



ART

AND AUSTRALIA

QUARTERLY JOURNAL/ A\$14.50 US\$12

Peter Booth • Women Photographers • Ginger Riley • Wildflowers

MARGARET WOODWARD

23 October – 12 November



Polish Cart, Goya's dog 1994 pastel 147 x 147cm photograph: Greg Weight



GALLERY 460

FINE ART CONSULTANTS

460 Avoca Drive, Green Point, Gosford, NSW 2251. Telephone: (043) 69 2111 Facsimile: (043) 69 2359

Directors: Norman Glenn and Roderick Bain Open daily 10 – 5

T I M S T O R R I E R



Summers Lament & Lillies

acrylic on canvas 76.3 x 183 cm

AETA

Date
No

E X H I B I T I O N : O C T O B E R 1 9 9 5

ART GALLERIES



SCHUBERT

MARINA MIRAGE, SEAWORLD DRIVE, MAIN BEACH, QLD 4217 • (075) 71 0077 • MONDAY – SUNDAY 10–6pm



Strange Germination 1995

178 x 133 cm

JAMES GLEESON AO

An exhibition to celebrate his eightieth year
8 – 21 November

Watters Gallery 109 Riley Street, East Sydney 2010
Opening hours: 10am – 5pm Tuesday and Saturday
10am – 8pm Wednesday, Thursday and Friday

Telephone: (02) 331 2556
Facsimile: (02) 361 6871

Spring 1995 Volume 33 Number 1

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

Publisher Dinah Dysart

Fine Arts Press Pty Limited Sydney Australia
Associated with Gordon+Breach Arts International Limited
Australia Austria Belgium China France Germany India
Japan Luxembourg Malaysia Netherlands Russia Singapore
Switzerland Thailand United Kingdom United States

Editor Dinah Dysart

Managing Editor Hannah Fink

Senior Editorial Adviser Leon Paroissien

Western Australia Adviser Ted Snell

Advertising Manager Anna Mayo

Advertising Consultant Anna Bosman

Circulation Manager Brigid O'Brien

Production Director Hari Ho

Art Director Stephen Smedley

Designer Marian Kyte

Office and Accounts Manager Rhonda Fitzsimmons

Subscriptions Kay Hill

Accounts Pamela Press

Publication Assistant Susan Acret

Designed and produced in Australia

Printed in Singapore by Toppan. MITA(p) NO. 128/12/94

© Copyright Fine Arts Press 1995

ALL RIGHTS RESERVED

Trade distributors

Australia Network Distribution Co **Europe** WEPF & Co
Hong Kong Far East Media Ltd **India** International Art
Books **Indonesia** Edwins Gallery **Japan** Yohan **Korea** Kyobo
Book Centre **Malaysia** MPH Distributors Sdn Bhd
Nepal Bazaar International **New Zealand** Propaganda
Distributors Ltd **Philippines** International Publishers
Distributor **Singapore** MarketAsia Distributors (S) Pte Ltd
Taiwan Artland Book Co Ltd **Thailand** Asia Books Co Ltd
UK Central Books **USA** Bernhard DeBoer Inc, NJ; Fine Print
Distributors, TX; Armadillo & Co Distributors, CA

International Publishers Distributor

Kent Ridge, PO Box 1180, Singapore 9111

Telephone (65) 741 6933 Facsimile (65) 741 6922

ART and Australia Fine Arts Press Pty Limited

Level 1/20 Barcoo Street, Roseville East 2069

PO Box 480, Roseville Sydney NSW 2069 Australia

Editorial, Advertising, Administration enquiries

Telephone (02) 417 1033 Facsimile (02) 417 1045

Subscription enquiries Tollfree (1800) 224 018

Sydney callers 417 1723

Subscription rates within Australia

A\$54 (four issues – one year) A\$98 (eight issues – two years)

Overseas A\$78 (four issues – one year)

A\$140 (eight issues – two years)

Single copies Recommended retail price A\$14.50

(plus post and packing A\$6)

cover: **PETER BOOTH, Daintree, 1993–94**, (detail)
oil on canvas, 208 x 305 cm, courtesy Deutscher Fine Art,
Melbourne.



44



62

COMMENTARY

- 38** FROM PHILLIP TO PHILLIP STREET
The Museum of Sydney
NICHOLAS THOMAS
-
- 40** THE BALANCE OF POWER
Casula Powerhouse
JO HOLDER
-
- 42** THE ENGLISH YEARS
The second volume of Heather Johnson's *Roy de Maistre*
MARY EAGLE
-
- 44** HOWARD TAYLOR'S WORLD OF LIGHT
Howard Taylor's exhibition at Galerie Düsseldorf's new premises
DANIEL THOMAS
-
- 46** THE ART OF BORROWING MASTERPIECES
The Matisse exhibition and conference
MARY ROBERTS AND JILL BEAULIEU
-
- 51** TRIBUTES
Mary Macqueen, Frances Burke
-
- 104** ART MARKET
A day at the races
TERRY INGRAM
-
- 106** EXHIBITION COMMENTARY

ART DIRECTORY

- 124** Current gallery and exhibition details
-
- 142** EXHIBITION REVIEWS
Deborah Clark on Mike Brown; Robert Schubert goes Downtown; Geoffrey Legge on one work by Robert Klippel

ESSAYS

- 52** MADNESS AND LANDSCAPE
The art of Peter Booth in the age of unreason
HELEN McDONALD
-
- 62** THE MOVEMENT OF WOMEN
Australian women photographers from the seventies to the nineties
GAEL NEWTON
-
- 70** HIS OWN MAN
The art of Ginger Riley Munduwalawala
ANNE BRODY
-
- 80** WILDFLOWERING
Western Australian flower painting
JANDA GOODING
-
- 86** ETHEL ANDERSON AND THE TURRAMURRA WALL PAINTERS
ANNE SPEER
-
- 94** RECLAIMING AUSTRALIA
The Port Jackson School and its exile
IAN McLEAN



70

IVOR FRANCIS

1906 – 1993



Convicts in a Cave 1964

oil on hardboard

59 x 90 cm

Exhibition 1 – 17 August 1995

greenhill
galleries

140 Barton Terrace North Adelaide South Australia 5006 Telephone 08 267 2933 Fax 08 239 0148

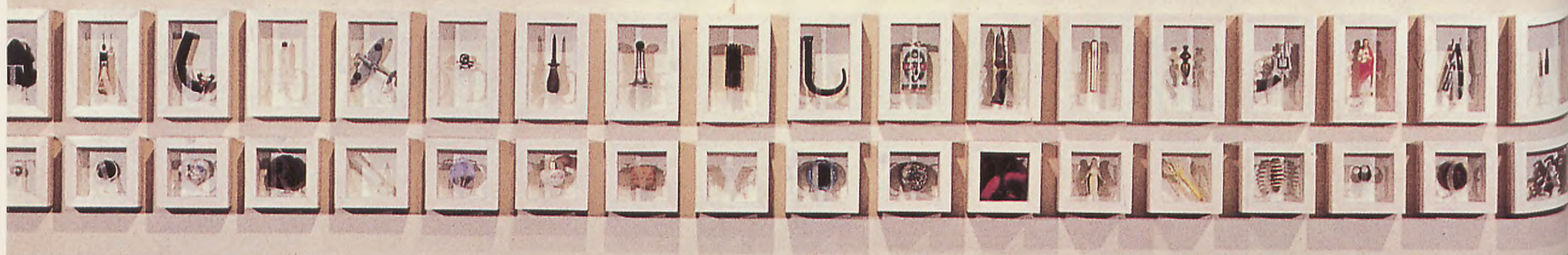
patrick
heron
&
colin
lanceley

SHERMAN GALLERIES GOODHOPE

24 august - 23 september 1995

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

HARRY HUMMERSTON



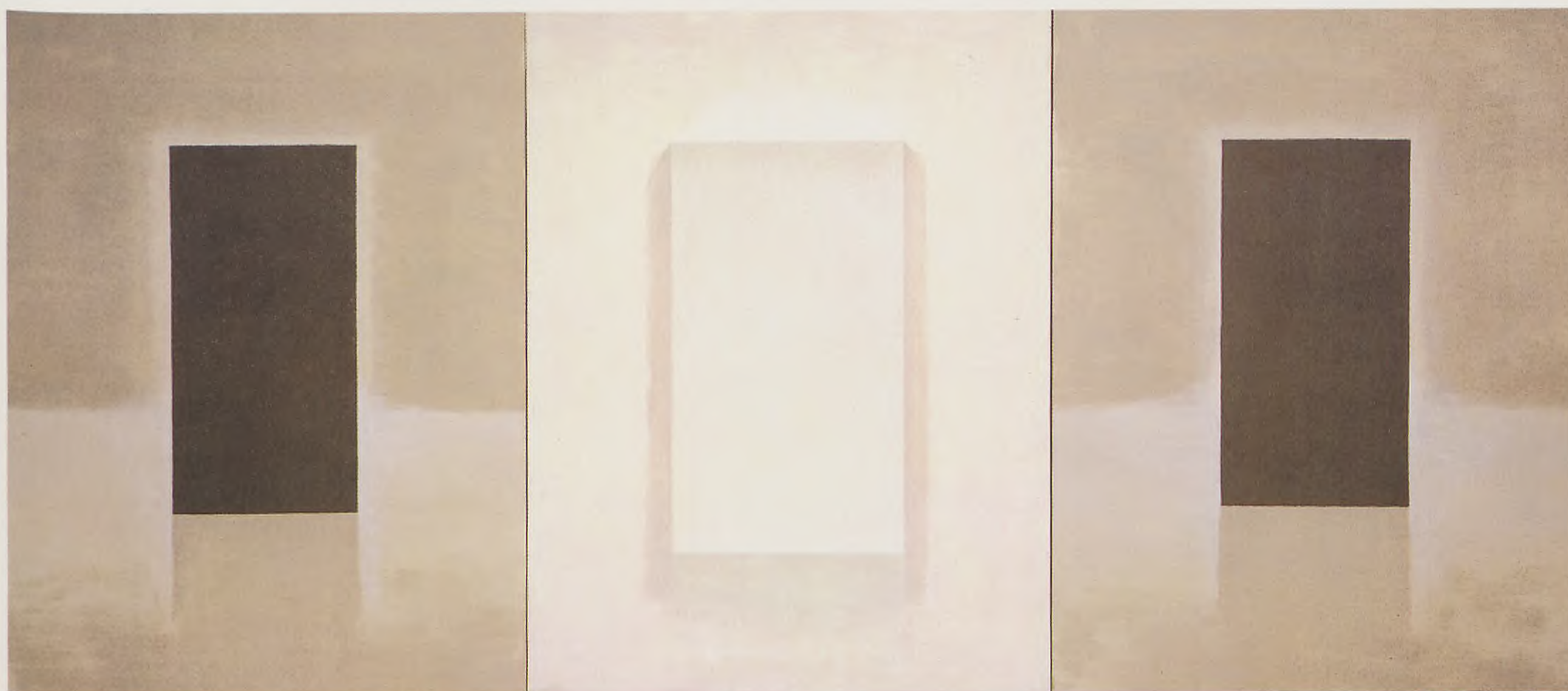
'Work it Out For Yourself' (Detail) 51 x 5071 x 9 cm

mixed media 1994 photograph: Victor France

SEPTEMBER 1995

ARTPLACE

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



'TRIPTYCH : STILL LIFE WITH WHITE FIGURE' 1994

ACRYLIC ON MARINE PLY PANEL 120 x 270 cm

PHOTO: JOHN AUSTIN

HOWARD TAYLOR

REPRESENTED BY

GALERIE DÜSSELDORF

9 GLYDE STREET MOSMAN PARK WESTERN AUSTRALIA 6012 TEL/FAX (09) 384 0890
GALLERY HOURS: TUESDAY - FRIDAY 10-4.30 SUNDAY 2-5 DIRECTORS: MAGDA & DOUG SHEERER
MEMBERS OF THE AUSTRALIAN COMMERCIAL GALLERIES ASSOCIATION
APPROVED COMMONWEALTH VALUER FOR THE TAXATION INCENTIVES FOR THE ARTS SCHEME

'HOWARD TAYLOR forest figure' by Ted Snell published 1995 by Fremantle Arts Centre Press 215 pages, colour - b/w plates & catalogue raisonne - enquiries welcome

THORNTON WALKER

2 September – 28 September

PAUL PARTOS

30 September – 19 October

BRONWYN OLIVER

21 October – 16 November

GWYN HANSSEN PIGOTT

18 November – 14 December



CHRISTINE ABRAHAM'S GALLERY

27 Gipps Street

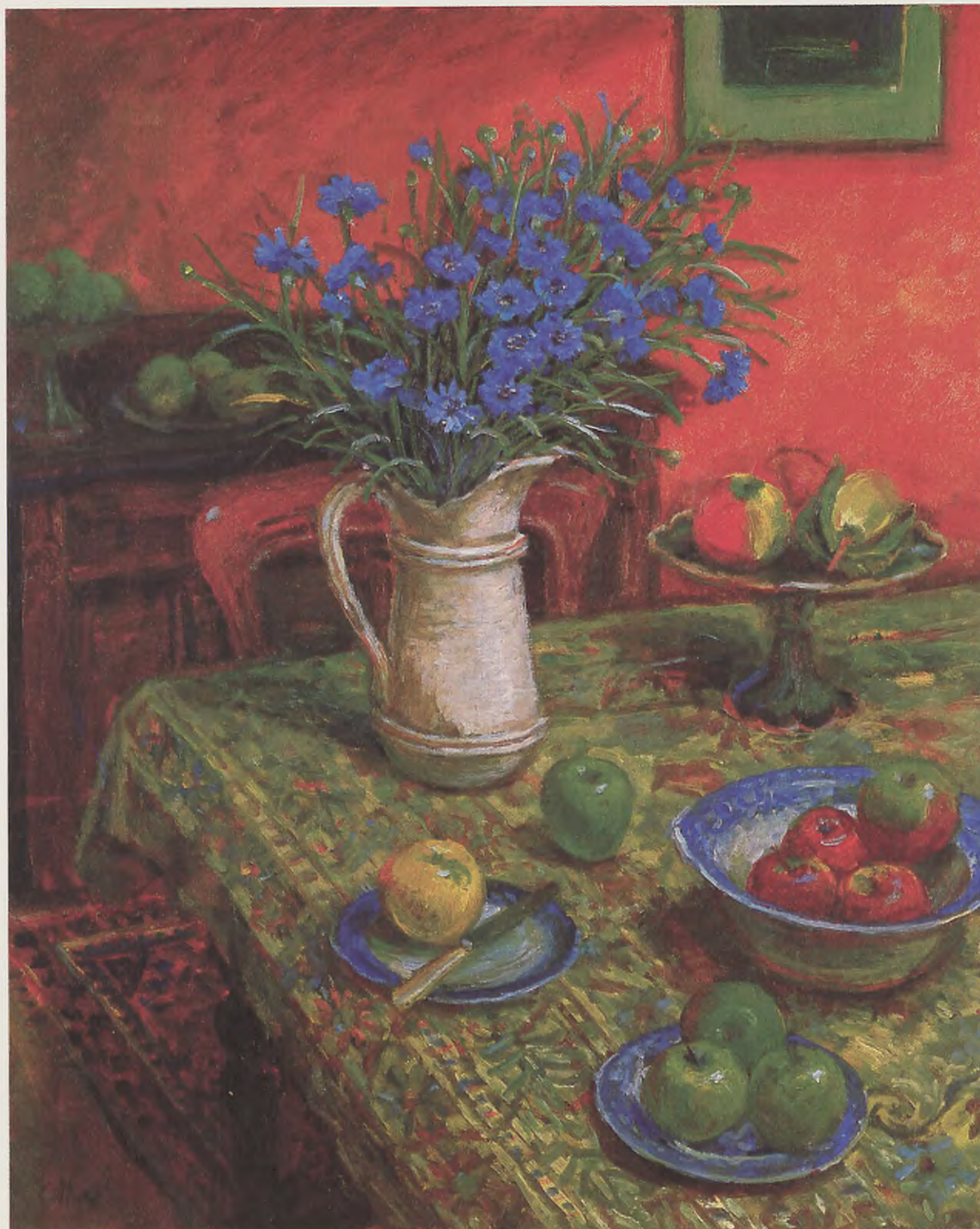
Richmond Victoria 3121 Australia

Telephone (03) 9428 6099

Facsimile (03) 9428 0809

Director: Guy Abrahams

MARGARET OLLEY



CORN FLOWERS WITH INDIA CLOTH 1994 oil on board, 76 x 61 cm



A U S T R A L I A N G A L L E R I E S

35 DERBY STREET, COLLINGWOOD, 3066, MELBOURNE FAX 03 9419 7769 PHONE 03 9417 4303
15 ROYLSTON STREET, PADDINGTON, 2021 SYDNEY FAX 02 360 2361 PHONE 02 360 5177

PETER O'HAGAN

Four Muslim Girls in Malacca



REPRESENTED BY

BEAVER GALLERY CANBERRA

MICHAEL NAGY SYDNEY

MELBOURNE FINE ART

JOHN LEECH AUCKLAND

J. GRANT AUCKLAND

TINAKORI GALLERY WELLINGTON

DOBSON AND BASHFORD
CHRISTCHURCH

BRUTON ST. GALLERY LONDON

THE GALLERY HAMILTON



The Garden Within 1995 acrylic on canvas 168 x 198cm

FRED CRESS

23 September – 15 October 1995

ALL WORKS WILL BE AVAILABLE FOR PREVIEW
BY APPOINTMENT

BMGART

94-98 Melbourne Street level 1 North Adelaide South Australia 5006

Telephone (61 8) 267 4449 Mobile 018 857 834 Facsimile (61 8) 267 3122

TRUDYANNE BROWN • HORST KLOSS



Monarchy at Sunset

122 x 152cm oil on canvas

MICHAEL
NAGY
FINE ART

GARRY SHEAD

THE ROYAL SUITE
19 October – 19 November 1995

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

Robyn Lees

Feminine Facets, Damn Whores and Gods Police



An exhibition in ceramics and paintings by Robyn Lees
7 – 22 October

Supported with works by
Murray Gill • Jenny Doherty • Sue Briggs • Leslie-Ann Whitham

MARGARET RIVER

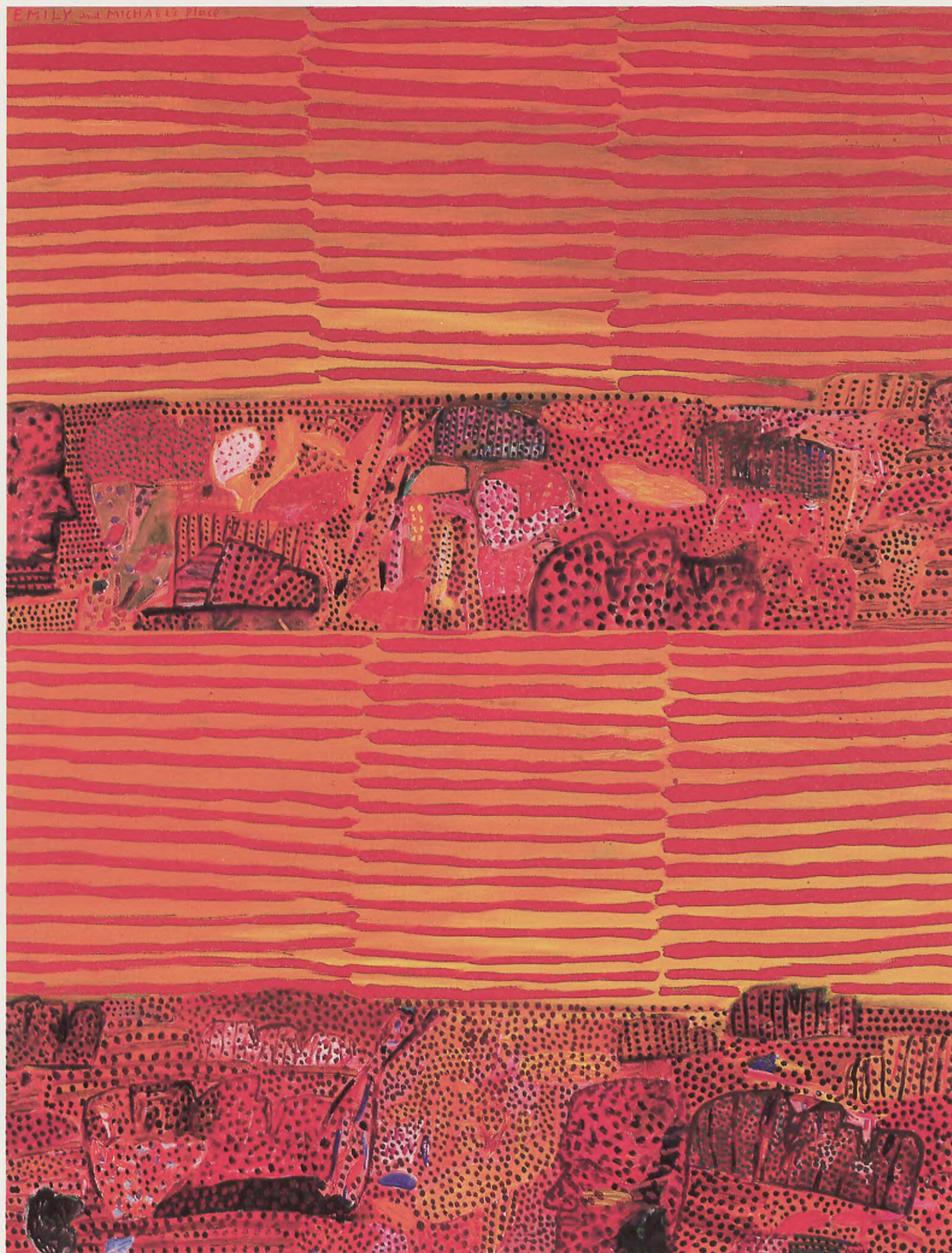
art

GALLERIES

Opening 5.30pm Saturday 7 October

83–85 Bussell Highway Margaret River 6285 Western Australia
Phone (097) 572 729 Open daily 10am–5pm

Ken Done, *Emily and Michael's place I and II*, 1995, oil, acrylic and enamel on canvas, each 121 x 181cm.



THE KEN DONE GALLERY
1 HICKSON ROAD, THE ROCKS, SYDNEY, 02 247 2740, OPEN 7 DAYS



SIEGLINDE BATTLEY



The Balancing Act

mixed media

72 x 60 cm

21 September – 15 October
PERTH

greenhill
galleries

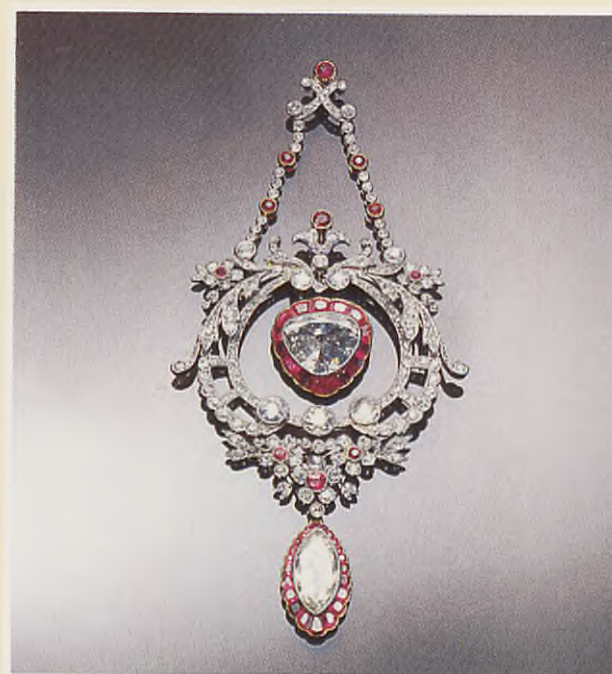
37 King Street Perth Western Australia 6000 Telephone 09 321 2369 Fax 09 321 2360
140 Barton Terrace North Adelaide South Australia 5006 Telephone 08 267 2933 Fax 08 239 0148



CHRISTIE'S



*'A view between the Swan River and King George's Sound'
by John Glover. Sold for \$387,500, April 1995.*



*An Edwardian ruby and diamond pendant
brooch. Sold for \$36,800, March 1995.*

ENTRIES INVITED

Christie's specialists are available to provide free appraisals of items
for inclusion in forthcoming sales.

Auctions scheduled soon include Australian & European Paintings,
Decorative Arts, Books, Manuscripts & Autograph Letters,
Stamps, Guns and Collectors' Motorcars.

FOR CONFIDENTIAL ADVICE CONTACT
ANY CHRISTIE'S OFFICE

Melbourne:
1 Darling Street,
South Yarra 3141
Telephone (03) 9820 4311
Facsimile (03) 9820 4876

Sydney:
298 New South Head Road,
Double Bay 2028
Telephone (02) 326 1422
Facsimile (02) 327 8439

Adelaide:
181 Halifax Street,
Adelaide 5000
Telephone (08) 232 2860
Facsimile (08) 232 6506

Brisbane:
482 Brunswick Street,
Fortitude Valley 4006
Telephone (07) 254 1499
Facsimile (07) 254 1566

JEREMY HOLTON



Over the hills and far away

54 x 54 cm

Simultaneously on the Internet World Wide Web
and

THE GALLERY OF FINE ART

ADELAIDE HOUSE 200 Adelaide Terrace East Perth Western Australia 6004
Telephone 09 221 5933 Facsimile 09 221 5934 Email ausart@iinet.au
Internet World Wide Web Home page <http://www.iinet.net.au/~ausart>

WORLD WIDE DISTRIBUTION

GALLERY HOURS: MONDAY – FRIDAY 10am – 5pm SUNDAY 2pm – 5pm

BRIAN BLANCHFLOWER



photograph: John Austin

In two parts (equivalents)

1993-94

acrylic and oils
on flax and hessian
182 x 272 cm

3 - 28 OCTOBER 1995

ANNANDALE GALLERIES

110 Trafalgar Street, Annandale NSW 2038 Tel: (02) 552 1699 Fax: (02) 552 1689

JUDY CASSAB

Major Exhibition 4 – 22 November 1995



Girl with Breughel

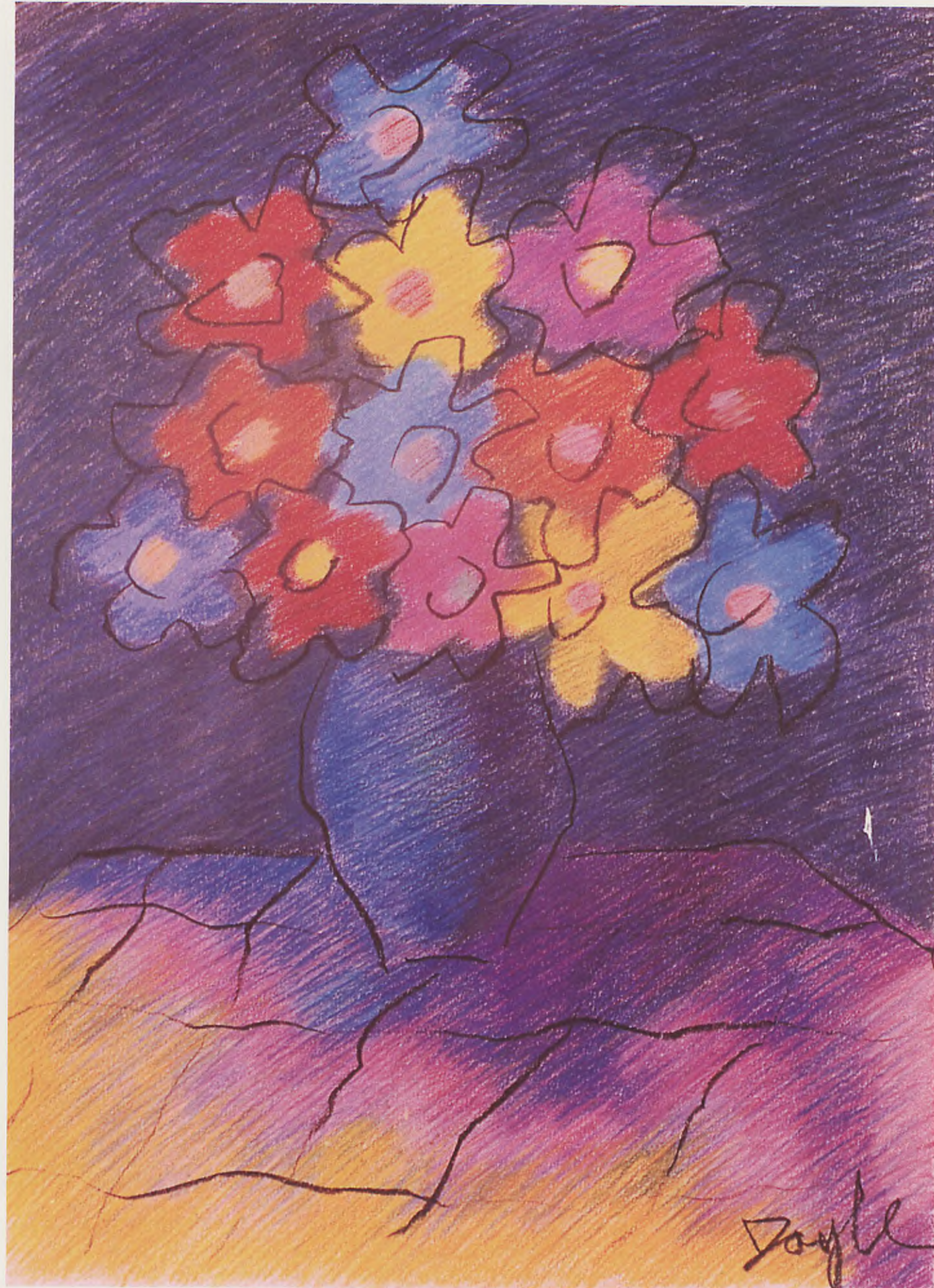
oil on canvas 41.5 x 34.5 cm



HOLDSWORTH GALLERIES

86 Holdsworth Street, Woollahra NSW 2025. Tel: (02) 363 1364 Mon – Sat 10 – 5pm. Sun 12 – 5pm.

MICHELLE DOYLE



Flowers pastel 66 x 50cm

commissions accepted – (043) 242 829

SEASCAPE

WITH
LOTS OF FRUIT AND VISTA



1995

SAM FULLBROOK

DOUGLAS KIRSOP

WESTERN AUSTRALIA



LIGHT IN LANDSCAPE

19 November – 5 December

STAFFORD STUDIOS



102 Forrest Street Cottesloe 6011

Telephone: (09) 385 1399

(09) 384 8611

Facsimile: (09) 384 0966

Open Tues–Fri 10–5 Sun 2–5

RICK EVERINGHAM



'Riding Under The Influence'

oil on board 70 x 50 cm

Major Exhibition – December 1995

VICTORIA STREET GALLERY

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

Arthur Boyd



Pulpit Rock Landscape 1994

102 x 70 cm Collograph – Ed.70

Berkeley Editions

Publishers of Limited Edition Artists Prints
99 Victoria Street Potts Point 2011

Telephone: 02-368 0700 • Facsimile: 02-368 0769

JOHN OLSEN

'Salt Lake', 1994 oil on canvas 183 x 137 cm



OLSEN CARR ART DEALERS

72a Windsor Street Paddington NSW 2021 Telephone (02) 360 9854 Fax (02) 360 9672

REPRESENTING THE ABORIGINAL ARTISTS OF

Balgo Hills



Sunfly Tjampitjin *Pinkie Dreaming* 1991 acrylic on canvas 120 x 85 cm private collection

Coo-ee Gallery

98 Oxford Street
Paddington
NSW 2021
(02) 332 1544

Kimberley Art

76 Flinders Lane,
Melbourne
VIC 3000
(03) 9654 5890

Gallerie Australis

Forecourt Plaza
Hyatt Regency
North Terrace
Adelaide SA 5000
(08) 231 4111

Gallery Gondwana

43 Todd Mall
Alice Springs,
NT 0871
(089) 531 577

Indiginart

115 Hay Street
Subiaco
WA 6008
(090) 388 2899



Christopher Hodges

'Sign (every indication)', 1994

UTOPIA ART SYDNEY

New Australian Art 50 Parramatta Rd Stanmore 2048 NSW Wed-Fri 10-4 Sat 12-5 Ph (02) 550 4609 Fax (02) 519 3269

My Country

AN EXHIBITION OF WORKS BY EMILY KAME KNGWARREYE

1 – 25 SEPTEMBER 1995

Central Desert Art

GROUP EXHIBITION OCTOBER 1995

Ancient Iconography

MASTERS OF THE CONTEMPORARY ABORIGINAL ART MOVEMENT

NOVEMBER 1995

Aboriginal Desert Art Gallery

31 Flinders Lane, Melbourne 3000 • Tel 03 9654 2516 • Fax 03 9654 3534 • 87 Todd Mall, Alice Springs 0870 • Tel 089 53 1005 • Fax 089 52 8915

Is God a Duck Shooter ?



A New World Order Conference I oil on canvas 120 x 90cm

HELEN NORTON

11 October – 1 November 1995

ART HOUSE GALLERY

66 McLachlan Avenue Rushcutters Bay 2011 Tel (02) 332-1019
Open: Tues-Sat 11am-6pm (Sun & Mon by appointment, 018 649 957)

PIET NOEST

1 – 23 October 1995



'1845: An Irish Elegy', (Kent Farbach) oil on canvas 191 x 295 cm

CHRONOCHROMIE

Works based on music by composer Kent Farbach
Premiere and Recital – 1 October


Gilchrist Galleries

482 Brunswick St Newfarm, Brisbane QLD 4005 Ph 07 254 0899 Fax 07 254 0779
Also 146 Main St Upper Level Montville, Blackall Range QLD 4650



Agoraphobic '95 acrylic on paper 42 x 52 cm photograph by Peter Spargo

Hélène Grove

Photographic catalogue of paintings
and drawings available from:

Studio 82

82 Takalvan Street Bundaberg Qld 4670
Tel (071) 52 5685 Fax (071) 53 3245

Solo Exhibition

14 October – 5 November 1995 at

Kenthurst Galleries,

39 Kenthurst Road, Kenthurst NSW 2156
Tel (02) 654 2258

AUSTRALIAN COMMERCIAL GALLERIES ASSOCIATION

309 Gore Street, Fitzroy 3065 Phone (03) 417 3716

MEMBERS

AUSTRALIAN GIRLS OWN GALLERY

71 Leichhardt Street
Kingston ACT 2604
Phone: (06) 295 3180
Wednesday to Sunday 12am-5pm

ACCESS CONTEMPORARY ART GALLERY

38 Boronia Street
Redfern NSW 2016
Phone: (02) 318 1122
Fax: (02) 318 1007
Tuesday to Saturday 10am-6pm

ANNA SCHWARTZ GALLERY

185 Flinders Lane
Melbourne VIC 3000
Phone: (03) 654 6131
Fax: (03) 650 5418
Tuesday to Saturday 12am-6pm

ANNANDALE GALLERIES

110 Trafalgar Street
Annandale NSW 2038
Phone: (02) 552 1699
Fax: (02) 552 1689
Tuesday to Saturday 11am-5.30pm

AUSTRALIAN GALLERIES

33-35 Derby Street
Collingwood VIC 3066
Phone: (03) 417 4303
Fax: (03) 419 7769
Monday to Saturday 10am-6pm

AUSTRALIAN GALLERIES

15 Royston Street
Paddington NSW 2021
Phone: (02) 360 5177
Fax: (02) 360 2361
Monday to Saturday 10am-6pm

CHAPMAN GALLERY

31 Captain Cook Crescent
Manuka ACT 2603
Phone: (06) 295 2550

CHARLES NODRUM GALLERY

267 Church Street
Richmond VIC 3121
Phone: (03) 427 0140
Fax: (03) 428 7350
Tuesday to Saturday 11am-6pm

CHRISTINE ABRAHAMS GALLERY

27 Gipps Street
Richmond VIC 3121
Phone: (03) 428 6099
Fax: (03) 428 0809
Tuesday to Friday 10.30am-5pm
Saturday 11am-4pm

COVENTRY

56 Sutherland Street
Paddington NSW 2021
Phone: (02) 331 4338
Fax: (02) 360 9687
Tuesday to Saturday 11am-5pm

DELANEY GALLERIES

33 King Street
Perth WA 6000
Phone: (09) 321 0803
Fax: (09) 321 0806
Monday to Friday 10am-5pm
Sunday 2pm-5pm

FLINDERS LANE GALLERY

137-139 Flinders Lane
Melbourne VIC 3000
Phone: (03) 654 3332
Fax: (03) 650 8508
Tuesday to Friday 10am-5.00pm
Saturday 11am-4pm

GALERIE DUSSELDORF

9 Glyde Street
Mosman Park WA 6012
Phone/Fax: (09) 384 0890
Tuesday to Friday 10am-4.30pm
Sunday 2pm-5pm

GALLERY GABRIELLE PIZZI

141 Flinders Lane
Melbourne VIC 3000
Phone: (03) 654 2944
Fax: (03) 650 7087
Tuesday to Friday 10am-5.30pm
Saturday 10am-5pm

GOMBOC SCULPTURE PARK

James Road
Middle Swan WA 6050
Phone: (09) 274 3996
Fax: (09) 274 2665
Wednesday to Sunday 10am-5pm

GRAHAME GALLERIES AND EDITIONS

1 Fernberg Road
Milton QLD 4064
Phone: (07) 369 3288
Fax: (07) 369 3021
Tuesday to Saturday 11am-5pm

GREENAWAY ART GALLERY

39 Rundle Street
Kent Town SA 5067
Phone: (08) 362 6354
Tuesday to Sunday 11am-6pm

HOGARTH GALLERIES /

ABORIGINAL ARTS CENTRE

Walker Lane
Paddington NSW 2021
Phone: (02) 360 6839
Fax: (02) 360 7069
Tuesday to Saturday 11am-5pm

HOLDSWORTH GALLERIES

86 Holdsworth Street
Woolhahra NSW 2025
Phone: (02) 363 1364
(02) 328 7879
Fax: (02) 328 7989
Monday to Saturday 10am-5pm
Sunday 12pm-5pm



LEADING GALLERIES REPRESENTING

KING STREET GALLERY ON BURTON

102 Burton Street
Darlinghurst NSW 2010
Phone/Fax: (02) 360 9727
Wednesday to Saturday 10am–5pm

LEGGE GALLERY

183 Regent Street, Redfern NSW 2016
Phone: (02) 319 3340
Fax: (02) 319 6821
Tuesday to Saturday 11am–6pm

LYALL BURTON GALLERY

309 Gore Street, Fitzroy VIC 3065
Phone: (03) 417 3716
Fax: (03) 416 1239
Tuesday to Friday 10am–6pm
Saturday 1pm–5pm

MICHAEL WARDELL GALLERY

13 Verity Street
Richmond VIC 3121
Phone/Fax: (03) 428 3799
Tuesday to Saturday 11am–6pm

NIAGARA GALLERIES

245 Punt Road
Richmond VIC 3121
Phone: (03) 429 3666
Fax: (03) 428 3571
Tuesday to Friday 11am–6pm
Saturday 11am–5pm

PHILIP BACON GALLERIES

2 Arthur Street
New Farm QLD 4005
Phone: (07) 358 3555
Fax: (07) 254 1412
Tuesday to Saturday 10am–5pm

REX IRWIN ART DEALER

1st Floor, 38 Queen Street
Woollahra NSW 2025
Phone: (02) 363 3212
Fax: (02) 363 0556
Tuesday to Saturday 11am–5.30pm

ROBIN GIBSON GALLERY

278 Liverpool Street
Darlinghurst NSW 2010
Phone: (02) 331 6692
Fax: (02) 331 1114
Tuesday to Saturday 11am–6pm

ROSLYN OXLEY9 GALLERY

Soudan Lane
(off 27 Hampden Street)
Paddington NSW 2021
Phone: (02) 331 1919
Fax: (02) 331 5609
Tuesday to Saturday 11am–6pm

SOLANDER GALLERY

36 Grey Street
Deakin ACT 2600
Phone: (06) 273 1780
Fax: (06) 282 5145
Wednesday to Sunday 10am–5pm

TOLARNO GALLERIES

121 Victoria Street
Fitzroy VIC 3065
Phone: (03) 419 2121
Fax: (03) 416 3785
Tuesday to Saturday 11am–6pm

UTOPIA•ART•SYDNEY

Top Floor,
50 Parramatta Road
Stanmore NSW 2048
Phone: (02) 550 4609
Fax: (02) 519 3269
Wednesday to Friday 11am–3pm
Saturday 12am–5.30pm

VICTOR MACE

35 McDougall Street
Milton QLD 4064
Phone: (07) 369 9305
Saturday to Wednesday 11am–5pm

VON BERTOUCHE GALLERIES

61 Laman Street
Newcastle NSW 2300
Phone: (049) 29 3584
Friday to Monday
(including public holidays)
11am–6pm

WATTERS GALLERY

109 Riley Street
East Sydney NSW 2010
Phone: (02) 331 2556
Fax: (02) 361 6871
Tuesday to Saturday 10am–5pm

WILLIAM MORA GALLERIES

31 Flinders Lane
Melbourne VIC 3000
Phone: (03) 654 4655
Fax: (03) 650 7949
Tuesday to Friday 10am–5.30pm
Saturday 12.00pm–5.00pm

ASSOCIATE MEMBERS

FREEMAN GALLERY

Ellerslie House
119 Sandy Bay Road
Hobart TAS 7005
Phone/Fax: (002) 23 3379
Monday to Saturday 11am–5.30pm
Wednesday to Sunday 10am–5pm

GALLERY HUNTLY CANBERRA

11 Savage Street
Campbell ACT 2601
Phone: (06) 247 7019
By appointment only

GWEN PARSONS GALLERIES – RITCHIES MILL

'GALLERY TWO LAUNCESTON'
'GALLERY ONE'
2 Bridge Road, Launceston TAS 7250
Phone: 31 2339
Fax: (003) 31 9472
Open daily 10am–5pm

Tasmanian School of Art at Launceston



The Tasmanian School of Art at Launceston offers Degree, Associate Diploma and Postgraduate programs in the following specialisations of Visual Arts: Textiles; Ceramics, Jewellery and Metalsmithing; Painting; Printmedia (Printmaking and Photography); and Sculpture.

For further information
contact the secretary:

**Tasmanian School of Art at Launceston
University of Tasmania**

PO Box 1214, Launceston 7250

Australia.

Tel: (003) 24 3601

ISD Code 61/03/24 3601

Fax: (003) 24 3602



Roseanne Lane, Installation, mixed media,
Bachelor of Fine Arts

Italian gold

Contemporary Italian Goldsmiths Giampaolo Babetto and Francesco Pavan · Curated by Carlier Makigawa · Organised and toured by the Australian Exhibitions Touring Agency (AETA) on behalf of the Jewellers and Metalsmiths Group of Australia (JMGA) · In collaboration with the Italian Institute of Culture, Melbourne · Endorsed by the Italian Chamber of Commerce and Industry in Australia - Melbourne Inc.

National Gallery of Victoria, Melbourne 6 July - 14 August 1995
Jam Factory Craft and Design Centre, Adelaide 1 September - 8 October 1995
S H Ervin Gallery, Sydney 13 October - 26 November 1995



Giampaolo Babetto, Brooch, 1994, 18ct gold, blue pigment



The Journey

Acrylic on board 92 x 122 cm

CYNTHIA BREUSCH

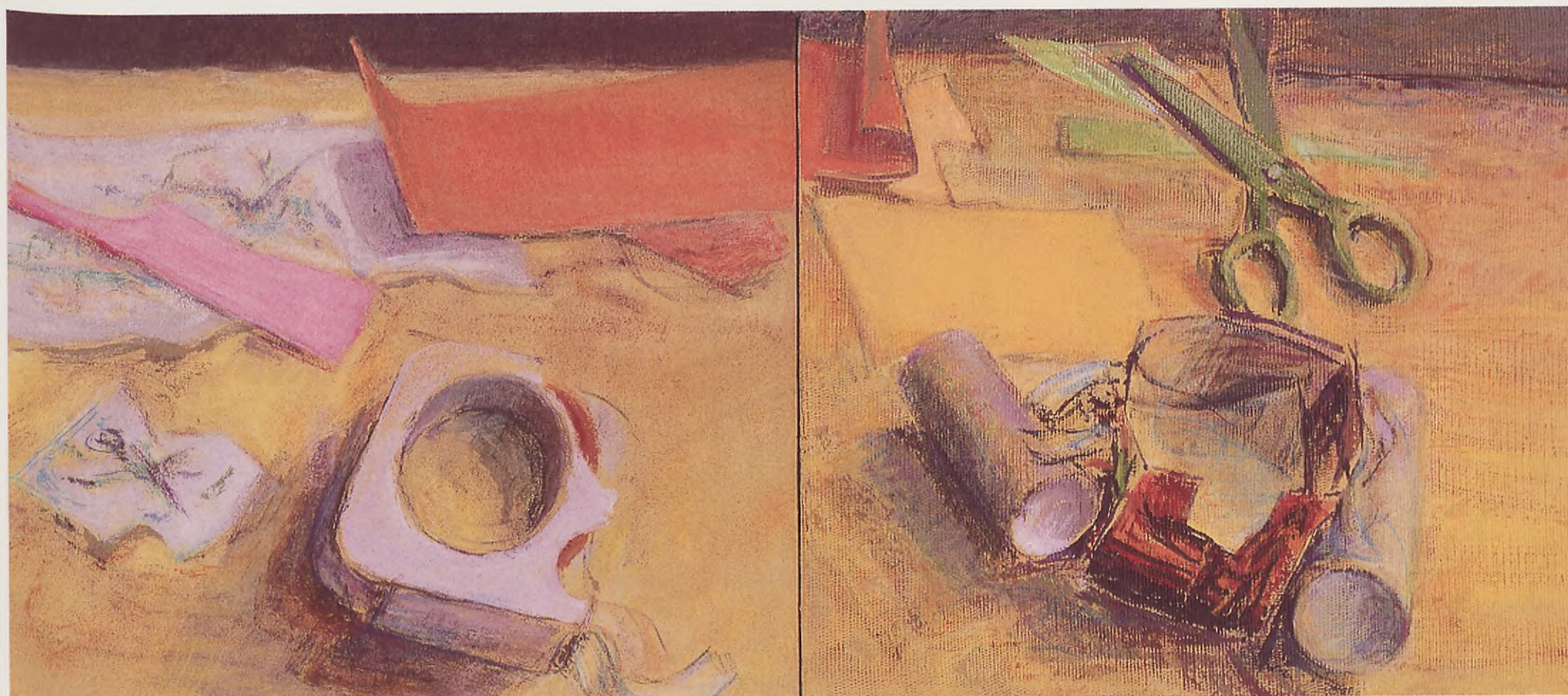
2-26 November 1995



MELBOURNE
FINE ART
GALLERY
CARLTON

46-48 RATHDOWNE STREET CARLTON VIC. 3053 TELEPHONE (03) 349 1030 FACSIMILE (03) 348 2033
GALLERY HOURS: TUESDAY-SATURDAY 10AM-6PM SATURDAY AND SUNDAY 1PM-5PM

Merrick Fry



Luke was Making Something 1995 oil on canvas and linen (2 panels) 29.5 x 66.5cm

KING STREET GALLERY on BURTON

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

From Phillip to Phillip Street

National narratives have their beginnings and sacred sites. Such sites are not only objects of sentimental associations and personal attachments; they are also mapped, renovated and packaged. They are objects of what Michel Foucault calls governmentality. They are artifacts of administrative technologies that teach people collective memories and foster emotional responses. If many people regard bureaucratic interventions in culture as dangerous or incipiently totalitarian, the new Museum of Sydney gives them something to think about. This is not a heritage institution in the English sense – one that fashions a sentimental past by denying class divisions and violence that were obvious to everyone at the time – though it could easily have become one.

That it did not is a tribute to the imagination of curators such as Peter Emmet and writers such as Paul Carter and Ross Gibson, whose sophisticated readings of cross-cultural history and imaginative uses of new audio-visual technology have created spaces not only aesthetically exciting but also historically unsettling. The Museum of Sydney refrains from reproducing kitsch celebrations of pioneer experience, but neither does it simply invert that history by chronicling massacres or denigrating the settlers – who, after all, ranged from thugs to intelligent and humane people, as Sydney's population does today. Of violence there may have been a great deal, but it was never all there was, and it is vital to recognise that interaction entailed other possibilities, which perhaps can be built upon now. The Museum of Sydney presents something much fresher and, I believe, more constructive than a showcase of white guilt.

The Museum's forecourt traces out the foundations of the first government house, for those who expect that kind of thing, but is dominated by what deserves to be regarded as one of the more remarkable works of public



FIONA FOLEY and JANET LAURENCE, *The edge of the trees*, 1995, wood, sandstone, stainless steel, shells, ash, hair, honey, bone, oxides. Photograph Jaime Plaza, courtesy Museum of Sydney.

art in Sydney. This remarkable and moving collaboration by Janet Laurence and Fiona Foley consists of twenty-nine pillars, some obtained from recycled Sydney timbers, some of sandstone, some steel girders; the title, *The edge of the trees*, is from one of Rhys Jones's commentaries on contact history:

... the 'discoverers' struggling through the surf were met on the beaches by other people looking at them from the edge of the trees. Thus the same landscape perceived by the newcomers as alien, hostile, having no coherent form, was to the indigenous people their home, a familiar place, the inspiration of dreams.

Although the cluster of poles alludes to a forest, they bear words and incorporate relics, hence the primary signification is not that of a violated environment, but of a plethora of inscribed and heard names: the Latin and

Eora flora, facsimiles of settlers' signatures on steel plates, and sounds of Koori voices echoing the locations of clan groups around Sydney at the moment of contact.

This work is suggestive in a host of ways. It does not image a violent confrontation but rather uneasy co-presence. It acknowledges and commemorates indigenous precedence without engaging in nostalgia that denies continuing Eora lives in Sydney. It makes accomplishments out of steel girders and acknowledges the memories and attachments to place associated with Sydney's post-settlement culture. It avoids a facile story of the 'impact' of industrial and imperialist civilisation upon nature and indigenous people who are romantically located in nature – as if we did not all have both bodies and artifacts.

