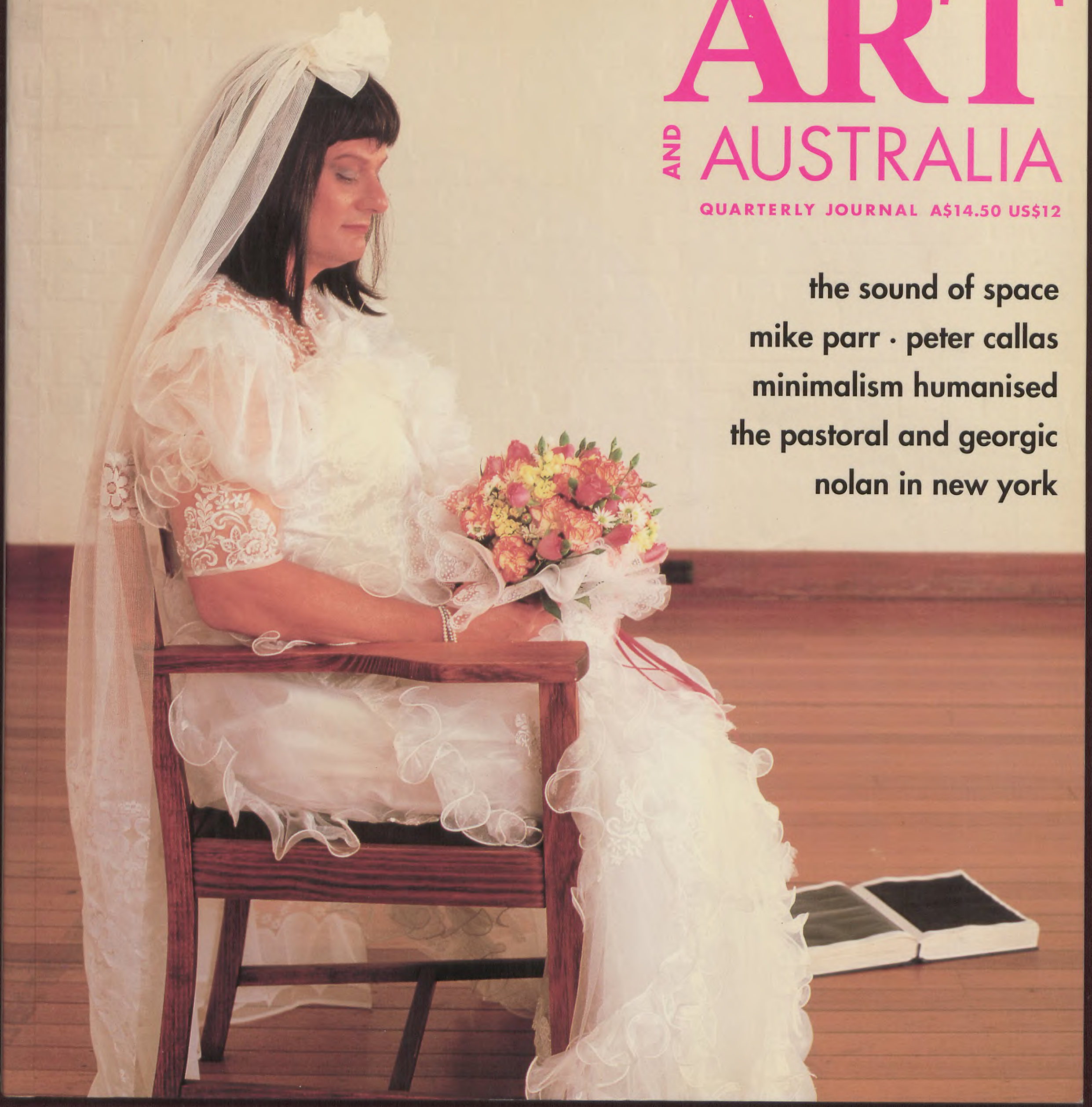
ART AND AUSTRALIA

QUARTERLY JOURNAL A$14.50 US$12



ART AND AUSTRALIA

ORDER FORM

Post and Packing for Bound Volumes and Back issues

Back Issues	A$6	per item (within Australia)	**Bound Volumes**	A$10	per item (within Australia)
	A$10	per item (overseas)		A$15	per item (overseas)

(When ordering more than one bound volume or back issue add half of the postage cost within NSW only)

Total Value A$ _____ plus Post & Packing A$_____ I enclose cheque/money order for A$ _____ payable to Fine Arts Press

OR please debit my ☐ Bankcard ☐ Mastercard ☐ Visa

Card No. _____

Expiry date _____/_____

Signature _____

Name _____

Address _____

_____

_____ Postcode _____

Please return to: Reply Paid 7, Fine Arts Press, PO Box 480, Roseville, NSW 2069, Australia

(A&A 12/94)

Back Issues and Bound Volumes

Build your own complete library of Australian art today with Back Issues and Bound Volumes while stocks last

Yes! Please supply the following Back Issues of *ART and Australia*

	1	2	3	4	TOTAL VALUE
Vol. 1		☐	☐		@$30ea _____
Vol. 2	☐	☐			@$30ea _____
Vol. 3		☐	☐	☐	@$30ea _____
Vol. 4	☐	☐	☐		@$30ea _____
Vol. 5	☐	☐	☐	☐	@$30ea _____
Vol. 7			☐	☐	@$30ea _____
Vol. 8	☐	☐	☐	☐	@$30ea _____
Vol. 9		☐		☐	@$30ea _____
Vol. 11		☐		☐	@$25ea _____
Vol. 12	☐				@$25ea _____
Vol. 13	☐			☐	@$25ea _____
Vol. 14	☐	☐			@$20ea _____
Vol. 15	☐	☐	☐	☐	@$20ea _____
Vol. 16	☐	☐	☐	☐	@$20ea _____
Vol. 17	☐	☐	☐	☐	@$20ea _____

	1	2	3	4	TOTAL VALUE
Vol. 18	☐	☐	☐	☐	@$15ea _____
Vol. 19	☐		☐	☐	@$15ea _____
Vol. 20	☐	☐	☐	☐	@$15ea _____
Vol. 21		☐			@$15ea _____
Vol. 22	☐	☐	☐	☐	@$15ea _____
Vol. 23	☐	☐	☐	☐	@$11ea _____
Vol. 24	☐	☐	☐	☐	@$11ea _____
Vol. 25	☐	☐	☐	☐	@$11ea _____
Vol. 26	☐	☐	☐		@$11ea _____
Vol. 27		☐	☐		@$11ea _____
Vol. 28	☐	☐	☐	☐	@$11ea _____
Vol. 29	☐	☐	☐	☐	@$11ea _____
Vol. 30	☐	☐	☐	☐	@$12^{50}ea _____
Vol. 31	☐	☐	☐	☐	@$14^{50}ea _____

Yes! Please supply the following Hardcover Bound Volumes with Index

Bound Vol. 30 ☐ (inc-index) @ $80ea

Bound Vol. 29 ☐ 28 ☐ 27 ☐ 26 ☐ (inc-index) @ $80ea

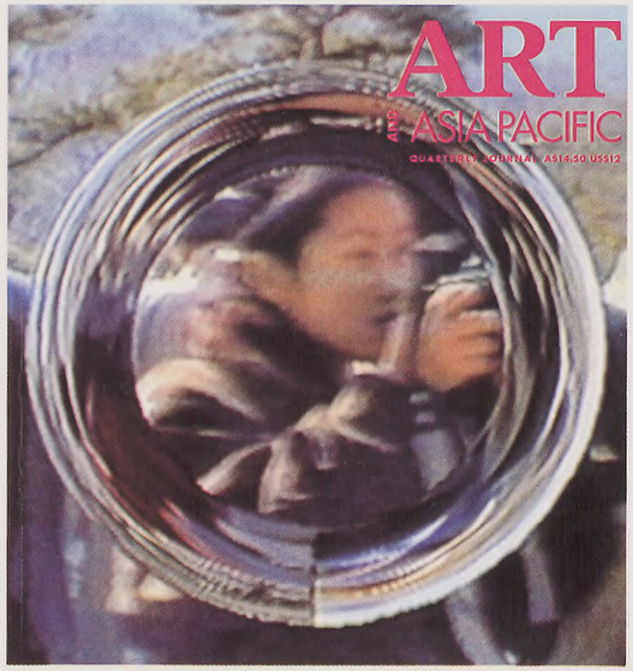
Bound Vol. 25 ☐ 24 ☐ 23 ☐ 22 ☐ (inc-index) @ $70ea

Bound Vol. 21 ☐ 20 ☐ 19 ☐ 18 ☐ (inc-index) @ $75ea

Bound Vol. 17 ☐ 16 ☐ (inc-index) @ $80ea

Our prices vary due to availability.
Note that bound volumes 1–15 are no longer available.

For Individual Indexes
Contact our subscription department for details of availability and price. Phone (008) 224 018 or (02) 417 1723



ART AND ASIA PACIFIC

QUARTERLY JOURNAL

Introducing Contemporary Art in the Asia Pacific Region

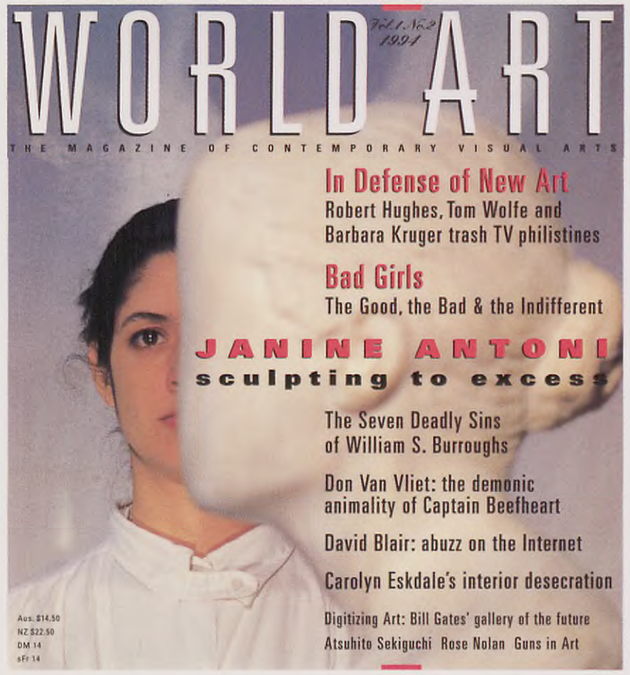
ART and AsiaPacific **is a quarterly journal presenting the contemporary visual arts from the Asian and Pacific regions through detailed regional coverage and universally engaging themes. Echoing the format of *ART and Australia*, the emphasis is on high quality reproduction with detailed analysis and commentary by regional experts.**

Celebrating Over 30 Years of Publishing

ART and Australia **is a quarterly journal providing a contemporary perspective on traditional and current art from Australia and international art of relevance to Australia today. A national icon, it showcases the best Australian art and presents today's issues and trends.**

ART AND AUSTRALIA

QUARTERLY JOURNAL



WORLD ART

THE MAGAZINE OF CONTEMPORARY VISUAL ARTS

World Art Takes On Art World

World Art **is the first truly global magazine of contemporary visual arts, bringing young and unrecognized talent onto the world stage. Seeking out studios as well as galleries, the magazine focuses on little-known artists whose work is fresh, adventurous and at times controversial. From Berlin to Beijing, from New York to Melbourne, *World Art* has the breadth of coverage required to highlight the leading edge of visual arts.**

SUBSCRIPTION RATES: ART MAGAZINES

	To North America	To Australia	To Asia and rest of World
nbk	US$56	AU$85	US$56
ART & Australia	US$56	AU$54	US$56
ART & AsiaPacific	US$40	AU$40 Special introductory offer to 31/12/94 (regular rate AU$44)	US$40
World Art	US$21 Special introductory offer to 30/4/95 (regular rate US$28)	AU$40 Special introductory offer to 31/12/94 (regular rate AU$44)	US$40

subscribe to 2 magazines and receive 10% off the combined rate
subscribe to 3 magazines and receive 20% off the combined rate
subscribe to 4 magazines and receive 30% off the combined rate

To avoid foreign bank charges, we recommend payment by credit card
I enclose ❍ cheque / money order for $_____ payable to and addressed as indicated below *
OR
debit my ❍ Bankcard(Australia) ❍ Mastercard ❍ Visa
No.

Expiry Date **Signature**

Surname **Initials** **Title**

Address

State **Country** **Zip/Post code**

***For Australian subscribers please make cheque payable to:**
FINE ARTS PRESS, and mail to:
Reply Paid 7, PO Box 480
Roseville, NSW 2069, Australia

***For USA subscribers please make check payable to:**
International Publishers Distributor and mail to:
G+B Arts International
PO Box 41010
Newark
N.J. 07101-8007, USA

***For UK/Europe subscribers please make cheque payable to:**
International Publishers Distributor and mail to:
G+B Arts International
St Johanns-Vorstadt 19, Postfach
4004 Basel, Switzerland

***For other subscribers please make cheque payable to:**
International Publishers Distributor and mail to:
IPD (Singapore) Pte Ltd
Kent Ridge, PO Box 1180
Singapore 9111

neue bildende kunst

Contemporary Art Criticism

(German Language)

Published in Berlin, *neue bildende kunst* is the city's only contemporary art magazine. Covering regional, national and international events in the art world today, it mediates between a specialist publication and a popular arts magazine, using theoretical description and vivid depiction.

Invest in Fine Art.

G+B ARTS INTERNATIONAL LIMITED

✔ ART and Australia

✔ World Art

✔ ART and AsiaPacific

✔ neue bildende kunst

JULIE GOLDENBERG

'Kissed by the tooth fairy' 1994

oil on wood 30 x 38cm

FESTIVAL·OF·PERTH

15 FEBRUARY TO 12 MARCH 1995

ARTPLACE

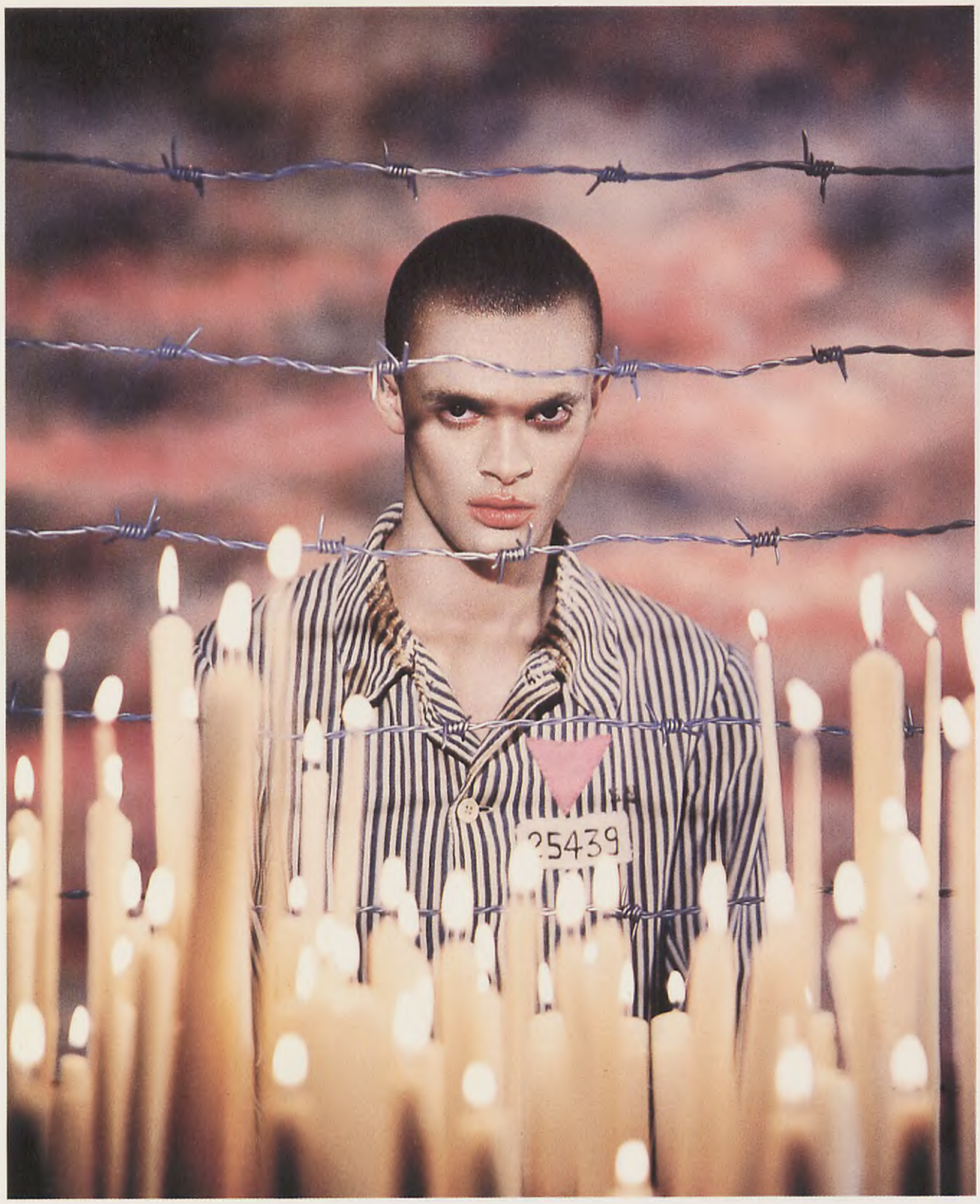
Upstairs Old Theatre Lane 52(i) Bayview Terrace, Claremont WA 6010
Telephone (09) 384 6964 Fax (09) 384 3432 Director Brigitte Braun

MIKE PARR

Liver Complaints (k), 1994 (detail) 127 x 366cm ink, watercolour, charcoal and graphite on Tamarol paper

ANNA SCHWARTZ GALLERY

185 Flinders Lane Melbourne 3000 Australia Telephone (03) 654 6131 Facsimile (03) 650 5418



Le triangle rose (Laurent), 1993 painted photograph 103 x 87.5 cm

PIERRE ET GILLES

8 February – 4 March 1995

ROSLYN OXLEY9 GALLERY

SOUDAN LANE (OFF 27 HAMPDEN STREET) PADDINGTON NSW 2021 AUSTRALIA
TELEPHONE (02) 331 1919 FACSIMILE (02) 331 5609

GENEROUSLY SUPPORTED BY THE SYDNEY GAY AND LESBIAN MARDI GRAS

SUMMER 1994
Volume 32 Number 2

Art Quarterly ISSN 0004-301 X
Member Audit Bureau of Circulations

Publisher Dinah Dysart

Fine Arts Press Pty Limited Sydney Australia
Associated with Gordon+Breach Arts International Limited
Sydney Melbourne London Reading Newark
Philadelphia Paris Tokyo Singapore Kuala Lumpur
Lausanne Amsterdam Moscow Dresden Berlin
Brussels New Delhi Basel

Editor Dinah Dysart
Managing Editor Hannah Fink
Senior Editorial Adviser Leon Paroissien
Western Australia Adviser Ted Snell

Advertising and Marketing Director Anne Sanders
Advertising and Marketing Co-ordinator Brigid O'Brien
Advertising Consultant Anna Bosman

Production Manager Hari Ho
Art Director Stephen Smedley
Assistant Designer Marian Kyte

Business and Accounts Manager Roslyn Adams
Subscriptions Manager Rhonda Fitzsimmons
Publication Assistant Janelle Horrigan

Designed and produced in Australia
Printed in Singapore by Toppan. MITA(p) NO.200/04/94

Trade distributors
Australia Network Distribution Co **Hong Kong** Far East Media Ltd **India** International Art Books **Indonesia** Edwins Gallery **Japan** Yohan **Korea** Kyobo Book Centre Co Ltd **Malaysia** MPH Distributors Sdn Bhd **New Zealand** Propaganda Distributors Ltd **Philippines** International Publishers Distributor **Singapore** International Publishers Distributor **Taiwan** Taiwan English Press **Thailand** Asia Books Co Ltd **UK** Central Books **USA** Bernhard DeBoer Inc NJ; Fine Print Distributors Texas; Armadillo & Co Distributor

ART and Australia Fine Arts Press Pty Limited
Level 1/20 Barcoo Street, Roseville East 2069
PO Box 480, Roseville Sydney NSW 2069 Australia

Editorial, Advertising, Administration enquiries
(02) 417 1033 Facsimile (02) 417 1045
Subscription enquiries Tollfree 008 224 018
Sydney callers 417 1723
Subscription rates within Australia
A$54 (four issues – one year) A$98 (eight issues – two years)
Overseas A$78 (four issues – one year)
A$140 (eight issues – two years)
Single copies Recommended retail price A$14.50
(plus post and packing A$6)

cover: **MIKE PARR, Black mirror/Pale fire, 1993,**
(detail) one of three performances, Ivan Dougherty Gallery, Sydney, 21–23 October. Photograph Paul Green.

ART AND AUSTRALIA

QUARTERLY JOURNAL

218

234

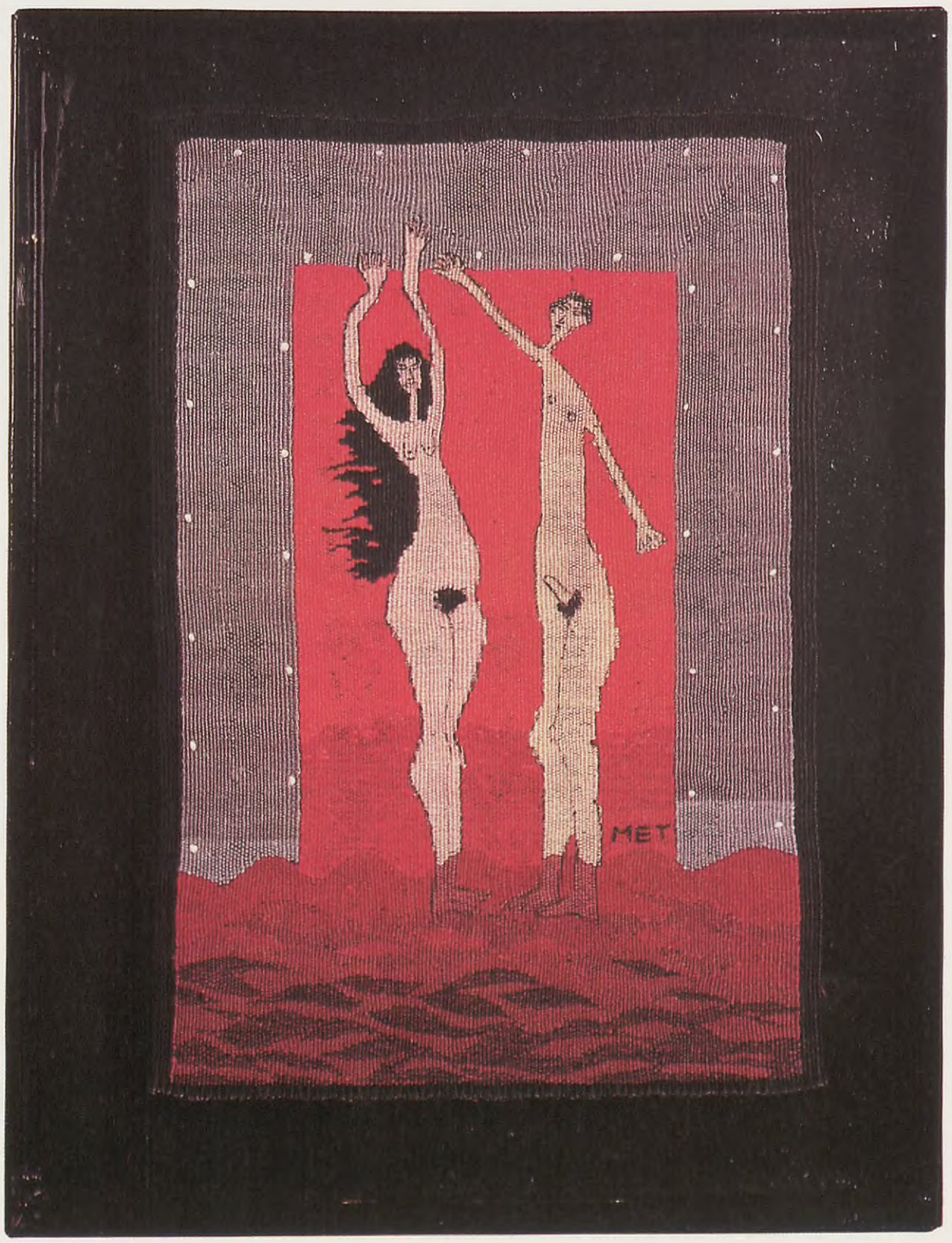
192

COMMENTARY

ESSAYS

ART DIRECTORY

11th Tamworth
FIBRE TEXTILE BIENNIAL



Maggie Taylor Detail No 1.
'Conception, Pregnancy & Birth' 1994
Work in 6 parts Cotton – woven tapestry.

Touring 1995

South Australian Venues:

Port Pirie
January 16 – February 4

Millicent
February 9 – March 8

Naracoorte
March 10 – April 8

Renmark
April 15 – May 8

Riddoch
May 12 – 28

Whyalla
June 5 – 30

Albury Regional Art Centre
July – August

Gold Coast City Art Gallery
August – September

Rockhampton City Art Gallery
October – November

Catalogues available on request.

Tamworth City Gallery
203 Marius Street, Tamworth
NSW 2340 PO Box 555
Telephone (067) 684 459
Facsimile (067) 684 499

mike parr

Detail of #7 from "Femalias (12 Untitled Self Portraits) Set of 5", 1992. Printed: John Loane, Viridian Press.

represented by

SHERMAN GALLERIES GOODHOPE

16-18 Goodhope Street Paddington NSW 2021 Telephone: 61 2 331 1112 Facsimile: 61 2 331 1051

38 BORONIA STREET REDFERN NSW AUSTRALIA 2016 TELEPHONE 02 318 1122 FACSIMILE 02 318 1007 TUESDAY TO SUNDAY 11AM-6PM OR BY ARRANGEMENT

ACCESS▲

CONTEMPORARY ART GALLERY

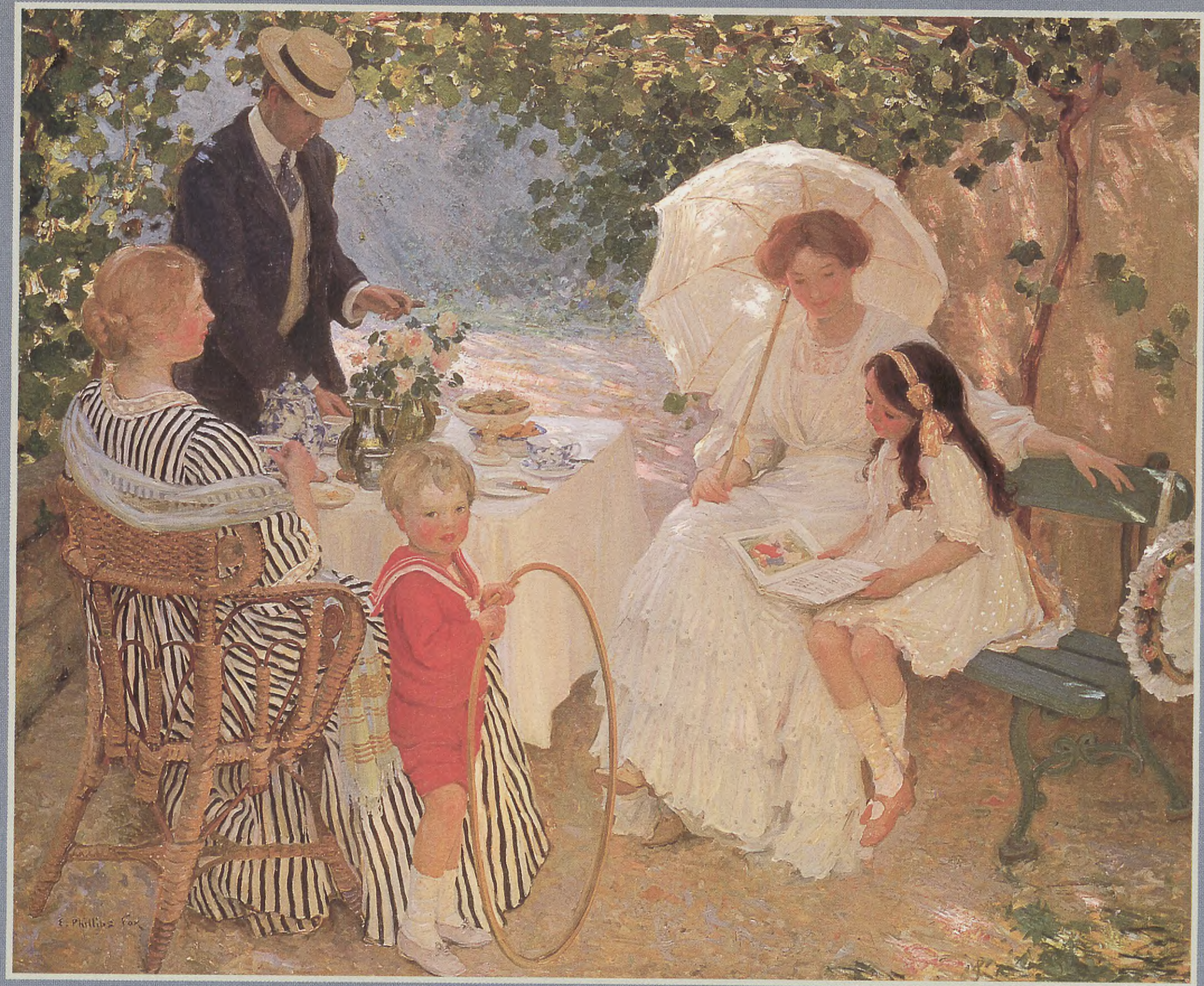
JOHN GARDNER

'NEW BEGINNINGS'

29 NOVEMBER TO 18 DECEMBER 1994

'TRIBAL METAPHYSICS' 1994

CAST BRONZE/SANDSTONE 190 X 180 X 30 CM



The arbour (La tonelle) (1910) oil on canvas 190.5 x 230.7 cm National Gallery of Victoria Felton Bequest, 1916

E. PHILLIPS FOX

1865 - 1915

A RETROSPECTIVE

9 NOVEMBER 1994 – 30 JANUARY 1995

Sponsored by:

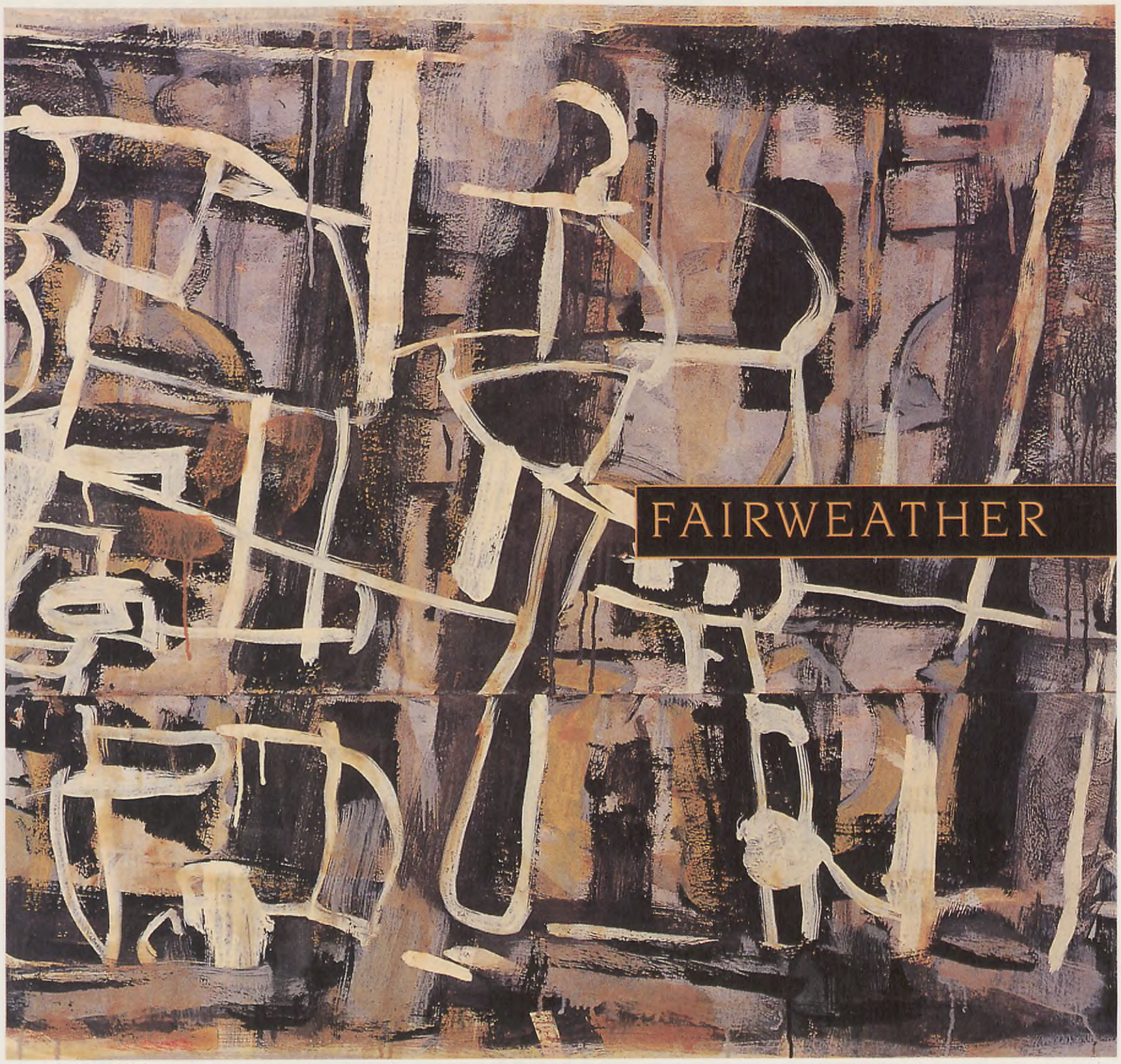
PHILLIPS FOX
SOLICITORS

National Gallery of Victoria

180 St Kilda rd., Melbourne 3004. Phone 685 0222

Supported by

9 VIC TELEVISION



FAIRWEATHER - An Art & Australia Book

FAIRWEATHER, an Art & Australia book published in association with Queensland Art Gallery,
is edited by Murray Bail with contributions by Pierre Ryckmans, Mary Eagle,
Drusilla Modjeska, Martin Armiger and Joanna Capon.

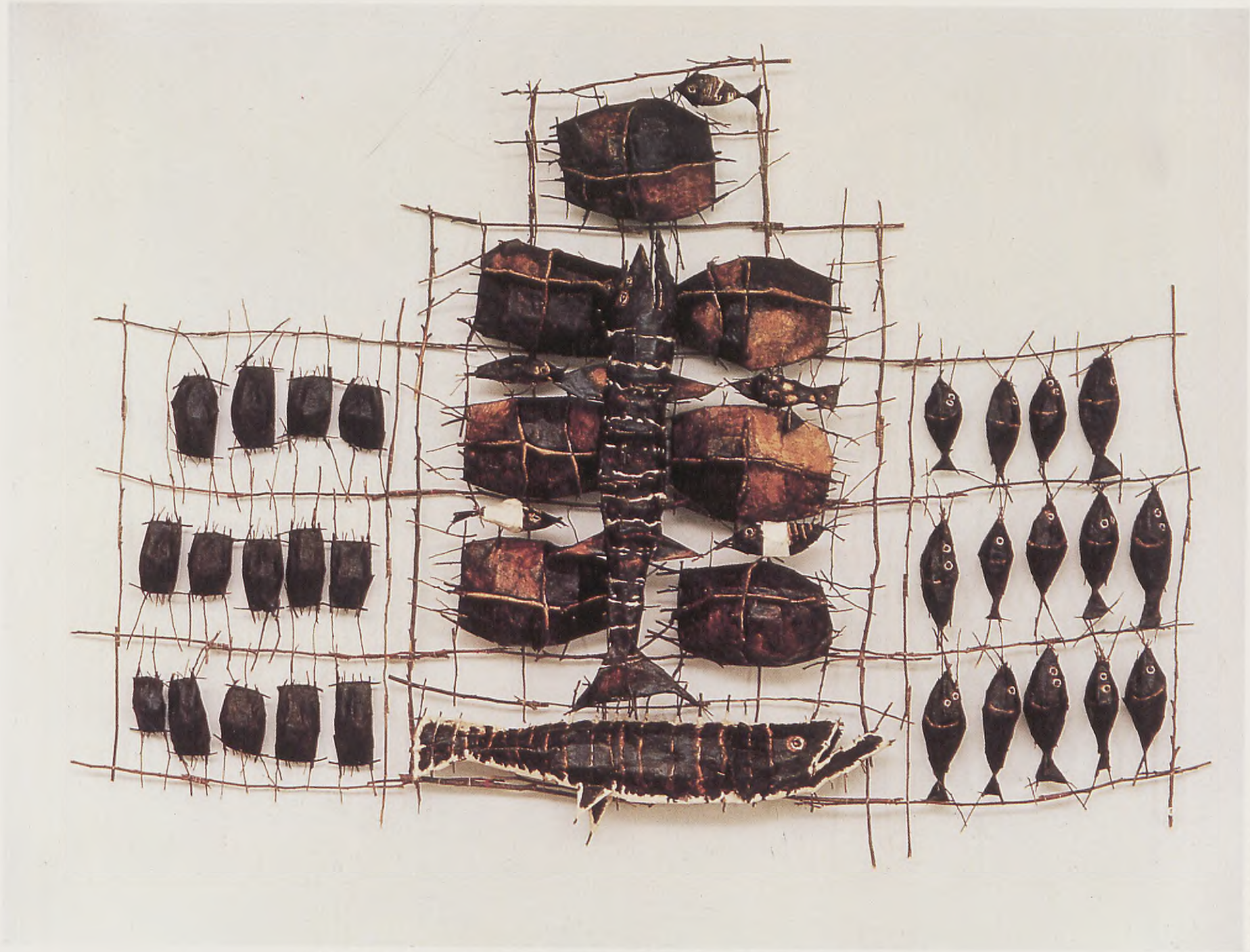
70 plates in colour, 24 in black and white, 144 pages, 235 x 240mm. Soft cover catalogue $24.95, Hard cover $60.
Both publications are available at the National Gallery of Victoria Bookshop.
Special mail order offer to ART and Australia readers. Valid until 28 February $54 (10% discount and post free).
To order, please complete the loose order card inserted at the front of the magazine
or Telephone (02) 417 1723 Toll free 008 224 018 Facsimile (02) 417 1045

See FAIRWEATHER exhibition at
National Gallery of Victoria 16 December 1994 - 19 February 1995

180 St Kilda Road, Melbourne. Telephone (03) 685 0222

Sponsored by the National Gallery of Victoria Business Council Inc.

1994 BLAKE PRIZE FOR RELIGIOUS ART



Photograph Paul Green

John Davis 'Thoughts on a Miracle' 1993 mixed media 137 x 185 x 24 cm

Winner Blake Prize 1993

8 DECEMBER 1994 – 1 JANUARY 1995

Est 1929

THE BLAXLAND GALLERY

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.

Rubens, Goya, El Greco, Delacroix, Velázquez, Tiepolo, Titian and Hals are making one last stop before leaving Australia.

ART GALLERY
OF SOUTH AUSTRALIA

European Masterpieces from the National Gallery of Ireland.

If you didn't make it to the National Gallery of Australia, this is the only other chance to see this world class exhibition. At the Art Gallery of South Australia, North Terrace Adelaide. Until Sunday 15 January 1995. Adults $10 Concession $5 Family $25. Last admissions one hour before closing. Accommodation packages available through West End Suite Hotel in Adelaide: 008 882 601 (free call).

INDEPENDENT NEWSPAPERS PLC

APN
AUSTRALIAN PROVINCIAL NEWSPAPERS

9 NEWS

SINGAPORE AIRLINES

Santos Ltd Arts
Supporting the Arts in South Australia

Indemnified by the Australian Government through the Department of Comunications and the Arts.

PETER O'HAGAN

The Music of Henri IV and Louis XIII – A Clavichord Concert

REPRESENTED BY

BEAVER GALLERY CANBERRA

MICHAEL NAGY SYDNEY

MELBOURNE FINE ART

JOHN LEECH AUCKLAND

J.GRANT AUCKLAND

TINAKORI GALLERY WELLINGTON

DOBSON AND BASHFORD
CHRISTCHURCH

PORTLAND GALLERY LONDON

THE GALLERY HAMILTON

ADAM RISH

MICHAEL NAGY FINE ART
159 Victoria Street, Potts Point
NSW 2011 Australia
Hours 11–6 Wed–Sun
Tel 3681152 Fax 3572596

6 – 24 DECEMBER 1994

CULTURAL

INTERVENTION

as

KONYA KILIMS

SUMBA IKAT

BRONZE

CHOCOLATE

FEBRUARY 1995

CHRISTINE ABRAHAMS GALLERY

27 Gipps Street, Richmond
Victoria 3121 Australia
Tel (03) 428 6099

MISANTHROPOLOGY

LINDSAY HEREWANE

Sculptures in steel and papier-mâché

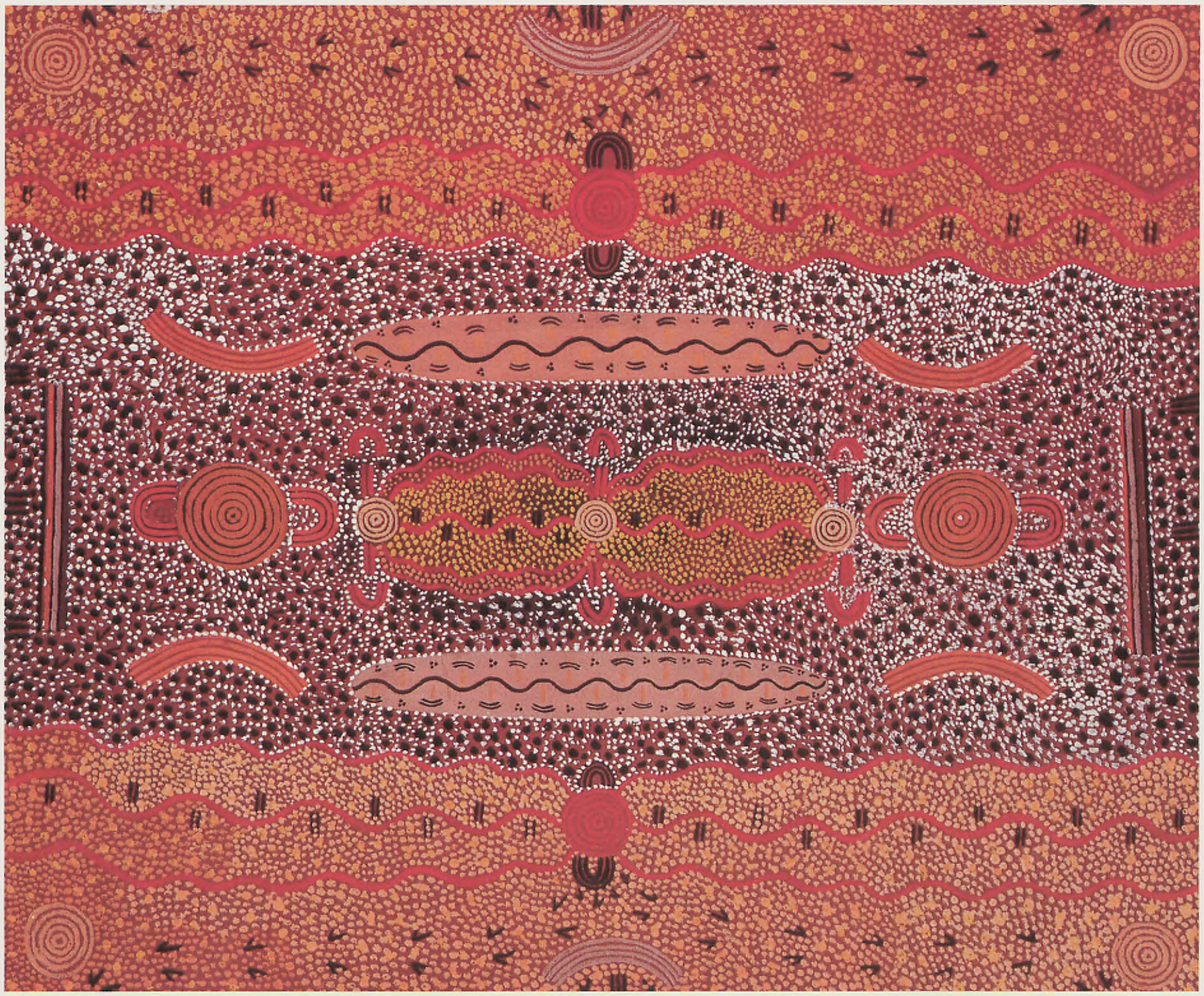
20 November to 24 December 1994

greenhill galleries

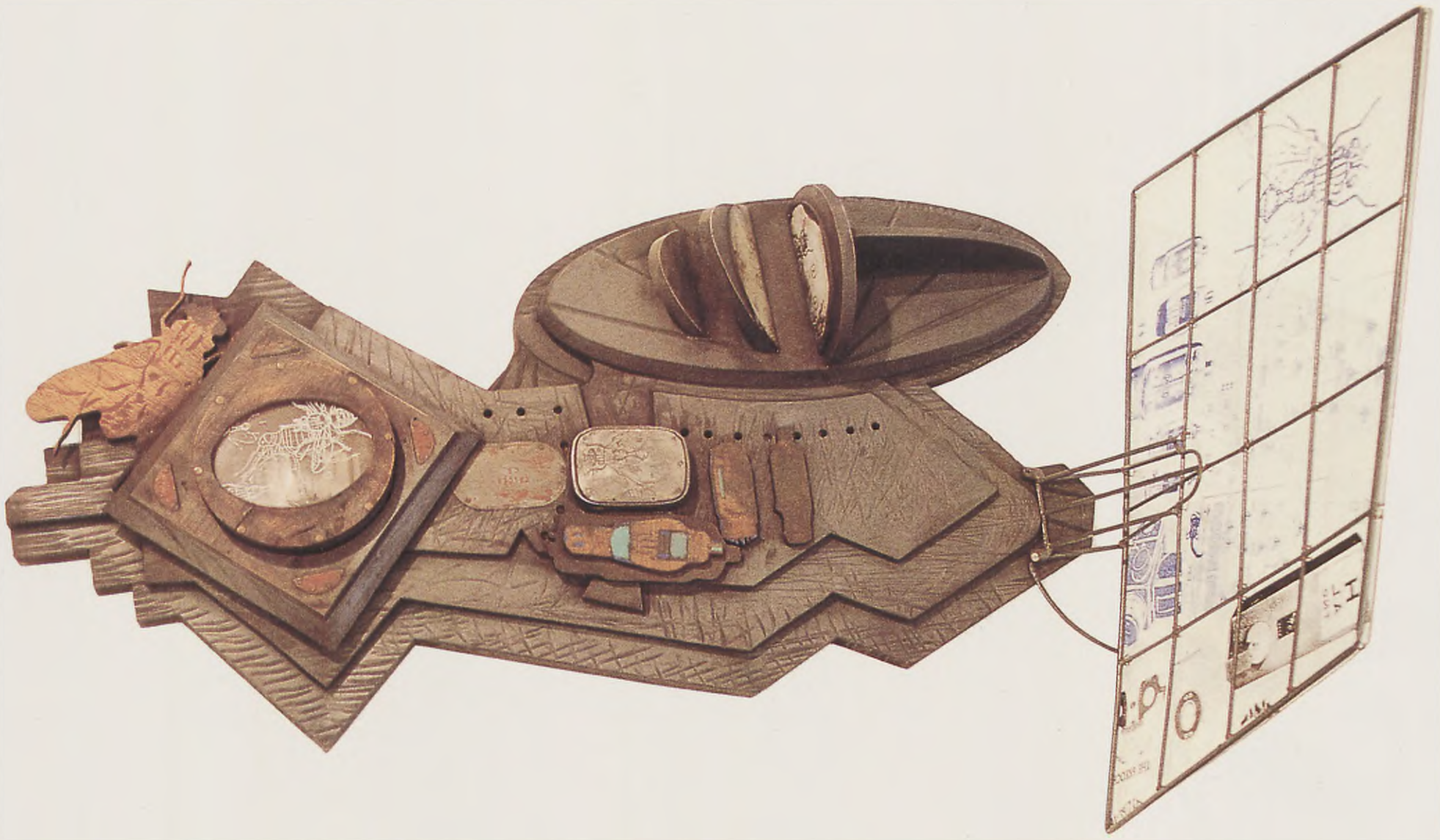
140 Barton Terrace North Adelaide SA 5006 telephone (08) 267 2933 fax (08) 239 0148
37 King Street Perth Western Australia 6000 telephone (09) 321 2369 fax 09 321 2360

Lindsay Herewane gratefully acknowledges the financial support of the South Australian Country Arts Trust – Eyre Peninsula.

Ken Done, *Fishing with Mr Lee Yu Fan II, 1994, oil on canvas, 61 X 76cm.*



Tim Leura Tjapaltjarri 1974 50cm x 60cm



Jon Tarry 'Pulex Irritans'
(Bushfly in Space) mixed media

4 – 24 December
'Simulator' A presentation of
3 dimensional and 2 dimensional
work, sculptures and graphics
by Jon Tarry

January 1995
Paintings and sculptures
by Western Australian Artists

12 February – 5 March
Paintings and drawings
by Lindsay Pow

ESTABLISHED 1982

GOMBOC GALLERY
SCULPTURE PARK

James Rd, Middle Swan,
Western Australia 6056
Tel (09) 274 3996
Fax (09) 274 2665
Wed to Sun 10 – 5

MEMBER OF THE AUSTRALIAN
COMMERCIAL GALLERIES ASSOCIATION

Bookshops

ALL ARTS BOOKSHOP

Woollahra Antiques Centre
160 Oxford Street Woollahra NSW 2025
Tel:(02) 328 6774 Fax:(02) 327 7270

Collectors reference books on antiques, Australian, Asian and Tribal art. Send for current lists: Australian Art, Oriental Ceramics, Tribal Art and Asian Arts.

MUSEUM & ART GALLERIES OF THE NORTHERN TERRITORY

Conacher Street Bullocky Point Darwin NT
Tel:(089) 898 265 Fax:(089) 898 289
Mon - Fri 9 - 5pm, Sat, Sun 10 - 5pm

Specialising in Contemporary, Southeast Asian, Aboriginal art and the history, flora and fauna of the Northern Territory. Wide range of local artefacts and craft work.

PENTIMENTO BOOKSHOP

275 Darling Street Balmain NSW 2041
Tel:(02) 810 0707 Fax: (02) 810 3094
Mon - Wed 9 - 7pm, Thur -Sat 9 - 10pm,
Sun 10 - 10pm

Enjoy the latest art and design releases in relaxed surroundings! A range of local, imported and academic art books and magazines. Mail order and special orders welcome. Student discount.

FOLIO BOOKS

80 Albert Street Brisbane QLD 4000
Tel:(07) 221 1368 Fax:(07) 220 0098
Mon - Thur 8.30 - 5.30pm,
Fri 8.30 - 9pm, Sat 8.30 - 4pm

Particular interest areas include art, architecture, film, graphic design and photography.

LAMELLA ART BOOKS

333 South Dowling Street Darlinghurst
NSW 2010 Tel:(02) 331 4501
Mon - Sat 10 - 6pm, Thur 8pm, Sun 1 - 6pm

Specialising in contemporary art, design, architecture, photography and graphics, plus magazines and postcards.

THE ARTS BOOKSHOP PTY LTD

1067 High Street Armadale Vic 3143
Tel: (03) 822 2645 Fax: (03) 822 5157
Mon - Sat 9 - 5.30pm

Specialists in the visual arts.

BIRCHALLS

The Mall Launceston Yas 7250
Tel:(003) 31 3011 Fax:(003) 31 7165
Mon - Thur 8.30 - 6pm, Fri 8.30 - 9pm,
Sat 8.30 - 5pm, Sun 10 - 4pm

For all your book, stationery and art supplies.

THE GALLERY SHOP NATIONAL GALLERY OF VICTORIA

180 St.Kilda Road Melbourne Vic 3004
Tel:(03) 685 0205 Fax:(03) 686 4337

Extensive sections on modern and Australian art, graphic design, criticism and photography. A comprehensive range of magazines, stationery, posters, prints, craft and gifts with an art inspired theme. Entrance to the shop only is free.

ARIEL BOOKSELLERS

42 Oxford Street Paddington NSW 2010
Tel:(02) 332 4581 Fax:(02) 360 9398
Daily 9.30am - Midnight

Focusing in the areas of art, architecture, design, graphic design, photography, art theory. 10% student discount.
Tollfree orders: 1800 647 006

ENTREPOT ART PRODUCTS

Centre for the Arts
Hunter Street Hobart TAS 7000
Tel:(002) 38 4372 Fax:(002) 38 4315

Tasmania's only specialist art bookshop. Books on art history, theory and criticism, architecture, design, cultural studies, film, philosophy and more. Mail orders and special orders welcome.

JANET'S ART BOOKS

143 Victoria Avenue Chatswood
NSW 2067 Tel:(02) 417 5405
10 Spit Road Mosman NSW 2088
Tel:(02) 960 5000 Fax:(02) 960 5801

Open daily.
Fine art, craft, poetry, graphic art, unusual wrapping paper, greeting cards, art and craft videos.

THE BOOKSHOP ART GALLERY OF SOUTH AUSTRALIA

North Terrace Adelaide SA 5000
Tel:(08) 2077029 Fax:(08) 207 7070

South Australia's finest art bookshop specialising in all areas of the visual arts. 'European Masterpieces' shop October to January 1995.

TYRRELL'S BOOK SHOP

1st floor 328 Pacific Highway Crows Nest
NSW 2065 Tel:(02) 438 5920 Fax:(02) 906 7434
Wed - Fri 10 - 6pm, Sat 10 - 4pm

Antiquarian books, Australiana, literature, historical works, classics, biographies, travel books.

ART SALON

5 Crossley Street Melbourne Vic 3000
Tel:(03) 662 2918 Fax:(03) 662 2918
Mon - Thur 11 - 6pm, Fri 11 - 8pm
Sat 11 - 4pm

Selective specialist bookstore with emphasis on contemporary architecture, art, design, decorative arts, photography and critical theory - particularly imported texts and exhibition catalogues.

THE GALLERY SHOP ART GALLERY OF NSW

Art Gallery Road Sydney NSW 2000
Tel:(02) 225 1718 Fax:(02) 221 6226
Daily 10 - 5pm

The finest selection of art books in Australia, plus a brand new range of boxed greeting cards, posters, prints and giftware.

