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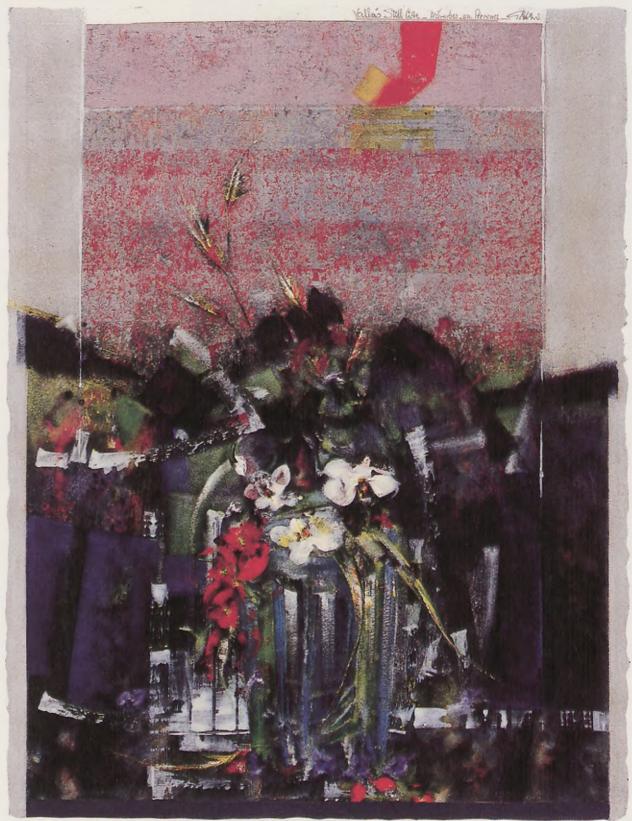


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cover: BILL HENSON, Untitled work, 1992-93, (detail) type C colour photograph, 200 x 127 cm, courtesy Roslyn Oxley9 Gallery.





522



COMMENTARY

- **480** CONTEMPORARY TERRITORY
 The inaugural biennial of
 contemporary Territory art
 SUSAN COCHRANE
- 484 BIG FISH, SMALL POND Conrad Martens: Life & Art
- 485 HAVE YOU LOOKED
 IN McCULLOCH?
 The revised edition of the bible of Australian art
 JOAN KERR
- **486** ULLADULLA DREAMING Aboriginal Artists of the Nineteenth Century

 CATHERINE DE LORENZO
- **489** TRIBUTES Ignacio Mármol, Robert Cole
- **548** EXHIBITION COMMENTARY
- 552 ART MARKET
 A not so golden summer
 TERRY INGRAM

ART DIRECTORY

- **568** Current gallery and exhibition details
- **586** EXHIBITION REVIEWS
 Andrew Arnaoutopoulos, Women at Watters 1964–94, Bad Light

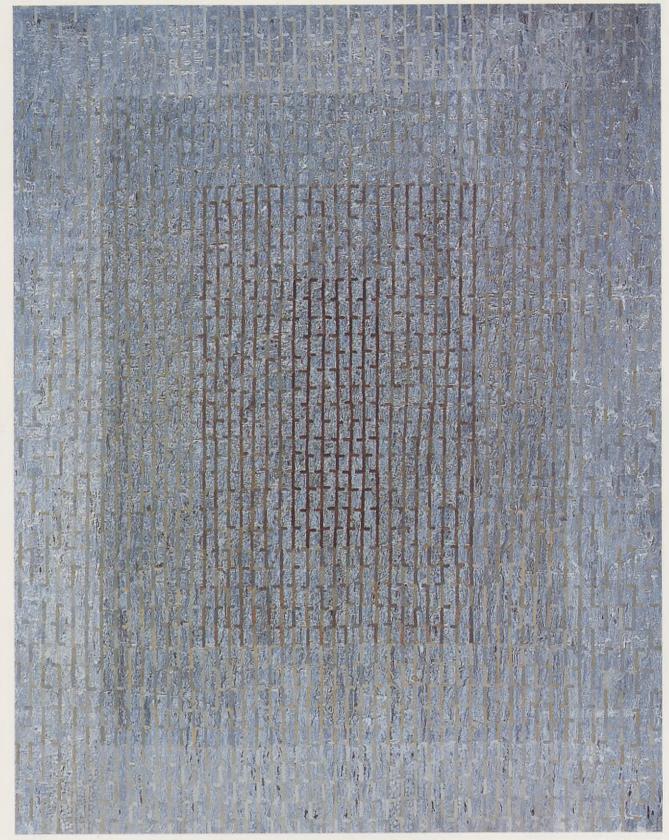
ESSAYS

- 490 EYES ON THE BALL Images of Australian Rules Football CHRIS MCAULIFFE
- THE WOODBLOCK PAINTING OF CRESSIDA CAMPBELL
 JOHN McDONALD
- 514 CAZNEAUX AND HENSON
 The painterly picturing of two
 master photographers
 PAUL McGILLICK
- 526 BUSH ART
 The false found objects of
 Antony Hamilton
 DANIEL THOMAS
- 536 SCULPTING SOUNDS
 A brief history of Australian sound sculpture
 ROS BANDT



521

GALLIANO FARDIN



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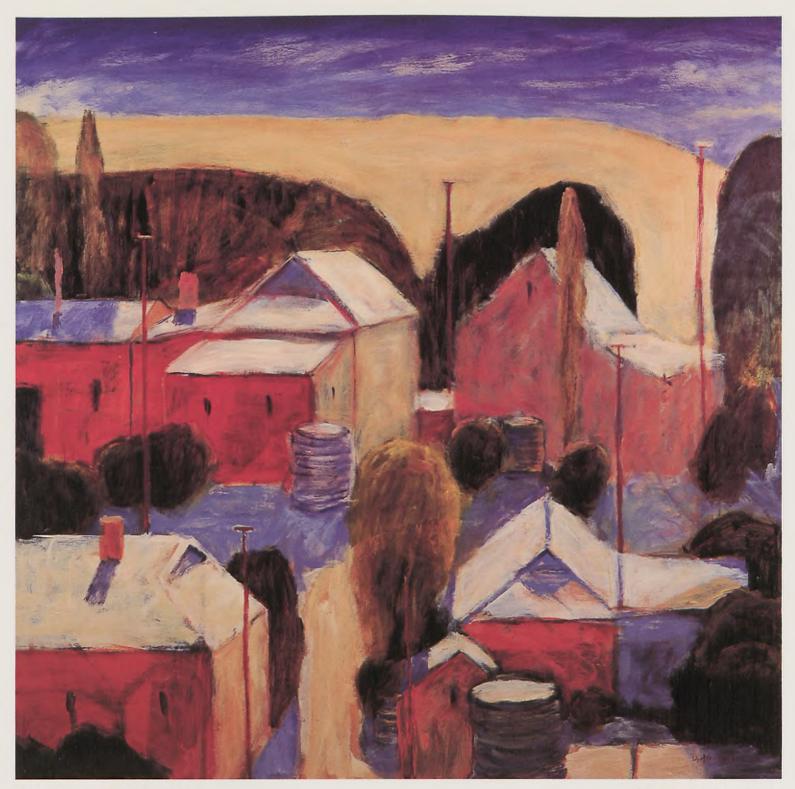
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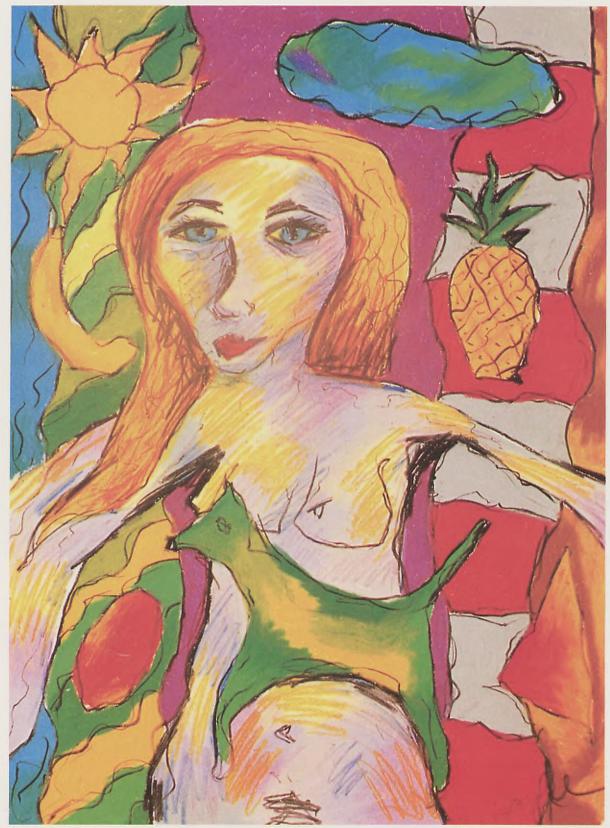
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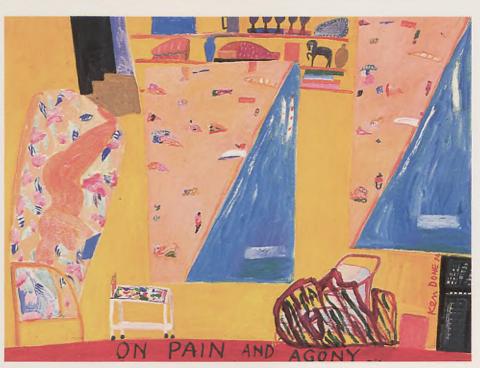
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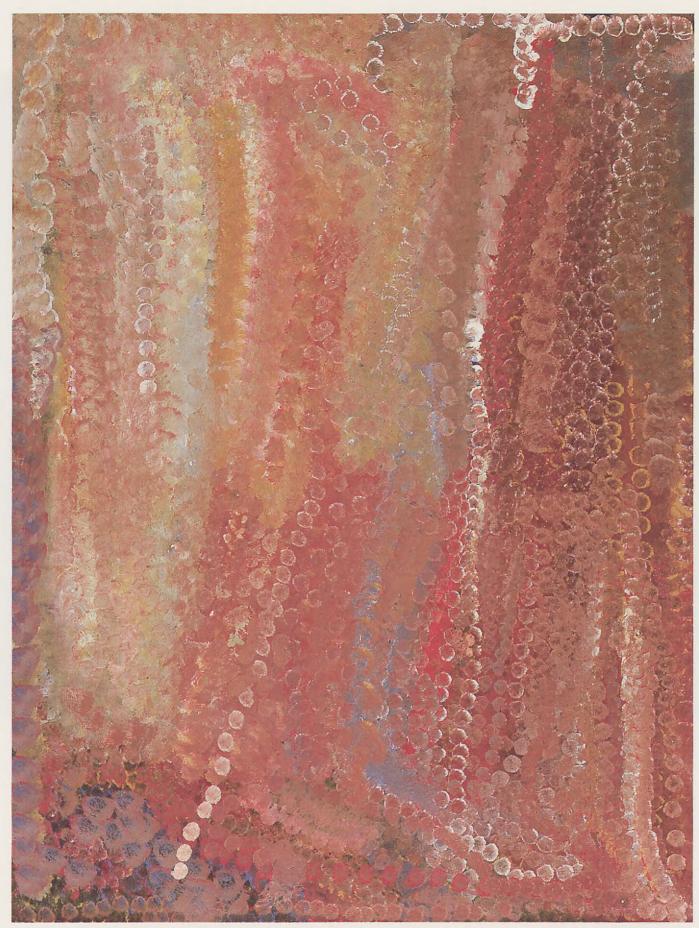
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8 AUGUST - 2 SEPTEMBER 1995

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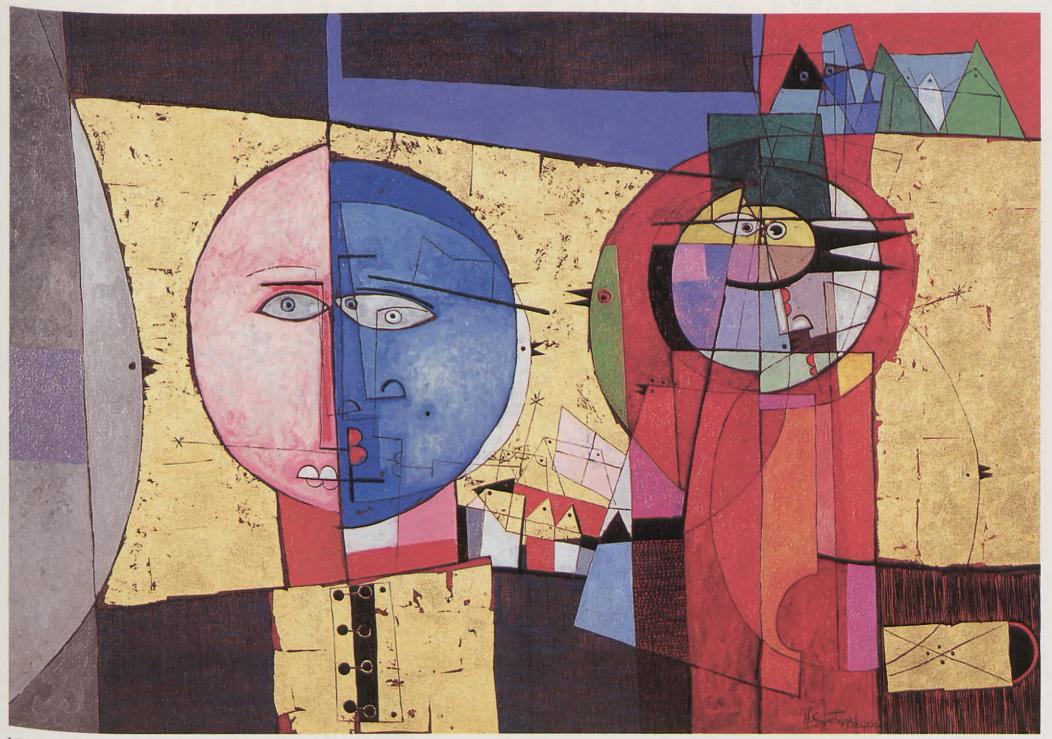
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Lawrence Wilson Art Gallery University of Western Australia

NEDLANDS WA 6009 Wednesday 25 October - Sunday 3 December 1995

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ABORIGINAL ARTISTS OF THE NINETEENTH CENTURY

Tandanya - National Aboriginal Cultural Institute ADELAIDE SA 5000 Friday 21 April-Sunday 4 June 1995

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SYDNEY BY DESIGN: WOOD AND LINOBLOCK PRINTS BY SYDNEY WOMEN ARTISTS BETWEEN THE WARS

Araluen Centre for Arts and Entertainment ALICE SPRINGS NT ✓ 0871 Saturday 3 June-Sunday 30 July 1995

Port Pirie Regional Gallery PORT PIRIE SA 5540 Friday 25 August-Sunday 24 September 1995

The Broken Hill City Art Gallery BROKEN HILL NSW 2880 Friday 29 September-Sunday 29 October 1995 Ipswich Regional Art Gallery IPSWICH QLD 4305

Saturday 4 November-Sunday 3 December 1995
Moree Plains Gallery

MOREE NSW
Friday 8 December 1995-Sunday 18 February 1996

Bendigo Art Gallery BENDIGO Vic 3550 Wednesday 28 February-Sunday 14 April 1996

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DARWIN NT 0800
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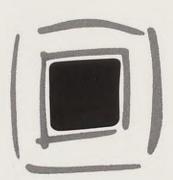
CHRISTOPHER McVINISH



Promise of Beauty

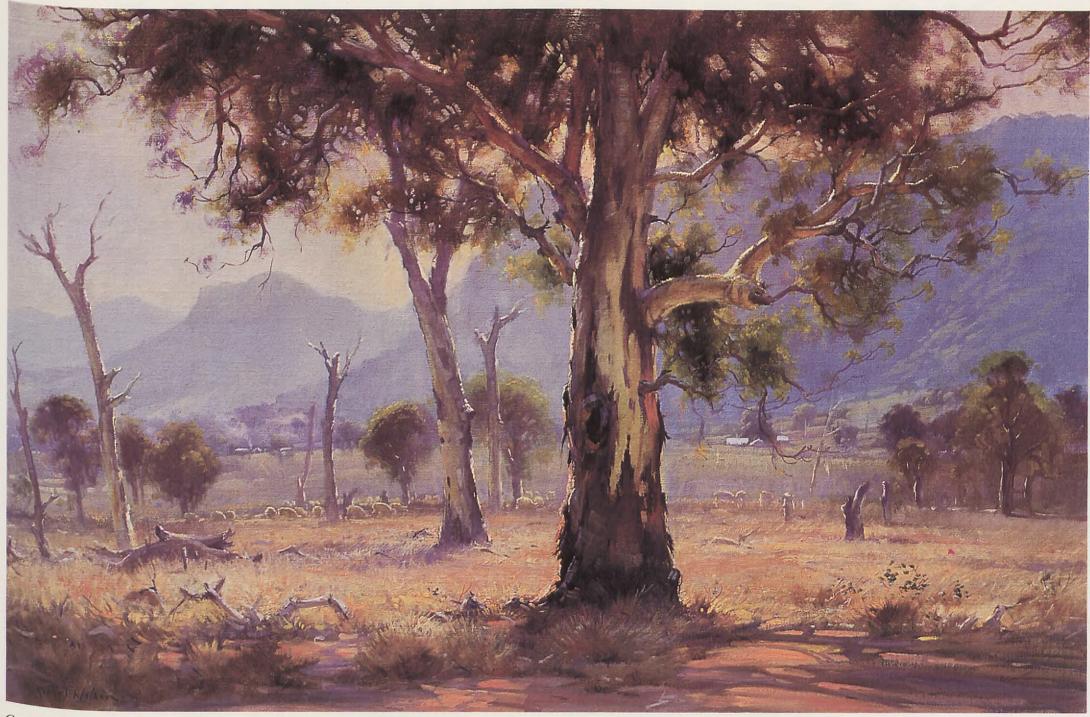
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Wimmera Wheatfields 1994

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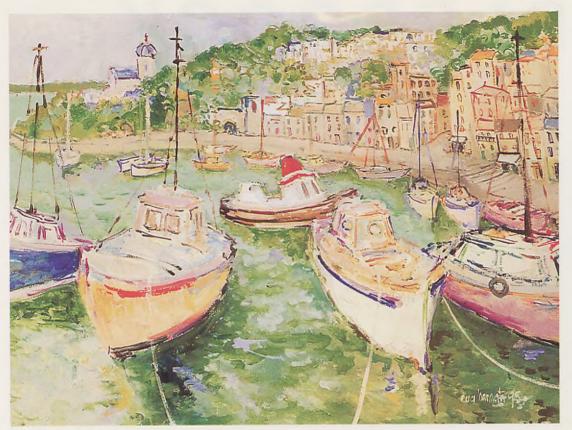


RANGE MIDDAY oil on canvas 29 x 44 cm

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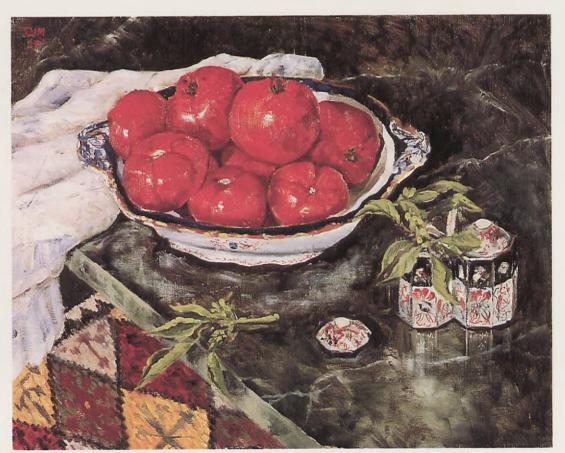
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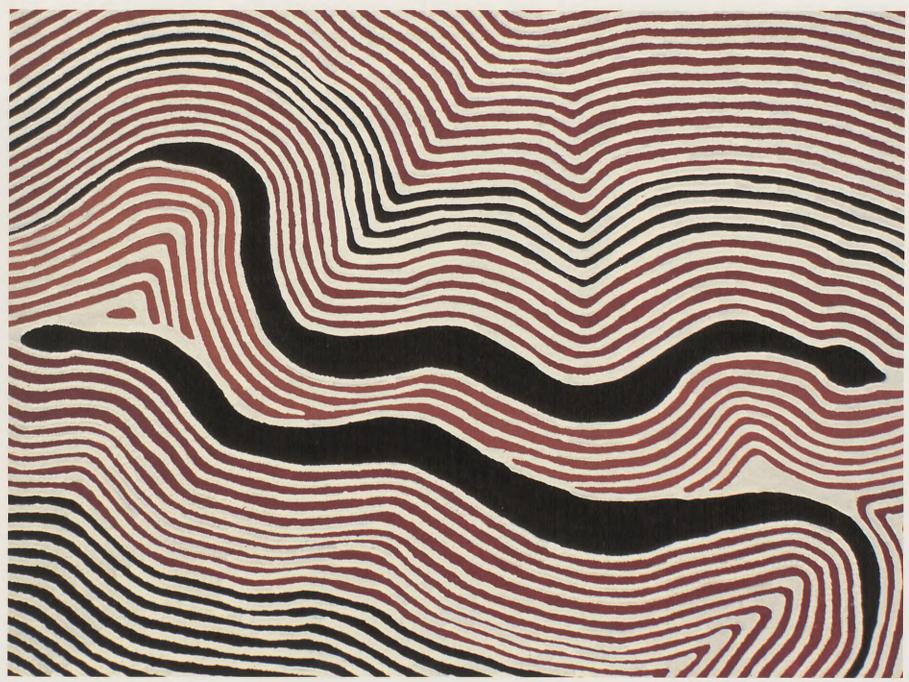
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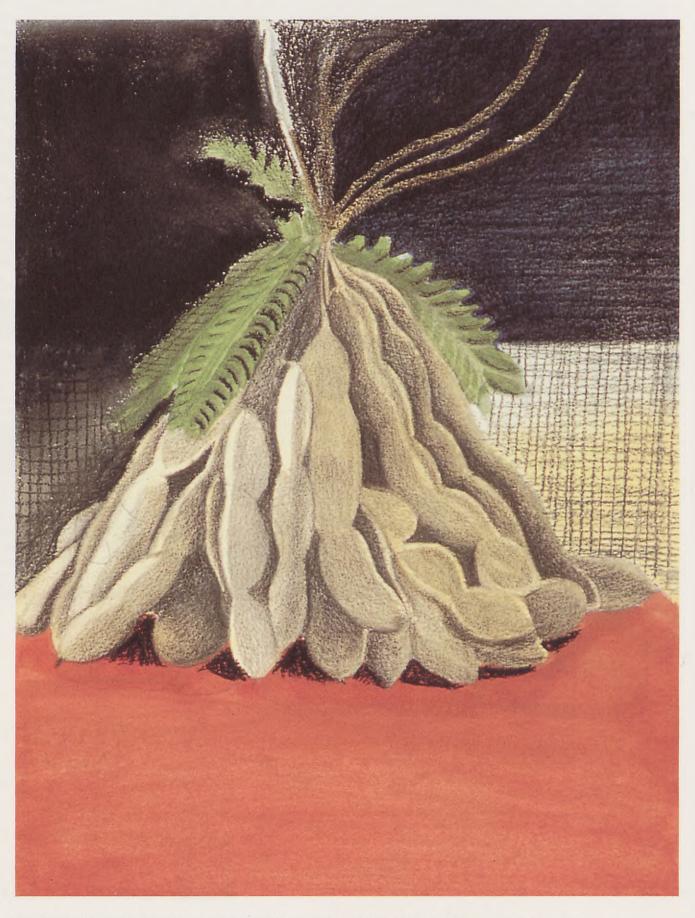
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Contemporary Territory The inaugural biennial of contemporary Territory art

n her catalogue introduction to 'Contemporary Territory', the new Director of the Museum and Art Gallery of the Northern Territory (MAGNT), Jacky Healy, recognises that 'Territory art tends to be identified solely with Aboriginal art'. While the Aboriginal art component of 'Contemporary Territory', curated by Margie West, attests to the inventiveness of Aboriginal artists across the region, in her selection Dawn Mendham demonstrates that a diversity of contemporary 'western' art is also created by 'non-indigenous' Northern Territory artists.

Mendham's rationale was to select artists who had resided in the Territory for at least five years, those few who, in contrast to the perhaps illustrious, but itinerant, artists from interstate and 'safari artists', have made a relatively long-term commitment to the Northern Territory as a place to live and work. Of these she writes that: 'Some only feel at home with extremity, some seek freedom to set their own agenda, some are trying to resolve, by proximity, intellectual concerns raised by the place itself. Most are conscious of being marginal practitioners in a nation which is also marginal to mainstream centres in Europe and America'. The Arnhem Land Aboriginal term for people of any other race is balanda (outsider), something which many non-Aboriginal residents consciously attempt to resolve. The selection in 'Contemporary Territory' demonstrates a number of individual responses to this. As well, there are small, but vigorous, contemporary art networks in Darwin and Alice Springs, but many non-Aboriginal Northern Territory artists have chosen to develop affinities to their surroundings, and make their actual and conceptual journeys, in very remote places.

Although it is not an explicit theme in



MARIE McMAHON, Bunch of tamarinds, 1993, pastel, pencil and watercolour on paper, 32 x 24 cm, courtesy the artist.

this exhibition, relationships with Aboriginal people are the subject of a few of the non-Aboriginal artists represented. But these are not just casual encounters, resulting in portraits of Aborigines as iconic subjects. The initial experiences of Pamela Lofts, Rod Moss and Ann Mosey have developed into longterm projects, each of which searches the nature of their respective relationships and the negotiated collaborations from which their works result.

Pamela Lofts's installation draws on her experience, since 1980, of working with Aboriginal people at various locations in the Territory to record stories for publication. Her growing appreciation of how knowledge is transferred through what Mendham describes as 'a matrix of storytelling, artmaking, ceremony and intimate encounter' is visualised in Memories from the desert, an installation of Interwoven elements. This absorbing, meditative work drew a responsive chord. Another Northern Territory arts adviser and myself found the continuous, but intermittent, drifts of text particularly evocative of similar experiences, day trips with women hunting, camp life, problems and solutions. The sequence of drawings of shapes of women's bodies by moonlight at night ceremonies, intimate but relaxed, are true to their subjects' particular dignity and beauty.

Ann Mosey, now settled in Alice Springs, has made tracks across the Western Desert With Warlpiri and Pintupi people since 1989. Friendships she formed within the Yuendumu and Nyirrpi communities, especially with Dolly Nampijimpa Daniels, led to successful collaborative installations at Perspecta 1991, the 9th Biennale of Sydney 1992, the 1994 Adelaide Festival and the exhibition 'Commitments' (Institute of Modern Art, Brisbane, 1993). Her initial endeavour was to follow the trek of her ancestor, Colonel Peter Warburton, whose party traversed the country from Central Australia to the West Australian coast in 1872. Works from the series 'Inland Connections' were first exhibited in 1990 and two of the large canvases, The start and Facing the enemy, are featured in 'Contemporary Territory'. On her journey following her ancestor, Mosey Was informed by the Warlpiri and Pintupi

people who accompanied her about their country and ancestors. The works have layers of explicit and tangential references to journeys and interpretations of time and place. Despite the depth of material, the resolution of Mosey's intentions is ineffectual: the disparate elements lack cohesion and visual impact, especially in comparison to her later collaborative installations.

Since 1987 Rod Moss has lived in Alice Springs and befriended the fringe-dwelling eastern Arrernte people who live on the Todd River and town camp. In History rolling II, against an individualistic, but perhaps predictable, pointillist landscape in vivid desert colours, strong graphite images of individual Aborigines appear in a fictional congregation, portrayed with different clues about themselves, their activities and important local

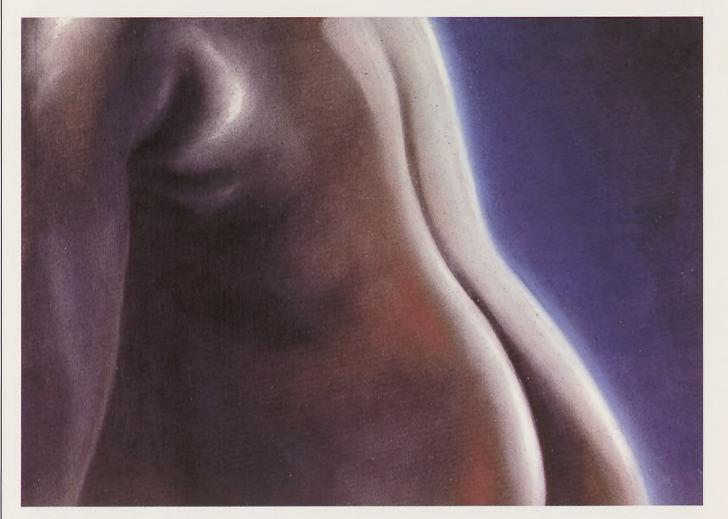
occurrences. In what has essentially become a collaborative venture, Moss invites the comment of the White Gate Arrernte people on his painting, one result of which was their encouragement to paint only landscapes he had walked over with them and to avoid anonymity in his depiction of the people. According to the catalogue notes, 'the pivotal figure in the work, Edward Johnson, encouraged Moss to do the painting and so record and reinforce the power of Arrernte people to the place that nurtured it'.

Other balanda artists in 'Contemporary Territory' are detached from representing the actuality of their experiences, preferring to use allegorical or conceptual devices in their interpretation. Sculptor Geoff Sharples's stark forms address social issues: Woman and axe is a compelling gesture against victimisation.



GINGER RILEY MUNDUWALAWALA, Karimala, 1990, acrylic on linen, 220 x 220 cm, Museum and Art Gallery of the Northern Territory.





top: MARIE McMAHON, Bird with waste heaps and dams, 1994, ink, pencil and watercolour on paper, 24 x 32 cm, courtesy the artist.

above: PAMELA LOFTS, Memories from the desert, 1991–94, (detail) mixed media installation, courtesy the artist.

Marie McMahon's *Bunch of tamarinds* is not simply a still-life but a commentary on the tamarind plant as representative of Asian incursions into Aboriginal Australia in pre-European times.

In Polarity of principle, Mark Elliot-Ranken's grainy-textured monolith turns out to be a railway spike. More particularly, it evokes the gold-plated railway spike of the type fettlers used to celebrate the completion of a new railway line. The boxed spike in the centre separates a diptych. On each facet of this simple object, Elliot-Ranken has constructed an intellectual domain: a condemnation of colonisation through a questioning of progress, foreign presence, indigenous and settler rights. In the smaller triptych, A balance of angels, the spike bears connotations from Christian theology through its similarity to a crucifixion spike. With the question alluded to in the title – how to determine the number of angels which might fit on the head of a pin - Elliot-Ranken says he is dealing with the balance of arguments, and the futility of interminable debate. Mendham comments that these works are his 'deliberate and compelling' parting statements after eight years of living in Darwin.

Judith Miller's installation is ostensibly the most detached work in the exhibition. A faux-painted brick wall with a small cubbyhole entrance at floor level is accompanied by instructions which invite the viewer to slide halfway into the hole on the couch provided, start the video clip with the remote control, and view through a tiny peephole. The challenge is effective and viewers provide each other with an unintentional and unself-conscious performance as they attempt the virtually impossible, seduced by the promise of an unknown image.

Landscapes are problematic in the Territory. The 'Kakadu in a purple haze' genre is a best seller at one end of the market. As well, one is constantly aware of the Aboriginal ownership of country, and the many supreme Aboriginal renditions of it. Robert Kleinboonschate has concentrated on the 'inexhaustible fascination' of an area of the Larapinta Valley near Alice Springs for ten years. The works here are large-scale charcoal, ochres and acrylics on

paper with a sombre tenseness, different because of the expectation of vivid colour for central desert landscapes. In an exemplary instance of (dis)location, Clare Robertson's Extreme landforms project envisages working at five or six sites around the world which exemplify extraordinary features of the world's anatomy. However, the gigantic iceforms are from an earlier part of the project, combining scientific observation with visual impact, and seem strangely placed in the present exhibition. Her work on the Kimberley, now taking shape, may have been preferable within the framework of this exhibition.

While the dialogue with Aboriginal cultures is an intrinsic part of Dawn Mendham's selection criteria for 'Contemporary Territory', Margie West's selection follows a different agenda. She has not engaged in the current southern fashion for 'installations' by Aboriginal artists, which may sometimes be directed more by the will of the curator than the inclination of the artist(s). The emphasis of West's selection is to widen the focus of non-Aboriginal viewers to the extent of innovative Aboriginal art emerging from all parts of the Northern Territory. The Aboriginal artists represented in 'Contemporary Territory', Abie Jangala [Lajamanu], Ginger Riley Munduwalawala [Ngukurr], Kuturwalumi (Kitty Kantilla) [Melville Island], England Bangala [Maningrida], Tjungkiya Wukula (Linda Syddick) Napaltjarri [Kintore] and Paddy Fordham Wainburranga [Beswick], demonstrate a specific regionality in their works. Moreover, their paintings are distinctive, individual interpretations of important sites, Dreamings and events. All are mature artists whose public careers span well over a decade of artmaking and experimentation in 'new' media.

Each of the artists has been personally involved with events in their locality which have stimulated their creativity and expanded the roles for artists. Abie Jangala was part of the community's first painting enterprise at Lajamanu and among those who resolved what West describes as 'the problematic of commercial painting and ritual integrity'. Since 1986 Jangala has developed and refined a particular style of depicting his Dreamings. In Ngapa Jukurrpa (Water Dreaming) the for-



TJUNGKIYA WUKULA (LINDA SYDDICK) NAPALTJARRI, ET returning home, 1994, acrylic on canvas, 91 x 60 cm, Museum and Art Gallery of the Northern Territory.

mal central pictographs are enhanced by a field of shimmering white dots. Knowledge and authority over the subjects of paintings and their form of representation has been critical to the integrity of painting movements of Warlpiri people at Yuendemu and Lajamanu, but this has not inhibited the development of an individual style, such as that of Abie Jangala.

Tjungkiya Wukula (Linda Syddick) Napaltjarri began her instruction in the potential of Pintupi art in the 1980s. She was initially taught by her uncle, Nosepeg Tjupurrula, classificatory uncle Uta Uta Tjangala and step-father Shorty Lungkata Tjungarrayi. West notes that Tjungkiya's association with the Warlpiri women artists at the Jukurrpa Arts Centre at Alice Springs also exposed her to different ways of expanding the boundaries of her art. Her most inventive images syncretise ancestral and Christian beliefs, or, for instance, the film character ET whose extraterrestrial travelling she equates with ancestral spirits.

The achievements of Top End Aboriginal

artists are perhaps less widely known than those of artists from desert communities, due to the higher concentration of galleries and publications on 'dot' style painting movements in recent years. Kitty Kantilla is just gaining national recognition for her painting, although her artistic career started in the 1970s with the Paru group, producing the hardwood sculpted figures associated with the Pukamani mortuary myth. In the 1980s she was encouraged by the Arts Adviser at Jilamara, James Bennett, to transfer the bold designs of the surface patterning which are a feature of Tiwi sculptures to the medium of bark and paper. Apparently there is less restriction in the Tiwi aesthetic system with regard to the application of design, as specific designs do not carry the intensity of meaning and power as they do for mainland groups. Therefore there is more freedom for artists to innovate with designs which are based in the Tiwi artistic repertoire and which may relate to beings or events, but are not ritually restricted. The originality of Kantilla's work is now gaining national recognition.

Despite the shortcomings of 'Contemporary Territory', it would have been a colossal task for any curator, coming to a new position from interstate, to have realised an exhibition of this nature and published a commendable catalogue within six months. No doubt the non-Aboriginal Northern Territory art community will develop an appreciation of the opportunity they now have for their own Biennale and it will become a challenge for them to respond.

The changes at MAGNT are welcomed. Some of the shows which are mooted for the next year, supported by more substantial catalogues and public programs, will see the Northern Territory asserting its place in Australia's cultural geography.

Contemporary Territory: The inaugural biennial of contemporary Territory art 8-31 July 1994, Museum and Art Gallery of the Northern Territory, Darwin

Susan Cochrane

Susan Cochrane is a freelance writer. She was Arts Adviser at Bula Bula Arts Aboriginal Corporation, Ramingining, during 1993 and 1994.

Big fish, small pond

or many years Louis Buvelot and Conrad Martens were regarded as Australia's finest colonial artists. But then, in the 1970s, came the re-assessments first of John Glover and then Eugene von Guerard and the reputations of both Buvelot and Martens slipped. Now the most that the State Library of New South Wales dares boast for Martens is that he is Australia's 'most prominent' colonial artist. It is an unlikely claim. If prominence is to be measured by space on the walls of Australia's art museums, Martens hardly rates, if only because his best paintings are watercolours and therefore never on permanent display. If prominent means popular, S.T. Gill still wins with the punters.

Elizabeth Ellis is more circumspect in her text. Although she unnecessarily invokes the language of 'genius', if only to reject it, she has a surer sense of Martens's limitations. Had Martens 'stayed in England and achieved a minor reputation', she writes, 'there would probably be small mentions of his name in histories of British landscape painting'. But 'by moving to New South Wales, where competition was limited and initially nonexistent, he became recognised as the most proficient and prolific landscape artist there for many years'.

This status – from the mid-1830s until the 1870s – is reason enough to take Martens seriously and Ellis's book does exactly that. While Martens has already been well served by many writers (starting with Lionel Lindsay in 1920), Ellis's *Conrad Martens* is the most thorough account of the life and work of a colonial artist. Even the mounts and frames on Martens's paintings, his highs and lows in the art market and the forgeries which inevitably come when an artist has made his reputation are all the subject of detailed discussion.

The part of the book where Ellis has added most to what we knew of Martens is the period from 1833 to 1835 immediately before



CONRAD MARTENS, View of Sydney Harbour from above Tivoli, 1864, watercolour and pencil with remains of body-colour and gum arabic, 45.5 x 66.3 cm, Dixson Library, State Library of New South Wales.

he came to Australia. Martens spent these years travelling from Falmouth to Sydney, via Rio de Janeiro, Montevideo, Valparaiso and Papeete. Having started on the *Hyacinth* together with his friend Francis Blackwood, he switched first to the *Indus* and then the *Beagle*, where his companions included Charles Darwin and Robert FitzRoy. Finally he made his way across the Pacific on the *Peruvian* and the *Black Warrior*.

While looking for information on this sequence of voyages, Ellis made one of those discoveries which occur only because of the diligence and inquisitiveness of the researcher but, once they are made, appear so easy it seems remarkable that no-one had made them before. A manuscript 'Journal of a Voyage on board H.M.S. Hyacinth' held by the State Library of New South Wales for decades and catalogued as anonymous, most

likely because the author's name was not given within the text, turned out to be by Martens. Not only was it clearly written by an artist, it had 'Martens' Journal 1833' on the spine in faded ink!

Although this diary only brings Martens to Sydney, it still casts light on his work in Australia. Take a passage in which Martens wrote that the 'natives' had little that could 'be desired even by the most determined collector of curiosities' and were 'altogether ... the most destitute of human beings' – yet, he declared, poverty was 'seldom injurious to picturesque effect' and these people were all that could 'be desired ... at the skirts of the dark wood or on the projecting rocks'. Martens is writing here about the inhabitants of Tierra del Fuego, and some of his paintings done in New South Wales such as *Sydney from Sandy (Rose) Bay*, 1836, and *Brush scene*, *Brisbane Water*, 1848,

suggest that he would have written the same about the Australian Aborigines.

Martens does not appear to have continued this diary in Australia. Like many colonists he seems to have reckoned that travel was more interesting than settlement - a judgment we might now reject. Even so, the rest of Martens's life is better documented than that of any other colonial artist. The Mitchell Library holds the notebooks - long catalogued correctly and picked over by many earlier art historians – in which Martens kept a list of most of the pictures and prints which he sold during his forty-three years in Sydney; the payments he received from his pupils; drafts of some of his letters; notes about technique and composition; and extracts from books he read about both art and science. Since the mid-1980s the National Library has held a collection of books from Martens's

own library including Leonardo's *Treatise on Painting* and Ruskin's *Modern Painters*.