Commodities and artifacts loom large in

the Museum's displays. One of its signal accomplishments is its revelation of the complexity of the harbour's trading network in the early years of the nineteenth century. If British ports were ultimately central over the period, a remarkable range of goods flowed between various parts of the Pacific islands and east Asia, including sandalwood, whales' teeth, *bêche-de-mer*, flax, and the 'curiosities' or artifacts of indigenous peoples. These are presented in a fashion I find especially intriguing – in glass boxes that draw attention to the similarity between the commodity and the specimen.

Narelle Jubelin has created a series of collectors' chests with beautifully fashioned and illuminated sliding drawers that invite further study of objects, documents and images placed together at once seriously and whimsically. The error of many exhibits and institutions that have taken the so-called 'new museology' too seriously is their evasion of objects – when, of course, it is easy to avoid objects by not going to museums at all. If one is stuck with a museum, the challenge is to reinvent material culture and make it possible for people to make discoveries through it. Jubelin's exhibits, in particular, reminded me of Dutch still-life paintings in the sense that they invite one to become a student of the humblest things such as shells and pieces of glass. They invite one to reflect on deep historical continuities as well as dramatic changes – an eighteenth-century spoon is still a spoon. And just as some of the seventeenth-century painters put shells from the East and West Indies together, the Museum of Sydney's assemblages mark both the geographic reach of commerce and its indiscriminate collecting.

The new institution has both sparkle and substance. Whether the floating and talking images will look so fresh in five years, when similar devices will no doubt be used to sell clothes in every department store, remains to be seen; at least the built-in obsolescence reminds us that the interplay between museology and commerce is a contemporary as well as a historical phenomenon. Beyond entertainment, however, the content is rich and sophisticated. The displays are effective and will excite kids otherwise bored by

museums, but they also convey a mass of historical and cultural information and provoke questions about the traffic in culture, about collecting, about memory, about display. If they are meta-exhibitions, the issue arises as to whether they work suggestively and creatively for those unacquainted with the theoretical literature that informs them. Someone who has written on collecting and exhibitions is not the best judge of that, yet I sensed no lapse into elitism or pretentiousness.

The opening exhibition in the temporary gallery space is far more of a conventional presentation, yet no less valuable for that. 'Fleeting Encounters' features the remarkable work of the unidentified 'Port Jackson Painter' and other First Fleet artists, including George Raper and Thomas Watling, together with books, documents, and artifacts. Though this material has been available in published form to interested Australians for some years (in Smith and Wheeler's *Art of the First Fleet*), most of the ink and watercolour works are normally in London's Natural History Museum, so this must be regarded as a special opportunity to engage with the visual imaginings of those present for the colony's inauguration. The painted birds are splendid; as are the Port Jackson Painter's Aborigines. The combination of portraits and depictions of indigenous artifacts on several sheets raises the question of whether both people and their

products alike were being collected; but the dignity of the depicted Aborigines and the artist's engagement with their individuality precludes any neat answer.

I was struck by the essential similarity between the Port Jackson Painter's *Diamond Python* and some Arnhem Land representations of tightly coiled snakes – a reminder that the cultural gulfs are transcended by shared perceptual and aesthetic responses. Common humanity was certainly registered by some of Phillip's artists, but that recognition was undermined by the contradiction of interest between natives and invaders, and these sketches document the beginnings of conflict. As a collection embracing natural-historical curiosity, sentimentality, cross-cultural exchange, a will to classify and a history of violence, the corpus is arguably not just heterogeneous but incoherent. And surely its incoherences are with us still.

The viewer who walks through each section of the Museum reaches a lookout with a view down towards the Quay – a place to pause, to reflect on what to look at again on the way out. Just before this is another bank of monitors that offers displays which in many ways epitomise the Museum's effort. These run through a succession of panoramas of Sydney – from the First Fleet through Conrad Martens and others to Max Dupain and David Moore. There is something in the panorama that is singularly appropriate to 'the' museum of a city and to the kind of historical consciousness that we need now. The urban panorama frankly embraces the uneven development and heterogeneity so characteristic of modernity: skyscrapers and bush, black and white people, port and land, are not reduced to a Manichean coding of nature and culture, past and future, or good and evil. From the early days of the settlement, those presences were all part of the picture, and so they remain.

Nicholas Thomas

Nicholas Thomas is an Australian Research Council senior research fellow affiliated with the Australian National University. His books include *Colonialism's Culture* (Princeton and Melbourne, 1994) and *Oceanic Art* (Thames and Hudson, 1995).



Collectors' chest, 1995, one of three aluminium and glass chests; objects, images, text, curated by Narelle Jubelin. Photograph Jenni Carter, courtesy Museum of Sydney.

Casula Powerhouse regional arts centre

Some opening exchanges: Liverpool Council of Sydney's semi-rural south-west fringe sold to Calcutta disused electrical turbines from a power station at the suburb of Casula. Miraculously, these funds began the transformation of a derelict site into an arts centre. So it isn't surprising when Director John Kirkman states that comparative models for the Powerhouse are Melbourne's Footscray Community Arts Centre and Bharat Bhavan museum in Bhopal, India.

Describing a regional arts centre that is the length of a football field and five storeys high, commendably and lightly made-over by architect Peter Tonkin, is easy. In one account the space is 'cathedral-like', presumably mindful of Robyn Backen's monumental computer-generated image for the four north-west windows, *Christ knows*. To a more functionalist reviewer it is 'Bauhaus-like'. Cinema-like is my choice, as a sheer white wall contrasts with Judy Watson's intensely pigmented floor and both are separated by a flamboyant stair-ramp. Still, it is hard to erase the epic afterimage of the New South Wales Fire Brigade Bands in formation on this ramp opening the 'new' powerhouse. What mortal artist could compete?

Not content with a merely awesome spatial *miracolo*, Casula upsets the conservative administrative discourses molly-coddling our visual arts thinking. Public galleries in Australia set the limits of acceptable production and presentation with surprisingly little critical evaluation and protest.¹ Casula is magnificently not one of the numbing carpeted beige, pink or grey regional galleries that have proliferated in the past three decades. The astonishing 'hook' promoting a conference 'Viewers & Audiences: The gallery/museum in context' recently presented by the Regional Galleries Association of New South Wales was: 'Ever wondered how to go about finding



JUDY WATSON, *The Koori floor project*, 1994, concrete, pigment, bronze, acrylic, glass, lights, aluminium, found objects, 16 x 32 m approximately, courtesy Casula Powerhouse.

opposite page: ROBYN BACKEN, *Christ knows*, 1994, computer-generated image, shatterproof polycarbonate lexan, adhesive foil, four window bays 12.5 x 3.7 m each, courtesy Casula Powerhouse.

out what makes your community tick?'² You need to ask! The widely held pastoral belief seems to be that 'community' is silent, scary and 'out there'. In this nineteenth-century dialectic 'audience' is an untidiness, symptomatic of historical and social situations beyond domestication.

The deficiency model of 'community' is not exclusive to gallery organisations. Leading apologist for Federal cultural policy Donald Horne, in a recent *Sydney Morning Herald* feature article, 'West leads way to community culture', appropriated Casula on behalf of the Australia Council's Community Arts Board: 'Those who see cultural policy only in terms of high art "excellence" will have stopped reading by now. Even artists can see money spent on "community arts" as money wasted'. Horne goes on, claiming that community art programs mediate 'alienation ... increasing both their own self-esteem and esteem from others'. Casula is extraordinary on a number of levels, not the least being that the centre is a local government initiative led by cultural planner Susan Conroy. Excluded from Horne's model of 'community' are artists, excellence and imagination – art is a 'medicinal' potion measured out by good government.

Where others are still discussing multiculturalism, Casula has established an informed, participatory regionalism. Thirty years of subdivision by huge public housing estates have created Sydney's highest levels of unemployment and single parent families. Yet tertiary education levels have dramatically increased, so local users of the Powerhouse multi-arts facility will be numerically large (if only a small percentage of population), knowledgeable and articulate. Perhaps a 'Casula Charter' is in order outlining cultural protocols for audience voice in presentation, just as the heritage community has the 'Burra Charter' as a commitment to positive negotiation and change. In the valuable publication *Hypothetically Public*,³ the Native Institution Artists Group heralded argument of the slippery terms 'public' and 'community'. As Maxine Conaty writes: 'The reason we need to have community organisations is because of a breakdown in the Public Service'; and Brook Andrew, 'It is quite common for Aboriginal

people to be asked to "be public", it is often assumed that we are public property ...'

Central to 1980s Australian post-modernism was appropriation, claiming to be a starting point examining the relationship of cultures to each other, and of various forms of artistic dialogue. In forcing Australians to face



the colonial legacy, Aboriginal artists, writers and curators note that not all images are recyclable. Reconciliation applies the contingent question – is it appropriate? Announcing such protocols is Judy Watson's *Koori floor project*, 1994 (with assistance from Brook Andrew, Gordon Hookey, Cheryl Robinson and Vivian Scott), completed in consultation with local Aboriginal communities and students. The Georges River bordering the Powerhouse is set out in a vast topographical work showing traditional sites of the Gandangarra, Tharawal and Dharuk peoples. Two decades ago local state politician, Pat Rogan, in his maiden speech to Parliament railed against the raw sewage pollution of this river. The Federal Labor Party when holding national office (1972–75) for the first time since 1949 caused the first of many scandals by pledging Federal funds for western Sydney sewerage connection. Watson's work subtly speaks for many densities of experience and remembering – crossing a keeping-place with spectacle, the sweet with the sour. Watson's work is notable for another transaction – her recent experience as an artist-in-residence in India –

influencing the multi-dimensional imagination of this work.

This experimental approach to experience is echoed by Robyn Backen's *Christ knows*, a work that playfully and ironically acknowledges the 'identity formation' embedded in cultural edifices. Whose imprint, whose ghostly identity spans those giant windows – Christ knows. Does a nose pressed against the glass belong to a member of the lost tribes of The West – sought by Donald Horne, the Australia Council and sociologists? In the common ground between current technourban commentary and 1960s and 1970s traditions of environmental art and site-specific practices, Backen creates a dialogue that moves from the general to the particular, asking how cultural difference has affected cultural presentations. While the fingerprint is a pitiless register of 'uniqueness', between the folds of the skin are open spaces – gaps speaking of a collectivity.

Backen and Watson go beyond a naturalistic representation of the socio-historical and avoid moral glibness and aesthetic gratuitousness. Similarly, Casula Powerhouse proves that refined aesthetics and cultural activism can coexist – the party is better when the crowd is bigger. Hats off to Liverpool Council and the communities of the south west for endorsing forms of cultural practice that put us all on notice. Thanks for shifting the balance of power from the sleek foreshores of Sydney Harbour towards the banks of the Georges River.

1 See Ian Burn, 'The Art Museum More or Less', *Art Monthly*, Canberra, November 1989, pp. 3–6. Burn is one of the few writers to apply himself to the limits, exclusions, segregations and homogeneity of the art museum and to seek a 'looser relationship between institutional structures and curatorial functions'.

2 'Viewers & Audiences: The gallery/museum in context', the annual conference of the Regional Galleries Association of NSW, June 1995.

3 The Native Institution Artists Group, *Hypothetically Public*, Jenny Barrett and Michael Crayford (eds), The Lewers Bequest and Penrith Regional Art Gallery, 1993, pp. 24–8.

Jo Holder

Jo Holder is a Sydney-based art critic. She co-ordinated the National Women's Art Exhibition.

Roy de Maistre: The English Years 1930–1968

This excellent book represents the highest level of academic art scholarship in Australia today. The mature authorial voice speaks a thoughtful ideology that in this country is associated with the Power Institute of the University of Sydney. And Heather Johnson, in her dispassionate and painstaking analysis of the career of Roy de Maistre, sets aside her family relation to the painter.

I am impressed by the difficulty of the questions that are addressed. How did de Maistre see himself and his art? Why did he compartmentalise his life? It is symptomatic of current art history that the book is not merely biographical, not purely a monograph of one person's art, and not simply a social explanation of what took place in de Maistre's life and art – but an amalgam of those approaches. Since de Maistre is an artist the scholarly treatment he receives is within the discipline of art history. It is less certain that the writer's ultimate point of assessment is art. As readers we are in a position of deciding independently whether Johnson gets the balance right. I admire the book yet have an unsatisfied desire to look deeper into the paintings. If the writer had knit her exposition of the artist's life into a sustained exposition of the works of art themselves, perhaps I would not still be wondering about the relation between de Maistre's life and his art. On the other hand, if I weren't still wondering, would I be looking at his paintings with this infinitely more enlightened curiosity? Johnson's text leaves one before the paintings and nothing could be more important.

On the issue of de Maistre's success as an artist, the major question is the degree to which his aim was transcendence. His own early statements suggest that he sought a pure essence:

In the early 1930s de Maistre was still searching for a truth in life. At the time of his first exhibition in Sydney in 1919 his spirituality was focussed

on colour which he saw as being 'the conscious realisation of the deepest underlying principles of nature ... the very song of life ... the spiritual speech of every living thing'. By 1925 de Maistre had extended his emphasis from colour to art as a whole, 'Art, being a reflection of life in the most profound sense, is an attempt on the part of the artist to express in concrete form, through symbols, his highest concept of what constitutes for him the Good, the Beautiful and the True'.

The text explores how that fundamentally religious concept of art worked out over a long career. The ideas that inspired de Maistre's art, the changes he wrought to material subjects, and the question of what (for him) was a conclusive statement, are duly considered. Fundamentally, how we see his paintings is influenced by whether they are iconic statements or, on the contrary, theatrical illusions. Are we meant to sense the raw material they come from? Is a painting by de Maistre mandala or fable, symbol or parable? Having read both of Johnson's excellent volumes on Roy de Maistre (the first, *Roy de Maistre: The Australian Years 1894–1930*, published in 1988) it seems fairly clear that the artist's goal shifted from essence to illusion along the way, though he never seems to have resolved the difference in his art or life. Indeed, Johnson gives abundant evidence that he lost the ability to distinguish reality from illusion.

We are shown how easily – with what alacrity – de Maistre slipped the leash of urban realities in London, leaving the art market for protected religious commissions, constructing a royal pedigree for himself, hiding his homosexual friendships, joining the esoteric New Atlantis Movement and the Catholic Church. He created out of his life a series of tableaux, directing each dazzling set-piece to its own separate audience, taking care that the people in his lives did not mingle, and in various ways shielding himself from every-

day 'reality'. On the other hand, his interest in modern film and interior design embraced two of the most broadly influential aspects of modern life. That the features of his life were all of a piece with his art seems demonstrable. Johnson describes his habit of re-creating his material circumstances:

[A]ll his friends were aware that he was frightfully poor ... [To help him out they] purchased paintings, asked for painting lessons, gave him gifts of food and money, offered him jobs, and mentally noted peculiar extravagances such as hiring a valet service for a week, buying fresh flowers daily, and spending ninety-eight pounds to have his dressing gown lined with fur, on the odd occasions he did have spare funds. This outward show of prosperity ... aroused admiration rather than pity.

De Maistre's studio apartment was described by visitors as a dream world, an Aladdin's cave; John Rothenstein referred to it as the theatre of his actions; a stage daily arranged with flowers, the table always set for two, de Maistre's top hat, missal and gloves arranged on the hall table. Within that carefully constructed ambience the artist's paintings, the furniture by Francis Bacon, various ambiguous *objets trouvés*, and de Maistre himself, combined to extremely potent effect. Johnson finds de Maistre's images of his studio among his most successful works. She explains that since he did not like to part with paintings, he made copies to keep around him. He preferred to entertain at home rather than abroad and conducted more than one duplicitous dinner party at which young homosexual friends in waiter's uniform stood behind each chair. Her most vivid perception is of de Maistre posing for photographs and taking care that his body and gestures artfully echoed the lines of the painting to which he wished to direct attention. Over the years the real-life scenarios he created became ever more elaborate. Johnson asks, did he go

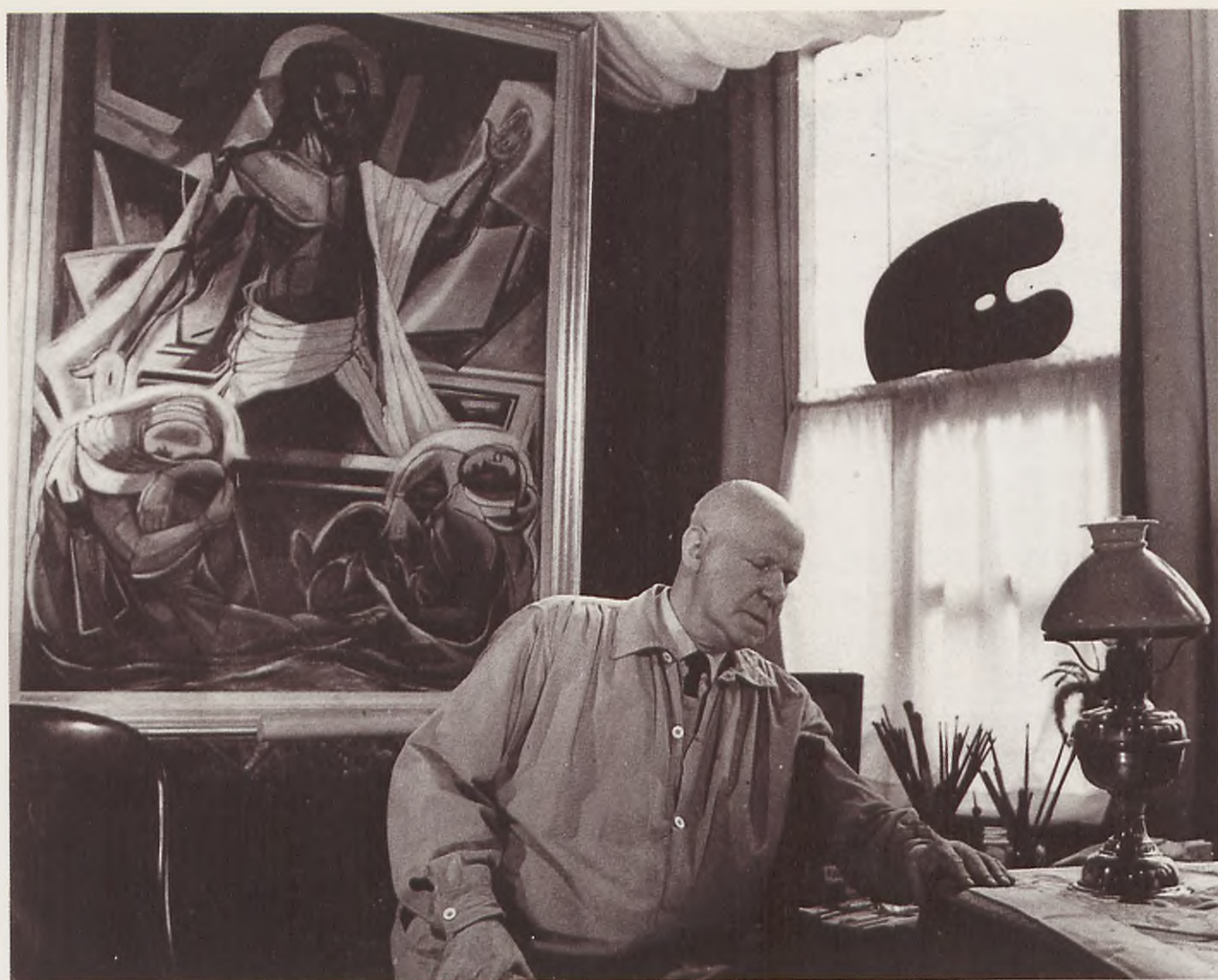
astray creatively when he reached the stage of blurring reality and fiction?

Much thought and care is expended in assessing the emotional temperature of de Maistre's art. In 1946 Philip Hendy, the Director of the National Gallery, London, opened an exhibition of de Maistre's paintings at the City of Birmingham Museum and Art Gallery, with 'a post-war' cry for an art of controlled emotion:

[I]n the last few years man had achieved a terrifying control of the physical universe such as he had never dreamed of yet he had not made any advance at all in what really was his first business – controlling his emotions ... We have never had such potentialities of physical well-being and comfort as we have today, and we have never had such spiritual discomfort, general malaise and emotional unhappiness.

He claimed there were two ways of controlling emotion – through puritanical suppression and through art – which 'sought not to suppress emotions but express them'. Johnson's estimation (contradicting the opinion of some formidable English critics) is that de Maistre did not achieve this quality of emotional expression: his habit was to suppress his emotions.

The author, sharing the Power Institute's ideology of a normative social standard, cites David Peters Corbett's subtle argument that fantasy can be used 'to map the transactions between the artist's self and the culture which gives his or her career form and which bestows or withholds value and meaning'. There is as much reason to argue the productive use of strategies of avoidance as there is to demonstrate the force of social averages. Like many artists, de Maistre stands in a peculiarly indirect relation to the sociological norm. Johnson skilfully outlines how stubbornly, systematically and persistently he kicked against the pricks. Hampered, perhaps, by the responsibility of belonging (to the Power Institute as well as to the artist's family) she does not necessarily see positive value in de Maistre's fantasy. Rather, his religious leanings, royal connections, etcetera, are 'contrivances' to protect him from base reality, and she tends to view them pessimistically as a distracting and defusing alternative to his work as an artist. She turns around de



Roy de Maistre in studio with *Resurrection*, c. 1960. Photograph J.S. Lewinski, collection Douglas Milvain.

Maistre's statement about English snobbery, 'if people thought of me as a relative of royalty they might start taking notice of me because of that. But I am an artist and it is as an artist that I wish to be known', to argue that it was six of one and half-a-dozen of the other, his actions as inventive genealogist and personal stage-setter leading one to suppose 'he would have been just as happy being known as a member of the Royal Family as an artist'.

Other grounds for judging de Maistre's art are touched upon. One of the most telling is a direct counter to intelligent social analysis. David Konstant, a friend of de Maistre, claimed in a letter to Johnson that the artist 'would never have concerned himself either with ecclesiastical "politics" or with the latest theological commentaries ... He loved the grandeur of a solemn religious ceremony (the "dim religious light"), but equally loved the simplicity of a quiet affair in a tiny chapel. I suspect he would have disliked the modern church with its emphasis on understanding what you are saying or hearing on the grounds that religion isn't primarily con-

cerned with understanding but with a kind of total appreciation that inevitably and deeply involves one's aesthetic sensibilities'. This analysis of a synaesthetic sensibility, so remarkably appropriate to de Maistre's art, and bristling as it does with inquiry about the assumption of a logical explanation in the present discipline of art history, finds its place with other contradictions within this most rewarding text.

Art is what matters in the final art historical analysis. On which count Patrick White's warm recommendation of de Maistre – 'he taught me to write by teaching me to look at paintings and get beneath the surface' – is to be taken very seriously. Johnson gets beneath the surface of the artist's life and in the process sets terms for seeing the art in new ways.

Roy de Maistre: The English Years 1930–1968
by Heather Johnson, Craftsman House,
Sydney, \$120

Mary Eagle

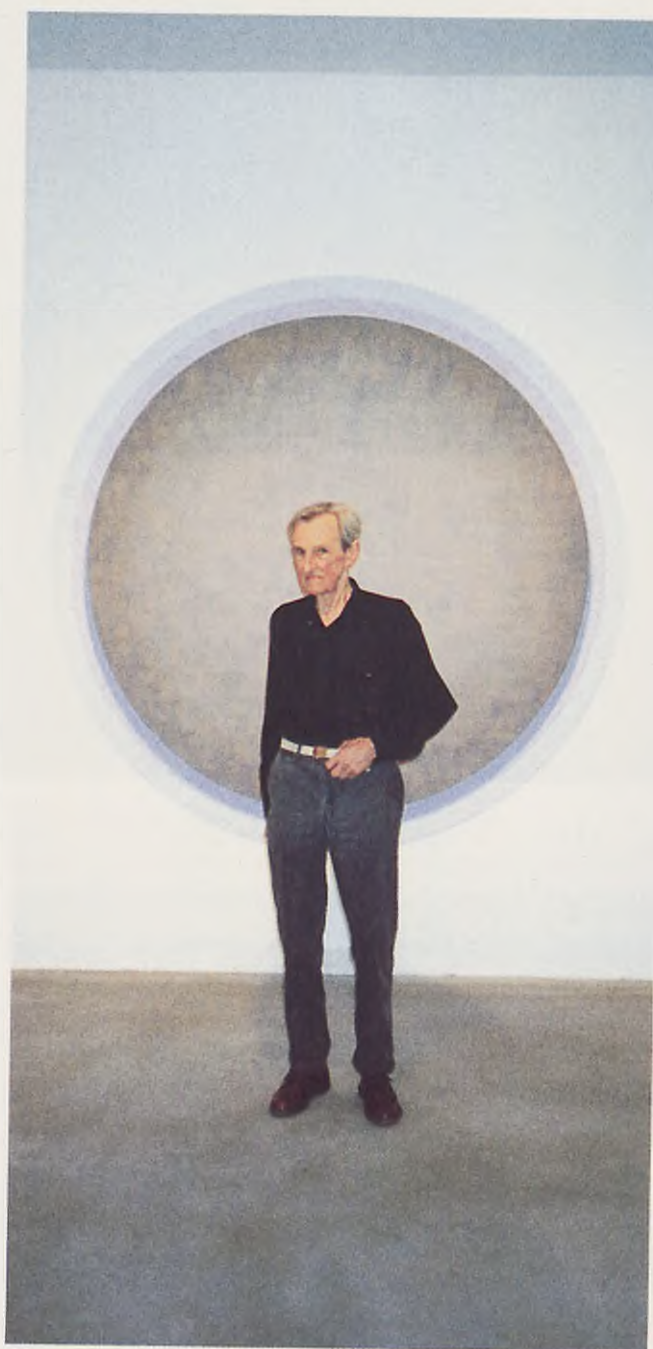
Mary Eagle is Senior Curator, Department of Australian Art, National Gallery of Australia.

Howard Taylor's world of light

They would be his last large sculptural works, said Howard Taylor. He was seventy-six, and henceforth there would be only the smaller, refulgent paintings, like *Landscape emblem*, *Foliage sky figure*, *Tree line* or *Planet* chosen last year for *ART and Australia*¹ to characterise what the artist had been doing since his big forty-year retrospective held in 1985 at the Art Gallery of Western Australia. Although he had been commissioned to make many public sculptures and murals in the 1960s and 1970s, Taylor had never been offered the opportunity of filling, in any way he wished, a purpose-built art space.

He rose triumphantly to the occasion, offered by his long-time dealers Magna and Douglas Sheerer, of inaugurating their Galerie Düsseldorf's new premises in March 1995. Designed by Bret White, with the Sheerers' dwelling above, it is unique in Perth, and rare in Australia, in being a commercial gallery not only built specifically to display works of art but also one whose principal space is full art-museum scale. Taylor's first commercial-gallery exhibition, in 1960, was at the Skinner Galleries and he continued with Perth's then leading gallery until it closed in the mid 1970s; eventually confirmed by the 1985 retrospective as Western Australia's tribal elder of art, he made in 1995 a special gesture of appreciation to Rose Skinner's successors by producing for them and their special place a climactic exhibition. David Bromfield's review of the contemplative environment of cool light and whispered colour, captured by minimal cylinders, rhomboids and cubes, was headed 'Pillars of wisdom ...'

In 1978 'The mystic West' was Nancy Borlase's heading for her review, in Sydney, of Taylor's only solo exhibition held in Australia's east. However, neither wisdom nor mystery, but technical and formal processes are emphasised in the artist's exhibition titles:



Howard Taylor with *Light source reverse*, Galerie Düsseldorf, 1995. Photograph Daniel Thomas.

'Object Space: Figure-Ground', 1988, or 'Sphere/Disc/Planet/Sun/Object/Figure', 1990, or his very first solo, 'Oils, egg tempera and watercolours by Howard Hamilton Taylor', 1949.

The artist's self-image as intense scrutiniser of the self merging into the natural world was used by Gary Dufour in 1985 to symbolise Taylor's art: the retrospective exhibition catalogue's frontispiece² was *Double self-portrait*, a wood-grained torso and wavy hair, framed

squarely and centred upon a bright eye which looks out from a box frame formed by the artist's raised hand. Ted Snell's new book³ is more animist in its symbolism: the cover illustrates a wall-hung painted construction, *Forest figure*, 1977, a graded green column with branching, red-veined, leaf-green canopy – or wings, or arms. It is a tree from the tall-timber karri forests at Northcliffe, 400 kilometres south of Perth where Taylor has lived since 1967; but it is also a flying object, at once a bird and an aircraft (the artist was a teenage aircraft model-maker, an airforce pilot trained in Gipsy Moths and a four-year grounded Prisoner of War). And it is perhaps a human figure too, a winged angel or a spread-eagled crucifixion.

Taylor resists such interpretations. He disapproved of his father, trained in Adelaide as an architect, a practical man, going west to Perth when young Howard was thirteen and going spiritual, as a minister of religion. He says his art 'is the result of practical procedures and when not this is simply the old fumble, subject to severe, critical analysis. The more intangible aspects are not encouraged ... [they are] suspect – known, [but] kept quiet'.

So the practical man who runs a very neat studio, honouring art with finer workmanship than most craft artists achieve and with systematic, engineer-technocrat thinking about underlying processes and structures in both his art and in biological growth and physical movement, nevertheless, when pressed, concedes a symbolic, even Symbolist, role for his art. Higher things are there. They can't help infiltrating.

Whereas his current work is easily related to the majestic karri country where he lives, his previous studio home was at Bickley in the scrubby hills inland from Perth. Very different trees, leaves, butterflies, birds and skies from Northcliffe were there to be scrutinised

with intensity. And though made at Bickley his first exhibition assertively identified the artist as Howard *Hamilton* Taylor: he was named after that Western District town in Victoria to which his mother had returned from Adelaide to give birth to Howard at her mother's place. He thus suggests that all places – Hamilton, Adelaide, Stalag Luft III, Bickley or Northcliffe – have special significance but that none has prime significance. Through attention to particularities he reaches not regional but universal truths.

For Taylor perhaps his deepest, most universal content is a general ecological statement about the need for a considered, careful relationship between humankind and the natural world. A human body, his own or the viewer's, is to be identified with the forms in his often human-sized constructions. A human eye, often risking the most dangerous gaze, the sun, is felt as a presence within the small centralised colour-field paintings. In his most successful city-centre sculpture in

Perth, the A.M.P. Centre's *The black stump*, 1975, pedestrians find themselves inside a vast fragment of an implied sphere – and inside the charred outer darkness is a radiant, iridescent, light-trap skin of fine mosaic, sky blue – or ash white.

A serene flow of white light entered the new Galerie Düsseldorf's pair of south-facing windows to flank a twice-lifesized pure white *Winged figure* which in its turn faced a rich-coloured disc, *Light source reverse*, at the far end of the big room. Along the main wall were *Contracurve*, *No horizon*, *Simple solid* and at its centre a great seven-column *Colonnade*, perhaps abstract tree trunks, with their 'foliage' or 'shadows' painted, shimmering, direct onto the gallery wall; the other long wall accommodated *Heavy object*, a floorpiece *Forest column drum*, *Wall figure* and *Foliage panels*. There was one free-standing *Internal cylinder*, an illusion of a cylinder inside what was in fact a square column and hence a suggestion of the organic within the artificial.

If the most startling relationship to be found in the Galerie Düsseldorf installation was an abstract, three-rectangle construction implying an angel (the white *Winged figure* between the windows) in bold confrontation with the dark sun-disc of *Light source reverse*, there was a dark personal anecdote within this realm of abstract beauty and cosmic symbolism. It was a brush with death.

Howard and Sheila Taylor, with Magda and Douglas Sheerer, together once fell off the world, and came back. Sun-glare had visually obliterated the horizon of a shifting sand dune at Windy Harbour, on the Southern Ocean near Northcliffe, and their Land-cruiser's driver took them over the edge, a vertical descent. At Manjimup Hospital in early 1992 the four patients shared a ward; their artist-dealer relationship gained a special dimension.

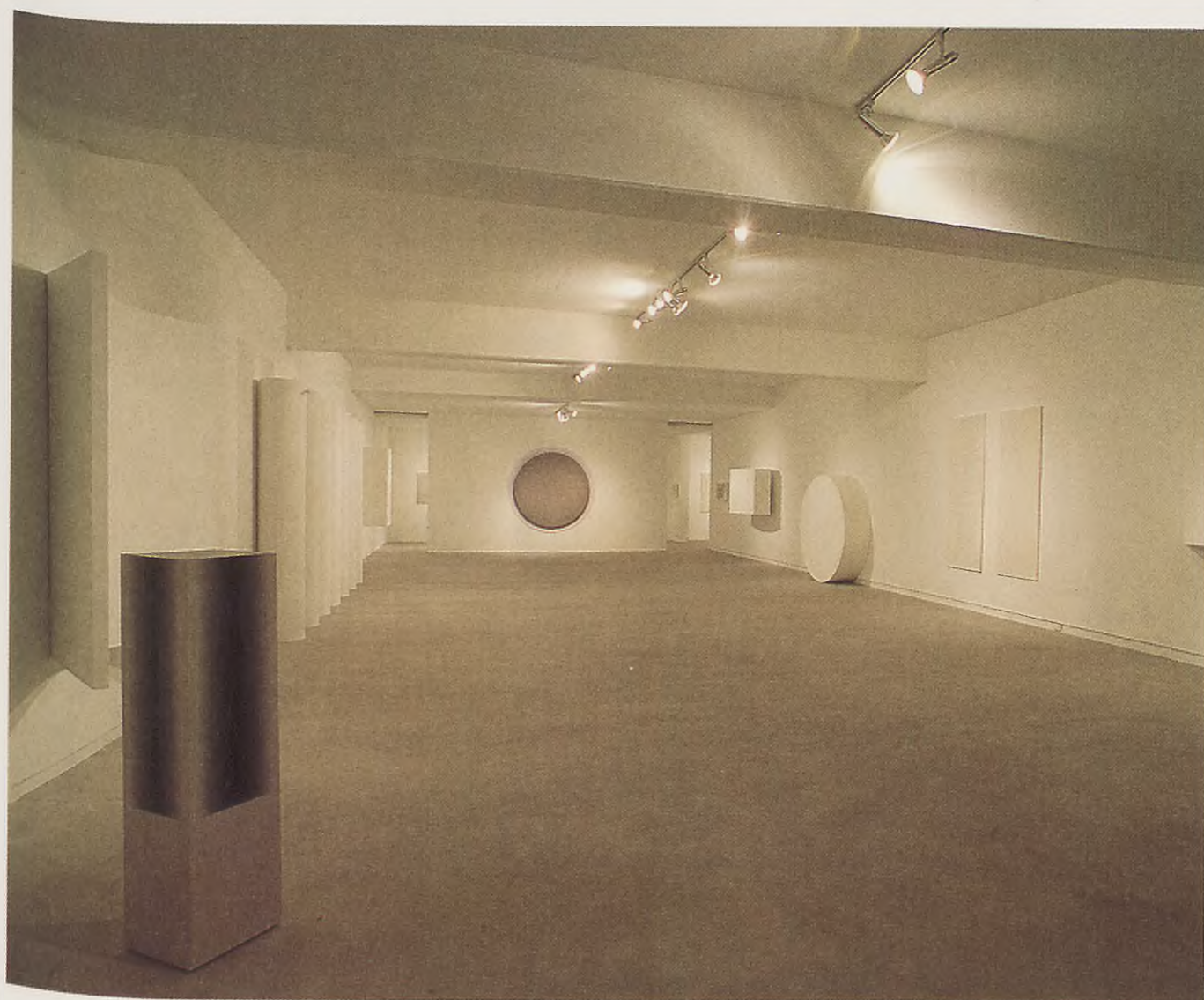
Taylor's very impersonal, ineloquent, timeless, placeless art holds within it not only his super-specific observations of nature but also certain extraordinary facts of his own life; his airforce flying at a time when one still felt the lift of wings in small craft, his Prisoner of War years in Germany and Poland, his Toyota leap into the sun and near-death on the wild shores of D'Entrecasteaux National Park. We can assume that his axial placement at Galerie Düsseldorf of the cool angel figure and the hot disc was an acknowledgement that the Taylors and the Sheerers were partners in much more than art-making and art-marketing. Together they had been to the brink of death and destruction, caused by the artist's familiar spirit, the sun.

- 1 Ted Snell, 'Light and Surface: The Art of Howard Taylor', *ART and Australia*, Vol. 31, No. 4, Winter 1994.
- 2 Gary Dufour, *Howard Taylor: Sculptures, Paintings, Drawings 1942–1984*, Perth, Art Gallery of Western Australia, 1985.
- 3 Ted Snell, *Howard Taylor: Forest Figure*, Fremantle Arts Centre Press, 1995; with appendices, and a catalogue raisonné of works 1935–1993.

Galerie Düsseldorf's new premises are at 9 Glyde Street, Mosman Park, WA 6012.

Daniel Thomas

Daniel Thomas, AM, is Emeritus Director of the Art Gallery of South Australia.



Installation view of Howard Taylor's exhibition 'Constructions – Paintings – Drawings – Maquettes', Galerie Düsseldorf, Perth, 1995.

The art of borrowing masterpieces



Ground breaking in its conception, the Matisse exhibition was a major scholarly and artistic event. This was the first Australian exhibition of Matisse's work and its accompanying catalogue contains some of the most challenging recent interpretations of his art. The show originated at the Queensland Art Gallery and travelled to the National Gallery of Australia in Canberra and the National Gallery of Victoria in Melbourne. Jill Beaulieu and Mary Roberts interviewed Roger Benjamin, the Matisse expert and scholarly adviser to the show, to gain an insider's perspective on the strategies involved in mounting this exhibition and his assessment of the show's impact on Matisse scholarship.

How did the show originate, and what was your role?

It began as an idea of the curator of the exhibition, Caroline Turner, around 1985. Caroline wanted to utilise the sister-city relationship between Brisbane and Nice to arrange a modestly scaled loan show from the Musée Matisse in Nice. When Doug Hall was appointed Director he embraced the idea. As negotiations progressed the Nice curator, Xavier Girard, suggested my name as a Matisse specialist from Australia. I came on board in late 1991 – it was a patriotic pleasure to help bring Matisse to this country. Although Nice lent two groups of works to 'Matisse' (on the Barnes *Dance mural* and the Vence Chapel), the scope of the exhibition expanded to involve some forty museums. My role was with Caroline Turner to select the works, and to plan and edit the catalogue.

One of the exciting aspects of this exhibition is

that it breaks the tradition of the prepackaged blockbuster.

Yes, we've had a pattern of international art shows curated overseas and presented *tout fait* in Australian galleries. It's relatively easy and profitable, but we frequently get shows from museums under renovation, with mixed results: one perceives the scant curatorial rationale for such displays. They also do little to develop curating and scholarship at this end. The NGA's 'Surrealism: Revolution by Night' broke the mould: a major loan show curated locally that also made a contribution to Surrealism scholarship. I believe 'Matisse' is an exciting confirmation of that precedent.

Could you recount some of the strategies employed in obtaining some of the major pieces in 'Matisse'?

In the climate of the Matisse loan 'burn-out' that followed the great New York and Paris retrospectives of 1992–93, our task was doubly difficult. First, we needed a plausible curatorial and scholarly strategy, or lenders wouldn't have taken us seriously. We believed Australia needed a moderately scaled survey show. What the recent painting retrospectives had neglected would become our focus: Matisse's extremely rich work in the media of drawings, prints, sculpture, books, cut-outs and costume design, and their relationships with the painting. Such media (with the exception of cut-outs) are somewhat easier to borrow than paintings. We needed to assemble a core of sixty paintings with a dozen absolutely first-class examples (which we did). The generosity of loans in drawings (especially from the Pompidou and MoMA) outstripped our expectations and we achieved a comprehensive display; the sculpture too is remarkable – only the Backs and the Henriettes are lacking.

As for negotiating strategies, the richness of the show is in good measure due to Caroline Turner's expansion of French connections already established by the QAG with shows like 'Toulouse-Lautrec'. Over half the 'Matisse' loans come from French State collections – with Isabelle Monod-Fontaine's support, the Pompidou Centre, for example, lent six major paintings. The Bibliothèque Nationale, the Matisse museums and regional museums all showed real goodwill. One reason is top-level diplomacy, such as the bilateral cultural agreement between France and Australia, and the help of the Action Artistique (a visual arts branch of the French foreign office). Once we had convinced Claude Duthuit of our seriousness, further crucial loans came our way – he is the artist's grandson and the powerful head of the Matisse estate and families.

The American and British loans are the fruit of persistence in overseas visits. The negotiating team, in addition to its co-ordinator Caroline Turner, consisted of Bob Edwards, that *éminence grise* of the museum world who is CEO of Art Exhibitions Australia (which administered the 'Matisse' loans and indemnity), QAG director Doug Hall, and curator Chris Saines. I had an exciting week talking to

museum directors and curators from New York to Houston, and again in Paris and Nice. I've been told that having a known Matisse scholar involved in the selection and catalogue improved our chances of obtaining major loans, especially from the tough US museums.

One of the strengths of the catalogue is the diverse theoretical scope of the papers. Would you discuss your choice of the international contributors to the catalogue and how their essays expand the parameters of Matisse scholarship?

On joining the 'Matisse' team I proposed a substantial catalogue with notable authors who would make a contribution to Matisse studies. Although it went against the Australian tradition of brief, middle-brow catalogues for major exhibitions, Caroline Turner, seconded by Doug Hall, saw the value of the idea: as well as establishing a new sense of standards, it would help convince overseas curators of the merits of our show. This is undoubtedly the case: saying we had Richard Shiff, John Elderfield or Yve-Alain Bois writing for us certainly delivered results in terms of loans.

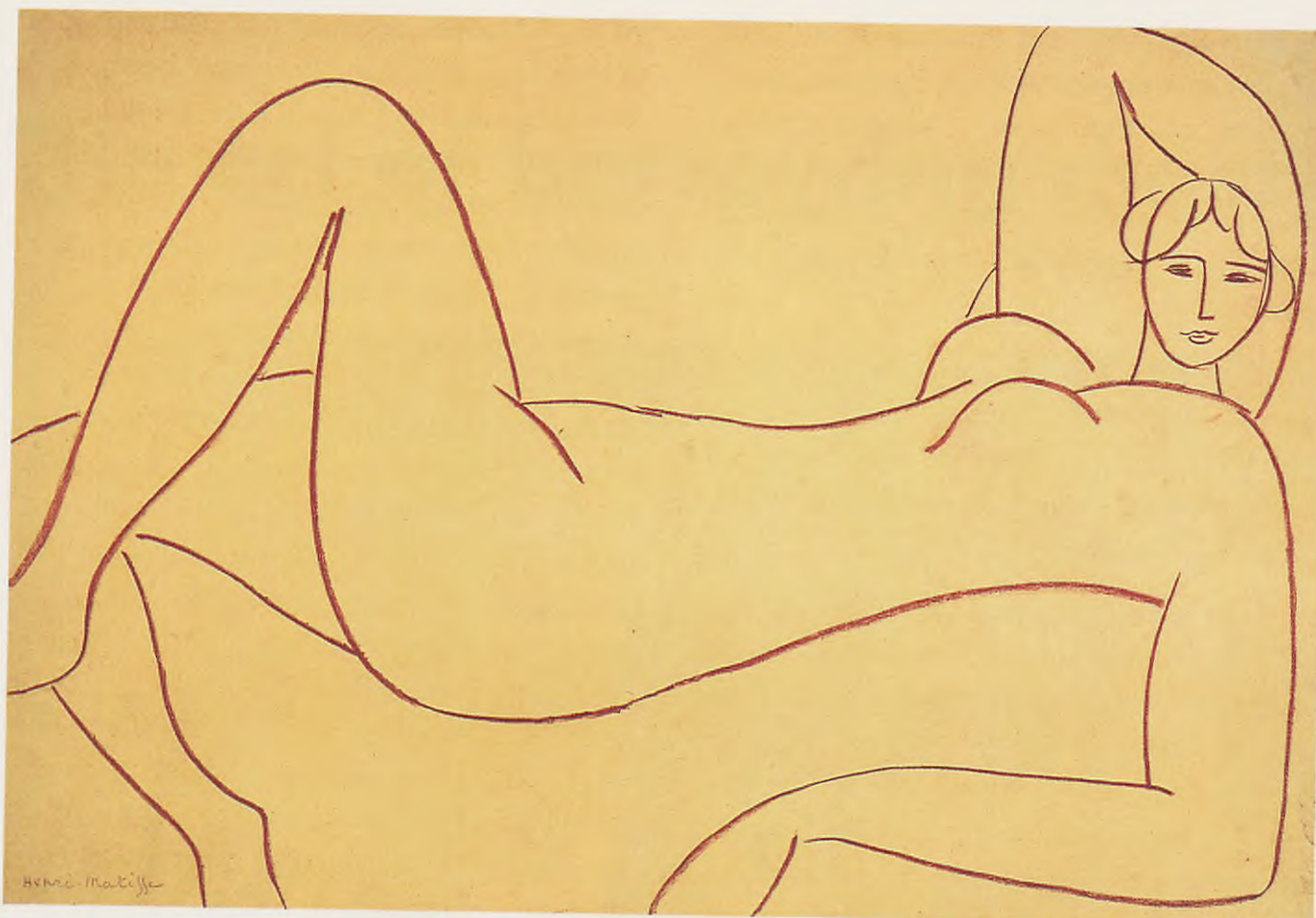
I also wanted, for at least part of the catalogue, to escape the formalist–biographical

view of Matisse produced by the standard French and American specialists. I proposed calling on writers I knew, a combination of theory-oriented senior scholars not closely identified with Matisse studies, and younger writers who were doing exciting new research. I knew that Richard Shiff, one of the new heavy-weight scholars of modernism who is an expert on late nineteenth-century art theory, had not published anything specifically on Matisse. I asked him to consider Matisse in relation to his recent work on touch and physicality in painting, which he does brilliantly in 'Imitation of Matisse'. Yve-Alain Bois of Harvard, an editor of *October* magazine, had brought a new intellectual sophistication to writing on Matisse since 1990 – could he not apply his ideas on the 'Matisse system' to the great Barnes murals recently exhibited in Paris? These essays present, in accessible form, a sort of post-structuralist revision of formalist ways of reading Matisse. Both also use period documents with an alert sense of historicity.

This links them with the younger scholars, who combat the introversion of Matisse studies with some fresh, historically informed contextual readings. A theme of the exhibition (supported both in the galleries and in



opposite and above: Installation views of the exhibition 'Matisse', Queensland Art Gallery, 1995. Photographs Ray Fulton.



top: HENRI MATISSE, *Study after 'The pink nude'*, 1935, red chalk on tracing paper, mounted on paper board, 67 x 96.5 cm, The Museum of Fine Arts, Houston. Courtesy Queensland Art Gallery.

above: HENRI MATISSE, *Still life with magnolia*, 1941, oil on canvas, 74 x 101 cm, Musée National d'art Moderne, Centre Georges Pompidou, Paris. Courtesy Queensland Art Gallery.

opposite page: HENRI MATISSE, *The pineapple*, 1948, oil on canvas, 116 x 89 cm, Alex Hillman Family Foundation. Courtesy Queensland Art Gallery.

catalogue essays) is Matisse's travel to the 'exotic' climes of Morocco and Tahiti. My own 'Orientalist Excursions: Matisse in North Africa' draws on a book in progress on French Orientalist art. Liz Childs, who's been working on Gauguin and the colonial image, joined forces with her husband the Matisse scholar John Klein to publish the first results of their 1990 research trip to Tahiti. Laurie Monahan, a former T.J. Clark student now completing a Harvard doctorate on André Masson, investigates Matisse's relationship with Masson and Surrealism – one of the many neglected areas in Matisse studies.

There are excellent contributions that are less programmatically designed, for example Isabelle Monod-Fontaine's essay on Matisse during the Great War (drawing on research for her 1992 Pompidou Centre exhibition), or Xavier Girard's elegant exposé on the Vence Chapel. Caroline and I insisted on accessible texts, and the extremely thorough editor Suzanne Grano helped achieve this. An important segment of the catalogue addresses the general reader who needs an introduction to Matisse: my 'The Vital Sign: An Overview of Matisse's Painting', and the shorter texts by Caroline Turner on sculpture and Anne Kirker on prints. John Elderfield had agreed to introduce the important theme of drawing, but he delivered much more: a newly researched essay on Matisse's later drawing as seen at the 1948 Philadelphia retrospective. It's another reason why I believe this book, with hundreds of illustrations and complete with index, will interest Matisse students around the world.

Do you expect to be involved with museum work again?

Certainly. I'm already working with the Art Gallery of New South Wales as Guest Curator of a show on Orientalism (my research field for the last five years). It's entitled 'The Oriental Mirage' and promises some intriguing things.

Jill Beaulieu and Mary Roberts

Jill Beaulieu is Head of the Department of Art History, University of Western Sydney, Nepean. Mary Roberts lectures on colonialism and post-colonialism at the University of Western Sydney, Nepean.

Reading Matisse

The Matisse Conference, held at the Queensland Art Gallery on 1 and 2 April 1995, was a significant forum for the reassessment of the work of this important modernist artist. Papers by Matisse experts and eminent scholars who had not previously written on Matisse ensured that the conference encompassed challenging and diverse approaches to his art. Many of the papers provided astute readings informed by recent developments in critical art history and the social histories of art, including gender analyses and post-colonial readings of Matisse's work. Complementing the papers was a panel session of distinguished scholars: Yve-Alain Bois, Roger Benjamin, Isabelle Monod-Fontaine and Richard Shiff, chaired by Professor Virginia Spate. Numerous questions from the floor reflected the diverse interests of the audience.

Extending his brilliant readings of Matisse's art, Yve-Alain Bois's paper investigated the Barnes *Dance mural*, 1932–33, which is located at the Barnes Foundation, Merion, Pennsylvania. Framing his analysis was the notion that Matisse's art constituted two distinct trajectories that were discontinuous: his Nice period (1917–circa 1930), and his more experimental work executed before and after that phase. Bois argued that the Barnes mural and his sketches for Mallarmé's *Poésies* signalled a turning point at the end of the Nice period, precipitating further exploration of key aesthetic principles that he had investigated in his early years – what Bois has termed the 'Matisse system'. Elaborating on this system Bois discussed an 'aesthetics of distraction', referring here to a mode of spectatorhood as 'deconcentration', or experience below the threshold of perception. Included in the 'Matisse' exhibition were several preliminary sketches for the *Dance mural*, providing a rare opportunity to view these works in the context of an insightful account of their production.



