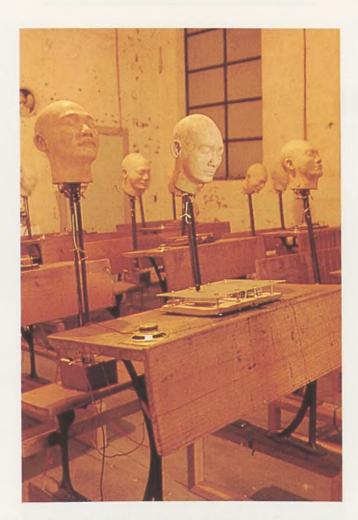
There are, of course, dangers inherent in presenting the work of Asian artists in this context. Alison Carroll enunciates some of these in her excellent catalogue essay – the most obvious being the proclivity of the West to exoticise 'the East' and of reverting to the idea that 'Asia' is a monolithic homogenous entity. There is also the danger that we may focus only on the past and not on contemporary developments. The Asia–Pacific region is one of the most dynamically changing regions in the world and a dominant centre economically. The artists represented in this exhibi-

tion demonstrate their clear identification with the present, at the same time drawing on the depth of past traditions. The strength of Asian societies today is that their peoples take their past with them into their present and the future.

The most challenging works in this regard are by the South-East Asian artists. The Indonesian artist Heri Dono is interested in the renewal of old traditions, yet his work frequently treats global political and social issues of today such as war, destruction and greed. He presented an electrifying performance based on the Kuda Binal (Magic Horse) ancient Javanese trance dance and exhibited two works: wayang puppet figures by the river and a fascinating installation, Fermentation of minds, which consisted of rows of school desks and white mask-like heads interacting mechanically with a video screen. The installation challenged us to ask whether modern education is about learning anything, questioning an ultimate truth dictated by the West. Dono's work reaffirms the significant rites of life developed by communities in Indonesia with their mixture of spiritual traditions, in which rational and irrational forces come together in a manner far removed from the lifestyles of the West.

Santiago Bose covers similar territories. He showed three site-specific installations and his performance involved moving between all three. His work is about cultural mapping, displacement, survival of cultures and imagined boundaries. Inspired by Philippines history and cosmology, trained in western art and having lived in New York, Bose now works in Baguio. His art engages with ancient mysteries as well as present events. His installation was full of layers of meaning: deliberately non-functioning broken computers, ancient talismans and religious symbols of Catholic faith sit side by side in an extravagant and baroque assemblage that subverts conventional wisdoms of western cultural superiority, as well as revealing the complex cultural interactions of today's world.

Roberto Villanueva's work, which is related to shamanistic spirit forces, was withdrawn because of the artist's serious illness. The earth figure he sought to create on the river



MONTIEN BOONMA, Room, 1994, (detail) pinus radiata, cotton cloth, nails, 19 x 8 m approx., Adelaide Botanic Gardens.

has a strong affinity with the work of a red earth figure encased in ice presented by Lü Shengzhong from China. Lü is one of the most interesting contemporary Chinese artists. His work represents a move away from recent developments in China as he draws inspiration from Chinese folk art and even more archaic traditions which have survived the turmoil of China's recent past.

The Korean artist Shim Moon-Seup's work has grown out of the destruction of the Korean War and his 'spirit' sculptures have an affinity with the Japanese mono-ha movement, one of whose leaders was the Korean Lee U Fan. Working with natural materials, in this case wood, Shim allows the essential natural essence of the material to be paramount. Although also originally influenced by the mono-ha movement in Japan with its emphasis on the integrity of natural materials, Toshikatsu Endo uses more formless materials - water and fire. For this exhibition he created an installation with a vortex whirlpool of water and a pillar of fire, combined in this piece for the first time. Endo works with these components to explore rites of life and

death, and to define the non-material from the material. The message, with its Zen Buddhist evocations, is equivocal, but the elemental nature of the forces generate questions about the existence of life.

The Thai artist Montien Boonma's work is founded on his committed Buddhist beliefs. His tranquil wooden temples or pagodas for meditation were placed within a circle of pine trees within the Botanic Gardens, inviting comparison with the 'natural cathedrals' of European romanticism. Boonma's artwork is impressive in its profound mysticism and, like the East Asian artists, centred in metaphysical concepts far removed from the pace of modern life which challenge our notions of time and interior space, life and death.

Also exploring time and space, life and death through what at first appear to be very different means, is the Korean-born artist Kim Soun-Gui. Kim has lived in France for twenty years and worked with fellow Korean Nam June Paik as well as John Cage. She combines ancient mysteries with modern technology, Korean art and eastern religions with western approaches. Defining video as 'a vessel to hold time', she showed a compelling, musically charged piece based on a Korean folk legend but inspired by five days of intense filming during the funeral rights for the Chief Monk in a temple near Seoul.

In a world increasingly said to be moving towards a global culture dominated by hightech elements and European-American secular values, these works and ideas force us to stop and wonder if this is the real truth, as they challenge a belief in 'progress' dictated by, in Dono's words, the 'gurus of Hollywood' and a hierarchical cultural domination in art. To quote Kim Soun-Gui: 'If our minds are full we cannot receive the message'. We need to empty ourselves of preconceptions and stop judging contemporary Asian art through the prism of the Euro-American paradigm. Alison Carroll's theme in this exhibition allows us to focus on listening to different languages and other voices.

Caroline Turner

Caroline Turner is Deputy Director and Manager, International Programs, Queensland Art Gallery.

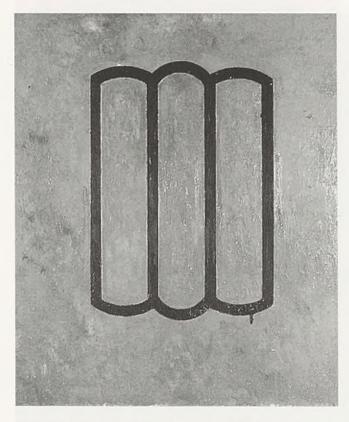
#### **Bizarre Bazaar**

Il large-scale international survey exhibitions are in some manner fraught events, and the eighth India-Triennale, held in Delhi in February and March this year, proved no exception.

Columns and columns of words appeared in the daily print media attending to its various controversies - dramas that certainly put our annual Archibald fracas in the shade. Ved Nayar, one of the participating Indian artists, threatened to burn his installation and go on a hunger strike to demonstrate against the alleged 'corruption' of one of the judges, the Indian artist Satish Gujaral, whom he accused of having 'crookedly prevailed upon and manoeuvred' the other members of the jury, Doug Hall and William Lieberman. The Japanese commissioner, Toshiaki Minemura, inserted a polite but indignant letter of protest in his catalogue – 'An Appeal For Requesting Improvements in the Systems of Giving Prizes at Triennale-India' - that pointed out a 'few short comings' in the Triennale's organisation. The Japanese contributions had not been in the running for awards since they were not installed at the time of judging - a fate shared by a third of the entries submitted.

It is impossible to construe an unconstructed event. Most Indian artists of repute consider the Triennale with indifference – if not bemusement – as little more than a bureaucratically geared exercise in diplomatic relations, its list of participating countries a roll-call of countries with whom India has diplomatic relations, its organisation democracy run amok.<sup>1</sup>

Because the Triennale is only loosely determined, as 'an attempt to provide a forum to the creative artists of the world to get together', the receipt tends to be large components of either inappropriate or time-warped, government-approved versions of contemporary art. The Russian contribution – watercolours of lakeside scenes – could well have been pro-



YOSHIRO TAKEUCHI, 92–14 (untitled), 1992, oil on canvas, 73 x 60.5 cm.

duced in the 1950s; the American contribution – 'Tell Me a Story: Narrative Art in Clay and Glass' – implied that the Americans guessed that an Indian exhibition must require (bad) craft.

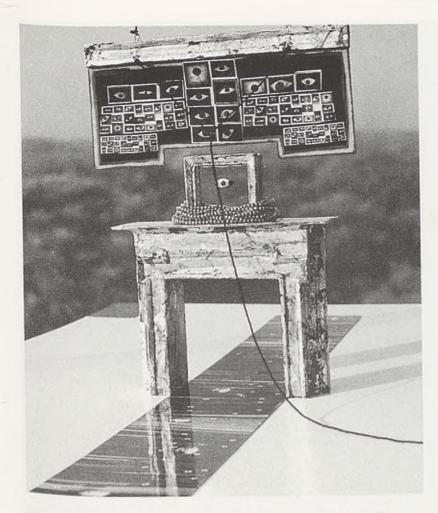
The impact of fine works that were sent, most notably the large Indonesian contingent which included works by Anusapati, Soedarsono and Sukamto, was minimised by obscure display. Few works carried resonance outside their national art histories (not helped by the absence of an explanatory catalogue or an opportunity to meet the artists), and the lack of overall focus meant that intriguing works such as Bring enraptured by the Korean artist Seup Ham and Maiden voyage by the South African artist Kate Gottgens - appeared isolated events. Without curatorial imperatives, such a large and disparate exhibition becomes perspectiveless, a collation of random artworks for which relationships cannot even be forged on the basis of discrepancy.

The result was an almost comic inversion of the current ethos of international exhibi-

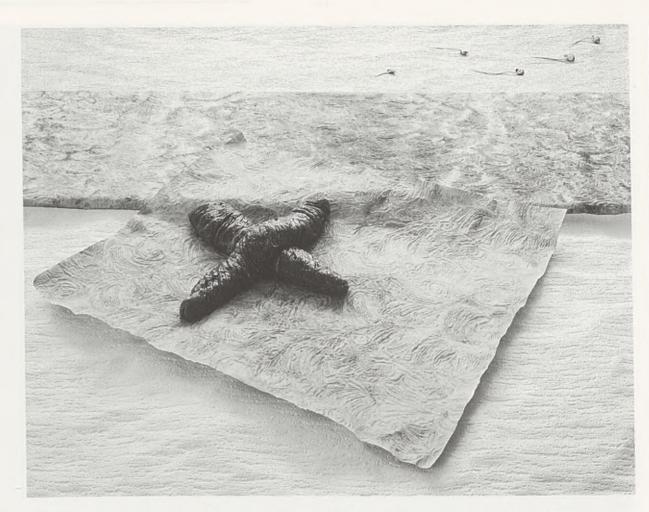
tion in which Third World art, minimally represented, is positioned as a 'rogue' element expected to disrupt the genealogy of the master narrative of First World tradition (the First World, in this scenario, a willing fallguy). Work such as that of the British artist Boyd Webb is emphatically part of westerninternational art discourse and removed from that context appears, to put it politely, a little bizarre. The anti-aesthetic of an image such as Stool, a cibachrome photograph of a collage in which pieces of phallic-shaped meat are meant to resemble faeces, accrues quite other connotations - or perhaps merely loses its intended connotations - when exhibited in a country in which dysentery is a grave problem. (This image offended some Indian critics.)

Similarly, detritus bricolage relies for its effect upon the spartan environment of the modern (First World) museum: displayed outside that laboratory, such cutting-edge work, in this instance that by the Swiss artist Frei Urs, looks perilously like rubbish. The point is not so much that these works were disinherited of their meaning or effect by the lack of their native context, but that they suddenly looked slightly *silly*. In this sense, an unintentional First–Third World dialectic was brought into play.

Yet some works were peculiarly enhanced by this maverick environment; most notably, the damaged minimalism of Japanese entrant Yoshiro Takeuchi's paintings, in which the lines of his eccentric geometry are 'ruined' by smudges and simulated drips and stains; and the contribution of the Australian participant Peter Atkins. Atkins exhibited large format paintings executed while he was in residence in India, and a work previously exhibited at the Tolarno Galleries in Melbourne, World journal. This magpie-art diary of the artist's travels abroad, recorded on forty small canvases hung ten wide and four deep, carries images, slogans and objects – the H logo from



GOGI SAROJ PAL, Sihanvlokan – Red Saryu has eyes, 1993–94, photograph of maquette.



BOYD WEBB, Stool, 1993, unique colour photograph, 123 x 158 cm, courtesy Anthony d'Offay Gallery, London.

a Honda car, buttons, iconic phrases ('I am My Own God' and 'Nirvana'). Atkins won one of the nine equivalent awards given, and his work was certainly among the most popular. An essentialist (nationalist) approach was rewarded by Atkins's simultaneous engagement with the unessential (multicultural) nature of Australian identity and with late twentieth-century internationality.

Most Indian artists blackban the Triennale and so the selection of Indian art at this year's event was not representative of current Indian art practice. There were, however, some outstanding exceptions. Sihanvlokan -Red Saryu has eyes, an installation by Gogi Saroj Pal, was both conceptually interesting and visually arresting. In front of a floodlit backdrop of goldleaf were placed a mantelpiece, handwoven rug and various objects. An empty gilded frame, like a transparent mirror, rested on the mantelpiece - a cancellation of the mirror gaze – the whole studded with painted and glass eyes. Small bowls of vermilion and ochre pigment and dismembered parts of a woman's body - her hands, feet and hair - were placed judiciously on the rug, at once in tribute to the female ritual of domestic arrangement and as comment on the nature of female labour. Thus 'woman', as it were, was woven into the work itself.

Art as ritual engaging ritual as subject was also the approach of another Indian entrant, Latika Katt. Katt often works in her sculptures with beehives and termites, but in the three works exhibited - Sati relief, Landscape relief and Deterioration arthi relief - employed papier-mâché and bamboo. Thin red thread, tied round the wrists of Hindus at holy rituals, was wound round stalks of tempered bamboo, and soaked and crushed tamarind and methi seeds, used respectively as insect repellent and for waterproofing, were worked into the papier-mâché pulp. Katt's preoccupation with the organic cycles of growth and decay and in the instance of the Sati relief, with their murderous disruption - are worked through her use of 'indigenous' materials and her reference to Hindi ritual.

As it is, Triennale-India is a wonderful opportunity lost. If reoriented, it could provide, as Geeta Kapur has suggested, the needed counterpart to the Queensland Art Gallery's Asia-Pacific Triennial of Contemporary Art, and possibly complement the Havana Bienal; a site through which to unravel the confluence of the terms western-modern-international/ post-colonial-indigenous-national, and to defuse the simplifications of First-Third world/ East-West equations. Although scrupulously conceived and executed, the Queensland Asia-Pacific Triennial unavoidably presents predominantly Third World-eastern art within a First World-western context: Triennale-India is perfectly positioned to present the complexities of the view from within (or even better, from the midst of between).

1997 is the year of the next Triennale; it is also the fiftieth anniversary of India's independence. Many Indian artists hope that by that year, as India opens to the outside world (Murdoch and McDonalds aside), thinkers rather than bureaucrats will prevail so that not only will art of interest and inspiration be brought to India for the Triennale within an intelligible framework, but Indian art will be better served.

1 For an account of the Triennale's organisation, see Victoria Lynn, ART and Australia, Vol. 24, No.1.

Hannah Fink attended VIII India-Triennale with the financial assistance of the Australia-India Council.

Hannah Fink

## A certain school of Siena

came late to painting. The women of our family liked all kinds of theatre, and reading. They did not listen to music or go to art museums or galleries, at home or abroad. The men fished, sailed and shot small birds in season. So, late to *The sons of Clovis* when I got to Sydney.

And when I came to look at paintings and like them and even had almost enough money to buy one or two – I knew a man who bought paintings on the never-never, ten pounds a month, keeping a dealer on the boil – I did not trust my eye. Now that I trust my eye,

I have no money. A not unusual story, I believe. But thinking recently about what I have been drawn to, what is lodged in the odd corners of my mind, I find that paintings share a quality of remoteness, distance from experience and from everyday life. There is nothing of cosy or familiar recognition. Whatever is in the painting does not beckon me, I do not greet it as I do the satin of a Sargent ballgown or the skin on one of Lucien Freud's nudes. I remember the painting not for its inclusion, but for its rejection.

For instance, there is the paint-

ing by Arthur Boyd called *Irrigation Lake*, *Wimmera*, 1950. In his big book on Boyd, Franz Philipp refers to Boyd's Wimmera period as having 'artistic reticence and self-assurance' and 'gentle firmness'. What I see is a trap, sulky, buggy, spring cart pulled by a single patient horse along the stubble a small cliff's height above the lake. I used to think that Arthur Boyd's mother was the driver. There is a chunk of mountain range, some calves and a bull in the paddock, trees far off, and dead trees in the dam, white cockatoos and a raven perched on their branches.

I have a postcard that I will never send to anyone. It is of a painting by George Caleb Bingham (1808–79) called *Fur traders descending the Missouri*, 1845, belonging to the Metropolitan Museum of Art in New York. Under a hazy pinkish-brownish sky a canoe drifts on the river with two men in it. One wears a pink shirt brighter than the

sky. He is paddling. The other wears a blue shirt and is balancing on his head a wrapped bundle of what must be skins. At the bow, secured by a thin leash, sits a small animal, sharp-eared. A traitor fox? A lure, a bitch fox to entice the boys on the bank? Men and animal are reflected in the water, where a fish any moment will jump. A bird flies close along the quiet river and trees loom.

I know about this painting and that I have seen it, hanging on the wall of the Metropolitan in a big room full of nineteenth-century American painters. Nothing else. I intended to go to the local library

and look up George Caleb Bingham but decided I know enough.

The art critic John Macdonald wrote a few years ago in a daily newspaper, 'It may sound outrageous but I feel that on any particular week the Sydney gallery circuit is as lively – or even more lively – than will be found in Paris, Cologne or London. The opening show at Milburne Arte features the work of a West Australian abstract artist, Brian Blanchflower, a painter of considerable talent stature who has been too rarely seen and appreciated on the eastern seaboard'.

Well, I had once seen Blanchflower's small exhibition, with some other painter, at the Ivan Dougherty Gallery, almost by accident and had been so charmed and seduced by a charcoal and wash drawing on paper, with splashes of brown crayon and white paint, that I had bought it and taken it home and hung it above my workroom mantle, where it still is. It is behind glass, framed in pale varnished wood and has a bonus, a tiny dolphin bone, as long as one's little finger, stuck on below what might be a row of fishing boats, with a liner in the distance. The little bone, delicate as if made of pearl, was taken by Blanchflower from a dolphin skeleton he found on a West Australian beach. He lives on some uninhabited, no doubt uninhabitable, bit of the west coast where the blackness of the night is lit only by stars.

At the exhibition Macdonald mentions there were some very big





BRIAN BLANCHFLOWER, Tursiops with lure and burning boats, 1982, charcoal, chalk and fish jawbone on card, 56 x 74 cm approx. opposite page: GEORGE CALEB BINGHAM, Fur traders descending the Missouri, 1845, (postcard) oil on canvas, 73.6 x 92.7 cm, The Metropolitan Museum of Art.

black Blanchflowers, some apparently composed of sea sand and tar (the New South Wales Art Gallery now has one, on the ground floor) and some smaller and more capable of being absorbed by the audience. As I entered the gallery a true marvel faced me. I walked straight across. It had a red spot signifying sold, and to whom was it sold? Of course, Holmes à Court.

I sometimes think, what have I in fact seen and what do I think I've seen? I was wandering in the National Gallery in Canberra and turned in, to the right I think, and there at my shoulder was a painting of the Crucifixion, painted by 'Somebody of Siene'. I don't remember Somebody's name and I never found the picture on any later visit. Did I invent it? I even wrote a poem about it that goes:

the painting by the terrace door has gone. It was of a certain school of Siena, donated to the house by a merchant of the city. The merchant, close-cropped, siena brown on the palette, has got himself into the wake and the painting beside the madonna, the holy whore and John the Precursor. The madonna is wearing black velvet, theatrical, much like a notion of Hamlet. Beside the stretched Christ the Precursor smiles on.

Elizabeth Riddell

Elizabeth Riddell is a journalist and poet. Her most recent poetry collection is The Difficult Island, Motongo Press, Canberra, 1994.

## More than just art

n the burgeoning literature of a 'women's history of Australian art', this book is an invaluable contribution. As Juliet Peers makes clear in her subtitle, More Than Just Gumtrees is certainly not just art history. It is a personal account of a particular group of women artists in Melbourne, set in social and historical context from the early years of this century to the present. Founded as the 'Students' Art Club' in 1902 by a group of exstudents from the National Gallery of Victoria's art school, the Melbourne Society of Women Painters and Sculptors, or MSWPS, has survived various changes of title, fluctuations in membership, occasional bitter divisions within the ranks, and dramatic changes in artistic practice and philosophy in the world outside, to become Australia's oldest specialist organisation for female art practitioners. Members have included not only painters and sculptors, but printmakers, muralists, craft workers in many mediums, commercial artists and designers. Among the most familiar names are Clara Southern, Violet Teague, A.M.E. Bale, Ethel Carrick Fox, Dora Searle, Hilda Rix Nicholas, Ola Cohn, Sybil Craig, Anne Montgomery, Helen Ogilvie, Marguerite Mahood and Lina Bryans. Many others were, to me, only names in old catalogues and newspapers until reading More Than Just Gumtrees.

Peers has been a key player in recent affirmative action on behalf of our historical women artists, not only as co-curator of the successful touring exhibition 'Completing the Picture: Women Artists and the Heidelberg Era', but also as a contributor to the Australian Dictionary of Biography and Dictionary of Australian Artists. In More Than Just Gumtrees she has made good use of wide-ranging sources: in particular, the minutes and records of the MSWPS, now divided between the LaTrobe Collection of the State Library of Victoria and the Society itself, and exhaustive personal interviews and correspondence gath-

ered over years of dedicated original research. She has been generously supported in this work by both current members and by the families of many of those no longer living. There are literally hundreds of biographies – some more comprehensive than others due to the vagaries of surviving documentation (even birth dates are notoriously difficult to discover for many of our grandmothers' generation!). For these details alone, the book will be an indispensable resource for art historians, curators, collectors, artists, dealers, auction houses and students alike. But as well, there is all sorts of fascinating information about a number of Melbourne's other art societies (the Victorian Artists' Society, the Contemporary Art Society, the Australian Art Association, Yarra Sculptors, Twenty Melbourne Painters, etcetera - most of which could do with a history of their own); about public and private art galleries; workplace and economic issues; and the intimate, rarely recorded history of women's domestic and family life.

The numerous documentary photographs and coloured reproductions are excellent (and the bright yellow cover is unmissable on the bookshelf). If vexed questions about artistic 'quality' and professional versus amateur status remain unanswered, this is, after all, the record of an enormously varied group of women and their enduring friendships. Still, it is significant that leading professionals such as Inge King, Erica McGilchrist, Frances Burke and Barbara Brash declined to join when invited; and that Constance Stokes, Frances Derham and Klytie Pate were never members. In the 1950s the MSWPS program of activities embraced floristry, doll displays and coronation dioramas, and reviewers, over many years, have agreed almost unanimously that 'the good [rubs] shoulders with the indifferent' in the Society's annual exhibitions. As the author observes, 'If one takes a purist stance, the MSWPS was not a radical or modernist organisation'.

If I have any criticism, it is that the publishers were apparently unable to afford an editor. In marshalling her vast manuscript, Ms Peers has had problems in the 'continuity' department. Various people are casually mentioned long before they are formally introduced to the reader. We only know from the index that L. J. Harvey (p. 39) was Lewis John Harvey – and we are never told that he was a Queensland craft teacher. And what, when and where is Marjorie Mathews's history of the MSWPS? Was it written in 1959 (p. 125) or 1975 (p. 3)? Where can I consult a copy? – it's neither listed in the bibliography nor mentioned in Marjorie's biography. There are a number of misspellings and errors of fact which an editor (or even a colleague in the field) should have spotted: for instance, McCubbin's father was not a butcher but a baker and Dr and Mrs Clive Stephen were not Stephens. Clara Southern's married name was Flinn, not Flynn; and Bertha Merfield's teacher was, presumably, George Clausen. However, these quibbles aside, we owe a debt of gratitude to Juliet Peers for her enthusiastic advocacy and a refreshing re-examination of many aspects of twentieth-century Melbourne art, and to the Society and its impressive list of sponsors for financing the project. Quite simply, serious art books are not published often enough in this country.

More Than Just Gumtrees, A Personal, Social and Artistic History of the Melbourne Society of Women Painters and Sculptors by Juliet Peers, Melbourne Society of Women Painters and Sculptors in association with Dawn Revival Press, Melbourne, 1993 (preface by Professor Joan Kerr).

Jane Clark

As Curator of Major Special Exhibitions and then Curator of Australian Art at the National Gallery of Victoria, Jane Clark lectured to the MSWPS in 1985 and opened their annual exhibition in 1991. She is now Director of Paintings for Sotheby's Australia.

#### Michaela Richards

he death of Michaela Richards on 22 November 1993 robbed Australia of one of its finest historians of interior design.

Completing her undergraduate studies at the Australian National University in 1982, where she read history, she went on to publish several pioneering studies in the field of Aboriginal studies. These included 'Aborigines in the Victoria River Region, 1883-1928' in the Australian Institute of Aboriginal Studies Journal (1982), the monograph An Australian Frontier: Aborigines and Settlers at the Daly River, 1911-1940 (1985) and Remembering our Future: Stories, Dreams and Visions for the 21st Century (1991), which she edited.

In 1991 she transferred her exceptional research skills to art history where she com-

pleted her Masters thesis, 'Making the Modern Interior: Marion Hall Best and Australian Interior Design, 1945–65' in the Art History Department at the Australian National University. It was this thesis which formed the basis of her book, The Best Style: Marion Hall Best and Australian Interior Design 1935–1975 (1993), which was published as the first title in the new Art & Australia Books imprint. This was hailed as a brilliant book, a marvellous book and a landmark publication. John McPhee, reviewing the work in The Australian Antique Collector, wrote that 'Michaela Richards' text is exemplary. She effortlessly makes the life and times of her subject come to life. She places Marion Hall Best and her work in its historical and social context and documents it

as it should be – an important part of the history and development of Australian art'. Other reviewers echoed similar sentiments.

Michaela Richards had an infectious enthusiasm for the subject of twentieth-century Australian interior design, her research skills were legendary in the Australian art world and she could communicate her ideas with lucidity. She had commenced work on her doctoral thesis on the post-World War II Australian domestic interior, had assembled an outstanding archive of material and had drafted part of her thesis, when she finally succumbed in her long battle with her health. We lost a fine scholar and an outstanding human being in the prime of her creative energies.

Sasha Grishin

## **Gunta Parups**

unta Parups died on 24 February 1994 at the age of sixty-three, just a couple of weeks after a major exhibition of her work had opened at the Gomboc Gallery in Perth. Although frail, she fought on until the works had been hung and the paintings had been seen by the large audience attracted to her poetic vision of women emerging from or withdrawing into a secure and supporting landscape.

In a career as a painter that had begun as an art student in Würzburg, Germany, in 1946, Gunta gave poetic expression to the lives of Women as mothers and as the guardians of the natural world. Her art was an affirmation of life and, as Murray Mason explained in a review of her solo exhibition at the Fremantle Arts Centre in 1980, 'the general message is that the world has its simple moments which are meaningful and beautiful and permanent'.

After arriving in Western Australia in 1949, she returned to her art studies and began

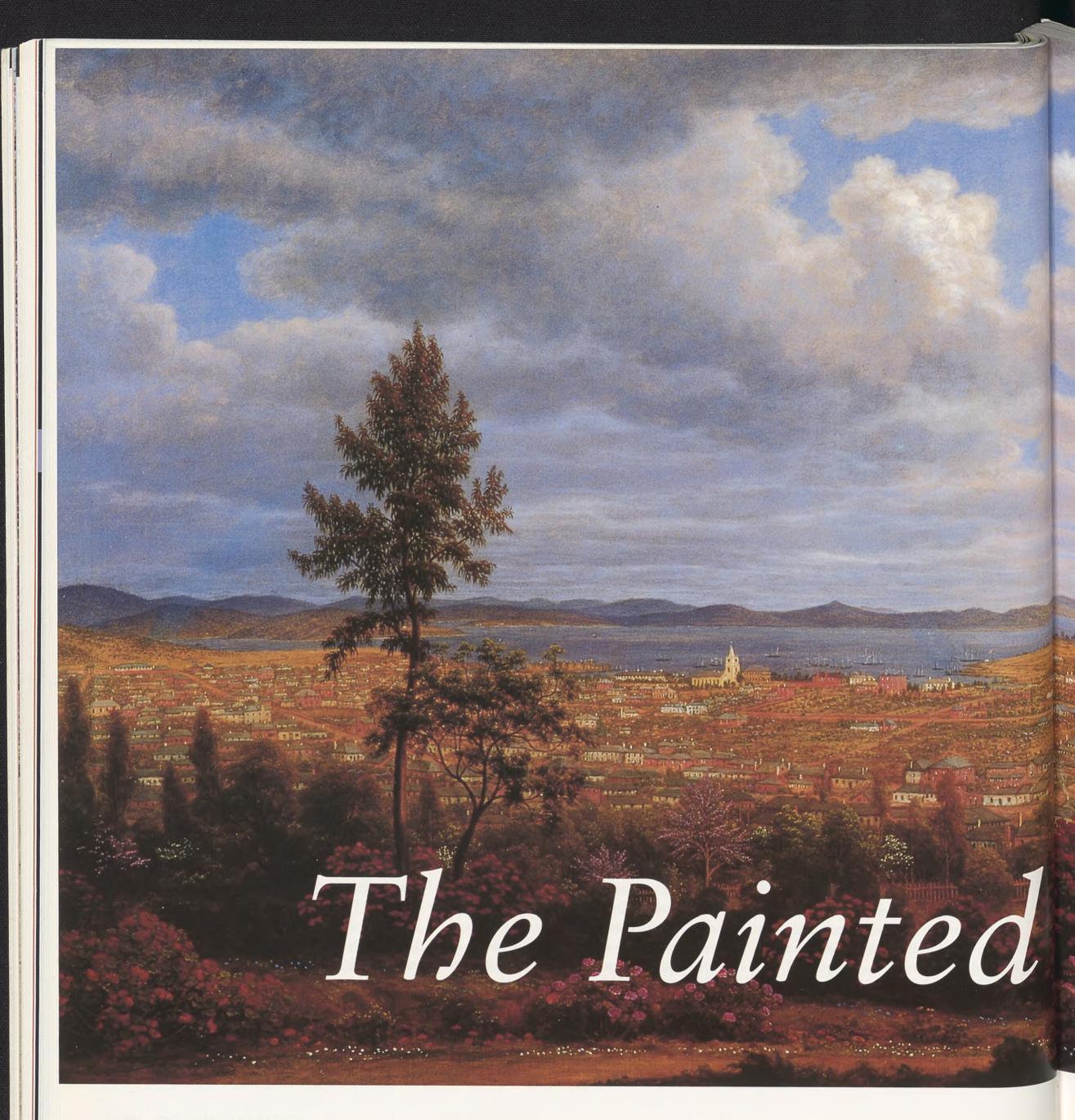
courses at the Perth Technical School with Ivor Hunt and John Lunghi. Already familiar with the tender and moving representations of women produced by German expressionist artists Paula Modersohn-Becker and Käthe Kollwitz, Gunta incorporated the textural qualities evident in Lunghi's work and the volumetric depictions of the human form taught by Ivor Hunt to create images that shift the viewer's attention back and forth between the physicality of the painted surface and the power of the poetic allusion.

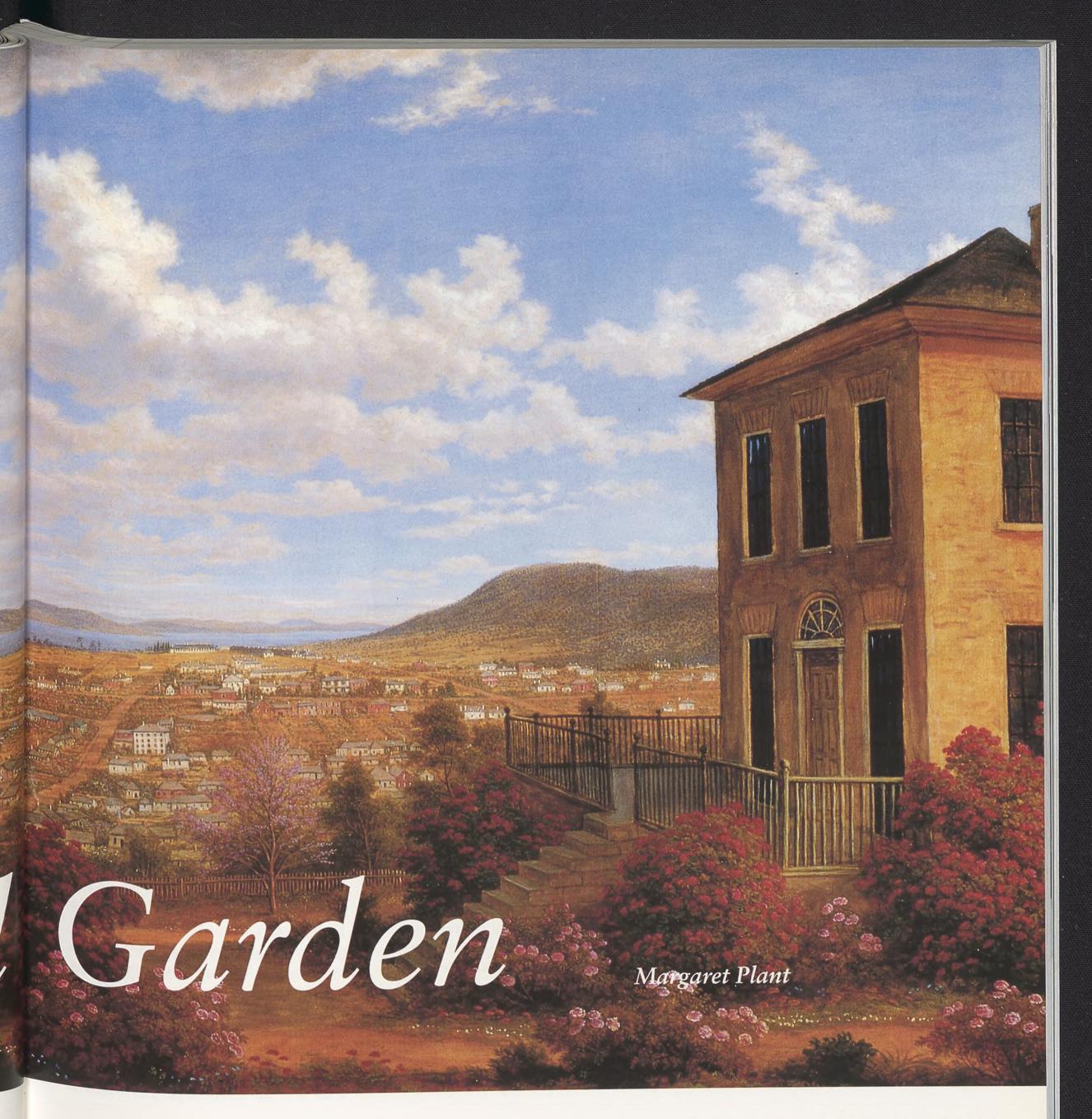
She built up the surfaces of her pictures with a palette knife and then activated their crusty skins with the emergent presence of figures growing out of and into the fields of paint. Women suckling babies, children, female nudes and pensive faces engendered the specific meaning evoked by the atmospheric mood of the otherwise abstract works.

During the 1960s and 1970s Gunta exhibited frequently, holding solo exhibitions in Perth, Adelaide and Melbourne and contributing to numerous group shows. She also travelled back to Europe and in particular to Latvia, her homeland, which remained an important link to her childhood. Numerous critics responded to what they discerned as a 'northern sensibility' informing her painting. Although it is easy to overemphasise the importance of this in reading her works, it is clear that her early training in Germany, in combination with her sense of national pride and the influence of those return trips in the 1970s, injected a degree of melancholia and introspection into her work from this period. In general, however, the essence of her work was a celebratory affirmation of the feminine.

Gunta Parups's death is a sad loss to the Western Australian art community, but her contribution to the visual culture of this state is secure in the large body of works she has left us.

Ted Snell





d he garden exists within nature as a contradiction, for if nature is 'natural', the garden is paradoxically artificial: cordoned off, its components selected, sown, clipped, mowed, weeded. From its colonial inception, the imported garden is doubly contradictory. Foreign beside the bush, it acts as a buffer for the house against indigenous surrounds. The house has the garden as its setting, but the garden is also a fortress; it stakes the frontier; its fence is testimony of ownership, signalling inhabitance and 'civilised' values in contrast to the wilful growing bush. But the garden is also a psychic necessity, more than a buffer, not merely embellishment, or real estate. It is the lost Paradise, a vestige of the Garden of Eden, a locus amoenus, a shelter, a hortus conclusus to keep the virgins safe. As a sensual zone and place of beneficence, it promises repose and safety.1

Thus the garden has its role in religious painting, in encounters with paradise, both eastern and western. As a social setting and a place of domestic peace, it was painted particularly in the nineteenth century. The impressionists found their models and their intensity of colour in the garden: Monet's Giverny must be one of the most visited places in the world. But the garden has not been to the forefront as a subject in painting in Australia, despite the rich tradition of botanical illustration.2 There are endearing pictures, and evidence of fruitful toil, but however cultivated, the garden of the white settler has ambivalent status within the wider land.

#### THE IMMIGRANT'S GARDEN

The colonial garden is largely imported, featuring the plants which are still those most favoured by gardening Australia, busy with its roses, camellias, annuals and perennials.<sup>3</sup> The new gardens which affirmed both the infancy and the health of early settlement were featured in early topographical views. They softened the raw lineaments of real estate and displayed the victories of transplantation and acclimatisation within the

boundaries of the new fence. Joseph Lycett's portraits of houses highlight the establishment of both house and grounds. Well into the nineteenth century, William Tibbits continued such portraiture with careful regard to the garden, its specimens and plantings. Rigidly captured, the young plants are disposed symmetrically to right and left of the central path, as the colonial garden attests its Georgian values, simple symmetries and orderly planting.4 House and garden portraiture records the new state edifices, particularly the government houses and the botanic gardens where the species of the world are displayed with landscaped lawns, lakes and curving flower beds. In the nineteenth century, Melbourne was shown from the vantage point of the Botanic Gardens and the Domain looking across the Yarra River, in paintings by Henry Gritten and Henry Burn.

Most loved of painted gardens - and among the earliest - is John Glover's 1835 painting of his house, studio and garden at Mills Plains, near Devonport in Tasmania. In front of the stone cottage with the artist's studio to the left is the garden - the real subject of the picture - in full flower, with roses, geraniums, hollyhocks and broom to each side of a central path leading to the cottage door. Beyond the garden, ferns - much appreciated in the period - grow near a dam which supplies water. Glover's garden is the fruit of three summer seasons in virgin soil and indeed he was proud of the cultivation and acclimatisation: 'the Geraniums, Roses & c. will give some idea to what perfection Gardens may be brought in this country'.5

Glover places his own cottage in a larger view of the landscape, with a hill rising up behind the house. Indeed a wide landscape format is usual for early colonial painters Conrad Martens and von Guerard, commissioned to paint property views for the aspiring landed gentry. Von Guerard's painting of the 'Glenara' property in Bulla, west of Melbourne, remains with the Clark family whose antecedents stand on the lawn in front of the house. Alistair Clark, born in 1864, three years before the painting, was to establish a

famous rose garden there and breed species especially suited to Australian conditions.

For the big landowner, ambitions on a park-land scale for curving gravel paths and drives and extensive lawns overtake the simple symmetries of the cottage garden. The sheer extent of the estate is in part the subject, celebrating the toil in clearing the land and making over the grounds. Martens obviously enjoyed the vista that took in Elizabeth Bay House, one of the most famous mansions of early Sydney, built by John Verge for Colonial Secretary Alexander Macleay in the 1830s. Martens painted its luminous Regency facade a number of times. The garden is not detailed in views from the distance, but is constituted as an aureole of light and space around the house before the water and bush take over. Elizabeth Bay House had one of the first botanic gardens in the colony, including both native and imported specimens, in keeping with Macleay's scientific interests. Thomas Shepherd, pioneer nurseryman and landscape gardener, had suggestions for a few improvements, but was nevertheless full of praise for Macleay's achievement.6 An observer in 1835 noted 'the cultivated specimens of many of the interesting trees and shrubs of this Colony, along with others from various parts of the world, intermixed with some growing in their native localities ...'.7 In the 1840s another visitor, Mrs Robert Lowe, found 'some drawbacks to this lovely garden: it is too dry, and the plants grow out of white, sandy soil. I must admit a few English showers would improve it'.8

Staking a garden is an onerous task in a dry climate, especially when flowers from temperate zones remain the preferred kind of horticulture. In her 1893 handbook, *The Flower Garden in Australia: A Book for Ladies and Amateurs*, Mrs Rolf Boldrewood remarks on the need to keep up the watering. February is noted in particular as 'a most trying month for gardens and greenhouses, requiring much water, and to be not sparingly given'. Of interest in the notes on species for the flower garden is the enthusiasm for indigenous specimens within an English-

derived practice: after the entry on the chrysanthemum comes the Clianthus formosus, Sturt's desert pea. Her guidance under the heading 'Climate' is of interest: 'Something new and fresh everywhere to delight the eye; yet you hear people complain of the sameness of Australian scenery when you might almost say that every district has its Own particular flora'.9

The immigrant's garden is an act of 'conversion' upon the land, to borrow the active, religious verb Thomas Shepherd ascribed to the process of making the colonial garden in his pioneering lectures given in the 1830s.10 The garden flowers beside a perceived lack of flowering, an absence of cultivation, a recognition of shortage of water and the luxury of gratuitous toil. In Arthur Streeton's The selector's hut: Whelan on the log, painted in 1890, the clay earth is hard and unyielding, as yet untilled, endemically hostile to the settler on the log by his shack under the hard blue sky. Streeton's colleagues, Tom Roberts and Frederick McCubbin, record north winds and the rigours of settlement, the fundamental requirements of clearing the land, the splitting of logs.