These books and manuscripts provide information not only about how much Martens earned but also who bought his pictures and what he was reading about as he painted them. The result is an opportunity, unmatched for any other colonial artist, to explore the relationship between idea, execution and market. All that we lack for him is almost any intelligent contemporary discussion of his work. Whereas the much-derided James Smith left a rich legacy of criticism about Melbourne artists such as Eugene von Guerard and Louis Buvelot, writing about art in Sydney in the mid-nineteenth century was generally dull at best, ignorant at worst.

The only problem is that all this documentation seems to confirm what most of Martens's pictures already suggest; namely,

that he was an artist of limited means and imagination. We are left with the picturesque viewmaker whose art was enriched by a smattering of science on the *Beagle*, who occasionally ventured into the romantic in the colonies and did a good line in house portraits and harbour views. Except for rare works, such as his *View of Sydney Harbour from above Tivoli*, 1864, Martens emerges from Ellis's book as an artist whose paintings fail to excite on account of either their execution or their ideas.

Conrad Martens: Life & Art by Elizabeth Ellis, State Library of New South Wales Press, Sydney, \$85

Tim Bonyhady

Tim Bonyhady's books include *Images in Opposition: Australian Landscape Painting 1801–1890*, published by Oxford University Press.

Have you looked in McCulloch?

ifteen years ago when I took over as editor of The Dictionary of Australian Artists, the first (1964) edition of the Encyclopedia of Australian Art was virtually the only comprehensive biographical reference available. Although it was meticulously culled for relevant artists, flaws were obvious, particularly for the early colonial period which was heavily dependent on William Moore's pioneer Story of Australian Art, published in 1934. Correcting the mistakes made me feel most superior; nor was I alone in this state of hubris. As well as other art historians' annotations, I kept hearing about (but never actually saw) a legendary copy massively grangerised by a leading state librarian. Everyone acknowledged McCulloch's superiority for the hundreds of artists, art movements and galleries he knew and had known throughout Australia (especially Melbourne) over more than half a century. But that still left a lot of holes.

With the help of 198 contributors and about \$125,000 worth of research assistance, I finally published my 900-page Dictionary of Australian Artists: Painters, Sketchers, Photo-

THE ENCYCLOPEDIA OF AUSTRALIAN ART

ALAN McCULLOCH
REVISED AND UPDATED BY
SUSAN McCULLOCH

graphers and Engravers to 1870 in 1992. Much new material had appeared in the interim, yet McCulloch was still acknowledged in hundreds of our entries. By then, I fully appreciated the massive job this one man had done on his own and felt appropriately humble. Of course the *Encyclopedia* is a mixture of original research, summaries of secondary sources, information from artists, critics *et al.*; that is the nature of the beast. Equally inevitably, it represents one person's knowledge and prejudices about who and what is important – and he was fallible.

Alan McCulloch, of course, knew this too. He continued to make emendations and additions and in 1984 produced a greatly expanded edition of the *Encyclopedia* – still imperfect for the colonial period but far superior for recent art movements and living artists. Despite the claims of a disgracefully derivative, totally unacknowledged, 'concise dictionary' put out by the otherwise respectable Melbourne University Press in 1993, the two-volume McCulloch continued to be the standard reference. It seemed likely to remain so forever when its compiler died in 1992.

Then last year Allen & Unwin brought out a heavily 'revised and updated' edition by Alan's daughter, Susan. Colonial artists are

now excellently covered and my Dictionary is cited throughout as a key source - an acknowledged mutual dependence as rare as it is gratifying. Perhaps I tend to view the new version through rose-coloured spectacles as a result, but I approve of almost everything about the 1994 McCulloch. I like the large single-volume format, and any scholar must commend the ever-increasing list of references. I am again overwhelmed by the ambitious range of artists and institutions covered (however imperfectly) and by the many illustrations (which may prove unrepeatable with the advent of the dreaded Vi\$copy). I even approve of putting exhibitions, galleries and other long lists at the back of the book. This is one encyclopedia that is easy to use.

I am less fond of the introduction of guest writers on particular themes; generalities have never been something one looks for (or desires) in McCulloch. Alan was right. This is a book that should stay in the family as long as Susan is prepared to make similar sacrifices. Personally, I blanch at the very thought of doing anything like this on my own, yet a single authorial voice — Alan's, now Susan's — has strengths as well as weaknesses. To disguise it in this half-hearted way is no improvement.

If other voices are to be heard they should belong to the artists. Although undoubtedly gaining in detail, the biographies have become far more standardised, lacking the personal note which Alan sometimes permitted and generally failing to draw any clear distinction between secondary material and information obtained direct from the subjects. The 1984 edition is worth keeping for those few entries where the living artist's voice dominates, as well as for a couple of artists now deleted. Mitty Lee Brown and her printmaker mother, Ailsa Lee Brown, for instance, should be reinstated; they might replace Major Edmund Lockyer whose mythical artistic career was exploded sixteen years ago by Barbara Chapman.

Most properly, contemporary Aboriginal artists are far more in evidence today. However, they still await equitable representation and predecessors. The simultaneously published *Encyclopedia of Aboriginal Australia* and Vivien Johnson's biographical dictionary, *Aboriginal Artists of the Western Desert*, will doubtless help future editions; so will recent gallery catalogues such as Margo Neale's 1994 *Yiribana* from the Art Gallery of New South Wales.

Apart from the contemporary scene (where they are impossible to ignore), both Aboriginal and non-Aboriginal women artists are little improved in number, depth or accuracy. It seems to me that most of the factual errors that continue to creep in relate to them, but then past women artists are my current obsession; researchers in other fields make similar claims for their patch. In fact, the *Encyclopedia* will never be the final authority on anything. Australia's artistic past as much as present is in a constant state of flux; the scope of the book prohibits comprehensiveness; and the

contemporary emphasis and dependence on secondary sources, questionnaires and artists' unreliable memories guarantee inaccuracies.

For a start, about 1800 living artists are now included along with thousands of dead ones. Despite the token 'art photographer' and craft-worker, the focus, as ever, is on painters and sculptors and their professional contexts. Since this has resulted in a tightly packed volume of 879 pages, it is unrealistic to expect any major expansion in range, even on the promised CD-ROM. I just hope someone is compiling an equally extensive biographical dictionary for the crafts.

With any project of this kind, it is easy (and irresistible) to carp. Warts and all, *The Encyclopedia of Australian Art* is an established – indeed, dynastic – monument, and it continues to improve. There is nothing else in this country remotely comparable to it. This new edition ensures that the first response from galleries, libraries, academics, artists, collectors and dealers to any query about Australian art will continue to be: 'Have you looked in McCulloch?'

The Encyclopedia of Australian Art by Alan McCulloch, revised and updated by Susan McCulloch, Allen & Unwin, Sydney, 1994, \$150

Joan Kerr

Joan Kerr's most recent publication is *Heritage: The National Women's Art Book*, 1995, an Art & Australia book, published by Craftsman House.

Aboriginal artists of the nineteenth century

ood histories, like good stories, can be enhanced by a good narrative. Andrew Sayers's Aboriginal Artists of the Nineteenth Century begins with an apocryphal story about Black Johnny's encounter with Eugene von Guerard in 1855 when the European artist shared some of his tools and the artists drew each other. The anecdote does not take long to tell and, rather than indulging in idle speculation about imagined meanings and intentions, Sayers uses the story to introduce the arguments that inform his hermeneutics.

First, he argues that 'creative space is a concept which is central to this study' – that the oeuvre of three artists of the 1880s and 1890s, Barak, Tommy McRae and Mickey of Ulladulla, reveal sustained artistic pursuits beyond mere illustrational or 'one-off' categories. Secondly, he declares his intention to 'under-interpret' the images and to concentrate more on 'context'. This intention is supported by a hasty apologia that acknowledges the apparent 'inversion of the proper role of an art historian', followed by a defence of his approach on the

grounds of 'a number of trends in Australian cultural thought since the 1980s'.

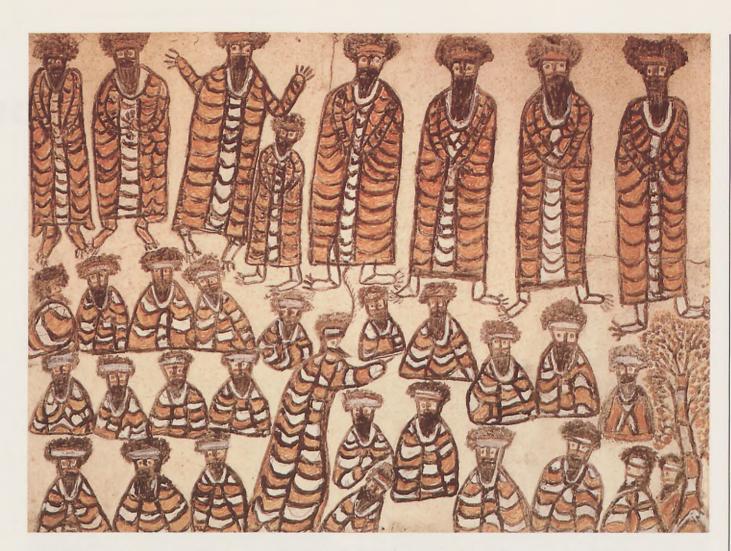
I have to admit to being surprised at the author's nervousness in breaking loose from 'the proper' (whatever that is) role of an art historian, partly because good art historians always examine multiple contexts that inform a work and partly because it is hard to imagine why one should *not* challenge any discipline that for too long boasted its Eurocentric and *beaux-arts* correlatives.

Sayers's early reminder of the need for a

broader cultural discourse in which to locate the artists and their images is one that recurs frequently in the text. Throughout the book the author interweaves theoretical perspectives with an examination of popular myths about the artists and, at times, their subjects (for example, McRae's fascination with the story of the escapee William Buckley who lived with the Wada-wurrung-balug clan on the Victorian coast for thirty-two years) and a rich concoction of historical data, whether they be the provenance of the drawings or a recent conservation report on the pigments and other materials used by the artists.

Much of the pleasure in reading the earlier chapters stems from the interrelationship of the personal with the social histories, the creative with the commercial impulses, and the evidence embedded in the drawings for arguments on cultural expression, continuity and exchange. In the first three chapters on Barak, McRae and Mickey of Ulladulla and two other artists known as Charlie Flannigan and Oscar, the art historian—curator emerges as super sleuth, tracking down evidence, trying to separate fact from fiction, acknowledging varied sources of evidence and proposing possible interpretive scenarios from the inconclusive fragments of available data.

The attempt to uncover and make sense of the past changes pace and purpose in the final three chapters where a number of other artists are introduced. Their extant works are too few or too circumscribed by European domination to allow for an argument of 'creative space' so the author switches to a broader contextual argument on European curiosity and collection. Consequently, Chapter 4 looks at commissions largely motivated by an interest in individual dexterity and cultural information and Chapter 5 concentrates on the aesthetic appreciation of the works by Europeans in the nineteenth and then twentieth centuries. The latter section is brought to a close with a chapter on the traditional visual culture of south-eastern Australia by Carol Cooper, Pictorial Curator at the Australian Institute of Aboriginal and Torres Strait Islander Studies. Cooper convincingly argues that whereas traditional art (bark sculptures and drawings, tree carvings, rock carvings,



BARAK, Figures in possum-skin cloaks, ochres, charcoal, 56 x 75 cm, National Gallery of Australia.

drawings on possum skin cloaks, wood carvings) sought to affirm traditions and maintain individual and group identity, the works of Barak, McRae, Mickey of Ulladulla and others were primarily directed to an outside, spectator audience. Cooper carefully constructs her case that, prior to European invasion, Aboriginal visual culture of the region incorporated both 'figurative naturalism and symbolic abstraction', so that the distinctive qualities in the work of these artists lies less in the descriptive and narrative images (which all too often have been seen as evidence for westernisation) than in the selection of data for an outsider audience.

The book concludes with two very useful sections, giving biographies of most of the artists, and a catalogue raisonné of their known works (wisely including images only known by their reproductions in nineteenth-century publications). These sections reinforce the value placed on useful data given at the outset by a map of Australia indicating key locations (a bonus for the conscientious reader) and a comprehensive bibliography is included at the end.

The extensive information and generally careful interpretation deserves high credit and should ensure rich pickings for browser and scholar alike. But there are problems with the book that go beyond the occasional glitch, such as when the author claims that Mickey of Ulladulla can be seen in two images, U16 and U24, 'standing before a rack of brooms, his crutches grasped in one hand as he offers a broom to a purchaser', whereas the motif can be found only in another image, U14. I would attribute some of the structural problems to the author and the poor layout to the publisher.

Plentiful information is no substitute for a clear structure and this book desperately needs a coherent structure. We know that traditional narratives give a false sense of containment and that they too readily play down the complexities and multiplicities of a given moment, and I presume the author is experimenting with notions of anti-narrative in his attempt to exploit disparate and multidisciplinary sources. Nonetheless, there is a sense of the author being out of control, of ricocheting through possible discourses of history (as theory, fact, myth, narrative, polemic, art,



MICKEY OF ULLADULLA, Fishing; Scenes of daily life; Native flora and fauna, pencil and watercolour, 41 x 49 cm, private collection.

cultural anthropology, ethnography, and so on), without accounting for the leaps and crashes. Whereas the introduction is reasonably well argued, the latter part of the book seems to lurch from one useful but tacked on section (neither chapter nor appendix) to another.

Sayers's aleatory structure embraces both useful data and a sometimes irritating deferentiality towards his material: at times I wondered whether his stated intention to 'underinterpret' images was simply a mechanism to sustain a politically correct language. It can be difficult to relinquish a Eurocentric and often judgemental evaluation without at the same time appearing dishonest and patronising. Whilst I think Sayers generally handled the intercultural analysis with skill and sympathy, there were times when political correctness clouded the analysis. When Sayers describes McRae's work as 'economical', and 'highly expressive of gesture and movement' and Mickey of Ulladulla's compositions as 'informal', he deftly but not wholly convincingly contrasts the freshness of the underdone Aboriginal drawing with the stodge of the overworked European records. I had the feeling that a non-Aboriginal artist might have provoked a less generous assessment.

There are other forms of political correctness that confuse the analysis. Naked or near naked Aboriginals in many of McRae's drawings are admired only as evocations of child-hood memories whereas Cooper's account would suggest that the artist might also have been responding to demands of his white customers. We know that in other contemporary media, such as photography, Aboriginal sitters were required to undress before the camera to make them appear more authentic. Nakedness and Aboriginal authenticity seemed to be linked in the European mind so one cannot rule out the possibility of nakedness being a prerequisite for non-Aboriginal consumers.

Without a doubt the most frustrating and distracting feature of the book is the appalling integration, or misintegration, of the images. It

seemed to this reviewer that the publisher could have supported its author with a better layout and enumerated captions that allowed the reader to readily find the relevant images.

I found myself forever flicking around the chapter in search of the illustration under discussion. The inset clusters of coloured plates always came as a surprise and were never alluded to in the text. The catalogue section should have been fully illustrated so that the author could readily draw upon a wide range of examples without being left in the embarrassing position of referring to virtually unknown images that are not illustrated. Similarly, sketchbooks are referred to only by catalogue number, not by image number in the book. When a page from a sketchbook is discussed in the text the precise page number is given, but in the illustrations only the catalogue book number is given. Consequently, the same (catalogue) number is given for many images, undermining the actual precision given in the text.

A fully illustrated and numbered catalogue would not only have supported the author but would have been of real benefit to other readers and researchers interested in the material. The retreat from a more scholarly publication also leaves the reader of the endnotes fumbling from the text to the notes to the bibliography because of the whimsical decision not to give full bibliographic details in the first citation.

Nonetheless, with these criticisms stated, I would commend this study as a useful corrective to the surfeit of Eurocentric Australian art histories that cram our bookshelves. We need more studies such as this that seek to expand the intellectual parameters and theoretical discourses. But we need to match ambitious analyses of our visual culture with convincing textual structures and clear presentations of the images.

Aboriginal Artists of the Nineteenth Century by Andrew Sayers, Oxford University Press, Melbourne, in association with the National Gallery of Australia, 1994, \$65

Catherine De Lorenzo

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Ignacio Mármol

gnacio José Mármol y Plaza, who was born on 19 March 1934 in Andújar, Spain, died in Melbourne on 5 March 1994. He was a difficult, uncompromising man, passionate about life but stoical about his own suffering. His Promethean creativity was overwhelming.

His creations appear at first startling because of their apparent diversity. Careful contemplation reveals that, even though his works are stylistically and technically different, they all symbolically reflect man's relationship to nature and to God.

In his early paintings created in Sydney from 1962 to 1971, Mármol used his knowledge of sculpture and ceramics to emphasise surface texture so that these paintings often resemble low reliefs. He cut, gouged, and burned the surface so that it seemed to show the effects of time on nature. As well as often incorporating Aboriginal motifs, these paintings recall the prehistoric appearance of the Australian landscape. For Mármol in these

works, as for the Aborigines and for the prehistoric humans who painted on the walls of Altamira, art served as a magic ritual to portray and control the forces of nature.

After returning to Spain in 1971, Mármol altered his style in the series 'Homo Victor' by employing wood, metal and synthetic resins to make picture—sculptures of tortured, crucified humans as a protest against the violence infecting Spain and Europe in general. The international economic crisis caused him to investigate the mythic origins of European culture in his 'Serie Europa' and 'Nymphs and Gods'. This investigation in turn inspired him to reconsider the mythic, prehistoric origins of Australia in his series 'Mater Australis', a homage to the timeless flora and fauna of Australia.

From 1980 Mármol resided in Melbourne and in 1981–84 he was the first artist-in-residence at Chisholm College, La Trobe University, where he worked on the ethereal paintings of 'The White Collection' and large

canvases, such as *Dance of the Philistines*, that show his continued interest in cosmic space and in Greek myth. In 1985 he began a vast unfinished series of paintings and works on paper entitled 'A Homage to El Greco: Reflections on *The burial of the Count of Orgaz*'. As well as these very Spanish reflections on El Greco's work, he created his final meditations on the Aboriginal Dreamtime legends in a series of sculptures and paintings entitled 'Altjiringa: Reflections on the spatial character of Australian colour' that he showed in 1990 at the Gryphon Gallery, University of Melbourne.

Throughout his work Mármol sought and finally achieved spiritual flight. In his creation *Homo Victor* (National Gallery of Victoria), he showed that a man even though crucified, burned and shot three times in the heart can still elevate his arms in a gesture of hope and spiritual victory. Like this haunting image, Ignacio Mármol was also a spiritual victor.

Frank Irving Heckes

Robert Cole

obert Cole did not commence painting until 1988 yet when he died in November 1994 he had built a career of considerable achievement and outstanding promise. He was born in Alice Springs in 1959 of Aboriginal—Irish parents. A 'townie', he lived in Alice Springs although his father's country around Aputala in the Finke region to the south and his mother's country, Banka Banka, Warramunga to the north of Tennant Creek provided images and symbols for his work.

While working at the Central Australian Aboriginal Media Association he travelled with the Utopia Women's Batik Group exhibition 'A Picture Story' to England and Ireland, returning via India. The periods he spent overseas and in Perth provided him with opportunities to see art of great diversity.

His first paintings, referential to his surroundings, were typical of the Central Desert dot style, but his work quickly became infused with an original and personal vision. He experimented with the traditional dot technique, overlaying, softening and highlighting it, creating shimmering colour fields reminiscent of pointillism. As his ideas became more sophisticated he produced a series of reductive, minimalist works where figurative elements emerged from the dot layers as spirit figures, sometimes obviously, sometimes so subtly as to be wraith-like. White dots placed with infinite care on a red ochre ground create a field which almost conceals the figurative form within.

Robert Cole worked with the unstinting support of his friend Rodney Gooch, Manager

of the CAAMA shop, and with the marketing assistance of his friend and adviser Christopher Hodges, Director of Utopia Art, Sydney, who organised his two solo exhibitions in 1991 and 1993. He was represented in nineteen group exhibitions, including 'Perspecta 1993' at the Art Gallery of New South Wales. The wide acceptance of his work is highlighted by his July 1993 Australia Post stamp design and by the publication of his work on the covers of the Art Gallery of New South Wales catalogue Yiribana and 2001: A Report from Australia, by the Centenary of Federation Advisory Committee. The Art Gallery of New South Wales and the National Gallery of Australia, as well as many private collections, hold examples of his work.

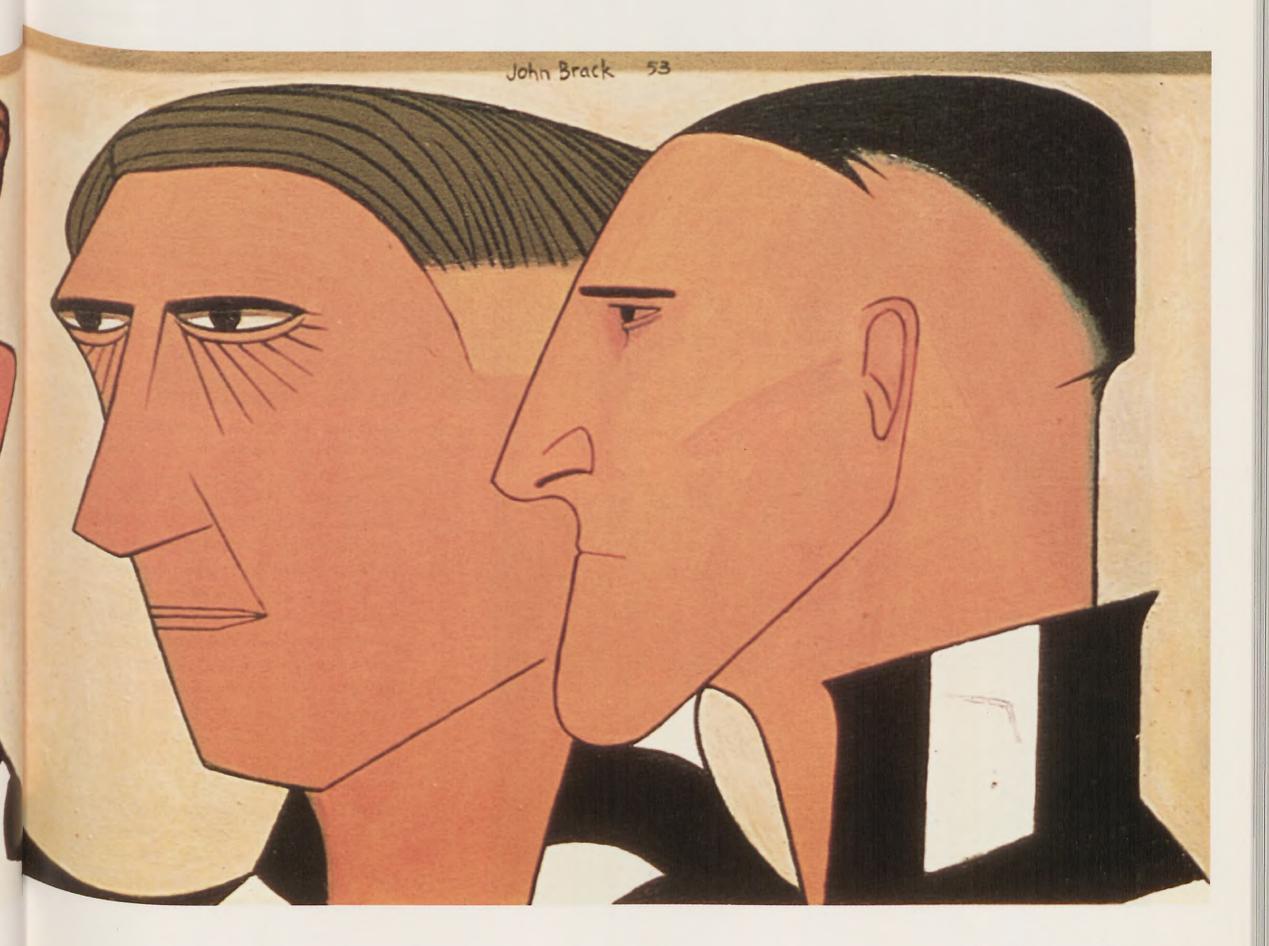
Michelle McDonald and Gavin Fry

EYES ON THE BALL

hat should Australian artists paint?' This question was first posed, in print at least, in 1890, and is one which continues to preoccupy artists and critics alike.1 Responses frequently assume that a national art will be constituted through style (an artistic practice peculiar to a nation) or through content (a motif specific to a culture); the more common tendency has been to seek it in the latter. And if an image of national character is required, what better one than Australian Rules football (which, with apologies to supporters of other codes, I will subsequently refer to simply as football). A code invented in and unique to Australia, Aussie Rules has, since its inception in 1858, been touted as the embodiment of the Australian character - a popular game featuring strength, courage, skill, wit, teamwork and occasional individual brilliance.

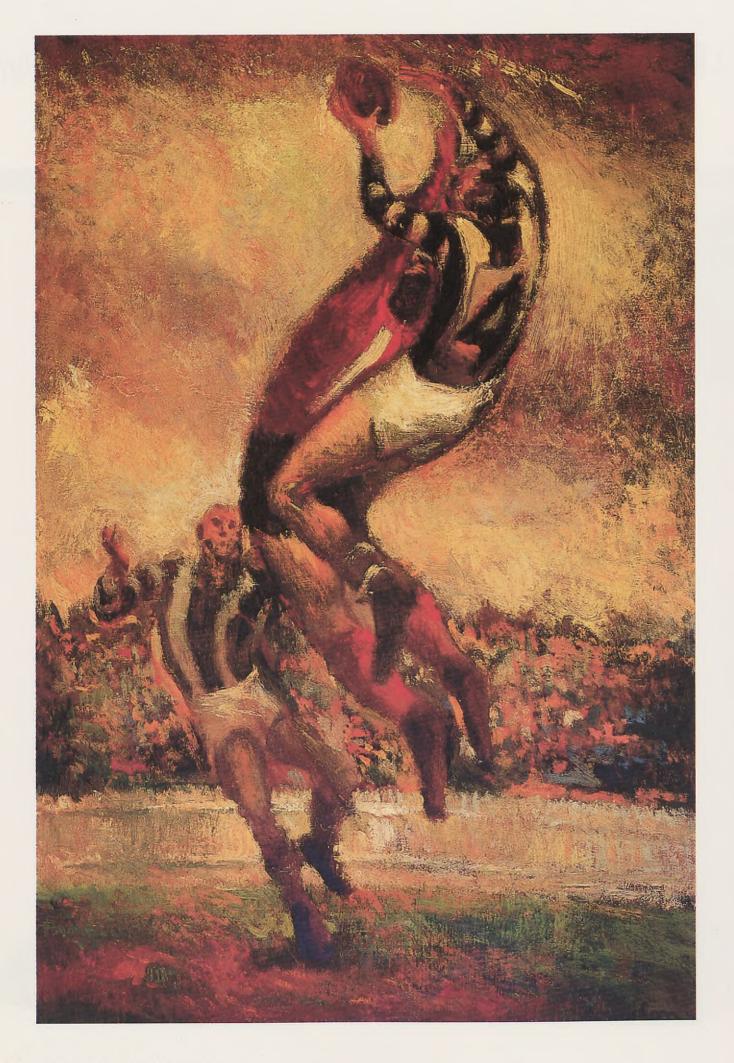


IMAGES OF AUSTRALIAN RULES FOOTBALL Chris McAuliffe



NOEL COUNIHAN, The high mark, 1947, oil on hardboard, 62×48 cm, private collection, courtesy Charles Nodrum Gallery.

previous page: JOHN BRACK, Three of the players, 1958, oil on canvas, 38 x 84 cm, private collection.



Yet surprisingly few artists have successfully forged football into a national emblem. Many have been drawn to the game – as fans, as mythographers, as disinterested observers - but the results have none of the assurance of those staples of nationalist iconography, the pastoral landscape and the rural labourer. Football draws together key ingredients of a sense of nation - parochialism, masculinism, class, community, gender and ethnicity - but in the visual arts these are present in complex and unstable ways. Rather than distilling national identity into a seamless, natural form, images of football register the fissures in national mythology. Ultimately, artists' difficulties in envisioning national identity through football suggest that identity is necessarily fugitive. Indeed, it may well be that the search for an icon of national character is doomed from the outset; not only is national character always an artificial construct, but the languages available to artists heighten the conflicts at the heart of this construction rather than resolving them.

This is not the case merely because football hasn't the substance to sustain a national mythology. At an abstract level, the root of the problem lies in the way in which national identity is constructed. National identity, and images of it, exist as rhetorics, systems of belief, and discourses, rather than as concrete entities.2 Ned Kelly, Burke and Wills, Simpson and his Donkey did, of course, exist, but their status as emblems of national character rests in large part on the exclusion of the complexities of history, society and experience in favour of a totemic simplicity; the function of myth, as Roland Barthes suggested, being to render the cultural natural.3 In effect, if an artist is successfully to generate an image of national identity the complexities that plague the idea of nation must be bracketed off.4 Once again, football seems well suited to the task; why is it, then, that images of the game tend to reveal rather than conceal fissures in the fictions of nation?

In its very title, Streeton's *The national game*, 1889, self-evidently tables the issue of national identity; since football was not



ARTHUR STREETON, The national game, 1889, oil on cardboard, 11.8 x 22.9 cm, Art Gallery of New South Wales.

FRED WILLIAMS, Portrait of footballer [Ray Horwood], 1947, ink on paper, 29.3 x 22.1 cm, Estate of Fred Williams. Photograph Graeme Baring.



played nationwide at the time, the word 'national' operates at an ideological rather than geographical level. It might be assumed that national character could be readily manifested through football. As a local invention, Australian Rules football revealed an inventive and independent culture. The game was understood in terms of its difference from other codes; difference being both the sign and measure of qualities peculiar to Australia. While certain innovations have been attributed to local climate (limited tackling and the elimination of the scrum intended to avoid injuries on the parched antipodean fields), on the whole the tenor of the game was seen to derive from Australian masculine character (then as now the symbolic figure of identity) - a combination of muscular Christianity and the 'new man' emerging on the frontiers of the colony.

From the outset, the game was linked to nationalist discourses and was quickly tied to the bush legends of the 1880s and 1890s, and eventually to the ANZAC myth.5 But in Streeton's painting the connection between football and national identity is not so readily drawn. The national game is identified at the very time at which the idea of nationhood was up for grabs. The image was entitled The national game twelve years before Federation, prior even to the first constitutional convention. Football, then, does not illustrate a known national character; rather, it appears as part of an effort to determine that character. Streeton's is an ambit claim, his image of national character necessarily tentative.

The idea of nationhood preferred by the Heidelberg School artists was one common in the literature and popular illustration of the day; national character was forged at the frontier and was represented in bush and pastoral imagery. Streeton's *The national game* is unusual in locating national identity in the city (most probably at Burnley, in suburban Melbourne). It might be argued, however, that this urban game permitted the theatrical enactment of the bush ethos, its players emulating the lauded qualities of the frontier – strength, masculinity, bravery,

community. But here's the rub; none of these are evident in the painting. In marked contrast to popular illustrations of football, Streeton shows no action. We see the very antithesis of football; no packs, no marks, just a full back and full forward frozen out at one end of the ground with the play barely visible in the distance.

The task of a national art is to produce an iconography that papers over the cracks of contemporary life, depicting an as yet unformed nation as if it had always already been there. Streeton's failure to produce a national image in The national game tells us a good deal about the problems underlying the signification of national character. That he was unable to signify national identity With an urban motif lends weight to the contention that national character is generated at rhetorical sites, rather than being an all-pervasive geist. Australian myths locate national identity at a distance, out there in the bush. But the inadequacy of The national game suggests that a temporal distance is also required. It is the contemporaneity of football that is its shortcoming; football's heroism is that of modern life, the rural worker's that of tradition and legend. In The national game both content and form (the 'impression') reek of modernity, with all its connotations of instability and uncertainty. Where Heidelberg School artists succeeded in generating national imagery they did so by a series of distanciations: geographical (rural motifs), temporal (depiction of the recent Past rather than the immediate present), and formal (the elevation of motifs from popular illustration to the lofty realms of academic classicism).

There is a further reason for Streeton's lack of success, hinted at by his uncharacteristic avoidance of antecedents in popular illustration. At the time *The national game* was painted a football league had been formalised, large crowds attended matches, admission fees were charged, and newspaper coverage was extensive. Football was a public spectacle and, as a staged event, could not be presented by the artist as a natural materialisation

FRED WILLIAMS, Profile portrait of footballer (Charles Utting), c. 1947, ink on paper, 30.5 x 22 cm, Estate of Fred Williams. Photograph Graeme Baring.

band williams.



of national character; to do so would be to imply that nation itself was a contrivance. Where artists have succeeded in making football function as a symbol of national character, they have done so by avoiding the spectacle of the game, concentrating on the players and unquestioningly deploying common mythical tropes. Robert Juniper melded players and landscape in Football, Mount Magnet, 1965, suggesting a union of man and earth that resonates throughout Australian mythology. Harald Vike's Footballers, 1967, likens the players to gladiators, elevating Australian manhood to the legendary status of antiquity.

Although Streeton's attempt hardly put paid to football as a motif in Australian art, the subject remained uncommon until quite recently. (Or perhaps works dealing with football were made, but not deemed sufficiently serious to display.) Works executed prior to World War II tend to filter the game through the stylistic devices of Vorticism. The result is an emphasis on aspects of football which generate overlapping forms and dynamic force lines; the high mark, for example. While the high mark is one of the unique features of Australian Rules, there was little interest in the singularity of the game: the motif seems more an opportunity to celebrate energy as an abstract concept. This is evident in the football imagery of Dorrit Black, Ethel Spowers, Margaret Preston and Mary Alice Evatt. Only in the case of Evatt's Footballers, 1936-37, can the game be identified as Australian Rules (and even then some poetic licence is taken with the players' guernseys); the other artists' works are somewhat ambiguous but are most probably of Rugby. What is striking, however, is that all follow the lead of the popular press in two respects. First, in their concentration on the high mark, suggesting that newspaper photographs may have been source images. And, second, in the tendency to emphasise both the strength and grace of the players, endowing players with classical physiques and oddly effeminate postures. Such an effect is similar to that of newspaper caricatures, some of the work of Reynolds in *Table Talk* evoking Tom of Finland more than Phideas.

Even where an artist engaged with football more closely problems remained. Football met both personal and political demands in the case of Noel Counihan. A rabid South Melbourne fan, he repeatedly painted the Swans battling their (and every other team's) nemesis, Collingwood. At the same time, a work like The high mark, 1947, was an opportunity to address the demands of socialist aesthetics. Football represented working-class culture, while the dynamism of the game averted any lapse into the rote poses of socialist realism. Furthermore, the fact that football amounted to a struggle within the working class meant that he could avoid the formulaic treatment of working-class culture that plagued Soviet proletcult theory. More significantly, given contemporary debates in socialist aesthetics, football allowed Counihan to present not the naturalism of the worker oppressed but the realism of the worker struggling, aspiring, transcending.6

But symbolic effect is achieved at the expense of the specificity of the game. In contrast to his contemporary newspaper caricatures of players, Counihan's painted footballers remain faceless, even generic. Of course, it could be argued that the generic is precisely what national myth seeks; all the same, one is left with a fundamental paradox - the generality of an effective symbolic elevation of footballer to national type contradicts the individual acts that are touted as a hallmark of the game. The division between Counihan's paintings and caricatures inadvertently marks the conflict which national imagery always seeks to conceal; the elision of individual into archetype, of the specific into the generic.

It is this problematic that plagues football imagery in the years immediately after World War II. It is as if an artist could be either the myth-maker or the fan, but never both. (And this is in marked contrast to the literature of the game which thrives on a combination of the two.) A small group of drawings made by Fred Williams in 1947 is a case in point. Each

ELIZABETH GOWER, Recollection, 1994, acrylic, typescript and found object on paper, 29.7 x 21 cm, private collection, courtesy Sutton Gallery. Photograph K. Pleban.

In 1966 St.Kilda won the Grand Final by one point! It was the most exciting & memorable event in my family's history. My sister and I were the 204th & 205th members of the ST. Kilda cheer squad. We weren't sitting behind the posts with them on this day, but were with my father, uncle and brother, six rows back in the outer. We were decked out totally in red, white & black handknitted scarves, beenies, gloves, assorted badges and ribbons. I even had 7 troll dolls each with a lettered vest spelling out ST.KILDA pinned down one arm of my black duffle coat. On this occassion even my father had on a scarf and beenie. My sister was in love with Carl Dietrich, but because he was suspended she'd shifted her attentions to Ian Cooper. All her boyfriends at that time had a Carl Dietrich look about them. I was a bit young to feel as she did, but I definitly felt something. Their autographs were as highly prized as those of Normie Rowe & Ronnie Burns. I loved the decorations, the banners, the streamers, the whole visual spectacle. I particularily remember being bowled over by the woven paper banners the players ran through. I spent many hours designing and imagining spectacular ones, but all to no avail as St. Kilda never got to the finals again. Nine years later I would be exhibiting large woven paper hangings, but have only made this connection now. The 60's were a time of awakening awareness and mixed emotions for me. For the first time I saw my father cry - when John F. Kennedy was shot, when man walked on the moon and when St. Kilda won the Grand Final! There was never any choice regarding which team I was to barrack for. It was genetically pre-determined. My father and uncle had grown up in St. Kilda, sometimes played for them & changed the score boards in the early days when St.Kilda still played at St.Kilda. Everything was hanging on winning this Grand Final. They had to win for my father's sake. No-one could afford to contemplate defeat. I had spent nights cutting up black, white and red crape paper into confetti. We had carried two huge plastic bags up hand fulls every time a goal of it in with us and would throw was scored. By the last quarter everything was covered by it. including all the Collingwood fans nearby. It had been anybody's game right from the start. For 3 hours our emotions soared then fell as the scores crept up by a point or a goal at a time. In the last frantic minutes of the last quarter the score was even, until Barry Breen marked the ball a fair way out from the goals but close enough to have a go at it. As he lined himself up my father blasphemed and gulped down more beer, my uncle wiped sweat from his face, my brother let out enormous breaths and clenched his fists, my sister held head in her hands and I prayed. Never before had I prayed with such earnestness and inner groanings. In fact I don't recall ever praying before this. I begged "please God, just this once, for my father, for them, for victory' ... Every eye was on that ball as Breen slowly trotted forward and kicked. In slow motion the ball started going straight towards the centre, but then veered off...you could tell it wasn't going to make it. There was a united gasp from all the St.Kilda supporters.This has often been cited as causing the ball to suddenly shift its course and just slip through the posts. I still think it was everybody's prayers. All eyes quickly shifted to the goal keeper. He would never have survived if he had missed that one. For a moment time stood still then....yes...yes it's a point! The groans from Collingwood & the screams from St.Kilda came out as A A A G G G H H H H ! ! ! My father yelled "Where's the bloody siren?" Immediately I changed my silent prayer to a chant...please make the siren go please make the siren go. The ball was being thrust down to the Collingwood end at great speed. I felt as if I would faint if it went on much longer. You could only hear the first few seconds of the siren before it was drowned out by the screams. The handfulls of cut-out confetti had been squashed into balls. Everybody was jumping up & down. My father hugged me & lifted me slightly off the ground. He had

> never done that nor would ever do that again. I will always remember that.

L.F. REYNOLDS, The Coventrys of Collingwood, Tabletalk, 9 October 1930, courtesy State Library of Victoria.



