ART AND AUSTRALIA

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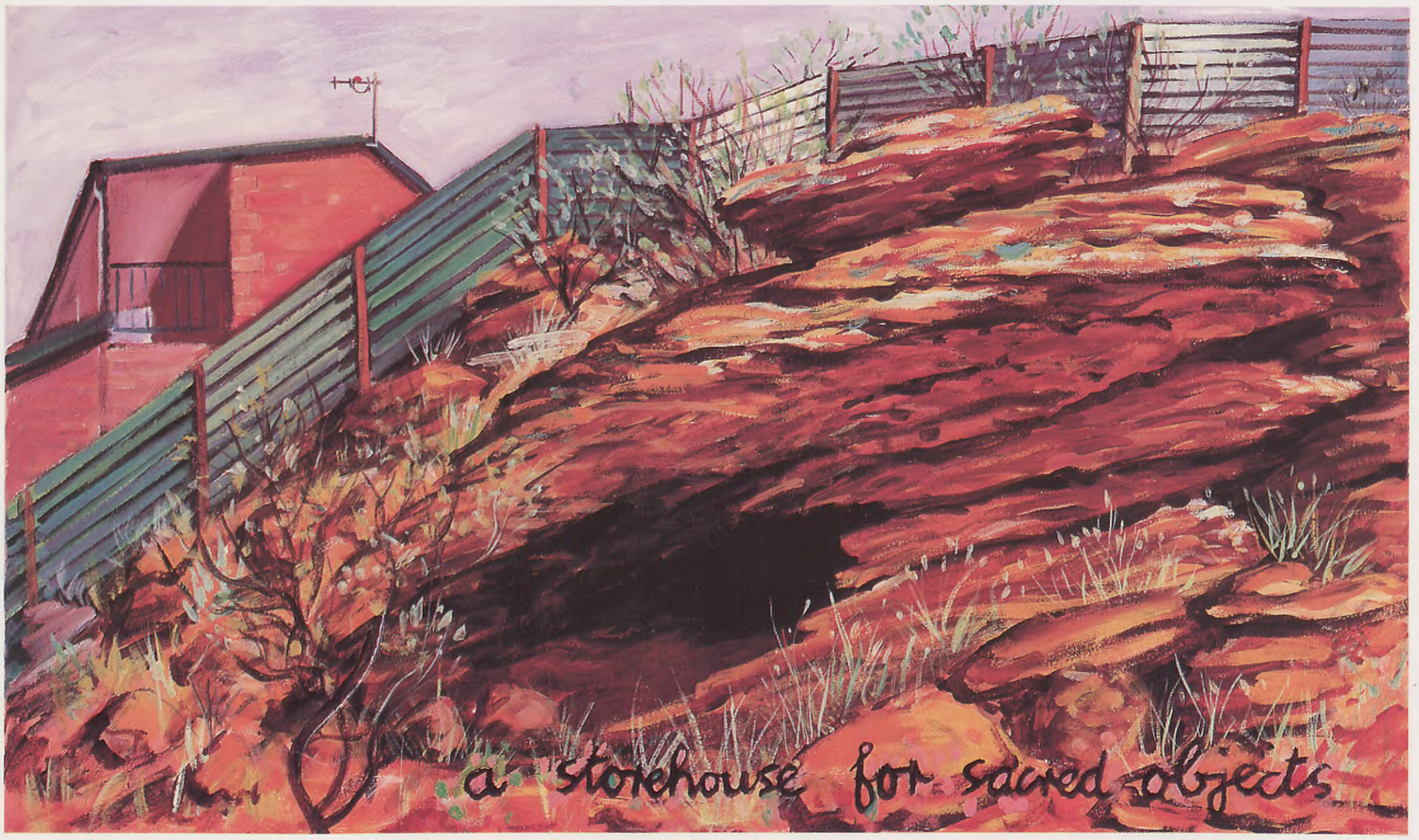


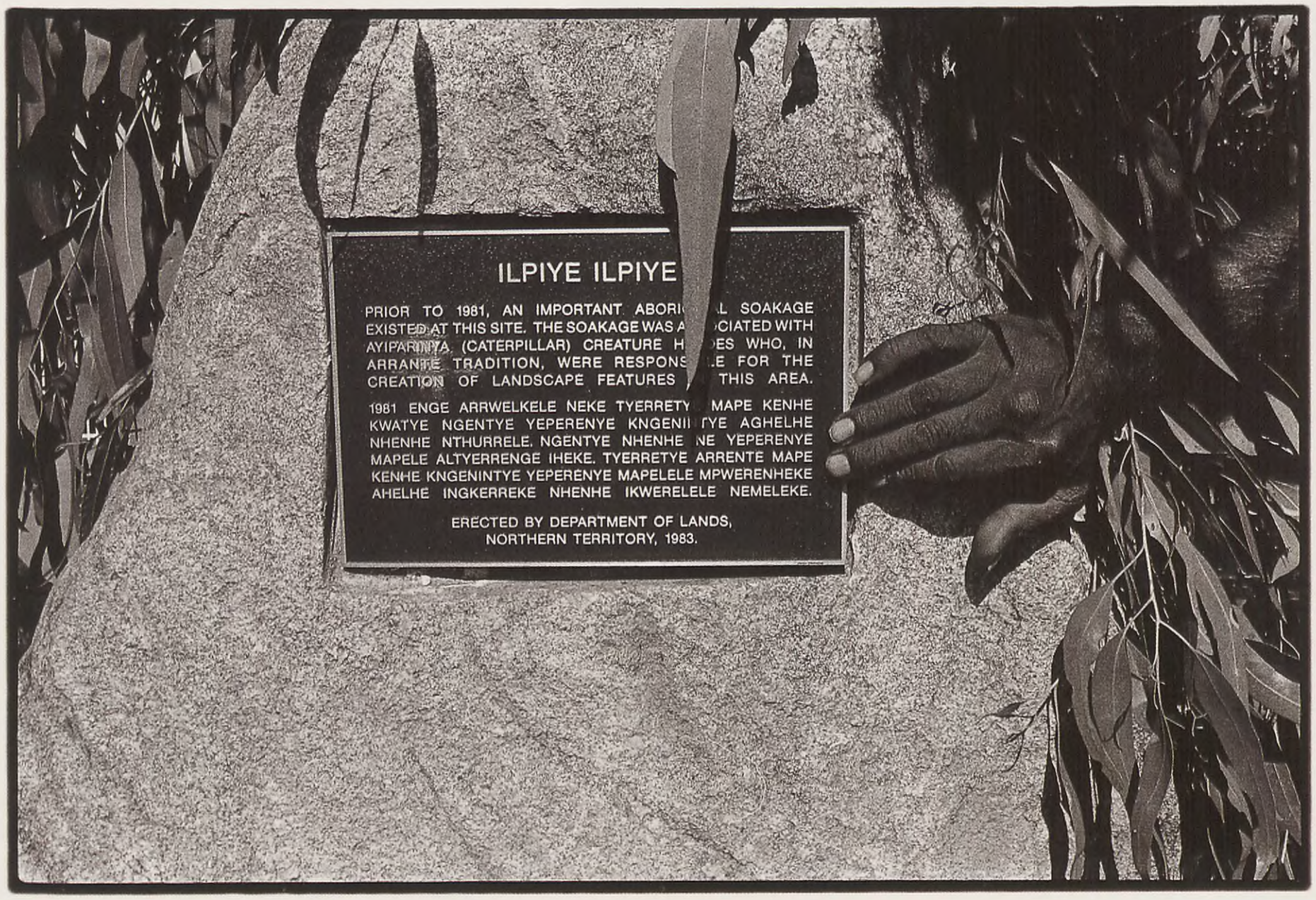
A Storehouse, Ilpeye Ilpeye, Plumbago Crescent, Alice Springs, 1992

CAROL RUFF

We have to stop them from destroying our sacred sites.
They can dig anywhere they like but not on the footprints of our
ancestors who travelled this way in the Dreamtime. No way!

KUMANJAYI ROSS
Traditional Owner, Alice Springs

Site Seeing



A Soakage, Ilpeye Ilpeye, Nardoo Court, Alice Springs, 1993

JON RHODES

Tour Manager: The Araluen Centre
Larapinta Drive, Alice Springs, Northern Territory, Australia
P.O Box 3521, Alice Springs, NT. 0871 Tel. (089) 52 5022 Fax (089) 53 0259

FIONA FELL Self Humidified 1995 mixed media on clay 32 x 26 x 9 cm

LEGGE GALLERY

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Summer 1995
Volume 33 Number 2

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cover: Cover illustration of *The Home*, 1 October 1928, by Adrian Feint and Hera Roberts. Courtesy Estate of the late Adrian Feint.

ART AND AUSTRALIA
QUARTERLY JOURNAL

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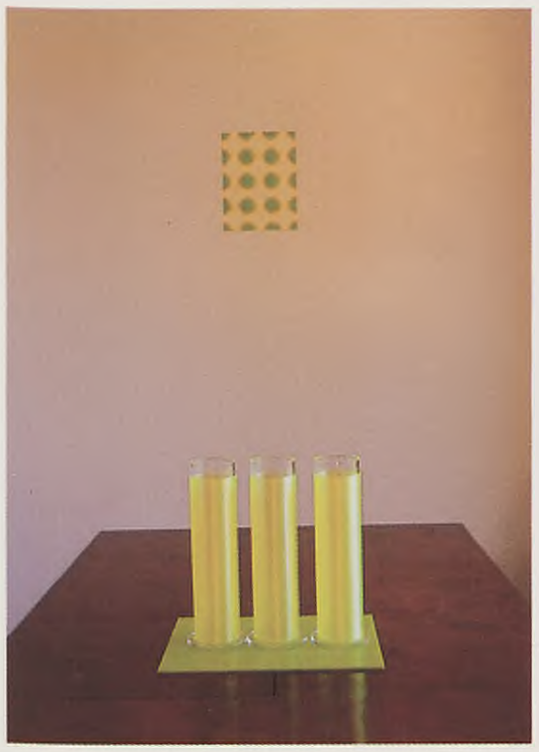