Rick Everingham

'Shop of Angels' – Venice *oil on board 120 x 100 cm*

New paintings from Italy
2 – 11 December 1994

Victoria Street Gallery

12 VICTORIA STREET, SPRING HILL, BRISBANE, 4000. PHONE (07) 832 3311 FAX (07) 832 0413

SUMMER EXHIBITION

Gordon Fitchett *Past, Present and Future* mixed media 55 x 38 cm

BRIAN DUNLOP

GORDON FITCHETT

ANNE GRAHAM

PETER HICKEY

FRANCES JONES

LOUIS KAHAN

MARGOT KNOX

NORMAN LINDSAY

SCOTT MCDOUGALL

DIANA MOGENSEN

MARIAN ORAVEC

LEON PERICLES

CLIFTON PUGH

LLOYD REES

MAX SHERLOCK

CLAUDINE TOP

JAMES WILLEBRANT

MADELEINE WINCH

AND OTHERS

DEMPSTERS

181 Canterbury Road, Canterbury, Victoria 3126 Telephone (03) 830 4464 Fax (03) 888 5171

ART ASIA

HONG KONG

International Fine Art and Antiques Fair

November 17 - 21, 1994

Hong Kong Convention and

Exhibition Centre

International Fine Art Expositions • U.S.A. Telephone: 407.220.2690 • Facsimile: 407.220.3180

AUSTRALIA AT ART ASIA

HONG KONG NOVEMBER 17 – 21 1994

Annandale Galleries

Telephone 61 2 552 1699
Exhibiting works by Jon Cattapan, Lyndell Brown/Charles Green,
Paul Boston, Rodney Pople and John Lethbridge

Christine Abrahams Gallery

Telephone 61 3 428 6099
Exhibiting works by Thornton Walker

Gallery Gabrielle Pizzi

Telephone 61 3 654 2944
Exhibiting works by Lin Onus, Leah King-Smith
and Albert Worriddjol

Assisted by the Australia Council The Federal Government's
arts funding and advisory body

Sym|metry

Crafts meet Kindred Trades and Professions

Curated by Kevin Murray

Neil Roberts, *Cryonic Quintet*. Photographed at Bennett's Jazz Club. Photo courtesy Kate Gollings

Neville Assad
Rod Bamford
Susan Cohn
Martin Corbin
Catherine K
Helmut Lueckenhausen
Lisa Pittar
Neil Roberts
Sue Rosenthal
Maureen Williams

Gladstone Regional Art Gallery and Museum, Qld	18 Jan - 4 March 1995
Tamworth City Gallery, NSW	31 March - 28 April 1995 (to be confirmed)
Ipswich Regional Gallery, Qld	6 May - 11 June 1995
Mildura Arts Centre, Vic	27 June - 27 July 1995
Warrnambool Art Gallery, Vic	3 August - 3 Sept 1995
and further venues to be advised	

A Craft Victoria exhibition organised and toured by the Australian Exhibitions Touring Agency (AETA)
This project is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body
Proudly sponsored by The Gordon Darling Foundation, and by the Schizophrenia Fellowship of Victoria through funds provided by VicHealth

AETA 259 Coventry Street South Melbourne Vic 3205 Australia Tel + 61 3 690 2777 Fax + 61 3 690 2766

WILLIAM
MORA
GALLERIES

MARY SCHEPISI

Untitled, 1994 acrylic on paper 66 x 103 cm

Sofa Series

3 – 21 DECEMBER 1994

31 FLINDERS LANE
MELBOURNE 3000
VICTORIA AUSTRALIA
PHONE: (03) 654 4655
FAX: (03) 650 7949

MIKE PARR - *The Self Portrait Project*

by Graham Coulter-Smith

300mm x 240mm, Paper, 208 pages, printed in colour, duotone, black and white
Price: $75 ***A Schwartz City Publication***

Mike Parr's Self Portrait Project has dominated his work since 1982 and still persists as a major concern. In 12 years Mike Parr has produced almost 1,000 self portraits in different media, moving from performance and conceptual art, through photography, drawing and printmaking.

The book, ***Mike Parr: The Self Portrait Project*** covers Parr's work of the 80's and 90's. The text explores and elucidates Parr's artistic process and the central themes in his work.

Printed in colour, duotone, and black and white, this is a book of extraordinary visual elegance, balancing text and image to produce a potent account of Parr's work.

Limited edition with an editioned etching

Mike Parr: The Self Portrait Project, cloth bound and boxed limited edition with original etching, **The Volcano**, both signed and numbered by the artist. Edition of 120. Price: $400

Intaglio print: **The Volcano,** 1994.
Hardground etching printed on Hahnemuhle 350gsm, 275 x 235mm.

For further details or to order, contact Anna Schwartz Gallery
Ph (03) 654 6131 Fax (03) 650 5418

John R. Walker 'Time' 1994 186 x 135 cm

1

2

3

4

5

1. RICHARD VAUX
from New York
'Architectural Landscape'
polymer on canvas 68.5 x 68.5 cm

2. FERNANDO POMALAZA
from Peru but living in New York
'Chancay – I' mixed media on canvas
152.4 x 91.4cm

3. CLAUS EBEN
from Germany living in California
'Bagpipe' mixed media on canvas
101.6 x 91.4 cm

4. EMILY WEI
from China living in Brazil
'Table & Chair No. 12'
acrylic on canvas 48.2 x 68.5 cm

5. PAULINE GAGNON
from Canada living in Montreal
'Donjon' mixed media on canvas
152.4 x 121.9 cm

AS SEEN AT ACAF 94

JM GALLERY JAIN MARUNOUCHI GALLERY

560 Broadway • New York, N.Y. 10012 • Telephone: (212) 274-8087 • Facsimile: (212) 274-8284

SOTHEBY'S
FOUNDED 1744

Jeffrey Smart's 'The Tilted Arrow' sold in August for $67,400
exceeding the estimate of $35,000 – $45,000

If you have paintings by Australian and European artists which you would like appraised, please contact Sotheby's offices.

ENTRIES INVITED FOR 1995 AUCTIONS

SYDNEY: 13 Gurner Street, Paddington, NSW 2021 Tel: (02) 332 3500 Fax: (02) 332 2409
MELBOURNE: 926 High Street, Armadale, VIC 3143 Tel: (03) 509 2900 Fax: (03) 563 5067
ADELAIDE: (08) 410 2979 BRISBANE: (074) 45 2171 PERTH: (09) 321 6057
ACN 004 742 509

THE TIGGY PUGGENHEIM

"CARNIVAL PUPPETEER"
by
JOAN MIRO
Oil on Canvas 1948
gifted to Tiggy Puggenheim to celebrate the opening of the Puggenheim Gallery Venice 1959

LEON PERICLES

ARTWORKS AND CONCEPT

In 1890, French Impressionist painter Paul Gauguin was shipwrecked off the coast of Australia while on his way to Tahiti. He was rescued by local stock men who took him to Widjimorphup where he convalesced. Whilst there, he was visited by his friend Seurat who, during many outback painting expeditions with Gauguin met local aborigines and observed their dot paintings with interest. He later returned to Paris and began the Pointillist movement. The knowledge of this great connection between Australia and the French Impressionists was only realised when many years later during the demolition of the Widjimorphup Town Hall, a valuable cache of art works was revealed.

Tiggy Puggenheim, the wealthy, glamorous American art patron heard of this rare and valuable find and travelled to Widjimorphup to negotiate its purchase. Captured by the Australian outback charm, she fell in love with the town, bought up local property, a sheep station and put "Widji" on the map. Importing major works from her European collection to combine with the Widji collection of Gauguins, Seurats and numerous local artists, Tiggy formed this extraordinary exhibition to tour Australia.

The Tiggy Puggenheim Corporation acknowledges the assistance of Gayleen, Shirl and Sybil from the Royal East Widjimorphup Art Society, and local sponsors, Reg's Sheep Dip & Crutching Supplies, Tex's Earthmoving and Dam Digging Co. and The Widji Daily.

TOURING COLLECTION

The Artist and the Avocado

acrylic 1994

7 Dec	**Greenhill Galley**	Perth WA 09 321 2369
14 Jan	**Gunyulgup Gallery**	Yallingup WA 097 55 2177
22 Jan	**Extravaganza Gallery**	Albany WA 098 42 1550
4 Feb	**Spring Farm Gallery**	Clare Valley SA 088 434 261
10 Feb	**Greenhill Gallery**	Adelaide SA 08 267 2887
18 Feb	**Qdos Gallery**	Lorne VIC 052 891 989
24 Feb	**Editions Southbank Gallery**	Melbourne VIC 03 699 8600
26 Feb	**AFFA Gallery**	Bendigo VIC 054 435 989
11 Mar	**Solander Gallery**	Canberra ACT 062 731 780
18 Mar	**Breewood Gallery**	Blue Mountains NSW 047 842 008/842 094
21 Mar	**Phillips and Company**	Sydney NSW 02 223 4151
2 Apr	**Weswal Gallery**	Tamworth NSW 067 665 847
7 Apr	**Cintra Gallery**	Brisbane QLD 07 369 1322
9 Apr	**Gallery D**	Montville QLD 074 429 244
16 Apr	**Griffith Fine Art Gallery**	Condong NSW 066 725 544
21 May	**Mowbray Gallery**	Port Douglas QLD 070 985 580
16 Jun	**Mulgara Gallery**	Yulara NT 089 562 460
7 Jul	**Framed the Darwin Gallery**	Darwin NT 089 812 994
28 Jul	**Kimberley Kreations**	Broome WA 091 935 811

MICHELLE DOYLE

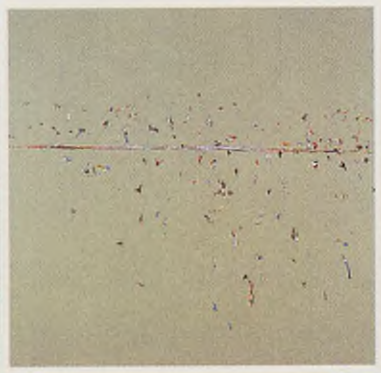
'Trip Down Under' pen & ink

Limited edition prints available
Commissions accepted
Gallery representation welcome
Telephone (043) 24 2829

ALBION ST GALLERY

100 Albion Street, Surry Hills NSW Australia Telephone (02) 212 7084

















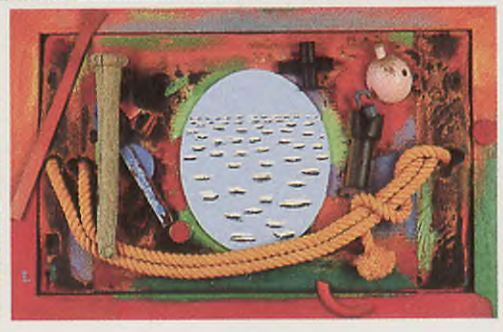













SAM FULLBROOK
DONALD FRIEND
TONY TUCKSON
RAY CROOKE
TIM STORRIER
CHARLES BLACKMAN
ROBERT DICKERSON
COSSINGTON- SMITH

LLOYD REES
GORDON BENNETT
JOHN PERCEVAL

SIDNEY NOLAN
JUSTIN O'BRIEN
FRED WILLIAMS

ARTHUR BOYD
GARRY SHEAD
NORMAN LINDSAY

IAN FAIRWEATHER
ALBERT TUCKER
COLIN LANCELEY

BRETT WHITELEY
JAMES GLEESON
JEFFERY SMART
JOHN OLSEN
DELAFIELD-COOK
CLIFTON PUGH
PETER POWDITCH
LAWRENCE DAWS

ART GALLERIES SCHUBERT

MARINA MIRAGE SEAWORLD DRIVE MAIN BEACH QLD 4217 • TELEPHONE (075) 71 0077 • FACSIMILE (075) 91 3850

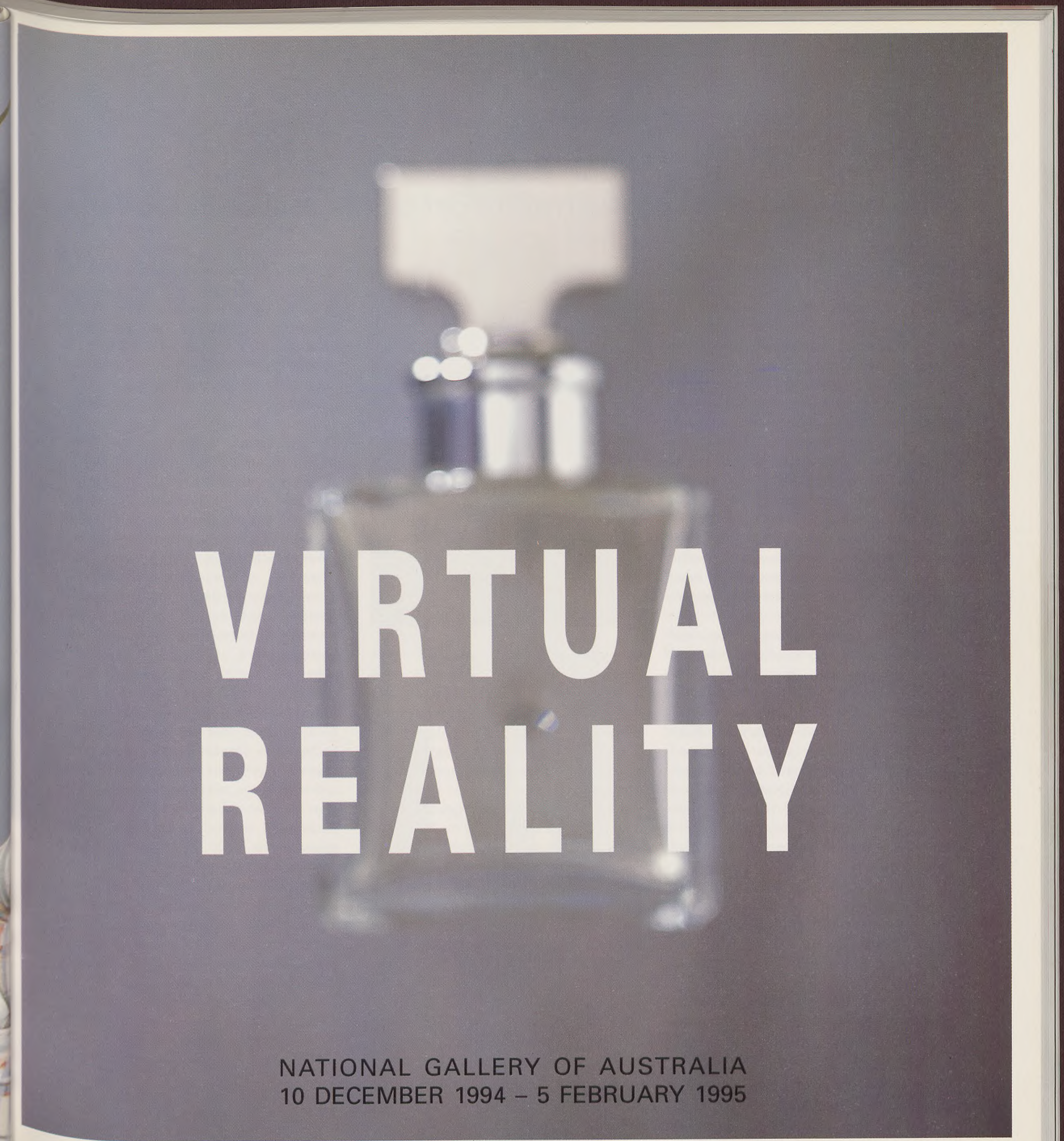
EXCLUSIVE TO THE NATIONAL GALLERY

(above) reproduction of **Eastern Han dynasty**
AD 25–220 ***Standing horse***. $300.00
Re-created in ciment fondu; height 104.0 cm.
The original painted grey pottery horse was a gift to the National Gallery of Australia in 1993 by Mr T.T. Tsui JP of Hong Kong.

(inset) reproduction of **Tang dynasty**
7th–early 8th century ***Tile with guardian figure***. $190.00
Re-created in ciment fondu; 91.0 cm x 107.0 cm.
The original tile came from Xiudingsi temple and was one of 3,775 earthenware tiles to cover the exterior surface of the building.

National Gallery members receive 10% discount.
For more information call **008 808 337**

Settings courtesy of Freedom Furniture



NATIONAL GALLERY OF AUSTRALIA
10 DECEMBER 1994 – 5 FEBRUARY 1995

Australia Renewed

The new galleries of Australian art at the National Gallery

Bungaree, a native of New South Wales, wearing cast-off military clothing, was described in paint and words by Augustus Earle as a black barefoot curiosity in his own land. 'One of the first people generally seen after landing [off the sailing ships from Europe, crowding Sydney Cove in 1826] is BUNGAREE ... He stations himself in as conspicuous a situation as possible, and welcomes them to his country.'

A sardonic welcome wave from the top of the laborious stairs leading up from Anselm Kiefer and other stars of new international art might have been a nice touch, but Earle's painting is small. It is in one of the new side rooms which expand the narrow nineteenth-century wing in a radical redisplay of Australian art opened in June 1994 at the National Gallery of Australia.

What you do see from below, beside the sign AUSTRALIA, is just as interesting as Bungaree and a telling contrast: two large 1780s portraits, by Captain Cook's voyager-artist John Webber, of brown, bare-breasted Polynesian noblepersons, one female from Tahiti, one male from Hawaii. Australia? Well, before the name Australia replaced 'New Holland' there was 'Terra Australis' (New Holland plus the rest of black-skinned Melanesia, from New Guinea to Fiji). In the nineteenth century Terra Australis became 'Oceania'. The National Gallery of Australia, by representing Oceania as Australia's regional context, and giving some shared responsibility for the whole of Oceania to its curatorial department of 'Australian' art, has emphasised an immense shift – a shift from art world to political world.

In October 1982, when the National Gallery opened in Canberra, Aboriginal art was not a strong presence within Australian art; it lived with indigenous art from the rest

of Oceania, from black Africa, and from the Americas. That was the view from Europe of what once was called 'primitive art'. By 1994 the Gallery had shifted from outdated art-historians' and the first anthropologists' out-post-of-Europe views of its holdings to an economic-driven, socio-political view, although Aboriginal art and Oceanic art still has its own curators and separate budget. Since Australia now defines itself within the Pacific part of the newly named Asia-Pacific Economic Cooperation (APEC) region, the Gallery's Department of Australian Art is now fully post-colonial: two centuries of indigenous and whitefella Australian art cohabit on more equal terms, and a nod is given to our neighbours in the Pacific lake. A pleasing, frequent, and highly significant sight at the Gallery is schoolchildren, often of Arab or Vietnamese origin, seated on the floor beneath Aboriginal paintings, obediently learning to be Australian.

A small mezzanine gallery, halfway up the stairs to the new galleries of Australian art, introduces the reorientation. Superb early works from New Guinea (both Papua New Guinea and Irian Jaya), from Maori New Zealand and from Saibai Island in the Torres Strait keep company with Australian Aboriginal bark paintings: *The coming of the Macassan traders* by Mawalan, a creation story by Wandjuk, and another, *In the beginning of time* by Jack Wunuwun. Perhaps in the future pre-colonisation Aboriginal rock art might be tried here in a couple of big photo panels. Even so, it is a splendid beginning for a renewed Australia undergoing mental re-colonisation by Aboriginal thought.

However, the outer parts of Oceania–Australia are an unfilled promise. Nothing of Antarctica will be found in the new galleries, yet major Australian artists have painted and photographed it, and some of it is an Australian territory. A single work is all that's needed. There are early colonial Maori subjects by William Strutt, but a couple of works by twentieth-century Pakeha artists, maybe by McCahon, should always be visible, and contemporary Maori, Papua New Guinean and Islander art. Within Australia we get a good view of the colonial south-east, the modern east, and the Aboriginal north from Broome to far north Queensland. But white Western Australia gets only a 1914 teapot painted by Flora Landells with South Australia's native floral emblem, and a 1991 abstract painting by Brian Blanchflower; modern South Australia gets only a quoted Jeffrey Smart subject in a 1992 photograph by Wesley Stacey. (The two last were in 'Landed', a short-term landscape display since replaced by other thematic exhibitions from the late twentieth-century collections.)

These days we can count on finding the

newest Australian art in almost all Australia's art museums. We can also count on good representation of women; 'Landed' climaxed with senior black and white sisterhood, a huge multi-canvas 1993 painting by Emily Kame Kngwarreye, and a big 1979 feather floorpiece by Rosalie Gascoigne. However, for the first time anywhere, there is also a full chronological presence of Aboriginal peoples' art – made possible by many loans from the National Museum of Australia – of finely crafted early shields, baskets and other artefacts, and by new acquisitions of nineteenth-century paintings by William Barak. (Pen and ink drawings by Tommy McRae, also known as Yakaduna, which give a critical representation of white settlers by a nineteenth-century black artist, would have been a fine finishing touch.) But the forgotten political dimension is geography.

One of the many political purposes of the National Gallery is keeping the natives happy, reassuring far-flung voter and taxpayer pilgrim visitors to the nation's heart that the outlying regions and their cultural achievements are known and appreciated in Canberra. Without permanent visibility of regional subjects, and of regional artists such as Dorrit Black, Bea Maddock and Howard Taylor, visitors from South Australia, Tasmania and Western Australia will grumble, maybe even begin to reconsider the question of secession from the Commonwealth.

So much for politics; what about art history? It is probably the best account of colonial art ever presented in a long-term display. In 1982 the broad public was largely ignorant of the art of the first hundred years, of the century before Roberts and Streeton. Von Guerard's intensely romantic 1850s–1860s landscapes and Duterrau's Tasmanian Aboriginal treaty painting *The conciliation*, 1840, were revelations. Now there's more and better. Duterrau's big pictures are transformed by cleaning and restoration and by space in which to breathe. They, and John Glover's newly purchased Aboriginal–classical *Bath of Diana*, are the focal points in the first of the three new rooms which now eddy off the once cramped wing for nineteenth-century art; early colonial Tasmania and New South Wales now declare their difference from the later mainstream which is mostly Melbourne – that is, Strutt, Von Guerard and Buvelot, to Roberts, McCubbin and Streeton. The second side eddy, focused on Conder's symbolist *Spirit of the drought*, is a room for exuberantly fashionable Whistlerian, japoniste affectations from 1880s Melbourne and Sydney. The third, less focused, is for cosmopolitan Australians working in turn-of-the-century London and Paris.

top: **JOHN BRACK, Third daughter, 1954,** drypoint on paper, 17.5 x 12.3 cm, National Gallery of Australia.

above: **JOHN BRACK, Second daughter, 1954,** drypoint on paper, 24.8 x 17.4 cm, National Gallery of Australia.

opposite page: **AUGUSTUS EARLE, Bungaree, a native of New South Wales, c. 1826,** oil on canvas, 68.5 x 50.5 cm, Rex Nan Kivell Collection.

Thirty colonial and pre-colonial paintings from the Rex Nan Kivell Collection, now transferred on permanent loan to the Gallery, have helped this triumph. Among them are Webber's Polynesian portraits and Earle's *Bungaree*. The National Library of Australia has also transferred Tom Roberts's brilliant celebration of 'Marvellous Melbourne', *Allegro con brio, Bourke Street West*. (Read the extended label, which interprets this bouncy city-centre to-and-fro as an attack on Marcus Clarke's view of Australia as a place of 'Weird Melancholy'; the interpretative wall texts and leaflets are the best yet for Australia.) Recent gifts from James Fairfax have filled serious gaps, one of Martens's best oils, for example, when previously only watercolours were in the collection, and the missing Mount Fyans homestead pair to Buvelot's *Mount Fyans woolshed*. Streeton's key painting for pastoral-poetic Australian impressionism, *Golden summer, Eaglemont*, 1889, is on loan from Mr and Mrs William Hughes. For one year only, to June 1995, the State Library of Victoria has lent the ultimate colonial blockbuster, William Strutt's vast, operatic, cinemascope battlepiece with nature – a crowded torrent of settlers, Aboriginal stockmen, valuable cattle and sheep, even heat-struck kookaburras and kangaroos, fleeing the great fires of *Black Thursday, February 6th, 1851*.

These numerous transfers, gifts and loans, and those from the National Museum of Australia, signify a welcome acceptance by museums, libraries and public-spirited private citizens of the principle of 'a distributed national collection' to be used however and wherever is most effective for the Australian public, regardless of legal ownership.

The 'minor' decorative-arts media such as

silver, furniture and ceramics are interspersed with the fine-art paintings, sculptures, prints and photographs, as they were in 1982 at the National Gallery and as they now are in most of Australia's art museums. Unusually elegant is a grouping of 1950s furniture by Krimper, Featherson and Meadmore with a spindly painting by Brack. Commercial graphic design has a better presence than previously (Blamire Young's magazine cover illustration for *The Lone Hand*, 1908) and so does commercial photography (Henry Talbot's *Hushpuppy* advertisement, John Gollings's *Marlboro Man* campaign). But there is still no complete resolution of the visual arts class war.

Folk art has all but disappeared; there is only an 1830s Tasmanian whaler's scrimshaw engraving, on a turtle shell, of *The bark Venus of Hobart Town*. Convict women's needlework is missed, and a Jimmy Possum rustic chair, and Charles Aisen's horrifying tinsmith-sculptures of the Holocaust. There are no paintings by naive artists. In an awkward corner lurks one fascinating low-art oddity: a big, frontal portrait made in a Cantonese oil-painting factory in 1886 from a tiny photograph, mailed from Hobart, of a celebrity freak, a man so fat that when seated his bum required two bentwood chairs. It's time the National Gallery took a stronger stand on the oppressiveness of 'professionalism' in art-making and art-using. Laboriously trained and institutionalised professional artists, and their complicit curators and critics, seldom pause to consider the good art that can be, and is, made by others, everywhere.

To pursue art history into the twentieth century there are some enviable recent acquisitions, notably George W. Lambert's astonishing *Chesham Street*, 1910, a white, vulnerable, naked male front tensely exhibited from within a dark business suit to another suit (a doctor), who listens to the secrets of the groin and stares at a specimen of urine. A room organised around biomorphic, organic form has marvellous meetings between human and animal flesh, vegetable trees, mineral stones; between Dupain's and Tucker's *Sunbakers* and a carved-stone jellyfish by Gerald Lewers, between Merric Boyd's art nouveau ceramics and drawings of windswept trees and Russell Drysdale's surrealist tree-monster erosion images on a furnishing fabric, and Gleeson's painted citadel of flesh, entrails and gristle. It's à la mode in the 1990s to interrogate representations, social constructions and remodellings of the body, so biomorphism works well.

But we were aware that Nolan's Ned Kelly paintings, on tour in New York, should have been near, and more of Arthur Boyd's, touring Australia. Two adjacent twentieth-century rooms organised around tonalism and constructivist views of the world turn out to be less gripping than the organic (though Margel Hinder's *Revolving construction*, with its swirling shadows, almost collapses physics into biology). In fact the tonal room is easily, and enjoyably, read as male versus female portraiture. And the constructivist room is really quasi-religious, about the underlying abstract structures of life, and I think so deeply unfashionable today that it does just what big museums should always do: create trouble by ignoring most viewers' concerns, and offer delighted recognition that the inner needs of a few have been felt by others.

UNKNOWN, Portrait of Thomas Jewhurst Jennings, 1886, oil on canvas, 122.2 x 95 cm, arranged through export company Sue Hing Long & Co., Sydney, painted in China. National Gallery of Australia.

The last room for longer-term display, before turning into the short-life 'Landed' or its successors, was organised around subject-matter from city life (the Imitation Realists, Blackman, Brack, Boyd, Perceval, Tucker, Larter's abstractions) and family life (Whiteley, Fairweather, Tuckson, Brack's etchings, Clifton Pugh's lovers painted on a refrigerator door). This was lively. Art-historical analysis of style and form, though no doubt necessary, is *not interesting*.

Aesthetic excellence, be it in low art or high, is partly due to form and to other aspects of craft, but it should be taken as a given, as the invisible force which converts interesting subject-matter into art. To pull in a mass audience and then send it out frightened, thrilled, exhilarated – and that is both a moral and a political imperative for a national gallery – it is best to go for content.

A big surprise in 1982 for the innocent general public was foreign subject-matter: what are French landscapes doing in a display of *Australian* art? That they were by Australian expatriate artists, Bunny, Fox, Streeton, Rix Nicholas, Russell, seemed a bit beside the point to that real-world audience, an audience much less concerned with the artmakers than with the works of art. Such paintings, of course, are still present. Dreams of Europe, and other elsewheres, are always part of being Australian, or indeed of being human. A second problem in 1982 was populist gum-tree paintings: art-world Marxists rebuked the Gallery for ignoring what the bigger world loved. So Streeton's merinos-and-redgums *Land of the golden fleece*, 1926, has now been dusted off, and rather more similar works than one needed to know were embedded in the new display for its first few weeks but are now touring the Queensland bush; they were there to assist a book launch of Senior Curator Mary Eagle's exemplary *The oil paintings of Arthur Streeton in the National Gallery of Australia*.

The third complaint in 1982 came from early-days post-colonialists who pronounced the dozen or so Aboriginal paintings tokenistic. (Many more Aboriginal works were displayed elsewhere in the building, and still are – like at the main entrance. I doubt if any other national galleries have become so dramatically post-colonial; certainly not Wash-

ington's.) The substantial Aboriginal presence throughout the new galleries of Australian art has defused those complaints.

This time, however, an embittered cry came from the mostly still-living generation of abstract painters which emerged in the 1950s and 1960s: 'What about abstract art! (What about us!)'. Australia made lots of it, the Gallery owns lots of it. Its absence in 1994 was explained by its previous presence in many of the quick-turnover temporary displays which fill the third (contemporary art) wing of the upstairs galleries. But few besides Canberra residents would have been aware of a recent Dick Watkins & Co. exhibition, whereas the whole of Australia was asked to notice the well-publicised total rearrangement. I doubt that short-life displays like 'Dick Watkins in Context', or 1994's 'Landed', followed by 'Light', and now – summer 1994–95 – by 'Don't Leave Me This Way: Art in The Age of AIDS', should copy this third wing. Unless they can always embrace a fuller range of post-1960 Australian art, best to install them somewhere else. No doubt they have a useful box-office role in attracting repeat visits to the Gallery from Canberrans or those frequently there on business, but these user-friendly upstairs galleries of Australian art have a more important symbolic function. For the less frequent, pilgrimage-mode visitors to the national capital from throughout Australia a full though always changing story should be there.

Let's hope that the National Gallery of Australia might rethink the completion of what it has started so well. From Webber's welcoming South Seas glamour to dramatic pauses at vistas closed by the terror of Strutt's bushfire, by the bliss of Streeton's golden-age *Golden summer* merino sheepscape, by Brack's sophisticated homage to gaudy colour and ballroom-dancers' stylised popular culture in *Latin American grand final*, to a conclusion with the one work returned to its 1982 position, Ken Unsworth's tense, wall-suspended, mid-air floating river stones.

Australia, you're standing in it (except for the abstract recent past). Within Australia's cultural self-construction, better than verbal texts or cyberspace, are these visual texts whose sometimes dirty, material physicality – of wood, bark, stone, metal, fibre, pigments, earth – best stimulates the sensual state of love. Aboriginal Australians have always known, and the other Australians now begin to know, that tangible, real-world works of art are the engines which keep Australia loved, and hence alive.

Daniel Thomas

Daniel Thomas, AM, senior curator of Australian art at the National Gallery of Australia when it opened in 1982, is now retired and living in Adelaide.

Faith, Hope and Construction

In the eighteenth century, the adage attached to architecture was 'Firmness, Commodity and Delight'. This year, in Sydney, we find an exhibition of splendid photographs of buildings of the generation now behind us by American photographer Scott Francis mounted at the Mitchell Gallery of the State Library under the banner: 'Faith, Hope and Construction'. The photographs are from the book by Graham Jahn, *Contemporary Australian Architecture*.

What does this tell us? In six words we have encapsulated the difference between an architecture secure in its intentions and one still unsure of its relevant traditions but living in hope. It is not readily apparent to the untutored eye that the way ahead has been found, but there are some hopeful signs. The title of the exhibition is, in fact, unfair.

Author Graham Jahn has put together an impressive volume describing some major works in the architecture that appeared between 1975 and the 1990s in Australia. He has been very selective in his choice of forty-five buildings, and has included a range of building types: public buildings, churches, temples to sport, offices and other commercial buildings and, of course, houses. Seldom has an architect described in print the architecture of his contemporaries so sympathetically and so lucidly.

The exhibition is both confusing and stunning: stunning mostly because the elegant photographs of the buildings are set off by the darkness of the walls and the good lighting trained on the images; confusing initially because at first sight the images seem to be swamped by those of domestic architecture, and the central theme did not emerge. Afterwards, however, as I read the book, the themes which bind the examples together became clearer.

Without shying away from technical terms or current concepts Jahn has steered a course over the rocks and eddies of the period, to distil a recognisable approach which is capable of engaging the attention of the interested reader as well as the members of his profession. Not only that, he imposes a structure on his selection which aids a comprehension of both the buildings discussed and the place they have filled in the architectural progression of this generation.

His percipient words bear quoting, as they sum up an approach to the observing and reporting of architecture which is both accessible and sophisticated:

> Architecture, it seems, has two lives. There is the thing 'architecture' – real construct – remarkably silent and still, patient, forever willing to be glanced at, observed, judged, loved and hated. One-to-one, eyes upon matter, there is an expectancy as you regard, with neck craned, the edifice which looms above, or as you pass over the threshold. The precise moments of comprehension, brilliance, wit and awe live on; and all further discovery, disappointment and discussion are attached to and interpreted through them. Then there is the other life: architecture experienced through the word, the photograph and the drawing.

Jahn has addressed this other life. His words,

with the photographs and drawings, have given us reference points from which we can survey the Australian architectural position in 1994. But he has also studied the buildings on the ground, discerned their design overtones, the influences which helped shape them, and presented them in their context.

His starting point is Glenn Murcutt's farmhouse at Kempsey, 1976, which became an iconographic building and was followed by his Kempsey Local History Museum in the same year. 'Murcutt's sensual fundamentalism was instrumental in the gradual acceptance of vernacular rural traditions in Australia,' Jahn comments.

He nominates a second starting point in Peter Corrigan's translation of suburbia, which Corrigan did, not with distaste as it was viewed in the 1960s, but with affection for its foibles, an architecture of joyful overtones – annoying, exciting, and refuting Robin Boyd's waspish assessments.

The third point of departure is provided by that grey eminence, Harry Seidler, with his high moral stance on modernism and his elite approach to structural systems, spatial systems, and free-form. Determinedly international, rejecting the local and provincial, Seidler provided a counter-balance to Murcutt and Corrigan.

The architecture presented is then considered within the parameters set by these three. In the exhibition, the orderly and formal presence of some of the buildings began to pull the assemblage together. Public architecture, in particular, provided powerful magnets in two major complexes, the Federal Parliament House and the Bond University. Commercial architecture was not so kind in the 1980s; still reeling from its big binge of the 1960s and 1970s, its icons were mostly unloved and quickly forgotten. They invaded our cities, proud and brash like the capital they tossed about; all marble and glitter, hard-edged and impersonal.

Houses, twenty-one of them, are next considered: the open pavilions, vernacular-seeking, blending with 'nature', these were mainly holiday-houses, and therefore simplified, a strand persisting from the 1960s. In contrast, Jahn identifies an emerging Melbourne group which rejects the vernacular-type for a 'highly-determined' composition with minimal detail, without an obvious relationship with 'nature'.

It seems fitting to begin with the greatest achievement of the decade, Parliament House, Canberra, 1981–88, designed not by an Australian, but by the American–Italian Romaldo Giurgola who perceived the virtues of the magnificent site provided by Walter Burley Griffin and Marion Mahoney Griffin in their plan and made for us a building which is now beginning to take on the resonances of its landscape. The formal entrance through a monumental space perceived at dusk with the warm lights of the building complementing the deep blue of the sky is both solemn and peaceful; the glimpse into the Members' Hall beneath the high flag-mast above shows us the heart of the composition, with the natural spring which amazingly sprang up in the centre of the site itself, discernible by the sound of its water in a black granite pool. Jahn comments: 'The [scheme] made a clear sweeping gesture which transformed the enormous scale of the project from a potentially disparate jigsaw of parts into something seemingly comprehensible, unified and site-specific to the hill.'

At last we can feel that this is what architecture is all about: it aims to be 'comprehensible, unified, and site-specific'. Let this be an adage for the buildings of the future rather than those ambiguous words nominated at the Library: 'Faith, Hope and Construction' with their overtones of deconstruction.

Jahn's selection of buildings is dictated by a perception of the two lives of his subject: the construct on the ground, and its presence translated into the word, the photograph and the drawing. Some buildings looked back nostalgically to past days of tall ships when Sydney Harbour was the centre of a cheerfully expanding maritime nation. But the ships have almost gone now, and what we have left is Philip Cox's Exhibition Centre at Darling Harbour, 1984–88, and Laurence Neild's revamped Overseas Passenger Terminal, 1985–87. Elsewhere, Cox is vindicated by his curving Sydney Football Stadium, 1985–88.

Among recent university buildings comes a latecomer which puts the others preceding it after World War II to shame. Formal, composed, inviting instead of harsh and forbidding (not like the University of Technology, Sydney, Macquarie University, or the University of New South Wales), the Bond University Library and Administration Building, 1987–89, has transcended its name with its architecture. The competition held for the design was won by Daryl Jackson in 1986. Arata Isozaki from Japan was nominated to design the Library and Administration Building. Jahn compares its form to a 'Renaissance game', and there is an echo in its easy balance of formal building to orderly arrangement of outside spaces. There is an interesting interplay between historical forms drawn from western architecture, and an innate sense of sober and restrained design drawn from a Japanese tradition.

A direct contrast is the Bramabuk Living Cultural Centre at Halls Gap by Gregory Burgess, 1987–90. Its image is used for the title page of the book, juxtaposed with the highly formal stepped marble and glass of the dust-cover illustration. What was the forerunner of Bramabuk? Even a romantic, so-called 'indigenous', building has influences bearing upon it. The thread of recognition has to be discerned in order to make the building meaningful to us. These two images represent the dichotomy, the two extremes in recent Australian architecture: the vernacular romantic, and the controlled formal.

Turning the page, we then step briskly into the first of the commercial buildings, a Harry Seidler tower, the Riverside Tower, 1983–86, sited on the bank of the Brisbane River. A building of 'positive realism', this tower and the attendant lower scale buildings of its podium, exhibits its structural systems with panache without loss of gravity.

The houses illustrated mainly fall into two camps, pavilion-like or formal. Some seem a little *déjà-vu* now, with their modernist concepts of space, light and natural materials. A maverick interrupts their communion with nature: at Melbourne, Allen Powell built the Crigan House in 1984–88, which is now regarded as 'a remarkably poignant scheme', 'rich with architectural conversation, being

both inflective and intellectually speculative while being at the same time complete in its practical resolution'.

More solid and contained is Alexander Tzannes's Henwood House, Paddington, 1982–85, with its careful proportions and spare but mannered detail. It can be compared to the nervous houses which appeared from the 1960s to the 1980s built by the fashionable modernist architects. Tzannes again appears with Glenn Murcutt at the Harrison House, Queens Park, 1985–88. This house is another formal and contained structure.

At Biltmoderne's Choong House at Eltham, 1985–87, a new theme emerges. The house has taken the form of an abstracted sculpture, linking into its site with a gently curving high wall running through the middle of the house and ordering its disparate room shapes. The battle-axe block has provided the unusual parameters of the site and the starting points for the design. It is an object that is both stolid and translucent, a descendant of Aalto's work reappearing with deconstructionist overtones.

An intriguing little cockle-shell of a holiday house, designed by Robinson–Chen at Somers, 1988–90, takes this interiority a step further. At the brink of Westernport Bay and exposed to the southern Tasman gales, the house digs in snugly, but also catches the sound of the sea; and the wall of the passage appears to sway slightly as one moves along. Jahn calls it 'organic and mysterious'. Also preferring to be substantial, at the Krytsis House, Eaglemont, 1988–91, Wood–Marsh have built a brooding mass of a house. At first sight rather intimidating, with ground and pitted bluestone tiles and rough splattered cement render, its stolid monumentality has an impact leavened by skilful arrangement of interior light.

Graham Jahn has given us a commentary that is both understandable and revealing; he has taken us with him to explore an architectural generation, and has added to our perceptions with his thoughtful and clearly expressed prose. It is a book to consult with pleasure, and read with profit.

However, though I followed his selection with interest, it was disappointing to find no

GLENN MURCUTT, Kempsey Local History Museum and Tourist Information Centre, 1976–82.

summing-up attempted for the period at the end. There was little analysis to peg Australian architecture into the architecture of the 1980s overseas. Absorbed in our own work, following themes worked out in the 1970s, there was no appraisal of the work of American architects in particular, which Jahn cites in his introduction as the single main influence on our architects. Lessons learnt from sojourns overseas, styles adopted or tried are not noted here. Parallels drawn were from the Australian experience, and mentors overseas were grouped together rather than acknowledged singly. Even Seidler's work was not located in the Bauhaus, and this mainspring of twentieth-century architecture was not mentioned, powerful as it was. It would have been interesting if Jahn had traced the influences he cited at the beginning – Murcutt, Corrigan and Seidler – and followed these through to a conclusion at the end. As it is, the book tails off, lost in the miscellany of its examples, and Jahn misses the opportunity to assess the impact of the three main design positions.

This omission makes the book less useful to the serious observer. Students and the architects themselves are one audience to reach, but the discerning public is another, and its members could be more critical and also more appreciative, even excited, if they are included in the contemporary knowledge of the profession. The nuances of architecture are hard to understand at any time: it has resonances reaching into the social mores, the design signifiers of the times, its legacy from particular pasts, the art and craft produced in the community, the fashions of this art, its critical appreciation. All these things impinge upon the meaning of architecture; it is hard to grasp, but potentially rewarding. To flourish, it must have its informed patrons and its outside critics. Where are these critics today?

Contemporary Australian Architecture
by Graham Jahn with photographs by
Scott Francis
G + B Arts International/Craftsman House
Australia 1994 $95

Faith, Hope and Construction
State Library of New South Wales
3 April – 21 August 1994

Helen Proudfoot

Helen Proudfoot is an urban history consultant and planner.

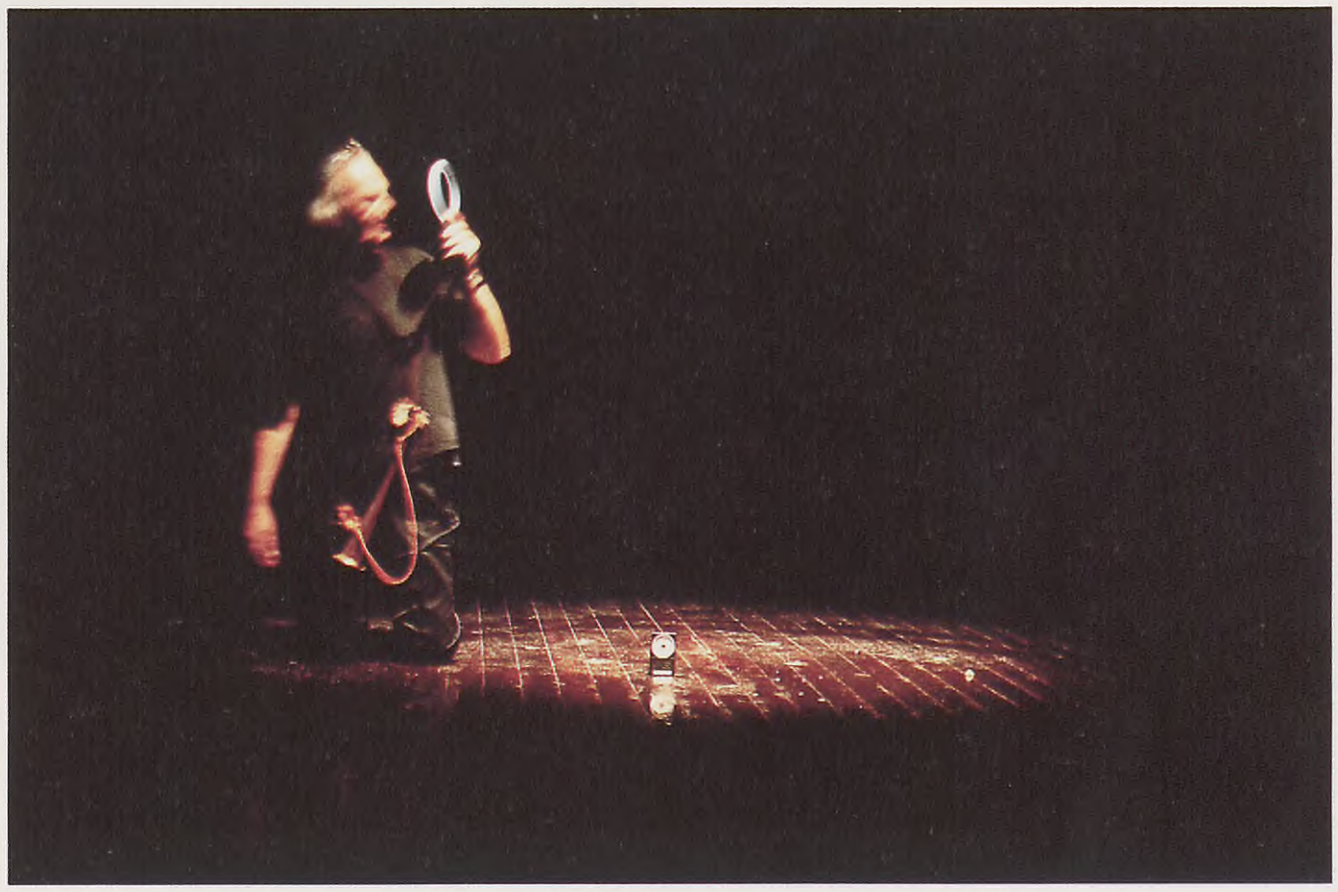
Written on the body

'Performance art' is a term which, in the diversity of practices it embraces, almost defies categorisation. This variety, combined with the medium's essential temporality and its marginalisation within the discourses of art criticism, made the 23–29 May 1994 performance week at Sydney's Ivan Dougherty Gallery and the Performance Space an invaluable, provocative and confusing experience.

Organised in conjunction with the Ivan Dougherty Gallery's retrospective exhibition '25 Years of Performance Art in Australia', the program attracted often capacity audiences, exposing them to what curator Nick Waterlow identified as three generations of Australian performance artists: the 1970s pioneers, those who worked in performance art throughout the 1980s, and the present generation of performance artists.[1]

The week confirmed that performance art is one of the strongest areas of contemporary Australian art practice. As a medium with a relatively brief history, performance is not as fraught with patriarchal and other conceptual barriers as the more traditional media, and takes as given the fictional nature of most hegemonic discourses. Perhaps not surprisingly, performance is more economically marginalised than any other medium, but the fact that performance art happens without the exchange of money (artists' fees are rarely commensurate with real costs) may free the artist of any necessity to please the audience. Performance art frequently interrogates perceptions and preconceptions, and in its reliance on the body as medium has the capacity to establish a very direct relationship with the viewer.

The program blurred the lines between performance history and contemporary performance. Ken Unsworth, a key player in the 1970s, came out of performance retirement to present a new piece, *On and off*. In contrast,



KEN UNSWORTH, On and off, 1994, Performance Space.

Unsworth's peer Noel Sheridan re-presented a work from 1976, *Keep this bastard moving*. Film and video screenings provided further viewings of vintage performances. On behalf of SIN-E-SCOPE, Barbara Campbell curated an excellent night of performance on screen. Joan Grounds and Aleks Danko's wonderful 1971 film of the rampantly verdant interior, *We should call it a living room*, was one of the earliest works in a survey that concluded with the Sydney Front's piercing *Test*.[2]

The performances presented ranged from spare conceptual work to elaborate mime with finely crafted fanciful props, cryptic 'psyche-scapes', free-form singing, body painting, and theatrical monologues and dialogues. Conceptually the artists addressed fundamental issues such as what it is to have a body, a mind, to be alive today, and to have different histories, traditions and social structures. Some artists worked with intimate spaces and gestures, others preferred spectacular modes.

There seemed to be a substantial difference between the gallery context and that of the theatre-stage; in some cases the venue seemed to interfere with the character of the performance. At the forum Lyndal Jones raised her concerns about the 'gig' structure of the performance week – a series of 'acts' which could 'blandify' the events into 'hiphop happenings'. Jones stressed the importance of 'context, space, rather than place'. Certainly Tim Johnson's garage-style band seemed to be lost on stage, and Arthur Wicks's symbolic mime with fantastic props, *Free fall: Slow motion* was awkwardly confined by the space. Unsworth's performance, *On and off*, seemed stagey, but in his case this was aggravated by an obvious lack of technical preparation, a factor which also detracted from Alan Schacher's conceptually ambitious but technically lazy *Line of fire/Insubstantiality*.

Technology (to human scale) was prevalent in the program. Stelarc spent five hours in

the Ivan Dougherty Gallery connected to 'his third arm' – a robotic arm which takes an hour-and-a-half to wire up. Performance art shares with theatre the imperative that 'the show must go on'. Stelarc wired up, and for some reason the apparatus did not perform as expected, so when members of the audience adjusted the control set, they did not, as usual, cause involuntary actions down only the left side of Stelarc's body, but were stimulating secondary responses in some areas of the right side as well.

Stelarc is motivated by an abiding interest in the 'profound obsolescence of the body' in the 'technological terrain', and suggests that the body should be redesigned, re-engineered, and extended with technology to become 'a phantom which is an operating agent in a virtual reality system'.[3] Rod Nash also linked machinery to the body in *Duel*, a two-stroke engine 'mechanical straightjacket'. Unlike the future-looking preoccupations of Stelarc, Nash alludes to such perennial concerns as the 'power-driven' aspects of self and the potential 'dominance of machine over man', but does so with contemporaneity and vigour.[4] With the loud, fume-emitting machine strapped to his back Nash walked repeatedly through the rooms of the Ivan Dougherty Gallery, its walls lined with viewers, their untidy feet perilous threats to Nash, who could not look down. As he strode he was often smiling – like a moronic but possibly dangerous automaton.

Anna Sabiel deftly manipulated some rather complex and risky looking technology to dazzling and lyric effect in *Tensile II*, in which she was strapped to pulleys connected to three large water-filled drums, the sounds of which were amplified. Gradually Sabiel was suspended into mid-air, where she swayed rhythmically, her poetic dance movements dictating the drums' womb-like sounds.

Several pieces in the program seemed like contemporary theatre. In Victoria Spence's *The waiting game* the artist presented a witty but emotional stream-of-consciousness monologue which was punctuated with weeping, unfinished anecdotes and violins, and finished with a deluge of bouquets that Spence

top: **STELARC, Psycho/Cyber: Event for the involuntary body, 1994**, interactive body installation using video, medical electronics and a robotic hand, Ivan Dougherty Gallery.

above: **LINDA SPROUL, Which side do you dress?, 1994**, Performance Space.

pretended was from the audience. Especially in the relationship established with the audience, *The waiting game* shared more with the work of Stephen Berkoff, for example, than with that of her performance week colleagues.

The two performance groups – Splinters and Post Arrivalists – presented disappointing events. *Tricycle with cannon*, a Splinters event which unfortunately bore no relation to its title, started with an undergraduate monologue which made heavy-handed attempts to parody the celebration, followed by a brown-slop-covered nude David Branson singing and playing the violin and followed with the mandatory Splinters effigy-burning ritual. The Post Arrivalists were so novel as not to appear at all, instead they locked the audience inside the Performance Space. This latter performance did incite strong feeling from the audience – angry cries to the effect of 'what do you think you're doing'. Several people criticised the piece for using a clichéd idea.[5]

The powerful gender-based investigations of Linda Sproul, Deej Fabyc and Barbara Campbell seemed more resonant than the work of most of their peers. In *Fleas* or *The menses of Lizzie Borden*, Campbell, closeted away in a small room, carved soap effigies of five members of the Borden household, one carving per hour-and-a-half session, each time wearing a new homemade dress in reverse. The viewer's discomfort was aggravated by the voyeuristic television monitor which summoned complicity through the act of looking. By invoking the psychological state of the menstruating gaoled Lizzie Borden, Campbell re-opens mythic wounds, the unresolved (or indigestible?) narrative of the female murderer and the dangers posed by the bleeding woman.

Deej Fabyc's *Sucking at the sublime* was located at the artist's home. The viewer was escorted from the gate by a heavily made-up uniformed woman to a room sparsely decorated as a reception area – perhaps to a brothel, luxury hotel, or even a funeral parlour. Through a venetian-style two-way mirror could be seen Fabyc, supine in red and pink, wide-eyed but unblinking – an unobtainable sleeping beauty. In her deathly coma, Fabyc

undresses the fiction of the stereotype, ultimately empowering the passive maiden by a subversive manipulation of visibilities. The viewer was watched both by the knowing attendant and the artist, her passivity masking her role as overseer, watching a screen (in the ceiling) connected to a camera in the lounge-room.

In her *Which side do you dress? Part one: Victor* Linda Sproul combined an athletic, finely choreographed selection of postures from the lexicon of stereotypical male body language as expressed by football referees, body-builders and fashion models, while a male voice-over discussed calculus and football. Behind Sproul were, respectively, reproductions of advertisements for a *Linda* toaster and a *Linda* jug (one with the caption 'Linda's hot!'), and an AFL grand final. Dressed in a sheer blue organza men's suit, Sproul's clearly visible body worked as an unnerving expression of the power of her perspective as a woman.

In *Which side do you dress? Part two: Victoria* Sproul's performance again demonstrated the power of the body as medium. The audience was asked to stand in a corridor of two close lines, through which strode Sproul, whose appearance was overwhelming in its minimalist fetishism. She wore feathers in her hair and a spot-veil, nipple-clamps, an extravagant black bow encircling her hips, and high-heel ankle boots with a blonde plait shackle. As she walked Sproul touched several people in the crowd, and then stood on a plinth where a rope was suspended from the roof. Sproul then swung from the roof, against a musical backdrop of Bellini's *Norma*. The proximity of the perilously swinging woman-as-fetish-object forced viewers to confront the stereotype and its connotations.

Other fine performances included Joan Grounds's collaboration with Stevie Wishart *In sympathy*, Lyndal Jones's *From the Darwin translations*, Sam Schoenbaum's *Textual in difference*, Derek Kreckler's *Still untitled*, Gerardo Rodriguez-Brussesi's *How to become an Aussie* and *Juntos now – together Ahora*, and Open City's *Exhibits from the Museum of Accidents*.

Virtually coinciding with the publication of the first text devoted to Australian performance art, Anne Marsh's *Body and Self*, Waterlow's performance week and exhibition provided a unique opportunity to consider Australian performance art. *Body and Self* is a valuable history but often fails to convey any sense of experiencing the performances described, whereas the performance week program underlined the significance of the medium through direct experience.[6] While of course there were notable exclusions from the program and it did in some ways suggest a false sense of a community of performance artists, it was unprecedented in its scope and should be celebrated as a historic event in Australian contemporary art.

1 Nick Waterlow, *25 Years of Performance Art in Australia: Performance Art, Performance and Events* (exhibition catalogue), Ivan Dougherty Gallery, Sydney, 1994, pp. 4–5.
2 Mike Parr and Nick Waterlow also screened a program of 1970s films and videos.
3 Stelarc, speaking at artists' forum, Performance Space, 29 May 1994.
4 Artist's statement in Waterlow, p. 40.
5 In a performance festival in Vienna in 1978 Mike Parr presented a piece which involved locking the audience in the performance space.
6 Anne Marsh, *Body and Self: Performance Art in Australia 1969–92*, Oxford University Press, Melbourne, 1993.

Anne Loxley

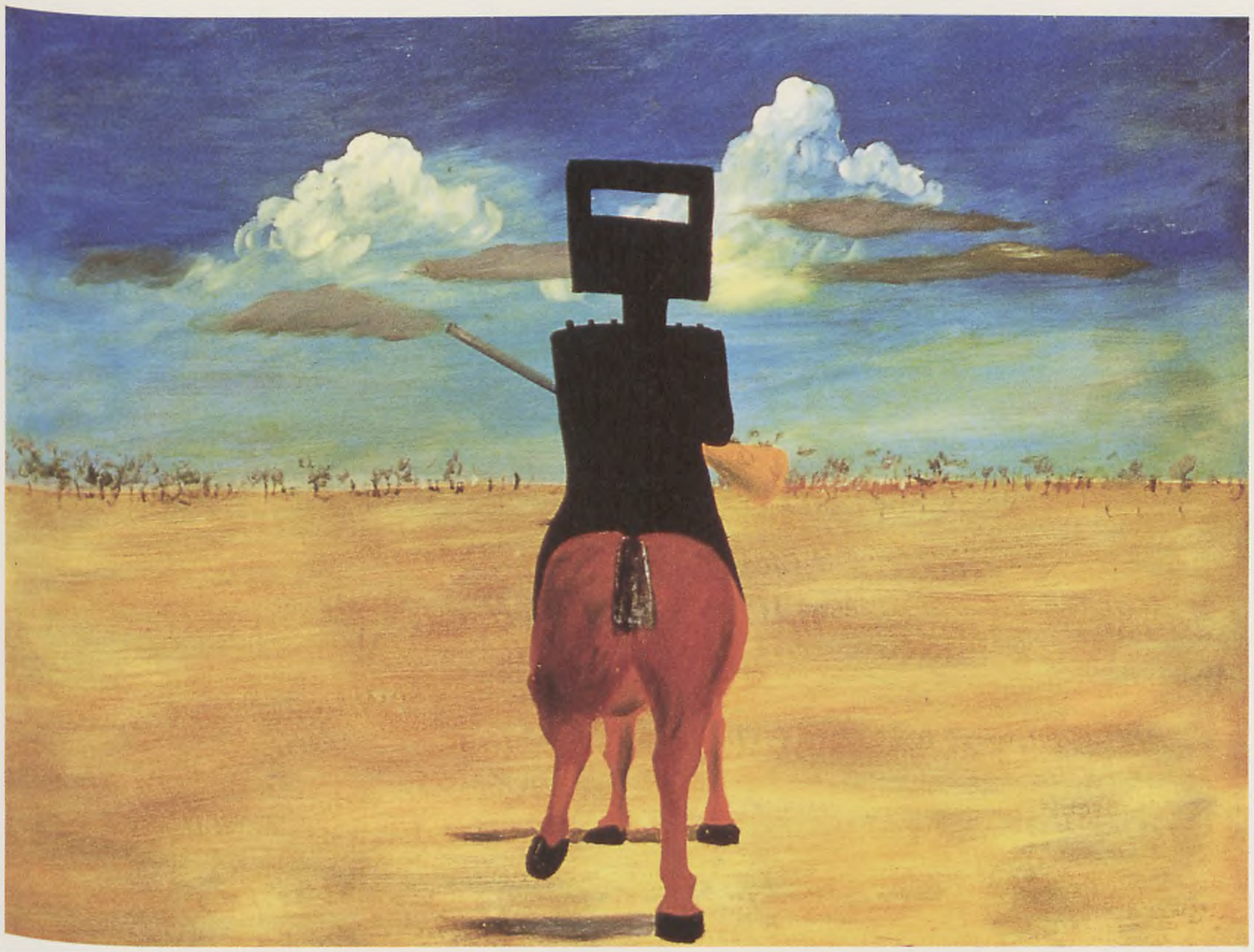
Anne Loxley is a critic and curator.