At the same time, closer to the city, the comfort zone of foreign planting is more confidently in evidence – in the blossom pictures of Charles Conder, painting in Richmond in New South Wales, and Amy Vale's paintings of the orchards of Warrandyte. These orchards attest both to the practical importance of fruit growing in the colonies and to the imported pleasures of a northern blossoming spring. In the Edwardian period, between France and Australia, the arbour and the hammock are part of the felicitous garden paintings by Emanuel Phillips Fox. For Rupert Bunny, the shaded verandah, a traditional space between house and garden, is a favourite venue. People dominate depiction of the Federation garden, which has become established as an elegant leisure setting. Richard Godfrey River's Under the jacaranda, painted in Brisbane in 1903 and now in the Queensland Art Gallery, depicts a maid setting an afternoon tea table for a



JOHN GLOVER, A view of the artist's house with garden, in Mills Plains, Van Diemen's Land, 1835, oil on canvas, 76.5 x 114.3 cm, Art Gallery of South Australia.

prevoius pages: JOHN GLOVER, Hobart Town, 1832, oil, 74 x 150 cm, Dixson Galleries, State Library of New South Wales.



formal couple seated under a jacaranda whose petals have turned the ground blue.

#### THE CONTINENT'S BACKYARD

Streeton's The selector's hut: Whelan on the log registers the hardships of settling in an intractable land where the garden is still but a dream. Henry Lawson's story 'Water Them Geraniums' sympathises with the dispiriting tasks of the outback gardener, which include covering struggling plants with hessian bags in dust storms. The continent presents, in fact, a backyard of vast scale resisting cultivation, making folly of the coastal garden. But artists began conquering the Centre and making of it a creative site: there were visits from Jessie Traill in 1928, Arthur Murch in 1933 and 1934, Violet Teague in 1932, Rex Battarbee and John Gardner in the 1930s. From the 1940s, the intractable Centre increasingly finds expression and audience. Much of the credit is Russell Drysdale's, who pictures the gaunt inhabitants of the nation's bare backyard in front of scant shelters of galvanised iron, without cultivation or comfort.

As a post-war visitor, Sidney Nolan, with his wife Cynthia and daughter, took the Ghan railway in 1948 from Adelaide to Alice Springs, meeting the anthropologist Miss Olive Pink, one of the pioneers of arid-zone planting: 'Miss Olive Pink was a pokerstraight thin gentlewoman of over sixty ... she came nimbly down the path between her carefully tended beds of cacti, aloes, and native shrubs ...'11 Yet Sidney Nolan attends to the aridity, never the arid-zone flowering.

The observation that the Centre grows and blossoms was indeed slow in coming, and, generally speaking, beyond the natural capacities of the white man who saw predominantly the aridity and the red. Yet the country round the Macdonnell Ranges as painted by Namatjira and the artists of Hermannsburg from the later 1930s renders the landscape like a parkscape, seeing not the dry, but a gentle lushness, finding precision in the transitions and spatial distinctions between foreground, middle distance and background.12 Rex Battarbee passed certain landscape paint-





above: SIDNEY NOLAN, Rosa mutabilis, 1945, synthetic polymer on composition board, 91.5 x 122 cm, Museum of Modern Art, Heide, Melbourne. Photograph John Brash.

left: Rosa Mutabilis on the grounds of the Museum of Modern Art at Heide. Photograph John Brash.

opposite page: RICHARD GODFREY RIVERS, Under the jacaranda, 1903, oil on canvas, 143.4 x 107.2 cm, Queensland Art Gallery.

ing formula to Namatjira, but Namatjira's familiarity with the dry zone and his ease within it gives the veracity to mountain formations and delicate middle ground. The non-aggressive medium of watercolour is particularly appropriate as it itself defies aridity and aids and abets delicacy. Against Drysdale's dry backyard, Namatjira suggests the fecundity of the Dreaming.

#### THE PRIMORDIAL GARDEN

The white man continues the search for the primordial garden. It is elusive and always alien because it precedes the Expulsion from Eden which was proof of the imperfection of

have as their thematics the cycles of life and death, for the desert breeding ground for prophets that beget religious discipline and vision. The Christian framework of death and rebirth is linked not only to reparation for the Garden of Eden, but to Gethsemane's garden and the Christ passion.

The first inhabitants of the Garden, Adam and Eve, are also painted. They are handled sternly, in the 1940s, by Arthur Boyd, with a ranting archangel excluding them from the unequivocally Australian bush. The *hortus conclusus* is divested of its protective boundaries, preparatory, perhaps, to a reconciliation.

In one of the most potent recastings of

## The recovery of Eden, flowering in perpetual spring, is the desired agenda of every garden: how else to explain the fetishisation of Monet's Giverny.

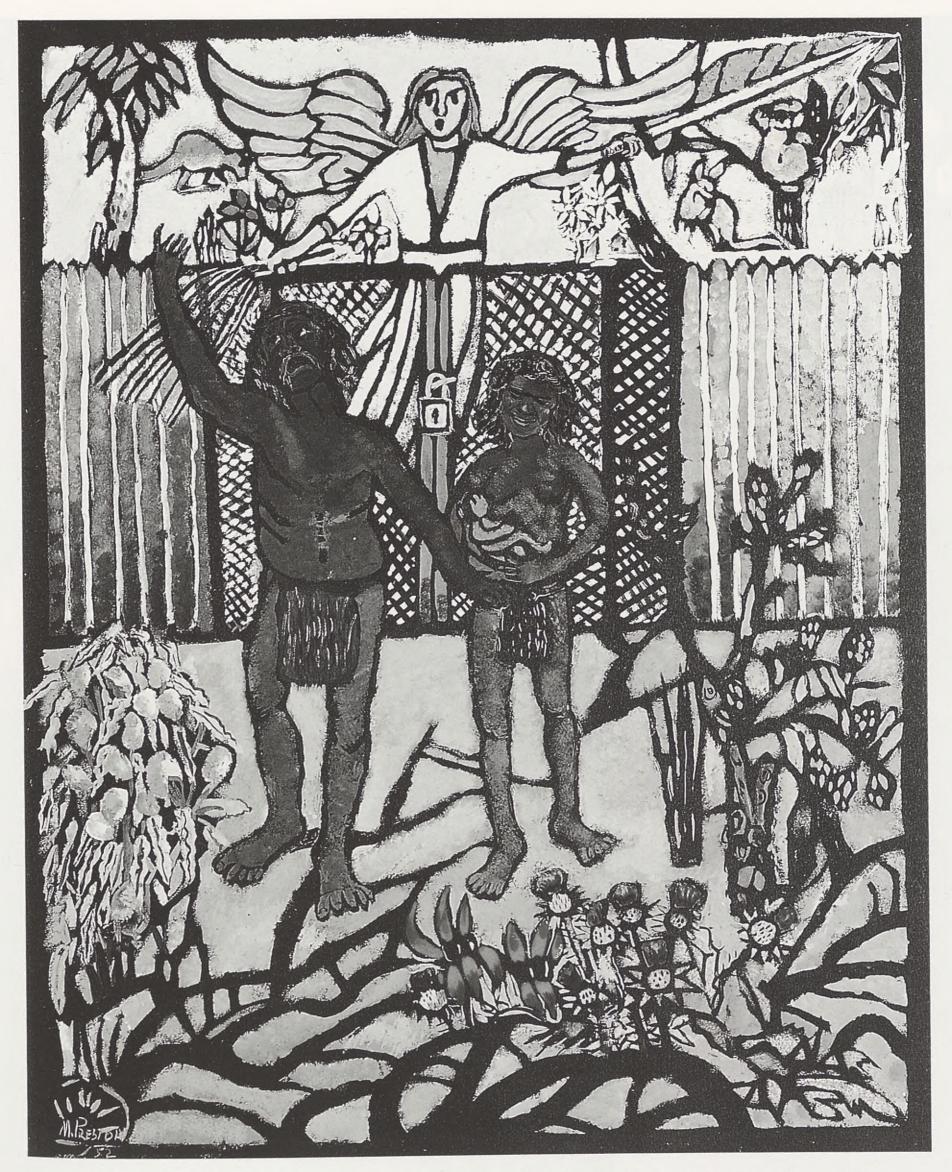
mankind. The Garden of Eden is distanced in space and time, doubly so in the southern hemisphere. Yet the antiquity of the land is felt as a link to the extreme past and, by mid-century, becomes a constant Australian trope. Thus in the semi-abstract formats of painting in the 1960s, at a time when Jung's archetypes were widely circulated and mandala regularly hung over the land, paintings by John Coburn went below ground, cutting through the surface of the earth to a strata below. With emphatic horizontal line and simple geometries, Coburn summoned up his heraldic, ancient gardens. Colours were geared to the hot and ancient: orange, brown and burnt umber. The landscape itself is cast as a garden and we are witness, if not to intimacy with the land, then to a potential elision from garden to nature.

In the 1960s Leonard French also worked with the tropes of the ancient and primordial, with an abstracted cross-section which stressed the horizontality of the earth. He too laid bare the subsoil systems and, above the ground, the plants moving upwards into the sky. Autumn in the garden and Death and regeneration are part of French's distinguished series of Campion paintings which

the Expulsion, Margaret Preston, in the early 1950s, used the medium of gouache stencil to expel a black Adam and Eve from a white-constituted Australia. She set up a Garden of Eden with indigenous flora and fauna and charged Noah to disembark kangaroos, echidna and the platypus from his Antipodean ark. These works followed Preston's visit to Central Australia in 1949 where, no doubt, she was alerted to the condition of the Aborigine as was Arthur Boyd on his visit to Alice Springs in 1951.

#### THE INNOCENT GARDEN

In the theory of the garden two states may be identified. One is the Edenic state – the very word 'Eden' means pleasure, delight; the other, the post-lapsarian legacy of expulsion and imperfection. The recovery of Eden, flowering in perpetual spring, is the desired agenda of every garden: how else to explain the fetishisation of Monet's Giverny? The association of the garden with innocence extends to children, springtime, make-believe and dreams in a range of related metaphors. In the zone of the magic garden – which may be a dream garden or a secret garden – there must be a certain naivete; an innocent vision



MARGARET PRESTON, The expulsion, 1952, gouache stencil on black paper with hand colouring, 59.7 x 48.3 cm, Art Gallery of New South Wales.



CHARLES BLACKMAN, Into the beautiful garden, 1956, tempera, oil, enamel on Swedish board, 77 x 120 cm, collection Barbara Blackman Veldhoven.



may still find residence, even after the Fall.

The Heide garden of John and Sunday Reed has inspired some lyrical paintings of gardens. The two Heide houses, more or less adjacent in the outer Melbourne suburb of Heidelberg, combined the fascination of open grazing country round the Yarra River with in the charm of the kitchen garden behind its picket fence and the walled 'Heart garden'. The kitchen garden of Heide Two with its surfeit of roses is today a noted attraction of the Museum of Modern Art. Sunday Reed's creation of the gardens owed much to her familiarity with the English tradition and the books of William Robinson and

Flowers and the garden suggest themselves as symbols of the nubile, brought inside to vases of flowers or carried as bouquets. The garden is more than a setting, it anticipates deflowering. Alice's big-buttoned shoe plants itself with as much delicacy as possible on the flowered meadow.

In the realm of the lyrical garden, in abstract mode beset with colour and resplendent with the geometries of the parterre, is the series of 'Kind Hearted Kitchen Gardens' painted by Robert Rooney in 1967 and 1968. The geometry of the formal garden, fundamental to the long tradition of the parterre, is annexed with pretty ironies to the movement

# The innocence of Alice must always be in question, no less for Blackman than for her original creator; her very penetration through the looking glass and into the garden is a symbolic voyage and we recall that Priapus is the god of the garden.

Gertrude Jekyll; the artist Neil Douglas, a passionate advocate of Australian plants, also contributed. The Reeds came to the old Victorian house previously owned by Mrs Laing in 1934 and began the recreation. An early record of blossoming at Heide One is Sidney Nolan's 1942 picture *Rosa mutabilis*, featuring the China rose which flowers simultaneously white and pink. Sunday Reed, who planted the flower, herself becomes the rose, with the flowers as an aureole against the landscaped line of Heidelberg.

Charles Blackman's suite of paintings of 'Alice in Wonderland', painted in the mid-1950s, have an association with the Reeds and Heide. Many of the Alice paintings have flowers or gardens in them. Questions of innocence and nubility resound through Blackman's opus: the young girl is his most constant subject and she is frequently in the vicinity of flowers. The innocence of Alice must always be in question, no less for Blackman than for her original creator; her very penetration through the looking glass and into the garden is a symbolic voyage and we recall that Priapus is the god of the garden.

of hard-edge minimalism and the inspiration of Yates' seed displays which featured in every suburban hardware store.

#### THE SUBURBAN BACKYARD AND THE FRONT GARDEN

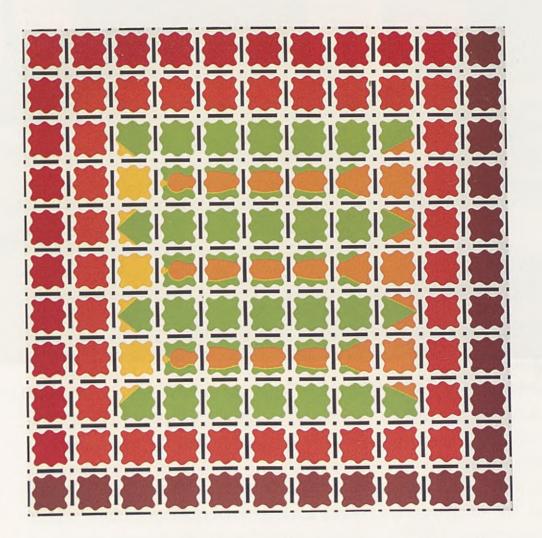
The condition of living in the city, the condition of a majority, is said to involve a garden on the proverbial quarter-acre block, but painters have chosen for their subject the backyards of fence-dominated inner suburbs. It is again the absence of garden, particularly in the years of the Depression and World War II. Thus Sali Herman's paintings of inner Sydney terraces joins them into stark blocks with only an occasional tree. For Josl Bergner, painting urban subjects upon arrival in Melbourne during the Depression, the inner suburb is pre-eminently a landscape of fences where he also records an image of the Municipal Rat Catcher. Within this bleak scenario an intrusion of blossom is a potent device, promising a garden, offering to public view the flowering of a tree above a fence. In the 1940s, Adrian Feint finds the jacaranda blooming in Sydney, and Harald

Vike, in his painting in the Art Gallery of Western Australia, the crown of a tree among the rooftops of Perth.

It is still the imported bloom, the Brazilian Jacaranda and the northern almond blossom which is painted. The Australian 'garden suburb' remains elusive and still foreign. Walter Burley Griffin's building in local materials and planting with local trees in Castlecrag in Sydney during the 1920s is the exception. Rather the 'true' nature of the suburbs is seen to be desolate and raw, exposed mercilessly by John Brack in the 1950s. The satire of the suburb was grist for Barry Humphries's mill (so to speak) and Robin Boyd offered his critique of the suburb, unsparingly labelled The Australian Ugliness. Contemporaneously Brack drew and painted the then-new areas of North Balwyn in outer Melbourne: raw homes and rawer fences, cleared land and the garden's absence. The nature strip is in place, even if bleached of green by the sun. With the suburban nature strip and the requisite lawn, We are latter-day witnesses to the medieval prescription of Albertus Magnus, that 'the garden will first include a lawn of fine grass carefully weeded and trod upon, a true carpet of greenery where nothing will grow upon the uniform surface ...'.14

The 'outer' suburbs were developed by earnest amateurs with their copies of Brunning's Gardening Australia and Yates's Garden Guide. In the post-Pop rush to urban imagery in the 1970s and 1980s, somewhere between satire and affection, the front garden and its requisite lawn was given sustained treatment in two documentary series by Jenny Watson and Howard Arkley. House and garden find their symbiosis: the brick veneer with insistent edges and tyrannically tiled roof geometrically aided and abetted by circular plantings and a careful disposition of shrubs and trees (preferred above flowers, for these gardens have a 'low maintenance' aspect). There is the hibiscus, the conifer, liquidambar, golden cyprus, pittosporum. Jenny Watson charted her autobiography in the sequence of Melbourne suburban houses in which she lived, from the modest garden-free



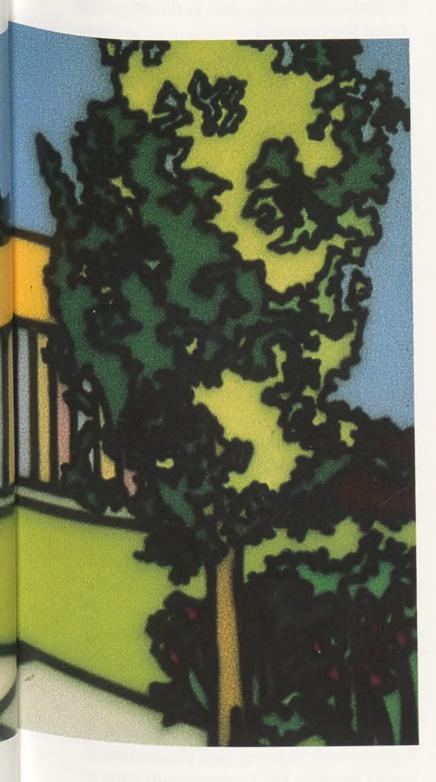


top: JOHN COBURN, Primordial garden, 1965-66, liquitex on hardboard, 3 panels 157.6 x 122.3 cm each, National Gallery of Victoria.

above: ROBERT ROONEY, Kind hearted kitchen garden II, 1967, synthetic polymer paint on canvas, 167.9 x 168.1 cm, National Gallery of Australia.



 $HOWARD\ ARKLEY,\ House\ and\ garden,\ western\ suburbs,\ Melbourne,\ 1988,\ synthetic\ polymer\ paint\ on\ two\ canvases,\ 174.7\ x\ 400\ cm,\ National\ Gallery\ of\ Australia.$ 



inner suburban Windsor to the leafier outer suburbs of Blackburn and Box Hill; the movement to the outer suburbs is registered, at least externally, by the garden.

More wickedly lurid, Howard Arkley's brick veneers are alive with potential colour and the values of the quasi-desert garden with clumps of grasses and flax. This is the spikey garden on the suburban war-path, with considered attention to mower strips, integrated garages and carports, and low maintenance rockeries. In the clumpings of hibiscus and liquidambar linger vestiges of the composed landscapes of Capability Brown.

#### THE BUSH GARDEN

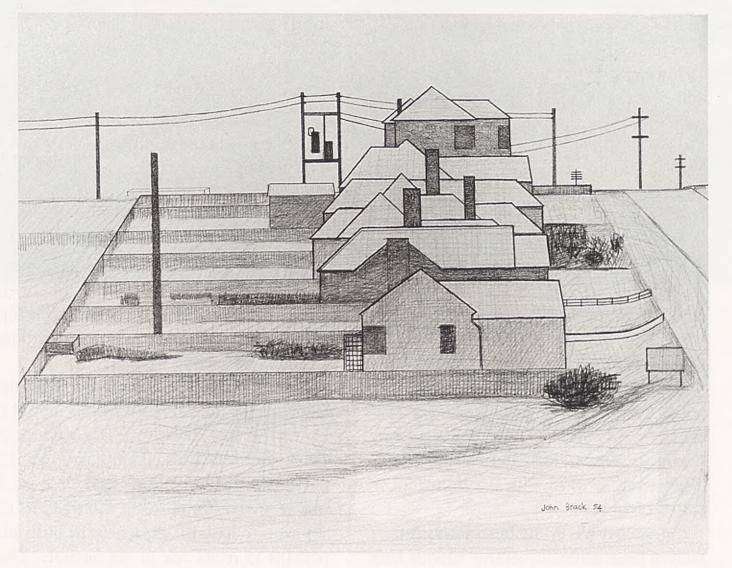
Alternative to the suburbs, artists have lived in the bush or on the fringes of the cities with close access to their landscape painting sites: artists' camps are a well-known phenomenon in Australian art. The practice of settling in the bush, having it close at the back door, is an extension of bohemian life style which defines itself increasingly in opposition to suburban life. The areas of outer Melbourne were attractive to artists from the Heidelberg and Charterisville days, including Warrandyte where Clara Southern lived at 'Blythe Bank' with a large garden and, later, Danila Vassilieff cultivated irises outside his handbuilt Warrandyte stone home at Koornong. Hans Heysen is associated with 'The Cedars' in Hahndorf in the Adelaide Hills. These are more than details of social history. In the 1930s Margaret Preston left her suburban home in Mosman to live in Berowra on the edge of the natural bush and close to the Ku-ring-gai area of rock engravings. I lived at Berowra, a painting of 1941, just rescues the house from the enveloping bush. The residence would appear to have released a new landscape sense in Margaret Preston's opus, distinctively worked with the brown-green palette of the bush.

Communal life in the bush in residences built of local materials became famous with the artists' colony of Montsalvat in outer Melbourne, initiated in the late 1930s by Justus Jorgensen. The buildings betray their northern, Gothic nostalgia at the same time as they were recognised for their vernacular construction using the pisé de terre method. Nearby Eltham developed in sympathy and the projects of Alistair Knox, building for the most part for an artistic clientele, furthered the ideal of the alternative community. 15 The emphasis on the unspoilt setting accompanied the desire for the 'natural garden', indigenous, with a minimum of imposition upon the bush. As architect of 'the natural garden' with rocks, timbers and tea-tree fences, Ellis Stones was at first associated particularly with the Eltham area. He was encouraged in the first instance by the now-legendary Edna Walling who had begun as a devotee of the immigrants' garden - the cottage garden with its imported flowers and soft borders - but became a passionate advocate of indigenous plants and the natural garden. The possibilities of conflation of the botany of two hemispheres is an essential chapter in the study of the Australian garden, bringing together, as did Margaret Preston in one of her paintings, the banksia and the rose.

Directly inspirational to other artists was Clifton Pugh and his hand-built residence at Dunmoochin in the Cottles Bridge area, over the years hosting painting visits by John Olsen, John Perceval, David Boyd, Fred Williams and Jeff Makin. 16 By now this bush was in part domesticated, but nevertheless it insinuated its muted colours (but for the wattle), distancing itself from the bright immigrants' garden, preferring the unkempt and the informal, fusing growth, blocking distances, dissolving symmetry.

Among the most committed of latter-day landscape painters, Fred Williams moved to Upwey in the Melbourne Dandenongs in 1963, confirming his commitment to a distinctive focus on the bush seen close-up. It was necessary, for however short a time, for Williams to have the garden as the bush and perhaps to recall one of his mentors, Tom Roberts, painting in Kallista in the Dandenongs after his return to Australia in the





*top:* **JENNY WATSON, Box Hill North, 1977,** oil on canvas, 177.8 x 213.6 cm, National Gallery of Victori *above:* **JOHN BRACK, New houses,** pencil on paper, 39.2 x 50.2, National Gallery of Australia.

1920s. Williams's *My garden*, painted between 1965 and 1967, frames its subject close to the ground and the lower shafts of the saplings. The viewpoint is novel, forsaking the sky, intimate, seeking incident in the near range rather than far afield.

Creating the garden in Australia in both the professional and the leisure areas has involved a process of reconciliation to new colours and patterns of growth together with recognition of continental variations from tropical to arid to cool temperate. Within the wider framework of landscape painting, it has been desired not only to discover Arcady, if possible, but to find 'affects' in nature so that sites may accrue interpretation and be imbued with values. The 'European' framework of early views of the country is now well understood, but even so the rejection of gum tree paintings still signifies the profound unease with which certain types of landscape art have been received in Australia. A measure of this was the eagerness with which, in the 1960s and 1970, the modernist landscape base of Fred Williams was accepted beside conceptual and minimal art. But increasingly an ambivalence, even embarrassment is exposed near the centre of white Australian landscape painting, in part as the understanding of the totemic nature of the landscape in Aboriginal culture increases. There is a general awareness, now, of 'the Dreaming', but it is beyond the experience of the white viewer and the creator of the white garden. With the widespread diffusion of Papunya-style painting and the reading of Bruce Chatwin's The Songlines, some sense of the Dreaming, the Alcheringa, has entered the collective psyche, often to a point of sentimentality. As a result it is recognised that the white man has in fact no dreaming:17 he is a tourist beyond his imported plot.

It is increasingly evident in the 1990s that a disquiet attends the landscape as embarrassment surfaces in the face of claims of terra nullius. There is a climate that yearns for nomadology, to be detached from any one plot of land; a white theorist, a painter and an Aborigine from Roebuck Plains – Krim

Benterak, Stephen Muecke and Paddy Roe – have found cult status in their 1984 Reading the Country, Introduction to Nomadology. There is desire for space no longer surveyed and geometric. Two signal exhibitions in recent years uncover the complexities which taint the landscape: 'Paraculture' curated by Sally Couacaud at the Artists' Space, Sydney in 1990, and 'Inland, Corresponding Places', curated by Robert Owen at the Australian Centre for Contemporary Art. The rhetoric of their catalogues is telling: 'Paraculture' presents 'The fearful sphere of Australia'; 'Inland' has 'Gondwanaland, ancient primal continent' posited as 'The Last Museum'. 18 Both exhibitions sought out a landscape art which was continental in scope, ranging from waterfall to desert, always bearing the marks of antiquity.

The land and the landscape are in renegotiation: the preferred zone now lies north of the Tropic of Capricorn. Victor Majzner's powerful suite of 1992-93 landscape paintings exemplifies the malaise: in monumental scale - five to six metres by two - with highly sensuous surface, trowelled on in colours hectic or often sickly sweet, networks of rivers and mountains collide and forfeit their traditional space. Nature's features are overlaid with the turmoil of men, white and black, their hand and foot prints clammering over the landscape, bodies leaping in corroborees, football games or space walks. The lushness in this nature is primordial and Edenic, but entangled in the imprints of men.

#### THE CHESS GAME

Two representations of the game of chess outdoors might finally be taken to exemplify the dialectic of nature with and without man in nature. Charles Blackman, early exponent of the magic garden (and related gardens established for white cats), has staked his painting territory in recent years in the Queensland rainforest. The tropical growth has been embraced for its luxuriousness, for purple-green shade, butterflies and the imprimatur of wilderness, for debate on rainforest conservation was at a peak. Chess garden, 1984-85 (Christesen Fund) might recall the innocent days of Alice in Wonderland when the garden was a meadow, but now the flowers and chiaroscuro of the forest overlie the formal grid of a chessboard, causing its loosening and tropical flowering. The painting seems to desire the memories of a formal garden evoked by the grid, and yet would cancel formality in the face of such abundant growth. Blackman's Rainforest project appears innocent, seemingly unaware of the Fall.

Gordon Bennett's installation in the Sculpture Triennial of 1993, Psycho (D)rama, had dire implications for the white man's landscape. The ground was a chessboard; on the squares of black and white the pieces were poised for play, white against black: Apollo Belvedere against crude black Sambo. Facing each other in photographs almost life size across the chessboard were the elated white pioneers, the male with the axe which has cleared the land, facing the approving female. The site for the colonial garden lies ready, but it is a garden of compromise, an alien garden, unsure of its tenure within either hemisphere.

A version of this paper was delivered to the Museum of Modern Art, Heide Park and Art Gallery, in October 1993 in the series 'Up the Garden Path'. I am grateful for the advice at various stages of Ron Radford, Leigh Astbury, Maudie Palmer and Jane Shepherd.

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- 2 See Jennifer Phipps, Artists' Gardens: Flowers and Gardens in Australian Art 1780s-1980s, Bay Books, Syd-
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- 4 On the neo-classical legacy in the Australian garden, see Robert Dixon, The Course of Empire: Neo-Classical

- Culture in New South Wales 1788-1860, Oxford University Press, Melbourne, 1986. See Chs 5 and 6, and 'The Discovery of the Garden: Thomas Mitchell's Australia Felix', pp. 102ff.
- 5 Quoted by Ron Radford in 'Et in Arcadia Ego (I too once lived in Arcady)', Creating Australia: 200 Years of Art 1788-1988, Australian Bicentennial Authority, Art Gallery of South Australia, 1988, p. 78. For Glover's garden and other garden portraiture, see Tim Bonyhady, Images in Opposition: Australian Landscape Painting 1801-1890, Oxford University Press, Melbourne, 1985; Ch. 3, 'A Pastoral Arcadia', pp. 40ff.
- 6 See Thomas Shepherd, (On planning the gardens of the marine villas of Port Jackson), in Bernard Smith, (ed.), Documents on Art and Taste in Australia: The Colonial Period 1770-1914, Oxford University Press, Melbourne, 1975, pp. 40-50.
- 7 Helen Baker, Elizabeth Bay House, Angus and Robertson, in association with the State Planning Authority of NSW, Sydney, 1967, p. 44.
- 8 Ibid. p. 56.
- 9 Mrs Rolf Boldrewood, The Flower Garden in Australia. A Book for Ladies and Amateurs, Melville, Mullen and Slade, Collins Street, Melbourne, 1893, pp. 9, 59, 132.
- 10 For Shepherd's lectures and their importance, see Crittenden, A History of Australian Gardening Books, pp. 17ff. Howard Tanner cites Shepherd's description in the title of his essential study of colonial gardens: Converting the Wilderness: The Art of Gardening in Colonial Australia, Australian Gallery Directors Council, Sydney, 1979.
- 11 Cynthia Nolan, Outback, Methuen, London, 1962, p. 46. The Alice Springs arid-zone botanic garden today carries Olive Pink's name.
- 12 Ian Burn and Ann Stephen have studied the deviations from white conventions in 'Namatjira's White Mask; a partial interpretation', in The Heritage of Namatjira, The Watercolourists of Central Australia, ed. Jane Hardy, J.V.S. Megaw and M. Ruth Megaw, William Heinemann, Melbourne, 1992, pp. 249ff.
- 13 For a photograph of Heide One see Richard Haese, Rebels and Precursors: The Revolutionary Years of Australian Art, Penguin Books, Ringwood, 1981, p. 239.
- 14 Quoted in Denise Le Dantec and Jean-Pierre Le Dantec, Reading the French Garden, MIT, Cambridge, 1990, p. 33.
- 15 See Alistair Knox, We Are What We Stand On: A Personal History of the Eltham Community, Dominion Press, North Blackburn, 1980.
- 16 See the chapter on Dunmoochin in Traudi Allen, Patterns of a Lifetime: Clifton Pugh, A Biography, Nelson, Melbourne, 1981, pp. 159ff.
- 17 I quote the title of W. E. H. Stanner's collection of essays, White Man Got No Dreaming, Australian National University, Canberra, 1979.
- 18 The authors are, respectively, Keith Broadfoot and Rex Butler, and George Alexander.

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## USELESS BEAUTY

#### Ann Elias

1 he seven paintings reproduced in this essay belong to the collection of the Art Gallery of New South Wales and range in date from 1886 to 1924. They represent both the pre-modern era and the style of the academy and, for want of better terms, six are described as 'flower paintings', the other as a hybrid of figure and flower painting. To make sense of them as a group is difficult without general discussion of the place of flower painting in Australian art history, but what binds them is that they represent types of flower paintings that do not feature in the main narratives of Australian art. Connected with this is their tendency to recall a history of speculation about the relationship of the floral and the feminine. But the concern in this essay to provide context arises out of a primary interest in offering readings of the works as a response to the old assumption that because flowers were there to be copied, flower paintings have nothing to say.

We know that analogies of women and flowers have contributed to an understanding of the feminine as beautiful, weak, fragile and even useless. These analogies explain the fate of the flower painter whose reputation became that of a painter of useless beauty. However, at the same time that flower painting in Australia was understood to be the most theoretically challenged branch of painting and the most unambitious choice an artist could make, these supposedly useless,

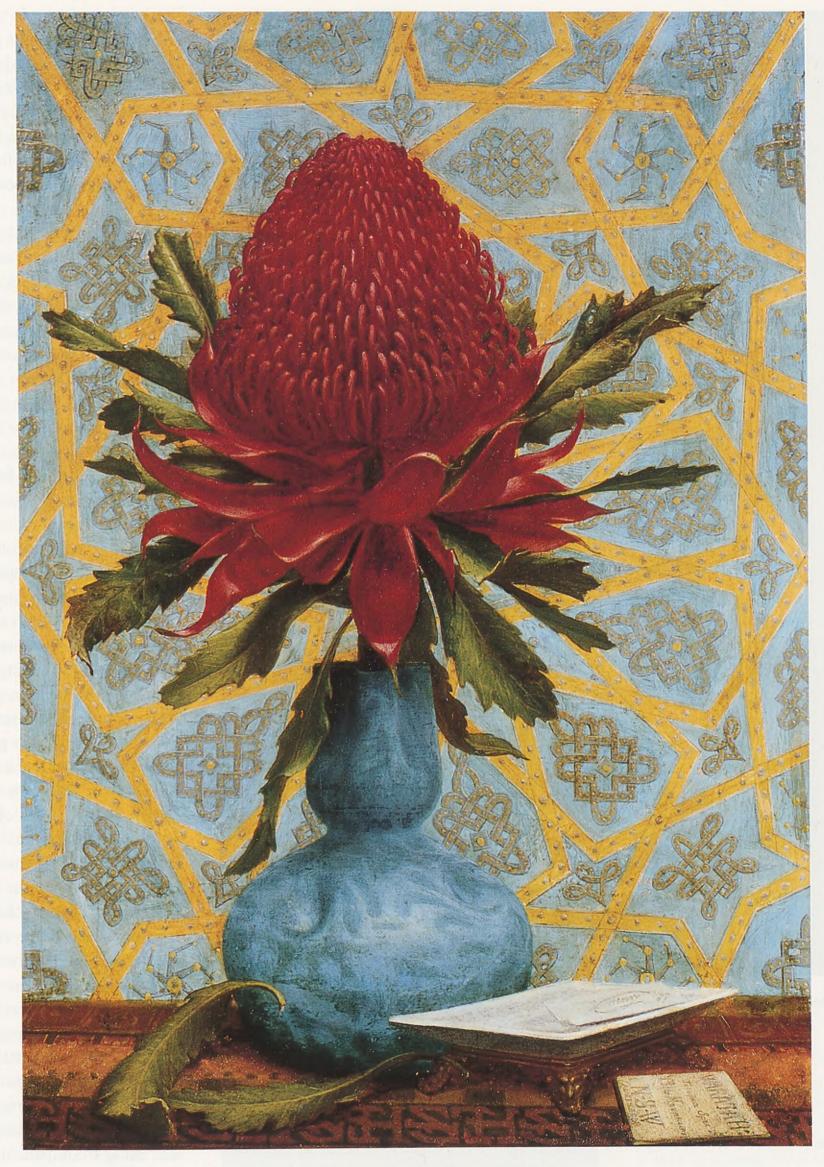
benign and lowly objects posed an active challenge, via the feminine, to the seriousness of art and a threat to the idea of progressive cultural life.

In the last two decades of the nineteenth century there was a change in attitude to the submission of flower paintings for exhibition. In the 1880s they were politely acknowledged as 'charming bits of colour', but by the late 1890s they signified a socially static and irrelevant world of lady-amateurs. In 1897, in the same review where McCubbin's On the Wallaby Track was described as 'an important work', the fact that 'there are fortunately but few still-lifes and flower paintings' was presented as a sign of advancement in local art.1 At this time there was plenty of nationalistic sentiment motivating the practice of native flower painting, but although indigenous flowers might serve as emblem for a Nation or State, in painted form their potential to build a national art was lacking because unlike the landscape, flowers were useless for shaping a mythology of the human subject.

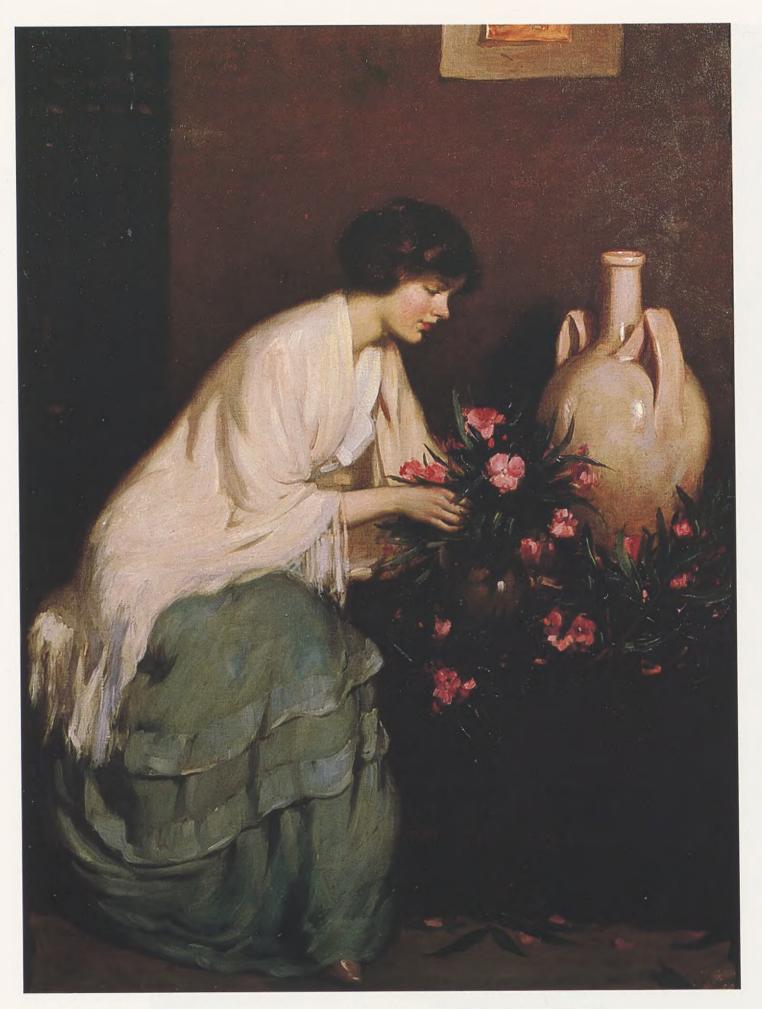
The smallness and fragility of flowers, the fact that in western art discourse the detail of flower painting signified lack of intellect, and the identification of flower painting as a female practice, are three reasons why flower paintings in Australia came to be recognised as signs of weakness and therefore inappropriate indicators of national identity. As

objects for the spectator, they were considered best suited to the viewer with a feminine gaze, for whom the experience of viewing and appreciating flowers was 'natural'. In assuming that flowers were objects for mimetic representation and that flower paintings were the work of copyists, exhibition reviewers struggled to find anything to say about them and often said nothing. However, rather than having nothing to say, these paintings tell us about the human subject through metaphor as well as through their evocation of particular social spaces and times.

Oleanders by James R. Jackson, while not strictly a flower painting, is a useful index to the social construction of the feminine and feminine space. A woman sits at home at a table arranging flowers as a man watches and paints her doing this. The artist is an observer of a feminine world in the process of being fashioned. The subject cheerfully attends to the detail of domestic decoration, and her activity recalls the era of Ruskin when moral expectation was placed on the domestic care of mother and wife for the success of the nuclear family - the keeper of the city, not the builder.2 This is an image of someone absorbed in an interior world, and the atmosphere is as erotically charged as any image of a woman privately preening or titivating. With her 'feminine touch' she caresses the flowers, picks them off the table where they



LUCIEN HENRY, Waratah, 1887, oil on wood, 51 x 35 cm, Art Gallery of New South Wales.



JAMES R. JACKSON, Oleanders, 1914, oil on canvas, 151 x 113 cm, Art Gallery of New South Wales.

lie limp, and stands them erect in a vase where they assume the verticality of the longnecked pitcher beside her, the antithesis of her languidity. We think of the painter admiring her loving, caring touch, and think about his interest in recording the soothing practice of arranging flowers as a projection of his desire. At the point at which her hand touches the flowers this painting speaks about a masculine subject not only through the idea of caress but also because inside the feminine space her place is to care for him. In painting as in poetry, flowers offer analogies for the physical and psychological attributes of women. The woman's cheeks are as soft and pink as the petals, but oleanders signify 'beware' in the language of flowers and if the choice of oleanders was deliberate and the flowers are speaking to her, they may be alerting her that her beauty and youth will fall around her like the petals of the flowers around her feet.