Highlighting the centrality of the arabesque to Matisse's aesthetic, Roger Benjamin examined its function as a structuring principle in his figure paintings, sculptures and decorative landscapes. Benjamin analysed the complexities of the arabesque by examining its dual heritage from classical antiquity and the Islamic tradition as well as its multifarious applications – most apparent in music, ballet

and the visual arts. Analysing the sculptural works that constituted one of the great strengths of the exhibition, Benjamin argued that the arabesque was the expressive construction through which Matisse conveyed the potential for movement. Furthermore, Benjamin noted that the arabesque in his art is often anchored (or 'disciplined') by the rational vertical line, which raises fascinating



HENRI MATTISE, *Odalisque with red culottes*, 1921, oil on canvas, 65 x 90 cm, Musée National d'art Moderne, Centre Georges Pompidou, Paris. Courtesy Queensland Art Gallery.

issues about the gendering of this aesthetic principle. As a consequence of Benjamin's perceptive analysis, the arabesque was avidly discussed in the panel session.

Richard Schiff's paper explored the concept of 'imitation' in Matisse's art. Invoking the Aristotelian definition which distinguishes imitation from copying, Schiff described imitation as the activity of absorbing another's processes. Imitation is an activity not entirely governed by will, a spontaneous practice of following that which unfolds on the canvas, which results in something that is at once similar to that which is being imitated and yet original. Thus, according to Schiff, imitation for Matisse functioned as a binding force that 'closed the gap between being and wanting (presence and absence)', signalling the therapeutic role of Matisse's art and inscribing the notion of painting as refuge by masking the troubling aspects of the exterior world. The proximity involved in this process of imitation implied the reciprocity of touch; thus, this analysis is a contribution to Richard Schiff's ongoing investigation of the neglected role of tactility within modernist art.

Day two commenced with John Klein's

analysis of Matisse's portraiture in relation to issues of gender differentiation. On the basis of a close analysis of a range of Matisse's portraits Klein established a dichotomy between his male portraits, which emphasise individual identity, and his female portraits, which sacrifice identity to formal concerns. From this position Klein concluded that man was portrayed as a social being, whilst woman was construed as spectacle; Matisse's work, therefore, replicated the modernist celebration of the feminine as artifice and vehicle for aesthetic innovation.

Isabelle Monod-Fontaine's paper examined the similar imperatives in Picasso's and Matisse's work of the early 1930s where both treated the theme of the sleeping woman as an allegory of painting as a perpetually desired body. Both painters extended the allegory to include the relationship between the possessive gaze of the satyr (or Picasso's minotaur) towards the passive nymph abandoned to sleep, as a sexual allegory of the relationship between painter and painting.

Elizabeth Childs examined Matisse's Tahitian voyage and the way this journey in 1930 was mediated by the colonial perspective. In

particular Matisse was influenced by the long-standing European myth of Tahiti as paradise and refuge which had been made famous by Gauguin's travels. Although this period for Matisse was marked by only a few art works, the memory of Tahiti – as a place of repose, refuge and new physical sensations – was to surface in his subsequent work, including his wall hanging *Oceania, The sky*, 1946, many of his paper cut-outs and the decorative environment he created in the Chapel of the Rosary at Vence, 1948–51. Childs's paper focused upon the role of memory as filter; for Matisse, a memory of Tahiti facilitated artistic synthesis through an alignment of the spiritual with the decorative. Exploring the social context for this synthesis, Childs associates the cleansing quality of the ocean (a persistent theme of Matisse's Tahitian-inspired works) with the desire for regeneration in post-war France.

Matisse's *The abduction of Europa*, 1929, was analysed by Laurie Monahan as a theme by which Matisse sought to renew his artistic practice at a time when he had been criticised for his decorative odalisques. Through a comparison with his artistic predecessors' treatment of the subject and André Masson's work of the same period, Monahan's argument was that Matisse's work implied a sublimation of the violence of the theme.

The diversity and originality of these papers constitute a significant contribution to Matisse scholarship. Moreover, many analysed the work of the 1930s, an area of Matisse's oeuvre that to date has been relatively neglected by art historians. The great benefit of organising a conference around this exhibition was that it enabled the participants to see Matisse's work differently. Access to the exhibition was facilitated by a private breakfast viewing as well as a three-day pass which enabled repeat visits. This event was well-organised and generously funded by the Queensland Art Gallery, extending to scholarships for interstate post-graduates. The organisers are to be congratulated on the quality of both conference and exhibition, which, in conjunction, created a unique opportunity to extend and refine the interpretation of Matisse's art.

Mary Roberts

FRANCES BURKE

Frances Mary Burke was born in Melbourne on 10 January 1907. She studied art and design at the Royal Melbourne Technical College, the National Gallery Art School and the George Bell School in Melbourne from 1936 to 1938. In August 1937, with fellow graduate Morris Holloway, she founded Burway Prints, the first registered screen-printery in Australia. The firm became Frances Burke Fabrics in 1942 after Holloway left to establish Textile Convertors, the firm that later printed most of Frances Burke's designs.

Notable for her early involvement with the work of young architects, especially Roy Grounds and Guilford Bell, Frances Burke was interested in many aspects of interior and industrial design. In Melbourne in 1947 she was a foundation member of the Society of Industrial Designers. The following year she opened Good Design, in Hardware Street, Melbourne, to market products of good design. The early furniture of Clement Meadmore and Grant Featherston was shown in the shop. The business functioned at this address until 1955 when it moved to Little Collins Street, close to Georges department store. From 1962 until its closure in 1967, the shop operated in Bridge Road, Richmond. After its closure, Frances Burke was still designing fabrics but had little to do with their printing. She remained actively committed to the importance of good design – in particular textile design – for many years. In 1970 she was awarded an M.B.E. She was an adviser and examiner for Royal Melbourne Institute of Technology and in 1987 the Institute awarded her an honorary doctorate.

Like many young artists and designers of her time, Frances Burke was conscious of the need to find an individual Australian style. While young architects were discovering Australian timbers, Frances Burke looked to Aboriginal art for inspiration. There she discovered the subtle earth colours and delicacy of drawing, as well as the bold patterning, that provided a stimulus for many of her early designs. She frequently featured Australian

flora and fauna and, encouraged by the patronage of Maie Casey, a champion of Australian art, her textiles were used in various government establishments.

Frances Burke's best-known designs employed bold and bright colours. They were used in the most avant-garde interiors by designers such as Marion Best and the effect they had was uncompromising.

Frances Burke died in Melbourne on 14 October 1994.

John McPhee

MARY MACQUEEN

Mary Macqueen was a redoubtable artist, from her first exhibition in 1945 to the end of her working days nearly fifty years later, by which time her work was well known across this country and elsewhere. Mary Ballantine was born in 1912, first child of a stonemason and his wife, living in Harp Road, Kew, in Melbourne. She was always encouraged to draw, at first after her paternal grandmother's example. Instead of finishing her education at a private girls' school, Mary enrolled in an art and design course at Swinburne. In 1930, when she was just eighteen, she moved from Harp Road close by to Owen Street with her new name, Macqueen.

Mr Macqueen was a friend of her father, a widower with two teenage sons, who worked for the Victorian Producers' Association. Allan wooed Mary at tennis games on Saturdays, Sunday musical evenings, and through a hundred letters written from country hotels. He pledged to help her in her career. Mary's early confidence in her ability and her determination to become an artist were remarkable. But then there was the depression which curtailed her husband's career and, in quick succession, the birth of three children. (A fourth came later.)

While familial life was, given the network of friends and family focusing on the local church, various and intricate, Mary's access to professional artistic life was narrow indeed. She continued to draw and taught herself watercolour painting. When her children went to school, she travelled on the trams,

carrying a folding stool and her sketchbooks. On the way to the city, she would spy out back lanes in Fitzroy and return to draw them; travelling away from the city, she drew the orchards and farmland stretching out beyond Kew. She joined the Victorian Artists' Society and began to exhibit her work. She went to George Bell's classes in Toorak and her professional horizons began to expand. She exhibited with Edith Wall and Anne Montgomery in the early 1950s, and the trio agreed they would brook no questions about domestic life. On her husband's retirement, Mary began teaching drawing with Anne Montgomery at RMIT. She took advantage of the printmaking facilities made available there on Tuesday evenings and became enamoured of lithography. Already, she was gaining the respect and encouragement of people who mattered. Her reputation was established by the 1960s, partly through her success with lithography. Typically her printmaking was enmeshed in the daily life at Owen Street where she worked on a converted mangle for a press.

Of her Melbourne contemporaries, Mary most admired Fred Williams and Eric Thake. Perhaps it was partly that Williams was so successful with oil painting that Mary decided to concentrate on her graphic skills; she remained a fine colourist and landscape was one of her most constant subjects. While she detested being stigmatised as a woman artist, she accepted Daniel Thomas's private compliment, when Thomas included her work in the first survey of Australian printmaking in 1963, that the strength of her style was its femininity.

Macqueen's success as a draughtswoman caused her to be stereotyped as an artist who produced animal drawings and prints, which seriously limits the breadth of her achievement. She wrote an account of her life in 1982 and noted that an autobiography can be ended only by death. Her death came in September, 1994. With much of her best work in public collections, the time has come when her stature and contribution can be justly valued.

Margaret E. McGuire

Madness and landscape

The Art of Peter Booth in the Age of Unreason

Helen McDonald

The category of landscape has been so thoroughly dismantled in recent times that it is difficult to look at contemporary pictures of trees, rivers, rocks and so on without expecting there to be a subversive subtext: an implicit critique of the pastoral tradition, perhaps, or a self-reflexive reinscription of the sublime. Either that, or the artist is a tired old modernist who unquestioningly recycles outdated perceptions and ideologies. These assumptions fall flat, however, when one confronts Peter Booth's paintings. His work, in which it could be argued that 'landscape' is a central motif, demands a more considered approach, for it reconciles an expressive, figurative style with an astute contemporary world-view. Debates about whether it is regressively modernist seem not only misplaced but irrelevant in the face of an increasingly large and powerful body of his paintings and drawings. It is true that they do not provoke scrutiny of the construct 'landscape' by means of an overt conceptualist strategy that prompts the observer to consider his or her role in the processes of representation, or structures of power. Instead, they engage in these processes and structures to evoke the natural world and our relationship to it in terms of interconnectedness. Booth's vision is holistic and subjective, but it is, as I shall demonstrate, a vision that is finely attuned to the material conditions of contemporary life on earth.

Before developing this argument, however, a brief outline of Peter Booth's career may clarify some areas of concern. Booth has enjoyed public acclaim for nearly two decades as an artist of exceptional skill and imagination.



PETER BOOTH, Painting 1988, oil on canvas,
167.1 x 111.2 cm, courtesy Deutscher
Fine Art, Melbourne.

In the late 1970s he helped put post-modernism on the map in Australia with his then radical eclecticism and disturbing visions of madmen. He represented Australia at the Venice Biennale in 1982, and has had shows in London, New York, Melbourne and Sydney. Having inspired a large following, including a generation of younger painters, his works can be found in most major public and many private collections throughout Australia. In New York, the Museum of Modern Art, the Guggenheim Museum, the Metropolitan Museum of Art and, in Mexico, the Centro-Cultural-Arte Contemporaneo all have works by Booth.

Given that Peter Booth is an artist of such stature, therefore, it is puzzling that little has been written about his art. Except for an early article by Frances Lindsay, a few newspaper articles and some perceptive catalogue essays mostly by Robert Lindsay or Gary Catalano, it has received no sustained analysis. This is partly due to the artist's own reluctance to discuss his work, but also to the ambition of critical discourses in the 1980s to valorise art that was perceived as theory-driven. Booth's name was cited in arguments where the status of neo-expressionism as a post-modern practice was under attack, and scant consid-

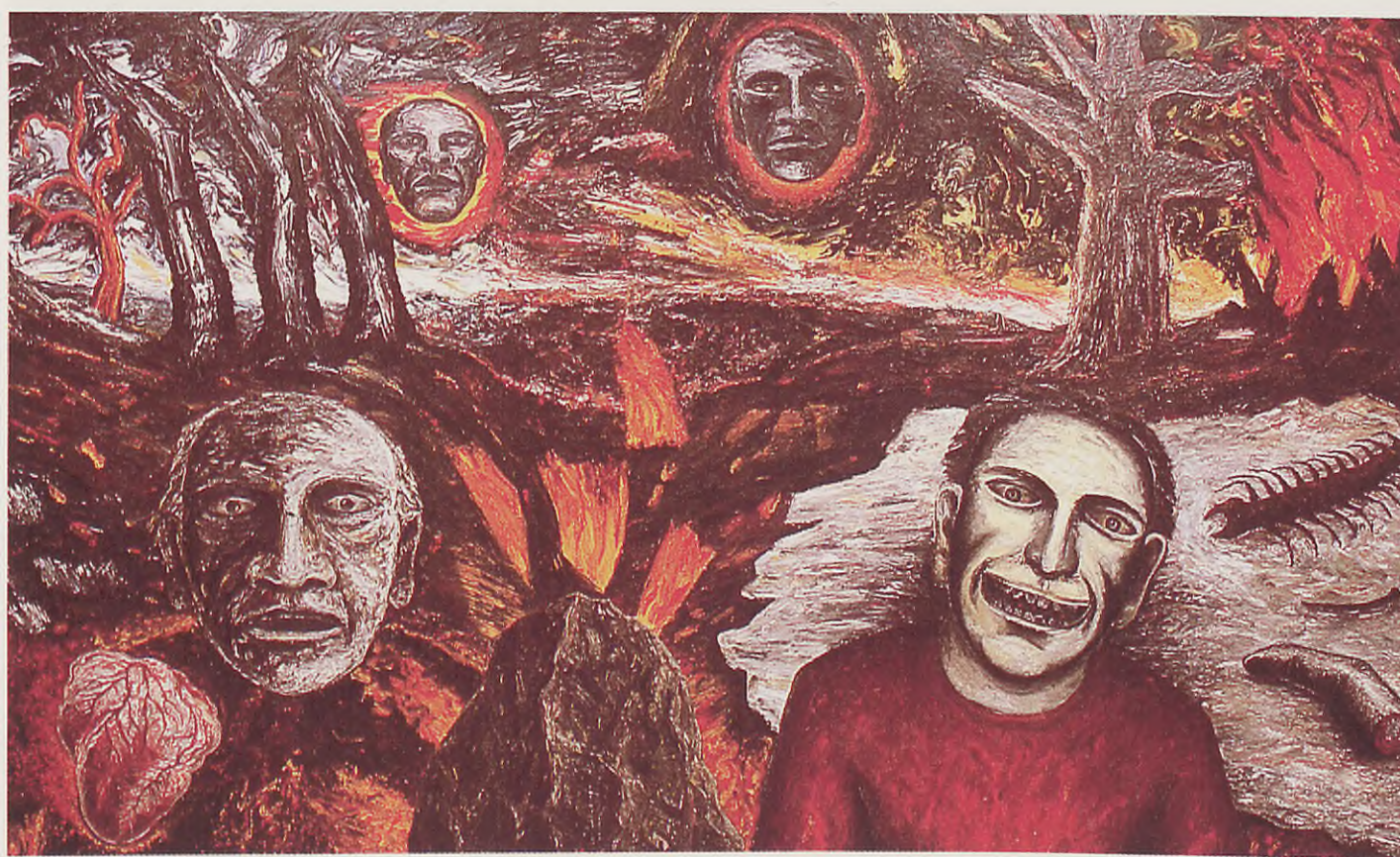
eration was given to whether this label was appropriately applied to his work, or to establishing a positive analytical framework. Charles Green points out that this war of words, which had no counterpart outside Australian art journals, did not prevent a strong revival of painting in Melbourne.¹ Booth played a major role in this revival. As his artistic direction changed in the late 1980s and 1990s, some newspaper critics appeared to forget the earlier controversy surrounding his work, implying that he had failed to live up to his former promise. This reveals more about the confused state of art criticism than about Booth's art.

Booth's recent landscape paintings, shown at an exhibition at Deutscher Fine Art in 1994, are in many ways his most emphatic and confident works so far. However, they have been received in an atmosphere of uncertainty, which is partly due to the accumulation of unexamined meanings. How can these enigmatic works be reconciled with Booth's painting from the 1970s and 1980s? How can the painter who in those days released wild men enacting dark passions onto the earth's surface, be content now with rivers and trees as his subject-matter? Should each work be judged according to the condi-

tions of the moment in which it was produced? Or is there an overriding theme that connects the men and the trees?

Booth does not provide direct answers to these questions. He publicly supports animal rights and the environmental movement, for instance, so it is tempting to read the recurrence of animals and landscapes in his drawings and paintings as a reflection of these political commitments. His art, however, resists easy ways of interpreting the connection. Booth's animals are usually hybrid humans such as insect or rat men, who function allegorically in a disturbed environment; and the land itself, in works such as *Painting* 1979, with its womb-like colours, surreal symbols, biomorphic forms and gestural incursions, is the fabric of fantasy. Booth's dramatic representation of nature, in other words, suggests an impulse which is subjective rather than objective.

The 1994 exhibition was a culmination of these subjective interests. Despite outdoor settings, traditional formats for recessionary space and stark evocations of the elements, each vista is conceptualised with such potent concentration that psychic states invade perception, transforming the appearance of nature to something more threatening or surprising. It has been suggested that Booth revives naive and expressionist styles in these works. In fact, he outdoes his antecedents. The verdant ferocity of *Daintree*, 1993–94, with its thick, rude buds and creeping mangroves makes a mockery of Rousseau's sensuality, while the dark deliberation of *Siberia*, 1992, and the careful plotting of rocks in *Near Zagorsk*, 1993–94, leave Arthur Boyd's early works looking like self-conscious doodling on a nationalist theme. This intensity, moreover, precludes idyllic references to Arcadia. The stillness of *Winter*, 1993, offers a climatic contrast to the leaden blizzard of *Siberia*, for example, but some viewers find it hard to trust the prettiness of *Winter*, with its tense, leafless trees, straining upwards perhaps to escape some ghastly evidence which lies dormant beneath its dense cold cover. For others this painting comes close to



nostalgia. Booth himself says that he painted it remembering the forests near Sheffield, where he wandered as a child with his two brothers, both of whom are now dead. Knowing this, one could see the three foreground trees as a tragic metamorphosis of the three brothers who, like Daphne who turned into a bush to escape Apollo's hot breath, became frozen forever in representation. Most unexpected in this show is the weird sense of joy in *Acheron Way*, 1993, with its high-key palette and fat, thickly painted branches snaking in the artificial light, like the mystical vision of a child.

As an exhibition that was ostensibly about landscapes, the paintings at first show only a superficial relationship to one another. This is partly due to Booth's habit of producing about one hundred drawings in preparation for each painting. The drawings function, not

as original intentions directed towards a final copy, like those of the old masters, but as members of a group which show an interrelatedness, perhaps best described by Wittgenstein's example of games which have no common characteristic, yet bear a family resemblance to one another.² When the paintings are placed together in an exhibition, therefore, a new set of relationships is established, but each painting bears traces of the process of its formation. Being separate now, each conveys an illusion of integrity and completeness that approximates an identity.

This impression of uneasy wholeness can be attributed also to the function and development of Booth's style. His works since the late 1970s are redolent with oblique allusions to art history and mass culture. Van Gogh, Bosch, Breughel, Goya and Munch are all invoked, and they are often figured

below: **PETER BOOTH, *Painting* 1977, oil on canvas, 182.5 x 304.5 cm, courtesy Art Gallery of South Australia.**

opposite page: **PETER BOOTH, *Painting* 1979, oil on canvas, 15.2 x 25.4 cm, private collection.**



below: **PETER BOOTH**, *Acheron Way*, 1993, oil on canvas, 208 x 305 cm, courtesy Deutscher Fine Art.

opposite page: **PETER BOOTH**, *Daintree*, 1993–94, oil on canvas, 208 x 305 cm, courtesy Deutscher Fine Art.

with the comicality of cartoons, the magic of fairytales or the heightened drama of horror film. Booth's first large figurative work, *Painting 1977*, vigorously discards minimalist constraints to embrace nearly all of these styles. A red-eyed madman in a John Brack overcoat and Van Gogh shoes stands *à la* Munch in a road curving to a backdrop that resembles a World War II movie. The middle-ground is inhabited by Miro-like trees, symbolic forms that recall the early Pollock, and a monumental white bull-terrier. The final effect is both tragic and funny, since the wilful use of modernist styles for expressive ends collapses distinctions between high art and low art, private and public, past and

present, or local and global. Booth's recent work has retained much of his eclectic vocabulary, but over the last decade or so he has honed it and steered it through many stages to describe gestural landscapes, cosmic visions, ugly crowd-scenes, violent holocausts, quizzical men in groups, or lonely types with heavy penises. What were once clashing forms and unmatched perceptions have given way to what, in the paintings for the 1994 show, is a brilliantly refined synthesis. As we have seen, he uses this ambiguous style-of-styles to give mangroves such vitality and humour that they appear to be marching out of their frame and, in the same show, to render lumpy, lugubrious



rocks which one suspects have been deliberately placed in their setting by some fussy supernatural force. Of course these scenes are projections of an inner world of psychic impulses, but they make connections with the outer world – connections which are articulated through style.

By presenting themselves thus, as identities, but with vestiges of psychic structures evoking the unconscious mind, Booth's pictures invite psychoanalysis. In the early works, especially, recurring symbols, mythic allusions, epic settings and incongruous juxtapositions act as clues to psychic states. The floating mask-like heads in *Painting 1979* and the giant burning face in another work also titled *Painting 1979*, for instance, scream of subjective pain and identity crisis. Booth claims that dreams, anxiety and memories from childhood are crucial to the production of his art, but adds that his meanings would be distorted in the retelling. At the same time he acknowledges that his personal experience is only part of the life of his pictures and that meaning is also bestowed by beholders. In this sense, his thinking chimes with contemporary theories of subjectivity which reject a classic Freudian focus on the artist's personal life and experience.

Post-structural psychoanalytic theory bypasses this difficulty by theorising the subject as constituted in language and by asserting that meanings are socially produced, shifting and relational. Maybe the landscape in Booth's paintings could be read, in Lacanian terms, as a metaphor for the cruel mother, as Kay Schaffer reads it in the Australian cultural tradition.³ Or perhaps his depiction of horror – corpses and body parts – could be interpreted as the naming of the abject, a strategy by which the artist ensures his difference and distance from the space of the undivided mother-child.⁴ Such readings may yield valuable insights. From the perspective of my argument, however, it is significant that, although fluctuating signs in Booth's work court psychoanalysis, these fragments are redirected by him towards deeper structures – structures which, I suggest, connote the

metaphysical foundations of the natural world.

By avoiding psychoanalysis and stressing interconnectedness in Booth's painting, I am not promoting landscape as his true metier, or implying that it is his favoured genre. Nor am I playing down the disorder which, in his most famous and in some cases best-liked works of the early 1980s, takes the form of madness and violence. Like all of his work, including his landscapes, these early figure compositions are principally concerned with what it is to be a human being living on earth. It was this interest that led Booth to reject minimalism and plunge into figuration, and it was his response to this interest which launched him onto the world stage. One painting, from the 'Australian Visions' exhibition of 1984, shows a group of cannibals feasting greedily amidst heaps of dead flesh, with symbols such as a snake and evil angels to rival those of Bosch. When this picture was first shown, it shocked and disgusted its viewers, but its horror rang true for that point in time.

Social theory in the English-speaking world was by then dominated by writers such as Michel Foucault, whose best-selling book, *Madness and Civilisation*, had been available

in English for more than a decade. Focusing on questions of subjectivity and power, Foucault implies in this book that the only way of rescuing our animal energies is to revert to a Dionysian state of being, since the confinement and regimentation of these impulses by modern science, psychiatry and the penal system has driven them inward, producing potentially more dangerous impulses. Booth's painting of cannibals symbolises the hideous consequences of these societal constraints. This work is presented, moreover, with the directness of those artists to whom Foucault assigns a privileged position in western culture.

Through Sade and Goya the western world received the possibility of transcending its reason in violence, and of recovering tragic experience beyond the promises of dialectic.⁵

Booth's painting of cannibals surely transcends reason in this way.

Although some commentators have referred to Booth as a 'prophet of doom' and have suggested that the future should be feared, Foucault leads us to consider Booth's apocalyptic works as disclosing, symbolically, what we are really like now.



below: PETER BOOTH, *Winter*, 1993, oil on canvas,
208 x 305 cm, courtesy Deutscher Fine Art.

opposite page: PETER BOOTH, *Near Zagorsk*, 1993–94,
oil on canvas, 167 x 305 cm, courtesy Deutscher Fine Art.





PETER BOOTH, Painting 1982, oil on canvas,
197.7 x 274 cm, courtesy Art Gallery of South Australia.



There is nothing that the madness of men invents which is not either nature made manifest or nature restored.⁶

Furthermore Foucault forces us to acknowledge that by dwelling on the horrific events portrayed by Booth, we too may be experiencing pleasure. Pain and pleasure, he argues, are like madness and non-madness: they are 'inextricably involved'. This advice springs to mind when viewing Booth's drawings which depict groups of men, fighting in a frenzy, eating one another, methodically conducting a disembowelment, or calmly leering at the remnants of such events. There are single men, too, chasing their own severed heads, or displaying them as trophies. Do these images represent 'undifferentiated experience(s)' of pain/pleasure or madness/non-madness?

It could be argued that to accept violence and transgression as part of our world, and not to see it as belonging to some external realm, like the past or the future, is the only moral course of action. Of course Booth does not articulate a moral argument, but through his art he holds society accountable for its crimes. As Foucault says:

... by the madness which interrupts it, a work of art opens a void, a moment of silence, a question without answer, provokes a breach without reconciliation where the world is forced to question itself ... made aware of its guilt.⁷

The artists whom Foucault cites in this context are Artaud, Van Gogh and Nietzsche, all of whom went mad and took their own lives. His general conclusion, that art 'explodes out of' the artist's personal madness, however, cannot be sustained in Booth's case. Booth's art may represent madness, but the madness is not necessarily a projection of his own mental state. Nor is Booth's art necessarily nihilistic. The busy cannibals crowd the landscape in place of trees and rocks, but they are ordered and framed with almost classical elegance, providing hope that, even though the modern fascination with torture, cruelty and death is a sign that 'Nature is lacerating herself, that she has reached the

extreme form of her dissension',⁸ her wounds may heal in time.

It may be only with hindsight that hope can be identified in Booth's earlier, bleaker works, for he himself says that his mood has changed since then, that he has mellowed over the years. Nevertheless, there are other works in which a gloomy view of society coexists with structures that point to the earth as our common ground and hope for renewal. His studies of individual men, for example, may be mocking self-portraits, conceived in humour or disgust, but they are presented as anonymous types, resembling men who, in Booth's other pictures, gather in groups. Although often intelligent and engaged, these men sacrifice individual identity to the collective, to forms of tribal life which respect the earth, but which are now largely lost to the West. In these studies of men a sense of the earth and its cosmic setting is conveyed by details such as a stretch of horizon, a glimpse of stars, or some elemental presence like wind or snow. Even ambiguous symbols such as fire, which is both destructive and transformative, or the snake which signifies death and regeneration, are like the ladder which links heaven and earth: they connote the presence of a unified cosmos.

Seen in this wider context, it becomes clear that the landscapes in Booth's 1994 exhibition have retained the Dionysian ambiguity of his figurative works while reorienting fragmented meanings and discontinued styles towards a holistic conception of the natural world. As such, landscape is not a dichotomising metaphor, which sets man against woman, for instance, or a picturesque backdrop controlled by the culture that produced it. Nor is it a deconstruction of such structures. It is rather a symbol of our subjective relationship to the natural world. And, ultimately, it is a positive symbol.

This affirmation of nature may recall the Romantic pantheism of Wordsworth and Blake, but Booth's acknowledgement of man-made damage to the world, and his contemporary perspective on that damage, requires an updated theory of the self and its relation-

ship to nature. Freya Mathews's book, *The Ecological Self*, provides the philosophical foundations for such a theory. Revising Spinoza's notion of *conatus*, the will-to-exist, she explains the impulse that affirms the natural world and our relationship with it.

... it is through my *conatus* that I mirror, and am mirrored in, the wider systems of Nature. It is through my *conatus* that I, and other selves, achieve oneness with the ecocosm. Recognition of the fact that my *conatus* unites me with the ecocosm, which is thus seen as my greater Self, in itself expands the scope of my *conatus*: my will-to-exist now encompasses the wider systems of Nature.⁹

This will-to-exist is neither egoistic nor contemplative in a passive sense. Instead, it 'actually feeds the cosmic *conatus*, actually helps to maintain the ecocosm in existence!' The *conatus*, therefore, may be one way of explaining how Booth's transgressive fantasies are linked with his landscapes and how his art is connected with his politics. It may also explain the enormous scope of his artistic production. It may explain why he, with such energy and conviction, explores and develops infinitely varied patterns of interconnectedness.

Many thanks to Carol and Rob Andrew, Peter Booth, Chris Deutscher, Norbert Loeffler, Bob McCaffrey and Sally Ross for help in preparing this article.

1 C. Green, 'How painting recaptured Melbourne: Part Two', *Art Monthly*, No. 27, December-January 1989-90, pp. 8-10.

2 L. Wittgenstein, *Philosophical Investigations*, Basil Blackwell & Mott, Oxford, 1976, p. 31e ff.

3 J. Kristeva, *Powers of Horror: An Essay in Abjection*, Columbia University Press, 1982.

4 K. Schaffer, *Women and the Bush: Forces of Desire in the Australian Cultural Tradition*, Cambridge University Press, 1988.

5 M. Foucault, *Madness and Civilisation: A History of Insanity in the Age of Reason*, Social Science Paperback, Tavistock Publications, London, 1982, p. 285.

6 *Ibid.*, p. 283.

7 *Ibid.*, p. 288.

8 *Ibid.*, p. 284.

9 F. Mathews, *The Ecological Self*, Routledge, London, 1991, p. 155.

Helen McDonald is a Postdoctoral Research Fellow, Department of Fine Arts and Cinema Studies, University of Melbourne.



THE MOVEMENT *of* WOMEN

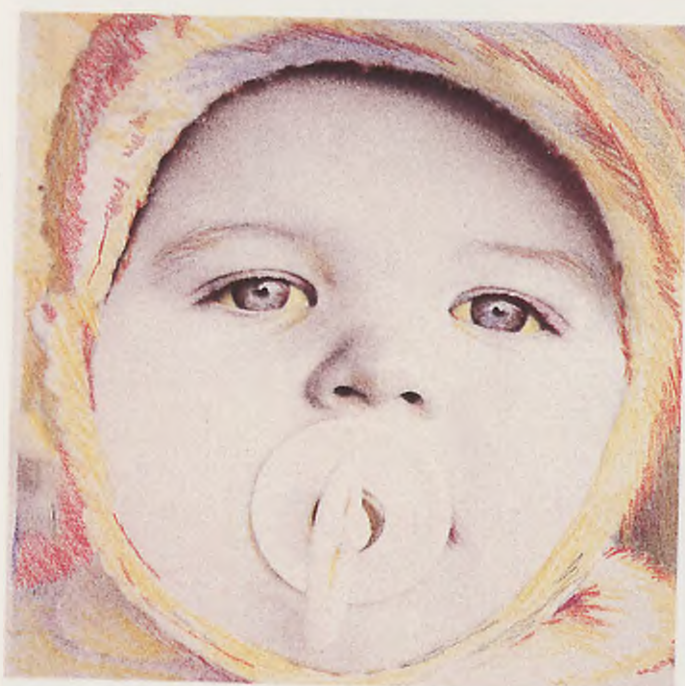
Gael Newton

Tell me, will I always have to think of myself as a woman photographer, can't I just be an artist? asked a young student at the 1995 International Women's Day Photoforum at the National Gallery of Australia.¹ When I looked at the waves of blonde hair streaming down her back onto her hippy-style skirt I was struck by a shaft of nostalgia for the fashions of my youth. As convener of the session, I was wearing, as were a number of the other women present that day, the artworld power dress of ultra short hair and gender neutral pants and shirt. I pondered on the contrast of styles and how soft-rounded femininity still jars with the popular image of the macho 'derring-do' photographer well-hung with cameras and long lenses.



SUE FORD, *Sue* 1966, from the 'My Faces' series, gelatin silver photograph printed 1975, 10.3 x 8 cm, courtesy National Gallery of Australia.

opposite page: MICHELE ALLAN, *The family room (Self portrait)*, 1982, one of a series of twelve gelatin silver photographs with oil paint, each 300 x 125 cm, courtesy National Gallery of Australia.



MICHELE ALLAN, *Babies*, 1976, three from a series of six silver gelatin photographs handcoloured with coloured pencil, each 11.3 x 11.4 cm, courtesy National Gallery of Australia.

The student's question was part protest, part prayer. She had been hearing from the established women artists that gender still matters not only in practical terms of equity in exhibitions, reviews, acquisitions and positions, but also in expectations as to subject and style. The artists she addressed that day were Michele (Micky) Allan, Sue Ford, Sandy Edwards and Helen Grace, whose careers had begun in the 1960s and 1970s; Eugenia Raskopoulos represented a younger generation from the graduates of the 1980s. I had convened the Photoforum to ask these artists what's happening now for women in photography, about their own evolution and how changes in their work have been received.

Sue Ford replied with some irony. 'When I started in the sixties I wasn't aware there were any women photographers. So I haven't had role models. It's better for women now, but we still don't get the reviews the men get, it doesn't matter how senior we are. I'd like to escape all the labels you know, *woman-photographer* – now I guess it's *seventies vintage woman photographer*!'.

Eugenia Raskopoulos, when challenged about how she dealt with being labelled as a 'Greek-Australian-Woman-Photographer', pointed out that she is all those things by birth and by choice, but that 'people don't think of themselves with labels'. She sees herself as an artist; the categorical hierarchies come from others.

Michele Allan's response raised issues about subject matter and style, best expressed in her essay for the 'Women at Watters' exhibition (part of the National Women's Art Exhibition program):

I made a decision a few years ago not to hold back in any way from generating anything in my work that might issue from my femaleness. I don't care how delicate, how soft, how subtle it becomes. Love, compassion, beauty, praise. In their clear form they are neither male nor female, but how far have we associated them really with 'female' and therefore 'lesser', and women also have thrown them off in reaction. In an art world that idealises toughness (rather

than spiritedness), ugliness, shock, even anger and hatred, I see young art students struggle every day as they make these qualities internalised *shoulds*. The question that intrigues me now is: 'What would women really paint (or perform or install or sculpt or write or curate) if they did it from their heart of hearts?'²

Allan's essay also suggested that her early work had been seen from too narrow a view of feminism which disavowed a spiritual approach in favour of more specific social issues.

Perhaps a few people in the audience stopped, even squirmed, for a moment, considering the challenge of how much they did anything from their heart of hearts. Her comments determined my own 'incorrectness' in including references to women's appearance in a serious art journal.

Allan and Ford were prominent among those artists in the 1970s who chose photography as an accessible, relevant and very contemporary medium. Works from this period tend to be interpreted fairly literally and are usually located within the context of the social alternatives of the 'counter culture' personal documentary style of photography and feminism.³ Since the early 1980s Allan has disengaged with a dialogue between the graphic and the photographic and returned to painting. Her subject matter and style have become more abstract and metaphorical and centred on a celebration of spirituality and the philosophy of being.⁴

Part of the agenda for a Photoforum was my own interest in how we interpret the changes over twenty and thirty years in the work of artists such as Allan, whose work has undergone considerable apparent change in subject and treatment. In instances where change has been dramatic, that which has remained or been amplified, which has been left out or not pursued, throws the essence of the work into higher relief and calls for revised interpretations of earlier imagery.

Before the 1990s there were precious few women photographers who could be studied over a long and continuous working period. Sue Ford's perception that there weren't any

women photographers in her early career was a reflection of the relative invisibility and rarity of photographers – male or female – within any fine arts context before the 1970s.⁵ The young woman photographer of today, along with the general public, has the luxury of a background of several strong generations of women artists who have worked with photography in a wide range of approaches.

Any study of photography over the last decade will show that many artists have abandoned belief in a self-expression grounded in camera realism. In particular, graduates from the early 1980s onwards⁶ have opted instead for a clear avowal that the camera has no purchase on reality. The strategies of the 1980s associated with contemporary critiques are evidenced in overt studio staging and tableaux, enthusiasm for the grand scale of high art, a revelling in colour from sizzling kitsch to shades of the necropolis and, most seriously, a desire to connect with the imagery – and thus wider history – of western culture. During the 1980s a number of women photographers⁷ whose work began in the 1960s and 1970s have exhibited in different degrees comparable movements away from the documentary-representational forms adhering to the classical unities of time, space and action towards works using constructed imagery, assemblage and tableaux. New works tend to revel in majestic scale, either physically or in subject matter, and weave in historical, philosophical, spiritual and cosmological references into which former feminist, personal and social flags are subsumed.

Michele Allan's paintings might seem to have little in common with the subjects of her earlier photo-based work. She established her reputation as an artist in the 1970s with series of works using handcolouring over black and white photographs. Small works such as the 'Babies' series, 1976, as well as her travelogues and Botany Bay series, were seen as engaging with their subjects in terms of social issues. Her 'pure' paintings of recent years can be connected to the earliest



top: MICHELE ALLAN, *An abstracted place*, 1984, oil and oil pastel on canvas, 198 x 274.5 cm, courtesy National Gallery of Australia.

above: MICHELE ALLAN, *Garden of the rolling horse II*, 1993, watercolour, acrylic and pencil on drafting film and paper, 39 x 57 cm, courtesy Watters Gallery, Sydney.

works largely through formal elements of a particular palette of high key colours, acid pastels and intricate layering of line and washes. Allan has articulated her paintings of fantasy gardens as zones in which inner and outer realms of knowledge are explored. These concepts are also extended to her descriptions of the 'Babies' series in which colour strength is a key to the path from being to knowingness in babies between the



above: SUE FORD, *Lynne* 1964; *Lynne* 1974, from the 'Time' series, gelatin silver photographs, 10.6 x 7.4, 10.7 x 7.4 cm, courtesy National Gallery of Australia.

opposite page: SUE FORD, *Haunted*, 1992, 32 colour laser prints, 168 x 244 cm, courtesy National Gallery of Australia.

ages of one year and six months (the latter has a red bow!).

Handcolouring, which Allan more or less pioneered in the 1970s, was seen then as being a feminist strategy that subverted the dominant pure print fetish of mainstream art photography and also, by extension, the one-dimensional realities with which photographic naturalism colluded. The philosophical meaning of colour as a continuing essence and site of Allan's work does not undo the past readings but rather enlarges our understanding of how she has developed her feminism.

Similarly, Sue Ford, who also began with painting studies as well as photography (and has since worked across a number of media), has in recent years considerably enlarged

the scale of her work and range of subject matter through use of multipage colour laser copiers to make large murals. These are a grid of enlargements from small collages often handpainted in the first instance. Ford's new scale, seen in her 'From Van Diemen's Land to Video Land' exhibition of 1992–93 and her current shadow series, is quite consistent with her political and social concerns.⁸ *Haunted*, the fourth image in the *Van Diemen's Land* suite, literally breaks up the image of a fair-to-all Australia and the Federation slogan of 'One People' by revealing ghosts in the national closet. Convict manacles seem to rise from the grave to knock at a national identity in which injustices and exclusions continue. The mirror imaging (which creates a curious Rorschach blot style female pelvis in the centre of the image) parallels the ways in which history repeats itself. The previously supportive statues of women appear to topple the bust of colonial patriarch William Clarke off his perch.

Ford's works have frequently visited issues of identity and self-image, especially as affected by time. Her early 'Time' and 'My Faces' series appeared to exemplify what the camera did best: recording. Other series negotiated or renegotiated genres such as fashion and advertising which set and reflect the image of women. Her use of friends – not professional models – made the images seem more playful as they were transparently very real people. Her new works range freely over the imagery of early Australian history and the personal photograph but continue her concerns with how identity is constructed through images.

Fiona Hall presents perhaps the most dramatic case of a transformation by an artist whose early work was often seen within classic traditions of purist art photography.⁹ Her first studies were in painting, but by graduation in 1974 she had turned to photography exclusively. Her student works, such as the still life in which a flower-patterned chair and carpet merge, maintained taut relations between figure and ground, flat





FIONA HALL, *Words*, 1989, from the 'Words' series, polaroid photograph, 53.2 x 75.2 cm, courtesy National Gallery of Australia.

opposite page: FIONA HALL, *Leura*, New South Wales, 1974, gelatin silver photograph, 28 x 27.7 cm, courtesy National Gallery of Australia.

and illusionistic space. This type of work was born of a passion for the work of Henri Matisse and also relates to the formalist aesthetics of abstract art in the 1970s.

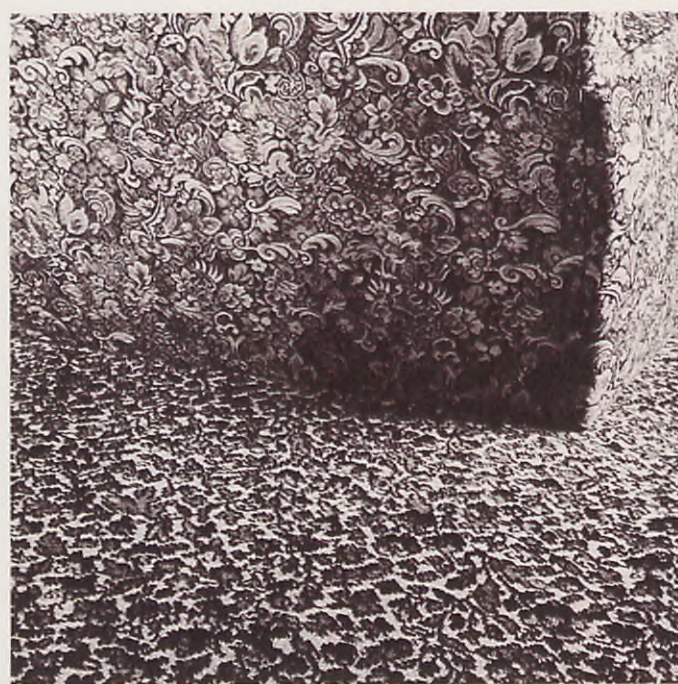
By the early 1980s Hall was assembling objects of her own devising and photographing them in series of colour photographs that mimicked famous paintings. The element of whimsy and acute inventive 'seeing' evident in her earliest photographs also appeared in her later 1980s constructions, such as the sardine can cut-outs *Paradisus terrestris*. Here, the forms of male and female genitals and sexual acts are shown as echoes of the riotous growths and extravagant charms of similar-looking botanical specimens.

Hall's tableaux are frequently sober, even dark, fantasies and furies with apocalyptic overtones. In her 'Words' and 'Divine Comedy' series, figures cut in thin metal relief twist and contort. In the beginning according to Genesis, the Word of God was generative and all encompassing: image and text were one. After the expulsion of Adam and Eve from the Garden of Eden, knowledge of good and evil became the perils of choice and conflict, and words became a scourge as well as a source of enlightenment. Hall's imagery reworks religious, cosmological and scientific imagery drawn from medieval and Renaissance texts as well as the literary images of such twentieth-century poets as T.S. Eliot. Her current work is in object-based installations of a more conceptual nature.

Hall is no born-again Christian Fundamentalist obsessed with sin and divine retribution.¹⁰ Her appropriations from past art and literature serve very contemporary concerns with ecological perils, social intellectual confusion and imbalance, as well as her fascination with systems of knowledge. Her perspective is informed by a childhood spent with parents deeply committed to bushwalking and conservation issues. Hall's recurrent subjects referring to scientific systems also relate to her mother's profession as a physicist.

In the light of Hall's speculations on the relation between culture and nature, the floral motifs of carpet and chair become intimations of the fate of human cultures after the Fall, outside the Garden wall. Human pattern-making would imitate and aspire to harmony with nature but remains, undeniably, interior decoration.

To point out some continuities from early to later styles is not a game of identifying old



wine poured into new bottles. The artists I have discussed have in common certain strategies and forms of evolution. Similar movements can also be seen in the work of Christine Cornish, Ingeborg Tyssen and Debra Phillips. They transgress medium boundaries or step into realms once denied photography (and women). They address aspects of western culture and history and in doing so they have also taken on the 'Big Picture' genres once the preserve of the 'fine arts'. Sue Ford, for example, makes new 'History' pictures. In the eighteenth and nineteenth centuries the grand history picture treating an historical theme with contemporary reference was the peacock's tail whereby aspiring painters made their name. Allan and Hall make their works within some of the oldest and deepest of spiritual and intellectual themes and traditions of western and eastern cultures. Political dimensions are present in differing

degrees, but in all their work there is also a politics of women being free to roam where they please.

- 1 The Photoforum was held in association with the launch of Joan Kerr's book *Heritage: The National Women's Art Book*, Art and Australia / Craftsman House, Sydney, 1995. Quotations are from the author's notes.
- 2 Typescript essay, 'Women at Watters: 1964-1994', Watters Gallery, Sydney, February-March 1995. A nationwide program of women's art exhibitions was instigated by Joan Kerr in association with *Heritage* as part of the twentieth anniversary of International Women's Year.
- 3 See Gael Newton, *On the Edge: Australian Photographers of the Seventies*, San Diego Museum of Art, California, 1995.
- 4 See Micky Allan, *Perspective, 1975-1987*, Monash University Art Gallery, Melbourne, 1987. Catalogue essay by Memory Holloway.
- 5 On the invisibility of women photographers in the 1960s and early 1970s see my article 'Gender, journeys and genres', *Eyeline*, No. 24, 1994, pp. 18-22.
- 6 See Helen Ennis, *Australian Photography: The 1980s*, Australian National Gallery, Canberra, 1988; and for feminist uncertainties about the relation between younger women photographers' practice and feminism see my article 'See the woman with the red dress on', *Art and Asia Pacific*, Vol. 1, No. 2, 1994, pp. 96-103.
- 7 Considerable shifts in subject and style appear less in the work of male photographers of the period. Women are seen as having embraced post-modernism and to dominate contemporary photography; for discussion of this perception see 'Gender, journeys and genres', op. cit.
- 8 The 'Van Diemen's Land' work needs to be seen in context with the contemporary political references of 'The Kakadu Suite' which was exhibited with it; see Helen Ennis's catalogue essay for *From Van Diemen's Land to Video Land*, Canberra School of Art, Canberra, April-May, 1993.
- 9 See curator Kate Davidson's essay for Hall's retrospective *Garden of Earthly Delights: The Work of Fiona Hall*, National Gallery of Australia, Canberra, 1993.
- 10 Hall's interest in relations between macrocosm and microcosm and her cited sources (such as the radical scientist-theosophist Rupert Sheldrake) do, however, have a context within a Renaissance gnostic and hermetic tradition which sought union between secular and religious systems of learning, a 'natural religion ... behind [which] diverse philosophies and religions there was a unity'; Paul Johnson, *A History of Christianity*, Penguin, 1976, p. 268.

Gael Newton is Curator of Australian Photography at the National Gallery of Australia.

Anne Brody

Ginger Riley Munduwalawala

His own man



GINGER RILEY MUNDUWALAWALA, *Lommen Bight story*, 1987, synthetic polymer on canvas, 118 x 135 cm, courtesy The Holmes à Court Collection.

opposite page: GINGER RILEY MUNDUWALAWALA, *Ngak Ngak, sea-eagle*, 1988, synthetic polymer on canvas, 90 x 121 cm, courtesy National Gallery of Australia.

Ginger Riley Munduwalawala was born around 1937 in Mara country, which lies in the Lommen Bight region on the western side of the Gulf of Carpentaria. This is his mother's country and the Dreaming landscape to which he devotes himself as an artist.

Ginger's mother died when he was an infant and the family travelled north west to the Roper River Mission established by the Anglican Church Missionary Society in 1908. There were many reasons why Aboriginal people moved onto mission settlements. A history of bloody conflict between settlers and Aborigines in the Gulf region was one of the factors which caused people to settle at Ngukurr. In the 1970s, the Anglican Church handed the mission over to the local community. Ngukurr today is a small township composed of seven different language groups. It is administered by an Aboriginal Council and, depending on the season, has a floating population of around 400 to 700 people. Ginger's father sent him to the Mission school but, by his own account,





GINGER RILEY MUNDUWALAWALA, *Garimala and Bulukbun*, 1988, synthetic polymer on canvas, 326.3 x 176.9 cm, courtesy The Holmes à Court Collection.

he was 'naughty', preferring to run away. He did not like the formal classroom environment and repetitious way of learning. He describes himself, referring to his traditional upbringing, as 'a proper bush Aboriginal'. Moreover, he received a substantial education in the course of his long working life. In the early 1950s, as a teenager, he went to work at Nutwood Downs Station, part of the Vestey pastoral empire. He is extremely proud of his years in the cattle industry and also of the different labouring jobs he did when that era regrettably concluded with the introduction of equal wages and the subsequent exclusion of Aboriginal labour. Towards the end of the 1960s Ginger moved to Darwin where he worked for a while as a gardener and a labourer. He also worked on Groote Eylandt in the Gulf of Carpentaria, one of many places he went to because of his desire to work and be independent.

This life centred around work and travel

contributed greatly to Ginger's considerable poise and sophistication. As he likes to put it, 'I'm my own man'. This independence, coupled with a strong sense of identity, has served him well, particularly in new and sometimes difficult environments. Attending exhibition openings overseas and the associated experiences of simply being in a foreign country can be daunting, especially for 'the bush mob'. Finding suitable places to eat is a particular challenge. In 1993 Ginger and his agent, the Melbourne gallerist Beverly Knight, went to London for the Hayward Gallery opening of 'Aratjara'. In the course of a taxi ride, they asked their driver to recommend somewhere good to eat. He directed them to a taxi drivers' cafe which they found to be hospitable, lively and with the kind of simple menu they had been searching for. However the occasion was spoiled when one of the customers at an adjacent table leant across and said to Ginger in a loud and patro-

nising voice 'Welcome to my country'. The man immediately backed off as Ginger replied firmly, 'It's my country too! My Queen is here and my church is here'.¹

Ginger Riley's first exposure to painting was typically traditional. As a child he watched his father and grandfather decorate utensils and weapons with ochres. Later, as an adolescent and young adult, he went through initiation during which he acquired the knowledge and right to paint ceremonial body designs in ochres. Although he might have tried his hand at secular carving or painting, Riley does not seem to have been involved in artifact production for the local tourist market. And the Christian Missionary Society does not appear to have encouraged or developed an arts and crafts industry at Ngukurr to the same extent as other Arnhem Land missions. His first serious interest in becoming a painter resulted from an encounter with Albert Namatjira, whom he

met around 1957 when he accompanied one of his station bosses on a trip from the Gulf to Alice Springs.