THE COVENTRYS OF COLLINGWOOD

No two brothers have ever figured so prominently in League football as have the Coventry due of Collingwood during the past few seasons, and it is maily due to the list for so many years. Sid Coventry has captained the side with rare ludgment and won Brownlow Medals at odd times, while brother Gordon has broken so many goal-kicking records that only his own achievements are loft to beat. This will most likely be the last season (with Collingwood at any rate) of this sterling due, and it is certain that the football public at large (no matter what side they support) will be sorry to see them go.

is a bust portrait, characterised by a sober, almost classicising mood. Williams eschewed both the Vorticism of action imagery and the eccentricities of caricature. He sought national character not in the action of the game but in the qualities of its players; it these are football heroes, they have that subdued, self-effacing heroism beloved of Australian myth. Faced with a Collingwood team stacked with legendary names -Mann, Fothergill, Richards, Twomey, Kyne - Williams chose little-known players like Charles Utting (a back pocket) and Ray Horwood (the shortest player in the league). These are the peculiarly personal heroes of a connoisseur of the game, a fan with a preference for the small man, the quiet achiever rather than the show pony. Once again the discursive conflict arises; while Utting and Horwood might have the 'right stuff' for Australian legend (toughness, modesty, self-effacement) they cannot function as such if the artist conceives them within a private rather than public vision.

The examples of Counihan and Williams mark the conflict between public and private in the search for a national imagery. It is the nigh on impossible task of combining both in the one art work that results in only partially successful images; Counihan's is public but generic, Williams's is specific but private. Football, so the coaches' cliché goes, is a team game, yet I suspect the fundamental problem confronting artists is that national imagery seeks a type while football thrives on individuals. It may be that artists cannot resolve this conflict, that heroism cannot be adequately figured. Such a case is suggested by John Brack's Three of the players, 1953. The image is insistently generic in tone. None of the players can be identified; I suspect that they are composites of several Collingwood footballers rather than portraits. Their physiognomies, too, are archetypal rather than individual - the beefy defender, the streamlined rover, the flinty-eyed veteran. Even the slight inaccuracy of the image - the collars of the guernseys are depicted as striped whereas in reality they were solid black - suggests that

the artist is interested in a formal pattern as much as verisimilitude. All of this is accentuated by the deliberate blandness of Brack's Paint - flat, unmodulated colour and crisply outlined forms. What makes this all the more surprising is that the 1953 Collingwood team Were ripe for elevation to mythical status; a working-class side, with its glory days behind it, Collingwood went into the Grand Final as underdogs and pulled off a surprise Win. But all the rhetorical potential that these circumstances offered is ignored by Brack. It is not just that he seems distant from the game itself; it is as if he was sceptical of the very possibility of generating an heroic motif. By the time Brack painted Three of the players the social realist search for working-class heroes had been pushed aside by the more Poetic mythical style of the Angry Penguins. More significantly, it is as if, in spite of the best efforts of his peers, Brack no longer finds any relevance in the national myths of the nineteenth century and their twentiethcentury variants.

Brack's sceptical eye is the first sign of the fragmentation of the myths of national character that had fuelled football imagery thus far. Until the 1950s, the artist-mythographer had to pull together the diverse threads of Australian experience into an image of tenuous unity. The social upheavals of the post-War period (modernisation, migration, mass media, the emergence of post-modernism) gradually made fragmentation the very subject of art, rather than that which it sought to conceal. Football became a metaphor not for the essence of Australianness but for its absence. Michael Shannon's Deserted footy ground, 1971, is the first of many images that use the abandoned football ground to signify the decline of tradition, the loss of community and the failure of myth in the face of Post-war change. (Other artists who have Pursued this theme included Greg Ades, ^{Cathy} Drummond, Eamonn Scott.)

Ironically, for all its destabilisation of identity, post-modernism has unleashed a flood of football imagery in recent art. With its questioning of the division between high and



MICHAEL SHANNON, Deserted footy ground, 1971, ink and wash on paper, 37 x 53.5 cm, private collection, courtesy Charles Nodrum Gallery.



ALAN TUCKER, Racism in football, 1994, acrylic on canvas, 800 x 1200 cm, private collection, courtesy Fremantle Arts Centre.

low culture, its pleasure in mass culture and its concern for regional experience, postmodernism has made football a legitimate ^{Subject}. Whereas it is difficult to locate much in the way of football imagery in the visual arts prior to 1970, literally hundreds of images are now in circulation.7 But contemporary artists approach football in ways that differ significantly from the conventional conception of national imagery. Culture is understood not as natural but as mediated; football is viewed as myth, as media spectacle, as commerce. Culture is understood not as singular but as mobile and multiple; football is no longer presented as the sign of an homogeneous Australia but as the site at Which such an idea is questioned.

Contemporary artists love football no less than their predecessors, in fact, they are more ready to show their colours. But their football images have a revisionist impulse, football now offers a chance to explore marginalised experience and to question previously dominant identities. Elizabeth Gower's Recollection, 1994, is more than a memory of that moment of epiphany for all St Kilda fans, their sole Grand Final victory in 1966. With the ecstatic abandon of the crowd comes a dawning recognition of the strictures of family and gender roles. A spontaneous moment of filial love is remembered for its uniqueness, its absence from everyday life. The displacement of this affection – she is perhaps hugged as a St Kilda supporter rather than as a daughter - emphasises the formality of the family in the 1960s. Gower addresses a thorny question for women artists, and Women in general: why is it that something as masculinist, as steeped in patriarchal values, as football is so appealing? Is this merely false consciousness, or is it an effort to explore difference, to lay claim to gendered territories?8 Gower, like many other artists, sees football as part of the patriarchy but also as its Achilles' Heel.

Where earlier football imagery concealed the politics of national identity, subsuming its tensions within 'natural' icons of Australianness, contemporary artists register identity as

something unstable, born out of conflict and controversy. Alan Tucker records the politics of race, past and present, in his narrative paintings. Football, he suggests, is more than a game; it is a site at which real acts of racism occur and theatrical efforts at reconciliation are staged. Racism in football, 1994, traces the effects of an incident in which the Aboriginal footballer Nicky Winmar responded to racists' taunts by baring his torso to the spectators and declaring that he was black and proud of it. What followed is evidence of the ways in which myth, media and politics mingle in the game. One Melbourne newspaper fell back on the conventional script of football reportage; since it was inconceivable that politics would overtly enter the game, Winmar was reported as saying that guts had enabled his team to win the game. While the Collingwood president's media comments only exacerbated the issue, Aboriginal activists turned the controversy to good effect, parodying both the media circus and white misconceptions of Aboriginal culture by 'pointing the bone' at the Collingwood football club. Tucker's image of Aboriginal footballers in this and other paintings are iconic. His Portrait of Stan Giles, 1993, presents a heroic role model in the spirit of conventional football imagery. Yet his narrative technique, his fragmentation of the myth into myriad details and conflicting voices, suggests the constructed quality of legend and identity at the same time. Indeed, viewers must work through the textual fragments and visual signs, constructing the myth themselves rather than accepting it as a given.

Contemporary artists have found a solution to the problem that plagued Streeton and many other artists. A national art is built up by confronting the tensions and paradoxes of Australian culture, not in papering over them; artists live with contradictions (even revel in them), they do not attempt to resolve them. As the commercial forces that now control football strive to maintain old myths and create new ones in their image, it is all the more important that artists contest the reduction of the game and its audience to

a passive, homogeneous Australia. Art historians, too, be they football fans or not, might also pay heed to the lessons that can be learned from football art. Much has been written on the successes of those artists who sought to construct a national mythology, perhaps now the time has come to examine their failures.

Research for this project has been funded by the Australian Research Council. I would like to thank Melinda Martin, Mark Pennings and Tim Sowden for their assistance, and Stephanie Holt for directing me to material on Mary Alice Evatt and Nicky Winmar.

- 1 Sidney Dickinson, 'What Should Australian Artists Paint?' [1890], in Bernard Smith (ed.), *Documents on Art and Taste in Australia*, Oxford University Press, Melbourne, 1975, pp. 247–50.
- ² For discussions on the discursive construction of national identity see Richard White, *Inventing Australia*; Anne-Marie Willis, *Illusions of Identity: The Art of Nation*, Hale & Ironmonger, Sydney, 1993; Graeme Turner, *National Fictions*, Allen & Unwin, Sydney, 1986.
- 3 See, for example, Peter Cochrane, *Simpson and the Donkey: The Making of a Legend*, Melbourne University Press, Carlton, 1992.
- 4 See, for example, Leigh Astbury, City Bushmen; The Heidelberg School and the Rural Mythology, Oxford University Press, Melbourne, 1985; Ian Burn, 'Beating About the Bush; The Landscapes of the Heidelberg School', in his Dialogue: Writings in Art History, Allen & Unwin, Sydney, 1991, pp. 19–36.
- 5 T.W. Wills's letter to *Bell's Sporting Life* of 10 July 1858, generally accepted as initiating formal football competition, suggests that football was seen as an aspect of defence preparedness. He notes that if a football club cannot be formed a rifle club should be inaugurated since young athletes 'may some day be called upon to aid their adopted land against a tyrant's band'; see Leonie Sandercock and Ian Turner, *Up Where Cazaly? The Great Australian Game*, Granada, Sydney, 1981, p. 19. Prime Minister Alfred Deakin drew a similar connection between the national game and national defence in 1908; Sandercock, p. 70.
- 6 For a discussion of Counihan's position within Left aesthetics at the time see Bernard Smith, *Noel Counihan: Artist and Revolutionary*, Oxford University Press, Melbourne, 1993, esp. pp. 209–17.
- 7 In 1994, for example, the following exhibitions featured works dealing with football; 'Giant Monster Footy Show', Artists' Garden, Fitzroy; 'Girls' Own, Boys' Own', Linden, St Kilda; 'Sport: The most accessible art', Artspace, Adelaide Festival Centre.
- 8 For further discussion see Deb Verhoven in Brian Nankervis, *Boys and Balls*, Allen & Unwin, St Leonards, 1994, pp.119–23.

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The woodblock painting of Cressida Campbell

John McDonald

In an exhibiting career of some fifteen years, very little has been written about Cressida Campbell. There has been the occasional newspaper profile, a feature in a women's journal, and a technical piece in the magazine Artist. This is an unusual bibliography in an era when towering careers are built on paper foundations — on long lists of solo exhibitions in alternative venues, catalogue statements for ad hoc group shows and reviews in underground publications. Increasingly, young artists feel that their work will not be recognised unless it is accompanied with all the right indicators of political belonging.

Campbell, who was born in 1960, is still a young artist, but one who works from inner compulsion rather than public ambition. Her art is grounded in observation, careful drawing and skilful composition. It has the deadpan objectivity of a snapshot, the harmony and subtlety of great decoration. There are none of the rhetorical hooks upon which

grandiose reputations are suspended, only the immediate, seductive appeal of the works themselves.

Campbell probably had a higher media profile before she became an artist, perhaps before she had negotiated puberty. Her father, Ross Campbell, was a famous columnist for the Bulletin and the Australian Women's Weekly, whose popular chronicles of family life have been emulated, but never matched. Cressida, the youngest of four children, was nicknamed Pip in her father's articles. She recalls that she had a relatively normal, happy childhood – such normality being one of the likely reasons Ross Campbell's articles had such broad appeal. In her own work, Campbell has clung just as securely to the circumstances of everyday life, finding beauty in the simplest of motifs.

After growing up in public, Campbell has become a private person. She has her studio in a converted garage at home, and works regular, almost nine-to-five hours. With the



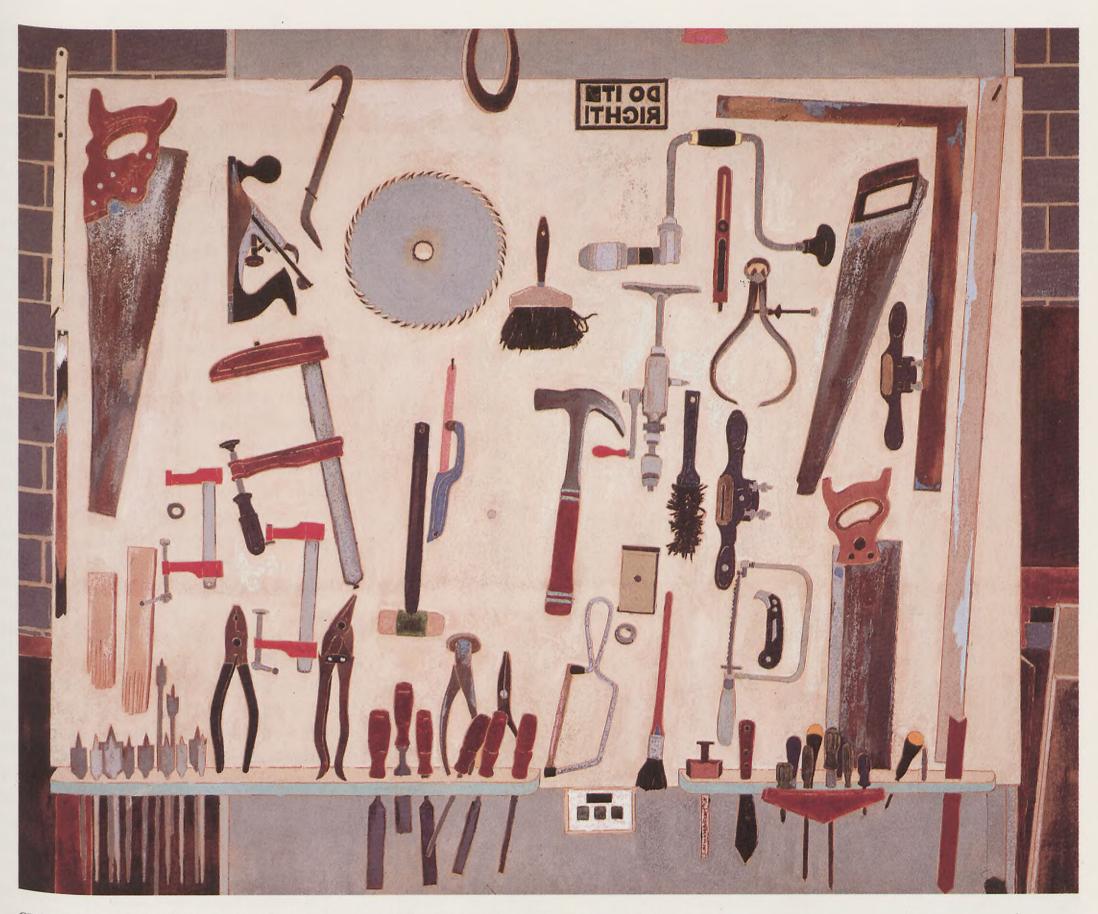


large, coloured woodblock prints she has been making since 1985, a single piece can take over a month of constant toil. She draws the design on a sheet of plywood, and carves out each line with painstaking care. Water-colour is applied to the block with a small brush. Finally, when the woodblock painting is ready, the colours are refreshed by a spray of water and a single impression taken.

Campbell says this labour-intensive work has a meditative dimension that keeps her from becoming bored. The boring bit, as she discovered early on, was continually repainting a block so as to run off larger editions. In her 1985 exhibition at the Mori Gallery some prints were in editions of three, six or even ten, but now she prefers to charge more for a unique print and spend all her time making new work.

Campbell made her first woodblock prints at East Sydney Technical College in 1978–79, following a suggestion from Leonard Matkevich. She returned to painting for her first three solo exhibitions, at the Hogarth Galleries, in 1979, 1981 and 1983, showing small street scenes which began in an impressionist vein but grew increasingly realistic, until she felt she had painted herself into a dead end. In returning to a combination of watercolour and woodblock, Campbell was able to combine the discipline of printmaking with the freedom of painting. As a medium, it just 'felt right', and it is in this area that she has made her most memorable work.

In 1985 Campbell spent seven weeks studying Japanese woodblock printing at the Yoshida Hanga Academy in Tokyo. She found that the traditional Japanese techniques were not difficult to learn, but profoundly uncongenial. Campbell was indifferent to the technical aspects of printmaking, and didn't care for the Japanese method of using a different block for each colour. She



CRESSIDA CAMPBELL, Tools of trade, 1986, woodblock, watercolour on plywood, 62 x 76 cm, private collection.

opposite page: CRESSIDA CAMPBELL, Seed pattern, 1993, woodblock, watercolour on plywood, 52.5 x 30.5 cm, private collection.

previous page: CRESSIDA CAMPBELL, Through the windscreen, 1985, woodblock print, watercolour on Fabriano paper, 48 x 60.5 cm, National Gallery of Australia.



felt ill at ease with the way ink was scrubbed on with a hard brush and pressure applied with a printing press.

Campbell realised that any other printmaking technique would not provide the same creative joy she found in the use of a paintbrush. In the combination of watercolour and woodblock the smallest details took on significance: the fine white line that surrounded each part of a picture; the slightly chalky, dappled texture of the paint; the way the printed colours seemed to have a greater intensity than colour brushed directly on to paper.

Her colours have never been purely naturalistic, but are chosen to harmonise with the overall strength of a design. Subject matter could come from almost anywhere, although she has shown a marked preference for still life and obstructed views of the landscape. There are a few portraits, including a sullen self-portrait made during a stint as 'artist-in-residence' at Griffith University in 1986. Yet she believes good portraiture ultimately requires a degree of painterliness or stylisation that is unsuited to her chosen medium.

Researching another essay recently, I came across this quotation from Jenny Watson, a painter who has represented Australia in the 1993 Venice Biennale, and other international exhibitions: 'I know there is something wrong if people like your work, that is the most upsetting thing for an artist, if it's too acceptable—it means that it is functioning on the level of things that are acceptable whereas the best thing is to shock and make people feel uneasy.'

Cressida Campbell's work is so 'acceptable' that even during the recession her exhibitions with the dealers Rex Irwin and Philip Bacon found eager buyers. Did she agree that

CRESSIDA CAMPBELL, Nasturtiums, 1993, woodblock, watercolour on plywood, 90 x 60 cm, private collection.

the best thing an artist can do is to shock people and make them feel uneasy?

She replied: 'I've never been interested in anything for its shock value. That goes for art and for people. I much prefer observed things, more subtle things. Work should be timeless. I've never been good at the politics and the hustling that goes on in the art world. For the most part, people have just bought my work when they've gone into the gallery, seen it and liked it. It's as simple as that.

'Admittedly, most people don't have an interesting eye, so if your work becomes too popular I can understand how you could find it disturbing. But there are thousands of people who like Van Gogh's work, and that doesn't make him a bad artist. A lot of people may find your work interesting to look at, but perhaps only a few will understand what it's meant to be.'

When it comes to deciding what Campbell's work is 'meant to be', it is hard to go beyond one's immediate impressions. Presumably, it is meant to be a window onto the World that brings out the aesthetic dimension in even the most commonplace scenes. This is largely a matter of design; she avoids all overt symbolism, perhaps feeling that to make an image the cradle of an idea is to diminish the unlimited possibilities that ^objects may enjoy in everyday life. Consequently, Campbell's landscapes and harbour views have a studied casualness that is the antithesis of the monumental, the classic, the heroic. She appears as a non-judgemental recorder of life, choosing her motifs on purely subjective grounds. Her pictures give the illusion that they are found rather than com-Posed, although each piece entails numerous small but crucial aesthetic decisions.

CRESSIDA CAMPBELL, Interior with anemones and lemons, 1991, woodblock print, watercolour on Fabriano paper, 89 x 52 cm, private collection.





CRESSIDA CAMPBELL, Cargo ship, Penang, 1993, woodblock, watercolour on plywood, 15 x 24.5 cm, private collection.



CRESSIDA CAMPBELL, Gore Bay, Sydney, 1992, woodblock, watercolour on plywood, 60 x 88 cm, private collection.



CRESSIDA CAMPBELL, Banksias, Ball's Head, Sydney, 1991, woodblock print, watercolour on Fabriano paper, 60 x 60 cm, private collection. opposite page: CRESSIDA CAMPBELL, Parsley Bay, Sydney, 1991, woodblock print, watercolour on Stonehenge paper, 112 x 79 cm, private collection.

As a woodblock artist, Campbell has often been compared with Margaret Preston, but, although Campbell admires Preston's work and has tackled many similar subjects, there are not many points of contact. Preston was self-consciously modernist in her approach, a constant innovator in technique, and a self-publicist of relentless energy. Campbell is more introspective, more anchored to a medium which suits her needs. Preston attacked the block with great vigour, Campbell is more concerned with detail - the kind of fine detail one finds in Japanese Ukiyo-e prints, not the expressive slashing and gouging of the German Expressionists or a modern master such as Munakata. Campbell believes that Preston was more free and confident, more original as a printmaker than as ^a painter. In this she finds a confirmation of her own choice of direction.

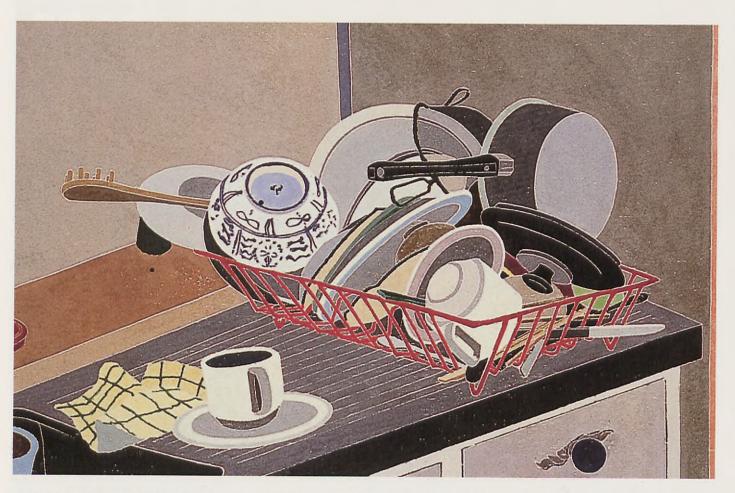
In trying to explain the particular quality of Ukiyo-e prints which captured the imagination of the post-impressionists, J. Hillier compares them to the lieder of Hugo Wolf. Their appeal is 'as difficult to translate into words as that of rhythm, melody and counterpoint. Primarily it is a matter of pure design, of the fusion of line and colour, subject and composition, into "pictorial music", addressed to our sight as the *Lied* is to our hearing.'

Campbell's work conforms neatly to this description. Like a musical composition, it is the basic disposition of elements in a work that creates the overall effect. 'It all stems from the drawing,' she says. 'If that's wrong, it's all wrong.'

This attitude puts her in line with artists such as Jeffrey Smart and John Brack, who pin everything on composition. Like Smart, she prizes that sense of 'absolute stillness' found in the work of artists such as Piero della Francesca. But Campbell is even more doggedly 'objective' than Smart or Brack.







top: **CRESSIDA CAMPBELL, Sea creatures**, **1992**, woodblock, watercolour on plywood, 40 x 65 cm, private collection. *above:* **CRESSIDA CAMPBELL, The washing up, 1990**, woodblock print, watercolour on Fabriano paper, 42 x 84 cm, private collection.

There is none of the wry humour, the hint of satire or social comment that one finds in so much of their work. In prints such as *Marvel Shoe Co.*, 1986, or *Tailor shop*, 1984, she is very close to John Brack's pictures of shop windows, but she does not depict the play of reflections in the glass that Brack uses to sign-post his own authorship. Campbell is not concerned with recessive space, nor does she employ dramatic contrasts of light and shadow. Her work always seems to be flooded with bright sunlight, and inclines towards decorative flatness.

For Campbell, one of the major attractions of the printing process itself is that it increases her sense of detachment from a subject. Instead of inserting signs of authorship into a picture, Campbell tries to put a necessary critical distance between herself and the motif. This comes through strongly in a 1985 work where one sees a view of the harbour through the windscreen of a red Volkswagen. As with her pictures of shop windows, she is putting a frame within a frame, implying that the artist is as much an innocent observer as the viewer of the work.

Campbell likes to paint simple accumulations of objects: tools on her studio wall, kitchen utensils on a magnetic rack, seacreatures on a plate. Again, it is the play of shape and pattern that makes these works so engaging, but, since each object has its own particular identity and function, there is a wealth of visual information that never allows the eye or the intellect to rest. There is something peculiarly satisfying about gazing at a set of tools or kitchen utensils, because one cannot dissociate them from the actions for which they are intended. They are domestic fetishes which promise the swift and easy accomplishment of specific tasks. Campbell's prints bring out this fetishistic element, showing that it can be just as satisfying to gaze at a picture of a set of tools.

Many of Campbell's still lifes and interiors are based on her own home, or the homes of friends such as Margaret Olley. She returns again and again to such familiar territory, as though each rearrangement, each change of aspect or colour, will reveal something new about her own tastes and fascinations. These pictures are probably her most revealing essays in self-portraiture, although they are discreet enquiries about the self, not definitive statements.

Campbell, more than most artists, has imposed a strict set of technical and formal limitations on herself, but in terms of subject matter she is always trying to push a little further into new territory. Two of her most startling recent experiments are based on the patterns found on sea shells. These prints have an unmistakable resemblance to Aboriginal Western Desert paintings — a happy accident Campbell finds slightly embarrassing. At the very least it suggests that, in getting close enough to nature, a primal affinity of form and pattern emerges at the heart of entirely different art forms.

Whereas most abstract or minimalist art lends itself to endless verbal elaboration, and most realist art suggests a narrative or metaphysical ambition, Campbell's pictures are reluctant to leave the domain of sheer visual fact. Her works, so resistant to interpretation, aspire to the condition of 'free beauty' (pulchritudo vaga) one finds in Nature herself. Superficially, Campbell's highly disciplined brand of 'pictorial music' may seem restricted in scale and subject, but the more one sees and contemplates her work, the more she emerges as one of Australia's purest, most uncompromising artists.

John McDonald is the art critic of the Sydney Morning Herald.



CRESSIDA CAMPBELL, Shells and sea urchins, 1992, woodblock, watercolour on plywood, 60 x 41 cm, private collection.

CAZNEAUX AND HENSON

Paul McGillick

arold Cazneaux and Bill Henson may not seem to have a great deal in common. They are, however, linked by a common interest in some of the intrinsic issues in painting. This interest has nothing to do with imitating the effects of painting but a great deal to do with the autonomy of photography. A key issue in painting has been the integrity of the picture plane, created through the manipulation of pictorial space and tone. Cazneaux's sensitivity to this is revealed in a very early photograph, *Untitled (Early interior with seated woman)*. The picture bears a striking resemblance to Vermeer's *The love letter*. The subjects are similar – a seated woman seen through a doorway – and Cazneaux's atmospheric treatment suggests he wanted to simulate a painting. Equally striking, though – and nothing to do with his pictorialist origins – is Cazneaux's interest in how Vermeer interrupts the illusion of depth with a vertical strip of light down the doorframe, setting up a tension between deep space and the painting's surface. Cazneaux draws attention to the photograph's surface using the same device of light reflected off the doorframe.





BILL HENSON, Work from the Paris Opera project, 1990–91, type C print, edition of five, 125 x 125 cm, courtesy Roslyn Oxley9 Gallery.

previous page: **HAROLD CAZNEAUX, Pergola pattern, 1931,** gelatin silver photograph, 29 x 21 cm, National Library of Australia, courtesy Historic Houses Trust of New South Wales.

A feature of pictorialism was marked intervention at the processing stage and Cazneaux, even when he moved on from pictorialism, continued to manipulate the surface texture of photographs. Early on, with the bromoils, this might be seen as having the intention of simulating painterly effects. Later, however, it had the effect of drawing attention to the picture plane. Drawing attention to the picture plane – a principle championed by modernism but not invented by it – makes the viewer a participant in resolving pictorial problems. In this way, looking itself becomes problematic and the viewer is led to reflect on the nature of vision.

Cazneaux could not have seen Vermeer's paintings except in reproduction. Yet a number of other photographs show striking parallels. Oranges and lemons, 1934, shows schoolgirls pouring juice from a milk jug and alludes to Vermeer's The milkmaid. As in the painting, the jug and the stream of juice are left of centre and act as an organising principle for the whole image. But Cazneaux sets up a secondary focal point in the centre of the frame, three-quarters up, where a girl sits with a notebook on her knee, framed by a luminous window. With two competing focal points, the viewer already has a pictorial problem. But Cazneaux then compounds the conundrum by interrupting the viewer's access to the interior space by placing a sack and a pile of oranges and lemons in the foreground.

Daniel Arasse speaks of how Vermeer closes off the space in the direction of the viewer:

Vermeer does not limit himself to luminously blinding the open window and eliminating space behind his figures or doors to fix and define the depth of his canvas. In addition, he elaborates the foreground of his pictures so as to erect a visual barrier to the viewer's approach. ¹

A typical Vermeer device is stippling, where dots of paint are used, often in a totally non-representational way, to draw attention to the surface. This is used in *The milkmaid*, where

the stippled bread and tablecloth in the foreground function in the way Arasse describes.

Cazneaux does not simulate stippling in Oranges and lemons, but he does in a number of others. In his 1931 portrait of Margaret Vyner the subject is seen looking through a Window stippled by raindrops. The eye is interrupted in its instinct to follow the photographer's depth of field and focus on the subject, and instead is drawn to the ambigu-Ous relation between the photograph's surface and the window pane, with the result that the subject inhabits a private space, safe from intrusion. Although it looks like a documentary photograph, Margaret Vyner is actually a studio portrait and the 'raindrops' were artificially created by spreading glycerine Over a pane of glass before sprinkling water over it.

Rainy day, 1910, reverses this set-up with Cazneaux's young daughter Rainbow seen from behind looking out on the dawn through a rain-spotted window. Again, Cazneaux manipulates positive and negative space: the Positive window, which conceptually is in front of the subject, seems to compete with the darker, negative form of the child. This is a result of intervention; the skeins of rain down the windowpane are, in fact, delicate scratches on the negative.

Doris Zinkeisen with her brushes, 1929, provides another striking example of parallels between Cazneaux and Vermeer. The eye is first drawn to the powerful diagonal of the subject's body, a mid-shot with the angle of the arms helping to give the impression of someone leaning back. Another focal line is created by the books, the pile of papers and the jars with brushes in the foreground. The two intersecting lines bring the eye to a triangular space between the subject's hand and belly with a thumb in shadow acting as a per-Pendicular organiser. The objects in the foreground are first read as contextual clues, but they also function as a device for obstructing access to the interior space by placing objects between the viewer and the subject. We learn



BILL HENSON, Untitled, 1992–93, type C print, edition of five, 200 x 127 cm, courtesy Roslyn Oxley9 Gallery.



HAROLD CAZNEAUX, Untitled (Early interior with seated woman), gelatin silver photograph, 15×10.7 cm, Art Gallery of New South Wales.

something about the woman, but are prevented from getting too close.

Elsewhere Cazneaux uses similar devices, especially in his portraiture. The bamboo blind, 1915, Pergola pattern, 1931, and The black shawl, 1931, each sets up a tension between depth and surface by exploiting positive and negative space with special attention to decorative patterning which, in the two 1931 photographs, hints strongly at an interest in Matisse. Cazneaux experiments frequently with composition. In Razzle dazzle, 1908, and similar photographs, there is an almost Vorticist interest. In the 1934 BHP series he uses powerful diagonals while in other photographs, such as Untitled (Portrait of Norman Lindsay at the pianola), 1930, he frames subjects either in light or through windows and doorways filled with light.

The point is that Cazneaux uses devices, not effects. He is a photographer who sees and thinks like a painter; not in the superficial sense of painterly effects, but in the way he employs formal devices to highlight the ambiguous nature of vision. Where photography has traditionally foregrounded illusion for its own sake, Cazneaux – like any good painter – exploits the ambiguity of illusion.

Photography might be inherently voyeuristic, but so is painting. If there is a point of contact between Cazneaux and Henson it is their mutual resistance to the camera's invasion of the subject's privacy. Cazneaux's portraits imply a mystery to the subject which resists the camera's intrusion. Indeed, his photographs are to a degree mysteries to be solved by the viewer.

Henson, too, maintains a distance from his subjects. He is not a voyeur because he does not seek to invade the privacy of his subjects; he does not feed off them as a voyeur does, and he makes no value judgements about them. While Henson's work alludes to a whole tradition of painting from the late Renaissance through Baroque and German Romanticism to the Pre-Raphaelites, he is not usually associated with Dutch painting. Yet



HAROLD CAZNEAUX, Oranges and lemons, 1934, gelatin silver photograph, 37.1 x 43.2 cm, National Library of Australia.



HAROLD CAZNEAUX, Margaret Vyner, 1931, gelatin silver photograph, 28.8 x 22.1 cm, Art Gallery of New South Wales.

Vermeer seems relevant since it was Vermeer who refined the Dutch tradition of subject awareness in a painting.

Two things typical of Vermeer are also important in Henson's images. First, the viewer is often aware of things which remain invisible but whose presence is signalled by the visible; in other words, there is a pervading sense of absence. Most notably absent is the photographer. But in the 1979–80 crowd series the faces are invariably focused on something we cannot see, while in the Paris Opera series, 1990–91, the observers are observed observing, participants in their own theatre. What the viewer does not see is the focus of the whole event.

Secondly, while the subjects are observed in situations of intimacy, they remain inaccessible. In the photographs of young children (which began to appear in the mid-1980s) intimacy shifts from the personal to the spiritual. The nakedness of the young people, often seen in extremis, their bodies sullied by filth and blood, functions metaphorically as spiritual nakedness. Another parallel is Henson's use of light which, in the western tradition, has been both symbol and form for the spiritual. Henson has consistently used light in this respect: in his landscapes, his 1983-84 interior and exterior shots of chateaux in brooding winter light, and the more recent 'cloudscapes' reminiscent of Constable and German Romanticism.

The 1992–93 collages, featuring young people in arcadian forest settings, also use light in a symbolic way. The imagery strongly suggests depositions from the Cross or the pietà. In the sombre forest the wretched body of a girl is briefly illuminated by a shaft of light across her belly. It is a symbol of grace for the wretched of the earth and a clue to how these images can be beautiful despite the horror of their content. These figures, stripped of everything, genitals explicitly exposed and their bodies desecrated, could not be seen in a greater intimacy and yet they remain private. In a religious sense, these children

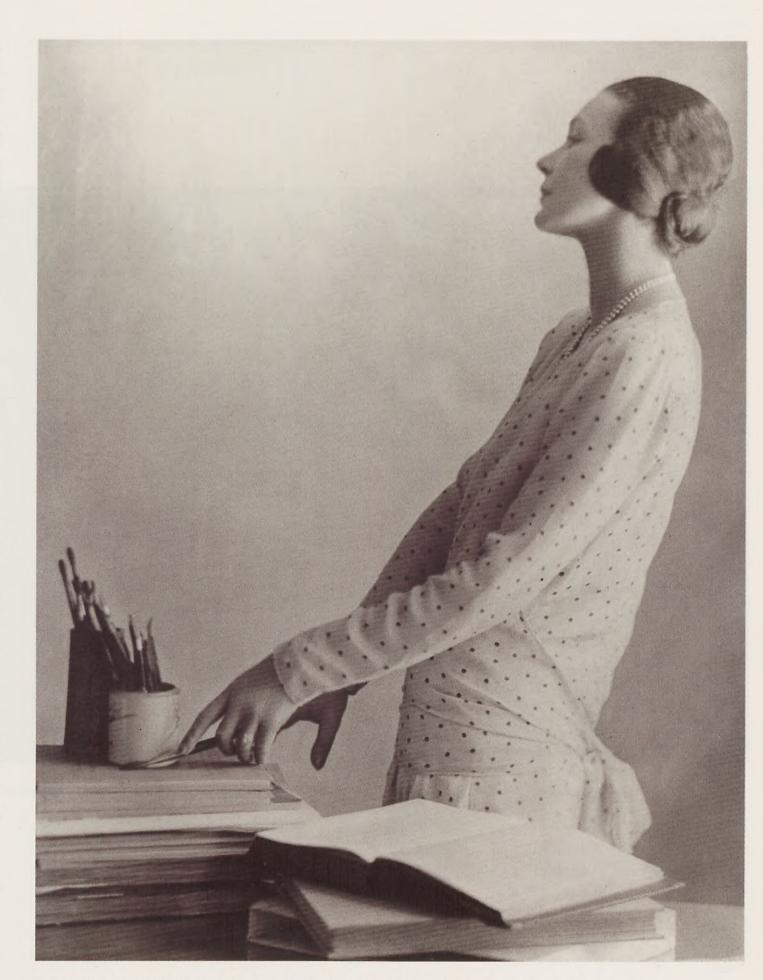
are a mystery and Henson's pictures take on the power of that mystery.

In a rare interview, Henson was asked if a feeling of mystery was important to him. He replied, 'Not a feeling of mystery — actual mystery. Things that leave one questioning ... that animate the speculative capacity.' Henson is referring to his strategy of involving the viewer. The work is about the act of looking and its tactic is to present the viewer with pictorial and conceptual problems to resolve, thus making the viewer a collaborator.

But 'mystery' is ambivalent. While it suggests a problem which presumably could be solved had we the means, it also suggests a reality which is non-rational, which defies empirical explanation and resists intellectual comprehension. I suspect that Henson is not just concerned with respecting the privacy of his subjects, but is also acknowledging that there are things we can never know about human beings. The camera is a tool of the mechanical age and the mythology of photography is tied up with scientific rationalism. Henson implies, however, that the camera may not be able to do what we think it can.

There is an understated irony running throughout Henson's work, most obvious in the way it presents as documentary although it is often 'staged'. The Paris Opera series was completed in his studio in Melbourne, using the Paris shots as working 'sketches', while the more recent 'street kids' series are explicit in putting themselves forward as documentary while remaining unashamedly theatrical in their staging.

Irony and ambiguity are running mates and Henson's 'mystery' is the problem of how to 'read' the image. Who are these people, where are they and what are they doing? Sometimes, as in the untitled photographs from the 1992–93 series, not only is the sex of the subjects difficult to determine, but the actual format of the picture seems to contradict the way the artist himself has asked for the picture to be hung.



HAROLD CAZNEAUX, Doris Zinkeisen with her brushes, 1929, gelatin silver photograph, 35.4×27 cm, Art Gallery of New South Wales.



BILL HENSON, Untitled sequence, 1979, chlorobromide silver gelatin photograph, 23 x 42.2 cm, courtesy Roslyn Oxley9 Gallery.



BILL HENSON, Untitled sequence, 1979, chlorobromide silver gelatin photograph, 23 x 42.2 cm, courtesy Roslyn Oxley9 Gallery.



BILL HENSON, Untitled work, 1992–93, type C colour photograph on glassine, 243 x 200 cm, courtesy Roslyn Oxley9 Gallery.

Henson's recent use of collage – a centralised image surrounded by fragments of scenes which may or may not be related to the central one – makes the entire photograph problematic. It questions taken-forgranted ways of looking and reminds the viewer that sight and vision are not the same thing. Vision is a mental construct, an interpretation of mechanically registered images, but it is also used metaphorically to refer to spiritual insight.

Moreover, photography itself is called into question along with our habits of looking. Henson implies that there is a kind of knowledge which is non-rational. The point of departure of the journey to enlightenment is the moment of sceptical reflection on the very sense on which we so naively rely for knowledge – namely, the eye – not to mention the camera, which we assume provides 'true' images of 'reality'.

If the thematic concerns of Bill Henson parallel key issues in the western tradition of painting, so too does their formal realisation. Composition is foregrounded and 'warm' and 'cool' tones (emergent and recessive tonal areas) are manipulated to give an abstract character to the picture. Tonal competition leads to pictorial ambiguity, drawing attention to the artistic act itself. Photography is made to parallel the act of painting – something emphasised by the large scale of the pictures and Henson's preference for grouping works in series.

There is in Henson's work a tension between the formal (or abstract) design and the expressive nature of his content and technical intervention (for example, the creative manipulation of exposures and colour processing). This tension is echoed in the way he juxtaposes powerful composition and rhythms around the surface set up through the interaction of tones. In the 1992–93 series, for example, the composition is typically dominated by a decisive diagonal. Sometimes the diagonal suggests a perspectival thrust into deep space, only to

be arrested by another unaccommodated diagonal or even a vertical sub-composition.

These devices enable Henson to set up a problematic pictorial space in which the subjects seem to come towards the viewer, but out of a marked depth of field. Here we are reminded of Vermeer, who typically 'flattens' the picture at the same time he sets up marked perspective. Referring to a photograph from the 1992–93 series, Henson says of this device:

The space in the pictures is very contained but there's a kind of flat, vertical, foreshortened sense of space and the landscape and chaos of the wreckage of cars is piled up as a wall behind these people ... This verticality and slightly impacted perspective gives a sense of claustrophobia to the work. I like that because it allows you to be more formally severe in the picture without relying on wacky camera angles or the more silly kind of photographic devices to create a sense of drama or foreboding. A slight shift in the sense of space can create an air of drama that can't be pinned down to any formal device.³

This article does not argue that either Cazneaux or Henson has set out to simulate painting. On the contrary, it argues that both photographers have learned from painting how to go beyond the distraction of illusion to a profounder exploitation of the medium through the manipulation of pictorial space and tone, together with a sensitivity to an inherited pictorial language and a gift for generating metaphorical power.