Oleanders is a painting of the domestic world of flowers and women, but the painter is able to distance himself from any threat to his masculinity by this association with feminine weakness because the feminine is his object of study. As a hybrid of the genres of flower and figure painting the work is raised above the level of 'pure' flower painting, proving that what is important here is not the mechanical copying of nature - so suited to the leisured woman or the misguided man – but an interpretation of the human subject. However, any man in Australia who painted flowers in domestic interiors without including the presence of the human subject ran a great risk of being charged with feminine weakness, and in the case of Hans Heysen, painter of the great heroic Australian landscape (but also an extraordinary though sporadic painter of flowers), the threat of emasculation was something from which he had to be rescued. In an article by Lionel Lindsay titled 'The Flower Paintings of Hans Heysen', the author goes to some length to stress that the outdoors was Heysen's natural home, and using a comparison with Henri Fantin-Latour - whose 'clairvoyance was extraordinary, almost feminine' - emphasised that the significant difference between the two was that Fantin-Latour 'was not a nature lover, a painter of landscape like Heysen, but entirely an indoor artist'.3 By locating Heysen in the healthy outdoors, which is also the masculine public sphere, any uncomfortable oedipal connotations of working in safe interiors are alleviated.

Nevertheless, A bowl of roses by Heysen creates a strong presence of the maternal through its succinct expression of the warmth, security and love of the domestic space. If we accept that the painting came into existence because these flowers were there on the table, then we understand that the flowers have been thoughtfully arranged by someone and We read the profusion of soft voluptuous rose blooms as signs of love and caring. As with so many paintings of flowers in vases on tables, this one seems to offer a glimpse into the artist's home, and the abundance of roses suggests that this is a detail of a lifestyle of generosity and hospitality as well as productivity and prosperity. On more than one occasion Heysen inscribed 'to my wife' on the front of his flower paintings, and while the words may be read as making ambiguous whether the pleasure of flower painting was hers or his, they also seem to suggest that he was commemorating a world of nurturing in which his wife was additionally mother, flower arranger, and possibly gardener. Through this reading, Heysen's flower paintings become tokens of love for his wife. The flowers could even be speaking of his wife as soft, full-bloomed and fragrant. A flower has fallen on the table where it becomes metaphor for the fading of feminine beauty, and the passing of time.

An allusion to the temporal is always present in paintings of vases of flowers, particularly flowers in domestic interiors, because there is an understanding that flowers move through stages of growth and decay and that in the domestic space time is dynamic. The flower painter's concern with the temporal contradicts the logic of the term 'still-life', the category under which paintings of flowers in





top: HANS HEYSEN, A bowl of roses, 1924, oil on canvas, 61 x 66.5 cm, Art Gallery of New South Wales.

left: ALICE BALE, Last of the season, c. 1922, oil on canvas, 43.5 x 37 cm, Art Gallery of New South Wales.





*above:* J.A BENNETT, Chrysanthemums, 1903, watercolour on paper on cardboard, 56 x 78.5 cm, Art Gallery of New South Wales.

*left:* MARY STODDARD, From earth and ocean, 1889, oil on canvas, 44.5 x 33.5 cm, Art Gallery of New South Wales.

opposite page: ELLIS ROWAN, Waratahs, New South Wales, 1882, watercolour, opaque white highlights, 65.7 x 39.2 cm, Art Gallery of New South Wales.

vases are often subsumed. Last of the season by Alice Bale offers more than a representation of the beautiful appearance of flowers and a view into a domestic space of pampering and adornment that we assume to belong to the artist. The intense whiteness of the flowers represents the fullness of life, and death is the darkness that threatens to envelop it. This interval between life and death is given some urgency by the emotive signs of quick painting. Because these blooms are the last of the season and have been brought inside the human world to be looked at, the cycle of life and death in nature is objectified for the viewing subject who can comprehend death in the natural world as optimistic because it is unproblematically understood as regenerative. But through this contemplation of the world of nature as different the viewer is faced with the dilemma of human mortality, the fear of absolute nothingness.

Interest in materiality rather than the metaphysical might explain the sharp focus of Lucien Henry's Waratah and Mary Stoddard's From earth and ocean. While encoding of the private and the domestic is overt in the works of Jackson, Heysen and Bale, contemplation of the public realm takes precedence in the reading of Stoddard and Henry, and with this comes an initial feeling of objective distance for the viewer. The iciness of Stoddard alienates the viewer from the possibility of recalling emotions such as the memory of maternal warmth, and Henry's reinvention of the waratah as an item of oriental exoticism removes the Australian viewer from a complete experience of national pride. Both paintings suggest spatiality on the global scale, largely because they narrate stories of travel, worldly knowledge and colonisation. Stoddard's painting evokes the spectacle of Empire by its opulence and by the implication of conquest in its title. In addition, the nautilus shell has functioned as a strong signifier of colonisation in still-life paintings since the seventeenth century. However a deeper level of public significance can be extracted from Stoddard's painting. In contrast to other works reproduced here, the



fetishising of technical skill in From earth and ocean forces us to consider the discipline of her working process. She exhibited at a time when reviewers were concerned about faulty drawing and technical defects in painting, as if these might be signs of defects on the civic level. The power of control evident in the painting and the balance of shell, plumbago and roses epitomise a rigid Victorian morality. The droplet of water on the fallen flower is pure and true like crystal. Truth, honesty and purity are virtues that confront the viewing subject who is disciplined by this painting by being compelled to consider a personal lack of orderliness, cleanliness, poise, control and refinement.

A range of wealth and social position is offered by this selection of paintings. Heysen, Bale and Jackson tell us about middle-class domesticity, but a comparison of Chrysanthemums by Mrs J. A. Bennett with From earth and ocean by Stoddard establishes these two as extremes of the social spectrum. Stoddard and Bennett exhibited at the Art Society of New South Wales in the 1880s, at which time their work was identified with different social classes. Stoddard was admired for her tasteful elegance, whereas Bennett was once challenged over whether a bottle of beer in a still-life of 'a frugal meal' was sufficiently 'raised to the dignity of art'.4 Chrysanthemums are less highly regarded than roses, being thought of as modest flowers valued for their stamina. Roses are more patrician, and because they need great care in the garden they are admired for their delicacy. As if personally identifying with the unpretentious nature of chrysanthemums, Bennett presents us with tattered flowers that appear not to have been carefully cultivated or conscientiously arranged. While these paintings may bear no relation to the artist's own economic and social position, the luxurious surfaces of objects in Stoddard's work suggest a world of wealthy formal elegance whereas Bennett suggests a domestic life that we imagine to be modest and relaxed.

From earth and ocean locates a time in history when fashionable social life was depen-

dent on flowers for the decoration of hair, clothes, dinner tables and public architecture, for the naming of daughters and the establishment of industries associated with fashion such as cosmetics. This was also a time when colonials were called upon to cultivate imported garden flowers in order to beautify and refine Australia in the image of Britain. However, in the decade when Stoddard painted From earth and ocean there was also considerable activity in the 'amateur' practice of native flower painting because a passion for natural history at this time not only included dissecting, pressing, drying and classifying, but also painting and illustrating. Encoded in these natural history paintings is another set of social values, namely a colonial fascination with the 'exoticism' of Australia and an excitement for the way representations of indigenous flora add to knowledge about the natural world.

The arrival of Lucien Henry in Australia from his life of imprisonment in the penal colony of New Caledonia coincided with this period of activity in natural history painting. But representations of native flowers from this time almost never take the form of stilllife, as the waratah does in Henry's painting, because in this representational mode which we recognise as 'art' rather than 'science' the wildness of native flowers becomes tamed and they lose their promise of botanical truth. Nevertheless, Henry's still-life with waratah offers almost as much 'botanical' information as any natural history painting because he has used the device of inscribing words on a card to inform the viewer of the flower's popular name, its generic name, and its habitat in Australia. The painting combines both artistic and scientific purpose. We imagine that he viewed the world as a collage of exotic surfaces and patterns, and that his attraction to the waratah was for its saturated colour and clear design. In contrast, Waratahs New South Wales by Ellis Rowan explains to the viewer, without the use of words, the way in which this flower grows in the bush and the type of terrain in which it can be found. We imagine that her painting is

a faithful recording of nature and that truth to nature was her primary concern, even though it is evident that she was also concerned with the production of a pleasing picture. Although the long stem of the waratah is radically cut by Henry, and the integrity of its height is important for Ellis Rowan, both artists succeed in showing why the waratah became the emblem for New South Wales. As the most anthropomorphic of all Australian natives, the waratah is commonly referred to as 'handsome'. A reversal happens to the gender of flowers in the realm of science. In painting and poetry the flower's human analogy is feminine, but the classificatory system of Linnaeus gave the flower's parts, such as stamen and pistil, the human attributes of the masculine gender. The masculine attributes of this flower, the way it symbolises human strength and power, are accentuated by Henry's strong and powerfully designed image. But what Henry does to the waratah is the antithesis of the sentiments of natural history painters like Ellis Rowan. Part of Rowan's fascination with wildflowers, and the reason she so often painted them in their natural setting, was the way these flowers grow in remote and often adverse conditions in isolation from a human world. As such, to contemplate the wildflower was to contemplate a struggle for life and freedom and to be aware of the presence of God in nature. And in contemplating the selfsufficiency of beauty in nature, the viewer is also directed to consider the flower's beauty as lonely and useless since in their wild state these flowers do not exist to serve any human purpose or need.

- Review of the Annual Exhibition of the Art Society of New South Wales, Sydney Morning Herald, 9 September 1897, p. 5.
- Moree Bealiba, 'Women's Column', Sydney Morning Herald, 6 October 1888, p. 9.
- 3 Lionel Lindsay, 'The Flower Paintings of Hans Heysen', Art in Australia, June 1925.
- 4 Review of the Annual Exhibition of the Art Society of New South Wales, Sydney Mail, 22 September 1888, p. 614.

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# Plaster Crardens

Joanna Capon

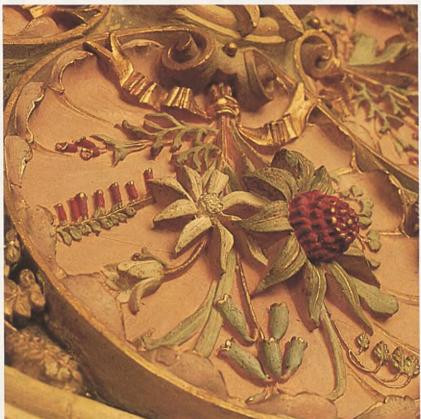
here has been a close relationship between flowers, fruit plants and decorative plasterwork since the civilisation of ancient Egypt. It was the Egyptians who were first inspired to translate their indigenous vegetation into decorative motifs to enhance the interior plasterwork of their buildings. The practice passed to the civilisations of ancient Greece and Rome, and from Rome spread throughout Europe. Many of the floral motifs were used to decorate the centre of ceilings and it is probably this tradition which led to those central decorations being known as roses or flowers.

Over the centuries the repertoire of floral motifs established by the Greeks and Romans altered little, although different architectural styles gave impetus and emphasis to different motifs. In late eighteenth- and early nineteenthcentury England when the neo-classical architectural styles of Robert Adam and the Greek revival were predominant, much decorative use was made of the classical floral emblems of ancient Greece and Rome. And as early Australian architecture was based on these styles, the decorative plaster motifs in the New World owed their origins, too, to the ancient world.

The first floral decorative plasterwork embellishments in Australia were added to ceiling centres and cornices in the 1830s. They were cast from Plaster of Paris, a recently imported material which is quick-setting and hard. Plaster of Paris casts were made in Plaster of Paris moulds, then attached to the ceiling. Before that time all plasterwork in the colony had been made from the only available material, lime plaster. It is soft and slow-setting, and decorations made from it must be formed by skilled plasterers working in situ with their hands and tools. In the early years of the colony there were few plasterers and none with the skill to make such decorations.

Initially the high cost of the imported material and the paucity of plasterers limited

the use of plaster embellishments to the homes of all but the wealthier members of society and restricted the number of motifs used. Ceiling centres were decorated with stiff, straight acanthus leaves, while the floral motifs on cornices were generally single bands of grapevines, waterleaves and occasionally other motifs, such as laurel leaf wreaths. All had been conceived in the ancient world. Acanthus leaves had been used as decorative motifs for the capitals of



Corinthian columns in ancient Greece. This motif was first used in the fifth century AD, so legend goes, by Callimachus, a Corinthian, after he had observed the stems and foliage of an acanthus plant growing in volutes. The grape and vine was another Greek motif, the symbol of Bacchus, eating, entertainment and fertility; the laurel leaf was a Roman symbol of a victor.

As more architectural styles began to be used in Australia, plasterers slowly enlarged their repertoire of floral motifs, but continued to base them on those used in England. Stylised Elizabethan roses were used to decorate cornices in some Gothic houses. Cornices in houses of more classical design were decorated with motifs such as formalised honeysuckle, also known as anthemion, and

palmettes (based on a ubiquitous plant originating in Egypt).

It was not until the 1850s that any indigenous Australian vegetation was used as motifs for plaster decorations. During this gold-rush decade, Australian national sentiment ran high. One expression of this feeling was the use of Australian floral and faunal motifs on furniture, silver and decorative plasterwork.

In 1858 the plasterwork in the entrance hall, board room and offices of the English, Scottish, Australian Chartered Bank, built by Edmund Blacket at the corner of King and George streets, Sydney, was adorned with motifs of Australian flora, including Australian waterlilies, native fuchsia, native passion flowers and native cotton plants. Sadly neither they nor any similar Australian floral decoration from that period exist today, and it was not until the late 1880s that native vegetation once again became the inspiration for plaster decorations.

Another innovation in the Bank building was the introduction of a new material from which the plasterers were able to make decorations. The floral enrichments were cast from gelatine moulds made from animal glue which

were far more flexible than the previously used Plaster of Paris moulds. This new technique enabled plasterers to increase the size and shape of decorations, as well as to lower the costs of production. This allowed more house owners to add decorations to their homes.

Although plaster floral and plant motifs remained European, they became larger, more exuberant and more realistic than before. In the late 1850s the acanthus leaves applied to ceiling centres began to curve; by the 1860s they had developed into a swirl, the leaves often intermingled with long-stemmed flowers of no particular denomination, or were surrounded by scrolls of similar vegetation. Naturalistic fern leaves mixed with floral decoration became another



above and opposite page: Cast plaster ceiling rose, 1895, Kirn Bank, Arncliffe, New South Wales (demolished 1980). Lyndhurst Conservation Resource Centre, Historic Houses Trust of New South Wales.

following pages: Drawing room ceiling rose cast from plaster moulds and gelatine moulds, c. 1878, Abbotsford House, Abbotsford, New South Wales. Photographs Greg Waite.



chosen form of central decoration. Cornices were at times melded with ceiling mouldings and were often decorated with a string of curving flowers and leaves bordered by bands of stiff acanthus and waterleaves. Scrolling grapevines and twining naturalistic European flowers were also popular cornice decoration. This naturalism was sometimes accentuated by painting motifs in 'realistic' colours.

In the 1870s there was a renewed interest in Greek revival architecture which led to a return of stiffer classical motifs. Ceiling cen-

tres in these styles were often a mixture of inflexible acanthus leaves, stylised honeysuckle, palmettes and rosettes, while cornices were frequently decorated with elegant stylised honeysuckle and palmettes.

Before the 1880s, the plaster gardens on walls and ceilings had remained relatively restrained, but in that decade they bloomed. A huge population increase led to a housing boom and speculators vied with each other to put up row upon row of jerry-built houses to cope with the demand. To disguise the poor construction, decorative plasterwork was added to nearly every room in nearly every class of house built. This increased the demands on plasterers and drove them to look for

faster ways to make cheap, mass-produced decorations. They discovered that by reinforcing Plaster of Paris with canvas they were able to produce stronger and lighter casts quickly and cheaply. This material became known as canvas plaster. Soon numerous small modelling factories sprang up producing a vast range of plaster decorations in all shapes and sizes and in a startling variety of designs. An infinite variety of floral motifs was used to decorate ceiling centres and cornices.

The result was a veritable cottage garden: apples, pears, plums, grapes, a variety of leaves, ferns, roses, convolvulus, periwinkles and many more motifs were added singly, in

bunches and in baskets to ceiling centres and cornices. Ceiling roses were very large and cornices very wide, decorated with up to four or five bands of flowers and fruit. Although the majority of the floral motifs were of European origin, at last the neglected Australian vegetation began to appear.

It was Lucien Henry, a Frenchman, who emphasised the neglect of Australian flora as decorative motif in an essay he wrote in Australian Art in 1888. Henry declared that it was time for Australians to stop using foreign vegetation as decorative motifs and to turn



instead to the indigenous flora. His plea went largely unheeded and to give his idea greater publicity he planned to publish a book showing how Australian motifs could be used. He was unable to raise sufficient funds to finance his book and it was never published. The illustrations he made for it, however, are now held at the Powerhouse Museum, Sydney, and they show some beautiful, if at times bizarre, themes for the adaptation of a variety of Australian flora into decorative motifs for a number of objects, including plaster cornices and ceiling roses.

Although no one translated Henry's eccentric ideas into plasterwork, in the 1880s waratahs, flannel flowers, Christmas bells and

native ferns began to be used to decorate ceiling centres - even whole ceilings - in a display of pre-Federation patriotism. Sometimes Australian flora appeared on its own; at others it was mixed with European floral motifs. A magnificent example is the ballroom ceiling at Abbotsford House, Abbotsford, New South Wales, which boasts a masterpiece of floral decorative plasterwork with a dazzling mixture of Australian and European flowers.

A pause to the ebullient floral extravagancies, both European and Australian, was

> brought about by the 1890s depression. It was not until the twentieth century that floral motifs began to be used freely again in decorative plasterwork. By then, the canvas in Plaster of Paris was being replaced by fibres, producing a very strong fibrous plaster which was made into moulded panels and long strips of cornices.

> Federation in 1901 increased patriotic feeling and a number of Australian flowers, including waratahs, gum leaves and nuts, flannel flowers and stenocarpus, often in the sinuous art nouveau style, were used to decorate fibrous plaster panels in Federation-style houses. Australian flowers were more frequently used on their own, although they were

still mixed with European flora, which also were used on their own. The European flowers, however, were those which had been transplanted to Australia and few of the antique motifs were seen. Even the allpervading acanthus leaf was banished. But soon all the floral designs were to vanish. World War I, followed by the austere art deco or moderne style of the 1920s and 1930s, put an end to the plaster garden, leaving only the occasional ceiling decorated with empty husks of Robert Adam-style swags.

Joanna Capon wrote her MA thesis on the development of decorative plasterwork in New South Wales. She is the author of Plasterwork: A Practical Guide, Random House, Milsons Point, New South Wales, 1991.

# The Art of Adrian Feint

Craig Judd

drian Feint (1894–1971) was an accomplished artist active in the Sydney art world from the 1920s. An intimate member of the Sydney Ure Smith clique, he was an illustrator, art director, interior designer and painter who enjoyed high repute for the 'patrician elegance' of his work. He was a successful society artist who made modernism a non-threatening, tasteful commodity for his genteel clientele. The parameters of Feint's aesthetic were bounded by the Bowral–Point Piper–Palm Beach axis.<sup>2</sup>

The most compelling aspect of Feint's career is the still-life flower paintings that he made from 1928. These are 'safe' modernist works: representational and illusionistic, but with a certain stylisation of light, form and space that illustrates a refined decorative sensibility.

Notions of design and decoration were seen as a means to reconcile the polarities of contemporary art of the time. The percolation of European art styles and theories to Australia after World War I prompted quite vehement reactions among the cognoscenti of Sydney and Melbourne. In one camp, naturalism and representation were presented as the equivalent of Beauty and Truth.

Abstraction, the other extreme, was generally considered beyond the pale, an anathema closely linked to Bolshevism.

Decoration was an acceptable middle ground. This middle ground does not sit well with the mythic and teleological constructions of Australian art history; it is, however, the site of some quite important endeavours. There are many stylistic similarities between Feint's work and that of English and American modernists such as Charles Sheeler, Thomas Hart Benton and Stanley Spencer. These can be seen in the meticulous construction of the images and the simplicity and clarity of forms in hard, flat and dry colour. In these artists' work there is an obvious resistance to but grudging acceptance and adaption of modernist tendencies in art.

Feint was born in Narrandera, New South Wales. He studied at the Julian Ashton School under Elioth Gruner, and during World War I he served in the medical corps in France and Flanders as an ambulance driver. Photograph albums show Feint and his mates posing outside various cathedrals and tourist sights. After the war he returned to the Ashton School to complete his studies. Feint's work was first reproduced in the

September 1920 edition of *The Home* – two small pen and ink drawings reminiscent of both Lionel Lindsay and Aubrey Beardsley. However, it was to printmaking that Feint owed his initial fame and reputation.

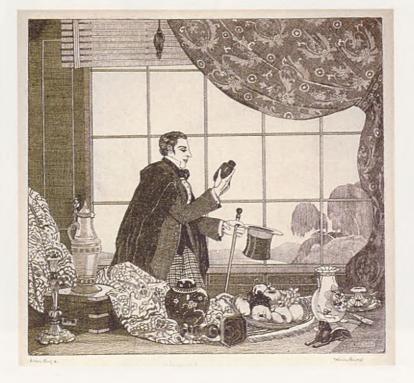
From its inception in 1916, and into the 1920s when woodblock prints become popular, *Art in Australia* consciously promoted etching and engraving as part of the 'Great Tradition' of European art since the Renaissance. The perceived absence of this tradition in Australia inspired a missionary zeal among those around Sydney Ure Smith. Feint followed fashion and produced a number of etchings from 1922 to 1927. Some of these works have a flamboyance and style in technique and subject matter previously unknown in Australia.

One of Feint's most intriguing prints is *The collector*, 1926. This is a possible self-portrait, as Feint was a noted collector himself. This print depicts an overtly decadent male, a begloved Des Esseintes with top hat, cane and cape, examining a vase by a large window which frames a view of distant gum trees. More of his possessions are scattered in the foreground. In his later still-life flower paintings, Feint included many pieces from



ADRIAN FEINT, The jetties: Palm Beach, 1942, oil on canvas, 50.7 x 45.6 cm, Howard Hinton collection.





his collection. These objects are arranged carefully in the stage-like spaces he so enjoyed.

From 1922 to 1928 Feint worked with Walter Taylor at the Grosvenor Gallery. During this time he developed his skills to include woodblock printing and wood engraving. He became a recognised master of the art of book plates, displaying a pictorial style free from 'foolish excess'.3 Subject matter for these commissioned woodcut bookplates depended on the owner's interests, occupation or personality as seen by the artist. Generally representational, there is an emphasis on the quaint and picturesque, the witty, clever and droll. For example, the Patrick White bookplate, 1931, features a satyr chasing a nymph through classical ruins. The William and Margaret Preston bookplate, 1927, has stylised waratah churingas and boomerangs. A hand-coloured woodcut bookplate of native Australian flowers was presented to Elizabeth, Duchess of York, in 1927. The eminent and wellconnected of the Ex Libris Society provided Feint with a regular series of commissions into the 1940s.4

Feint was associated with *The Home* magazine from 1920, at first as a contributor, then as a staff artist from 1927 to 1938. He made illustrations for covers, advertisements and articles. Working as Sydney Ure Smith's 'right hand man' for both *The Home* and *Art in Australia*, Feint joined the ranks of such taste makers as Roy de Maistre, Thea Proctor and Margaret Preston. The sheer output of his work is impressive. An art deco or moderne playfulness infuses much of this work.

These were halcyon days for Feint. He was a man about town in a world of smart luncheons, intimate tête-à-têtes, and elegant dinner parties. Feint was a passionate player on this stage.

Excluding cover illustrations for *The Home*, the first painting executed by Feint was *The red bridge* (exhibited at the State Theatre Sydney in 1928), which he later scraped out. In 1929 he exhibited *The green pineapple* 

and Magpies at the Society of Artists' special exhibition.6 Both works would have pleased Thea Proctor, his colleague in proselytising good taste. 'Unless the picture is rhythmically designed it is no more a good picture than a gramophone record of a nightingale.'7 The principles of 'contained balance', 'rhythmic play of line' and 'satisfying juxtaposition of masses'8 is pivotal to Feint's painting. The green hen, 1931, a fantasy of birds and flowers, illustrates these maxims.

Feint's first solo exhibition was held at the Grosvenor Gallery in November 1939. His Paintings and chalk drawings were reviewed favourably by Paul Haefliger, critic for the Sydney Morning Herald. Haefliger enjoyed 'the overwhelming opulence of hue' of the works, commenting that 'even when the colour scheme becomes most tropical ... it is saved from coarseness by the exquisite delicacy of the textures'. Feint displayed 'a prerequisite delicate taste in harmonies, colours and forms'.9

No doubt buoyed by this success, Feint produced probably his best work in the 1940s, making landscapes as well as flower paintings. He continued with illustration and design work into the 1950s. Typical of this period is Flowers in sunlight, 1940. In an ornate blue and gold rhyton are roses, ranunculus, peonies, daisies and fuchsias set against a distant sea horizon. Like all his work, this is a carefully composed, perfectly balanced piece. There are deliberate, sometimes ironic, contrasts of colour, texture and spaces, and the paint is dry and meticulously applied. This technique lends an unnerving sculptural quality to the still-life and landscape. There is an innate theatricality in Feint's work; often strange and intense, there is something mysterious and melancholic in the flat empty stillnesses he creates. The formal flower piece, 1941, from the Howard Hinton Collection, also shares these qualities.

Of his flower paintings, the artist said: 'I always work from small sketches which are mostly imaginary. I then put in the flowers which I think I want, and when I come to make the sketch I get real flowers and paint



above: ADRIAN FEINT, The green hen, 1931, oil on canvas, 60 x 55 cm, Art Gallery of New South Wales.

opposite page top: ADRIAN FEINT, Flowers in sunlight, 1940, oil on canvas, 50.5 x 45.5 cm, Art Gallery of New South Wales.

opposite page below: ADRIAN FEINT, The collector, 1926, etching on paper, 25 x 26.6 cm, National Gallery



ADRIAN FEINT, The green dragon, 1942, oil on canvas, 50.8 x 40.8 cm, National Gallery of Australia, Canberra.

them directly ... I always prefer to make a landscape, seascape or some imaginative background preferably with some fantasy in it or something slightly unreal perhaps.'10

Feint's landscapes have a similar intensity. There is a laborious and almost naive transcription of subject matter. Feint tended to prefer a sort of dress circle vantage point with forms in high relief set against deep vertiginous spaces. The landscape settings are of settled domesticated nature that now have a pleasant nostalgia to them in the light of burgeoning urban development. The jetties -Palm Beach, 1942, depicts an almost wild environment. In his later landscape works the paint is sometimes more loosely handled.

These works are surreal by default in much the same way as John Glover's Tasmanian paintings are oddly magic realist. Feint may have been aware of the efforts of the English surrealists Paul Nash and Edward Wadsworth, as presented in The Studio magazine of the late 1930s; and he certainly would have been aware of the jokey, populist version of surrealism through his work at The Home. The first article on surrealism published in Australia, 'Really Surreally', appeared in the September 1936 issue of the magazine.

Feint looked at the work of Dutch still-life and flower paintings of the seventeenth century. However, unlike the original models for this work, Feint's pieces are decidedly amoral in tone. A more potent influence on Feint would have been Haefliger. He wanted Sydney artists to create literary sentiments 'more evocative of the dim whispering in space of sentences uttered long ago and of tragedy that left its imprint upon the atmosphere'.11 The ambivalent atmosphere of Feint's work could also derive from the kinds of closures and encodings of the homosexual milieu he inhabited.

With the growing acceptance of the expressionist modes in Australian art of the 1950s and 1960s, Feint's work fell from wider public and critical notice. Nevertheless, he had created a loyal patronage and continued painting in spite of deteriorating health until 1971. Feint's work reflects the

preoccupations of his age. He was a 'young modern'12 in 1924, following in the wake of more voluble and public characters such as Proctor and Preston. And as a 'young modern' he worked in nearly all fields of cultural endeavour. He was a skilled craftsman producing 'distinctive' and 'immaculate' 13 work. As one critic so aptly and happily writes, 'the work of Feint while showing reasonable acceptance of present day influences is far from being unduly disturbed by the spume of advancing waves of thought'.14

This is 'the finely powdered, celestial sugar'15 of the middle ground.

- 1 'Something Personal the Restoration of the Sumptuous', Sydney Morning Herald, 26 June 1948, p. 5.
- <sup>2</sup> Feint's work is in nearly all state collections. The National Gallery in Canberra has a major collection of his prints and bookplates.
- <sup>3</sup> P.N. Barnett, 'Private Bookplates, Their Origins and their Use in Australia', Private Printing, Sydney, 1931,
- <sup>4</sup> The Ex Libris Society was founded on 14 June 1923 with the Hon. John Lane Mullins as president. By 1930 there were 173 members. Feint made some 200 bookplates.
- <sup>5</sup> Lloyd Rees, 'The Small Treasures of a Lifetime Some Early Memories of Australian Art and Artists', Ure Smith, Sydney, 1969, p. 106.
- 6 Reproduced in Art in Australia, September 1929.
- 7 D.E. Mortimer Todd, 'The New Interior Decoration: An Introduction to its Principles and an International Survey of its Methods', Batsford, London, 1929, pp. 11-12.
- 8 Thea Proctor, 'Design Undergrowth', September-October 1926, Sydney.
- 9 Paul Haefliger, 'Exquisite Flower Paintings: Adrian Feint's Exhibition', Sydney Morning Herald, 23 November 1939, p. 5.
- 10 Transcript of tape recording, 18 June 1963, Hazel de Berg Collection, National Library of Australia, Canberra.
- 11 Paul Haefliger, 'Francis Lymburner, Romanticist', Present Day Art in Australia, 2, Ure Smith, Sydney, 1945, p. 22
- 12 W. Moore, 'The Younger Group of Artists', Art in Australia, October 1924.
- 13 F. E. Lane, 'The Book Plate v. Adrian Feint', Manuscripts, No. 7, November 1933, pp. 64-73.
- 14 Norman Carter, Australian Present Day Art, Ure Smith, Sydney, 1943, p. 82.
- 15 Leon Gellert, 'Something Personal The Restoration of the Sumptuous', Sydney Morning Herald, 26 June 1948, p. 5.

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# SECOND DISTANCE OF A BLUE FLOWER

# The Art of Tim Maguire

## Eloise Lindsay

im Maguire's preoccupation with painting as the mise-en-scène of vision was evident early in his career in an installation in which he painted images of Cambodian prisoners of war as if they were projected over a lounge suite and venetian blind, illuminating these with the blue-white light of a television transmitting interference. This paradoxical desire to isolate the immolating moment of seeing where the image seems to cling to itself, which Maguire terms the 'truth lost in telling', was previously undertaken by modernist painters using the canvas as material prop.1 Since the disappearance of this avant-garde screen as scenic prop for poetry's 'impossible' truth, it is possible to see how formalist painting also relied upon a network of metaphoric supports as crucial to the painterly act as the physically evident canvas, viewer and gallery wall.

Through the lens of post-conceptual painters such as Maguire or Gerhard Richter who invoke new metaphors of visuality, it is evident how hardy nature has been as figurative locus for a participatory poetic vision. This aesthetic communion was one in which the nature-loving art viewer perceived the subject-object relation as a harmony of the near and the distant; where understanding was lost, and so found afresh. Walter Benjamin famously termed this artistic meaning 'the aura', and he is quite clear that its analogue was a Renoiresque 'day in the country'. In itself beyond objectification, this elusive auratic encounter defies framing unless there is a sensate perception, such as Benjamin's of being 'touched' by the shadow of a branch on

a summer's afternoon, to which the viewer may compare their experience of the artwork.<sup>2</sup> In Benjamin's eyes, auratic meaning and mass media formats were antithetical. An auratic art rendered 'reality' as unbidden yet laden with human significance, and Benjamin was convinced such an experience had 'become a "blue flower" in the land of technology'.<sup>3</sup>

Yet in Maguire's painting it is precisely a 'filmic' perception that is mobilised as vehicle for the creation of auratic effects.4 In the work Untitled, 1992, we can see a cinematic metaphor being used to create a compelling abstraction. The petals of the viburnum smashed across the frontal plane of the canvas form a cascade of opalescent light that obscures more than it reveals, contrasting with the sharply focused red flower comprising the farther scopic field that appears to spring intrusively forward. By reversing the simple antimonies of focus and distance, Maguire creates an almost impressionist effect, amplified by the cropping as framing of the visual field. But the characteristic patina of his paintings, whether glassy or matte, ensures that such abstraction is only ever depropriative; indeed, the extraordinary range of Maguire's painterly distractions are invariably unresolved through style, surface, texture or framing.

Filmic blur and painterly abstraction are the result of opposed attitudes towards images and reality. In film, the opacity resulting from over-magnification in the close-up does not reveal more but less, always failing to sufficiently hide from vision the founding slippage between image and world.<sup>5</sup> Con-

versely, in painting, this alienating disjunction is converted into objective meaning for the art viewer, most typically through framing and surface rendering. In Untitled, 1992, however, as in the cinematic close-up of a face, the frontal flower is retained through perverse cropping and painting techniques as a luminous surface that simply exposes to vision the stain caused by our desire to see ourselves seeing. As Maguire's practice develops, the incorporation of an unrecuperable content, form, idea or surface into the work becomes a characteristic manoeuvre. By this means, the 'look' of the mass spectator historically excluded from painterly formats is incorporated into the canvas via the 'filmic' image.

In Maguire's art alternative participatory metaphors relevant to the social experience of a contemporary viewer are evinced. Only a decade ago the same filmic form and content seemed to harbour the 'end of painting', a state compared at the time to an 'empty white screen' across which images flicker brilliantly but fail to convince. Maguire encountered this disorienting abstraction during the 1980s while he was developing his artistic vocabulary. By including this filmic abstraction into his painting, Maguire demonstrates how 'only the spear that smote you / can heal your wound'.6

Invariably, Maguire's painting fundamentally alters relations of abstraction and image, nearness and distance (as in *Untitled*, 1992), summoning new modalities for the artwork which challenge the metaphors and so criteria through which artistic clarity has historically



TIM MAGUIRE, Untitled, 1992, oil on sized paper on canvas, 91 x 91 cm, private collection. Photograph Hugo Glendinning.





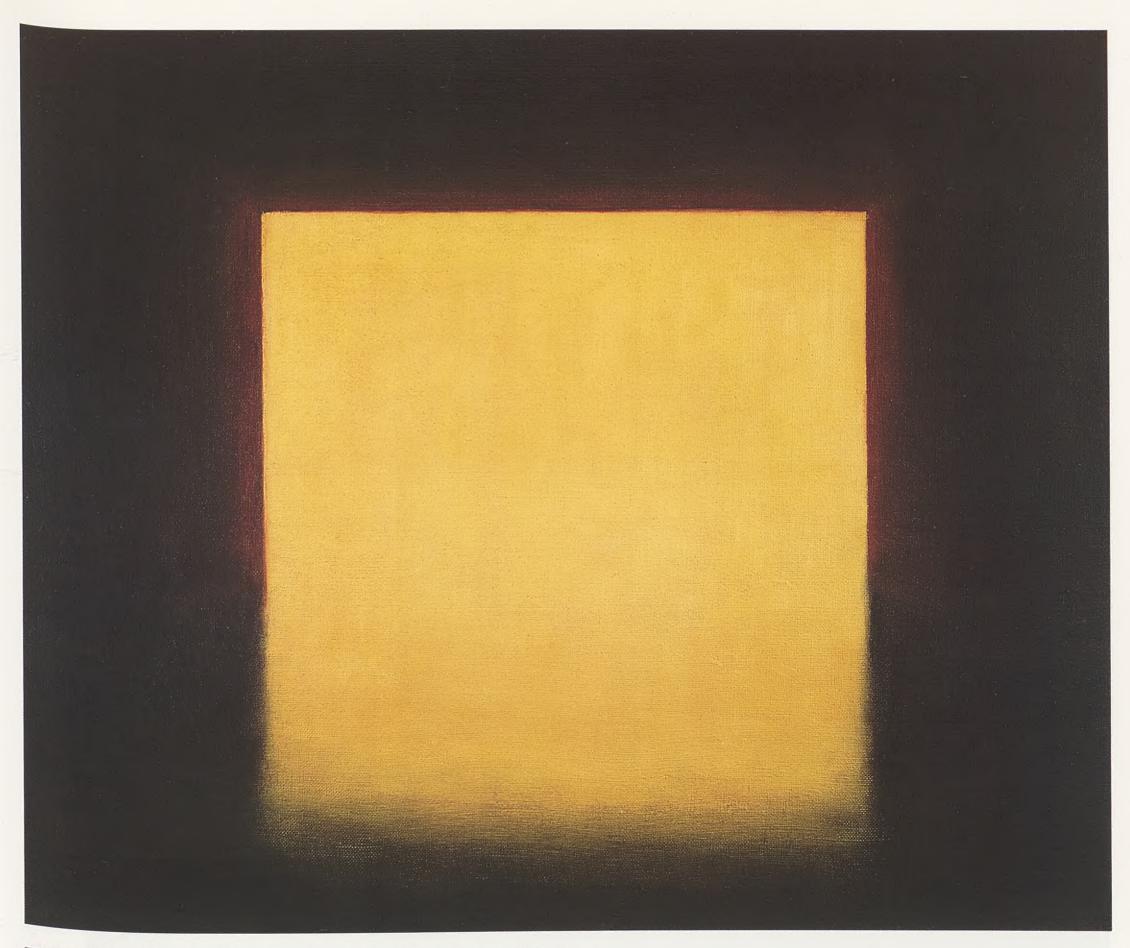
*top:* **TIM MAGUIRE, Night blooms, 1992,** oil on canvas, 130 x 260 cm, Lilianfels collection, Katoomba.

*above:* TIM MAGUIRE, Soon ripe soon rotten, 1991, oil on sized paper on canvas, 46 x 51 cm, Allen Allen and Hemsley collection, Sydney. Photograph Kalev Maevali.

been figured. Maguire's evocation of depths and surface in his painting consistently fails to organise the structuring relation of inside and outside hierarchically, as a 'show and tell', 'before and after', 'memory and forgetting' or 'event and effect'. Repeatedly, his work disarticulates its own surfaces and depths by depicting a patina which is not painterly, or a depth that is improperly framed, confusing the antimonies of opacity and clarity, and of sensuous and conceptual meaning.

Maguire's paintings are frequently comprised of virtuoso conceits, such as declined auratic tropes, no longer able to offer their humanising vision to a contemporary viewer. Nolan and Drysdale's desertscapes, Kant's bridges, Albers's squares, Newman's zips, Fontana's slashes, Novalis's impossible 'blue flower' and the Dutch still-life all make their appearance in Maguire's art. Still, these visual morphs comprise a form and content that served social formations we still recognise, with the result that Maguire's work frequently seems populated by phantoms. In Soon ripe soon rotten, 1991, the recursive gaze of a seventeenth-century Dutch merchant is conjured via the shaft of light that conventionally would have unified this pictorial format. Instead this light now divides the painting as the artist refuses to anchor this historical 'look' through an identifying representational strategy of its own - a 'failure' which, in modernist and in many postmodernist lexicons, discounts the painting as artistic.7 Like a mémoire involuntaire that was not lured in Proustian time, there is a resolute refusal to forget and so remember this gaze. These paintings are hieroglyphs in which meaning arises from the clash between frame and contents rather than their hierarchical alignment.

There is an ambiguity working through these paintings which does not arise from operations of painterly abstraction that appropriate obscurity through surface impasto or style. Receding and advancing as sites of semantic clarity and opacity, the arrival of meaning in Maguire's painting challenges art historical interpretation based on redundant



TIM MAGUIRE, Bridge, 1989, oil on linen, 46 x 61 cm, private collection. Photograph Kalev Maevali.