Riley was deeply impressed by Namatjira and the recognition he had achieved for himself and his people through painting. He was also greatly inspired by Arrernte landscapes, in particular their luminous colours. As a result of this meeting, Riley returned to Nutwood Downs strongly motivated to take up painting. His first attempts appear to have been unsuccessful, perhaps because he could not match the painterly effects of the Arrernte watercolours using ochres, probably the only pigments available at the time. In any case, he was unable to paint his country to the kind of Centralian standard he wished to emulate. He recalls that he 'began to think there was something wrong with (his) painting'.² Some thirty years were to pass before he tried his hand again.

Sometime in the early to mid 1980s, Riley returned from the 'Top End' to live at Ngukurr. In terms of the community hierarchy, he lived in a socially marginal way at 'bottom camp'. He does not have happy memories of this period at Ngukurr and these days spends little time there. Around 1986, the Adult Education Centre started printmaking courses in an endeavour to establish viable art and craft enterprises for local people. A screen-printing workshop was set up in an old hall named 'Beat Street' after the graffiti on its front wall. Though Riley didn't produce any prints, he and Djambu Barra Barra painted with printing inks on thin, lawn cotton. This was then turned into curtain material and unsuccessfully displayed for sale in the Ngukurr Council Office. Riley was discouraged and his interest lapsed until a visiting Northern Territory Department of Education art teacher, John Nelson, brought canvas and acrylic paints to Ngukurr. His first paintings under this 1986 short term program were naturalistic landscapes, sea creatures and animal studies.

In 1987, Brian Burkett, an adult educator, established art classes through the Adult Education Centre. In September of that

year, Ginger Riley's *Limmen Bight story* was amongst a small but very distinctive group of four Ngukurr entries in the National Aboriginal Art Award hosted by the Museums and Art Galleries of the Northern Territory in Darwin. The other Ngukurr artists were Djambu Barra Barra and Willy Gudabi, both of whom went on to develop significant 'careers' as artists.

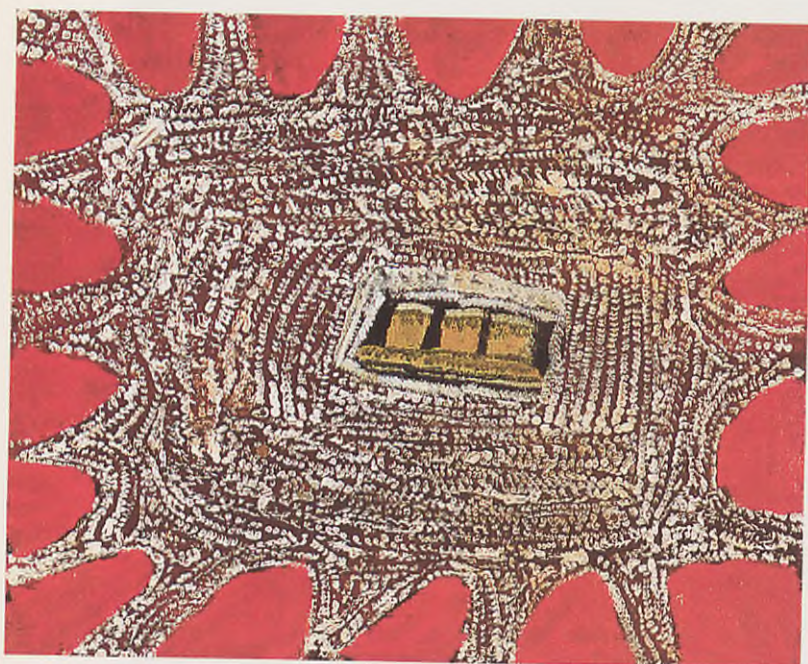
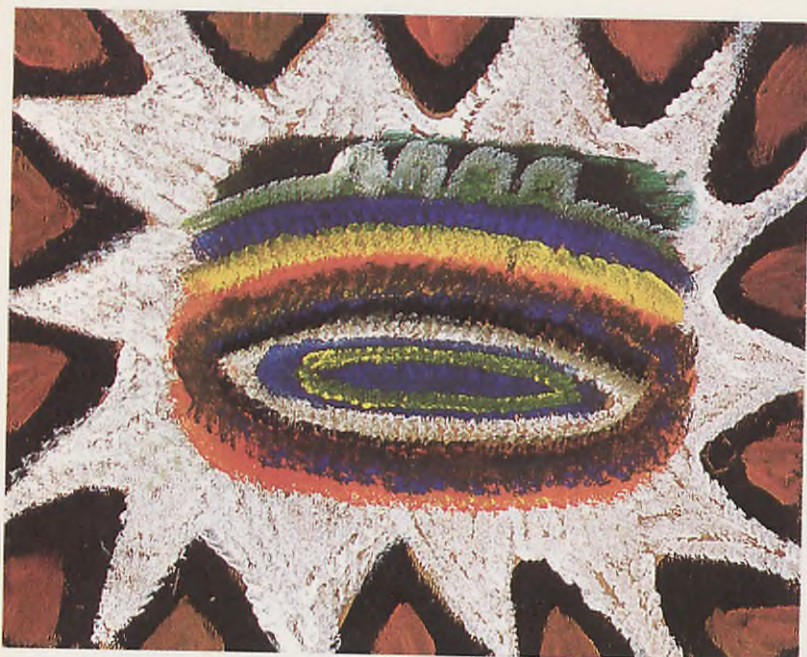
Ngukurr was one of the last communities to develop an arts program along the lines of other 'remote' Aboriginal communities which, throughout the 1980s, followed the precedent set by the highly successful Papunya Tula Artists Company set up in Alice Springs in 1971. The Ngukurr 'wall' in the Northern Territory Art Award was memorably radical for art audiences who had only slowly grown accustomed to accepting relatively conservative desert paintings as 'authentic' contemporary art. Each new art centre that sprang up, post-Papunya, seemed more radical than the last, particularly Balgo and Lajamanu. The Ngukurr works were perhaps for some

people too contemporary. They were boldly figurative and 'bright', although alongside Barra Barra's 'electric' *Crocodile story*, 1987,³ Riley's painting was subdued and decorative and gave little idea of the works that were to follow.

Limmen Bight story, 1987, contains only some of the imagery that develops into the permanent themes of Riley's later works. Against a soft blue background he has depicted Bulukbun the Rainbow Serpent, an ancestral kangaroo, number 7 boomerang, ceremonial message boards and marine plants and creatures. A bird with a 'dragon' head and fish tail, possibly Ngak Ngak the sea eagle, in a state of metamorphosis, is shown above the Rainbow Serpent. Whilst Riley is known to other groups as a 'saltwater man', the marine subjects in this painting do not appear in the developed Limmen Bight narratives in his later works. The multi-coloured snake-dragon and the bird are strongly suggestive of Indian art and it is not uncommon to find these sorts of lateral refer-



GINGER RILEY MUNDUWALAWALA, Garimala and Ngak Ngak (I), 1989, synthetic polymer on canvas, 168.5 x 234 cm, courtesy The Holmes à Court Collection.



ences in Riley's paintings. There is an uncanny similarity between some of his portrayals of the bird Ngak Ngak accompanied by the snake guardians Garimala and Wawalu and Egyptian representations of Horus and Apep. There are several exotic crossovers to other art styles and movements in Riley's paintings. An interesting example is the ambient surrealism of *Ngak Ngak, sea eagle*, 1988, which is illustrated on the front cover of the National Gallery of Australia's 1993 catalogue *Flash Pictures*. At a purely visual level and despite the 'happy' colours, there is something intangibly mysterious, calling to mind Magritte, in the way that Riley has painted only the head and neck of Ngak Ngak facing an identical smaller version of itself located in a nest on top of a tree trunk. The latter ensemble looks like a pedestal placed in the silent pink space of a room or a stage set garlanded by a decorative border. This strange space is broken only by the ominous figure of Bulukbun arching above and the diminutive half-figure of an ancestor beside the message board on the bottom right.

A key geological feature of the Limmen Bight landscape is a group of rocky hills known as the Four Arches which were formed by a snake in its twin guises, Garimala and Wawalu. These snakes are generally shown in proximity to the Four Arches: 'I've been drawing these two snakes there beside the hill (arches) but they really didn't stay there – they left their eggs there and kept travelling'.⁴ The eggs can be seen today in the form of rocks beside the river. An important figure in the Limmen Bight story is Bulukbun, a snake who is often portrayed like a dragon with spines and fire coming out of his mouth. Bulukbun is the angry, punitive manifestation of the Rainbow Serpent and was responsible for an awesome massacre of people whose bones are in a local cave. Other highly important beings in the creation story and the iconography of Riley's paintings are the Gori-y-mar people, usually shown near their bush shelters. These ancestors, who instituted ceremony and law, are

sometimes depicted with 'message boards' calling people to ceremony; Ngak Ngak, the omniscient sea eagle, who flew across the mouth of the Limmen Bight River forming the tiny island called Yumunkuni (Beatrice Island); and the sacred 'liver' tree, which takes its name from the shark who went into the land and gave his liver to create these trees. This is often included in a naturalistic manner, although occasionally in the form of a totemic sculpture.

While these ancestors are the main subjects portrayed in Riley's pictorial versions of the Limmen Bight story, there seem to be no fixed rules governing how they are to be shown, although there is a degree of consistency which suggests a narrative and religious logic. Ngak Ngak, for example, is repeatedly shown with Garimala and Wawalu on either side; and he is almost always depicted in profile. Many of the narrative scenes conform to a standard perspectival schema devised by Riley, a sort of grandly panoramic stage setting in which they exist or have their being. For the many works that are composed this way, there are others which are not. In some paintings, the viewer looks directly at Ngak Ngak in profile on the mountain top and, possibly because of his importance, of a scale that defies the perspectival schema of the landforms. In others, Ngak Ngak is not present and the viewer looks down on the land through Riley's construction of a bird's eye view. It seems likely that this aerial view of Limmen Bight is conceived through the eye of Ngak Ngak. It is Riley's agile way of thinking about this world and its protagonists that introduces so much variety into what is fundamentally a western landscape genre bounded by rules and conventions. The Four Arches also appear in the most curious locations throughout his paintings, including, in one work, a quite bizarre placement on top of another hill. In considering such works, one needs to mentally travel, along with Riley, through all the dimensions of his landscape and imagine who might be doing the looking and from where.

The *Limmen Bight story*, 1987, is character-

istic of Riley's first works in which isolated images are depicted against a monochrome background. The work has a border of triangular motifs, a body paint design, which the artist sometimes describes as being simply decorative. He has frequently used this design to 'frame' his pictures, although rarely in the large scale works that he quickly moved on to paint the following year. *Garimala and Ngak Ngak* (2), 1987, is an exception, although less so if considered as a scaled up version of a small painting. During 1988–89, in addition to revealing a talent for painting pictorial works on a large scale, Riley simultaneously developed his subject matter, moving away from the two dimensional decorative images into narrative landscapes.

There are some transitional works, or perhaps works which he returned to, 'in between' these major stylistic developments. These are generally small marine plyboards or canvases on which he painted single elements of the Limmen Bight story. Recurring subjects are the Four Arches, the totemic 'liver tree' and Ngak Ngak and Garimala. These totemic beings are portrayed icon-like, without any landscape context, and are generally framed by the triangular ceremonial design. The Holmes à Court Collection has some of these small boards, including a group depicting the Four Arches. Riley's approach to these works depicting the same theme was quite unusual for a traditional artist. The changes in detail, colour and focus in these representations of the Four Arches encourage an evaluation of the group as a series, a kind of formalist experiment. But while this is an interesting consideration, one cannot assume that Riley conceived the works as a series. Not knowing the artist's specific intentions only partly diminishes the fact that these are paintings with interesting aesthetic, and no doubt iconographic, relationships. They were well in advance of the commissioned 'series' paintings that have become a feature of some traditional painting groups, especially the Utopia artists. During the late 1980s and early 1990s Riley moved

opposite page top: GINGER RILEY MUNDUWALAWALA, *Artist's country I (Four Arches)*, 1989, synthetic polymer on ply board, 36.1 x 43.7 cm, courtesy The Holmes à Court Collection.

opposite page centre: GINGER RILEY MUNDUWALAWALA, *Artist's country III (Four Arches)*, 1989, synthetic polymer on ply board, 41 x 49.9 cm, courtesy The Holmes à Court Collection.

opposite page bottom: GINGER RILEY MUNDUWALAWALA, *Artist's country VI (Four Arches)*, 1989, synthetic polymer on ply board, 43.3 x 61.8 cm, courtesy The Holmes à Court Collection.

below: GINGER RILEY MUNDUWALAWALA, *Garimala and Ngak Ngak* (2), 1989, synthetic polymer on canvas, 178 x 168 cm, courtesy The Holmes à Court Collection.





GINGER RILEY MUNDUWALAWALA, Limmen Bight country, 1993, acrylic on linen, 60 x 119 cm, courtesy Alcaston House Gallery.



GINGER RILEY MUNDUWALAWALA, Ngak Ngak, 1993, acrylic on linen, 60 x 119 cm, courtesy Alcaston House Gallery.



GINGER RILEY MUNDUWALAWALA, *Four Arches - Limmen Bight country*, 1993, acrylic on canvas, 185 x 302 cm, courtesy Australian Heritage Commission.

between these small vibrant single subjects and developing his more inclusive, large scale panoramic landscapes. Sometimes it was not even a matter of choice – scraps of board were all that he had to work with. One set of works from this period is of particular interest on account of the fact that he made frames for each board out of discarded laminate which he shaped and nailed together, adding another dimension to the special status reserved for artists' frames.

Riley's pictorial landscapes, with their idiosyncratic approach to perspective and intensity of colour, are a world away from the relatively soft watercolours of Namatjira, who first inspired him to become an artist. And there is none of the technical discipline of the master watercolourists of the Arrernte school in Riley's painting. Fifty years on, the Arrernte school continues to work with a naturalistic palette whereas Riley's colours, especially during the first four years, are 'shockingly' fauvist and his brushwork vigorous and energetic, although this is often balanced by sketchy rendering of figures and delicate strokes marking vegetation.

In the first few years of painting, Riley used colour saturation to set the diurnal mood of

his scenes and heighten the contrasts, the purples, greens and reds, which exist in nature. In *Garimala and Ngak Ngak* (1), 1989, the beautifully depicted feathered body of the sea eagle is set against a sunset red sky. *Garimala and Bulukbun*, 1988, from the year before, are portrayed beneath a blue-black thundery sky. When, in his later works, Riley softened his palette, he was nonetheless still engaged in a quest to convey the physical beauty of his mother's country.

Riley was perhaps fortunate to have finally achieved his desire to become a painter, not in Namatjira's time, when to paint as well as a white artist was construed as proof of assimilationist ideology, but three decades later when painting had become a central means of expressing Aboriginal identity. Riley's inability to emulate Namatjira and his contemporaries in the late 1950s was probably a good thing. In Namatjira's Central Australian landscapes, country is presented at face value, virtually as scenery. There are no visual markers of the Arrernte story encoded in these landscapes and the fact that they also represent sites of spiritual significance or 'country' has only recently come to be widely appreciated. But you have to be a culturally

knowledgeable or initiated person to be able to 'read' Arrernte landscapes in order to know which trees or rocks are sacred and to which clan. Riley's images are also wonderfully scenic, but it is the story-in-the-landscape which is their creative inspiration and *raison d'être*.

Riley's paintings often invite comparisons with western landscapes and are generally perceived to have a connection with 'naïve' art. But this is at best a superficial reference. There is occasionally something naïve about particular works which strike one as being overly cute and static, creating the effect of a remote and self-absorbed 'story-land'. There are also paintings which cause one to think that Riley has temporarily succumbed to the pressures of demand and routine. But these paintings are usually technically a lot rougher than the meticulous formalism one finds in classic naïve art. If there are such transitory moments in Riley's oeuvre, the overall effect is of a body of work that is dynamic, engaging and emotionally charged.

Riley's paintings are highly personal and sentimental explorations of the Mara religious landscape. They are also resplendently scenic works; compelling invitations to behold the splendour of Limmen Bight country. These expressive, lyrical pictures pull us towards the same emotional vantage point as the artist. While much of what is going on is, and will forever remain, mysterious, there appears to be nothing secret in these works. This openness to the inquiring gaze of outsiders does not mean that the works do not reference culturally secret things and that Riley is not constantly under pressure to paint within the law. Extremely serious situations have arisen when elements of his paintings have been judged to have breached traditional law. Such disputes, which are not uncommon occurrences in the contemporary painting movement, are usually resolved by payment of a fine, perhaps part of the payment for the work. Other restrictions on exhibition and publication may also be imposed. Traditional Aboriginal artists tend to work in an intense state of dialogue with

their own culture in matters of representation and the law. In this complex area, aesthetic challenges and solutions may well become political problems. It is largely for reasons of law and politics that Riley chooses not to paint his father's Dreaming and focuses on his mother's country. This choice does not diminish his ritual responsibilities, which are in this instance to the males in his mother's family, the mother's son having the role of 'caretaker' for mother's country rather than boss, which resides with the uncle or mother's brother.

This personal choice to represent only mother's country (one subject/one story) combined with an aesthetic preference for pictorialism places significant constraints upon Riley's natural tendency to break boundaries. Having forged a distinctive personal style and limited himself to portraying it exclusively, Riley has nonetheless continued to push himself to experiment as a painter. The key area which he set out to challenge himself is colour. His first works involved applications of solid colour, sometimes painted raw, direct from the container. He subsequently began to mix his paints to produce pastel tones and experimented with washes of colour to create perspectival effects such as the middle distance in *Four Arches – Limmen Bight country*, 1993, which, in 1993, won the Australian Heritage Commission's National Aboriginal and Torres Strait Islander Heritage Art Award.

In 1993 Riley also spent a month as artist-in-residence at the Araluen Centre in Alice Springs. The cloud-filled sky during his flight from Darwin to Alice was inspirational. On arriving, Riley told Beverly Knight that when he paints he often feels as though he is sitting on a cloud, picturing what he sees in his mind's eye. His flight, through a particularly cloudy sky, had given him a metaphor for what he continually expresses about the act of painting. When asked about how he conceives his paintings, Riley always points to the centre of his forehead and declares that he paints what is in his mind.⁵ Knight also remarked that, during this Alice residency,

Riley was wanting encouragement to paint experimentally. He decided to paint Limmen Bight as though he were on a cloud looking down. In this work, *Limmen Bight Country*, 1993, the country is depicted as a beautiful, if simple, aerial landscape. This secular, surface look at his country in a sense brought him back to the approach, if not the style, of the Arrernte artists he admired. But, according to Knight, it troubled him to paint his country devoid of ancestral presences and he declined to take it any further, although he was keen to continue experimenting. In the painting which followed, *Ngak Ngak*, 1993, he set himself the technical challenge to show the sea eagle Ngak Ngak in flight. He first showed the bird on a hill top with wings raised ready to fly and then towards the centre of the picture swooping down to attack an ancestral kangaroo, a trespasser in the wrong country. In an inspired solution to conjuring up velocity and action, Riley has made Ngak Ngak virtually transparent with his feathers streaming in the direction of his flight.

The 1990s have been a good period for Ginger Riley. In addition to the Australian Heritage Commission Award, he won the Alice Prize in 1992 and, in the same year, executed a commission for works for the new Australian Embassy in Beijing. Anticipating that he would one day travel to China, Riley commented in an interview on what the commission meant to him: 'People will know me next time I go to China ... People will say "that is Ginger Riley's painting and here's the bloke now". That's the way I want it.'⁶ He was also one of four Aboriginal artists commissioned by Australia Post for their special 1993 stamp issue to mark the Year of Indigenous Peoples. By this time his work had been acquired by most of the major state and national collections.

In 1991 Ginger decided to settle down on his mother's country, where he currently lives with his wife Dinah. Painting has been his main work for many years now and the income a means to his cherished wish to one day own and stock the outstation he is leasing. He is passionately fond of animals and at

one time had a big mob of dogs, pigs and cats which he would refer to fondly as his children.⁷ He has a step-daughter, Bessie, whom he is encouraging to become a painter so that she too can be financially independent. Ginger Riley Munduwalawala is proud of the self-sufficiency that the money earned from painting has brought him, in contrast to working in the cattle industry, when Aboriginal people were only paid in food rations and board, 'I really like to get the money. I reckon it's good because I didn't have any money all my life in the bush.'⁸

In return, Australian art has been enriched by a wonderful body of work. The Australian landscape has had its great artist-mythologists, but there is nothing in Australian art to compare with the vision of Ginger Riley Munduwalawala. *This is Ginger Riley's painting and here's the bloke now. That's the way he wants it.*

Acknowledgements: This is a revised and expanded version of an article by Anne Brody and Djon Mundine published in the exhibition catalogue *STORIES: Eine Reise zu den großen Dingen* (Stories – A Journey around Big Things). This catalogue was published by the Sprengel Museum, Hanover, 1995, in conjunction with the German tour of this exhibition of works by eleven Aboriginal artists. *STORIES* was sponsored by the Australia Abroad Council, Department of Foreign Affairs and Trade, as part of the cultural program for Experience Australia '95.

I would like to thank Beverly Knight, Director, Alcaston House Gallery, Melbourne, for the information she generously provided.

- 1 Beverly Knight, personal conversation. Riley is of course referring to the Anglican church which founded the Roper River Mission.
- 2 Quoted in K. Merrigan, 'Picturing the land of our diplomats', *Sunday Age*, 23 February 1992.
- 3 Illustrated in *Contemporary Aboriginal Art: A Selection from the Robert Holmes à Court Collection*, Heytesbury Holdings Ltd, Perth, 1991.
- 4 Quoted in original painting documentation based on 1988 interview with Ginger Riley at Ngukurr by Sharon Monty, Dreamtime Gallery, Perth.
- 5 Beverly Knight, personal conversation.
- 6 Quoted Merrigan, *ibid.*
- 7 Monty, *ibid.*
- 8 Quoted Merrigan, *ibid.*

Anne Brody is Curator of The Holmes à Court Collection, Perth.

Western Australian Flower Painting

Janda Gooding



Every year, thousands of people come to Western Australia to see the unique wildflowers. Tourists are escorted to remote places to view the everlasting carpet or catch a glimpse of the dainty bush orchid or the extravagant kangaroo paw. Independent travellers will take several months to follow the flush of flowers from the far north to the Great Southern regions of the state. Western Australia is abundant with species found nowhere else and the sheer quantity and variety of wildflowers is staggering. From humble trigger plants to wild and showy banksias, the country abounds with a display that puts most botanic gardens to shame. Not surprisingly, the wildflower season has become a major highlight of the tourist calendar.

In Western Australia, European artists have been describing the floral wealth of the country from the time of their first landings. It is now more widely known that the earliest graphic accounts of Australian flora and fauna are those from William Dampier's voyage of discovery in the *Roebuck*, which visited Western Australia in the spring of 1699. Dampier's journal described how he found 'besides some Plants, Herbs, and tall Flowers, some very small flowers, growing on the Ground, that were sweet and beautiful, and for the most part unlike any I had seen else-

where'.¹ Published in London in 1703, the drawings show an acutely sensitive scientific draughtsman at work, precisely observing the strange forms.

The great nineteenth-century illustrator Ferdinand Bauer visited Western Australia with Matthew Flinders in the *Investigator* in 1801. His exquisite drawings, made under the supervision of naturalist Robert Brown, are true to the Linnaean tradition of the time – careful scientific studies with dissections and enlargements to allow accurate classification. Bauer's drawings and those of other artists attached to voyages of exploration are evidence of the widespread enthusiasm for scientific inquiry which marked the eighteenth and early nineteenth centuries.

After the establishment of the Swan River Colony in 1829, the local flora received attention from amateur and professional scientists keen to study the natural history of the region. Botanising was a fashionable and indeed essential pursuit for early settlers living in a strange and inhospitable environment. The possibility of financial gain from locating new and potentially commercial species spurred many to search their surroundings. Equally, the need to identify poisonous plants was an immediate practical priority. The efforts of professional botanists



PHILIPPA NIKULINSKY, *Banksia menziesii*, 1991–92,
watercolour, ink and pencil, private collection.
Photograph Fremantle Arts Centre Press.

opposite page: MARGARET FORREST, *Hypocalymma
angustifolia* (white myrtle) and *Leucopogon capitellatus*
(beard heath), 1889, watercolour and gouache, 54 x 37.6 cm,
collection Art Gallery of Western Australia.



top: Artist unknown, Plants found in New Holland, line engraving from William Dampier *A Voyage to New Holland, etc. in the Year 1699*, London 1703–1709. Photograph courtesy Art Gallery of Western Australia.

above: PENNY LEECH, *Hakea laurina*, 1986, watercolour 43 x 30 cm, private collection. Photograph Penny Leech.

were greatly aided by enthusiastic collectors such as Georgiana Molloy, who helped to record the details of their locality.

Western Australia was founded at a time when flower painting was considered a desirable feminine accomplishment for women of the more educated sections of society. In an 1831 *Gardener's Magazine* John C. Loudon stated that 'to be able to draw flowers botanically, and fruit horticulturally ... is one of the most useful accomplishments of your ladies of leisure, living in the country'.²

Many early botanical artists in Australia were women intent on recording their immediate environment. Theirs was a personal study, a way of exploring and coming to terms with their new surroundings. Janine Burke has stated that colonial women artists '... drew the very stuff of their art from what was closest to them – the immediate domestic and rural setting of their lives'.³ Their legacy is a body of work intimate in scale: drawings of family life or records of settlement, watercolour sketches of the landscape and the flora around them. In Western Australia, Georgiana Leake's delicate album of wildflower studies was painted in the early 1850s. Her interest was scientific as well as aesthetic as she also had the species identified by botanists at Kew Gardens when she returned to Britain briefly in 1854. With recent feminist studies, the work of colonial women artists such as Leake is being reassessed as invaluable to an understanding of human experience in this country.

In 1859 Charles Darwin's *On the Origin of Species* was published. The subsequent revolution in botanical thinking was also deeply felt in the flower painting genre. Increasingly artists abandoned the traditional and sometimes static formula of dissecting and examining individual specimens towards a more naturalistic interpretation of the species within an environment. Artists were also encouraged to adopt the flower as a suitable subject for painting through the writings of John Ruskin in the 1850s.

Marianne North was greatly influenced by Darwin's theories. Indeed, it was Darwin

who had advised her to visit Australia to add examples of the unique Australian species to her record of the world's flora. When she visited Western Australia in 1880 she met two other notable flower painters, Margaret Forrest and Ellis Rowan.

Marianne North arrived in Albany in January 1880 and stayed with the young painter Ellis Rowan. North must have been curious about her companion in Albany but she doesn't provide much information about Rowan. The previous year Rowan's wildflower paintings had been awarded a gold medal at the inaugural exhibition of the Melbourne Exhibition Buildings. A public controversy raged as most contemporary artists advocated that flower paintings were not 'real art' and belonged to no particular 'artistic school'. Eventually, a second gold medal was awarded to a landscape by Louis Buvelot.⁴ During her time in Albany, Rowan introduced North to the local flowers which were found in abundance around the townsite. The profusion impressed North who noted in her journal, 'In one place I sat down, and without moving could pick twenty-five different flowers within reach of my hand'.⁵

Later, travelling overland by coach to Perth, she spent several days painting with Margaret Forrest. Together they went in search of rare and flamboyant species such as the *Eucalyptus macrocarpa* which was flowering about 60 miles inland from Perth. North was a mature artist with a distinctive style. She painted quickly, usually in oils on sheets of heavy paper which were later fixed to canvas. Her large bold images placed the flowers in their natural settings often accompanied by insects or birds. In contrast, Forrest and Rowan were trained in the Victorian mode of watercolour painting which dictated that the spray of flowers or individual specimen be placed in the centre of the page and often haloed with a darker background.⁶

An interesting comparison can be made between the subsequent careers of the three women. Both Ellis Rowan and Marianne North achieved considerable recognition

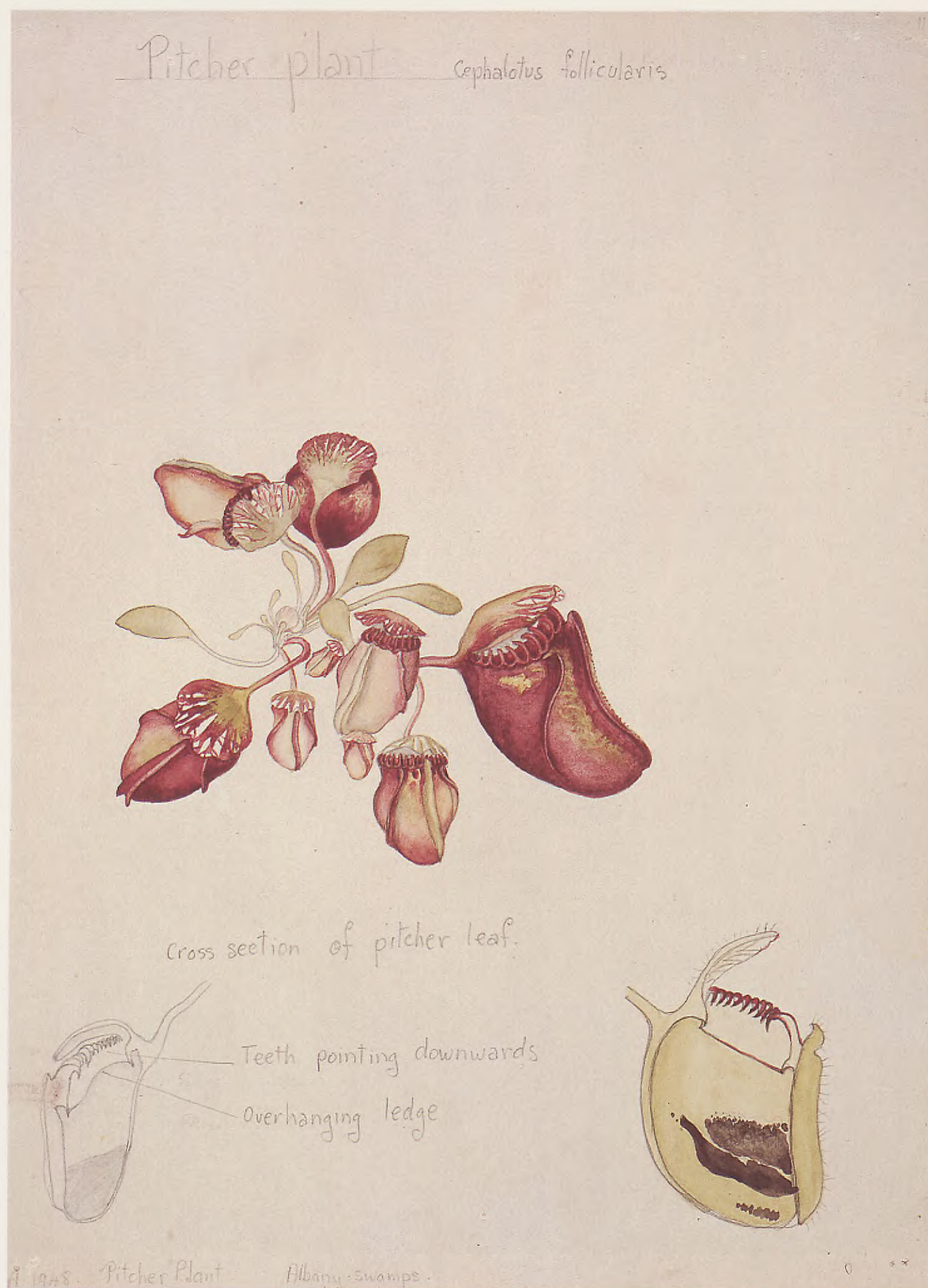
and their work has become widely known through numerous publications. Margaret Forrest, however, remained in Western Australia and devoted much of her life to furthering her husband's political career. Despite having produced a substantial body of work of considerable merit, she is still viewed as a regional artist and her work is virtually unknown beyond the state.

In Western Australia, the tradition of flower painting continued in the twentieth century. Initially a portrait painter, Daisy Rossi contributed pictures to the 'First Australian Exhibition of Women's Work' held in Melbourne in 1907. After a brief sojourn in Paris, her style became enthusiastically impressionist. Seeing the local flora from a fresh perspective on her return, she embarked on a massive project to paint the flowers of Western Australia. Her ambition was to have these preserved and displayed in a suitable building in much the same way as Marianne North's. Rossi's *Hovea trisperma*, c. 1915, now in the Art Gallery of Western Australia's collection, is a fine example of her desire to render wildflowers in a relaxed setting. She always painted out of doors and never picked the flowers, preferring to paint them in their natural surroundings. In an interview in 1923, she stated that she disliked being called a flower painter as this implied 'still life, conventional bunches of flowers laid out on trays or tucked into china bowls or glass vases, the infinitely niggling and ladylike, conveying no adequate impression of the life of flowers'.⁷

In the early twentieth century, the use of wildflower motifs was encouraged in the visual and decorative arts through art societies and Government agencies. In a Western Australian Government display at the Franco-British Exhibition in London in 1908, watercolours of Western Australian flowers by Annie Dorrington and Percy Stanway Tapp were included. Decorative arts by Amy Peirl, Flora Landells and Marina Shaw incorporated stylised wildflower designs, and Emily Pelloe's delicate watercolours in her popular botanical studies of the 1930s ensure that



ELLIS ROWAN, *Callistemon phoeniceus* (lesser bottlebrush), c. 1907, watercolour and gouache, 76 x 56.2 cm, collection Art Gallery of Western Australia.



RICA ERICKSON, *Cephalotus follicularis* (Albany pitcher plant), 1948, watercolour and pencil, 24.6 x 17.6 cm, private collection.

opposite page top: KATRINA SYME, *Geastrum triplex*, 1992, watercolour and pencil, private collection. Photograph Robert Frith.

opposite page bottom: ANNIE DORRINGTON, *Johnsonia pubescens* (pipe lily), c. 1907, watercolour, 38.5 x 18.5 cm, collection Art Gallery of Western Australia.

she remains one of the better known local wildflower artists.

Continuing the tradition of exploring the local and personal landscape established by colonial women artists, Rica Erickson began her botanical drawings in the 1930s as an aid to classifying plants around the various localities in which she lived. She became a well-respected author and artist in the 1960s with her publications devoted to plants of prey, orchids and triggerplants.

Interestingly, the role of the scientific artist has not been supplanted by photography in the second half of the twentieth century as was first predicted. Although photographs are widely used in the field, artists are being employed to illustrate major scientific texts. Most notable within Australia has been Celia Rosser's work on the Monash University banksia project. The role of the modern botanical artist is not only to record the particularities of an individual specimen, but also to synthesise all the identifying characteristics as described by a botanist to accurately identify a species. The skill of observation is combined with that of composition to produce an illustration not of an individual but a composite, which still must retain all the spontaneity of the natural world.

Western Australian artists are well placed to benefit from commissions for major scientific studies. In the last few years artists such as Margaret Pieroni, Kevn Griffiths, Margaret Menadue and Pat Dundas have all illustrated authoritative texts on aspects of Australian flora. The British born artist Penny Leech has produced a series of meticulous and graceful studies of her favourite Eucalypts and wildflowers of the drier inland areas around Perth. Katrina Syme, working in the south at Denmark, has achieved an international reputation for her work describing and painting the rare fungi found in the south-west of Western Australia. Her work combines an element of the magical and mysterious with scientific accuracy.

Philippa Nikulinsky, perhaps the best known local botanical artist, has combined scientific observation with aesthetic flair to

produce a range of books and posters depicting different botanical areas of the state. Her publication *Banksia menziesii*, published by Fremantle Arts Centre Press in 1992, followed the life cycle of an individual banksia specimen. The beautifully detailed study is not only a fine artistic work; it has become a way for many to appreciate the delicacy and continuity of the natural environment. For those who have read Nikulinsky's book, it is impossible to walk in the bush without stopping to see at what point in their cycle the banksias may be.

A resurgence of interest in environmental issues and alternative lifestyles has contributed to the growing number of botanical artists in Western Australia from the 1970s onwards. In 1991 the exhibition 'Wildflowers in Art' provided the impetus for a group of contemporary botanical artists to form a loose association.⁸ Calling themselves the Botanical Artists Group, they meet regularly to discuss a range of topics from techniques and materials to ideas for promoting their work.⁹ This has become an enriching experience. The fact that they work in Western Australia may have provided them with professional opportunities, but it has also excluded them from a national context. By working together, these local artists are seeking to combat their isolation in the art world.

In the twentieth century, art which has a floral or botanical content has fallen from favour with the reviewers and critics. Botanical art of a more scientific nature has been easy to dismiss, as it has been considered a conservative activity serving the purposes of science and not art. In the Renaissance, the great artists Leonardo and Dürer found in the humblest flowers the structure and order which helped them to explore and explain their world. Science and art were combined. They and their contemporaries made no distinction between what was considered worthy subject matter, and their botanical work has been assessed by art historians as an integral component of their artistic development.

With the greater specialisation of artists



in the twentieth century, those employed in more scientific endeavours have been relegated to a position outside the mainstream visual arts world. Botanical artists' work is rarely exhibited or reviewed in a broader context. An artform that relies on precision and accurate observation is considered anathema to the fast moving, experiential modern world. Today, however, those values are being reassessed. With increasing concern for the environment, recording and visually presenting it to a broad audience has become an important pursuit. Botanical artists are an important aspect of this process, rendering aspects of our immediate surroundings with an aesthetic vision that appeals to our senses while conveying an important message.

- 1 William Dampier, *A voyage to New Holland, etc. in the Year 1699*, James Knapton, London 1703–1709.
- 2 J.C. Loudon in *Gardener's Magazine*, 1831, quoted in *A Vision of Eden: The Life and Work of Marianne North*, Webb & Bower in conjunction with the Royal Botanic Gardens, Kew, 1980, p. 9.
- 3 Janine Burke, *Australian Women Artists 1840–1940*, Greenhouse Publications, Melbourne 1980, p. 13.
- 4 Ellis Rowan's success is well documented in Margaret Hazzard's *Flower Paintings of Ellis Rowan: From the Collection of the National Library of Australia*, National Library of Australia, Canberra 1982. In the 1888 Centennial Exhibition, Rowan's flower paintings were again given gold medals over works by artists such as Tom Roberts, Frederick McCubbin, Arthur Streeton and Louis Buvelot.
- 5 Marianne North in *A Vision of Eden: The Life and Work of Marianne North*, p. 171.
- 6 Most of Marianne North's Western Australian paintings now reside in the Marianne North Gallery at Kew Gardens, London. A large collection of Margaret Forrest's watercolours are in the collection of the Art Gallery of Western Australia, while the National Library of Australia holds over 700 Ellis Rowan watercolours.
- 7 'Daisy Rossi (Mrs G.T. Poole) at Home' by Eva Bright, in *Woman's World*, Perth, 1 October 1923, p. 556.
- 8 'Wildflowers in Art: Artists' Impressions of Western Australian Wildflowers 1699–1991' was held at the Art Gallery of Western Australia, 21 September–1 December 1991 and was viewed by over 75,000 people.
- 9 Members of the Botanical Artists Group are Rica Erickson, Philippa Nikulinsky, Katrina Syme, Margaret Pieroni, Penny Leech, Pat Dundas and Bryony Fremlin.

Janda Gooding is Curator of Prints and Drawings at the Art Gallery of Western Australia.



ETHEL
ANDERSON
and the
TURRAMURRA
WALL PAINTERS'
UNION

Anne Speer



In the early 1930s when William Moore was writing *The Story of Australian Art*, he asked writer and modernist painter Ethel Anderson (1883–1958) to add more about the Turramurra Wall Painters' Union, saying that she had started a movement. Ethel refused. 'No, no,' she told him. 'I couldn't do that. It's not a movement – just a tremor.'¹

Anderson's characteristic reluctance to seek credit for herself has meant that information on the Turramurra Wall Painters, an energetic and enthusiastic modern art group that flourished during the late 1920s and 1930s, is fragmented and incomplete. However, careful reading of journal and newspaper articles of the day, her daughter Bethia Anderson's biography, and the Anderson Papers in the Mitchell Library, Sydney, reveals that the Turramurra Wall Painters' artistic output was considerable. More importantly, the Group played a significant role in the advancement of modernism in Australia. It was a rallying point for Australia's early modernist artists, bringing them together for the first time to paint, exchange ideas, share problems and difficulties, and provide mutual support and encouragement. It gave them an opportunity to work on joint projects in the publicly acceptable medium of church mural painting. And, through Ethel Anderson's articles in *The Home*, the Turramurra Wall Painters' Union played a large part in generating public acceptance and recognition of modern art, especially the work of Anderson's three most important protégés, Roy de Maistre, Roland Wakelin and Grace Cossington Smith.



above: The Children's Chapel, St James's Church, Sydney.
Photograph Joseph Lafferty.

opposite page: on the left side of the entrance to the Children's Chapel, St John the Baptist by Bethia Anderson; on the right side, a blue-winged Angel of Mercy, accompanied by a sulphur-crested cockatoo, painted by Gwen Ramsay.
Photographs Joseph Lafferty.



top: 'Miss Grace Cossington Smith (left) and Miss Jean Ramsay instruct the boys of the Turrumurra Grammar School in the painting of the North Shore Bridge', *The Home*, 1 November 1927.

above: 'Mrs Eric Campbell, Miss Bethia Anderson and Miss Jean Ramsay add the finishing touches to panels portraying scenes of barbaric life', *The Home*, 1 November 1927.

Ethel Anderson had returned to Australia in September 1924 after twenty years as a British Army officer's wife, first in India then in England.² She immersed herself in Sydney's art world, painting, visiting art galleries and exhibitions, and gradually selecting those artists whose work she most admired. While in England she had been particularly interested in the work of the European modern masters – Gauguin, Cézanne, Van Gogh, Picasso, Matisse and Seurat. In Australia, Anderson discovered, modern art was virtually unknown. None of the major galleries held works by the great moderns – no Gauguin, Cézanne, Seurat, Picasso or Matisse. Within the art establishment, the work of these post-impressionists was little understood or appreciated. In the Europe which Anderson had just left Cézanne, Gauguin, Van Gogh and Seurat were already dead, cubism and fauvism had recently flowered, and the latest experiments were in surrealism and dadaism. Artistic developments in Australia lagged almost fifty years behind what was happening overseas. Isolated by distance and insular in outlook, most Australian art had remained pictorial; a painting was good if it was a realistic representation of nature.

Despite this unfavourable climate, a handful of Australian modernists, whom Anderson slowly unearthed, practised their art. Working in isolation, with little understanding or support, these Australian moderns had few opportunities for showing their work, nor any forum for explaining their ideas and methods either through speaking, publication or teaching.

Once Ethel Anderson had arrived and assessed the situation, she almost single-handedly conducted a crusade to educate the Australian public in the understanding and appreciation of modern art. Anderson early identified Roy de Maistre, Roland Wakelin and Grace Cossington Smith as the leading exponents of modernism in Australia and sought to help, encourage and promote their work whenever possible. During the 1920s and 1930s she wrote numerous articles on modern art and its artists, organised exhibi-

tions in Australia and overseas, penned reviews, spoke at art shows and gallery openings, broadcast a series of talks on modern art on ABC radio, opened up her Turramurra home for exhibitions, lobbied public art galleries to acquire modernist works, and established a support group, the Turramurra Wall Painters' Union.

Ethel Anderson founded the Turramurra Wall Painters' Union in 1927, partly for 'a group of the Younger Set who felt ... that tennis parties and a round of afternoon amusements were not quite satisfying'.³ The membership of about thirty included some who were already recognised artists, such as Wakelin, de Maistre and Cossington Smith; the majority, like Jean and Gwen Ramsay, Anderson's daughter Bethia, and Nell Badham-Jackson, were art students or amateur painters. The main source of information on the Wall Painters is *The Home* magazine to which Ethel Anderson was a regular contributor. Their activities were frequently reported among the social comings and goings, and information on the latest styles and fashions. Unfortunately this association with more frivolous activities to some extent undermined the serious intent of the Group's work.⁴

At the beginning of the twentieth century mural painting in Australia was in its infancy. Pioneering work had been carried out by Bertha Merfield and George Dancey in Melbourne, and Norman Carter in Sydney. Carter's best work, the murals *Ancient philosophers* and *Modern philosophers* in the philosophy lecture room at the University of Sydney, had been unveiled in 1921. Anderson was well aware of developments in fresco painting in Australia, commenting in 1928 on the painted ceilings in Roslyn Hall, Burdekin House and Government House, Sydney, altar pieces by Bishop Anderson in Hay Cathedral and by Violet Teague in Kinglake Memorial Church, Victoria, as well as two murals in Melbourne by Jessie Traill.⁵ By establishing the Turramurra Wall Painters, Ethel Anderson was striving to build on these endeavours and engender a

mural tradition in Australia.

A skilled and gifted artist, Anderson was experienced in mural painting, having already completed two works in Worcestershire, England. A photograph and description of her first mural appeared in *The Home* on 1 June 1928. Painted during 1920 in White Ladies Aston Anglican Church, the fresco illustrated the text 'Lo! I heard a voice from Heaven'. It was publicised in Arthur Mee's guide to Worcestershire and became a tourist attraction for forty years until the church roof gave way in a January storm and the surface of the wall beneath it collapsed. A second mural, painted on the wall of what had been the court room of Low Hill House, the Anderson's Worcestershire home, was designed as a bird's eye view of the world and included New York, Italy and Sydney Harbour.

The newly formed Turramurra Wall Painters met every Thursday at 'Ball Green', the Anderson's home in Karuah Avenue, Turramurra. Under Ethel Anderson's supervision, the young artists first practised their skills on the walls of the old stables. Anderson advised the Group that:

before painting a wall it is wise to study the work of such artists as Gauguin, Cézanne, Giotto, Piero della Francesca and – with perhaps less reverence – Paul Nash, Roger Fry, Duncan Grant, and Vanessa Bell. It is no use copying 'Nature' on a wall. Cornices, doors, windows, the square of floors and ceiling, should dictate the picture.⁶

Using a portfolio of Gauguin's paintings, Ethel Anderson guided the painters in appropriating and enlarging his designs, adding inflections of their own as they went. According to Bethia, the Anderson's Turramurra neighbour Grace Cossington Smith ('Gracie') came every week and she and Ethel 'sat on tiny kindergarten chairs surrounded by books on French Impressionists, discussing Seurat or the brushwork of Pissarro' (*E & GG*, p. 133). Cossington Smith's contribution to the stable walls was a set of symbolic figures which survive in a sketchbook study and a Harold Cazneaux photograph published in *The Home* on 1 November 1927. These figures,

Ethel Louise Anderson, circa 1905, reproduced courtesy of the Mitchell Library, Sydney.





The left hand arch of the chapel, with an Announcing Angel heralding the holy child's arrival, painted by Jean Ramsay. The north pylon of the Sydney Harbour Bridge, Admiralty House and Taronga Park Zoo can be seen in the background.

evidence of the sacred element underlying Cossington Smith's art, appear again in her Blake Prize entries of the early 1950s.⁷

Next the Group received a request to liven up a brick wall of Turramurra College, a day and boarding school for boys just around the corner in Wonga Wonga Street, Turramurra, where Cossington Smith was a part-time art teacher. The machine-age subject chosen was the partially constructed Sydney Harbour Bridge. Warwick Fairfax obtained blown-up pictures of the Bridge's construction from the *Sydney Morning Herald*, and a sophisticated design was developed. A photograph by Cazneaux published in *The Home* shows the boys producing a mural of the construc-

tion of 'the North Shore Bridge'.⁸ The work was supervised by Anderson, Cossington Smith and de Maistre.

From 1927, after working on the Turramurra College mural, Cossington Smith regularly sketched the Sydney Harbour Bridge, which became an important subject in her painting. 'Of the many artists who represented the bridge – in the modernist camp notably Wakelin and Black – Jessie Traill is one of the few who shared Cossington Smith's perception of the bridge as architecture, not engineering', writes Cossington Smith's biographer, Bruce James.⁹ Cossington Smith and Traill almost certainly met at the Anderson's home as Traill was

Austin Anderson's cousin, a close family associate and a regular house guest. Several exhibitions of her work were held at 'Ball Green', including one in March 1932 of etchings and drawings of Sydney Harbour Bridge.

Gwen and Jean Ramsay, students of de Maistre, next painted the walls of their bedroom at Wahroonga. Although struggling to make his living as a professional artist, de Maistre gave freely of his time and talent to the Turramurra Wall Painters' volunteer projects. Roland Wakelin's involvement is indicated in Austin Anderson's diary entry for 24 March 1929: 'The Wakelins to tea then to the Ramsays to see their wall pic-



The right hand arch of the chapel, featuring the archangel Michael painted by Roy de Maistre. The Guardian Angel welcomes smiling children, shepherded by an angel, against a background that includes the Sydney Harbour Bridge's southern pylon, Circular Quay, St James's spire and Garden Island.

tures'.¹⁰ For Wakelin the Wall Painters' Union was valuable as a meeting point for Sydney's most significant modernist artists, de Maistre, Cossington Smith and Wakelin himself; a means of bringing modern art and its new techniques before a wider public; and, through Anderson's articles in *The Home*, a forum for keeping modern art, its philosophy and its exponents in the public eye.