Ned Kelly in New York

'One of this season's sleepers', began John Russell's *New York Times* review of the Metropolitan Museum of Art's recent exhibition of Sidney Nolan's 'Ned Kelly' series. In the first sustained discussion of the exhibition, Russell noted: 'Nothing much was made of the show when it opened, but it has drawn an enthusiastic attendance.'[1] This enthusiasm has been largely silent. The two months' worth of press tracked by the Metropolitan Museum of Art's public relations department resulted in an extremely skimpy folder of material, with the artist several times misnamed as 'Noland' in broadcast announcements of the exhibition. Even *The Times* is not immune to such errors of detail. Two years ago the writer of Nolan's obituary in the London newspaper drew attention to the television-screen design of Ned Kelly's signature helmet.

'Sidney Nolan: The Ned Kelly Paintings' was organised by William Lieberman, Chairman of the Metropolitan Museum of Art's Department of Twentieth Century Painting, in conjunction with the Director of the National Gallery of Australia, Betty Churcher. Lieberman has a longstanding interest in Nolan's work. In the mid-1940s John and Sunday Reed first showed him some of the Luna Park paintings, and in 1959 he met the artist while the latter was living in New York. This exhibition was still being planned when Nolan died in December 1992. All but one of the twenty-seven paintings on display are drawn from the National Gallery of Australia collection; the exhibition also includes two drawings. This is the first time the series has been shown outside Australia or England, and the Metropolitan Museum of Art is its only venue.

Much more was made of the exhibition in the Australian press than in New York. In the *Sydney Morning Herald* Philip McCarthy's headline summed up a giddy anticipation: 'Nolan and Ned woo America.'[2] By contrast,



SIDNEY NOLAN, Ned Kelly, 1946, enamel on composition board, Metropolitan Museum of Art, courtesy National Gallery of Australia, Canberra.

the museum's staff readily described the show as a 'sleeper' and Lieberman quipped publicly of the United States's 'extremely faulty' knowledge of Australia. Perhaps this disparity speaks as much of the 'come on Aussie' eagerness of Australian arts reportage as the often striking insularity of the New York art world. In any event, it seems apparent that the kinds of claims made for the exhibition were slightly out of kilter with the nature of the exercise.

It is Nolan's work that suffers most in this. The Metropolitan Museum of Art's installation offered extensive wall text, including maps, recounting the history of the Kelly gang, but far less information was provided on the artist or the significance of this body of work. Andrew Sayers, the National Gallery of Australia's Curator of Australian Drawings, Watercolours and Colonial Paintings, has spoken aptly of Nolan's enterprise as a 'singing' of the landscape, an attempt to narrativise the land through events, tying its protagonists and its audience to the space of myth. This larger dimension of Nolan's enterprise gets lost in the recounting of the details of the Kelly saga, yet Nolan achieved more than narrative forces in this series. His rhyming of the painted markings of the foreground Aboriginals with the buttons of the police uniforms and the shawl on Mrs Reardon's baby in *Glenrowan*, 1946, suggests, with a tactile economy, the community of these disparate individuals in the landscape. Pushing paint in the raw slash of yellow and white pigment on Kelly's 'beacon' in *Burning tree*, 1947, the painter signals his own command of medium. Nolan's naivety was not unstudied. The disposition of man and beast in *The questioning*, 1947, invokes the solitariness and suffering of a John the Baptist in the desert, while the careening horses of *The slip*, 1947, and *The chase*, 1946, display Nolan's familiarity and inventiveness with equestrian imagery. The 1946 portrait, *Ned Kelly*, shows a figure ghosted by his own myth and looks now like nothing so much as a bearded Franz Kafka.

Asked why Australian art appears so little known outside this country, Betty Churcher opined that paintings appear to lose 'something of their soul' in international transit.[3] Possibly, although the American reception of the work of Anselm Kiefer several years ago and Lucien Freud more recently would indicate that some work is able to survive such a loss. In the concern expressed by the Australian press at the lack of exposure of Australian art, no mention was made of the considerable success of Aboriginal work in Germany, France and the United States, and it can only be wondered what exactly it is that paintings lose, but that Australian literature, cinema and music manage to retain when shipped overseas. If the distinctiveness of non-indigenous Australian art is indeed so fragile, perhaps the rubric of a national specificity, the old bogey of identity, is best abandoned in favour of other criteria. Australian art might be better served internationally if freed from the burden of announcing Australia to the world.

1 'The haunting tale of Ned Kelly, irresistible outlaw', *New York Times*, 19 June 1994, pp. 32–3. *La Voz Hispania* accorded the exhibition half a page in its 21–27 April edition.
2 *Sydney Morning Herald*, 20 April 1994, p. 24.
3 'Nolan and Ned woo America', p. 25.

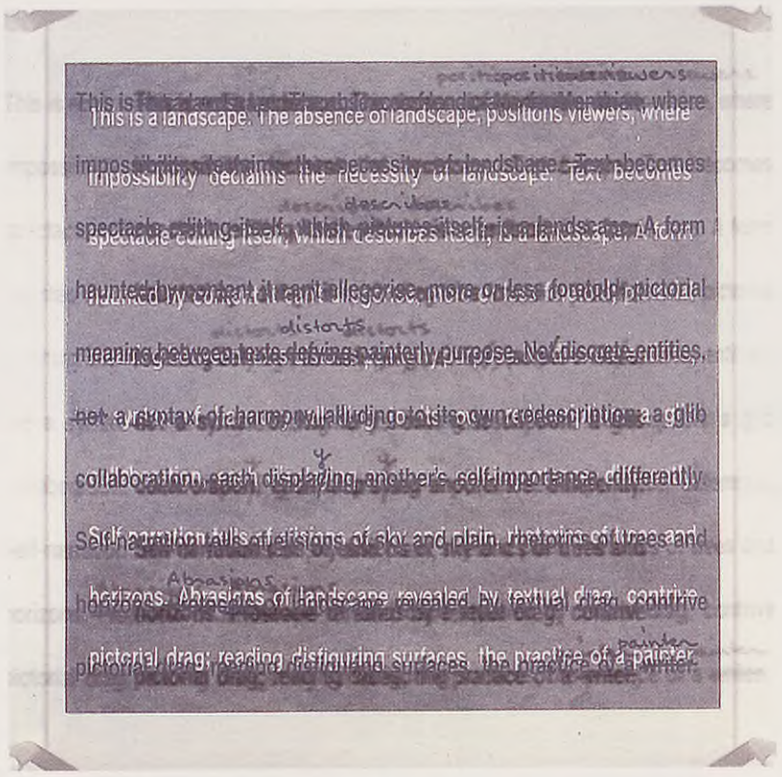
Ingrid Periz lives and works in New York.

Less is more, more or less

The following text is an extract from Ian Burn's contribution to a panel discussion on 'Banal Art', an exhibition held at Artspace in 1991.[1] The intent of his talk – to critically assess how contemporary practices were referencing art from the 1960s – was subsequently explored in the exhibition 'Looking at Seeing and Reading'.[2] The conversational tone has been retained, although some editing has been necessary in adapting the spoken word to written text.

Today certain styles of the 1960s – Pop, minimalism and conceptual art – are being recast in a particular historical relation to much recent art. At the present, when the tendency is for theory to be objectified, it is easy to interpret this interest as a nostalgia for a time when the object seemed to theorise itself. But it is more complex than that. The 1960s is seen to be a period which witnessed a speeding up of change and renewal in art. Such changes unfolded within claims to an artistic idealism – in retrospect, imbued with utopian possibilities which can now be set against the academies of the 1970s and 1980s.

As some artists today are looking back to the 1960s, so in the 1960s artists were rediscovering the beginnings of modernism, the early years of the twentieth century: analytic cubism, the Russian avant-garde, constructivism, De Stijl, Bauhaus, the formal gestures of Dada, etcetera. For those early years of modernism were also a time of rapid change and renewal in art. Change (in art), it seems, occurs not gradually but in sudden, unpredictable spurts – and at those moments earlier periods of change tend to be invoked for inspiration.[3] In certain ways the 1960s appeared briefly to retrieve some of the momentum of early modernism, a momentum which allowed the possibility of change. Of course, in reinventing that momentum, that possibility of change is never quite the same. Things are seen differently and necessarily differently. The 1960s invocation of an earlier modernism was revalued in late modernist terms, predominantly within materialist and/or phenomenological frames, and certainly against how early modernism had been written about for half a century.



IAN BURN, This is not a landscape, 1992, oil on wood panel and screenprint on acrylic sheet, 83.5 x 83.5 x 12.7 cm, collection Monash University Gallery.

To argue for a notion of history within artistic practice is not to reinstitute a linear history or any cause-and-effect logic. In those moments of change modernism began to be experienced as a simultaneity, and notions of a sequential history were already collapsing for artists. Ironically, this was the same moment that historicism was gaining the official sanction of institutions and academies. Earlier art was being invoked by artists not as a precedent or historical licence but more on a collaborative basis. Just as, for artists in this exhibition, within the processes of quotation, I am sure there is also the peculiar experience of a collaborative project.

For artists in the 1960s early modernism was looked at with intense interest because it was able to be seen differently. In becoming generative or regenerative it was briefly released from its institutional closures. Art produced in a time of change seems less resolved, more propositional, and thus tends to allow itself to be seen differently. The question that I now confront is: in what ways is the art of the 1960s being looked at differently by artists in the 1990s? And how am I now seeing the 1960s differently, given that I produced some art which is now part of the history of the 1960s, given that I am also finding many of the issues of that period of renewed interest?

The first time I noticed the use of the label 'banal art', and of banality invoked as a quality of art, was in reference to Jasper Johns's early paintings of flags, targets, numbers, letters and maps. Working as an artist in the mid-1960s, 'banal' was not one of my favourite terms, but related ones like 'bland' and 'ordinary' were very important to me, and hedged around the notion of banal.

It was said that Jasper Johns's paintings were banal because of their subject-matter: the motifs or elements which comprised the compositions were commonplace and so well known that while we recognise them our eye resists really looking at the composition. Johns said they were pictures he did not have to design; they just 'came that way'. The ready-made compositions produced object-like paintings which refused illusion in any pictorial sense. They appeared as a different kind of object which demanded a very ordinary kind of seeing. As Johns said, the flags and targets 'seemed … to occupy a certain kind of relationship to seeing the way we see and to things in the world which we see'.

I tended to accept that 'banal' characterisation of Johns's art until I saw his paintings. They did not seem to be about what you were looking at and they certainly did not seem to be about banality. Even as you looked, they dismantled your expectations without really denying those expectations. Significantly, Johns talked about motifs like targets, flags and numbers as things which 'are seen and not looked at'. Painting with motifs which you see but do not look at ... yet Johns's paintings are fascinating to look at. If we merely recognise and do not look at the compositions or designs, what is it that we are looking at? What is it that, through the processes of our looking, we find fascinating rather than banal?

Much of the complexity of Jasper Johns's early paintings emerges through manipulating different modes of perception – between reading, seeing and looking. Making these different modes self-conscious for the viewer depended, to a large extent, on a subject-matter so visually familiar and commonplace that it virtually cancelled itself out. Johns said that working with things that the mind already knows gave him room to work on other levels.[4] Perception could become a reflexive process; different ways of seeing could be vested in the same object. And strategies which gave access to those 'other levels' of working opened the way for a range of explorations between regimes of seeing, of visual paradoxes and conceptual ironies.

When I think about the differences between the 1960s-in-the-1960s and the 1960s-in-the-1990s and about the historical reconstructions (or fictions) which are proceeding apace today, the first difference which comes to mind is the engagement with perception, with its problematic character, with the contingency of our seeing and with the development of strategies to make that contingency a self-conscious factor of our seeing. Perception was beginning to be accepted as already theory-laden, as culturally anchored and never innocent. You could no longer simply take your seeing for granted.

Implicit in much recent theory and critical writing is a disregard of perception. Perhaps the fallibility of perception too readily implicates the fallibility of ideas, though I should not have thought that such a bad thing. But the contemporary or post-modern tendency is to read pictures rather than to look at them – to exclusively read them, and to read them 'into' theory – and to suppress, or at least minimise, the possibility of 'something happening' in the process of looking (but not an 'aesthetic experience').

There is a tendency to treat the eye as simply a tool of recognition, rejecting an archeology in relation to the processes of perception. To only read pictures is to rely on a rhetorical vision which treats the picture as nothing but a rhetorical surface. Of course, many works of art today are conceived to be only read and are designed to function only as such surfaces. An analogy that keeps coming into my head is of a painting being designed like flypaper, grabbing at bits of text as they fly past; then someone comes along and writes about what has stuck to the flypaper but does not bother to look at the flypaper itself. Personally, I prefer an art which generates its own options and is in control of its rhetoric.

In looking at rather than reading A.D.S. Donaldson's *Banal painting* I found myself wondering: is it really two paintings separated by a pine wood panel? I can relate to the painted panels as art but feel somewhat uncomfortable with the wood section. Or is it the wood panel that I should focus on? If I focus on the wood panel, I know the pine is 'natural', as it were, that its aesthetics are accidental, a ready-made aesthetic surface. It is also commonplace, like Jasper Johns's flags and numbers. And if the wood panel is the focus, then the painted panels appear as just flat painted surfaces, like bits of walls, of no more interest than that. If, on the other hand, I focus on the painted panels as monochromes (which is something Rex Butler suggests in his catalogue essay), then they become objects with an art history, predicated on an essentialism of painting – and then suddenly the wood grain can appear like an element in a cubist collage by Braque (like the fake wood grains he was so adept at producing). Or should I be reading it as a triptych – which proposes an equivalence between all the elements. But how then do I reconcile the elements? Or do I leave them unreconciled?

In looking at Donaldson's painting in this way the reading of the object is positioned in relation to looking. Reading and looking are not necessarily either exclusive or conjoined. It is more a question of sorting out the object's perceptual 'logic' alongside its rhetorical strategies. An important part of the meaning of this object is the fact that, within the process of looking, the object becomes ambivalent and the viewer is left uncertain, off balance. It imposes a particular kind of structural and categorical ambiguity on the viewer's perceptual experience ... which underpins its rhetorical manoeuvres, importantly. In other words, something happens when we look at it ...

I began by talking about how, in the 1960s, artists were looking at early modernism but seeing it within a more phenomenological frame. And I asked the question about how 1960s art is being seen differently by artists in the 1990s. One of the differences is this tendency for the art to be read and not looked at. It represents a shift in perception but, in certain ways, also a shift away from perception – away from using our looking as part of the dialogue with a work of art, as a way of questioning the object.

1 'Banal Art' was curated by Rex Butler, and included work by Janet Burchill, A.D.S. Donaldson, Dale Frank, Robert Hunter, Jennifer McCamley and Elizabeth Pulie.

2 'Looking at Seeing and Reading', curated by Ian Burn for: Ivan Dougherty Gallery, Sydney, July 1993; Institute of Modern Art, Brisbane, April; and Australian Centre for Contemporary Art, Melbourne, May 1994. Some comments on Jasper Johns's work have been omitted as they appear in a more developed form in the catalogue for 'Looking at Seeing and Reading'.

3 Thomas McEvilley, 'Father the void', in *A New Necessity*, First Tyne International, 1990, p. 131.

4 Leo Steinberg, *Other Criteria: Confrontations with Twentieth Century Art*, Oxford University Press, New York, 1972, p. 31.

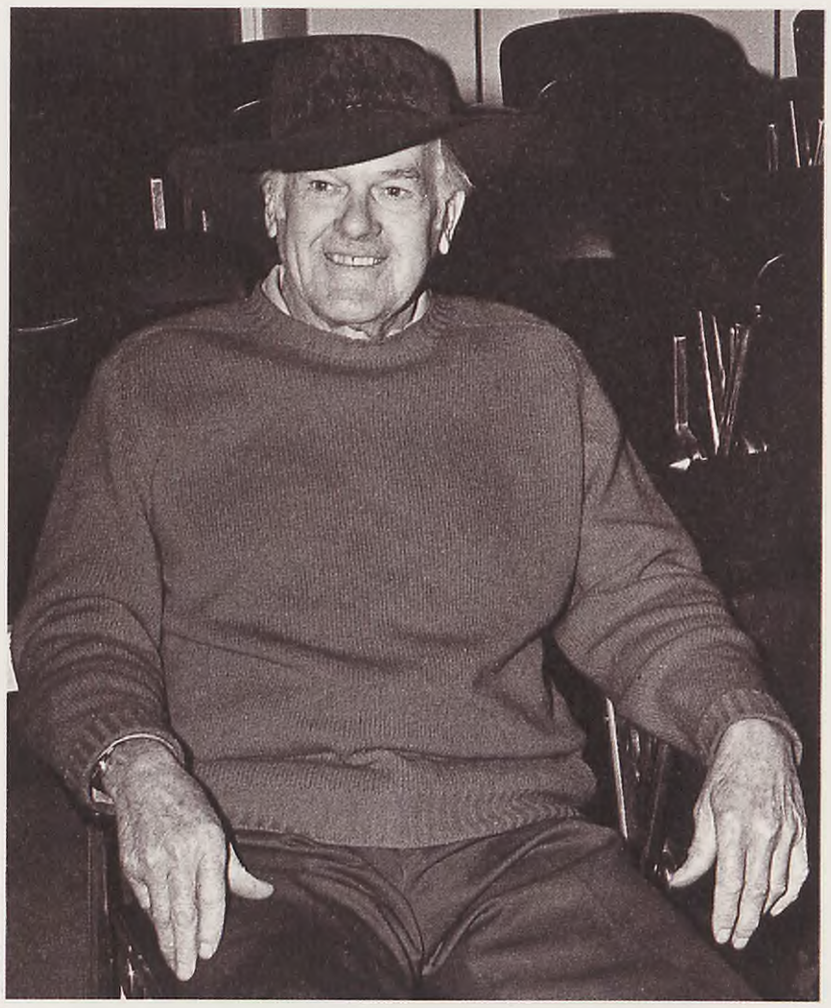
Ian Burn

Edited by Ann Stephen

Ian Burn was an artist, writer and activist. Ann Stephen is a writer and Curator of Social History, Powerhouse Museum, Sydney.

Hal Missingham

Hal Missingham died in April 1994 in Perth. He was born there in December 1906, grew up and studied there before further European study, then work and marriage in London, his base from 1926 to 1940. Returning to Perth, then Sydney, for Army service as a radio-operator in AIF Signals, he was persuaded by Art Gallery of New South Wales trustee Sydney Ure Smith to apply for the vacant directorship. 'Why pick on me? I'm a painter, I don't want to run a Gallery, least of all a dirty, dismal place like the New South Wales Gallery.' But he took the job, aged thirty-eight, in 1945, until retirement in 1971 aged sixty-five. Then he returned to Perth.



Photograph Greg Woodward

Do West Australians make the best Australians? I loved him not only for hiring me in 1958 and not only for his creation of a warm, family style workplace, but also for his Australianness.

He carried an aura of Nullarbor crossings, of Broome ('my favourite place'), of Bingil Bay, far north Queensland, or just his rough summer-holiday Pacific Ocean beach place at Garie in Sydney's Royal National Park. *Close Focus*, 1970, one of his photo picture books of sand drifts, rocks, trees, old iron and timber, portrays him on the dust-jacket flap not as a face, but as a very fit, over sixty, white-headed brown body, face down exploring the tenderness of an underwater rock pool. The jacket of his *My Australia*, 1969, is a hard-edged, red-striped rectangle propped up in a blue and beige emptiness, a dunny in the desert.

Visually crisp, clean and witty, he was a graphic designer as well as a painter. In London he had worked as a commercial artist; at the Gallery he created an elegant house style for its publications. Ure Smith, a publisher and designer, appreciated these skills; perhaps he knew that someone repelled by 'a dirty dismal place' might fix it up. Which Missingham did, though it took all of his twenty-six years there.

There are twelve chapters in his testy Gallery memoirs, *They Kill You in the End*: Director, Trustees, Public Service Board, Exhibitions, Letters, Conservation Department, Prizes and Scholarships, Conferences, Visitors, Art Gallery Society, Staff and, finally, The Building. There had been minor improvements – like electric light – to the leaky, dusty, dark place in the 1950s and 1960s, but the lovely building we now know, extended and refurbished, eventually opened in 1972, eight months after his retirement. An earlier scheme was scheduled for completion in 1966 but fell off the New South Wales political agenda after a change of state government.

Hal was not one of the great politicians. Even the trustees and the Public Service Board he found himself lumbered with, and the Art Gallery Society he founded in 1953, could have been more malleable for a less straightforward man. He could have been more patient with 'society dames' and non-artist trustees. He was happiest with his artist mates.

For artists, and art, he delivered very effectively. His earliest acquisitions included 1940s paintings by Drysdale and Nolan which helped give the Gallery its decidedly Australian character. Also in the 1940s he agitated successfully for a conservator to work on the collection's many climate-damaged paintings, and for the creation of a formal network of state gallery directors.

For that network he organised exhibitions of new art from Europe and the United States, hugely exciting for a local art world which then, before the global village of jet travel, felt extremely isolated. The first of them was 'French Painting Today', 1953. He also wheeled and dealed for many artists' scholarships and prizes, for example from the *Australian Women's Weekly* or Helena Rubinstein. All on his own he was an informal mini-Visual Arts Board before the Australia Council existed. He ran an international exhibition program as well: he got Australia into various biennials, and organised a big show of new Australian art for Japan in 1965.

I think he knew his last Gallery years were the best, say from his Drysdale mid-career retrospective in 1960 until 1968 when the Gallery went into rebuilding mode. There was the Dobell retrospective in 1964, a real blockbuster success with 168,362 adult admissions in one month, the Nolan exhibition in 1967 and the very Missinghamian

(and very difficult to organise) 'Design in Scandinavia', 1968.

Perhaps the most personal was 'Found Objects', 1962, a small, intimate show of 'Pieces of wood ... worm-eaten, exposed to salt and sun ... Sea shells and pebbles ... Pieces of iron from scrap heaps ... Bones from sheep and cattle and the bones of inland trees, bleached into likeness by the desert sun and sand and winds'; the *objets trouvés* came from his own and other artists' collections, including Gordon and Mary Andrews, Elaine Haxton, Roderick Shaw, Russell Drysdale. Here Australia's material self, just as so often Australia through its art, was offered by Hal Missingham to Sydney, and the world. With love.

Daniel Thomas

Josef Stanislaw Ostoja Kotkowski

Josef Stanislaw Ostoja Kotkowski died on the Easter weekend earlier this year. Basia Sokolowska wrote in the Winter 1993 edition of *ART and Australia* that Kotkowski was 'dazzled by the quality of light in the Australian desert and developed a lifelong fascination with light which led to experimentation with lasers, and most recently computer technology'.

Kotkowski was born in Golub, Poland, in 1922. From 1940 to 1945 he studied in Poland, under Olgierd Vetesko, then after the war, from 1946 to 1949, at the Academy of Fine Arts in Düsseldorf, Germany. He emigrated to Australia in 1950, studied at the National Gallery School, Melbourne, and moved to Adelaide in 1953.

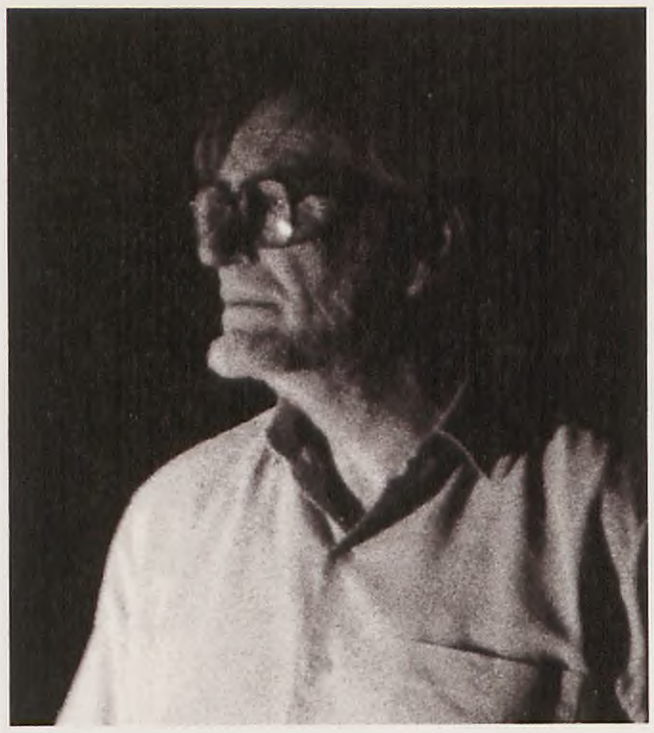
In 1956 Kotkowski won the sixth annual Cornell Prize through the Contemporary Art Society Annual Exhibition at the Royal South Australian Society of Arts Gallery, with a painting entitled *Form in landscape*, and he won again in 1959. He had held his first solo exhibition in Adelaide in 1955 and, although not a great solo exhibitor, regularly exhibited in group, national and international touring exhibitions.

In 1954 the idea to make the film *Seven South Australian Artists* was conceived. The artists featured were Wladyslaw Dutkiewicz, Ludwik Dutkiewicz, Jacqueline Hick, Stanislaus Rapotec, Douglas Roberts, Mervyn Smith and Francis Roy Thompson. Kotkowski photographed a number of stills of paintings to organise the shooting of the script (by H. Stafford Northcote), and directed the film. It was a significant and professional achievement. Kotkowski then formed a partnership with Ian Davidson, and together they filmed *Quest for Time* (with music by Dave Dallwitz), and three other films, including one of the 1956 Adelaide Architectural Exhibition.

In 1958 Kotkowski was one of the artists commissioned by Kelvinator Australia to paint designs on the sides of refrigerators to raise money for charity. With advice from local painter and jeweller Alex Sadlo, a Czech immigrant, Kotkowski soon learned to adapt these into enamel murals to present his evolving ideas as an abstract expressionist painter. With the arrival of hard-edge, Kotkowski began developing complex optical art images and made a significant contribution to the development of pure abstract art in Australia.

He held his first exhibition of electronic images at the Argus Gallery in Melbourne in 1965. Kotkowski also worked as a fabric designer in the early 1950s, and from 1955 as a stage designer for Max Collis's South Australian Ballet Theatre and the Adelaide Theatre Group. His significant ambition as an artist and his talents as a stage designer were recognised and exploited during the ensuing years – for the world premiere of Patrick White's *The Ham Funeral* in 1961, the Australian premiere of Archibald Macleish's *J.B.* in 1962 for the Adelaide University Theatre Guild, and eventually the Intimate Opera Group, Elder Conservatorium Opera Group and the State Theatre Company. Kotkowski pioneered the use of laser optics in the stage design for *The Excursion of Mr Broucek* for the 1974 Adelaide Festival.

This work led Kotkowski into the arena of performance art, and he produced *Sound and Image*, a series of audio-visual experimental theatre pieces, for the 1964, 1966 and 1968 Adelaide festivals. Kotkowski found allies for this technological work at the Philips Research



Laboratories at Hendon, and in photography in John Dallwitz. The 1968 performance was an Australian premiere of a science-fiction play, *The Veldt*, by Ray Bradbury. He continued participating with performances at Adelaide festivals, and attracted huge crowds to his events. His most recent work at the 1994 Adelaide Festival was seen by 18,000 people.

In 1967 Kotkowski was awarded a Churchill Fellowship specifically to study art and technology in the United States, Europe and Japan. He also received a Creative Arts Fellowship at the Australian National University in Canberra in 1971–72, an Australian–American Educational Fellowship in 1973, and a Visiting Artist Fellowship for the Ministry of Arts in Victoria in 1973. He was honoured with the Order of Australia in 1992. Kotkowski is represented in the state and national galleries and internationally.

Adam Dutkiewicz

Mike Parr

The Labyrinth of Memory

Deborah Hart

'The capacity to imagine lays the basis for memory,
which now appears to be re-cognising the past.
It also lays the basis for ... memory for the future ...'[1]

Mike Parr's investigations of self in relation to shifting, multiple identities that cannot be easily contained or defined has been an obsessive preoccupation over more than two decades. The common threads that recur through a wide range of media – poetry, conceptual art, performance, film, installation, photography, drawing and etching – are construction and destruction, presence and absence, self-inquiry to the point of the obliteration of self. Between the polarities of intense introspection and self-annihilation, self-assuredness and masked vulnerability lies a probing, layered inquiry that is intimately connected with the processes of memory.

Memory is repetition, extraction and imaginative reconstruction; it is capable of invoking aspects of illusion and reality simultaneously. Parr is an artist who continually fluctuates between discovering points of focus as a means of harnessing memory and introspection, and an unbridled sense of pushing beyond the boundaries to unleash them. It is like taking a journey through a maze or labyrinth where the gaps between the known and the unknown provide a poignant ambiguity and sense of internal inquiry that cannot be quantified or fully resolved.

In the act of invoking memory in his work Parr brings to the surface aspects of deeply personal experience as well as exposing broader realms of the human psyche and cultural memory. Although on one level specific memories provide a hiatus of concentration, the artist is also intensely aware of the variability of remembrances that occur in relation to self, family, society and place. This is revealed in the interstices between the real and the imagined, between private and public responses, between self and the audience.

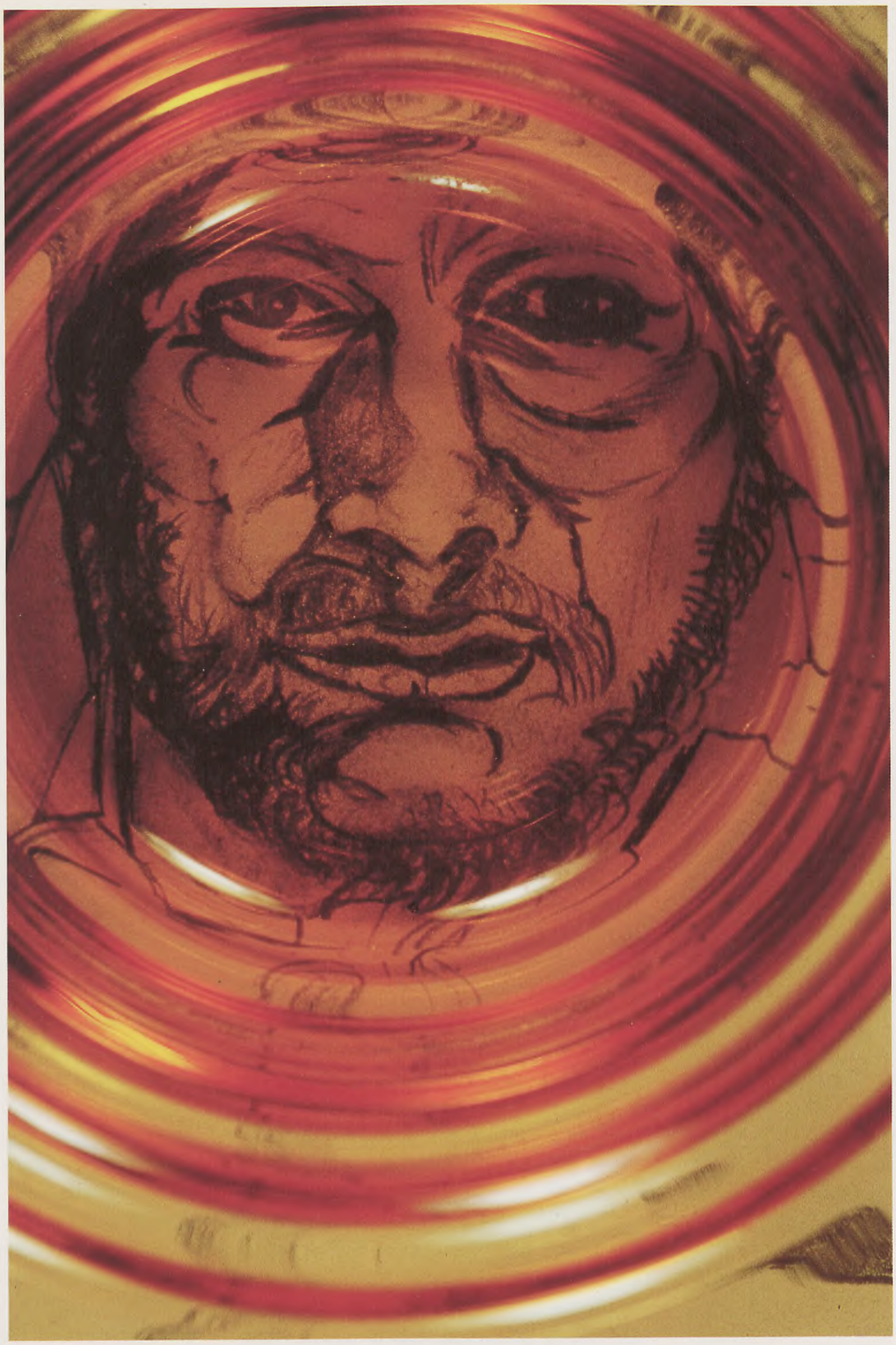
Much of Parr's work can be understood in relation to the confluence of expressive, emotive possibilities with aspects of a formalist, critical and analytical temperament. These seemingly contradictory strands are embedded within the converse aspects of rigorous discipline and a rebellion against authority that can be traced back to his childhood and his relationship with his father. One of the ongoing preoccupations in his art is the calculated accumulation of structuring devices which are in turn transgressed and broken down into a series of limitless inquiries.

The way Parr works counteracts the construction of a mono-directional, linear, narrative trajectory. Instead there is a spiralling movement backwards and forwards in time, through which recurring patterns and underlying complexities are progressively veiled and unveiled.

In April 1992 Mike Parr did a series of performances at Arthouse in Perth which he grouped together under the title 'Alphabet/Haemorrhage' in direct response to the 'Self Portrait Project' of the past decade. In this project the hundreds of self-portrait images amount to an extraordinary, ongoing body of work that 'had become both a kind of alphabet (a kind of oneiric text, or automatism) and an unstaunchable flow'.[2] References in these performances to the codification of language, to the processes of the body under stress and to the self-portrait as a signifier of disparate possibilities, represent the confluence of some of the major recurrent concerns in Parr's work.

Parr regards the performances of the 1990s as a move towards the end of the 'Self Portrait Project'. There is the sense of the project coming full circle, in that the self-portrait drawings and etchings had begun at a time when the artist felt at an impasse in relation to the performance work of the 1970s.

The beginnings of the project were, in Parr's own words, 'extraordinarily tentative'. Aware of his lack of training as a draughtsman, he turned this to his advantage in that he did not want to constitute the images



MIKE PARR, The umbrella of glass (Fading), 1981–93, No. 4 from 10 cibachrome photographs, each 184 x 127 cm.
Photograph Mike Parr.

top: **MIKE PARR, Untitled self portrait, 1981,** HB pencil on typing paper, 25.5 x 20.3 cm. Photograph Paul Green.

above: **MIKE PARR, The anamorphii of God (I self portraits) towards the other side, 1985,** No. 7 from a set of seven, charcoal pencil on paper, each 102.5 x 75 cm. Photograph Fenn Hinchcliffe.

according to a particular style. He began by drawing every day, and the resulting early images reveal an intensity of focus and concentration.

A number of these drawings of the early 1980s were integrated into large cibachrome photographs – seen through semi-transparent veils of organic substances and his mother's glassware – cumulatively masked and layered within the photographic processes. For Parr the problem of constituting the image has a lot to do with meaning, not as a disadvantage but as the essence. 'What I was really trying to do was half revealing the drawings but submerging them again in other procedures, which could be understood in a number of ways, including the ambivalences and anxieties of being able to express myself through drawing.'[3] On another level the act of veiling and unveiling the images was also crucial to the idea of the gaps between the external likeness and internal states; of the portrait not only as a presence but as an absence.

After a few years he developed considerable proficiency in drawing which exacerbated the problem of meaning, in that meaning was 'covered up by the proficiency'. Consequently, distortions and imbalances were structured into the visual images, 'discarding' the sense of a fixed likeness. Parr recognised that academic modes of drawing in which people were formally presented as if for the camera, with their identities completely intact, left out much of the necessary vitality of the whole graphic process and obscured any sense of shifting psychic ambiguities.

> Against that, the whole point of the 'Self Portrait Project' is that it is totally dispersed. Instead of being an image, it turns into a language. So that what we are really engaging with are all these interstices. It is about mutation … even between anima and animus, male and female.[4]

The idea in the self-portraits of constructing and transgressing boundaries is integral to the notion of a cyclical pattern of *compression and release* that runs through Parr's work. The 'Self Portrait Project' is about a process of uncovering multiplicities in which the self is negotiated and dismantled in terms of difference. Scanning the hundreds of self-portrait etchings over the decade reveals climactic moments in which the lines and marks progressively construct and build, sometimes tentatively testing the limits and at others boldly seeking out specific points of reference, until the boundaries are completely loosened at high velocity into a mass of splintering linear and psychic energies, or are engulfed in an inky blackness.

A face is captured in a cage of lines, an eye peers out against thick black slashes of aquatint, a phallic arm protrudes from a dark void, identifiable features disintegrate into a sizzling, fragmented network of markings. In the seemingly undifferentiated mass of lines and marks, do we perceive the shape of a head overridden and obliterated, or a mass of splintered marks sucked back into the vortex of self as if through a magnet? Either way the tentative self-referential 'likeness' has given way to a much more open-ended process in which presence and absence coexist.

In the etching process, parallels with the performance work emerge. At times, through the repeated incisions and gougings, it appears as though the metal etching plate has become a vehicle for expressions of loss and destruction. As in the performances of the 1970s which tested the limits of physical and psychological endurance – such as *Leg spiral* in which an ignited, sizzling electric chord scorches the skin, or the recent performance, *Waste*, in which Parr cuts a line into the body – the metal plate and the skin of the paper become the cathartic grounds for repressed energies and memories. These are unleashed through obsessive interrogation in which fragments emerge from the subconscious, enlivening the tensions between the calculated, deliberate act and the automatism of the somnambulist.

The repeated references to 'an absence' in the works are allied to Parr's own physicality and the fact that he was born with only one arm. On one level there was, from the time of his initial decision to become an artist, the sense that he was impelled to overcome the

limitations imposed by his own body. It was a contributing factor to anxieties expressed in the work, and it was in a very real sense a metaphor for trauma within the performances. However, to overemphasise the factor of '*dis*-ability' would be to miss the point. For bodily absence is both a 'stigmata' and a direct means of addressing psychological concerns in ways that would otherwise not have been possible. 'In a way it is perversely empowering. It is like there is a sense in which you can feel chosen by virtue of difference and you can assert yourself through difference … in such a way that you can't be reduced.'[5]

This paradoxical notion of physical absence is evident in a number of performance works, including the poignant, hypnotic image of Parr with a single oar in a drifting, circling boat on Lake Burley Griffin at night, in *Dream*, 1978, and in the famous or infamous performance of *The arm chop*, 1975, which involved the staging of the dismemberment of a false arm that was about both loss and catharsis. *The arm chop* was only one of a number of performances that in part set out 'to traumatise the gaze' of the audience. In general, the manipulation of the body through potentially destructive acts was a potent catalyst for provoking deeply entrenched psychological levels of experience for both the artist and the audience.

The complex psychological terrain of disability and ability, loss and empowerment needs to be seen against Parr's preoccupations with authority, control and subversion in relation to his own family background and, in particular, to his relationship with his father. He recalls growing up on a property in Queensland in a very isolated way. The recollections of his father are of an authoritarian and somewhat eccentric personality:

> His personal isolation absolutely structured the family situation … All of this isolation produced distortions and there were terrible tensions in the family … My father had this incredible obsession with work … To me it became unbearable; it became this tremendous thing of resistance … When I announced that I was going to leave University and do things such as poetry and art, his first suggestion was that I see a psychiatrist.[6]

In many ways the sense of resistance and frustrations against authority that Parr felt became built into the creative and intellectual processes in his work. The link between art and psychiatric disturbance became a vital element, and his interest in psychoanalytic theory and inquiry – in Freud, Lacan and Artaud, to mention a few key examples – has endured through to the present. Similarly, his interest in the mechanisms of language, as a codification of systems in *Wall definition*, 1971 (in which he obsessively and systematically defined the definition of the word 'Wall'), can be traced back to his father's insistence on precision in language, providing an example of the strictures of the past that Parr felt he had to tackle directly and subvert. It is also connected with his interest in autism,which is a condition that implies the struggle to communicate effectively, resulting in obsessive behaviour.

By the mid to late 1970s many of the stressed tensions and divisions within the family based on memories of the past were built into the performance situation. *Wrapped in my own words* shows Parr at times mummified or straight-jacketed in swathes of material in which the bold letters of the words are disjointed. Two years later, in a performance within the *Black box: The theatre of self correction*, Parr lies diagonally alongside the word MASK, while his sister Julie sits in front of words on the wall: I CANNOT COMMUNICATE EXACTLY. Throughout the performances the interrelationships and gaps between the physical presence of the protagonists invoke psychological tensions and equivocations.

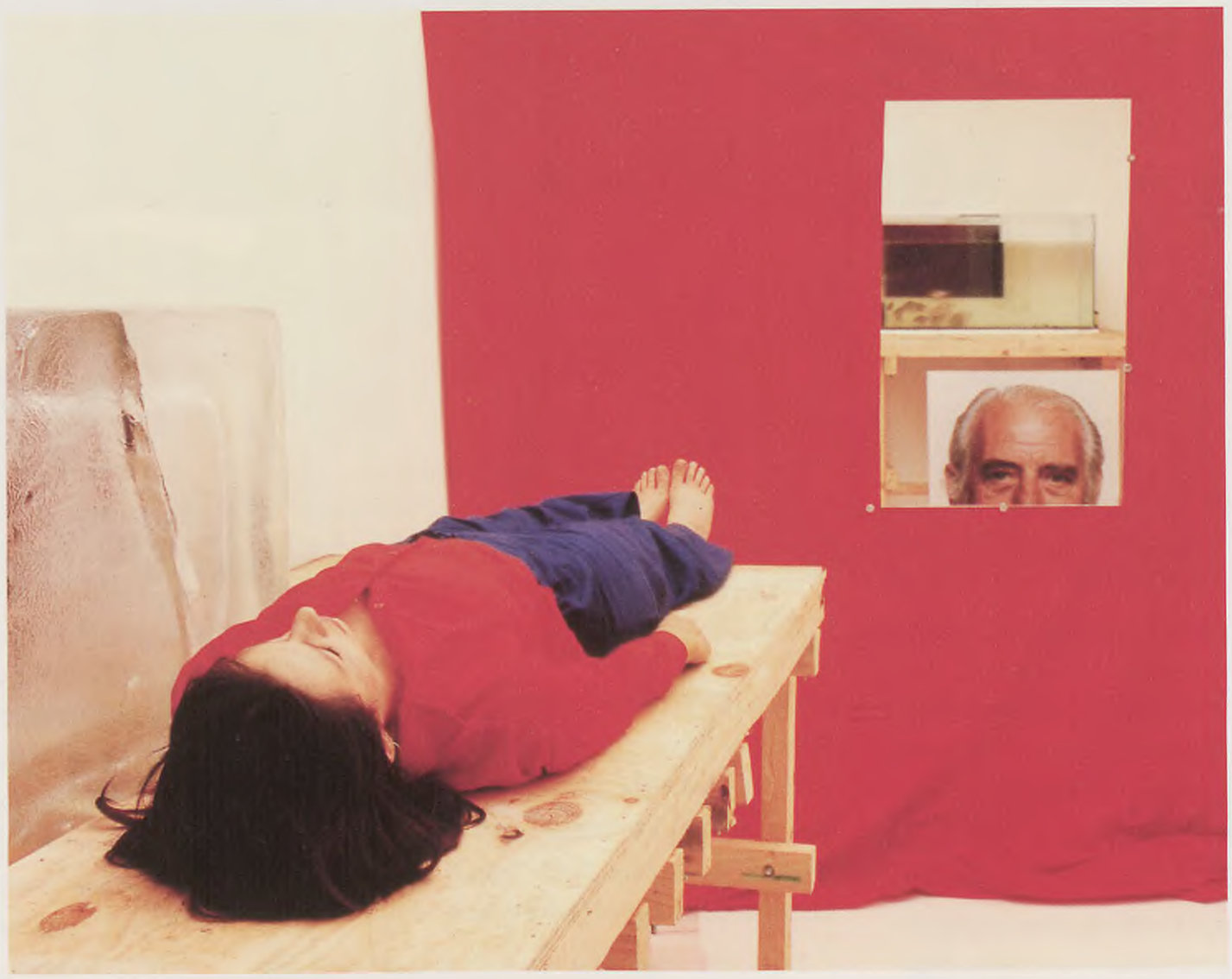
In these works Parr considered the family 'as a particular structuring of memory'. In *Rules and Displacements III* (a film of some of the most significant performances) Parr recalls that there was a sense of a contest going on; that there were splits and dissonances over memories of the past. One of the extraordinary aspects of the performances was the degree to which family members allowed themselves to become involved and exposed

top: **MIKE PARR, Femalias (12 Untitled self portraits), set 5, 1992,** No. 10 from 12 prints, drypoint and liftground aquatint from copper, 107 x 78 cm. Photograph Garry Sommerfeld.

above: **MIKE PARR, 12 Untitled self portraits (Set 1), 1989,** No. 12 from a series of 12 prints, drypoint from copper, each 108 x 78 cm. Photograph Garry Sommerfeld.

top: **MIKE PARR, Totem murder 2 (The performance room), 1977,** performance.
Photograph John Delacour.

left: **MIKE PARR, Wrapped in my own words (The performance room), 1977,** performance.
Photograph John Delacour.



top: **MIKE PARR, Cathartic action: Social gestus no. 5, 1977,** performance.
Photograph John Delacour.

right: **MIKE PARR, Black box: The theatre of self correction, part I, 1979,** (installation view).
Photograph John Delacour.

in confronting psychological inquiries. Despite his apparent rigidity, Parr's father submitted himself to interrogations of patriarchal structures in both the family and society. In a sense, by subjecting the father to the son's instructions and rules, there was a reversal of the patriarchy.

Parr's relationship with his sister was extremely close but also problematic. In a way he had 'adopted her' in his work as an act of subversion.

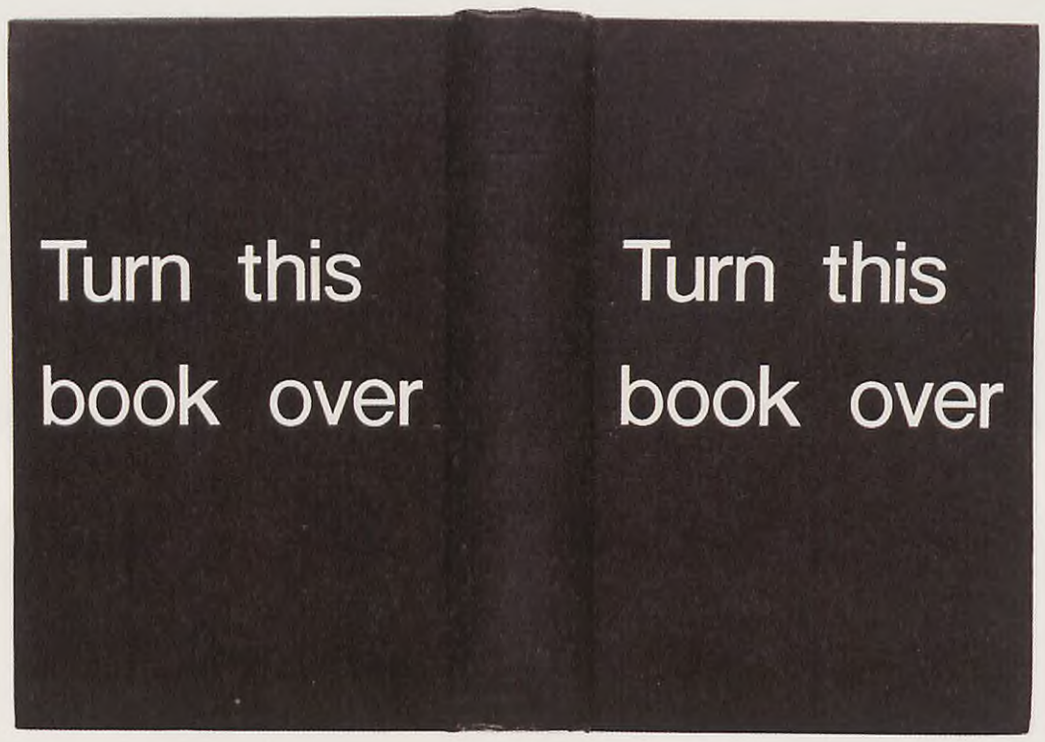
> It was a way of conveying to my father, 'if you think I'm infected then what I am saying is that others are infected too. I'm going to give form to this infection and the form is going to be radical independence and questioning'. So in that way Julie became my ally against the father but it could only ever be a temporary alliance because, without really understanding it, what I was proposing could only finally demonstrate Julie resisting and rejecting me. So this incredible process was set in motion.[7]

In the performances Julie is both strong and submissive – submitting to her brother's will and finally assuming her own need for independence, to break free. In a prescient moment in *Forms of independence (Julie's version)* she assumes her brother's identity: dressing herself in his clothes and assuming the pose of the lost arm, claiming the physical absence. This was a disconcerting moment for Parr, in which his vulnerability, control and 'mark of difference' were subverted by his sister.

Many of the performances are infused with a sense of myth and ritual. One particularly charged, ritualised occurrence between father and son was *Totem murder 2* in which the father is shown methodically decapitating chickens that had been brought into the performance space, with Mike Parr progressively stringing the carcasses up on metal piping in the performance room.

> They flap their wings for some time as blood drips and spatters on the walls. One body flaps so hard it falls onto the bloody floor ... The background sound is the death cries of the panicked chickens, the dripping of blood and the occasional comments of the two men ... In the background is John Delacour holding his half hidden camera, like a witness to an atrocity.[8]

The idea for the chickens was originally connected with life on the property where Mike Parr had grown up. However, a radical transformation occurred through the process of imaginative recontextualisation. What is a perfectly normal occurrence in relation to farm life and the production of food for human consumption becomes fantastic and grotesque in the performance space. Fact becomes fiction. As Andrea Goldsmith points out:



> fiction can shape facts, can drive them more directly to the heart, and it is this that imbues fiction with its power and persistence ... when the imagination turns itself into fiction it is the dark side, the underbelly of people it does so well ... We all have a dark side, we have a wild, unfettered, fleshy, flaying, leering violence in us all ...[9]

When a blue movie followed the chicken murder (with the death cries of the chickens still audible) the family participants became hysterical. It has been noted that laughter and fear are sometimes very close indeed.

> Both are responses to a disturbance of the Gestalt ... one of the first reactions of a scared person is to giggle hysterically. Alarm, or awe, lies not far beneath the surface of a joke. This tense relationship between the funny and the menacing is one of the most fruitful sources of irrational imagery.[10]

What also emerged from these performances was the way in which the family dynamic in the performances was structured in terms of illusion as well as actual behaviour; that the illusion was a mask for behaviour – for volubility as well as silence.

Black box: The theatre of self correction was exhibited at the Art Gallery of New South Wales in the 1979 Sydney Biennale. In revealing complex psychological tensions in relation to self and family in the performative arena there was a sense in which the process became unmanageable.

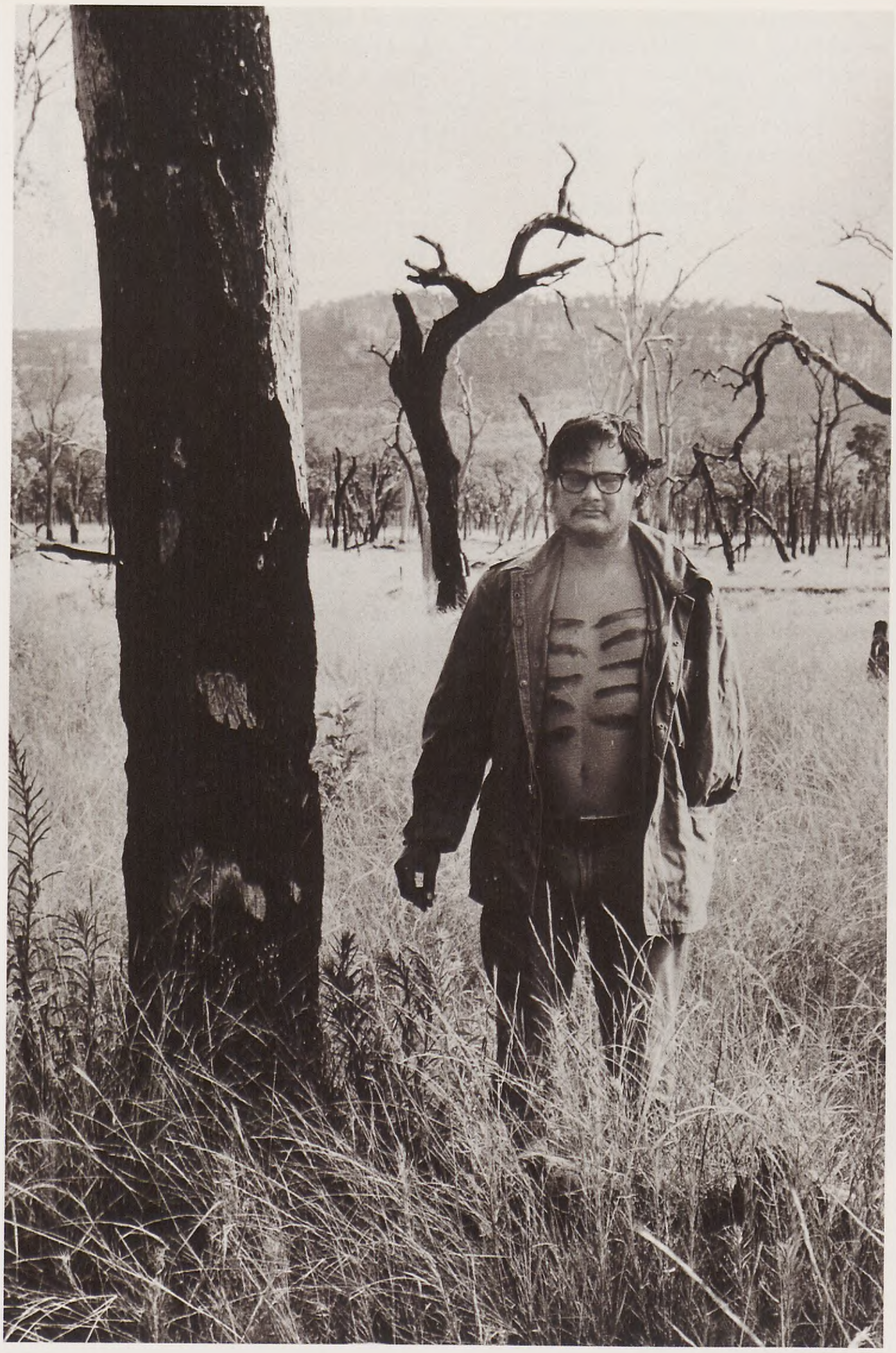
> It is not like the normal procedures of gestation and displacement that govern the production of an art work where the considerations are purely stylistic and formal ones. Questions of context tend to dominate the production in a very apparent way. So that in a crucial sense doing those performances produces a kind of unmanaged situation. It seems to me as though that is the point of the performances finally ... very raw and inconclusive.[11]

The other striking aspect of the work was the way in which these unquantifiable memories and ambiguities were encompassed in the geometric, minimal container of the black box construction. By the mid-1980s such oppositional elements had begun to appear in the 'Self Portrait Project' – itself in part a mnemonic response to the extraordinary range of possibilities opened up by the performances.