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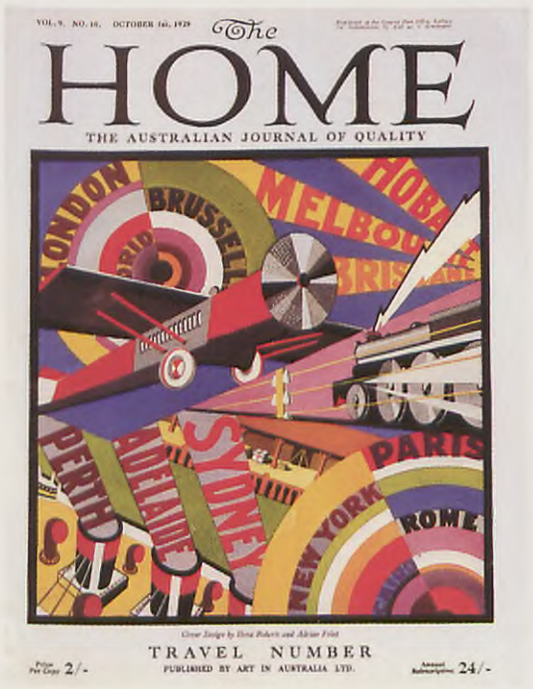
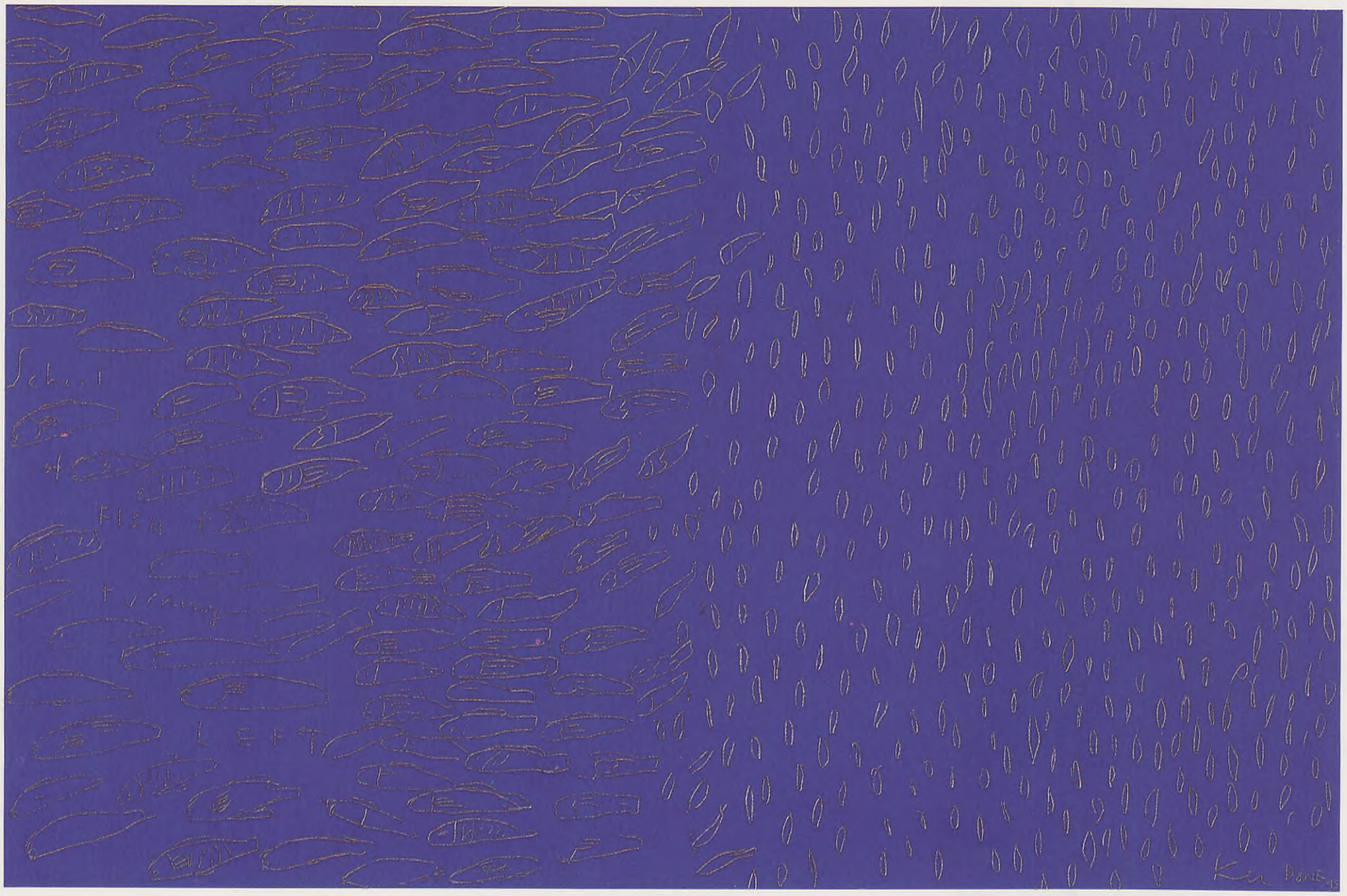


COMMENTARY

ESSAYS

ART DIRECTORY

Ken Done, *School of fish turning left,* 1995, acrylic on canvas, 142 x 214cm.



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WHITE CITY 1993–4, WOOD ON CRAFTBOARD, 110.5 x 108 cm

Matter, 1995, photocopy and acrylic on Stonehenge paper, 171 x 164.5cm

LINDY LEE

29 November – 23 December 1995

ROSLYN OXLEY9 GALLERY

SOUDAN LANE (OFF 27 HAMPDEN STREET) PADDINGTON NSW 2021 AUSTRALIA TEL. (02) 331 1919 FAX (02) 331 5609

Conversation 1995 various timbers/paint life-size

GUNTHER KOPIETZ

Adelaide Festival Exhibition
Saturday 24 February to Sunday 17 March 1996
Festival Hours:
Tuesday to Friday 11am to 6pm
Saturday and Sunday 12 noon to 6pm

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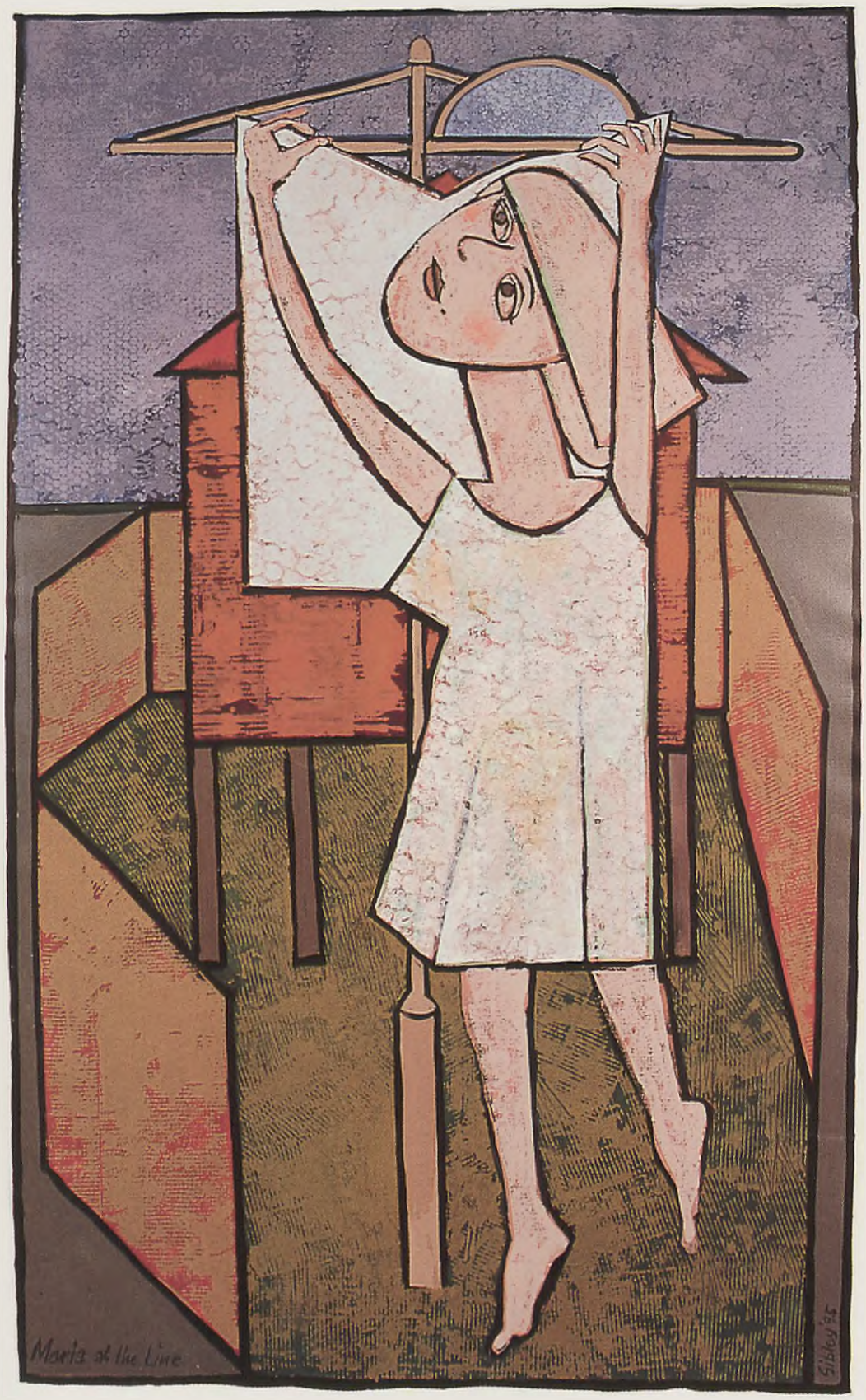

Maria at the Line 1995 oil on canvas 195 x 135 cm

ANDREW SIBLEY

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Saturday 24 February to Sunday 17 March 1996
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Antonio Muratore
John Olsen
Leon Pericles
Clifton Pugh
Charles Rajkovic
David Rankin
Lloyd Rees
Max Sherlock
Claudine Top
James Willebrant
Madeleine Winch

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Time and Tide 1994, white carrara marble, bluestone, cast concrete with fibre optics, cast stainless steel, fabricated stainless steel, Melbourne Town Hall Plaza 8 x 5 x 5.2m, photography by John Gollings.