I would like to thank Roslyn Oxley9 Gallery, the Art Gallery of New South Wales and Mrs Rainbow Johnson for their help in preparing this article.

Daniel Arasse, Vermeer: Faith in Painting (trans. Terry Grabar), Princeton University Press, Princeton, N.J., 1994, p. 65.

Susan Hogan, interview with Bill Henson in *Photofile*, 37, pp. 33–6.

Peter Craven, 'Through a Lens Darkly', Age, 30–1 October 1993.



BILL HENSON, Untitled work, 1992–93, type C colour photograph on glassine, 275 x 243 cm, courtesy Roslyn Oxley9 Gallery.

Paul McGillick is visual and performing arts critic for the Australian Financial Review and presenter and series editor of the SBS television weekly arts program 'Imagine'.

Bush Art

THE FALSE FOUND OBJECTS OF ANTONY HAMILTON

Daniel Thomas



hey don't declare themselves assertively to be works of art. They have the plain look of found objects but they are not city-dwellers' provocatively commonplace objects, as were the first high-art readymades, Marcel Duchamp's Dada bottle rack and urinal presented to 1910 audiences in New York and Paris. For the present-day Australian art world Antony Hamilton's objects are unfamiliar and strange, even magical.

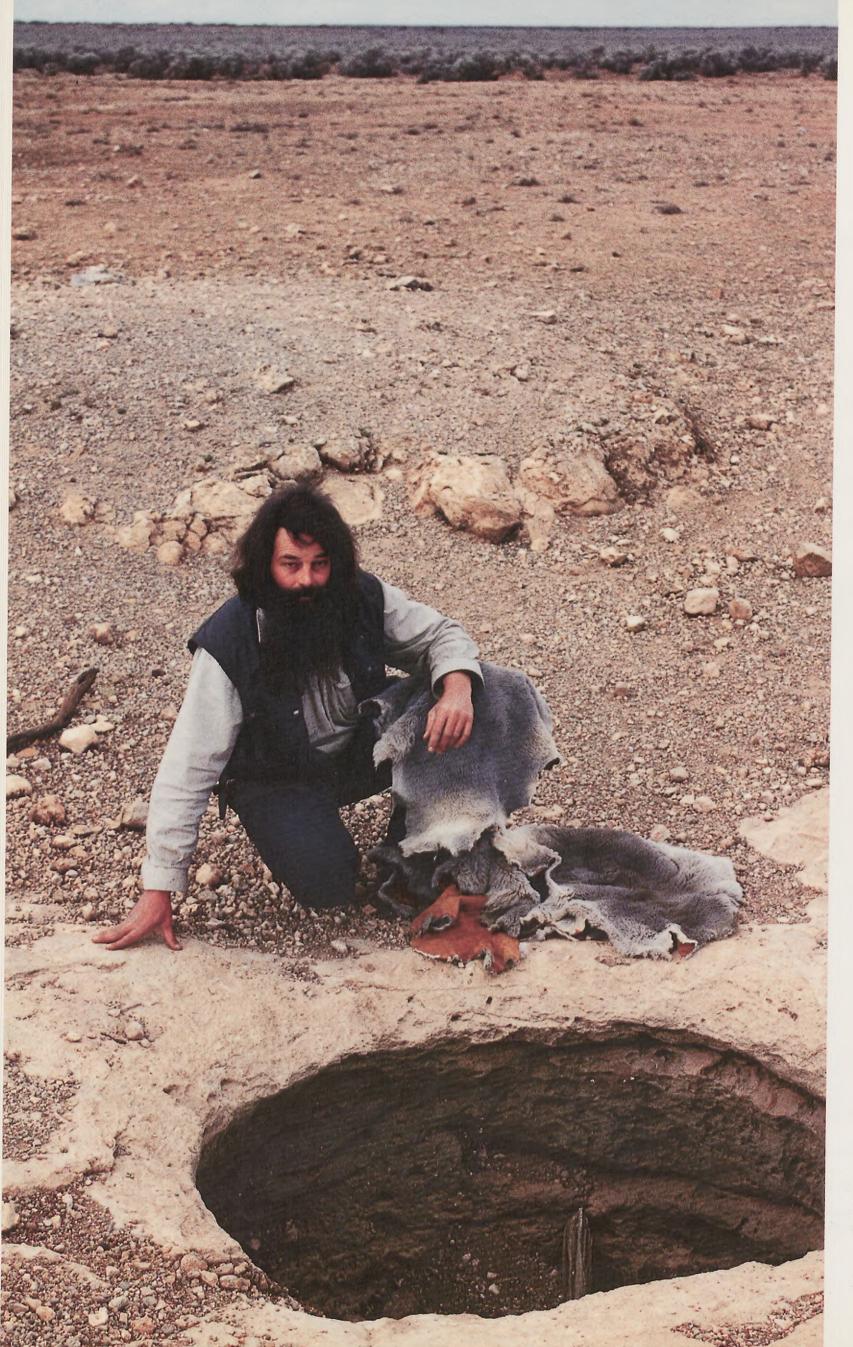
They could be objects more at home in a history museum than an art museum, evidence of other cultures' or other times' technologies, or of other cultures' sources of spiritual and psychic energy. Attention is demanded by the power of their extreme but puzzling specificity, but their puzzling otherness is simply that of Australian nature, of life not in the city but the bush.

Hamilton's first two exhibitions, 1987 and 1988, looked at Australia's human connections with sheep and with camels.



ANTONY HAMILTON, 'I can only look out, like Mr Micawber, "for something to turn up".' A view of the melancholy situation of the party Burke, Wills and King of the Victorian Exploring Expedition 1860, 1989, 'Oil-cloth, wood, camel-hair, string, feathers, wirha bush, tobacco, ngardu seed, camel-meat', approximately 40 x 300 x 300 cm, Art Gallery of South Australia.

opposite page: ANTONY HAMILTON, Camel quids, Cooper Creek, 1992, 'Regurgitated camel feed', both approximately 2 x 1.5 x 5 cm; Nardoo lumps, Cooper Creek, 1992, 'Nardoo flour, water', both approximately 5 x 3 x 11 cm, Art Gallery of South Australia.



Antony Hamilton, with *Tea Tan* rooskins for *Weebubbie Dream of the Kangaroo Girl*, at Woodella Rockhole, Reid Road, Nullarbor Plain, near Eucla, August 1994. Photograph Brian Webber, *Sunday Mail*, Adelaide.

For the first exhibition he provided a brief introductory note: 'Some of these works span back to 1979 when the early concepts and employment of shearing gear began. Recent material research in this field has found some of this merchandise superseded by technological advances in the industry.'

That touch of conscious historiography – of recording the obsolescent – echoes Tom Roberts's 1880s–90s Australian woolshed Paintings, Shearing the rams and The Golden Fleece. But with Hamilton there were teasing disjunctions. His objects' appearance was sometimes wildly beautiful, bizarre or fetishistic, their titles sometimes mythic: Pipes of Pan, Pandean Cord, Reddeity. On the other hand, he enjoyed providing detailed, dead-pan description of their real materials.

For example, Raddle's materials were described as 'wool pack, horse grease, dry raddle, jute binding, pack hooks' and it is not ^a helpful description. Red 'raddle' chalks are used for applying marks to live sheep. The material is not used, as here, to colour grease Which impregnates both a folded empty jute Woolpack and the jute twine bound around two steel hooks of the kind used for shifting filled woolpacks. Margot Osborne reported the 1987 exhibition opening crowd 'a bit nonplussed, [but she] found that sharp pleasure that comes from an unexpected perception of beauty ... very close to the Japanese appreciation of the most humble tea bowls as the most prized aesthetic objects'.

Another reviewer, Tony Bishop, who had been one of Hamilton's teachers at the South Australian School of Art and knew him well, noted of *Raddle*, '... on top lie two sinister bale hooks. Hamilton remakes and carefully isolates, revealing important details that contain that essence, that character, which links the material, object and user'. And of *Reddeity*: 'His shearer's handpiece, with its red felt cover, is the focus to all the paraphernalia for shearing. It is used to remove the 'cover' from the sheep, to make the cover for the user. This cyclic process is the man-made point of nature. Hamilton's work is mostly about dress, cover and protection.'

If that were so, it was a natural progression from the artist's formative childhood years. Born at Euroa, Victoria, Antony Hamilton grew up on a sheep-grazing property. His younger brother, who became a shearer, travels vast distances in the Australian shearing seasons. Euroa is not only a shearer's base, it is also the hometown for one of the best known manufacturers of Australiana bush clothing, 'Morrisons of Euroa'. So after boarding school at Geelong College, in a wool-industry city, it is not entirely surprising that the son who really wanted to be an artist filled in part of 1974, aged eighteen, studying in Melbourne at the Emily McPherson College of Domestic Economy.

There, in its School of Fashion, the only male student in the class, he rather enjoyed the overpoweringly female milieu, its access to women's-world secrets, the company of wild fellow-students, its academic study of, for example, the history of underwear.

Hamilton was, and remains, a bit of a perv, a frank admirer today of the underwear empress Elle Macpherson. When he was accepted for 1976–78 at the South Australian School of Art, then considered a more interesting art school than any in Melbourne, two of the few things he knew about his new city were 'progressive' Adelaide's nude bathing at Maslins Beach and the bushman's legend of the near-naked blonde white woman running wild with the kangaroos – the Nullarbor Nymph, for whom he has recently made, and found, feral clothes.

His art-school formation in Adelaide of course included Duchamp's dadaist readymades but he was ahead of the school in his profound admiration for Joseph Beuys's poetics of humble materials. Hamilton already had his own content. Besides the worlds of shearing and of bush-clothing manufacture there was the landscape of Australian historical legend (Euroa was in Ned Kelly country) and there was Australian art, more significant for him than any foreign art. The schoolboy filmgoer vividly remembers the nude freedom of *The Age of Consent*, based on an Australian novel by the painter Norman

Lindsay. At home there was familiarity with the paintings of Sydney Long who had been a family friend in earlier generations: Long's Austro-Classical goat-legged *Pan*, 1898, recalled sheep's cloven hooves; his *The Spirit of the Plains*, 1897, was another dream of whitefella freedom, a white woman dancing naked with native Australian trees and birds.

While making the works of 1979–87 for his first two exhibitions, Hamilton was not only exploring the South Australian outback, its sheep stations and its former camel-transport industry. He also in 1984–85 audited anthropology lectures at the University of Adelaide and, he says, 'read the classics', the archaic story of the Argonauts' search for the Golden Fleece, Homer's *Iliad*, the *Aeneid*, the perplexing wilfulness of Greco-Roman culture's pagan nature gods.

More important in Tom Roberts's shearing-shed paintings than naturalistic recording of a regional way of work was his feeling for the special occasion, the climactic moment within the year's work and within the animals' life; the near-sacramental mood of communion between man taking, and animals giving up, the valuable ('Golden') fleeces. A century later Hamilton pushed the idea further, emphasising the near-magical role of the shearers' and woolgrowers' tools of trade required for this annual near-ceremonial ritual.

Thus the acknowledgement of Pan in his titling of some of the 'shearing-gear' works; Pan was 'the god of shepherds, of huntsmen, and of all the inhabitants of the country'. Made in Adelaide these were works about a city's culturally distant other – the country, or, in Australian English, the bush.

In Hamilton's 'reading the classics' period he made *Raddle*, whose sinister pair of woolgrowers' hooks spring up like the pairs of snakes held out in 1600 BC by bare-breasted goddess statuettes from Minoan Crete. Since it was also the time of his anthropology studies, *Raddle*'s red-ochre grease is a knowing reference to the materials and colours most prized by Aboriginal people in their ceremony and magic.

Hamilton moved on from sheep, and out from the city, beyond the well-populated bush to the isolation of the outback. In 1989 he bought a house at ghost-town Beltana, under the Flinders Ranges; since 1994 it has been his only base. In 1987 he had undertaken the first of five long camel-team treks in the Strzelecki Desert, that first quest out into the unknown being from Kopperamanna on the Birdsville Track up Cooper's Creek to Coongie near Innamincka. For the 1990 'Adelaide Biennial of Australian art', which included his 'I can only look out, like Mr Micawber, "for something to turn up". A view of the melancholy situation of the party Burke, Wills and King of the Victorian Exploring Expedition 1860, Hamilton's description of himself to curator Mary Eagle was 'Artist as Explorer'.

Previously he had 'explored' the sense of wonder that men and their animals - sheep and camels - might feel for each other through intimate hand-machine and harness contact. Now he deliberately explored the land itself, made intimate contact by treading it in various ways, haunted it, wandered gazing at the super-subtle colours, textures and inner meanings of earth and vegetation and animals, talking to sometimes feral bushpeople. His beard grew longer, more Burke & Wills; his bush clothes switched from Morrisons of Euroa to tougher ones by R.M. Williams, who had begun as an outback South Australian stockman in the Kidman pastoral empire and whose bush gear was made in Adelaide. As Hamilton became more watchful he became more silent.

His first taste of the outback had been three months in 1979 straight out of art school, working the petrol bowsers at the roadhouse beside Nullarbor sheep station. Having made a 1994 piece about the Nullarbor Nymph he recalled, for the National Gallery of Australia's exhibition 'Virtual Reality', that the Nullarbor Plain 'was a mystic, animistic place. The land breathed and dimpled and sweated with its blowholes, sinkholes and surface-water rockholes. There were underground passages for air and

fluids. And the shrunken vegetation: I suddenly felt like a giant, like Gulliver in Lilliput. The dingoes feel the same, they jerk up on their hind legs for standing views across the saltbush'.

'Exploration' entails long spells of waiting for sudden recognition of real-world things which might have the concentrated look of coded information. That process of waiting, of preparing for coincidence, can be somewhat spooky and can make the explorer superstitious. Hamilton especially enjoys making real things which purport to be relics of Australian myths.

The Burke & Wills installation – for which he prefers the term 'situation', implying a specific site - has a partly readymade title. The final entry in Wills's diary as he lay dying on Cooper's Creek in 1861 was the quotation from Dickens's excessively optimistic character Mr Micawber. The Exploring Expedition story of a party of four then three men not quite crossing Australia to its northern coast, returning to the halfway depot at Cooper's Creek not quite before the departure of the backup team, not quite surviving despite kindness from Aborigines, is a story as relentless and unfair as a fateful Greek tragedy. To sum it up, Hamilton invents a kind of graveyard, with concentrated evidence of death by starvation.

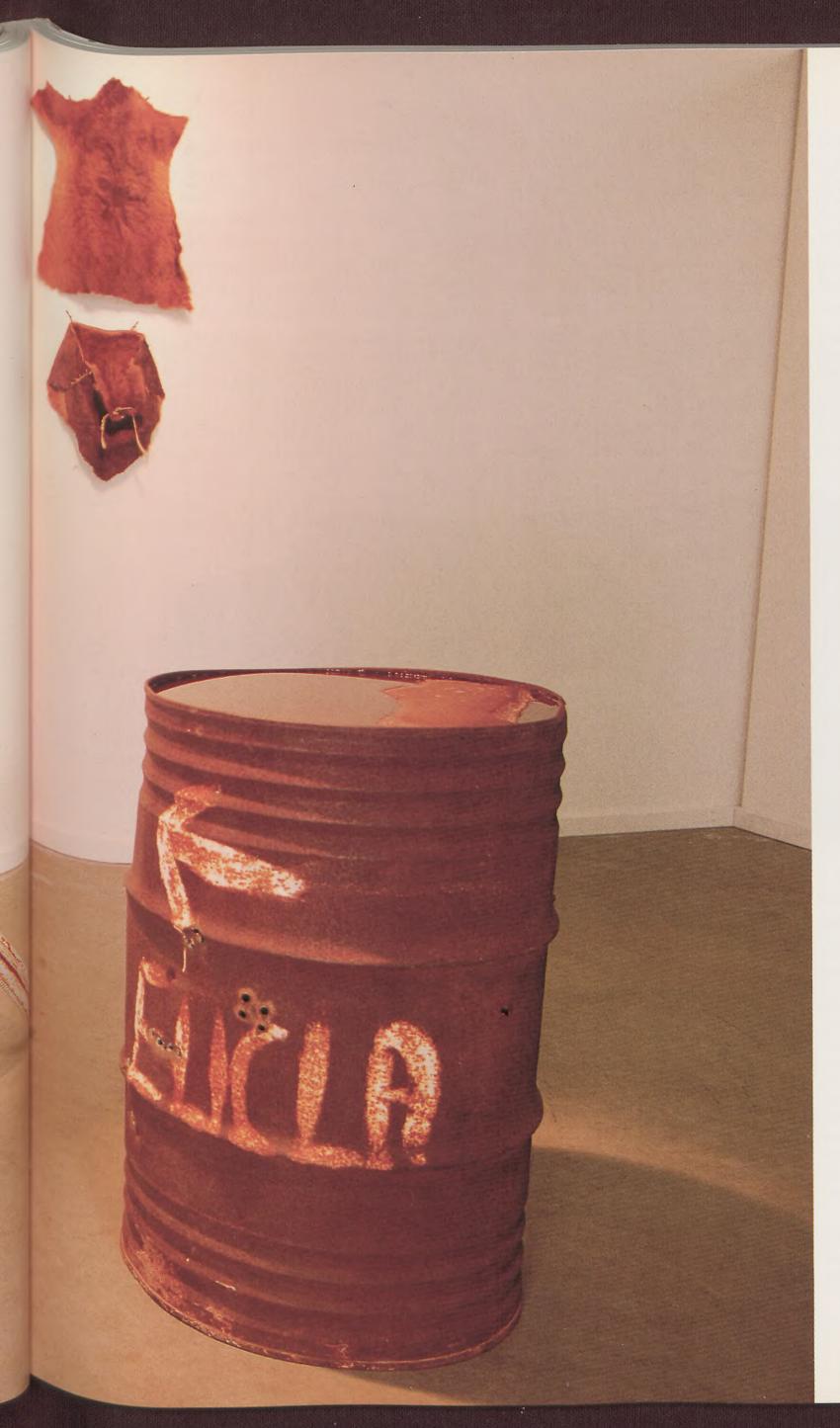
Two large human turds foreground the melancholy site. The artist simulated them from nardoo seed, for Wills had described 'nardu' as 'now to us the staff of life' when Aborigines had taught them how to grind it into flour and make bread. But bewilderment had set in. Burke, Wills and King laboriously gathered and pounded; their appetite was quelled, yet in Wills's last letter he knew they were 'on the point of starvation, not so much from want of food, but from want of nutriment'. The nardoo diet produced 'enormous stools' which seemed 'greatly to exceed the quantity of bread consumed' and only 'very slightly altered in appearance from what it was when eaten'.

Hamilton, besides nardoo turds, made a pouch of camel-hair felt and filled it with

ANTONY HAMILTON, Ambaroo, 1994, 'Kangaroo fur bag and suede vest (Amber fragrance, Sudden Tan bronzing lotion)', installed on a chair, collection the artist. Photograph Clayton Glen.







ANTONY HAMILTON, MISS OR MYTH?, 1994,

'Near-Eucla element, old forty-four gallon drum, surface water; Diamond Ice element, kangaroo shooters' ruined vehicle hood, beer bottles, natural light beam; Spirit of the Plain element, found dress (December 1993), attached portion of printed newsprint, old phone number on reverse, from pocket, kangaroo doeskin, tanned with Eremophila Longifolia leaves and sewn with kangaroo tail sinew and human hair, piece of kangaroo buckskin, tanned with Eremophila Longifolia leaves', installed at Anima Gallery, Adelaide, January 1994. Photograph Clayton Glen, National Gallery of Australia.



ANTONY HAMILTON, Raddle, 1984, 'Wool pack, horse grease, dry raddle, jute binding & pack hooks', 12 x 55 x 35.5 cm, Art Gallery of South Australia.

dried camel-meat to indicate that the explorers earlier had shot and eaten their transport. He collected crow feathers to indicate that these nasty birds were shot and eaten. Upturned wirha bushes indicate a site favoured by crows and by Aboriginal medicine men; a bad place. An oilcloth had been taken ('stolen') in exchange for Aboriginal gifts of food. The wooden food vessels were carved by Hamilton and an artist friend Nikolaus Lang from the local Cooper's Creek coolabah trees in the local Aboriginal form called *pirra*, meaning moon.

From Burke's corpse at the state funeral in Melbourne a tooth was stolen, as if it were a saint's relic. Much more the heart of the matter is Hamilton's fake relic of nardoo turds, the consequence of Wills's Last Supper.

Hamilton's titles and his descriptions of materials are intrinsic to his works of art. His words are as much part of the poetic discourse as are his objects and materials. Yet even with the associated words these dumblooking objects withhold some of their meaning. It is partly a matter of decorum. Death and gross bodily functions are not to be too explicitly offered to the art world. The 'Artist as Explorer' knows that quiet works will stimulate his audience more effectively than noisy works; quietness and concentration induce attention, which might then stir thought in a 'Spectator as Explorer'.

If the Burke & Wills piece is, amongst other things, about gaps in understanding the whitefella nardoo eaters could have learnt more about its proper use in a balanced bush-tucker diet - Hamilton's next major installation, MISS OR MYTH?, 1994, was to include a blackfella misunderstanding. A stiff kangaroo-hide simulation of a European cotton dress, made by Aboriginal Women on Cooper's Creek after a mission had abandoned them, is now in a German museum and Hamilton, from a photograph, was making a replica of it. Coded with Christian mission respectability, it would have been a hybrid dress to accompany the flagrantly erotic kangaroo doeskin miniskirt designed and made by Hamilton for his topless whitefella Spirit of the Plain, the Nullarbor Nymph: the latter's blonde human-hair plaited lace-up front is meant to gape open.

But then, on Nullarbor fieldwork, he stumbled across a readymade respectable dress, a blue polyester waitress's uniform gone wild beside a blowhole near former roohunters' camps, their meat chiller sites, their middens of beer bottles, rusty cans and abandoned motor vehicles. Those real bushmen of Nymph-creation time, Christmas—New Year 1971—72, had born vile nicknames, The Body Snatcher, or The Nullarbor Rat.

Hamilton's Nullarbor Nymph installation has a readymade title, found in *The News*, an Adelaide tabloid newspaper whose New Year's Eve banner headline was MISS OR MYTH? This is his first work to depart from brand new readymade materials. Besides the used polyester dress there is the velvety charm of red rust on an oil-drum roadsign and on a white cartop once used for spotlit nocturnal roo-shooting. The drum's saucer top holds rainwater for a desert roo-girl's thirst; the hunters' cartop and beer bottles point to her possible night-time capture or rape, or killing so that her skin can become a wall-hung trophy.

Major works by Hamilton have generated spin-offs. Dora Dallwitz's 1992 topless Nymph Performance, for John Dallwitz's camera, took place on the Eyre Highway at Nullarbor when they were on fieldwork with Hamilton. He made three more smaller Burke & Wills survival installations after 1989, about desert supply, death, and druginduced relief provided by pituri leaves, and finally two highly concentrated works made at Cooper's Creek: Camel quids, tiny cylinders moulded from regurgitated camel feed, and slightly larger Nardoo lumps, made from seeds collected at the same site as Wills's deathly 'staff of life'.

Following the Dallwitz running Nymph performance, Hamilton in 1994 made *Ambaroo*, a replay of the crucial wall-hung *Spirit of the Plain* element of *MISS OR MYTH?* This is in no way a trophy of the chase. A

1960s fringed suede leather vest was endowed with sweat stains and musky sweet odours by Dora Dallwitz's body, drenched in 'Amber' scented oils and Coppertone 'Sudden Tan' bronzer while running endlessly on the spot in the full freedom of the 'bottomless' garment. There is also a roo-fur travel bag, from a country-town store, right for a fast-moving roo girl.

A work in progress, perhaps to be titled Weebubbie Dream of the Kangaroo Girl, offers the possibility of soft, tanned rooskins mingling with Elle Macpherson underwear beside an underground lake in a Nullarbor cave. However, Hamilton's next scheduled exhibition, for October 1995 at the University of South Australia Art Museum, is to be 'The Velvet Target', a larger investigation of roo hunting.

In 1994 an early shearing-gear piece had appeared in a social-history exhibition, 'Wool in the Australian Imagination,' at Hyde Park Barracks, Sydney, and had been read as a savage criticism of the Middle Eastern animals' cloven-hoofed destruction of Australian land on whose fragile surface only a kangaroo's padded tread is benign. The shearing-gear artist had not considered the abandonment of sheep farming for kangaroo husbandry on most of Australia's soils but the artist–explorer has come to a fuller appreciation of the velvet touch of the velvet target.

Hamilton's art of the roo, and of the Australian land, has been formed with profoundly tactful deliberation and care. It is surely the most thoroughly Australian art hitherto made by a non-Aboriginal Australian.

Acknowledgements to Antony Hamilton; to the Anima Gallery's Antony Hamilton exhibition checklists, Adelaide, February 1987 and February 1988, and Contemporary Adelaide Artists exhibition checklist 3 March 1992; Mary Eagle, 1990 Adelaide Biennial of Australian Art, Art Gallery of South Australia, Adelaide, March 1990; Tim Bonyhady, Burke & Wills: From Melbourne to Myth, David Ell Press, Balmain, 1991; Mary Eagle & Christopher Chapman, Virtual Reality, National Gallery of Australia, Canberra, December 1994 (also National Gallery News, November–December 1994).

Daniel Thomas, AM, is Emeritus Director, Art Gallery of South Australia. He writes for the *Adelaide Review* and the *Advertiser*.

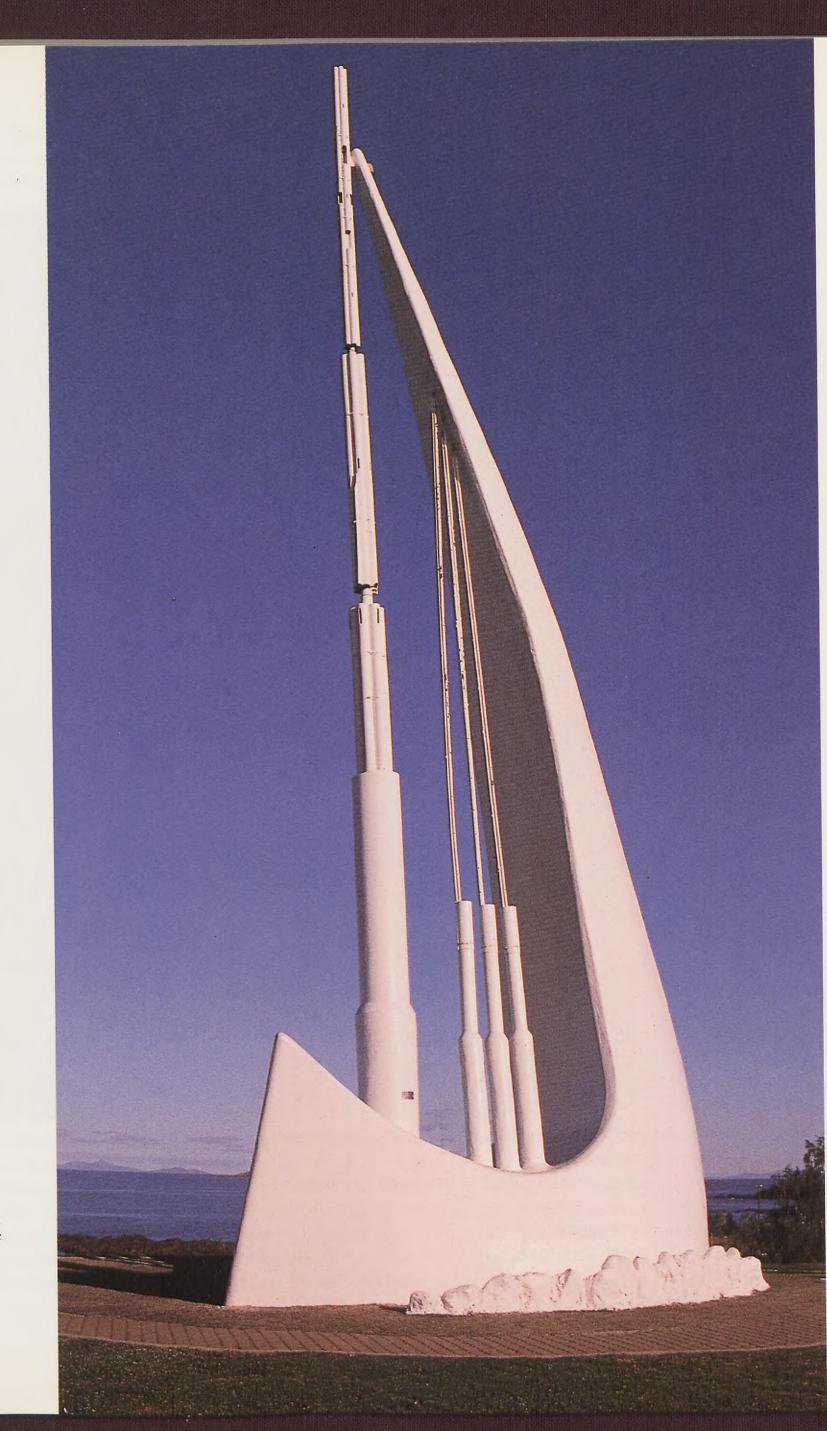
he arts engaged in the temporal business of listening have burgeoned in Australia over the last five years, with whole shows devoted to sound art in all its forms: sound sculpture, multi-media performance, radio, visual arts. Sound sculpture, which is concerned with the design of sound through three-dimensional space in time, comprises a large body of this sounding art. When considering sound vibration as occupying the space of its own energy transmission, in one sense all sound could loosely be considered to be sound sculptural; every sound has a size, a shape, a form and a position in time and place. However, many artists and practitioners from diverse backgrounds have specifically investigated

SCULPTING SOUNDS

AN INTRODUCTION TO SOUND SCULPTURE IN AUSTRALIA

Ros Bandt

the ways in which sound can be sculpted through time and three-dimensional space. Their exploratory solutions are embedded in the works themselves, which, when considered together, constitute the challenging audio-visual medium of sound sculpture. Sound sculpture can be many things to many people, as the divisions between the disciplines of music, sound art, electronic art, computer music, sculpture, multimedia installation, landscape architecture and environmental studies are melting into fluidity. Artists are colliding audio and visual media in new and exciting ways. Australian sound sculpture is gathering momentum both in works made and shown here and in the increasing incidence of Australian work being shown and commissioned overseas.



PEGGY WEST-MORELAND, STEVE KELE, GEORGE CAIN and DAVID THOMAS, The singing ship, 1970, large outdoor concrete construction, Emu Park, Queensland. Photograph Ros Bandt.



GARY GREENWOOD, Suspended harmonic 1, 1993, moulded leather, 122 x 80 x 30 cm, Meat Market Craft Centre, Melbourne. Photograph Peter Clark.

Sound sculpture has its own roots specific to Australia's archaeological, cultural and social history; geography, in particular, shapes unprogrammed and introduced sounds alike. The ambient sounds of natural and Urban activities are the backdrop for all consciously introduced sound, whether it be bell towers, clocks, traffic and mining sighalling, sirens, early telephones, CB radio, the Internet or jet travel. Sounds communicate through time and space connecting invisibly disconnected sites or realities. Sound sculpture deals with the ephemeral, the elusive, travelling simultaneously between many multisensory conceptual planes, hovering between the physical and invisible, the now and the gone.

The paucity of information published about the history of sound art in Australia testifies to the difficulty of documenting ephemeral work; that is, time-based sound spread through three-dimensional space. Yet there has always been a small but inventive group of people devoted to exploring sound from found objects, recording sound environments in the urban and country landscapes, making experimental musical instruments, sonic contraptions, automata, and composing works which investigate timespace, soundspace and physical space in symbiotic relationships. Sound sculpture can never be fully understood through the Photograph, the phonograph, DAT, the Printed page, nor in multichannel video, laser disc or CD Rom. An authentic experience of sound sculpture can only occur when the perceiver is immersed in the sound design on location.

Sound sculpture embodies design which renders sound through the acoustic space of the public listening domain. It confronts the audible factor of art, and presents space as acoustic space from the outset, whether indoor or outdoor, public or private. Space, time, sound and sculpture are its parameters, the chosen acoustic space the arbiter. Elements of the composition of sound, pitch, duration, timbre and loudness can cohabit With those of sculpture's size, shape, material, density and weight in any way chosen. The tools and knowledge of time, space, sound and sculptural practice are all available. Few artists have all the skills needed to invent a new reality from such diverse possibilities: designing the way that sounds, physical space and time intersect is a complex task. The riddle of making sound sculpture has been solved in diverse working processes, in collaborations and experiments involving sharing, retraining and, most obviously, an exploratory approach to problem solving. In the resulting works, listening, waiting, seeing, moving, sensing and touching are woven into unique frameworks. Each work in the following small sample taken from the great range of Australian work currently available presents its own solution to this fascinating, vibrating medium.

SOUNDING OBJECTS

Objects which contain or generate sounds are a simple form of sound sculpture and have been created by both musical instrument builders and sculptors. Decisions of how to generate the sound, whether it be acoustic (wind, string, or percussive), electronic or a combination of these, have to be made in each case as do decisions of where to locate the sound and in what. The scale, mass and material of the object will define its acoustic properties, whether the object becomes a speaker box or an instrument with its own coupled system with a sound activator and resonator. In his playable sculpture Suspended harmonic I, 1993, Gary Greenwood, a sculptor who works entirely with leather, merges his interest in string sounds with his investigations into the acoustic properties of leather. The gourd-like leather bowl is suspended on strings within the form so that it transmits and filters the sounds made by playing the strings or frame. There is an adjustable tuning peg at the top to control its suspension. This sound sculpture has had music specifically composed for it by Tasmanian composer Karlin Love and was played by percussionist Bruce Innocent for Greenwood's solo leather exhibition at the Meat Market Craft Centre in 1994.

Many composer-performers have made original sounding instruments which are sculptural in their aspects; Colin Offord's great giant mouthbow with feather headdress and Ros Bandt's vertical percussion rack, the glass flagong, are cases in point. Both of these sonic objects are designed with a strong visual emphasis which allows them to move equally through theatrical, sculptural and musical contexts. Offord's performances with his Great Bowing Company and Bandt's glass and clay Soft & fragile performances are well documented (see discography). The flagong was first exhibited as sculpture in 1981 both for the First Australian Sculpture Triennial and for the first sound sculpture exhibition curated by Warren Burt, for the International Music and Technology Conference, Melbourne. Warren Burt's own piece, Aardvark IV, 1981, was a sculpture made from his original music machine by adding a moosehead with extended theremin listening ears. This group show included other sounding objects: an interactive telephone table by Les Gilbert; Steve Dunstan's electronic sounding perspex Saturn, and silent non-functional banjos and guitars; and two large playable interactive sculptures made from found objects by Dan Senn.

Densil Cabrera and Daniel Cole's collaborative work, Verdant, exhibited at Sydney's CBD Gallery in 1993, treats the acoustic object from many simultaneous philosophical points of view. The relationship between the visible shell and the audible void has its own dialogue. There is a preference for the acoustic shaping of electro-acoustic material in favour of the digital sound storage of the CD. Sound channelling through speaking pipes, filters and material resonances are engaged as the physicality of the vibrating object. As described in the exhibition's catalogue, 'Verdant suggests sound as a physical material body, something to rub between finger and thumb. It is tangible, behaves like concrete mass, is a fluid; it creates its own space.'

Verdant comprised three copper acoustic figures, each with a speaker mounted in its base. An aperture in the top allowed the sound to escape. The initial recordings of pure tones and clusters, ambient sound, electrical hums and vocal sounds were recorded inside the figures, which were also designed to filter the sound upon playback. One of the figures, resembling a double muffler, had a low pass 30-watt filter which set air rushing in and out of the mouth like a fan and activated the floor boards in sympathetic resonance. The second, containing a high pass filter, was a split conical horn with open pipes mounted near its base, while the tallest of the three, in the shape of a lily, had a bandstop filter and three closed pipes mounted in its side. At night, lit with green lights, the quality of the greening copper became a surreal luminescence of vibrating sound and light.

In this work the poetic reason behind the sounding objects transcends their physical presence. The fluid states of sound can be organised to become simple electrical networks, using purely acoustic components such as filters, vents and chambers. The acoustic figures in Verdant work together as sounding compositions, installed for a fixed term during the opening hours of a gallery, and, through time, they make their acoustic transformations back into themselves as a sonic circuit. The ancient Heraclitean and pre-Socratic attitudes to ceaseless flow as constant change are reflected in the catalogue statement, 'The flow of sound seems the same yet different'.

MACHINES AND KINETIC SOUND SCULPTURES

With the addition of motion to a sounding object the passage of time seems to be made more visible, particularly if there are contingencies of sound and sight. The time-bound listening process can be facilitated by watching the moving parts. The distinctions between kinetic sound sculptures, automata and playable machines are far from clear and there are examples of many types and

hybrids since Percy Grainger's great range of Free Music machines. His early fascination for mechanical sound-emitting objects and machines, which he conceived in the 1890s and built in the 1950s, came from his desire to create microtonal *glissandi*, the hills and dales, and to hear difficult rhythms which musically were beyond the human performer. The 'Kangaroo Pouch Tone Tool Cross-Grainger Experimental Instrument for Playing Grainger's Free Music' (1952) was essentially a method of playing and synchronising eight oscillators which Grainger built with the help of his collaborator, the American scientist Burnett Cross.

Kinetic sound sculpture is capable of becoming a moving sound tracer, a tracking device for creating a living audible composition, selecting the sounds and making the music as it goes. Such is the case in many works by Ernie Althoff, whose sounding compositional machines deliver delightful dances of mechanically played sounds through a clever juxtaposition of mechanical and kinetic devices. These have included suspended acoustic sounds, recycled turntables and cassette machines used as rotating mallets, flexible bamboos as balancing beams and torques of twisted threads and ribbons.

A large scale installation such as *In the corner*, 1994, could be said to dance continually through its sound designed elements which are choreographed through time for their sonic and visual outcome. A slightly indeterminate, funky rhythmic style spreads out the narrow pitch bands of multi-timbral percussion within the confines of Althoff's concept, revisions and refinements. The location of each sound is intrinsic to each piece and the overall sounds and space are shaped with the whole composition in mind, just as one would compose for a symphony orchestra. This conception is apparent in the artist's diagram for the ensemble layout.

The visual and audible elements play out over the extended time frames of these compositions with subtle variations emanating from the speed discrepancies of the turning devices in relation to one another, often forming subtle phasing effects. A special kinetic music results. These works are site specific, designed for the physical conditions of the particular acoustic space, its size and resonance.

The sculptor Filomena Renzi has always incorporated kinetic, ephemeral and temporal elements in her installations. In The forest of repeated action, 1992-94, exhibited during the 1994 Composing Women's Festival, individually adapted clock mechanisms were implanted with fragile newspaper and ageing paper fronds and mounted on spindly tripods. Some twenty of these units together form the surrounding forest through which the perceiver wanders. The trees are set to a time scheme devised for each performance; for example, over an eight-hour period all the clocks will be set to alarm sporadically at different times throughout. When an alarm goes off, that tree shakes and makes a mechanical sound from the wire arms attached to it. In walking through the forest for a ten-minute period, for instance, one might hear the quiet ticking of the clocks in varying proximity. When close enough to observe the tiny moving parts inside the clocks, the ticking is distinctly audible. After a while, one begins to hear the soft ticking rhythms all through the room. Time is needed to focus. One becomes aware of the changing spatial configuration of the sounds about and when a tree goes off, the fragile, vulnerable forest becomes unnnervingly animate, full of unpredictable movement and sound. This subtle sound composition harnesses the unknown and unpredictable while addressing time as objects in the sculptural sense.