First the portraits went back into rooms and architectural sitings. Parr then found that he had the impulse to make objects – 'to condense the objects out of the "Self Portrait Project"'. By late 1986, in an exhibition titled 'Three Works' at Roslyn Oxley9 Gallery, he

MIKE PARR, Memory of a monochrome/100 Breaths from (ALPHABET/HAEMORRHAGE) black box of self portraits 3, 1994, performance, Royal National Park, January 21, 1994. No. 11 from a set of 14 black and white photographs, 51 x 61 cm each. Photograph Paul Green.

opposite page: **MIKE PARR, Turn this book over** (detail from) **En spirale (Cupboard and wedge)** Nixon/Parr, **1994,** installation, Anna Schwartz Gallery, Melbourne, 1994. Photograph Paul Green.



MIKE PARR, Identification no. 1 (Rib markings in the Carnarvon Ranges, North-West Queensland), January 1975, performance in Queensland, one of 14 black and white photographs, each 40.5 x 30.5 cm. Photograph Tim Parr.

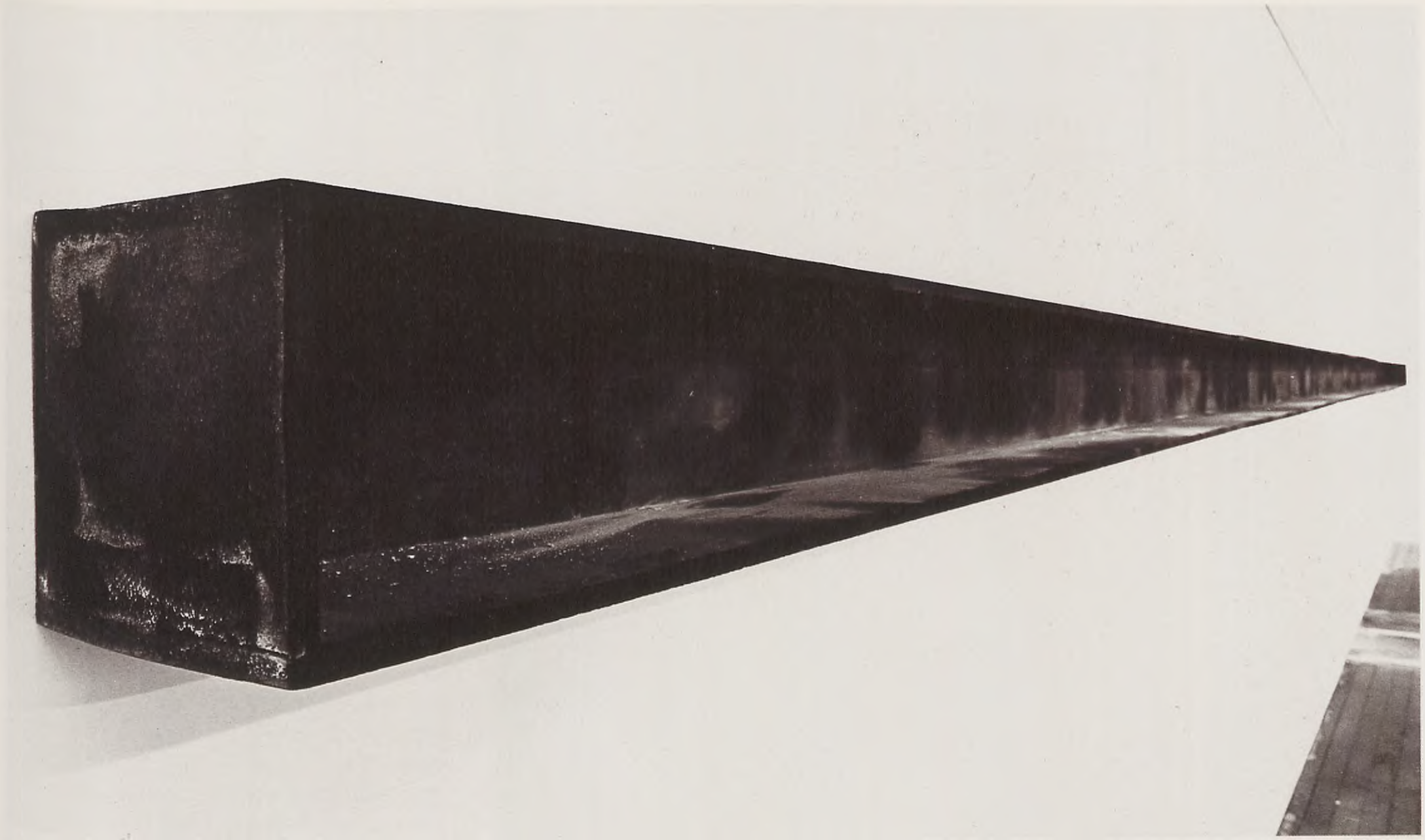
included a range of media such as laser photocopies of self-portraits, a drawing and a constructed perspectival wedge, *The slot (Photography)*. The confluence of these various strands contradicted the idea of the portrait project as purely a figurative drawing exercise and emphasised the tangential relationships between the components.

In contrast to the fluctuating processes in the etchings, the perspectival wedges reveal a determined structuring impulse by drafting a mental specification, like ruling up a grid, which has the implications of mind–body alienation.

> I draft up this proposition in my mind … Someone else produces it according to my specifications and … I feel that at the point of installing the objects I make an absolutely clear statement … It kind of controls the situation but also facilitates the opposite. It seems to be the perfect arena in which to display this openness and sprawling quality I am getting from the drawings. The one needs the other.[12]

Objects such as *The slot (Photography)* served to enlarge notions of identity both in relation to Parr's own past and as a metaphorical device for investigating cultural identity through landscape as memory. It was comprised of an extremely long, open slot which from a distance seemed to encompass a vast, conceptualised vision of the horizon and the landscape disappearing into space. The dusky, blackened interior of the slot was in a sense the reconstruction of Parr's memories of travelling through the charred Australian landscape, while the vanishing point was a reconfiguration of both the seemingly endless vista and the compression of the viewer's gaze.

The idea of landscape as a source of identification and memory has been a significant element in the work. In 1975, while travelling to the Carnarvon Range in Queensland with his brother Tim, Mike Parr commented in his notebook that he had done some *Identifications* in the landscape: 'in the very wild country, stood in a landscape of dead and burnt trees, had some shots framed very carefully and took black charcoal from the dead tree at hand and made diagonal, black stripes



MIKE PARR, The slot (Photography), 1986, site specific installation, Roslyn Oxley 9 Gallery, Sydney, 20 x 20 x 1200 cm, charred chipboard box. Photograph Fenn Hinchcliffe.

across the rib cage (lined up with the ribs)...'[13] For Parr the Australian bush is neither a threat nor an arcadian idyll. Rather, it is a place of life and death, destruction and renewal. The burnt, dismembered trees signify presence and absence, a poignant metaphor for Parr's own sense of self.

Echoes of a sense of interconnectedness reappeared in a recent work, *Memory of a monochrome*, 1994, undertaken after the New South Wales bushfires. In this piece the various strands of the self-portrait etchings, performance, and the body in relation to the landscape, were drawn together in a re-enactment of the *'Black Box'* performance of *Alphabet/Haemorrhage* in a charred landscape. In this version it was not the self-portraits but the blacked out reverse sides of these particular etchings that were revealed on his face, recalling a kind of Ned Kelly helmet against the blackened surroundings and vanishing point of the landscape.

The black box is a recurrent aspect of the work, as a container for the fecundity of the etchings or as an architectural structure encompassing random possibilities of the performance process. Since the late 1980s Parr has also constructed a number of labyrinths – large, free-standing structures comprised of corridors which the audience is invited to enter. The labyrinth or maze is both a journey and a trial in which the audience is potentially trapped in a repressive configuration or set free into a plethora of conscious and subconscious associations and memories. Metaphorically, in the dark maze of our imaginations, our fears and desires, our most expansive contemplation and most consuming blackness can be encountered. Titles like *Fathers II: The law of the image*, 1994, reflect the ascetic, authoritarian structures and recall Parr's interest in the idea of the all-consuming gaze of the audience or the 'eye of God'.

This idea of the 'eye of God', or the father, is transmuted into different forms in the work; in the anamorphic self-portraits, in which extreme distortions of the long, vertical heads appear dramatically compressed by 'the gaze', and in the photographic installation *The umbrella of glass (Fading)*, 1981–93, where the recurring circular motif framing the portraits becomes like a third, imposing eye. This installation of photographs, initially titled *Self portraits through mother's glassware*, also embodies obvious Oedipal connotations, and certain images are sexually ambiguous.

MIKE PARR, Parapraxis III: (Cold photography) Menippean discourse as the garments of the moon (Interaction with my mother) (Photograph of my mother's self portrait against blue sky), 1982, one of eight cibachrome photographs, 158 x 105 cm each. Photograph Mike Parr.

Although the artist's mother did not feature extensively in the performances she is very much a part of the cibachromes as a floating, benign presence. Parr's identification with her operates on a number of levels and he recalls that her own creativity was not taken seriously by his father, reinforcing the idea of art as 'ineffectual behaviour'. In *Parapraxis III*, 1982, he incorporated a serene, classical self-portrait by his mother drawn from a photograph of herself at about the age of eighteen.

By contrast, Parr's constructed image of himself as a woman for the performance *Black mirror/Pale fire* over a decade later is bizarre and disconcerting. In a photograph taken before the event, books in the background recall the link with his father's obsession with language and assert hybrid identities relating to mother, father and self. In the performance at the Ivan Dougherty Gallery he slept on the threshold of the exhibition space so that the audience had to step over the hermaphrodite, sleeping artist–performer as an 'absent-presence'. As in *Forms of independence* when his sister Julie deliberately appropriated his identity, Parr questions notions of dependence and independence by assuming a role, an imposition of self on the 'other'. With a sense of irony and humour Parr adopts elements of myth and ritual to inform the stereotype of the bride in a frothy, white wedding dress and the notion of being carried across the threshold of experience; the bisexual nature of the work heightening the sense of self-parody, illusion and multiple identities.

Over more than two decades Mike Parr has consistently engaged with and subverted rituals, rules and structures in his work. The structuring precision of words, grids and perspectival wedges, and the container of the body all find their antithesis, their displacements. The boundaries themselves induce a kind of autism – like Malevich's *Black square* as the end point of history. However, from the straightjacket of repression comes the limitless flow. As Parr noted in a recent interview:

Preparation for *Black mirror/Pale fire*, 1 of 3 performances, Ivan Dougherty Gallery, University of New South Wales College of Fine Arts, Sydney, 21–23 October 1993. Photograph Felizitas Parr.

> I've just started drawing again and it's like I've got this disdain now completely. I mean in the first stages there is such a tremendous energy in drawing well, in commanding a language … Having commanded it, it is like this Tower of Babel falls down and I'm again speaking in tongues and I'm doing it graphically …[14]

In his own journey through the labyrinth, intellectual tenacity is combined with intuitive expression and reverberating memories, exposing endless possibilities on the edges of the conscious. The predominant undercurrent linking his conceptual art, performances, films, installations, drawings and etchings is the juxtaposition of oppositional elements, heightening the sense of difference that is integral to the notion of multiple identities.

> I begin to realise that the whole idea behind the 'Self Portrait Project' is really a process of realising contradictions – a kind of parapraxis in a Freudian sense – of slips and incommensurabilities and concealments. It is not a question of illustrating anything so much as amplifying the pressure points.[15]

1 David Healy, *Images of Trauma*, Faber & Faber, London, 1993, p. 135.
2 Mike Parr, *25 Years of Performance Art in Australia*, Ivan Dougherty Gallery, Sydney, 1994, p. 43.
3 Interview with the author, May 1994.
4 Interview with the author, May 1993.
5 Interview with the author, June 1994.
6 ibid.
7 ibid.
8 David Bromfield, *Identities: A Critical Study of the Work of Mike Parr 1970–1990*, University of Western Australia Press, Perth, 1991, p. 219.
9 Andrea Goldsmith, 'Flesh and blood imagination', *Australian Book Review*, May 1994, pp. 46, 47.
10 Robert Hughes, 'Irrational imagery in Australian painting', *ART and Australia*, Vol. 1, No. 3, November 1963, p. 159.
11 Interview with the author, May 1994.
12 ibid.
13 Bromfield, p. 88, quote from Mike Parr's notebooks.
14 Interview with the author, May 1994.
15 ibid.

Deborah Hart is a freelance curator and writer based in Sydney. Her most recent project was 'Identities: Art from Australia', which she curated on behalf of the University of Wollongong for the Taipei Fine Arts Museum in Taiwan.

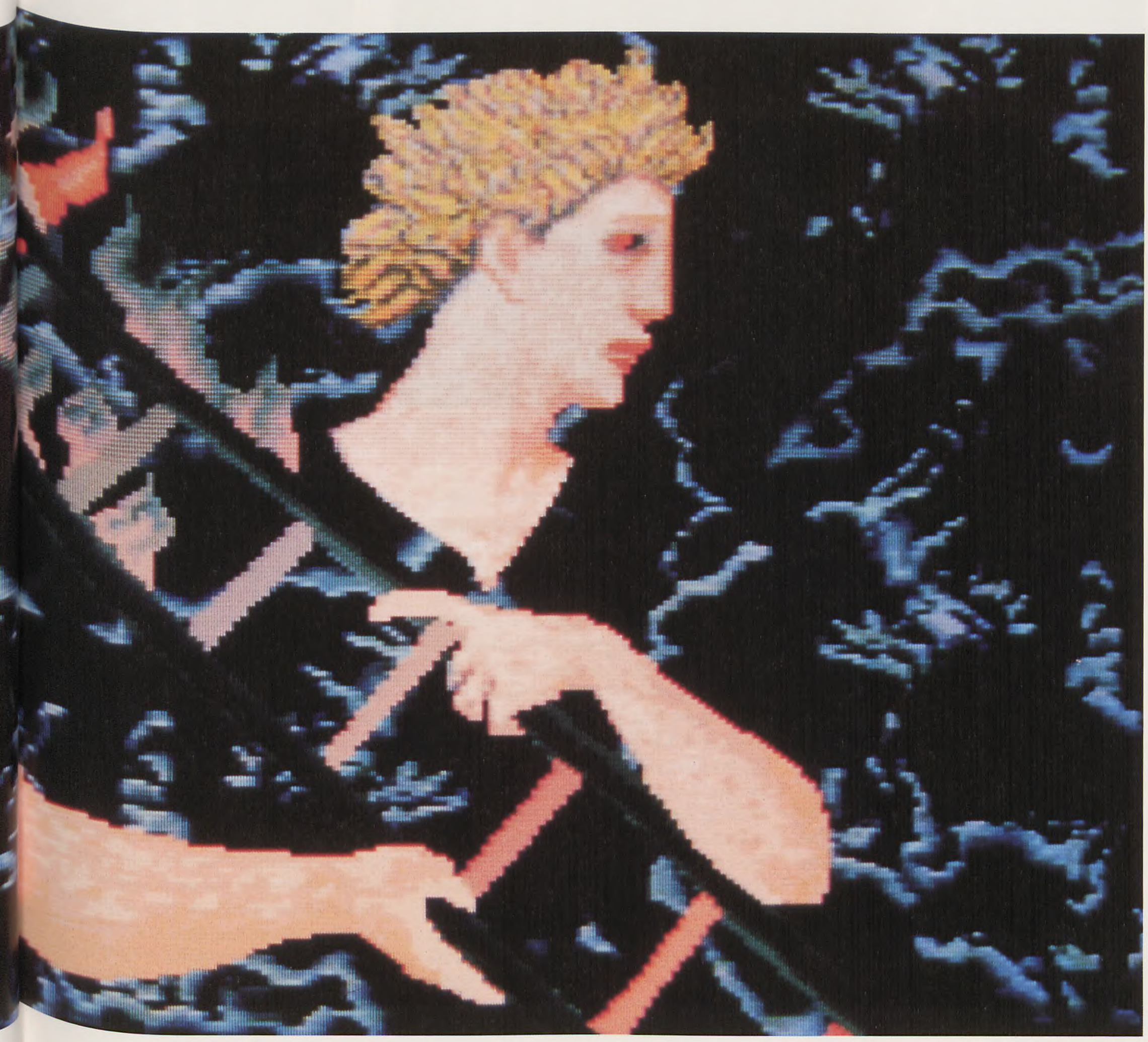
A DEMONOLOGY

responding to the videography of Peter Callas

Martin Thomas

PETER CALLAS, **Bilderbuch für Ernst Will (Ernst Will's picture book): A Euro rebus, 1993,** video, 11 minutes.

OF TELEVISION



PETER CALLAS, The esthetics of disappearance, 1986, 1 inch video, 5:55 minutes.

One of the most intriguing aspects of Dante's *Inferno* is the uncompromising orderliness of hell. Each of the condemned are consigned to a particular *bolgia*, a discrete department of the great satanic spiral where they must endlessly enact a punishment that perversely mimics their fateful transgression. Chaos, like Paradise, is consistent with the regulatory might of God. All action is circular; the wicked souls and their tormenting demons are confined to specific territory; and the proximity of each *bolgia* to the central figure of Lucifer, frozen in a sea of ice, is proportionate to the gravity of the sin.

It is possible to draw an analogy between Dante's great poem and the meticulously organised chaos of Peter Callas's video animation. To make such a connection seems almost necessary, for little else would adequately convey the rare conflation of humour and violence or the sheer density of image-activity that crowds each microsecond of his productions.

To state that colour and image spew forth like hailstones is suggestive but barely adequate. Storms connote nature, which in Callas's brilliantly devised artifices is never more than an empty signifier. They admittedly share the momentum and unpredictability of a panic-stricken crowd, but that comparison is also deceptive because Callas's videos provide no sense of the bodily tactility implied by such an image. The viewer has proximity but no involvement in this crowdedness, just as the pilgrim Dante and his good guide Virgil are protected by divine authority from the demons and atrocities they witness.

Callas provides distance between viewer and spectacle, but it is not a safe distance. Sometimes while watching his work I have the feeling of being spread-eagled against the wall of a tunnel while an express train rushes past. Do I like this sensation? Not at all. In fact I might as well state from the outset that for me the work induces a sense of horror – but it is a horror mingled with admiration.

The horror can be attributed to the powerlessness forced by that limited distance. It is with such insistence that populous armies of consumer icons and tokens from trash culture invade the screen, invade each other, setting in motion a Godzilla-like system that devours and defecates images with Rabelaisian abundance. This is parody in the true sense: television turns on television to emphasise the cycles of consumption that underpin both the economic and representational strategies of electronic space. Therein lies its horror – to bring home what's already home and thereby underscore the violated quality of our private, sacred ground.

Two memories from the artist seem pertinent. First, of watching films as a child: 'One of the things that had unsettled me was the kind of disjunctures that happened with the edits. There was something disturbing about being shifted from one location to another.'

above and left: **PETER CALLAS, Kinema no yuro, 1986,** 1 inch video, 2:15 minutes.

Second, of making television – training as a TV editor and being asked to set to music some recent footage from the Vietnam War: 'You really became aware of how distant you were in looking at these images just as moving things on a screen and putting them to music without any real feeling or knowledge of the true context of how they'd been taken.'[1]

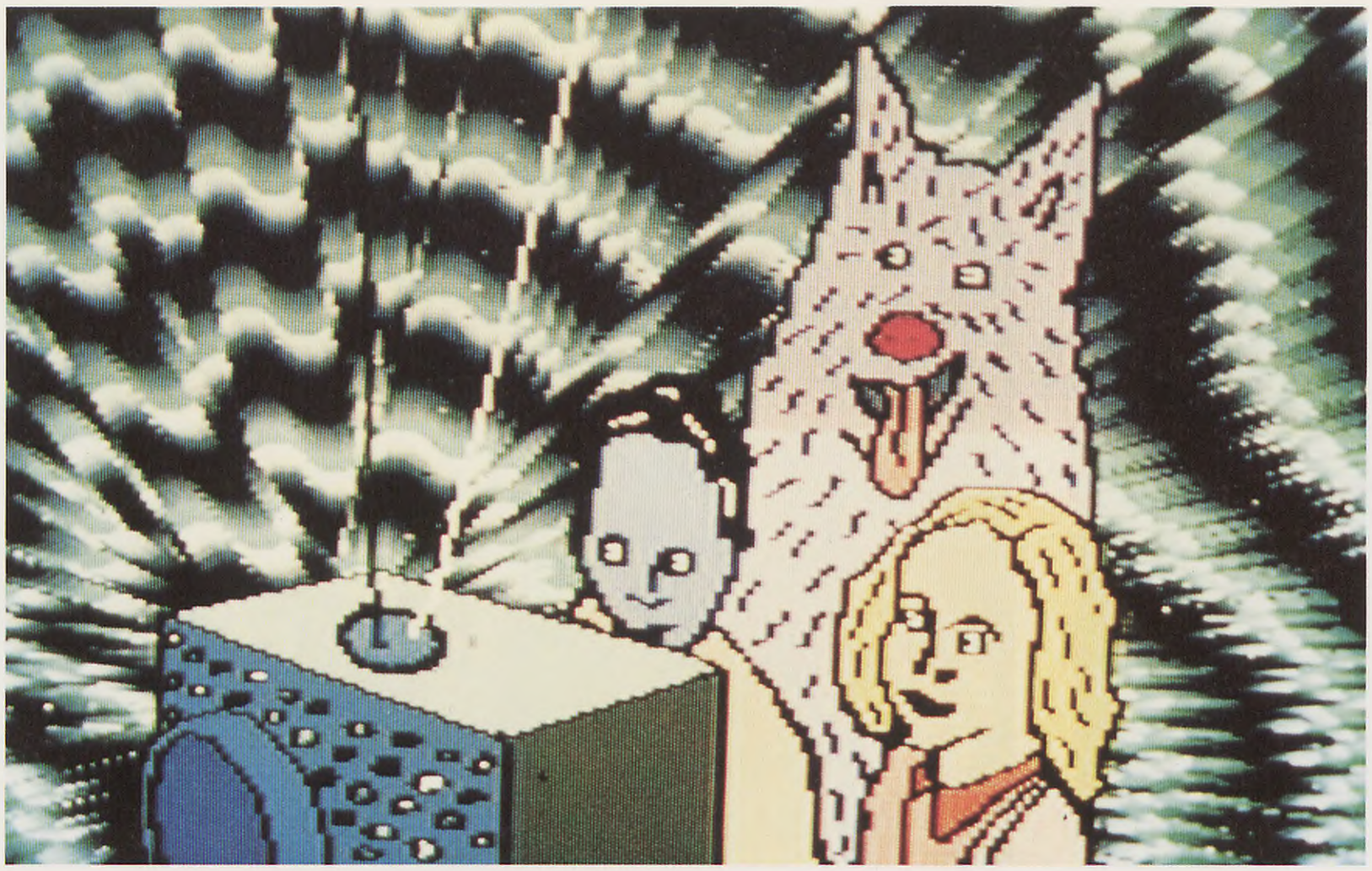
Both memories underscore the omniscient and dislocating tendencies of the TV camera: the ability of the 'cathode eye' to see all. The ever-watchfulness of the mass media, the capacity to embrace trivia and tragedy, to probe the slightest corpuscles of the human body or the remote glimmerings of the heavenly bodies, has led some observers to find in the camera a physical realisation of the indefatigable eye of God.

Therein lies the power (and weakness) of photographic media – the ability to encapsulate and translocate occurrences from reality. Therein, also, lies the uniqueness of Peter Callas's videos: the insertion of a painterly language in the predominantly mimetic realm of televisual space.

This is not to say that cinema or television are always mimetic. The development of animation in the early years of this century provided an underbelly to the cinematic juggernaut – in the opinion of one critic a 'vision that replaced the photographic analogy with the old forms of drawing and caricature, in other words with an idea of vision centring around schematism rather than a tangible presence'.[2]

Animation and the appearance of abstract film as an avant-garde gesture were significant instances of a painterly approach to kinetic media. But video animation, where computer-based technologies are used to create and manipulate images, offers something so different that it could hardly be categorised as cartoon. Cinematic animation is itself a synthesis of the filmic process where individual frames (or cells) are drawn and then photographed. The computerised space within which video animation is created bears little relationship to this process. The artist can introduce scans or videoed images which can be subject to any amount of manipulation on the screen. There is no dispatch to the laboratory and editing is part of the primary production rather than a separate process.

Perhaps it is this immediacy of production that accounts for some of the speed and density of Callas's video animations. But that would only be a partial explanation. Video, often referred to as a form of electronic writing, offers a unique language, an unparalleled means of shaping light and sound to produce highly distinctive formations. In that sense it is a new language, but no new language can convey meaning without reference to earlier languages – in this case, particularly, the photographic, cinematic and televisual conventions through which the genre of video art can convey meaning.



PETER CALLAS, If pigs could fly (The media machine), 1987, laser disk, 4:20 minutes, Bicentennial Travelling Exhibition.

Most of the critical interpretation of Callas's work has hinged on his stay in Tokyo during the 1980s where he had the rare experience of being appointed a video artist-in-residence at a large department store. The effect of Tokyo's overall hyperreality and especially its abundant placement of ambient TV monitors above escalators, on telegraph poles, as substitutes for shop windows – a kind of visual muzak – was to prompt a meditation on how this congested city had taken to the illusion of televisual space to fulfil a yearning for natural or open environments.

These experiences have been well documented and it is not my intention to dwell on them here.[3] Readings of Callas's work are commonly based on the connection between television and public space in Japan, or emphasise their significance as deviations on the mores of popular music videos. I prefer a rather different methodology: an approach that might invoke a history of the image-making technologies employed and referred to in the medium of video. In that way it might be possible to develop a further understanding of video's uniqueness as a photo-based technology with immense painterly possibilities. Such interpretation might move away from the Orientalism that has tended to shape certain responses to Callas's work, where it becomes typecast as a frenetic, Asiatic 'Other'. For while it does, quite self-consciously, establish a meeting place between 'East' and 'West', its significance lies not so much in what it tells us about Japanese society, as in the spirit with which it scrutinises the artifices that prop up notions of visual 'reality' within western optical traditions.

As already emphasised, Peter Callas's videos are of such density and complexity that they pose unusual problems for the critic or interpreter. For that reason, I have chosen to focus on one short but very interesting tape, rather than attempt to address the artist's output in its entirety.

Kinema no yoru is a tape of approximately two minutes' duration and one of the many productions to have come out of the department store residency in 1986. It shares many characteristics with the work of that period – productions that include *Double trouble*, *The esthetics of disappearance* and *Kommunication*. Aesthetically, there is an almost brutal flatness to the images. Characters and pictures appear, slide across the screen, and disappear. Any movement within a cartoon character is confined to a repetitive gesture. Issues concerning colonisation and territorialisation are constant preoccupations in both the Japanese works and those from the late 1980s when Callas returned from Japan and produced some sardonic responses to the Bicentenary (*Night's high noon* and *If pigs could fly*).

Picture books, comic strips and other genres that tend to 'frame' narrative have provided a frequent source of imagery for Callas. *Kinema no yoru* (meaning *Film night*) was partially inspired by a set of Menko cards dating

PETER CALLAS, Neo geo: An American purchase, 1989, 1 inch video, 9:17 minutes.

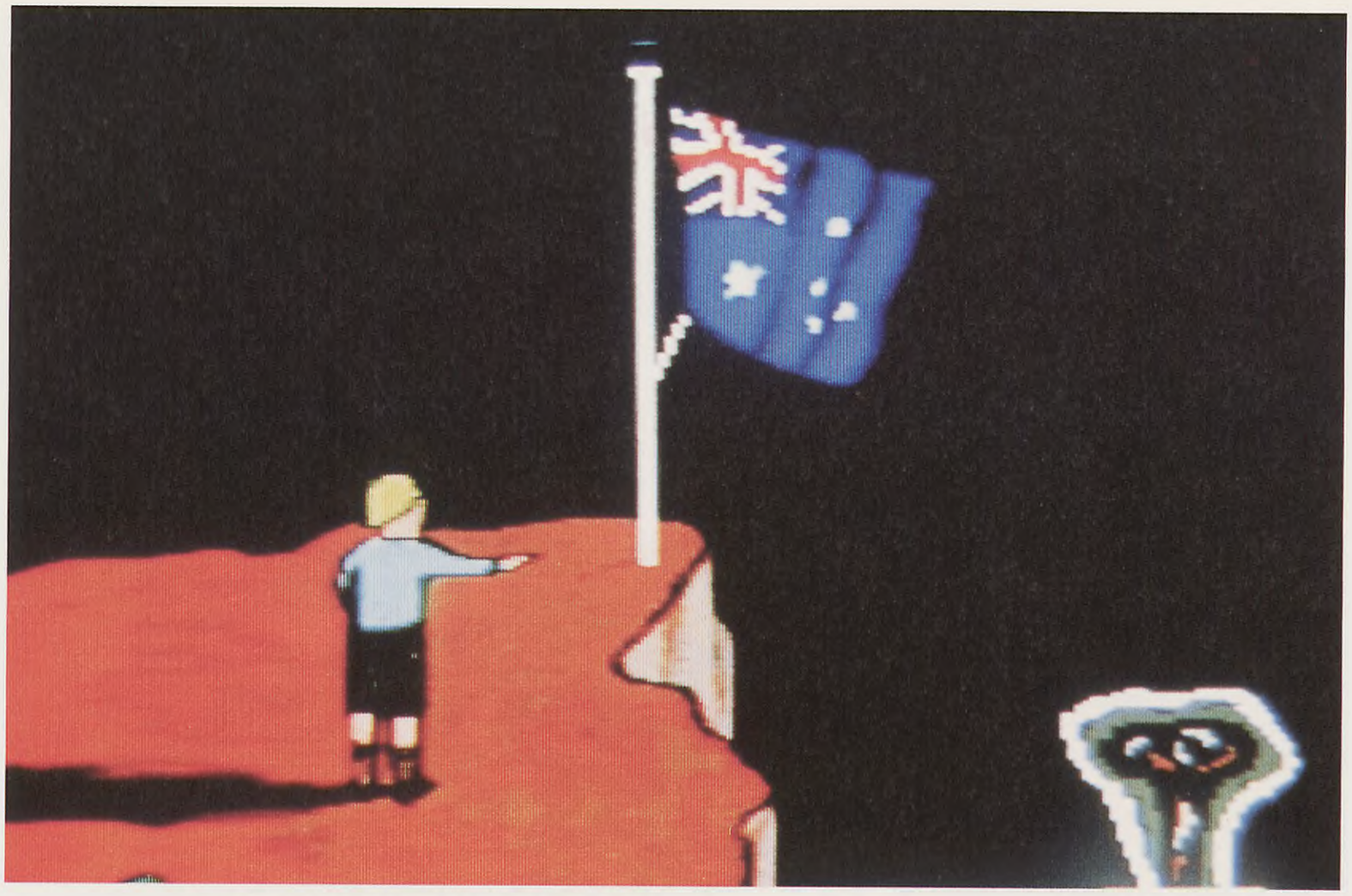
from the 1920s. Menko is a children's game popular in Japan, where particular cards have power to eliminate others in a similar way to the well-known ritual of 'Scissors, paper, rock'. Callas was struck by both the beauty of the cards and their propagandist message. Redolent of war imagery, they transparently revealed Japan's imperial ambitions of that inter-war period.

The video is crammed with images from the cards and other sources which flash before the viewer with machine-gun-like rapidity. There's a warrior on a horse, a tower or temple which is quickly and repetitively superimposed over a face as the background vibrates with psychedelic swirls of blue and green. While the frame sometimes shifts upwards or sideways (as happens when the vertical or horizontal hold setting is wrongly adjusted) a tank crawls diagonally across the screen; male and female figures, their eyes projecting hyphenesque, radiant gazes, appear and disappear alternately; Mickey Mouse with a sour expression on his face makes several appearances, while clover-like swirls form another psychedelic motif and a rickety biplane flies through the frame. All this is accompanied by a clanky tune from the Japanese musician Toshiro Sensui. The final moments of the tape consist of a galaxy of shifting, comet-like motifs that finally fade into blackness.

In drafting this description I am again aware of its inadequacy. The tape's transitional flow is so swift that to itemise the action in this manner – the result of incessant watching, rewinding and generous use of the video pause button – tends to divulge what is intentionally subliminal and further the deception perpetuated by the simple act of reproducing still images in the context of this article.

Yet such analysis is, I suspect, still worthwhile because it constitutes a legitimate response to what Erkki Huhtamo has referred to as the 'open architecture' of Callas's videography.[4] Just as the woken consciousness will often try to recapture fragments from a memorable dream, or translate its molten abstraction into written narrative, the desire to uncover the irrecoverable is the matrix through which any form of interpretation will be derived.

I would add that the pause and rewind buttons are specific to the technological history of video, empowering the audience to transform the image flow in a manner inconceivable under the strictures of conventional cinema, radio and television. Callas crafts his videos with an awareness of this history, and while the viewer who encounters the work in a public space will not have the liberty to freeze the action as I do while studying it at home, the *desire* to do so will be almost habitual to anyone competent with the remote control mechanism. Perhaps it is this desire for stillness, coupled with the technological history permitting its fulfilment, that does, more than anything, account for the



PETER CALLAS, Night's high noon: An anti-terrain, 1988, 1 inch video, 7:26 minutes.

exponential velocity of the Peter Callas videos. That the attainment of this stillness destroys the motion (destroys the work?) is no act of corruption or decontextualisation, but a simple acknowledgment of the irony on which it is founded.

In the designed chaos of *Kinema no yoru*, several ghost-like images haunt the frenetic pastiche of Menko cards, cartoon characters and swirling designs. They include a black and white photograph of a man in a gas-mask, its trunk-like protuberance suggesting a surrealist fancy, but which from its texture and general appearance is probably a documentary fragment from World War I. By the time it appears on the tape it has already been used in a transmogrified form – as part of a proliferation of war images where it has been scanned, coloured, and the eyes made to swirl like perverse catherine-wheels. Thematically, the intention seems fairly obvious: a sign of war and death is commodified, converted, and rendered banal so as to appear a mocking phantasm.

This relationship between 'original' and mutated image is very revealing. It propels a dialogue between media (video and photography) which assumes an even deeper intensity with the deployment of another black and white photograph that appears for the slightest moment – literally a fraction of a second – and which remains for me the most fascinating component of the production.

Keep in mind that it appears in the context of *war*. Yes, it is a war of images, a war summoned by the interaction of an individual imagination and the pool of narratives through which societies construct their identities, those shared elements of consciousness that Lacan designated the 'imaginary'. For that very reason it offers a most acute definition of war in the contemporary meaning of the term. It accounts for the transition from mass war through participation (World War I and World War II) to mass war through spectacle (Vietnam, the Falklands, the Gulf). What I have described as the 'unsafe distance' between subject and object in experiencing the Callas videos is analogous to the terrifying footage circulated during the Gulf War where absolute veracity (you are watching from the tip of a smart missile) becomes the absolute illusion (that you are there).

But I was writing of a particular image within the warfare: another black and white photograph that flickers briefly across the firmament of perception, where a male figure with arms outstretched, the hollows of his armpits forming grainy cavities, makes the most transitory appearance. My subsequent and eventually successful attempts to freeze the tape on this image so I could scrutinise it thoroughly, and the onrush of 'commonsense' that so swiftly appears to correct an erroneous impression, cannot entirely eliminate the momentary sensation of that first viewing when it ever so briefly occurred to me that this was a *photograph* of Christ on the cross!

PETER CALLAS, Night's high noon: An anti-terrain, 1988, 1 inch video, 7:26 minutes.

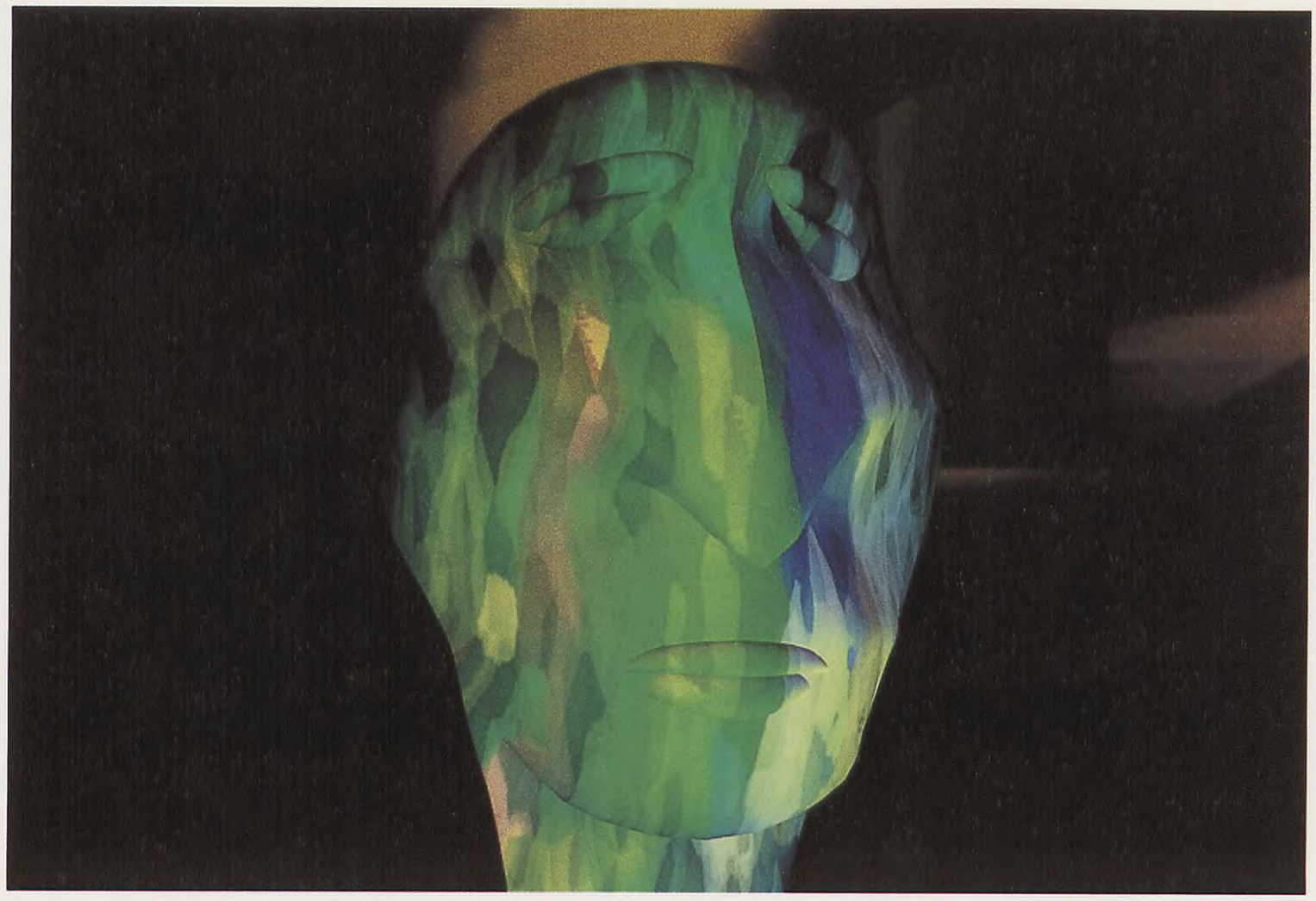
Once located and stilled with the pause button I could identify it as a second archival image, another victim of war, I assume, whose expression of tortured agony is indeed suggestive of Christ's passion.[5] In addition, a translucent, labyrinthine design, complex as a circuit board, had been montaged over the scanned photograph so that it acquired the segmented effect of a mosaic or jigsaw puzzle. (The latter detail does, at a more superficial level, affirm the overt tension between digital and analog technologies that is being explored in the work.)

It is not through logic or rationality that we construct our sense of the world, which is why I can insist that my first impression – a photograph of Christ – is more valid than my sensible afterthoughts. To ask why I thought this is again revealing: it is intimately concerned with the status of the iconic in our visual culture. For in that moment of misrecognition the meanings of icon in both the religious and art historical senses are brought together.

Think of the passion of Christ: rendered to me associatively through a photograph, a moment of stillness in a river of movement; rendered collectively through millions of statues, windows, paintings, idols. Christ in his last moment – the agony of his suffering, his gaze towards heaven. The utter stillness of all those scenes, compounded through centuries, make the corpse of Michelangelo's *Pietà* the paradigmatic motif for that passive, passionless passion. The stillness of a deadened God has coincided with the restoration of an omniscient gaze through various manifestations of the photographic: perspectival drawing (developed during the Renaissance with the assistance of the camera obscura) and in the nineteenth century the still camera itself. To Raymond Bellour, the subsequent development of moving images (cinema and its precursors, and eventually television) extended a possibility already recognisable in Renaissance experiments such as Brunelleschi's *Tavoletta*, a viewing device in which a depiction of a building was backgrounded by a mirror providing a 'real' reflection of the sky and clouds. 'What I find particularly attractive', writes Bellour, 'is the conception of a picture making allowances for movement, or its potentiality …'[6]

Bellour, in introducing the landmark exhibition 'Passages de l'image', describes how fidelity to the reproduction of both appearance and movement (photographic analogy and kinetic flow) has been an ongoing preoccupation in the history of art, a phenomenon that he describes as the 'double helix'. Discernible in the work of many painters (the impressionists or the kinetic images of Picasso and Duchamp, to give just a few examples), the function of the double helix acquired new pertinence with the advent of cinema.

The conceptual usefulness of the double helix, as Bellour defines it, lies in the fact that it does not present a fixed contract that ties



PETER CALLAS, Seringue, 1994, (work in progress) computer image.

art to a mimetic or analogical relationship with the 'real' world. Rather, it functions as a kind of *tension*. Art to Bellour is not about mimicking nature but giving 'form and voice to the divergence' between reality and representation.[7] The double helix is actually a zone of instability within image-making practices. The analogies to movement and resemblance are undermined, according to Bellour,

> whenever the image has a tendency towards distortion and the loss of recognition, or its movement is diverted, congealed, interrupted or paralysed by the brutal intrusion of photography (the photo-effect: this goes from the snapshot to the freeze frame, and includes the fictions of fixedness and the still shot).[8]

Accelerated movement violates the illusion of the double helix as effectively as the insertion of a still image in a cinematic sequence. That is why Bellour's concept seems useful in interpreting the videos of Callas, given their overall rapidity and the constant use of stills. Callas has, from the very beginning, been interrogating the visual conventions that prop up western notions of visual reality. His first foray into art history was a critique of perspectival drawing in the Renaissance.[9]

Perhaps one of the great questions that haunts artistic expression is the degree to which fidelity to appearances can be overcome. The possibilities of abstraction, for that reason, suggest a utopic space where form is not lodged in stability. The significance of Callas's videography lies in its ability to conjure that utopic space by depicting a field of ongoing transformations while simultaneously suggesting the manner in which the utopian yearning has been colonised, appropriated and territorialised.

Dante's *Inferno* comes to mind once more. Consider the bizarre scene in Canto XXV in which the punishment for thieves is constant mutation into differing forms. One sinner, Agnello, is assailed by a six-legged monster that binds its limbs around him 'Till like hot wax they stuck', and eventually the two congeal, transform, becoming 'neither single nor a pair', to scuttle off as a combined and different creature. Dante and Virgil then watch Buoso being bitten on the navel by another thief, Francesco, who appears as a four-legged lizard, and the two begin to exchange forms:

> The hind-feet, intertwined, began to sprout
> Into that member which men keep concealed,
> Whence, in the thief, two nasty paws shot out.

As Dorothy Sayers notes in her commentary, those sinners who failed to make a distinction between 'mine' and 'thine' 'cannot call their forms or their personalities their own; for in Hell's horrible parody of exchange the "I" and the "thou" fluctuate and are lost'.[10]

Thus Dante, in his great vision of cosmic order, consigned the potential for movement, transition and instability of form to the deeper recesses of hell. The image at the Earth's centre, where three-faced Dis (Lucifer)

PETER CALLAS, Seringue, 1994, (work in progress) computer image.

is frozen to his waist in ice, holding Judas, Brutus and Cassius (the trinity of worst traitors) in his claws to be endlessly munched by the three great mouths, offers a poignant treatise on how movement became limited by stillness and confined to the banality of repetition within Christian mythology. This is the logic of both the double helix when it goes uncontested and nascent capitalism, where genuine transformations in body, self and society were subordinated to the symbolic exchange of money. When Peter Callas depicts change it occurs within the technological and symbolic limitations of the video loop. This gives his productions a constant sense of circularity, and conveys the impression that change can only facilitate a return to the starting point. Perhaps this explains why the notion of revolution appears as a constant motif in his more recent work. *Men of vision*,[11] the elaborate installation he presented at the 1992 Adelaide Festival, and a more recent tape titled *Bilderbuch für Ernst Will (Ernst Will's picture book): A Euro rebus*, 1993, play on ideas of circularity in the context of European communism's demise. The meaning of revolution in the technical and political senses become conflated in these videos, which circulate around the similarities of early and late capitalism.

It is this commitment to testing the limits of the structured world – in its material order and in the way it is perceived – that makes the Callas videos so very exciting. Callas has now abandoned the two-dimensional, flattened effect of the tapes discussed here, and is making three-dimensional computer animations with the same Silicon Graphics software that produced *Jurassic Park*. Whatever monsters come of these new projects, I doubt they will be returned to their *bolgia* with quite the thoroughness with which Spielberg's creatures were finally subdued.

1 Interview with Martin Thomas, October 1993.

2 Raymond Bellour, 'The double helix' in *Passages de l'image*, Centre Cultural de la Fundaciù Caixa de Pensions, Barcelona, 1992, p. 50.

3 See Ross Harley, 'Alphabyte cities: the architectonics of Peter Callas', *Art + Text*, 28, March–May 1988; and McKenzie Wark, 'Japan, postmodernism and beyond', *Tension*, 22, August–September 1990.

4 Erkki Huhtamo, 'Dreaming Europe, or mapping the global "anti-terrain"', in Peter Callas, Barbara J. London & Erkki Huhtamo, *Bilderbuch für Ernst Will (Ernst Will's picture book): A Euro rebus*, Sydney, 1993, p. 8.

5 The artist subsequently informed me that the image was actually scanned from an old photograph of an unusually slim Sumo wrestler.

6 Bellour, p. 48.

7 ibid., p. 50.

8 ibid., p. 51.

9 This research formed the basis of his BA (Hons) thesis at the Power Institute, University of Sydney, in 1974.

10 Dante Alighieri, *The Divine Comedy: The Inferno* (trans. Dorothy L. Sayers), Penguin Books, Harmondsworth, 1951, Canto I, Hell, pp. 227–32.

11 *Men of vision: Lenin + Marat* was also exhibited at 'Video Positive '93', Tate Gallery, Liverpool, UK, 1993.

Martin Thomas is a writer and broadcaster. He teaches at the College of Fine Arts, University of New South Wales.

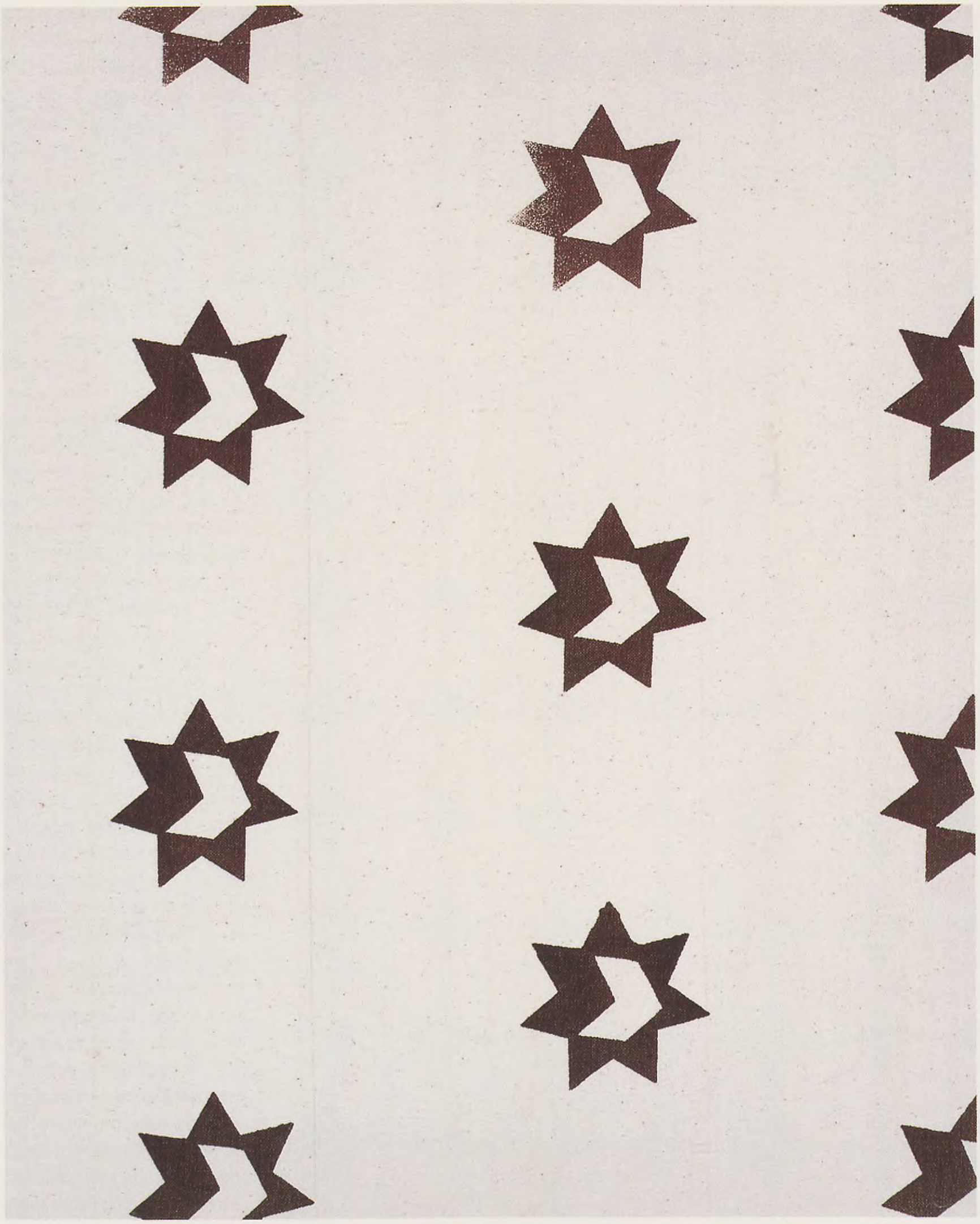
THE PAINTINGS OF BRONWYN CLARK-COOLEE

Ingrid Periz

'THERE NOW SEEMS TO BE A PLACE IN OUR CULTURE INTO WHICH A CHASTENED MODERNISM MIGHT FIT, A MODERNISM NOT TO TITILLATE STYLE-BUDS, NOR OF NEO-MYSTICAL OBFUSCATION ... A MODERNISM WHICH IS NOT DIFFICULT BUT UTTERLY UNSENTIMENTAL ... WHICH MIGHT GUIDE US TO SOMEWHERE BETTER THAN WHERE WE ARE.'[1]

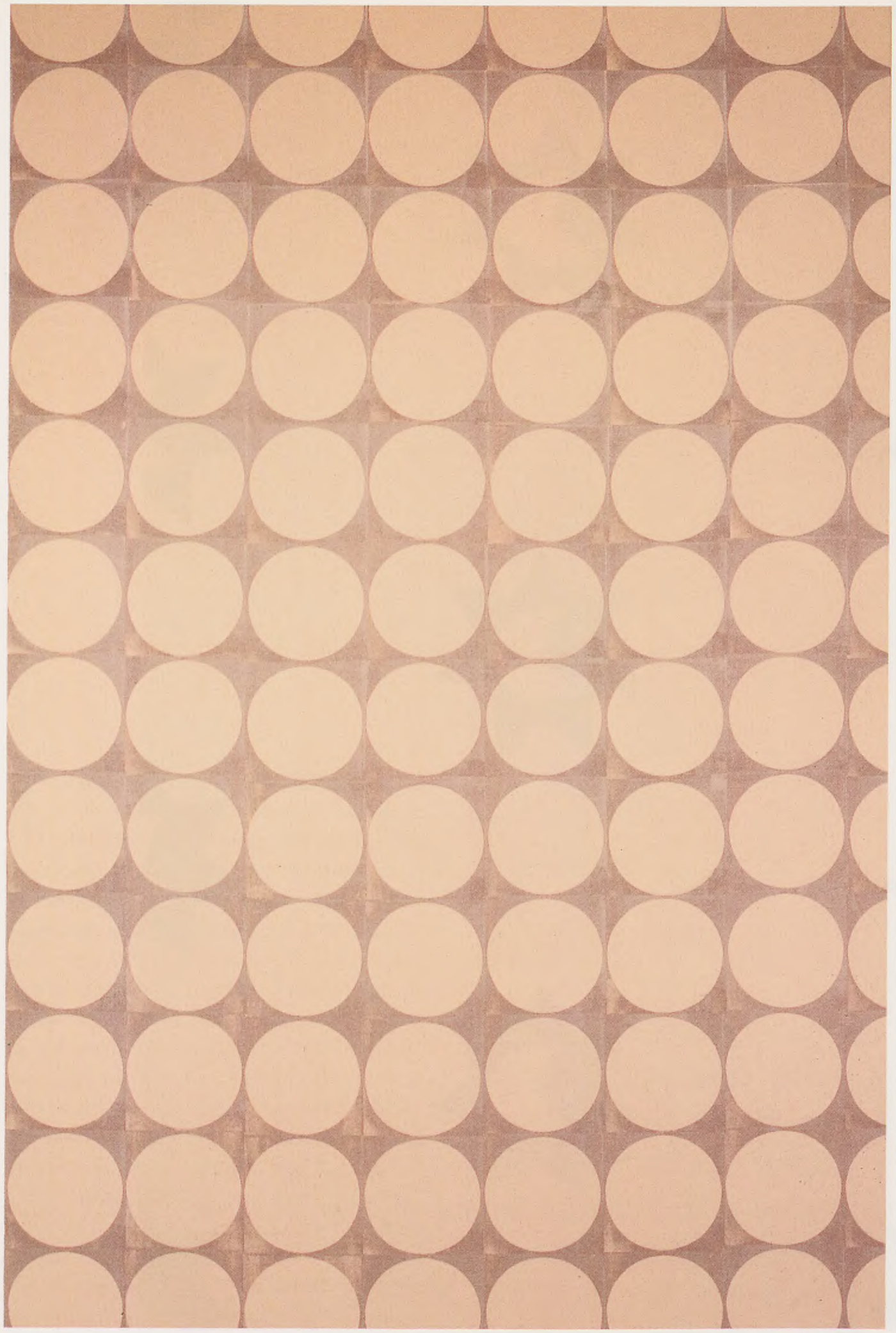
The modernist impulse, whether stripped of utopian fervour and made 'useful' or harnessed for the nostalgic relish of its failed moments, continues to provide a working model for at least two generations of Australian artists. This model can be made to serve very different purposes: as a formulation of practice, a repertoire of styles, or a program of formal investigation. To varying degrees each of these purposes is apparent in the work of Bronwyn Clark-Coolee. Since 1989 the Sydney-based artist has been working in a mode which, while acknowledging various moments within the history of modernism, maintains a knowledgeable distance on its legacy. Clark-Coolee's paintings devolve on a single form – a star, circle, or variant of these, individually or in repetition. Most recently her paintings have featured images of knots. In restricting her iconographic range, Clark-Coolee sets the limits of her field of operations but not the scope of her practice. In addition to painting, she has worked with photography, sculpture, drawing and printmaking.

In Clark-Coolee's use, the couplet of star and circle functions as a vehicle and makes possible a practice in which the question of authorship is made redundant. These geometric forms are hand-screened onto canvas, a method which apes industrial methods of production and speeds the manufacture of the work. The choice of circle and star owes as much to their geometric relation (each can be used to describe the other) as the associations they carry with Russian constructivism, in which they are featured rather than favoured forms. Clark-Coolee loosens this relation and distances their association through formal manipulation and repetition. Instead of signifying the historical promise of revolution, the star, now seven or eight-pointed, is more readily associated with banks. Indeed the ubiquity of the star and circle within contemporary visual culture produces a paradoxical effect in Clark-



BRONWYN CLARK-COOLEE, Untitled, 1991, acrylic on unprimed canvas, 51 x 40.5 cm, courtesy Yuill/Crowley Gallery, Sydney.

opposite page: **BRONWYN CLARK-COOLEE, Untitled, 1990**, acrylic on unprimed canvas, 30.5 x 25.5 cm, courtesy Yuill/Crowley Gallery, Sydney.