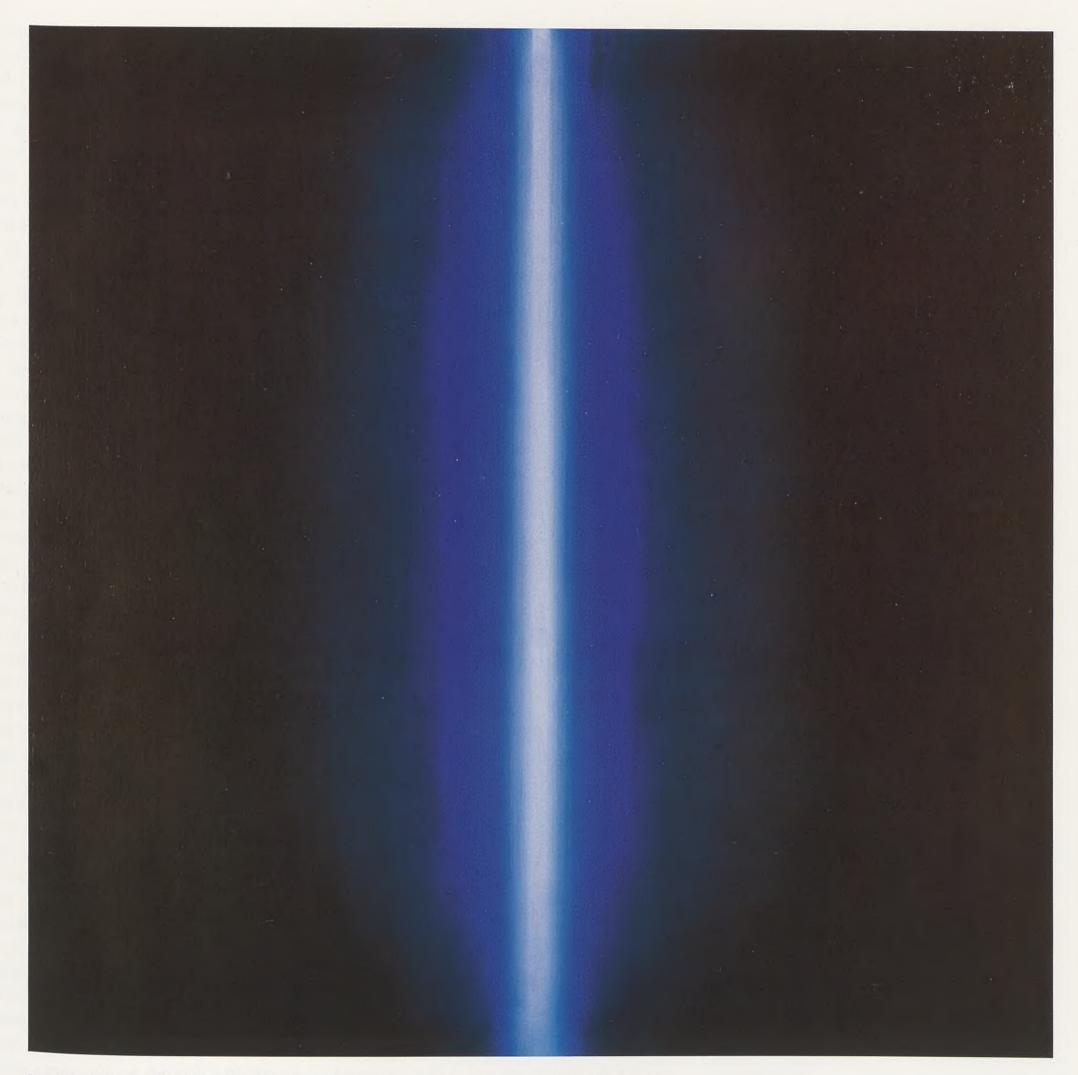


TIM MAGUIRE, Ranunculus II, 1993, oil on sized paper on canvas, 91 x 91 cm, JMH Bank, Frankfurt. Photograph Tim Marshall. Courtesy Mori Gallery, Sydney, and Tolarno Galleries, Melbourne.

models of the interaction between viewer and canvas. These paintings demonstrate that although in the last instance painterly signifiers may still impress, they no longer anchor meaning for 'us'; rather, it seems that a projected or filmic form now acts as a locus for the viewer's imaginary. Yet this filmic visuality lacks the dialectical tension between image and surface from which painting has to date derived its richest modes of expression. The incorporation of this filmic image into the visual field of the canvas results in an almost ungraspable self-erasure.

These effects of veiled disconcealment in Maguire's work are achieved through hardwon painting techniques, most of which were developed in other media such as lithography, pastel and installation. His flower paintings are built up from semi-transparent glazes, a technique inspired by lithographic colour washes, and are painted on sized paper on canvas, the smooth surface of which is a perfect vehicle for illusions of direction and texture simply implied by a quick brush drag and turn. Maguire's technique is always directed towards the same duplicitous self-cancellation seen in Untitled, 1992, which subsequently has coalesced into a distinctive braid of formal and allegorical disinterrance. The space in his painting is always at once shallow and deep, bringing distance close so that it hovers where we want to look, effecting the illusion of a synchronisation between desire and visual field identifiable as the manifestation of the auratic effect.

Such techniques are designed to broach a place where formalist vision breaks down just enough to let in another less hierarchic light. Maguire specialises in pushing painting into conceptual corners where objective models of meaning founder to reveal what can only be apprehended where language and memory sunder. His allegorical deployment of the forms and contents of painting is indicated in titles such as *Horns of the dilemma*, *Lapsus memoriae* and *Lapsus linguae*. Maguire's series of 'Bridge' paintings take a



TIM MAGUIRE, Canal V, 1992, oil on linen, 200 x 200 cm, private collection. Photograph Hugo Glendinning.



TIM MAGUIRE, Untitled, 1993, oil on sized paper on canvas, 196 x 196 cm, Hugh H. Jamieson collection, Sydney. Photograph Peter Smart.

related approach by exploiting the confusion arising from a visual format that spans antithetical philosophies. In Bridge, 1989, the abstraction of Albers embodied in the ubiquitous square of non-illusionist colour is linked with the glowing light of American luminist landscape painters who achieved through figuration essentially the same humanist 'glow'. By conflating these opposed fields of signification using the fortuitous visual homonymy of the square and the bridge, Maguire deprives both of the founding exclusions through which distinct aesthetic stances were established. Like all good puns, the method reveals much in an economic manner. There is a conceptual overexposure here which is mathematical in its depiction of all artistic perspectives (including its own) as formal illusions that bring the works to an abyss.

This divisive visibility outstrips even the seductive lure of the trompe-l'oeil naturalism Maguire deploys ironically in flower paintings such as Night blooms, 1992, and the 'Canal' series of ersatz zips of light bisecting fields of gently modulated colour, Barnett Newman style. Maguire's Manichean scepticism bridges the most apparently disparate poles of his practice. Overtly figurative works such as Night blooms and the more apparently abstract Bridge, 1989, or Canal V, 1992, are linked in their approach to the problem of the limit as something which painting can help us think through though is unable to master. Since what moves us is by definition excentric, a never-closing spiral like a skein of paint that traces itself in a flowering tendril of meaning is poetic only because, like reflections on water, this decentring limit cannot be touched.

In Canal V and Ranunculus, 1993, this selfenclosing space appears for the first time as an overt 'impossible' content. Again, Maguire arrives at a new content through a theatrical proposition used to recontextualise the imaginary setting of the works. The 'Canal' works evolved from the 'Bridge' series, which depicted the shimmering lights of the Grand Union Canal in East London. Coincidentally, Chisenhale Gallery, where the 'Canal' works were first exhibited, is situated on this very canal, yet lacks a view of it. As a result, the canal acted as a real yet abstract space behind the paintings. The artworks functioned in this gallery space as blind windows onto a reality the insistent presence of which comprised a force field of sensate meaning. The 'Canal' paintings are deeply satisfying as here it is the metaphorical film of the canal whose waters invisibly segue painting, viewer and image. This aquatic analogy wends its way through the works as a watery well in the painterly image, a film where the Benjaminian opposition between nature and technology collapses, where a vision foreign to these previous aesthetic criteria now finds itself reflected.

A recessive space appears in the 'Canal' works that is not pictorial but existential. This chiasmatic space where inside and outside are entwined is not constrained by the dualities of order and disorder or figuration and abstraction; its effects are too chaotic. Recent flower paintings such as Ranunculus and Untitled, 1993, figure this primitive mingling of visibility and invisibility through self-withdrawing layers of colour, translucency and abstraction. Amid this torsion of psychedelic and naturalist pigments and planar illusion, an emergent auratic space is discernible. At the centre of the ranunculus flower a strange diegesis appears, black and featureless. This 'other world' obeys unknown laws of attraction that distort painterly form in the creation of alien contents.

Meaning appears in these flower paintings as unbidden, as not fully within the proper spheres of artistic control. Chaos startles the viewer as an improper meaning that defies formal comprehension. In Untitled, 1993, glazes of soft and lurid colour are layered to create and decreate the image of a flower that trembles on the verge of an abstraction which lures our sight towards meanings we can only intuit. There is an intimation of meaning besides that which is in the work that even so is summoned from us by the work. This deconstructed flower solicits our gaze, lures and captures it only to release it, so that pictorial meaning undulates between disparate spatial and social illusions. Planes of brushstroke and flowing drips of paint make weblike structures which flatten and deepen the deception of a painted image that is supported by new metaphors and rhythms, such as a beam of light or a tracking shot unfurling like a flower, casting meaning ceaselessly outside of itself.

- 1 See Yve-Alain Bois, 'Perceiving Newman' and 'Ryman's Tact', in Painting As Model, MIT, 1990.
- 2 Lacoue-Labarthe refers to this sensate analogy as the 'rhythm clue' or participatory 'idea' without which scopic perception is 'thrown off', estranged. Philippe Lacoue-Labarthe, 'The Echo of the Subject', in Typography, Harvard University Press, 1989, pp. 193-4.
- Benjamin writes, 'If while resting on a summer afternoon, you follow with your eyes a mountain range on the horizon or a branch which casts its shadow over you, you experience the aura of those mountains, of that branch'; and, 'The equipment free aspect of reality here has become the height of artifice; the sight of immediate reality has become an orchid in the land of technology'. In Walter Benjamin, Illuminations, Fontana, London, 1970, pp. 224, 234. Hansen translates the 'orchid' as 'blue flower' in Miriam Hansen, 'Benjamin, Cinema and Experience: The Blue Flower in the Land of Technology', New German Critique, No. 40, 1987, p. 204.
- See Barthes on the 'filmic' in Roland Barthes, 'The Third Meaning' in Image, Music, Text, Fontana, London, 1982, pp. 65-7.
- 5 Koch discusses Gerhard Richter's deployment of this filmic blur in Gertrud Koch, 'The Richter-Scale of Blur', October, No. 62, 1992.
- 6 Zizek references Wagner's Parsifal to make a similar point in Slavoj Zizek, Enjoy Your Symptom!, Routledge, New York, 1992, p. 128.
- 7 Osborne critiques the work of Gerhard Richter for failing to represent its own moment of appropriation. Peter Osborne, 'Modernism, Abstraction, and the Return to Painting', in Andrew Benjamin and Peter Osborne (eds), Thinking Art: Beyond Traditional Aesthetics, ICA Documents 10, Institute of Contemporary Arts, London, 1991, p. 76.
- 8 Horns of the Dilemma, 1986, is the title of a sixteen-part still-life in the exhibition 'Lapsus Linguae' where Maguire's first flower works, Lapsus memoriae I & II, 1989, were first exhibited. Tim Maguire, Lapsus Linguae, catalogue, Chameleon Contemporary Art Space, Hobart, 1989.

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# Carnivorous Plants

# Christopher Chapman

ne of the projects that formed a part of Mary Jane Jacob's 'Culture in Action' for Sculpture Chicago 1993 was a hydroponic garden installed in a vacant shopfront by the group of artists known as Flood: A Volunteer Network for Active Participation in Healthcare. The members of Flood were enlisted and trained, the hydroponic system was used to grow vegetables that were distributed to local clinics. According to Joseph Scanlan:

The functional necessity of the garden gave its formal appearance an exhilarating ruthlessness and bluntness, a sense that in lieu of aesthetics every material decision and construction technique was dictated by the project's technical demands ... the project's details moved freely from beauty to service and back again: if its medical practicality were to be challenged *Flood* asserted its symbolism as art; and if beauty was to be seen as an aesthetic cipher irrelevant to social concerns, there was still food and therapy for the sick.<sup>1</sup>

Flood essentially operated from the stand-point of nature as art, the collapsed dichotomy made all the more powerful by the real social action the work effected. Within the context of Sculpture Chicago, the project was inevitably seen as art, and became a working example of nature as culture. Indeed, nature or, more particularly, gardens and plants, recently have been presented as art in themselves, forcing us to conceptually flip the frame of art onto the world itself. Consider Avitel Geva's greenhouse at the 1993 Venice Biennale; Meg Webster's beds of moss, or her Soil ball in a glass enclosure, 1989–90; or

Robyn Backen's Sprung, 1990. Backen's work forces us to consider nature in terms of how we think about culture. Works such as Sprung and Azolla, 1991, place plants in the terrain of gender, visuality, and science (I am reminded here of Liz Larner's Orchid, buttermilk, penny, 1988, the three 'materials' allowed to undergo chemical reactions in their petri dish). In Backen's Azolla, the viewer peered into the sight of a tank's periscope. The periscopic view of a distant landscape was overlaid with the image of a small, growing duckweed suspended in water. Immediately the viewer registered shifts in scale, in focus where did the 'real' element of nature lie - in the trees framed by a military sight device, or in the tiny plant growing hydroponically before our eyes?

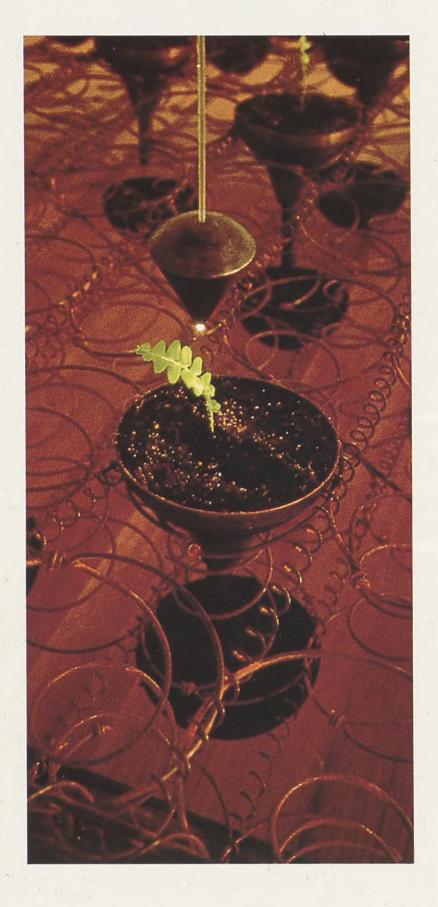
### NATURE AS CULTURE

Certainly, these projects took place within the confines of a gallery; however, they still initiated a certain shift and doubling in our assumption that nature and culture are disparate entities. Tess Horwitz's Grey water lake, 1993, for instance, which presented samples of water from various sites in the Canberra region in suspended glass testtubes, continued to evolve (in the way 'nature' does) for the duration of its display. The water settled and changed colour, algae and water plants grew and decomposed literally before our eyes. As a commentary on Canberra's ecology, the work succeeded admirably, seducing the viewer with its formalist aesthetics so that the didactic effect came as a shock. As an extension of a troubled ecosystem, the work allowed us to see the effect of culture on an increasingly fragile environment.

The notion of symmetry, as much a western cultural conceit as perspectival space, had its origins in the study of nature, and eventually became the basis for the concept of beauty (a notion that persists despite the various attempts at dismantling such ideas since the turn of the century). Such a notion presupposes that nature is ordered and logical, as opposed to unruly and perniciously organic. Chaos theory collapsed these polarities, and Mandelbrot Sets – the computergenerated demonstrations of chaos theory – show us the paradoxical coexistence of order and infinite variation.

Symmetry and order as beauty have traditionally been the basis of design and decoration. While decoration and patterning have been considered the poor cousins of art, the artistic modes of self-reflexivity, appropriation and instant ironic distance have enabled artists to hijack the visual codes of decoration and empty them of their original semiotic content. Elizabeth Pulie's most recent paintings utilise iconographies that evoke the lowest common denominator of the floral motif. Works such as Forty-four or Sixty-three, 1993, appear as kitschy, brightly coloured kitchen tile decoration. The ubiquitous motive of 'brightening up' the domestic workplace appears ludicrous. Pulie's paintings, however, more than merely poke fun at the dumb prettiness of such iconography. The enlarged scale and gesso-textured surfaces of the paintings stake their claim as art objects.





They induce a double-take that goes beyond humour. Their formal distillation and boldness force the images to operate in terms of the highest ideals of modernism. The unnervingly simplistic motifs hover on the edge of banality and sublimity.

Modernism is also hijacked in the work of Constanze Zikos and Eugene Carchesio. Zikos's motifs speak of cultural dissolution; when nature's forms are imaged, it is the resultant process of various transformations of the iconography - from the world, to ornament, to art in the context of cultural politics. While Zikos deconstructs the trajectory of the meaning of these forms, his materials enforce the sub-plot - the counterfeit colours and fake woodgrain of laminex. Carchesio's use of the flower motif is less interrogative than that of Zikos. While indebted to the strict rules of early twentieth-century abstraction, Carchesio's works trade on an unwavering faith. Their simplicity belies a belief that is positivist rather than falsely utopian.

### HALLUCINOGENS AND ABJECTION

If we consider Dale Frank's practice a fluid one, we might read images of flowers in his paintings as the visual equivalents of a conceptual organic liquidity. In The four flowers of death in the tropics with an Oscar to Pat, 1986, the flowers bloom and spread with poisonous voracity. Infused within clouds of acrid yellow, the flowers seem to be spreading their intoxicating scent, like the poppies in Carroll's Alice in Wonderland. The notion of intoxicating scent points to another aspect of Frank's work - hallucination. While the flowers in The four flowers of death ... slide like an image from a bad trip, the patterned rug of The apparition of the head of John The Baptist in formal florid Goa, 1990, appears with all the supernatural intensity of an object perceived through the effects of hallucinogens.

Fiona Hall's work interrogates the semiotics of plants, constructing a kind of visual linguistics in works such as *Paradisus terrestris*, 1989–90, in which the visual signifier becomes a rich collaboration between seemingly disparate elements. In this work Hall represents a cannabis plant; in others she has utilised opium resin. Exploring the cultural and historical meanings of such substances, Hall is perhaps less a linguistic surgeon, more a pharmacist.

The visuality of drug-induced perception is raised by Robyn Backen's more recent installations, *Pronto: Compounded garden*, 1993. These installations are viewed through small apertures, condensing the viewer's field of vision. While both works make the position of the viewer unstable (as in *Azolla*), this sense of vertigo is explicitly linked with the notion of the fragmentary nature of insect vision. The concept of the 'drunken fly' has ramifications for physically and conceptually refiguring vision, suggesting new ways of perceiving objects and ideas.

Indeed, the metaphor of being stoned has been used to come to terms with some recent art. 'A stoned perspective', suggests Veralyn Behenna,

emerges from a cultural field which is not determined by a rigid and easily definable system of power, but by regulatory systems which are coded and which modulate correspondingly at strategic moments to revitalise themselves.<sup>2</sup>

The work Behenna refers to 'attests to a state of perceptual confusion and uncertainty of meaning activated by this reinvested subjective experience'. This conceptual slipperiness is certainly a characteristic of Frank's work. When we gaze into Frank's deadly blooming flowers or the hypnotic patterns of his rug, we experience a visual parallel to this state.

'Drugs of vegetable origin are teleports that give access to the parallel world', 4 and the parallel world of perception has been well documented by its travellers, from Cocteau to Huxley. Great works of art have been executed under the conditions of altered perception by Baudelaire, Cocteau, Burroughs and Kerouac. Some might include in this category the music of Bob Marley, and more recently Cypress Hill. As a conceptual tool used for the interpretation of contemporary visual art,

above: ROBYN BACKEN, Sprung, 1990, (detail) mixed media installation. Photograph Chris Fortescue.

*previous page:* FIONA HALL, Marijuana (Cannibis sativa) from Paradisus terrestris, 1989–90, aluminium, tin, 24.5 x 11.0 x 1.5 cm, National Gallery of Australia.

opposite page: TESS HORWITZ, The grey water lake, 1993, (detail) glass tubes, water samples from lakes, rivers and reservoirs in the ACT, pencil and water stains on paper, dimensions variable, National Gallery of Australia. Photograph Richard Pedvin.





ELIZABETH PULIE, Forty-four, 1992, acrylic on canvas, 55.5 x 40.5 cm, Sutton Gallery, Melbourne.

the metaphor of drug-induced perception allows us to consider art as amorphous, organic, and capable of offering an experience based upon individualistic subjectivity.

Organicism, especially as it physically occurs in nature, and particularly in the plant world, implies decomposition and dissolution. A number of contemporary artists have explored the relationship between abjection and nature. Consider Cindy Sherman's photographs of 1989, some of which resembled fungus growing on the surface of old pizzas, Mike Kelley's *Garbage drawings*, 1988–89, or John Miller's 1985 sculpture of a vase of plastic flowers, the entire work covered in brown paint. While flowers may represent the ideal of beauty, consider Huysmans's descriptions of the exotic flowers collected by Des Esseintes:

The gardeners brought in still more varieties, this time affecting the appearance of a factitious skin covered with a network of counterfeit veins. Most of them, as if ravaged by syphilis or leprosy, displayed livid patches of flesh mottled with roseola, damasked with dartre; others had the bright pink colour of a scar that is healing or the brown tint of a scab that is forming; others seemed to have been puffed up by cauteries, blistered by burns; others again revealed hairy surfaces pitted with ulcers and embossed with chancres ... <sup>5</sup>

As Georges Bataille points out, 'even the most beautiful flowers are spoiled in their centres by hairy sexual organs'.6

Dirt, as Allan Kaprow stated in 1961, 'is also organic and fertile'; 7 let's not forget that shit makes an excellent fertiliser. Paul Quinn's work has explicated the relationship between the regenerative power of nature and the excesses of the human body. More than simply a commentary on abjection, works such as *Meat garden*, 1993, invite us to rethink notions of beauty, and an even nastier prospect, that unpleasant things are growing inside us all the time.

Quinn's work often revolves around the site of the body, and implicit in this is the link between bodies and the plant world. There are many occasions where the body can be

thought of as a kind of ecosystem, not only through physiological means – for example, the representation of the body in eastern cultures; Chinese acupuncture maps suggest a topography of connections not unlike the systems of veins in a leaf. And in western mythology Daphne was transformed into a tree, Narcissus into a flower. Plants and bodies share capillary systems, sex organs, osmotic membranes. In order to pull a mandrake root from the ground, the best method was said to be to tie the root to a dog (who would then do the work) as the scream of the mandrake being pulled from the ground was enough to kill any person who attempted it.

Quinn's Meat garden works import a particular impact through the suggestion of regeneration as imperative. In Meat garden No 5, 1993, the 'garden' sprouts from a series of incontinence pads (spread open flat like disposable nappies). The formal arrangement of the pads is unsettling in itself, as though they have been tended like any garden. The growth of the 'plants' in Quinn's Meat garden always seems inevitable rather than experimental – a hybrid growth not unlike the regeneration of damaged but still alive neurones.

Joseph Scanlan, 'Culture in Action', Frieze, 13, November–December 1993, pp. 26–7.

Veralyn Behenna, catalogue essay for 'stoned', Ruth Bloom Gallery, Santa Monica, April–May 1993.

Rick Pirro and Veralyn Behenna, catalogue essay for 'stoned'.

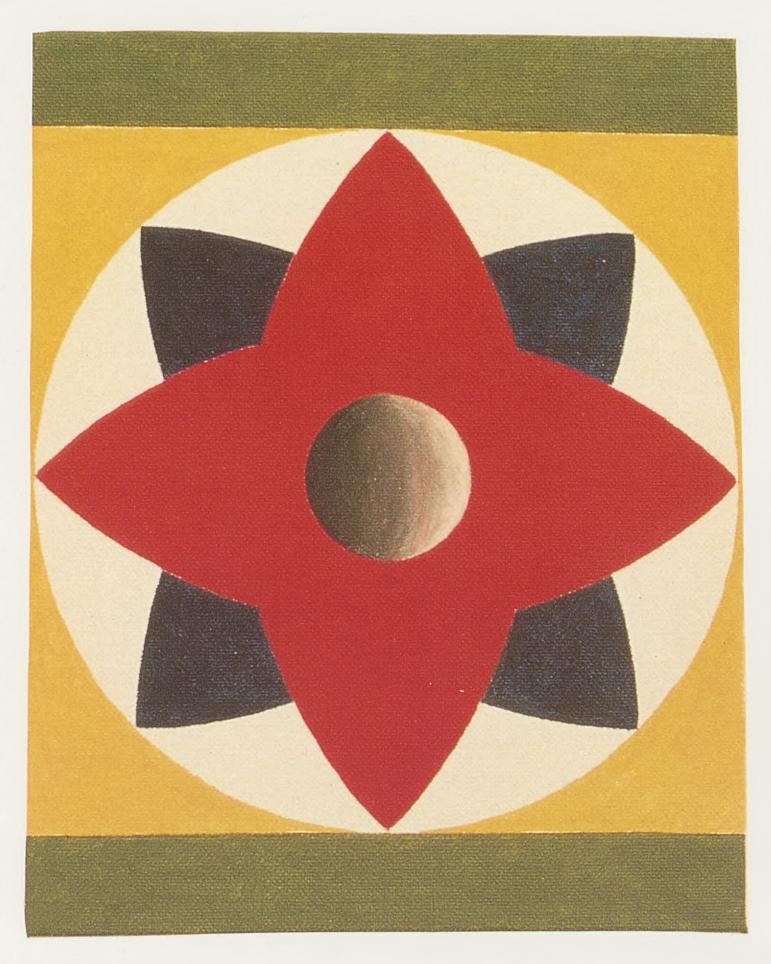
Bilwet, 'Drieluik over Drugs', Mediametic, Vol. 7, No. 2, 1993, p. 145.

Joris-Karl Huysmans, Against Nature, (Au Rebours, 1884), Penguin, London, 1971, p. 98.

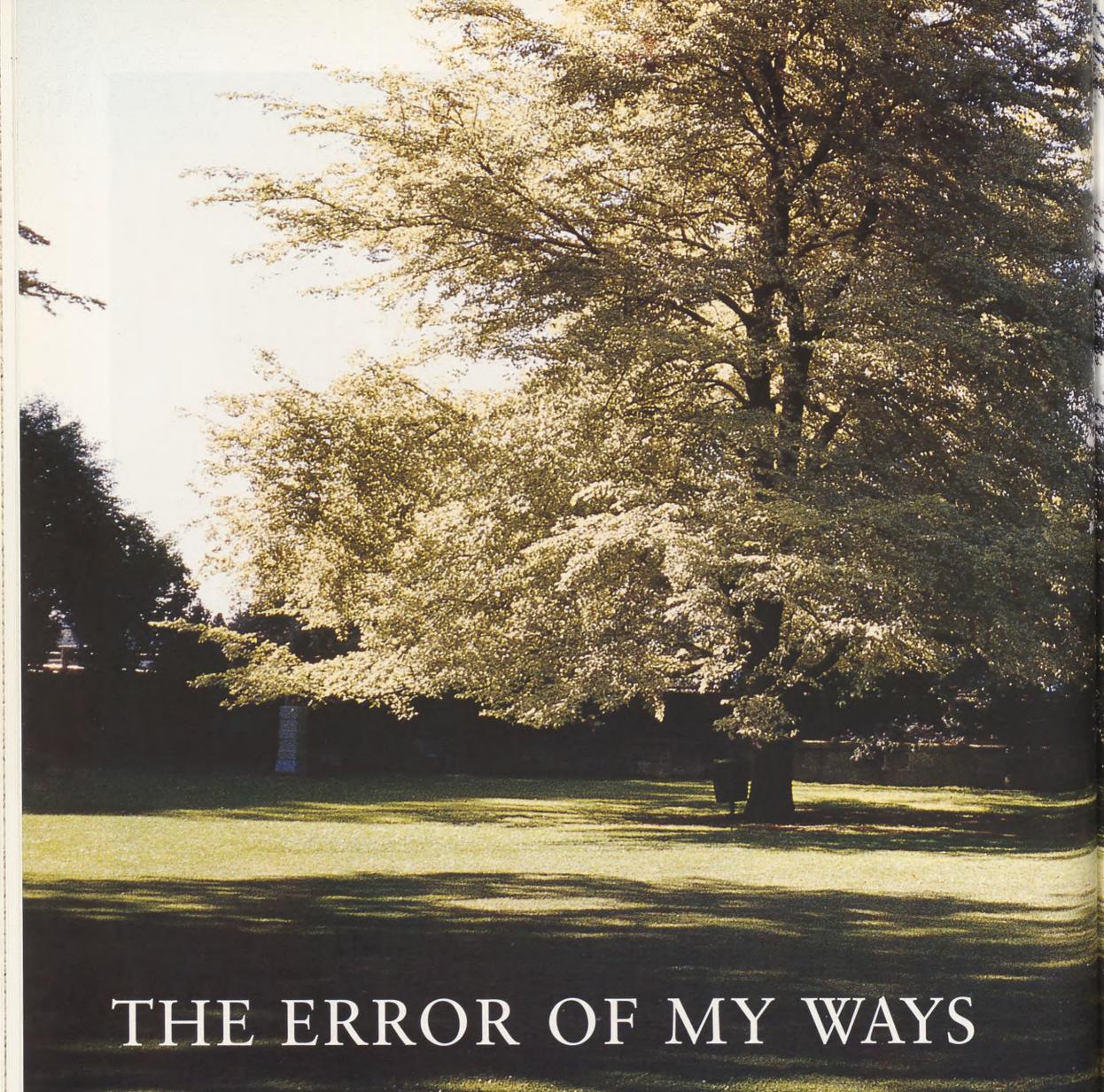
Georges Bataille, 'The Language of Flowers', in Visions of Excess: Selected Writings, trans. Allan Stoekl, University of Minnesota Press, Minneapolis, 1985, p. 12. Bataille is quoted, and the artists mentioned above discussed, in Simon Taylor, 'The Phobic Object: Abjection in Contemporary Art', in Abject Art: Repulsion and Desire in American Art, Whitney Museum of American Art, New York, Whitney Independent Study Program Papers, 1993.

Allan Kaprow, 'Happenings in the New York Art Scene' (1961), in Essays on the Blurring of Art and Life, ed. Jeff Kelley, University of California Press, Los Angeles, 1993, p. 18.

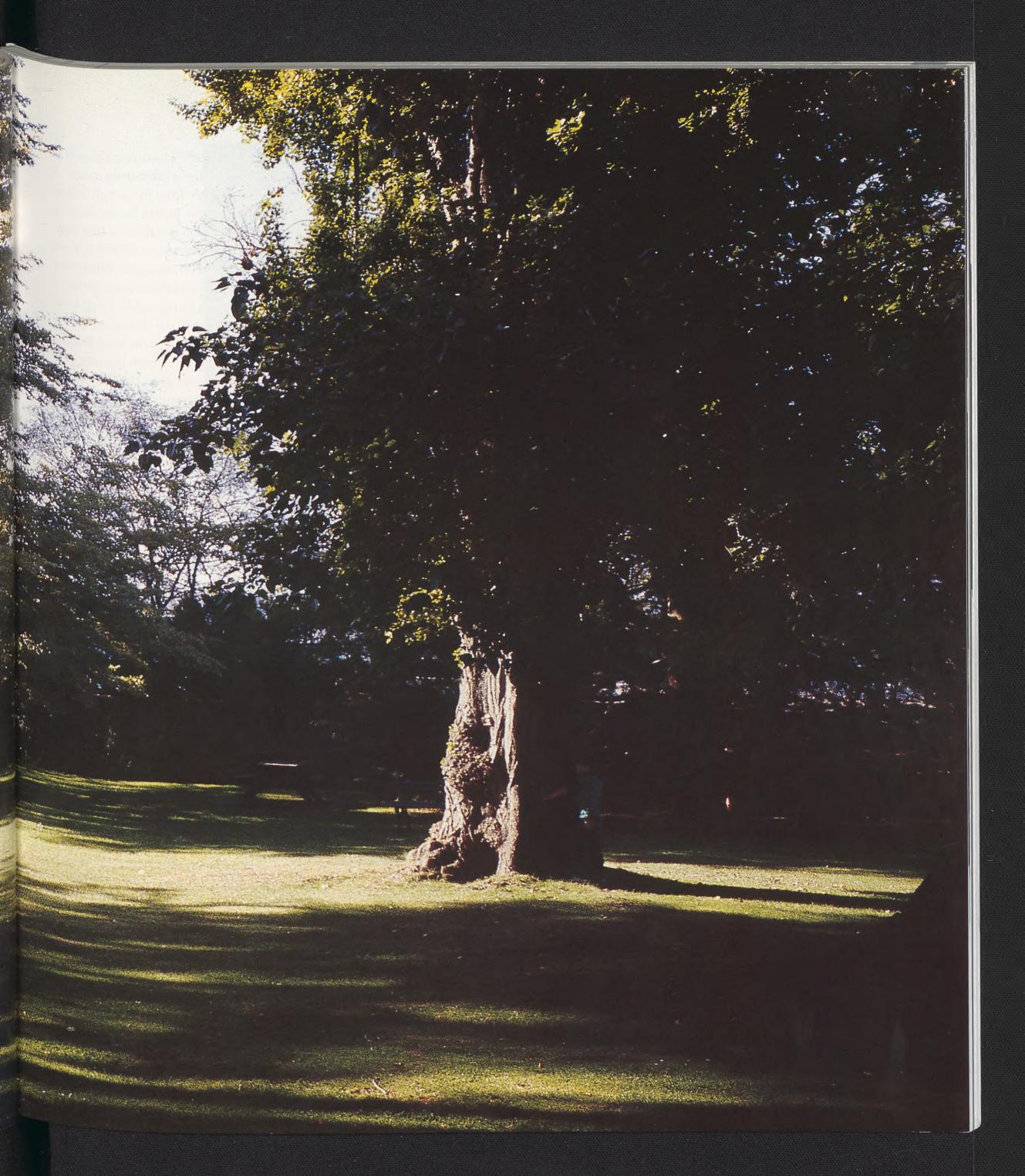
Christopher Chapman is Assistant Curator, Australian Drawings, National Gallery of Australia, Canberra.



EUGENE CARCHESIO, Test pattern for hope, 1989, oil on board, 20 x 25 cm, Sutton Gallery, Melbourne.



Edward Colless



the proprietor claims, can be found in northern Tasmania. At least, some claim to have found it. It is somewhere near Sheffield, a small town that has recently become an item on a tourist trail that works south from the ferry landing at Devonport. Sheffield is not hard to find. It is known locally as 'the town of murals'. These murals spread dramatically across any available wall

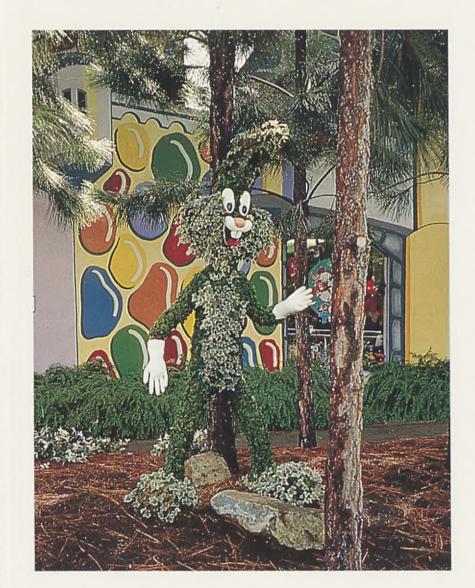
space along the main road. They turn corners surprisingly and twist around narrow doorways and lead you abruptly into dead ends or open paddocks. Some of the murals are obscure local history paintings with 'allegedly' recognisable personalities. Some are fantasies: bucolic heritage scenes that transform the street into a bizarre facade of merchandise, like the main street of Movieworld near Brisbane. Some duplicate the regional landscape and merge with it, notably the Arcadian sweep of pastures down to the sheer escarpment of Mount Roland. Some of these murals are painted by professional community artists; many have the look of naïve art, and others are just ineptly executed. Mural painting is a small industry there.

One senses the place is disappearing into the images it has of itself. Sheffield could be a town like the one in Peter Carey's story 'American Dreams', whose tourist attraction, built by a reclusive eccentric, is a detailed model of the

town itself – including replicas of all the inhabitants at work or at play, idling or misbehaving. One boy leans by a gas pump, a shopkeeper is sitting inside his store, a middle-aged married woman lies in bed with her teenage lover. The model depicts, in an eternal heavenly pause, what is known about them but is left unsaid and unjudged. In Carey's story the residents are ensnared by the simulacrum: the American tourists who visit the town complain if their own snapshots of the townsfolk do not exactly match the postcard images of the model. The boy by the gas pump is not recognisable any more,

he is growing old, but they take his photo anyway, insisting that he stand there always in the pose of his modelled figurine.

I learned of the world's largest garden maze from an artist who lived in an empty stretch of country about twenty minutes' drive out of Sheffield. B— was showing me his prototypes for a series of plaster and resin miniatures of local landscape scenes. These were mantelpiece folk ornaments for the



looked to me as if they could sit in a snow globe but which apparently took weeks to craft. 'Each one is unique and specific', he pointed out, although my eyes couldn't see it. 'The details are exact. I could tell you who lives here and what he does in his garden.' He paused, and then hinted, 'I've got a few stories'. The directions to the maze were as precise and as mysterious as his attention to these objects. 'Go back the way you came and turn left where you first turned right, at X's gate ... There's a village called Nowhere Else. Turn around if you pass through it. You've

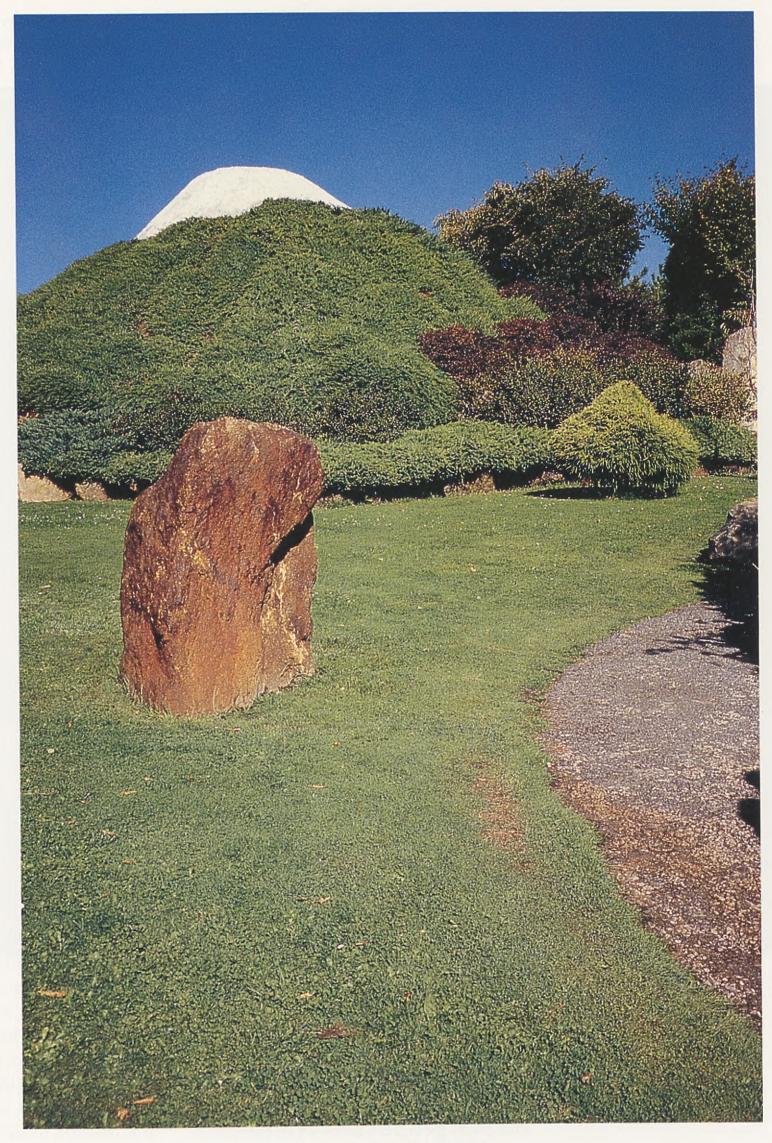
gone too far.' A black winter night closed in on me as I crept along the narrow roads. It did not dissuade me from the search; entering a maze at night would be an enticing adventure. The headlights flared across signs in silhouette that seemed to resemble B—'s descriptions but, even though I must have driven through some of that district before, it was now no longer recognisable. I may have passed by the maze in the darkness before I

found myself on a main road leading me inexorably away from my aim; perhaps not. I've not gone back. It may be the world's largest maze in plan, I was told later, but it could be among the world's shortest. At the moment the hedges are barely knee high.