INTERACTIVE SOUND SCULPTURES

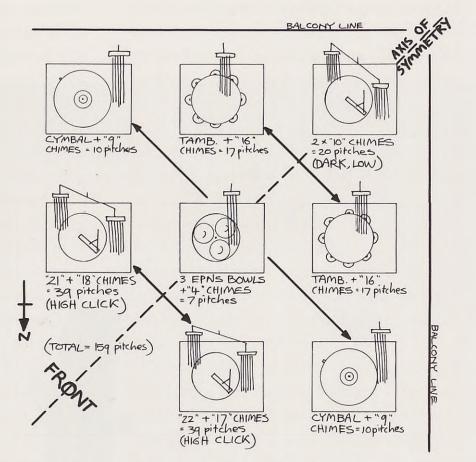
Another interactive sound sculptural work, Irit Caspi's Awakening, 1994, was shown in this exhibition of women's sound sculpture. When opened, Caspi's 'hands on' mechanical door set off contingent chimes ringing throughout the space. The physicality of the piece was overwhelming, as great strength was required to play the door. Many loud sounds would ensue from the wabble steel



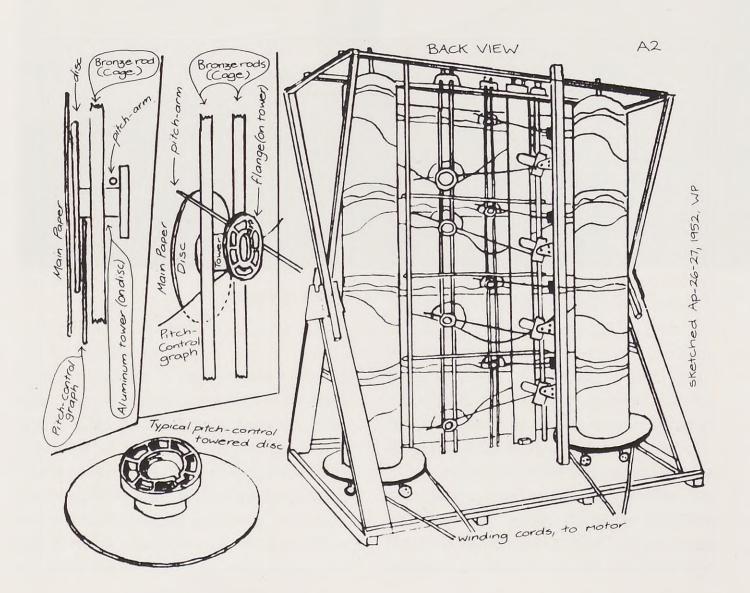
DENSIL CABRERA and DANIEL COLE, Verdant, 1993, three illuminated metal sound sculptures, CBD Gallery, Sydney. Photograph Daryl Chapman.

right: ERNIE ALTHOFF, Ensemble layout for *In the corner*, 1993, artist's sketch.

below: PERCY GRAINGER, Drawing for the Kangaroo Pouch Free Music Machine, 1952. Courtesy the Grainger Museum.



"IN THE CORNER" - ENSEMBLE LAYOUT



sheet and large windchimes.

In Iain Mott's The talking chair, 1993, which he made in collaboration with the sculptor Marc Raszewski, the sculpture is the furniture. The individual perceiver-listener sits in the chair and is able to control the spatial movement of sound through the surrounding speakers built into the chair. The listener can call up the various preprogrammed configurations of prepared sounds through the use of a wand, rather like a conductor; the result is an everchanging spatialisation of a composed music. This is effected by a room full of computers and electronic devices behind the scenes through the use of an Atari computer, with MIDI (musical digital interface), synthesisers and effects boxes, powered by the artist's own software.

PLAY SCULPTURES

The element of response and play in interactive sound sculptures has a long history, some of it intimately connected with dance. Greg Schiemer's work with dancer Phillipa Cullen allowed her to change sound through movement. He devised switching and feedback systems which controlled the frequency, pitch and duration of electronic sounds. Les Gilbert's extensive use of infrared sensors made multi-channel changing sound spaces for the Melbourne-based dance ensemble Danceworks. The performers are the players. More recently, Gilbert has developed this interface with computers to control the volume, sequence and frequency of designed sound in large walk-through sound environments for the general public, who may not be aware of their role in the design.

The elements of play and participation have been consciously integrated in large play sculptures of many types. From 1977 Ros Bandt's acoustic and electronic interactive Coathanger event environment and sound maze, Surfaces and cavities, engaged the perceiver in the social setting, as did the outdoor two-storey play sculpture, The Sound playground of 1981. In 1990 the elegant Cuisenaire play sculptures of Graeme Davis at the Meat Market 'played' with the psychological

effort in following rules of a game, the byproduct of which was a sound composition made through turning boxes in relation to each other.

OUTDOOR PERMANENT PUBLIC SCULPTURE

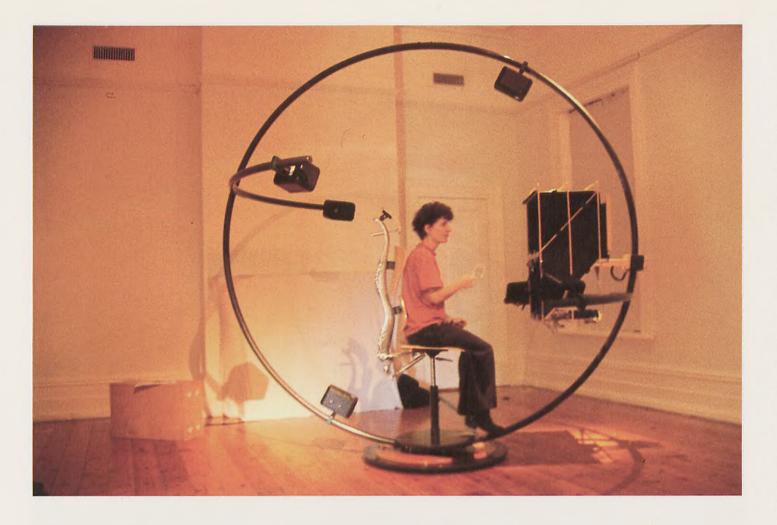
The outdoors presents a particular challenge for sounding sculptures. It is harder to hear, sounds are dispersed and there is much to compete with; listening requires attention Over time, free of distraction from interference. Moreover, outdoor sound sculptures can contribute to unwanted noise if not carefully designed. The site is critical, and not just in the acoustic sense. Its political and Social context usually defines its fate, particularly with regard to permanent public art. The singing ship on the Tropic of Capricorn at Emu Park was the result of a competition in 1969 to commemorate the Bicentenary of the discovery of Australia by Captain Cook in 1770. Peggy West-Moreland's drawing was implemented by the builder Steve Kele, with acoustic design by George Cain and David Thomas, lecturers in engineering and physics. This collaborative work benefits from the Wind-catching elevated site on the edge of a cliff overlooking Brampton Island. Its aeolian pipes are set in a forty-foot concrete structure. The different lengths shape the wind tones into the planned changing chordal music. The day I was there it was silent.

ENVIRONMENTALLY SENSITIVE SCULPTURE

The aeolian principle has been applied by many people. Alan Lamb's great telephone wire installations in Western Australia are Well known. Rodney Berry, in his sound installation *Vital organ*, attached helium balloons to fipple pipes which played while the gas was released slowly from the balloon. For the 1994 'Earwitness' show at the Australian Centre for Contemporary Art in Melbourne, he interfaced solar panels with small electric fans to activate these same pipes, the sunlight playing the music, the clouds orchestrating the silences and gaps. Wind trackers and



ERNIE ALTHOFF, In the corner, 1994, turntables, bamboo, shells, found objects, string, The Fifth Australian Sculpture Triennial, National Gallery of Victoria. Photograph Tony Figallo.





top: IAIN MOTT and MARC RASZEWSKI, The talking chair, 1993, welded steel chair with speakers and screen. Photograph Ros Bandt.

above: FILOMENA RENZI, The forest of repeated action, 1994, (detail) metal stands, paper branches, recycled clock mechanisms, Bagging Room, Malthouse, Composing Women's Festival. Photograph Ponch Hawkes.

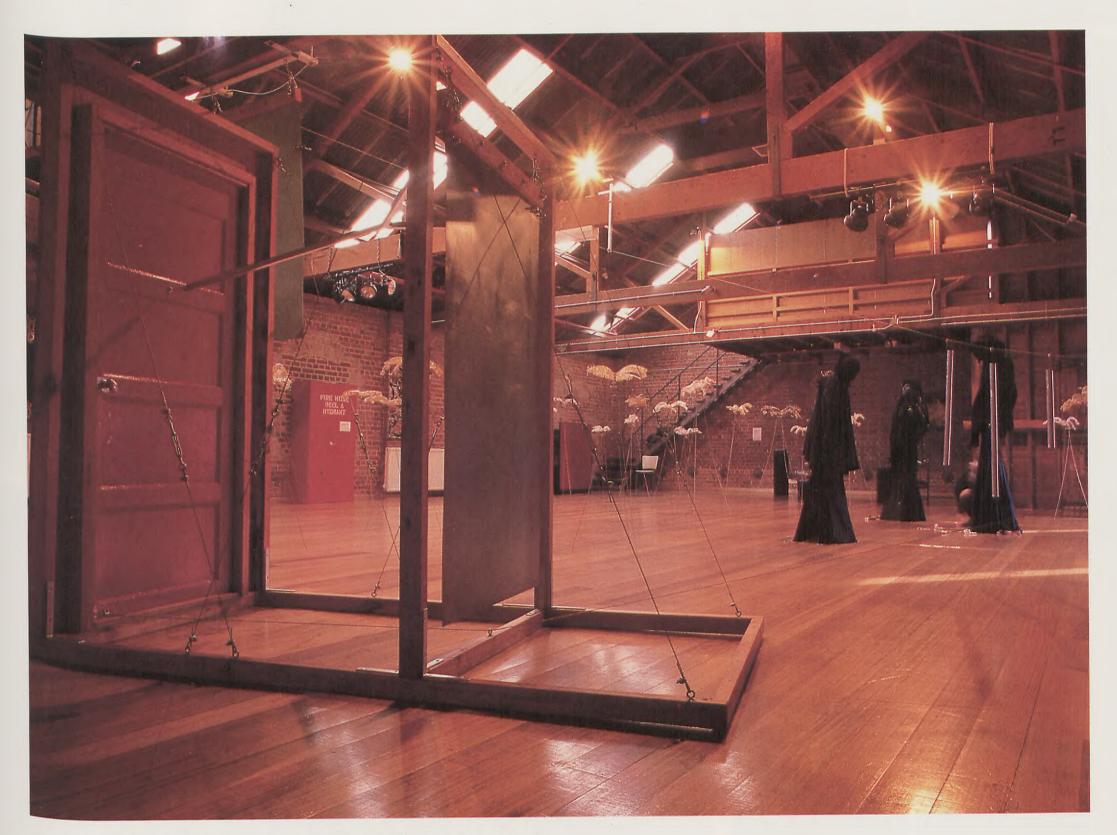
motion sensors have been used by Les Gilbert and his sound design companies over the years to spread recorded environmental sounds and sampled musics through spaces such as the Sydney and Tokyo Aquariums, Southgate in Melbourne and the Healesville Sanctuary. A trained composer and architect, Gilbert treats his public installations as sound sculptural composition, as works of art.

The works of Joyce Hinterding harness the power of the environment in a unique way. As a sculptor with a silversmithing and electrical background, she uses sound to bring some of the hidden mysteries of our reality to the surface. In her piece Electrical storms, exhibited at the Sydney Biennale, 1992-93, Hinterding trapped the electrical impulses in the earth's atmosphere through the use of an aerial and recorded tapes. These sonic traces were installed in her own electrostatic playback speakers which, when positioned, partition the listening space into corridors of sound and space. This work makes audible the reality of invisible processes, of air turbulence and electricity. One can see and hear the tiny sound particles vibrating the membranes of the speakers like tiny insects or life forms. Pitch, rhythm duration and composition are entirely produced through a nonmusical physical process. The spatial placement of the speakers is critical in that it defines the margins of the listening fields in the room.

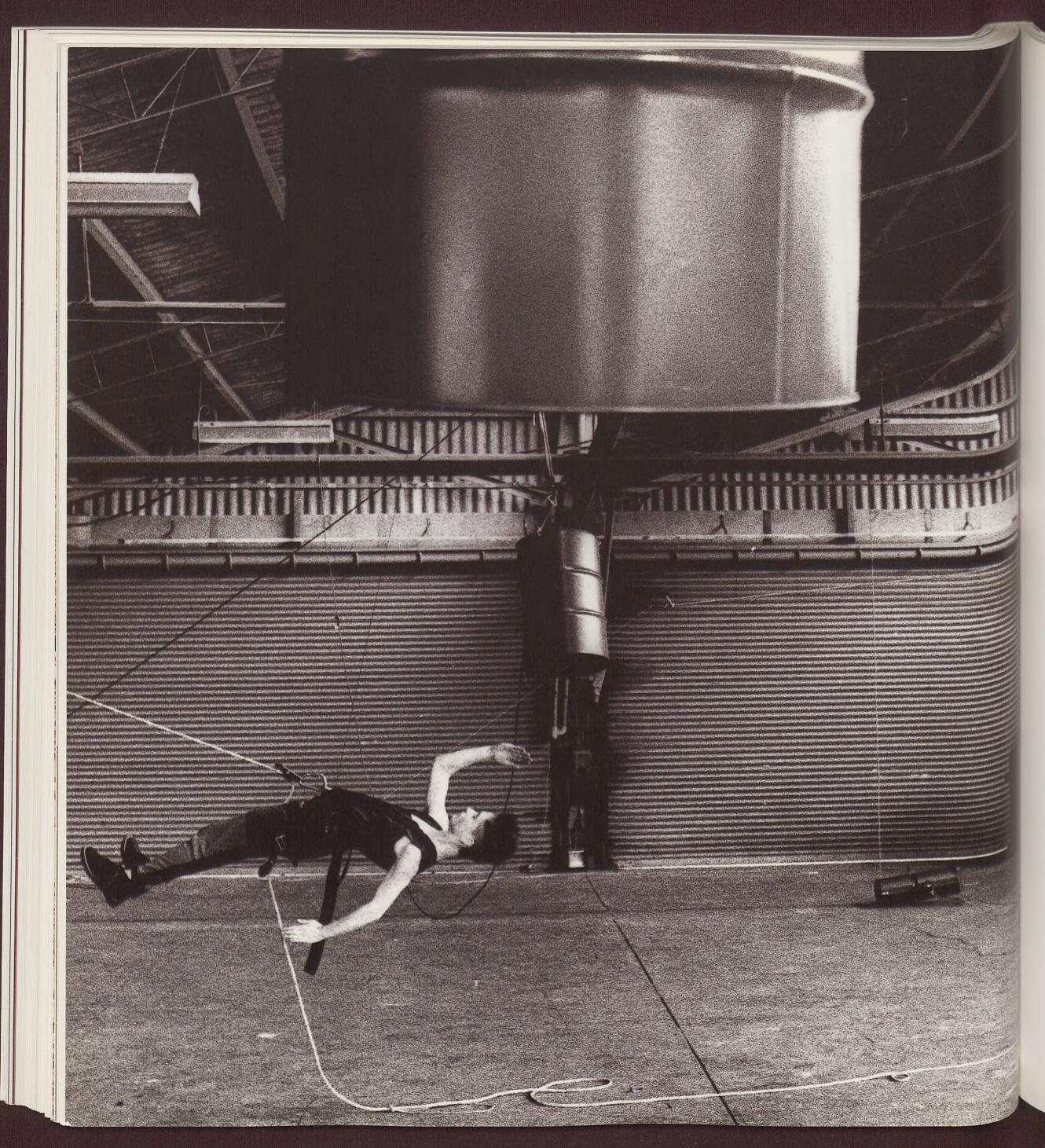
THE BODY

Quite different is the work of Anna Sabiel, who uses her body to 'sound' the interior space of buildings. In a harness connected by piano wires through empty drums to the building's structure, she plays the space, riding it to emit subtle swaying rhythms, tipping the resonant drums which sometimes contain fluid. Her body is caught in the act of sounding the externalised physical space—that of the room—while investigating her own body's interior spatial memory as she rides through the changing positions she creates—a virtual transducer of the potential sounds in that environment.

The politic of the body as a sound source,



IRIT CASPI, Awakening, 1994, construction in wood and steel. Photograph Ponch Hawkes.



memory bank and processor has been a very common concern in the 1990s. Stelarc has pushed the body–machine interface to a point of complicated biofeedback situations which have just as complicated sonic contingencies.

SPATIALISATION OF SOUND FOR LISTENING

The dispersal of sound through space has concerned both inventive and traditional sound designers. The multitrack compositions of the 1960s and 1970s and the intricate spatial panning devices available today through computer in the ACAT (Australian Centre for the Arts and Technology) dome in Canberra have this same intention in mind. The aim of David Worrall's dome project and that of his electro-acoustic group, Floating Exceptions, has been to envelop the audiences from all sides and above with sound and images, sixteen speakers and five video projection screens. The result is moving spatial sound all around us, such as we experience in the natural world all the time. The marketed stereo image cannot deal with the full embodied three-dimensional aspect of sound. The ambisonic portable geodesic dome, conceived in 1985, has sixteen moving channels offering a more realistic sound field for spatial music and audio-visual sculptural sound events. It is an environment where one can fine-tune the speed, direction and mass of sounds in three-dimensional space.

Sophisticated sound processes can be accessed in real time by choreographing the software with the mouse and foot pedal. Sound masses are crafted to move throughout this unique space in different ways, at different times.

The building of listening spaces such as Vineta Lagzdina's dream, *The white room*, 1992, a collaborative work by five sound artists in Poland, points to a desire for created sculptural listening environments. This can be contrasted with the new virtual listening rooms connected through the Internet, global communities listening to each other in the privacy of their own homes.

Sound is ephemeral, difficult, mysterious. One must be 'present' to experience these works. In describing past events, only a small amount of the work's identity is conveyed due to the impossibility of recreating the original acoustic context, the social situation, and the position in space of the listener. Australian works are diverse, coming from many contexts and finding exceedingly innovative interdisciplinary solutions. This sample of works is merely a taste of the richness of the medium as it is in the 1990s. In the 1980s some twenty people were working in the area, compared with the present total of about 150 artists working in the general area. Australian sound artists are becoming a recognisable group, seeking creative solutions to making their work more accessible. More and more opportunities are being shaped to facilitate experience of this fascinating genre, and it is heartening to know that Australian sound sculpture is becoming as prominent internationally as it is at home.

Discography

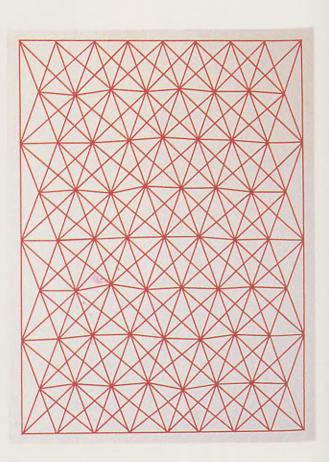
- 1978 Percy Grainger, Free Music I & II, realised by Barry Conyngham, Australian Digital Music, Move Records MS 3027.
- Judy Lorraine's sculptured clay bowl forms, Ros Bandt's glass flagong, on *Soft & Fragile:*Music in Glass & Clay, Move Records MS3045, MD 3045.
- 1990 Alan Lamb's wire music, Ross Bolleter's ruined pianos and Warren Burt's tuning forks, on *Austral Voices*, New Albion Records, 1990 NAO CD DDD.
- 1990 Colin Offord's *Great Island Mouthbow*, and *The Earthharp*, on *Pacific Sound*, Move Records MD 3105.
- Joan Brassil's installation Randomly Now & Then, New Music Articles, NMA Tapes No. 8.

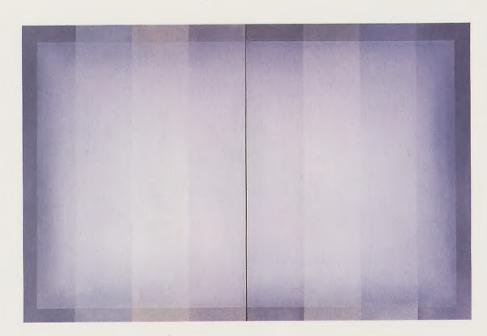
 NMA Publications, PO Box 185, Brunswick, Victoria, 3056.
- 1991 Jonathon Mustard, Automaton 1 & 2, NMA Tapes No. 9.
- 1994 Ion Pearce, *The Strange Machine*, Ros Bandt, aeolian harps in Mungo, on *The Listening Room:* Beta, ABC Records.

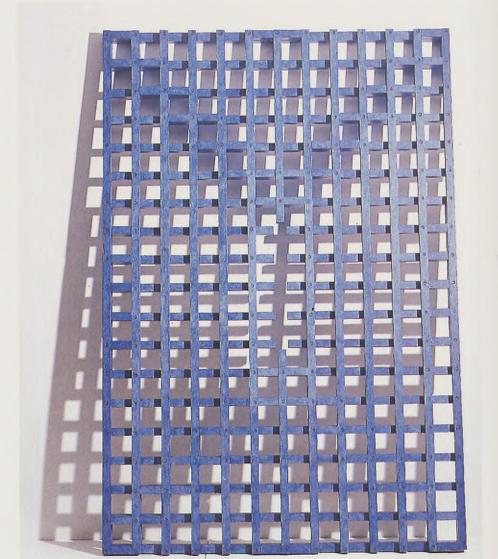
Ros Bandt is a sound artist and research fellow in sound sculpture at Monash University. She has been a practising sound sculptor since the 1970s and her works are well known throughout Australia and overseas. A comprehensive monograph with CD of sound sculpture in Australia will be published in the future.











1. ROBERT HIRSCHMANN, Untitled, 1994, acrylic on canvas, 70 x 70 cm, King Street Gallery on Burton, Sydney. 2. ANDREW WRIGHT-SMITH, White goods, 1994, plaster, timber, glass and steel, 164 x 86 x 72 cm, Annandale Galleries, Sydney. 3. KERRIE POLINESS, Red matter wall drawings 2, 1994, Pilot Supercolour Marker – red, 302 x 218 cm, Sarah Cottier Gallery, Sydney. 4. DANIEL MAFE, Sound, 1994, acrylic on canvas, 120 x 180 cm, Savode Gallery, Brisbane. 5. HILARIE MAIS, Veiling silence, 1994, wood and oil paint, 202 x 136 cm, winner of the 1994 Blake Prize, The Blaxland Gallery, Sydney.











5

1. HELEN GEIER, Part III perspective p.15, 1993, oil on canvas, 210 x 152 cm, Beaver Galleries, Canberra.

2. PETER CROCKER, Eyes of iris fallen, 1994, birdcage and peacock feathers, 150 x 43 x 26 cm, ROM Gallery, Sydney.

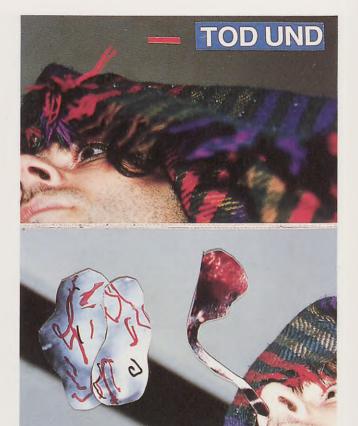
3. JUDY WATSON, Touchstone, 1995, acrylic and pigment on canvas, 192 x 138 cm, winner of the 1995 Moët & Chandon Fellowship, Moët & Chandon Touring Exhibition.

4. PAUL SAINT, Inapproppriate, 1994, masonite, cane and plastic coated cane, 203 x 72 x 64 cm, Perspecta 1995, Art Gallery of New South Wales.

5. MICK NAMARARI, Untitled, 1994, acrylic on linen, 183 x 153 cm, Utopia Art Sydney.











1. ELIZABETH PULIE, Ninety-six, 1994, acrylic on canvas, 150 x 120 cm, Eva Breuer Art Dealer, Sydney. Photograph Peter Smart. 2. DAVID WADELTON, Be an artist, 1994, oil on linen, 183 x 122 cm, Pinacotheca, Melbourne. 3. GUY BENFIELD, Untitled (Auto-portrait), 1993, mixed media, colour photograph, 60 x 40 cm, Centre for Contemporary Photography, Melbourne. 4. JENNIFER JONES, Untitled No. 14, 1994, (detail) oil on canvas and rolled glass, 64 x 124.5 cm, Gallery 10, Brisbane. 5. MARION MARRISON, Charity, from Dozing Duennas, 1993, Fujichrome colour print, 61 x 51 cm, Stills Gallery, Sydney.

5













5

1. DAVID McDIARMID, Q, 1994, computer-generated image on vinyl, 37 x 27.5 cm, Perspecta 1995, Art Gallery of New South Wales. 2. ELIZABETH GERTSAKIS, Words can never speak so well, from Beyond Missolonghi, 1994, bubblejet colour process on archival museum board and vinyl lettering, 210.6 x 150.6 cm, Ian Potter Gallery, University of Melbourne. 3. MARIA KOZIC, I, Woman (Melody), 1994, synthetic polymer paint on canvas, 198 x 198 cm, Perspecta 1995, Art Gallery of New South Wales. 4. PETER ATKINS, Details from Redfern Journal Series, Yarrow leaf, 1994, mixed media, 30 x 30 cm, Sherman Galleries, Sydney. 5. PETER ATKINS, Cuisenaire rod pattern, 1994, mixed media, 30 x 30 cm, Sherman Galleries, Sydney. 6. PETER ATKINS, Garry's quilt, 1994, mixed media, 30 x 30 cm, Sherman Galleries, Sydney.

A not so golden summer



LIEUTENANT ROBERT DALE, 63rd REGT, Panoramic view of King George's Sound, part of the colony of Swan River, hand-coloured aquatint and etching on three joined sheets, published London, 1834, by R. Havell, 17.7 x 27.5 cm, Christie's, sold for \$38,000.

oney and art appeared to go hand in hand – at least on the public exhibition circuit – as 1994 turned into 1995. Two major public institutions at opposite ends of the continent celebrated the marriage of art and business by mounting exhibitions of works drawn from corporate art collections.

The S.H. Ervin Gallery at the National Trust in Sydney opened the year with 'Hidden Treasures: Art from Corporate Collections', sponsored by the advertising agency Neville Jeffress. The Art Gallery of Western Australia celebrated its centenary with the exhibition 'Shaping Western Australia: Corporate and Public Art Collections' sponsored by BankWest.

In the saleroom, however, art was looking decidedly less financial. The code word for Sotheby's last art auction of 1994, held in Sydney at the Mary Ann Street Gallery on 4 and 5 December, was 'golden' – a reference to

Arthur Boyd's *The Golden Calf*, which was the most important lot in the sale and provided a detail for the cover of the catalogue.

However, with an estimate a little on the rich side at \$340,000 to \$380,000, *The Golden Calf* was slaughtered. It failed to attract serious bidding and went back to its home in South Yarra. The work was in the six-figure price range, which had been difficult to attain throughout the recession. But it was not the only casualty of a new, more sombre, mood prevailing in the saleroom. On 7 December, the last day of Christie's two-day sale in Melbourne, buyers repeatedly gave the thumbs down to works in the humble three-figure price range.

Buyers at both ends of the market appeared to be showing a mixture of heightened selectivity, parsimony and ennui.

The subsidiaries of both of the major multinational auction houses which hold auctions in Australia reported higher turnover from their painting sales for the year. Sotheby's made \$9.3 million against \$7.5 million previously and Christie's \$8.7 million compared with \$6.2 million. But these figures could not disguise the pressure the art auction market was under at the year's end. Some of it was of the auction houses' own making.

The two biggest art auction houses had postponed their sales so that the auctions were being held later in the year than ever before. A shortage of stock — which has been plaguing the market for years — was suspected as the reason for this delay, as the year had been characterised by keen competition among the auction houses to attract consignments and an unwillingness by vendors to sell.

There were some last minute windfall consignments and both Christie's and Sotheby's produced thick catalogues, each with over 500 lots. Yet a lingering suspicion prevailed – even in the auction houses – that buyers were looking for more variety in the sales catalogues and a change in the formula for scheduling the

sales. It was suggested that catalogues were becoming repetitive and appearing too frequently, while auctions were being scheduled too closely together. Buyers at Sotheby's in Sydney on 5 December had to be on the plane by the following morning to cover Christie's sale, which was most inconveniently scheduled in Melbourne the next day.

The buyer's premium of 15 per cent on the first \$50,000 and 10 per cent thereafter also came under scrutiny. In a court case in London involving an Egon Schiele fake an English judge queried the premium's justice. He could not see what buyers were receiving in return for this payment. Buyers, faced with the erratic behaviour of other markets and not entirely confident of the permanence of the economic recovery, were doing their sums more closely before bidding and noticing that the premium added a hefty whack to the hammer total.

When Christie's sold a pair of equestrian portraits by William Strutt for \$184,000 and Sotheby's sold an oval portrait by Thomas Griffiths Wainewright for \$25,300 – both for well in excess of their estimates – the notion of a revival in the colonial Australian art market was floated. But the estimates were extremely conservative – the Wainewright being available for less than it fetched at auction in the early 1970s. The low estimates guaranteed that the works would sell. The Strutts were also completely new to the market and a decent length of time had expired since the Wainewright had been last exposed in the saleroom.

Freshness and reasonable estimates were almost certainly the major forces behind the colonial revival – more than any anticipation of a republic or the technical recovery from the post-bicentennial blip.

Indeed the most buoyant sector of the market appeared to be in overseas art ... or other Worldly art. Much of the continuing interest in this sector was inspired by dealers buying to arbitrage overseas or directly on behalf of their colleagues in the London trade. But some of the high prices achieved might likewise have been due to their unfamiliarity in a market that appeared to be tiring of Australian art, for not all went to the trade, nor





top: **IDA RENTOUL OUTHWAITE, The last of the fairies**, ink and brush, 43 x 28 cm, Lawsons, sold for \$22,000.

above: **Mount Pitt bird (Petrel)**, watercolour and ink on paper, 47.9 x 30.2 cm, Christie's, sold for \$12,000.

were all the trade's non-Australian art purchases for overseas.

The last segment of Sotheby's sale, consisting of European paintings, sculpture and prints, was particularly buoyant with a symbolist picture, *The sirens* by Emile Beaume (1888–1967) making \$16,000, an orientalist watercolour, *Lord of the desert* by Francesco Coleman selling for \$18,400 and another orientalist subject by the Australian William Strutt, showing a Nubian barber at his trade, making \$19,550.

Lawson's looked to the bottom of the garden to produce one of the rare flutters of excitement in the saleroom when it sold three watercolours of fairies by Australian book illustrator Ida Rentoul Outhwaite for a total of \$74,800 on 15 November. Although their appeal is escapist, these watercolours made their money as a result of determined bidding by a small group of dedicated collectors.

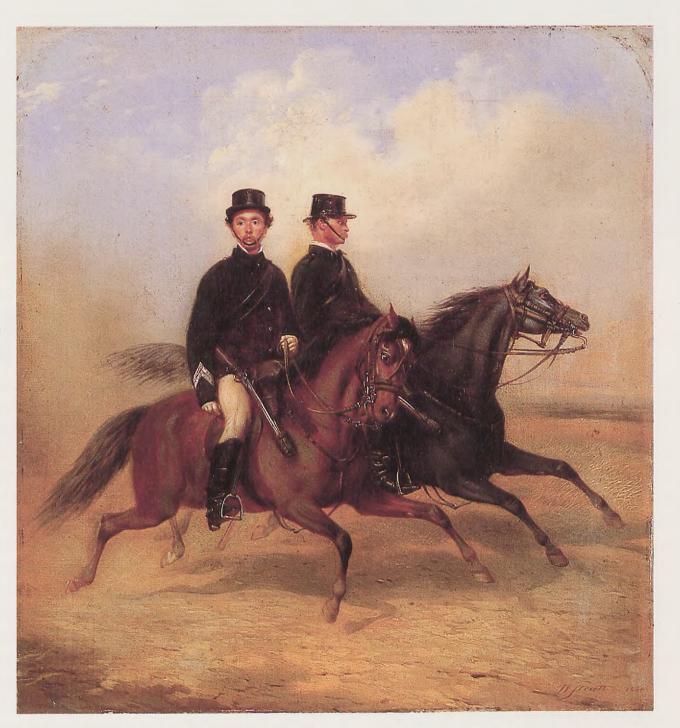
In the light of the unpredictable and softer market, auction houses began to reassess their strategies. Joel's, which had suffered the most heavily from the local marketing push by the overseas auction houses, bought an old school building in which to hold auctions and to consolidate its antique and art business. Previously the firm had operated out of two premises in different suburbs and had hired the Malvern Town Hall for big art sales.

Exhibiting galleries which, of course, do not charge buyers a 'premium' or 'commission' for the privilege of buying what they have to offer, and show work which is fresh from the artist's studio, reported a lift in activity. Dealer galleries, more directly competitive with the saleroom, insisted that a greater level of inquiry was taking place.

Exhibitions of work by Peter Booth and John Olsen at Chris Deutscher's gallery in Melbourne sold well and William Robinson's exhibition at Ray Hughes Gallery in Sydney was a sell-out. Sydney dealer Denis Savill continued to write sales – albeit heading interstate to do so – of the work of Arthur Boyd, Australian of the Year, the disappointing response to *The Golden Calf* proving an explicable auction aberration in this steadfast market.

Corporations, which had been out of the market during the recession, also began





top: CHINESE SCHOOL, Lieutenant W. Hill James, Adjutant of the 31st Regiment inspecting the Guard before mounting, c. 1860, mixed media on paper, 59.5 x 111 cm, Christie's, sold for \$12,000.

above: WILLIAM STRUTT, Equestrian portrait of two members of the Victorian Mounted Police in full dress, 1861, (one of a pair sold as one lot) oil on canvas, 38.5 x 36 cm, Christie's, sold for \$165,000.

refining their art collections by buying quality and selling dross. Companies began making profits again and instead of laying off staff were hiring them. Art buying was no longer the anti-social activity it had been for the first years of the 1990s.

Scholarship continued to provide opportunities in the marketplace by increasing interest in well-known artists and reviving interest in new ones. A new encyclopedic book on women artists compiled by Dr Joan Kerr was published in March by Art & Australia Books. Much of the work of these women artists, many of whom were little known, appears to have ranged from competent to distinguished, yet the whereabouts of which remains unknown, awaiting rediscovery by the market.

An exhibition at the Art Gallery of New South Wales gave a long-awaited, art-world respectability to the Lindsay family; a book and a travelling exhibition introduced Australians to nineteenth-century Aboriginal art; the State Library of New South Wales mounted an also long-awaited exhibition of the work of Conrad Martens. So selective was the exhibition of Emanuel Phillips Fox's work at the National Gallery of Victoria that many visitors must have left with the impression that he was a better artist than Renoir, the subject last year of a far less selective exhibition in the same institution.

The market, however, appeared to be undergoing structural change and seeking new direction. In particular the older generation which loved the gum trees and the cattle – the Scheltemas and the J.A. Turners – appeared to be expiring.

Special sales on behalf of estates or living collectors continued to contribute handsomely to auction house turnover but even here there appeared to be a developing hiatus. The sales of paintings from the James Fairfax collection on 25 October and the Ian Callinan QC collection on 11 December failed to attract the crowds or the enthusiasm that might once have been expected.