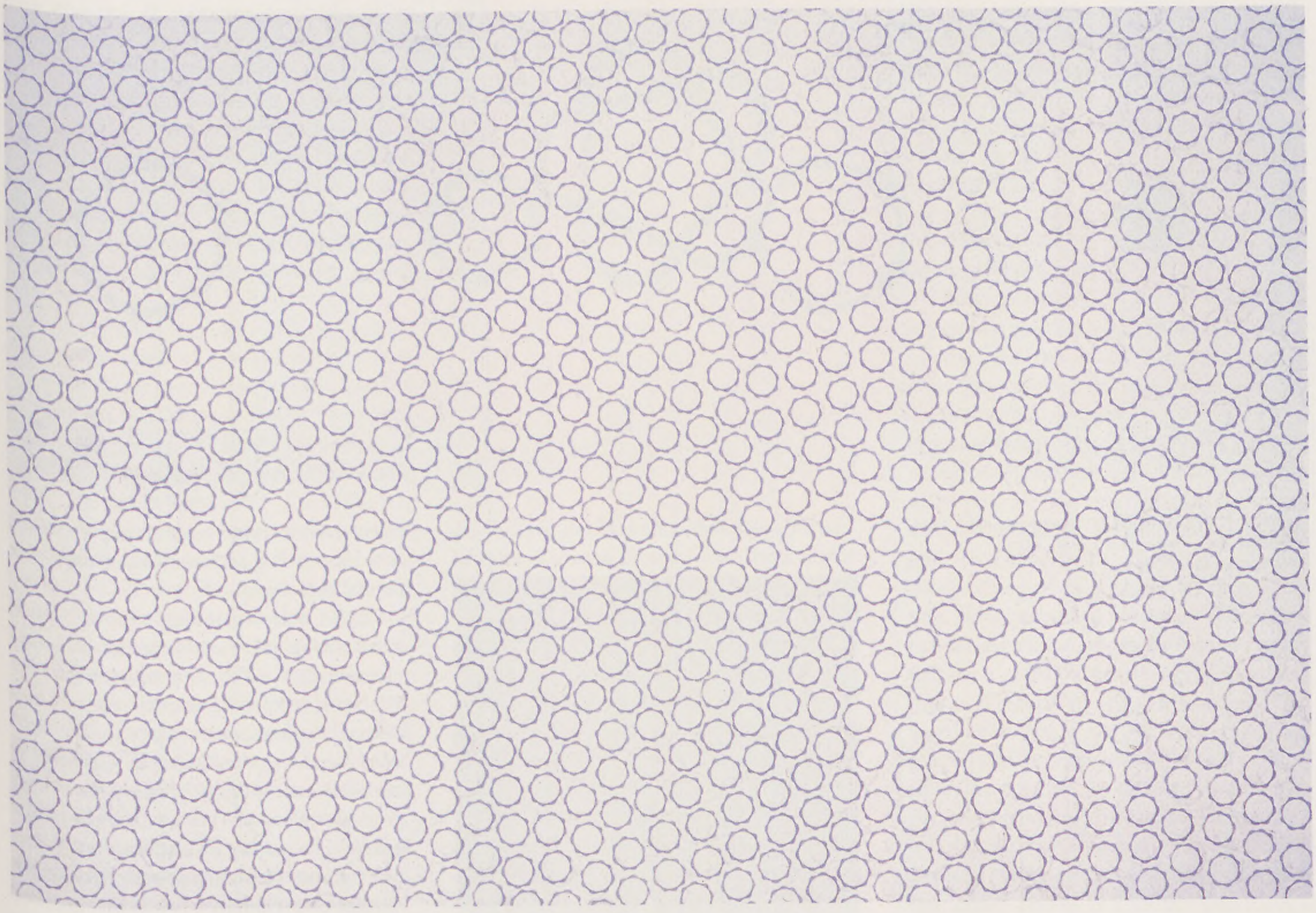
BRONWYN CLARK-COOLEE, Orange painting, 1993, acrylic on unprimed canvas, 182 x 121 cm, Perspecta 1993, Art Gallery of New South Wales.

Coolee's work, endowing it with the potential for a semantic richness which is, at the same time, equally banal. The choice of repetition as an aesthetic strategy and her extensive research in the design of logotypes indicates that Clark-Coolee is not unaware of this paradox.

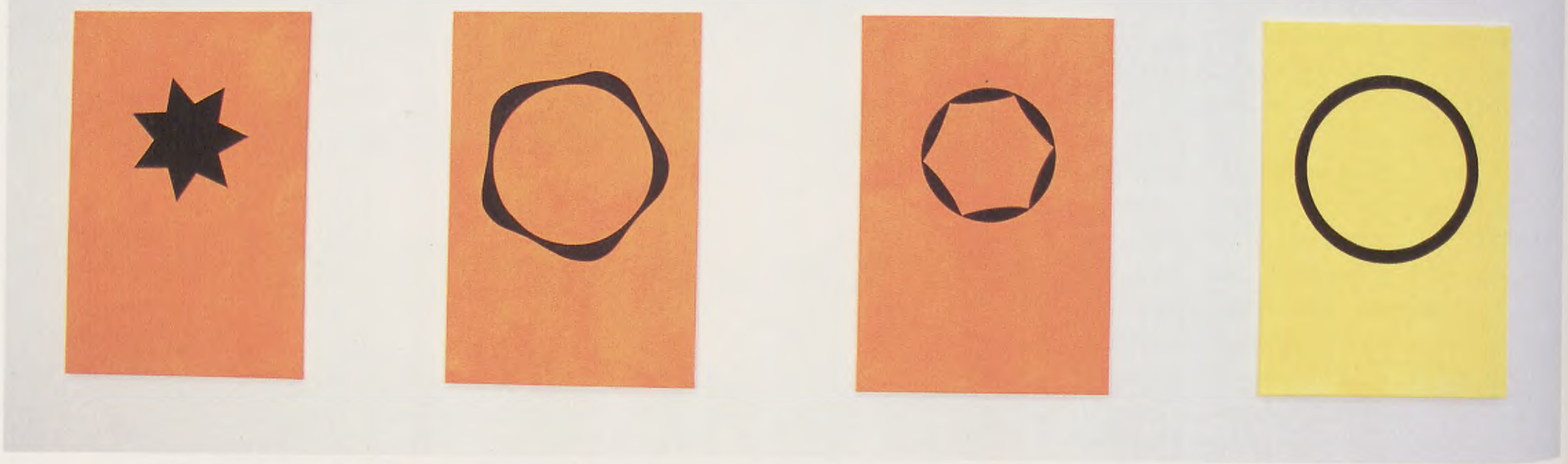
Three works, each titled *Orange painting*, exhibited in the 1993 Perspecta exhibition, show a progressive manipulation of this motif. In the first, white circles appear arranged in a grid formation. A less ordered configuration of stars is screened over this pattern in the second and third canvases. However, the white circles are negative spaces, created by silver cornices. This play with the reversal of figure–ground relationships is compounded by the choice of silver acrylic on unprimed canvas. The acrylic reflects light and resists the canvas surface, destabilising what would otherwise be the two layers on the picture plane. No plan is used for these works, although smaller canvases serve as prototypes. In screening directly onto the canvas, minute variations occur between each motif and the smudged traces of the work's construction assume the quality of painterly incident.

In a collection of related works exhibited earlier that year, Clark-Coolee showed a group of paintings in which the structuring grid of modernism was made to appear to breathe. While each canvas seemed held together by the patterned placement of units on it, the picture plane undulated beneath this illusion of order. Figure and ground were again reversed as the space between each geometric shape assumed the positive force of an organising plan. The modernist grid invokes the capacity to organise space both within and beyond the picture plane, and this capacity is not cancelled by Clark-Coolee's vivification of the grid. These paintings, with their pattern extending beyond the canvas edge, appear as though excised from some broader cloth, and look equally like mappings of swirling galactic particles as diagrams of cellular arrangement.

In the 1994 exhibition 'Orange Paintings'



BRONWYN CLARK-COOLEE, **Untitled, 1993**, acrylic on unprimed canvas, 167 x 243.9 cm, courtesy Yuill/Crowley Gallery, Sydney.



BRONWYN CLARK-COOLEE, Orange paintings, 1994, acrylic on canvas, each 183 x 122 cm, courtesy Yuill/Crowley Gallery, Sydney.

Clark-Coolee abandoned this all-overness. A single motif was featured across a series of large, multicoloured acrylic panels. In addition to the circle and star couplet, the exhibition also included the knot motif. By restricting herself to a single element on a large canvas, Clark-Coolee explicated the geometric relationship of these forms in a manner that was not so clear in previous, smaller versions of the same. The installation of the work suggested a certain progression or development of the chosen forms. The extremely limited range of elements produced an impression of potential infinity (one of the lessons of geometry). In this exhibition the potential for richness was thus carried internally by the relationship between the works, rather than externally, as it were, through the associations of the selected motifs. Space was contracted to the individual image on the canvas, described by the artist as being 'between fact and symbol', rather than the result of their agglomeration. The space described was very different from that of her previous work, opening inwards and suggesting an area of contemplation, a mental space in which the operations of symbolic logic might take place. In this regard the use of the knot is most significant, describing as it does, in illogical space, one of impossible mental operations.

Clark-Coolee's paintings wear the look of science as well as their homespun manufacture and they do so without contradiction. The artist acknowledges the role of Linda Dalrymple-Henderson's work in *The Forth Dimension and Non-Euclidean Geometry in Modern Art* in the development of her interest in modernism, an interest which is also indebted to studies in mathematical theory and the laws of Islamic pattern. Dalrymple-Henderson's text recalls one of the repressed histories of modernism, namely the role played by science in the development of aesthetic credos and models, and suggests that the non-objective space of Russian suprematism can be conceptualised in terms other than that of spirit. While not a scientist, it is with this history of modernism that Clark-Coolee would align her work.

Within the continued viability of the modernist project for Australian (and other) artists, abstraction remains one of the privileged, and more fluid, terms. Victoria Lynn, curator of one of the several exhibitions in the last few years reconsidering the many

modes of abstraction, has noted that the term is not always able to account for the practices of those working within it. She writes that 'the diversity of contemporary abstraction has engendered and revivified an endless list of labels and definitions [that] never seem to cover adequately the concerns of contemporary artists who draw on the abstract mode'.[2] Although avoiding the use of the triumvirate red, yellow and blue, Clark-Coolee's work has frequently been assigned this categorisation. Her acceptance of this label, if only to distance herself from figuration, is not complete.

A more useful account of Clark-Coolee's work is provided by her description of an exhibition she curated at the Institute of Modern Art in Brisbane in 1991. The exhibition, 'Production', included the work of Melinda Harper, Gail Hastings, Anne Marie May, Kerrie Poliness and Clark-Coolee, artists whose work had been shown together in different combinations on several occasions. Clark-Coolee described 'Production' as an exhibition 'about practice, about the sign, materiality, place, process and directness of production. It speaks of the speculation and speculative procedures of making, material accommodations and declarations of practice'. The work of the artists included 'explores systems, closures and affinities within an abstract realm of production'.[3]

In this attempt to define a working method through the mode of production rather than stylistic categories, no mention was made of the shared gender of the artists, perhaps indicating that they do not consider it significant. The artists' common interests in limitation, a humbled materiality and attention to the means of production have been interpreted in a quite explicitly feminist framework. Natalie King, curator of 'The Subversive Stitch', an exhibition including works by Harper, May and Poliness in addition to Clark-Coolee, described these interests in terms of an interrogation of the debased status of decoration and a continuation of the examination of the gender basis of particular art forms. Rather than subverting the 'formalist discipline of modernism' or criticising the 'paradigms of consumerist society', the artists' preferred poverty of means acknowledges the material precariousness of much early modern work.[4] Their emphasis on materiality can be understood as a critical activity inasmuch as it attempts to reintroduce the fact of materiality to the terms of aesthetic debate. In addition, the shared choice of limitations in the mode of practice and restricted iconography raises questions about the definition of practice, its ambit and its conceptual structure.

top and above: **BRONWYN CLARK-COOLEE, Untitled (Orange paintings), 1994,** acrylic on canvas, 183 x 122 cm, courtesy Yuill/Crowley Gallery, Sydney.

Clark-Coolee's involvement with the independent exhibition space Store 5 in Melbourne, and the artists associated with it, gives focus to these questions. Organised by Gary Wilson as an artist-run site for a group of younger artists working within a renewed model of abstraction, Store 5 was intended to make possible frequent and sustained exposure of their work. By facilitating exposure and, more importantly, understanding it as a constituent part of the practice of production, Store 5 provided a counter-model to the market-driven patterns of display, and inherited the legacy of alternative exhibition sites begun in the 1970s and continued through the 1980s. Much of the work produced around and for these sites continues to influence artists of Clark-Coolee's generation. The persevering presence in Australia of systems-based practices is evidence of this. Clark-Coolee's embrace of internally imposed restrictions echoes that earlier generation's appeal to discipline and rigour. Her practice is sustained by the tension between the choice of limitations and the potential generated by this choice.

1 Judith Pascall, 'Introduction' to the Stephen Bram exhibition, Institute of Modern Art, Brisbane, March 1990.

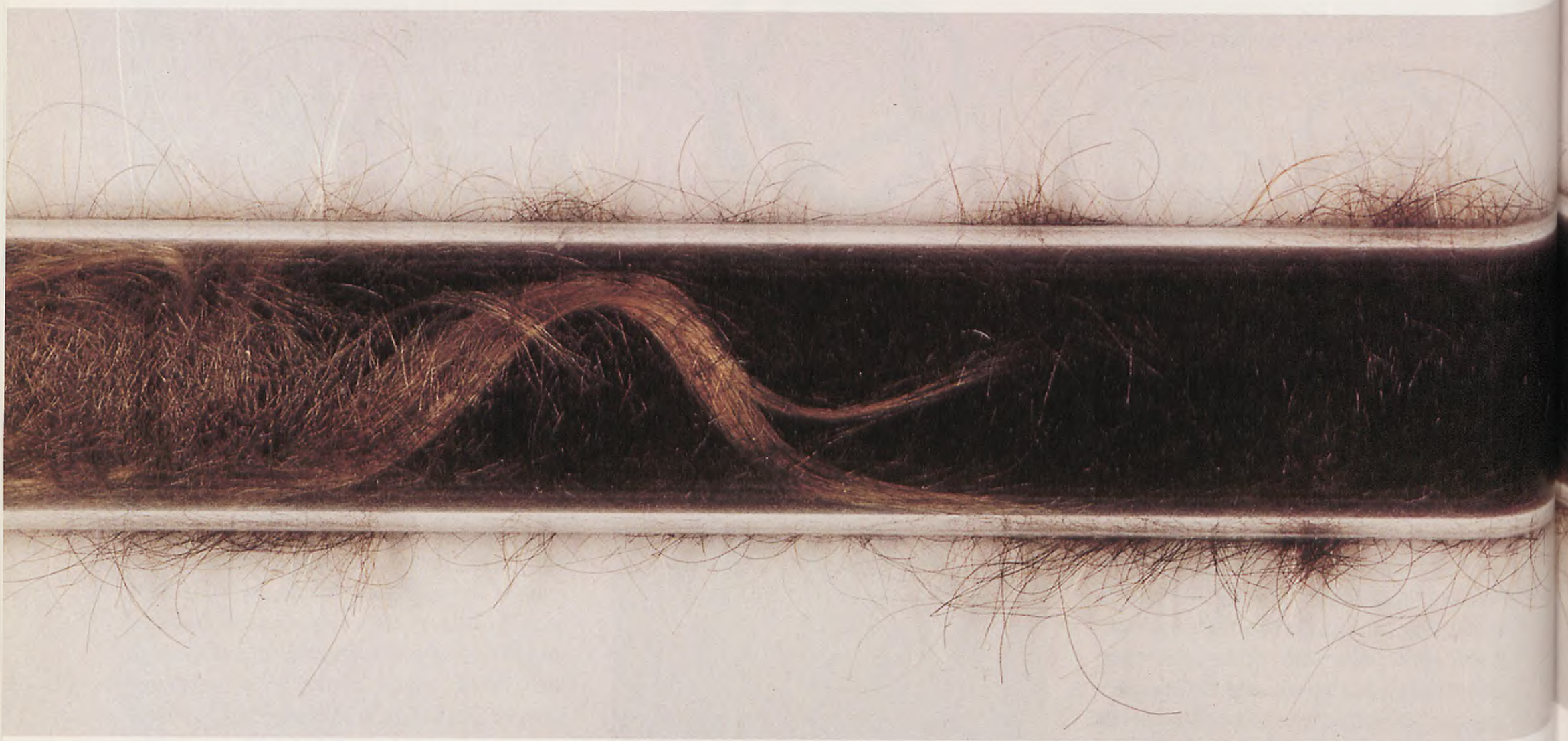
2 Victoria Lynn, *Abstraction* (exhibition catalogue), Art Gallery of New South Wales, Sydney, June 1990, p. 4.

3 'Production', Institute of Modern Art, Brisbane, August 1991.

4 Natalie King, *The Subversive Stitch* (exhibition catalogue), Monash University Gallery, August–September 1991, pp. 4–5.

Ingrid Periz lives and works in New York.

MINIMALISM AND



JULIE RRAP, Hairline crack, 1992, (detail) perspex and human hair, dimensions variable, each unit 30 x 100 x 4 cm, Art Gallery of New South Wales.

The minimalism that dominated American sculpture during the 1960s represents, according to Hal Foster[1] and others, a historical crux that saw the demise of modernist principles and anticipated many of the ideas that preoccupy artists working today. It is because minimalism sits at the crossroads of a number of trajectories between modern and post-modern art and criticism that its aesthetic mode continues to inspire artists working in the 1990s. Rather than see this recent work as nostalgia, pastiche, parody, or even as a direct stylistic descendant of minimalism, it is more useful to view it as evidence that the ideas so fiercely debated during the 1960s persist as key critical problems for artists practising in the 1990s.

Ari Purhonen, Hilarie Mais, Julie Rrap and Lindy Lee variously address the ideas that developed from what Hal Foster terms the 'rupture' that minimalism presented: its break with modernism and its foundation for art practices that followed in the subsequent years, such as performance art, conceptual art and video art. Foster comments:

> if minimalism breaks with late-modernist art, by the same token it must allow for the post-modernist art to come. And, indeed, even as minimalism consummates the late-modernist concern with the material and present aspects of art, it also initiates the postmodernist critique of its institutional and discursive conditions.[2]

Rather than subscribe to one or more of the styles that grew out of and ultimately rejected minimalism, the works under discussion here draw on the restraint and serial modularity of the minimal aesthetic. This aesthetic is generally associated with an extreme form of non-emotional, repetitive and geometrical sculpture. American sculpture of the 1960s was characterised by uninflected surfaces, an engagement with architectural space and a use of monochromatic industrial materials. To be minimal is to refine aspects of form to their barest essentials.

Among the ideas that are apparent in the works of these four artists is a consideration of the conditions of perception – how the viewer

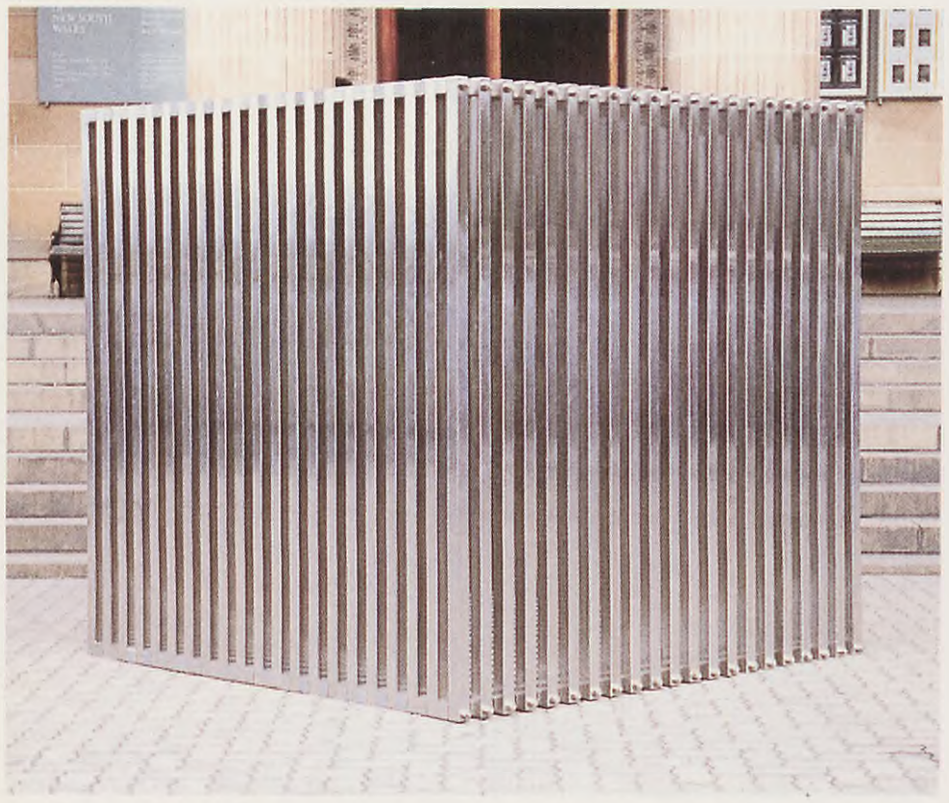
ITS SHADOWS

Victoria Lynn

apprehends the artwork in a site-specific environment. Of further significance is the exploration of sensibilities that were repressed by or absent from the original minimalist aesthetic, depths that Rosalind E. Krauss refers to as the 'optical unconscious' of the modernist grid.[3] These artists persist with the critique of the architectural and institutional frameworks for art that came to the fore in minimalism. Their works manifest a continual questioning and sense of impermanence that undermines the certainty of the modernist vision that emerged from the critical climate of minimalism during the 1960s.

Minimalism's rupture with modernism is described by Foster as occurring on a number of fronts,[4] which are briefly summarised as follows. The viewer's engagement with the site and location of the minimalist sculpture shifted attention away from the object to the perception of the work in space. This temporal circumnavigation of the sculptures led critic Michael Fried to comment that minimalism was theatrical and therefore antithetical to art.[5] He saw the sculptures as performers on a stage. Douglas Crimp regards this theatricality as a precursor to the performance and video art of the 1970s,[6] while Foster recognises within it an implied critique of the institutional definitions of art that escalated in the art forms of subsequent years.[7] Further, the sense of 'general wholeness' that Robert Morris identified as a common element of minimal sculpture,[8] its 'literal objecthood', contained within its endless repetition the seeds of uncertainty, movement, and irrationality that was amplified by the 'eccentric abstraction'[9] of artists such as Eva Hesse later on.

Furthermore, the sheer banality of minimalist sculpture challenged the conventional definitions of art that were so ensconced in the 1960s. Tony Smith's famous phrase of 1966 describing his aesthetic experience of travelling on the unfinished New Jersey turnpike – 'there is no way you can frame it, you just have to experience it'[10] – has suggested to many that the minimalists sought



ARI PURHONEN, Cell, 1991, stainless steel, 208 x 208 x 208 cm, Art Gallery of New South Wales. Photograph Ray Woodbury.

opposite page: **ARI PURHONEN, Cell, 1990,** wood and steel, 200 x 200 x 200 cm, courtesy Annandale Galleries. Photograph David Chivers.

to transgress the limits of art. Indeed, Clement Greenberg who, like Fried, did not approve of minimalism, commented in 1967 that it was 'too much a feat of ideation, and not enough anything else. Its idea remains an idea, something deduced instead of felt and discovered'.[11] In apparent refutation of Greenberg's notions about quality in art, Donald Judd wrote that 'a work of art needs only to be interesting'.[12]

Minimalism, then, contained within it the seeds of conceptual art and the dematerialisation of the art object throughout the 1970s. Its use of industrial materials located it very much in our world, rather than in the transcendent pictorial tradition of modern abstract painting. Its seriality and modular structures broke with the modernist tradition of a single transcendent object that was non-repeatable, always present and resolved. The critical climate of the 1960s grappled with issues that were formed as a series of alternatives: between high art and low art, certainty and uncertainty, object and site, institutional and non-institutional, the object and the subject.

These concerns have pervaded much critical thinking about art in western countries until the present. The artists under discussion in this article are part of this genealogy. They have little interest in notions of Australian identity and instead focus on forms and sensibilities that affect us in our urban and increasingly international and technological environments. Two of them are immigrants, one the daughter of Chinese immigrants, and another lives between Australia and Europe. These works invoke borders, but not of a nationalistic, geographic kind. The borders are between the body and architecture, between the grid and its shadow, between the image and its disappearance: the border as filter and as membrane.

The mind, body and eye continually wander around Ari Purhonen's stainless steel *Cell*, 1991. This cell is open, poetic and almost anti-monumental in sensibility but nevertheless insists on the power of the object. Playing off the closed cube of minimalism, *Cell* takes the temporality of minimalist sculpture to another level. Not only is the viewer encouraged to walk around the object, but the object itself contains within it the conditions that govern our perception of it. The 'whole object' spoken about by Robert Morris is here converted to a filter of poetry, imagination, play and the optical puzzles of light.

The moiré effect created by the vertical bars both guide and frustrate our vision through their gaps. At a 45-degree angle Purhonen's sculpture appears solid, but as we move around it the reflections in the surface, the bounce of light and the optical game of verticals create a vibrating, impermanent site of energy. Purhonen's sculpture comes to be about the processes of perception itself. It is a cell, a cage, that imprisons us on the outside yet allows our vision to filter through its prison bars. Commenting on his series of 'cell' works, Purhonen says 'we need to construct filters: we take in so much information … those constructions that we make around our lives are like prisons for ourselves, but at the same time they help us cope with that multiplicity'.[13]

This work explores the physiological aspects of seeing, paralleling the ways in which we perceive objects in everyday life. Purhonen's work directs and affects our vision, but does so in a manner that casts doubt on scientific processes of analysis. Any momentary certainty of vision is filtered or screened by *Cell*, altered or redirected by the object, so that the spectator can never stand still. Nor can the mind. As Purhonen points out, the cell is the basic building block of life: 'a happy cell does not divide or grow. There is no need for it to grow. So what makes it divide itself is the irritation from the environment, the anxiety … That is the beginning. Anxiety provokes growth'.[14] While the object has not dematerialised, our physiological processes of apprehending it are revealed to

be immaterial, fickle and subjective, casting doubt on what we actually see. Neither a grid, nor a solid cube, *Cell* cannot mask out what these other icons of modernism managed to do so successfully. Wherever *Cell* sits, it breathes its environment, allowing the outside to flow through the endless depths of its cavities.

Like Purhonen, Hilarie Mais is fascinated by scientific models (in particular the Fibonacci series and chaos theory), with the relation between two-dimensional and three-dimensional forms, and she also has a deep respect for constructivist and minimalist art. Perhaps more so than Purhonen, Mais tries to find a balance between anthropomorphic and architectural scales. She usually works site-specifically to a given architectural scale. This scale may be the dimensions of a parquetry floor, or a ceiling grid, but it also reflects her own body size.

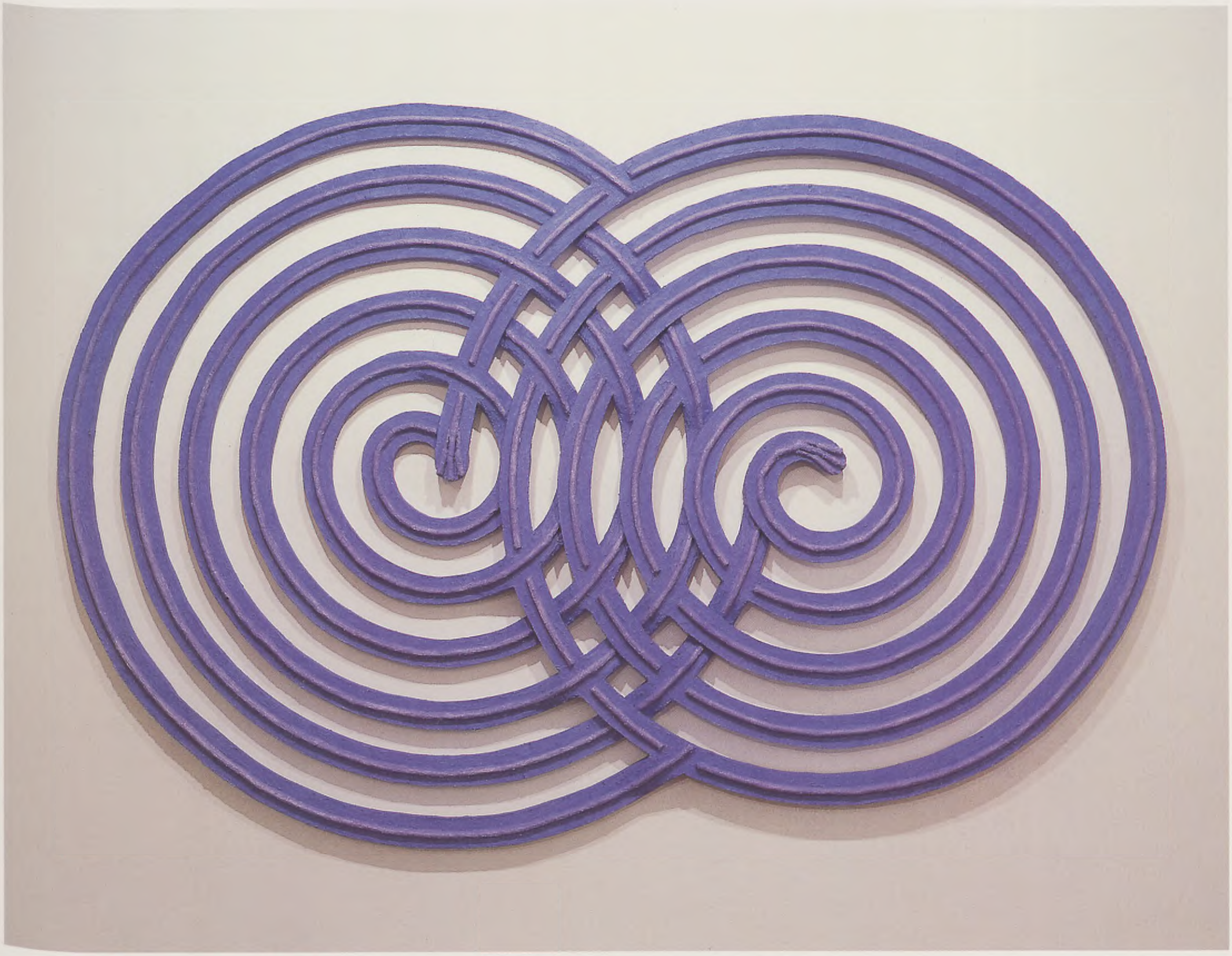
The borders are between the body and architecture, between the grid and its shadow, between the image and its disappearance: the border as filter and as membrane.

Mais's grids are membranes or barriers that filter light and cast shadows onto the wall behind. Suggestive of doors and gates, these sculptures are the entry points into further fields of vision. The shadows cast on the walls behind *Grid: Doors II*, 1987, are a projection of the grid into the immaterial world. The grid is no longer a single field of two-dimensional exploration, as in the work of Piet Mondrian, but is instead split into the object and its shadow. In a Mondrian grid the ground and the figure are simultaneous. As Krauss argues, this grid represents the ground as figure.[15] In *Grid: Doors II* the figure projects beyond its ground onto the wall. The ground-figure and the shadow are co-existent, but not simultaneous.

What is this shadow that is at once escapee and captive of the grid? Greek legend has it that the origins of painting emerged in the tracing of an artist's own shadow.[16] A Corinthian maiden, Dibutade, records the shadow of her lover on the wall before his departure. The Homeric poems suggest that the psyche manifests itself as a shadow, that is, as an image of the self devoid of the life forces or faculties that preserve the living. The psyche was believed to escape from humans at death. A 'shadowy double of mankind', but not spirit, the psyche is 'something airy and breathlike, revealing its presence in the breathing of the living man. It escapes and becomes an "image".'[17] The relationship between this first artist and her lover's shadow is an indexical one and has been compared with the indexical relationship modernist painters such as Jackson Pollock have had to their canvas.[18] The American abstract expressionists sought an art that was a direct index of their own hand and psyche. This kind of immediate relationship between the hand and the mark was broken down by the minimalists and others after them, who chose to split their relationship to their work in order to explore and deconstruct the processes of their own art.

The active gesture in the grids by Mais is not so much between the artist and the sculpture, but between the object and its shadow. The play of shadows on the wall, often more multifarious than the original object, prompt the imagination to begin its active wanderings. Unlike the mimetic relationship that a moth has to its environment (as described by Roger Callois[19]), where life and death are mapped over each other so completely that the moth's camouflage is porous to its environment, Mais's shadow is insistent in its distinction from the grid. Though captive of the grid, it refuses to be masked by it.

In *Grid: Doors II*, the shadow is a space of uncertainty, imagination and dream as it changes with the alterations in light. Krauss discusses modernism as a kind of grid or graph that has depths that lie repressed –



HILARIE MAIS, **The waiting, 1984**, wood, 124 x 182 x 5 cm, courtesy Sherman Galleries, Sydney. Photograph Kerry Dundas.

historic, economic, social. Such depths are not only unconscious to the modernist grid, they determine it and our relationship to it. Perhaps Mais is allowing a whisper of this optically unconscious world to rise up and face the surface of her grid, and not be eclipsed by its determining closed structure.

Of relevance to the creative space of these shadows is a series of works by Mais from the early 1980s that drew on birth and contemporaneous notions of the feminine. At the centre of two intersecting spirals, entitled *The waiting*, 1984, are two small hands of a child. This specific acknowledgment of feminine and personal experiences (Mais gave birth to two children in the 1980s) is abstracted by the artist in later square grid works. The shadow becomes a more general metaphor for personal, creative space.

Invoking the process of peering through the layers of varnish and dust that coat these paintings in the original, Lee's photocopies endlessly replay the joy of discovering the original.

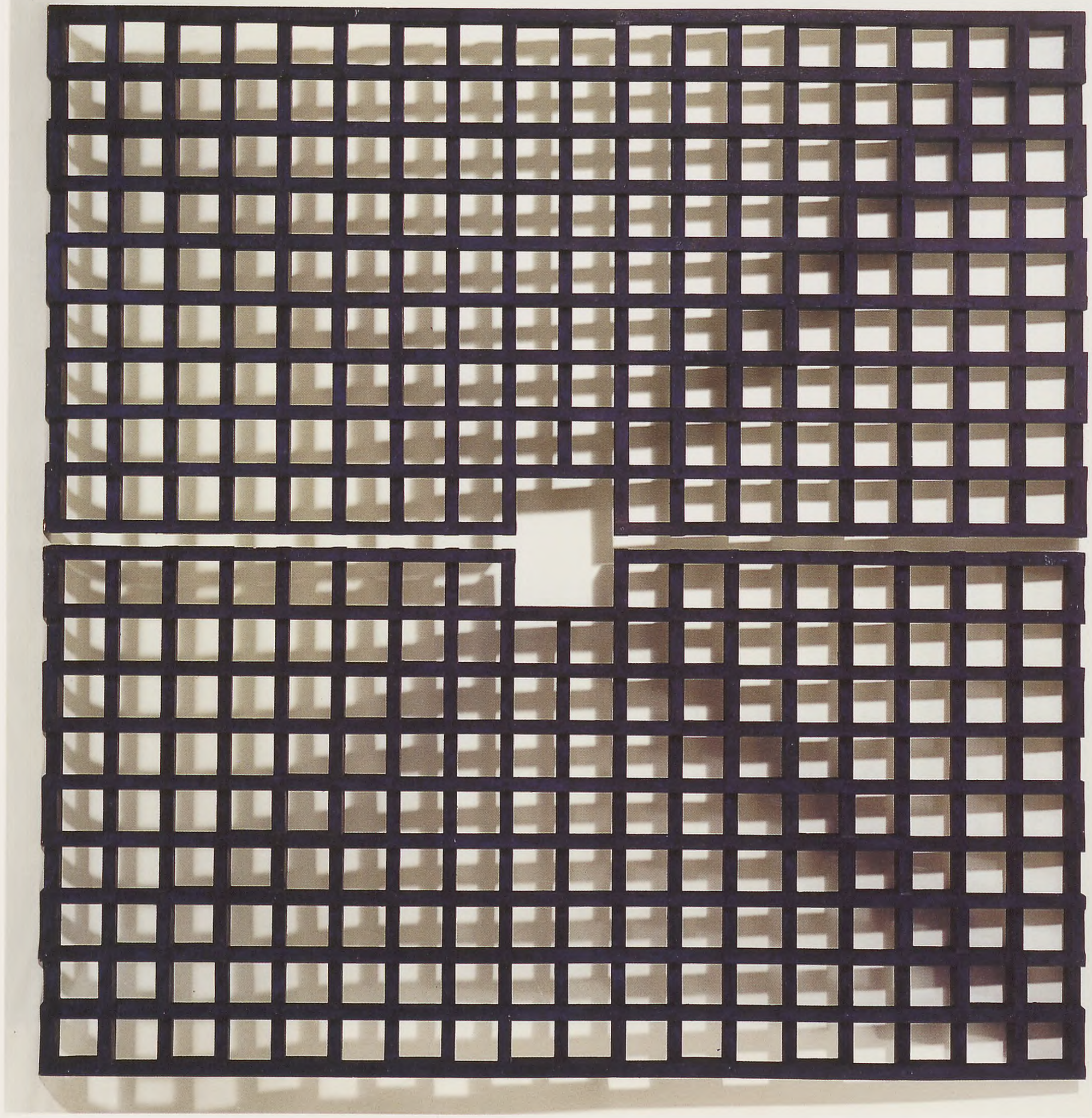
While the conditions for the perception of objects in time and space and the sense of doubt and questioning that is cast over certain modernist tenets had their antecedents in minimalist sculpture and criticism, the constitution of the subject in a sexual and linguistic form was not always so apparent. Like Mais, Julie Rrap is investing the anonymous aesthetic of minimalism with a personal identity. In *Hairline crack*, 1992, Rrap asserts the lived body by inserting human hair into the heart of a series of minimal, transparent perspex units. Like the shadows in Mais's *Grid: Doors II*, and the filtering sightlines in Purhonen's *Cell*, the hair in Rrap's *Hairline crack* makes reference to the imagination, personal identity and, more specifically, the body that was repressed in minimalism (although a number of critics have suggested that minimalism often had anthropological connotations).

In this work Rrap presents a number of interconnected contrasts: between the sameness of the modular units and the unwieldy variation of the hair that teases its way beyond the confines of the tube; between an object that is on the brink of dematerialisation in its transparency and the evocative materiality of the hair; between the mimetic mapping of the units onto the architectural structures they fail to cover and the overwhelming dense trigger to memory invoked by the hair; between the industrial, fabricated material of perspex and the organic one of hair.

By alluding to the boredom of minimalist sculpture, Rrap invokes it without body or soul. Rrap has compared the 'drone' of minimalism with the 'universalising nature of media imagery and its accompanying lack of materiality';[20] that is, to technology. She says: 'the excessiveness of image finally leads to sameness: like a body attached to a machine which records the heartbeat in flowing curves, the moment the heart stops, when individuality fades, the recorded body becomes only a continuous straight line'.[21] When the individual is reduced to a system of statistics or, indeed, to a straight line of technology, it fails. 'That image pool, television, is the hand servant of this process',[22] Rrap comments, suggesting that the immaterial aspects of technology replace the body. In a virtual world there is no object, only simulation. In Rrap's *Hairline crack* the transparency of the perspex units transports them into the realm of the immaterial. Ironically, the minimal transparency of these objects is considered by Rrap to be the end result of the excessiveness of images that characterises our technological present. Ironically, the critique of architectural and institutional structures set in motion by minimalism is here turned back on the minimalist aesthetic.

Rrap has used a minimal aesthetic in previous works, such as the 'Secret Strategies/ Ideal Spaces' series, 1987. The coolness of

LINDY LEE, **Black + black + black, 1990**, photocopy and acrylic on stonehenge paper, 175.5 x 173.5 cm. Courtesy Roslyn Oxley9 Gallery, Sydney.



HILARIE MAIS, Grid: Doors II, 1987, oil paint on timber, 230 x 234 x 6 cm, Art Gallery of New South Wales. Photograph Fenn Hinchcliffe.

minimalism here represented a system of power relations that left no space for the promiscuity of the image, in particular the female image. *Hairline crack* is a continuation of these concerns and a rich metaphor for the human condition. It asks, as Julia Kristeva has asked, 'ultimately where do the world's events take place? On the television screen? Or in the pneumatic spaces of our bodies, of our sensations, of our imaginaries which, in the final analysis, confer sense on everything that comes to be?'[23]

Lindy Lee, unlike the previous three artists, is a painter. Her work owes much to periods in art history that lie outside the direct concerns of this article. Her photocopy works, however, draw on the conditions of perception that were suggested by minimalism. They extend our understanding of the temporal relationship of the viewer to the work of art and evoke what has been repressed by the modernist grid.

In their continual state of emergence and disappearance the photocopy works suggest impermanence, lack of certainty, an end of fixity. Through repetition and seriality (characteristics of minimalism) Lee regains the power of the original image that she copies. The minimalist sense of 'one thing after another'[24] broke with the modernist stress on the individual object in order to become an object among others. Lee inverts this and instead uses the minimalist law of repetition to reverse the process and reclaim the spectacle of the original. Invoking the process of peering through the layers of varnish and dust that coat these paintings in the original, Lee's photocopies endlessly replay the joy of discovering the original.

Yves Alain Bois has said of Ad Reinhardt's paintings that 'what one sees in front of a "black" Reinhardt is the narrativisation of one's gaze (first this bar or that square "appears", but then it dissolves, to be replaced by a similarly waning epiphany, leaving one with one's doubts, a plea: "wait a minute, don't go away")'.[25] Similarly, Lee's *Black + black + black*, 1990, meditates on the impermanence of vision and sight. At times it is difficult to tell if an image lurks beneath a black monochromatic panel or not. The black monochrome suggests both the absence and presence of the image and, by extension, Lee's *Black + black + black* positively vibrates with the absence and presence of all imagery.

In conversation with Nicholas Baume, Lee has spoken of embodiment and disembodiment of the image,[26] implying that the rectangular unit in her grids can be filled up or emptied out, as the image both arises from and is anchored to the material. Lee does not choose one state over another. There is not a logical progression from absence to presence, from disembodiment to embodiment. Instead, absence and presence are simultaneous and necessarily suggest each other. To understand what has been disguised and masked by the grid the artist has gone back to the beginning: to the void. Like the shadows of Mais's grids and the hair in Rrap's installation, the images that hover in Lee's photocopy works amplify the conceptual awareness minimalist artists had of their own place in history. History itself creeps silently and slowly to the surface only to be taken from our reach by the act of illumination. The viewer is presented with a continual flow of negation and affirmation where one is dependent on the other.

These artists have gone beyond the range of critical issues that minimalism suggested for the subsequent two decades. They have re-entered its masks, grids, geometrical dimensions and confines and revealed what was formerly invisible to minimalism, allowing it to surface like a hovering shadow in challenge to the certainty of perception represented by this last moment of modernism.

1 Hal Foster, '1967/1987', in *1967: At the Crossroads*, Institute of Contemporary Art, University of Pennsylvania, 1987, n.p.
2 ibid.
3 Rosalind E. Krauss, *The Optical Unconscious*, MIT Press, Cambridge, Mass., 1993, pp. 24, 27.
4 For a thorough analysis of this rupture, see Hal Foster, 'The crux of minimalism', in *Individuals: A Selected History of Contemporary Art, 1945–1986*, Howard Singerman (ed.), Los Angeles Museum of Contemporary Art, Abbeville Press, New York, 1986.
5 Michael Fried, 'Art and objecthood', in *Minimal Art*, Gregory Battock (ed.), Dutton, New York, 1968.
6 Douglas Crimp, 'Pictures', *October*, 8, Spring 1979.
7 Hal Foster, '1967/1987', in *1967: At the Crosssroads*, op. cit.
8 Robert Morris, 'Notes on sculpture: Part 3, notes and nonsequiturs', *Artforum*, Summer 1967, pp. 25–6.
9 This term was coined by Lucy Lippard and used as a title for an exhibition of work by post-minimalist artists. Lucy R. Lippard, 'Eccentric abstraction', *Art International*, Vol. X, No. 9, November 1966.
10 Tony Smith, cited in Foster, '1967/1987', in *1967: At the Crosssroads*, op. cit.
11 Clement Greenberg, 'Recentness of sculpture', in *American Sculpture of the Sixties*, Maurice Tuchman (ed.), Los Angeles County Museum of Art, 1967, p. 25, cited in Francis Coplitt, *Minimal Art: The Critical Perspective*, University of Washington Press, Seattle, 1993, p. 8.
12 Donald Judd, cited in Foster, '1967/1987', in *1967: At the Crosssroads*, op. cit.
13 Ari Purhonen, 'Interview' with Jacques Delaruelle, in *Ari Purhonen*, Christopher Allen (ed.), Oliver Freeman Editions, Sydney, 1992, p. 31.
14 ibid.
15 Krauss, op. cit. p. 16.
16 For a history of this subject as it was depicted in late eighteenth-century art, see Robert Rosenblum, *Transformations in Late 18th Century Art*, Princeton University Press, Princeton, New Jersey, 1967.
17 Erwin Rohde Psyche, *The Cult of Souls and Belief in Immortality Among the Greeks*, Kegan Paul, Trench, Truber & Co., London, 1925, pp. 4–5.
18 Richard Shiff, 'Performing an appearance: on the surface of abstract expressionism', *Abstract Expressionism: The Critical Developments*, Harry N. Abrams, in association with Albright Knox Art Gallery, New York, 1987.
19 Roger Caillois, 'Mimicry and legendary psychasthenia', *October*, 31, Winter 1984, pp. 17–32.
20 Julie Rrap,'Promiscuity and statistics',in *Strangers in Paradise: Contemporary Australian Art to Korea*, Victoria Lynn (ed.), National Museum of Contemporary Art, Korea, 1992, p. 66.
21 ibid.
22 ibid.
23 Julia Kristeva, 'The imaginary sense of forms', *Arts Magazine*, Vol. 66, pt 1, September 1991, p. 29.
24 Donald Judd wrote in 1964, 'The order is not rationalistic and underlying, but is simply order, like that of continuity, one thing after another'; 'Donald Judd, specific objects', *Arts Yearbook 8*, 1965, p. 82, cited in Rosalind E. Krauss, *Passages in Modern Sculpture*, MIT Press, 1977 (paperback edition 1981), p. 244.
25 Yves Alain Bois, 'The limit of almost', in *Ad Reinhardt*, William Rubin (ed.), Museum of Modern Art, New York, 1991, p. 28.
26 Nicholas Baume, 'Black is not as black as all that', *Art +Text*, 47, 1994, p. 32.

Victoria Lynn is Curator of Contemporary Art, Art Gallery of New South Wales.

The Sound of Space

Leon van Schaik

At first hearing it would seem as strange to say 'the sound of space' as to say 'the shape of colour'. Can we say of sound, as the artist Patrick Heron says of colour, 'every tone/hue has its own shape' – every *sound/tone* has its own shape; and, 'those colours brought together have a boundary effect on each other's shapes' – those *sounds* brought together have a boundary effect on each other's shapes?

These questions arose for me when through Peter King and Professor John Andrews we appointed Jonathan Mills resident composer in our faculty, and with Robyn Lines we began to work with sound as a positive aspect of environmental design.

As Steen Eiler Rasmussen wrote in 1957, humans experience and store vast ranges of knowledge about the physical world. 'It takes years for a small child to learn to stand, to walk, to jump, to swim … At an early age the child discovers that some things are hard, others soft, and some so plastic that they can be kneaded and moulded by hand …' The work of Nobel laureate Gerald Edelman, while not undisputed, suggests that these and the vast array of other experiences which we undergo as we learn our world, are inscribed in our very being:

> Impressions of hardness and softness, of heaviness and lightness, are connected with the surface character of materials. There are innumerable kinds of surfaces from the coarsest to the finest … It may not be surprising that we can see such differences with the naked eye but it is certainly remarkable that, without touching the materials, we are aware of the essential difference between such things as fired clay, crystalline stone, and concrete.

How do we gain this knowledge? Through the intense play of childhood. Rasmussen uses a photo of 'Boys playing on the step of the stairway behind the church of S. Maria Maggiore in Rome (1952)' to make this point. In this precarious ball game, surface, space, sound, movement, colour and rhythm are all in play.

We all apparently instinctively knock hulls to hear their *soundness*, their intrinsic well-ness of being revealed by their resonance relative to a specific pressure of touch. Rasmussen could be talking about resonance, and later he does, as he describes the sounds in the sewer sequence of the film *The Third Man*. He also describes the transformation by tapestries and cushions of an echoing stone-vaulted museum hall into a space in which chamber music can be played.

I have come to believe that the most vital

role of the architect is to reawaken in people their internalised awarenesses of the architectural realities of space and surface, space and colour, space and landscape, space and scent, space and sound. I am convinced that the social contract which supports the practice of architecture requires architects above all else to be the conscious custodians and appliers of this generally held inner knowledge.

What is it that slowly filters out awareness of architectural realities as people grow up? An inbuilt process which relegates knowing to the unconscious mind and leaves the conscious to deal with social and analytical realms. Specialisation deprives us all of our consciousness of architectural reality. Further specialisations remove designers from their task of reawakening in us the joy and the wonderment from deep within us.

Sound in particular seems to have dropped out of the design of longer-term constructions. We have replaced delight in sound with a concern that mechanical engineers muffle fans and mute ducts. We design to avoid sound.

Yet we cannot describe or define space without referring to the sounds of space, or making them well up in the mind's ear. We are led on by what we know and expect, and these sounds conjure up ease and dis-ease. There is a particular wood-turtle call which transports me at once to my childhood home in Africa, and one summer day on the train from Bordeaux to Paris the swinging of the coaches produced the sound of a bellbird and transposed me into Studley Park in Kew with dramatic nostalgic force.

Why do we designers not use these effects more consciously? Writers describe space with sound:

> Oases! the next one was lovelier still, fuller of flowers and murmurs.
>
> André Gide, *Fruits of the Earth*

> And you go in through the gate of the wall, and you shut it behind you, and you go up the pathway that is bordered by trees all blown one way in spite of the wall, and so you come to the heavy door that has a stone porch, that has steps leading up to it, and you unlock the door and you go in and shut the door behind you, and bolt it, and inside there is a wide stone hall and lights hanging down perfectly steady. Though the wind is now roaring around the house …
>
> Stevie Smith, *Novel on Yellow Pages*

NAIVE AND PROFOUND SOUND

Buildings and constructions hum, whistle and creak as the elements operate on them and services flow through them. Tin roofs expand and tick. Unsecured pipes creak and stutter above the ceiling as hot water finds its way through them from the boiler to the bath. Wind slaps steel stays against hollow aluminium spars. These are phenomena that we can work with, but they are what I term the 'naive sound of space'. That is, sound caused by the elements or by usage. Naive sound turns constructed objects into instruments that are acted on by an agent – wind, heat, pressure. In naive sound we delight in the noise made by banging, strumming, whistling, jangling; we can be projected into reverie by the sound of a water drum struck once … or we can be driven demented by the sound of gamelans in the wrong places.

The sound of space that designers could pursue would be the 'profound sound of space': a quality that we have deliberately built into our designs. In profound sound we listen for what the sound tells us about the character of the space that it emanates from … we hear through to its qualities of structure, density, porosity, openness, vesselness, extent, gender, sexuality.

We should design for the awakening of a resonance with internalised memories. In *Practical Criticism,* I.A. Richards gives the example of the poem which describes piano sounds booming above head level, towering columns of legs, a velvet proscenium arch: all seeming hyperbole until we realise that these are elements of the monumental within a child's universe.

Gaston Bachelard (*The Poetics of Space*) has written handbooks on the notion of 'resonance' as the expressive term for remembering, the reawakening to specific memory through reverie. This has to be opposed to the sentimentality of what Richards terms 'stock response': the easy reference that creates an automatic tug at the emotions, bringing ready tears without resonating with experience, without extending our conscious awareness.

Here are some examples of the sound of space that have struck me over the years:

- The sound of London on New Year's Eve as the sound of engines reflected by walls of different heights and spacings gives way to the experience of the same spaces articulated by a growing flood of footfalls (naive sound).
- Sounds of cities at high altitude and at low, coupled with their smells at high and at low altitude – naive sound. And who, not having been there, does not imagine Buenos Aires as an abattoir of sounds, 'Fray Bentos' mooing? (naive sound).
- An airport link where you move from walking on carpet to hardboard to ribbed steel and the tunnel changes at the same time (naive sound).
- The car wipers in 'A Bigger Splash': every time anyone gets into a car in London the wipers come on with the ignition (naive sound).
- The 'Poing' bell in an aircraft that cuts through movie soundtracks, conversation, the hum of the engines, the ringing in blocked ears, dreams (naive sound).
- The anthropomorphisation of sound … the naming of bells for their characters: Big Ben, Long Tom (naive sound).
- The clock tower: a bell building that timed the estate – Wallington, Cliveden (profound sound).
- Cathedrals and Gregorian chant (profound sound).
- Tinguely's sound sculpture at the Lausanne Exposition 1964 (profound sound).
- Peter Corrigan's opera designs where the floors clank and creak (profound sound).
- Mary Miss landscapes: boardwalks, dams and pits … A landscape of sounds effecting a series of experiences, floating, striding, then falling when one ear is blanked by absorbents (profound sound).

The sound equivalent of Duchamp's *To be looked at with one eye, close to, for almost an hour*, 1918 (profound sound).

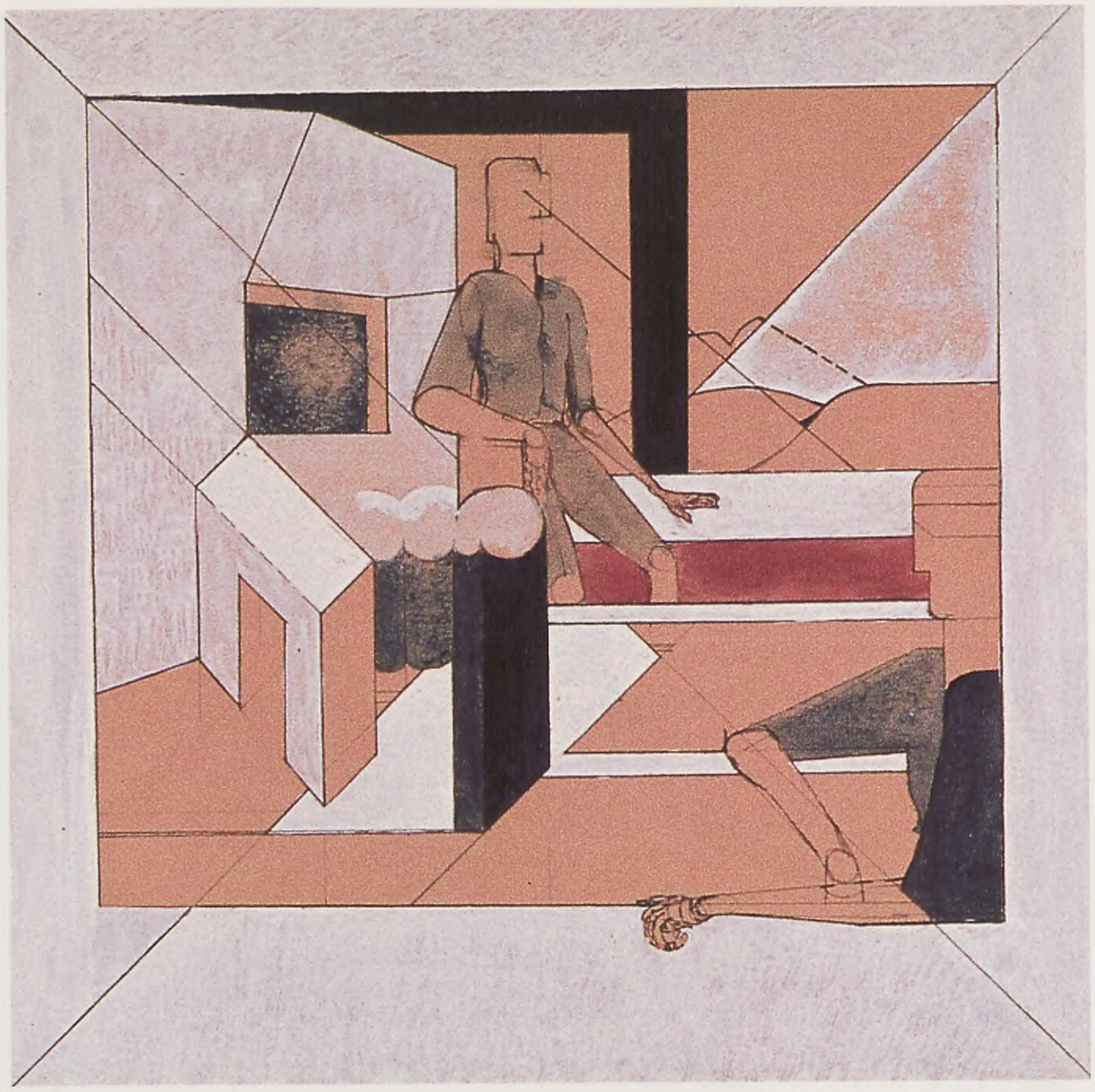
For me the most haunting example of the profound use of sound in architecture is the staircase in the Black and White Hall at Claydon House in Buckinghamshire. The National Trust Guidebook describes it prosaically:

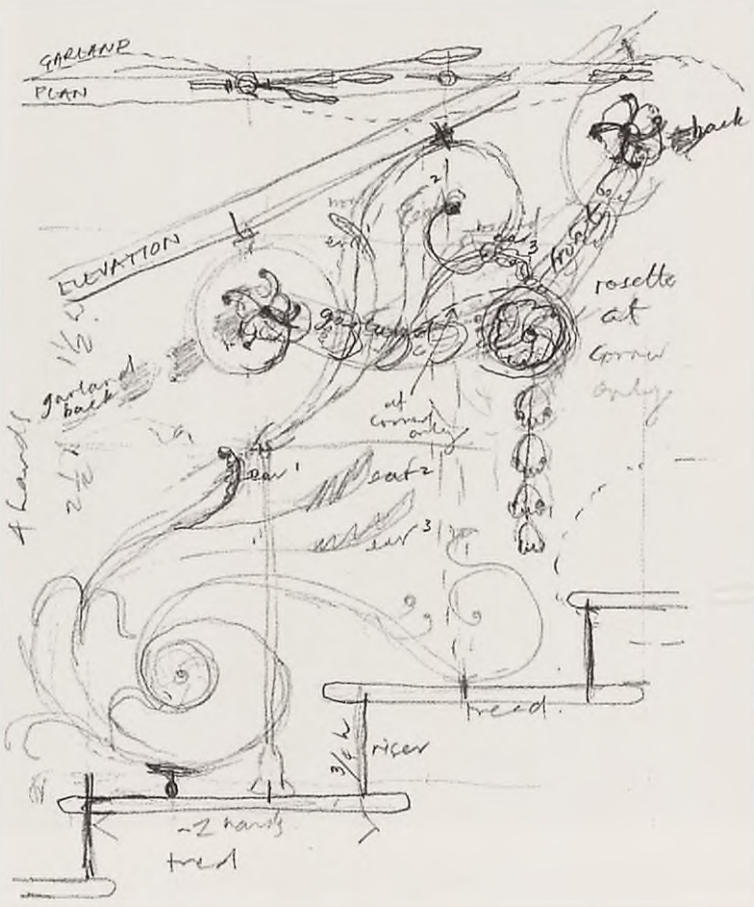
> The stairs themselves are one of the major marvels of Claydon. Twice the gentle ascent passes around the well before reaching the upper landing. The veneer of the mahogany treads and risers is a masterpiece of joinery. Box, mahogany, ebony and ivory form patterns of parquetry. The underside of the stairs and landings are beautifully finished. Finally there is the ironwork balustrade. It is most delicately wrought in thin curving scrolls, held together, as it were, by a continuous garland of husks and ears of corn, all gilded. The inlaid mahogany handrail sweeps into a whorl of finality at ground floor level, where the bottom step is drawn out into a fan.