Of course, mazes do not need to be well over head height to be either confusing or entertaining. Medieval European mazes, often located in church gardens, were shallow trenches cut in the turf. Like the maze paving found inside cathedrals, such as at Chartres, these are to be viewed from above as synoptic configurations, in the manner of an emblem, rather than be physically traversed by worshippers on their way to the altar. The designer would hardly mean the convolutions of the route through such a maze to be diversions in their own right. Some mazes provide stages for enacting physical pilgrimages in miniature: a quaint image (more like a private fantasy than a symbolic

journey) when compared to other stages for religious passage, such as the perambulation galleries of a stupa. Generally, however, it appears that these mazes were intended and interpreted as representations of spiritual life for a Christian. Beware of straying from the Law; that is their story. The turning points or intersections of paths depict worldly temptations where right and wrong moves are made, where unambiguous decisions have to be made. By imitating Christ a pilgrim solves the intellectual as well as spiritual puzzle.

But in the church garden these decisions are traced out in movements of the eye across



above and previous pages: Botanic Gardens, Hobart, 1994. Photograph Edward Colless. opposite page: Warner Bros. Movie World, Gold Coast, Queensland, 1994. Photograph Edward Colless.



above and opposite page: South Bank Parklands, Brisbane, 1994. Photograph Edward Colless.

the surface pattern. These mazes hold no secrets except in the eternity of their design, as if their forms are unitary and transcendent signs. The sacred meaning of those mazes depends on an encompassing visualisation of the pathways, one that offers a glimpse of the integrity of a bounded design. We still picture even the most disorienting of mazes in fun parks with this imaginary perspective, and still believe in however casual and secular a way that there is some meaning to their confounding design. The compound symmetries and rotations of pattern are intuitively understood. How? Because not only is the complexity of a maze visually circumscribed by the contour of a simple form; it is also determined by it. The alleys inside a maze repeat the perimeter, in fractions and diminishing echoes, until reduced to zero and stasis at the centre. This is evident at first glance from any aerial view of a maze, even if one cannot comprehend the logic of those subdivisions. Moreover, the inner walls of the maze are identical to the boundary wall, made of the same material and usually of the same dimensions. We cannot recognise any wall as the outer and final one.

Yet this implies a sneaky paradox within the design of mazes, even a Christian one. Perhaps as a legacy of its mythological and religious emblematic use, the plot of a maze, whether playfully negotiated or not, will usually suggest some sort of quest. But no matter how prominently the centre of a maze might be marked with fountains, urns, seating or statuary as a physical or symbolic goal, it is a dissimulation of the purpose of that maze. What is that purpose? Not to reach a stable core of being - an inner sanctum, place of contemplation, origin or still point - but to continue moving and changing direction, to pass through a series of turns that rhythmically repeat the external contours of the maze. The rhythms of a maze are like those of a refrain, a repetition added to a lyrical narration only to heighten or sustain its melodic line. Every garden is a scene for an exercise in narrative, both by its creators and by anyone who enters, uses or enjoys it. A maze counterfeits narrative by relentlessly repeating the frame or premise of a possible story. It is an intolerable fiction because it is always only starting or finishing. To recognise the centre of a maze as the culmination of its detours is to be deceived, necessarily so, by the pointless totality of the maze's design, deduced from its outside edge.

One's only destination in a maze, delayed or deferred by its spatial and temporal fabric, is the exit. The climax of a maze is the partition between it and the rest of the garden or park. This means that the profound temptations offered by the maze do not occur inside it but at its periphery. They are the seductive offers it makes to enter it and to withdraw from it. These are as compelling within a Medieval Christian church garden as they are in the cyberspace containing computer games like 'Dark Castle' or 'Wolf's Lair'. What do I gain by yielding to the temptation? Perhaps, to be amazed. But by what? Paradoxically, the interior of a maze is the disaccumulation of its centralising form, and the repetition of its perimeter. This perimeter does not contain anything other than personal diversions. You could almost say that there is nothing inside a maze - nothing except the possibility of movement in a state of distraction. This is the tantalising mystery of a maze, which is fabricated in the configuration of its walls rather than in anything we imagine they might enclose.

All gardens are, in some sense, enclosures. Walled in architecturally or through features of landscape design, they are partitioned from wild nature or urbanism by an ornamental husbandry. The maze, however, is a pseudo-garden, since it is in essence nothing but walls or partitions. The biblical Eden invoked in Genesis is irrecoverable after the Fall because it is an exposed and unchristened garden: prehistoric and thus uneventful as a condition of the beginning of eventful time, unbounded by any structure and thus self-contradictory, and so innately unstable. It is destined to fall into narrative. The paradise gardens described in later biblical literature, such as in the 'Canticles' by Solomon,



are projections of Eden through history as domains fortified against Satanic assault. Christian exegeses of the Jewish Testament assimilate these enclosed gardens to the iconography of the body of Mary: sublime, inviolate, penetrable only by the ray of intelligibility of God's Grace at the conception of Christ.

The wall enclosing the garden of delights thus signals the redemption of an ahistoric nature through divine interference with history. Its architecture is a sign of God's Providence, not just for the security and confinement of passions it represents but also because it is an anticipation of a space beyond time and history, the space of the City of God. In each case enclosure is a condition of fulfilment, and the rehearsal space for a cessation of longing or desire. The giardino segreto or secret garden that appears in Italian Renaissance design, intimate in scale and often enclosed as a semi-domestic room, is a secular conversion of the sanctity of the paradise cloister garden. Its air of virtuous repose and classical civility suggests an Epicurean poise in the activities of the good life: scholarship undertaken with cultivation of taste and aesthetic delight. Its 'secrecy' is not conspiratorial but discretionary; it is a hiatus in the business of history. Here, Grace is manifest as decorum: the distinct bearing of humanised Nature. It's not too frivolous to suggest that Australian suburban backyards strain after such fulfilment of being, and faintly echo belief in a redeeming moral end to nature. Their common failure to attain that end opens them to the reversals and inversions of natural morality associated with paganism: in a backyard we picture Grace as leisure redeemed from idleness.

The maze, too, alludes to the intelligible radiance of Grace; it would seem to be, as much as other enclosed gardens, a testimony to Providence. You might hope that its perversity is only the sign of a nature estranged or occulted in order to reveal some cosmological secret. You dream that its significance shall be transcendent, for nothing on earth seems to explain it. But these are all foolish,

pious desires. The maze deceives even its designer. Those turning points in a maze characterise a dubious morality. A maze will be disappointing if I can unerringly judge the correct path through. I insist that a maze will dupe me in a special way: that it will not become familiar even if each alley appears similar; and conversely that its intersections will recur yet not be recognisable. I do not seek wisdom from a maze; I submit to a destiny arising from error. Gardens that provide multiple, meandering paths are no less capable of moral conclusions than those with formal or allegorical designs. In a maze, however, one's path is devious rather than rambling. At any turn, in any passageway, I can be propositioned by the same fantasy that lured me into the maze, or that capriciously leads me out.

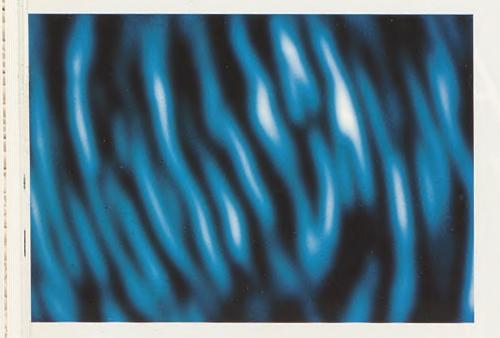
To call the maze a pseudo-garden is to say that it is a false version of nature. Not an artificial duplicate, like a theme park, but unearthly and possessed. As I move through a maze I enjoy the delirium of being led by a force that is unnatural, but not divine. And this delight will be demanding, as one pursues encounters with that mysterious phantasm to solicit immoral favours from it. The belief expressed in a garden is that Grace supersedes the Law, because a garden reclaims a place upon earth as a divine image that is to say, it rescues nature from Judgement by reproducing it as an image of a supernatural beauty. Thus a garden is already a double of nature, ghosting the earth's supernature. In a maze, however, the Law is revealed as an irredeemable force of corruption, identical to the actual form of the maze. The false nature of the maze renders it unnatural and so unearthly: less than natural. The maze grants the grace of enchantment rather than Providence. It directs an erotic promenade through a godless space, displaying a succession of turns and curves and folds in the figure of a bewitched virgin. Even in its mythical or religious versions it is not an edifying thing, the maze; it merely grants permission. It is a series of thresholds.

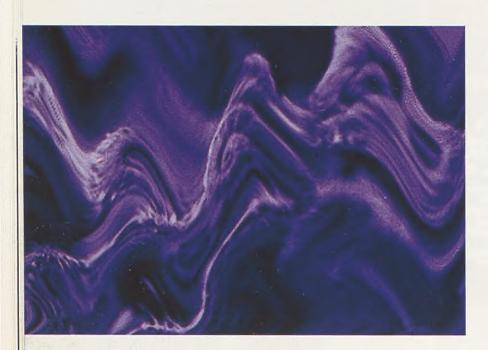
Edward Colless is a lecturer at the School of Art, Hobart.

# THE DIGITAL GARDEN

INSTALLATIONS BY









ROSS HARLEY, Digital garden III, 1993, (still frames) 5 channel video-computer projection installation, Ars Electronica, Linz.

previous page: ROSS HARLEY, Green machine, 1993, 4 channel video installation, Remo shopfront, Sydney.

n his book The Machine in the Garden, Leo Marx wrote: 'A garden is a miniature middle landscape. It is as attractive for what it excludes as for what it contains.' This Marx was interested primarily in the role of the pastoral ideal in American culture and how Europeans saw the New World as a place where the dichotomy of nature and culture could be finally resolved into a 'middle state' of rural bliss; America as one big garden, in fact. But it is the implication of activity that is of particular interest. The garden, Marx notes, is always a construction, a place of mediated nature. In four recent video-based installations, the Sydney artist Ross Harley has begun to explore what the garden could be in the machine age.

Of course, the history of the garden in western art is long and rich. It wasn't until the romantic period that nature, in the form of what we now call wilderness, made an appearance; but the garden has been a perennial theme. Most often it has symbolised benign nature, innocence, fecundity; in short, all that is good in the world. Just viewing a garden, either in the flesh or in art, carries an implication of moral uplift. In creating a garden, people mimic the creation of God. We are improved merely by contact with the garden as ideal world.

Harley's interest in the garden was sparked by computer images created by biologists using mathematics to model the development of organic forms. His thinking about this new conjunction of nature and machine eventually took shape in *Immortelle*, a videobased installation exhibited at the Roslyn Oxley9 Gallery in 1992. Computer-generated images were projected onto one wall of a small room while lines of text appeared on two others. Meanwhile, the monologue of what purported to be a machine intent on generating a world added an aural component to the environment.

Later the same year, Harley was able to further develop these ideas in a collaborative

piece with the architect Ken Maher. Their Digital garden was exhibited as part of the 'Synthesis 6' project which teamed artists and architects to explore themes related to the urban environment. This far more ambitious piece involved the creation of an architectural space in which multiple screens showed treated footage from Versailles. Images of water, haystacks and forest, and computergenerated representations of organic forms, periodically crossed the screens while a soundscape introduced effects-loaded atmospheric recordings from the gardens on display.

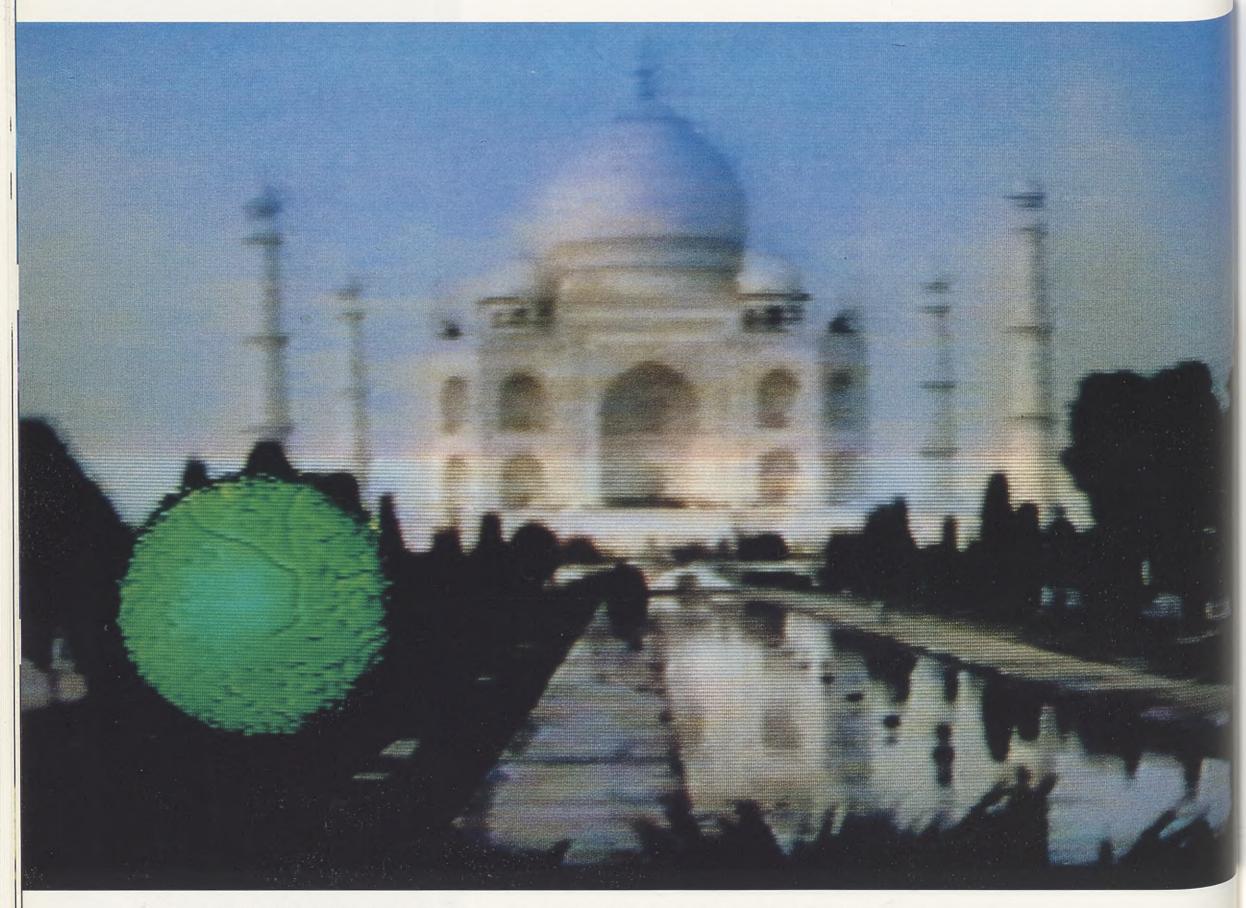
With Digital garden, Harley was moving towards reproducing the traditional form of the garden in which a spectator enters a space and experiences a series of views, each organised around a particular theme. The images of organic materials, meanwhile, commented on the way that gardens represent nature, organising components to artfully create the experience of contact with the natural world.

Harley took the Digital garden to its final incarnation with his installation for the 1993 'Ars Electronica' in Linz, Austria. This time, treated footage from the Taj Mahal, Sydney's Hyde Park and one imaginary garden were added for display on one major screen and six video monitors. Viewers were able to interact with a computer to move images from the monitors to the screen or to select from four available soundscapes. In effect, this version of the Digital garden allowed viewers to construct their own electronic garden from the features assembled by the artist.

Harley's most recent exploration of the garden theme was his *Green machine* installation exhibited in the display window of the Darlinghurst store Remo. A steel frame was built (with sculptor Simeon Nelson) to carry four video monitors arranged like the petals of a flower. Three of these carried differently treated images from the earlier works while the fourth displayed text messages in the style of electronic advertising signboards. This work recreated the garden as commodity, its



ROSS HARLEY, Immortelle, 1992, (still frame) 9 minute colour video projection installation, Roslyn Oxley9 Gallery, Sydney.



above and opposite: ROSS HARLEY, Digital garden III, 1993, (still frames) 5 channel video-computer projection installation, Ars Electronica, Linz.

viewers being passing pedestrians attuned to the lavish shopfront displays of one of Sydney's premier retail streets. The irony implicit in an electronic screen bearing the slogan '100 per cent natural' was entirely deliberate.

What binds these various pieces together is their thematic articulation of the garden as constructed nature. Video screens carrying computer-generated images, Harley suggests, are no more or less 'natural' than the elaborate artifice of Versailles or even the carefully constructed bucolic illusions of Capability Brown's English landscape gardens. With his whole-hearted embrace of the technology of the time, Harley differs from a number of other artists exploring similar subject matter. Bill Viola's Theater of memory, exhibited in 1991 at the Walter Phillips Gallery in Alberta, Canada, for example, was dominated by an uprooted tree while a video screen displayed treated images emerging and decomposing into electronic 'snow'. Here, as in Harley's work, the constructive aspect of perceptions of nature is foregrounded, but the suggestion in Viola's work is that this results in a radical alienation from nature. Viola, in effect, is repeating the theme of expulsion from nature so deeply embedded in western culture. For Harley, however, there simply never can be and never was unmediated access to nature. The images of the forest that appear in the Digital garden serve to signal that even wilderness is, in a sense, just another kind of garden, that is, a human construction.

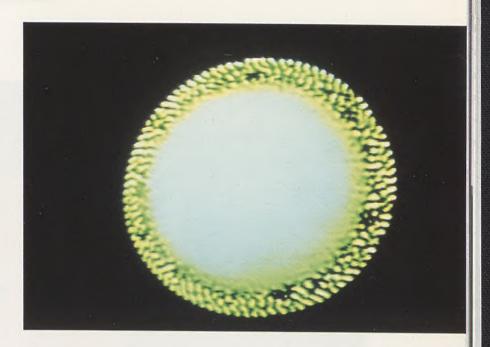
This lack of nostalgia is refreshing, avoiding as it does the tendency to sentimentalise nature that so often informs the ideas of the environmental movement. For many environmentalists, wilderness has taken on a sacred quality permitting a transcendental relationship with the natural world, something Harley's pieces suggest is illusory.

This aspect of his work, however, indicates one way in which his electronic gardens differ markedly from those of earlier periods in their lack of moral content. To return to Leo Marx, the pastoral ideal, especially in America, was concerned with the creation of a perfect society. This almost pedagogic aspect of gardens, particularly public gardens, has featured just as strongly in other places and times. Italian Renaissance gardens, for example, were designed to recall passages of classical texts to the minds of their viewers. The American artist and critic Dan Graham has traced how this approach was carried through to, for example, an eighteenthcentury English landscape garden in Stowe designed to form a Whig allegory against the restored British monarchy. In this garden, a path led to the Temple of Virtue, behind which a Temple of Honour was concealed, through an arch of which could be seen a crumbling structure, the Temple of Modern Virtue. Like Harley, the designer of this garden was celebrating the possibilities of artifice but, in the case of the Stowe garden, with a distinct moral and even political purpose in mind.

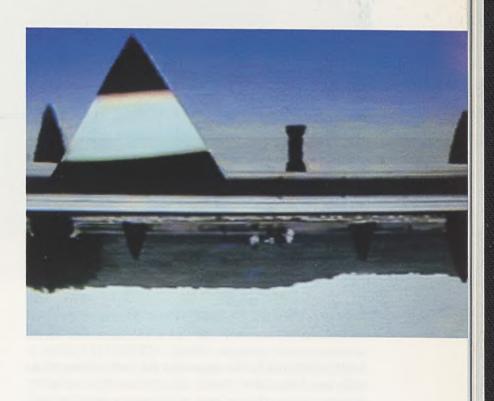
Our own Botanic Gardens can be seen as being within this tradition. They are clearly intended to function as outdoor museums where one can acquire knowledge of the natural world, and the Empire in particular, while benefiting from fresh air and pleasant views. The presence of neo-classical statuary further emphasises the way in which such gardens were structured as machines for public improvement.

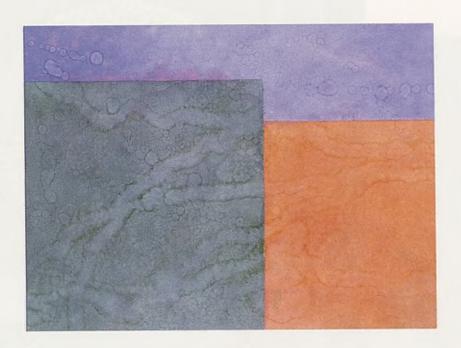
Harley's gardens carry no such moral component. They do not propose to educate their viewers nor to bring them to a better relationship with the world, much less to God. Instead, they comment only on the artifice of their own construction, exploring the way that machines can be used to generate possible worlds. And it is perhaps in this respect, even more than in their deliberate use of computer-based technology, that Harley's gardens are most completely products of their own particular age.

Wanda Jamrozik is a staff writer for the Independent Monthly.



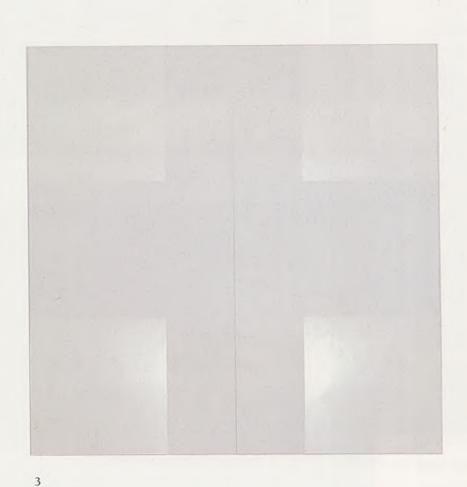








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1. HELEN EAGER, She summons the cool colours of the early day, 1994, oil on canvas, 120 x 160 cm, Watters Gallery, Sydney. 2. Installation view of 'Colour', curated by John Nixon (see Exhibition Reviews), Anna Schwartz Gallery, Melbourne. 3. JOHN NIXON, White cross on white, 1994, acrylic and enamel on masonite, 245 x 245 cm, Sarah Cottier Gallery, Sydney. 4. ROBERT OWEN, Painting installation, 1994, acrylic on wall, 6 x 8 m, Annandale Galleries, Sydney.



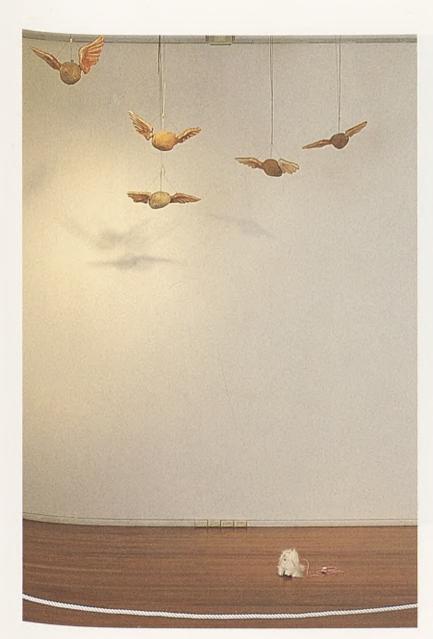
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1. DEBORAH RUSSELL, Untitled from 'The Meaning of Still', 1994, oil on linen, 167 x 181 cm, William Mora Galleries, Melbourne. 2. DAVID HARLEY, Painting VIII, 1992, acrylic on canvas, 167 x 167 cm, Crawford Gallery, Sydney.

3. MIKE STEVENSON, Double negative (under construction) part 3, 1994, charcoal and Budweiser draught on paper, 57 x 76 cm, Darren Knight (DKW), Melbourne. 4. KEN UNSWORTH, Fly by night, 1994, mixed media installation: sound, light and movement, Roslyn Oxley9 Gallery, Sydney.

5. GUY WARREN, The fall of Icarus, sky drawing above Sydney Harbour, Good Friday, 1994, aeroplane, vapour, sun, wind, 2.3 x 2.3 km, as part of 'Drawing on Inspiration', curated by Lou Klepac, Ivan Dougherty Gallery, Sydney.









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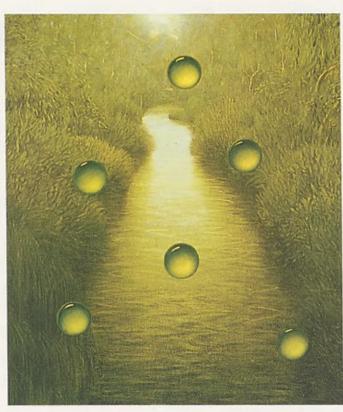
1. GRAEME INSON, Sunflowers, 1994, oil on canvas laid on board, 60 x 60 cm, Wagner Art Gallery, Sydney.

2. AMANDA CUNLIFFE, Iris I, 1994, watercolour on paper, 19 x 58 cm, Libby Edwards Galleries, Melbourne.

3. VIVIENNE SHARK LeWITT, Untitled sketch (two women on a park bench), 1994, watercolour on paper, 55 x 75 cm, Roslyn Oxley9 Gallery, Sydney.

4. ANNE GRAHAM, Fountain of the universal housewife, 1993, oil on canvas, 150 x 240 cm, Robin Gibson Gallery, Sydney.









1. LYNNE ROBERTS-GOODWIN, Remote half-light 6, 1994, type C colour photographic print on aluminium, 1.2 x 2.4 cm, Australian Centre for Contemporary Art, Melbourne. 2. DEBORAH RUSSELL, Untitled from 'Meaning of Still', 1994, oil on linen, 106 x 91 cm, William Mora Galleries, Melbourne. 3. TIM STORRIER, Evening (flowers for Nancy), 1993, (detail) acrylic on canvas, 243.8 x 304.8 cm, Sherman Galleries Goodhope, Sydney. 4. ROBERT BARNES, The tray, oil on canvas, 61 x 76 cm, Gallery 460, Gosford, NSW.

# Getting the picture

f the art world were purely commercial, potters' kilns would now be firing overtime and camera shutters clicking furiously. At Sotheby's Fine Australian Painting Auction in Melbourne on 19 and 20 April, prices paid for pottery and photography set new peaks for these two neglected media as well as putting a new financial gloss on painting itself.

The pottery and photography prices, however, were paid for works by classic masters of the media – the photographer Max Dupain and the potter Arthur Boyd. *Rhythmic form*, 1935, a vintage photograph of a nude by Dupain, sold for \$14,375, an auction record for an Australian photograph. The price was well over the estimate and although the print is rare, there are arguably more desirable Dupain nudes.

The Dupain market – indeed the whole contemporary Australian photography market – has had some false starts, arrested last year by the inclusion of works in Christie's book sales. As Sotheby's April sale showed, modern photography does better when it is marketed as art – that is, presented in an art sale.

The prices for *Rhythmic form* and other works by Dupain in the sale suggested that finally a local auction market in photography is shaping up. Photography has long been an established saleroom commodity overseas, where sales catalogues have become almost tome-like.

Contested with equally broad enthusiasm, the five Arthur Boyd terracotta sculptures from the collection of Boyd family friend Ronald Greenway were clearly desirable because not only were they magnificent objects but they were the work of an artist of the moment. (The Arthur Boyd retrospective was still showing at the National Gallery of Victoria when the auction was held.)

But these works were also unfamiliar – something more than 'another' Wimmera or



BRETT WHITELEY, Lavender Bay, c. 1974, oil on board, 205 x 76.5 cm, Sotheby's, sold for \$92,000.

'another' *Shoalhaven*. The interest, which resulted in a price of \$46,000 for the 48 centimetre tall *Dancers*, should help discourage both collectors and dealers from disparaging the 'crafts' as they have in the past – even if queues do not immediately begin to form at pottery shops.

Recently mainline galleries have been venturing into the 'crafts' – long disdained because the work cluttered, broke when handled, or was too cheap to provide a decent margin – and the various media are being successfully marketed as 'new art forms' to escape the 'basket weaving' image often associated with the traditional term.

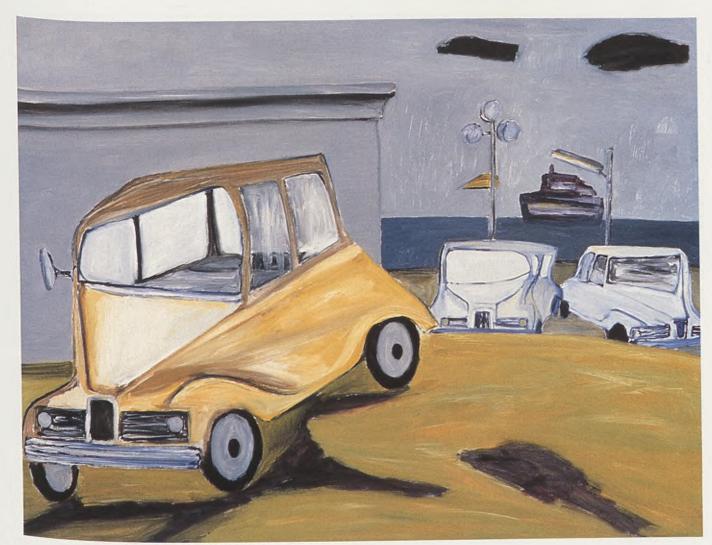
The day before the Sotheby's sale, Christie's, also in Melbourne, set an auction record for a far more traditional collectable when a Sydney rare book dealer paid \$126,500 for a watercolour of three gum trees by Hans Heysen. There was a lot of interest in the work – as indicated by the top pre-sale estimate of \$55,000 – with bids coming from several parties in the room as well as from the telephone.

But this scenario was not to be repeated when the star lots of both Christie's and Sotheby's, works by the colonial artist Eugene von Guerard, went under the hammer. Christie's understandably was a little disappointed to sell *North view Daylesford* for only \$332,500, given the prices paid for other works by this artist during the recession.

With a much higher presale estimate of \$450,000 to \$550,000, Sotheby's *Govett's Leap and the Grose River Valley*, *Blue Mountains* had little chance of finding a new home and went back to its old one.

There appeared to be some consistency in the interest in colonial art – the von Guerards notwithstanding. Christie's achieved an auction record for Thomas Clark when his *Koonongwootong Valley, Coleraine* sold for \$178,500 and Sotheby's rich offering of works by S.T. Gill found buyers ready to spend in





top: MAX DUPAIN, Rhythmic form, 1935, silver gelatin photograph, vintage print, 23 x 30.5 cm, Sotheby's, sold for \$14,375.

above: KEN WHISSON, View from my window, June 13, 1974, oil on board, 82.5 x 109 cm, Christie's, sold for \$20,000.

excess of the admittedly conservative estimates.

However, many of the results were unpredictable, suggesting a market often dominated by idiosyncratic collectors who knew what they liked and were not swayed by commercial considerations. At Leonard Joel's sale on 29 and 30 March, a surely informed collector (one of the bids came from Paris) gave \$5,280 for a gory eighteenth-century watercolour of a hospital.

Other commercially unattractive subject matter found ready homes when the works possessed other qualities. The fresh ice cart by Hal Missingham, which made \$19,950 against a top estimate of \$12,000, is a painting of a traffic accident involving a horse, but it was well composed, drawn and executed. (It was, of course, also by a recently deceased artist which can be a major value point.)

The autumn sales suggested a markedly uneven recovery in the Australian art market. This may have had something to do with Christie's policy of sending important foreign paintings to London for sale. Sotheby's sale included Interior scene with merrymakers (estimate \$50,000 to \$80,000) by the seventeenthcentury Dutch artist Anthonie Palamedes which boosted its total when it sold for \$332,500 to the New Zealand art trade.

Sotheby's found a buyer for its major Drysdale, Tom Finch, at \$200,500. There was minimal interest in Christie's equally difficult Drysdale Woman at a window the night before.

Despite their soft spots, however, the market performed better than predicted by the trade. The three sales raised over \$6.5 million -a figure from the immediate pre-boom days.

The trade nonetheless must have been more than a little miffed to watch private buyers, new and old, spend generously with the auction houses that traditionally had been source of much of its stock. The developing role of dealers as commission agents appears to have been further consolidated despite the hike in the auction houses' commission to buyers, which should have made trade more competitive.

Terry Ingram

Terry Ingram's Saleroom column appears every Thursday in the Australian Financial Review.

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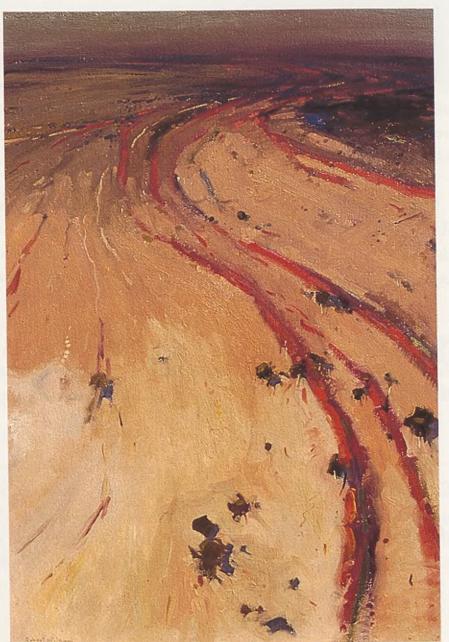
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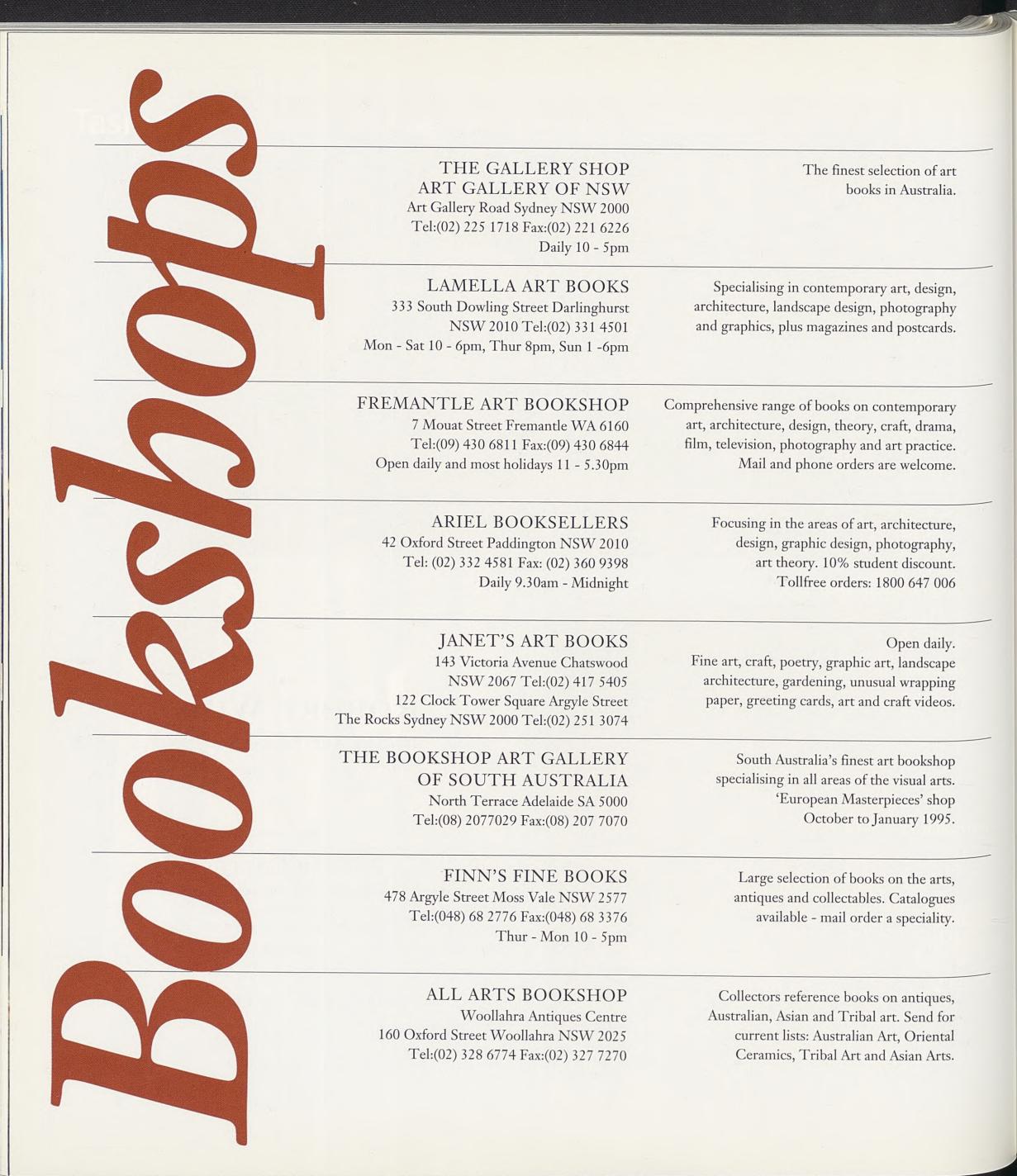
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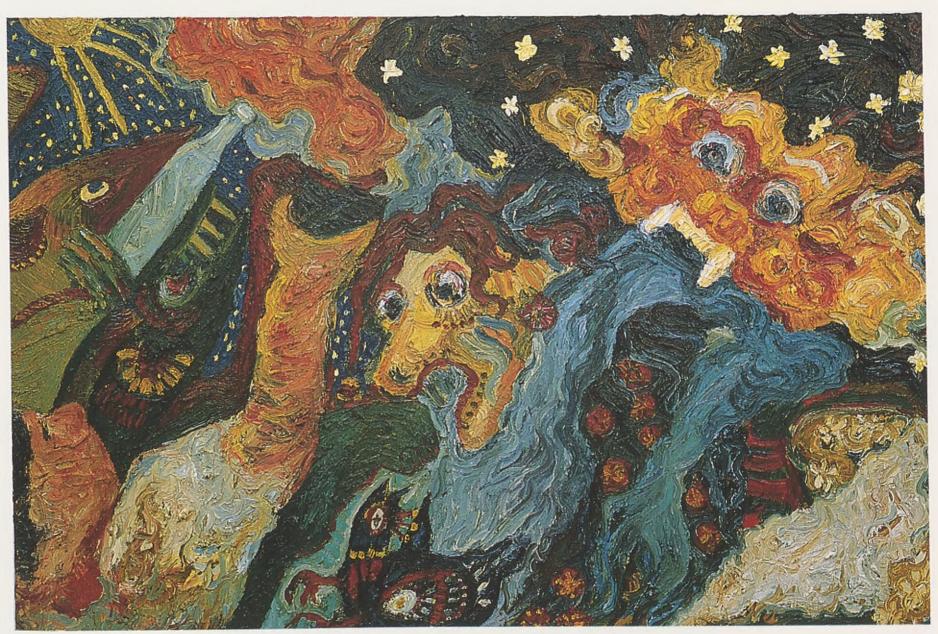
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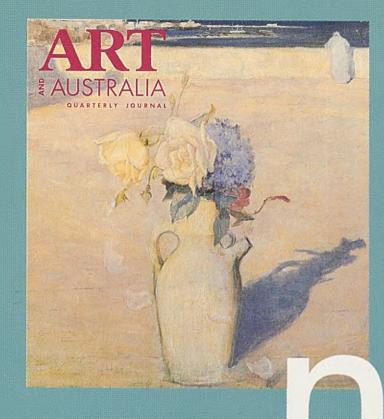
Barong dance – Bali 1994 oil on canvas  $100 \times 150$ cm

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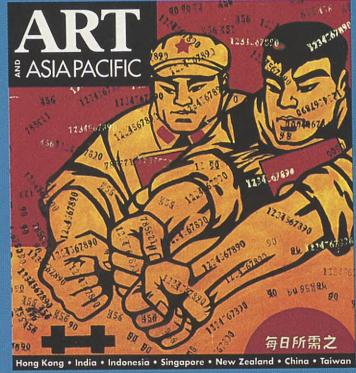