AKIO MAKIGAWA

SCULPTURE

February – March 1996

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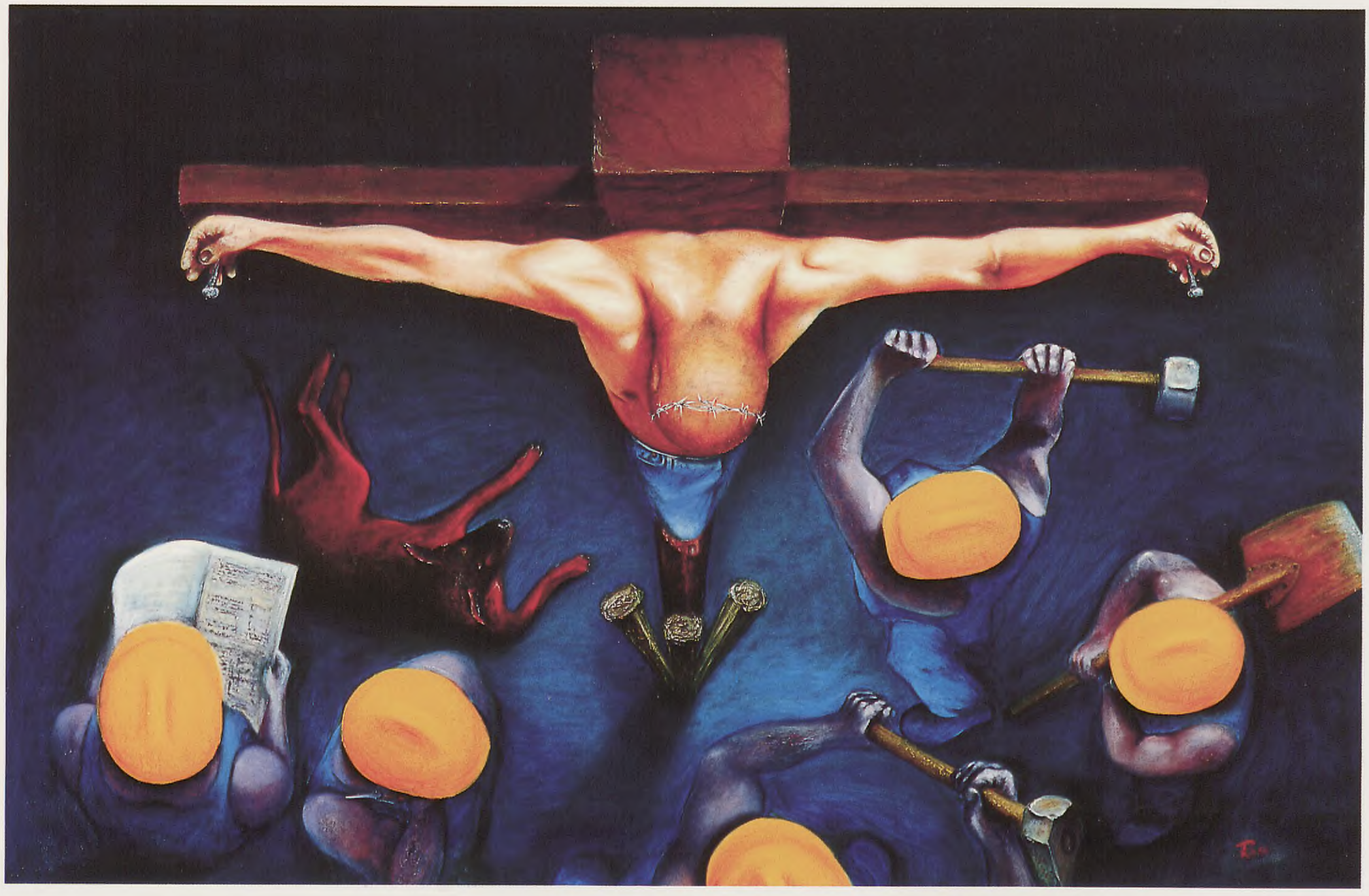

No Luck in the Sixth 1995 oil on canvas 121 x 182 cm

JAN MURPHY GALLERY

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A L L A N S H A N N O N

Orchard Bounty 1995 oil on canvas 61 x 152 cm

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Wendy Sharpe

Artist With Model and Flaming Canvas 1995 oil on canvas 167.5 x 137 cm

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Moonflowers at Evening 1995

oil on canvas 84 x 91 cm

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greenhill galleries

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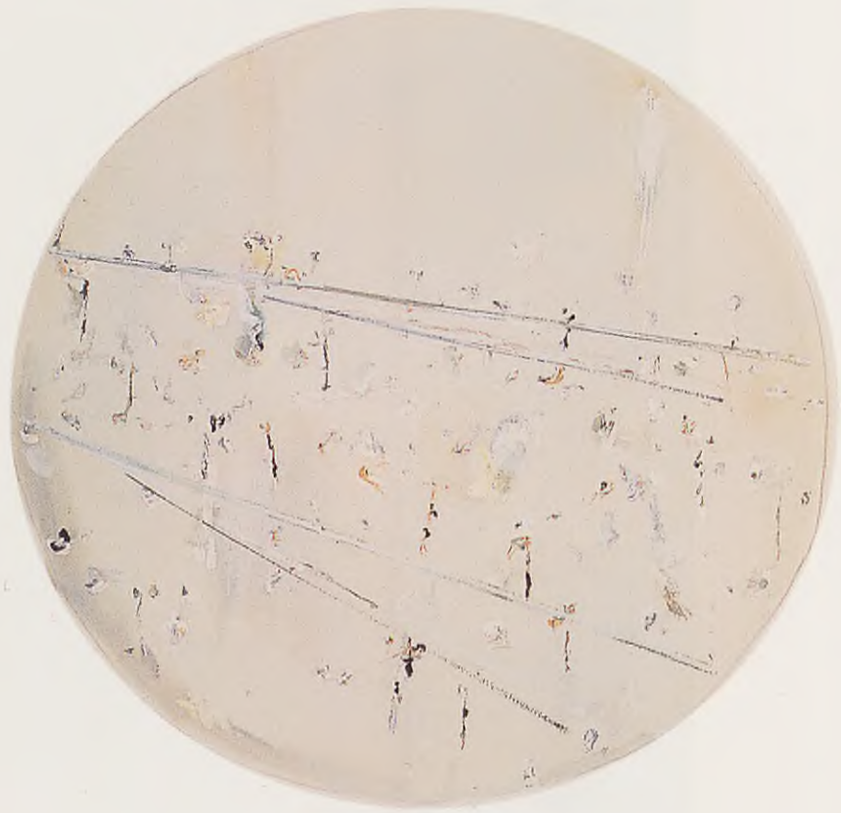
Telephone 09 321 2369 Fax 09 321 2360

fred williams

Fred Williams: A working method

15 December 1995 – 12 February 1996



Left: Fred Williams, *Circular hillside landscape* (1966-67) etching, engraving, drypoint, mezzotint rocker, plate tone. Presented through The Art Foundation of Victoria by James Mollison, Governor, 1978.

Right: Fred Williams, *Circular hillside landscape* (1966-67) gouache, pencil. Purchased through The Art Foundation of Victoria with the assistance of the HJ. Heinz II Charitable and Family Trust, Governor, and the Utah Foundation, Fellow, 1980.

National Gallery of Victoria

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'The purple noon's transparent might' 1896, oil on canvas, National Gallery of Victoria

8 December 1995 – 12 February 1996

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2 May – 16 June 1996
Art Gallery of Western Australia

9 July – 25 August 1996
Queensland Art Gallery

7 September – 3 November 1996
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March 1996

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Little church in Greece no.1 oil on board 30 x 30 cm

Little church in Greece no.2 oil on board 30 x 30 cm

Rick Everingham

Major Exhibition
December 1995

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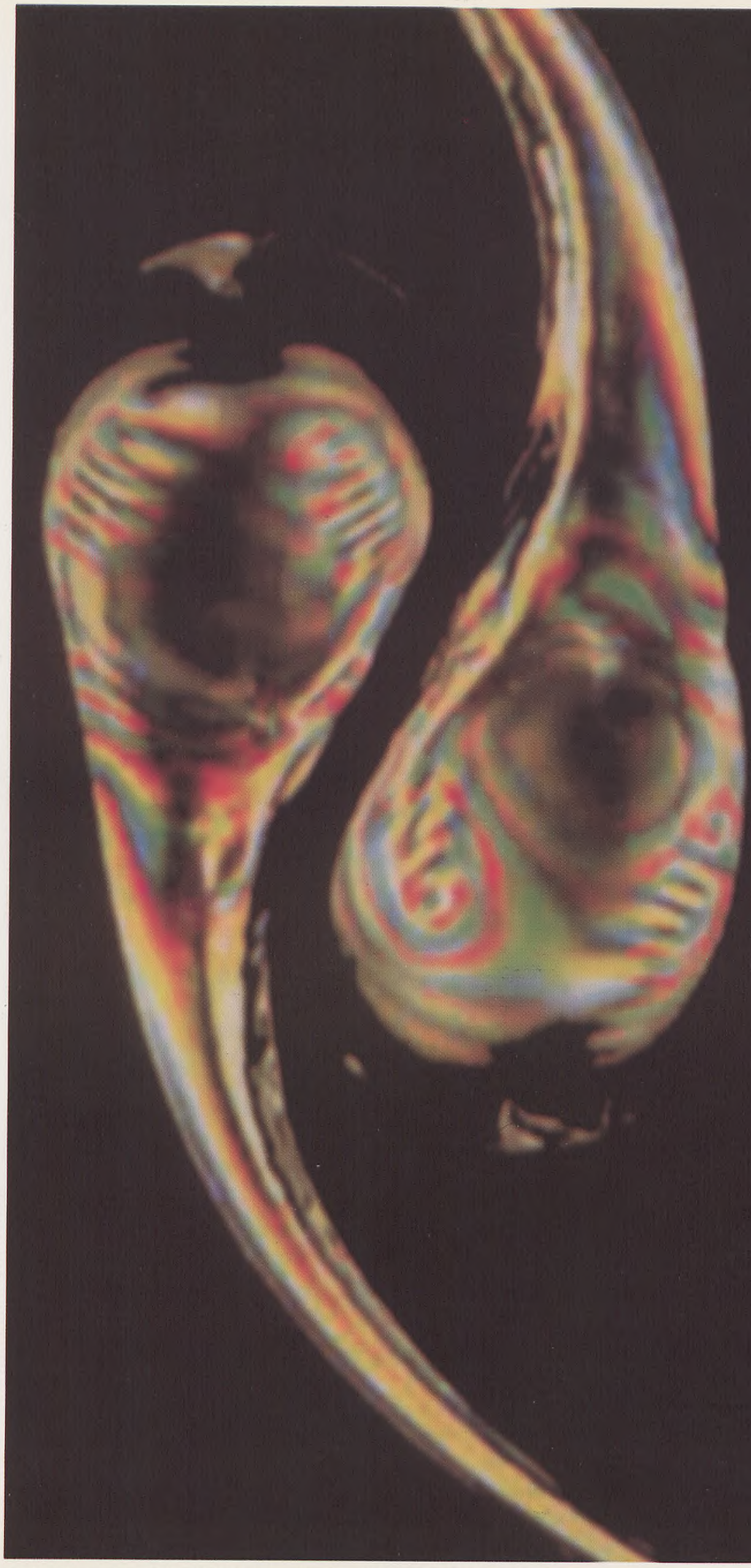