This description avoids mention of the fact that the handrail appears to float without direct support above the scrolls and wheat. It neglects to record that the wheat moves in and out of the plane of the scrolls in naturalistic three dimensions. It does not tell you that as you climb or descend the sheaves of wheat rustle and sing, and that this sound continues for some time after you have left the staircase behind you. Merely stepping onto the first tread sets up a movement in the sheaves which some minutes later works its way through the whole structure.

Examine one bay of the support metalwork from above the handrail, and you will see that the continuous garland weaves from one side of the scroll, connecting with and passing through its upper roll to the other side. Ears of corn splay off the garland, a third of them in the line of the scroll, a third angled towards the stairs, a third angled into space. Ears of wheat and leaves also splay off the lower arm of the scroll, so that the space created is occupied by gently arched, end-loaded metal arms, all ready to move.

Examine a bay from the side and you will see that the support to the handrail is itself





top: **LEON VAN SCHAIK, A conversation with air, 1986**, pencil and paint on board, 30 x 30 cm. A drawing of a 'profound sound' space, showing an interaction between form, shape, colour and persons in conversation.

left: Analytical drawing of staircase at Claydon House, plan and elevation by Leon van Schaik.

previous page: Yellow field shape of colour. Photograph Leon van Schaik.

Carved staircase in the black and white hall at Claydon House, Buckinghamshire. Photograph courtesy National Trust Photographic Library, England.

syncopated, with no direct transfer of weight from top to bottom. Each scroll has four volutes, two connected to the handrail at the top and two connected to successive treads at the bottom. The scroll is supported from its centre by a vertical strut fixed to the lower of the two treads that each bay encompasses. The handrail connects to the principal upper volute directly above this strut, and a gilt rosette connecting the garland is held at the centre of this volute. The other upper arm of the scroll departs from the strut and connects with the handrail above the centre of the upper tread of the bay. The lower arms of the scroll run down from the strut, connect with the lower tread two-thirds of the way to its nosing, wind into a tight volute holding a gilt rosette, and then uncoil delicately to connect with the upper tread at its mid-point. The garland consists of strings of half rosettes of fruits connected by their stems, and defines the limits of each bay with a full rosette from which hangs a string of four half rosettes.

It is hard to imagine a design more calculated to quiver and shake for a long period of time, exhorting all users to be mindful of the origins of the family wealth in the soil of the place.

The guidebook description also fails to comment on the symbolism which must surely have persuaded the client, Ralph, the second Earl Verney, to construct this extravagant staircase. Lord Verney used the family fortune from trade with the Middle and Far East, and the marquetry alone points to this origin of the family wealth. I speculate that Lord Verney, whose coach-and-six was 'escorted round the country by "a brace of tall Negroes with silver French horns ... perpetually making a noise ... "' had a vested interest in the pretence that the family wealth came from their land, and not from trade.

A collaboration between the architect Sir Thomas Robinson, carver Luke Lightfoot, stuccoist Joseph Rose, consulting a pattern book by Abraham Swan, and constructed in part by the local blacksmith, this staircase was built between July and Christmas of 1768. Luke Lightfoot, the architect-builder of much of Claydon House, was forced to retire after a Chancery case in which Lord Verney sued him for £10,000. His son Theophilus emigrated to Australia.

CONCLUSION

Can we conceive space as saturated with sound as Barragan's walls are saturated with colour? Colour that seems inevitable to that length and height, porosity of surface and density of substance, and specifics of microclimate such as his seemingly edgeless water channel through gum trees, over dust?

I believe that the staircase at Claydon House indicates that materials, use and symbolism can be wrought into a construct that delights us deeply, and resonates with the continuum of our evolution from childlike delight to mature intellectual speculation.

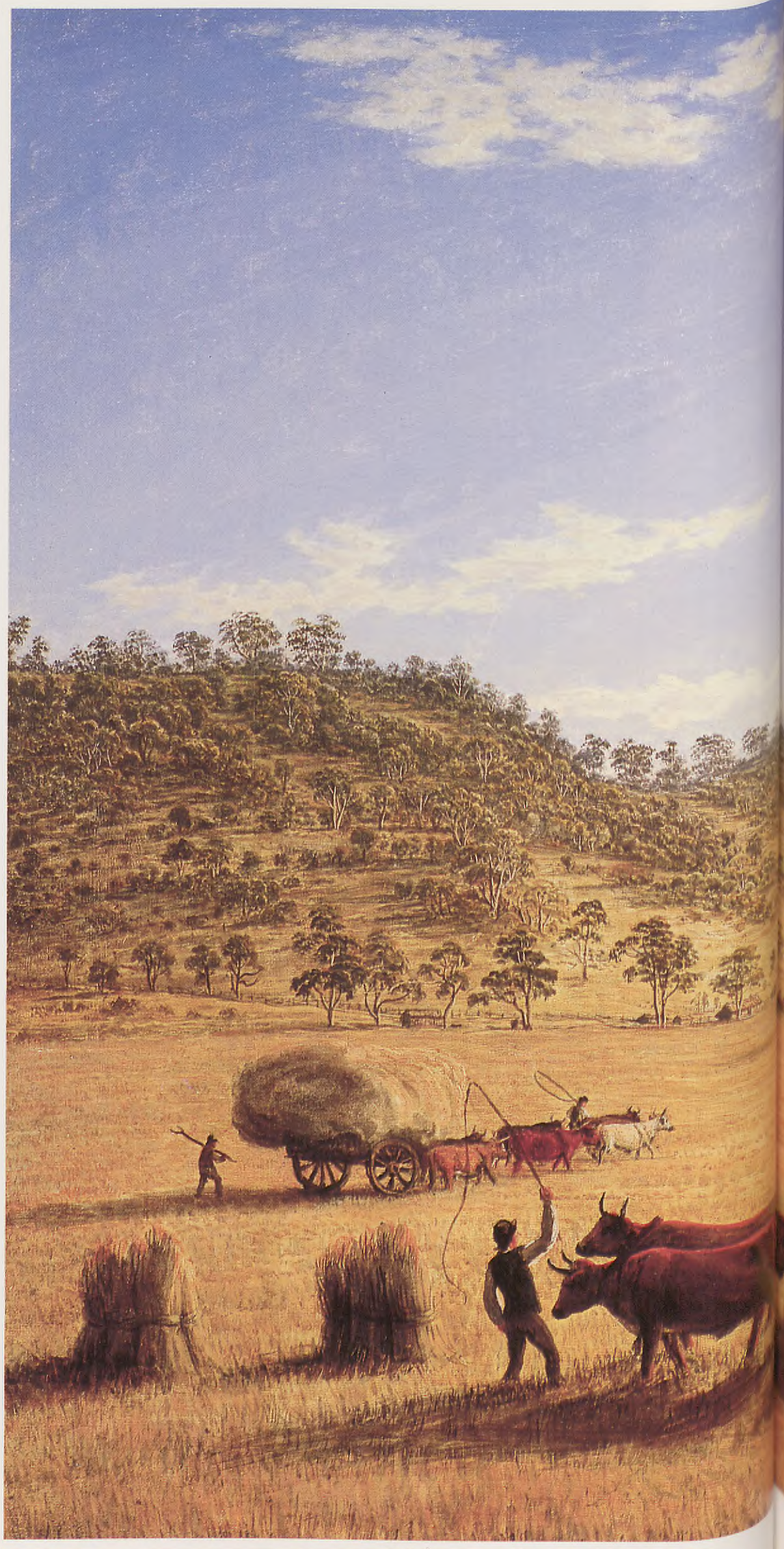
In writing, critics can use the degree to which the sound of space is characterised as a test of the degree to which there is profound description. In design, if we are to honour our social contract, we will re-engage with profound reverie. We will work to create contours of sound, not simply check for the presence or the absence of sound. We will tune space as frames for hearing in. We will resist Derrida's rejection of a deep grammar for space and embrace Heideggerian phenomenology. We will refresh the cliché, embrace the assemblage, create profound sound for the mundane events of the day, and for our special events. We will oppose the ready-mades of the constant realm of sound: radio on the telephone as you wait, the clicking of keys as someone gives you half an ear, or the clacking of slides in a tray as they give you the other half ... Naive sound floating in shallow fantasy will give way to conscious delights rooted in reverie.

Gaston, Bachelard, *The Poetics of Space*, Beacon Press, Boston, 1969.
Steen Eiler Rasmussen, *Experiencing Architecture*, Chapman and Hall, London, 1959.
I.A. Richards, *Practical Criticism: A Study of Literary Judgement*, Routledge Kegan Paul, London, 1929.

Leon van Schaik is Dean of the Faculty of Environmental Design and Construction, Royal Melbourne Institute of Technology.

Pastoral and Georgic in Tasmania

Jeanette Hoorn



JOHN GLOVER, My harvest home, 1835, oil on canvas, 76.2 x 113.9 cm, Tasmanian Museum and Art Gallery.

'The agriculturalists of Van Diemen's Land are a needy, struggling, and with respect to the other orders of inhabitants, despised class of people ... Hence husbandry languishes and grazing flourishes: the poor man takes only to the one, and the rich takes only to the other, and therefore in Van Diemen's Land, while poverty bows the head of the farmer, wealth smiles in the face of the grazier ... Van Diemen's Land, from being the rich, the beautiful, the promising mistress of tillage, has changed at once into the passive, spiritless sauntress of pasturage.'[1]

It is impossible to conceive of western landscape painting without thinking of the pastoral, for the pastoral is at the heart of that tradition. From the earliest descriptions of natural scenery in which it is clear that elements of nature are being organised for their own sake, to the landscapes of post-modern and post-colonial artists in Europe, the United States and Australia, the pastoral forges a powerful vision.

Pastoral painting draws on ideas about the relationship of human beings with the natural world around them. In particular it describes moments in which men and women experience harmony with nature. Pastoral paintings are always set in rural surroundings and often refer to activities associated with tending animals. This notwithstanding, the enjoyment which is described in a pastoral picture may be seen to take place through cultural activity associated with cities and by people who are not rural folk. The pastoral, like the tradition of painting itself, has its origins in cities and is bound up with ways in which urban culture idealises the life of the surrounding countryside.

What animates pastoral painting is the idea of nature as bountiful; the pastoral relies on ideas about the relationship between human beings and the natural world in which nature is conceived of as providing for people. Men and women are not required to work in order to sustain life in pastoral compositions. Nature does the work, enabling subjects to achieve happiness and fulfilment through cultural pursuits. The georgic, a variation of the pastoral, and one which gained more ground as the nineteenth century progressed, inverts the pastoral's indifference to labour, relying instead on the idea that harmony between people and nature comes about through labour itself. Here the framework of ease and luxury of the pastoral is modified, as it becomes clear that the rewards of labour are sweet. The georgic, also referred to as 'hard pastoral' or even 'anti-pastoral', often focuses on the life of the agriculturalist.[2]

Pastoral and georgic conventions were pressed into service almost immediately by the first European settler cultures in Australia. As well as determining ways in which narratives in painting, poetry and prose were expressed, these conventions also structured political writing and such apparently prosaic material as the accounts which appeared in emigrants' handbooks, as James Dixon's quoted passage makes clear.

The paintings of John Glover demonstrate how integral the ideals of the pastoral and georgic were to the first European painters working in Australia. In his pictures, the contest which was taking place in the work of European painters everywhere, that of precisely how men and women ought to be represented in painting, is clearly expressed. For in John Glover's painting the georgic ideal of hard work, and the rewards which labour brings, structures paintings such as *My harvest home* and *A view of the artist's house and garden, Mills Plains*, while the ideals of the pastoral – concerned with leisure and the enjoyment of nature without labour – are clearly what was in his mind when he painted his *Patterdale landscape with cattle* and *Patterdale Farm*.

My concern is to explore how a painter such as Glover used pastoral modes to make sense of the settler culture which he entered when he arrived in Tasmania, and how specific forms of land use in Tasmania interact with Glover's vision. How, for example, did the political struggles of the developing Tasmanian society of which the Glovers were a part, and the way that the land was eventually used, impact on what Glover saw when he painted his pictures?

THE POLITICS OF LAND USE

When John Glover arrived in Hobart in 1831 he came into a European settler society in the process of establishing an economy based on a mixture of agricultural and pastoral land use, with fishing and whaling an important subsidiary industry. Europeans controlled most of the fertile regions of the north-eastern and south-eastern parts of the island. They had destroyed most of the Aboriginal

MARY MORTON ALLPORT, Portrait of John Glover, c. 1835, watercolour on ivory, 12.8 x 10.7 cm, Allport Library and Museum of Fine Arts, State Library of Tasmania.

population which had been unable to withstand the challenges which whites made to their forms of land use. The rounding up of Aboriginal people by George Augustus Robinson in 1830 signalled a virtual end to black control over land.[3] Centuries of management of the land by Aborigines had resulted in the creation of large spaces of open pasture ideal for agricultural and pastoral land use.[4] It was therefore with relative ease that Europeans were able to change Tasmanian patterns of land use based on multi-resource management to one centred on the cultivation of specific imported crops and the raising of imported animals.[5]

A PASTORAL RULING CLASS EMERGES

By the time of Glover's arrival the raising of sheep for wool had become the most profitable economic activity which the colony offered, and it attracted settlers with capital who were interested in maximising their profits.[6] Wool became the basis of the economy and the means through which a powerful landed gentry could emerge. Men such as John Leake, Joseph Archer, Edward Curr and James Cox, who had all arrived with good connections and moderate capital, were within twenty years men of power and wealth as a result of pastoral enterprise. All four built houses which spoke of their position and their taste. 'Woolmers', 'Pansanger', 'Clarendon' and 'Rosedale' were among the finest houses built in Tasmania in the early decades of the nineteenth century. They were the focus of what in Tasmania became the basis of wealth and power – the pastoral property.

AGRICULTURE UNDER THREAT

The movement away from agriculture and towards pastoral land use in the 1830s in Tasmania is a prominent subject of discussion in the debates which surrounded the question of land alienation. Since the early 1820s land had been alienated through sale, lease and grant.[7] The Rippon regulations caused a flood of protest from a number of writers, including Henry Melville and John Lotsky.[8] According to them, the system worked against the small settler, who could no longer look forward to a grant on arriving in the colony, and in favour of the capitalist, who was no longer dependent on the patronage of the state for the extension of his holdings.

SMILING VILLAGES, HAPPY TOWNS

Melville champions the kind of vision of rural life described in georgic poetry, placing it against the privilege of the pastoral. His vision for Tasmania is of the georgic's happy towns, smiling villages and industrious swains:

> It is the extensive landowners that are now considerably blighting the energies of the colonists … these twenty thousand acre gentry have scarcely any portion of the land cultivated, and the very largest sheep establishment requires but a few servants to attend the flocks … should the home government abolish the present system of selling, the greater part of the island would soon be studded with villages and farms, containing an industrious, a healthy and loyal British people.[9]

James Dixon also sets up a dichotomy between what he sees as the positive, the georgic vision of Tasmania as 'the rich, the beautiful, the promising mistress of tillage', and the negative, the pastoral vision of it as 'the passive, the spiritless sauntress of pasturage'.[10] A few haughty capitalists, he laments:

> have usurped its districts and convict shepherds walk therein over alluvial soil leading their master's flocks. Districts which, if thrown open to the hand of husbandry would afford maintenance to the multitude of pauper emigrants who are straying about the island unemployed, and to the multitudes of others in the mother country who are prepared to labour, if labour could be procured.[11]

It is also expressed in Henry Widowson's history of Tasmania published in 1829. He proceeds to strike a blow at the pastoral vision, attacking the image of ease at its centre. 'Van Diemen's Land', he writes:

> is not a paradise, where we may eat and drink of the abundance of nature, without the sweat of the brow, or some equivalent sacrifice. The thistly curse is not repealed and the man who migrates there, expecting to live without labour, in some shape, will be miserably disappointed.[12]

In its place he puts forward an ideal of life in which industry replaces idleness:

> The emigrant who carries with him a moderate means of beginning, habits of industry and skill, will soon acquire 'competence' with the fair prospect of enjoying health and peace – a good though poetical summary of human happiness; and that too, the author believes, in a shorter time than in other settlements. If he persevered, he will, in no long time, acquire all that riches can give, if not hoards of gold and silver, the means of good living, even to luxury – all the fairest fruits of the earth, and abundant flocks and herds.[13]

While he attacks the image of ease at the centre of the pastoral, he does not abandon it completely. Here we have a sort of playing off of pastoral against georgic. On the one hand is an image of a bountiful nature, of the pleasures which a landed life can bring, and on the other an image which acknowledges the means to that enjoyment. The author is able to conceive of the profits of farming as both the gift of nature and the reward of industry.

GLOVER AND THE POLITICS OF PAINTING

It is clear that land use was a lively political issue in the colony with the rights of large landholders and pastoralists occupying conservative positions while progressives fought for the right of agriculturalists. The Glovers were undoubtedly aware of these debates. The evidence in pictures and in their diaries and letters suggest that they saw themselves as middle-ranking agriculturalists and, significantly, that they identified themselves with agriculture. They had no pretensions to large-scale land ownership or to its cultural values. They did not become involved in trading or banking, or stand for public office as did their more ambitious neighbours. 'Patterdale' was a modest estate in comparison to 'Pansanger' and 'Woolmers', and they were regarded as socially inferior to their powerful

JOHN GLOVER, **The bath of Diana, Van Diemen's Land, 1837**, oil on canvas, 76 x 114 cm, National Gallery of Australia.

JOHN GLOVER, Patterdale Farm, c. 1840, oil on canvas, 74.2 x 112.3 cm, Art Gallery of New South Wales.

neighbours. Interestingly, Glover did not paint the large estates of his neighbours, although he presumably would have been presented with the opportunity of doing so. Unlike Eugene von Guerard and Conrad Martens, who, when economic circumstances in Sydney and Melbourne made it difficult to earn a living, went directly to the houses of pastoralists, there is no evidence of Glover seeking patronage of this kind. He preferred to paint his own property and the surrounding unsettled districts.

BECOMING AN AGRICULTURALIST

In emigrating to Tasmania at the age of sixty-four, John Glover chose to embark on a very different life from that of his past. Yet while 1830 must have represented a year of profound change in Glover's life, it also brought a return to the rural experiences of his childhood and adolescence.

Glover selected land on the Nile River in Northern Tasmania, located in the fertile belt between the North Esk and South Esk rivers. The farm comprised some 6000 acres acquired through grant and purchase. The first months were taken up with the building of gates, fences and sheep pens. John Richardson constructed a 'superlative' winnowing fan, and gathered and cleaned garden seeds as they ripened. By September of the following year he was able to report that their third crop stood in paddock fourteen.[14]

The Glovers were themselves, according to John Richardson's account, extensively involved in the physical running of their property, which nevertheless was prosperous. While they had sufficient means, they were not wealthy enough to become involved in the large-scale pastoral enterprise of families such as the Archers or the Coxes, who were their neighbours. When John Richardson attempted to describe his everyday life he gives the impression of the Glovers as principally agriculturalists:

> We sow, plant, fence and break up new ground in progressive order and our crops, thank goodness, turn out equal to most; our wheat in particular often surpasses most of our neighbours. Last season was an uncommonly dry one both here and in Sydney; and for some time, wheat had been rising most surprisingly. We always grow enough for our own use, besides other grain for disposal. Wool is the best staple article for reimbursement; of which we make the most of our stock ... Mr. G. continues painting ...[15]

A large number of works which Glover painted in his first five years in Tasmania are of his own property. They include the paintings entitled *Hobart Town, taken from the garden*

JOHN GLOVER, Patterdale landscape with rainbow, c. 1835, watercolour on paper, 21 x 32.4 cm, National Gallery of Australia.

where I lived; *A view of the first farm purchased by the artist fifteen miles from Hobart Town*; *A view of the artist's house and garden, Mills Plains*; and *My harvest home*. All the titles of these pictures refer specifically to the artist. It is clear from the explanatory notes which accompany catalogue listings for some of these works – notes such as 'the geraniums, roses etc. will give some idea to what perfection gardens may be brought in this country' and 'painted to give an idea of the style of living in Van Diemen's Land' – that Glover intended to convey information about life in Tasmania and, in particular, about his experience of it.[16]

GEORGIC PAINTING IN TASMANIA

The most decidedly georgic painting of Glover's oeuvre is his *My harvest home*, a picture which could not be more a part of the time and place in which it was produced. Like the paintings of harvest scenes which appeared in Britain in the late eighteenth and early nineteenth centuries, it could also not be more contrary in feeling to the taste for the romantic and picturesque scenes then in vogue. Yet it clearly responds to sentiments which had developed in Britain concerning agricultural life, sentiments which were also being expressed in colonial literature of the period. *My harvest home* is a celebration of agriculture and the traditions which surround it.

The painting takes for its subject the gathering in of the wheat harvest on Glover's property 'Patterdale'. Glover began work on the painting, according to its inscription, 'The day the harvest was all got in'.[17] In this painting, the image of a loaded cart and the six oxen which pull it, complemented by six farmhands at work in various occupations associated with the harvest, control the picture.

That Glover should have painted a picture such as *My harvest home* is, in the context of British painting of the period, by no means extraordinary. Agricultural subjects saw a resurgence in British painting between 1790 and 1830.[18] But while we have evidence that Glover painted at least one other harvest scene, it seems unlikely that he would have painted a picture such as *My harvest home* had he not himself experienced the satisfaction of seeing his efforts to establish himself as a farmer materialise. The picture celebrates what for any agricultural society is its highpoint – the harvest – as well as celebrating Glover's own triumph, his success as an immigrant farmer in Tasmania. In painting this picture Glover expressed the satisfaction

which small farmers experienced all over the colony. The ideal which Louisa Meredith presented in her description of the first harvest on the Merediths' farm on the east coast in the early 1840s could hardly be closer to the image presented by Glover in *My harvest home*:

> Heavy and luxuriant were our crops our new land yielded and most pleasant it was to see wide fields of golden grain waving in the sunshine and rows of sturdy reapers busily plying their gleaming sickles where only the year before we had with difficulty threaded our tortuous way through shrubs and forest. And pleasant too was it to see the goodly stackyard fast filling with the plenteous store near by the little spot where our first modest wheat rack had gladdened our grateful hearts. Now instead of a small one, five large portly stacks stood in brave array, and the erection of a capacious barn and straw yard gave the finishing touch to that portion of our arrangements.[19]

In Glover's picture wheat stacks are just distinguishable in the middle ground of the composition. The two carts which leave the scene make their way to them, forming a sort of harvest production line. Glover's depiction of bullocks in this harvest scene make the picture characteristically Tasmanian. While English farmers almost always used the horse, Tasmanian farmers preferred the bullock for ploughing and harvesting operations. Harvest scenes painted in Britain over the same period usually show the horse at work.[20]

Unlike many of the harvest scenes painted in Britain over the period, which show men and women at work, Glover's reapers are all men. Here again Glover accurately reflected local circumstances. Agricultural work was most often performed by men. Most working women in Australia in the early nineteenth century were employed in the home, with some, as in the case of those in the female factories, working in manufacturing industries.

This painting relates well to the kind of imagery which popular poets like Thomas Campbell were developing in their poems about emigration. We might compare, for example, the imagery contained in the poem 'Lines on the Departure of Emigrants for New South Wales', written in 1828, two years before Glover's departure, to the ideals expressed in *My harvest home*. In painting his picture Glover may well have been responding to Campbell's poem. The lines 'My harvest home' actually appear in this popular poem as a metaphor, for the fulfillment of the emigrant's ambition.[21]

In Campbell's poem and in Glover's painting the harvest represents success, the reward awaiting those willing to work for it. In contrast to the sentiments of the pastoral, leisure is the reward of those who strive and toil; the aroma of pipe tobacco and the scent of the orange grove is experienced only when the task is complete and the immigrant is able to look over 'his honest arm's own subjugated soil'. In Glover's painting the pleasure of the painting resides in the image of the harvest and not, as in the pastoral, in an image of order and control, the creation of which is portrayed as being incidental to the labour which was expended to produce it.

My harvest home presents an image of a new golden age, one in which the participation of labour is as important as its exclusion was in the old. But the ideal expressed in this painting could only survive in Tasmania as long as it reflected a possible reality. In Tasmania it found resonance in the agriculturally based society which was developing during the first decades of settlement.

FIGHTING FOR A GEORGIC TASMANIA

The image of Tasmania as an agricultural society persisted well into the decade, belying the economic reality which export figures provide. As late as 1829 Widowson could still write: 'The system of farming in Van Diemen's Land consists principally of growing one crop, year after year ... wheat is what the settler grew first, and from that he cannot depart'.[22] While this overstated the situation, it certainly reflected the image of Tasmania which was developing at the popular level. It was Tasmania's role as provider of grain to New South Wales which dominated the popular imagination. It was its role in this area which led Edward Kemp to introduce his poem of 1846 entitled 'A Voice from Tasmania' with the lines:

> Isle of the South, destined for many a year,
> To be the granary of the Southern sphere;
> Destined by situation and by soil,
> To cheer with golden crop the sons of toil.[23]

PASTORAL WINS OUT

Yet pastoral capitalism was changing the patterns of land use in Tasmania, altering the distribution of resources and breeding cultural values which accepted as natural that the majority of citizens should be landless and that the ownership of property ought to be the preserve of a few.

The celebration of leisure and of power becomes more evident as the dream of a small democratic society of agriculturalists faded and as men such as John Leake and Edward Curr came to control Tasmanian society. These changing circumstances are clearly reflected in narratives on the landscape. In Curr's description of the Derwent Valley we have straight Arcadian imagery. Here nature is seen as giving up its gifts almost without human intervention:

> Passing over these beautiful tracts, the most enchanting views, the brightest verdure, and the greatest fertility combine to delight the eye and to invite the husbandman ... I have often reflected (I had almost said, exclaimed), how happy I might be there in the bosom of my family, the possessor of all the acres my eye beholds; my flocks and herds grazing around me and depending on them alone for subsistence ...[24]

Later in the narrative we find strains of *Et in Acardia Ego*, of paradise disturbed by the intrusion of reality:

> But alas! With all its inviting beauties, its riches and its verdure, it is still Van Diemen's Land, still the abode of Felons; a moral evil, which in spite of its other advantages, will compel many to forego the little less than paradise which it represents.

The activities which surrounded Glover, indeed the raising of sheep and cattle on his own property, clearly provided him with

the material he needed for pastoral compositions. *Patterdale landscape with cattle* and *Patterdale landscape with rainbow* are pastoral landscapes. In *Patterdale landscape with cattle*, an undisturbed countryside is bathed in a haze of golden light in which cattle graze and in which the only sign of human presence is a small makeshift cottage depicted in the middle distance. Glover's attempt both to paint within the tradition of the ideal landscape and remain faithful to the character of the landscape which he painted has, in this picture, resulted in an image which is at once disturbing and pleasing. The natural pasture of Mills Plains, interrupted occasionally by the black peppermint gum, the curving and stray branches of which Glover captures with accuracy, blend with cattle which evoke associations of a European landscape. There is no sign of cultivation in this landscape, which is uncleared, unenclosed and completely free of any suggestion of labour. Here nature provides. In *Patterdale landscape with rainbow* we see precisely the same country rendered once more with the finest topographical accuracy within the compositional framework of the ideal landscape. The image of ease suggested by the cattle grazing in the foreground is complemented by that of a shepherd who sits quietly against a fallen log with a small dog.

In Glover's paintings of the Tasmanian landscape he seems to have resisted the inclusion of motifs which might have suggested anything artificial. His vision, as Bernard Smith has pointed out, was essentially empirical.[26] Yet there are references in Glover's notes that make it clear that he also sometimes intended that his landscapes be interpreted within classical pastoral conventions. He wrote of his *Aborigines dancing at Brighton*, a picture which he sent to George Augustus Robinson: 'the natives at a corroboree under the wild woods of the country, to give an idea of the manner they enjoyed themselves previously before being disturbed by the white people.'[27] Glover here refers to the idea of a golden age landscape in his picture, so much a part of the pastoral's nostalgia for a time of abundance and freedom now lost. Glover's *The bath of Diana, Van Diemen's Land* presents similar evidence for his interest in exploiting classical pastoral iconography in a Tasmanian context.

In Glover's pictures, pastoral and georgic compete as metaphors in a way which echoes the manner in which pastoral and georgic formed competing discourses in Tasmanian society as the struggles for large-scale land use over small, of agriculture against the pastoral were acted out.

1 James Dixon, *The Condition and Capabilities of Van Diemen's Land as a Place of Emigration*, Smith, Elder, London, 1839, p. 56.

2 This essay is based on material from my forthcoming book *Trouble in Arcadia: Pastoral Narratives in Australian Painting* (Cambridge University Press). A more detailed discussion of pastoral and its meanings and of the art of John Glover appear there. For writing on pastoral see John Barrell, *The Dark Side of the Landscape: The Rural Poor in English Painting*, Cambridge Univeristy Press, Cambridge, 1982; John Barrell and John Bull (eds), *A Book of English Pastoral Verse*, Oxford, 1975; Bryan Lowrey (ed.), *The Pastoral Mode: A Casebook*, London, Macmillan, 1984; Bruno Snell, *The Discovery of the Mind*, New York, Dover, 1982; Robert Kaffritz et al., *Places of Delight, the Pastoral Landscape*, Washington, 1988; John Dixon Hunt (ed.), *The Pastoral Landscape*, Washington National Gallery of Art, University Press of New England, 1992.

3 See N. J. B. Plomley (ed.), *Friendly Mission: The Tasmanian Journals and Papers of George Augustus Robinson 1829–34*, Hobart, 1966.

4 John Oxley, 'Remarks on the settlement of Port Dalrymple', *Historical Records of Australia*, series 3, Vol. 1, p. 760; see Noel Butlin's discussion of Aboriginal land use in 'Contours of the Australian economy 1788–1860', *Working Papers in Economic History*, working paper No. 21, April 1984, pp. 10–15.

5 Butlin, p. 10.

6 Joseph Archer arrived in 1820 with merchandise worth 3250 pounds, a flock of Merino sheep and a letter from Downing Street. He received a grant of 4000 acres and embarked on developing what became one of the most prosperous estates in the colony, 'Pansanger'. James Cox received a grant of almost 7000 acres when he arrived in 1814. Like Joseph Archer, he imported merino sheep and bred for wool. In the years following his arrival he became a merchant, founded a bank, and was appointed a magistrate. John Leake was born into a family of merchants, and in the years before his move to Tasmania represented the interests of a number of British firms in Hamburg. He arrived in Hobart with letters of recommendation from William Wilberforce, the Colonial Office and the British Consul in Hamburg. Archer arrived with goods valued at 3000 pounds, for which he received a grant of 2000 acres on the Macquarie River which, with his success in breeding, was extended six years later by another 2000 acres. *Australian Dictionary of Biography*, Melbourne University Press, Vol. 1, pp. 24–5, pp. 256–7; Vol. 2, p. 100.

7 Lloyd Robson, *A History of Tasmania*, Melbourne University Press, Melbourne, 1983, Vol. 1, pp. 254–7.

8 Henry Melville, *The History of Van Diemen's Land*, London, 1836, reprinted Mackaness, Sydney, 1959; John Lotsky, *Illustrations of the Present State and Future Progress of N.S.W.*, Sydney, 1835.

9 Melville, p. 6.

10 Dixon, p. 56.

11 ibid.

12 ibid.

13 ibid.

14 John Richardson Glover to Mary Bowles, 22 September, 1833, Glover Correspondence, Mitchell Library, reproduced by John McPhee in *The Art of John Glover*, Macmillan, South Melbourne, Vic, 1980, pp. 52–67.

15 ibid., Glover to Bowles, 12 July 1839.

16 *A Catalogue of Sixty Eight Pictures Descriptive of the Scenery and Customs of V.D.L. … by John Glover*, London, 1835.

17 Inscribed, 'My Harvest Home, Van Diemen's Land, Begun March 19 1835 the day the harvest was all got in'.

18 Michael Rosenthal, *British Landscape Painting*, Phaidon, Oxford, 1982, p. 96.

19 Louisa Meredith, *My Home in Tasmania*, London, 1852, p. 21.

20 Dixon (p. 55) noted: 'Oxen are employed in the plough almost upon every farm. The ox is said to be a safer beast than the horse, upon such ground as Van Diemen's Land, where the roots of trees descend so deep into the earth and branch about so extensively.' Oxen were sometimes used for ploughing; see W. Byrne, 'Ploughing' from *Rural sports*, engraving, July 1810, British Museum, London, reproduced in Rosenthal, p. 89.

21 Edgell Rickword lists Campbell among what he describes as 'four of the most lauded and best rewarded poets of all time'. The other three are Scott, Byron and Moore. *The Pelican Guide to English Literature*, London, 1965, Vol. 5, *From Blake to Byron*, p. 26.

22 Henry Widowson, *The Present State of Van Dieman's Land Comprising An Account of its Agricultural Capabilities*, S. Robinson and others, London, 1829, pp. 81–2.

23 Edward Kemp, *A Voice from Tasmania*, Hobart, 1846.

24 Edward Curr, *An Account of the Colony of Van Diemen's Land Designed Principally for the Use of Emigrants*, London, 1824, pp. 28–9.

25 ibid., p. 29.

26 Bernard Smith, *European Vision and the South Pacific*, Oxford University Press, Melbourne, 1960, p. 199.

27 Interview with members of the Lyttelton family, Hagley, Stourbridge, June 1984.

Jeanette Hoorn is Senior Lecturer in the Department of Fine Arts, University of Melbourne.

Shopping for masterpieces

The trade in works of art is increasingly becoming a story about icons. The story is not about those antique, gold-leafed religious works on panels which used to be smuggled out of Russia in far greater numbers than they could ever have been executed. The market wants works in any category that could be considered pivotal to a collection. It wants major or minor 'masterpieces'.

James Mollison, as director of the Australian National Gallery, set Australia on the masterpiece trail in the 1970s. Other public institutions have joined in, despite the increasingly high premium attached to works in the 'masterpiece' category. Under public pressure to raise funds from the private sector, directors of public galleries find it necessary to make a public impact. Acquisition of 'masterpieces' is one way of going about this.

In mid-1994 the National Gallery of Australia was negotiating the acquisition of a very special twelfth-century Indian bronze Nataraja from an American collection for a sum of around a million dollars. A Tang horse, newly donated to the gallery, was presented by the gallery as 'priceless'.

In announcing that the Queensland Art Gallery was the successful bidder at $178,500 for Roland Wakelin's *The Bridge under construction* at Sotheby's sale in Melbourne on 22 August, the Gallery's Director, Doug Hall, described the work as 'iconic'.

The 'icon' was wanted by two other public galleries. The Art Gallery of New South Wales had instructed Melbourne dealer Joseph Brown to bid on its behalf, and Brown was the underbidder. The Art Gallery of Western Australia was on the phone during the auction and prepared to go to around $100,000 for the picture. The Perth-based gallery had made a few inquiries about potential conflict with other galleries in bidding for the picture. The Queensland and New South Wales galleries, however, had not conferred, as traditionally was the practice.

At the round of winter auctions held in August, private buyers maintained a similar selectivity. They showed an increased readiness to pay for the best. This was seen especially at the Sotheby's sale. Private and trade buyers breached the $100,000 price limit five times, paying $300,500 for Russell Drysdale's *The outstation*, $134,500 for Emanuel Phillips Fox's *The orphan*, $107,000 for John Perceval's *Ship in the river*, and $101,500 for Hans Heysen's *Still life with spring flowers* and the same price for Benjamin Duterrau's *Portrait of Matilda Stanfield*.

At the lower level, buyers were also prepared to pay more for works that had a 'little extra' going for them. The trend throughout was for either half a dozen paddles to be raised in the air or for hands to be firmly sat upon. Many of the lots went unsold: 62.5 per cent of the hammer total was sold, but a more presentable 70.5 per cent of the value of the hammer total changed hands.

The enthusiasm shown for the top and 'extra special' lower priced lots tended to obscure the continued patchiness of the market. Buyers identified their own patches and set a claim on them even if all too often it was the same patch. But the more than satisfactory results achieved at Sotheby's, at Christie's on 14 and 15 August and at Joel's on 16 and 17 August were surprising given the odds against them. The agglomeration of big sales made heavy demands on buyers over a very limited period; art dealers tended to skip one or more of the sales. Competition between auction houses for stock meant that many paintings were still being taken in at reserves which buyers were unlikely to meet. The sales were helped in one major instance, however, by the return of the corporate sector. Both *The orphan* by Phillips Fox and *Still life with spring flowers* by Heysen were acquired through Joseph Brown for the Perth group Wesfarmers.

A work which looked like an icon – or rather, an altarpiece – was keenly contested at

WILLIAM DOBELL, Young man sleeping, c. 1935, oil on cardboard, 27.5 x 44 cm, Sotheby's, sold for $57,500.

Sotheby's. *Mary Magdalen washes the feet of Jesus* by Justin O'Brien, who has tended to do well at previous auctions, made $44,700. Jeffrey Smart is in the same saleroom category and his *The titled arrow*, which provided the striking catalogue cover illustration, sold to Joseph Brown for $67,400, also bought for Wesfarmers. *The motley jacket, Ischia*, painted by Donald Friend on a visit to Jeffrey Smart on the Greek island, was keenly bid to make $39,730.

Trends in periods, styles or schools remained elusive. There appeared to be a return to traditional values when Sotheby's sold a large oil, *St Paul's and the river* by Arthur Streeton, for $89,700. Christie's sold an Australian landscape by the same artist for $84,000 and Joel's sold Streeton's *Roses* for $39,600. The turn-of-the-century bush anecdotalist James A. Turner fared well at both Joel's and Christie's. *Call for breakfast* made $57,500 at the Ritz-Carlton and lower priced Turners were snapped up at Joel's. The occasional contemporary picture – which Sotheby's normally would put in its specialised contemporary sale – also fared well. Melbourne dealer Rob Gould gave $17,830 for Michael Johnson's *Cattai again*.

Sound provenances proved their worth. The relatively strong performance at Sotheby's was helped by the firm's ability to nominate sources, including Una Fraser, a nephew of Donald Friend, and a friend of William Dobell. Joel's dispersal of seventy-six etchings by Norman Lindsay from an unnamed but old and clearly genuine (as opposed to trade) collection resulted in a scramble by trade and private buyers at Joel's specialised print sale, which formed the final session of its sale on 17 August. The mêlée set a new auction price structure – including the classic (iconic?) print *Enter the magicians* at $9,350.

The most consistently buoyant sale of the season was the Johnstone collection which Christie's offered at Brian and Marjorie Johnstone's gallery premises in Brisbane on 5 June. Drysdale's *The bore keeper camp* made the top price of $180,000 in a sale which grossed $1.33 million. A rare Arthur Boyd excursion into Nolan's Ned Kelly territory fired when a 72 centimetre-tall terracotta sculpture of the outlaw doubled its estimate to make $38,000.

ROLAND WAKELIN, The bridge under construction, 1928, oil on composition board, 96.5 x 118 cm, Sotheby's, sold for $178,500.

The sale perhaps spoke as much about Queensland collectors' appreciation of the Johnstones as about the state of the art market, since only one lot went unsold at this auction.

Some members of the trade, who could be forgiven for feeling concern at the powerful role established in the market by the auction houses, continue to find consolation in the role of commission agents or in punting on the repatriation of overseas works. Their enthusiasm was fanned by reports that a visiting Paris-based Australian dealer, Mr Brett Ross, had made a major find by Japanese artist Seiki Kuroda when he paid $1,430 for *The lily pond* at James R. Lawson's sale in Sydney on 27 July.

The last Kuroda to change hands in the international saleroom appeared to be *Sous les arbres*, sold in London in 1987 for £1,760,000. There was no dispute, however, that Lawson's had obtained full international price for two works by Moise Kisling in the same sale when the doll-like portrait *Lisette* of 1924 sold for $102,310 and *Annette* made $53,900. The status of Lawson's reputed Kuroda, a small and seemingly ordinary work, has still not been established.

Two paintings attracted a rush of interest that was unexpected since they had not been illustrated in their respective catalogues. *The card players* by Julian Ashton, sold for $43,700 to a private Sydney collector, had been a late entry and was estimated at $5,000 to $7,000. *Girl in a punt* by Sir Alfred Munnings, which was lot one on the second and lower priced round of Sotheby's two day session, was estimated at $2,000 to $3,000 and sold for $34,500 to a dealer who supplies the London trade.

The trade in art remained a two-way international affair. At Christie's topographical sale in London on 15 July John Webber's *Portrait of Mrs Elizabeth Bligh* sold for the equivalent of $79,000 to an unknown Australian buyer.

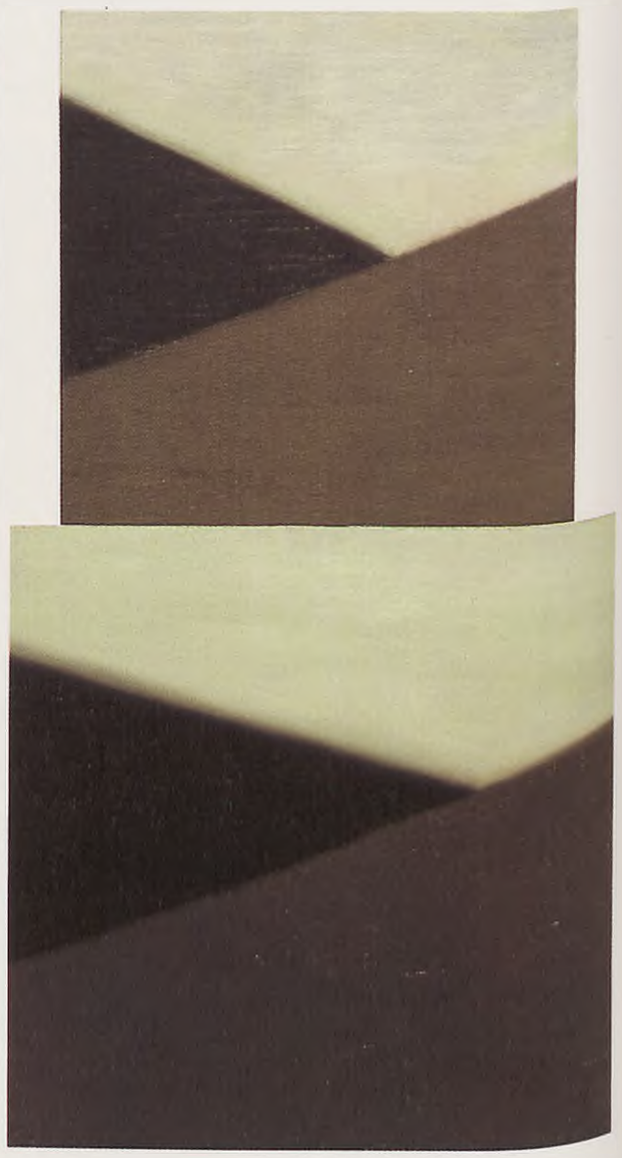
Terry Ingram

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

1

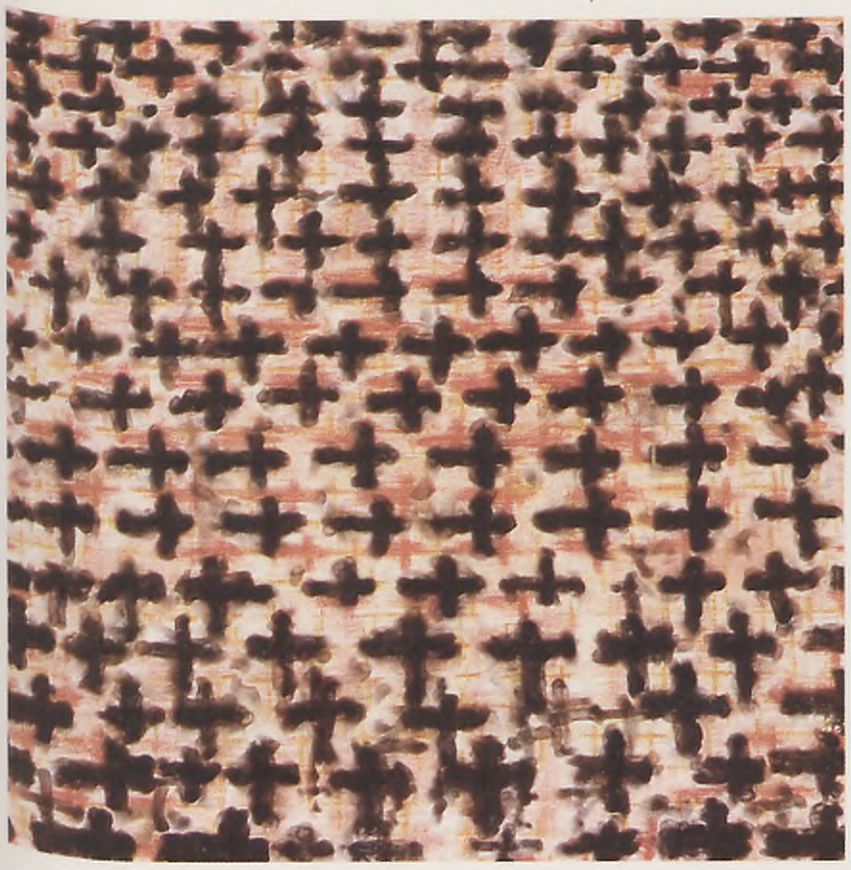
2

3



4

1. PHILIP WOLFHAGEN, Fifth passage, 1994, oil and wax on linen, 175 x 217 cm, Sherman Galleries, Sydney. **2. ALLAN MITELMAN, Untitled, 1994–94**, oil on canvas, 61 x 51 cm, Sherman Galleries, Sydney. **3. JOHN ANDERSON, Big day, 1994**, oil on linen, 170 x 190 cm, William Mora Galleries, Melbourne. **4. JUDITH ELLISTON, Untitled, 1994**, oil on board, 56.2 x 31 cm, Karyn Lovegrove Gallery, Melbourne.



1

2

3

4

1. MARTIN KING, Field of Mars, 1994, ochres, wax, graphite, soot on canvas, 134 x 137 cm, Rhumbarallas Gallery, Melbourne, and Adelaide Central Gallery, Adelaide. **2. TONY McDONALD, Black sun, 1993–94,** mixed media on linen, 168 x 244 cm, Legge Gallery, Sydney. **3. ROSSLYND PIGGOTT, Pair Paris painting, 1993,** oil on linen, 101.5 x 122 cm, Sutton Gallery, Melbourne. **4. IAN FRIEND, Une violente aventure sentimentale no. 15, 1993,** gouache on paper, 19 x 28 cm, from 'Site and Symbol', Contemporary Art Services Tasmania Touring Exhibition, Tasmania.

1

2

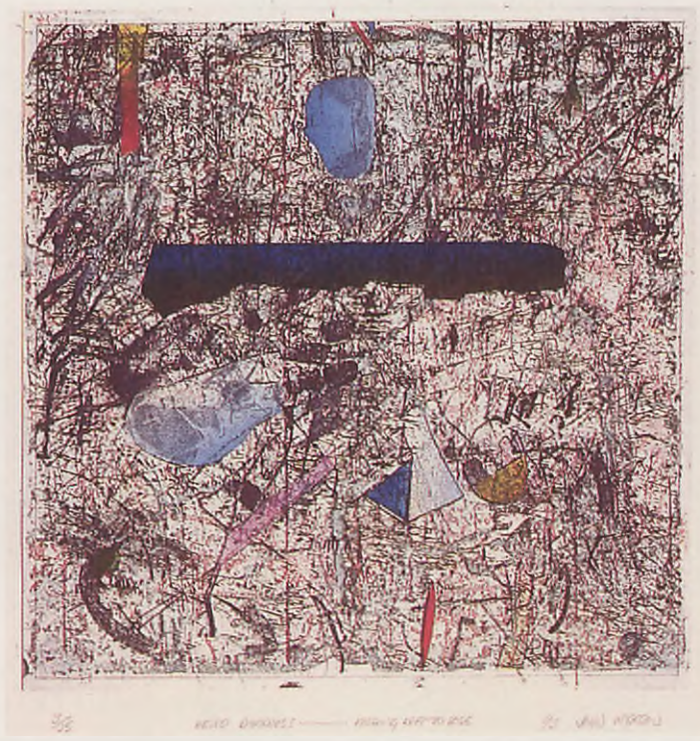
3

4

5

1. KAY SINGLETON KELLER, Blessing at Crystal Creek, 1994, oil on canvas, 91 x 122 cm, Michael Nagy Fine Art, Sydney. **2. JUSTENE WILLIAMS, Titleless, 1994**, plastic, each window 282 x 161 cm, and **SOPHIE COOMBS, Pink carpet, 1994**, tissue paper on card, five panels 28 x 35 cm each, from 'Fresh Art', S.H. Ervin Gallery, Sydney. **3. BRUCE REYNOLDS, Variation, 1994**, linoleum on plywood, 34 x 26.5 cm, Michael Milburn Galleries, Brisbane. **4. SUE FORD, Shadow portrait, 1994**, colour laser print, 168 x 122 cm, from 'Time Surfaces: Colour Laser prints by Sue Ford', National Gallery of Victoria, Melbourne. **5. JOSHUA SMITH, Drawing of my mother, 1935**, pencil on cartridge paper, 210 x 57.5 cm, Von Bertouch Galleries, Newcastle.

1



2

3

4

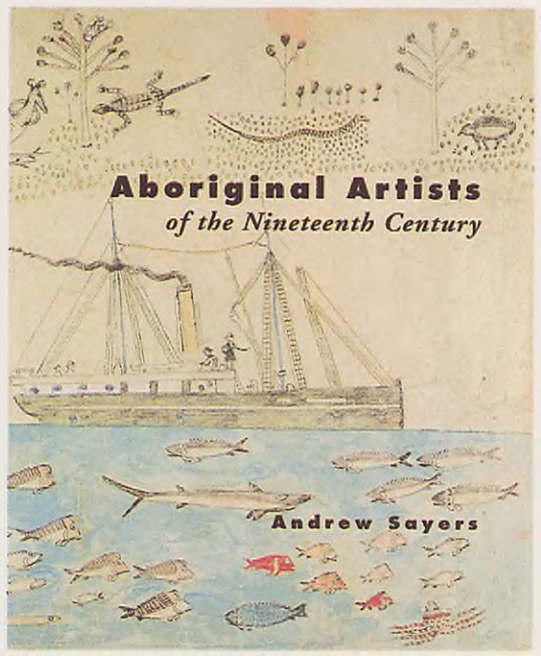
5

1. DAVID THOMAS, **Everyday I am a day older, 1994,** black and white photograph, 10 x 8 cm, **Untitled display cases, 1994,** jelly donut jam and fluorescent lights, from 'Fresh Art', S.H. Ervin Gallery, Sydney. 2. JOHN NEESON, **Hello darkness – nothing left to lose, 1993,** colour etching, 50 x 50 cm, Akky van Ogtrop Fine Arts, Sydney. 3. KRISTIN HEADLAM, **Ceanothus, 1994,** oil on canvas, 122 x 122 cm, Charles Nodrum Gallery, Melbourne. 4. IVOR CANTRILL, **Victoria Market, 1992,** oil on board, 91.5 x 91.5 cm, Roar 2 Studios, Melbourne. 5. STEPHEN BUSH, **Problematising the trace, 1994,** oil on canvas, 198.5 x 239 cm, Robert Lindsay Gallery, Melbourne.

ABORIGINAL ARTISTS OF THE NINETEENTH CENTURY
by Andrew Sayers

Liberally illustrated this important volume provides a fascinating record of the elemental meeting of Aboriginal and European cultures. Art mixing symbolism and imagination with reportage of contemporary life, traditional Aboriginal subjects with depictions of ships, Chinese immigrants and rural life.

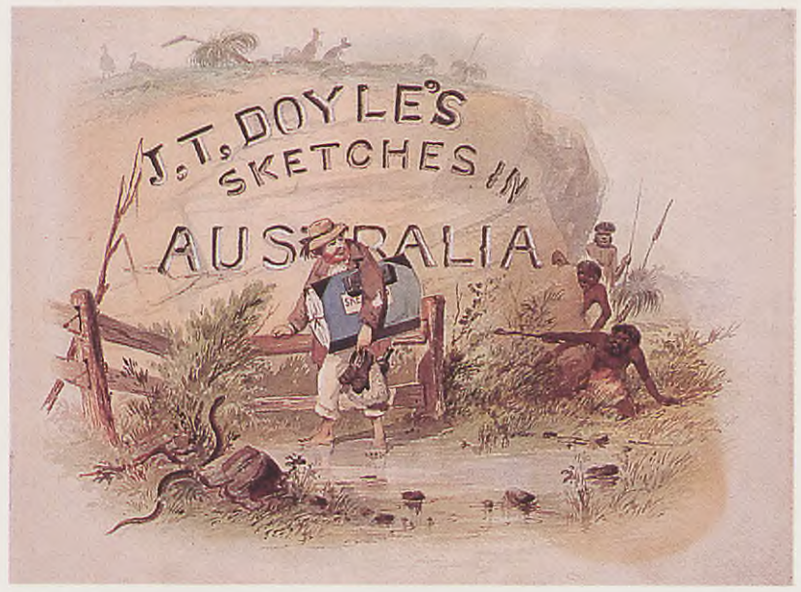
Hardcover, RRP $65.00.



An exhibition of work featured will tour:
State Library of NSW 30 November – 19 February 1995,
National Gallery of Victoria 2 March – 10 April 1995
Tandanya Aboriginal Cultural Institute 21 April – 4 June 1995.