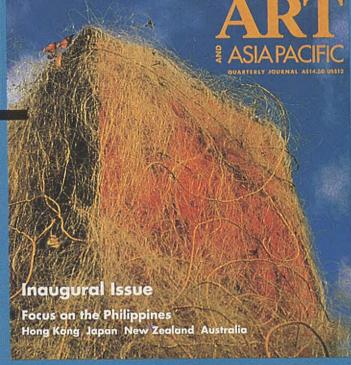


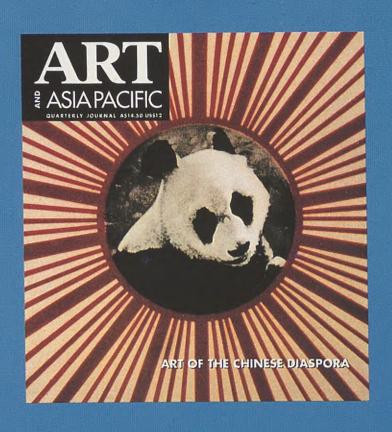
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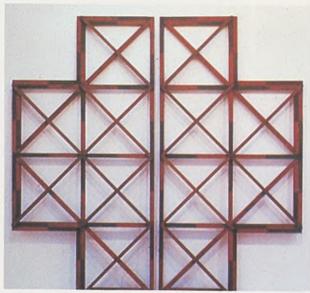
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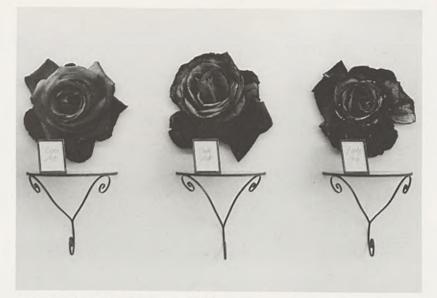
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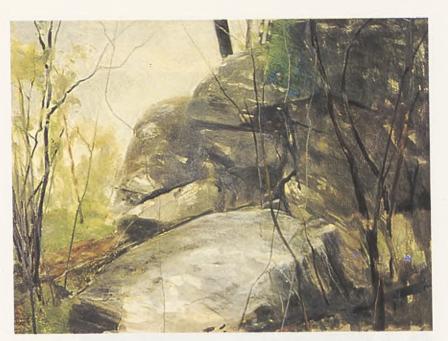
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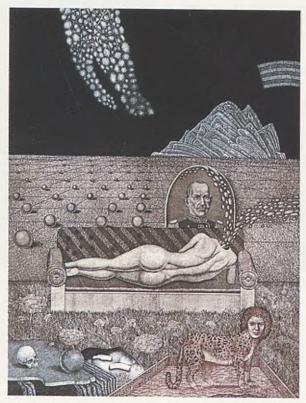
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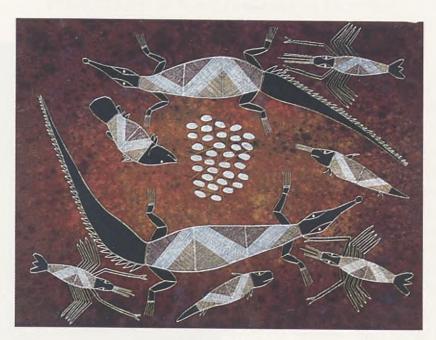
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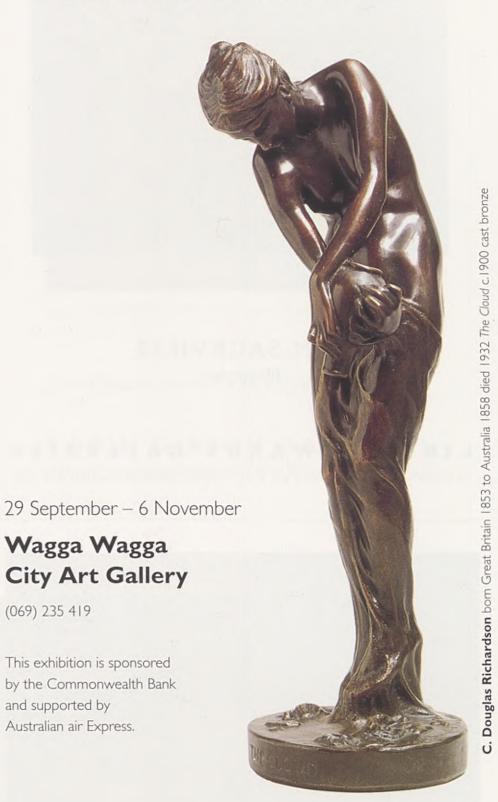
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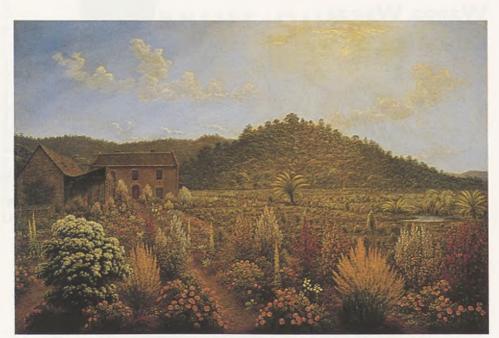
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135 Bundall Road, SURFERS PARADISE 4217 Tel.(075) 81 6154 Fax (075) 81 6704 Exciting and engaging exhibitions covering all media. Come and see for yourself – it's free, and parking is no problem. Tuesday to Friday 10 - 5, Saturday and Sunday 1 - 5



J. ANDREW BLACKWELL, 'Bzesunnirf', 1993, oil and sand on canvas, 220 x 340 cm, Doggett Street Studio.

# GRAHAME GALLERIES & EDITIONS

1 Fernberg Road, MILTON 4064 Tel. (07) 369 3288 Modern and contemporary works on paper. Prints and artists' books. 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

#### THE KEN DONE GALLERY

Shop 6, Village Lane, Lake Street, CAIRNS 4870
Tel. (070) 41 2232 Fax (070) 33 1975
Representing Ken Done. Changing exhibitions of paintings and drawings. Limited edition prints and posters on selected themes.
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#### THE KEN DONE GALLERY

34 Orchid Avenue, SURFERS PARADISE 4217 Tel. (075) 92 1282 Fax (075) 92 5072 Representing Ken Done. Changing exhibitions of paintings and drawings. Limited edition prints and posters on selected themes. Monday to Saturday 9 - 6.30, Sunday 10 - 6

#### MCWHIRTERS ARTSPACE

Level 4, McWhirters Market Place, cnr Brunswick and Wickham Streets, FORTITUDE VALLEY 4006 Tel. (07) 852 1866 Fax (07) 257 1452 Two exhibition galleries and decorative Arts Retail. Exhibiting a variety of work by contemporary and emerging artists. Monday to Sunday 9 - 5.30

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The Village Green, MONTVILLE 4560 Tel. (074) 42 9309 Fax (074) 42 9309 Changing displays of more than 600 paintings by over 100 important Australian artists. Panoramic views from gallery windows. Daily 10 - 5

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Representing major Australian and overseas artists
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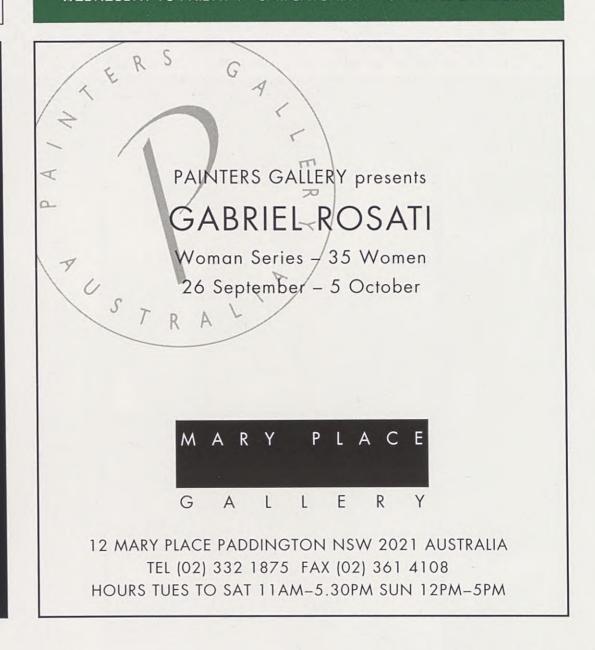
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PO BOX 448 BROKEN HILL 2880.
TELEPHONE (080) 889 252 FACSIMILE (080) 871 411
EXHIBITION: 1 DECEMBER – 15 JANUARY

# SAVODE

60 KHARTOUM STREET GORDON PARK BRISBANE 4031 TELEPHONE/FAX (07) 357 6064 DIRECTORS: JULIE SIM LANCE BLUNDELL WEDNESDAY TO FRIDAY 1 – 5PM SATURDAY 1–6 PM AND BY REQUEST







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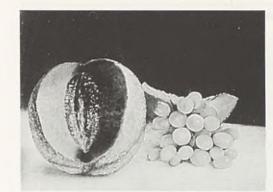
#### RARY

DFERN 2016 x (02) 318 1007 ary Australian - 6

#### ART CENTRE

JRY 2640 x (060) 41 2482 1ry Art Prize n Albury City

Tactics' - video; hotographs



ANNA VERTES, Still life rockmelon and grapes, oil on timber panel, 30 x 40 cm, Anna Art Studio and Gallery.

November: Charles Sturt University -Murray graduating students exhibition. Access for the disabled. Admission free. Daily 10.30 - 5

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

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15 Roylston Street. PADDINGTON 2021 Tel. (02) 360 5177 Fax (02) 360 2361 12 September to 8 October: Brett

Whiteley – works on paper 17 October to 12 November: Brian Dunlop - recent paintings 21 November to 17 December: Vivienne Littlejohn – large woodcuts. Monday to Friday 10 - 6

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Lot 3, Avoca Drive, KINCUMBER Central Coast 2251 Tel. (043) 68 2017 AH (043) 82 1412 Changing exhibitions featuring important Australian artists. Friday to Monday 11 - 5

#### BAKER GALLERIES

45 Argyle Street, The Rocks, SYDNEY 2000 Tel. (02) 241 1954 Fax (02) 241 1956 Artist's representatives and dealers in fine art. Changing exhibitions. We buy and sell nineteenth- and twentiethcentury Australian paintings. Daily 11 - 6

#### **BARRY STERN GALLERY**

19 Glenmore Road, PADDINGTON 2021 Tel. (02) 331 4676 Fine Australian art and monthly exhibitions. Tuesday to Saturday 11 - 5.30, Sunday 1 - 5

#### BATHURST REGIONAL ART GALLERY

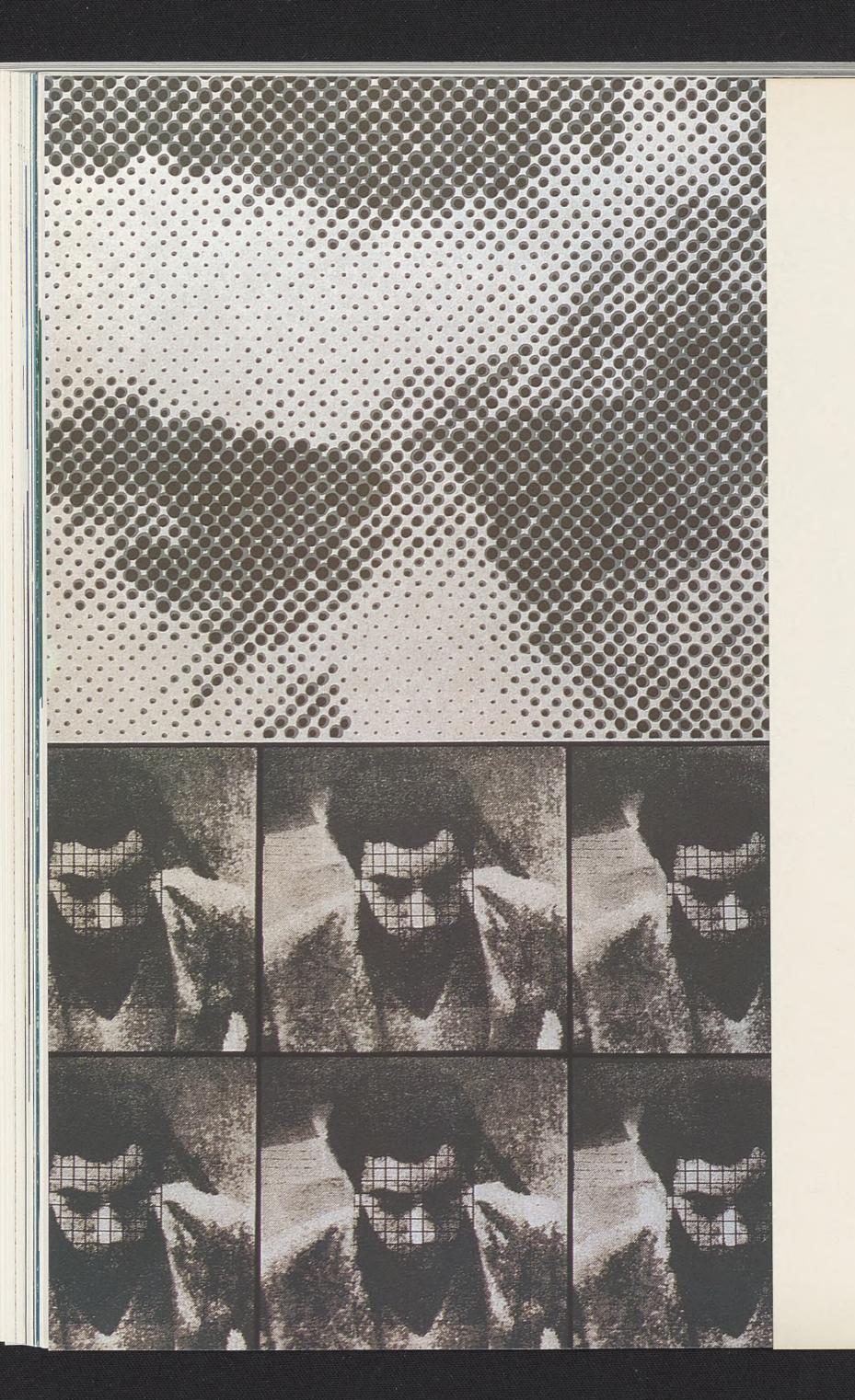
70-78 Keppel Street, BATHURST 2795 Tel. (063) 31 6066 Fax (063) 32 2991 Selections from the permanent collections of Australian art, ceramics and Lloyd Rees Collection. 9 September to 16 October: 'Discerning Textiles' - an exhibition which highlights the relevance and importance of contemporary textile practice and theory 21 October to 11 December: 'Out of the Box' – eight contemporary sculptors; object based assemblage and installation Monday to Friday 10 - 4, Saturday 11 - 3, Sunday and public holidays 1 - 4,

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6th Floor, Grace Bros City Store, cnr Pitt and Market Streets, SYDNEY 2000 Tel. (02) 238 9390 Fax (02) 221 7851 22 September to 16 October:



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#### MUSEUM OF CONTEMPORARY ART

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

#### PHILIP BACON GALLERIES

2 Arthur Street, NEW FARM 4005 Tel. (07) 358 3555 Fax (07) 254 1412 Regular exhibitions by leading Australian artists. Also a large collection of nineteenth-century and early modern paintings and drawings. Tuesday to Saturday 10 - 5

#### PORT DOUGLAS GALLERIES MOWBRAY GALLERY

Mowbray River Road, PORT DOUGLAS 4871 Tel. (070) 98 5580 Tuesday to Sunday 10 - 5

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#### QUEENSLAND ART GALLERY

Queensland Cultural Centre, South Bank, SOUTH BRISBANE 4101 Tel. (07) 840 7303 Fax (07) 844 8865 To 11 September: 'Renoir – Master Impressionist' To 10 October: Geoff Weary installation To 4 December: Contemporary Japanese prints from the collection. Monday to Sunday 10 - 5, Wednesday 10 - 8

# RIVERHOUSE GALLERIES

1 Oxlade Drive cnr Brunswick Street, NEW FARM 4005 Tel. (07) 358 4986 Fax (07) 254 0124 Regular exhibitions by contemporary and traditional Australian artists and an interesting collection of early Queensland paintings. Government approved valuer. Tuesday to Saturday 10 - 5

# ROCKHAMPTON CITY ART GALLERY

62 Victoria Parade, ROCKHAMPTON 4700 Tel. (079) 27 7129 The permanent collection of paintings, works on paper and ceramics by leading Australian artists is on continuous display. Monday to Friday 10 - 4, Saturday and Sunday 1.30 - 4.30, public holidays 10 - 4, closed Good Friday

#### SAVODE GALLERY

60 Khartoum Street, **GORDON PARK 4031** Tel. (07) 357 6064 Fax (07) 357 6064 Featuring premium quality contemporary and aboriginal art including James Meldrum, Sally L'Estrange, Daniel Mafe, Emily Kngwarreye, John Nelson. Monday to Friday 1 - 5, Saturday 1 - 6

#### STANTHORPE ART GALLERY

Weerona Park, Lock Street, STANTHORPE 4380 Tel. (076) 81 1874 Fax (076) 81 3751 A varied monthly program of touring exhibitions and displays from the permanent collection, including paintings, sculpture, fibre and ceramics. Monday to Friday 10 - 4, Saturday and Sunday 1 - 4

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6th Floor, MacArthur Chambers, Edward/Queen Streets, BRISBANE 4000 Tel. (07) 229 1981 Twenty-one years representing exclusively in Brisbane prize winning Australian artists of tonal-realism to total-abstraction. Solo-shows and stockroom. Japanese woodcuts. Sunday to Friday 10 - 4, or by appointment

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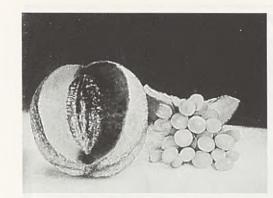
#### **NEW SOUTH WALES**

#### ACCESS CONTEMPORARY ART GALLERY

38 Boronia Street, REDFERN 2016 Tel. (02) 318 1122 Fax (02) 318 1007 Exhibiting contemporary Australian paintings and sculpture. Tuesday to Sunday 11 - 6 or by appointment

#### ALBURY REGIONAL ART CENTRE

546 Dean Street, ALBURY 2640 Tel. (060) 23 8187 Fax (060) 41 2482 To 10 September: Albury Art Prize September: Works from Albury City Collections October: 'Diversionary Tactics' - video; 'Arranging Nature' - photographs



ANNA VERTES, Still life rockmelon and grapes, oil on timber panel, 30 x 40 cm, Anna Art Studio and Gallery

November: Charles Sturt University -Murray graduating students exhibition. Access for the disabled. Admission free. Daily 10.30 - 5

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#### closed Good Friday THE BELL GALLERY

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PRINTMAKING,
SCULPTURE
PERFORMANCE
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 'Crossovers' – Jenny Sages, major painting exhibition (main gallery)
20 October to 13 November: Meza Rijsdijk and Gillian Mann – works in glass (main gallery); Inga Hunter – drawings (gallery annexe)
17 November to 4 December: 65th Anniversary exhibition – a celebratory exhibition featuring the gallery's current stable of artists.

Monday to Friday 10 - 6,
Thursday 10 - 7, Saturday 10 - 4,
Sunday 11 - 5, closed public holidays

#### **BLOOMFIELD GALLERIES**

118 Sutherland Street,
PADDINGTON 2021
Tel. (02) 326 2122 Fax (02) 327 8148
To 21 September: Frank and Margel
Hinder (Frank – kinetics and paintings,
Margel – sculpture)
27 September to 3 October: Closed
for ACAF 4
11 October to 29 October: Jeremy
Gordon and Peter Yeomans
2 November to 3 December: Norman
Lindsay facsimile etchings.
Tuesday to Saturday 1 - 6,
mornings by appointment

# BOOMALLI ABORIGINAL ARTISTS CO-OPERATIVE

Ground Floor, 27 Abercrombie St, Chippendale, SYDNEY 2008 Tel. (02) 698 2047 Fax (02) 698 8031 A wholly Aboriginal initiative for self-management in the visual arts. Enquiries welcome. Monday to Friday 10 - 5, Saturday 11 - 5

#### BOYD GALLERY

Struggletown Fine Arts Complex, 4 Sharman Close, NARELLAN 2567 Tel. (046) 46 2424 Fax (046) 47 1911 Continuous exhibitions of established artists and investment works. Six galleries and restaurant in complex. Pottery and antiques exhibition gallery. Daily 10 - 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 Saturday 10 - 4,
Sunday 12 - 4,
Monday and Tuesday by appointment

#### 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 2 - 6

#### **COVENTRY GALLERY**

56 Sutherland Street,
PADDINGTON 2021
Tel. (02) 331 4338 Fax (02) 360 9687
September: Graeme Altmann – paintings
October: Suzanne Archer – paintings
November: Yvonne Boag – paintings.
Tuesday to Saturday 11 – 5

#### **DUBBO REGIONAL ART GALLERY**

Tel. (068) 81 4342 Fax (068) 84 2675
4 September to 18 September: The 1994
Doug Moran Portrait Prize
23 September to 9 October: 'Way Out
West' – paintings by John Murray;
'Finding Myself – paintings by
Prue Hawke
15 October to 27 November: 'Lie of
the Land' – Australian landscapes.
Wednesday to Monday 11 - 4.30,
closed Tuesday

#### **EDDIE GLASTRA GALLERY**

44 Gurner Street, PADDINGTON 2021
Tel. (02) 331 6477 Fax (02) 331 7322
9 September to 30 September: Andrew
Bennett – oils on canvas
7 October to 28 October: Nicholaus
Seffrin — sculptures.
Tuesday to Saturday 11 - 5

#### **FALLS GALLERY**

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

#### FIRE STATION GALLERY

749 Darling Street, ROZELLE 2039
Tel. (02) 555 9162 Fax. (02) 818 4738
Traditional and contemporary monthly exhibitions, with a focus on Asian art.
Tuesday to Saturday 12 - 6,
Sunday 2 - 5

#### **GALLERY 1A**

249 Riley Street, SURRY HILLS 2010
Tel. (02) 212 7384 Fax (02) 211 0870
Seeking artists for 'small works'
installation. All works must be 15cm
high, maximum length 100cm. All
mediums welcome.
Saturday and Sunday 12 - 6
or by appointment

#### **GALLERY 460**

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

#### **GALLERY 483**

483 Crown Street, SURRY HILLS 2010 Tel. (02) 690 1256
Gallery 483 is an intimate gallery specialising in the work of young contemporary artists.
Saturday 10 - 6, Sunday 2 - 6, or by appointment

# GOULBURN REGIONAL ART GALLERY

Goulburn Civic Centre, cnr Bourke and Church Streets, GOULBURN 2580
Tel. (048) 23 0443 Fax (048) 23 0456
Program of exhibitions and related activities covering wide range of art and craft media and of contemporary issues.
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 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, Friday 10 - 6,
Thursday 10 - 8, Saturday 10 - 5,

# HOGARTH GALLERIES ABORIGINAL ART CENTRE

7 Walker Lane, PADDINGTON 2021 Tel. (02) 360 6839 Fax (02) 247 4391 Changing monthly exhibitions and permanent collection of Aboriginal art including leading bark painters, and desert and urban artists.

Tuesday to Saturday 11 - 5

#### 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 and Albion Avenue, PADDINGTON 2021 Tel. (02) 339 9526 Fax (02) 339 9506 UNSW College of Fine Arts. Exhibitions of contemporary Australian and international art, changing monthly. Free forums, floor-talks, performances. To 24 September: Nancy Borlase survey exhibition.

Monday to Friday 10 - 5,
Saturday 1 - 5, closed public holidays

#### KEN DONE GALLERY

21 Nurses Walk, THE ROCKS 2000 Tel. (02) 247 2740 Fax (02) 235 2153 Representing Ken Done. Changing exhibitions of paintings and drawings. Limited edition prints and posters on selected themes. Monday to Sunday 10 - 5

#### KENTHURST GALLERIES

39 Kenthurst Road, KENTHURST 2156 Tel. (02) 654 2258 Fax (02) 654 2258 Collector's gallery featuring monthly changing exhibitions of prominent and emerging artists, reflecting pool and sculpture garden.
Wednesday to Friday 10 - 5,
Saturday and Sunday 12 - 5
or by appointment

#### KING STREET GALLERY ON BURTON

102 Burton Street, Darlinghurst 2010
Tel. (02) 360 9727 Fax (02) 360 9727
Peter Anderson, Stephen Bottomley,
Elisabeth Cummings, Hugo Farmer,
Anne Ferguson, David Floyd, Merrick
Fry, Kerry Gregan, Royston Harpur,
Robert Hirschmann, Michelle Hiscock,
Jan King, Peter King, Kevin Lincoln,
Richard McMillan, Idris Murphy, Maria
Parkes, Peter Parsons, Victoria Peel,
Sarah Robson, Victor Sellu, Noel
Thurgate, Cathy Weiszmann, and
Colin Yee.
Wednesday to Saturday 10 - 5

#### LARS KNUDSEN STUDIO

Jenolan Caves Road, HAMPTON 2790 Tel. (063) 59 3359 Fax (063) 59 3229 Elegant gallery overlooking the Blue Mountains. Sole outlet for 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 Fax (02) 319 6821
6 September to 24 September: Peter Liiri
– paintings; John Bartley – paintings and drawings
27 September to 15 October: Susan
Andrews – paintings;

# JOHN CALDWELL



Access Road 77 x 64 cm

Photograph: Robert Walker

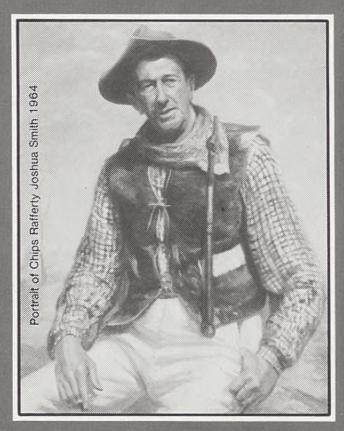
# **COAL FIELDS**

PAINTINGS AND DRAWINGS OF THE IPSWICH COAL MINES
18 NOVEMBER – 4 DECEMBER 1994

# TRINITY DELMAR GALLERY

144 Victoria Street, Ashfield NSW 2131 Telephone (02) 581 6070; A.H. (02) 797 9193 Hours: Saturday and Sunday 12.30 - 5.30pm or by appointment

# ROCKHAMPTON City Art Gallery



Regional Gallery for Central Queensland

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Christine Johnson – paintings 18 October to 5 November: Bryan King – paintings; Chris Langlois – paintings 8 November to 26 November: Dave Brewer – paintings; Meredith Morse – paintings. Tuesday to Saturday 11 - 6

#### LEWERS BEQUEST & PENRITH REGIONAL ART GALLERY

86 River Road, EMU PLAINS 2750 Tel. (047) 35 1100 and 351 1448 Fax (047) 35 5663

Gallery 1

23 September to 6 November: 'Art and Industry – Agents of Work'
11 November to 15 January: George de Olszanski – survey.

Gallery 2

To 2 October: 'Design For Living' 14 October to 4 December: 'Ways of Water 3'.

Gallery 3

To 23 October: Alister Brass Foundation

New South Wales Society of Sculptors
1951–1971

28 October to 22 January (Imaging the

28 October to 22 January: 'Imaging the West' images of Western Sydney.
Tuesday to Sunday 11 - 5

#### 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

#### MARY PLACE GALLERY

12 Mary Place, PADDINGTON 2021 Tel. (02) 361 4107 Fax (02) 361 4108 Changing and curated exhibitions of fine arts. Tuesday to Saturday 11 - 5.30, Sunday 1 - 5

#### MARY REIBEY GALLERY

224 Enmore Road, ENMORE 2042
Tel. (02) 516 4902 Fax (02) 953 5293
Changing exhibitions of contemporary
Australian artists. Opening first
Tuesday of every month.
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 Exhibiting contemporary Australian art. Wednesday to Sunday 11 - 6

#### THE MONAD GALLERY

169b Avenue Road, MOSMAN 2088
Tel. (02) 969 3025
Original works of art in all mediums.
Decorative and traditional exhibitions.
Custom framing.
Tuesday to Friday 10.30 - 5,
Saturday 10 - 4, Sunday 1 - 4,
closed Monday

#### THE MOORE PARK GALLERY

17 Thurlow Street, REDFERN 2016
Tel. (02) 698 8555 Fax (02) 319 3374
Representing Ken Done. Changing
exhibitions of paintings and drawings.
Limited edition prints and posters on
selected themes.
Monday to Saturday 10 - 4
or by appointment,
closed public holidays

#### MUSEUM OF CONTEMPORARY ART

140 George Street, Circular Quay, THE ROCKS 2000 Tel. (02) 252 4033 Fax (02) 252 4361 Permanent collection of Australian and international art and touring exhibitions from all over the world. MCA store and MCA cafe. Daily 11 - 6

# NEW ENGLAND REGIONAL ART MUSEUM

Kentucky Street, PO Box 508,

ARMIDALE 2350
Tel. (067) 72 5255 and 72 5148
Fax (067) 71 2397
Home of the Howard Hinton, Chandler
Coventry, Armidale City and Neram
collections.
Monday to Saturday 10 - 5, Sunday 1 - 5

#### **NEWCASTLE REGION ART GALLERY**

Laman Street, NEWCASTLE 2300
Tel. (049) 29 3263 Fax (049) 29 6876
Exhibitions from the permanent
collection of Australian art and Japanese
ceramics. Touring and local artists'
exhibitions.
Monday to Friday 10 - 5,
Saturday 1.30 - 5, Sunday and
public holidays 2 - 5

#### **OLSEN CARR**

72a Windsor Street,
PADDINGTON 2021
Tel. (02) 360 9854 Fax (02) 360 9672
Specialising in outstanding examples of contemporary Australian painting and sculpture. In stock Olsen, Coburn,
Storrier, Larwill, Kovacs, Whiteley.
Tuesday to Saturday 11 - 6

#### ORANGE REGIONAL GALLERY

Civic Square, Byng Street, ORANGE 2800 Tel. (063) 61 5136 Fax (063) 61 5100 Changing exhibitions of international, national and regional art. A specialist collection of contemporary ceramics, costume and jewellery.

Tuesday to Saturday 11 - 5,

Sunday and public holidays 2 - 5,

closed Christmas Day and Good Friday

#### PHOEBUS FINE ART

14 Transvaal Avenue, DOUBLE BAY 2028 Tel. (02) 363 9888 Fax (02) 816 3595 Specialists in antique prints and watercolours, unusual collectables and a broad range of Art Nouveau photograph frames. Daily 10 - 6

#### PRINTFOLIO

Westpac Plaza, 60 Margaret Street, SYDNEY 2000 Tel. (02) 247 6690 Fax (02) 247 6690 Wide range of contemporary and antique original prints, Australian and overseas artists, handmade ceramics and glass by Australians. Monday to Friday 8.15 - 5.45, Saturdays by appointment

#### 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 - 3.45

#### **REX IRWIN ART DEALER**

1st Floor, 38 Queen Street, WOOLLAHRA 2025
Tel. (02) 363 3212 Fax (02) 363 0556
Paintings by important Australian and English artists including Brack, Booth, Cressida Campbell, Auerbach, Freud, Thornton Walker, Picasso, Kossoff, Williams and Wolseley.
Tuesday to Saturday 11 - 5.30, or by appointment

#### RIVERINA GALLERIES

24 The Esplanade, WAGGA 2650 Tel. (069) 21 5274 Barrett, Bell, Byard, Caldwell, Frawley, Hansell, Hart, Kautzner, Lupp, Parker, Paterson, Scherger, Schlunke, Smith, Voigt, Woodward, Winch, Wynne. Friday to Sunday 11 - 6

#### ROBIN GIBSON GALLERY

278 Liverpool Street,
DARLINGHURST 2010
Tel. (02) 331 6692 Fax (02) 331 1114
To 10 September: Irene Clark –
paintings; Brigiat Maltese – ceramics
14 September to 1 October: Roger Byrt
– paintings; Allan Mann – mixed media
works

5 October to 22 October: Elwyn Lynn – recent works

26 October to 12 November: Lawrence Daws – recent works

16 November to 3 December: Stephen Bowers – ceramics; Geoffrey Dance – paintings.

Tuesday to Saturday 11 - 6

#### **ROSLYN OXLEY9 GALLERY**

Soudan Lane (off 27 Hampden Street), PADDINGTON 2021
Tel. (02) 331 1919 Fax (02) 331 5609
To 17 September: 'New Work' – Mike Parr
21 September to 15 October:
Bill Henson – photographs
19 October to 12 November: Kathy Temin, Lindy Lee
16 November to 3 December: Group show, Geoff Weary.
Tuesday to Saturday 11 - 5

#### SARAH COTTIER GALLERY

36 Lennox Street, Newtown 2042 Tel. (02) 516 3193 Fax (02) 550 3434 Representing Hany Armanious, A.D.S. Donaldson, Mikala Dwyer, Matthys Gerber, John Nixon, Kerrie Poliness. Wednesday to Saturday 11 - 6 or by appointment

#### SAVILL GALLERIES

156 Hargrave Street,
PADDINGTON 2021
Tel. (02) 327 8311 Fax (02) 327 7981
Quality paintings by well-known nineteenth and twentieth-century Australian artists bought and sold. Regularly changing exhibitions. Extensive stockroom.
Tuesday to Friday 10 - 6,
Saturday 11 - 5

#### S.H. ERVIN GALLERY

National Trust Centre, Watson Road, Observatory Hill, THE ROCKS 2000 Tel. (02) 258 0123 and 258 0173 Fax (02) 251 1110 16 September to 16 October: Portia Geach Memorial Award – annual portrait prize for women 21 October to 20 November: 'New Tracks, Old Land' – contemporary prints from Aboriginal Australia. Tuesday to Friday 11 - 5, Saturday and Sunday 12 - 5, closed Monday and during exhibition changeover

#### SHERMAN GALLERIES GOODHOPE

16–18 Goodhope Street,
PADDINGTON 2021
Tel. (02) 331 1112 Fax (02) 331 1051
To 3 September: Allan Mitelman
8 September to 1 October: Hilarie Mais
8 October to 29 October: Elwyn Lynn – in conjunction with the Robin Gibson
Gallery



50 Parramatta Road Stanmore 2048 (02) 550 4609

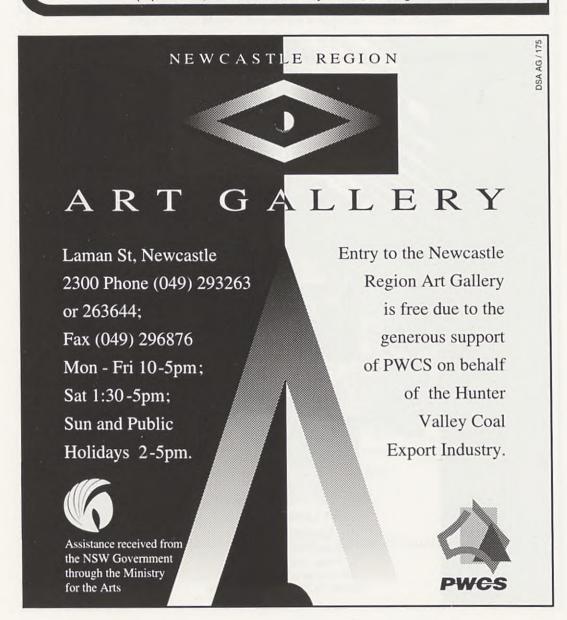


# COLLEGE OF FINE AR Courses for 1995

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- Master of Art Education (Honours)
- · Master of Art Theory
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For further Information contact: COLLEGE OF FINE ARTS, PO Box 259, Paddington NSW 2021 Tel: (02) 339 9555, Street Address: Selwyn Street, Paddington

91401



# CHAPMAN GALLERY CANBERRA

31 Captain Cook Crescent, Manuka ACT 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



# 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



3 November to 26 November: Jacky Redgate. Tuesday to Saturday 11 - 6

#### SHERMAN GALLERIES HARGRAVE

1 Hargrave Street, PADDINGTON 2021 Tel. (02) 360 5566 Fax (02) 360 5935 To 10 September: Historic Japanese costumes and textiles – curated by Linda Wriggelsworth 14 September to 15 October: John Olsen

21 October to 19 November: Contemporary Australian printmaking. Tuesday to Saturday 11 - 6

# STRUGGLETOWN FINE ARTS COMPLEX

Sharman Close, NARELLAN 2567 Tel. (046) 46 2424 Fax (046) 47 1911 Six galleries plus restaurant. Changing exhibitions monthly. Fine craft gallery, Harrington House, exhibition gallery, Boyd Gallery, Struggletown Pottery. Daily 10 - 5

# T.A.P GALLERY (TEN TAYLOR AT PALMER)

Level 1, 278 Palmer Street,
DARLINGHURST 2010
Tel. (02) 361 0440 Fax (02) 361 0440
Two large exhibition spaces changing shows weekly. An open policy artist-run initiative close to major art institutions.
Tuesday to Sunday 12 - 6

#### TIN SHEDS GALLERY

154 City Road, University of Sydney, SYDNEY 2006 Tel. (02) 331 4261 Fax (02) 692 4184 The Tin Sheds Gallery has an ongoing calendar of exhibitions specialising in innovative and challenging contemporary art. Monday to Saturday 11 - 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, closed during school vacations

#### **VON BERTOUCH GALLERIES**

61 Laman Street, NEWCASTLE 2300
Tel. (049) 29 3584 Fax (049) 26 4195
2 September to 25 September: Louis
James – paintings, pastels
30 September to 16 October: Kerrie
Coles – paintings and drawings;
Elizabeth Martin – survey exhibition
17 October to 27 October: Closed to
hang 'Collector's Choice Exhibition'
28 October: Preview 'Collector's Choice
Exhibition'

29 October to 27 November: 'Collector's Choice Exhibition' – paintings,

drawings, sculpture/ceramics, fibre, glass, wood.
Friday to Monday 11 - 6
or by appointment

#### WAGNER ART GALLERY

39 Gurner Street, PADDINGTON 2021
Tel. (02) 360 6069 Fax (02) 361 5492
To 18 September: David Voigt – still life and landscapes
20 September to 9 October: Lesley
Pockley and Leslie Kiernan – two
women artists
11 October to 30 October: Ronald
Chambers – exotic figurative paintings
1 November to 27 November: Ernesto
Arrisueno and Pascale Cailleaux – two
modern realism painters.
Tuesday to Saturday 11 - 5.30,
Sunday 1 - 5

#### WATTERS GALLERY

109 Riley Street, EAST SYDNEY 2010
Tel. (02) 331 2556 Fax (02) 361 6871
7 September to 24 September: John
Peart – paintings
28 September to 15 October: Patricia
Moylan and Rod McRae – paintings
19 October to 5 November: Robert
Klippel – collage
9 November to 26 November: James
Gleeson – paintings.
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

# WILLOUGHBY CITY COUNCIL CIVIC CENTRE

411 Victoria Avenue, CHATSWOOD 2067 Tel. (02) 413 1677 Fax (02) 413 3788 30 October to 5 November: Willoughby City Annual Art Prize. Civic Centre, 411 Victoria Avenue, Chatswood. Sale and exhibition. Telephone 413 1677. Daily 10 - 5 during exhibitions

#### WOLLONGONG CITY GALLERY

cnr Burelli and Kembla Streets,
WOLLONGONG 2520
Tel. (042) 28 7500 Fax (042) 26 5530
Wollongong City Gallery offers a
constantly changing program with a
broad range of local, national and
international exhibitions.
To 2 October: 'Black Paintings' – paintings, sculpture and works on paper
7 October to 20 November: Steven
Lowjeski – photographs
25 November to 8 January: Illawarra
historical survey – paintings and works
on paper; 'Directions' – contemporary
textile/fibre art practice.

Tuesday to Friday 10 - 5, Saturday, Sunday and public holidays 12 - 4, closed Christmas Day, Boxing Day and New Years Day

#### WOOLLOOMOOLOO GALLERY

84–86 Nicholson Street, WOOLLOOMOOLOO 2011 Tel. (02) 356 4220 Fax (02) 356 4220 Specialising in traditional and abstract twentieth-century Australian artists of promise and renown. Wednesday to Sunday 11 - 5

#### YUILL/CROWLEY

Level 1/30 Boronia Street, REDFERN 2016 Tel. (02) 698 3877 Wednesday to Saturday 11 - 6, or by appointment

#### ACT

#### BEAVER GALLERIES

81 Denison Street, DEAKIN 2600
Tel. (06) 282 5294 Fax (06) 281 1315
Canberra's largest private gallery.
Contemporary paintings, sculpture, furniture, glass, ceramics and jewellery from Australia's leading artists and designer/makers.

18 September to 12 October Judith

18 September to 13 October: Judith White and Bernd Heinrich – paintings; Ray Rogers – pit-fired ceramics 23 October to 20 November: Madeleine Winch – paintings and prints; Greg Daly – ceramics.