IMAGEN DE JOSE DRUMMOND SELECCIONADA PARA ARCO POR JOAO FERNANDES

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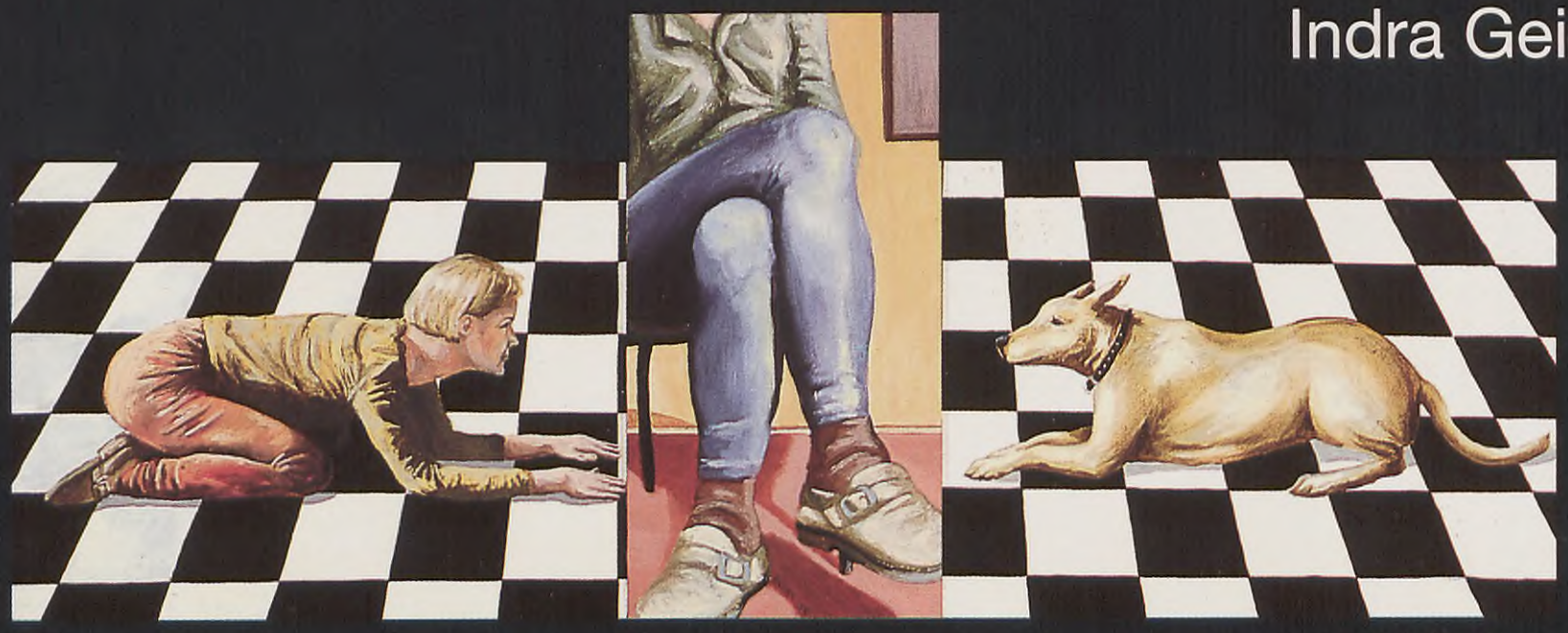
6 Western Australian Painters

Philip Ward-Dickson

Still Life with Satyr Vase oil on board 60 x 46 cm

Indra Geidans



Split Level oil on board 27 x 65 cm

Festival of Perth 1996

ARTPLACE 16 February – 10 March

Old Theatre Lane off 52 Bayview Terrace
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Telephone (09) 384 6964 Fax (09) 384 3432
Tue – Sat 10am – 5pm, Sun 2 – 5pm Director: Brigitte Braun

4 – 27 February beaver galleries

81 Denison St
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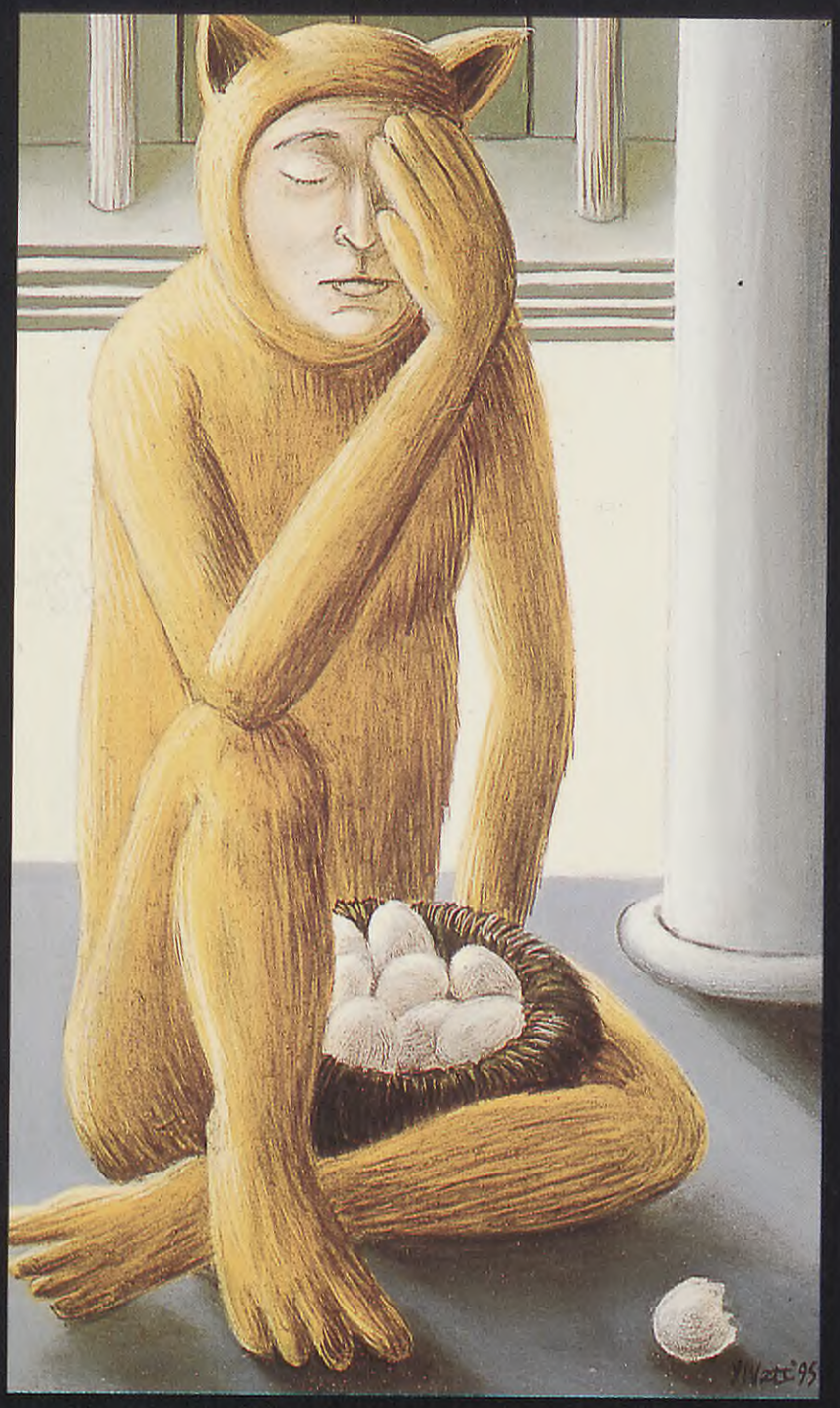
Open seven days 10am – 5pm Directors: Martin and Susie Beaver

6 Western Australian Painters



Nahual and Eggs oil on board 26.5 x 15 cm

Yvette Watt

John Cullinane

Polyphemus oil on linen 51 x 41 cm

Festival of Perth 1996

ARTPLACE 16 February – 10 March

Old Theatre Lane off 52 Bayview Terrace
Claremont Perth WA 6010
Telephone (09) 384 6964 Fax (09) 384 3432
Tue – Sat 10am – 5pm, Sun 2 – 5pm Director: Brigitte Braun

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81 Denison St
Deakin Canberra ACT 2600
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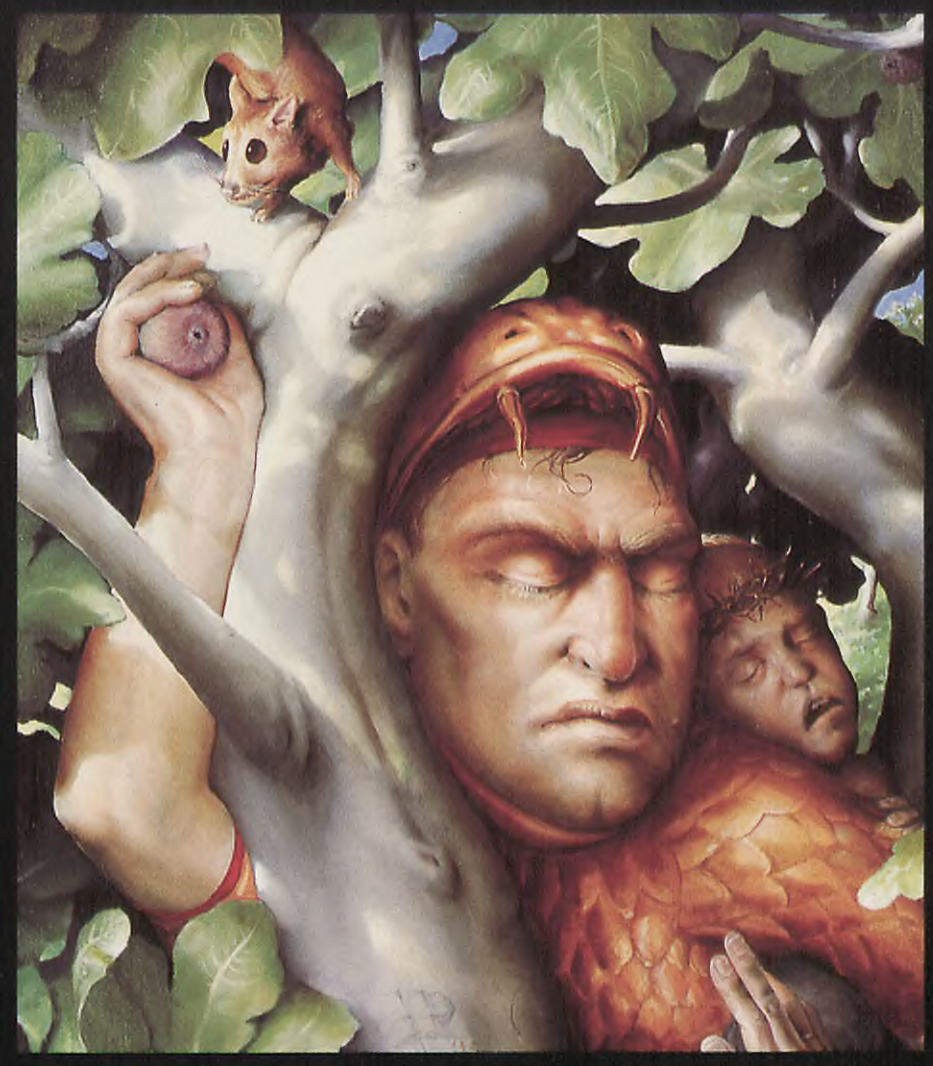
Open seven days 10am – 5pm Directors: Martin and Susie Beaver