Terry Ingram

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

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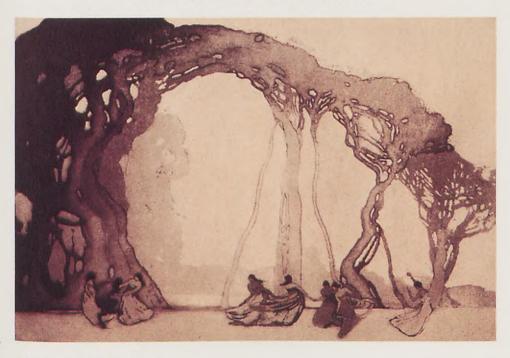
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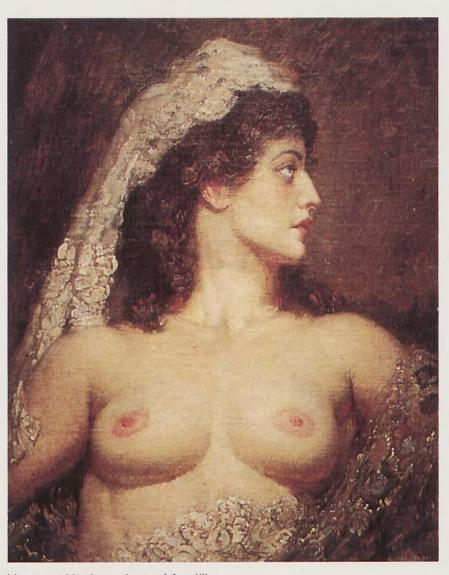
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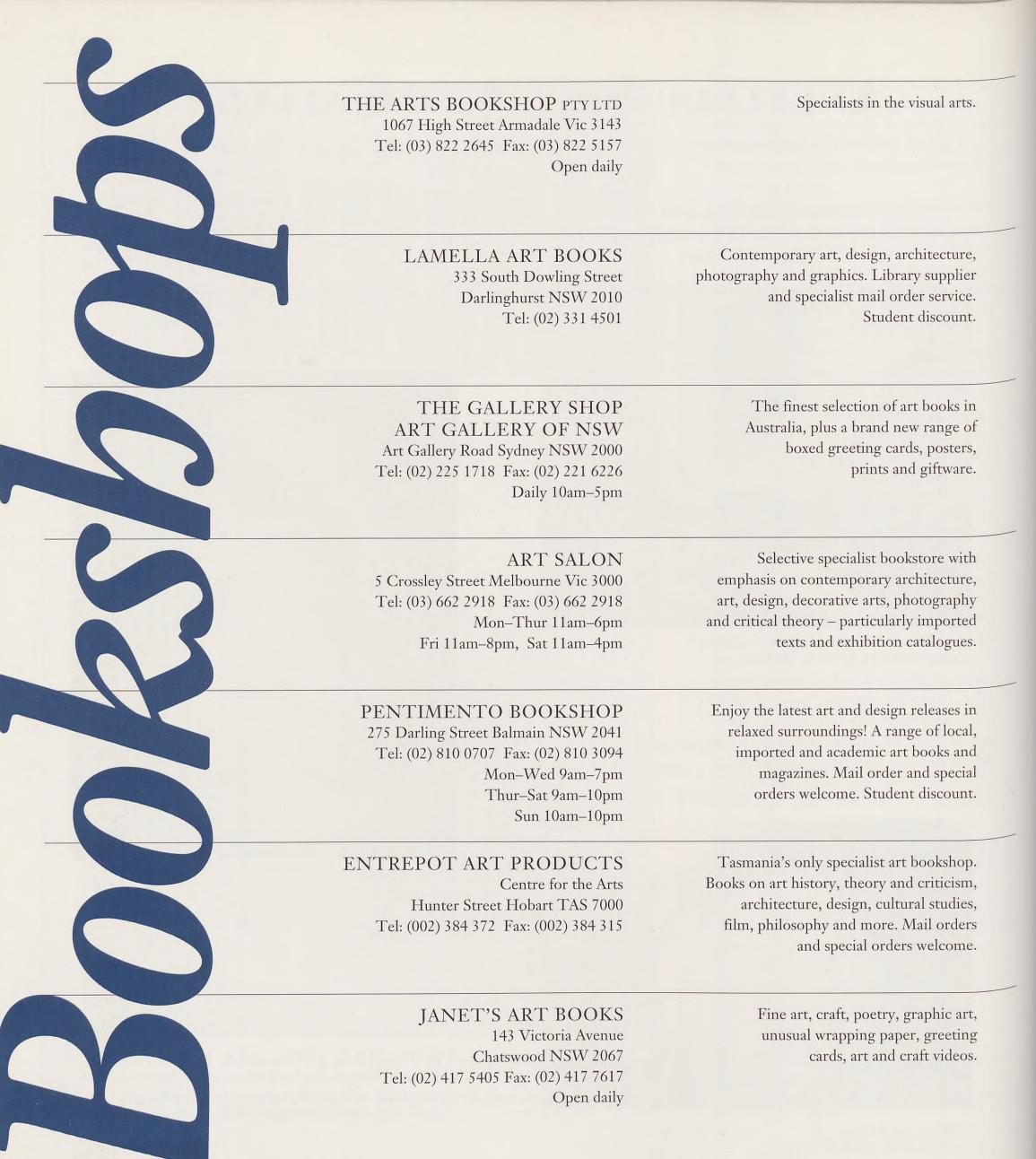
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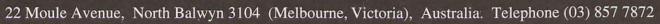
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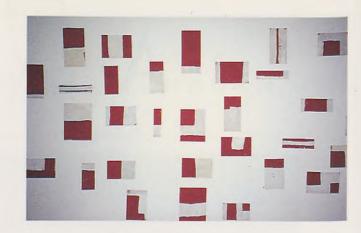
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Art Directory

What's On

568	Queensland
570	New South Wales
577	ACT
578	Victoria
583	South Australia
584	Western Australia
585	Tasmania
585	Northern Territory

Reviews

586

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 June: Sam Fullbrook August: Michael Taylor Also other leading Australian artists, modern and traditional. Daily 10 - 5.30

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Tuesday to Saturday 11 - 5

DUBBO REGIONAL GALLERY

165 Darling Street, DUBBO 2830 Tel. (068) 81 4342 Fax (068) 84 2675 To 18 June: 'Between Two Worlds' an Australian Archives Exhibition 24 June to 16 July: 'Hidden Treasures of Our Region' – art and antiques from private collections of the region 22 July to 13 August: Archibald, Wynn and Sulman; David McBride - 'Lyrical Abstracts' 19 August to 17 September: 'Black and White and Green'; Wendy Jennings -'The Biodiversity of Western New South Wales'. Wednesday to Monday 11 - 4.30, closed Tuesdays, Christmas Day and Good Friday

EDDIE GLASTRA GALLERY

44 Gurner Street, PADDINGTON 2021 Tel. (02) 331 6477 Fax (02) 331 7322 2 to 23 June: David Baker – acrylic on canvas 21 July to 11 Aug: Cedric Flower – Rafael Faldana – oils

Rafael Faldana – oils 25 Aug to 15 Sept: Hung He. 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

GALERIA ANIELA FINE ART GALLERY

Mt Scanzi Road, KANGAROO VALLEY 2577 Tel. (044) 65 1494 Fax (044) 65 1494 Frequent exhibitions by prominent local, Australian and international artists. Sculpture park, traditional and contemporary paintings, iron furniture, Murano glass, Florence theatre masks, first edition prints. Also gourmet food cafe, bed and breakfast. Friday to Tuesday 10 - 4.30

GALLERY 460

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

GOODMAN'S

7 Anderson Street, DOUBLE BAY 2028 Tel. (02) 327 7311 Fax (02) 327 2917 Auctioneers and valuers of fine art and exceptional motor cars. Regular monthly sales. Monday to Friday 9 - 5

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 a wide range of art and craft media and contemporary issues. Tuesday to Friday 10 - 4.30, Saturday and public holidays 1 - 4

GOULD STREET ART GALLERY

72 Gould Street, cnr Curlewis Street, BONDI BEACH 2026 Tel. (02) 30 5834 Exhibiting contemporary Australian and international artists – painting, sculpture, ceramics, photographs. Tuesday to Sunday 11 - 8

GREENWAY GALLERY

Hyde Park Barracks Museum,
Macquarie Street, SYDNEY 2000
Tel. (02) 223 8922
To 13 August: 'Cover Up: The Art of
Magazine Covers in Australia'.
This exhibition celebrates the look
and style of Australian magazine covers
between the wars and explores the
social changes they contributed to and
reflected. It includes the art of Norman
Lindsay, Thea Proctor, Adrian Feint,
May Gibbs and others.
Daily 10 - 5

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 Buckle, W Carter, J Cato, J Cazneaux, H Clarke, P Cotton, O Deck, N Dundas, K Dupain, M Eaton, JB Hollick, R Jerrems, C Kaufmann, J Le Guay, L Luke, M MacFarlane, R Mallard, H Moore, D Moore, M&M Morley, L Morris, G Poignant, A Potts, D Scott, R Sharp, LH Shier, S Shmith, A Sievers, W Simpson, R Smith, A Smith, J Smith, Dr J Talbot, H Thake, E Williams, J

and many more

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34 Paddington Street, Paddington NSW 2021 Tel (02) 332 1840. Fax (02) 331 7431

> Gallery Hours: Tuesday to Friday 1–6pm Saturday 11am–5pm

GLADSTONE REGIONAL ART GALLERY & MUSEUM

8 June – 8 July: Out of the Void: Mad Bad Women from the Queensland Art Gallery Collection.

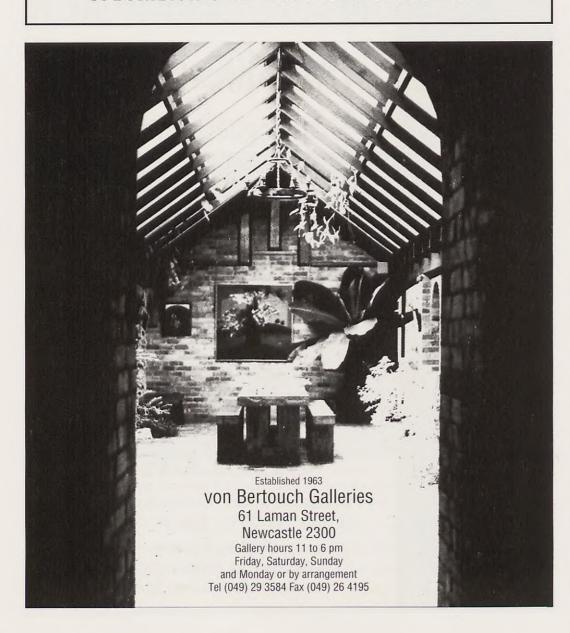
27 July – 4 Sept: Off the Bed. Off the Wall A collaborative multi-media quilt installation.

ADMISSION FREE Enquiries (079) 722 022 Open Mon – Fri 10am – 5pm, Sat & Public Holidays 10am – 4pm Cnr Goondoon & Bramston Street, Gladstone Qld 4680

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JUDITH SALMON ART DEALER

Ensemble Theatre, 78 McDougall Street, MILSONS POINT 2060 Tel. (02) 799 2317 Fax (02) 799 2317 Changing exhibitions of well-known Australian artists including contemporary Aboriginal works. Monday to Saturday from 10 am, Sunday from 3 pm

THE KEN DONE GALLERY

1 Hickson Road, THE ROCKS 2000 Tel. (02) 247 2740 Fax (02) 251 4884 A major new exhibiting space in the Rocks, showing recent works by Ken Done. Studio open by appointment. Monday to Sunday 10 - 6

KENTHURST GALLERIES

39 Kenthurst Road, KENTHURST 2156 Tel. (02) 654 2258 Fax (02) 654 2258 Changing exhibitions of prominent and emerging Australian artists. 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 Gallery artists: Peter Anderson, Stephen Bottomley, Elisabeth Cummings, Vivienne Dadour, Anne Ferguson, David Floyd, Merrick Fry, Kerry Gregan, Royston Harpur, Robert Hirschmann, Michelle Hiscock, Jan King, Martin King, Kevin Lincoln, Richard McMillan, Idris Murphy, Victoria Peel, Wendy Sharpe, Noel Thurgate, Savanhdary Vongpoothorn and Cathy Weiszmann. Wednesday to Saturday 10 - 5

LAKE MACQUARIE CITY ART GALLERY

143–147 Main Road, SPEERS POINT 2283 Tel. (049) 210 282 Fax (049) 587 257 June 3 to 25: Sonya Celtlan & Barbara Gough – 'From Eighteen to Fifty: Sharing Secrets'. Wednesday to Friday 10 - 4, Saturday and Sunday 1 - 4

LARS KNUDSEN STUDIO

Jenolan Caves Road,
HAMPTON 2790
Tel. (063) 59 3359 Fax (063) 59 3229
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Blue Mountains. Sole outlet for the
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Director: Julie Knudsen.
Thursday to Monday 11 - 5,
or by appointment

LAVENDER BAY GALLERY

25–27 Walker Street, NORTH SYDNEY 2060 Tel. (02) 955 5752 Landscapes, still lifes etcetera, 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
13 June to 1 July: Vivienne Ferguson –
painting; Glenn Murray – sculpture
4 July to 22 July: John Bartley –
painting; Steve Harrison – ceramics
25 July to 12 August: Pat Larter –
painting and glitters; Peter Maloney –
painting
15 August to 2 September: Rox De Luca –
painting; Susan Milne – installation.

LEWERS BEQUEST & PENRITH REGIONAL ART GALLERY

Tuesday to Saturday 11 - 6

86 River Road, EMU PLAINS 2750
Tel. (047) 35 1100 Fax (047) 35 5663
To 6 August: 'Colour, Geometry and Abstraction' – from the Permanent Collection
9 June to 23 July: 'Australian Women Artists of the Twentieth Century'
9 June to 27 August: 'Artist in Residence, RE:UWS, Nepean'
28 July to 10 September: 'Edge of Paradox: The Art of Col Jordan (1965–1995)'.
Tuesday to Sunday 11 - 5

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

MIMI'S GALLERY

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

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Saturday 10 - 4,
Sunday 1 - 4, closed Monday

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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

MUSEUM OF SYDNEY

37 Phillip Street, SYDNEY 2000
Tel. (02) 251 4611 Fax (02) 241 1817
Exciting modern museum on the historic Sydney site of the first
Government House. Films, computers, events and exhibitions cover colonial culture, Aboriginality, environment, authority and trade.
Daily 10 - 5

NEWCASTLE REGION ART GALLERY

Laman Street, NEWCASTLE 2300 Tel. (049) 29 3263 Fax (049) 29 6876 To 4 June: 'Eveolution' - works by women artists from the collection To 11 June: Sculpture from the collection To 18 June: 'Harold Cazneaux -Photographs' 24 June to 6 August: 'N.R.A.G. Ceramic Purchase Award' 12 August to 17 September: 'Robert Boynes - Three Decades 1965-1995' PWCS Exhibition Space 2 June to 11 June: Hard-edge painting from the collection 12 June to 6 August: N.R.A.G. Ceramic Purchase Award Local Section 12 August to 10 September: Vlase Nikoleski – recent sculpture. Monday to Friday 10 - 5, Saturday 1.30 - 5, Sunday 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,
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Changing exhibitions of international,
national and regional fine art. A
specialist collection of contemporary
ceramics, costume and jewellery.
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Sunday and public holidays 2 - 5,
closed Mondays, Christmas Day
and Good Friday

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500 Harris Street, ULTIMO 2007
Tel. (02) 217 0111 Fax (02) 217 0932
1 July to 30 September: 'Jewels of Fantasy'
— twentieth-century costume jewellery
This exhibition will feature 350 extraordinary jewellery pieces by names such as Chanel, Schiaperelli and Dior, and will trace the impact of social, economic and cultural influences on twentieth-century costume jewellery design.
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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

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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 Regular exhibitions of work by 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

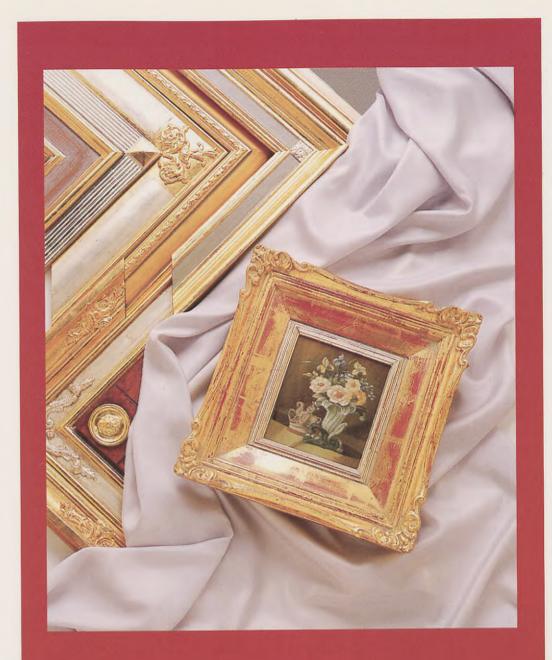
278 Liverpool Street,
DARLINGHURST 2010
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French and British art from Bronse and Darby, London.
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ROSLYN OXLEY9 GALLERY

Soudan Lane (off 27 Hampden Street), PADDINGTON 2021 Tel. (02) 331 1919 Fax (02) 331 5609 31 May to 24 June: Jenny Watson 28 June to 22 July: Lindy Lee 26 July to 19 August: Vivienne Shark LeWitt 23 August to 16 September: Fiona Hall; Jill Scott. Tuesday to Saturday 11 - 6

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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 Tuesday to Friday 10 - 6, Saturday 11 - 4

SHERMAN GALLERIES GOODHOPE

16-18 Goodhope Street, PADDINGTON 2021 Tel. (02) 331 1112 Fax (02) 331 1051 June: Michael Johnson July: Paul Partos August: Richard Dunn Please call gallery for further information. Tuesday to Saturday 11 - 6

SHERMAN GALLERIES HARGRAVE

1 Hargrave Street, PADDINGTON 2021 Tel. (02) 360 5566 Fax (02) 360 5935 June: Max Gimblett July: Lewers and Larsen

Please call gallery for further information. Tuesday to Saturday 11 - 6

SOHO GALLERIES

Cathedral Court, cnr Cathedral and Crown Streets, WOOLLOOMOOLOO 2011 Tel: (02) 358 4911 Space available. Tuesday to Sunday 10 - 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. 20 to 25 June: Felicity Brown paintings 11 to 16 July: Vesna Malnar – paintings

Please call gallery for further information.

Tuesday 6 - 9, Wednesday to Sunday 12 - 6

TIN SHEDS GALLERY

154 City Road, University of Sydney, SYDNEY 2006 Tel. (02) 351 3115 Fax (02) 351 4184 16 to 30 June: Ad art student show 7 to 29 July: Carol Ruff - Java show 4 to 26 August: Tony Tavares. 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

VALERIE COHEN FINE ART

Sunday 12 - 5

104 Glenmore Road, PADDINGTON 2031 Tel. (02) 360 3353 Fax (02) 361 0305 Changing exhibitions of Australian artists. To June 18: John Earle July 21 to August 5: Francisco Munoz. Plus an extensive stock collection. Tuesday to Saturday 11 - 5.30

VON BERTOUCH GALLERIES

61 Laman Street, NEWCASTLE 2300 Tel. (049) 29 3584 Fax (049) 26 4195 9 June to 2 July: Francis Celtlan paintings; Mel Brigg – paintings 7 to 29 July: David Middlebrook paintings and pastels; Sue Jones pottery 4 to 27 August: Brian Roberts – paintings; Stefan Brugissor – sculpture. Friday to Monday 11 - 6, or by appointment

WATTERS GALLERY

109 Riley Street, EAST SYDNEY 2010 Tel. (02) 331 2556 Fax (02) 361 6871 To 10 June: Sue Ford – photography and works on paper 14 June to 1 July: Brian Hartigan paintings; Maeve Woods - paintings 5 to 22 July: Mostyn Bramley-Moore paintings 6 July to 12 August: Virginia Coventry paintings 16 August to 2 September: Vicki Varvaressos - painting. Tuesday to Saturday 10 - 5

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cnr Burelli and Kembla Streets, WOLLONGONG 2520
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Wollongong City Gallery offers a constantly changing program of local, national and international exhibitions. Public programs and tours available. To 9 July: Arthur Streeton – selected works from the National Collection 14 July to 27 August: 'The Blake Prize' 21 July to 27 August: 'The Embroiders Guild'.
Tuesday to Friday 10 - 5, Saturday,

WOOLLOOMOOLOO GALLERY

Sunday and public holidays 12 - 4

84 Nicholson Street,
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YUILL/CROWLEY

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

ACT

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designer/makers.
25 June to 3 August: Douglas Kirsop –
paintings; Liz Williamson – textiles
20 August to 13 September:
'Contemporary Ceramics' – a group

CANBERRA CONTEMPORARY ART SPACE

Daily 10 - 5

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

CANBERRA SCHOOL OF ART GALLERY

Ellery Crescent,
ACTON 2601
Tel. (06) 249 5841 Fax (06) 249 5722
9 June to 1 July: 'Texts From the Edge' – tapestry
14 to 29 July: Junichi Arai – 'Wool Metamorphosis'
3 August to 2 September: 'ROMulous and RAMbo' – body language in cyberspace.
Wednesday 10.30 - 6.30,
Thursday to Saturday 10.30 - 5

CHAPMAN GALLERY CANBERRA

31 Captain Cook Crescent, GRIFFITH 2603 Tel. (06) 295 2550 June: Ralph Wilson – oil on canvas July: Mac Betts and Doug Chambers – oil on canvas August: Ben Taylor – recent paintings. 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) 240 6411 Fax (06) 273 1321
To 18 June: 'The Wild Ones –
Expressionist Prints from Munch to
Beckmann'
To 9 July: Matisse
17 June to 27 August: 'Bali – Images
for the Theatre State'
29 July to 29 October: '1968' – art
of the 1960s
19 August to 22 October: Emily
Kngwarreye.
Daily 10 - 5, closed Good Friday
and Christmas Day

JUNE 20-JULY 2: VAN RENSBURG PHOTOGRAPHS AND 'KAITAG' DAGHESTAN TEXTILES

JULY 4-16: GRAHAM SMITH . JULY 18-30: JOHN WINDUS

MARY PLACE

12 MARY PLACE (BROWN ST END) PADDINGTON NSW 2021 TEL (02) 332 1875 FAX (02) 361 4108 HOURS TUES TO SAT 11-5.30 SUN 1-5

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- · Bachelor of Art Theory
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- Master of Design (Coursework)
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- Master of Fine Arts (Research)
- Master of Art Education (Research)
- Master of Design (Research)
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PARLIAMENT HOUSE ART COLLECTION

Parliament House, CANBERRA, 2600 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
June: David Boyd; Paul Hartigan
8 July to 23 July: Graham Kuo;
Bruce Howlett
29 July to 20 August: Robert Juniper;
Andrew Christofides; Jan Neil.
Wednesday to Sunday 10 - 5

VICTORIA

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Munduwalawala, Willi Gudipi, Sambo
Burra Burra, Ngukurr, Jilmara Milikapiti,
Melville Island; David Mpetyane,
Alice Springs.
Monday to Friday 9 - 5,
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75 View Street, BENDIGO 3550 Tel. (054) 43 5989 Contemporary Australian paintings, prints, pottery, glass and jewellery. Sole Australian importer of English graphic artist Graham Clarke's hand-coloured etchings. Thursday to Sunday 10 - 5

ANDREW IVANYI GALLERIES

262 Toorak Road, SOUTH YARRA 3141 Tel. (03) 827 8366 Fax (03) 827 7454 Showing works by Arthur Boyd, Dickerson, Ray Crooke, Sidney Nolan, David Boyd, Donald Friend, John Perceval, Sali Herman, Charles Blackman and many others. Monday to Saturday 11 - 5, Sundays 2 - 5

ANNA SCHWARTZ GALLERY

185 Flinders Lane, MELBOURNE 3000 Tel. (03) 654 6131 Fax (03) 650 5418 June: Stephen Bram; Gary Wilson July: Susan Cohn; Janet Laurence August: Robert Owen. 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 Regular changing exhibitions of contemporary and outsider art. Monday to Thursday 9 - 4, Friday 10 - 12, Saturday 10 - 12

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 kilometres 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 an independent public art space which provides an annual program of exhibitions and events focusing on recent and current developments in Australian and international visual arts practices. The Centre's programs are arranged to expand public understanding and awareness of contemporary art. June to July: Julie Rrap July to August: Kathy Temin. Free admission. Tuesday to Friday 11 - 5, Saturday and Sunday 2 - 5, closed 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 June: Robert Juniper – paintings
To 20 June: David Wilson – sculpture
26 June to 22 July: Tim Ralph –
paintings; John Coburn – paintings
31 July to 26 August: Euan Heng –
paintings; Julie Jame – ink drawings

41 Derby Street
To 20 June: Geoffrey Ricardo –
paintings, prints and sculpture
28 June to 22 July: Julian Martins –
drawings
31 July to 26 August: Danny McDonald
– screenprints.
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. Major Australian art collection from early colonial to contemporary art works. Daily 10.30 - 5

BENALLA ART GALLERY

'By the Lake', Bridge Street,
BENALLA 3672
Tel. (057) 62 3027 Fax (057) 62 5640
To 18 June: Charles Bush – self-portraits
1937–1987; 'Out of the Box' – sculpture
23 June to 23 July: Geoff Hogg –
big picture
28 July to 27 August: Victor Majzner –
'Towards Identity'; Indira Obeyesekere –
recent paintings.
Daily 10 - 5

BRIDGET MCDONNELL GALLERY

130 Faraday Street, CARLTON 3053 Tel. (03) 347 1700 Fax (03) 347 3314 Regular exhibitions of nineteenthand twentieth-century Australian paintings, watercolours and drawings. Monday to Saturday 11 - 6, Sunday during exhibitions 2 - 5

BRIGHTON HORIZON ART GALLERY

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

CAMPASPE GALLERY

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

CHRISTINE ABRAHAMS GALLERY

27 Gipps Street, RICHMOND 3121
Tel. (03) 428 6099 Fax (03) 428 0809
To 15 June: Deborah Halpern
– sculpture
17 June to 13 July: Sue Lovegrove –
paintings; Carlier Makigawa – jewellery
15 July to 3 August: Vincent Martino –
sculpture; Julie Patey – paste
5 to 31 August: Bruno Leti – monotypes
and artist's books.
Tuesday to Friday 10.30 - 5,
Saturday 11 - 4

CONTEMPORARY ART SOCIETY OF VICTORIA INCORPORATED

PO Box 283, RICHMOND 3121 Tel. (03) 428 0568 Group exhibitions, displays of members' works; monthly gallery walks, talks, slides 18 to 29 July: The Malthouse Gallery, 113 Sturt Street, South Melbourne.

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

EDITIONS SOUTHBANK GALLERIES

Roseneath Place (Off Market Street), SOUTH MELBOURNE 3205 Tel. (03) 699 8600 Fax (03) 696 5096 Mid June to Mid July: Chris Denton – exquisite etchings and paintings. First Melbourne show. Direct from successful European season. July to August: 'The Artist / The Printmaker III' – outstanding exhibition



THE AUSTRALIAN NATIONAL UNIVERSITY

Graduate Study

The Visual Arts Program of the ANU Graduate School offers courses of study leading to the Doctor of Philosophy – two to four years full-time, Master of Arts (Visual Arts) – two-years full-time or part-time equivalent; the Master of Arts (Research Course) – one to two years full-time, and the Graduate Diploma of Art – one year full-time. A one year Master of Arts (Coursework) is planned for 1996.

The high standing of academic staff, the visiting artist program and the excellent studio resources, together with the achievements of its scholars and the quality of its research, attracts high calibre candidates to the Canberra School of Art's specialist disciplines: Ceramics, the Computer Aided Art Studio, Glass, Gold and Silversmithing, Graphic Investigation, Painting, Photomedia Printmaking, Sculpture, Textiles and Wood.

For a prospectus or further information about graduate and undergraduate programs phone: 61 6 249 5806 email: Nigel.Lendon@anu.edu.au or write to: The Registrar The Australian National University Canberra ACT 0200 Australia.



of work from over twenty major Australian artists. Monday to Friday 9 - 5.30, 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 Community Access Gallery connected to Dandenong Community Arts Centre. Exhibitions changing every three weeks. Calendar of events available. 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 Richard Bell, John Bulun Bulun, Karen Casey, Destiny Deacon, Mick Gubargu,

John Mawandjul, Lin Onus, Leah King Smith, Linda Syddick, Judy Watson, Harry J. Wedge.
To 24 June: Destiny Deacon – photography and video
27 June to 29 July: Linda Syddick – paintings on canvas
1 August to 2 September: John Mawandjul – bark paintings and sculpture.
Monday to Friday 10 - 5.30,
Saturday 11 - 5

GEELONG ART GALLERY

Little Malop Street, GEELONG 3220 Tel. (052) 29 3645 Fax (052) 21 6441 Australian paintings, prints and drawings, colonial to present day. Contemporary sculpture and decorative arts. Exhibitions changing monthly. Tuesday to Friday 10 - 5, Saturday, Sunday and public holidays 1 - 5

GREYTHORN GALLERIES

462 Toorak Road, TOORAK 3142 Tel. (03) 826 8637 Fax (03) 826 8657 Specialising in contemporary Australian art by both prominent and emerging artists. A comprehensive range of graphics and sculpture is available. Monday to Saturday 10 - 5.30, Sunday by appointment

JAMES EGAN GALLERY

7 Lesters Road, BUNGAREE 3352 Tel. (053) 34 0376 Featuring the unique canvas, timber, watercolour and hide paintings of Jame Egan. Continual changing exhibitions. Daily 9 - 6

JOAN GOUGH STUDIO GALLERY

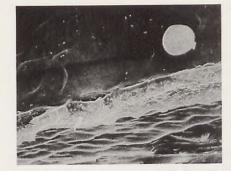
328 Punt Road, SOUTH YARRA 3141
Tel. (03) 866 1956
Contemporary Art Australia in
association with Jenifer Tegel Los
Angeles, U.S.A. Monthly exhibitions,
non-profit artist run space. Mary Rosner
– works. C.A.A Members Show. Karen
Landt-Isley.
Monday 3 - 8, Friday 8 pm - 10 pm

JOSHUA McCLELLAND PRINT ROOM

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

KARYN LOVEGROVE GALLERY

Second Floor, Love and Lewis Building, 321 Chapel Street, PRAHRAN 3181 Tel. (03) 510 3923 Fax (03) 510 3919



KAREN LANDT-ISLEY, Ant hill and moon, 27.5 x 35 cm, Joan Gough Studio Gallery.

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



2 June – 2 July

Contemporary Quilts

23 June - 30 July

Black & White & Green Cartoons

4 August - 20 August

Army Daze: Soldiers cartoons from the Second World War

4 August – 10 September

Doing Time Doing Dreamtime

Collaborative project between

Campbelltown City Art Gallery and Reiby

Juvenile Justice Centre. An exhibition of work

by young offenders following the residency of
an Aboriginal artist. Project Funded by Visions

of Australia and DEET.

CAMPBELLTOWN CITY ART GALLERY AND JAPANESE TEA-HOUSE GARDEN

Albury Regional Art Centre

Albury Photographic Collection

Drysdale Collection

17th and 19th Century French prints

Changing display of touring exhibitions & exhibitions drawn from the collections



546 Dean Street, Albury NSW 2640 Telephone (060) 238 187 Facsimile (060) 412 482 Daily 10.30am – 5pm Free Admission Access for the disabled

Art Gallery Rd,

10am - 4pm,

12noon - 4pm.

Open Monday

by appointment.

Tel: (046) 201 333

Tuesday to Saturday

cnr Camden & Appin Rds,

Campbelltown NSW 2560

Sunday and public holidays

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

Tuesday to Friday 10 - 6, Saturday 1 - 5

MEAT MARKET CRAFT CENTRE

42 Courtney Street,
NORTH MELBOURNE 3051
Tel. (03) 329 9966 Fax (03) 329 2272
Main Hall: 4 to 16 July: 'Graduate
Metal VI' – metal work by recently
graduated students; 'Japanese Graduates'
Show' – coincides with J.M.G.A. annual
conference

conference
18 to 30 July: 'Glass in Australia'
1 to 20 August: Gardinia Palmer –
tall puppet-like sculptures and textiles
21 August to 24 September:
'Australian Quilters' Exhibition'
State Gallery: 17 July to 6 August:
Crafts Council of ACT
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
Gallery artists include Greg Alexander,
John Barrack, Cynthia Breusch, Bill
Caldwell, Patrick Carroll, Judy Drew,
Steve Harris, Fu Hong, Margaret Lees,
Peter O'Hagan, Glen Preece,
Ralph Wilson and Joesph Zbukric.
June: Max Meldrum and associates.
Wednesday 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,

MONASH UNIVERSITY GALLERY

Saturday and Sunday 1 - 5

Ground Floor, Gallery Building, Wellington Road, CLAYTON 3168 Tel. (03) 905 4217 Fax (03) 905 3279 The Monash gallery is a public art space which performs 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 practices.

3 June to 15 July: 'Fashion, Decor, Interior' – Stephen Bram, Tony Clark and Lyndal Walker

21 July to 11 September: 'Change for the Machine?' – women, technology and culture.

Tuesday to Friday 10 - 5, Saturday 1 - 5, closed Mondays, Good Friday, Christmas Day and between exhibitions

MORNINGTON PENINSULA ARTS CENTRE

Civic Reserve, Dunns Road,
MORNINGTON 3931
Tel. (059) 75 4395 Fax (059) 77 0377
11 June to 9 July: Metalwork exhibition;
Sam Fullbrook
11 June to 23 July: Felix Tuszynski
16 July to 6 August: 'Doug Moran
Portrait Prize'
30 July to 10 September: Jane Dyer.
Tuesday to Friday 10 - 4.30,
Saturday, Sunday and public
holidays 12 - 4.30

NATIONAL GALLERY OF VICTORIA

180 St Kilda Road, MELBOURNE 3004
Tel. (03) 685 0203 Fax (03) 686 9038
To 10 July: Nineteenth-century
French art.
28 July to 9 October: Three centuries
of Wedgwood.
Daily 10 - 5, closed Christmas Day,
Good Friday & Anzac Day (am)

NIAGARA GALLERIES

Tel.(03) 429 3666 Fax (03) 428 3571 To 10 June: Terry Batt – paintings and constructions
13 June to 1 July: Mostyn Bramley-Moore; Jan Davis
4 July to 22 July: Simon Klose; Tom Alberts
25 July to 12 August: John Kelly – paintings and sculpture
15 August to 2 September: Angela Brennan – paintings.
Tuesday to Friday 11 - 6,
Saturday 11 - 5

245 Punt Road, RICHMOND 3121

PETER R. WALKER FINE ART

PO Box 648, SOUTH YARRA 3141 Tel. (03) 820 0437 Fax (03) 867 6652 Early Australian artworks and items of historical interest. Pre-1840 European decorative

SONYA CELTLAN & BARBARA GOUGH

June 3-25

'FROM EIGHTEEN TO FIFTY: SHARING SECRETS'

Lake Macquarie City Art Gallery

143–147 Main Road Speers Point NSW 2284

Tel: (049) 210 382 Fax: (049) 587 257

Hours: Wednesday-Friday 10am-4pm, Saturday & Sunday 1pm-4pm

PARLIAMENT HOUSE ART COLLECTION



Max Dupain 1911–1992

Curious Boy 1958 silver gelatin photograph 40.3 x 38.2 cm Purchased 1987

Changing Exhibitions from the Parliament House Art Collection featuring Australian artists

Joint House Department Parliament House Canberra ACT 2600 Telephone (06) 277 5023

FELIX TUSZYNSKI

Survey exhibition of Paintings and Drawings 1985-1995

Mornington Peninsula Arts Centre Civic Reserve, Dunns Road Mornington Tel. (059) 75 4395

Gallery Hours: 10am - 4.30pm Tuesday to Friday 12 noon - 4.30pm Saturday to Sunday

Mornington Peninsula
Arts Centre



GREYTHORN GALLERIES

Private and Corporate Advisors

462 Toorak Road Toorak Victoria 3142 Tel: (03) 826 8637 Fax: (03) 826 8657 Mon. – Sat. 10 – 5.30pm Sun. by appointment

CHAPMAN GALLERY CANBERRA

31 Captain Cook Crescent, Griffith ACT 2603

Monthly exhibitions of sculpture, prints and paintings,

by major Australian artists. Aboriginal art always in stock.

Hours: 11am - 6pm Wednesday - Sunday

Telephone: (06) 295 2550

Director: Judith Behan

AUSTRALIAN WOMEN ARTISTS OF THE 20TH CENTURY

JUNE 9 - 23 JULY, 1995

A collection of major paintings and works on paper drawn from the collection of Fred and Elinor Wrobel of Woolloomooloo Galleries.

Artists represented include Jean
Bellette, Nancy Borlase, Judy Cassab,
Elaine Haxton, Margo Lewers, Margaret
Olley, Grace Cossington-Smith, Dorothy
Thornhill, Jean Sutherland, Helen
Lempriere and others. Portraits, still
lifes, landscapes, genre and abstract
works will be on show.

THE LEWERS BEQUEST & PENRITH REGIONAL ART GALLERY

86 RIVER RD, EMU PLAINS NSW 2750 GALLERY HOURS: TUES-SUN 11AM-5PM PH: (047) 35 1100 / 35 1448 FAX: (047) 355 663



Alison Rehfisch – Roses

paintings. Photographs and lists 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 ARTS

60 Mountjoy Parade, LORNE 3232 Tel. (052) 89 1989 AH (015) 34 5332 Contemporary gallery space representing the best innovators and progressive artists, both established and emerging. Regularly changing exhibitions of all disciplines.

Weekends and holidays 10.30 - 5.30, or by appointment

REFLECTIONS GALLERY

125 Maling Road,
CANTERBURY 3126
Tel. (03) 836 0589 Fax (03) 888 5154
Reflections Gallery loves colourful and
positive professional paintings, and
mixes them with select decorative
glassware, ceramics and jewellery.
To 17 June: Kath Creedy and
Margaret Landvogt – pastels
July: Stock show – positive, colourful,
warm works from the gallery's stable of
artists

August: Janet Matthews – nature and flowers in coloured pencil and acrylic. 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 1964 14 to 23 June: Ceramics 28 June to 21 July: Gold and silver smithing 26 July to 4 August: 'Masters Fine Art' 9 to 18 August: 'Dean's Show' 23 August to 1 September: Fashion. Monday to Friday 9.30 - 4.30

SHERBROOKE ART GALLERY - SHERBROOKE ART SOCIETY INC.

62 Monbulk Road, BELGRAVE 3160 Tel. (03) 754 4264 Continuous exhibition of traditional paintings, pottery and jewellery. Wednesday to Sunday 10.30 - 5

SOUTH YARRA FINE ART

Shop 17, 279 on Toorak Road, 'Como Gaslight Gardens', SOUTH YARRA 3141 Tel. (03) 826 2988 Fax (03) 826 2988 Regular exhibitions by leading Australian artists. Monday to Saturday 10 - 5.30, Sunday 2 - 5.30

STUDIO ROEST GALLERY AND RESTAURANT

Old Post Office, 50–52 Emily Street, (Old Hume Highway), SEYMOUR 3660 Tel. (057) 92 3170 'Fine Art – Good Food'. Multi-roomed gallery selling original paintings and quality crafts by Australian artists. Extensive exhibitions program. Thursday to Sunday 10 - 8, Monday and Tuesday 10 - 5, or by appointment, closed Monday, Tuesday and Wednesday through Winter

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

THE UNIVERSITY OF MELBOURNE MUSEUM OF ART: UNIVERSITY GALLERY

The University of Melbourne, Old Physics Building, Swanston Street, PARKVILLE 3052 Tel. (03) 344 5148/344 7158 Fax (03) 344 4484 The University Gallery (administered by The University of Melbourne Musuem of Art) is housed in an historic sandstone building which was once the physics department. The Gallery's collection has grown steadily since the University's establishment in 1853 and includes classical and ancient art, historic manuscripts, paintings, prints, drawings, ethnographic art, as well as silverware, furniture and textiles. The University has a continuing Artist-in-Residency program and an acquisition policy which focuses on contemporary Australian art. The University of Melbourne Musuem of



JAMES VIBERT, (Swiss 1872–1940), The lovers, plaster sculpture, 22.5 cm high, Peter R. Walker Fine Arts.

Art also administers the Ian Potter Gallery which opened in May 1989. It presents a varied selection of temporary exhibitions ranging from historical to contemporary art. Monday to Friday 10 - 5

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 Wednesday to Saturday 12 - 5

WARRNAMBOOL ART GALLERY

165 Timor Street, WARRNAMBOOL 3280 Tel. (055) 64 7832 Fax (055) 62 6670 One of Victoria's most attractive galleries. A fine collection of Australian art and contemporary prints. Regularly changing exhibitions. Tuesday to Friday 10 - 4, weekends 12 - 5

WAVERLEY CITY GALLERY

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

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 Continually changing exhibitions of contemporary art by South Australian and interstate artists.

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

ANT HILL GALLERY

Shop 2, Promenade Level, Myer Centre, ADELAIDE 5000 Tel. (08) 231 2234 Fax (08) 231 2234 Featuring Pro Hart, Jim Kinch, Paul Evans, Maurice Aladjem, John Hart, Peggy Hofman and other Australian artists. Monday to Thursday 9 - 5.30, Friday 9 - 9, Saturday 9 - 5, Sunday 11 - 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

BMG ART

Level 1, 94–98 Melbourne Street,
NORTH ADELAIDE 5006
Tel. (08) 267 4449 Fax (08) 267 3122
3 June to 25 June: Lloyd Rees – works
on paper
1 July to 23 July: Liz Forsyth – paintings
and works on paper; Jim Thalassoudis –
recent works on paper
29 July to 20 August: Peter Baka –
recent paintings, constructions;
Herbert Neetzel – recent work
26 August to 17 September: Lawrence
Daws – recent paintings; John Wood –
sculpture.
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 contemporary artists. Exclusive Aboriginal works on paper. Possum, Stockman, Kngwarreye, Olsen. Monday to Friday 10 - 6, Saturday and Sunday 10 - 4

GREENAWAY ART GALLERY ADELAIDE

39 Rundle Street,
KENT TOWN 5067
Tel. (08) 362 6354 Fax (08) 267 3147
To 11 June: Mario Dalpra – paintings;
Aldo Iacobelli – paintings
14 June to 9 July: Noel McKenna –
paintings; Hossein Valamanesh –
sculpture
12 July to 6 August: Michelle Nikou –
sculpture; 'Naive Painters Exhibition'.
Tuesday to Sunday 11 - 6

GREENHILL GALLERIES

140 Barton Terrace, NORTH ADELAIDE 5006 Tel. (08) 267 2933 Fax (08) 239 0148 2 to 29 June: 'Tom Gleghorn 70th Birthday Exhibition' 2 to 20 July: Kerry Martin and Julie Chamberlain 21 July to 17 August: Ivor Francis and Harry Sherwin.

The Gallery Shop

NATIONAL GALLERY OF VICTORIA

The Gallery Shop, in the foyer of the National Gallery of Victoria, is Melbourne's outstanding art specialist bookshop. We also stock an extensive range of prints, magazines, craft, jewellery and stationery with an art-inspired theme. Special order and mail order facilities are available.

Telephone: 61 3 208 0205 Fax: 61 3 208 0201 Entrance to the shop only is free.

Fine rag papers for printmaking, drawing
& painting made in Tuscany by
ENRICO MAGNANI

sold by mail order in Australia by Robert Jones, 123 Drayton Street, Bowden, South Australia 5007.

Write for a packet of samples and a price list.

THE 34th MUSWELLBROOK OPEN ART PRIZE

MUSWELBROOK REGIONAL GALLERY & TOWN HALL

Saturday 29 July - Saturday 26 August 1995

SECTION A

\$6,000 – Acquisitive – Open prize \$2,000 – Non acquisitive – 2nd prize \$1,000 – Non acquisitive – Local for a two dimensional painting of any subject in any medium Sponsored by Bengalla Mining Company Pty Ltd



SECTION B

\$2,500 – Acquisitive – Open prize for a drawing, watercolour or print of any subject, in any medium on paper Sponsored by Muswellbrook Shire Council



Entry forms available from the Muswellbrook Regional Gallery PO Box 122 Muswellbrook 2333 Phone/Fax: (065) 433984. Peter Gill (Director)

Gallery Hours: 10am–1pm & 2pm–5pm, Tue to Fri or by appointment Town Hall, Bridge Street, Muswellbrook 2333. Admission Free.