Wednesday to Sunday 10.30 - 5

### CANBERRA CONTEMPORARY ART SPACE

Galleries 1 and 2, Gorman House, Ainslie Avenue, BRADDON 2601 Gallery 3, 19 Furneaux St, MANUKA 2603 Tel. (06) 247 0188 Fax (06) 247 7739 Exhibition program 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 Changing exhibitions by major Australian artists. Paintings by Aboriginal artists always in stock, including Emily Kngwarreye and Ginger Riley. Wednesday to Sunday 11 - 6

#### GALLERY HUNTLY CANBERRA

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

By appointment

#### **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. Wednesday to Sunday 11 - 5, closed Monday and Tuesday

#### NATIONAL GALLERY OF AUSTRALIA

Parkes Place, PARKES 2600 Tel. (06) 271 2502 Fax (06) 273 1321 To 25 September (part one) and 3 October (part two): Re-hang of the new Australian art galleries – Rex Nan Kivell Collection, Charles Conder, Arthur Streeton (permanent collection) To 3 October: 'European Masterpieces from the National Gallery of Ireland' To 16 October: Indonesian Gold To 30 October: Russian prints and books To 11 December: 'The Asian Landscape' Focus for Floriade 15 October to 27 November: Urban focus - Aboriginal and Islander art from the urban area of Australia; Aboriginal artists of the nineteenth century From 12 November: 'Don't Leave Me This Way' - Art in the age of AIDS. Daily 10 - 5, closed Good Friday and Christmas Day

#### **NOLAN GALLERY**

Lanyon, Tharwa Drive, (Tourist Drive 5), THARWA 2620 Tel. (06) 237 5192 Fax (06) 237 5204 Important works by Sidney Nolan including Nolan's first Kelly painting, also regular changing exhibitions of contemporary Australian art. Tuesday to Sunday and most public holidays 10 - 4

#### 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.
Wednesday to Sunday 10 - 5

#### SPIRAL ARM GALLERY

Leichhardt Street Studios, 71 Leichhardt Street, KINGSTON 2604 Tel. (06) 295 9438 An artist-run space exhibiting contemporary work by local and interstate artists. 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



Règis Lansac, Meryl Tankard 84 Wuppertal, NLA Collection

#### **About Face**

Aspects of Australian Portraiture c. 1770–1993

31 March-14 August 1994

at the new

### NATIONAL PORTRAIT GALLERY

OLD PARLIAMENT HOUSE CANBERRA

A program of the National Library of Australia



CRATING, PACKING, SHIPPING
STORAGE OF FINE ART
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- Exhibition co-ordination and installation
  - Pre-selection and judging facilities
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Tel (02) 669 2089 Fax (02) 667 2760

SYDNEY: Kim Thomas - 247 King St, Mascot NSW 2020. Ph (02) 669 2089 Fax (02) 667 2760

MELBOURNE: Fiona Piper - 47-57 Wedgewood Rd, Hallam VIC 3830. Ph (03) 796 5155

BRISBANE: Brian Stevens - 10-14 Lexington Rd, Springwood QLD 4127. Ph (07) 341 8888

PERTH: Norm Stoney - 16-20 Valentine St, Kewdale WA 6195. Ph (09) 353 3022

ADELAIDE: Joe Farrell - 523 South Rd, Regency Park SA 5010. Ph (08) 268 5322

HOBART: Dick Binning - Macquarie No.1 Warehouse, Hunter St, Hobart TAS 7088. (002) 349 499

CANBERRA: Ian Godfrey-Sheppard St, Hume ACT 2620. Ph (062) 601 344

A DIVISION OF BRAMBLES AUSTRALIA LIMITED A.C.N. 000 164 938

#### VICTORIA

#### **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
Milikapiti, Melville Island; David
Mpetyane, Alice Springs.
Monday to Friday 9 - 5
or 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 importer of English graphic artist Graham Clarke's hand-coloured etchings.
Thursday to Sunday 10 - 5

#### ANDREW IVANYI GALLERIES

262 Toorak Road, SOUTH YARRA 3141 Tel. (03) 827 8366 Fax (03) 827 7454 Special mixed exhibition including works by Arthur Boyd, Ray Crooke, Sidney Nolan, Robert Dickerson, David Boyd, Clifton Pugh, Donald Friend, John Perceval, Sali Herman, Russell Drysdale, Ian Fairweather and other prominent artists.

Monday to Saturday 10 - 5.30, Sundays 2 - 5

#### ANNA SCHWARTZ GALLERY

185 Flinders Lane, MELBOURNE 3000 Tel. (03) 654 6131 Fax (03) 650 5418 September: Kathy Temin October: Peter Cripps, Graeme Hare. Tuesday to Saturday 12 - 6

#### ART AT LINDEN GATE

Healesville to Yarra Glen Road, YARRA GLEN 3775 Tel. (03) 730 1861 Changing exhibitions of contemporary painting, sculpture and prints by young graduates and established artists. Selected craft. Tea Rooms open on weekends. Thursday to Monday 11 - 6

#### ARTS PROJECT AUSTRALIA

114–116 High Street, NORTHCOTE 3070
Tel. (03) 482 4484 Fax (03) 482 1852
Changing exhibitions of contemporary art specialising in painting and works on paper.
Monday to Friday 9 - 4.30,

#### ARTSPOST ARTISTS GALLERY

21–27 Main Road, BALLARAT 3350 Tel. (053) 33 3822 Fax (053) 33 3277

Saturday 9.30 - 12 or by appointment



GRAHAM CLARKE, 'Rufus Spratling Chronicle', (detail) hand coloured etching, Allyn Fisher Fine Art (AFFA Gallery).

A unique artist-owned initiative, a forum for contemporary art and ideas. One hundred kilometers from Melbourne, in an historic 1860s post office.

Daily 10 - 5

### AUSTRALIAN CENTRE FOR CONTEMPORARY ART

Dallas Brooks Drive, The Domain, SOUTH YARRA 3141 Tel. (03) 654 6422 Fax (03) 650 3438 The ACCA is a public, non-commercial gallery which provides an annual program of exhibitions and events focusing on recent and current developments in Australian and international visual and performing arts practices. The broad purpose of the Centre is to foster new development in the visual arts and to expand public understanding and awareness of contemporary art. Tuesday to Friday 11 - 5, Saturday and Sunday 2 - 5, closed Monday, 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 5 September to 1 October: Euan Hengpaintings 10 October to 5 November: Kenneth Jack – 70th Birthday exhibition 14 November to 10 December: Clem Millward – paintings and prints 41 Derby Street To 24 September: Herta Kluge Pott – etchings and dry points 3 October to 29 October: Deborah Klein - paintings, drawings and prints 7 November to 3 December: John Doherty - paintings; Fairlie Kingston ceramics. Monday to Saturday 10 - 6

### THE AUSTRALIAN PRINT WORKSHOP INC.

210–216 Gertrude Street, FITZROY 3065 Tel. (03) 419 5466 Fax (03) 417 5325 Gallery exhibits contemporary artists' prints. An extensive stock of etchings and lithographs by leading Australian artists.

Tuesday to Friday 10 - 5.30, Saturday 12 - 5

#### **BALLARAT 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

#### BENALLA ART GALLERY

'By the Lake', Bridge Street,
BENALLA 3672
Tel. (057) 62 3027 Fax (057) 62 5640
16 September to 16 October: 'Re-enact,
Re-enchant' – Lynn Plummer,
installation; Nada Lupo – paintings
28 October to 27 November: 'Faciality'
– paintings and works on paper, works
that challenge the viewer's perception
of the face in art.
Daily 10 - 5, closed Good Friday
and Christmas Day

#### 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 Fax (03) 347 3314
Regular exhibitions of nineteenth- and
twentieth-century Australian paintings,
watercolours and drawings.
Monday to Saturday 11 - 6,
Sunday during exhibitions 2 - 5

#### **BRIGHTON HORIZON ART GALLERY**

31 Carpenter Street, BRIGHTON 3186
Tel. (03) 593 1583
Changing exhibitions by established and emerging artists. Please contact the gallery for exhibition program.
Monday to Saturday 10 - 5,
Sunday 11 - 5, closed Tuesday

#### **CAMPASPE GALLERY**

Calder Highway, CARLSRUHE 3442 Tel. (054) 22 3773 Fax (054) 22 3773 A superb and unique gallery featuring quality works of Australian wildlife, landscape and seascape art by Gayle Russell and others. Friday to Monday 10 - 5

### CENTRE FOR CONTEMPORARY PHOTOGRAPHY

205 Johnston Street, FITZROY 3065 Tel. (03) 417 1549 Fax (03) 417 1605 To 24 September: 'Heritage, History, Memory' - Ann Harris, Chris Barry, Heather Winter; Helen Schutt Access Gallery - Chris Beck 30 September to 29 October: 'Ipso-Photo' - Marie Sierra-Hughes, Margaret Roberts, Chris Fortescue, Phillip Watkins, curated by Susan Fereday and Stuart Koop; Helen Schutt Access Gallery - 'The Marla Dean Story' - Paul Watkins 10 November to 26 November: 'Experimenta'; Helen Schutt Access Gallery - Paul Nadlin. Wednesday to Friday 11 - 5, Saturday 2 - 5

#### CHARLES NODRUM GALLERY

267 Church Street, RICHMOND 3121 Tel. (03) 427 0140 Fax (03) 428 7350 Modern and contemporary Australian art. Tuesday to Saturday 11 - 6

#### CHRISTINE ABRAHAMS GALLERY

27 Gipps Street, RICHMOND 3121 Tel. (03) 428 6099 Fax (03) 428 0809 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

#### CONTEMPORARY ART SOCIETY OF VICTORIA INCORPORATED

P.O. Box 283, RICHMOND 3121 Tel. (03) 428 0568 Three major exhibitions yearly. Monthly artists' nights, gallery walks, talks/slides, displays of members' works, dinners/weekends etc. For information re activities, memberships, exhibitions phone: (AH/BH) (03) 428 0568.

#### **DELSHAN GALLERY**

1185 High Street, ARMADALE 3143 Tel. (03) 822 9440 Fax (03) 822 9425 Featuring selected paintings by prominent Australian artists. Regularly changing exhibitions. Daily 11 - 6

#### DEMPSTERS GALLERY

181 Canterbury Road, CANTERBURY 3126 Tel. (03) 830 4464 Fax (03) 888 5171 Exhibiting fine paintings, works on paper and sculpture by contemporary Australian artists. Monday to Saturday 10.30 - 4.30

#### **DEPARTMENT OF DESIGN**

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Media Arts - Bundoora Campus (City Campus in 1995)

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PhD Degrees are offered.

For further information please contact the Faculty of Art and Design Office, 124 LaTrobe Street, Melbourne, Victoria 3000, Australia;

telephone: 61 3 660 2180 or fax: 61 3 660 3728 (City)

telephone: 61 3 468 2215 or fax: 61 3 467 8987 (Bundoora)

#### 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

#### DONCASTER ARTS COMPLEX

Rear Municipal Offices, 699 Doncaster Road, **DONCASTER 3108** Tel. (03) 848 9735 Fine gallery space available for hire exhibiting lively mix of fine and applied arts throughout the year. Tuesday to Friday 10 - 5, Saturday and Sunday 2 - 5

#### FIRESTATION GALLERY

Cnr Robinson and Walker Streets, **DANDENONG 3175** Tel. (03) 706 8441 Fax (03) 212 1005 The gallery is part of the Dandenong Community Arts Centre. Details and current calendar of events. Telephone (03) 706 8441. Monday to Friday 11 - 4

#### FLINDERS LANE GALLERY

137 Flinders Lane, MELBOURNE 3000 Tel. (03) 654 3332 Fax (03) 816 9184 Changing exhibition of contemporary Australian painting, sculpture and photography. Art consultants for corporate and private collections. Tuesday to Friday 10 - 5, Saturday 11 - 4

#### GALLERY GABRIELLE PIZZI

141 Flinders Lane, MELBOURNE 3000 Tel. (03) 654 2944 Fax (03) 650 7087 Gallery Gabrielle Pizzi representing urban and tribal Aboriginal artists Jimmy Anggunguna, England Bangala, Richard Bell, Johnny Bulun Bulun, Karen Casey, Emily Kame Kngwarreye, John Mawandjul, Jimmy Nerrima, Lin Onus, Leah King-Smith, Ronnie Tjampitjinpa, Mick Namarari

Tjapaltjarri, Harry Wedge. To 10 September: Linda Syddick recent paintings 13 September to 8 October: Rod Moss recent works on paper 11 October to 12 November: Richard Bell and Paddy Fordham - acrylic on canvas and acrylic on paper 15 November to 17 December: Johnny Bulun Bulun - bark paintings, natural ochres on eucalyptus tetradonta. Monday to Friday 10 - 5.30, Saturday 11 - 5

#### **GASWORKS PARK**

15 Graham Street, ALBERT PARK 3065 Tel. (03) 696 1119 Fax (03) 695 8372 8 October to 23 October: 'Gasworks Outdoor Scuplture Show' - works by established and emerging sculptors in 8 acre park. Daylight hours

#### **GEELONG ART GALLERY**

Little Malop Street, GEELONG 3220 Tel. (052) 29 3645 and 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

#### 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**

462 Toorak Road, TOORAK 3142 Tel. (03) 826 8637 Fax (03) 826 8657 Representing Blackman, Hodgkinson,



MARK EWENSON, Red House -Interior, 1993, oil on canvas, 100.3 x 88.9 cm, Joan Gough Studio Gallery.

Makin, Gleeson, Townsend, Voigt, Hadley, Dyer, Woodward, Jack, Ballard. Large selection of graphics. 1 September to 15 September: Basil Hadley - paintings 20 September to 9 October: Jeffrey Makin - paintings 27 September to 3 October: Australian Contemporary Art Fair 25 October to 13 November: David Voigt - paintings. Monday to Saturday 10 - 5.30, Sunday 2 - 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 Headquarters Contemporary Art Australia. In Association with Jenifer Tegel, Consultant L.A, U.S.A. Exhibiting works by Mark Ewenson, Peter Walker,

Dagmar Radok. Friday and Monday 3 - 8 or by appointment

#### JOSHUA MCCLELLAND PRINT ROOM

2nd Floor, 15 Collins Street, MELBOURNE 3000 Tel. (03) 654 5835 Early topographical prints, linocuts, lithographs etc. of the 1930s. Chinese and Japanese works of art. Botanical paintings by Margaret Stones and others. Monday to Friday 10 - 5

#### KARYN LOVEGROVE GALLERY

Second Floor, Love and Lewis Building, 321 Chapel Street, PRAHRAN 3181 Tel. (03) 510 3923 Fax (03) 510 3919 Representing: Marianne Baillieu, Judith Elliston, Dale Frank, Clinton Garofano, Matthys Gerber, Brent Harris, Jennifer McCamley, Tracey Moffatt, David Noonan, Nicole Page-Smith, Andrew Simmonds, Robyn Stacey, Imants Tillers. Wednesday to Saturday 12 - 5 or by appointment

#### KINGLAKE GALLERY

Main Road, KINGLAKE 3763 Tel. (057) 861 742 Paintings, ceramics, woodwork, glassware, sculpture and jewellery. Contemporary and traditional exhibitions featuring Australian artists. Friendly fireside atmosphere. Friday to Monday 10 - 6 or by appointment

#### LATROBE REGIONAL GALLERY

P.O Box 708, MORWELL 3870 Tel. (051) 34 1364 and 34 2275 Fax (051) 34 3368 Tuesday to Friday 10 - 4, Sunday 1.30 - 4.30

#### LIBBY EDWARDS GALLERIES

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

### Specialists in the visual arts

1067 High Street, Armadale 3143 Telephone (03) 822 2645 Fax (03) 822 5157 Monday – Saturday 9am to 5.30pm

#### McGREGOR SUMMER SCHOOL 9 - 20 January 1995 Toowoomba, QLD

'A learning experience in a holiday atmosphere' Offering several classes in visual arts including PAINTING, PRINTMAKING, SCULPTURE Also performing and creative arts & many other subjects

# FRASER ISLAND PAINTING SAFARI

with David Taylor 17 - 24 September 1995 Cost \$1250 ex Hervey Bay

Further Information: The Manager, Cultural Activities Darling Downs Unilink P.O.Box 200, Drayton North Qld 4350 Tel: (076) 36 4000 Fax: (076) 36 4888

Monthly exhibitions and stock of contemporary Australian paintings, pastels and sculpture featuring still-life, realist, impressionist and some abstract artists.

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

#### LYALL BURTON GALLERY

309 Gore Street, FITZROY 3065
Tel. (03) 417 3716 Fax (03) 416 1239
Changing exhibitions of quality contemporary Australian paintings, sculpture, ceramics, works on paper and prints.
Tuesday to Friday 10 - 6,
Saturday 1 - 5

#### LYTTLETON GALLERY

42 Courtney Street,

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

#### MEAT MARKET CRAFT CENTRE

NORTH MELBOURNE 3051
Tel. (03) 329 9966 Fax (03) 329 2272
1 September to 16 October: Woodfiring potters from north coast New South Wales
20 October to 13 November: 25 Years of the Victorian Ceramic Group-ceramics
17 November to 4 December: Art exhibition by graduating RMIT students – wood
17 November to 25 December: Annual Christmas exhibition.

#### MELALEUCA GALLERY

Tuesday to Sunday 10 - 5

121 Ocean Road, ANGLESEA 3230 Tel. (052) 631 230 Fax (052) 631 230 Changing exhibitions by new and established artists. Saturday, Sunday and public holidays 11 - 5.30 or by appointment

#### 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

46-48 Rathdowne Street,
CARLTON 3053
Tel. (03) 349 1030 Fax (03) 348 2033
1 September to 11 September: Patrick
Caroll – oil painting
29 October to 13 November: Joseph
Zbukvic – watercolour
17 November to 27 November: Glen
Preece – oil painting
Please note Melbourne Fine Art has
moved to Carlton.
Tuesday to Friday 10 - 6,
Saturday and Sunday 1 - 5

#### MERIDIAN GALLERY

10 Spring Street, FITZROY 3065
Tel. (03) 417 2977 Fax (03) 416 2772
Changing exhibitions of contemporary
sculpture and paintings. We specialise
in the commissioning of sculpture for
public spaces.
Tuesday to Friday 11 - 6,

#### Saturday and Sunday 1 - 5

MONASH UNIVERSITY GALLERY
Ground Floor, Gallery Building,
Wellington Road, CLAYTON 3168
Tel. (03) 905 4217 Fax (03) 905 3279
The Monash University Gallery is a
public art space which aims to perform
an informational and educational role
within the campus and public
communities. It provides an annual
program, with related catalogues and
events, which critically interpret and
document recent Australian visual art
practice.

9 September to 22 October: 'The Dialectical Image' – Richard Dunn selected works 1964–92 11 November to 17 December: Monash University Collection. Tuesday to Friday 10 - 5, Saturday 1 - 5, closed Monday, Good Friday,

Christmas Day and between exhibitions

#### MORNINGTON PENINSULA ARTS CENTRE

Civic Reserve, Cnr Dunns and Tyabb Roads, MORNINGTON 3931 Tel. (059) 75 4395 Fax (059) 75 6566 To 2 October: MPAC Permanent Collection – prints and drawings; decoupage 9 October to 6 November: Rodney Forbes survey; Tess Edwards – paintings 13 November to 8 January: MPAC Prints Acquisitive – printmaking. 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 Fax (03) 686 4337
To 5 October: Durer – prints
9 September to 3 October: James
Gleeson – painting
18 September to 30 October: Renoir –
painting
14 October to 5 December: Power of the
land – Aboriginal mixed media
9 November to 30 January: Phillips Fox
– painting.
Daily 10 - 5, closed Christmas day,
Good Friday & Anzac Day (a.m.)

#### NIAGARA GALLERIES

245 Punt Road, RICHMOND 3121
Tel.(03) 429 3666 Fax (03) 428 3571
To 17 September: Noel McKenna
20 September to 15 October: Rick Amor
29 September to 2 October: At the
Fourth Australian Contemporary
Art Fair
18 October to 5 November: Ken
Whisson
8 November to 26 November: Gunter
Christmann

29 November to 17 December: David Keeling. Tuesday to Friday 11 - 6, Saturday 11 - 5

#### PETER R. WALKER FINE ART

P.O Box 648, SOUTH YARRA 3141
Tel. (03) 820 0437
mobile (018) 55 2548
Fax (03) 867 6652
Early Australian artworks and items of historical interest. Pre 1840 British and European decorative paintings.
Photographs on request.
By appointment

#### PRINT GUILD GALLERY

227 Brunswick Street, FITZROY 3065
Tel. (03) 419 5666 Fax (03) 419 6292
Limited edition prints by Australian,
European and Japanese printmakers,
including Neil, Ricardo, Van Otterloo,
Hartill, Orr, Whittle, Ryohei and Satoh.
Monday to Friday 9.30 - 5.30,
Saturday 10 - 3



STANLEY HAMMOND, (Australian Sculptor), a draped female figure on a plinth, 24 cm, Peter R. Walker Fine Art.

JEFFREY MAKIN

20 SEPTEMBER - 9 OCTOBER 29 SEPTEMBER - 2 OCTOBER

GREYTHORN GALLERIES
\_\_\_\_\_\_FINE ART



462 Toorak Road Toorak Victoria 3142 Telephone: (03) 826 8637 Facsimile: (03) 826 8657 Hours: Monday – Saturday 10 – 5.30pm Sunday 2 – 5pm

### QDOS FINE CONTEMPORARY ARTS

60 Mountjoy Parade, LORNE 3232 Tel. (052) 89 1989 Fax (052) 89 1185 Contemporary gallery space representing the best innovators and progressive artists, both established and emerging. Regularly changing exhibitions of all disciplines. Monday to Friday 10.30 - 5.30, weekends and holiday periods by appointment

#### REFLECTIONS GALLERY

125 Maling Road, CANTERBURY 3126 Tel. (03) 836 0589 Fax (03) 888 5154 Reflections Gallery loves colourful and positive professional paintings, and mixes them with select decorative glassware, ceramics and jewellery. September: Kim Maple – pastel and collage

October: Ruth Hopkins – watercolour and wax; Angela Morgan – watercolour and oil

November: Kerry Gavin – pastel. Monday to Saturday 10 - 5

### RMIT, FACULTY OF ART AND DESIGN GALLERY

Building 2, City Campus, 124 La Trobe

Street MELBOURNE 3000
Tel. (03) 660 2218 Fax (03) 660 3728
7 September to 16 September: Textiles
21 September to 30 September: Media
arts – photography
5 October to 14 October: Sculpture
19 October to 28 October: Graphic

design

2 November to 11 November:
Photography – staff exhibition
16 November to 25 November:

Industrial design 30 November to 9 December: Masters Fine Art.

Monday to Friday 9.30 - 4.30

#### **ROAR 2 STUDIOS**

115a Brunswick Street, FITZROY 3065 Tel. (03) 419 9975 Fax (03) 417 2466 An independent artist-run studio and exhibition space. 12 September to 2 October: Michael Donnelly – 'The Melbourne Pictures',. figurative oil paintings. Tuesday to Sunday 11 - 5

#### SALE REGIONAL ART GALLERY

288 Raymond Street, SALE 3850 Tel. (051) 44 2829 Fax (051) 44 5236 September to November: Regional artists Jan Long, Angie Thomas, Anthea Williams November: 'In Our Own Image' NGA travelling exhibition.
Daily 10 - 4

#### **TOLARNO GALLERIES**

121 Victoria Street, FITZROY 3065 Tel. (03) 419 2121 Fax (03) 416 3785 Director Jan Minchin. Changing exhibitions of contemporary art. Tuesday to Saturday 11 - 6

#### 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

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

The University of Melbourne, Physics Annexe Building, Swanston Street, PARKVILLE 3052 Tel. (03) 344 5148 and 344 7158 Fax (03) 344 4484 To 3 September: The Artist and the Museum #2 – Elizabeth Gertsakis, 'Beyond Missolonghi'. Wednesday to Saturday 12 - 5

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

The University of Melbourne, Old Physics Building, Swanston Street, PARKVILLE 3052 Tel. (03) 344 5148 and 344 7158 Fax (03) 344 4484 Monday to Friday 10 - 5

#### 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 Friday 10 - 4,
Weekends 12 - 5

#### WAVERLEY CITY GALLERY

170 Jells Road,
WHEELERS HILL 3150
Tel. (03) 562 1609
Fax (03) 562 2433
Temporary exhibitions from historical to contemporary, local to international, art, craft, and design. Permanent collection of Australian photography.
Tuesday to Sunday 10 - 5

# PERC • TUCKER REGIONAL • GALLERY

Contemporary and historical art of tropical Queensland.

Profile collections of Aboriginal and Torres Strait Islander art and the contemporary art of Papua New Guinea.

A regional gallery of tropical Queensland.



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

## GLADSTONE REGIONAL ART GALLERY & MUSEUM

Presenting travelling, regional and collection based exhibitions

1994 Martin Hanson Memorial Art Awards. Entries in all media are invited. Closing date 29 October, 1994.

Entry forms are available from Gladstone Regional Art Gallery and Museum, PO Box 29, Gladstone Qld 4680. Telephone (079) 722 022.

## Victor Mace

Fine Art Gallery Est. 1975

35 McDOUGALL STREET MILTON QUEENSLAND 4064 GALLERY HOURS: SATURDAY TO WEDNESDAY 11 AM – 5 PM TELEPHONE (07) 369 9305

#### WILLIAM MORA GALLERIES

31 Flinders Lane, MELBOURNE 3000 Tel. (03) 654 4655 Fax (03) 650 7949 Adsett, Anderson, Eager, Emmerson, Fairskye, Ferguson, Daw, Hattam, Jose, Morgan, Mora, Roet, Russell, Singleton, Smeaton, Trembath and others. Tuesday to Friday 10 - 5.30, Saturday 12 - 5

#### SOUTH AUSTRALIA

#### APTOS CRUZ GALLERIES

147 Mt Barker Road, STIRLING 5152
Tel. (08) 370 9011 Fax (08) 339 2499
A lifestyle gallery with changing exhibitions of contemporary and tribal art and sculpture; oriental antiques and modern design.
Monday to Saturday 10 - 5,
Sunday and holidays 1 - 5,
closed Easter Friday and
Christmas week

#### ART GALLERY OF SOUTH AUSTRALIA

North Terrace, ADELAIDE 5000 Tel. (08) 207 7000 Fax (08) 207 7070 To 25 September: Martha Berkley and Theresa Walker 20 October to 15 January: European Masterpieces from the National Gallery of Ireland.

Daily 10 - 5

#### **BMG ART**

203 Melbourne Street,

NORTH ADELAIDE 5006
Tel. (08) 267 4449 Fax (08) 267 3122
To 17 September: Kevin Connor –
paintings and works on paper
23 September to 8 October: Peter Cole –
sculpture
14 October to 29 October: John Coburn –
paintings/works on paper; Dan
Wollmering – sculpture
4 November to 19 November: Jeff
Mincham – potter
27 November to 18 December: Franz
Kempf – paintings and water colours.
Tuesday to Saturday 11 - 5

#### CARRICK HILL

or by appointment

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



Dining room at Carrick Hill

### 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

#### **GREENAWAY ART GALLERY**

39 Rundle St, KENT TOWN 5067
Tel. (08) 362 6354 Fax (08) 267 3147
21 September to 16 October: Mark
Kimber – photography; Margaret Worth
– sculpture
19 October to 13 November: Gary
Shead – painting; Tony and Olive
Bishop – sculpture
16 November to 7 December: John
Firth-Smith – painting; Tony Trembath
– sculpture.
Tuesday to Sunday 11 - 6

#### **GREENHILL GALLERIES**

140 Barton Terrace,
NORTH ADELAIDE 5006
Tel. (08) 267 2933 Fax (08) 239 0148
10 September to 29 September:
Sculpture by Silvio Appony; Jewellery
by Patrick Yelk
1 October to 20 October: Paintings by
Helene I. Gregoire
25 October to 10 November: Paintings
by David Dallwitz.
Tuesday to Friday 10 - 5,
Weekends 2 - 5

### JOSEPH FROST





#### 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

#### KENSINGTON GALLERY

39 Kensington Road, NORWOOD 5067 Tel. (08) 332 5752 Fax (08) 332 5066 October: Jeannette Salazar – paintings November: Master printmakers December: Janet Green - paintings of Adelaide hills and vineyards. Tuesday to Friday 10 - 5, Saturday and Sunday 2 - 5

#### RIDDOCH ART GALLERY

6 Commercial Street. **MOUNT GAMBIER 5290** Tel. (087) 23 8752 and 23 8753 Fax (087) 23 8744 Riddoch Art Gallery presents: 2 September to 2 October: Tim Moorhead - paintings 7 October to 30 October: Marny Fenton - sculptures 4 November to 27 November: Postmodern Adelaide Tuesday to Friday 10 - 4, Saturday 10 - 2, Sunday 12 - 3

#### **ROYAL SOUTH AUSTRALIAN** SOCIETY OF ARTS

122 Kintore Avenue, Institute Building, ADELAIDE 5000 Tel. (08) 223 4704 Regular exhibitions by leading South Australian artists, and national and international touring exhibitions. Gallery - Monday to Friday 11 - 5, Saturday and Sunday 2 - 5, Office - Tuesday and Thursday 1 - 4,

#### UNIVERSITY OF SOUTH AUSTRALIA ART MUSEUM

Holbrooks Road, UNDERDALE 5032

Tel. (08) 302 6477 Fax (08) 302 6822 Wednesday to Saturday 11 - 4

#### WESTERN AUSTRALIA

#### ART GALLERY OF WESTERN **AUSTRALIA**

Perth Cultural Centre, James Street, PERTH 6005 Tel. (09) 328 7233 Fax (09) 328 6353 22 September to 20 November: Arthur Boyd retrospective 20 October to 4 December: 'Garden of Earthly Delights' - the work of Fiona Daily 10 - 5

#### ARTPLACE

Upstairs Old Theatre Lane, 52 Bayview Terrace, **CLAREMONT 6010** Tel. (09) 384 6964 Fax (09) 384 3432 Perth's most exciting gallery. Regular mixed exhibitions of Western Australian artists on two levels of the gallery. Monthly solo exhibition. Monday to Saturday 10 - 5, Sunday 2 - 5 or by appointment

#### **BUNBURY REGIONAL 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 programs, cafe and shop. Monday to Friday 10 - 4, Weekends 11 - 4

#### **DELANEY GALLERIES**

74 Beaufort Street, PERTH 6000 Tel. (09) 227 8996 Fax (09) 227 6375 September: Ivan Bray; Mary Dudin October: Martin Heine; Kevin Watling November: Cathy Gordon; Marie Haass. Monday to Friday 10 - 5, Sunday 2 - 5

#### GALERIE DÜSSELDORF

Temporary space, 614 Stirling Highway, MOSMAN PARK 6012 Tel. (09) 384 0890 Fax. (09) 384 0890 Changing exhibitions of contemporary art. Opening exhibition of new gallery: Howard Taylor. Telephone for dates, 9 Glyde Street, Mosman Park. Tuesday to Friday 10 - 4.30, Sunday 2 - 5

#### **GALLERY EAST**

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

#### THE GALLERY OF FINE ART

200 Adelaide Terrace. EAST PERTH 6004 Tel. (09) 221 5933 Fax. (09) 221 5934 Representing original Australian Art. Office and home consultations available. Everchanging collective exhibitions of paintings, drawings, sculpture and furniture. Worldwide distribution service.

#### **GOREPANI GALLERY**

Moonlight Road, LOWER KALGAN via ALBANY 6330 Tel. (098) 46 4242 Representing prominent and emerging West Australian artists. Only four hours drive from Perth. Mountain, beach and wine country! Director: Ann Gray. Daily 10 - 5

#### **GREENHILL GALLERIES**

37 King Street, PERTH 6000 Tel. (09) 321 2369 Fax (09) 321 2360 14 September to 5 October: Linda Van der Merwe 12 October to 2 November: Bob Birch paintings

9 November to 30 November: Euan Heng - new works on canvas and paper. 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 1 October to 21 October: 'Progression of Ideas' - Nigel Hewitt, mixed media on paper (upper gallery) Changing display of furniture, fine art and craft by established and emerging artists from throughout the state. Directors: Nina Jones, Helen Pollock. Daily 10 - 5

#### STAFFORD STUDIOS

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

#### TASMANIA

#### **DEVONPORT GALLERY AND** ARTS CENTRE

45-47 Stewart Street, **DEVONPORT 7310** Tel. (004) 24 8296 Fax (004) 24 9649 Program of exhibitions by local, national and international artists. Contemporary Tasmanian paintings, ceramics and glass. Monday to Friday 9 - 5, Sunday 2 - 5

#### FOSCAN FINE ART

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

### ABORIGINAL ART DESERT TOURS

Visit Aboriginal artworks at source in the Western Desert and The Kimberley.

Twin Engined aircraft with experienced guide. 7 Days Alice Springs to Broome or vice versa.

Enquiries welcome. Helen Read Tel: (03) 587 2858 Fax: (03) 587 3830



Fine rag papers for printmaking, drawing & painting made in Tuscany by ENRICO MAGNANI sold by mail order in Australia by Robert Jones, 123 Drayton Street,

Write for a packet of samples and a price list.

Bowden, South Australia 5007.

#### THE FREEMAN GALLERY

119 Sandy Bay Road, HOBART 7005 Tel. (002) 23 3379 Fax (002) 23 3379 Monthly exhibitions of fine art including paintings, sculpture, glass and ceramics by Australia's leading artists and Tasmania's finest.

Monday to Saturday 11 - 5.30, closed Sundays and public holidays

#### HANDMARK GALLERY

77 Salamanca Place, HOBART 7004 Tel. (002) 23 7895 Fax (002) 24 0393 Exhibiting artists include Richard Clements - glass; Les Blakebrough ceramics; Jenny Turner - weaving, and selections of works on paper by Tasmanian artists. Daily 10 - 6

#### MASTERPIECE FINE ART GALLERY AND ANTIQUES

63 Sandy Bay Road, HOBART 7000 Tel. (002) 23 2020 Fax (002) 23 6870 Specialising in Australian paintings colonial to contemporary. Plus European works, colonial furniture and objects d'arts. Government approved Monday to Saturday 10 - 5.30

#### THE SALAMANCA COLLECTION

65-67 Salamanca Place, HOBART 7004 Tel. (002) 241 341 Fax (002) 241 341 In the heart of historic Salamanca Place, specialising in nineteenth- and twentieth-century Australian art and works with a Tasmanian connection. Daily 10 - 5

#### SIDEWALK GALLERY

19-21 Castray Esplanade, HOBART 7004 Tel. (002) 24 0331 Fax (002) 24 0331 Works on paper, textiles, tribal African artefacts, Shona sculpture, tribal jewellery. Daily 10 - 5

#### SWING BRIDGE CENTRE FOR THE ARTS

Arthur Highway, DUNALLEY 7177 Tel. (002) 53 5326 Fax (002) 53 5328 Exhibiting contemporary Tasmanian, Australian and European paintings, sculptures and limited edition prints. Artist in residence: Prof. J.W. Mich. Fine Art Gallery, School of Art, Tasmanian Craft Gallery, Cafe D'Art. Daily 10 - 8

#### TASMANIAN MUSEUM AND ART GALLERY

40 Macquarie Street, HOBART 7000 Tel. (002) 35 0777 Fax (002) 34 7139 To 4 September: Arthur Boyd retrospective 22 September to 6 November: Tiwi art exhibition - Aboriginal art work from Melville and Bathurst Islands 15 November to 8 January: 'Worth Taking, Worth Keeping' - an exhibition of historic photographs of Tasmania. Daily 10 - 5

#### NORTHERN TERRITORY

#### **DELMORE GALLERY**

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

#### CLASSIFIEDS

We need information on any Clement Meadmore sculptures in Australia for a comprehensive book being published in New York late this year. If you own or know the whereabouts of any such works, would you please contact Lois Hunter, 9 Bent Street, Paddington 2021; or telephone (02) 332 2258.

#### **ART AUCTIONS**

#### CHRISTIE'S

Australian and European Pictures, Melbourne, 18 April, 1994

BOYD, Arthur: Shoalhaven landscape, oil on canvas, 151 x 121 cm, \$22,000 BOYD, Arthur: Wimmera landscape, oil on canvas, 92 x 122 cm, \$20,000 BOYD, Guy: Swimmer emerging, bronze, 95 cm height, \$8,000 BRAUND, Dorothy: Australian rules scrum, oil on board, 59.5 x 90 cm, \$2,400

CLARK, Thomas: Koonongwootong Valley, Coleraine, oil on canvas, 61.8 x 151 cm, \$160,000 COCKS, Myra: Portrait of a young woman, oil on canvas, 86.5 x 74.5 cm, \$3,500

CONDER, Charles: Dance by the fountains, oil on canvas, 76 x 61 cm, \$25,000

DAWS, Lawrence: Owl Creek II, oil on board, 160 x 137 cm, \$12,000 DOBELL, William: Women at the window, ink and gouache, 20 x 21 cm, \$12,000

FOX, Emanuel Phillips: The creek, Stanwell Park near Sydney, N.S.W, oil on canvas, 36.5 x 44 cm, \$32,000 FRATER, William: Cafe life, oil on board, 58.5 x 76 cm, \$10,000 FRIEND, Donald: Two youths, ink and gouache on paper on board, 51 x 36.5 cm, \$8,500 GLOVER, John: River landscape,

watercolour, 38.5 x 57 cm, \$4,000 **GRUNER**, **Elioth**: Bellinger River, oil on canvas on board, 24 x 29 cm, \$12,000 HART, Pro: How Gilbert died, oil on board, 91 x 121 cm, \$6,500 HAWKINS, Weaver: Deck game, oil on board, 70 x 90 cm, \$14,000 HERMAN, Sali: Renaissance, oil on canvas, 100 x 201.5 cm, \$25,000 HEYSEN, Hans: Morning light,

watercolour, 55 x 76 cm, \$150,000 HEYSEN, Hans: Rural landscape, South Australia, oil on canvas, 39 x 54.5 cm, \$30,000

JOHNSON, Michael: Chomp, polyvinyl acetate on canvas, 124 x 305 cm, \$8,000

JOHNSTONE, Henry: At Burnside near Adelaide, South Australia, 50.5 x 76.5 cm, \$22,000

LYMBURNER, Francis: The wedding couple, oil on paper on board, 59.5 x 40.5 cm, \$2,800

MISSINGHAM, Hal: The fresh ice cart, oil on canvas, 69 x 89 cm, \$17,000 NOLAN, Sidney: Gallipoli, oil on board, 121 x 151.5 cm, \$18,000 PATERSON, John Ford: Rural life in the Goulburn Valley, oil on canvas, 72 x 127 cm, \$23,500

PERCEVAL, John de Burgh: Crossing Urrarra, ACT, oil on canvas, 92 x 101 cm, \$ 40,000

PERCEVAL, John de Burgh: The Old Hulk (Williamstown), oil on board, 91 x 121 cm, \$90,000

SCHELTEMA, J.H and MORRES, Gwen: Landscape with cattle grazing, oil on canvas, 60 x 106 cm, \$10,000 STREETON, Arthur: Balmain and

Leichhardt, oil on panel, 15.5 x 64.5 cm, \$38,000

STREETON, Arthur: Macedon, seventy miles away, oil on canvas, 49 x 74.5 cm, \$48,000

TRAIL, Jessie Constance Alicia: Procession of Rajah, Jhokarta (sic), Java, watercolour, 59 x 170 cm, \$12,000 VON GUERARD, Eugene: North view

from Daylesford, oil on canvas, 65 x 126 cm, \$300,000

WHISSON, Kenneth: View from my window, June 13, 1974, oil on board, 82.5 x 109 cm, \$20,000

WHITELEY, Brett: Portrait of the artist's mother, oil on canvas on board, 46.5 x 38 cm, \$2,200

WILLIAMS, Fred: Landscape, gouache, 57 x 50.5 cm, \$16,000

68 Mount Street Perth 6000 WA Hours: Monday to Friday 10am to 5pm Sunday by Appointment Phone: (09) 321 5764



**MARGARET PRESTON, Sea flowers**, coloured stencil, 33 x 42 cm, Christie's, sold for \$9,000.

WILSON, Eric: Autumn afternoon, Macquarie Street, Liverpool, oil on canvas, 54.5 x 67 cm, \$48,000 WITHERS, Walter: Rural scene, Heidelberg, oil on canvas, 45 x 60 cm, \$38,000

#### SOTHEBY'S

Fine Australian Paintings, Melbourne, 19, 20 April 1994

ALLEN, Davida: Father with baby, oil on canvas, 100 x 120 cm, \$8,625

BAKER, Alan Douglas: Pink camelias in oriental vase, oil on board, 54.5 x 44.4 cm, \$8,625

BECKETT, Clarice: Across the bay, oil on board, 39.5 x 49 cm, \$4,830

BECKETT, Clarice: Bathing boxes, Sandringham, oil on board, 49.5 x 39.5 cm, \$4,025

BLACKMAN, Charles: Boy on a tricycle, oil on muslin on board, 53.5 x 58 cm, \$24,150

BLACKMAN, Charles: Figure and flower, oil on board, 90.5 x 121 cm, \$36,800

**BOYD, Arthur**: Dancers, terracotta sculpture, height 48 cm, \$46,000 **BOYD, Arthur**: Judas kissing Christ bronze, height 60 cm, \$20,700 **BOYD, Arthur**: Potter falling over decorated pot, oil on canvas, 113 x 108 cm, \$23,000

BUNNY, Rupert: Looking over Ceret, Pyrenees, oil on canvas on board, 51.5 x 61.5 cm, \$29,900 CHEVALIER, Nicholas: Cape Shank, Victoria, oil on canvas, 56 x 67.8 cm, \$51,750 **DOBELL, William**: Confection, oil on board, 62 x 47.5 cm, \$85, 750 **DRYSDALE, Russell**: The boundary rider, oil on canvas, 75 x 60 cm, \$135,250

**DRYSDALE, Russell**: Tom Finch, oil on canvas, 75 x 59.5 cm, \$201,250 **DUPAIN, Max**: Rhythmic form, silver gelatin photograph, vintage print, 23 x 30.5 cm, \$14,375

**EVANS, George**: Panorama of Hobart Town, sepia wash and pencil, 26.5 x 45.5 cm, \$23,000

**FAIRWEATHER, Ian**: Composition 200, mixed media on board, 65.5 x 110 cm, \$23,000



SAMUEL THOMAS GILL, Jester, watercolour, 25.5 x 20 cm, Sotheby's, sold for \$14,950.