6 Western Australian Painters

Chrysalis oil on blind 182 x 196 cm

Patrizia Tonello

John Paul



Within the Tree of Knowledge oil on canvas 91 x 76 cm

Festival of Perth 1996

ARTPLACE 16 February – 10 March

Old Theatre Lane off 52 Bayview Terrace
Claremont Perth WA 6010
Telephone (09) 384 6964 Fax (09) 384 3432
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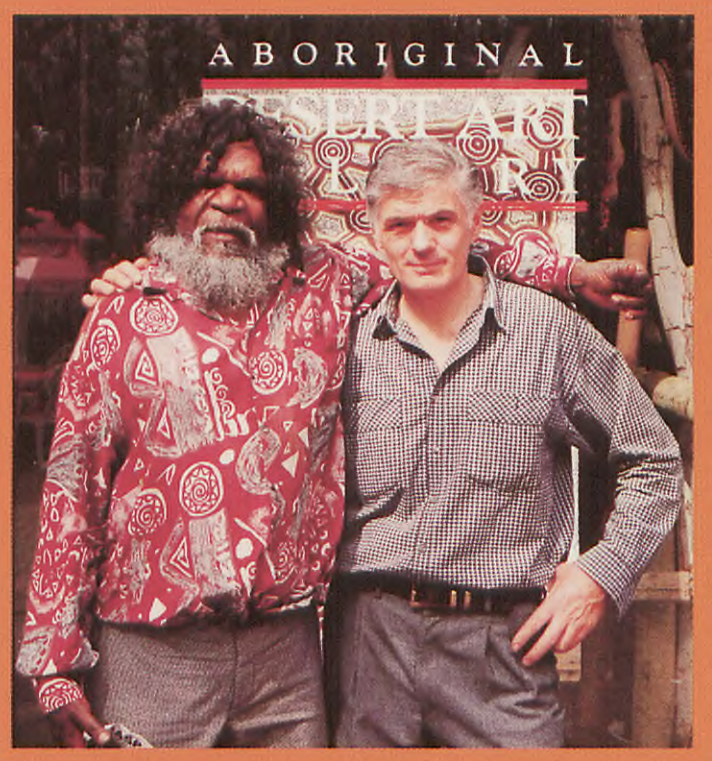
CLIFFORD POSSUM TJAPALTJARRI

Master of the Contemporary Aboriginal Art Movement

Clifford Possum painting 'Ngarlu' Love Story 1995, Alice Springs



Clifford and Michael Hollow, Alice Springs 1994

The directors of the gallery are proud to present a collection of works for exhibition and sale by the acclaimed artist

Clifford Possum Tjapaltjarri

1 January – 4 February 1996

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Associated Gallery
Jinta Desert Art

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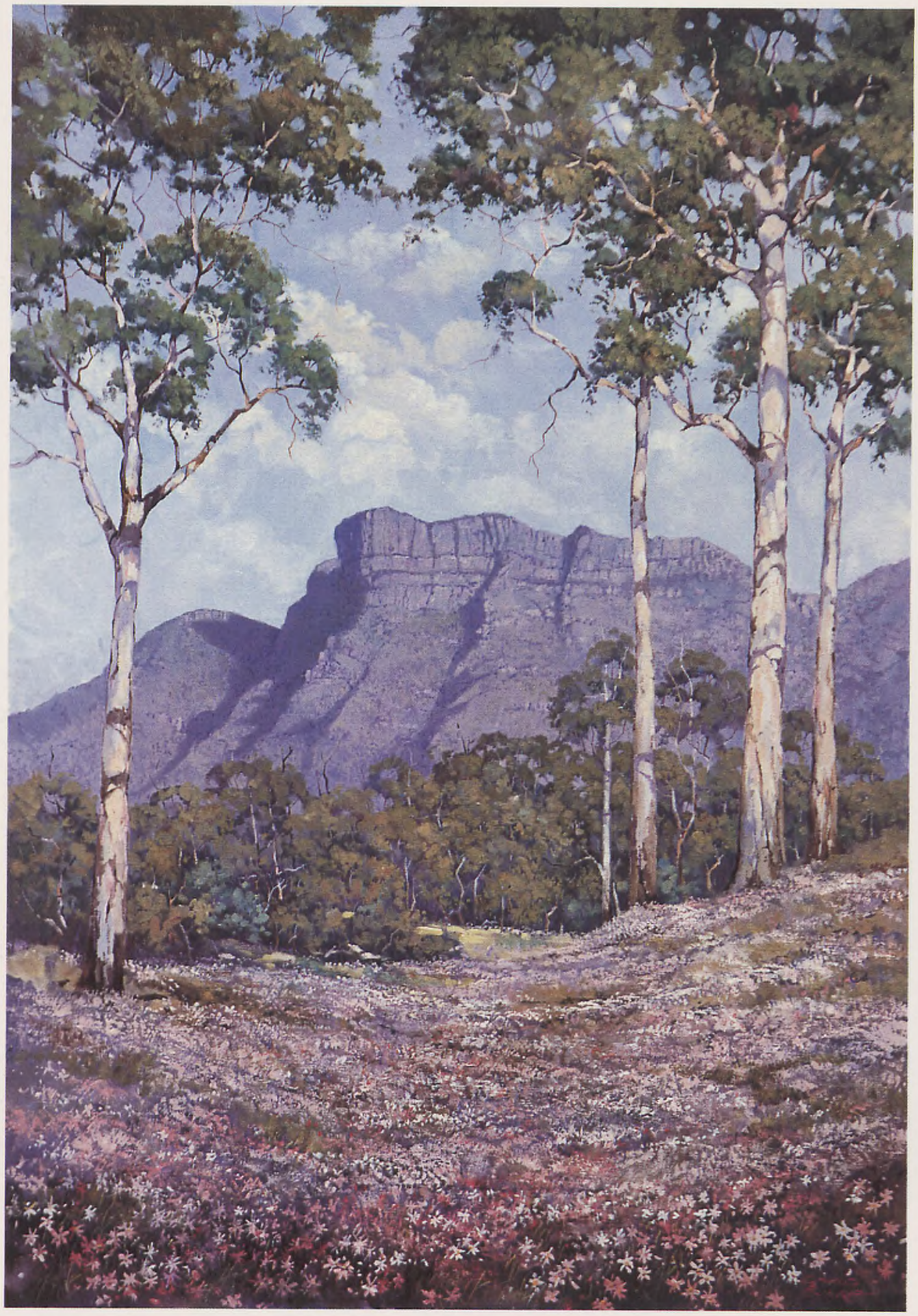

Bluff Knoll in The Stirling Ranges oil on belgian linen 122 x 71 cm

DAVID BYARD

from the collection
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Smith Street On The Move watercolour 72 x 101 cm

David K. Taylor

Nocturnal Meeting oil 122 x 153 cm

Jill Del-Mace

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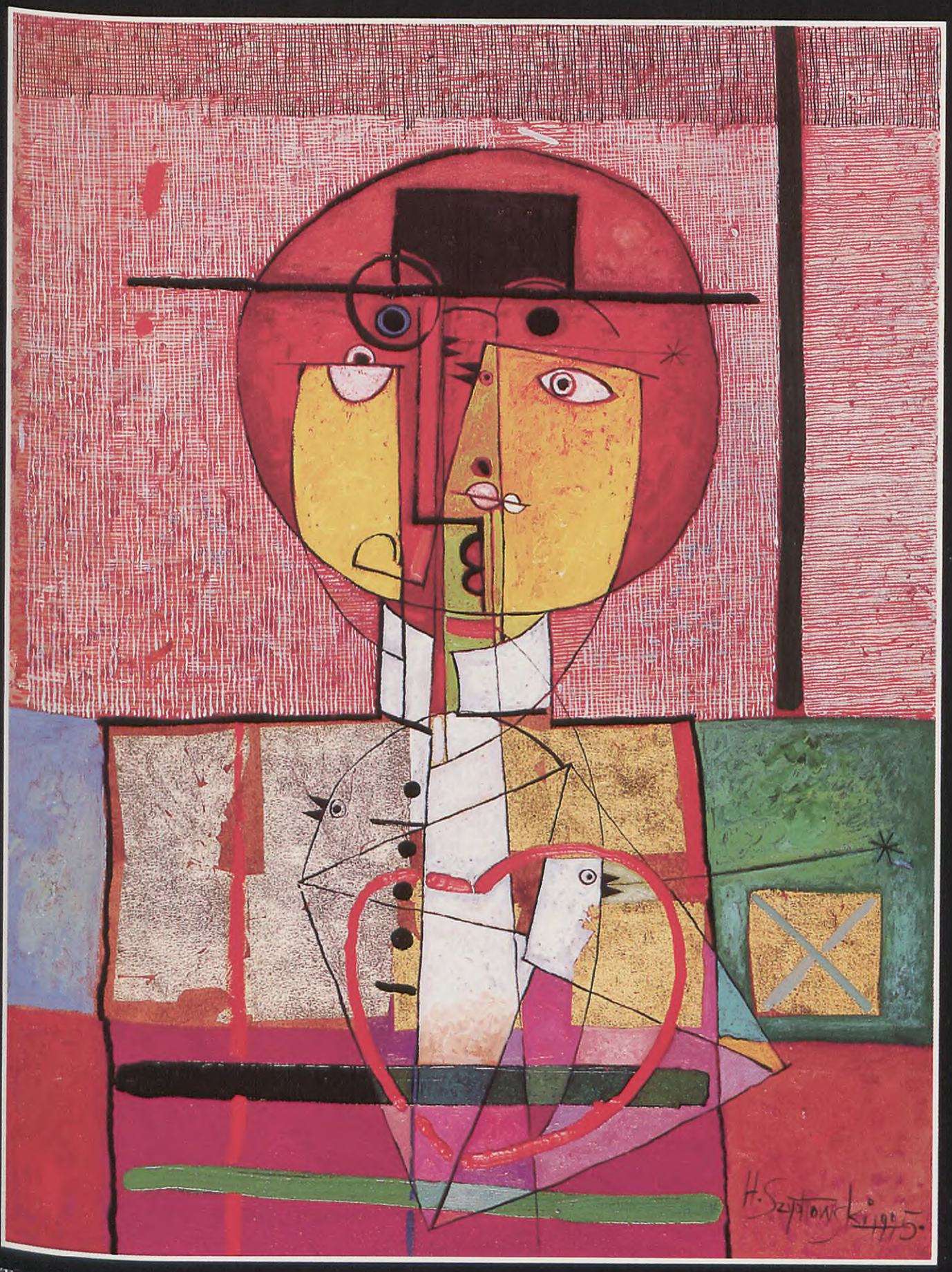