Oxford University Press
GPO Box 2784Y Melbourne VIC 3001 Tel (03) 646 4200 Fax (03) 646 3251

S.T.GILL: DR DOYLE'S SKETCHES IN AUSTRALIA
by Sasha Grishin

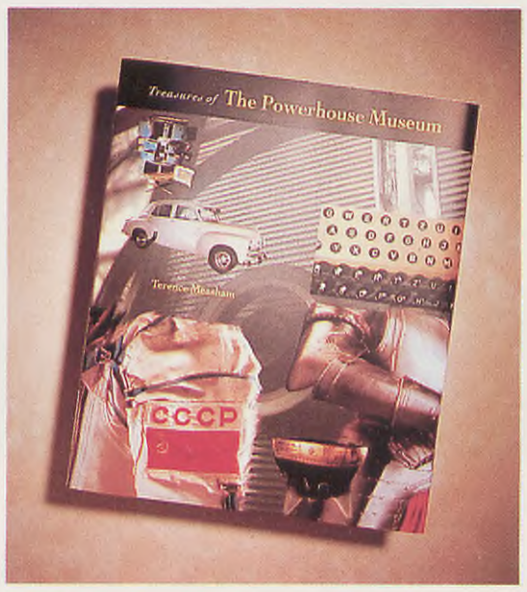


Collectors edition limited to 100 copies. 45 watercolour drawings by S.T.Gill c.1860s with the intriguing story of the 'Doyle' sketchbook by Dr Sasha Grishin. Printed letterpress, quarterbound in goatskin. 360 x 480mm. Prospectus available.

Handbound Limited Edition, RRP $3,750.

The Mitchell Library Press & The Centaur Press
State Library of New South Wales Macquarie Street Sydney
Tel (02) 230 1614 Fax (02) 223 8807

TREASURES OF THE POWERHOUSE MUSEUM
by Terence Measham



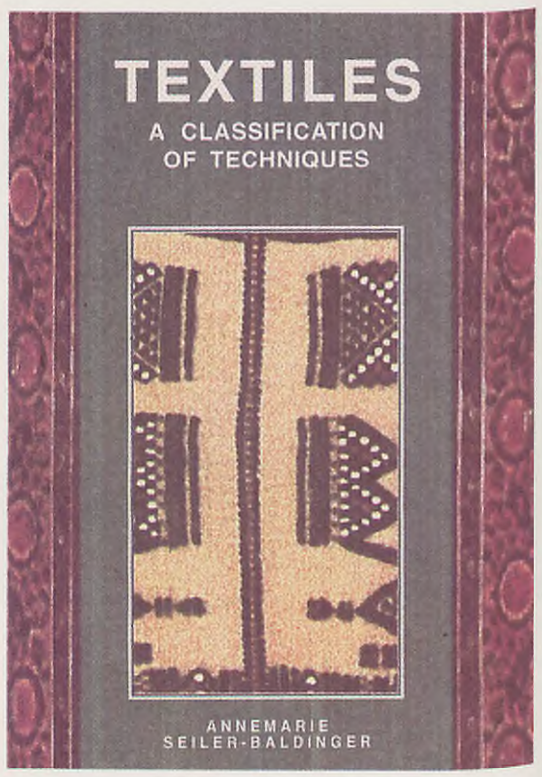
Director Terence Measham presents a selection of treasures, lavishly illustrated in colour, from the collection of the Powerhouse Museum. His lively analysis of the historical, social, scientific, industrial and artistic significance of these objects and their connections with one another is engaging and thought provoking. Produced for Powerhouse Publishing by Beagle Press. *Softcover, ISBN 1 86317 047 2, RRP $29.95. Hardcover, ISBN 1 86317 046 4, RRP $49.95.*

Available from the Powerhouse Museum and all good bookstores nationally. Mail order copies: Powerhouse Publishing Tel (02) 217 0129.

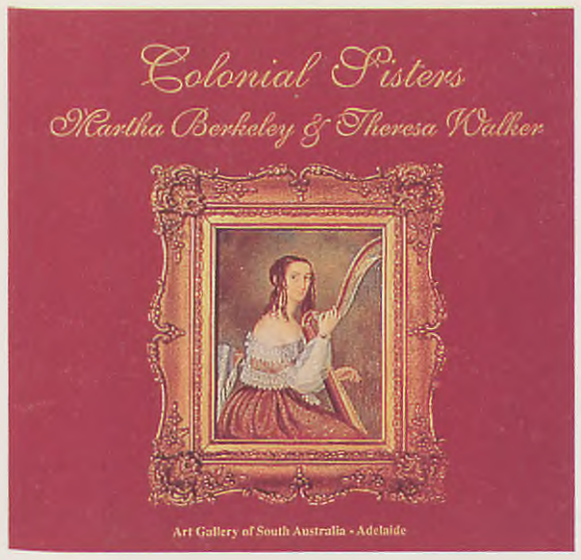
TEXTILES: A CLASSIFICATION OF TECHNIQUES
by Annemarie Seiler-Baldinger

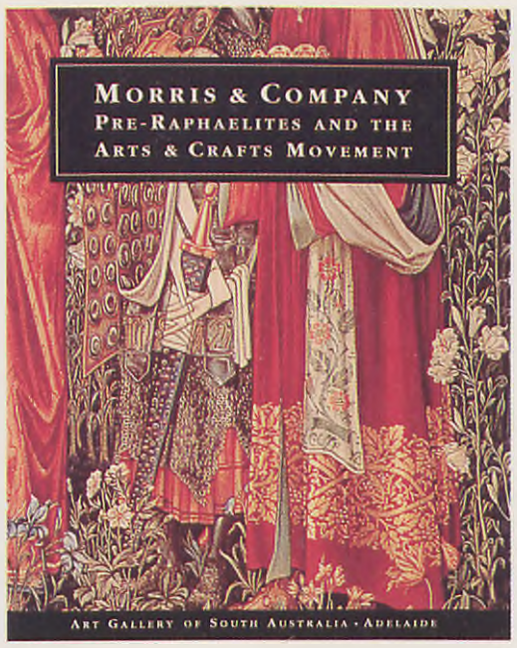
This is still the only title to give a classified overview of the variety of textile techniques. Approximately 300 procedures in thread and textile manufacturing and in textile decoration are presented in the text and drawings. For anyone interested in textiles.

Softcover, 260 pages, ISBN 1 86333 110 7, RRP $39.95.



Crawford House Publishing
P O Box 1484 Bathurst NSW 2795 Tel (063) 32 2677 Fax (063) 32 2654

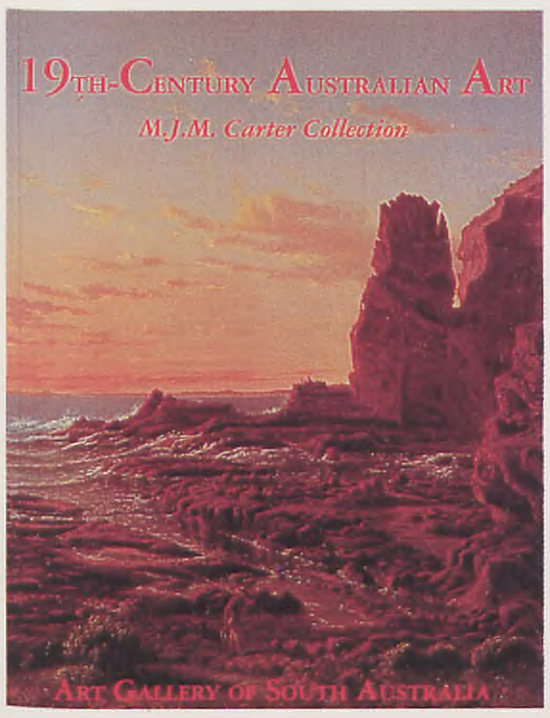




ART GALLERY
OF SOUTH AUSTRALIA

Colonial Sisters: Martha Berkeley & Theresa Walker, South Australia's first professional artists
Jane Hylton, pp108, Hardcover only $24.95
ISBN 0 7308 3072 1
Offers an insight into early colonial life and emphasises the importance of the two sisters in the history of Australian art.

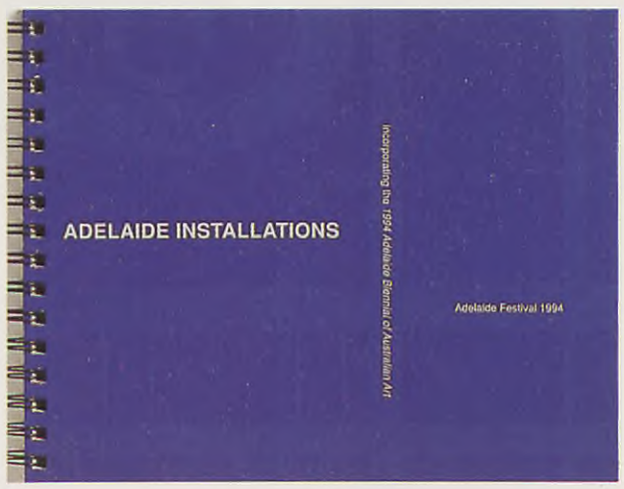
Morris & Company, Pre-Raphaelites and the Arts & Crafts Movement
Christopher Menz, pp144, Hardcover $49.95
Softcover $29.95, ISBN 0 7308 3024 1
Lavishly illustrated book on the most extensive holdings of Morris & Company furnishings outside Britain.



19th-Century Australian Art: MJM Collection
Ron Radford, pp72, Softcover only $19.95
ISBN 0 7308 3008 X
A comprehensive fully illustrated history of 19th-century Australian painting. All major artists represented.

South Australian Women Artists 1890s–1940s
Jane Hylton, pp104,
Hardcover $39.95 ISBN 07308 3064 0
Softcover $24.95 ISBN 07308 3056 X
Recognizes the role that women played in the development of South Australia's visual culture. Includes Australia's most outstanding modernist paintings.

The Age of Rubens & Rembrandt: Old Master Prints from the Art Gallery of South Australia
Julie Robinson, pp92, Softcover only $12.95
ISBN 0 7308 3016 0
Dutch and Flemish etchings, engravings and woodcuts from the 16th and 17th centuries. Featuring 36 of the most significant works by the major artists of this period and region.



Adelaide Installations (incorporating the 1994 Adelaide Biennial of Australian Art) Vol. I & II
Various authors, Vol. I. pp114, spiral bound,
Vol. II. pp82. $49.95 ISBN 0 9596 2095 8
Illustrates the best recent installation art from the Asia Pacific region as featured in Adelaide Installations.

ART GALLERY OF SOUTH AUSTRALIA

All publications available at these prices from
The Bookshop, Art Gallery of South Australia,
North Terrace, Adelaide SA 5000
Tel (08) 207 7029 Fax (08) 207 7000.
If ordering please add $3.90 per title
for postage and handling.

ABORIGINAL ARTISTS OF THE NINETEENTH CENTURY

William Barak drawing at Coranderrk c. 1895
Courtesy La Trobe Collection, State Library of Victoria, Melbourne.

National Gallery of Australia
15 October – 20 November 1994

State Library of New South Wales
30 November 1994 – 19 February 1995

National Gallery of Victoria
2 March – 10 April 1995

Tandanya – National Aboriginal Cultural Institute
21 April – 4 June 1995

Commonwealth Bank

Australian airExpress

A NATIONAL GALLERY OF AUSTRALIA
TRAVELLING EXHIBITION

Gallery Gibraltar

FINE ART GALLERY AND GIFT SHOP

Aboriginal Craft and Jewellery from the Utopia area in Central Australia.

In conjunction with their Fine Art Gallery, Gallery Gibraltar's gift shop offers a superb collection of fine craft and artifacts together with jewellery, ceramics, books and fine wares.

Gallery Gibraltar Station Street Bowral NSW Tel (048) 61 4624

Lower Gallery

GUNYULGUP GALLERIES

Fine art and craft for that special Christmas gift from West Australia's leading artists and craftsmen.

Caves Road, Yallingup WA 6282
Tel (097) 55 2177 Fax (097) 55 2258

ARTIQUE
PICTURE FRAMING
PTY LTD

Established 1980

Fine picture framers.

Specialising in water gilding and period finished frames.

Conservation and restoration of paintings.

Hand-made, custom-designed frames – conservation framing.

Choose from over 100 imported mouldings.

318B Military Road Cremorne Junction NSW 2090
Tel (02) 953 5874 Fax (02) 953 8301

Alison Baily Rehfisch (1900–1975), Still life, signed, oil on board, 32 x 46cm

Early modern and contemporary paintings and graphics by Australian artists.

The Durning-Lawrence Gallery

92 Alexander St Crows Nest NSW 2065
Telephone (02) 439 6670 Facsimile (02) 439 6930
Wednesday to Saturday 11am – 6pm Sunday 2pm – 6pm

PORTERS GALLERY

Formerly known as Allegro Gallery now under new management

Exhibiting a variety of established and emerging artists.

Featuring paintings, sculptures, ceramics, and jewellery.

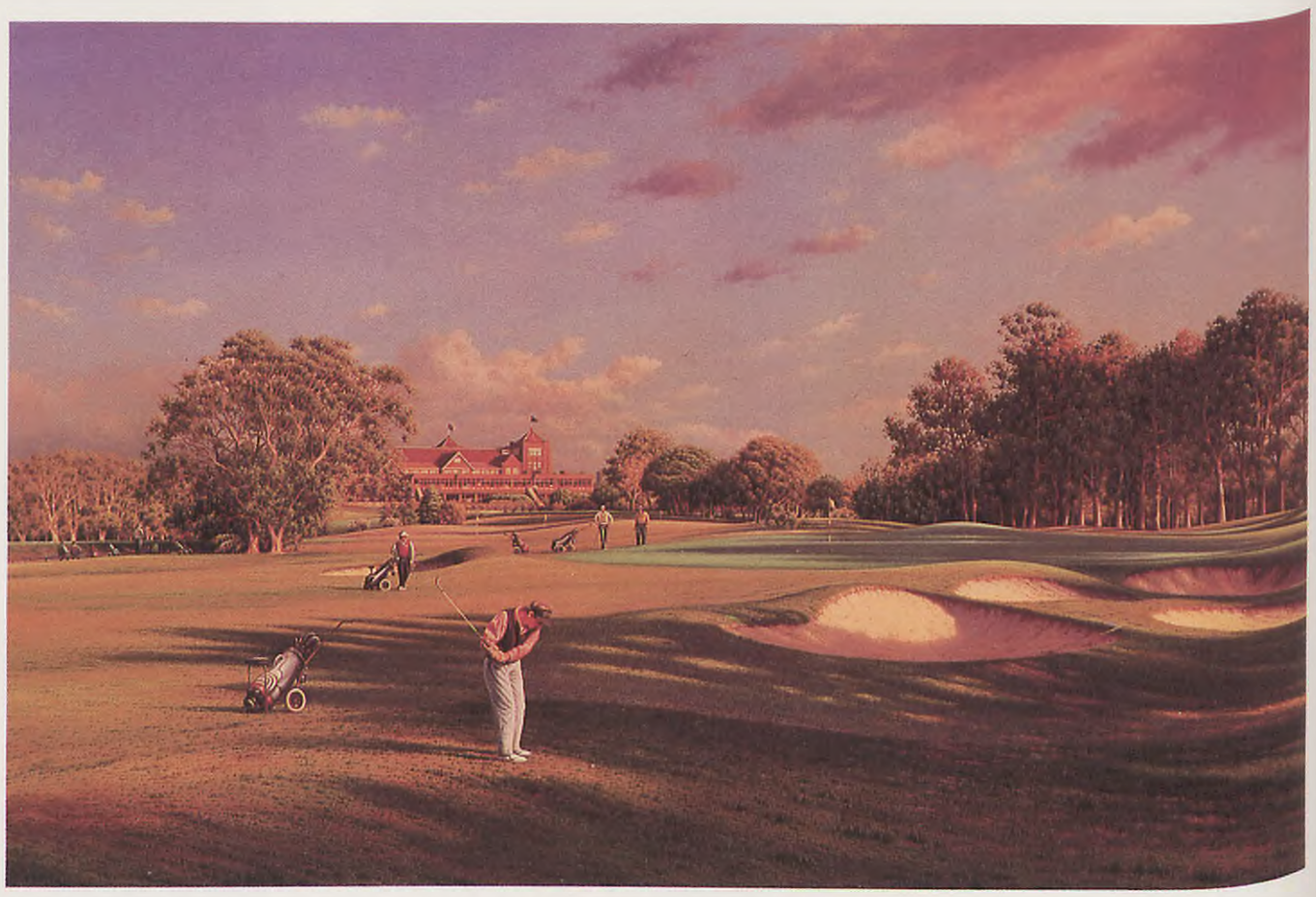
Regularly changing exhibitions.

1 Porters Road Kenthurst
NSW Australia 2156
Tel (02) 654 1386
Fax (02) 654 1386
Wednesday to Sunday
10am–5pm

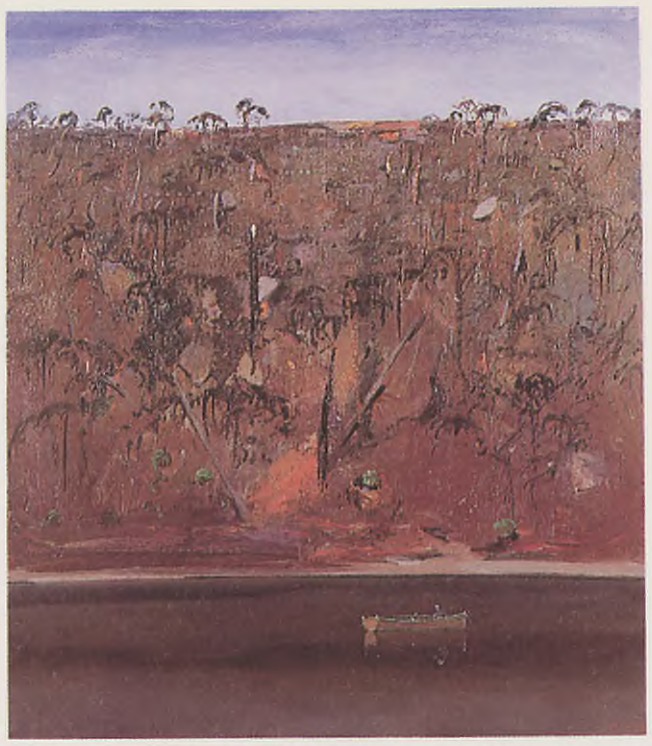
JOSEPH FROST

'Self Portrait'
oil on linen 61 x 92cm

Joseph Frost represented by leading Australian galleries.



Royal Sydney Golf Course – Venue for the 1994 Heineken Australian Open.



Arthur Boyd *On the Shoalhaven River* 183 x 152 cm

One of the many exceptional works currently available.

Gould Galleries

Australian Fine Art Specialists

270 Toorak Road South Yarra VIC 3141
Telephone (03) 827 4701 Facsimile (03) 824 0860
Monday to Friday 11am – 6pm, Saturday and Sunday 2 – 5pm

Kay Singleton Keller

New work available now from
Michael Nagy Fine Art.

'The Second Gift' oil and acrylic on canvas 92 x 92cm

MICHAEL NAGY FINE ART

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

Sunset, Boggabilla, Australia. Silkscreen. Edition of 6.

MONICA KARGULEWICZ

(Printmaker)

14 Anama Street, Greensborough Vic 3088 Tel (03) 434 2882

CONNOR galleries

THE MOST INTERESTING SHOP IN THE COUNTRY

If you have not already discovered us then you are in for a pleasant surprise.

Here in Moss Vale we can show you a fine range of antique silver (our specialty), furniture, glass, porcelain, oriental works of art, and of course, pictures. All of our items are carefully selected for condition and quality.

Out of town does not mean a lack of style – please come to see for yourself.

474 Argyle Street
Moss Vale NSW 2577
Tel (048) 683 041
A.H. (048) 614 928
Fax (048) 683 473
Closed Tuesdays and
Sunday afternoons.

BRISBANE CITY GALLERIES

BRISBANE CITY HALL ART GALLERY AND MUSEUM

King George Square Brisbane Qld 4000
Tel: (07) 225 4355 Daily 10am – 5pm Admission free
Until 15 January: John's and Lyn's Pictures: The McCrea Collection.
14 December – 26 February: Garden of Earthly Delights: The Work of Fiona Hall.

QUEENSLAND ART GALLERY

Queensland Cultural Centre South Bank South Brisbane QLD 4101
Tel: (07) 840 7303 Infoline 0055 39273 Fax: (07) 844 8865 Monday to Sunday 10 - 5pm
Until 4 December: Contemporary Japanese prints from the collection.
Until 29 January: The Minister's Awards for Excellence in Art Education.
17 December to 5 March: Luke Roberts.

EXHIBIT 912 GALLERY

Gallery 912 Stanley Street East Brisbane QLD 4169
Tel: (07) 891 6614 Fax: (07) 891 6651 Monday to Friday 10am – 5pm or by appointment
Contemporary paintings, ceramics, tables.

CRAFTS COUNCIL OF QUEENSLAND

1st Floor, School of Arts 166 Ann Street Brisbane Qld 4000
Tel: (07) 229 2661 Fax: (07) 229 2243
23 November – 23 December: Christmas 1994.
A display of contemporary craft objects ideal for Christmas.
20 February – 5 April: Handmade in Australia.
A body of work drawn from the Stanthorpe Art Gallery Collection.

ARTS COUNCIL GALLERY

242 Gladstone Road Dutton Park (entrance via Lochaber Street) Brisbane Qld 4102
Tel: (07) 846 7500 Fax: (07) 846 7744 Monday to Friday 10am – 4pm or by appointment
Innovative program of exhibitions.
Featuring current art and craft work by regional Queensland Artists.

RIVERHOUSE GALLERIES

1 Oxlade Drive (cnr Brunswick Street) New Farm Qld 4005
Tel: (07) 358 4986 Fax: (07) 254 0124 Tuesday to Saturday 10am – 5pm
Changing exhibitions of traditional and contemporary works by established Australian artists.

ANDREW VINCENT GALLERIES

40 Macgregor Terrace Bardon QLD 4065
Tel: (07) 367 0005 Fax: (07) 367 0122 Tuesday to Saturday 10am – 5pm or by appointment
Changing monthly exhibitions of established and emerging Australian artists.

Special Christmas Offer to
ART and Australia Readers

images 2

CONTEMPORARY AUSTRALIAN PAINTING

BY NEVILL DRURY

Conceived as a visual resource for students and general readers alike, this fine selection of contemporary Australian paintings has been compiled with a thematic perspective in mind. Drawing on works by established artists and also notable mid-career and emerging painters this book presents a wide range of styles in order to demonstrate different creative approaches within a given category. Included are 289 reproductions in full colour and substantial text profiles of over 250 contemporary Australian artists.

Images 2 is arranged under the following headings: ♦ The World of Nature ♦ Town and City ♦ Figures and Portraits ♦ Interiors and Still Life ♦ The Innocent Imagination ♦ Symbols, Dreams and Spirituality ♦ Abstraction ♦ Mixed Media ♦ The New Wave ♦ Contemporary Aboriginal Painting.

Nevill Drury is author of the eight-volume *New Art* series, *New Sculpture* and *Images in Contemporary Australian Painting*.

289 plates in colour, 328 pages, 364 x 257 mm
976 8097 69 8 hardcover

Normally $120 rrp Special Christmas Offer exclusive to readers of *ART and Australia* $99 including postage and handling

Hurry! Offer expires 31 December 1994

Complete order form opposite page 276 and return to Craftsman House or:
Telephone: (02) 417 1670; Fax (02) 417 1501

Craftsman House publications are distributed to bookshops by Thames and Hudson

(Cover image: Aldo Iacobelli, *Paintings in oils*)

An essential sourcebook on
Australian painting in the 1990s
The sequel to *Images in*
Contemporary Australian Painting

International Fine Art Expositions

Art Asia - Hong Kong
International Fine Art & Antique Fair
November 17 - 21, 1994

Art Miami
January 6 - 10, 1995

Art New York International
April 27 - May 2, 1995

Chicago International Fine Art Fair
Navy Pier
September 7 - 11, 1995

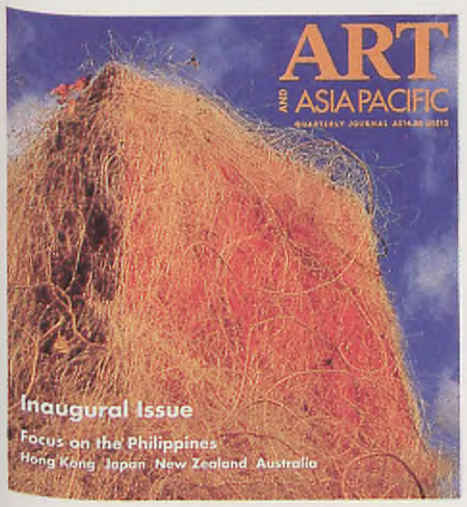
Fair Information:
Telephone: 407.220.2690 • Facsimile: 407.220.3180
3725 SE Ocean Boulevard • Stuart, Florida 34996

Travel Information:
ARTours
Toll Free Telephone: 800.226.6972 • Telephone: 305.857.0619
Facsimile: 305.854.3872

ART AND ASIA PACIFIC

A NEW CONTEMPORARY ART JOURNAL

BACK ISSUES VOLUME 1 NUMBERS 1–4 1994 NOW AVAILABLE



VOLUME 1 NUMBER 1

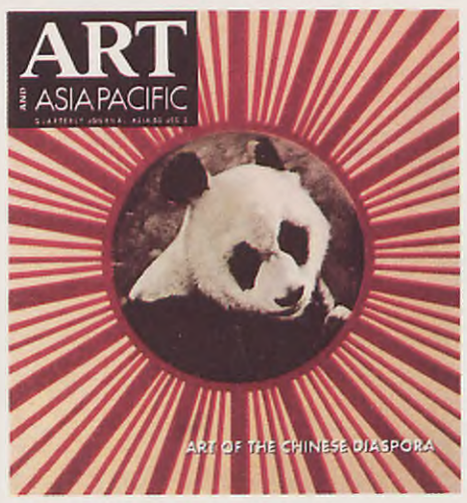
Focus on the Philippines

- Political art in the post-Marcos era
- The indigenous art movement
- Towards a new internationalism
- Restringing multicultural beads into a national strand
- Reports from Hong Kong, the Pacific arts symposium, contemporary Aboriginal art and an interview with Japanese curator, Yuko Hasegawa

VOLUME 1 NUMBER 2

Art of the Chinese Diaspora

- Ideology in an age of consumption
- Seeking truth from history – trends in recent Chinese art
- Chinese artists abroad
- Taiwan art in context
- The impact of 1989 on Chinese art
- Gu Wenda goes West
- Interview with installation artist Xu Bing
- Malaysia's Yeoh Jin Leng and Wong Hoy Cheong



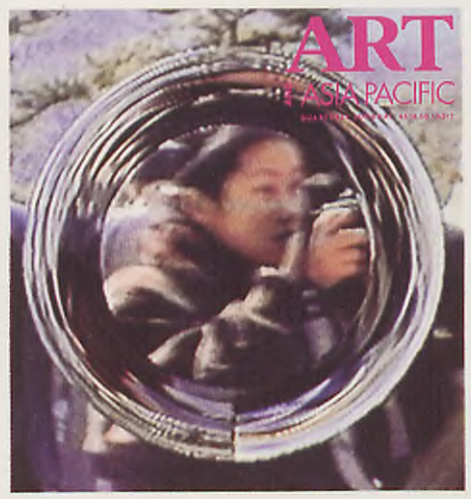
VOLUME 1 NUMBER 3

Indonesia Focus

- Two decades of contemporary art in Indonesia
- Indonesian painting from 1900 to 1970
- The sculpture of Gregorius Sidharta Soegiyo
- Contemporary Balinese art
- The self-portraits of Kartika Affandi-Köberl
- Interview with sculptor Anusapati
- The Australian artist Donald Friend and Bali
- The paintings of Lucia Hartini

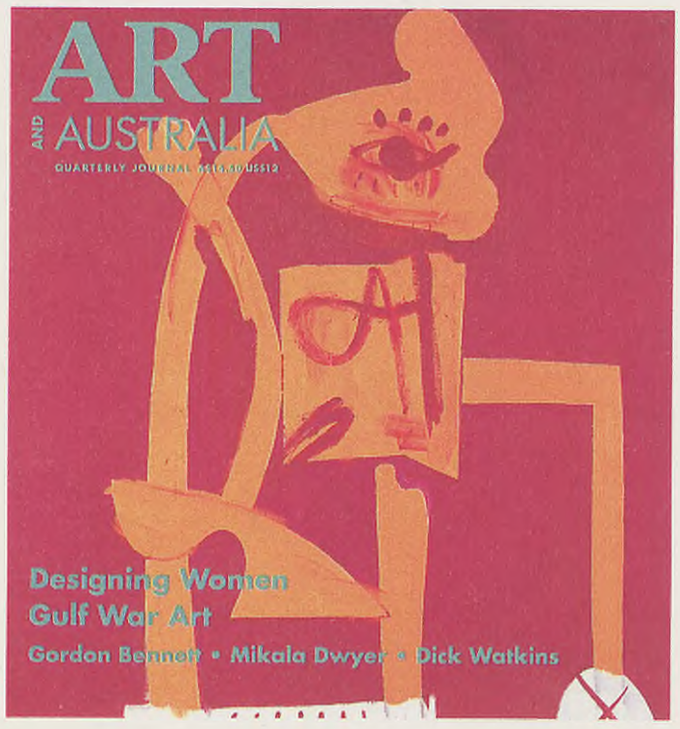
VOLUME 1 NUMBER 4

- Korean art at home and abroad and the Min Joong survey exhibition
- South-East Asian sense and sensibility
- The sculpture of Antonio Mak
- The art of Niue artist, John Pule
- Contemporary art in Papua New Guinea
- Reports from Taipei and Singapore
- Reviews of Rover Thomas exhibition, Under Capricorn conference and second Chiang Mai arts festival



SPECIAL NEW YEAR OFFER

POST FREE Available on 1994 back issues of *ART and AsiaPacific* Volume 1 (Valid to 31 March 1995)
Numbers 1, 2, 3, 4, available at US$12 or A$14.50 each issue (postage no extra charge)
Fill in the order card opposite page 276 and send to your nearest office



A national ICON

CONTEMPORARY ART QUARTERLY

HISTORICAL ART FROM A
contemporary perspective

CITY REPORTS
exhibitions
BOOK REVIEWS

SPECIAL SUBSCRIPTION OFFERS

A national icon!

COMBINED SUBSCRIPTIONS Excellent discount offers!

Australian subscription prices	1 year
☐ ART AND AUSTRALIA	A$54
☐ ART AND ASIAPACIFIC	A$44
☐ WORLD ART	A$44
☐ neue bildende kunst	A$85

Overseas subscription prices	1 year		
☐ ART AND AUSTRALIA	A$78	US$56	
☐ ART AND ASIAPACIFIC	A$54	US$40	
☐ WORLD ART	A$54	US$40	
☐ neue bildende kunst	A$85	US$56	DM84

I enclose ☐ cheque ☐ money order for ..... $ .....

payable to Fine Arts Press (Australian $ only)

OR International Publishers Distributor (other currencies)

OR Debit my ☐ Bankcard ☐ Mastercard ☐ Visa

No. .....

Expiry date ...../..... (12/94)

Signature .....

Any 2 magazines **10% discount off individual totals**
Any 3 magazines **20% discount off individual totals**
All 4 magazines **30% discount off individual totals**

Surname ..... Title ..... Initials .....

Address .....

..... Postcode .....

Country .....

ART AND ASIA PACIFIC

BACK ISSUE Order Form

Yes, please send me the following back issues of **ART and AsiaPacific** at AS14.50 or US$12 per copy (includes postage and handling)

Volume 1 Number ☐ 1 ☐ 2 ☐ 3 ☐ 4

I enclose ☐ cheque ☐ money order for ..... $ .....

payable to Fine Arts Press (Australian $ only)

OR International Publishers Distributor (other currencies)

OR Debit my ☐ Bankcard ☐ Mastercard ☐ Visa

No. .....

Expiry date ...../.....

Signature .....

Surname ..... Title ..... Initials .....

Address .....

.....

..... Postcode .....

Country .....

Send this card to your nearest office. (12/94)

Back Issues and Subscription Enquiries

AUSTRALIA
Fine Arts Press
PO Box 480
Roseville NSW 2069
Australia
Tel (02) 417 1723
Fax (02) 417 1045

ASIA
International Publishers Distributor
(Singapore) Pte. Ltd.
Kent Ridge PO Box 1180
Singapore 9111
Tel (65) 741 6933
Fax (65) 741 6922

EUROPE
G+B Arts International
St Johanns-Vorstadt 19
Postfach 4004 Basel
Switzerland
Tel (41 61) 261 0138
Fax (41 61) 261 0173

UK
International Publishers Distributor
PO Box 90
Reading
Berkshire RG1 8JL
UK
Tel (0734) 560 080
Fax (0734) 568 211

USA
International Publishers Distributor
PO Box 41010
Newark NJ 07101–8007
USA
Tel (201) 643 7500
Fax (201) 643 7676

Art Directory

What's On

QUEENSLAND

ART GALLERIES SCHUBERT
Marina Mirage, Seaworld Drive,
MAIN BEACH 4217
Tel. (075) 71 0077
2797 Gold Coast Highway,
BROADBEACH 4218
Tel. (075) 38 2121
Featuring selected paintings by prominent Queensland and interstate artists.
Daily 10 - 5.30

ARTS COUNCIL GALLERY
242 Gladstone Road,
(entrance via Lochaber St)
DUTTON PARK 4102
Tel. (07) 846 7500 Fax (07) 846 7744
Presenting innovative and unique programs of challenging exhibitions focusing on current art and craft practice by Queensland artists.
To 9 December: 'Earth Scents' – works on paper and assemblages by three artists from isolated areas of western Queensland.
Monday to Friday 10 - 4 or by appointment, closed public holidays

B.C. FINE ART GALLERY
116 Turpin Road, Labrador,
GOLD COAST 4215
Tel. (075) 27 0221
Exhibitions opening first Friday each month by recognised Australian artists. Comprehensive stock of paintings, drawings, sculptures, bronzes and ceramics.
Wednesday to Sunday 10 - 5

BRISBANE CITY HALL ART GALLERY AND MUSEUM
City Hall, Ground Floor,
King George Square, BRISBANE 4000
Tel. (07) 225 4355 Fax (07) 225 5325
To 15 January: 'John's and Lyn's Pictures – The McCrea Collection'
14 December to 26 February: 'Garden of Earthly Delights – The Work of Fiona Hall'.
Admission free.
Daily 10 - 5, closed public holidays

CINTRA GALLERIES
40 Park Road, MILTON 4064
Tel. (07) 369 1322 Fax (07) 368 2638
Australian and European paintings and sculpture from the nineteenth to twentieth centuries. Regular exhibitions by leading Australian artists.
Monday to Saturday 10 - 5

CRAFTS COUNCIL OF QUEENSLAND GALLERY
1st Floor, School of Arts,
166 Ann Street, BRISBANE 4000
Tel. (07) 229 2661 Fax (07) 229 2243
Changing displays of high quality contemporary craft objects and furniture including ceramics, glass, metal, textiles, wood and leather.
Monday to Friday 10 - 4

CUNNINGTON GALLERIES
84 Brunswick Street,
SPRING HILL 4006
Tel. (07) 852 1183 Fax (07) 252 4056
Australian and international artworks. Antique porcelain. Australian pottery. Unique gifts. Jewellery. Art books. Housed in Galleria on Brunswick complex.
Tuesday to Friday 10 - 6,
Saturday, Sunday and Monday 10 - 4

EXHIBIT 912 GALLERY
912 Stanley Street,
EAST BRISBANE 4169
Tel. (07) 891 6614 Fax (07) 891 6651
Featuring exhibitions of contemporary paintings, sculpture and furniture.
Monday to Friday 10 - 5

GLADSTONE REGIONAL ART GALLERY AND MUSEUM
cnr Goondoon and Bramston Streets,
GLADSTONE 4680
Tel. (079) 72 2022 Fax (079) 72 3381
Presenting a diverse program of travelling, local and collection-based exhibitions of Australian art, history, and craft.
Monday to Friday 10 - 5,
Saturday and public holidays 10 - 4

GOLD COAST CITY ART GALLERY
135 Bundall Road,
SURFERS PARADISE 4217
Tel. (075) 81 6154 Fax (075) 81 6704
Includes a fabulous collection of ceramics, Australian and Aboriginal art and the beautiful new Evandale Sculpture Walk.
Tuesday to Friday 10 - 5,
Saturday and Sunday 1 - 5,
closed Mondays

GRAHAME GALLERIES & EDITIONS
1 Fernberg Road, MILTON 4064
Tel. (07) 369 3288 Fax (07) 369 3021
Modern and contemporary prints, artists' books, and other works on paper. Plus first Australian Artists' Books Fair.
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.
Monday to Saturday 10 - 7,
Sunday 12 - 7

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

MONTVILLE ART GALLERY
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

MONTVILLE ART GALLERY ON HASTINGS
Sheraton Resort, Hastings Street,
NOOSA 4567
Tel. (074) 74 9140 Fax (074) 42 9309
Over 100 paintings by important Australian artists. Interesting selection of sculpture. Exclusive range of opal jewellery. Bi-monthly exhibitions.
Daily 10 - 5.30

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

PORT DOUGLAS GALLERIES CHUCK KEHOE SCULPTURE GALLERY
Daintree Road, ROCKY POINT 4871
Tel. (070) 98 7524
You are invited to view varied and affordable works of excellence in relaxed tropical rainforest and Coral Sea settings.
Sunday to Thursday 10 - 4

QUEENSLAND ART GALLERY
Queensland Cultural Centre,
South Bank, SOUTH BRISBANE 4101
Tel. (07) 840 7303 Infoline 0055 39273
Fax (07) 844 8865
To 4 December: Contemporary Japanese prints from the collection
To 29 January: The Minister's Awards for Excellence in Art Education
17 December to 5 March: Luke Roberts
29 March: Queensland Art Gallery Centenary
29 March to 14 May: Matisse.
Monday to Sunday 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
Marsh and Lock Street, Weeroona Park,
STANTHORPE 4380
Tel. (076) 81 1874 Fax (076) 81 4021
A varied monthly program of touring exhibitions. Displays from permanent collection including paintings, sculpture, fibre and ceramics.
Monday to Friday 10 - 4,
Saturday and Sunday 1 - 4

VERLIE JUST TOWN GALLERY AND JAPAN ROOM
6th Floor, MacArthur Chambers,
Edward/Queen Streets, BRISBANE 4000
Tel. (07) 229 1981
Twenty-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

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

NEW SOUTH WALES

ACCESS CONTEMPORARY ART GALLERY
38 Boronia Street, REDFERN 2016
Tel. (02) 318 1122 Fax (02) 318 1007
To 18 December: Ingrid Haydon; John Gardner
19 December to 8 January: 9th Birthday – Group exhibition
10 January to 29 January: Sybil Curtis; Gregory Copeland
31 January to 19 February: Alexander Asch; Joanna Burgler.
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
December: Charles Sturt University – Murray graduating students
December to January: Year 12 major works – Albury/Region high schools
February: Victor Majzner – 'Towards Identity'.
Also showing during December, January and February works from Albury City collections.
Access for the disabled.
Admission free.
Daily 10.30 - 5

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

ART GALLERY OF NEW SOUTH WALES
Art Gallery Road, SYDNEY 2000
Tel. (02) 225 1744 information desk
(02) 225 1700 administration
Fax (02) 221 6226 administration
Permanent collections of Aboriginal and

ANNA VERTES, Quince and pewter samovar, oil on timber panel, 50 x 40 cm, Anna Art Studio and Gallery.

Melanesian, Australian, European, Asian, contemporary art and photography.
From 20 November 1994, the Yiribana Gallery of Aboriginal and Torres Strait Islander Art will be open, Australia's largest permanent exhibition of Aboriginal and Torres Strait Islander Art.
To 15 January – 'Renoir: Master Impresssionist'
To 2 January: Susan Norrie
6 January to 26 February: 'Legendary Lindsays'
4 February to 26 March: Australian Perspecta 1995.
Daily 10 - 5

ART INCORPORATE
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

ARTIQUE FINE ART GALLERY
318b Military Road, CREMORNE 2090
Tel. (02) 953 5874
Selection of fine paintings by prominent Australian artists. Regularly changing exhibitions.
Monday to Friday 9 - 6,
Saturday 9 - 4

AUSTRALIAN GALLERIES
15 Roylston Street,
PADDINGTON 2010
Tel. (02) 360 5177 Fax (02) 360 2361
To 17 December: Vivienne Littlejohn – large woodcuts; Julie Jame – ink drawings
23 January to 18 February: Barbara Campbell – drawings
27 February to 25 March: Kevin Connor – paintings.
Monday to Saturday 10 - 6

AVOCA GALLERY
Lot 3, Avoca Drive, KINCUMBER
Central Coast 2251
Tel. (043) 68 2017 Fax (043) 68 2017
Changing exhibition works by Preston, Kevin Connor, Tom Spence, Ann Thompson, Jane Bennett, Blackman, Rehfisch. Restaurant also available.
Friday to Monday 11 - 5

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

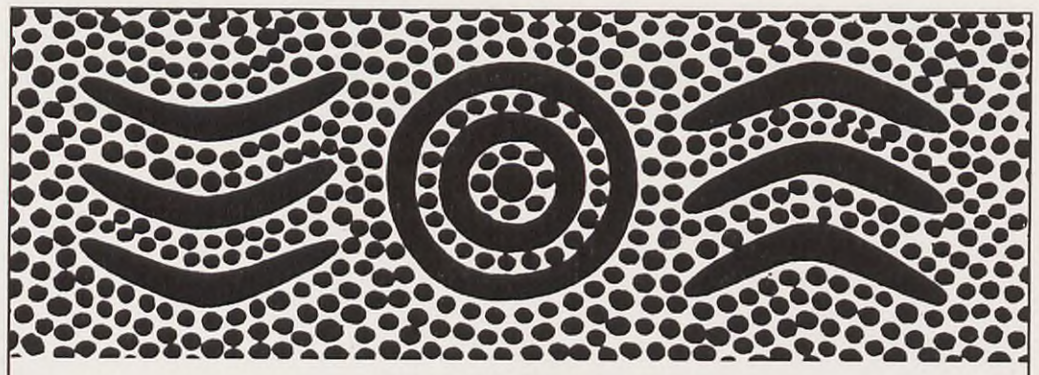
BATHURST REGIONAL ART GALLERY
70–78 Keppel Street, BATHURST 2795
Tel. (063) 31 6066 Fax (063) 32 2991
Celebrating 40 years of the permament collection in 1995.
16 December to 29 January: 'Do it with a Blundstone' – 31 artists doing creative things with mixed media and Blundstone Boots
10 February to 12 March: 'New Tracks – Old Land' – contemporary Aboriginal prints.
Monday to Friday 10 - 4,
Saturday 11 - 3, Sunday 1 - 4

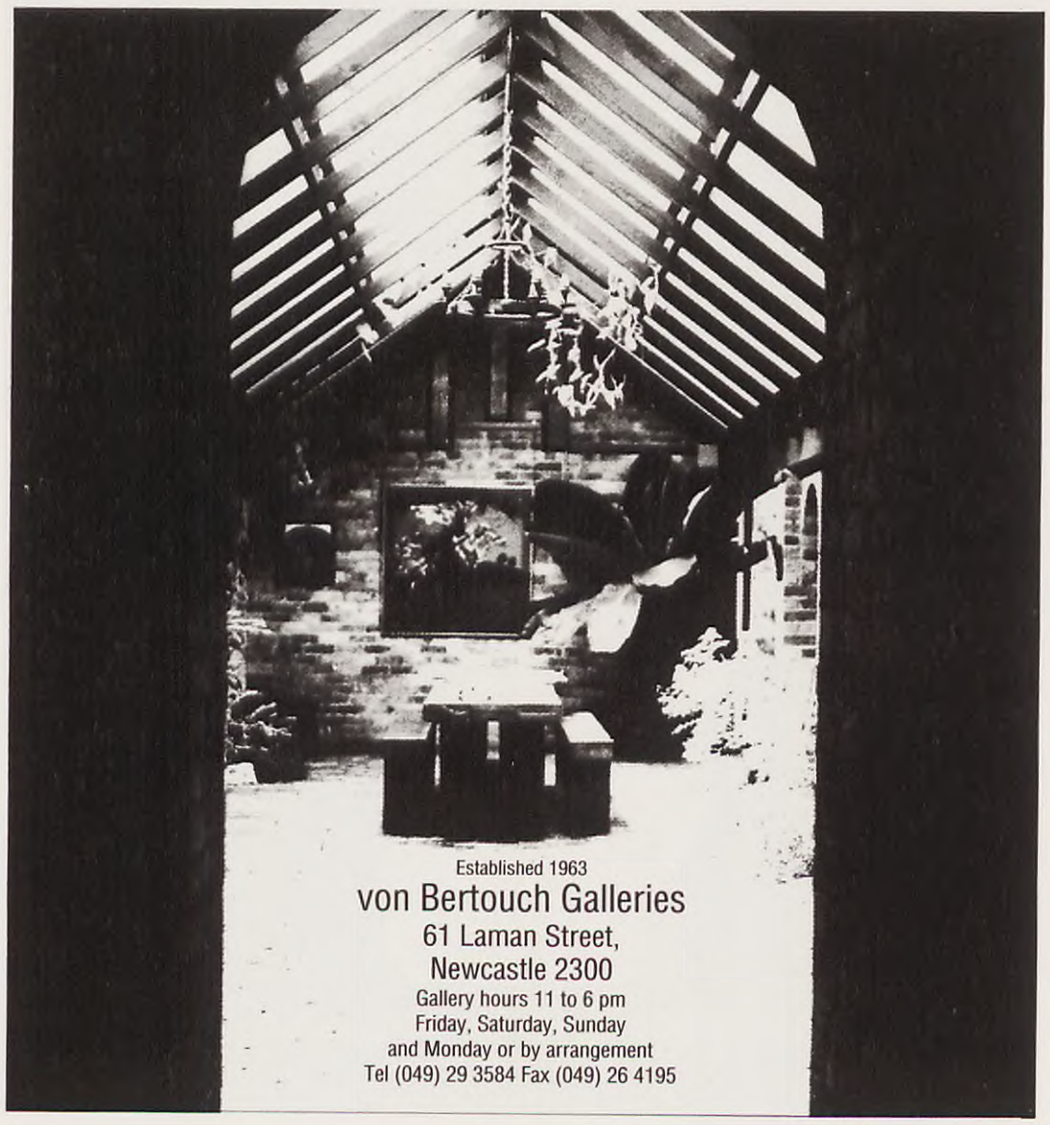
THE BELL GALLERY
Jellore Street, BERRIMA 2577
Tel. (048) 77 1267 Fax (048) 77 1185
Continuing display of quality Australian paintings, oils and watercolours. Also regular exhibitions of established contemporary artists.
Friday to Tuesday 10 - 4,
Wednesday and Thursday by appointment

BERRY ART GALLERY
5 Broughton Court, 109 Queen Street,
BERRY 2523
Tel. (044) 64 2230
Decorative, contemporary and traditional works by well-known and emerging artists local and interstate.
Thursday to Sunday 11 - 4

THE BLAXLAND GALLERY
6th Floor, Grace Bros City Store,
cnr Pitt and Market Streets,
SYDNEY 2000
Tel. (02) 238 9390 Fax (02) 221 7851
8 December to 1 January: The Blake Prize for Religious Art.
1995 artists represented include: Ruth Burgess, Patrick Carroll, Pierre Cavalan, Gail English, Salvatore Gerardi, Virginia Glover, Peter Hardy, Brian Hirst, Inga Hunter, Roslyn Kean, Kerrie Leishman, Seraphina Martin, Rachel Newling, Meza Rijsdijk, Jenny Sages and Rosemary Valadon.
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 3 December: Norman Lindsay facsimile etchings; release of 40th facsimile etching, *Desire*
6 December to 24 December: Final exhibition for the year – Stockroom
1 January onwards: Relocating to North Sydney – by appointment only.
Tel. (02) 929 5546 Fax (02) 954 4678.
Tuesday to Saturday 1 - 6





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 Street and Jersey Road,
WOOLLAHRA 2025
Tel. (02) 326 1952 Fax (02) 327 5826
Changing exhibitions of quality traditional and modern paintings and watercolours. All for sale.
After hours telephone (02) 327 8538, mobile (018) 40 3928.
Monday to Saturday 11 - 6

COVENTRY GALLERY
56 Sutherland Street,
PADDINGTON 2021
Tel. (02) 331 4338 Fax (02) 360 9687
To 24 December: Christmas exhibition
January: Closed
January 31: Re-opening – Diary exhibition.
Tuesday to Saturday 11 - 5

DUBBO REGIONAL ART GALLERY
165 Darling Street, DUBBO 2830
Tel. (068) 81 4342 Fax (068) 84 2675
3 December to 15 January: Kath McCullough – 'A Retrospective'; Orana Community College students – paintings, drawings and ceramics
21 January to 19 February: Terry Hall Fibre – weaving and drawings; Western potters – ceramics
25 February to 26 March: 'Out of the Box' – sculptures by 8 artists; 'Love Jobs' – 'cartoon' art.
Wednesday to Monday 11 - 4.30, closed Tuesdays, Christmas Day and Good Friday

SU XIN PING, Dialogue, signed and dated 1991, edition 11/20, 46 x 62cm, Fire Station Gallery.

EDDIE GLASTRA GALLERY
44 Gurner Street, PADDINGTON 2021
Tel. (02) 331 6477 Fax (02) 331 7322
To 14 December: A stock exhibition
15 December to 23 February: Gallery closed
24 February: Gallery re-opens.
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
Exhibitions from Europe, Asia and Australia with a strong focus on works from the Asia-Pacific region.
Tuesday to Saturday 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 throughout the year from February to December.
Tuesday to Sunday 10 - 4

HEART OF AUSTRALIA ART GALLERY
Shop 201 Skygarden,
77 Castlereagh Street, SYDNEY 2000
Tel. (02) 223 7592 Fax (02) 223 7591
Aboriginal art and artefacts. Continuous exhibition of contemporary Western Desert 'dot' paintings. Well-known artists. Many quality investment pieces.
Monday to Wednesday, 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

KEN DONE GALLERY
1 Hickson Road, THE ROCKS 2000
Tel. (02) 247 2740 Fax (02) 251 4884
Representing Ken Done. Changing exhibitions of paintings and drawings. Limited edition prints and posters on selected themes.
Monday to Sunday 10 - 6

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, still lifes etc., in all mediums. 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
Tuesday to Saturday 11 - 6

LEWERS BEQUEST & PENRITH REGIONAL ART GALLERY
86 River Road, EMU PLAINS 2750
Tel. (047) 35 1100 Fax (047) 35 5663
To 15 January: George De Olszanski – survey (1919–1982)
To 22 January: 'Imaging the West' – curated by Dr Phillip Kent
20 January to 26 February: 'Queerography'.
Tuesday to Sunday 11 - 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

MICHAEL NAGY GALLERY
159 Victoria Street,
POTTS POINT 2011
Tel. (02) 368 1152

Exhibiting contemporary Australian art.
Wednesday to Sunday 11 - 6

MIMI'S GALLERY
6 Towers Place, ARNCLIFFE 2205
Tel. (02) 567 8128
Only by appointment.
Tuesday to Saturday

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.

TRUDY GOODWIN, A suburban song, Manly, oil on canvas, 76 x 91.5cm, The Monad Gallery.

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 fine art. A specialist collection of contemporary ceramics, costume and jewellery.
Tuesday to Saturday 11 - 5,
Sunday and public holidays 2 - 5,
closed Mondays, 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 - 5.25, Thursday 9 - 8.45, Saturday 9 - 3.45

REX IRWIN ART DEALER
1st Floor, 38 Queen Street, WOOLLAHRA 2025
Tel. (02) 363 3212 Fax (02) 363 0556
Important Australian and European artists; Brack, Booth, Cressida Campbell, Gwyn Hanssen-Pigott, Williams, Wolseley, Auerbach, Freud, Kossoff, Picasso.
Tuesday to Saturday 11 - 5.30, or by appointment

RIVERINA GALLERIES
24 The Esplanade, WAGGA WAGGA 2650
Tel. (069) 21 5274
Exhibiting Barrett, Bell, Borrack, Byard, Caldwell, Downton, Hansell, Hart, Lupp, Parker, Paterson, Scherger, Schlunke, Smith, Voigt, Woodward regularly.
Friday to Sunday 11 - 6

ROBIN GIBSON GALLERY
278 Liverpool Street, DARLINGHURST 2010
Tel. (02) 331 6692 Fax (02) 331 1114
Exhibitions of contemporary Australian paintings, sculpture and prints. French and British art from Bronse and Darby London.
Tuesday to Saturday 11 - 6

ROSLYN OXLEY9 GALLERY
Soudan Lane (off 27 Hampden Street), PADDINGTON 2021
Tel. (02) 331 1919 Fax (02) 331 5609
December: 'Photosynthesis' – Art and Photography
January: Closed
February: Pierre et Gilles.
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

SHERMAN GALLERIES GOODHOPE
16–18 Goodhope Street, PADDINGTON 2021
Tel. (02) 331 1112 Fax (02) 331 1051
1 December to 23 December: Stieg Persson. Closed January.
Tuesday to Saturday 11 - 6

SHERMAN GALLERIES HARGRAVE
1 Hargrave Street, PADDINGTON 2021
Tel. (02) 360 5566 Fax (02) 360 5935
To 23 December: Melanie Howard. Closed January.
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) 692 3115 Fax (02) 692 4184
To 17 December: 'The Paper Show' – 3D creations in paper
10 February to 4 March: Martin Sims installation inspired by India.
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 December to 23 December: Chris Fussell – sculpture; Ena Joyce – paintings

24 December to 26 January: Closed for vacation
27 January to 12 February: Gallery re-opens; Selections
17 February to 12 March: Tessa Perceval – paintings.
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 23 December: Christmas exhibition
24 December to 16 January: Closed.
Tuesday to Saturday 11 - 5.30, Sunday 1 - 5, closed Mondays

WATTERS GALLERY
109 Riley Street, EAST SYDNEY 2010
Tel. (02) 331 2556 Fax (02) 361 6871
December to January: Summer exhibition – gallery artists.
Tuesday to Saturday 10 - 5

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

WOLLONGONG CITY GALLERY
cnr Burelli and Kembla Streets, WOLLONGONG 2520
Tel. (042) 28 7500 Fax (042) 26 5530
Wollongong City Gallery offers a constantly changing program of local, national and international exhibitions; public programs and tours available.
To 8 January: 'Illawarra: The Garden of New South Wales' – colonial works; 'Discerning Textiles' – contemporary textile and fibre art
13 January to 26 February: 'Handle With Care' – photographs of childrens' hospital; 'My Head is a Map' – a decade of Australian prints.
Tuesday to Friday 10 - 5, Saturday, Sunday and public holidays 12 - 4, closed Mondays, 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.
To 24 December: 'The Christmas Collection 1994' – mixed show
12 February to 8 March: Graham Fransella – drawings and prints; Scott Chaseling – glass.
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 7357
Exhibition program with emphasis placed on exhibiting works of an experimental and innovative nature.
Galleries 1 and 2: Wednesday to Saturday 11 - 5, Sunday 12 - 4
Gallery 3: Wednesday to Sunday 11 - 5

CHAPMAN GALLERY CANBERRA
31 Captain Cook Crescent, GRIFFITH 2603
Tel. (06) 295 2550
December exhibition features Thancoupie ceramics, Rover Thomas paintings, Emily Kngwarreye and the best of Central Desert Aboriginal art.
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 12 March: 'Don't Leave Me This Way – Art in the Age of AIDS'
10 December to 5 February: 'Virtual Reality'
17 December to 17 April: The Theatre Arts of Asia
25 February to 14 May: 'The Queen's

Pictures – Three Centuries of European Painting'.
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

PARLIAMENT HOUSE ART COLLECTION
Parliament House, CANBERRA, 2600
Marketing and Visitor Services
Tel. (06) 277 5023 Fax (06) 277 5068
Changing exhibitions from the Parliament House Art Collection featuring Australian artists.
Daily 9 - 5, later if Parliament is in session

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
Top Floor, Leichhardt Street Studios,
71 Leichhardt Street, KINGSTON 2604
Tel. (06) 295 9438
An artist-run gallery featuring innovative contemporary art in all mediums by local and interstate artists.
Wednesday to Sunday 11 - 5

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

GRAHAM CLARKE, **Reine de la Mer,** hand coloured etching, Allyn Fisher Fine Art (AFFA Gallery).