Bruce James notes these years as 'the period of [Wakelin's] closest convergence with Cossington Smith'. During 1927 and 1928 both artists were concerned with representing the commuter's view of city life. The 'uncanny mutuality' of their late-1920s

vision of Sydney is most apparent, writes James, in Cossington Smith's tiny water-colour *Rain*, *Circular Quay* and Wakelin's *Bay Road Station*. It is probably no accident that this similarity coincided with Wakelin and Cossington Smith's period of most frequent association through the activities of the Turramurra Wall Painters' Union.¹¹

Later in the same year the Turramurra Wall Painters received their most ambitious commission. Dr Micklem, a friend of the Andersons and Rector at St James's Church, Sydney, asked the Group to paint the Children's Chapel in the crypt at St James's. The design concept developed by Ethel Anderson was:

To bring the story of Bethlehem into surroundings perfectly familiar to the mind of the Australian child, and to give these familiar surroundings a beauty strange enough to awaken wonder in a child's mind, so that through this wonder might come a suggestion that beyond the world they know there is another world; to show the spiritual by means of the material.¹²

'It was her aim, as the room was so tiny, to follow the brilliance of a page from the *Book of Kells*, or the Duc de Berry's *Book of Hours*, which was why she wished for the use of so much gold to accompany her choice and arrangement of colour' (E & GG, p. 143). The strong crimsons, purples, greens and opulent gold leaf used were intended to resemble the



Roland Wakelin's altarpiece depicting the Virgin and Child. Photograph Joseph Lafferty.

vivid beauty of a medieval illuminated manuscript. She decided to illuminate the old English carol 'I saw three ships', but in a contemporary setting on Sydney Harbour. Photographs by Cazneaux were used in drawing the Harbour scenes, and Warwick Fairfax provided *Sydney Morning Herald* photographs of the building of the Bridge, sweeps of the Harbour and other landmarks, including the Zoo and Fort Denison.¹³

On either side of the chapel's entrance door were panels painted with the verses of the carol that the frescoes on the walls and ceiling illustrated:

As I sat under a sycamore tree,
A sycamore tree, a sycamore tree,
I looked me out upon the sea,
On Christ's Sunday at morn.

The walls were a riot of faces and figures, flowers, coloured sails and green water. In ships piloted by angels, smiling children in their 1920s Sunday best with bobs and fringes and cloche hats sailed out on Sydney Harbour to meet the haloed Virgin Mary and Christ. St John the Baptist (by Bethia Anderson), an Announcing Angel (by Jean Ramsay), the Angel of Mercy with sulphur-crested cockatoo (by Gwen Ramsay), St Michael (by Roy de Maistre), and St Joseph (by Roland Wakelin) completed the major figures.

The old Christmas carol was set very definitely in contemporary Sydney, precisely datable by the partly completed Harbour Bridge in the background. The shoreline buildings, Admiralty House, St James's own spire, Fort Denison, Taronga Park Zoo and the Heads were clearly recognisable, along with the HMAS *Sydney* and HMAS *Melbourne* berthed at Garden Island. The ceiling, mistakenly attributed to Cossington Smith in Johnson's 'The Children's Chapel' published in *Heritage Australia*, was the work of Gwen and Jean Ramsay and Bethia Anderson (*E & GG*, p. 143). Painted to look like a pavilion, the gaps in the vaulted roof were fringed with flowering cedar and rambling fuchsias trailing their petals to the ground. Australian birds and animals were featured in other parts of the design.

Although Anderson closely supervised the work of the less practised artists of the Group, she only suggested an outline to professional artists such as de Maistre and Wakelin, leaving them to work in their own manner. However, she retained control, and repainted St Joseph's face herself after it had first been done by Wakelin.¹⁴

The Turramurra Wall Painters started painting the Children's Chapel in October 1929. The work was hard but the Group was disciplined, standing all day painting from 9 a.m. until 4 p.m. for two months. All labour on the crypt was supplied free of charge, Anderson donated the paint, and St James's Church paid for the gold leaf. The decorations were completed within three months ready for the opening service on Sunday 22 December 1929.¹⁵ Most of the artists were young and inexperienced but the standard of their work was boosted by that of the three professional artists – Wakelin, de Maistre and Anderson herself.

The culminating achievement of the Turramurra Wall Painters' Union, the decoration for the Children's Chapel, was a rare combination of modernist painting and modernist design and decoration. 'The collaboration ... was a unique drawing together of not only the most important modernist painters and patron of modern art then in Sydney, but also the ingredients of "modernism".'¹⁶ Ethel Anderson's contention that it was no use copying nature on a wall allowed modernist flattening of form and perspective and the use of non-naturalistic colour – all of which de Maistre, Wakelin and Cossington Smith had tried to introduce in their oil paintings but which had not been accepted in conservative Sydney. The coupling of iconic painted figures against a background based on photographs was an innovative idea, linking modernist painting with design. One of the aims of modern painting was the representation of contemporary life, so the up-to-date rendering of an old carol proclaimed both modernism and nationalism.

The Children's Chapel, the largest scale work by the Turramurra Wall Painters, was

not the last, nor perhaps the only surviving, work as has been claimed.¹⁷ Several churches commissioned altar pieces or triptychs which were designed by Anderson and executed on canvas 'walls' pinned up to the verandah at 'Ball Green'. When the work was completed, the canvas was rolled up, covered in sacking and posted to its destination. According to Bethia Anderson's biography, a total of five church murals, including that in the Children's Chapel in St James's church, were painted in Australia (E & GG, p. 9). These were a Madonna and Child for St Paul's Cathedral, Bunbury, West Australia; a Virgin and Child accompanied by Papuan warriors for the Church of St Boniface, Kumbun, Melanesia; a similar design for a church on an island in the Arafura Sea; and 'Ascending Man', an allegory of man's ascent from darkness into light for St Matthew's, Gundy, near Scone, New South Wales.

The Turramurra Wall Painters' total output was at least eight murals for locations as far afield as Sydney and the Hunter Valley, New South Wales; West Australia, and New Guinea. That their work was of a high standard is attested in reviews by art critics, the number of commissions received, and in the general level of interest shown both by the local public and visiting dignitaries.

At the time of the Group's formation modern painting in Sydney was not a radical avant-garde movement like that in Europe. It consisted of a few painters, de Maistre, Wakelin and Cossington Smith in particular, striving in their own way to keep their work up to date with what was being done overseas. They were fringe dwellers with very little support. Ethel Anderson and the Turramurra Wall Painters' Union provided them with the friendship, encouragement and visibility they urgently needed, as well as the opportunity to work together on joint projects. Wakelin, de Maistre and Cossington Smith's association with the well-publicised activities of the Group was a promotion of the modern art they practised. Painting on walls was ideally suited to a modernist approach with its flattening of form and per-

spective and use of non-naturalistic colour. The painting of church murals, particularly those in the crypt at St James's, Sydney, 'linked modernist painters and modernist art with a very long, respected tradition – that of church mural and fresco painting – thus promoting the idea that modernist painting was not a break with the past but a continuation of it, not a sign of decadence and degeneracy ... but a legitimate art form'.¹⁸

1 B. Foott, *Ethel and the Governors' General*, Rainforest Publishing, Paddington, NSW, 1992, p. 31. All subsequent references to this edition are cited as E & GG and incorporated in the text.

2 Date of Ethel Anderson's arrival in Australia is confirmed by Austin Anderson's diary entry, 1 September 1924: 'Reached the Heads early & were alongside the wharf at 8.30 ... All got to Macleay St by about 10.30 ... All very little changed & very nice & cordial. A happy homecoming for Ethel'. Anderson Papers, ML MSS 5294.

3 G. Spencer, 'The Mural Painters of Turramurra', *The Home*, Vol. 8, No. 11, 1 November 1927, p. 22.

4 H. Johnson, 'The Children's Chapel', *Heritage Australia*, Vol. 6, No. 2, Winter 1987, p. 42.

5 E. Anderson, 'Certain Things Considered: Painted Walls', *The Home*, Vol. 9, No. 6, 1 June 1928, p. 72.

6 *Ibid.*, p. 78.

7 B. James, *Grace Cossington Smith*, Craftsman House, Roseville, NSW, 1990, p. 70.

8 G. Spencer, 'The Mural Painters of Turramurra', *The Home*, Vol. 8, No. 11, 1 November 1927, pp. 22–3.

9 James, p. 86.

10 Austin Anderson's diary entry, 24 March 1929, Anderson Papers, Mitchell Library, Sydney ML MSS 5294.

11 James, *Grace Cossington Smith*, p. 77.

12 B. Jefferis, 'A Legendary Deaf Ear', *Hemisphere*, Vol. 19, No. 4, April 1975, p. 10.

13 E. Anderson, 'Just Before We Begin: A Children's Chapel', *The Home*, Vol. 11, No. 1, 2 January 1930, p. 23.

14 Letter from Ethel Anderson to Nettie Palmer (undated) Palmer Papers, National Library of Australia, Canberra, MS 1174.

15 Austin Anderson's diary entry, 22 December 1929: 'E & B to the opening service in the little Chapel which they have painted. It is a marvellous success', Anderson Papers, ML MSS 5294.

16 H. Johnson, 'The Children's Chapel', *Heritage Australia*, Vol. 6, No. 2, Winter 1987, p. 42.

17 *Ibid.*, p. 43.

18 H. Johnson, 'The Children's Chapel', *Heritage Australia*, Vol. 6, No. 2, Winter 1987, p. 43.

Anne Speer is a post-graduate research student in Australian Literature at the University of Sydney.

Reclaiming AUSTRALIA

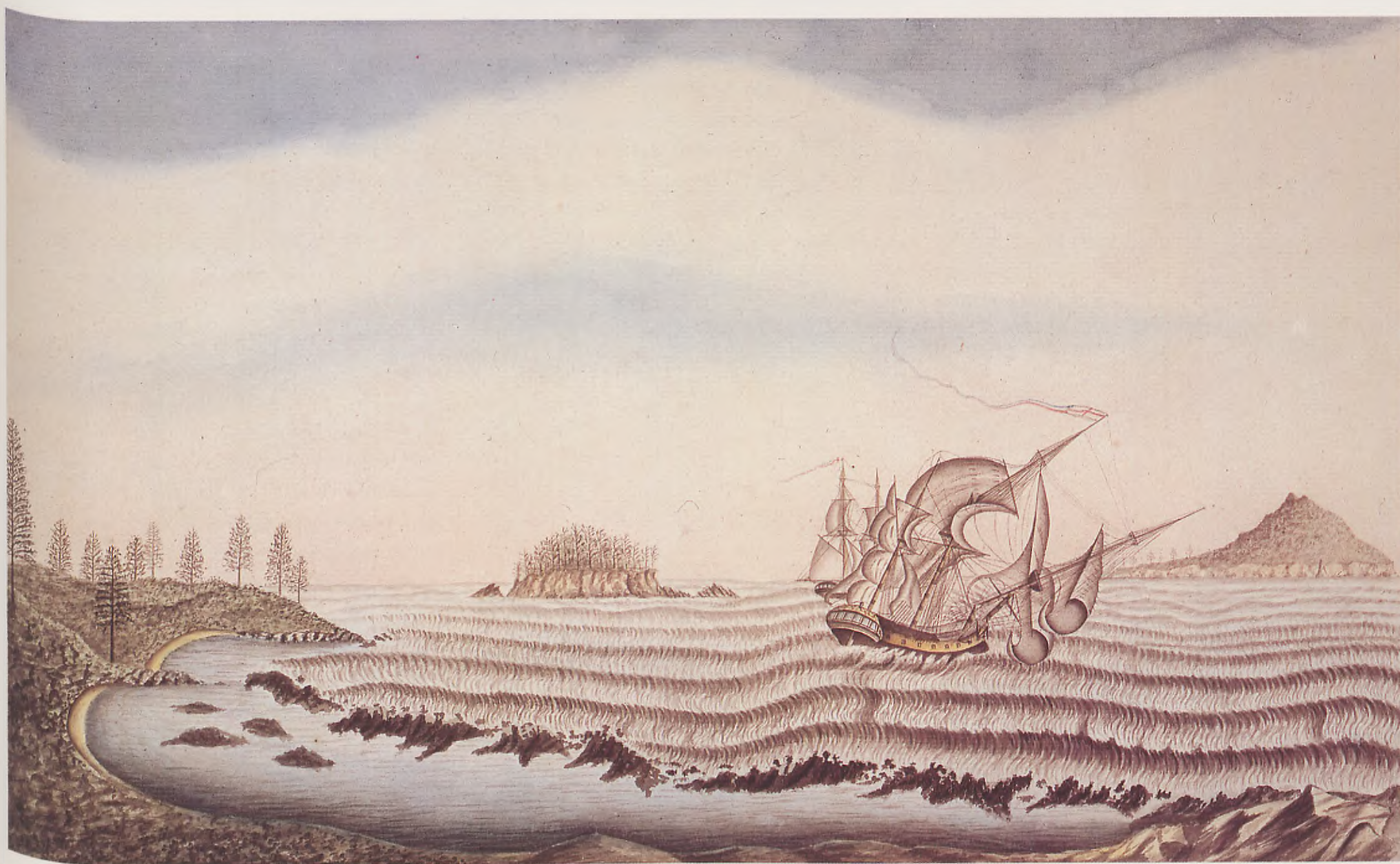
The Port Jackson School
and its exile

Ian McLean

This year the Museum of Sydney opened with an exhibition of art made by the British colonisers during the first years of the penal colony in Sydney, or Port Jackson as it was then called. This is only the second time that these pictures have been seen in Australia – the first being when they were made here two hundred years ago. In opening with this exhibition, the Museum recognises the importance of the Port Jackson art to Australians' sense of identity and history. Certainly the art of the Port Jackson School¹ comprises the most important visual artifacts of the first decade of the Australian colony, and one of the few records of the views of the convicts and minor officials in the colony. These are foundational pictures.

Yet all fifty paintings being displayed in the inaugural exhibition² belong to that great imperial museum, the Natural History Museum in South Kensington, London. And if, for the first time, some of its Port Jackson pictures are being let out, 90 per cent of the collection remains in London.

Despite the universal claims often made for art, it has not escaped the shadow of nationalism. Much art historiography self-consciously narrates the nation, with art museums the world over arranging their collections according to such narrations. However, most colonised peoples still find their cultural property in the vaults of European institutions. Today Aboriginal Australians are having some success in repatriating their cultural property and, in the process, enriching and strengthening their identity. It is time that Euro-Australians did the same.



Because Euro-Australians were also colonisers they do own much of their cultural property. However, this is not the case with its early history when the first Euro-Australians were either colonised bodies (indeed virtual slaves) or their escorts. The appropriation of their formative texts by the institutions of British imperialism is evident in the silences which continue to sound in Australian historiography. If Aboriginal voices are finally being heard in Australian historiography, those of the Port Jackson School are not. While some of their work has been acquired by the State Library of New South Wales, the most substantial holdings (over 500 works in the Watling, Raper and Banks (Ms34) collections) belong to the Natural History Museum in London. Here they received little attention until the bicentenary publication edited by Bernard Smith and Alwyne Wheeler, *The Art of the First Fleet and other early Australian drawings*. This was the first time that the Natural History Museum made available reproductions of the Watling, Raper and Banks collections to a wider audience.

The curators of the Natural History Museum know the value of what they have. Their spokesman (Wheeler) described the

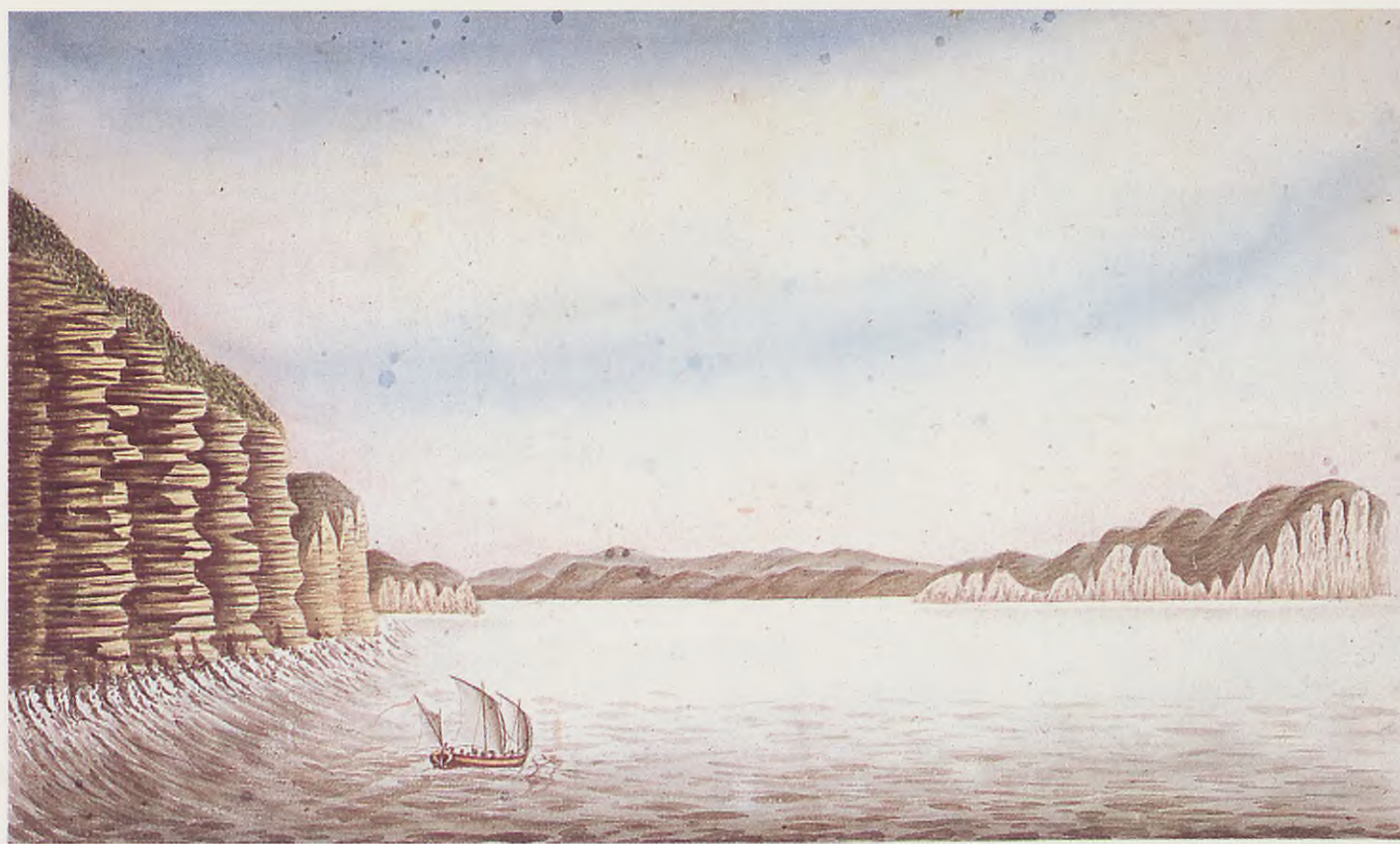
Watling, Raper and Banks collections as 'great historical and artistic treasures' comprising 'an enormous wealth of material relevant to the early exploration [and settlement] of Australia'. Despite this, Wheeler admits that 'Australian historians writing about the first years of British settlement have tended to ignore the existence of the original visual material contained in the collection at South Kensington'.³ That the apathy (ignorance) has continued despite Wheeler and Smith's publication (in 1988) is not surprising, for a nation's treasures can be of little value as reproductions, or on the other side of the world. Not until they are returned to Australia will they be fully available to Australian scholars.

Despite the historical logic of considering the Port Jackson artists the first school of Euro-Australian art, the claim is by no means straightforward. Why not claim the numerous visual records of the various European explorers who bumped against the Australian coast before 1788? Moreover, the idea of 'Australia' surely has several origins. Does not Australia, along with many other post-colonial societies, demonstrate that the genealogy of nationhood is ambivalent and indeterminate? Why not, for example, claim

the ancient Greeks for Australia? Others, imperial others, certainly have. But Euro-Australians have usually preferred their own native origins, one which is theirs and theirs alone. Hence historians of Australian culture have invariably located its origin in the late nineteenth century, a full century after the colony was first established, when the shadow of British imperialism seemed less severe. As a result one hundred years of Australian art becomes European art made in Australia, rather than Australian art.

To write history is to claim origins, to include and exclude. What sort of history would include the Port Jackson School as the first school of Euro-Australian art? In answering this I follow Peter Hulme's view that such questions are 'not to be asked in a vacuum', and should be a matter 'of circumstance not one of essence'.⁴ In Australia this is the circumstance of English colonialism.

The development of Euro-Australian art followed the aesthetic imperatives of colonisation. The meta-trope which stages colonial art is the frontier myth. There are two aesthetic moments to this frontier scenography: an initial apocalypse (invasion), followed by the transcendent repose of civilisation (settlement). The apocalyptic moment divides the world into two camps: those condemned through grotesque formulas, the others redeemed – the disappearance of the former staging the presence of the latter. In colonialist art the frontier myth first clears the ground by a grotesque aesthetic, and then transforms this decimated site into a picturesque pastoralism. Hence the initial deployment of grotesque metaphors is the opening movement of a longer play in which a redemption is sought. Wentworth succinctly articulated the two movements of the frontier myth in his 1823 poem 'Australasia': 'How wouldst thou joy to see the savage earth/The smiling parent of so fair a birth!' Joseph Lycett expressed similar sentiments in his views of colonial Australia. For example, *A distant view of Sydney and the Harbour, Captain Piper's naval villa at Eliza Point on the left, in the foreground a family of Aborigines*, c. 1820, con-



trasts the 'savage earth' in the foreground with the neat trim of Sydney in the distance – the middle-distance of water literally marking the frontier. Lycett explained his intention:

If we turn from the wild scenery of Australia in her pristine state, to view the benign changes which the arts and sciences of Britain ... have produced upon this theatre of Nature, we shall have before us one of the most pleasing studies which can engage the mind of the philosopher or the philanthropist. We behold the gloomy grandeur of solitary woods and forests exchanged for the noise and bustle of thronged marts of commerce; while the dens of savage animals, and the hiding places of yet more savage men, have become transformed into peaceful villages or cheerful towns.⁵

Within this scheme, any resistance by Aborigines is typically grotesque (rather than heroic), there being no doubt of the outcome. Thus in *Aborigines with spears attacking*

Europeans in a rowing boat, c. 1820, Lycett depicts the attack as ineffectual and vaguely comical. If, as Jeanette Hoorn argued, Lycett has documented a 'willingness [on the part of Aborigines] to expel others'⁶ from their land, he also showed 'the gloomy grandeur of solitary woods and forests' from which the Aborigines appear to teem like ants. The British ship anchored in the middle distance is a sign that this 'wild scenery of Australia' is about to be 'transformed into peaceful villages or cheerful towns' in which 'the noise and bustle of thronged marts of commerce' has been exchanged for 'the dens of savage animals, and the hiding places of yet more savage men'. Lycett has not, as Hoorn suggested, exposed the 'lie of Terra Nullius', but endorsed the frontier myth which sustains it.

Lycett's images from the 1820s were made when the colony was looking forward to the promise of redemption (settlement). The

below: PORT JACKSON PAINTER, *A View in N.S. Wales Grotto Point in the entrance of Port Jackson*, watercolour, 17.1 x 27.8 cm, courtesy Natural History Museum, London.

opposite page: GEORGE RAPER, *Entrance of Port Jackson from a Boat close under the South Head*, 1789, ink, watercolour, 32.4 x 49.4 cm, courtesy Natural History Museum, London.

previous page: GEORGE RAPER, *The Melancholy Loss of His Majesty's Ship Sirius, Wreck'd on Norfolk Island on Friday Noon March 19th 1790 taken from the Flag Staff on the Beach*, watercolour, 32 x 47.6 cm, courtesy Natural History Museum, London.



below: PORT JACKSON PAINTER, Balloderree, ink, watercolour, 28.7 x 21.8 cm, courtesy Natural History Museum, London.

opposite page: PORT JACKSON PAINTER, A woman of New South Wales cureing The head ache. The blood which she Takes from her own gums she supposes comes along The String from the part affected in the patient. This operation they call Bee-an-nee, ink, watercolour, 21.7 x 34.6 cm, courtesy Natural History Museum, London.



redemption, however, was slow in coming. No matter how often it was imagined during the coming decades, it was never fully realised. Purgatory was the main reward;⁷ and the reasons for this are evident in the first art made in Australia. The failure of redemptive discourses in most Euro-Australian art establishes the credentials of the art of the Port Jackson School as a founding aesthetic of the nation, for Australia's European fathers were not puritan colonists seeking a better life, but exiled criminals.

While Australia quickly became a settler colony, it was actually founded as a prison, a penal colony. Hence it could not be expected that the first Australian colonists would consider their new environment picturesque. The task of the first officials was daunting: to make a prison on an inhospitable tract of land at the other end of the world with the most precarious line of supply and communication, and in the company of a large body of criminals and at times hostile natives. The apprehension of Midshipman George Raper is obvious enough in his watercolour of 1790 *The Melancholy Loss of His Majesty's Ship Sirius* ..., in which the tangled masts of the lifeline to home collapse into the weird snake-like waves.

Even the imperatives of science could not evade the moral frame of the First Fleet. Thus the standard profiles of coastlines by other naval draughtsmen of the First Fleet are grim affairs. Their flinty bone-like edges and grotesque forms floating on a cold grey pool of watery light witness, for all their topographical purpose, the loneliness and even quiet terror of the first English years in New South Wales. Compare them to the evocatively sublime profiles done on Baudin's scientific expedition to Australia in the first years of the nineteenth century which, while not without their own sense of loneliness and melancholy, do not express the foreboding depicted by the First Fleet artists. When Raper ventured close to shore, as in his watercolour *Entrance of Port Jackson* ..., 1789, a pervasive fear overwhelms the small boat as it ventures past the towering

grotesque cliffs. And, once on shore, the English artists showed a grotesque deformed race comically strutting in a strange land. By contrast, Baudin's artists made sympathetic studies of Aborigines and their environs, which showed a proud dignified people.⁸ While Baudin's professionally trained artists were better equipped than their English counterparts to ennoble their subjects, the most important difference, I contend, was not the relative merits and skills of the French and English artists, but the moral frame of their expeditions. Baudin was serving science; the First Fleet, which comprised convicts, marines and naval men, had the unenviable task of establishing a prison.

George Raper, William Bradley and John Hunter, officer-draughtsmen on the First Fleet, were not the only artists. Also produced was a larger body of work done during the first years of the colony by a circle of painters whom Bernard Smith dubbed the 'Port Jackson circle'.⁹ Smith, who has researched and thought more deeply about the Port Jackson circle than anyone else, considers it likely to have comprised two or three artists who worked around John White, the surgeon and naturalist. The most talented of these was the convict Thomas Watling, who was assigned to White in 1792. However, a substantial body of work was done before Watling arrived in the colony, and is clearly not of his hand. While Smith believes that this work is by at least two artists,¹⁰ he dubbed the unknown artists the 'Port Jackson painter', and believes that one was most likely Henry Brewer, the close associate of Phillip.¹¹ Hesitantly I will follow the convention established by Smith and refer to these unknown artists as the Port Jackson painter.

Bernard Smith argues that the work of the Port Jackson circle derives from a secondary purpose of the penal colony to attend to the demands of modern science, and hence is mainly ethnographic and ornithologic – although landscape views of Port Jackson are also included. Such interpretation (and it has



been repeated by most commentators since) acquiesces to the imperatives of British imperialism and its vanguard of scientific endeavour. It remains the most convincing argument for the work to remain in the British Museum. Yet these works also have value as imaginative works of art, and, I would argue, this is their prime value today. Further, 'the habit of eighteenth-century British writers drawing a moral from the slightest hint'¹² imbued these works with more content than that demanded by the empirical sciences; and it is this content which establishes their Australian pedigree. If these works generally meet the empirical demands of science, they are tarnished by a gothic sensibility which marks them as colonialist texts. While the poor draughtsmanship of the artist(s) is not conducive to a picturesque rendering, the moral purpose of the artists is unmistakable. The gothic qualities of the illustrations bear witness to the antipodal characteristics which, it was believed, were typical of the place. It constitutes, wrote Watling, 'an inversion in nature as is hitherto unknown'.¹³ Such perceptions are particularly stark in the compelling portraits by the Port Jackson painter of Balloderee and Gna.na.gna.na., which seem deliberately intent on conveying the perceived fierceness, horror and exoticism of

Aborigines. Watling described the 'barbarian New Hollander' in these terms:

Irascibility, ferocity, cunning, treachery, revenge, filth, and immodesty, are strikingly their dark characteristics – their virtues are so far from conspicuous, that I have not, as yet, been able to discern them.¹⁴

If Watling nevertheless lends his subjects a certain dignity (though his are never 'noble savages'), the unknown Port Jackson painter often portrays the Aborigines as comic, ridiculous and ugly. The same exaggerated grotesquerie is applied to the occasional views of the harbour, such as *Grotto point in the entrance of Port Jackson*. Such grotesque pictures, I believe, are images of exile and a deepset grief. Brewer was a brooding man with, it would seem, a deeply felt melancholic disposition: 'of coarse features, a contracted brow which bespoke him a man soured by disappointment; a forbidding countenance, always muttering to himself'.¹⁵ A heavy drinker, his exile was permanent. He didn't return to England with Phillip in 1792, and died in the colony in 1796. If he was one of the unidentified Port Jackson painters, this circle must have been a particularly morose lot. Watling made his displeasure known to all, advertising it in a pamphlet titled *Letters*

from an Exile at Botany Bay (1794). The first letter in the pamphlet, dated 13 December 1791, was written from Africa, where he had escaped from the *Pitt*, his transport to New South Wales. In an uncanny foretaste of what was to follow his recapture, he relished the irony of being free in 'Africa' (the land of slaves):

True, I am in a remote clime, where Slavery wields her iron sceptre, and where slaves are at this moment attending me – yet blessed be Divine Mercy, I enjoy freedom! – I that but yesterday had the ignominious epithet convict adhibited to my name, am again myself! to-day all nature seems renovated. The sun that has been clouded for three years regained his splendour, and the meadows their verdure.

In Port Jackson Watling's aesthetic is a metonym for his mindscape. Its psychology is set in the letter which opens the pamphlet:

When this gloom ['of melancholy's sombre shadow louring over my soul'] frowns dreadful over the vista of my being, I but too much indulge the dreary prospect – exploring the wide domain of adversity terminated only by impending darkness; – hence it is, that whatever flows from my pen, or is laboured by my pencil, affects, in some degree, the tone of mind that possess [sic] me.

Hence, 'it is solely owing to this despondent state of mind [brought on by his convict exile], that aught I have produced for those last four years proceeds'.¹⁶ It was, suggested Ross Gibson, 'the earliest attempt ... to write an Australian aesthetics'.¹⁷ Its subject, the psychology of exile, and its two principal motifs, landscape and Aborigines, set the pattern for the dominant themes of Australian art to this day. In Gibson's words, it is 'the first chapter in a long autobiography of a bastard nation'.¹⁸ Watling's discourse of identity was constructed from within a sense of his own otheredness – what Nikos Papastergiadis called an *allography* (writing of the other) which 'emerges from the post-colonial and migrational confrontation of the other within the self'. 'Allography', he wrote:



addresses that writing which commences from either the shattering of the previous self, or the process of writing the self into foreign space and in turn re-inscribing it as 'familiar'.¹⁹

In this vein, Watling's views of Port Jackson and its natives delineated the psychology of exile. Trained in the neo-classical picturesque tradition, Watling employed its subtle codes of misshapen trees, dark foregrounds with 'primitive' Aborigines and stark landscapes to create moral landscapes which are better considered allegories than just empirical studies of the penal settlement in Port Jackson. It was a country, he wrote, in which 'the landscape painter may in vain seek here for that beauty which arises from happy-opposed offscapes'.²⁰ Because here the values of neo-classical pastoralism fell short, he knew that his job was to 'select and combine'. The result was a fractured aesthetic posing as an agreeable compromise which, suggested Gibson, was 'a symptom of the upheaval that was occurring in the history of Western ideas at the end of the eighteenth century'.²¹ Psychology rather than ideology pervades Watling's letters and paintings; and their claustrophobic haunting mood, while expressed in the gothic taste of his day, is derived explicitly from the experience which he highlights in his title: 'EXILE'. His is not a romantic, picturesque or pastoralist taste, or a mishmash of neo-classical and topographical procedures, but a definite aesthetic of exile. 'Perhaps nothing can surpass', wrote Watling,

the circumambient windings, and romantic banks of a narrow arm of the sea, that leads from this to Parramatta ... The poet may thus descry numberless beauties, nor can there be fitter haunts for his imagination. The elysian scenery of a Telemachus; – the secret recesses for a Thomson's musidora; – arcadian shades, or classic bowers, present themselves at every winding to the ravished eye. Overhead grotesque foliage yields a shade, where cooling zephyrs breathe every perfume ... in short, were the benefits in the least equal to the *specious* external, this place need hardly give place to any other on earth.²² [My emphasis.]

If Watling's experience of exile to a large extent determined his aesthetic, the tropes with which this experience was represented to himself and others were shared by all the Europeans of the colony, or at least the educated ones whose textual records are readily available. Watling's melancholic sensibility proclaims his education as much as it does his fate. He writes in the tradition of Enlightenment in which educated men peppered their observation with allusions to the fashionable idea of paradise lost. In this his assessment is little different to that of the free men in the colony. Hence Watling's art is *more* than the product of a convict mentality. Like that of all Europeans in this antipodean place, it represents the psychology of an exile framed within the tropes of Enlightenment, one in which allography (says Papastergiadis)

is the text that emerges from the ruins, or rather the conspicuous ellipses of the Enlightenment project – that Eurocentric enterprise ... built on the outright exclusion of the other.²³

Despite Watling's particularly acute melancholy (due to his transportation), many of his observations are not much different from the more respected officials in the colony. Like them, Watling was alert to the extrinsic differences (how different it was from home) but unable to see its internal order: 'though there are a variety of objects to exercise the imagination, yet such a sameness runs through the whole of the animal and vegetable creation of *New South Wales*'.²⁴ His conclusion was a familiar one: 'the face of the country is deceitful' – an initial delight at its unusual and exotic beauty, but a delight which is unrequited. White, Watling's master, repeated the universal opinion that on first sight 'Port Jackson' was 'without exception, the finest and most extensive harbour in the universe'.²⁵ However, later decamping near Manly cove, he was under no illusion that this paradise was of the fallen type: 'Here, in the most desert, wild, and solitary seclusion that the imagination can form any idea of, we took up our abode for the night'.²⁶

below: PORT JACKSON PAINTER, Diamond Python, ink, watercolour, 31.8 x 20 cm, courtesy Natural History Museum, London.

opposite page: THOMAS WATLING, A partial-View in New South Wales, facing to the North-West, pencil, ink, wash, watercolour, 24.7 x 39.2 cm, Natural History Museum, London.



below: GEORGE RAPER, View of the East Side of Sidney Cove, Port Jackson; from the Anchorage. The Governours House bearing S.bE. $\frac{1}{2}$ E. & the Flag Staff S.EbE. $\frac{1}{4}$ E., ink, watercolour, 32 x 48.1 cm, courtesy Natural History Museum, London.

bottom: GEORGE RAPER, View of the West Side of Sidney Bay Norfolk Island Shewing the Method by which the Crew & Provisions &c. &c. Were saved from the Wreck of Hs. Ms. Sp. Sirius; as also a Boat Landing. Taken from the West Side of Turtle Bay, watercolour, 33.7 x 49.5 cm, courtesy Natural History Museum, London.



David Collins's attitude was much the same. On first arriving he saw the 'most noble and capacious harbour, equal if not superior to any yet known in the world'.²⁷ However, when a year later he was contemplating the bushy interior of its peninsulas, he was 'struck with horror at the bare idea of being lost in them': 'It is certain, that if destroyed by no other means, insanity would accelerate the miserable end that must ensue.'²⁸ Even the sensitive Watkin Tench, who knew and loved the bushy environs of Port Jackson better than any other European at the time, qualifies his at times ecstatic eulogies of the countryside:

The first impression made on a stranger is certainly favourable. He sees gently rolling hills, connected by vales which possess every beauty that verdure of trees, and form, simply considered in itself, can produce; but he looks in vain for those murmuring rills and refreshing springs, which fructify and embellish more happy lands.²⁹

The ambivalence and melancholy of this 'deceitful' country echoes throughout Australian colonial art and literature, 'as if', wrote Smith, 'Australian nature was two-faced for them; one face welcomed the stranger, the other was forbidding or indifferent'. Owing to the universality of this experience, Smith concluded that 'the melancholy ... arose neither from homesickness nor literary taste but from the land itself'³⁰ – by which he meant the colonial history of white interaction with the land. Smith's point is, I believe, correct – except that I don't believe either homesickness or literary taste can be separated from this history. Literary taste and its framing by the tropes of Enlightenment had, throughout the colonial period, predisposed artists and writers to a melancholy disposition which, in the Australian penal colony, found a fertile ground. No doubt Tench could not resist 'his fondness for *Paradise Lost*',³¹ and no doubt White and Collins wanted to picture a landscape suitable for a penal settlement. However, their allegorical intent did not contradict their experience in the penal colony of Port Jackson. Numerous Europeans did per-

ish in the bush which is now Sydney. These early colonial journals do not idly repeat the imperatives and tropes of Enlightenment. Tench's philosophising is not just a gloss to his actual experiences at the frontier, but wedded to it, just as the psychology of being exiled was, for Watling, intrinsic to his discourses.

The grotesque aesthetic provided the ground (structure) for articulating an Australian identity and history in a place where, to Europeans, there was none. The immediate effect of the grotesque is to clear a ground, thus creating a psychological space for the colonists, whether they were convict, settler or official. Because the clearing pushed both Aborigines and the endless bush into the past, it created a memory (or past) for Australia. In short, the grotesque historicised a landscape which was perceived to be featureless and without monuments. If, in the latter half of the century, Aborigines increasingly 'disappeared' from the settled areas and from art, leaving images of a silent bush, their absence was registered in the heightened melancholy of mid-nineteenth-century art and literature, where their memory lingered as ghosts.

A melancholy landscape (as Marcus Clarke later realised) is an historical landscape, one haunted with memories. The once dreary featureless bush now teemed with spirits and history, a prelude to Darwinian and anthropological conventions which, by the end of the century, had made this new country the most ancient land. If Australia's founding school of art and its aesthetic of the grotesque has been poorly assimilated into the stories of Australian art, especially those which proclaim a land of sunshine, light and strong mates, one compelling reason is that the works of the Port Jackson School remain the property of the Natural History Museum in London, not the new Museum of Sydney. Perhaps the repatriation could be diplomatically construed as a gift of the British people to the new republic. In whatever way, the Watling, Raper and Banks collections should be returned to where they were made, and to

the people who, more than any other, are their heirs.

- 1 I am using the 'Port Jackson School' as a generic term for the art done in the first decade or so of the penal colony at Port Jackson, including that by the naval artists of the First Fleet, the convict artist Thomas Watling, and the unknown artists whom Bernard Smith dubbed the Port Jackson painter. It was hardly a school in the conventional meaning of the word. The naval artists probably worked quite independently, and the identities and purpose of the Port Jackson painter is open to speculation. Smith has developed a convincing case for their being a circle of painters at Port Jackson which included Watling and probably a few other painters (the Port Jackson painter), who were employed by officials of the colony to depict its fauna, flora, indigenous inhabitants and the progress of the colony. Because the colony was a small close-knit community in a hostile environment it is reasonable to assume that these artists did form a pedagogical community in which skills and views were exchanged. However for a group of artists to qualify as a school of art, they also need to exhibit a shared aesthetic. I argue that the Port Jackson School developed a colonialist aesthetic of the grotesque, and that this aesthetic had a more profound effect on Australian art than is generally recognised.
- 2 The exhibition also includes journals and other artifacts, some of which belong to the School of Oriental and African Studies, London University, and others to Australian institutions such as the State Library of New South Wales and the Australian Museum.
- 3 Alwyne Wheeler, 'Preface/The Collections', *The Art of the First Fleet and other early Australian drawings*, Bernard Smith & Alwyne Wheeler (eds), Oxford University Press, Oxford, 1988, pp. 15-17.
- 4 See Peter Hulme 'The Place of Wide Sargasso Sea', *Wasafiri*, No. 20, Autumn 1994, pp. 5-11.
- 5 Joseph Lycett (1824), 'Picturesque Views in Australia', *Documents in Art and Taste in Australia*, Bernard Smith (ed.), Oxford University Press, Melbourne, 1975, p. 27.
- 6 Jeanette Hoorn, 'Exposing the lie of Terra Nullius', *ART and Australia*, Vol. 31, No. 1, Spring 1993, p. 83.
- 7 For an outline of this thesis, see Ross Gibson, *The Diminishing Paradise*, Angus & Robertson, Sydney, 1984.
- 8 These drawings and paintings, by C.A. Lesueur and N.M. Petit, are held at the Muséum d'Histoire Naturelle, Le Havre, France. Many of them are reproduced in Jacqueline Bonnemains, Elliot Forsooth and Bernard Smith (eds), *Baudin in Australian Waters: The Artwork of the French Voyage of Discovery to the Southern Lands 1800-1804*, Oxford University Press, Melbourne, 1988.
- 9 See Bernard Smith, *European Vision and the South Pacific 1768-1850*, Oxford University Press, London, 1960, pp. 118-20.
- 10 My own study of the collections in the Natural History Museum (British Museum) has convinced me that there are two Port Jackson painters.

- 11 He was employed by Phillip to superintend building in the colony, and direct the convict constabulary responsible for civic order.
For the most substantial discussion of the Port Jackson painter, see Bernard Smith, 'The Artwork', *The Art of the First Fleet and other early Australian drawings*, pp. 213-36; and *European Vision and the South Pacific*, pp. 117-39.
- 12 Michael Rosenthal, 'The Landscape Moralised in mid-Eighteenth-century Britain', *Australian Journal of Art*, Vol. IV, 1985, p. 37.
For a detailed study of the moral landscape in eighteenth-century Britain, see John Barrell, *The Idea of Landscape and the Sense of Place, 1730-1840: An approach to the poetry of John Clare*, Cambridge University Press, Cambridge, 1972.
- 13 Thomas Watling (1793), 'Letters from an Exile at Botany-Bay ...', *Island in the Stream: Myths of Place in Australian Culture*, Paul Foss (ed.), Pluto Press, Leichhardt, 1988, pp. 10-11.
- 14 *Ibid.*, pp. 11-12.
- 15 Edward Spain, quoted by Bernard Smith, 'The Artwork', *The Art of the First Fleet*, p. 221.
- 16 *Op. cit.*, p. 8.
- 17 Ross Gibson, 'This Prison This Language: Thomas Watling's *Letters from an Exile at Botany Bay* (1794)', *Island in the Stream*, p. 4.
- 18 *Ibid.*, p. 28.
- 19 Nikos Papastergiadis, 'The Ends of Migration', *Agenda*, No. 29, March 1993, p. 10.
- 20 *Op. cit.*, pp. 11-13.
- 21 *Ibid.*, p. 27.
- 22 *Ibid.*, p. 10.
- 23 Nikos Papastergiadis, 'The Ends of Migration', p. 10.
- 24 *Op. cit.*, p. 13.
- 25 John White (1790), *Journal of a Voyage to New South Wales*, journal entry for 26 January 1788, Alec Chisholm (ed.), Angus & Robertson, Sydney, 1962, p. 112.
- 26 *Ibid.*, p. 124 (16 April 1788).
- 27 David Collins, *An Account of the English Colony in New South Wales*, Vol. 1, T. Cadell Jun. and W. Davies, London, 1798, p. 4 (January 1788).
- 28 *Ibid.*, pp. 69 ff (May 1789).
- 29 Watkin Tench, *A Complete Account of the Settlement at Port Jackson in New South Wales*, G. Nicol, London, 1793, p. 160.
- 30 Bernard Smith, *The Interpretation of Australian Nature During the Nineteenth Century*, unpublished BA (Hons.) thesis (English), University of Sydney, 1952, p. 81.
- 31 L.F. Fitzhardinge (ed.), 'Editor's Introduction', Watkin Tench, *A Narrative of the Expedition to Botany Bay*, J. Derrett, London, 1789 (reprinted by the Royal Australian Historical Society, Angus & Robertson, Sydney, 1961), p. xv.

Ian McLean is a lecturer at the School of Art, University of Tasmania.

A good day at the races

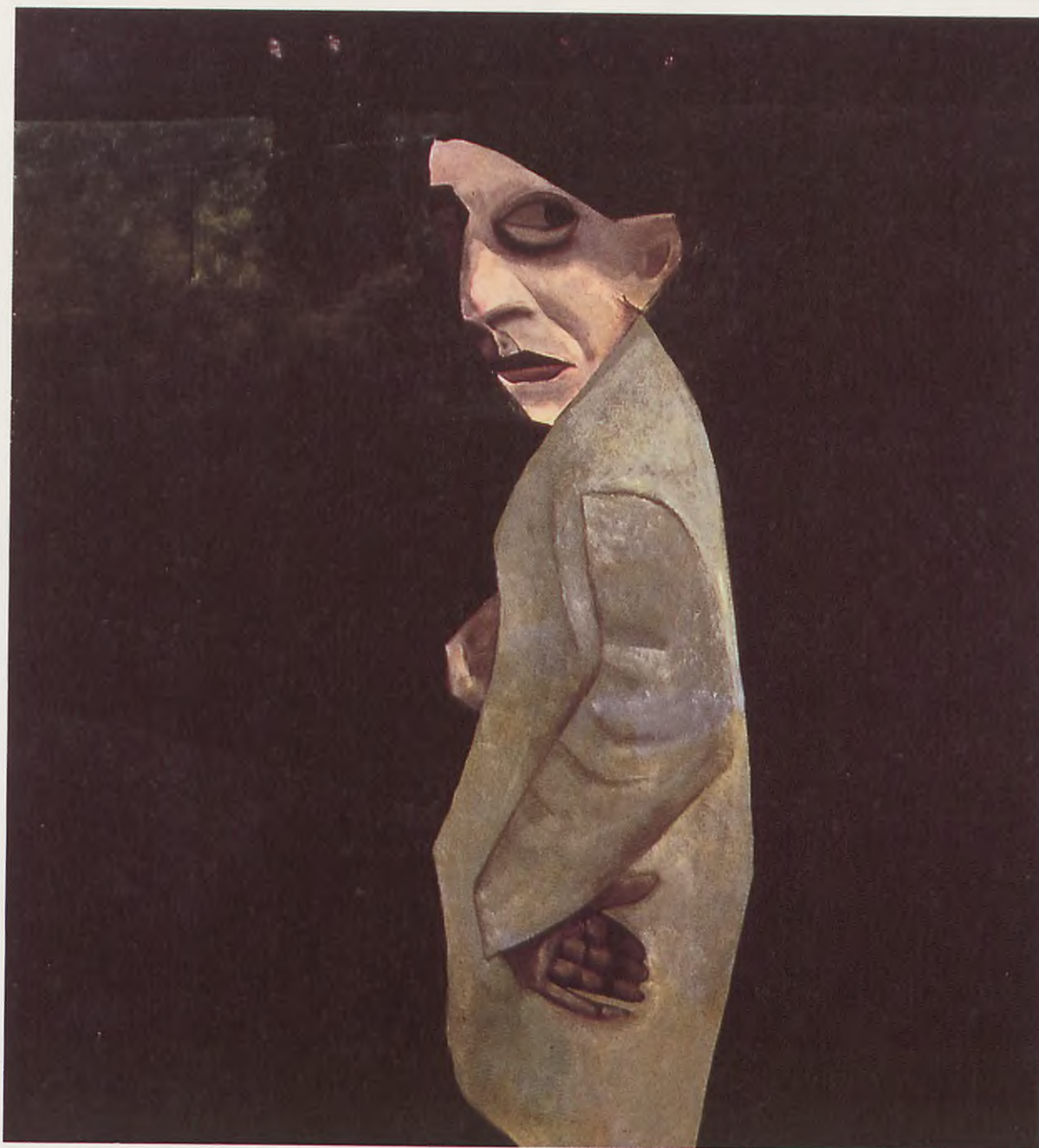
It is just another day at the races,' Sotheby's auctioneer Justin Miller said as lot 84 went under the hammer.

Mr Miller was selling a Robert Dickerson painting, *Racecourse tout*, at an auction being held at the firm's rooms in Melbourne's Armadale on 30 April 1995. Bidding was galloping away from the estimate of \$14,000 to \$18,000 before crossing the barriers at \$46,000, an auction record for the artist.

The competition revived a bit of the casino atmosphere of the saleroom associated with the boomtime, but this painting was a sure bet. Bidders, possibly including some race-track punters, had recognised the painting as one of the artist's important early autobiographical works and disregarded both estimates and past auction prices to compete for it.

The recent availability of exciting works that are fresh to the market has contributed greatly to the recovery in the Australian art market which began at the first sales of 1995. Buyers are once again prepared to outlay serious money on art but they want to be sure they are on to a good thing. With more sold by value than by volume at each sale, collectors have been aiming higher and tracking form. The auction houses also appeared to have persuaded vendors to keep their reserves down and vendors, seeing prices edge ahead at earlier sales, have been more prepared to let their works go.

For one of the rare moments in the last twenty-five years in the saleroom, the market seemed to be in kilter. Sotheby's sale, which ran over to the following day, produced the best result – \$3.7 million, including buyer's premium – of any mixed vendor sale of the current decade. The result for Christie's sale, also in Melbourne, on 4 April – a gross of \$2.7 million – was also impressive. Joel's total was little improved at \$1.7 million on the previous November's disappointing result; nevertheless, a few notable successes were achieved



ROBERT DICKERSON, *Racecourse tout*, 1959, oil on board, 151.5 x 136.5 cm, Sotheby's, sold for \$46,000.

at its auction on 29 and 30 March, including a Fred Williams at \$33,000. What had been a touchy market in this artist's work further turned around at Sotheby's when *Saplings* sold for \$52,900 and *Lysterfield landscape II* went for \$39,100, both above their upper reserves.

Both Christie's and Sotheby's relied on their international connections to solve what was universally agreed to be the major problem in the industry – a shortage of desirable stock. Christie's catalogue cover picture was a detail of a Tasmanian landscape by the colo-

nial artist John Glover, and the coup of Sotheby's sale was a collection of modern Australian art belonging to the New York merchant banker Benno Schmidt. The Glover sold within its estimates at \$387,500, as did the lead picture in Sotheby's sale, Frederick McCubbin's *Bush sawyers*, at \$717,500. Neither were outstanding prices but showed that important paintings could now sell for more than the critical \$250,000. Reflecting either a heightened selectivity which encouraged buyers to go for the best, or simply the old adage that the rich get richer, both auctions



ROY DE MAISTRE, *Flowerpiece*, c. 1926, oil on canvas on board, 78.5 x 64.5 cm, Sotheby's, sold for \$55,200.



MARGARET PRESTON, *Still life No. 2*, 1915, oil on paperboard, 46 x 55 cm, Sotheby's, sold for \$52,900.

suggested that paintings in the five and six figure ranges sold better than works in the four.