Transparency of Mask with Good Heart oil 80 x 60 cm

Henryk Szydlowski

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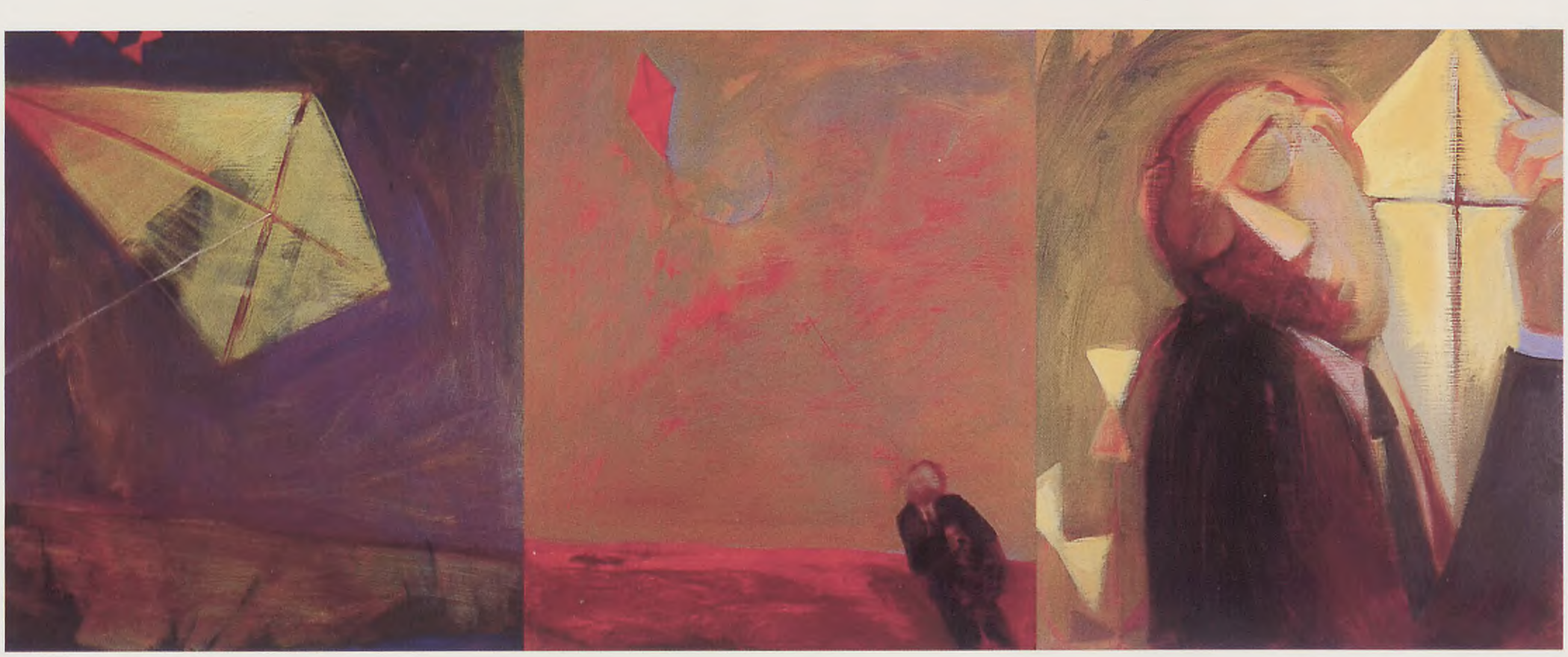

The Kite Flyer (triptych)

acrylic on board 47 x 120 cm

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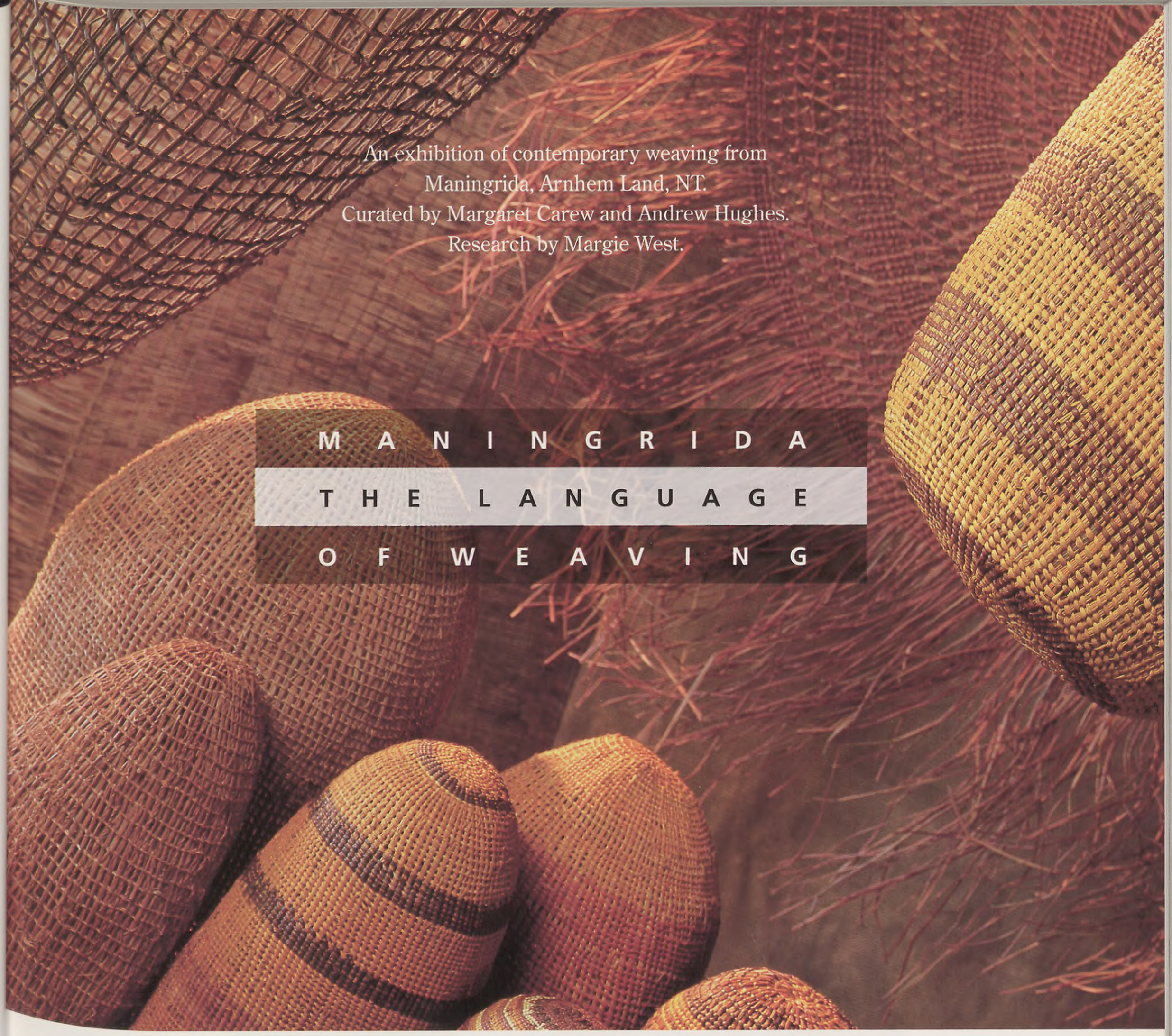

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Emily Kame Kngwarreye

Emily Kame Kngwarreye
acrylic on canvas

Summer Awelye 1995
151 x 121 cm

Delmore Gallery

via Alice Springs, N.T. 0871 Enquiries: Telephone (089) 56 9858 Facsimile (089) 56 9880 Airstrip available by appointment

brisbane scene

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Fusions Gallery, housed in a Heritage-listed former church only ten minutes from the city centre, is the exhibition and sales venue of the Queensland Potters Association and offers a wide range of functional, decorative and sculptural glass and ceramic arts. Invited and curated exhibitions change over on a monthly basis, showing recent trends from Queensland and national artists.

Crafts Council of Queensland

1st Floor, School of Arts, 166 Ann Street, BRISBANE QLD 4000
Tel. (07) 3229 2661 Fax. (07) 3229 2243
1 December – 15 January: Adornments: Art on an Intimate Scale – entices the viewer to consider the power of jewellery, wearable art and other adornments.
16 February – 13 March: Off the Bed – Off the Wall: Five Western Australian women artists have collaborated within the separate practice to challenge accepted traditions of 'women's work' by redefining the quilt as a gallery object.

Brisbane City Hall Art Gallery and Museum

King George Square, BRISBANE QLD 4000
Tel: (07) 3225 4355
10 – 5 Admission free
30 November – 7 January 1996: Australian painting between the Wars
30 November – 15 January: An Exotic Otherness – Crossing Brisbane Lines
19 January – 25 February: Pat Hoffie

Cintra Galleries

40 Park Road, MILTON QLD 4064
Tel. (07) 3369 1322 Fax (07) 3368 2638
Monday to Saturday 10 – 5
Australian and European paintings and sculpture from the nineteenth and twentieth centuries. Regular exhibitions by leading Australian Artists.

New Farm Art

697 Brunswick Street, NEW FARM QLD 4005
Tel./ Fax (07) 3254 0954
Tuesday to 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.

Andrew Vincent Galleries

28 Piddington Street, ST JOHNS WOOD, QLD 4060
Tel./Fax (07) 3366 6810
Viewings by appointment anytime. On–site viewings available (your home or office) Brisbane metropolitan area. Representing established and emerging Australian artists including: Merv Moriarty, Guy Warren, Ken Bull, Robert Morris, Yvonne Mills-Stanley, Kaya Sulc, Emma Freeman, Trish Robson and Peter Griffen.

Bad weather

The centenary of the Biennale of Venice was a peculiar event: more press and international art world personnel were there than ever before (around 2500 of each) during the three days of the *vernissage* and yet the feeling of the event was one of disappointment. This was not simply due to the weather which tended to be cool and stormy. It was also due to the Biennale Director Jean Clair's theme, pronouncements and exhibition at Palazzo Grassi, and to the curatorial choices in many of the pavilions.

Jean Clair, Director of the Musée Picasso, Paris and the first Frenchman to be appointed director to the Biennale of art, had decided on the theme 'Identity and Otherness 1895–1995' in order to celebrate the centenary of the Biennale and to deal with the changes in art over that period. The western paradigm and its alterations over one hundred years in the face of rapid technological (and political and social) change could have made for some fascinating interpretations in the context of the Biennale, but Clair chose to deal only with the nature of measurement of the human body and face, and its depiction in art. In his exhibition, which began at Palazzo Grassi, continued at Museo Correr and finished in the Italian Pavilion, Clair set up further paradigms between what he describes as the Byzantine approach (Malevich, Kandinsky) and the Roman Catholic tradition where metaphysical and moral choices are made (Pollock's later work, Guston, Giacometti, and so on).