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

RIDDOCH ART GALLERY

6 Commercial Street East,
MOUNT GAMBIER 5290
Tel. (087) 23 8752 Fax (087) 23 8763
2 to 25 June: John Webber –
'Looking for Jesus', photographs
30 June to 30 July: 'Sport – The Most
Accessible Theatre in the World'
4 August to 20 August: 'Progression' –
works by local artists.
Tuesday to Friday 10 - 4,
Saturday 10 - 2, Sunday 12 - 3

ROYAL SOUTH AUSTRALIAN SOCIETY OF ARTS

First floor, 122 Kintore Avenue, Institute Building, ADELAIDE 5000 Tel. (08) 223 4704 Fax (08) 223 1992 Barbra Leslie and Ann Newmarch – 'Crossing Boundaries'.
First exhibition together by sisters working in commercial and avant-garde spheres.
Monday to Friday 11 - 5,
Saturday and Sunday 2 - 5,

UNIVERSITY OF SOUTH AUSTRALIA ART MUSEUM

closed Easter

Holbrooks Road, UNDERDALE 5032 Tel. (08) 302 6477 Fax (08) 302 6822 To 17 June: Peter Hill – 'Superfictions' 27 July to 19 August: Helen Fuller – 'Shed'. 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 To 25 June: 'Australian Colonial Art 1800–1900' To 9 July: 'Otto Dix: The Critical Graphics 1920–24' 6 July to 13 August: Robert Mapplethorpe 31 July onwards: 'New Centenary Galleries – Nineteenth-Century Art from the Collection'.

Daily 10 - 5

ARTPLACE

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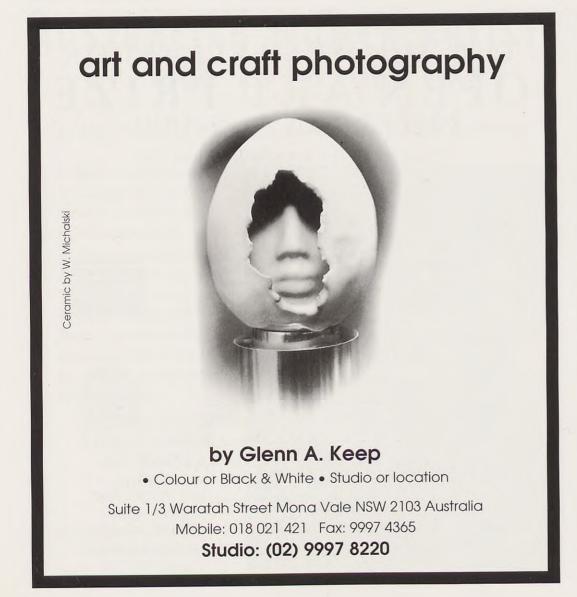
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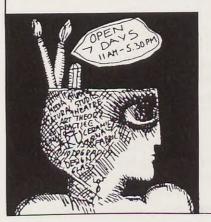


Stephen Copland Julia An exile in love

Otago Early Settlers Museum N.Z. March – May 1995 Casula Powerhouse Museum October 1995

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School of Art, Tasmanian Craft
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Daily 10 - 8

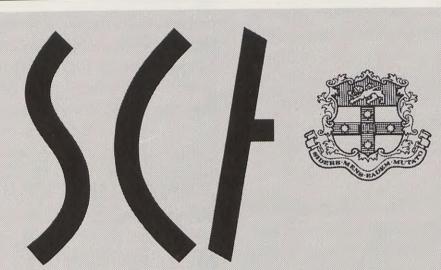
TASMANIAN MUSEUM AND ART GALLERY

40 Macquarie Street, HOBART 7000 Tel. (002) 35 0777 Fax (002) 34 7139 Whilst the Tasmanian Museum and Art Gallery expands into the Custom House, recent acquisitions and the collection will be shown. Daily 10 - 5

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BAD LIGHT

It would not be surprising to see rat droppings collected along the edges of the cobwebbed plank walls of the Bond Store. A fascinating old storage area, replete with historical graffiti, it capably masquerades as a contemporary art space with a little help from some standard-issue white panels. This dark and sometimes dismal interior formed the perfect back-drop for the recent exhibition 'Bad Light', and was strangely in tune with the imagery of Tasmanian photographers Pat Brassington, Jane Burton, Jane Eisemann and David McDowell. While each conjures up persistently sordid and disturbing references, individual conceptions of a 'bad light' ranged from murky, viscous backgrounds harbouring dark figures to the lucid illumination of perverse visions. The result was the development of a sense of place which was psychological rather than geographical. Curator Philip Holliday observes a 'common thread of suspension, not just the temporal suspension that occurs with the closing of the camera's shutter, but the kind of psychological suspension, or stasis that accompanies entrapment'.

Jane Eisemann's large-scale images of grotesquely abandoned bodies delight in the display and manipulation of detail. These lewd yet defenceless figures forefront genitals, bottoms and breasts which have been digitally 'enhanced', creating disturbingly subtle anamorphoses of the body. Eisemann's combination of the comic and the macabre transform the excessive posturing of her figures into a condition of their abjection. Her tendency to infantilise (and punish) these figures draws her understanding of 'bad light' more in alignment with 'bad girl' than with any half-lit, underworld vision.

Pat Brassington's subdued series of black and white prints are not as engaging as many of her previous works, obstinately refusing to throw out a 'hook' to the viewer. Domestic objects (an old cloth face-mask, eccentric collections of lint) drift in a cloudy, dimly lit fluid. Their passivity mirrors Brassington's final photograph, which depicts a headless woman hovering in an indeterminate but vaguely theatrical space. This is an intriguing metaphor for voicelessness in an instant of drama, but cannot redeem the torpor of the preceding images.

Jane Burton's small colour prints titled *Deux ou* trois choses que je sais d'elle (Two or three things *I know about her*) exploit the sense of style and eroticism particular to fashion photography. Their



JANE BURTON, Deux ou trois choses que je sais d'elle (Two or three things I know about her), 1994–95, (installation view) type C print, seven units each 29 x 25 cm.

hard, cool light dwells on detail and illuminates scenes of sordid glamour. In one striking image, a model reclines artlessly on a filthy armchair, clad in nothing but a pair of oddly cut shoes. Burton's command of each scene is impressive; her model is never permitted to expressively convey the wary, subdued tension of each scene. Instead, it is drawn from the conjunction of her angular, elongated limbs and peculiar grace with derelict, almost alien environments. It is a simultaneously dismal and seductive impression of the body's progression to a projected state of grace.

Repeated images of women, distorted and indistinct, emerge from the complex, dingy space of David McDowell's large-scale, back-lit works (suggestively titled *Whorehouse* and *Ghosthouse*). These images, which hint at taut but squalid dramas, are rendered more intriguing by their fragile, damaged surfaces. Chemicals left on the prints have produced paradoxically beautiful stains of coppery colour. These creep like the florid evidence of disease across the imagery, both obscuring and illuminating the artist's intent.

Despite the success of McDowell's imagery, it is Burton's and Eisemann's perverse illumination of detail which is ultimately most seductive and intriguing. Their 'bad light' is reminiscent of that guilty light by which a child might investigate the private recesses of a doll. It is a light which claims possession, and draws its power from a compromised state of innocence.

Bad Light, curated by Philip Holliday, The Bond Store, Tasmanian Museum and Art Gallery, Hobart, 3 February – 5 March 1995. Contemporary Art Services Tasmania Touring Exhibition: Launceston University Gallery, Centre for Contemporary Photography, Melbourne, Horsham Regional Gallery.

Jennifer Spinks

ARNAOUTOPOULOS AT TOPOS

In 1994 Andrew Arnaoutopoulos executed a large-scale installation at the Institute of Modern Art, Brisbane, entitled *Consignment*. It consisted of a roomful of boxes, stacked from floor to ceiling, marked for the return of the Elgin Marbles from the British Museum to the new Acropolis Museum to be built at the site of the original Parthenon. Of course, the boxes themselves were empty; the marbles have not been returned yet, nor are they ever likely to be. The ingenious point Arnaoutopoulos was making, however, was that the marbles only exist in this tug-of-war between Greece, that it is only insofar as somebody else wants them that they have value for the one who currently possesses them. The marbles exist, as it were, only in



ANDREW ARNAOUTOPOULOS, Consignment, 1994, Institute of Modern Art, Brisbane.

transit; they are these empty boxes. Whatever they might actually mean, like what is inside those boxes, must necessarily remain unknown; it is only insofar as they can be transported or exchanged for something else that they would be worth anything at all.

In a later show at the Sutton Gallery, Melbourne, Arnaoutopoulos wanted to exhibit the boxes with a series of white paintings, entitled 'Industrial White on White'. These works had earlier been shown at the Bellas Gallery, Brisbane, and featured a kind of layered and mottled surface like the 'rust' that forms over marble when it is exposed to the weather. They were in fact the outcome of a long series of paintings Arnaoutopoulos had made throughout the 1980s, in which he poetically reworked well-known industrial logos, leaving them cracked and faded and only partly visible behind a covering of grime and dirt like long-lost religious icons. Unfortunately, these white paintings were irretrievably damaged on their way down to Melbourne – a fact his earlier installation might have predicted with its argument that the work of art never actually arrives at its destination but is always on 'consignment', always on the way to somewhere else.

The work we see in 'Topos', an exhibition of Greek-Australian artists recently held at Sydney's Artspace, is a re-creation, as it were, of these now-

lost white paintings. It is haunted by their absence or it is itself a kind of absence, as is shown by the blank square left behind by the painting on the artist's dropcloth, which is also shown here. But perhaps we might want to say more than this, for what is it we actually see here? It is a white monochrome – a monochrome that, of course, comes out of the whole tradition of modernist painting – but a monochrome marked by the signs of imperfection, imprecision, soiling. It is almost as though what we see is not so much a monochrome - for a white monochrome would be impossible to see – as the very failure or absence of a monochrome, as though the painting itself had disappeared, leaving only these traces behind. In a sense, what we see is something like the tain or reverse of a mirror; not the reflection itself but what is excluded to allow this reflection, what must be excluded for its self-equivalence to take place. It might not be too much to say that Arnaoutopoulos reflects in this work upon that labour, that materiality - that byproduct – left behind by the project of modernist self-reflexivity. It is an old monochrome we have before us, a tired and dirty painting, an industrialised and serialised object. Like the Elgin Marbles, the monochrome now can never be seen in itself its dream of absolute self-presence is impossible but only through its history. Indeed, it is only its history that remains for us today, the mono-

chrome itself having long ago moved on or passed away, leaving us this empty box or blank to look at.

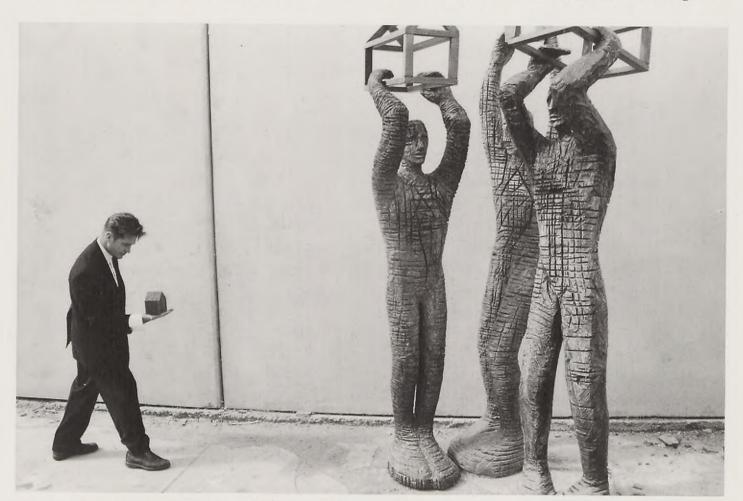
Andrew Arnaoutopoulos, Topos, Artspace, Sydney, 6-12 March 1995.

Rex Butler

SHAUN ATKINSON

The theme of suburban alienation is not unfamiliar territory in contemporary art, but since Pete Seeger's reference to those 'boxes made of tickytacky' back in the 1960s the idea has been somewhat trivialised. It has become a part of the fashionable cynicism of the late twentieth century to lampoon the sprawling suburbs and mock their 'soul-less' inhabitants, yet what we so conveniently forget is that we are all locked into this suburban experience and the deeper anxieties and frustrations associated with life on the fringes of an everexpanding metropolis is one of the fundamental forces that shapes modern existence.

In his recent exhibition at the Door Exhibition Space in Fremantle, Shaun Atkinson has not only returned to this theme of urban entrapment, but he has resurrected Seeger's little boxes as a metaphor for the suburban dream of owning one's



Shaun Atkinson with House of red, house of yellow, house of blue, The Door Exhibition Space, Fremantle. Photograph Victor France.

own home. Surprisingly, he has drawn from this material a deep vein of poetry and a poignancy which begins to address the significance of the subject matter.

Most impressive are his three larger-than-life human figures carved from a massive Norfolk Island pine that grew near Atkinson's boyhood playground in Fremantle, before it was felled by lightning several years ago. This blasted timber has been wrought into three resolute figures who hold aloft their 'dream homes'. Flayed and cut, our towering 'heroes' are prepared to endure any torture to satisfy the manufactured compulsion of home ownership. Indeed their stoicism in the face of such a self-defeating obsession is well orchestrated by Atkinson and the futility and stupidity of their endeavours is powerfully communicated.

Of course the experience of the 'suburban prison' is partly of our own making and it would be simplistic to allocate blame in the hope of exonerating ourselves. What is most compelling about this body of works is the evocation of loneliness and the solitary experience of suburban life. Once again this is well-trod territory and it is to Atkinson's credit that he has been able to inject the concept of the alienated individual with a pathos that engages clichés rather than avoids them.

Several of the paintings appropriate the image of the thin, defenceless figure trapped within the repetitive sprawl of housing or the oppressive weight of institutional bureaucracy. Yet through a measured play with the visual means at his command and a restrained wit, which surfaces in the inclusion of the trappings of suburban culture (such as the ubiquitous Hills hoist and road signage), Atkinson steers us past the first-order response to a more poignant and sympathetic reading of suburban life in the late twentieth century.

Shaun Atkinson has worked with extraordinary energy across a wide range of media to produce a body of work that speaks eloquently about aspects of contemporary life. These small paintings and several other larger figure sculptures are certainly dour in appearance and their weighty theme is carried through the exhibition with a certain ponderous charm. Nevertheless, the overall impact of the works builds as you move through the three rooms of the show and we begin to accommodate Atkinson's layered responses as he oscillates between cynicism, sympathy and complicity.

Shaun Atkinson, The Door Exhibition Space, Fremantle, 9–24 December 1994.

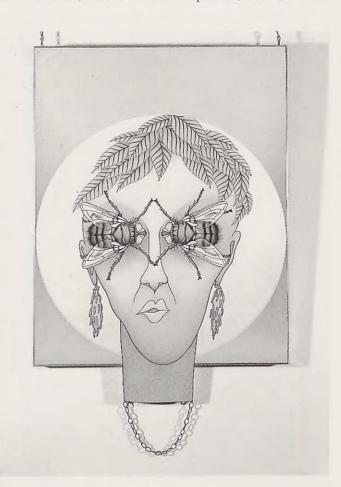
Ted Snell

RETRO VAG DENS

As their contribution to the National Women's Art Exhibition, Watters Gallery presented 'Women at Watters: 1964–1994'. The fifty-six works by every woman who has had a solo show at Watters added up to a vivid, powerful and diverse survey.

In many instances works from each artist's first show at Watters were located, starting with two works from the gallery's inaugural exhibition of paintings by Margo Lewers. Other artists, such as Helen Eager, Ruth Waller and Ann Thomson, were represented by recent work. Stylistically, the exhibition ranged from Lewers's quiet abstraction, to the wool wall-hanging by Rhonda and Susannah Hamlyn, to Bridgid McLean's meticulous and bizarre portrait *Flies eyes*, 1989.

The exhibition's wacky cacophony of styles and media revealed an important duality: the centrality of each artist's womanhood to her practice was often plainly evident but the overall confidence and skill demonstrated that these are professional artists and these works would be just as impressive in a mixed sex exhibition. Indeed several of the pieces exhibited are (or are closely related to) now familiar items on the public record: Margaret Dodd's ceramic cars, the Domestic Needlework Group's 'D'oyley Show' posters and Vivienne Binns's *Mothers' memories*, *others' memories* poster, 1980, not to



BRIDGID McLEAN, Flies eyes, 1989, polymer paint on canvas with wood backing, 70 x 49.5 cm, Watters Gallery. Photograph James Ashburn.

mention Binns's Reprovag dens, 1975-76.

Many works in the exhibition offered an alternative slant on that nebulous set of traditions known as the 'Australian experience'. The landscape is approached with quiet intimacy in Muriel Luders's *Murrumbidgee Flats, Gundagai*, c. 1965, in which cows graze in a tranquil setting bleached by Australian light. Luders's unaffected naive style was matched by the bravura of Wendy Paramor's *Donna negra*, 1963–64, whose confident flourishes are infused by shades of Whiteley and Olsen.

In Margaret Dodd's cheerfully satiric *Holden skin*, 1971, the quintessential Aussie vehicle melts onto its plinth. The domestic vernacular is presented in Patricia Moylan's *I remember a summer*, 1989, and Stefania Ambroziak's (Ruby Brilliant) jubilant wall-hanging quotes the great Australian panacea, *A cup of tea*, *a Bex and a good lie down*, c. 1967.

Australian domestic traditions became the basis of powerful feminism in 'The D'oyley Show'. In the clippings/reminiscences book accompanying the exhibition, Micky Allan remembers:

The walls were packed with small white delicate d'oyleys gathered from the past but also stitched especially for the present with telling feminist phrases à la Jenny Holzer but before her. Five major male artists who exhibited at Watters chose this moment to leave, the 'trivial' nature of the D'oyley show, its lack of 'seriousness' and commercial viability being part of the reason why.

The five disgruntled men must have been surprised when the needlework displayed in 'The D'oyley Show' was earmarked for the National Collection. Tragically, the d'oyleys were destroyed in a fire and all that remains of that seminal exhibition are the Domestic Needlework Group's posters.

Joan Grounds's ceramic *Teapot to Africa*, 1972, Helen Eager's recent paintings and Micky Allan's celestial *Garden of the Risen Lamb*, 1993, provided moments of peaceful quiet. As a whole, the exhibition's potent mix of feminism, wit, belligerence, delicacy and the bizarre was a joyous demonstration of the vigour of the women who have shown at Watters over the last three decades.

¹ Margo Lewers, 'Small Paintings', 18 November – 5 December 1964.

Women at Watters: 1964–1994, curated by Sonia Ryan, Watters Gallery, Sydney 14 March – 1 April 1995.

Anne Loxley

B I L L H E N S O N

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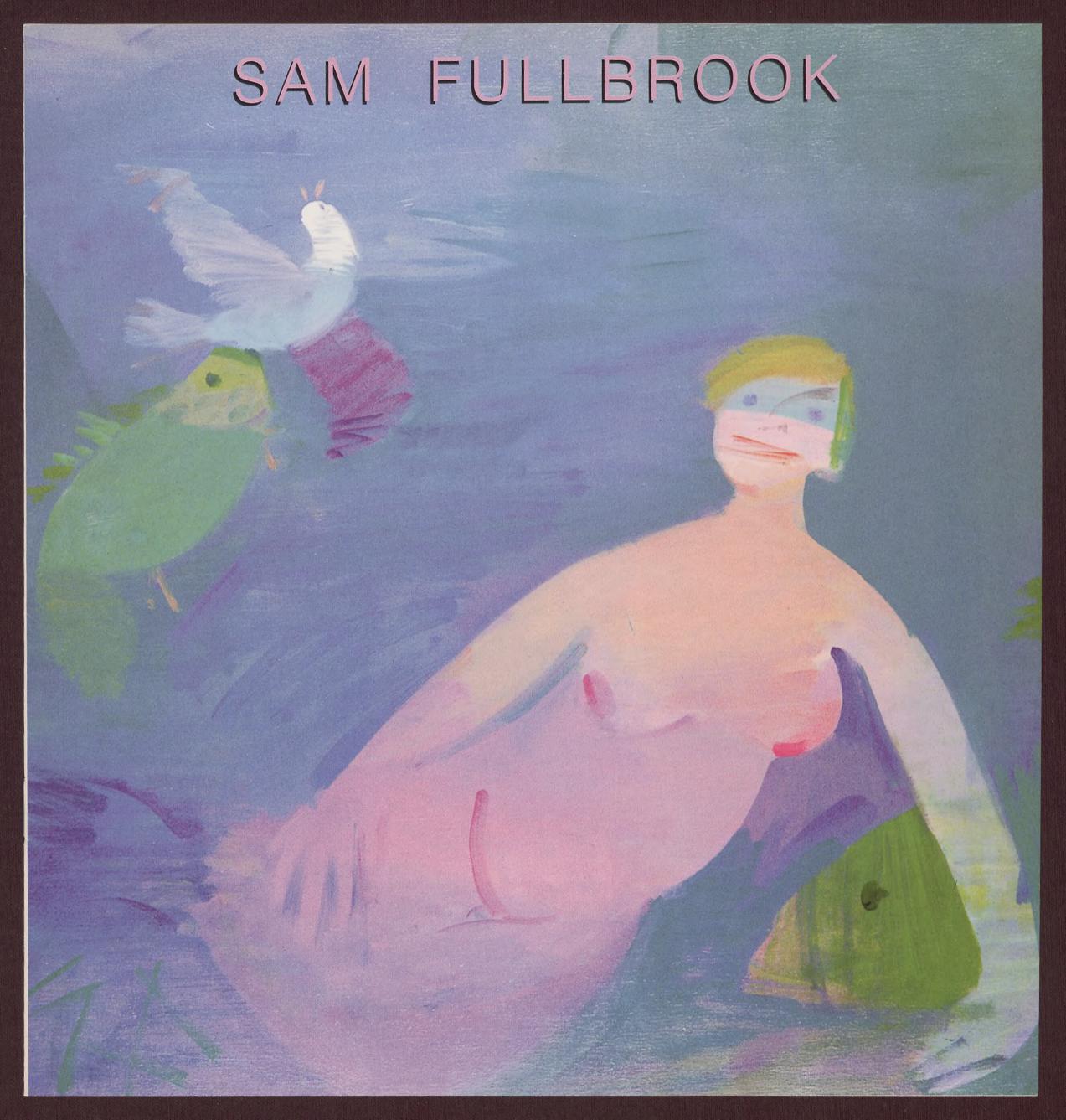
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I acquired my first Fullbrook thirty years ago, and it has never lost its haunting appeal. For me, it was the beginning of a love affair with the man's magic.

Sam has unerringly followed his personal vision, uninterested in the avant garde, keeping his integrity and looking on with detached quiet amusement while many of his fellow artists in Australia were being seduced by overseas trends.

When I told Sam he was regarded by a

When I told Sam he was regarded by a great number of his contemporaries, including me, as the best painter in Australia, he replied rather gruffly that there is no such thing as best painter, only good paintings. Well then, count the good paintings.

Robert Juniper

He is the master.

Gordon Shepherdson

His style is extremely lyrical for he believes that children or unsophisticated people like lyrical prettiness best, and that therefore it is one of the most democratic styles.

Daniel Thomas

Sam Fullbrook's art is pure painting in the genuine classical tradition. Underneath his brilliant management of colour is a sound foundation of tonal construction. Were that not so, his colours could not sing as they do.

Sir William Dargie, C B E

Fullbrook's work has a basic simplicity combined with a delicate edge, a tenderness, a sensitivity - though an articulate and complex man.

Pamela Bell

The amazingly deft brushstrokes are a true indication of Sam's genius. The magical quality which gives Sam Fullbrook's art a universal appeal lies in its essential simplicity and warmth.

Bettina McAulay

His paintings seem slight, but they are as concentrated as haiku, colour and tone balanced to a hair's breadth.

Betsy Brennan

Fullbrook's vision is that of a true and sentimental bushman. His pictures are serene - the detail being suppressed in the evocation of a poetic mood by the use of colour.

Sandra McGrath & John Olsen

Fullbrook's sense of humour translates in his paintings in a palette where high translucent colour equals emotion.

Kate Collins

"..a walking encyclopaedia of colour."

Dr Norman Behan

Fullbrook's deep emotional attachment to Australia, its bushland, animals and aboriginal people finds expression in all his paintings.

Graeme Norris

Fullbrook keeps in direct touch with daily life without a complicated aesthetic to explain it. He has an instinctive feeling for colour and design which are both compelling without being assertive.

Bernard Smith

Sam has that rare quality of humour. This informs all his work.

Noni Durack

It is a luxurious handwriting, especially when used with colours that are in combination the epitome of lightness and charm. Fullbrook has the visionary power to grasp something so ephemeral in a manner so sensitive.

Ronald Millar

He's a man of substance who looks and sounds what he is - a no-nonsense worker who has reached the top in his field.

Robert Layton

I was overawed by him

Clifton Pugh

Freshness is always maintained. Perhaps when artists regain the individuality of spirit and style which characterises Fullbrook there will be another Golden Age.

John Millington

Fullbrook is Australia's most international artist. The best of Fullbrook would stand up in Paris next to Renoir.

Rex Irwin

From those large hands flow the most sublime, meditative, elemental paintings. Fullbrook in full stride is a profound philosopher elder.

Adrian McGregor

His high-toned compositions are restrained and classic in feeling.

Alan McCulloch

Simply Beautiful Fullbrook.

Michael Richards

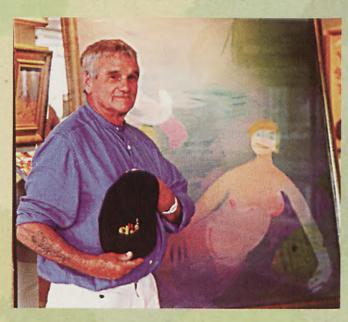
Daddy, I like this one the best.

Child pointing to Fullbrook's "Surfie"





"Man with Bear" (Self Portrait) (1982)



"Mermaid Rhapsody" (1992-4)

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Abercrombie St, Chippendale



Sam Fullbrook, A.I.F., WWII



Pilgongoora, W A



Collins St Studio, Melbourne

Samuel Sydney Fullbrook

1922 Born Chippendale Sydney 1937 Timber cutter Gloucester, NSW 1940-42 W.W.II A.I.F. Middle East

1943-45 Commando New Guinea, New Britain, oil painting 1946-48 National Gallery School of Victoria, Melbourne, under Commonwealth Rehabilitation Scheme

1950-51 Cane cutting, North Queensland

1953-54 N.T., Meekatharra, Marble Bar, "The Butcher" 1954-55 Perth, house and fence painting, portraits

1956-59 Derby Waterfront, Pilbara head stockman, Port Hedland, Gold Prospecting, Guest of McLeod Native Co-Operative, Studio at Pilgongoora, Mining Pilbara Built storm-tidal dam on The Ashburton River, W A

1960-61 Broadway Studio Sydney, Mining paintings, "Ruth Bergner, Dancer", "The Citizens", Figurative paintings of aboriginals, "Girl & Galah", "Death in the Afternoon"

1963 Cobar, Western NSW - shearing

1964-65 Melbourne, Darling River studio -Wychooka "Murray Cod" 1965 Brisbane "Emu & Aeroplane", Portrait of J Wigley,

Marries Janice-Eumundi, Buderim-Portrait Dr Behan

1967 Janice dies. England. Cooroy Paintings

1968 Buderim. "Phoenix" series

1969 Collins St, Melbourne Studio portraits. Pencil drawings 1970 Buderim, "Estuarine", "Nambucca Heads", "Ernestine Hill"

"Cane Fields from Mt Coolum"

1971 New Farm Brisbane, "The Mermaid as Bride", "Girl with

Possum", "Poincianas", "Old Man with Possum"

1972 Sold Buderim moved to East Brisbane, Racing themes,

Flowerpieces, Landscapes

1973 Brisbane and Kin-Kin watercolours (background p2).

1977 Pittsworth, Frank Chianta portrait

1978 Portrait of Governor General, Sir John Kerr

1979-81 Circus pictures, "Brisbane River", Portrait John Colwill, Pat Brown, Portrait Pat Murray, shearer series, "The Visitation", "Loaves and Fishes"

1982 Moves to property "Crosshill" Darling Downs, Koalas

1983 marries Mary Jane, USA

1984-86 NY, Ohio, Commutes USA-Darling Downs, Potrait Jim

Parkes, "Agony in the Garden", "Empathy"

1987 Woollahra Sydney Studio, Portrait Ian Joy,

"Bondi Virgin", "Marloo", "Japanese Tourist"

1989 New York Exhibition

1990 Commuting Darling Downs, Sydney, Portrait Reg

Grundy, Landscapes, Portrait Lily Tomkins

1992-5 Melbourne, St Kilda Studio, "Pink Still Life"

Commuting to Darling Downs, Gold Coast, Melb.

Major Art Prizes

1963 Wynne Prize "Sandhills on the Darling"

1964 Wynne Prize (shared - D Strachan) "Trees in a Landscape"

1966 David Jones Art Prize

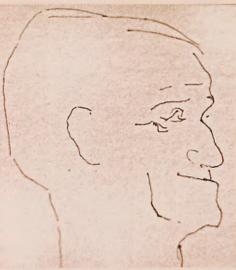
1967 H C Richards Memorial Prize (Painting),

Townsville Prize

1969 H C Richards Memorial Prize (Painting)
L J Harvey Memorial Prize (Drawing)

1970 Maude Vizard - Wholohan Prize

1974 Archibald Prize "Jockey Norman Stephens"



Portrait of Sam by Cathy Smith, Brisbane



Woolloongabba and foal



Sydney - Rex Irwin'sPortrait



Mary-Jane and Sam

Exhibi	tions
1948	Tyes Gallery, Melbourne, Victoria
1951	Waterside Workers Rooms, Sydney (1st
	exhibition in a Union Building in Aust.)
1955	Adult Education Gallery, WA
1960	Australian Galleries, Melbourne
1961	Moreton Galleries, Bris • Clune Gallery,
	Syd • Bonython Gallery, Adelaide •
	Raymond Burr Galleries, California, USA
1962	Johnstone Gallery, Bris •Clune Gallery,
	Syd • Moreton Galleries, Bris • Skinner
	Gallery, Perth • Macquarie Galleries, Syd

South Yarra Galleries, Melbourne 1964

1965 Moreton Galleries, Brisbane 1966 Clune Gallery, Double Bay

1967 Moreton Galleries, Qld

1968 Macquarie Galleries, Sydney

1970-71 David Jones Gallery, NSW •Gallery III, Bris

Grand Central Galleries, Brisbane 1973 1976 Queensland Art Gallery Retrospective

1978 Rex Irwin, Sydney, NSW

1979 Bonython Gallery, Adelaide, SA Australian Galleries, Melbourne

1980 Phillip Bacon Galleries, Brisbane

1982 Lister Gallery Perth

1982-83 Rex Irwin, Sydney NSW

Realties Gallery, Melbourne 1983

1984 Phillip Bacon Galleries, Brisbane

1985 Australian Galleries, Melbourne

1986 Cooks Hill Gallery, Newcastle

1987 Gallery 52, Perth • Brisbane City Hall • Queensland Art Gallery - Manton Prize

1989 112 Greene Street, Soho, New York Phillip Bacon Galleries, Brisbane

1991 Holdsworth, Sydney

1992 Gold Coast City Art Gallery

1992-94 Art Galleries Schubert, Gold Coast "The Art of Pastel". "Still Life", "Birds Animals Landscape"

1994 Niagara, Melbourne

1995 National Gallery of Victoria, Retrospective 1995

Art Galleries Schubert, Gold Coast

Represented

National Gallery of Australia, Canberra All State Galleries

Parliament House, Canberra (7 works)

NT Museum of Arts & Sciences, Darwin Museum of Contemporary Art, Brisbane, Qld

Brisbane City Hall Art Gallery & Museum, Qld

Rockhampton City Art Gallery, Qld

Toowoomba Art Gallery, Qld,

Stanthorpe Art Gallery, Qld

Wagga Wagga City Art Gallery, NSW

Queen Victoria Museum & Art Gallery, Launceston Tasmanian Museum & Art Gallery, Hobart

Gold Coast City Art Gallery, Qld



Crosshill (1983)







Governor of Queensland, Mrs L Forde A.C. and Sam Fullbrook at "Still Life" Art Galleries Schubert

Mornington Peninsula Arts Centre, Vic Bendigo Art Gallery, Vic . Horsham Art Gallery, Vic Spencer & Gillen Gallery, Alice Springs, NT University Collections Qld, Melb., SA, WA, Curtin,

QUT, LaTrobe, Townsville, Monash, Deakin The Brisbane Club, - Brisbane, Qld

Mertz Collection, USA • Art Museum Phoenix USA Commercial and private collections Australia, USA, Canada, China, Japan, UK, NZ, Europe, Malaysia

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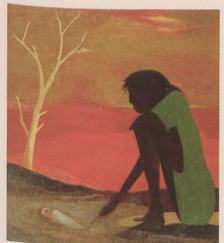
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Quotes by Sam Fullbrook



Port Arthur Convict 91x50cm p.c.



Girl with Galah o/b 44 x 35cm



Plain Turkey o/b 30 x 39 cm



Red Landscape oil 45 x 50cm



The Phoenix o/c16 x 31cm



Emu and Aeroplane o/c U.W.A.



Racetrack o/c 46 x 31cm



Birthday Still Life o/c 49x49cm

One of the earliest paintings *Port Arthur Convict* (1950) contains all the hallmarks of the individual Fullbrook style - the balanced modulation of colour, tone, line; the figurative skill which has been made manifest in subsequent fine portraits; the land and sea scapes of the country he has so well travelled, worked and loved; and the hint of sharks, a theme he has continued - man coming to terms with his environment.

man coming to terms with his environment. Sam has never been shackled to any but his own distinctive style. A nomadic temperament, as his biography shows, is picture - translated into a corroboree of colour and organically evolving space where the harshness of brown is knocked out with green-blue. *Girl with Galah* (1958) epitomises Sam's deep respect for aboriginal people, their and his self-awareness and one-ness with the land and its creatures. The girl is helping the injured galah return to its mates waiting with concern in the tree a gesture of love, the earth-coloured cooling hand of kindness in a barren lonely vast landscape. Death in the Afternoon (1960-61) Q.A.G. is set in a similar distancing landscape, the dead tree bearing one green leaf suggesting regeneration, and the sympathy for the dead by the living, regardless of race. "Only in joy and love can understanding take place. There is indeed a romantic dreaming which inhabits the silence of Fullbrooks landscape." (Thomas,L. 56). A state of grace emanates from these quiet pictures. "From the 1960's Fullbrook developed a more atmospheric romantic manner verging on abstract expressionism." (Robb, Smith 95).
Red Landscape, Pilbara (1960)

Robb, Smith 95).

Red Landscape, Pilbara (1960)
celebrates the alluring visual
richness of the archaic continuum of
fertile mother - earth wilderness. It
is a hymn of praise and love for this
sunburnt country in all its dappled
beauty. "You have to travel and take
back bags of new soil to make
blossoms blossom".*

After the stillness and heat, the deep-rooted sense of place, the timelessness of this land and its aboriginal culture in his West

Australian paintings, the Darling River Series features a less harsh landscape.

Plain Turkey (1963) has plenty of grass and is independently happy running across his immediate arena. Another painting gestated during this period Emu and Aeroplane (1964) also reflects movement, the freedom of flight, going forward, flux. Birds are symbols of peace, reassurance, wisdom and freedom for Sam, recurring metaphors throughout his work. The Phoenix (1968) heralds the rise from the ashes of sorrow (caused by the death of Sam's first wife) with its brighter optimistic colours. The lightening of his spirit is seen in the crowning golden glow of the Girl

the crowning golden glow of the *Girl with Possum* (1971) running through fecund green in her diaphanous dress.

Magically ripe with tender pinks *Mermaid as Bride* (1971) overflows with osmotic sensuality and heightened beauty, poetry and romance of flowers, the bluebird of happiness, the arrival of husband/lover as groper - above all the delicate canary song of love. Sam has secreted himself below in the water, partly participant in this fervour. The joy Sam experienced at Buderim and New Farm and the lush richness induced by the climate oozes from his canvas.

The slash of translucent red in the Ernestine Hill Portrait (Q A G) (1970) is extended in the Archibald prize winning portrait of Jockey Norm Stephens (1974 Brisbane Club) and Heroic Lad, Bundamba (1975) painted when Sam moved to East Brisbane in 1972. Swapping a flower piece for a filly began a lifelong association with the racing fraternity and a love of horses; his favourite, the black mare, Woolloongabba. Birthday Still Life (1982) painted later on the Downs, pays tribute to her two year old foal.

(1982) painted later on the Downs, pays tribute to her two year old foal. The little greenhide has two candles lit above, sunflowers and sorghum were ripening and the prospect of winning a race would lead Sam out of the blue and into the pink. The humorous Winning - Where is Everyone is Gunsynd, the

Goondiwindi grey, who endeared



Mermaid as Bride o/c127 x 117cm



Girl with Possum o/c 72 x 73 cm



Whopper Stephens o/c 76 x 79cm



Heroic Lad, o/c 38 x 43cm



Winning o/c 51 x 51cm



Rainbird o/c 54 x 58cm



Big Nude o/c 87 x 100cm



East Brisbane Musicale 1979



The Pianist 23 x 30cm (Priv.Coll)



Opera pastel 31 x 24cm



The Trapesist o/c 100 x 87 cm p.c. The Visitation o/c 84 x 75cm p.c. Debutante o/c 51 x51cm



Brisbane River o/c 127 x 127 cm (B.C.H.)

everyone with the confident larrikin habit of winning races, grinning at the rest of the field. His masterpiece portrait of Sir John Kerr (1978) unwarrantedly attracted much controversy at the time Needless to say, it now hangs in the new Parliament House, Canberra. "Sam Fullbrook has brought a lyrical form of expressionism to portraiture." (Smith, B 410) Brisbane continued to be the crucible for sumptuously delicious pictures that vibrate with positive joy and beauty. The sensual opalescent curve of *The Brisbane River* (1980, Brisbane City Hall); the iridescent consummate affair with the canvas *Big Nude* alias "Sow in a Swamp" 1980 "Is art erotica, is pleasure solo?"*, and the tantalisingly edible watermelon gelati coolness of rain soothing steamy subtropical summer in Rainbird. Like the elusive shiny plumed rainbird who only makes an omen of goodwill appearance during gentle soaking rain, Sam was then the nucleus of the art community in Brisbane. Painters, writers and musicians gathered around the philosopher tribal elder for enrichment. John Colwill The Pianist regularly played on Sam's Blüthner with Opera singer Pat Brown. Sam's interest in the performer "the magnificence in others", "Love is giving,"* continued with The Trapesist from his circus series - filial love between father and daughter. love between father and daughter, skill being passed down through the



Crosshill o/c 48 x 71cm

promising a good season next year to the shearer who performs well for his own sake and for the well-being of his provider - the sheep. From Brisbane Sam moved to the Darling Downs (1982) taking his horses with him. Arriving during the coldest winter for 40 years Sam built a home and orchard, fenced paddocks, and painted the landscape in all its seasons and moods. The soft pink hush of dusk in Course Landscape (1994) the in Gowrie Landscape (1994) the more vibrant Crosshill, and the green and earth tones merging in Cows at Oakey (1984) reveal this man's natural affinity with the land. 14 Koalas, each in their own boxgum tree, independent like their future portraitist, were sighted Under Big Bear Sam's brush the koala was personified into *Politician*, *Debutante*, husband and wife. *Man and Bear* (1982) p2 is a self-portrait showing his large-handed capacity for caring for those who sought his love and protection. Biblically titled, Loaves and Fishes and Agony in the Garden are pictures full of pathos, tragedy, faith and love. In the latter, the wife has brought forth a child, the Murray cod, the result of an extra-marital liaison. The husband has been hurt by the betrayal. A grey shadow has fallen over their life. "One of the tragedies of life is an awareness that so little is truly shared."