Apart from two tearaway prices, the Schmidt pictures tended to sell within estimates. Drysdale's *The soldier* made \$76,750 and Fairweather's *The pool* went for \$90,500. The Drysdale could almost have been by Donald Friend, who was in demand throughout the sale. Another Schmidt picture, Friend's *Sofala*, sold within estimates at \$67,800, although the estimate on the work had seemed marginally adventurous.

While the Friend went to Brisbane dealer Philip Bacon, much of the bidding on Sydney artists, including Jeffrey Smart, was done by Melbourne buyers. Joseph Brown and John Buckley, who were also big spenders, presumably have interstate buyers on their books, but the buying was still heavily Melbourne-based. From Sydney, Denis Savill alone made a serious impression, buying for stock.

The breadth of the revival in the Australian art market was more evident at the Sotheby's sale than at the earlier Christie's sale, where bidding had been dominated by Joseph Brown; perhaps interest gathered pace in the

interim. Some artists did equally well in both sales, among them S.T. Gill, including paintings of churches, and Arthur Boyd, whose importance had been trumpeted by his nomination as Australian of the Year, an ABC television documentary and the tireless promotions of Denis Savill.

Despite the ageing of collectors who favour the traditional school, Heysen was a favourite at Christie's where the large oil *Red gum* made \$112,500. The sentimental also had its moment – Loureiro's *Two friends*, showing a dog pawing a young boy, made \$46,000 at Christie's, and the pretty scored predictably when Margaret Preston's *Still life No. 2* sold for \$52,900 at Sotheby's.

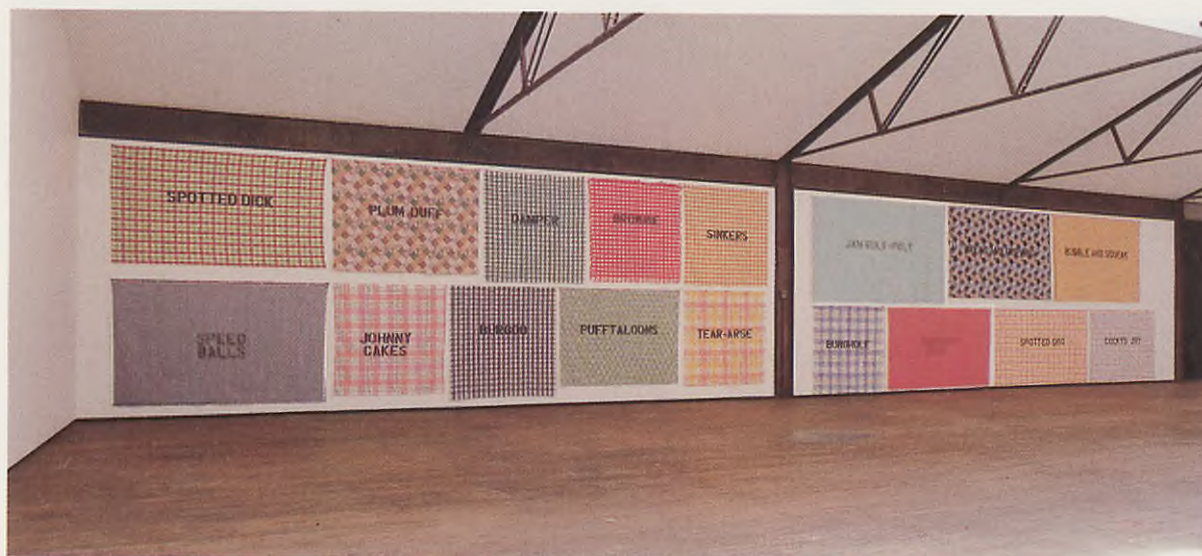
In an extremely picky market, the enthusiasm for works by women artists was probably purely coincidental to the large number of exhibitions celebrating the twentieth anniversary of International Women's Year. At Christie's, *Portrait of Gwen Ridley* by Grace Crowley sold well above estimates at \$36,800, and *Autumn, evening's glow* by Hilda Rix Nicholas sold for \$57,500, despite its familiarity to the market. At Sotheby's Josephine

Munz Adams's *Woman reading* sold for \$12,650 which was one-third its top estimate and, continuing the interest in children's book illustrators, a watercolour by the little known Margaret Clark called *Happy Aussies* sold for \$3,450. A portrait of Lina Bryans by William Frater found a home, albeit only a little above the lower estimate, at \$8,625.

The lack of interest shown in the higher priced paintings of Rupert Bunny was a reminder that the market had not returned to the buoyancy of the boomtimes, the artist being a favourite of at least one past Western Australian tycoon. However, a Perth Bunny fancier set the new tone of the season when he purchased a work of similar vintage by another artist who lived in France, *Landscape between the counties of Morbihan and Finistere* (a painting of a French cabbage patch) by Emanuel Phillips Fox for \$143,000 in Tim Goodman's rooms in Sydney's Double Bay on 20 March.

Terry Ingram

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



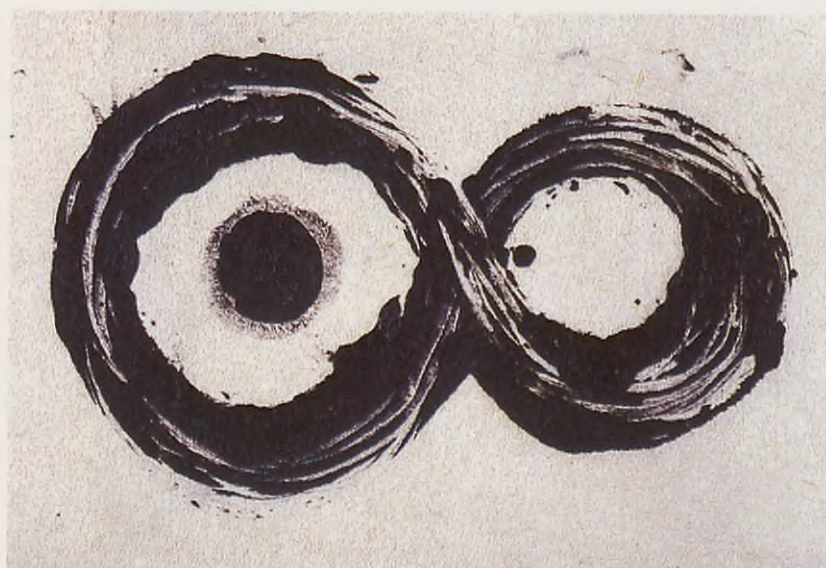
1



2



3



4

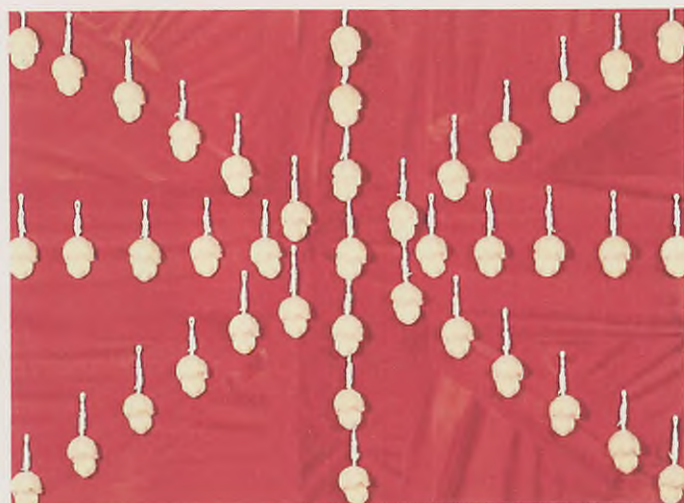


5

1. ROBERT MacPHERSON, *Red rattle: 18 frog poems* for Mary Lake + Connie Sparrow, 1992-1995, Yuill Crowley Gallery, Sydney. Photograph Michel Brouet.
 2. NARELLE JUBELIN, installation detail from the exhibition *'Soft and Slow'*, 1995, Monash University Gallery, Melbourne.
 3. ANGELA BRENNAN, *White flower*, oil on canvas, 41 x 41 cm, Linden Gallery, Melbourne.
 4. LISA ROET, *Cell*, 1995, handworked monotype on paper, 7.5 x 9 cm, William Mora Galleries, Melbourne.
 5. JUDITH WRIGHT, *Silent memories V*, 1994, aquatint, 44.5 x 44.5 cm, Michael Milburn, Brisbane.



1



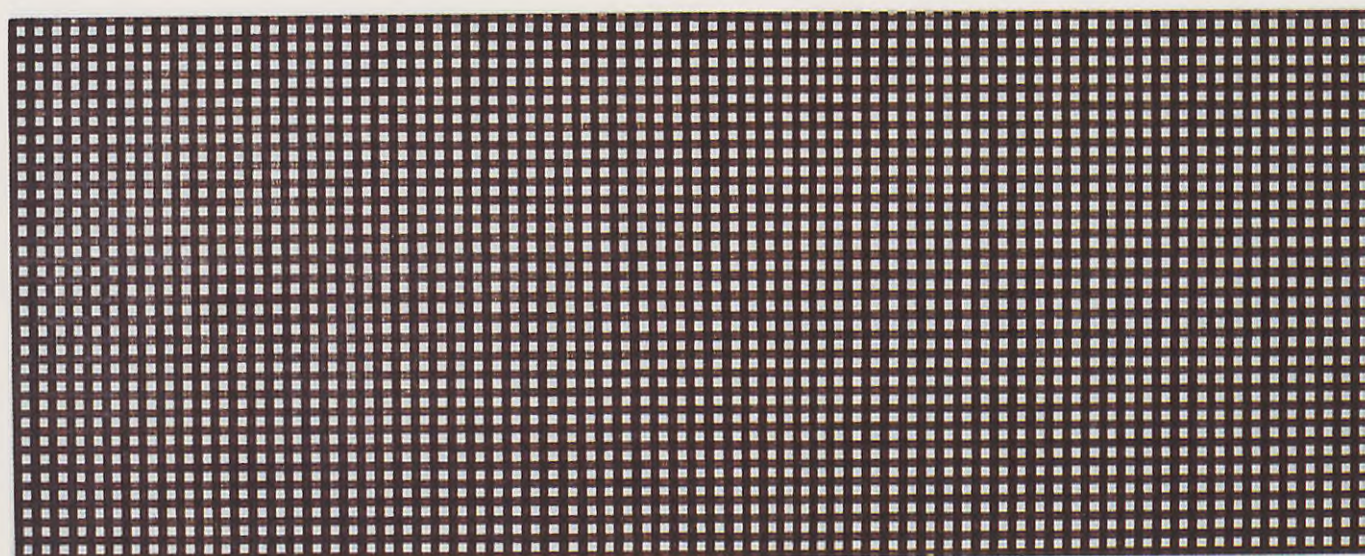
2



3



4



5

1. GAYE CHAPMAN, *Mum's dahlia dress*, Summer 1954, 1992, acrylic on canvas, 152 x 152 cm, Crawford Gallery, Sydney. Photograph Greg Weight. 2. JULIE GOUGH, *Imperial leather*, 1994, mixed media, 148 x 204 cm, Gallery Gabrielle Pizzi, Melbourne. 3. DEBORAH OSTROW, *Teahouse*, 1995, stainless steel shelf, urn, Japanese tea bags, 200 Gertrude Street, Melbourne. 4. JUSTIN O'BRIEN, *Still life with roses*, c. 1990, pen, ink and watercolour on paper, 46 x 33 cm, Philip Bacon Galleries, Brisbane. 5. DEBRA DAWES, *Gingham (Burnt sienna)*, 1994, oil on canvas, 60 x 150 cm, Robert Lindsay Gallery, Melbourne.



1



2



3

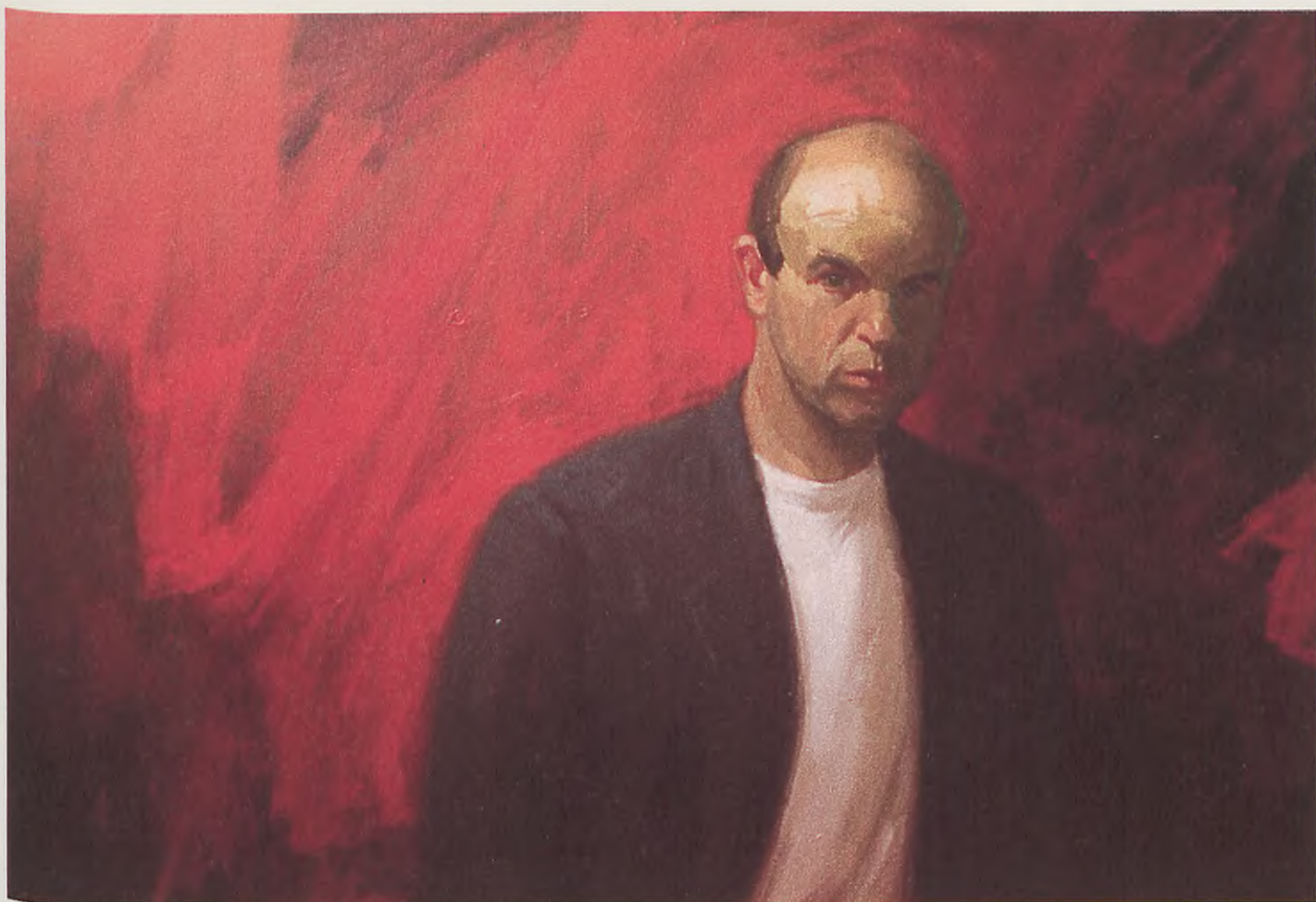


4



5

1. SONIA CLEREHAN, *Faces from nowhere*, oil and wax, 70 x 137 cm, Roar.2 Studios, Melbourne. 2. GWYN HANSSEN PIGOTT, *Silent still life*, 1994, wood fired porcelain, Rex Irwin Art Dealer, Sydney. 3. BRIDGET OHLSSON, *Still life*, 1995, oil on canvas, 38 x 46 cm, Darren Knight DKW, Melbourne. 4. MAUREEN O'SHAUGHNESSY, *Untitled (from Desuetude)*, 1994, acrylic, oil, paper, shellac on paper, 56 x 76 cm, Tap Gallery, Sydney. 5. RENE BOULTON, *Kitchen orchestra*, 1994, oil on canvas in shaped frame, Maudespace, Sydney.



'Marshall Napier' oil on canvas on plywood



'Summer landscape with scorched earth' acrylic on paper

IAN CHAPMAN

PATRICK CARROLL

1 – 25 NOVEMBER

PARKER GALLERIES

corner of Argyle and Cambridge Streets
The Rocks Sydney 2000
Tel (02) 247 9979 Fax (02) 252 3706
Monday – Friday 9.15am – 5.30pm
Saturday 10.00am – 4.00pm



中國藝術博覽會

AUGUST 3 -9, 1995

Traditional and contemporary painting • prints • sculpture •
installation • mixed media

Over 300 national and international participants

VENUE:

China International Exhibition Centre, Beijing, China

SPONSOR:

The Ministry of Culture of the People's Republic of China

ORGANIZER:

China National Culture & Art Corporation

ENQUIRIES:

The Organizing Committee of China Art Expo '95

B9 Jianguomennei St., Beijing, 100005, China

Tel. (8610)513 4891, 523 3413 Fax. (8610)513 4890

CHINA ART EXPO '96

Enquiries from galleries, dealers and artists regarding participation incentives in Expo '96 in Beijing are welcome.

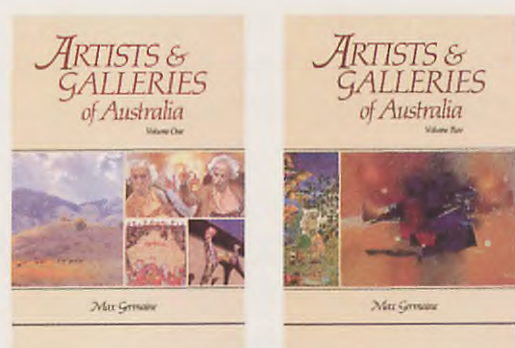
Seasons Greetings

Give a Christmas gift subscription to
ART and Australia and receive
a present yourself

Complete the gift subscription card
opposite page 120 and we will ensure
that the December issue is delivered in
time for Christmas packaged in a special
gift carton with a personalised card.

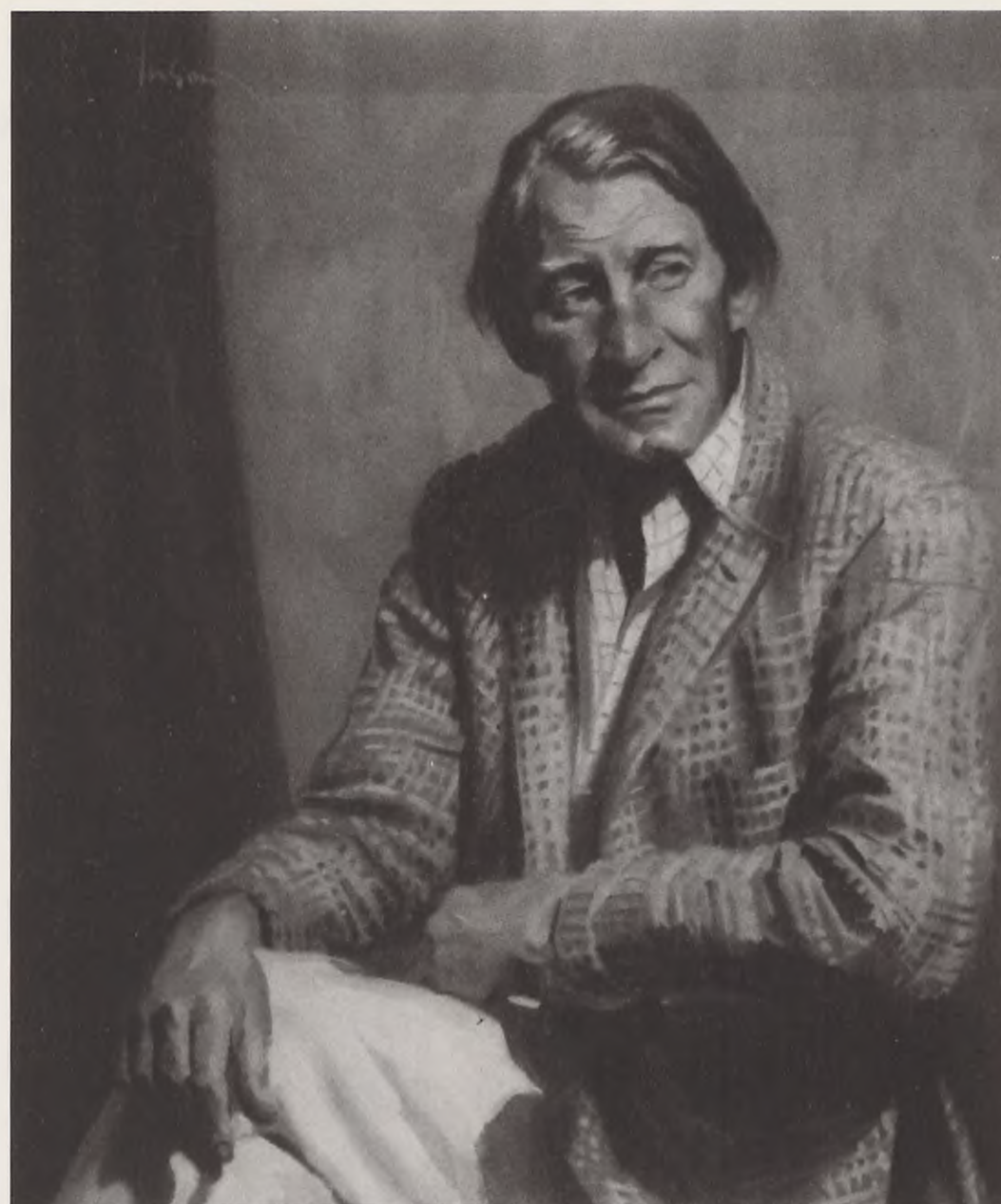
Receive a present. We will send you a
valuable two-volume art reference
free of charge.

Artists and Galleries of Australia



Revised and enlarged edition
by Max Germaine
90 plates in colour
832 pages (two-volume set)
305 x 230 mm
ISBN 976 8097 02 7
hardcover (RRP \$125)

Complete the gift subscription card opposite page 120



In the
Picture
CREATIVE AUSTRALIANS FROM
THE NATIONAL LIBRARY'S
PORTRAIT COLLECTION

8 JULY 1995 – 15 JANUARY 1996

NATIONAL
PORTRAIT
GALLERY

Old Parliament House
Canberra

A PROGRAM OF THE NATIONAL LIBRARY OF AUSTRALIA

Graeme Inson Portrait of David Campbell

brisbane

City Galleries

Crafts Council of Queensland

1st Floor, School of Arts, 166 Ann Street, BRISBANE, QLD 4000
Tel. (07) 3229 2661 Fax (07) 3229 2243

6 September – 25 October: Motif and Decoration: A Contemporary View – relevance of the handmade in a high-tech society

1 – 30 November: In Praise of Australian Women: works associated with the lives and experiences of women in Australian – then and now

1 December – 15 January: Adornments: Art on an Intimate Scale – entices the viewer to consider the power of jewellery, wearable art and other adornments.

Queensland Art Gallery

Queensland Cultural Centre,
South Bank SOUTH BRISBANE QLD 4101
Tel. (07) 840 7333 Fax (07) 844 8865
Monday – Sunday 10 – 5

8 September – 29 October: Pathways: Aboriginal Trade Routes

28 October – 28 January: Regions and Rituals: The Art of the Regional Queensland

4 November – 1 January: Lloyd Rees Drawings: Centenary Retrospective.

Arts Council Gallery

242 Gladstone Road DUTTON PARK, QLD 4001
(enter via Lochaber Street)

Tel. (07) 3846 7500 Fax (07) 3846 7744

Monday – Friday 10 – 4, or by appointment

1 – 8 September: Laura Wee Lay Laq – recent works. Australian Premier Exhibition, direct from Canada, featuring exquisite handbuilt and sawdust-fired pieces.

25 September – 20 October: Transformations – showcasing innovative works on paper and installations by Queensland artists; Julie Kearney, Ellie Nielsen and Ronnie Wakefield.
Director: Irene Girsch-Danby

Cintra Galleries

40 Park Road, MILTON QLD 4064
Tel. (07) 369 1322 Fax (07) 368 2638

Monday – Saturday 10 – 5

Australian and European paintings and sculpture from the nineteenth and twentieth centuries.

Regular exhibitions by leading Australian Artists.

Verlie Just Town Gallery and Japan Room

6th Floor, Macarthur Chambers, Edward/Queen Streets, BRISBANE QLD 4000

Tel. (07) 229 1981

Sunday – Friday 10 – 4, or by appointment

10 September: Robert Berry – coastal paintings

15 October: John Rigby – paintings from The Centre and Egypt

19 November: Philippa Webb – Naive style

Red Hill Gallery

61 Musgrave Road, RED HILL QLD 4059
Tel. (07) 3368 1442 Fax (07) 367 3107

Monday – Saturday 9.30 – 5, Sunday 11 – 5

Fine arts, framing and art rental.

Concert Hall Main Foyer

Queensland Performing Arts Complex, Cultural Centre, South Bank, SOUTH BRISBANE QLD 4101 *

4 October – 31 December: La Stupenda – An exhibition featuring costumes and photographs from Dame Joan Sutherland's roles in *Lucia Di Lammermoor* and *La Traviata* from the Sutherland-Williamson Grand Opera Company Tour of 1965.

The costumes are from the collection of the Queensland Performing Arts Museum.

Foyer exhibitions are open, free, one hour before all theatre performances.

scene

Art Precinct

Philip Bacon Galleries

2 Arthur Street, NEW FARM QLD 4005

Tel. (07) 358 3555 Fax (07) 254 1412

Tuesday – Saturday 10 – 5

Regular exhibitions by leading Australian artists. Also a large collection of nineteenth-century and early modern paintings and drawings.

15 September – 7 October: Milton Moon

13 October – 4 November: Ray Crooke

10 November – 2 December: Charles Blackman

Jan Murphy Gallery

Level 1, 482 Brunswick Street, FORTITUDE VALLEY QLD 4006

Tel. (07) 254 1855 Fax (07) 254 1745

Tuesday – Friday 11 – 6, Saturday 10 – 5

14 September – 7 October: Blooms – A Homage to Spring

10 October – 21 October: Works from the Stockroom

24 October – 11 November: The Horse in Art

14 November – 2 December: The Secret Garden – recent works by David Bromley

Gallery 482

482 Brunswick Street, FORTITUDE VALLEY QLD 4006

Tel. (07) 254 0933 Fax (07) 254 0922

Tuesday – Saturday 10 – 5

Monthly exhibitions of emerging and established artists including: Helen Allen, Joy Evans, Helen Fuller, Karleen Gwynner, Jeffrey Harris, Charlotte Moore, Margaret Morgan, Nicholas Nedelkopoulis and Mariangola Vecchi.

New Farm Art

697 Brunswick Street, NEW FARM QLD 4005

Tel./ Fax (07) 254 0954

Tuesday – Friday 10 – 7, Saturday 10 – 5, Sunday 12 – 5

Works by local and interstate artists.

Les Peterkin, ceramics; Greg Royer, glass; Brett Johnstone, new charcoal nudes.

Gilchrist Galleries

482 Brunswick Street, NEW FARM QLD 400

Tel. (07) 254 0899 Fax (07) 254 0779

Representing emerging and established artists including:

Ann Thomson, Emanuel Raft, Marea Gazzard, Peter Anderson, Jennifer McDuff and John Worth.

Also encompassing Artradies – computerised arts data and image bank, a facility for artists and galleries to promote works of art using the latest technology.

Cunnington Galleries

84 Brunswick Street, cnr Water St., FORTITUDE VALLEY QLD 4006

Tel. (07) 252 2899 Fax (07) 252 4056

By personal appointment. Specialists in decorative wares: Royal Worcester, Royal Doulton, Clarice Cliff. Asian arts and Australian pottery. We hold a superb collection of Royal Worcester, extremely interesting and colourful Doulton Lambeth Ware, plus excellent examples of the work of Clarice Cliff.

Fusions Gallery

Cnr Malt and Brunswick Streets, FORTITUDE VALLEY QLD 4006

Tel. (07) 358 5121 Fax (07) 358 4540

Range of functional and decorative ceramic and glass art.

Changing exhibition program featuring contemporary Australian artists.

Riverhouse Galleries

1 Oxlade Drive, NEW FARM QLD 4005

Tel. (07) 358 4986 Fax (07) 254 0124

Tuesday – Saturday 10 – 5

Quality works for the discerning collector. Changing exhibitions by established Queensland and interstate artists, including: Kate Smith, Harry Pigeon, Jan Jorgensen, Christopher McLeod, Vincent Brown and Andrew Sibley.



ART ASIA

HONG KONG

November 17 - 20, 1995

Asia's Fine Art & Antiques Fair

International Fine Art Expositions

US Tel: 407.220.2690 • Fax: 407.220.3180

HK Tel: 852.2.580.8636 • Fax: 852.2.580.8636

HELEN NORTON



Totemic adoration 1995

watercolour and gouache

57 x 76cm

25 October – 19 November 1995



new collectables gallery

Cnr George and Duke St, East Fremantle WA 6158 Phone/Fax: (09) 339 7165
Wednesday – Friday 10.30am – 5.00pm, Saturday – Sunday 11.00am to 5.00pm

Bookshops

TYRRELL'S BOOK SHOP

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

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

ARIEL BOOKSELLERS

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

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

THE ARTS BOOKSHOP PTY LTD

1067 High Street Armadale Vic 3143
Tel: (03) 822 2645 Fax: (03) 822 5157
Open daily

Specialists in the visual arts:
art, architecture, theory and criticism,
cinema, decorative arts and design,
exhibition catalogues.

ENTREPOT ART PRODUCTS

Centre for the Arts
Hunter Street Hobart TAS 7000
Tel: (002) 384 372 Fax: (002) 384 315
Mon-Fri 9-5pm Sat 12-4pm

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

PENTIMENTO BOOKSHOP

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

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

ALL ARTS BOOKSHOP

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

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

THE GALLERY SHOP NATIONAL GALLERY OF AUSTRALIA

Parkes Place, Parkes, ACT
GPO Box 1150, Canberra, ACT 2601
Tel: (06) 240 6420 Fax: (06) 240 2427
(008) 808 337 (during business hours)
Open 10am-5pm daily
(except Christmas Day and Good Friday)

Shop in person, by phone, or by mail at
Australia's premier arts bookshop/giftshop.

QUEENSLAND ART GALLERY SHOP

Cultural Centre, South Brisbane QLD 4101

Tel: (07) 840 7290 Fax: (07) 844 8865

Queensland's leading art speciality bookshop,
carrying a large range of art-related books,
contemporary art magazines, children's books,
cards, prints, artists' books and local artists' work.

LOUELLA KERR • LORRAINE REED

OLD, FINE AND RARE BOOKS

30 Glenmore road, Paddington NSW 2021

Tel: (02) 361 4664 Fax: (02) 360 9034

Mon-Sat 11am-6pm, Sun Noon-5pm

Dealers in old, fine and rare books.
Art, photography, private press and
illustrated books among our specialities.
Free mail order catalogue.

**THE GALLERY SHOP
NATIONAL GALLERY OF VICTORIA**

180 St. Kilda Road, Melbourne Vic 3004

Tel: (03) 208 0205 Fax: (03) 208 0201

Extensive sections on modern and Australian art,
graphic design, criticism and photography.
A comprehensive range of magazines, plus a
large selection of stationary, posters and prints
featuring works from the Gallery collection.

**THE GALLERY SHOP
ART GALLERY OF NSW**

Art Gallery Road Sydney NSW 2000

Tel: (02) 225 1718 Fax: (02) 221 6226

Daily 10am-5pm

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

JANET'S ART BOOKS

145 Victoria Avenue

Chatswood NSW 2067

Tel: (02) 417 8572 Fax: (02) 417 7617

Open daily

Fine art, design photography, graphics,
architecture, art history, decorative art
and craft. Unusual greeting cards,
paper, prints, posters and gifts.
Art and craft videos for sale and hire.

**MCA SHOP
MUSEUM OF CONTEMPORARY ART**

140 George Street, The Rocks,

Sydney NSW 2000

Tel: (02) 241 5865 Fax: (02) 252 4361

Seven days 10am-6pm

Offering specialised contemporary art books,
cards, designer and novelty items.

**THE MUSEUM SHOP
MUSEUM & ART GALLERY OF
THE NORTHERN TERRITORY**

Conacher Street Bullocky Point Darwin NT

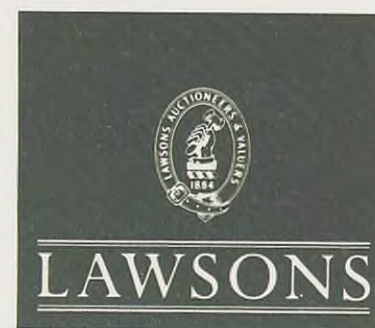
Tel: (089) 898 265 Fax: (089) 898 289

Mon-Fri 9-5pm, Sat-Sun 10-5pm

Specialising in contemporary, Southeast Asian,
Aboriginal art and history, flora and fauna
of the Northern Territory.



Fred Leist, Monaro Pumpkin Patch, watercolour, 28 x 36 cm



AUCTIONEERS & VALUERS • EST. 1884

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

JAMES R. LAWSON PTY LIMITED 212 CUMBERLAND STREET
SYDNEY NEW SOUTH WALES 2000 FAX (02) 251 5869 • TEL (02) 241 3411

Gallery Gibraltar



Mutsuko Bonnardeaux Memory of Lilypond collage

Solo Exhibition 9 November – 23 December 1995

31 Station Street, Bowral 2576

Telephone (048) 61 4624

Crispin Akerman

28° 15' South

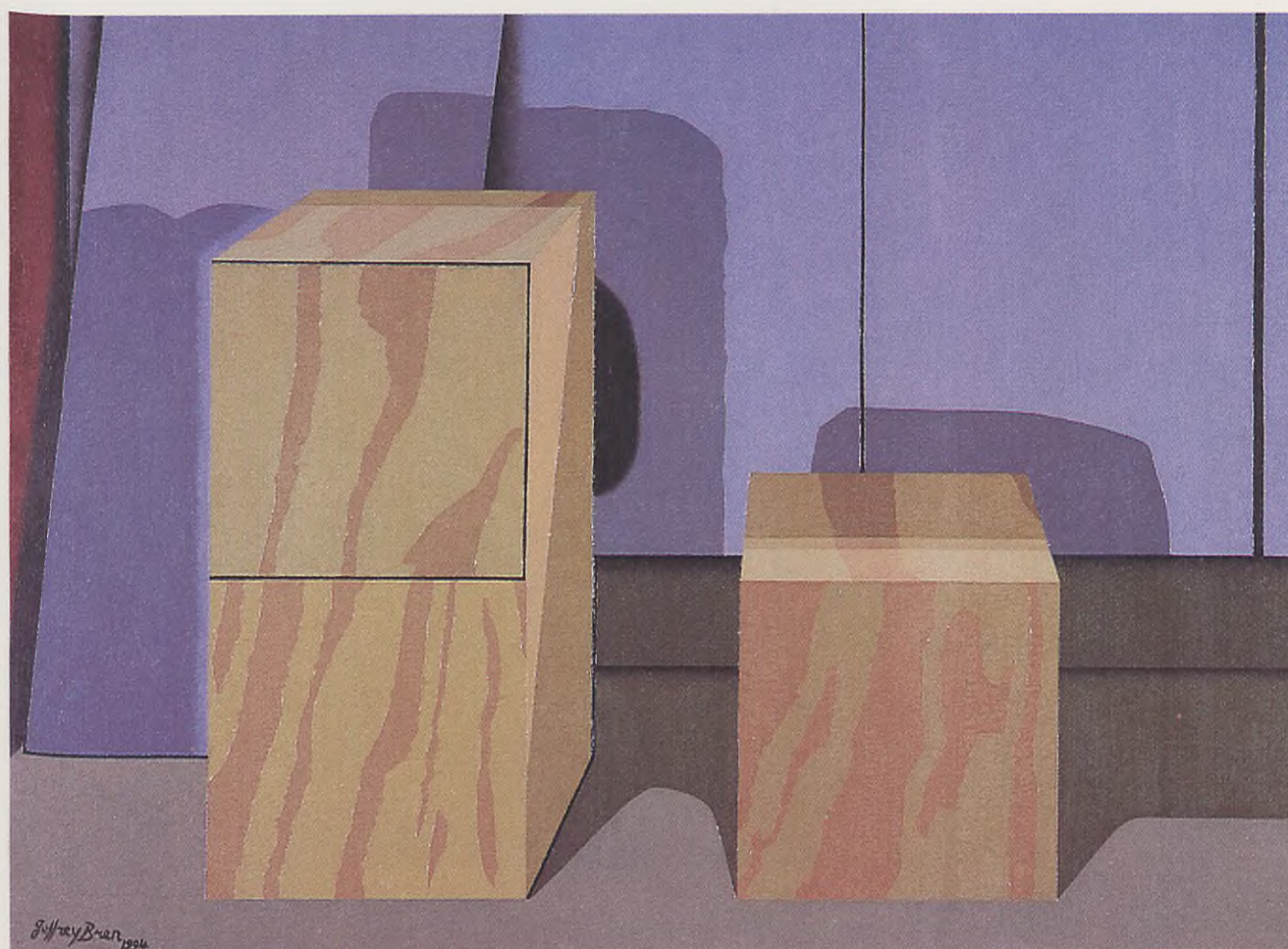
13 August – 6 September



81 Denison St Deakin Canberra ACT 2600
Tel (06) 282 5294 Fax (06) 281 1315
Open seven days 10am – 5pm
Directors: Martin and Susie Beaver



Batavia's Graveyard, oil on canvas, 76 x 92cm



JEFFREY BREN

New Work

Exhibition – September 1995

FLINDERS LANE GALLERY

137 Flinders Lane Melbourne 3000 Tel: (03) 9654 3332



HILARIE MAIS

by Anne Loxley

The art of Hilarie Mais offers much more than optical experience. In discussing her work one must not only address its formal power but the subtle traces of narrative and symbolism with which it resonates. One encounters a graceful humanity, sometimes specifically a femininity.

Anne Loxley

976 6410 16 X Special introductory offer \$26.95

Announcing the publication of the first two books in this exciting new series from *ART and Australia*, published by Craftsman House.

This series makes accessible the work of an artist in a concise format. Each book is 60 pages in length, has 24 colour plates, numerous black & white illustrations, is hardcover, 230 x 190 mm in dimension and is priced at \$29.95.

ART AND AUSTRALIA MONOGRAPH SERIES

AKIO MAKIGAWA

by David Bromfield

Akio Makigawa's work derives from his passionate engagement with specific artistic problems offered by his unique cultural position as a Japanese/Australian sculptor. Each of his works is a monument to the infinite capacities of the human spirit.

David Bromfield

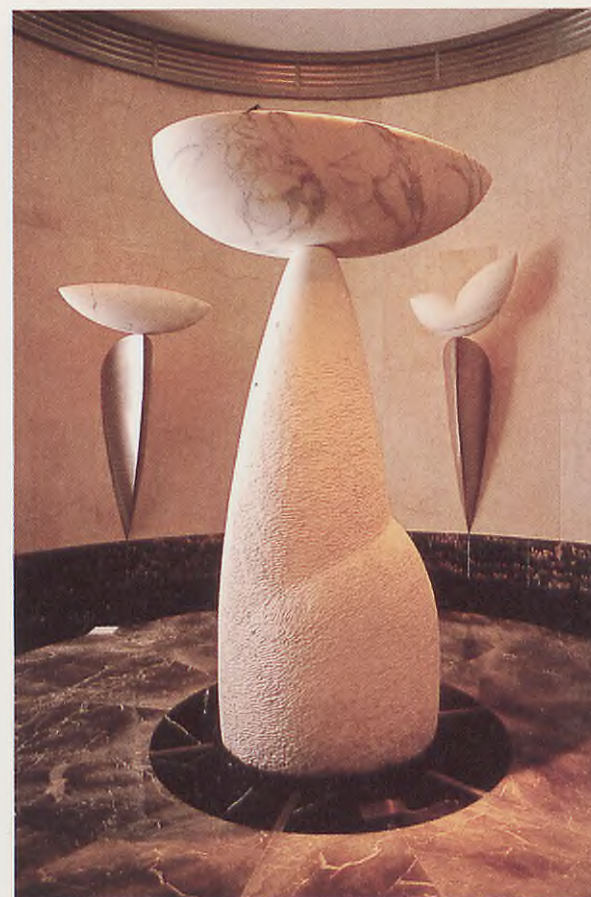
976 6410 18 6 Special introductory offer \$26.95

OTHER TITLES SOON TO BE
AVAILABLE IN THE SERIES:

HOSSEIN VALAMANESH *by Paul Carter*

MARION BORGELT *by Victoria Lynn*

(All new books in this series will be advertised in
forthcoming issues of *ART and Australia*.)



SPECIAL SUBSCRIPTION OFFER TO ART AND AUSTRALIA READERS

Become a subscriber to this series and receive each copy for only \$25 post free. Simply authorise on the order form opposite that payment for each book in the series, as it is published, is to be automatically deducted from your credit card. Alternatively pre-pay for the first four books in the series by sending in a cheque for \$100.

TRESORS 1995

THE THIRD INTERNATIONAL FINE ART AND ANTIQUES FAIR FOR ASIA



Subscription Enquiries

AUSTRALIA

Fine Arts Press
PO Box 480
Roseville NSW 2069
Australia
Tel (02) 417 1723
Fax (02) 417 1045
Freecall (1800) 224018

ASIA

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

EUROPE

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

UK

International Publishers Distributor
PO Box 90
Reading
Berkshire RG1 8JL
United Kingdom
Tel (1734) 560 080
Fax (1734) 568 211

USA

International Publishers Distributor
PO Box 200029
Riverfront Plaza Station
NJ 07102-0301
United States of America
Tel (201) 643 7500
Fax (201) 643 7676

ART AND AUSTRALIA

GIFT SUBSCRIPTION (see ad on page 111)

Please enter my gift subscription for

Australian subscription price:

☐ 1 year (4 issues) for only A\$54

☐ 2 years (8 issues) for only A\$98

Overseas subscription price:

☐ 1 year (4 issues) A\$78

☐ 2 years (8 issues) A\$140

I enclose ☐ cheque ☐ money order for AS
payable to Fine Arts Press

OR Debit my ☐ Bankcard ☐ Mastercard ☐ Visa

No.

Expiry date / (33/1)

Signature

Please send my gift subscription to:

Surname Title Initials

Address

..... Postcode

with the following message:

Please send me **Artists and Galleries of Australia**

Surname Title Initials

Address

..... Postcode

ART AND AUSTRALIA MONOGRAPH SERIES

ORDER FORM

(see ad opposite)

Please send me copy(ies) of **Hilarie Mais** @ \$26.95 post free

Please send me copy(ies) of **Akio Makigawa** @ \$26.95 post free

☐ I wish to become a subscriber to the **ART and Australia Monograph Series** and receive each copy for \$25 post free. I authorise Fine Arts Press to debit my credit card as each book is published. (I understand that I have the right to cancel my subscription at any time.)

☐ I wish to pre-pay for four monographs. I enclose a cheque for \$100.

I enclose ☐ cheque ☐ money order for AS

payable to Fine Arts Press

OR Debit my ☐ Bankcard ☐ Mastercard ☐ Visa

No.

Expiry date /

Signature

Surname Title Initials

Address

..... Postcode

Country

Mail this completed form to:

Reply Paid 7, (within Australia only)

ART and Australia PO Box 480, Roseville NSW 2069 Australia

(33/1)



HILARIE MAIS

by Anne Loxley

The art of Hilarie Mais offers much more than optical experience. In discussing her work one must not only address its formal power but the subtle traces of narrative and symbolism with which it resonates. One encounters a graceful humanity, sometimes specifically a femininity.

Anne Loxley

976 6410 16 X Special introductory offer \$26.95

Announcing the publication of the first two books in this exciting new series from *ART and Australia*, published by Craftsman House.

This series makes accessible the work of an artist in a concise format. Each book is 60 pages in length, has 24 colour plates, numerous black & white illustrations, is hardcover, 230 x 190 mm in dimension and is priced at \$29.95.

COMBINED SUBSCRIPTIONS Excellent discount offers!

Australian subscription prices 1 year

- ☐ ART AND AUSTRALIA AS\$4
☐ ART AND ASIAPACIFIC AS\$4
☐ WORLD ART AS\$4
☐ neue bildende kunst AS\$85

I enclose ☐ cheque ☐ money order for \$

payable to Fine Arts Press (Australian \$ only)

OR International Publishers Distributor (other currencies)

OR Debit my ☐ Bankcard ☐ Mastercard ☐ Visa

No.

Expiry date/..... (33/1)

Signature

Overseas subscription prices 1 year

- ☐ ART AND AUSTRALIA AS\$78 US\$56
☐ ART AND ASIAPACIFIC AS\$54 US\$40
☐ WORLD ART AS\$54 US\$40
☐ neue bildende kunst AS\$85 US\$56 DM84

Any 2 magazines 10% discount off individual totals

Any 3 magazines 20% discount off individual totals

All 4 magazines 30% discount off individual totals

Surname Title Initials

Address

..... Postcode

Country

ART AND AUSTRALIA Back Issues order form

	1	2	3	4		Vol. 9	<input type="checkbox"/>	<input type="checkbox"/>	\$30		1	2	3	4		Vol. 25	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	\$11
Vol. 1		<input type="checkbox"/>	<input type="checkbox"/>		\$30	Vol. 11	<input type="checkbox"/>	<input type="checkbox"/>	\$25	Vol. 18	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	\$15	Vol. 26	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	\$11
Vol. 2	<input type="checkbox"/>	<input type="checkbox"/>			\$30	Vol. 12	<input type="checkbox"/>		\$25	Vol. 19	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	\$15	Vol. 27	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	\$11
Vol. 3		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	\$30	Vol. 13	<input type="checkbox"/>	<input type="checkbox"/>	\$25	Vol. 20	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	\$15	Vol. 28	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	\$11
Vol. 4	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		\$30	Vol. 14	<input type="checkbox"/>	<input type="checkbox"/>	\$20	Vol. 21		<input type="checkbox"/>			\$15	Vol. 29	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	\$11
Vol. 5	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	\$30	Vol. 15	<input type="checkbox"/>	<input type="checkbox"/>	\$20	Vol. 22	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	\$15	Vol. 30	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	\$12 ⁵⁰
Vol. 7			<input type="checkbox"/>	<input type="checkbox"/>	\$30	Vol. 16	<input type="checkbox"/>	<input type="checkbox"/>	\$20	Vol. 23	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	\$11	Vol. 31	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	\$14 ⁵⁰
Vol. 8	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	\$30	Vol. 17	<input type="checkbox"/>	<input type="checkbox"/>	\$20	Vol. 24	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	\$11	Vol. 32	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	\$14 ⁵⁰

Price based on individual issues. Postage and Packing AS\$6 first item, AS\$3 each additional item (within Australia), AS\$10 per item (overseas).

Total Value AS plus Post and Handling AS

Surname Title Initials

Address

..... Postcode Country

I enclose ☐ cheque ☐ money order for AS payable to Fine Arts Press OR Debit my ☐ Bankcard ☐ Mastercard ☐ Visa

No. Expiry date/..... Signature (33/1)

Subscription Enquiries

AUSTRALIA

Fine Arts Press
 PO Box 480
 Roseville NSW 2069
 Australia
 Tel (02) 417 1723
 Fax (02) 417 1045
 Freecall (1800) 224018

ASIA

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

EUROPE

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

UK

International Publishers Distributor
 PO Box 90
 Reading
 Berkshire RG1 8JL
 United Kingdom
 Tel (1734) 560 080
 Fax (1734) 568 211

USA

International Publishers Distributor
 PO Box 200029
 Riverfront Plaza Station
 NJ 07102-0301
 United States of America
 Tel (201) 643 7500
 Fax (201) 643 7676

TRESORS 1995

THE THIRD INTERNATIONAL FINE ART AND ANTIQUES FAIR FOR ASIA



Asia's most important international fair for paintings, antiques, silver, textile arts, jewellery, sculpture, modern & contemporary paintings and oriental works of art. 100 leading international dealers from 20 countries, with a full lecture programme.

15 - 20 September 1995
Singapore International Convention
and Exhibition Centre
(Suntec City Centre)



For further information:
Bradbury International Marketing Limited
Estate House, 4 & 6 High Street, Sutton Coldfield, B72 1XA
Telephone: +44 (0) 121 354 5805 Facsimile: +44 (0) 121 355 3455

Frammers

ARTIQUE

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

Specialising in water gilding and period frames.
Conservation and restoration of paintings. Handmade
custom-designed frames – conservation framing.
Choose from over 100 mouldings.

CYRIL'S FRAMING STUDIO PTY LTD

469 Miller Street Cammeray NSW 2062
Tel (02) 955 7794 Fax (02) 955 2796

Custom framing, conservation,
restoration, repairs, mirror frames.
Easy parking and access at rear of premises.
Established 30 years.

FINAL FINISH FRAMING

1A Ryde Road Hunters Hill NSW 2110
Tel/Fax (02) 816 2304
Mon–Fri 11–6pm and by appointment

Our Purpose: To design innovative and creative
solutions to your framing needs. To hand craft these
designs using the best materials and craftsmanship.
To use the most responsible conservation methods
applicable. To charge a fair price.

KEN & DAWN HOBSON

Gold Leaf Gilding – Hand Made Frames
4 Mullens Street Balmain NSW 2041
Tel (02) 818 5475

Oil and water gilding,
carving and composition ornaments,
for frames and furniture,
gilding workshops and restoration.

FINER ART SERVICES

Rear 101 Chapel St Windsor VIC 3181
(Entrance in lane off Union St)
Tel (03) 521 3776

Custom picture framing to the highest
standards. Hand finished timber frames for
contemporary and traditional works of art.
Specialising in artists' exhibition framing.

JARMAN THE PICTURE FRAMER

158 Burwood Road Hawthorn VIC 3122
Tel (03) 818 7751 Fax (03) 819 2950
Mon–Fri 9am–5pm Sat 10am–4pm
Established 1879

"Streton used us ... so did McCubbin."
Specialists in traditional gold leaf. Beautiful mirrors.
Individual contemporary designs.
Full restoration service for frames and paintings
at very competitive prices.