While Clair states that 'there is more to man than anthropology, and more to the face than a genetic combination of a digitisable object. Human existence involves a higher reality than that of the measurable painted or sculpted image …',[1] this was not borne out in the construction of his exhibition. The effect in Palazzo Grassi was of an obsession with the surface of the body, and of artistic self-obsession. There

MARIA ROOSEN, Mirror breasts on the floor, 1995, glass, mirror. Photograph Goedewaargen.

were rooms of portraits, self-portraits, nudes, measuring devices and series of photographs claiming to represent psychological states based on measurements. Certainly there were superb works from a myriad of artists (Balthus, Balla, Bourgeois, Brancusi, Duchamp, Gauguin, Magritte, Munch, Severini, Wulz), including a remarkable Lucien Freud full-length painting of a nude Leigh Bowery which gives a sense of the psychological and physical power of a man at once solid, vast and delicate. The exhibition provided no escape-route to transcendence on any level – humanity is clay, has always been clay and regardless of forays into abstraction, applications of technology, or attempts to understand other ways of seeing the world, will remain clay.

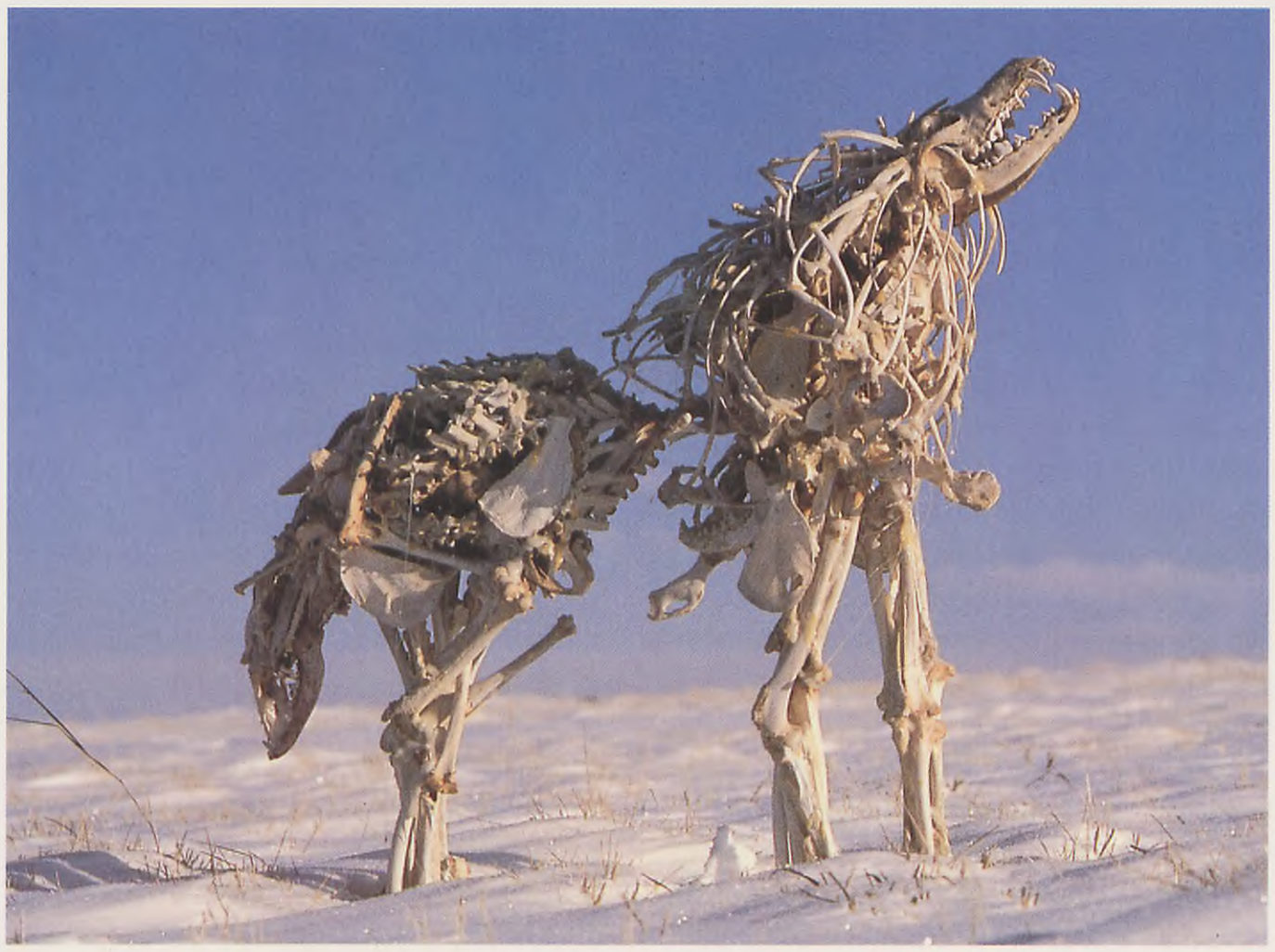
Clair also proposed that he would deal with the location of Venice: 'the position of Venice where East meets West … a metropolis where the controversies over iconophilia and iconoclasm are determined or continue to be hotly debated, dividing the regime of images and their representations … between the rival traditions of Athens and Jerusalem … A city which, thanks to the contribution of successive waves of Arab, Jewish, Slav and Armenian migrants … enables us almost physically to put our finger on the ancient conflict between the image, with its carnal luxuriance, and the icon which, located beyond a measurable or quantifiable vision of the flesh, solicits a different light.'[2]

If only this were evident in the construction of the Biennale and its attendant exhibitions in 1995. There were some activities which dealt handsomely and intelligently with the theme and the location of Venice: for example, 'On Board', curated by Jérome Sans and Karin Schorm, an exhibition on and around a 1926 wooden sailboat anchored near the Biennale Gardens, with works by Ken Lum, Chen Zhen, Peter Fend, Noritoshi Hirakawa, Sam Samore and others; and 'TransCulture', curated by Fumio Nanjo and Dana Friis-Hansen in the Palazzo Giustinian Lolin, in which many of the fifteen artists were able to interact with Venetian history in the rooms of the palazzo. Amongst those included in 'TransCulture' were Gordon Bennett, Reamillo & Juliet, Simryn Gill, and the Brazilian Adriana Varejão whose finely executed paintings incorporate Portuguese tilework, Chinese ink painting, images from itinerant artists, and depictions of bloody wounds cut through the surfaces of the works representing the 'inevitable pain which occurs when two cultures confront each other'.

In the thirty or so pavilions in the Biennale Gardens most, as is usual, did not deal with the theme at all while others, such as Canada, approached it thoroughly and carefully. The Canadian curator this year was Gerald McMaster. An artist as well as Curator of Contemporary Indian Art at the Canadian Museum of Civilisation, Quebec, McMaster chose the artist Edward Poitras. Both men had studied with the charismatic and enigmatic Venice-born (to an Italian mother and Cree father) Marion Sarain Stump in the early 1970s and McMaster's writings in the catalogue and Poitras's installation in the Canadian Pavilion dealt with the complex twists and turns of cultural exchange and the constantly shifting nature of identity. The lucidity with which McMaster deals with such issues is a refreshing challenge to the weight of Eurocentricism so predominant in this Biennale with its attendant dependence on outmoded dualisms.

Elsewhere in the Gardens, often in newly renovated pavilions, there was a general air of conservatism or caution. The British showed Leon Kossoff, the French César, the Greeks showed Takis, and the Italians showed a number of artists all well past their prime. Here and there, as always, there were surprises or, at least, pleasant interludes: Roman Opalka (Poland) with his refined and obsessive paintings of numbers; Austria's attempts with seven artists to grapple with the presentation of art and new technologies; Maria Roosen and her strange breast formations (Holland); Karel Malich's psychic manifestations (Czech); the collaboration by Evgeny Asse, Dmitry Gutoff and Vadim Fishkin (Russia) entitled *Reason is something the world must obtain whether it wants to or not*, which began with a video of an amateur whistler performing Tchaikovsky's 'Naples Song' in 1932.

There were no grand gestures in Venice this



EDWARD POITRAS, Coyote, 1986, coyote bones and glue, 45.7 x 71.1 x 78.7 cm, collection Neil Devitt, Regina. Photograph Don Hall.

ADAM CHODZKO, Secretors (5674 km/hr & 290 km/hr), 1995, lead crystal, manifestation juice and container.

year; the folkloric inauguration of the new Korean Pavilion was about as grand as it got. In this low key context Australia's Bill Henson survived quite well, with notices appearing in *The European*, *The Spectator* and *La Reppublica*. Many visitors to Venice already knew Henson's work from his various exhibitions in Europe. Some were perplexed by the complexity of the cutting and layering of his new series as the 'cut screens' did not have the immediacy of his earlier work. Faces and figures almost disappear into the cuts and layers, presenting a greater fragmentation than ever before. With the Australian Pavilion entirely blacked out with only spectral lighting, images appeared through the gloom as though the viewer was looking through broken glass onto a remote and wintry series of unknown rites.

Because 1995 is the centenary of the Biennale, the original intention of the administration was to combine the architecture and art biennales with the former section to be held in the Corderie, which is usually reserved for the Aperto or young artists' section. But, for financial reasons, the architecture event will occur in 1996, and so the Corderie lay empty except for an occasional performance in association with the Theatre Festival.

The absence of Aperto was lamented by most who went to Venice this year. As far as Clair was concerned Aperto had completely lost its way and was no longer necessary; but many countries as well as visitors thought otherwise. Some countries made a point of showing younger artists in their pavilions – for example, Germany with Katharina Fritsch, Martin Honert and Thomas Ruff, and Holland with Maria Roosen and Marijke van Warmerdam – while others such as the French, the British and the Flemish made separate young artist exhibitions elsewhere in Venice.

The work in the Flemish exhibition was incoherent and inchoate with the exception of Liza May Post's large colour photographs of alienation and Eran Schaerf's installation *We is O.K.* Next door in Scuola San Pasquale was 'General Release', an exhibition of fifteen of Britain's hot young artists including Dinos & Jake Chapman, Adam Chodzko, Jane & Louise Wilson, and Elizabeth Wright. Apart from the Chapman brothers' 3D re-take on a Goya etching, which writer James Roberts says 'reminds us that human beings have been torturing, mutilating and killing each other for thousands of years and we are still no closer to understanding why …',[3] there were Chodzko *Secretors* oozing from the ceiling like bloody but neatly contained enlarged tears. The *Secretors* contain *Manifestation juice* – the essence of immeasurable fear and desire.

At least in 1995 the Biennale of Venice exhibited a broad range of photographic and video work, acknowledging, in various ways, the centenary of film and imaging through technologies. In Part II of 'Identity & Otherness' at Museo Correr (curated by Catherin Pilcher under the jurisdiction of Clair) the work ranged through Cindy Sherman, Nancy Burson, Judy Fox, Helen Chadwick and Jeanne Dunning – and yet, as in Palazzo Grassi, the thesis and the effect of the work was mechanistic, not, as it should have been, a celebration of invention and the imagination.