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
December: Lyndal Jones and Christine Cornish
February: Mike and Doug Starn and Jenny Watson.
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,
Saturday 9.30 - 12, or by appointment

ARTSPOST ARTISTS GALLERY
21–27 Main Road, BALLARAT 3350
Tel. (053) 33 3822 Fax (053) 33 3277
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 Mondays, Good Friday, Christmas Day and between exhibitions

AUSTRALIAN GALLERIES
35 & 41 Derby Street
COLLINGWOOD 3066
Tel. (03) 417 4303 Fax (03) 419 7769
35 Derby Street
To 3 December: Clem Millward – paintings; Tony White – jewellery
6 December to 20 December: Sue Wraight – small carvings
January: Closed
30 January to 25 February: Irwin Fabian – sculpture.
41 Derby Street
To 10 December: Clem Millward – paintings; Tony White – jewellery
January: Closed
6 February to 4 March: Ray Arnold – etchings.
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,
Sunday 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
2 December to 30 January: Maria Kozic – 'Birth of Blue Boy' sculpture and works on paper, installation; Paintings 1965–1995
3 February to 5 March: 'Dreaming in Urban Areas'.
Daily 10 - 5, closed Good Friday and Christmas Day

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 Tuesdays

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
Centre for Contemporary Photography is a publicly funded gallery, resource and education centre. CCP exhibits a diverse range of photographic, post-photographic and time-based art works, including works using new imaging technologies.
1 December to 17 December: RMIT Bundoora graduate exhibition
3 February to 25 February: AGFA Summer Salon – Open entry salon exhibition, prizes awarded;
Anna Reynolds – 'North-West From

Where I Stand'.
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
Two major exhibitions yearly. Monthly gallery walks, meetings, artwork displays, talks/slides, etc.
To 10 December: 'Members' Exhibition 1994' – Cowwarr Art Space, Main Road, Cowwarr.

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

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

ELTHAM WIREGRASS GALLERY
559 Main Road, ELTHAM 3095
Tel. (03) 439 1467 Fax (03) 431 0571
Specialising in Australian contemporary artworks featuring paintings, sculpture and prints. The Gallery Shop exhibits ceramics, jewellery, glassware and woodware.
Wednesday to Sunday and public holidays 11 - 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. For details and current calendar of events telephone (03) 706 8441.
Monday to Friday 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, Linda Syddick, Mick Namarari Tjapaltjarri, Judy Watson, Harry J. Wedge.
To 17 December: John Bulun Bulun – recent bark paintings
17 December to 7 February: Closed
7 February to 11 March: Artists of the gallery.
Monday to Friday 10 - 5.30,
Saturday 11 - 5

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
1 December to 23 December: Mixed media exhibition of gallery artists
1 February: Re-opens; Charles Blackman – paintings and works on paper.
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 Jennifer Tegel, Consultant L.A, U.S.A. Exhibiting works by Mark Ewenson, Peter Walker, Dagmar Radok.
December to February: Dagmar Radok – etchings and drawings; George Wright – sculpture; Contemporary Art Australia Group.
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

DAGMAR RADOK, **The unfathomable country of the sea-urchin, 1992,** etching/aquatint, 12.5 x 12.5cm, Joan Gough Studio Gallery.

Tel. (03) 510 3923 Fax (03) 510 3919
Representing: Marianne Baillieu, Judith Elliston, Dale Frank, Clinton Garofano, Matthÿs 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

LIBBY EDWARDS GALLERIES
10 William Street, SOUTH YARRA 3141
Tel. (03) 826 4035 Fax (03) 824 1027
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
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
42 Courtney Street, NORTH MELBOURNE 3051
Tel. (03) 329 9966 Fax (03) 329 2272
To 4 December: Monash graduate craft students; Melbourne University graduate wood students
5 December to 1 January: Melbourne College of Textiles graduate show
5 December to 15 January: The annual Christmas show.
Tuesday to Sunday 10 - 5

MELALEUCA GALLERY
121 Ocean Road, ANGLESEA 3230
Tel. (052) 63 1230 Fax (052) 63 1230
Changing exhibitions by new and established artists.
Saturday, Sunday and public holidays 11 - 5.30, or by appointment

MELBOURNE FINE ART GALLERY
46–48 Rathdowne Street,
CARLTON 3053
Tel. (03) 349 1030 Fax (03) 348 2033
8 December to 23 December: $1000 and under exhibition – this exhibition will include many works by noted

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

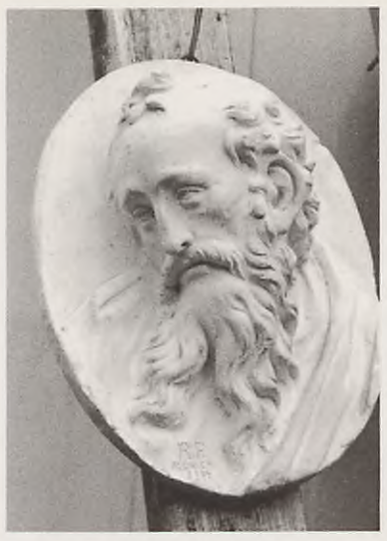
MERIDIAN GALLERY
10 Spring Street, FITZROY 3065
Tel. (03) 417 2977 Fax (03) 416 2772
Changing exhibitions of contemporary sculpture and paintings. We specialise in the commissioning of sculpture for public spaces.
Tuesday to Friday 11 - 6,
Saturday and Sunday 1 - 5

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.
To 17 December: Monash University Collection.
Tuesday to Friday 10 - 5, Saturday 1 - 5, closed Mondays, 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
15 January to 19 February: Kazu Maeda – Japanese ceramics; Monash honours postgraduate ceramics
15 January to 28 February: Keith Platt – photographs
26 February to 26 March: VCE Art.
Tuesday to Friday 10 - 4.30,
Saturday and Sunday 12 - 4.30

NATIONAL GALLERY OF VICTORIA
180 St Kilda Road, MELBOURNE 3000
Tel. (03) 685 0222 Fax (03) 686 4337
To 30 January: Phillips Fox – paintings
9 December to 30 January: Polish artists – paintings
13 December to 23 January: Victorian views – photography
14 December to 16 January: Moët & Chandon – paintings and prints
16 December to 19 February: Fairweather – paintings
24 January to 27 February: Contemporary Australian prints – prints and drawings.
Daily 10 - 5, closed Christmas Day, Good Friday & Anzac Day (am)

NIAGARA GALLERIES
245 Punt Road, RICHMOND 3121
Tel.(03) 429 3666 Fax (03) 428 3571
To 17 December: David Keeling –



ROBERT PRENZEL, Plaster, exhibited National Gallery of Victoria 1994, Peter R. Walker Fine Art.

paintings and drawings
February: Mostyn Bramley-Moore; Jan Davis.
Tuesday to Friday 11 - 6,
Saturday 11 - 5

PETER R. WALKER FINE ART
P.O Box 648, SOUTH YARRA 3141
Tel. (03) 820 0437 and
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) 417 7087 Fax (03) 419 6292
Limited edition prints by Australian, British, European and Japanese printmakers. Upstairs exhibitions plus print room with additional folios.
Monday to Friday 9.30 - 5.30,
Saturday 10 - 3, Sunday during exhibitions 1 - 5

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
A smorgasbord of gallery artists including Angela Morgan, Kim Maple, Ruth Hopkins, Kerry Gavin, plus glass by Richard Clements, Aileen Gordon, Tony Trivett, Michael Hook, and select jewellery, ceramics and

Australian art cards.
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
To 9 December: Masters Fine Art
14 December to 23 December: Gold and silversmithing.
Monday to Friday 9.30 - 4

SALE REGIONAL ART GALLERY
288 Raymond Street, SALE 3850
Tel. (051) 44 2829 Fax (051) 44 5236
Permanent Annemieke Mein exhibition, textiles. 'In Our Own Image' – figurative sculpture from the National Gallery of Australia.
Daily 10 - 4

SHERBROOKE ART GALLERY – SHERBROOKE ART SOCIETY INC.
62 Monbulk Road, BELGRAVE 3160
Tel. (03) 754 4264
Continuous exhibition of traditional paintings, pottery, jewellery.
3 December to February: Bargain sale.
Wednesday to Sunday 10.30 - 5

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: 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 17 December: 'Transcultural Painting Exhibition' – Tony Clark, Lindy Lee, Linda Marrinon and John Young
15 February to 25 March: 'The Babe is Wise – Lina Bryans and her portraits'.
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
December to February: The University Collection.
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

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

ADELAIDE CENTRAL GALLERY
45 Osmond Terrace, NORWOOD 5067
Tel. (08) 364 4610 Fax (08) 364 4865
Regularly changing exhibitions of contemporary work by South Australian and interstate artists.
Tuesday to Friday 10 - 5,
Saturday and Sunday 2 - 5

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 15 January: 'European Masterpieces from the National Gallery of Ireland'.
Daily 10 - 5, closed Christmas Day

BMG ART
Level 1, 94–98 Melbourne Street,
NORTH ADELAIDE 5006
Tel. (08) 267 4449 Fax (08) 267 3122
To 18 December: Franz Kempf – paintings and works on paper
21 December: Gallery closes for Christmas
25 January to 5 February: 'Ausclass Exhibition' – Nick Mount, Tony

Manning, Deborah Cocks, Jan Blum
11 February to 5 March: Rebecca Lavis – 'Sculptural Toys'; Madeleine Tuckfield Carrano – paintings.
Tuesday to Saturday 11 - 6, Sunday 2 - 5

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

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

GREENHILL GALLERIES
140 Barton Terrace, NORTH ADELAIDE 5006
Tel. (08) 267 2933 Fax (08) 239 0148
4 December to 23 December: Christmas exhibition featuring work by Ninette Dutton – enamels; Lindsay Herewane – sculpture; Regina Schwartzer – jewellery
January: Closed
12 February to 9 March: Leon Pericles – paintings, prints and South Australian launch of new publication The Tiggy Puggenheim Collection.
Tuesday to Friday 10 - 5,
Saturday and Sunday 2 - 5

HILL-SMITH FINE ART GALLERY
113 Pirie Street, ADELAIDE 5000
Tel. (08) 223 6558
Continually changing exhibitions of traditional and contemporary Australian paintings, drawings and prints: Heysen, Power, Ashton, Lindsay, Rees and Whiteley.
Monday to Friday 10 - 5.30

KENSINGTON GALLERY
39 Kensington Road, NORWOOD 5067
Tel. (08) 332 5752 Fax (08) 332 5066
December: Janet Green – paintings
21 December to 10 January: Gallery closes
February: Jeanette Salazar – paintings.
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
2 December to 22 January: Hossein Valamanesh – 'The Lover Circles His Own Heart'
27 January to 26 February: Geraldine Burrows – sculpture.
Monday 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 6000
Tel. (09) 328 7233 Fax (09) 328 6353
8 December to 5 February: 'Passion and Patronage' – Decorative art gifts from the collections of Dr Harold Schenberg, Dr Rose Toussaint, Mr and Mrs Kemp Hall and Mrs May Marland.
Daily 10 - 5, closed Christmas Day

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

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
To 22 February: West Australian Jane Martin – paintings
7 December: Major exhibition by Leon Pericles, touring exhibition.
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
Changing display of furniture, fine art and craft by established and emerging artists from throughout the state.
Daily 10 - 5

LISTER GALLERY
68 Mount Street, PERTH 6000
Tel. (09) 321 5764 Fax (09) 322 1387
Early to contemporary fine Australian paintings and drawings.
Monday to Friday 10 - 5,
Sunday by appointment

STAFFORD STUDIOS
102 Forrest Street, COTTESLOE 6011
Tel. (09) 385 1399 Fax (09) 384 0966
Regular exhibitions of contemporary artists – Olsen, Dickerson, Gleghorn, Juniper, Waters, Borrack, 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

ENTREPOT ART GALLERY
Centre for the Arts, Hunter Street,
HOBART 7000
Tel. (002) 38 4372 Fax (002) 38 4315
Exhibitions of innovative art, craft, design by senior students and recent graduates from the Tasmanian School of Art.
Monday to Friday 9 - 5, Saturday 12 - 4

FOSCAN FINE ART
354 Davey Street, HOBART 7000
Tel. (002) 23 3957
Fine paintings, graphics, old master drawings.
By appointment only

THE FREEMAN GALLERY
119 Sandy Bay Road, Sandy Bay,
HOBART 7005
Tel. (002) 23 3379 Fax (002) 23 3379
Monthly exhibitions of contemporary 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 *objets d'arts*. Government approved valuer.
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
Collections include colonial paintings, nineteenth- and twentieth-century European and Australian fine and decorative arts, Aboriginal and Pacific arts.
Daily 10 - 5

NORTHERN TERRITORY

DELMORE GALLERY
Delmore Downs Station, via Alice Springs, NORTHERN TERRITORY 0871
Tel. (089) 56 9858 Fax (089) 56 9880
Meet prominent Utopia artists and view their prints and canvasses.
Accommodation in station homestead.
Airstrip or mud-map available.
By appointment

CLASSIFIEDS

SCULPTOR
Wanganui Regional Community Polytechnic: Kareti a Iwi.
The position starts August 1995. Salary commensurate with experience. MFA and minimum 3 year University Teaching experience required.
Significant exhibition record. Excellent sculpture resources in wood, metal and plaster etc. BFA program, 200 majors. International Faculty and student body.
The appointee will manage area and facilities. Include letter of application with teaching philosophy – minimum 10 slides own work, 10 slides student work. Applications close 15 December 1994. The Polytechnic is an equal opportunities employer.
Job descriptions and application forms are available from the Staff Support Manager, Wanganui Regional Community Polytechnic, Private Bag 3020, WANGANUI, NEW ZEALAND.
Telephone: (06) 345 0997 or 348 0815.

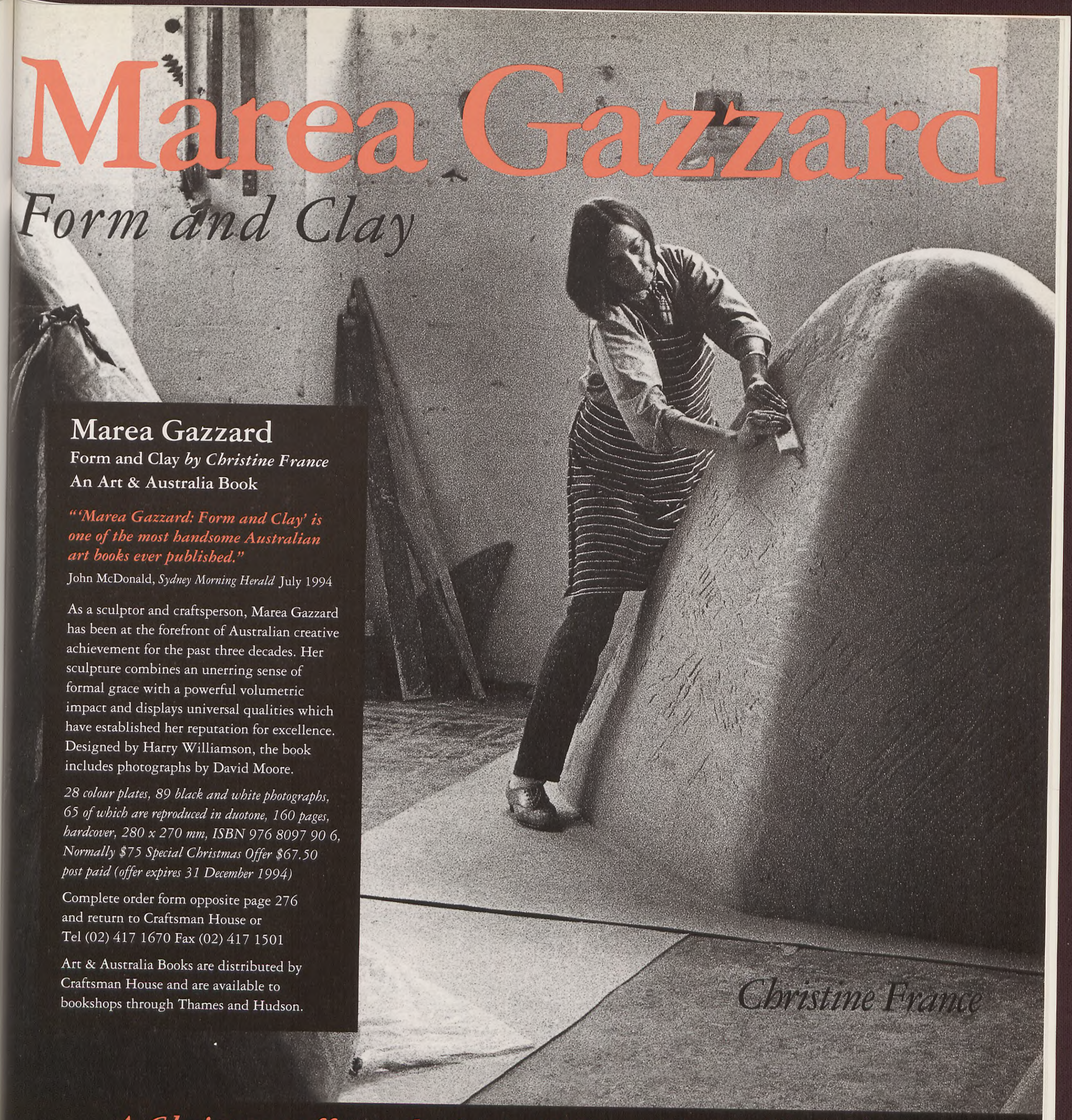
PHOTOGRAPHER ALTERNATIVE PROCESSES
Wanganui Regional Community Polytechnic: Kareti a Iwi.
The position starts September 1995. Salary commensurate with experience. MFA or equivalent required. Three to five years teaching experience desired.
The position requires the successful applicant to teach and oversee a comprehensive photography program. Ability to teach all levels of black and white photography. Computer skills/digital imaging/offset experience helpful. Include letter of application with teaching philosophy – minimum 20 slides own work, 10 slides student work. (Send no original art.)
Applications close 1 January 1995, and should be accompanied by résumé with name, addresses and home numbers of three references. The Polytechnic is an equal opportunities employer.
Job descriptions and application forms are available from the Staff Support Manager, Wanganui Regional Community Polytechnic, Private Bag 3020, WANGANUI, NEW ZEALAND.
Telephone: (06) 345 0997 or 348 0815.

EDITOR'S NOTE

The personal memoir by Colin Lanceley entitled 'Craven A: Surrealism and the Annandale Imitation Realists' (*ART and Australia*, Volume 31, Number 4) contains some inaccuracies which the art historian Richard Haese has brought to our attention.
We are grateful to Richard Haese for supplying the following information: it was Ian Sime whom John Reed called in to design the exhibition layout at the Museum of Modern Art and Design in Melbourne. The photographs of this exhibition were taken by Gordon de Lyle. There were two versions of Mike Brown's 'Mary Lou', the second entitled *Mary Lou as Miss Universe*. For documentation regarding these works see Richard Haese, 'She's as fine as fine can be', *ART and Australia*, Volume 30, Number 1.
It is important to recognise that a reminiscence should not be regarded as a factual account.

ERRATA
Volume 31, No. 3
The title for the exhibition held at ether ohnetitel Exhibit Space for the Fifth Australian Sculpture Triennial was 'Supervalent Thoughts'. There were five, not four, participating artists in this exhibition. The fifth artist was Elisabeth Bodey.

Volume 31, No. 4
Two paintings were incorrectly attributed in the article 'Craven A: Surrealism and the Annandale Imitation Realists'. *Byzantium* is a joint work by Colin Lanceley, Mike Brown and Ross Crothall. *The green footballer playing the field* is a joint work by Mike Brown and Colin Lanceley.
John Reed's surname was misspelled.



Marea Gazzard

Form and Clay *by Christine France*
An Art & Australia Book

"'Marea Gazzard: Form and Clay' is one of the most handsome Australian art books ever published."

John McDonald, *Sydney Morning Herald* July 1994

As a sculptor and craftsperson, Marea Gazzard has been at the forefront of Australian creative achievement for the past three decades. Her sculpture combines an unerring sense of formal grace with a powerful volumetric impact and displays universal qualities which have established her reputation for excellence. Designed by Harry Williamson, the book includes photographs by David Moore.

28 colour plates, 89 black and white photographs, 65 of which are reproduced in duotone, 160 pages, hardcover, 280 x 270 mm, ISBN 976 8097 90 6, Normally $75 Special Christmas Offer $67.50 post paid (offer expires 31 December 1994)

Complete order form opposite page 276 and return to Craftsman House or Tel (02) 417 1670 Fax (02) 417 1501

Art & Australia Books are distributed by Craftsman House and are available to bookshops through Thames and Hudson.

A Christmas offer exclusive to ART and Australia readers

ROBERT JACKS

Robert Jacks's abstract paintings and sculptures at the Robert Lindsay Gallery in Melbourne lie far from the jokesy mood of recent abstraction. No hint here of the whimsy of jarring references to popular culture and early modernism, no subversive agendas of high Laminex art. Instead, Jacks reasserts the grand ambitions of yesterday's abstract painting to embody absolutes, to reach eternal aesthetic verities, to resonate with the memorable abstractions of music.

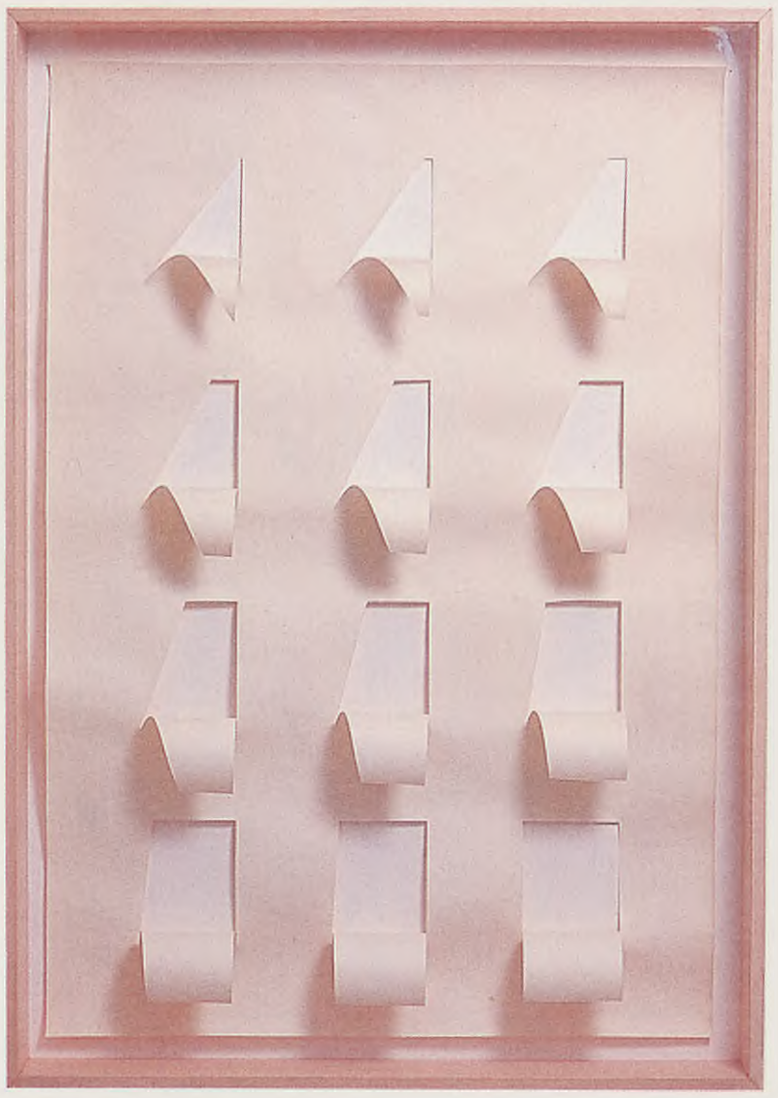
The exhibition takes its title from Kepler's work on the relationship of music, mathematics and astronomy, *Harmonice Mundi* of 1619. Kepler's propositions about universal concord retain a certain *gravitas* – despite today's antipathy to all universal 'totalising' conceits – and this is an aspect well celebrated by the seriousness of Jacks's project. Today we might feel that there is no absolute notion of harmony and that Kepler was misguided in imagining that Monteverdi's *concinnitas* should ideally have been shared by black Africans; but in 1619 it was fair to imagine that our music was closer to God. Theories of the absolute did not even square with the music of Kepler's time, since Baroque music is supremely figured, ornamental and referential.

So how absolute can you get in the *saeculum saeculorum* of contemporary Melbourne? Jacks takes certain geometric shapes with crisp outlines and exuberantly brushy surfaces and assembles them in harmonious arrangements on a brushy ground. The brushy theme is also emphatic in the sculptures which, here and there, have a homemade look about them. They seem to be covered with house paint, which makes the abstract sphere on the plane read as a doorknob on a cupboard. In other respects the sculptures look like blue metronomes rocking in eternity on their grided caskets.

Is it fair to question the command of imagery? The intention is resolutely to oppose the workings of the image; how else could we aspire to Keplerian abstraction? Similarly, references to art would disappoint the aspiration. Even if the colours and shapes of *Eclipsing variable* recall El Lissitzky, we are somehow encouraged to shut the history book.

The exhibition presents history itself, reconstituting Jacks's works from the 1970s. Those arrays of cut paper with their rhythmic tongues almost position Jacks's contemporary works in a conceptualist tradition. The evidence of the new works suggests the opposite: far from the conceptualist impatience with 'the art paradigm', they celebrate an aristocratic aesthetic.

The exhibition is packaged with an essay by Patrick McCaughey, inappropriately entitled 'Robert Jacks' sensibility'. It should have been called 'Robert Jacks's sense for where to be in the world': it contains a history of contacts but only



ROBERT JACKS, Cut paper piece: 45 through 90 degrees, 1979, cut paper in wood and perspex box, 166 x 117 x 16.5 cm, Robert Lindsay Gallery.

token phrases about the sensibility informing Jacks's practice; nor does it make any effort to place the current work in today's context.

For all that, the works attain high seriousness, have genuine compositional grandeur and, God knows, perhaps prove that Kepler was right and that we post-modern relativists are as wrong as we are tuneless.

Robert Jacks – Harmonice Mundi: Works of the 1970s and 1990s, Robert Lindsay Gallery, Melbourne, 2 June – 2 July 1994.

Robert Nelson

JENNY WATSON

Jenny Watson is a magician. She has taken false hair of horse and stitch of thread, oil on taffeta, oil on velvet, a pinch of buttons, netting, toys, *Cobwebs and text*, 1994, *Pleasure*, 1992 and *Despair*, 1992, mind of woman and head of beast, and spun an enchanting sequence of exhibitions in Sydney this winter.

More impressively still, she dresses up her private collection of suburban non-events and rumbling subsurface emotions for the world stage and, as she might say in one of her textual asides, is in the process of being successful. The wider ramifications of this intrepid traveller through psycho-regionalism colliding, and colluding, with chest-beating internationalism, are yet to be revealed. Jenny Watson is in full flight, unscathed, it would seem, by that now-famous skirmish with one of the superheroes of art criticism. After 'Paintings with Veils and False Tails' was shown at the 1993 Venice Biennale, Robert Hughes is reputed to have distinguished Jenny Watson's work as setting new standards in awfulness. Playing a conscientious Robin to Hughes's Batman, Christopher Heathcote continued the cranky critics' crusade against 'whiny' and 'insipid' (female?) art, especially in its representative role for a greater Australian culture (*Age*, Melbourne, 18 May 1994). From this Jenny Watson emerges with the cool disdain of a younger generation on the way in. In a talk held at the Museum of Contemporary Art in Sydney shortly after the show opened, she suggested Hughes's criticism was not really so bad, since it served to get her name into *Time* magazine. Enter Pegasus. The whine, Messrs Hughes and Heathcote, is really a whinny.

One of Watson's most arresting images is titled *Pleasure* ('Paintings with Veils and False Tails'). It is of a sparely painted, flat horizontal backview nude, whose head is touched by a horse's head. In much of Watson's recent work the body's pose and shape mark out a map within and beyond which we are invited to read about the perils and pleasures of containment and transgression. The sketchy outline and its qualifying tangents are her current tools of trade. As for the whole 'Velvet Paintings' series, the primary signifier of this work is a horse tail in vertical tangential suspension across the picture. Like the children's blindfold game of pin-the-tail, the suggestion here is of a

number of exercises in subconscious juxtapositioning. Thoughts of show-and-tell conceptualism, Venetian artifice, tabloids, fairy-tales, feminism, paganism and Gothic romanticism – Rapunzel, Joan of Arc, Lady Godiva, Fuseli's dreamer – come crowding into the uncanny empty simplicity of Watson's cookie-cutter woman and horse head with collaged tail. Certainly the horse's tail transposed as woman's hair underscores a transference of empowering and pleasurable instincts. It is an optimistic work.

As dreams occur while sleeping at night in bed, so the Gothic paradox, of reigning in and releasing what is essentially a mundane menagerie of anxieties and wishes, always occurs on home ground. Indeed, in the mid-1970s Jenny Watson gave us a series of paintings based on her childhood homes, which spoke most eloquently of boxed repression, of mute suburban disciplines and menace lurking in order and neatness. The houses captured a demonic innocence which is now being expressed by her sleeping, kneeling, standing women and men. With their blinds drawn or their shields of shrubbery, shutting out light and shutting in secrets, with their subtext of suburban melancholia, Watson's houses look like the Wildfell Halls and Northanger Abbeys of 1950s and 1960s Melbourne. Her containers, constrainers, retainers (one of her texts discovers that 'She realised it was over when she stopped giving him money') – her houses, their mailboxes, people, bottles, cars, piggy banks, walking frames, her tidy pink-notepaper canvases of schoolgirl text, her braids and her cobwebs – are positive sites of diligence or decorum, of the pleasures and rewards of holding back, as much as negative zones of deceit and claustrophobia.

We expect language to organise meaning. But the texts exhibited like spells alongside Watson's paintings are another kind of tangent. Where the horse tails take us into sensual and sexual modes of perception, the written words represent a stream of consciousness that is only barely aligned and often quite independent of its visual companion piece. In the modernist tradition our internal commentary easily goes off the beaten track, with an enthusiastic mob of conceptualists still in hot pursuit. Thus the non sequitur subtitle for *Pleasure* reads 'This painting is in the process of becoming important', highlighting the pleasures and pitfalls of wishful thinking. Really though, one doesn't say things like that, not in public, even if one has the habit of thinking along those lines. Ambition, humiliation, jealousy, guilt, acerbic wit are not

JENNY WATSON, Pleasure + This painting is in the process of becoming important, 1992,
oil on velvet, ribbon, false horse tails, synthetic polymer paint, 76 x 150, 25 x 23 cm, Venice Biennale and Museum of Contemporary Art, Sydney.

admitted freely. The desire for affection, youth, money, boyfriends, fame, babies, as well as the vagaries of various small domestic pleasures, like sewing or daydreaming, and displeasures, like floor-scrubbing or toilet-cleaning, are best kept to oneself. To be effective, as it is in the work of Jenny Watson, the Gothic paradox must give as much credence to images of restraint as it does to transgression.

In direct relation to the visual narrative, the textual notes mean as much or as little as the delicate constellations of sequins in the 'Taffeta Paintings' series: they accent, intone, intersect, they cast an ironic incidental glitter, they interrogate. The greater significance of Watson's inter-textual nuances is in what they do as much as in what they say. Having noticed that her words are often mismatched with the pictures, our interpretive interest can shift from the awkward job of extracting melodramatic messages to more subtle points of aesthetic structure.

Accompaniment, as of images with words, suggests association and allusion, coupling, thinking in twos. This concept is being explored by Jenny Watson at several levels: explicitly, as copulation in *Animal husbandry* ('Velvet Paintings'); implicitly, in the twinning of adult–child thought patterns; incrementally, in the numerous friendship–courtship references throughout both exhibitions; in the idyllic dream-duo of woman and horse; in the hyphenation of man and musical instrument. Most poignantly it appears in elisions, when one partner of an assumed set is absent, or transformed, is wished for or wished away. For the duration of those picture moments Watson's work speaks of deprivation and withdrawal, and her figures are orphans, widows, spinsters, aliens, bereft in the anguish of their isolation.

Even her language, the constant use of the analogous 'like' to emphasise a familiar relationship between an emotion and an event – 'I feel like when Mum caught us smoking, as kids' – betrays a deep concern with matching. For all the surface show of gaps and gaffes, of disruption and transgression in which humour plays an important part, of tangents veering off too far to follow, and despite the documentary fragments of lives in pieces, Jenny Watson's work enters, and sometimes coerces, a rich field of associationism. The field stretches from never-simple childhood and adolescent experiences through to the outer reaches of psycho-regionalism, where works of art become meal-tickets and value-tickets, where the borders of Watsonia meet the artworld hippodromes of Sydney, Melbourne, Tokyo, New York, Venice and Cologne.

Jenny Watson, Roslyn Oxley9 Gallery, Sydney, 1–25 June 1994.
Paintings with Veils and False Tails, Works by Jenny Watson from the 45th Venice Biennale 1993, Museum of Contemporary Art, Sydney, 22 June – 21 August 1994.

Evelyn Juers

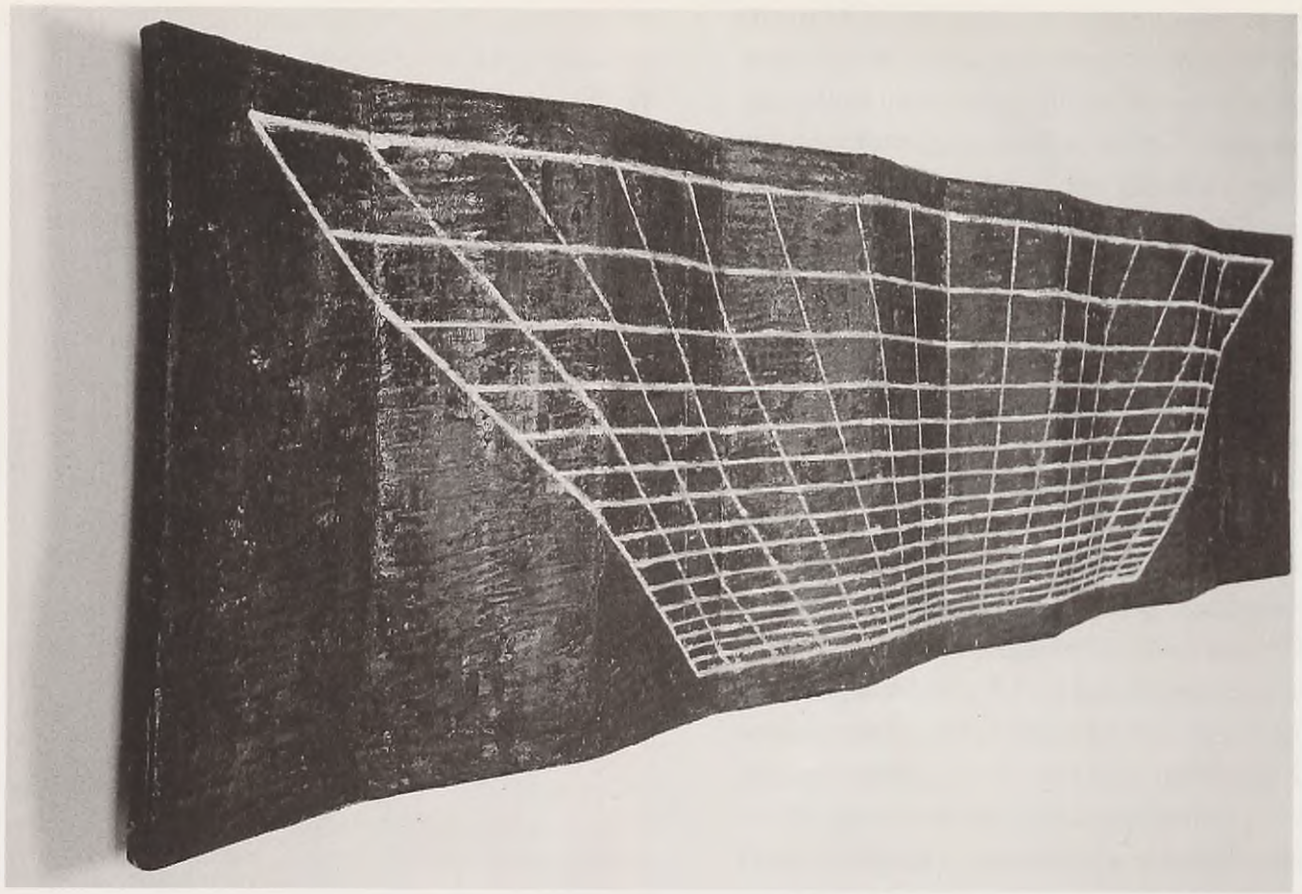
KARL WIEBKE

Karl Wiebke was among a group of disaffected German nationals who emigrated to Western Australia in the early 1980s to escape the increasingly ominous environmental degradation of Europe and the superpower nuclear tango that had led to an alarming proliferation of missiles in both sectors of the then divided Germany. This break from Europe and the challenge of working in a new environment proved to be an exciting catalyst for Wiebke's work, even if his exploration of process and his investigation into the nature of artistic work had no precedent in Western Australian art practice. As a consequence his uncompromising 'paintings' were not easily accepted by the local audience.

Germany, painted in enamel house paint on ninety 2-metre dowel rods, and *Australia*, painted on 120 rods, were confrontational objects which subverted many of the established notions concerning the nature of paintings. Unfortunately, most local viewers were unaware of the works that had preceded them and so the important issues they addressed were not immediately apparent. Seen in the context of his survey exhibition at the Art Gallery of Western Australia, after an encounter with his cut, folded and dyed paper works of the 1970s, the 'stick works' read as a commentary on the traditional assumptions about what paintings are, what they represent and how they are made.

Of course, for art students in Germany during the 1970s the influence of Joseph Beuys was unavoidable and in Wiebke's paper works there is the echo of Beuys's exploration of other surfaces and other methods of painting, together with his idiosyncratic exploration of the nature of artistic work. This is particularly evident in remarkable works from 1974 and 1976. The first involved cutting and stacking 10,000 individual sheets of paper, and the resultant metre-high stack, marked with cardboard indicators of each day's cutting and stacking, documents an arduous and single-minded pattern of working that both redefines the nature of artistic work while simultaneously questioning the focus of artistic activity.

In *Untitled*, 1976, Wiebke explored the 'work of art' by setting himself the task of creating a red ground by drawing lines in red biro so closely that they created a field of colour. As Horst Ruthrof elegantly explains in his catalogue essay, Wiebke's interest is in the painting processes that precede representation. His exploration of the preparation



KARL WIEBKE, Painting 91 (Fall of perspective), 1991, enamel on wood, 47 x 200 cm, Art Gallery of Western Australia.

of surfaces and grounds refocuses our attention as viewers onto the act of painting rather than its result, and in these works Wiebke's questioning of traditional assumptions about painting is transformed into a poetic meditation on the nature of art and artistic work.

In all of Wiebke's paintings the act of viewing is a dynamic element in this process. He draws the viewer closer to view the seductive surfaces and encourages them to move around the objects because of their potential to change as we shift our orientation. *Painting 91 (Fall of perspective)* is an excellent example of this dynamic relationship. What reads initially as a long flat rectangle, onto which the artist has drawn a perspective grid receding back into the picture plane, reads on closer inspection as a distorted pattern of lines painted over a three-dimensional carved board. By evoking the illusory potential of a painted surface, then overriding the illusion with the concrete fact of a three-dimensional form, Wiebke forces us to confront his central question about the nature of painting and to reassess our role as viewers of any painted surface. It is this challenge that makes his work so engaging and so sustaining.

Karl Wiebke Painting 1971–93, Art Gallery of Western Australia, 1 July – 11 September 1994.

Ted Snell

NEXT WAVE FESTIVAL

The visual arts component of the 1994 Next Wave Festival comprised almost thirty exhibitions, several forums, a two-day Art Information Expo and an extensive catalogue. To review all of these is impossible, the best option being to select a part that will encapsulate the themes, practices and mood of the whole. Regardless of the festival's title, however, I will not nominate youth and novelty as the dominant themes; as other writers have suggested, such terms reduce contemporary art to the infantile and fashionable. The festival was strikingly energetic, but this energy was directed towards the careful consideration of the social and institutional status of the artist. So if funky exhibitions were encountered in off-beat venues, they were not a product of the kind of youthful 'making-do' seen in so many teen movies ('Hey, let's put on a show!'). On the contrary, artists seemed intent on negotiating that awkward marginality that frames the practice of the young and the new; a difference always on the verge of being converted into sameness by the bureaucracies of art consumption.

LOOP: Part one, a 60-minute video featuring short work by twenty artists, was co-ordinated by the Critical Cities Project. Shot on home video, it

embodied two central characteristics of contemporary practice: the hybrid and the humorously reflective. Both technological and domesticated, slick and amateurish, slight and significant, the video segments reflected on the image of the artists and their undecidable status. There was little of the art movie to *LOOP*, though the ghosts of Cage and Warhol perhaps haunted the long takes of banal incidents. The medium was of interest primarily in its ability to stage metaphors for the being of the artist. This was a social being, not a metaphysical one: art was work, a way of looking at the world, a social network, an interest, or just living. Being an artist was frequently equated with everyday activities (shopping and cooking), while being seen as an artist was linked to home movies, with their stagey efforts to confer a kind of public legitimacy on privately meaningful events. The shonkiness of many segments was deliberate, intended not as mere 'grunge' but more as a reflection of the play of banality and transcendence in the rhetorics of art. Suzannah Barta's section encapsulated this binary with wry humour; commencing with a grainy demonstration of toast-buttering techniques, it ended with the slices stacked into a wobbly, biomorphic Stonehenge. The perennial question 'Is it art?' was rephrased as 'Where and how does art happen?'.

Passage: spatial interventions answered this question in a more formal manner. Installed at the Monash University Gallery, the work of Helga Groves, Callum Morton, Deborah Ostrow and Gary Wilson reflected on the institutional parameters of the 'natural' environment of the artist. Framing, surveillance, and techniques of presentation – the leitmotifs of post-conceptual practice – were everywhere in evidence. In literalising and amplifying these usually concealed aspects of the art experience, the artists attempted to establish a metaphorical critique of the space that they occupied. The frame, and the gallery itself, were devices for containment and control. The act of looking took on sinister overtones. The act of making and displaying objects seemed fetishistic and incompatible with conventional notions of presence and beauty.

The strategies in *Passage*, while riskier than those of *LOOP*, seemed less successful; the forms of resistance were more deeply encoded, more open to recuperation. But this is the risk taken by any margin. The Next Wave could, after all, be one giant exercise in repressive desublimation: the carnivalesque moment that authorises, then recuperates, transgression. That this was not the case is due in large part to the integrity of the artists' efforts. Even the daily press, if not its critics, has recognised that younger artists in Melbourne, propelled by the recession and post-conceptual discourse, have established a new relationship with art's institutions. The spirit of DIY is empowering, developing a critical consciousness that is enacted at the point of presentation and circulation – the key site of contestation in our spectacular society.

Chris McAuliffe

MORE NEXT WAVE

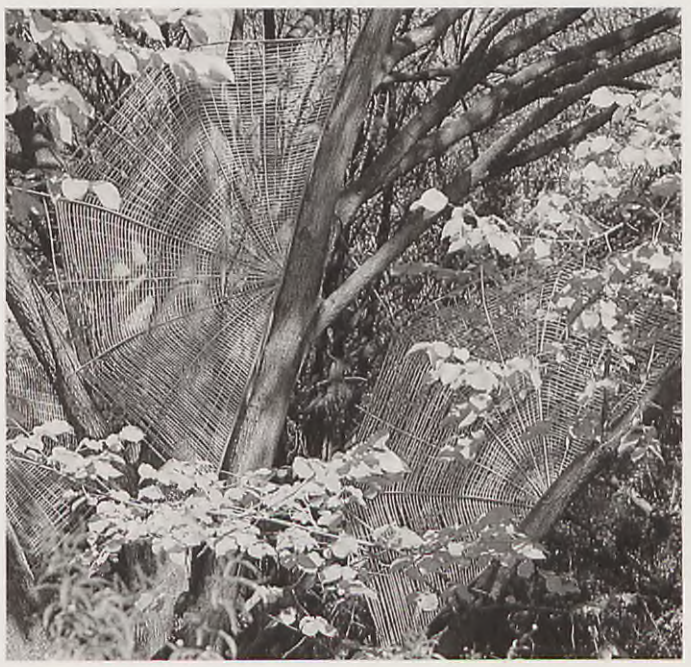
It might be said that the crisis inflicted on the edifice of the museum by the introduction into its economy of the artifice we have come to call 'ready-made', ignoring the recourses of conceptual and performance art, can be described in the articulation of two immediate structural consequences for the art object. Both function by exteriorising the surface of the museum, but in ways quite dissimilar, if not antagonistic. It is hardly surprising that Melbourne's recent Next Wave Festival, in keeping with its intention to bring art into the 'public sphere', provided incisive examples of both aspects.

It is often pointed out that the root of 'economy' is a closed structure, a house (*oikos*). Not only closed but, in the case of the homoeostatic monopoly of prestige value, barred and deadlocked as well. This precisely is the edifice the ready-made is meant to have infiltrated. To some it seemed for a while that the museal membrane had become irresistibly porous, that utopia might already be upon us, and everyone an artist (Beuys). As if value could be created wherever it were produced, like mushrooms after autumnal rain; beyond the otiose walls of the institution, a dispersal into the fields, an atopia.

A show of sculpture–installation work guest-curated by Suzannah Barta in the park of the Museum of Modern Art at Heide, although obviously affiliated with and proximate to its host, tended in places almost to merge into its environs. 'Spoken Because "I": The habitation of Heide' presented the work of five artists: Suzannah Barta, Joy Hirst, Jennifer Peck, Cathy Smith, Kathy Temin. Here for instance was an invitation to discover, among other strangenesses, intricate cobwebs spun in the woody interstices of an old elm abutting Sunday Reed's famous kitchen garden. It is ironic that many who made the trip out to Heide, remarking its more ostentatious elements, left again having overlooked these webs as the incurious might overlook the work of a real spider in any domestic garden. For this was their curious quality: that although built from sturdy cane and much 'larger than life' they were camouflaged by the branches that framed them, emerging suddenly in the manner of a *trompe-l'œil* tableau; only once one's shifting gaze, departing from the site, had tricked the eye of the beholder by (as Lacan would have said) 'putting it in the picture', these branches do not shift with the gaze. Hence the irony of this analogy by which a gossamer net, skilfully conjugating nature's mask as it codifies and establishes a territory, becomes the actual emblem of just this reticulation: the fascination of an 'essential vacillation' by which the subject is suspended in the field of sight.

An unavoidable reference, particularly in the light of a show exclusively by women, is of course Arachne, that suffering prototype of the industrious woman, the speechless symbol of the genius of sacrifice that elicits almost unwittingly and inauspiciously from a 'battered' body a form of art; an artform that Virginia Woolf, in one well-known passage, related to the spinning of yarns:

> Fiction is like a spider's web attached ever so lightly perhaps, but still attached to life at all corners … (W)hen the web is pulled askew, hooked up at the edge, torn in the middle, one remembers that these webs are not spun in mid-air by incorporeal creatures, but are the work of suffering human beings, and are attached to grossly material things, like health and the houses we live in.



JOY HIRST, Constructed field, 1994, (detail) cane, glass bricks, images/text, 240 x 120 x 90 cm, Museum of Modern Art, Heide.

CALLUM MORTON, Liminal no. 1, 1994, (maquette) cement, glass, steel and synthetic polymer paint, 105 x 65 x 35 cm. Photograph Richard Compton.

The beguilingly natural is divulged here again in its factitiousness, not 'ready-made' but perhaps even more discrete for being the modest product of labour, diligence, and the passible mutability of bodies and things. Value of course has a history and this history persists (as Marx taught us) in the shadow of this unacknowledged labour, not at all 'ready-made' but 'alienated'. Doubtless the spider is a canny creature but its web is for this no less the fraught expedient of its exposure; in step with its mythic counterpart, it is the wilful product of peripeteia. For, if 'use-value' is defined as fundamentally the propensity of something to be 'used-up' (opposed to its 'exchange-value' as the quasi-permanent attribute something must share with at least one other thing), then is this not here directly a function of the exposure of the art object? Given its 'grossly material' milieu, are not the direct elements inevitably the authors of its fate?

Now, on the other hand, the museum does not happily relinquish the privilege of its shelter. Its shelter is after all a type of imperative in its address to the object; hence its negotiation of the ready-made harbours, as initially stated, a very different axiom, one which is more intellectual, colder. Instead of the eviction of the artwork into the world, it has tried (and the last decade is more than anything marked by the efforts of this struggle) to evict itself. That is, to somehow retain its hegemony by erasing its terrain, and in the process turn itself inside-out. Not quite Foucault's '*désouvrement*', this unworking (like Duchamp's acclaimed 'disinterest') is merely an impression. A different sort of spider's web, it is a ruse active this time on the plane of capital. When Walter Benjamin brilliantly articulated a reciprocity between the aura's collapse and the withering – contingent on a defensive position in class conflict – of the *Phantasievorstellung* (imaginative ideation) of a better nature, he was proleptically fixing a reserve price to the post-modern auction bid on success. His prediction that the aura and potency would attend each other's ruin was predicated on the pessimism which reflected capital's incremental retreat from realising itself in the promise of an 'improved nature', an improved nature that answers specifically to Fourier's fantasy in which labour was to be utopically animated by play, not the production of value. Thus in ceasing with an order of production which exploits human labour, the characteristic exploitation of nature, it was imagined, would simultaneously be cast aside. This for instance is the figure of desire which constantly haunts the writings of Guattari and Deleuze. What is surprising – and this is the lesson of the 1980s – is that the aura is not only posthumous in the sense of its 'historicity' but imbued with a very real afterlife.

At Monash Gallery – another Next Wave venue – Natalie King curated a show, 'Passage: Spatial Interventions', which admirably illustrates this principle. Here the delirium of capital is pertinently illustrated in its situation as 'quasi-cause', attaining a threshold of transparency, of faceless pervasion, by which surplus labour is reborn in the ironic audience of actual labour. This could be called the 'absolute truth' of the false movement of capital's inscription in its multinational, monopolistic extremity.

The work of four artists, Helga Groves, Callum Morton, Deborah Ostrow and Gary Wilson are exhibited in a space, striking for the impression that its perimeters have in a curious manner extroverted themselves as an effect of the very emptiness of the interiority of those things they are made to contain. These things have an aura, but not (as the catalogue essay suggests) by dint of the reconfiguration of their use-value. It is rather as if the world is ready-made here in the smooth space of circulating capital wherein 'the fate of men is played over once again'. Most notable in this respect is Callum Morton's balcony *Liminal no. 2* (cement, glass, steel and synthetic polymer paint) and Gary Wilson's *Wall piece* and *Floor piece* (PVC pipe and PVC fittings). The first presents the generic, less-than-life-size model of an apartment door and balcony, and the second, simple geometric

DEBORAH OSTROW, Temple, 1994, corn, dahlia, egg, hibiscus, lily, dimensions variable, Monash University Gallery. Photograph Richard Compton.

forms of PVC piping like estranged football posts for a game whose rules everyone (including the artist) has forgotten. The overall effect is of a type of vacuum (something akin to television) serving as a means of emptying out the emptiness of space; we recognise the materials and the elements, but they seem to have lost their home, their histories, their ground. To again apply a Marxist reading, what is symptomatised here is precisely that surplus value ceases to be localisable, and that this in turn is the flawless mirror of a mechanistic art market (mechanistic precisely in the sense of 'a machine') comprising the inscriptive surface of an intricate but nevertheless bare-faced absorption – recycling of surplus value. What is presented to us is the sterile material destiny of the same; not a 'use-value on sabbatical' (Denis Hollier), but a heaven 'where nothing ever really happens' (David Byrne).

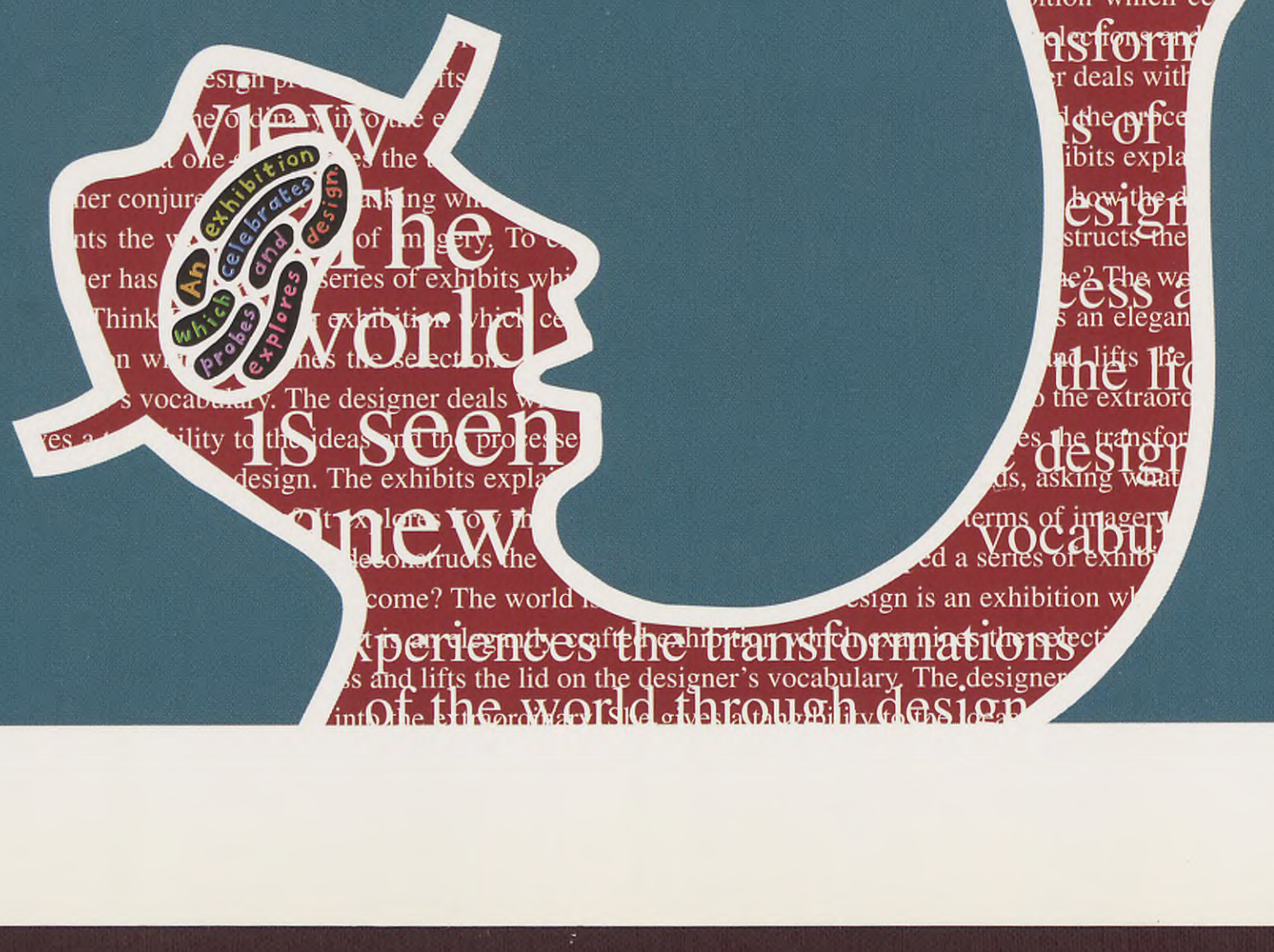
Tim Mathieson

1994 Next Wave Festival Visual Arts Program, Melbourne, May 1994.

THINK DESIGN

The Philatelic Gallery
National Philatelic Centre
321 Exhibition Street
Melbourne

Opens September 1994



Australia Post

Conrad MARTENS

Life & Art

Elizabeth Ellis

Here one of Australia's great institutions has re-examined a highly significant body of work, reassessed and reinterpreted it, and bought it into focus for a new audience … this book has refreshed the art of Conrad Martens and made it accessible.

Daniel Thomas, AM
Emeritus Professor, Art Gallery of South Australia

This and other publications can be seen at the exhibition:
Journeys through landscapes – Conrad Martens: Life & Art at the State Library of New South Wales,
23 November 1994 – 2 July 1995.

Conrad Martens: Life & Art by Elizabeth Ellis. Based on the State Library of New South Wales' extensive collection of Martens' oil paintings, watercolours, drawings, manuscripts and journals. A lively account with 125 superb colour plates and an illustrated catalogue of works, many previously unpublished. Available at the exhibiton or by mail order (see order form page 283).

ISSN 0004-301X
9 770004 301007