MURDOCH & BARCLAY PTY LTD

580 Malvern Road, Hawksburn VIC 3181
Tel (03) 521 2481 Sat 10am–2pm weekdays
by appointment. Also Calder Highway,
Malmsbury 3446. Tel (054) 23 2488

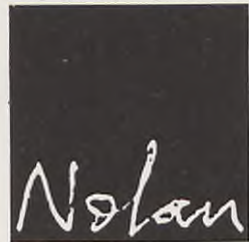
Makers of fine picture and mirror frames, by hand,
in the traditional manner. Classic frames of all periods
and original, contemporary designs. Exhibition
framing, restorations and conservation framing.
Complete picture framing service.

QUEENSLAND AND REGIONAL CONSERVATION SERVICES

482 Brunswick Street Fortitude Valley QLD 4006
Tel (07) 254 0822 Fax (07) 254 0922
Tues–Sat 10am–5pm

Framing and presentation of artwork
and memorabilia to museum standard.
Art conservation facility available.

THE NOLAN GALLERY



15 September – 29 October

Beryl Martin

'Antipodean Gardens'
(East Gallery)

Nolan Foundation Collection

(West Gallery)

3 November – 17 December

Wendy Stavrianos

'Mantles of Darkness'
(East and West Galleries)

Lanyon Tharwa Drive
Tharwa ACT 2620 Australia
PO Box 1119
Tuggeranong ACT 2901
Australia
Telephone: (06) 237 5192
Facsimile: (06) 237 5204

Gallery Huntly Canberra

Gallery will be closed during September and open October and November for viewing of works by **KEVIN LINCOLN** and **JÖRG SCHMEISSER** (to coincide with the **JÖRG SCHMEISSER SURVEY EXHIBITION** at the ANU Drill Hall Gallery, Canberra 19 October – 26 November)

Wide range of sculpture, painting and graphic work from Australian and overseas artists held in stock.

11 Savige Street,
Campbell ACT 2612
By appointment
Tel: (06) 2477019
Director: Ruth Prowse

Chapman Gallery

Canberra

September:

October:

November:

Ben Taylor, Paintings

Ralph Wilson, Paintings

Virginia Ferrier, Paintings

Monthly exhibitions of sculpture, prints and paintings, by major Australian artists.

Aboriginal art always in stock.

31 Captain Cook Crescent,
Griffith ACT 2603
Hours: 11am – 6pm
Wednesday – Sunday
Telephone: (06) 295 2550
Director: Judith Behan



**CANBERRA
SCHOOL OF ART
GALLERY**

Ellery Crescent Acton. Gallery hours: 10.30-5.00 Wed-Sat. ph (06) 249 5841

4 August–2 September

ROMulus and RAMbo

Body Language in Cyberspace

Curator Jane Barney

Using a medium which refers to the body as 'meat' and the brain as 'wetware', how are computer artists imaging the human body?

8–23 September

STRATE'GENS

Strategic use of materials and technique in contemporary art

Co-curators Merryn Gates and Anne Brennan

29 September–21 October

ART TAIWAN

Featuring the work of 30 artists, this is the first survey of contemporary art from Taiwan.

Co-curators Yang Wen-i, Deborah Hart, Nicholas Jose and Janet Parfenovics

Presented by the Museum of Contemporary Art and the Taipei Fine Arts Museum in association with University of Wollongong.

27 October–18 November

KLAUS MOJE/GLASS: A Retrospective Exhibition

Curator Geoffrey Edwards

A National Gallery of Victoria Exhibition

This project was assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body

December

1995 GRADUATING STUDENT EXHIBITION



THE AUSTRALIAN NATIONAL UNIVERSITY

What's On

- | | |
|-----|--------------------|
| 124 | Queensland |
| 126 | New South Wales |
| 134 | ACT |
| 135 | Victoria |
| 139 | South Australia |
| 140 | Western Australia |
| 141 | Tasmania |
| 141 | Northern Territory |
| 141 | New Zealand |

- | | |
|-----|---------|
| 142 | Reviews |
|-----|---------|

QUEENSLAND

ART GALLERIES SCHUBERT

Marina Mirage, Seaworld Drive,
MAIN BEACH 4217
Tel. (075) 71 0077 Fax (075) 91 3850
Modern and contemporary paintings,
sculpture, works on paper, books, and
photographs of Australia's leading
artists.
October: Tim Storrier.
Daily 10 - 6

ARTS COUNCIL GALLERY

242 Gladstone Road, (entrance via
Lochaber St) DUTTON PARK 4102
Tel. (07) 846 7500 Fax (07) 846 7744
Showcasing the wealth of creative
energy and artistic development by
Queensland's emerging and established
arts and crafts practitioners.
Monday to Friday 10 - 4 or by
appointment, closed public holidays

B.C. FINE ART GALLERY

116 Turpin Road, Labrador,
GOLD COAST 4215
Tel. (075) 27 0221
Comprehensive collection of paintings,
drawings, sculptures, bronzes. Regular
exhibitions by leading Australian artists.
Wednesday to Sunday 10 - 5

CAIRNS REGIONAL GALLERY

cnr Abbott and Shields Streets,
CAIRNS 4870
Tel. (070) 31 6865 Fax (070) 31 6067
19 August to 24 September: Nike Savvas
25 August to 27 September: Bronwyn
Oliver
26 August to 1 October: 'Unlocking
Pandora's Secrets', a Queensland
Museum travelling exhibition
31 August to 24 September: 'Out of the
Void: Mad and bad women from the
Queensland Art Gallery Collection'
9 September to 8 October: 'No Piece
of Cake: Women artists of Far North
Queensland'
15 September to 15 October: 'You P'la,
Me P'la: Seven Contemporary ATSI
artists from Far North Queensland'
29 September to 5 November: Salvatore
Zofrea
7 October to 5 November: 'John
Thompson: China and its people',
Regional Galleries Association of
Queensland exhibition
13 October to 28 October: Angela
Meyer.
Daily 10 - 9

CINTRA GALLERIES

40 Park Road, MILTON 4064
Tel. (07) 369 1322 Fax (07) 368 2638
Australian and European paintings and
sculpture from the nineteenth and

twentieth centuries. Regular exhibitions
by leading Australian artists.
Monday to Saturday 10 - 5

FLINDERS GALLERY

693 Flinders Street,
TOWNSVILLE 4810
Tel. (077) 72 3343 Fax (077) 21 6310
Contemporary fine art, antiquarian
prints and oriental carpets.
Changing exhibitions.
Monday to Saturday 9.30 - 5

GILCHRIST GALLERIES

482 Brunswick Street, NEWFARM 4005
Tel. (07) 254 0899 Fax (07) 254 0779
New gallery exhibiting contemporary
paintings and sculpture by leading and
emerging Australian artists.
Gallery also in Main Street, Montville.
Tuesday to Saturday 11 - 6

GLADSTONE REGIONAL ART GALLERY AND MUSEUM

cnr Goondoon and Bramston Streets,
GLADSTONE 4680
Tel. (079) 72 2022 Fax (079) 72 9097
Presenting a diverse program of
travelling, local and collection-based
exhibitions of Australian art, history
and craft.
Monday to Friday 10 - 5,
Saturday and public holidays 10 - 4

GOLD COAST CITY ART GALLERY

135 Bundall Road,
SURFERS PARADISE 4217
Tel. (075) 816 567 Fax (075) 816 594
September and October: Tamworth
Fibre Biennial; Ken Bartlett, glass;
The Age of Rubens and Rembrandt;
National Gold Coast Ceramic Award.
Tuesday to Friday 10 - 5,
Saturday and Sunday 1 - 5

GRAHAME GALLERIES & EDITIONS

1 Fernberg Road, MILTON 4064
Tel. (07) 369 3288 Fax (07) 369 3021
Modern and contemporary prints,
artists' books, and other works on
paper. Plus first Australian Artists'
Books Fair.
Tuesday to Saturday 11 - 5

INSTITUTE OF MODERN ART

608 Ann Street,
FORTITUDE VALLEY 4006
Tel. (07) 252 5750
Tuesday to Friday 10 - 5

THE KEN DONE GALLERY

34 Orchid Avenue,
SURFERS PARADISE 4217
Tel. (075) 92 1282 Fax (075) 92 5072
Exuberant selection of paintings,
drawings and multiple prints by
internationally recognised Australian

artist, Ken Done.
Daily 10 - 6

THE KEN DONE GALLERY

4 Spence Street, CAIRNS 4870
Tel. (070) 92 1282 Fax (070) 92 5072
This new exhibition space exclusively
represents paintings, drawings and
multiple prints by internationally
recognised Australian artist, Ken Done.
Daily 9 - 9

LOGAN ART GALLERY

150 Wemble Road,
LOGAN CENTRAL 4114
Tel. (07) 826 5519 Fax (07) 808 0014
Advertising (07) 826 5562
Logan Art Gallery is a new contemporary
gallery displaying touring exhibitions
and the annual Logan Art Award.
Tuesday to Sunday 10 - 5

MANITZKY GALLERY

92 Main Western Road,
NORTH TAMBORINE 4272
Tel. (075) 45 1471 Fax (075) 45 1102
Situated in the beautiful Gold Coast
hinterland. Regular changing solo
exhibitions of international and
Australian art.
Daily 10 - 5

MONTVILLE ART GALLERY

The Village Green, MONTVILLE 4560
Tel. (074) 42 9309 Fax (074) 42 9380
Changing displays of more than 600
paintings by over 100 important
Australian artists. Panoramic views
from gallery windows.
Daily 10 - 5

MONTVILLE ART GALLERY ON HASTINGS

Sheraton Resort, Hastings Street,
NOOSA 4567
Tel. (074) 74 9140 Fax (074) 42 9380
Over 100 paintings by important
Australian artists. Interesting selection
of bronze and silver sculpture on opal.
Bi-monthly exhibitions.
Daily 10 - 5.30

MOWBRAY GALLERY

Mowbray River Road,
PORT DOUGLAS 4871
Tel. (070) 98 5580 Fax (070) 98 5580
A sealed road winds through rainforest
to this small, unique gallery which
features Australian fine art and craft.
27 August to 16 September: Jim
Olsson, acrylic 'The Banfield Series'
17 September to 7 October: Tania
Heben, oil paintings
8 October to 28 October: Diana
Crooke, pastels
November: general display, Diana
Crooke, pastels; Judith Bohm-Parr,
glass.
Tuesday to Sunday 10 - 5



Sydney College of the Arts
The University of Sydney



ART THEORY.
CERAMICS.
ELECTRONIC &
TEMPORAL ARTS.
GLASS.
JEWELLERY &
OBJECT DESIGN.
PAINTING.
PHOTOGRAPHY.
PRINTMAKING.
SCULPTURE
PERFORMANCE
INSTALLATION.

The College invites you to make an application for the Bachelor of Visual Arts degree.
Applicants have the choice of majoring in one of the above studio areas.
The College also offers a number of courses at postgraduate level.

For further information please contact: Student Administration, P.O. Box 226 Glebe NSW 2037
Tel: 02. 692 0266 Fax: 02. 692 9235

HAL WALTER ARCHITECTS

*major buildings
residences
furniture and fittings*

*Calm spaces,
powerful spaces
dramatically defined by
natural and artificial light,
rhythmic structure,
so elegant as to be revealed
and exquisite detail
for clients who are
passionate about design.*



22 Moule Avenue, North Balwyn 3104 (Melbourne, Victoria), Australia. Telephone (03) 857 7872

PHILIP BACON GALLERIES

2 Arthur Street, FORTITUDE VALLEY 4006
Tel. (07) 358 3555 Fax (07) 254 1412
Regular exhibitions by leading Australian artists. A large collection of nineteenth-century and contemporary paintings, sculpture, prints and jewellery.
Tuesday to Saturday 10 - 5

QUEENSLAND ART GALLERY

Queensland Cultural Centre, South Bank, SOUTH BRISBANE 4101
Tel. (07) 840 7303, 840 7350
Fax (07) 844 8865
Infoline (0055) 39 273 (max. rate 35c per minute)
17 June to 15 October: 'Ukiyo-E: Prints from the Collection', woodblock prints
8 September to 29 October: 'Pathways' (Aboriginal trade routes), paintings, sculpture, works on paper
28 October to 28 January: 'Regional and Rituals: The Art of Regional Queensland', paintings and sculpture
4 November to 1 January: Lloyd Rees Drawing Exhibition, works on paper
12 November to 17 January: 'Tony Twigg: A Shadow in our Tree', installation

18 November to 28 January: 'A Time Remembered: Art in Brisbane from 1950 until 1975'.
Admission free.
Monday to Sunday 10 - 5

RAINBIRD GALLERY

134 Main Street, MONTVILLE 4560
Tel. (074) 42 9211 Fax (074) 42 9380
Over 100 paintings by important Australian artists. Interesting sculpture, pottery and wooden items for home, garden or office.
Daily 10 - 5

ROCKHAMPTON CITY ART GALLERY

62 Victoria Parade, ROCKHAMPTON 4700
Tel. (079) 27 7129
The permanent collection, including Central Queensland-based art from settlement days to the present, and paintings, works on paper and ceramics by leading Australian artists, are on continuous display in conjunction with a program of temporary exhibitions.
Monday to Friday 10 - 4,
Saturday and Sunday 1.30 - 4.30,
public holidays 10 - 4,
closed Good Friday

SAVODE GALLERY

11 Stratton Street, NEWSTEAD 4006
Tel. (07) 852 2870
Artists include Ken Thaiday, Daniel Mafe, Ian Howard, Marilyn Fairskye, Fiona Foley, Rover Thomas.
Tuesday to Saturday 12 - 5.30

STANTHORPE ART GALLERY

Marsh and Lock Street, Weeroona Park, STANTHORPE 4380
Tel. (076) 81 1874 Fax (076) 81 4021
A varied monthly program of touring exhibitions. Displays from permanent collection including paintings, sculpture, fibre and ceramics.
Monday to Friday 10 - 4,
Saturday and Sunday 1 - 4

VERLIE JUST TOWN GALLERY AND JAPAN ROOM

6th Floor, MacArthur Chambers, Edward/Queen Streets, BRISBANE 4000
Tel. (07) 229 1981
Established 1973, representing exclusively in Brisbane prize-winning Australian artists of tonal-realism to total-abstraction. Solos and stock-room.
Japanese woodcuts.
Sunday to Friday 10 - 4,
or by appointment

NEW SOUTH WALES

ABORIGINAL AND SOUTH PACIFIC GALLERY

44 Reservoir Street, SURRY HILLS 2010
Tel. (02) 211 5852 Fax (02) 2111 5853
Exhibiting and representing Elaine Russell Panjitji, Mary Mclean, Kitty Kantilla, Jack Britten, Linda Syddick Napaltjarri and bark painters.
Tuesday to Friday 11 - 5.30,
Saturday 11 - 4

ACCESS CONTEMPORARY ART GALLERY

38 Boronia Street, REDFERN 2016
Tel. (02) 318 1122 Fax (02) 318 1007
To 16 September: Tuckfield-Carrano, paintings; Anne Ross, sculpture
19 September to 14 October: Carol Murphy, ceramics; Sue Gill, paintings
17 October to 11 November: Caroline Durre, paintings; Jules Sher, paintings
14 November to 9 December: Leon Roubos, paintings; Graham Lang, sculpture.
Tuesday to Saturday 10 - 6

ALBURY REGIONAL ART CENTRE

546 Dean Street, ALBURY 2640
Tel. (060) 23 8187 Fax (060) 412 482

PERC TUCKER GALLERY

As a major focus for the visual arts in north Queensland, the Gallery assumes a vital role in collecting and exhibiting art from Australia and the Pacific. Currently it is the only repository of the art of tropical Queensland and has in its collection works dating from the 1860s to the present.



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

Fire-Works gallery

Aboriginal Art and Other Burning Issues



Contemporary Art
Indigenous Curators Programme

1st level 336 George St. Brisbane
Tel (07) 221 1069 Fax (07) 221 3437

VERLIE JUST TOWN GALLERY & JAPAN ROOM

Established 1973. Owner-director: Verlie Just OAM

6th Floor MacArthur Chambers
Edward/Queen Streets
Brisbane Australia 4000
Telephone (07) 229 1981
Hours: Sunday - Friday 10 - 4

August to September: Project shows – Juskiw, Drummond, Hanrahan; 'Trading Places', off site displays
September: Open photographic exhibitions

October: Contemporary weaving from Maningreda.
Daily 10.30 - 5

ANGELORO FINE ART GALLERIES

517 Pacific Highway, ARTARMON 2064
Tel. (02) 418 3663 Fax (02) 417 7080
Nineteenth- and twentieth-century Australian paintings, original prints, sculpture and *objets d'art* for sale at monthly changing exhibitions.
Wednesday to Sunday 10 - 6,
Thursday 10 - 8

ANNA ART STUDIO AND GALLERY

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

ANNANDALE GALLERIES

110 Trafalgar Street,
ANNANDALE 2038
Tel. (02) 552 1699 Fax (02) 552 1689

Emphasising contemporary Australian, European and Asian painting and sculpture. Also master drawings by Miro, Picasso, Matisse, Chagall and others.
Tuesday to Saturday 11 - 5.30

ART GALLERY OF NEW SOUTH WALES

Art Gallery Road, SYDNEY 2000
Tel. (02) 225 1744 (information desk),
Administration (02) 225 1700
Fax (02) 221 6226
Permanent collections of Australian, European and Asian contemporary art and photography, together with the new Yiribana Gallery – Australia's largest gallery devoted to the permanent exhibition of Aboriginal and Torres Strait Islander art.
28 July to 17 September: 'The Artists of Hill End: Art, Life and Landscape'
4 August to 17 September: Renaissance drawings from the Uffizi
16 September to 19 November: 'Brett Whiteley 1939-1992 A Retrospective'
27 September to 5 November: Fred Cress.
Daily 10 - 5

ARTIQUE FINE ART GALLERY

318b Military Road, CREMORNE 2090
Tel. (02) 953 5874 Fax (02) 953 8301

Selection of fine paintings by prominent Australian artists. Regularly changing exhibitions.
Monday to Friday 9 - 6,
Saturday 9 - 4

AUSTRALIAN GALLERIES

15 Royston Street,
PADDINGTON 2021
Tel. (02) 360 5177
Fax (02) 360 2361
21 August to 16 September: Lloyd Rees, paintings and drawings
22 September to 18 October: Geoffrey Bartlett, sculpture
23 October to 22 November: Margaret Olley, paintings
27 November to 16 December: John Coburn, paintings; Kevin Norton, sculpture.
Monday to Saturday 10 - 6

AVOCA GALLERY

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

BAKER GALLERIES

45 Argyle Street, The Rocks,
SYDNEY 2000
Tel. (02) 241 1954 Fax (02) 241 1956
Exclusively representing Australian contemporary artist Dennis Baker. Constantly changing exhibitions of paintings and drawing. Also dealers in fine art.
Daily 11 - 6

BANK GALLERY

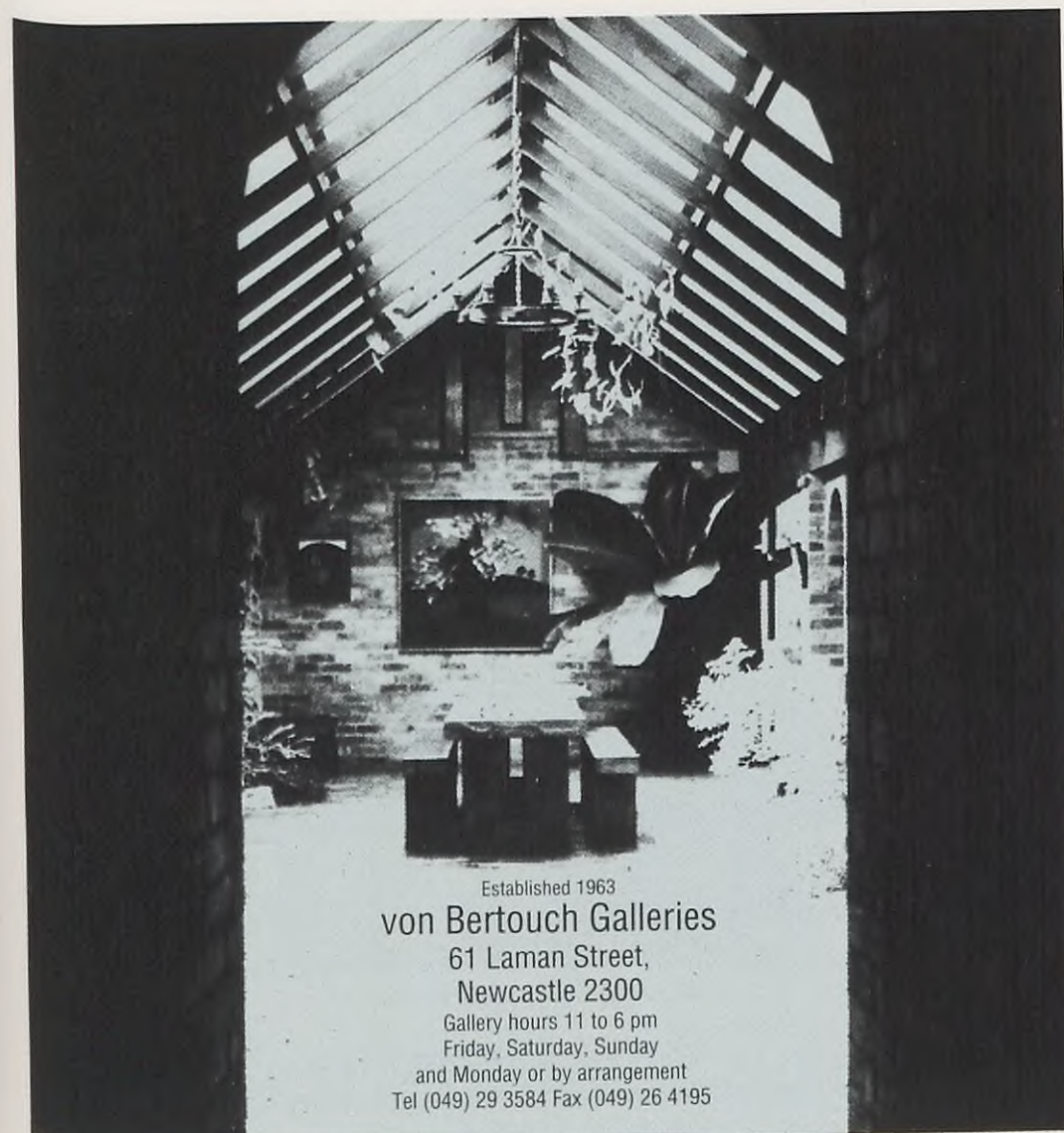
Level 2, 21 Oxford Street,
DARLINGHURST 2010
Tel. (02) 261 5692
Located in a heritage listed building near Hyde Park, specialises in exhibiting contemporary Australian, Pacific and Asian artworks.
Tuesday to Saturday 11 - 6

BARRY STERN GALLERY

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

BATHURST REGIONAL ART GALLERY

70-78 Keppel Street, BATHURST 2795
Tel. (063) 31 6066 Fax (063) 32 2991



Established 1963
von Bertouch Galleries
61 Laman Street,
Newcastle 2300
Gallery hours 11 to 6 pm
Friday, Saturday, Sunday
and Monday or by arrangement
Tel (049) 29 3584 Fax (049) 26 4195

BROKEN HILL CITY ART GALLERY

THE OUTBACK ART PRIZE
JUDGE: BASIL HADLEY

FORMS AVAILABLE NOW
PO BOX 448 BROKEN HILL 2880
TELEPHONE (080) 889 252
FACSIMILE (080) 871 411
A MEMBER OF THE RGANSW

Celebrating 40 years of the permanent collection in 1995.

1 September to 1 October: 'Spindle, Needle and Loom', a selection of works from Bathurst Handweavers and Spinners Guild and Bathurst Embroiderers Guild; 'Faces and Places of Bathurst', project of Bathurst Camera Club
6 October to 19 November: 'The Artists of Hill End: Art, Life and Landscape' – explores three generations of artists at Hill End, including Russell Drysdale, Donald Friend, John Olsen, Brett Whiteley and many more.
Monday to Friday 10 - 4,
Saturday 11 - 3,
Sunday and public holidays 1 - 4

THE BELL GALLERY

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

BERRY ART GALLERY

5 Broughton Court, 109 Queen Street,
BERRY 2523

Tel. (044) 64 2230
Decorative, contemporary and traditional works by well-known and emerging artists local and interstate.

Thursday to Sunday 11 - 4

BOOMALLI ABORIGINAL ARTISTS CO-OPERATIVE

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

BOYD GALLERY

Struggletown Fine Arts Complex,
4 Sharman Close, NARELLAN 2567
Tel. (046) 46 2424 Fax (046) 47 1911
Continuous exhibitions of established artists and investment works. Six galleries and restaurant in complex. Pottery and antiques exhibition gallery.
Daily 10 - 5

CAMPBELLTOWN CITY ART GALLERY

Art Gallery Road,
CAMPBELLTOWN 2560
Tel. (046) 28 0066 Fax (046) 28 1063

Changing exhibitions of national and regional art in two galleries. Also featuring Japanese garden and art workshop centre.

Wednesday to Saturday 10 - 4,
Sunday 12 - 4, Monday and Tuesday
group bookings by appointment

CHRISTOPHER DAY GALLERY

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

COOKS HILL GALLERIES

67 Bull Street, COOKS HILL 2300
Tel. (049) 26 3899 Fax (049) 26 5529
8 September to 2 October: Phillip Pomroy, paintings
6 October to 30 October: John Earle, paintings; Mitsuo Shoji, ceramics; Shumei Kobayashi, Japanese batik
3 November to 27 November: Pierre Becker, pewter sculpture; Tim Storrier, paintings
1 December to 22 December: Bill

Witten, paintings, ceramics; Julie Parker, glass.
Friday, Saturday and Monday 11 - 6,
Sunday 2 - 6, or by appointment

DUBBO REGIONAL GALLERY

165 Darling Street, DUBBO 2830
Tel. (068) 81 4342 Fax (068) 84 2675
18 August to 17 September: 'Black and White and Green', an exhibition pertaining to conservation issues by thirty of Australia's best black and white artists; 'The Biodiversity of Western NSW', gouache paintings by Wendy Jennings
23 September to 5 November: 'Cazneaux – Sydney Photographer', touring exhibition from the National Library of Australia; 'Decadence', photographs by the contemporary arm of the Australian Photographic Society.
Wednesday to Monday 11 - 4.30

EDDIE GLASTRA GALLERY

44 Gurner Street, PADDINGTON 2021
Tel. (02) 331 6477 Fax (02) 331 7322
8 September to 29 September: Huang He, oils
3 November to 24 November: George Hatsatouris, oils and drawings.
Tuesday to Saturday 11 - 5

Solander Gallery CANBERRA



ANNE GRAHAM
23 September – 15 October

36 Grey Street Deakin ACT 2600. Director: Joy Warren
Gallery Hours: 10am–5pm Wednesday – Sunday
Telephone (06) 273 1780 Fax (06) 282 5145

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



BRETT WHITELEY, Sydney Harbour, 1980, 91 x 66.5 cm, 41/100, Eva Breuer Art Dealer.

EVA BREUER ART DEALER

83 Moncur Street,
WOOLLAHRA NSW 2025
Tel. (02) 362 0297 Fax (02) 362 0318
Mobile (041) 119 2686
We buy and sell twentieth-century art
and hold continuous exhibitions and
one man shows.
Tuesday to Saturday 11 - 6,
Sunday 12 - 6, or by appointment.

FALLS GALLERY

161 Falls Road,
WENTWORTH FALLS 2782
Tel. (047) 57 1139
Etchings by Boyd, Blackman, Pugh,
Olsen, Shead, Miller, Friend.
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
contemporary works from the Asia-
Pacific region.
Wednesday 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
Continuous exhibitions, prominent
artists - paintings, sculptures, etchings
and venetian glass. Three galleries, seven
acres of sculpture gardens, cafe, guest
house in tranquil, exquisite and
sophisticated surroundings.
1 October to 31 October: Group show,
a combined exhibition of paintings

and sculpture, contemporary and
traditional.
Paintings by Bartosz, Griffen,
Henderson, Sealy, White and Taber;
sculptures by le Grand, Philip, Porter
and Smagarinsky. Pro Hart and David
Voigt on show continually.
Thursday to Sunday 10 - 4.30,
or by appointment

GALLERY 460

460 Avoca Drive, Green Point,
GOSFORD 2251
Tel. (043) 69 2111 Fax (043) 69 2359
Fine arts dealer. Eight hectare Sculpture
Park. Woolloomooloo office by
appointment.
October: Margaret Woodward.
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) 365 1343
Painting, sculpture and ceramics.
Regular changing exhibitions of
contemporary Australian and
international artists.
Wednesday to Sunday 11 - 8

GREENWAY GALLERY

Hyde Park Barracks Museum,
Macquarie Street, SYDNEY 2000
Tel. (02) 223 8922 Fax (02) 223 5258
22 October to 17 December: 'An Ideal
City? The 1912 competition to design
Canberra'. Reflecting diverse schools
of planning, sometimes eccentric and
impractical, this unique selection of
surviving competition entries provides
insight into, and will stimulate lively
debate about, Australian town planning.
A travelling exhibition developed by the

ANGELORO FINE ART GALLERIES

19th and 20th CENTURY AUSTRALIAN PAINTINGS, ORIGINAL PRINTS, SCULPTURE AND OBJETS D'ART

150 YEARS OF AUSTRALIAN ART (1840s - 1990s)

(6 September - 15 October)



Sydney Long's 'Foot of Clyde Street, The Rocks' 1890s oil



John Santry's 'Lady Jane Beach, Sydney Harbour' oil

ANGELORO FINE ART GALLERIES

517 Pacific Highway, Artarmon NSW 2064, (02) 418-3663 Fax: (02) 417-7080 11:00 - 6:00 Wednesday - Sunday; until 8.00pm Thursday

National Library of Australia and the Australian Archives.
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.
8 October to 5 November: the 26th independent one man exhibition of oil paintings, pastels and watercolours by John Ogburn.

Tuesday to Sunday 10 - 4

HEADMASTERS GALLERY

cnr 175 Rosedale Road and Porter's Lane,
ST IVES 2075

Tel. (02) 44 6561 Fax (02) 653 2773
Changing monthly exhibitions with an emphasis on south-east Asian textile art, Australian ceramics, fibre art and woodturning.
Monday to Saturday 10 - 5,
Sunday 10 - 4

HESTER GALLERY EXPRESSO

355 King Street, NEWTOWN 2042
Tel. (02) 519 1608 Fax (02) 550 5670

5 September to 24 September: Kevin Bray, oil, plaster, painting and relief moulding
26 September to 15 October: '13 Theme Eyelevel' group show, glass installation, drawing, painting, fibre
17 October to 5 November: Corrie Ancone, recent photographic works.
Tuesday, Wednesday and Sunday 10 - 6,
Thursday to Saturday 10 - 10

HOGARTH GALLERIES ABORIGINAL ART CENTRE

7 Walker Lane, PADDINGTON 2021
Tel. (02) 360 6839 Fax (02) 360 7069
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

THE KEN DONE GALLERY

1 Hickson Road, THE ROCKS 2000
Tel. (02) 247 2740 Fax (02) 251 4884

Regularly changing exhibitions of paintings, drawings and multiple prints by dynamic artist, Ken Done.
Studio open for viewing.
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

LARS KNUDSEN STUDIO

Jenolan Caves Road, HAMPTON 2790
Tel. (063) 59 3359 Fax (063) 59 3229
Elegant gallery overlooking the Blue Mountains. Sole outlet for the artist's celebrated images of birds.
Director: Julie Knudsen.
Thursday to Monday 11 - 5,
or by appointment

LAVENDER BAY GALLERY

25-27 Walker Street,
NORTH SYDNEY 2060
Tel. (02) 955 5752
Royal Art Society. Landscapes, still lifes, etcetera in all mediums.
Art School enquiries welcome.

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
5 September to 23 September: Robert Cleworth, Neil Evans
26 September to 14 October: Derek O'Connor, Christine Johnson
17 October to 4 November: Tim Burns, Steve Harrison
7 November to 25 November: Edwina Palmer, Tony McDonald.
Tuesday to Saturday 11 - 6

LEWERS BEQUEST & PENRITH REGIONAL ART GALLERY

86 River Road, EMU PLAINS 2750
Tel. (047) 35 1100 Fax (047) 35 5663
11 August to 5 November: 'Australia remembers 1945-1995', photographs, sketches, memorabilia, letters etcetera from World War II
1 September to October 29: Works by the Artist in Residence
15 September to October 29: 'Youth Culture: An Inside Look', graffiti, music, skateboarding, body adornment and specialist art workshops
3 November to 10 December: 'Garage Graphix Survey', the work of a

CAMPBELLTOWN CITY



Art Gallery Rd,
cnr Camden & Appin Rds,
Campbelltown NSW 2560
Tel: (046) 201 333
Wednesday to Saturday
10am - 4pm,
Sunday and public holidays
12noon - 4pm.
Open Monday and Tuesday
by appointment.

4 August - 10 September

Doing Time Doing Dreamtime

Works by young Aboriginals, from Reiby Juvenile Justice Centre. Aboriginal artist-in-residence and project funded by DEET and Visions of Australia Program.

11 August - 10 September

Up Down & Across

Artist's response to Tony Tuckson, curated by the Campbelltown Gallery

15 September - 14 October

Doug Moran National Portrait Prize

From Tweed River Regional Gallery

3 November - 26 November

33 Festival of Fisher's Ghost Art Award

An important regional art award reaturing works by emerging and established artists.

CAMPBELLTOWN CITY ART GALLERY
AND JAPANESE TEA-HOUSE GARDEN

1 SEPT: SCULPTORS AS PAINTERS
1 OCTOBER: ANNE ERREY
21 OCTOBER: GABRIEL ROSATI
1 OCTOBER: ORBAN STUDIO

19 SEPT: STEVE GILL
10 OCT: WATERMARKS
21 OCT: NICK GAGE
7 NOV: MARC RAMBEAU

MARY PLACE
GALLERY

12 MARY PLACE (BROWN ST END) PADDINGTON NSW 2021
HOURS: TUES TO SAT 11-6pm SUN 1-5pm TEL: (02) 332 1875



THE JULIAN ASHTON ART SCHOOL

Founded 1890

PAUL DELPRAT - Principal

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

community based arts association over the past decade

3 November to 14 January: Alice Hinton-Bateup, a community arts worker with Aboriginal people in Western Sydney

10 November to 4 February: 'George De Olszanski: Survey (1919-1982)', Polish born artist.

Tuesday to Sunday 11 - 5

MIMI'S GALLERY

6 Towers Place, ARNCLIFFE 2205

Tel. (02) 567 8128

Lyrical abstracts.

Tuesday to Saturday, by appointment

MUSEUM OF CONTEMPORARY ART

140 George Street, Circular Quay, THE ROCKS 2000

Tel. (02) 252 4033 Fax (02) 252 4361

Permanent collection of Australian and international art and touring exhibitions from all over the world. MCA store and MCA cafe.

12 May to 29 October: Power Works: From the MCA Collection

20 June to 27 October: The MCA Collection: The Loti and Victor Smorgon gift of contemporary Australian art

2 September to 3 December: Primavera 1995 - The Belinda Jackson Exhibition

of Young Artists

October: MCA Aboriginal Art: The Arnott's Collection

7 October to March: MCA Aboriginal Art: Raminging Collection.

Daily 11 - 6

MUSEUM OF SYDNEY

37 Phillip Street, SYDNEY 2000

Tel. (02) 251 5988 Fax (02) 251 5966

Exciting modern museum built on one of our most historic sites. Journey through Sydney 1788-1850 and beyond.

8 September to 19 November: 'The Wandering Artist: Augustus Earle's travels around the world 1820-29', Earle's remarkable world journey took him to South America, Tristan da Cunha, New South Wales, New Zealand, the Pacific, Asia, India, Mauritius and St Helena. The exhibition represents a unique body of work documenting the effects of European contact and colonisation during the early nineteenth century.

Daily 10 - 5

NEWCASTLE REGION ART GALLERY

Laman Street, NEWCASTLE 2300

Tel. (049) 29 3263 Fax (049) 29 6876

12 August to 17 September: 'Robert Boynes: Three Decades 1965-1995',

paintings and works on paper

12 August to 10 September: Vase

Nikoleski, recent sculpture

16 September to 15 October: Newcastle Quilters

23 September to 5 November: 'The Nobbys Collection', paintings and

works on paper

21 October to 5 November: Reg Russom Drawing Prize

11 November to 10 December: The

Prime Television Painting Prize;

1995 HSC Art from Hunter Region Schools.

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,

ORANGE 2800

Tel. (063) 61 5136 Fax (063) 61 5100

A changing program of international,

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

Tuesday to Saturday 11 - 5,

Sunday and public holidays 2 - 5, closed Mondays, Christmas Day and Good Friday

POWERHOUSE MUSEUM

500 Harris Street, ULTIMO 2007

Tel. (02) 217 0111 Fax (02) 217 0333

12 September to 31 October: 'Alvar Aalto: Points of Contact'.

This exhibition is developed by the Alvar Aalto Museum in association with the Embassy of Finland and features photographs, architectural models, furniture and glass items designed by famous Finnish architect Alvar Aalto.

Daily 10 - 5

PRINTFOLIO

Westpac Plaza, 60 Margaret Street, SYDNEY 2000

Tel. (02) 247 6690 Fax (02) 247 6680

Australian and overseas antique and contemporary prints, Australian handmade ceramics and glass.

Contact gallery for current showings.

Monday to Friday 8.15 - 5.45,

Saturdays by appointment

AUSTRALIAN WOMEN ARTISTS OF THE 20TH CENTURY

A collection of major paintings and works on paper from the collection of Fred and Elinor Wrobel of Woolloomooloo Gallery. Artists include Judy Cassab, Margo Lewers, Margaret Olley and Grace Cossington-Smith.



Alison Rehfisch - Roses

NOW VIEWING...

15 September - 29 October

YOUTH CULTURE: AN INSIDE LOOK

A Youth Culture Project about contemporary youth sub-culture, including an exciting and provocative display of group and individual artworks by members of the Young Friends crew.

11 August - 5 November

AUSTRALIA REMEMBERS 1945 - 1995

An exhibition documenting and recognising the local veterans of World War II and the citizens who made significant contributions to the neighbourhood during the war years.

THE LEWERS BEQUEST & PENRITH REGIONAL ART GALLERY

86 River Road, Emu Plains NSW 2750 • Gallery Hours: Tuesday - Sunday 11am - 5pm

Phone: (047) 35 1100 / 35 1448 • Fax: (047) 355 663

Newcastle Region Art Gallery

THE NOBBYS COLLECTION

23 September to 5 November

REG RUSSOM DRAWING PRIZE

21 October to 5 November

THE PRIME TELEVISION PAINTING PRIZE

11 November to 10 December

SELECTED WORKS FROM THE COLLECTION

September to December

GALLERY INFORMATION LINE 29 5562

GUIDED TOURS OF ALL EXHIBITIONS MAY BE ARRANGED BY PHONING 29 3263

Free entry to the Gallery is generously sponsored by PWCS on behalf of the Hunter Valley Coal Export Industry. The Gallery is assisted by the NSW Government through the Ministry of the Arts.



This project has been made possible with assistance from the New South Wales Government through the Ministry for the Arts

Laman Street Newcastle NSW 2300 Ph: (049) 29 3263 - 26 3644 Fax: (049) 29 6876

DSA AG 609



RMIT

PRUE VENABLES
Master of Arts (Fine Art)
1995

FACULTY OF ART AND DESIGN

The Faculty of Art and Design at RMIT offers the most diverse range of programs at undergraduate and postgraduate level in Australia to serve a local and international market. The Faculty has a strong research focus.

Undergraduate and postgraduate programs are offered by:

- THE DEPARTMENT OF FINE ART
in the discipline areas of Painting, Printmaking, Ceramics, Sculpture, and Gold & Silversmithing.
- THE DEPARTMENT OF DESIGN
offers undergraduate and postgraduate programs in Graphic Design and Industrial Design.
- THE DEPARTMENT OF FASHION
AND TEXTILE DESIGN
conducts undergraduate and postgraduate studies in Textile Design and Fashion, including streams in Fashion Design and Fashion Design with Merchandising. The Department is also home to the Textile Resource Archive.
- THE DEPARTMENT OF VISUAL COMMUNICATION
offers undergraduate and postgraduate programs in Photography (Scientific and Illustrative), Media Arts (Film, Video, Sound, and Fine Art Imaging) and Advertising. The Department also houses the Centre for Animation and Interactive Multimedia, a focus for national and international postgraduate study.

RMIT
Faculty of Art and Design
GPO Box 2476V, Melbourne, Victoria, 3001
Tel (03) 9660 2173,
Fax (03) 9660 3728

PROUDS ART GALLERY

cnr 175 Pitt and King Streets,
SYDNEY 2000
Tel. (02) 233 4268 Fax (02) 221 2825
Sydney's most central gallery representing Australia's leading artists. Investment paintings available, sculpture, expert framing. Monday to Wednesday 9 - 5.30, Thursday 9 - 7, Friday 9 - 5.30, Saturday 9 - 3.45

REX IRWIN ART DEALER

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

RIVERINA GALLERIES

24 The Esplanade,
WAGGA WAGGA 2650
Tel. (069) 21 5274
Artists include Bell, Borlack, Caldwell, Cassab, Downton, Frawley, Hamilton, Hansell, Hart, Lupp, Parker, Paterson, Scherger, Schlunke, Smith, Voigt and Woodward. Friday to Sunday 11 - 6

ROBIN GIBSON GALLERY

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

ROSLYN OXLEY9 GALLERY

Soudan Lane (off 27 Hampden Street),
PADDINGTON 2021
Tel. (02) 331 1919 Fax (02) 331 5609
23 August to 16 September: Rosalie Gascoigne
20 September to 14 October: Fiona Hall
18 October to 11 November: Ken Unsworth
15 November to 25 November: Group Show. Tuesday to Saturday 11 - 6

SARAH COTTIER GALLERY

36 Lennox Street, NEWTOWN 2042
Tel. (02) 516 3193
Fax (02) 550 3434
Representing Armanious, Armleder, Cranston, Donaldson, Dwyer, Fleury, Gerber, Nixon, Poliness, Reiter-Raabe, Wilder and Mosset. Wednesday to Saturday 11 - 6, or by appointment

SAVILL GALLERIES

156 Hargrave Street,
PADDINGTON 2021
Tel. (02) 327 8311 Fax (02) 327 7981
Quality paintings by well-known nineteenth- and twentieth-century Australian artists bought and sold. 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
24 August to 23 September: Colin Lanceley
27 October to 18 November: Bernhard Sachs
24 November to 23 December: Guan Wei. Tuesday to Saturday 11 - 6

SHERMAN GALLERIES HARGRAVE

1 Hargrave Street, PADDINGTON 2021
Tel. (02) 360 5566 Fax (02) 360 5935
31 August to 16 September: Works on Paper - Colin Lanceley, John Olsen, Patrick Heron
19 September to 14 October: Imants Tillers, prints
18 to 28 October: Sherman Genis Graphics, prints
2 November to 2 December: David Godbold. Tuesday to Saturday 11 - 6

SOHO GALLERIES

104 Cathedral Street, SYDNEY 2000
Tel: (02) 358 4911 Fax: (02) 358 2939
Showing Australian contemporary paintings, works on paper, sculpture, mixed media, artists' agent. Tuesday to Sunday 11 - 6

STRUGGLETOWN FINE ARTS COMPLEX

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

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

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

1 December to 13 January: 'Under a hot tin roof', Tin Sheds 25th Anniversary Exhibition.
Monday to Friday 11 - 5

TRINITY DELMAR GALLERY

144 Victoria Street, ASHFIELD 2131
Tel. (02) 581 6070 Fax (02) 799 9449
Hanging 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

104 Glenmore Road, PADDINGTON 2021
Tel. (02) 360 3353 Fax (02) 361 0305
Changing exhibitions of Australian artists.
September: John Earle, paintings and prints
October: Scott McDougall, paintings of Venice and Italy
November to December: Julian Lodge.
Plus an extensive stock collection.
Tuesday to Saturday 11 - 5.30,
Sunday 12 - 5

VON BERTOUCHE GALLERIES

61 Laman Street, NEWCASTLE 2300
Tel. (049) 29 3584 Fax (049) 26 4195
1 September to 24 September: Mary Beeston, paintings and drawings; Ron Hartree, paintings and drawings
29 September to 15 October: Charles Gosford, paintings and drawings; Graham Wilson, paintings and drawings
16 October to 25 October: Closed for hanging of Collectors' Choice
26 October: Preview of Collectors' Choice
27 October to November 30: 33rd annual Collectors' Choice, work at \$366 and under.
Friday to Monday 11 - 6,
or by appointment

WAGNER ART GALLERY

39 Gurner Street, PADDINGTON 2021
Tel (02) 360 6069 Fax (02) 361 5492
29 August to 24 September: David Voigt, work inspired by his most recent travels
26 September to 15 October: Neil Taylor, contemporary realist painter
17 October to 12 November: Pascale Cailleaux, rainforest flora in oils and inks; Kerry Doran, realist painter
14 November to 10 December: Ernesto Arrisueno, exhibition of new surrealist works.
Tuesday to Saturday 11 - 5.30,
Sunday 1 - 5

WATTERS GALLERY

109 Riley Street, EAST SYDNEY 2010
Tel. (02) 331 2556 Fax (02) 361 6871
6 September to 23 September: Chris

O'Doherty (aka Reg Mombassa), paintings; Tony Tuckson, paintings
27 September to 14 October: Frank Littler, paintings; Lorraine Jenyns, ceramic sculpture
18 October to 4 November: Ken Whisson, paintings; Euan Macleod, paintings
8 November to 25 November: James Gleeson, paintings.
Tuesday and Saturday 10 - 5,
Wednesday to Friday 10 - 8

WESWAL GALLERY

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

WILLOUGHBY CITY COUNCIL CIVIC CENTRE

411 Victoria Avenue, CHATSWOOD 2067
Tel. (02) 777 7974 Fax (02) 413 3788
Centre Art Space Exhibitions, Civic Centre, Victoria Ave, Chatswood.
Bookings available for exhibition and sale.
Daily 10 - 5

WOLLONGONG CITY GALLERY

cnr Burelli and Kembla Streets, WOLLONGONG 2520
Tel. (042) 28 7500 Fax (042) 26 5530
Wollongong City Gallery offers a constantly changing program of local, national and international exhibitions.
1 September to 13 October: Bert Flugelman, multimedia exhibition - a major survey of his work
20 September to 3 December: Barbara Hanrahan, local printmaking - a survey of her work
8 December to 4 February: Art from Taiwan - a major survey of contemporary Taiwanese artists comprising sixty multimedia works.
Tuesday to Friday 10 - 5,
Saturday, Sunday and public holidays 12 - 4

WOOLLOOMOOLOO GALLERY

84 Nicholson Street, WOOLLOOMOOLOO 2011
Tel. (02) 356 4220 Fax (02) 356 4220
Selected paintings from Nancy Borlase Retrospective Touring Exhibition.
Changing exhibitions by Australian artists of promise and renown.
Wednesday to Sunday 11 - 5

WORKSHOP ARTS CENTRE

33 Laurel Street, WILLOUGHBY 2068
Tel. (02) 958 6540 Fax (02) 958 6540
Day and evening classes, weekend and

INDEPENDENT PROFESSIONAL Conservators

- ANTIQUES • ARCHITECTURE • ART WORKS •
- COLLECTABLES • FAMILY AND CULTURAL HERITAGE •
- PRECIOUS OBJECTS •

ELWING & GURNEY ARCHIVAL

Book and Document Conservation Services

James Elwing Jill Gurney

1 Henry Street, Lawson NSW 2783

Tel: (047) 59 2521

*Bookbinding and Conservation of Photographic and Archival material.
Consultants for Collection Management, Storage and Display.*

BOOK & PAPER CONSERVATION SERVICES

Rosemary McDonald

Studio 4 'The Boatshed', 465 Glebe Point Road, Glebe NSW 2037

Tel: (02) 566 4192

Conservation of Works on Paper, Books, Photographs and Documents

HARTMAN ART CONSERVATION PTY LTD

Coenraad Hartman Jacqueline Janssen

Ryan's Lane, Fitzroy Falls via Burrawang NSW 2577

by appointment only

Tel: (048) 86 4449 Fax: (048) 86 4432

*Conservation & Restoration of Furniture, Ceramics, Glass, Metals,
Stone & Objects from the Built Environment Statewide.*

KEN AND DAWN HOBSON

Gilding

4 Mullens Street, Balmain NSW 2041

Tel: (02) 818 5475

Conservation and Restoration of Frames and Gilded Objects.

PETER COUSENS PTY LTD

Peter Cousens

93 Lennox Street, Newtown NSW 2042

Tel/Fax: (02) 550 3809

Conservation of Paintings, Works on Paper and Photographs.

FINE ART CONSERVATION PTY LTD

Tony Chadwick

Studio 4 'The Boatshed', 465 Glebe Point Road, Glebe NSW 2037

Tel/Fax (02) 552 1170

Conservation, Restoration and Consultancy Service for Paintings.

THE CONSERVATION STUDIO

Helen McPherson

Studio 16 'The Boatshed', 465 Glebe Point Road, Glebe NSW 2037

Tel: (02) 566 4528

Conservation of Ceramics, Glass, Enamels and Stone Objects.