Empathy is the sequel. The husband has come to terms with the wife's unfaithfulness, maintaining the family unit through love. The golden band has been strengthened. In 1983 Sam visited America and married Mary Jane.



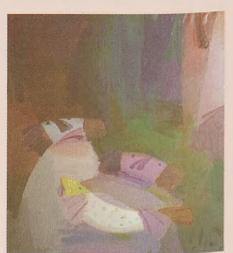
Big Bear o/c 59 x 59cm



Gowrie Landscape o/c/b 24 x 35cm



Cows at Oakey o/c 37 x 39 cm



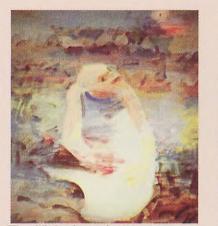
Agony in the Garden o/c 127 x 117cm



Loaves and Fishes o/c p.c.



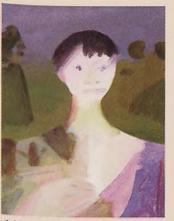
Empathy o/c 76 x 71cm



generations, the strong bond of a common goal between a mentor

The Visitation (1981) has the galah





M.J. & Koala o/c 31 x 21 cm



The Skater pastel 42 x 29 cm



Franz Marc Still Life o/c 45 x 29cm



Marloo with Sturts Desert Pea o/c 137 x 122 cm (Priv.Coll.)



Surfie o/c 70 x 75cm



Lifesaver o/b 31 x 51cm

M J and Koala shows that even independent bears with eucalyptus exteriors can enjoy the comfort of sharing. The Skater was drawn in America. Still Life such as Franz Marc became more vibrant in colour because of the clearer light in the US, contrasting with the bleaching Queensland sun's effect.

In 1987 from his studio in Sydney Sam painted Bondi Virgin (P2), Ian Joy's Portrait and Big Red or Marloo with Sturt's Desert Pea inspired by a red kangaroo which came up to his Downs house. Marloo, the strong courageous independent nomad, with a poetic soul, typifies Sam, the man.

In the 90's visits to the Gold Coast inspired such modern figurative masterpieces such as Mermaid Rhapsody (front cover), (1992-4), Lifesaver (1994), Girl with Gull and Surfie which also could be Sam for he used to ride a board and is still a good swimmer. As "observation is my business"*, the figures on the beach provide ready-made life classes. Girl with Gull, (1993) with Sabrina curvaceousness is ambiguous. The gull is tempting the girl offering the symbolic cherry or like the scavenging seagull has he taken the girl's cherry? The bright summer colours of the beachside are toned perfectly. This control of form is superbly seen

with the exquisite simplicity of *Pink*Still Life (1993) painted in
Melbourne's softer light, tone and
half-tone work in synchrony. Minimal
line is used to magnify the concept
that less is more. The secret lies in
the emptiness, the space to



Pink Still Life o/c 46 x 46cm



Tree at Hermit Hill pastel 23 x 30cm

contemplate, "the avenue of the unspoken."* The serenity comes from not overstocking but allowing the eye to dance. The free spirited *Mermaid Rhapsody* (front cover) (1992-4) is a playful choric harmony of uplifting delight.

Sam concentrates on the sweeter side of human nature, typically

Australian.
Whilst most of Sam's themes are seasonal he also draws on the webs of memory. Girl with Platypus (1994) recalls his only sighting of the shy elusive monotreme near Tully Falls whilst cutting cane in Northern

Queensland.
The heart of good pictures is drawing. "The immediacy of drawing - the richness you can get into a few strokes". Seated Male Nude (1985) is multilayered expressiveness; compassionate/ haughty, confident/ pensive, drawn with marvellous lightness of touch and economy. Foster Mother (1992) is smilingly giving to the fish supplicants, one leaving, well - pleased. With just a calligraphic line hinting at the form as in Surfers Bather (1992) or on the broader sweep of the pastel in Tree at Hermit Hill (1993). Sam conjures sheer magic.

Fullbrook's work is filled with "tenderness, sweetness, charm, clarity, succinctness, love, passion and religion."* It is easy to see why children do love them.

Research, Writing, Design, Photographs: **JO ULRICK**, B.A., B.Ed., M.Lit.St(A) Curator, Art Galleries Schubert (1995)



Girl with Gull o/c/b 24 x 34cm



Foster Mother pastel 30 x 24cm



Girl & Platypus o/c/b 24 x 34cm



Seated Male conte 39 x 29cm



Surfers Bather pastel 41 x 29cm

SAM FULLBROOK



EXHIBITION AND RETROSPECTIVE

ART GALLERIES



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CELEBRATING THE QUEENSLAND ART GALLERY CENTENARY

he Queensland Art Gallery will celebrate its Centenary throughout 1995 with a year-long program of exhibitions and other events aimed at highlighting the Gallery's contribution to the visual arts in Queensland and Australia. The Centenary celebrations commenced with the Australian premiere of 'Matisse' (29 March – 16 May 1995), organised by Queensland Art Gallery, the first full-scale exhibition of works by Henri Matisse to visit Australia.

The Centenary exhibition program will include 'Australian Colonial Art: 1800–1900. From the Colonial Collection of the Art Gallery of South Australia' (5 July – 20 August 1995); 'Pathways', (8 September – 29 October 1995), an exhibition that will trace the continuity, both across Australia and through time, of the trade route as represented in Aboriginal art; and 'A Time Remembered: Art in Brisbane in the 1950s and 1960s' (18 November 1995 – 28 January 1996). This exhibition will document a period of considerable activity in Queensland art and examine the impact of modernism upon the Brisbane art world. Aspects of Queensland art history was the focus of a conference held in April 1995.

The Gallery's Regional Services program will tour several exhibitions in regional Queensland, including the first touring exhibition of works of art from South-East Asia, and will conduct a major seminar for regional art galleries.

Throughout the year the Gallery will present the Centenary Lecture Series, with lectures by notable Australian and international art figures.

To mark the Centenary a series of publications, including books about Aboriginal and Torres Strait Islander and contemporary Australian art in the Collection, and a souvenir book featuring 100 works from the Gallery's Collection, will be published.

The Centenary will also be celebrated by the Gallery through a series of social occasions, including the Brisbane BMW Renaissance Ball held by the Queensland Art Gallery Foundation in June, an arts ball and various Queensland Art Gallery Society events, including the annual Gertrude Langer Lecture.

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Cover: A 20 m long rainbow, silkscreened on handmade paper by Ay-O, was suspended over the Gallery's Water Mall as part of the exhibition 'Japanese Ways, Western Means: Art of the 1980s in Japan' in 1989.



LEONARDO DUDREVILLE, Italy, 1885–1975, Expansion of poetry, 1913, oil on canvas, 129.5 x 129.5 cm.

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The Building and the Future

A CORNER-STONE OF QUEENSLAND CULTURAL LIFE

n the life of any major cultural institution a Centenary comes to symbolise a natural turning-point. It brings a corresponding sense of arrival, a sense that history has been carried over the line and, for this institution at this moment, a compelling sense of departure toward the challenges of a new millennium. What it comes to represent is a time to look briefly at, then beyond, the roll-call of past and current achievements.

When the Queensland Art Gallery opened on its present site, on 20 June 1982, it closed a succession of chapters in a then 86-year history written into numerous temporary buildings supported by precariously few staff. This first permanent building represented the beginning of the Queensland Cultural Centre, Brisbane, and enabled the Gallery to set a new, expanded and more ambitious course for its Collection, its core programs and its visitors.

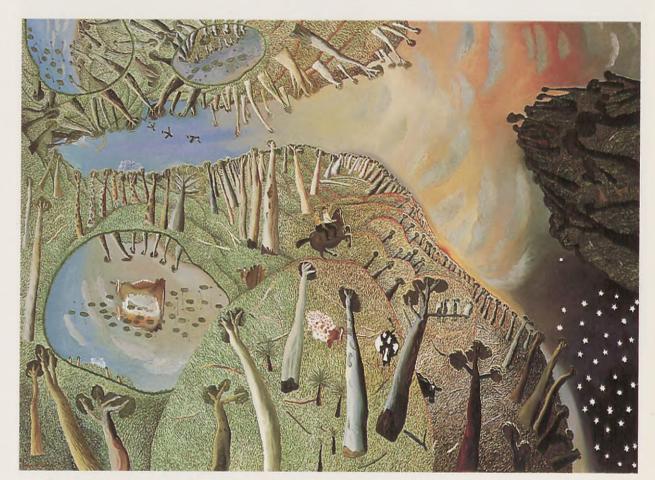
With the move to the South Bank, programs began to focus on the support of touring temporary exhibitions and the provision of regional services. The Gallery, at that time, largely functioned as a 'receiver' institution, with an exhibitions program that sought to fully engage the comparatively spacious fabric of its new site. Prior to 1982 the Gallery had been defined through its Brisbane based role, with a limited capacity to extend its role and functions into regional and remote Queensland. However, with its institutional framework now dramatically enhanced, the Gallery soon achieved a state, national and international reputation for the innovative and professional presentation of exhibitions and for the effective outreach of its regional programs.

More than a decade on, the building continues to receive acclaim for the symmetry and coherence of its interior spaces. But while enjoyment of the building itself has doubtless endured, it has retreated to the background of visitor experience. The permanent Collection, a range of local, national and international exhibitions, and a challenging public programs agenda endeavour to make sense of the experience and meaning of art — not least through the intervention of the living artist.

In undertaking a complete rehang and reinterpretation of the Collection (from 1989–90), the Gallery reclaimed and reanimated what had become a relatively silent inheritance, applying the techniques of the blockbuster to its Collection display. Through the course of the late 1980s and into the early 1990s the Gallery fundamentally refocussed its thinking in relation to concepts of collection, conservation and communication – roles axiomatic to a contemporary art museum – and the notion of 'making works work' became something of an institutional mission.



JUDY WATSON, Australia, b. 1959, Sacred ground beating heart, 1989, natural pigments and pastel on canvas, 215 x 190 cm, purchased 1990.



WILLIAM ROBINSON, Australia, b. 1936, *Four seasons*, 1987, oil on canvas, 137.5 x 185 cm (one of four panels), gift from the ANZ Bank 1987.



The performance *The chair* by **HERI DONO** of Indonesia, involving seven dancers and three musicians with multimedia props. 'Asia-Pacific Triennial of Contemporary Art' exhibition 1993.



'Balance 1990: Views, Visions, Influences', 1990, was a landmark exhibition that stimulated critical debate on a wide range of indigenous and non-indigenous Australian art issues, such as tensions of identity, copyright and the art market.

What distinguishes the Gallery's Collection at present is the value it clearly places on contemporary art, in particular its commitment to Queensland art, the art of Aboriginal and Torres Strait Islander peoples, and that of the Asia-Pacific region. This has been deliberately pursued through the recent rapid growth of these Collection areas and the establishment of new curatorial departments of Indigenous Australian Art and Asian Art. Both these departments can be said to be engaged in the mapping and representation of strong living cultures which are distinguished both by continuity with the past and development toward the future. This shift in curatorial direction is further reflected in the Gallery's major exhibitions program. Being pro-active as an initiator and organiser of major exhibitions has enabled the Gallery to be more responsive to its own policy imperatives.

In recent years the Collection has grown at a rate of approximately 350 works per year. From some 4,000 works in 1982, it presently totals in excess of 9,000 objects. Early twentieth century and modern Collection areas, to 1965, are being further developed, but in discrete components that speak of particular movements within Australian and International art histories. The late twentieth century, however, has been subject to the most broadly based and consistent Collection development focus.

In real terms the Gallery's institutional profile is that of a museum of contemporary art, underpinned by collections of European art from the fifteenth century; Asian art from the twelfth century and Asian-Pacific art from the late twentieth century; Australian art from the late nineteenth century; and Aboriginal and Torres Strait Islander art from the late twentieth century. This has meant that historic Collection areas, which had previously endeavoured to survey the art of the Western world, are now being added to in ways that serve to reflect and contextualise pre-existing Collection strengths.

The Gallery's rapid development of a significant historical and contemporary Asian art collection is yet further confirmation of the way in which Australia is seeking to better understand and 'locate' itself in the Asia-Pacific region. Through its major exhibition initiative of 1993, the 'Asia-Pacific Triennial of Contemporary Art', the Gallery has already made a formative contribution to this dialogue, positioning itself for even more wide ranging engagements in the future.

The Gallery has now forged a national reputation for its support of contemporary Australian art, its presence forming an extensive and vital tenet of Collection display. The Gallery 14 project space, with its emphasis on contemporary installation work, continues to increase the visibility of and access to new and

innovative art practice. Through its visiting artist and residency programs, artists' floortalks and lectures, and the provision of studio-based scholarships for young and emerging artists, it has sought to acknowledge the critical role of living artists and to more fully articulate the basis and meaning of their work.

Within both Collection and temporary exhibition contexts the Gallery conducts a range of interpretative programs that include workshops for children and adults; integrates dance, music and performance into our experience of the visual arts; addresses the special needs of disabled visitors; and provides floor talks, lectures, seminars and academic symposia, variously shaping the visible dimensions of its educational role.

Historically, public art museums have utilised public monies to provide for their core functions. Increasingly, however, their funding levels are being renegotiated in relation to their capacity to create and generate discrete sources of non-government income. In turn, to encourage this private and corporate sector support, the contemporary art museum must, of necessity, play host to a range of events and activities that may be partly, or wholly, unconnected with the narrowest definition of that museum's role and function.

The Gallery provides a compelling case study of this recent shift in funding posture. Within the last decade it has become pro-active in seeking non-government funds. It has done this through such major initiatives as the Queensland Art Gallery Foundation and targeted initiatives such as the Exhibitions Development Fund and the Contemporary Art Acquisition Program. Any future extension of the Gallery will be predicated on a belief that such activity has entered the formerly closed sanctuary of the art museum for good. It is part of the contemporary art museum's new raison d'être – being more self-sufficient, building new bridges into the wider community, making the Gallery more accessible – revealing it as a place more secular than sacred.

In recent times the Gallery has undergone a period of consistent yet measured growth. Through a major reshaping of policy it has now framed and built specific Collection emphases; sought to create enhanced enjoyment of and intellectual access to the Collection through exhibitions, interpretive resources and documentation; achieved unparalleled levels of sponsorship and donation; and, while presenting fewer major international exhibitions, became pro-active as an initiator and organiser of exhibitions better planned to reflect the needs of the institution and respond to those of its audience.

The Queensland Art Gallery has long abandoned the notion that it should be a cultural storehouse – a grave repository of



'Masterpieces from the Louvre: French Bronzes and Paintings from the Renaissance to Rodin', 1988, one of a number of international exhibitions curated and organised by the Gallery in recent years.



Gallery 14 was specifically designed as a space for innovative and experimental projects.

'Wunderkammer/Kunstkamera': an installation by LUKE ROBERTS.

collective memory – and has sought to emerge fully as a cultural powerhouse. With a recent record of almost unmatched acquisition activity, and a public program the scope and complexity of which continues to test existing resources, the Gallery has already become a more effective, responsive and meaningful provider to its numerous communities of support. To build upon this vitality, into and beyond the year 2000, the Queensland Art Gallery will need to continually reinvent and redefine its place in the cultural life of Queensland.

INTERNATIONAL PROGRAMS

THE PAST AND THE FUTURE

n September 1993 the Queensland Art Gallery announced the formation of the first substantial collection of contemporary Asian art in Australia. The Kenneth and Yasuko Myer Collection of Contemporary Asian Art, established with the donation of \$150,000 from the Myer Foundation and a complementary donation of \$150,000 from Mr Michael Myer and Mrs Ann Gamble Myer, demonstrates the Gallery's aim to establish the finest collection of contemporary Asian art in the



AFFANDI, Indonesia, 1907–1990, *Self portrait in Kusamba Beach*, 1983, oil on canvas, 130 x 149.5 cm, purchased 1994.

country. Already more than 30 items, from China, Japan, Korea, Indonesia, Thailand, The Philippines and Vietnam have been purchased and the collection already boasts some exceptional works such as *A book from the sky* 1987–1991 by Chinese artist Xu Bing. The Kenneth and Yasuko Myer Collection reflects a new direction of looking to Asia which has been strongly evident in Gallery policies since 1987.

A further example is the inaugural 'Asia-Pacific Triennial of Contemporary Art' in 1993, a project initiated by the Gallery, to provide a framework for a genuine Australian artistic and intellectual interchange with the countries of the region. The Triennial's philosophy of building long term relationships based on mutual respect has received an enthusiastic response from Australia and the region. Seventy-six artists and over two hundred works from twelve countries and Hong Kong were included in the

first exhibition in 1993. An international conference was held and two major publications were produced. The Gallery will stage further exhibitions in 1996 and 1999. The Queensland Government has given substantial support to these exhibitions and the project has received important grants from the Australia Council as well as the Gallery's Exhibitions Development Fund. This Fund was established with Japanese corporate donations by Chairman of Trustees Richard Austin, O.B.E, and Director, Doug Hall. They have also been the driving force behind the establishment of a unique small collection of ancient ceramics from the Six Old Kilns of Japan which are the centrepiece of a new historical Asian art gallery, The ARCO Gallery of Asian Art, opened in 1993 with funds from ARCO Coal Australia Inc.

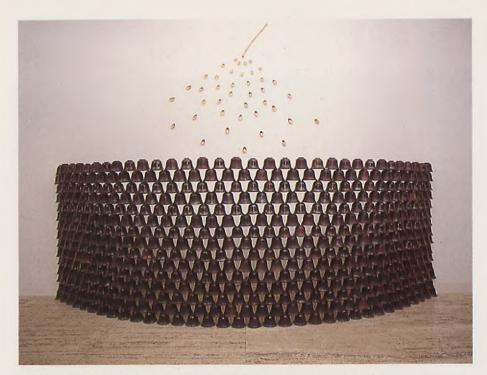
The opening program of the new Gallery in 1982 had included five exhibitions from Europe, the United States and Japan. One of these was a superlative collection from the Idemitsu Museum of Art in Tokyo. The Gallery has gone on to develop excellent links with Japan, culminating in a major exhibition organised by the Gallery in 1988, 'The Ceramic Traditions of Japan: Master Works from the Idemitsu Museum of Arts'. An exchange of contemporary art exhibitions had already developed with the Gallery's Sister State of Saitama near Tokyo. In 1987 'Painters and Sculptors: Diversity in Contemporary Australian Art' was the first major exhibition of contemporary Australian art seen in Japan. The return exhibition, 'Japanese Ways, Western Means: Art of the 1980s in Japan' (1989) was, similarly, the first museum-based exhibition of Japanese contemporary art seen here. Contributing to the success of these exhibitions was their philosophy of co-curatorship. In 1990 'Contemporary Calligraphy from Japan' was also organised by the Gallery. A further historical exhibition, 'Treasures from the Shanghai Museum', saw ancient bronzes and ceramics from that institution's outstanding collection brought to Australia by the Gallery under Queensland's Sister State arrangement with Shanghai. Most recently, an exhibition of contemporary Australian printmakers, '6 x 6', organised with Asialink, completed a successful tour of Thailand in 1992-93 and, in 1995, the Gallery will tour South East Asian contemporary drawings throughout regional Queensland.

The Queensland Art Gallery can claim to have the nation's most active and diverse program of art exchanges with Asia and these initiatives complement associations developed by the State of Queensland in trade and in education with the introduction of Asian languages into schools.

These projects are the result of a new policy, put in place since 1987 by Director, Doug Hall, for the Gallery to initiate its own exhibitions, complemented by the establishment of an International Programs area within the corporate structure. Gallery staff have curated and organised an impressively high number of international exhibitions as the result of this proactive policy. The program of international exhibitions has seen a balance between Asian and Western exhibitions. The Gallery has also undertaken in the last 15 years 16 exhibitions in partnership with Art Exhibitions Australia Limited. A particular highlight in recent policy directions has been the excellent projects developed by the Gallery with French art museums that constitute a special relationship with France. The Gallery has initiated 'Masterpieces from the Louvre: French Bronzes and Paintings from the Renaissance to Rodin' in 1988, 'Toulouse-Lautrec: Prints and Posters from the Bibliothèque Nationale, Paris' in 1991, and in 1995 the Gallery launched its centennial year with 'Matisse', an exhibition of 250 works to tour Australia. This exhibition was supported by major loans from France but also from museums in Europe, the United States, Japan and Australia and the large number of international scholars who contributed are indicative of the high regard in which the Gallery is now held.

Although the Queensland Art Gallery began as a small provincial institution and Queensland had a reputation for most of this century as a cultural backwater, the Gallery always aspired to an international collection. The first work purchased in 1896 was Evicted 1887 by the British artist Blandford Fletcher, a painting which had been shown at the Royal Academy and the Chicago Columbian Exposition and which, at a cost of 300 guineas, was regarded as an important enough acquisition to take nearly the entire annual purchasing budget. In the first 50 years of its existence the Gallery continued to collect a small number of British and old master works through purchases and gifts. It was, however, with the advent of Robert Haines as Director (1951-1960), that the Gallery began to acquire a focussed collection of British and European works. Included were sculpture by Rodin and Jacob Epstein and paintings by Augustus John, Stanley Spencer, Matthew Smith and Bernard Meninsky. Haines also acquired the first Asian works. In 1959, thanks largely to his efforts, the Gallery purchased Pablo Picasso's La belle hollandaise 1905. This painting reached a world record price of £55,000 for a living artist, at Sotheby's in London, and, together with two Picasso watercolours, and paintings by Degas, Vlaminck, Renoir and Toulouse-Lautrec, was purchased through a donation by Queenslander Major de Vahl Rubin. La belle hollandaise served as a focal point for agitation for a permanent Gallery building.

In the 1980s, following the establishment of the Queensland Art Gallery Foundation in 1979, then Director Raoul Mellish



MONTIEN BOONMA, Thailand, b. 1953, *Lotus sound*, 1992, terracotta, gilded wood, $300 \times 350 \times 300$ cm (approx.). The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 1993 with funds from The Myer Foundation, Michael Myer and Ann Gamble Myer through the Queensland Art Gallery Foundation.

was able to make some major European art purchases, including significant works by Foggini, Vuillard, Tintoretto, Rubens, Van Dyck, Lipchitz, Miro, Caro and De Kooning, rounding out a collection which already had some isolated master works, such as a sixteenth century wax relief by Giambologna. At the same time, the Gallery developed from a small institution with a handful of staff to one with an enviable reputation for mounting international exhibitions.

During Doug Hall's Directorship from 1987, the Gallery has placed particular emphasis on the art of the twentieth century as well as on Asia. Major European and American works have been purchased through the Foundation and with profits from the international exhibitions program, for example by Soutine, Baselitz, Richard Long, Gilbert and George, Puvis de Chavannes and Rodin. There has been a significant development in the works on paper and a policy of integrated displays of work in all media. The new emphasis on initiating international exhibitions and on Asia since 1987 has greatly enhanced the Gallery's reputation as a force in international exhibitions with over one million visitors to international exhibitions at the Gallery since 1988.

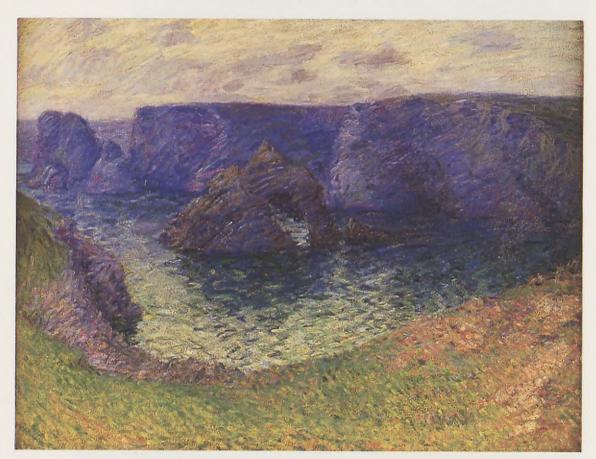
The Queensland Art Gallery began its centennial year of 1995 with plans for further contacts with Asia and the Pacific and by unveiling two new works — Leonardo Dudreville's Futurist painting Expansion of poetry 1913 and a work by the great Indonesian modernist painter, Affandi, Self portrait in Kusamba Beach 1983. These two purchases also represent the Gallery's new international art policy of consolidating its Western art holdings of both the past and present, and of looking to the future in contemporary Asian art.

AUSTRALIAN ART

A BRIEF SURVEY

hile there was once an emphasis on collecting British and European art, the Gallery nevertheless holds major works by early Queensland artists such as Isaac Walter Jenner, Vida Lahey and Godfrey Rivers. Recent initiatives have been made in collecting early Queensland photography.

The Australian collection includes several major works of the Symbolist movement by Sydney Long, Bernard Hall and Arthur



JOHN PETER RUSSELL, Australia/France, 1859–1930, Roc toul, 1911, oil on canvas, gift of Lady Trout, 1979.



IAN FAIRWEATHER, Scotland/Australia, 1891–1974, Epiphany, 1962, synthetic polymer paint on four sheets of cardboard; laid down on composition board after execution, 139.6 x 203.2 cm, purchased 1962.

Loureiro. Long's enchanting *Spirit of the plains* 1897 perhaps best describes the fusing of classical mythology with a distinctly Australian character. Edwardian Salon painting is also strongly represented by several expatriate Australian artists including E. Phillips-Fox, G.W. Lambert, Rupert Bunny and John Peter Russell. Russell's *Roc toul* 1911 was one of a number of works to come through the donations of Sir Leon and Lady Trout. Both the *fin-de-siècle* decorative arts and Conder holdings were enhanced considerably by the recent acquisition of a silk and mahogany screen painted by Charles Conder in Paris in 1899.

An important acquisition late last year – the first in a series of major works to be acquired for the Centenary – was Roland Wakelin's *The bridge under construction* 1928. The painting has acted as a focal point for the Gallery's small group of works by Sydney-based early modernists, such as Cossington Smith, de Maistre and Crowley. The collection also includes some of the key works of Australian art from the World War II period, such as Peter Purves-Smith's *The Nazis, Nuremburg* 1938, Russell Drysdale's *Man feeding his dogs* 1941, and William Dobell's *The Cypriot* 1940.

This year will see the unveiling of a bronze cast of the Mayo sculpture, Susannah 1946, as a centenary gift to the Gallery by the Queensland Art Gallery Society. Queensland's most celebrated twentieth-century artist, Ian Fairweather, is well represented with important works from most, if not all, of his major periods as was amplified in 1994 when the Gallery organised a comprehensive retrospective exhibition of his work that toured to Sydney and Melbourne.

The 1960s saw the beginning of a major commitment to contemporary Australian art which has continued and been intensified in recent years. This is now the Gallery's most active area of collecting. The large modern spaces of the building are particularly suited to the display of contemporary art. An important core collection of colour field work from the 1960s and 1970s, much of it drawn from the National Gallery of Victoria's opening 'Field' exhibition, has been formed. Nigel Lendon's *Slab construction 11* 1968 and Robert Hunter's *No.4 untitled painting* 1968 are two such works. The abstract austerity of this body of work contrasts strongly with the expressionism of Jon Molvig and his circle which prevailed during those same years in Queensland.

The Gallery's Australian holdings reflect the rise to national and international prominence of indigenous Australian art in the 1980s. Over recent years almost half of the contemporary Australian acquisitions have been of Aboriginal or Torres Strait Islander art. Particular care is taken to reveal the interaction

between Australia's indigenous and non-indigenous cultures, whether it takes the form of cultural exchange, as in the work of Judy Watson and Tim Johnson, or the more intensely confronting work of Gordon Bennett and Richard Bell.

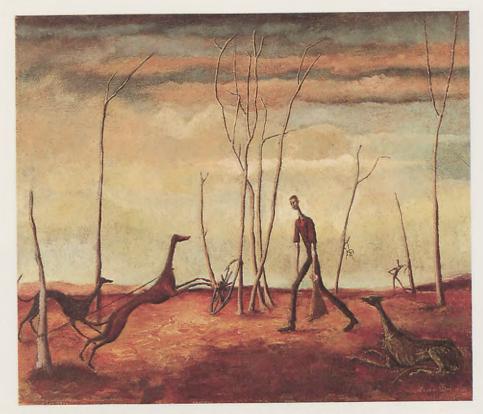
The Gallery 14 project space provides an opportunity for local, interstate and international artists to create temporary installation works on an ambitious scale. Recent installations by Luke Roberts, Geoff Weary and Joe Felber have demonstrated the versatility of the space. This program, along with a comparatively recent focus on acquiring photographs, video art, computer-based and installation works provides some measure of the Gallery's response to the changing character of the contemporary art forms.

The collection now comprises a strong component of work by artists who eliminate the distinction between the traditional media of painting and sculpture, such as Mike Parr and Rosalie Gascoigne, and images derived from the interaction of photography and performance, as in the work of Marian Drew and Jay Younger. The Australian prints and drawings collection benefited recently with the addition of a sizable group of Fred Williams's early etchings from his *Music Hall* series 1954–56. In terms of the latter, monumental drawings by Bernhard Sachs, Peter Kennedy and Julie Irving have been acquired.

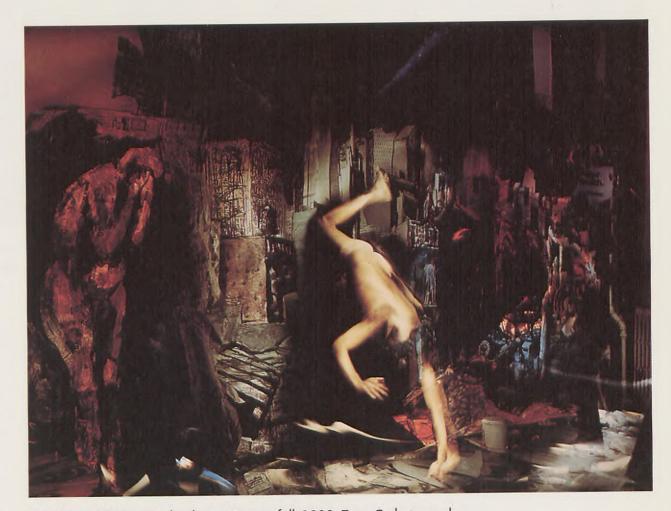
The special interest of visitors in seeing the art of Queensland is served by forming substantial holdings of works by prominent contemporary artists such as William Robinson, Tom Risley and Madonna Staunton. In recent years the Gallery has undertaken a series of survey exhibitions that reaffirm its commitment to Queensland art and artists. Recent exhibitions have included the work of Vida Lahey, Harold Parker and Tom Risley, with exhibitions planned of the work of Gordon Shepherdson and Gwynn Hanssen-Piggott and a major survey of Brisbane art from the 1950s to 1975, 'A Time Remembered'.

The Gallery also actively follows developments among emerging artists. The Contemporary Art Acquisitions Program, an initiative of the Gallery's Foundation, has involved a large number of private and corporate donors in extending the Gallery's broadly based commitment to contemporary Australian art and artists.

The Australian collection has assumed a highly diverse character since its formative years where once the emphasis was placed upon painting, sculpture and works on paper. More recently the collection has sought to reflect contemporary art practice through a diversity of media and while pursuing development of its contemporary art holdings the Gallery continues to acquire major works of historical importance.



RUSSELL DRYSDALE, Australia, 1912–1981, Man feeding his dogs, 1941, oil on canvas, 51.2 x 61.4 cm, purchased 1961.



MARIAN DREW, Australia, b. 1960, Late fall, 1989, Type C photograph, 97.3 x 128.5 cm, purchased 1990.

BRIDGING BARRIERS

THE COLLECTION IN SITU AND ON TOUR

ince 1988 the Queensland Art Gallery has adopted a policy of integrating works of different media within the permanent Collection displays. This has assisted in breaking down the old hierarchies attributed to art practice where painting and sculpture reigned supreme.

It has also allowed for regular changes in these displays, particularly with regard to works on paper. On average, three rotations occur each year where different thematic groups of

prints, drawings, watercolours and photographs are hung in a complementary relationship to works in other media. For example, in The ARCO Gallery of Asian Art, a selection of ukiyo-e Japanese prints are presented with ceramic pots from Japan's unique Six Old Kilns. In the European section, examples of Impressionism and Post-Impressionism in France and England are given greater depth through the incorporation of the printed image. Often, etchings and lithographs by artists such as Whistler, Renoir, Morisot and Gauguin are grouped together in a special low-lit alcove adjacent to similar genre paintings. Similarly with the Australian permanent Collection

galleries, a flexible architectural design permits rotations of works on paper to interact with craft objects, and images produced in other media.

Aside from bridging the boundaries of specialist curatorial areas, the practice of regularly changing aspects of the permanent Collection on public view prevents stasis and demonstrates the diversity of material held by the Gallery. It draws attention to the Gallery's active acquisition policy with recently acquired works often given a special focus in terms of the 'Artwork of the Month' project. As market forces have often made it impossible for Brisbane to compete with premier art museums in the United States and Europe for major international paintings and other 'unique' items, the importance of augmenting the holdings of

original prints and photographs has been recognised. Each year, examples of the work of significant artists (both alive and deceased) enter the Collection for the enjoyment and enrichment of Queensland's growing audiences. In 1994, among others, Gilbert and George, Louise Bourgeois, William T.Wiley, Lee Friedlander, Helen Levitt, as well as engravings after Anthony Van Dyck, were bought for the Collection. Gifts were presented of, for example, the work of the late Erich Buchholz

> and of New York-based painter Max Gimblett.

In terms of articulating the differences and similarities in cultural expression through the art of Australia's indigenous and non-indigenous populations, the Gallery endeavours to be sensitively alert to community feeling. As an institution which has embarked on the ambitious 'Asia-Pacific Triennial of Contemporary Art' program surprisingly, the permanent Collection displays are

and on actively building one of the region's significant collections of allied material, the Gallery takes pains to be informed and adept at responding to the expectations of the art infrastructures of the specific cultures concerned. Not

increasingly juxtaposing the art practice of Aboriginal and Torres Strait Islanders with other Australians and in company with Asian and Pacific peoples.

This practice continues outside the parameters of the Gallery through the Regional Services program. This service ensures that regional Queenslanders are also given access to works from the permanent Collection. During 1996, a Queensland Art Gallery Regional Services Touring Exhibition will introduce the first exhibition of works of art from South-East Asia to tour to regional centres, which include Mount Isa and Rockhampton.

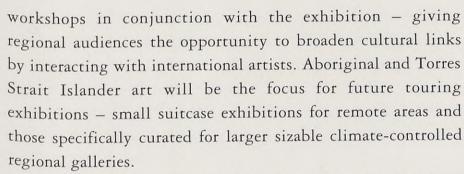
Selected regional galleries, including Townsville, Cairns and Toowoomba, will host artists from Thailand, Indonesia and The Philippines in their communities and coordinate



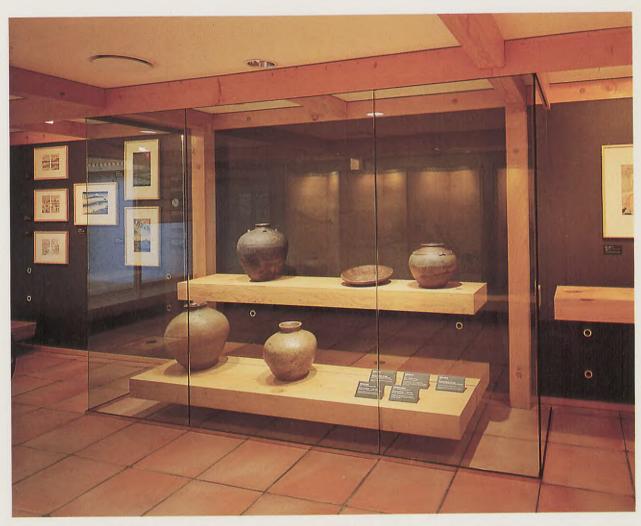
The International art collection. Old hierarchies attributed to art practice are broken down by the integration of works of different media within the permanent Collection displays.



ROLAND WAKELIN, New Zealand/Australia, 1887–1971, *The bridge under construction*, 1928, oil on composition board, Queensland Art Gallery Centenary Acquisition, Queensland Art Gallery Foundation Grant.



Bridging the barriers of distance is the most daunting aspect of servicing the people of regional Queensland with works of art from the Gallery's permanent Collection. The state of Queensland covers a vast area of 1.7 million square kilometres, stretching from the Gold Coast on the eastern seaboard, across to where the Queensland, South Australian and Northern Territory borders meet at the Simpson Desert, up to the Gulf of Carpentaria and across to the tip of Cape York that juts out into the Torres Strait. The estimated residential population of 3 million is concentrated along the east coast and is most densely populated around the south east corner. At certain times of the year the more isolated regional areas, such as Cooktown in the far north and Mt Isa in the west of the state, can only be reached by air.



The Gallery's ARCO Gallery of Asian Art, opened in 1993, the centrepiece of which is the unique collection of pots from the Six Old Kilns of Japan.

During the past decade exhibitions toured through Regional Services have travelled many thousands of kilometres by road, rail and air to many of these regional centres which support either professionally directed, committee-run regional galleries or community art spaces and are designed to give access to works of art from the Collection to the broadest possible audience. The regional touring exhibition program and related support services include an integrated education program and access to the consultancy services of curators, exhibitions and conservation staff. Collection-based exhibitions have been presented to the people of Queensland and have focussed on a variety of media including fibre, photography, ceramics, paintings, works on paper and sculpture. During the centennial year, paintings, works on paper and decorative arts by women artists will tour to Noosa, Gladstone, Mackay, Cairns, Stanthorpe and Toowoomba; a special exhibition including highlights of the Collection will tour to Cairns, the most northern regional gallery, for their opening celebrations, and a recently acquired and significant work of art Roland Wakelin's The bridge under construction 1928 will be loaned to Logan City Council for the opening of their new regional gallery.

THE BUILDING AND THE FUTURE

he design of the Queensland Art Gallery, by Brisbane architect Robin Gibson, was based upon an architect's brief prepared by a Steering Committee that included the then Director Raoul Mellish. What resulted was a building that was open in its feel and highly flexible in its function. Awarded the Sir Zelman Cowan Award for architectural excellence in 1982, the building continues to receive public acclaim for the varied ambient effect of its spaces, from the monumental to the intimate, and for the light-filled drama of its Water Mall.

However, even as the Gallery was preparing to open its doors to the public in June 1982, future expansion was already being considered as integral to the commissioning of Stage I of the Queensland Cultural Centre. The present Gallery building, comprising as it does some 10,900 m², was designed with a 20-year building capacity.

During the planning process which guided the Gallery's siting, development, design and construction, close consideration was given to its projected expansion. In effect, a potential to expand, both physically and conceptually, was integrated into the building. Since 1982, the original building needs have been dramatically affected by changes both in the emphasis and in the nature of ongoing acquisition and public programs and the increasing pressure for the Gallery to undertake ancillary commercial services to support its principal cultural and educational objectives.

At the invitation of the State Government, the Queensland

Art Gallery has recently developed a new brief for building extensions which seeks to provide additional public areas which will take the Gallery's effective operations to the year 2025. In determining its future building needs the Gallery is being guided by the original architect's brief. As part of that brief, the Steering Committee noted:

In determining the space requirements and the resulting size of the proposed building, the Committee was guided by medium range projections of the anticipated growth of the Gallery function to ensure the future horizontal expansion of the building, thus ensuring that the long term needs of the Gallery are safeguarded.

With general attendances expected to increase over the next ten years, with increases in population and in tourism, with the demands of more diverse and demanding audiences, and excellent attendances for major Gallery-initiated exhibitions, such as 'Masterpieces from the Louvre: French Bronzes and Paintings from the Renaissance to Rodin', 'Toulouse-Lautrec: Prints and Posters from the Bibliothèque Nationale, Paris', 'Treasures from the Shanghai Museum', 'Balance 1990: Views, Visions, Influences', 'Japanese Ways, Western Means: Art of the 1980s in Japan', 'Fairweather' and 'Matisse', the present building will come under increasing pressure without the provision of extensions.

The Gallery's centennial year provides an ideal opportunity to plan for the future with the Government being an active partner in the development of an exciting new cultural resource for the State by the year 2000.