FIRTH-SMITH, John: Time altered, oil on canvas, 93 x 368 cm, \$12,075 FOX, Ethel Carrick: Carnations, oil on canvas, 60 x 49 cm, \$41,400 FRIEND, Donald: Musicians, Bali, ink, watercolour and gouache, 78.5 x 135 cm, \$17, 250

GILL, Samuel Thomas: The colonised, no. 2, watercolour, 25.5 x 20cm, \$9,200 GULLY, John: Milford Sound, watercolour, 70 x 83 cm, \$18,400 HERMAN, Sali: My world, oil on canvas, 120 x 150.5 cm, \$17,250 JOHNSON, Michael: Pimara III, acrylic on canvas, 243 x 212 cm, \$20,700

**KLIPPEL, Robert**: Opus 652 wooden sculpture, painted wood, 180 x 128 x 35 cm, \$14,950

**LARTER, Richard**: Untitled, 1981, acrylic on canvas, 188.5 x 169 cm, \$4,140

**LINDSAY, Norman**: Pensive mood, oil on canvas, 52 x 64 cm, \$20,700 **McCUBBIN, Frederick**: Portrait of Arthur Moriaty, oil on canvas, 40.5 x 31 cm, \$46,000

**McINNES, William**: Lucerne farm near Alphington, oil on canvas, 49 x 59.5 cm, \$10,925

MILLER, Godfrey: The empty street, oil on board, 24 x 24 cm, \$12,650 MINNS, Benjamin: Still life with roses and coffee pot, oil on canvas, 39.5 x 64.5 cm, \$3,910

NAMATJIRA, Albert: The gully, water-colour, 25 x 35.5 cm, \$12,057 NOLAN, Sidney: Africa series – wilderbeest, oil on paper on board, 63 x 51.5 cm, \$5,750

OLSEN, John: Mud crabbing, mixed media on paper, 99.5 x 94.5 cm, \$9,775 PERCEVAL, John de Burgh: Swimming in the Murrumbidgee, oil on canvas, 87.5 x 100.5 cm, \$46,000 PERSSON, Stieg: Drawing, 1986,

charcoal, 120.5 x 87.5 cm, \$517.50 **PLANT, Ada May**: Still life with fruit, oil on canvas, 45.5 x 54.5 cm, \$4,945 **PRESTON, Margaret**: Bird of Paradise, woodblock print, hand-coloured (10th proof), 39.5 x 40.5 cm, \$12,650 **PROUT, Margaret** Fisher: Bathers, watercolour and gouache, 43.5 x 54 cm, \$2,530

RANKIN, David: Liebella, oil on canvas, 165 x 360 cm, \$12,650
REHFISCH, Alison: Still life and fruit, oil on canvas, 34 x 39 cm, \$6,325
ROBERTS, Tom: Port Arthur, oil on board, 13.5 x 18.5 cm, \$16,100
ROWELL, John Thomas Nightingale: Beach scene, oil on canvas on board, 24 x 29 cm, \$12,075

**STONE, Sarah**: Eastern Rosella of New South Wales, watercolour and ink, 36 x 27 cm, \$23,000

**TANNER, Edwin**: Three doors, oil on board, 87.5 x 120 cm, \$34,500



BRETT WHITELEY, The accordian player, watercolour, 75 x 55 cm, Lawson's, sold for \$3,100.

**TUCKER, Albert**: Brolga, oil on board, 59.5 x 75 cm, \$20,700

**TURNER, James**: Log fencing selectors, oil on canvas, 29.5 x 59.5 cm, \$34,500 **VASSILIEFF, Danila Ivanovich**: The wedding, oil on canvas, 91 x 60.5 cm, \$28,750

WHITELEY, Brett: Blue palm, Lavender Bay, oil on canvas on board, 76 x 60.5 cm, \$69,250

WILLIAMS, Fred: Minimal landscape no.1, oil on canvas, 146 x 197 cm, \$95,650

**WILLIAMS, Fred**: Musicians, oil on cardboard, 39 x 25 cm, \$24,150

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BAKER-CLARKE, Arthur: A village in France, mixed media, 33 x 42 cm, \$1,050 CUMBRAE-STEWART, Janet: Nude study, back view, pastel, 34.5 x 26 cm,

\$4,500 **DRYSDALE, Russell**: The shopkeeper, ink and wash, 26.5 x 24.5 cm, \$3,600 **KEMPSON, Michael**: Marini composition, colour etching, 90.5 x 90.5 cm. \$3.800

SCHMEISSER, Jorg: Water triptych, 24 colour etchings detailing 6 proof states and colour testing, 1 set final state prints, 61 x 49 cm, \$3,500

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WHITELEY, Brett: The arrival, print, 70 x 88 cm, \$2,900

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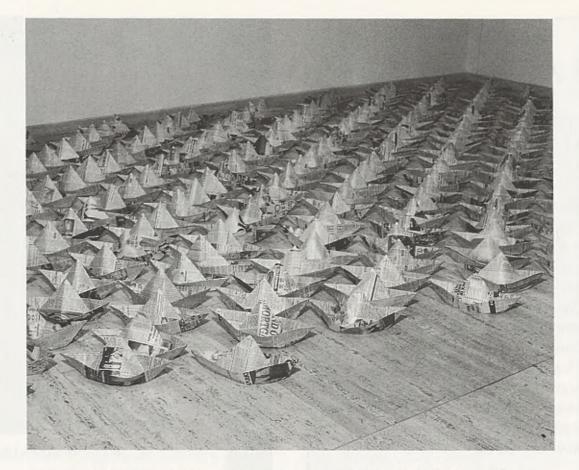
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#### **FROG POEMS**

Robert MacPherson's survey exhibition, 'The Described, The Undescribed', held in February at the Art Gallery of New South Wales, brought together a number of his installations collectively entitled Frog poem series. Curated by Ingrid Periz, the exhibition concentrated on a body of work which followed MacPherson's temporary abandonment of painting in 1982. Historically, the exhibition served to provide links between MacPherson's earlier systematic investigation of painting in terms of Clement Greenberg's formalist theory and a contemporary practice of art which operates in a broader context and is effective as a means of initiating discourse.

Periz's selection and design of the exhibition reinforced a link between minimalist and poetic sensibility. Marking the entrance to the exhibition was MacPherson's installation 20 Frog poems, distant thunder (A memorial) for D.M., 1987-89, in which the arrangement of twenty new, painted, metal-topped beehives recalled the concerns of the minimalist sculptor Donald Judd. They made reference to systems in nature, yet paired with an arrangement of eighteen metal stik signboards which bore the Latin names of Australian tree frogs the work embraced a system of classification which lies outside the field of art. The apparent non-correspondence between language signs and objects engaged the spectator but, unlike Dada and surrealist works, MacPherson's coupling of language and object is the product of tenuous connections often based on punning, or personal or regional associations of the artist. The coldness of minimal display and classificatory signs alluded to the purpose of ordering knowledge, yet the poetic connection pushed the work towards new systems of discourse.

The earliest work in the exhibition, My shoes are paintings (20 Frog poems), 1982–88, consisted of a number of single objects paired with a signboard which operated as a title. The Latin frog names and their connection to the paired object were obscure to



ROBERT MacPHERSON, 500 Frog poems: Mackerel sky for B.S., 1989–90, folded newspaper boats, laminated text, from 'The Described the Undescribed', Art Gallery of New South Wales.

most viewers yet served to highlight the fact that in all language the connection between name and thing is equally obscure and dependent on acceptance of established fiction.

In 17 Frog poems (for G.N and A.W (who by example) taught the kinder way, 1987–89, seventeen identical camp beds, arranged stark and silent beneath a wall bearing seventeen different Latin names, commented on the equally obscure use of language used to classify or differentiate a unit or class of object. It was only upon discovery that the names were those of hibernating frogs and the canvas stretchers alluded to both painting and sleep that the viewer was alerted to both the usefulness and the absurdity of classificatory systems.

The installation of MacPherson's exhibition in the institutional space of the Art Gallery of New South Wales worked well; initial visual impact was best achieved by the 1989–90 work 500 Frog poems (The described, the undescribed) mackerel sky for B.S., where a flotilla of folded newspaper boats filled the first room of the exhibition. Characterised by serialisation and a careful sense of placement, it made reference to meteorological systems but was imbued with a spirit

of playfulness and discovery. This spirit was also present in the series of drawings 555 Frog poems, 1990–93. In a Duchampian gesture, MacPherson adopted the persona of a convent student, Robert Penn, and presented a series of homework sketches. Supposedly naive, the works did however display a compositional assurance which could well be absorbed by many entrants in the recent 'Dobell Prize for Drawing'.

Both the works in the exhibition and Periz's thorough catalogue essay establish connections between *Frog poems* and MacPherson's solipsistic examination of formalism.

MacPherson's work is conceptually rigorous but it is not restricted to linear progressions. On a previous occasion Periz has remarked on MacPherson's poetic wryness 'that sees unpainted paintings in a can of paint and paintings of sleep in a canvas stretcher'. It is this wryness which places MacPherson at the forefront of contemporary art practice.

The Described, The Undescribed, curated by Ingrid Periz, Art Gallery of New South Wales, Sydney, 9 February – 6 March 1994.

Christine France

#### **FLUXUS**

'Fluxus and After ...', curated by Anne Kirker, was an exhibition based mainly on the Queensland Art Gallery's collection of Fluxus works and Australian art which could be said to follow in its footsteps. Most of the Fluxus pieces have been purchased quite recently at the beginning of the 1990s and reflect the impact of the 1990 Sydney Biennale ('The Readymade Boomerang'), and the 'Fluxus!' exhibition curated by Nicholas Zurbrugg, Francesco Conz and Nicholas Tsoutas at the Institute of Modern Art in Brisbane to coincide with that Biennale.

The term 'Fluxus' was coined around 1962 to describe an interdisciplinary flow between music, visual arts, theatre, film, design, poetry and literature. The basic concepts and techniques of Fluxus can be traced back to Dada and surrealism. Notions of chance, and taking art into life, form the core of the Fluxus philosophy. Like chance, the strategy of taking art into life entails an attack on traditional notions of the artist as genius and the work of art as a precious and spiritual aesthetic object separated from everyday life.

With regard to such issues, 'mail art' seems to have had a peculiar attraction for the Fluxists. There were many examples of works that used postage stamps or rubber stamps. For instance, Robert Watts's *Stamps*, 1984, a multiple silkscreen on canvas which consisted of a grid of mock postage stamps ironically elevating the images of what appear to be Fluxus artists. In fact, from the early 1960s onwards most of Watts's work focused on the postal system and mail art as a means of disseminating aesthetic insurgency.

Of the Fluxus artists perhaps Ben Vautier was the most ideologically committed to the destruction of traditional art. His work is language-based, consisting of handwritten 'signs'. Some of these were printed (stamp-like) onto adhesive paper carrying slogans such as 'beauty is ugly', 'attention art', and 'art', and no doubt were designed to be stuck on valuable paintings in art galleries.

The other key Dadaistic notion informing Fluxus was chance, and in the second half of the twentieth century the guru of chance was John Cage. In this exhibition Cage was represented with an interactive piece, Mozart mix, in which the viewer/ listener was invited to 'select one cassette tape of each colour and place each in one of the five cassette players'. The sound piece randomly overlaid five separate Mozart operas at once. Surprisingly, the result was not unpleasant and for some no doubt more interesting than listening to a Mozart opera in the normal manner.

There were many engaging examples of Australian art in the Fluxus tradition in this exhibition. For example, Robert MacPherson's 'Relics of Boredom' series, 1978-81, consisting of 'small monuments' made from found objects. One was a large ball of legal red tape placed next to a certificate of artistic authenticity acknowledging the assistance of the Victorian Ministry of the Arts. Another was a grey filing box brimming with a tangled mess of paper clips.

Several of the Australian artists used a visual poetics approach. Malcolm Enright, who calls his works 'Inseparables', juxtaposes pieces from his considerable collection of antique images according to apparently banal themes. In Clothing, Enright uses a

late-nineteenth-century advertisement which urges bachelors to get married and 'save this expense' - the 'expense' indicated by an illustration of a laundry bill. In another old advertisement, 'See what dusky diamond soap can do', we see a white man standing next to black man and showing him his white hands, under which Enright has pencilled the binary opposition 'dirty'/'clean'. His work is both amusing and thought-provoking.

Other visual poets included Richard Tipping and Nicholas Zurbrugg. The works by Tipping manipulated signs which we see in the everyday world such as a red McDonald's 'M' with the word 'eat' set inside it placed on top of another with the word 'art' set inside. There was also a mock Sunlight soap package manipulated to read 'Sunlight soap opera ... gives reality a softness you can feel'. Nicholas Zurbrugg was represented by a series of computergenerated texts made in collaboration with Adam Wolter. The texts are witty attacks on the presumptions made by contemporary cultural theory. One example is, 'Intuition? Intolerable! (deep down you know I'm right)'.

This account is necessarily condensed and cannot express the richness and variety of the exhibition and its intellectual as well as aesthetic stimulation. We should be thankful

that the Queensland Art Gallery is building up a collection within this significant 'conceptual' and 'deconstructive' genre.

Fluxus and After ..., Queensland Art Gallery, Brisbane, 23 December 1993 -13 February 1994.

Graham Coulter-Smith

Rex Butler

#### COLOUR

In The Art of Colour (1961) Johannes Itten investigates the subjective experience and objective rationale of colour. He formulates a doctrine of aesthetic colour theory originating in the experience and intuition of a painter. Similarly, the works in the exhibition 'Colour', curated by John Nixon, explore the irrationality of colour combinations and effects while referencing the rigorous history of abstraction and non-objectivity.

'Colour' presents fourteen abstractionists from Melbourne and Sydney, most of whom have exhibited at the artist-run-spaces Store 5 (Melbourne) and First Draft (Sydney). Moreover, 'Colour' is part of an ongoing series of exhibitions curated by John Nixon that develop contemporary ideas around non-objectivity. The exhibition conflates artists whose works

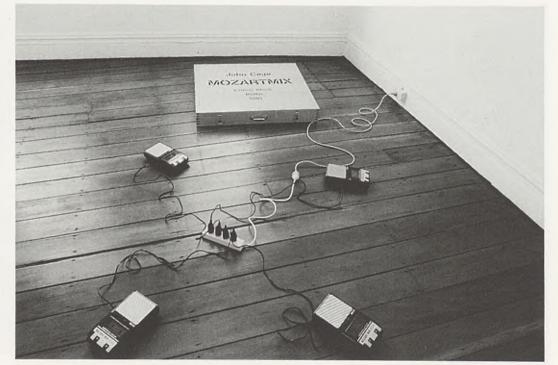
may not be read together in a display that combines more established and younger artists.

An array of abstract works that critique and work within the paradigms of high modernist abstraction are evenly arranged along the pristine walls of Anna Schwartz Gallery. A procession of polychrome paintings face a row of monochrome paintings. The symmetrical dialogue across space that ensues as a result of the installation format creates an intergeometric dynamic that articulates the geometry of abstraction as a historical and a personal enterprise; a subjective discourse on the 'final' moments of modernism.

Whether sprayed, taped, folded, stencilled, overlaid or gridded, the abstract combinations are saturated with various colour combinations. In the polychrome paintings the colour spectrum is mobilised in a sequence of squares, stripes, bands and prisms that conjugate the painterly with the geometric. Rigorously executed, these colourful works liberate the colour field in an optical display of geometry and form. Each work possesses a personal brilliance, jubilantly celebrating colour as an intuitive and structured modality. The expressivity of colour is radiantly formulated with polysemous meanings. The visual perception of abstract and minimal motifs is represented within the parameters of a



ROBERT MacPHERSON, Small monument: Red tape ball (from 'Relics of Boredom'), 1978-81, exhibited in 'Fluxus and After...', Queensland Art Gallery. Collection the artist, photograph Ray Fulton.



JOHN CAGE, Mozart mix, 1991, box with tape decks and 25 endless cassettes of music, exhibited in 'Fluxus and After...'. Photograph Gitte Weise.

collective enterprise. These works at once expose the generic possibilities for abstraction in contemporary visual practice while demonstrating nuances and shifts.

The suite of monochrome paintings takes up the dynamism of minimalism. Within the grouping of reductive spectral compositions, formal and psychological considerations begin to emerge. Gary Wilson's Untitled/ Yellow, a golden enamel disk painted on a plastic sheet that is pinned and suspended from the wall, is open in meaning. The glowing sphere may be a yolk, a utopian flag or a yellow circle. The smooth whiteness of Felicia Kan's Soft painting no. 1, A.D.S. Donaldson's sculpted swirls of creamy paint or the blonde wooden stretcher as painting, inlaid with plastic, of Stephen Little's Monochrome (natural) are thoughtfully composed and controlled to take up colour as subject and the subjectivity of colour.

Despite the commodity aesthetics in neo-readymade art from the late 1980s and the illustration of post-colonial theories in politically committed art in the early 1990s, the projects of John Nixon and his colleagues attest to the buoyancy of contemporary abstract practices. Through a strategy of reductive geometry that resists adornment, the coloured surfaces reinforce purist ideals. 'Colour' rehearses the various

possibilities of abstraction as '... strategy and transcendence, simplicity and complexity, banality and beauty' (John Nixon).

Colour, curated by John Nixon, Anna Schwartz Gallery, Melbourne, 5–26 February 1994.

Natalie King

#### WHITE

White. The colour of purity, innocence, fresh beginnings - there could be no better colour with which to start a gallery. But, more than this, a number of the artists in this show -Hany Armanious, Kerrie Poliness, John Nixon, A.D.S. Donaldson and Mikala Dwyer - have been associated with the idea of a new spirit in Australian art, spoken of in last year's 'Perspecta' as coming after appropriation, post-modernism and the pervasive sense of 'endism' that marked the 1980s. Sarah Cottier Gallery is perhaps the first commercial space to hazard a guess at what the 1990s in Australian art will look like, to give some coherent shape to this new 'movement' or 'aesthetic'.

So what was it that we saw in this exhibition, in which each artist was asked to produce a work involving

either the colour or the idea of white? Hany Armanious showed us a videotape of a man playing drums inside a mobile home, recorded during his recent trip to America, accompanied by the music of disco king Barry White. Kerrie Poliness produced a shiny Constructivist-inspired perspex corner relief. John Nixon painted his usual cross, this time white on a floating white background (one of the prettiest of his that I've seen). A.D.S. Donaldson marbled watercolours with what looked like white housepaint to produce a subtly inflected but flat monochrome. Mikala Dwyer stretched flesh-coloured pantyhose over long strips of glass and pinned sequined fabric to a circular board. Matthys Gerber amused us with witty cameos of the black 1960s girlie group The Supremes, the images no more than shadows flitting across three otherwise empty canvases. In each case - with the exception perhaps of Gerber - there was a kind of homey, do-it-yourself aesthetic, with simple materials rearranged or reconfigured either as part of an ongoing series of advances within a long avant-garde tradition of abstraction (Poliness, Nixon, Donaldson) or as the expression of an eccentric or aberrant subjectivity (Armanious, Dwyer). The art is deliberately low-key, unrhetorical, unheroic -'white' in the sense of being quiet, restrained; but 'white' also in the sense that the future is an unwritten page, that it is still possible to make 'original' works of art, even if they are ordinary, unambitious, and make sense only in terms of the artist's own life or 'project'.

Now, in fact, something like this aesthetic - and its curatorial expression in shows like 'Monster Field', 'Shirthead' and the recent 'Perspecta' has been criticised lately as a kind of 'Grunge-Romanticism' or 'homegrown exotic spectacle'. Its practitioners have been attacked for still adhering to some notion of a consistent artistic persona, for showing their works without taking into account the 'ideologies of display and exhibition', for not seeing that their domesticity and intimacy will be read as an 'indigenous Other' from which the 'viewer is allowed the pleasure of

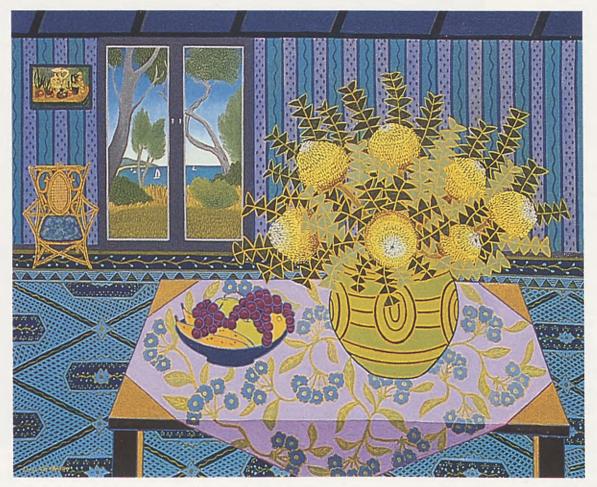
remaining largely voyeuristically detached'. In other words, its artists are criticised for aesthetic deviations from the practice of post-modern 'anti-aesthetics': the idea that art must acknowledge its eventual commodification, that the avant-garde is only another form of kitsch, that no work can be understood outside of the contemporary debates around such things as the constitution of subjectivity, the post-colonial critiques of otherness, the socially constructed nature of spectatorship, and so on.

But a far more pointed objection to this art could be made, one that condemns it not for being too aesthetic but for being itself a form of this contemporary anti-aesthetics, indeed a far more profound version of it than that which criticises it. For what is the underlying justification of the work that we see here? Not that it is actually good, that it embodies any aesthetic quality, but that it constitutes evidence of the artist's continuing practice, that it takes its place within a minutely contextualised 'project' that can be seen only in its own terms (the rigour of the artist's practice would lie precisely in the extent to which it sets the parameters for its own judgment, to which it becomes self-defining and selfsustaining). Artistic qualities might still be spoken of, but it is only in an expurgated, anaemic, functional sense. It is an aesthetic of selfmanagement, self-improvement, art as a remedial vocation for the permanently unemployed - 'recession' art.

Indeed, if an issue for the 1990s emerges here, it is this: how to make a distinction between this contemporary form of 'anti-aesthetics' in which taste and aesthetic judgment are no longer properly an issue (Poliness, Nixon, Donaldson) and an art that, while still actually anti-aesthetic, nevertheless appeals to the possibility of taste in a lost, sublime mode, that through its very excess tries to conjure up a previously unexercised sense of discrimination that once again might begin to make judgments (Armanious, Dwyer, Gerber). Put simply, in some of the pieces here aesthetics is no longer at stake, artistic choices are simply not made; while in others, if aesthetic decisions are not



Installation view of 'White' showing HANY ARMANIOUS, Tobacco road, 1993, and KERRY POLINESS, Untitled painting, 1988/93, Sarah Cottier Gallery, Sydney. Photography Ashley Barber.



Interior with Green Banksias (Baxteri) 1994

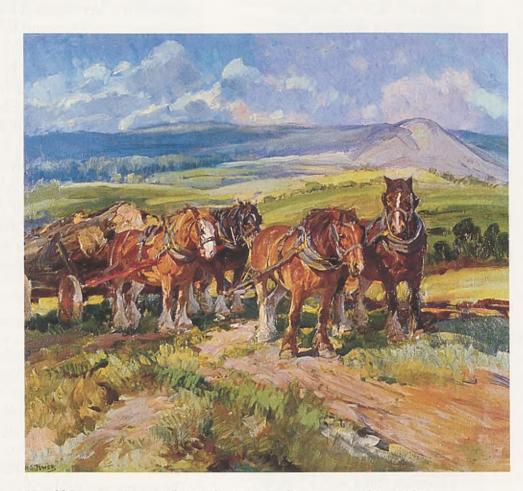
oil on canvas 81 x 96cm

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actually made – for Armanious the unhip is hip, for Dwyer the abject is beautiful, for Gerber kitsch is avantgarde – this itself is an aesthetic act, the expression of a personal taste. One kind of art does not involve aesthetic choices, while the other chooses not to choose. One involves no taste, while the other redeems it – in its most rarefied and attenuated state, a bit like Warhol's paradoxical Dandyism – the moment before its final extinguishment.

See, for example, Graham Forsyth, 'Monster Field', Art + Text, 46, p. 74; and 'Standard Deviation', Art + Text, 47, p. 12.

White, Sarah Cottier Gallery, Sydney, 2–26 February 1994.

#### **SWEET GOSSIP**

'Sweet Damper and Gossip' is the rather curious title given to an exhibition of images which describes the intersection of contact between European settlers and Aborigines in the Goulburn district and northeastern areas of Victoria.

'Sweet damper' was the euphemism given by white settlers to damper

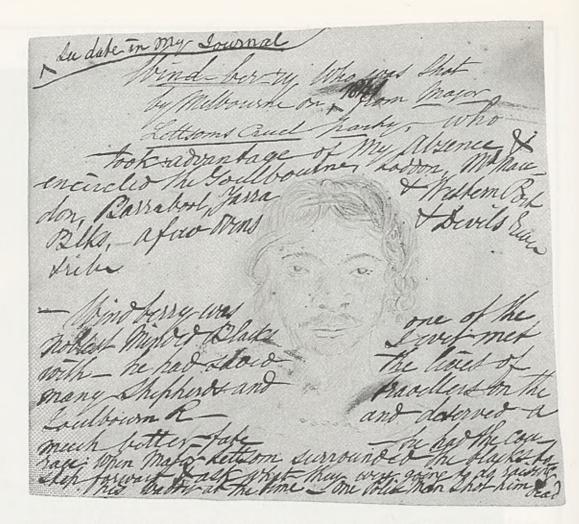
laced with arsenic, which was but one of the ways they used to rid themselves of any opposition to their occupation of Aboriginal land. But this exhibition is about the interface of two cultures, which is where 'gossip', along with mimicry and pen and paper, fits in, because it was by these means that the Aborigines challenged white power.

The exhibition's curator, Paul Fox, with help from the National Gallery of Victoria's Jennifer Phipps, has assembled a collection of material from both sides of the fence to show how interwoven these two cultures were – that they did not exist in isolation but continually referenced each other in form and content.

Beginning with the European need to count and classify the natural world – birds, flowers, landscapes and Aborigines -and by a close and detailed reading of many unpublished diaries and manuscripts (mostly from the State Library of Victoria's collection), Fox shows with clarity how determined Europeans were to see everything in this country through a foreign lens, whether that be the aesthetic of the picturesque and the sublime or the equally confining encyclopedic system of classification. The beginnings of art in Australia therefore had an uncertain birth, one



JOHN COTTON, Jim Crow Babbler, watercolour, pencil on paper, 23 x 28.2 cm, La Trobe Collection, State Library of Victoria.



WILLIAM THOMAS (attrib.), Wind-berry, who was shot by Melbourne on 1841 from Major Lettsom's cruel party 1840, pencil, ink on paper, 12.6 x 13 cm, Robert Brough Smyth Collection, La Trobe Collection, State Library of Victoria.

that was immediately illegitimate, as it was based on the twin fictions of European right to land which was not theirs and the lack of Aboriginal opposition. With arrogance and ignorance, white settlers charged off into the bush, frequently underestimating the rigours of the land and the climate, and sometimes, as in the case of David Waugh, author of Three Years Practical Experience of a Settler in New South Wales (1838), having to eat his words after a hasty and embarrassing retreat from attacking tribes. Most Europeans were affronted by any notion that they might actually learn something from local Aborigines, yet in spite of themselves, most did. Even many of the so-called 'Protectors of Aborigines' were men with blinkered eyes, although sometimes we glimpse a sensitive soul like William Thomas whose drawings Fox identified among the Robert Brough Smythe papers in the State Library of

'Gossip', as used by both sides, was a complex thing with a variety of forms. It might be used by white indentured labour to lay the blame for their own misdemeanours on local Aboriginal tribes; it might be used by a disgruntled overseer to embarrass the property owner or his wife (especially if it were deemed that her friendliness to an Aboriginal helper were too close, as in the case of Mrs Docker), or it might be used by Aborigines themselves in different ways. Fox cites several examples of how this operated, whether as a way of 'Making friendship', as one ochre and ink drawing by an unknown Aboriginal artist is subtitled, or of simply mocking the ways and means of settlers. Whatever form it took, its use by Aborigines was both a way of refuting and confusing European authority.

On travelling to Snodgrass's station near the confluence of the Goulburn and Muddy Rivers (near present day Yea), the squatters continually reported how the Aborigines mimicked their assistant protector for the Goulburn, by repeating James Dredge's words that the 'white men had no business in their country'. The settlers were unable to easily counter these claims because they were reported as originating from a European.<sup>2</sup>

Similarly, Aborigines on Joseph Docker's run liked to call themselves 'gentlemen' because 'white gentlemen did not work, only poor fellow and as they did not work they were black gentlemen',<sup>3</sup> thus at once invalidating the right of Europeans to oversee Aboriginal cultural practices, while at the same time mocking the settler's standards.

Accompanying the excellent text are drawings and paintings by both European and Aboriginal artists ranging from von Guerard to Cotton to the Le Souefs (a husband and wife team - she decorated a box with scenes of corroborees and battles, while he made the miniature Aboriginal weapons which went in it). One of the most interesting images is a portrait by William Thomas of Windberry, an Aboriginal whom Thomas described as 'one of the noblest blacks I've ever met with – he had saved the lives of many shepherds and travellers on the Goulburn River', and who was shot unjustly by police. One whole wall is of pen and ink drawings of Europeans by Aboriginal artist Tommy McRae, or Yakaduna, as he was sometimes known – a rare treat and something which probably won't be seen again in a hurry.

Fox has tried to bring the connection of cultures into the present day by also including works by contemporary artists Imants Tillers, Leah King-Smith and Gordon Bennett, all of whom have used a combination of white and black iconography. This worked less well, mainly because one wished for more of it in order for it to make the same impact that the earlier work carried. But that is a small gripe for what was an unusual and thoughtful exhibition. If you can't see it, don't miss buying the catalogue.

- Paul Fox with Jennifer Phipps, Sweet Damper and Gossip (catalogue), Benalla, 1994.
- <sup>2</sup> Fox, p. 11.
- 3 Fox, p. 12.

Sweet Damper and Gossip, Monash University Art Gallery, 17 February – 26 March 1994.

Candice Bruce

#### STING RAY

In a previous review (ART and Australia, June 1994) I discussed Tony Trembath's installation The department of actinology as a critique of the modernist metaphysics of light in which light as medium or representation transfigures the world, lighting up its surfaces (making a nimbus) and its depths (making numinous). Trembath's work exposes that modernist project as a cure, a metered dose of rays. The installation a thing – induces a supplement – an almost not-thing: a desired and desiring brightness (the auras and armatures of artworks that attempt transfiguration) falls over and through the surfaces and spaces of The department and its inmates. The department is a saturated cadential space. Saturation and cadence are predicaments induced by Trembath's work: in Juan Davila's 3-D semblance they are both induced and performed.

One way of seeing this show is through a supplied pair of 3-D glasses, a cinema gimmick, a supplement that modulates the spectacle. With the glasses on, the space and the works in it are saturated by and in alternate or montaged red and blue fields, the colour of the lenses. Although structurally binocular (red or blue) the view is monocular, a compound, compacted (red and/or blue), but not consolidated; the colours appear to alternate en abyme as though the space is situated between two mirrors facing each other. The alternation is not only from side to side but layered and layering in front; the colours turn milky at the periphery, and disappear seemingly in and on the surface of the object in focus. The appearances and disappearances of this view alternate and abide with the view around, not through, the glasses, the blank clarity before and after the framed, colourised perspective immanent to, and enacted, made visible, by them. The perturbed environment seems to stabilise only at the point of its disappearance; it seems neutral or idling when it is focused through. When what is focused on is an artwork, the artwork itself seems

perturbed: it shimmers, glistens, glows and darkens – it performs.

In terms of performance velocity, the two works in the show named for and as three-dimensional investigations – 3-D self-portrait and 3-D Chilean cultural policy, both jet spray on vinyl - move more slowly than the other works on canvas and wood. The discrepancy in rate has got something to do with intention - one gazes at the two works more intently, attempting to let their three-dimensional presence come through and abide – and also something to do with disorientation. Those who have never before gazed at any works through the glasses find that the behaviour of the works becomes wild and strange, as does the exhibition space, in which the slightest movement of the head or eyes sets off a realignment, a recolouring of all that is on view, another - more comprehensive – disorientation. The field of the exhibition is dense. With the two 3-D works one is ingazing; by the other works and the space one is engauzed.

In 3-D semblance the performative medium (whether lenses or artwork) is both a message and a massage. Both these are compounded and, again, it is en abyme. A continuum between thing-like (reified) states and actionlike (characteristic) states is distended: message and massage float and mass through it. Trembath's The department of actinology works by supplementing; it refers to and depends on the history and vicissitudes of art and treatment by rays, actinotherapy. 3-D semblance works both by supplement and by making supple, compounding histories (of art, imperialism, psychoanalysis) and objects into being-in-the-world, a behaving, actinokinetic, a raying.

Raying is the characteristic mode of a miraculous structure, the cosmos discerned and displayed by the diagnosed-as-paranoid Daniel Paul Schreber, the subject of Davila's painting Schreber's semblance. It was Freud's analysis of what he called an 'invaluable book', Schreber's Memoirs of my nervous illness, that led to its (and its author's) post-textuary (and posthumous) fame. In Schreber's cosmos, rays are the nerves of God,

able to turn themselves into every imaginable object in the created world, and also able to 'look' at, through nerve-contact, the outward impression, different from its real nature - the semblance - of all the cosmos contains. The compounding into bapticity of sight and touch, looking and contact, gives body to the voids of the cosmos, already filled with rays. The dense space of the exhibition is analogous to the dense cosmos. In these densities what Aby Warburg termed Denkraumverlust applies. This is a loss of both conceptual and physical unoccupied space for movement and thought in which symbol and thing are confounded and combined. The spaces of Denkraumverlust are cathected; saturated with and in matter and meaning. What becomes of semblances in a space where there is no outside from which an outward impression can be had? They are fused. One feels one's way around a corporeal medium, an abyss of excess. The rays constantly remind Schreber of what his semblance is: 'You are to be represented as given to voluptuous excesses.' So Davila assembles him as that semblance which is of course his real nature. With Schreber's semblance the iconography is easy: Schreber, Freud, Lacan. The iconology is difficult: the painting is saturated with references. Davila proposes and constructs a space so dense, so con-



FIONA HALL, Desert storm, 1991, earthenware colander, ochre glaze on white body, 22 x 43 x 41 cm, National Gallery of Australia.

densed, so interfused, so mobile, that it induces and performs the nature of the pulsing Lacanian real. The real is a supplement to the Eurocentric, male, straight cosmos. The appearance of the real perturbs that miraculous structure. The cadence of 3-D Semblance is falling rays.

Juan Davila: 3-D Semblance, Tolarno Galleries, Melbourne, February 1994.

Peter King

#### **ADAM AND EVE**

The trap for the reviewer of Fiona Hall's 'Garden of Earthly Delights' is to become overly fixated on the narrative possibilities which her works set up. So familiar is the metaphorical territory of the paradise garden found and lost, through our knowledge of the stories of the Bible, Dante, Milton, the works of Giotto and William Blake, and contemporary parables like the film *Blue Lagoon*, that a reading of Hall's works beginning with the garden is likely to remain there.

Hall has chosen to offer visual meditations and extrapolations of Pliny's Historia Naturalis in her series 'Historia Non-naturalis', 1991, Dante's Divine Comedy in her 'Illustrations to Dante's Divine Comedy', 1988, and in several other series of works which relate deliberately to the Genesis story, the creation myth and the Vices and Virtues, to mention just a few. In so doing, Hall joins the pantheon of painters, sculptors, mosaicists, manuscript artists, relic makers and artisans who have been either commissioned or inspired to offer plastic accounts of the creation and fall, salvation and damnation, nature and science. In short, she and her catalogue of works participate in the larger archive of philosophical questions about humankind's physical and metaphysical presence on earth.

It is, then, Hall's use of the dimensional body and sense of material presence which I wish to explore here, rather more than the well-travelled literary and mythical garden she lovingly tends. For such an inves-



FIONA HALL, Route, 1990, (from the sequence Words), 179 aluminium figures, 12 x 18 cm each, collection the artist.

tigation it is important to include Hall's constructed photographs of the early 1980s, and, indeed, one of the major strengths of this fine survey is that it avoids the temptation to start with the more literary index and begins, as it were, at the beginning. Hall is known primarily as a photographer; however, like many of her contemporaries who use photography as a medium rather than as an ambition, her works also inhabit the world of contemporary art, installation and construction. 'The Antipodean Suite' series, 1981, and the post-modern series of masterpiece re-inventions 'after' Van Eyck, Cézanne, Van Gogh, Hokusai, Matisse, Botticelli and Mondrian of 1980, show Hall creating tableaux out of commonplace items to demonstrate the artfulness and artifice of a composition. 'The Antipodean Suite' series, we are informed by Kate Davidson's text, through the use of similar low-tech inventiveness, 'explore the ways in which we order the external environment by imposing artificial constructs such as scientific systems and classifications'. No doubt they do. But from the point of view of discussing the material presence in Hall's work, they offer initial clues to her growing interest in the activated, dimensional space one can achieve in the flattened and sealed space of the photograph.

Perhaps in awe, as one often is, of the cosmic scale of Hall's subject matter – life, death, love, hate,

immortality, mortality, immorality, morality and so forth, rendered solemn by the earnest appearance of many recent works - there is a tendency in the exhibition presentation to overlook the humour in the work. Children's sneakers (Made in Japan?) forming Mount Fuji, confetti, a table cloth, banana skins, surfers' snapshots and plastic baby dolls in 'The great wave', after Hokusai, and in North/south waterflow the flotsam and jetsam being pulled down the hemispherical gurgler by an omnipresent horseshoe magnet, offer the promise of further excursions into the comically constructed and show Hall to be an artist possessed of a dimensionally delivered wicked wit.

Hence the bulbous, intestinal sausages, denture diagrams, menacing pincers, flan moulds and sponge which provide the visually overloaded tray of goodies in *Gluttony* from the series 'The Seven Deadly Sins', a modern-day vanitas of excess. In this work, as in others, Hall manipulates the viewer's desire to see past the frontal offering thus activating a physical response to the photograph. This stress on the activity of the viewer, on the bodily presence of the viewer, becomes even more apparent in the latter series of works.

In the *Comet book*, 1986, for instance, the viewer is required to bend down to child's height, the better to suspend disbelief and witness the centrifugal movement

established in the accordion stretched cosmos which Hall invents; or the arrangement of the 'Paradisus Terrestris' series, 1989-90, with their horizontally stretched hang, which begs the viewer to stroll down the garden path to see the black boy with its frill of fronds and erect stem combined with an alert smooth penis carved from tin enclosed in a sardine can, or the prickly pear with its metaphor of forbidden breast juices. These unavoidably enticing items from Fiona Hall's garden of earthly delights, in which human body parts - penis, breast, hand, and so on - reliefed from inside their captive cans and combined with beautifully wrought botanical tiaras, require close scrutiny by the viewer.

The frieze of words, 'The Route You Take Lies Parallel To The Words', formed from acrobatic human forms in *Words*, 1989, literally describes the necessary physical participation of the viewer, as in the ceramic works, plates and vessels, with their spirals of words and messages, and the morality dolls with their enticing pull-strings activating Envy's bandaged arms and Lechery's genital limbs. Hall's game is one of provoking active participation in her paradise, the better to engage the viewer with the big questions about our presence on earth.

Hall's is an assured participation in the history and legacy of her chosen themes. Her artistic ancestors are visible, giving emphasis to the continuity and longevity of our relationship to the cosmos. Her intricately sculptured, shaped, cut, positioned and photographed works deliver liturgy and levity in a carefully poised blend. Her use of a combination of alchemical and commonplace items allows the work to be both of its time and timeless. But for me the strength of her work lies in its humanity, which is delivered with humour and an acute sense of the viewer, whose bodily presence and participation is at the centre of Hall's project.

Garden of Earthly Delights: The Work of Fiona Hall, curated by Kate Davidson, National Gallery of Australia Travelling Exhibition, travelling Australia-wide during 1994.

Juliana Engberg



For my part I am content to demand just one thing for a masterpiece: enjoyment.

Pierre-Auguste Renoir



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