THE DOOR Exhibition Space

WOMEN *of the 90s*

ONGOING SOLO EXHIBITIONS

AND WRITINGS ON
WESTERN AUSTRALIAN
WOMEN ARTISTS

1995 EXHIBITING ARTISTS

Angela Stewart

Jenny Loverock

Holly Story

Barbara Bolt

Pippin Drysdale

Judith Dinham

Exhibitions from
3 August – 22 October

1995 GUEST WRITERS

Helen Ross

Assoc. Prof. Ted Snell

Annette Pedersen

Margaret Ainscow

Dr Dorothy Erickson

Clarissa Ball

Philippa O'Brien

A PROJECT SPONSORED BY
HEWITT'S ART BOOKSHOP

THE DOOR Exhibition Space
20 High Street Fremantle
Western Australia 6160
Tel: 09 430 8083 Fax 09 430 6844

vacation workshops. Studio and gallery hire available, Monday to Friday 9.30 to 4.30, Saturday 10 - 3
25 August to 8 September: Workshop Arts Centre students, paintings
15 September to 30 September: WAC students, portrait paintings
16 October to 20 October: Willoughby Girls High students, mixed media
27 October to 10 November: WAC students, prints, drawings and sculpture
17 November to 1 December: WAC students, pottery.
Daily 9.30 to 4.30

YUILL/CROWLEY

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

ACT

BEAVER GALLERIES

81 Denison Street, DEAKIN 2600
Tel. (06) 282 5294 Fax (06) 281 1315
Canberra's largest private gallery.
Contemporary paintings, sculpture, furniture, glass, ceramics and jewellery from leading Australian artists and designer/makers.
13 August to 6 September: Crispin Akerman, paintings; Judi Elliott, 'People in Glass Houses', kiln-formed glass
10 September to 4 October: Andrew Cope, ceramics; Ross Dalrymple, Viliama Grakalic, Felicity Dagleish and Janine Tanzer – an exhibition of four contemporary jewellers
15 October to 8 November: John Winch, paintings and prints; Tony Hanning, studio glass.
Daily 10 - 5

CANBERRA CONTEMPORARY ART SPACE

Galleries 1 and 2: Gorman House, Ainslie Avenue, BRADDON 2601
Gallery 3: 19 Furneaux St, MANUKA 2603
Tel. (06) 247 0188 Fax (06) 247 7357
Exhibition program with emphasis placed on exhibiting works of an experimental and innovative nature.
Galleries 1 and 2: Wednesday to Saturday 11 - 5, Sunday 12 - 4
Gallery 3: Wednesday to Sunday 11 - 5

CANBERRA SCHOOL OF ART GALLERY

Ellery Crescent, ACTON 2601
Tel. (06) 249 5841 Fax (06) 249 5722
29 September to 21 October: Art Taiwan, contemporary Taiwanese art
27 October to 18 November: Klaus Moje Retrospective, glass.

Wednesday 10.30 - 6.30,
Thursday to Saturday 10.30 - 5

CHAPMAN GALLERY CANBERRA

31 Captain Cook Crescent,
MANUKA 2603
Tel. (06) 295 2550
September: Jenny Sages, paintings
October: Ben Taylor, paintings
November: Ralph Wilson, paintings;
Virginia Ferrier, paintings.
Wednesday to Sunday 11 - 6

GALLERY HUNTLY CANBERRA

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

NATIONAL GALLERY OF AUSTRALIA

Parkes Place, PARKES 2600
Tel. (06) 240 6502 Fax (06) 240 6561
29 July to 29 October: '1968'. This exhibition of 150 works encompasses Australian, American and European art, popular art, fashion, sculpture, installations, paintings and documentary video projections.
25 November to 4 February: 'The Vision of Kings: Art and Experience in India'. Over 100 objects from twenty collections, including sculptures, paintings, textiles and decorative arts. The emphasis of this exhibition is on the worlds of the temple and palace, with a smaller section on tribal and village art. It will cover works commissioned from the period 100 to 1900 AD.
Daily 10 - 5, closed Good Friday and Christmas Day

NATIONAL PORTRAIT GALLERY

Old Parliament House,
CANBERRA 2600
Tel (06) 273 4723 Fax (06) 273 4493
Changing exhibitions of portraits of Australians from all walks of life who have contributed to shaping our nation.
Daily 9 - 4

NOLAN GALLERY

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

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
26 August to 17 September:
Gary Shead, Antonio Balletta
23 September to 15 October: Sandra
Leveson, Deborah Klein, Matt Kelso
21 October to 5 November: Alan
Oldfield, Sue Hamilton, Jennifer Baldry
November: Christmas group show.
Wednesday to Sunday 10 - 5

SPIRAL ARM GALLERY

Top Floor, Leichhardt Street Studios,
71 Leichhardt Street, KINGSTON 2604
Tel. (06) 295 9438
An artist-run gallery exhibiting
innovative, Australian contemporary
art of all mediums. Exhibitions change
frequently.
Wednesday to Sunday 11 - 5

VICTORIA

ALCASTON HOUSE GALLERY

Suite 4, 2 Collins Street, (Spring Street
entrance), MELBOURNE 3000
Tel. (03) 9654 7279
Fax (03) 9650 3199
Representing Ginger Riley
Munduwalawala, Willie Gudabi and
Moima, Djambo Barra Barra, Amy
Jirwulurr Johnson and the
Ngundungunya Association, Ngukurr,
S.E. Arnhemland; David Mpetyane,
Alice Springs; Jilamara Arts and Crafts
Milikapiti, Melville Island;
Hermannsburg Potters N.T.
Monday to Friday 9 - 5,
or by appointment



GRAHAM CLARKE, Totus Mundis,
from a series of eight etchings, Allyn
Fisher Fine Art (AFFA Gallery).

ALLYN FISHER FINE ARTS (AFFA GALLERY)

75 View Street, BENDIGO 3550
Tel. (054) 43 5989
Traditional and contemporary
Australian paintings, prints, pottery,
glass. Sole Australian agent 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) 9827 8366
Fax (03) 9827 7454
Dealers in fine paintings. Changing
exhibitions showing works by
prominent Australian artists.
Gallery established for over 25 years.
Monday to Saturday 11 - 5,
Sundays 2 - 5

ANNA SCHWARTZ GALLERY

185 Flinders Lane, MELBOURNE 3000
Tel. (03) 9654 6131
Fax (03) 9650 5418
September: Peter Tyndall and Howard
Arkley collaborations
October: Janet Laurence
November: Akio Makigawa.
Tuesday to Saturday 12 - 6

ART PROJECT AUSTRALIA

114-116 High Street,
NORTHCOTE 3070
Tel. (03) 9482 4484
Fax (03) 9482 1852
Regular changing exhibitions of
contemporary and outsider art.
Monday to Thursday 9 - 4,
Friday 10 - 12,
Saturday 10 - 12

AUSTRALIAN CENTRE FOR CONTEMPORARY ART

Dallas Brooks Drive, The Domain,
SOUTH YARRA 3141
Tel. (03) 9654 6422
Fax (03) 9650 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.
To 15 September: Janenne Eaton,
John Conomos, Constanze Zikos
September/October: to be advised
3 November to 3 December: Colin
Duncan, 'On a clear day you can see
the sky'.
Free admission. Tuesday to Friday 11 - 5,
Saturday and Sunday 2 - 5,
closed Good Friday, Christmas Day
and between exhibitions



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.



CANBERRA SCHOOL OF ART

AUSTRALIAN GALLERIES

35 & 41 Derby Street,
COLLINGWOOD 3066
Tel. (03) 9417 4303
Fax (03) 9419 7769
35 Derby Street:
4 September to 30 September: John Scurry, paintings
9 October to 3 November: Peter D. Cole, sculpture and works on paper
13 November to 9 December: Rodney Forbes, paintings.
41 Derby Street:
4 September to 30 September: John Ryrie, woodcuts
4 September to 30 September: Helen Kennedy, etchings
9 October to 3 November: Graham Fransella, paintings and prints
13 November to 9 December: Dean Bowen, paintings and prints.
Monday to Saturday 10 - 6

AUSTRALIAN PRINT WORKSHOP INC.

210-216 Gertrude Street,
FITZROY 3065
Tel. (03) 9419 5466
Fax (03) 9417 5352
Gallery exhibits contemporary artists' prints. An extensive stock of etchings and lithographs, relief and monoprints by leading Australian artists.
Tuesday to Friday 10 - 5,
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
1 September to 1 October: 'Army Daze', World War II soldiers' cartoons; Glass, Ceramics and design by Bern and Gerhard Emmerichs
6 October to 5 November: 'Trust the Women', Women Artists in National Trust Collections
10 November to 16 December: 'The River', contemporary perspectives based on the river Murray.
Daily 10 - 5

BRIGHTON HORIZON ART GALLERY

31 Carpenter Street, BRIGHTON 3186
Tel. (03) 9593 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

CHRISTINE ABRAHAMS GALLERY

27 Gipps Street, RICHMOND 3121
Tel. (03) 9428 6099
Fax (03) 9428 0809
Contemporary Australian and international painting, sculpture, photography, ceramics and prints. Please telephone for details of current exhibition.
Tuesday to Friday 10.30 - 5,
Saturday 11 - 4

CONTEMPORARY ART SOCIETY OF VICTORIA

7/17 Lambert Street, RICHMOND 3121
Tel. (03) 9428 0568
Three plus exhibitions yearly. Monthly gallery walks, meetings/talks/slides, artwork, displays.
7 October to 27 October: Members' Exhibition '95, AMP Square,
535 Bourke Street, Melbourne.

DELSHAN GALLERY

1185 High Street, ARMADALE 3143
Tel. (03) 9822 9440

Fax (03) 9822 9425
Featuring selected paintings by prominent Australian artists. Regularly changing exhibitions.
Daily 11 - 6

DEMPSTERS GALLERY

181 Canterbury Road,
CANTERBURY 3126
Tel. (03) 9830 4464
Fax (03) 9888 5171
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) 9818 2555
Changing exhibitions of ceramics, leather, wood, glass, furniture, jewellery, paintings, prints and sculpture by prominent Australian artists.
Tuesday to Saturday 10 - 5

EDITIONS SOUTH BANK GALLERIES

Roseneath Place (Off Market Street),
SOUTH MELBOURNE 3205
Tel. (03) 9699 8600
Fax (03) 9696 5096
October: Jorg Schmeisser, new etchings
November: Jules Sher, paintings and prints.
Monday to Friday 9 - 5.30,
Saturday and Sunday 2 - 5

EDITIONS GALLERIES

1017 High Street, ARMADALE 3143
Tel. (03) 9822 1228
October: Siegunde Baitley, paintings and prints
November: David Rose, prints.
Monday to Friday 10 - 6,
Saturday and Sunday, 2 - 5

ELTHAM WIREGRASS GALLERY

559 Main Road, ELTHAM 3095
Tel. (03) 9439 1467

Fax (03) 9431 0571
Specialising in Australian contemporary artworks featuring paintings, sculpture and prints. The Gallery Shop exhibits ceramics, jewellery, glassware and wood-ware. Wednesday to Sunday and public holidays 11 - 5

FIRESTATION GALLERY

cnr Robinson and Walker Streets,
DANDENONG 3175
Tel. (03) 9706 8441
Fax (03) 9212 1005
Community Access Gallery connected to Dandenong Community Arts Centre. Exhibitions changing every three weeks. Calendar of events available.
Monday to Friday 11 - 4,
Saturday 12 - 3

GALLERY GABRIELLE PIZZI

141 Flinders Lane, MELBOURNE 3000
Tel. (03) 9654 2944
Fax (03) 9650 7087
Gallery Gabrielle Pizzi representing the following artists; Richard Bell, Karen Casey, Destiny Deacon, Mick Gubargu, John Mawandjul, Lin Onus, John Bulun Bulun, Rea, Leah King-Smith, Gloria Petyarre, Ada Bitd Petyarre, Clinton Petersen, Julie Gough, H J Wedge.
5 September to 7 October: Photo-compositions by Leah King-Smith
10 October to 11 November: 'Welcome to the Never Never' - Destiny Deacon; photography, video installation and white Australian Aboriginal artefacts
14 November to 16 December: Recent works by Linda Syddick, Luke Cummins.
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

GLADSTONE REGIONAL ART GALLERY & MUSEUM

1995 Martin Hanson Memorial Art Awards

Entries in all media are invited, closing date 28 October 1995

Entry forms are available from the Gladstone Regional Art Gallery & Museum, PO Box 29, Gladstone, Qld 4680

Enquiries: (079) 722 022 Fax: (079) 729097
Open Mon - Fri 10am - 5pm, Sat & Public Holidays 10am - 4pm
Cnr Goondoon & Bramston Street, Gladstone Qld 4680

McGregor Summer School

8 - 19 January, 1996 Toowoomba, QLD

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

STRADBROKE ISLAND PAINTING SAFARI

Tutor: **Bob Wade** from Melbourne

28 October - 4 November 1995 Cost \$1350 ex Cleveland, Qld

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

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) 9826 8637
Fax (03) 9826 8657
Featuring exhibitions of contemporary paintings, sculpture and graphics. Corporate and private collection advisers.
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, pastel and hide paintings of James Egan. Continual changing exhibitions.
Daily 9 - 6

JOAN GOUGH STUDIO GALLERY

328 Punt Road, SOUTH YARRA 3141
Tel. (03) 9866 1956
Contemporary Art Australia in association with Jenifer Tegel, Los Angeles, USA Monthly exhibitions, members' work and solo shows. First Fridays 8pm monthly, Monday 3 - 8 and by appointment.

JOSHUA MCCLELLAND PRINT ROOM

2nd Floor, 15 Collins Street, MELBOURNE 3000
Tel. (03) 9654 5835
Early topographical prints, linocuts, lithographs etcetera, of the 1930s. Chinese and Japanese works of art. Botanical paintings by Margaret Stones and others.
Monday to Friday 10 - 5



JOAN COOK, *Soldier's girls*, 1939, watercolour and inks, Joan Gough Studio Gallery.

KARYN LOVEGROVE GALLERY

Second Floor, Love and Lewis Building, 321 Chapel Street, PRAHRAN 3181
Tel. (03) 9510 3923
Fax (03) 9510 3919
Representing: Marianne Baillieu, Lauren Berkowitz, Judith Elliston, Dale Frank, Clinton Garofano, Matthys Gerber, Brent Harris, Jennifer McCamley, Tracey Moffatt, Callum Morton, David Noonan, Robyn Stacey, Imants Tillers.
Wednesday to Saturday 12 - 5, or by appointment

MANNINGHAM ARTSPACE (formerly Doncaster Arts Complex)

Rear Municipal Offices, 699 Doncaster Road, DONCASTER 3108
Tel. (03) 9848 9735
Fax. (03) 9848 3110
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

MELALEUCA GALLERY

121 Ocean Road, ANGLESEA 3230
Tel. (052) 63 1230 Fax (052) 63 1230
Changing exhibitions by new and

established artists.
Saturday and Sunday 11 - 5.30, or by appointment

MELBOURNE FINE ART GALLERY

46-48 Rathdowne Street, CARLTON 3053
Tel. (03) 9349 1030
Fax (03) 9348 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.
7 September to 24 September: Fu Hong, recent paintings
5 October to 29 October: 'Robert Edgar Taylor Ghee (1872-1951), A Retrospective Exhibition'
2 November to 26 November: Cynthia Breusch, recent paintings.
Wednesday to Friday 10 - 6, Saturday and Sunday 1 - 5, and by appointment.

MONASH UNIVERSITY GALLERY

Ground Floor, Gallery Building, Wellington Road, CLAYTON 3168
Tel. (03) 9905 4217
Fax (03) 9905 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.
13 September to 21 October: Sue Ford
27 October to 15 December: Monash Art Prize, Rozalind Drummond.
Free admission.
Tuesday to Friday 10 - 5, Saturday 1 - 5, closed Mondays, Good Friday, Christmas Day and between exhibitions

MORNINGTON PENINSULA ARTS CENTRE

Civic Reserve, cnr Dunns and Tyabb Roads, MORNINGTON 3931
Tel. (059) 75 4395 Fax (059) 77 0377
3 September to 17 September: Christesen Collection, paintings and works on paper
15 September to 5 November: 'The Book on Tour; A Graphic Insight', children's book illustrations
24 September to 5 November: Keith Platt, photographic portraits
12 November to 7 January: Spring Festival of drawing.
Tuesday to Friday 10 - 4.30, Saturday and Sunday 12 - 4.30

NATIONAL GALLERY OF VICTORIA

180 St Kilda Road, MELBOURNE 3004
Tel. (03) 9685 0203
Fax (03) 9686 9038
28 July to 9 October: Three centuries of Wedgwood
6 September to 9 October: The Wild Ones
6 October to 6 December: Couture to Chaos; Pretty Asia Picture
20 October to 4 December: Sixteenth century Tuscan drawings from the Uffizi
December: Arthur Streeton, Fred Williams; Treasures of San Marco.
Daily 10 - 5, closed Christmas Day, Good Friday and Anzac Day (am)

NIAGARA GALLERIES

245 Punt Road, RICHMOND 3121
Tel. (03) 9429 3666
Fax (03) 9428 3571
5 September to 30 September: Rick Amor, paintings and sculpture
3 October to 28 October: Kevin Lincoln, paintings
31 October to 25 November: Gunter Christmann, paintings and works on paper
28 November to 16 December:

GREYTHORN GALLERIES
FINE ART



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

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.

Helen Wright.
Tuesday to Friday 11 - 6,
Saturday 11 - 5

PETER R. WALKER FINE ART

PO Box 648, SOUTH YARRA 3141
Tel. (03) 9820 0437
Mobile (041) 855 2548
Fax (03) 9867 6652
Early Australian artworks and items
of historical interest. Pre-1840
European decorative paintings.
Photographs and lists on request.
By appointment

PHILATELIC GALLERY

cnr 321 Exhibition and Latrobe Streets,
MELBOURNE 3000
Tel (03) 9204 7736
The Philatelic Gallery is committed to
telling big stories about Australian
design, images and ideas through
exciting tri-monthly exhibitions.
Free admission. Monday to Friday 9 - 5,
Saturday 10 - 5,
Sunday 12 - 5

PRINT GUILD GALLERY

227 Brunswick Street, FITZROY 3065
Tel. (03) 9417 7087
Fax (03) 9419 6292
Limited edition prints by Australian,



OLA COHN, *Pixie*, painted pottery
head, Peter R. Walker Fine Art.

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
QDOS Arts is a spacious, light and
airy gallery, its multi-levelled design
enhancing the diverse collection of
artworks.
December to March, daily 10.30 - 5.30,
April to November, weekends only

**RMIT, FACULTY OF ART AND
DESIGN GALLERY**

Building 2, City Campus,
124 La Trobe Street,
MELBOURNE 3000
Tel. (03) 9660 2218
Fax (03) 9660 1964
20 September to 29 September:
Media arts
4 October to 13 October: Graphic
design
1 November to 10 November:
Printmaking
15 November to 24 November:
Industrial design
29 November to 8 December:
Masters fine art.
Monday to Friday 9.30 - 4.30

SOUTH YARRA FINE ART

Shop 17, 279 on Toorak Road,
Como Gaslight Gardens,

SOUTH YARRA 3141

Tel. (03) 9826 2988
Fax (03) 9826 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) 9419 2121
Fax (03) 9416 3785
Director Jan Minchin.
Changing exhibitions of contemporary
art.
Tuesday to Saturday 11 - 6

*The difference between collectors is
knowledge and experience*

Subscribe to

ART COLLECTOR

a newsletter for art collectors
about the things collectors need to know...
if they are to develop satisfying art collections
information covering topics such as:

decorator advice	building a collection
collection surveys	avenues for disposal
investment advice	care of a collection
sources of supply	superannuation

You can't buy 'Art Collector' at newsagents,
it's only available on subscription, but readers
of *ART and Australia* can receive a FREE copy.

Send your name and address within the next week
To: Riverina Galleries, REPLY PAID 117, 24 the Esplanade
WAGGA WAGGA NSW 2650 (NO stamp needed)
and you'll receive a FREE 'Art Collector'

PS

Paul Santelmann[®]
fine art photographer

phone 02 332 2663
mobile 015 247 402



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

The University of Melbourne,
Old Physics Building,
Swanston Street, PARKVILLE 3052
Tel. (03) 9344 5148 and 9344 7158
Fax (03) 9344 4484
Monday to Friday 10 - 5

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

The University of Melbourne,
Physics Annexe Building,
Swanston Street, PARKVILLE 3052
Tel. (03) 9344 5148 and 9344 7158
Fax (03) 9344 4484
21 September to 4 November:
'Contemporary Survey'
16 November to 16 December: 'Chance
or Design?', Elizabeth Gower.
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) 9562 1609
Fax (03) 9562 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) 9654 4655
Fax (03) 9650 7949
Adsett, Anderson, Eager, Emmerson,
Fairsky, Ferguson, Daw, Jose, Mirka
Mora, Roet, Russell, Singleton,
Smeaton, Morgan, 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

BMG ART

Level 1, 94-98 Melbourne Street,
NORTH ADELAIDE 5006
Tel. (08) 267 4449 Fax (08) 267 3122
26 August to 17 September: Lawrence
Daws, paintings and works on paper;
Victoria Fernandez, photography
21 October to 12 November: Leon
Roubos, recent paintings; Hazel
McKinnon, sculpture; Deborah Miller,
printmaker
18 November to 3 December: Lydia
Nestel, recent paintings and collage;
Maryanne Runciman, 'Landscape and
the Figure'; Rod Trinca, recent
paintings.
Tuesday to Saturday 11 - 6,
Sunday 2 - 5

**EXPERIMENTAL ART
FOUNDATION**

Lion Arts Centre,
NORTH TERRACE 5000
Tel. (08) 211 7505 Fax (08) 211 7323
Contemporary visual arts space

promoting analytical and critical
art and art practices. Gallery,
bookshop, forums, studios, special
projects.

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

GALLERIE AUSTRALIS

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

**GREENAWAY ART
GALLERY**

39 Rundle Street, KENT TOWN 5067
Tel. (08) 362 6354 Fax (08) 267 3147
6 September to 1 October: Paul
Hoban, paintings; John Heywood,
sculpture
4 October to 29 October: Yvonne
Boag, paintings; Hossein Valamanesh,
sculpture
1 November to 26 November: Tony
Trembath, sculpture.
Tuesday to Sunday 11 - 6

LA TROBE STREET GALLERY

monthly exhibition programs



LA TROBE STREET ART & DESIGN SCHOOL

courses in visual art

LA TROBE STREET GALLERY

301-303 La Trobe St Melbourne 3000
Tel: (03) 9606 0933 • Tel/fax: (03) 9670 4514
Hours: Wed-Fri 10-6 Sat-Sun 11-5 or by appointment

art and craft photography

Ceramic by W. Michalski



by Glenn A. Keep

• Colour or Black & White • Studio or location

Suite 1/3 Waratah Street Mona Vale NSW 2103 Australia

Mobile: 018 021 421 Fax: 9997 4365

Studio: (02) 9997 8220

GREENHILL GALLERIES

140 Barton Terrace,
NORTH ADELAIDE 5006
Tel. (08) 267 2887 Fax (08) 239 0148
17 September to 12 October: Dorothy
Braund, Pam Cleland
15 October to 9 November: Erica
Calden, Winnie Wong
12 to 30 November: Jill Dingley,
Amanda Riley, David Hume.
3 to 24 December: Julie Chamberlain;
Christmas Mixed Exhibition.
Tuesday to Friday 10 - 5,
Saturday and Sunday 2 - 5

HILL-SMITH FINE ART GALLERY

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

KENSINGTON GALLERY

39 Kensington Road, NORWOOD 5067
Tel (08) 332 5752 Fax (08) 332 5066
27 August: Amy Hamilton, paintings
24 September: John Dowie, paintings
29 October: Robert Grieve, paintings
and book launch.
Tuesday to Friday 10 - 5,
Saturday and Sunday 2 - 5

ROYAL SOUTH AUSTRALIAN SOCIETY OF ARTS

First floor, 122 Kintore Avenue,
Institute Building, ADELAIDE 5000
Tel. (08) 223 4704 Fax (08) 223 1992
September: Adelaide Hills Exhibition
- works from private collections
by famous artists and members of
the society relating to the Adelaide
Hills; Fellows exhibition; Children's
exhibition
November to December: Exhibition
of final year design and art graduates'

work from South Australia University
December: Annual Christmas show.
Monday to Friday 11 - 5,
Saturday and Sunday 2 - 5,
closed Easter

UNIVERSITY OF SOUTH AUSTRALIA ART MUSEUM

Holbrooks Road, UNDERDALE 5032
Tel. (08) 302 6477 Fax (08) 302 6822
7 September to 7 October: Angela
Valamanesh, installation
19 October to 11 November: Tony
Hamilton.
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
24 August to 15 October: Kathleen
O'Connor Retrospective
21 September to 5 November:
Moët & Chandon 1995 Touring
Exhibition
26 October to 10 December: Jimmy
Pike - Desert Designs 1985-1995
16 November to 14 January: The Age
of Rubens to Rembrandt: Flemish and
Dutch sixteenth- and seventeenth-
century prints.
Daily 10 - 5

ARTPLACE

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

BUNBURY REGIONAL ART GALLERIES

64 Wittenoom Street, BUNBURY 6230
Tel. (097) 21 8616 Fax (097) 21 7423
Regularly changing exhibitions of art
and craft from national, state and
regional sources, including public
programs, cafe and shop.
Monday to Friday 10 - 4,
weekends 11 - 4

GALERIE DÜSSELDORF

9 Glyde Street, MOSMAN PARK 6012
Tel (09) 384 0890
Fax (09) 384 0890
Monthly changing exhibitions of
contemporary Australian art -
established 1976 - relocation
to new purpose-built gallery in
1995.
Tuesday to Friday 10 - 4.30,
Sunday 2 - 5,
and by appointment

GUNYULGUP GALLERIES

Gunyulgup Valley Drive,
YALLINGUP 6282
Tel. (097) 55 2177 Fax (097) 55 2258
Changing display of furniture, fine
art and craft by established and
emerging artists from throughout
the state.
November: Phillip Cook, Ashley Jones,
Cliff Jones and Arthur Russell.
Daily 10 - 5

THE INTERNATIONAL ART GALLERY

3/355 Stirling Highway,
CLAREMONT 6010
Tel. (09) 385 0360 Fax (09) 385 0360
29 September to 15 October: David
Byard, oils
27 October to 12 November:
Western Australia's tribute to Eros
30 November to 17 December: Slobodan
Kestic, oils.
Plus changing exhibitions by Australian
and overseas artists.

Tuesday to Friday 10 - 5,
Saturday 11 - 4,
Sunday 2 - 5

LISTER GALLERY

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

THE LOSS REGISTER

Level 3, 1060 Hay Street,
WEST PERTH 6872
Tel. (09) 495 4040
Fax (09) 495 4060 After hours (041)
990 0218
International database of stolen art,
antiques and valuables.
Items may be registered by collectors,
dealers and galleries.

MARGARET RIVER ART GALLERIES

83-85 Bussell Highway,
MARGARET RIVER 6285
Tel. (097) 57 2729
Exhibiting a unique range of
West Australian fine art, ceramics,
sculpture, glass, wood, fine
furniture and jewellery.
Daily 10 - 5



SLOBODAN KESIC, *Distillazione di grappa*, 50 x 70 cm, The International Art Gallery.

*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 UNIVERSITY OF NEW SOUTH WALES



COLLEGE OF FINE ARTS



PO BOX 259 PADDINGTON
NSW 2021 AUSTRALIA
Facsimile: (02) 385 0706
Telephone: (02) 385 0888
Location: City Art Campus
Selwyn Street Paddington

COURSES 1996

- Bachelor of Fine Arts
- Bachelor of Art Education
- Bachelor of Design
- Bachelor of Art Theory
- Master of Art (Coursework)
- Master of Art Education (Coursework)
- Master of Design (Coursework)
- Master of Art Administration (Coursework)
- Master of Fine Arts (Research)
- Master of Art Education (Research)
- Master of Design (Research)
- Master of Art Theory (Research)
- Doctor of Philosophy

**FOR FURTHER INFORMATION
CONTACT STUDENT ADMINISTRATION**

MONSOON GALLERY

15 Lucas Street, BROOME 6725
Tel. (091) 93 5379 Fax (091) 93 6063
Changing display of Kimberley and contemporary Western Australian art and crafts. Colonial style furniture. Goldsmith Studio; Broome Pearls.
Monday to Friday 9 - 5,
Saturday 10 - 2, or by appointment

STAFFORD STUDIOS

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

TASMANIA

ENTREPOT ART GALLERY

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

FOSCAN FINE ART

354 Davey Street, SOUTH HOBART 7004
Tel. (002) 23 3957
Fine paintings, graphics, old master drawings.
By appointment only

THE FREEMAN GALLERY

119 Sandy Bay Road, Sandy Bay, HOBART 7005

Tel. (002) 23 3379 Fax (002) 23 3379
Monthly exhibitions of contemporary paintings, sculpture, glass and ceramics by Australia's leading artists and Tasmania's finest.
Monday to Saturday 11 - 5.30,
closed Sundays and public holidays

HANDMARK GALLERY

77 Salamanca Place, HOBART 7000
Tel. (002) 23 7895 Fax (002) 23 7015
Regular exhibitions and a varied stock of works from Tasmanian artists and craftspeople including Richard Clements, glass; Les Blakebrough, ceramics; Jenny Turner, weaving.
Daily 10 - 6

MASTERPIECE FINE ART GALLERY AND ANTIQUES

63 Sandy Bay Road, HOBART 7005
Tel. (002) 23 2020 Fax (002) 23 6870
Specialising in Australian paintings - colonial to contemporary.
Plus European works, colonial furniture and *objets d'art*.
Government approved valuer.
Monday to Saturday 10 - 5.30

THE SALAMANCA COLLECTION

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

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

NORTHERN TERRITORY

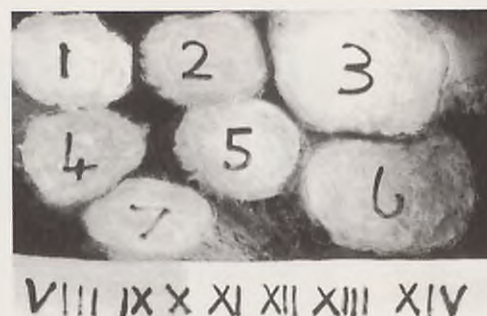
DELMORE GALLERY

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

NEW ZEALAND

AUCKLAND CITY ART GALLERY

5 Kitchener Street, AUCKLAND
Tel. (09) 307 7700 Fax (09) 302 1096
To 1 October: Gauguin's Tahitian sketches, watercolours, drawings and prints
To mid October: 'Contemporary Maori Art', new Gallery
27 October to 26 November: 'Milan Mrkusich: 6 Journeys', new Gallery
17 November to 18 February: 'An American Century of Photography from the Hallmark Collection'.
Admission charged to specified exhibitions.
Daily 10 - 4



COLIN McCAGHON, *Rocks in the sky*, 1976, FhE Galleries.



DEAN TERCEL, *Chair*, 1994, oil on canvas, 135 x 120 cm, Oedipus Rex Gallery.

FhE GALLERIES

2 Kitchener Street, AUCKLAND CENTRAL
Tel. (09) 302 4108 Fax (09) 302 4109
FhE Galleries presents individual works of excellence from New Zealand, the Pacific and other cultures.
Monday 10 - 4, Tuesday to Friday 10 - 6, Saturday 10 - 2

OEDIPUS REX GALLERY

1st Floor, 32 Lorne Street, AUCKLAND, PO Box 6325 Wellesley Street
Tel. (09) 379 0588
Contemporary New Zealand painting and sculpture for investment and enjoyment. Abstract, landscape and figurative work in stock now.
Tuesday to Friday 10 - 5, Saturday 11 - 3, or by appointment

ROBERT MCDUGALL ART GALLERY

PO Box 2626 CHRISTCHURCH
Tel. (03) 365 0915 Fax (03) 365 3942
In the Botanic Gardens, Christchurch, with a changing program of international, national, local, historical and contemporary art.
Daily 5

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 Access for the disabled Free Admission

· NORTH SHORE ·

Fine Art

14 Waters Road Neutral Bay NSW 2089

Tel: (02) 953 5127 Fax: (02) 953 5198

SPECIALISING IN WEST AUSTRALIAN ART

MIKE BROWN

On my visits to Mike Brown's retrospective I heard the sound of people laughing, rare enough in most galleries, and probably quite uncommon in the stuffy atmosphere of Murdoch Court. Mike Brown's art is fun in any context, and it is also deadly serious. Viewers of his show at the National Gallery of Victoria were treated to a handsome selection of Brown's art over the last thirty years, and there was much to smile about. His collaborations with Ross Crothall and Colin Lanceley in the early 1960s, exhibiting as Imitation Realists, are fantastically innovative and robust, and they were well represented in 'Power to the People'. The cheerful iconoclasm of that period did not give way in Mike Brown's work to anything tamer; he nursed his *enfant terrible* for a long time, and its impudence and wilful anarchy have matured well.

I saw the famous collective assemblages from the few frenzied years of Imitation Realism, and enjoyed the frisson of recklessness that they still impart. Charles Nodrum writes about admirers of Mike Brown 'silently disliking' the work in his 'Hard Fast and Deep' show (1987), and Gary Catalano refusing to review it on the grounds that 'it starts as porn and it finishes as porn'.¹ Looking at

those collages now – there were four in the show – it's easy to see why they incited such a response. Brown's work frequently attracted a censorious eye, and over twenty years before 'Hard Fast and Deep' he had been prosecuted for exhibiting obscene art at Gallery A in Sydney (*Paintin' a-go-go*, 1965). On the subject of sex Brown's art is confrontational, and the questions raised by his forays into pornography directly address the politics of desire and its representation.

'Power to the People' effectively demonstrated the diversity in Mike Brown's work over thirty years but was less successful in conveying its guiding spirit, that of chaos. Imitation Realism revelled in dadaist spontaneity, excess and nonsense; it flouted notions of artistic originality and happily plundered all available visual culture for its images. In Brown's lyrical paintings from 'The Miracle of Love' exhibition of 1990 (at Charles Nodrum Gallery in Melbourne) his source material was words from pop songs and books, writ/painted large in his familiar hand: *The Heart is ... a Lonely Hunter*. Across a background of one of Brown's boldly coloured jigsaw 'mindscapes' the lines dance and sing, embracing pathos and kitsch together. What the show really needed was a sense of excess, of obsessions and collisions, of playing with dangerous toys. The catalogue missed out on

that too, which is a pity since its visual restraint undercuts its contribution to art historical scholarship on Brown and the last thirty years of contemporary Australian art.

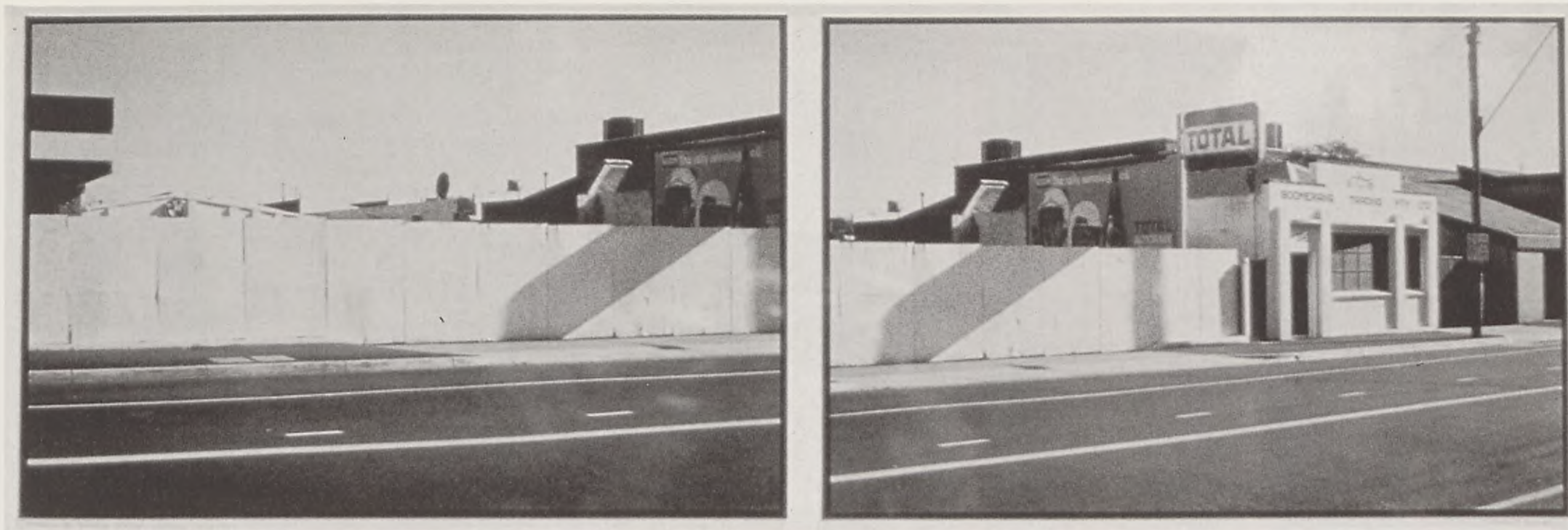
The catalogue is odd – it has only five colour reproductions of Brown's work and no table of contents, no list of illustrations and no index. Nowhere on the title page (or inside it) is there a reference to an exhibition or a curator. The first piece of writing is the sponsor's message, which refers obliquely to an exhibition, and this is followed by a short quotation from Michel Foucault (on truth/power), oddly placed before the acknowledgements, which are written by Richard Haese, the principal author of the publication. The absence of any guide to the catalogue's contents is frustrating because there are good things in it, including the results of Haese's years of research on Mike Brown. His essay, 'On being-in-the-world: the art of Mike Brown 1958–1994', at over 10,000 words is (as Robert Rooney pointed out²) a kind of rehearsal for his forthcoming book on the artist. The chronology, exhibition list, bibliography and check list all testify to Haese's endeavours, and the two other essays, by Mike Brown and Charles Nodrum, make lively and compelling reading. (The artist's essay is misnamed 'Introduction', although it is in no sense a preliminary text,



MIKE BROWN, *Pleasures of smoking*, 1962, synthetic polymer paint on composition board, 69 x 48.4 cm, National Gallery of Australia, Canberra.



MIKE BROWN, *Quiet people*, 1962, gouache, ball point pen with collage on paper, glued on composition board, 44 x 70.6 cm, National Gallery of Australia, Canberra.



ROBERT ROONEY, Fenced off service station: Hawthorn 1: July 1977, 1977, two cibachrome photographs, 20 x 30 cm each, collection the artist.

being a substantial account of himself and his practice.)

The impassioned declarations of Mike Brown's inventive art were not silenced by this show, as the laughter in the gallery indicates, but they were muted. Perhaps what it needed was a soundtrack.

Power to the People: The Art of Mike Brown,
National Gallery of Victoria, April – May 1995.

- ¹ Charles Nodrum, 'Mike Brown and the art of contradiction', in *Power to the People*, National Gallery of Victoria, 1995.
- ² Robert Rooney, 'Power to the People', *Australian*, 21 April 1995, p. 21.

Deborah Clark

DOWNTOWN

While the city has acted historically as the rhetorical dominant term to Australian suburban and rural typologies, attempts to grapple with the conceptual and experiential indices of city life are rare in Australian art. Sure enough, critics like Robin Boyd deplored the featurism of the suburbs, but his antidote to suburban sprawl was not so much sought in the complexities of the city as it was in cleansing urban form through the arboreal fantasy of a genuine regionalism.

In the 1990s, cultural commentators have attempted to usurp Boyd's cult of steel and the gum-tree by inverting his hierarchy. The push is on to embrace the non-elitist, democratic suburbs,

tout court, as the 'lived experience' of Australian existence. Even more current is the attempt to think the suburbs as a deconstructive power working the 'genuine' out of regionalism to unleash a 'critical' regionalism: somewhere between the international and domestic, the city and the bush. Glen Waverly, it seems, is a Derridaen realtor's paradise.

By bringing the works of LA artist Ed Ruscha and Australians Robert Rooney and Howard Arkley together, 'Downtown', at the Museum of Modern Art at Heide, works in critical opposition to Australia's obsession for thinking the environment within the closures of unified identities. The city is not so much represented as a structural or thematic locality (Hollywood is significantly absent from Ruscha's iconography as the *Skipping Girl* is from Rooney's and Arkley's) as it is represented as a phenomenological drift, a mobile and destabilising machine struggling to produce a unified centre. This effect is achieved two ways. Through the conceptual similarities of the work – between Ruscha's *Every building on the Sunset Strip* which has to be read on the run and Rooney's *Factory landscape: Eltham 1977–80* which was done on the run – but also through the strategic hanging of the exhibition itself. There are no centrepieces and no anchors which link the urban experience to predetermined ideologies, thus thwarting the complicitous desire to link subjectivities and the environment with nationalist and mythical ends.

Arkley's inclusion as one of the three represen-

tatives of (sub)urban experience is significant in the context of the way the exhibition attempts to remap this relationship. While *Ultra kleen* and *Our home* fit neatly into his Brackian legacy, a legacy determined no less by an ambivalence towards the suburbs, Arkley's suburban work has to be read in the context of *A freeway painting (Exit)* and *Cityscape*. Neither the city nor the suburbs gain any primacy in this juxtaposition, so that despite Arkley's own claim as the arch chronicler of suburban life and a collector of suburban fragments he stands equally as a witness of the bits and pieces of the city.

The apprehension of the city as a decentred and relational field of experience and the dearth of figures within their urban typologies accounts for the resounding silences which represent, for each of these artists, the phenomenological indices of the city. Theirs is a city pervaded not by trite existential trepidations or judgements within the great binary of city versus suburbs, but a site where humanist concerns which link experience to depth give way to experiences (from a speeding car) of surfaces. Rooney, Ruscha and Arkley each extract from the quotidian and the frivolous the cool desires of the everyday – all the more to account for the sublimity of that which deserves to pass away.

Downtown, curated by Juliana Engberg, Museum of Modern Art at Heide, 14 March – 14 May 1995.

Robert Schubert

REFLECTIONS ON ONE
WORK BY ROBERT KLIPPEL

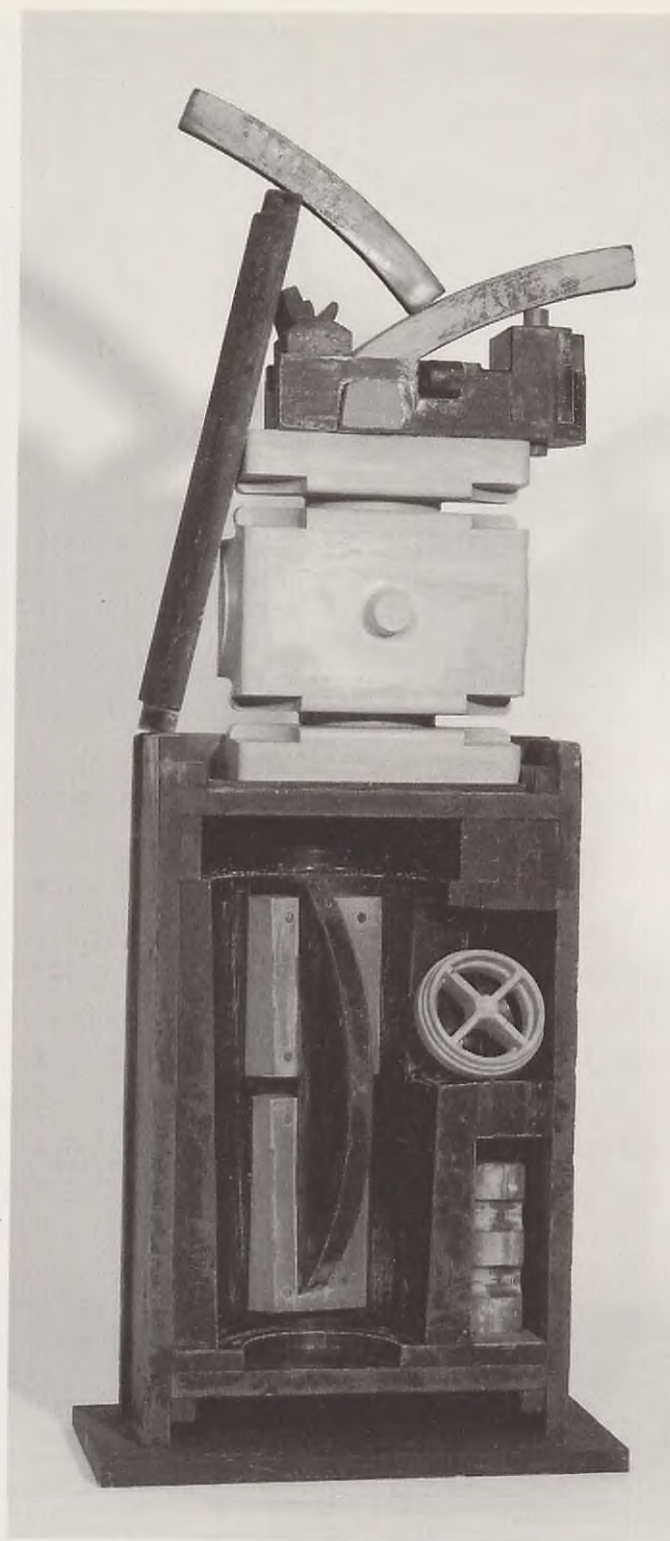
Sweet is the breath of morn, her rising sweet,
With charm of earliest birds; pleasant the sun
When first on this delightful land he spreads
his orient beams, on herb, tree, fruit and flow'r,
Glist'ring with dew; fragrant the fertile earth
After soft showers; and sweet the coming on
Of grateful ev'ning mild, then silent night
With this her solemn bird and this fair moon,
And these the gems of heaven her starry train:

But neither breath of morn when she ascends
With charm of earliest birds, nor rising sun
On this delightful land, nor herb, fruit, flow'r,
Glist'ring with dew, nor fragrance after showers,
Nor grateful ev'ning mild, nor silent night
With this her solemn bird, nor walk by moon
Or glittering starlight without thee is sweet.

Eve talks to Adam, *Paradise Lost*,
Book IV, lines 639–656

It should not seem amazing, yet it always amazes, the way great art calls up other artworks from other artforms and, perhaps, other ages and other cultures and how an experience-enriching reverberation is thus set up. In my case visual art often brings poetry to mind: for instance, a Vicki Varvarettos painting brought into sudden sharp focus a poem by Ezra Pound that I thought I'd long forgotten. We all experience the augmented pleasure from this resonance between artworks but usually the resonances have an idiosyncratic aspect that defies exposition. However, in that delightful passage from *Paradise Lost* that heads this essay it can be seen that the final seven lines are the first nine in negative. And, it becomes almost embarrassingly obvious why Robert Klippel's sculpture No. 826 brought that pastoral hymn of love to mind, for the top part of the work is of positive forms and the lower part negative spaces. Milton's workmanship moulds the positive/negative speech into a harmonious unity where the beauty of the positive lines enriches the negative ones. Likewise, Klippel engineers a situation where the gestural configurations of the upper half seem to be positive expression of ideas worked out in the stillness and introspection of the lower half.

Nor is the Milton quote the only matter the sculpture brought from the mayhem of my mind! For a passage in James Gleeson's monograph on Klippel presented itself. Of Klippel's earliest essay into teaching Gleeson writes, 'Distilling from his own experience, Klippel devised ... exercises that



ROBERT KLIPPEL, No. 826, 1989, painted wood, 205 x 37 x 84 cm, courtesy Watters Gallery, Sydney.

would ... lead on to an increasing awareness of form. From one simple geometric mass, one as simple as a common matchbox, he defined the totality of the box as its mass, the sides as planes, the junction of the planes as lines, and the area round the box as space. When the box was partially opened, it produced another kind of space, or negative volume'.¹ It is not naive to see the sculpture No. 826 as a remarkable development from the open matchbox notion. The lower half, the inside of the box, forms a negative volume where light and shade repose; the upper half is like the outside of the box, sculpted away and coloured, a positive gestural expression of the inward workings of the lower half. I've used the word gestural

but it is gesture born of meditative thought and, in this regard, another artwork is conjured up: Gaudier-Brzeska's *The dancer*. For *The dancer* captures a moment of stillness as if she is pausing to contemplate; her arms, although elegantly above her head, seem to describe arcs that are passive or mind-generated rather than the space and volume describing energy of dance in motion. And the arms in *The dancer*, logically or otherwise, remind me with great precision of the yellow arcing elements that crown sculpture No. 826.

These seem to me valid deductions from this sculpture. But the astounding thing is that this is the *only* sculpture in Klippel's oeuvre of more than nine hundred that, to my mind, fits these descriptions. No. 826 is one of a body of 138 sculptures completed in the last three years of the 1980s. But if one tries to liken any one work to any other, one finds the similarities are swamped by the differences. I believe James Gleeson would agree with me for in his remarkable monograph cited above he demonstrates again and again that once you move beyond the most banal similarities describing a body of Klippel's work (made from plastic toy parts, made from wooden patterns, etcetera) one finds the differences are overwhelming and the similarities peripheral. This is most unusual: usually a body of work is, by definition, made up of work that is similar, and our preoccupation is with the differences between those similar objects.

Klippel searching for inspiration in nature finds in it a lifeforce that is manifested in multiplicity and endless variety. Such were Gerard Manley Hopkins's insights: he found 'nature is never spent; There lives the dearest sweetness deep down things'² and this dearest sweetness (for him God, for Klippel a lifeforce) is evinced in variety; in 'Pied Beauty' he writes:

All things counter, original, spare, strange;
Whatever is fickle, freckled (who knows how?)
With swift, slow; sweet, sour; adazzle, dim;
He fathers forth whose beauty is past change;
Praise Him.

Klippel's vast 'vocabulary of forms' nurtures a freshness and upfailing variety. That marvellous variety and the discovery of the uniqueness within his oeuvre of that intriguing sculpture No. 826, catching me by surprise, has brought Hopkins's poetry to mind!

¹ James Gleeson, *Robert Klippel*, Bay Books, Sydney, 1983, p. 218.

² Hopkins's poem 'God's Grandeur'.

Geoffrey Legge



MUSEUM OF SYDNEY

ON THE SITE OF FIRST GOVERNMENT HOUSE

A bold & contemporary new museum.
Provocative exhibitions, programs, events
explore Sydney 1788-1850 & beyond:
colonial contact, Aboriginality,
environment, trade, authority, law,
conflict & community.

OPEN DAILY 10AM-5PM
CORNER BRIDGE & PHILLIP STREETS, SYDNEY
TELEPHONE 02 251 5988



A property of the **HISTORIC HOUSES TRUST OF NSW**

Detail **Edge of the Trees** sculptural installation. *Museum of Sydney* 1995
Artists Janet Laurence & Fiona Foley Photo Jenni Carter

SOTHEBY'S

FOUNDED 1744



Frederick McCubbin 'Bush Sawyers' 1910 Sold by Sotheby's in April for \$717,500 – A Record Price for a McCubbin Painting

FINE AUSTRALIAN AND EUROPEAN PAINTINGS

27–28 November 1995

ENTRIES FOR THIS AUCTION ARE NOW INVITED

For appraisals, enquiries and entries, please contact Sotheby's offices

Sydney (02) 332 3500 Melbourne (03) 9509 2900

Adelaide (08) 410 2979 Brisbane (074) 452 171 Perth (09) 321 6057

ISSN 0004-301X



9 770004 301007