At the Italian Pavilion there was a disparate and half-completed attempt to deal with video art (Mona Hartoum, Bruce Nauman, Gary Hill) and the medical applications of new technology in order to complete Clair's thesis; but it was too little too late, particularly for those visitors coming from New York who had seen both Hill's and Nauman's exemplary exhibitions there. Over in the American Pavilion, Bill Viola presented five new video and sound installations especially commissioned for the intimate spaces of that building. While the work did not accumulate in the way intended, Viola's moody and disturbing meditations on the nature of human interaction were amongst the best works to be seen in Venice this year.

1 Jean Clair, 'Identity & Otherness – Synopsis of the exhibition', *The French Presence at the XLVIth Venice Biennale*, AFAA, Paris, 1995, p. 16.
2 Ibid, pp. 16–17.
3 James Roberts, 'Never had it so good …', *General Release*, The British Council, London, 1995, p. 62.

The 46th International Biennale of Art, Venice, 11 June – 15 October 1995

Judy Annear

Judy Annear was Australian Commissioner for the 1993 Biennale of Venice and is a freelance writer and curator living in Sydney.

Digital dilemma
An introduction to CD-ROM fine art publishing

Prime Minister Keating's *Creative Nation* statement in late 1994 firmly placed CD-ROM publishing on the Australian cultural agenda. Yet for many people, particularly those who like to savour the pleasures of the printed word and high quality colour reproductions, the attraction of this new medium remains a mystery.

A still from *Conrad Martens: Life & Art on CD-ROM*, courtesy State Library of NSW.

Just what is a CD-ROM? Two years ago, a CD-ROM (Compact Disc Read-Only Memory) drive, or reader, was an optional add-on to a personal computer configuration. Today, however, CD-ROM drives are often standard, and are commonplace wherever computers are used. A CD-ROM is the actual disc that is inserted into the drive, rather like inserting a standard compact disc into a stereo unit; but unlike a compact disc a multimedia CD-ROM can display images, text and other visuals, as well as playing music and spoken word recordings. All of this information is stored digitally, and accessed through the computer via the screen and attached speakers. An interactive CD-ROM allows the viewer to actively control the progress of the program by selecting a particular path through the information with the aid of a computer mouse and screen icons, buttons and menus.

An indication of the growing popularity and acceptance of CD-ROM in Australian art publishing is the recent release by the State Library of New South Wales of *Conrad Martens: Life & Art on CD-ROM*. Subtitled 'An interactive journey into the world of Australia's leading colonial artist', this disc repackages the library's 1994 book, *Conrad Martens: Life & Art*, by the Mitchell Library's Curator of Pictures Elizabeth Ellis, plus additional Martens material in the Library collection, into digital form.

But how does a CD-ROM improve on a landmark book like *Conrad Martens: Life & Art*? Some might argue that it does not: that it simply offers a different medium for accessing the information the library wishes to disseminate. But it can be argued that *Life & Art* might now be viewed by a younger audience in libraries, and particularly classrooms, than that attracted to the scholarly hard copy publication. Students, accustomed to the retrieval of information from a screen, are comfortable with the interactive CD-ROM format.

An area where CD-ROM offers great potential – recorded sound combined with images – is only marginally explored in this title. Martens's *Lecture upon landscape painting, July 21 1856* is narrated whilst a facsimile of the manuscript simultaneously appears on screen. Where actual recordings of an artist exist, of course, these can be exploited to great effect on a CD-ROM. The National Library of Australia's collection of oral history recordings by significant Australian artists will no doubt be tapped, copyright permitting, in future publications by the library and other institutions.

Art publishing is primarily about images. However, the faithful reproduction of artworks on screen via a CD-ROM is dependent on a number of factors: the quality of the original transparency; the scan of that image into digital format; and the power and quality of display available on the computer reading the CD-ROM. At its very best, artwork reproduced on screen can be as good as, or, given the illumination and magnification capabilities of the screen, even better than the printed image; at its worst, images and colours can be disappointing.

The range of fine art titles currently available on CD-ROM is limited, although there are various titles from overseas (mostly the USA) on art history, some of mediocre quality. One CD-ROM which is enjoying international success is Microsoft's *Art Gallery*, which documents 2000 works in the collection of the National Art Gallery in London, including multimedia presentations on artists such as Monet, Titian, Turner and Vermeer. Similarly, *Exploring Modern Art*, published by Compton, reproduces about 150 works from the Tate Gallery, dividing them into six 'galleries': Dynamism; Modern British Sculpture; Men and Women; Pop Art; Hepworth; and Picasso. This is a less inspired publication.

The National Gallery of Australia, at the time of writing, is preparing a CD-ROM on the art of Arnhem Land titled *Patterns of Power: Aboriginal Art from Arnhem Land*. Exploring the Gallery's holdings of works by more than one hundred Arnhem Land artists, the CD-

ROM borrows from Curator of Aboriginal Art Wally Caruana's best-selling Thames & Hudson 'World of Art' series book, *Aboriginal Art*. Another Australian CD-ROM distributed in schools, universities and general libraries is Discovery Media's *Art Right Now*, which presents 450 colour images of artworks by forty-eight contemporary Australian artists. Eleven Aboriginal artists are represented, including Emily Kame Kngwarreye, Michael Nelson Tjakamarra and Gordon Bennett.

Other CD-ROMs which feature Australian art and artists include the New South Wales Board of Studies *Poster Art 1914–1920* (ninety posters from the collection of the Australian War Memorial) and *Artexpress 1992* (110 artworks selected from New South Wales HSC art major works). The Board of Studies was quick to bring out a clutch of CD-ROM titles in the first couple of years, but the momentum now seems to have waned. Mainstream publishers, meanwhile, have been slow to take up the challenge of this new medium in the face of rising costs and uncertain markets. CD-ROM content development is time-consuming and the necessary computer expertise expensive – but then, after all, so is colour printing.

Another area of activity that needs to be explored in its own right is that of artists using CD-ROM as a medium of expression; that is, where a work of art is stored on a CD-ROM, or where the CD-ROM is an integral part of the work created. This aspect of visual arts practice is already well under way: the Museum of Contemporary Art in Sydney is planning an exhibition of such projects titled 'Burning the Interface <Artists' CD-ROM>' for March 1996. On-line display of artworks via modem on information networks like the Internet are also worth watching.

Helen Bongiorno

Helen Bongiorno, a former Editorial Manager of *Art and Australia*, is a director of Discovery Media, publisher of the CD-ROM *Art Right Now*.

Australia Felix at Benalla

Over Easter, some 15,000 people descended on Benalla in Victoria, about 200 kilometres north of Melbourne, doubling the town's population. They had come to join the locals for Australia Felix, billed as 'the largest regional visual arts festival ever mounted in Australia'.

Thirty-six exhibitions were staged at sites across town and at properties outside Benalla. Strong shows with some tough contemporary art by over 200 artists appeared at an extraordinary range of venues: from the Benalla Showground's grandstand and poultry pavilion and an historic shearing shed at Emu Plains, to Oliver's Menswear store and Max Brown Toyota showrooms in Benalla's main street.

The focus of the festival was Benalla Art Gallery where the Gallery's Director Pamela Gullifer staged the exhibitions 'Angry Penguins' (curated by Lauraine Diggins Fine Art and opened by Barrett Reid); 'Stills Alive: 100 Years of Australian Photography' (curated by Joyce Agee); and 'A L'ombre des Jeunes Filles et des Fleurs', featuring works by women artists from the Gallery's pre-1960 collection (curated by Juliet Peers). As well, the Gallery presented a work by performance artist Shelley Lasica (courtesy Anna Schwartz Gallery) and readings by leading Australian poets Les Murray and Sherryl Clark, and writer Barry Dickens.

Artist Ivan Durrant conceived the festival which, he said, 'Grew out of what I knew about the Angry Penguins'. Durrant remembered the remarkable gatherings of artists and writers at Melbourne's Tolarno Galleries from 1969 until the early 1970s where Sidney Nolan, Albert Tucker, John Perceval and John and Sunday Reed were among those who lunched, dined and debated at Georges Mora's Tolarno restaurant. 'The creative exchange between these writers and artists was the important thing', said Durrant. From these gatherings grew 'a revolution' in Australian art and writing. 'I knew it was time for it to happen again', said Durrant.

Myfanwy Gullifer and her assistant Fiona Stephens were responsible for co-ordinating the festival, liaising with artists and galleries, hanging and installing works and producing the festival program. Patrick McCaughey, Director of the Wadsworth Athenium in Connecticut, was invited to Australia to open Australia Felix. He wrote a penetrating essay for the festival's catalogue which drew parallels between American and Australian art and inquired into the reasons why Australian artists have long found it difficult to achieve recognition in the United States.

After the event, in a facsimile to Ivan Durrant, McCaughey summed up his experience of Australia Felix: 'The festival ... was a brilliant idea. I don't think I have ever seen the same interconnection between audience and contemporary artists that I caught as I walked the main street from the Benalla Printing Works to the Drill Hall. All over the world people dream of interfacing artists and audience, and yet here it was in broad daylight on the streets of Benalla.'

According to Pamela Gullifer, Australia Felix 'introduced the local community to contemporary art in a non-threatening way'. The stimulus of the festival encouraged locals to visit the Benalla Art Gallery and Pamela described how 'someone came up to me during the festival and said they'd lived here in Benalla for twenty years and this was the first time they'd been in the Gallery'.

Some twenty commercial galleries from Sydney, Adelaide and Melbourne staged satellite exhibitions across Benalla's township and countryside: Coventry Gallery took over an historic shearing shed on the Shepparton

Top: Coventry Gallery at Australia Felix in the Emu Plains woolshed.

Above: Installation view inside the woolshed showing works by Aida Tomescu (left) and Stephen King (right).

Road at Emu Plains; Niagara Gallery installed works at Arnotts Motors in the main street, and Ray Hughes Gallery selected the venues of Alderstone Cellars and Booth Bros Winery for his stable of artists. At the Drill Hall near the Showground, Robert Lindsay Gallery and Charles Nodrum Gallery showed paintings and sculpture. Benalla Printing became the venue for William Mora Galleries. Darren Knight exhibited his artists at Dalgety Farmers and Lauraine Diggins Fine Art chose Rafferty's Restaurant. Christine Abrahams Gallery took over the Girl Guides Hall and Meridian Gallery showed in the adjacent Scout Hall. Scope Gallery exhibited at Stolz Furnishings and Sutton Gallery at the Showground's Industrial Shed, with an installation (with quoits on stands) called *Coitus interruptus*. The venues may have been bizarre but the works were strong and challenging.

At each of the exhibition openings, writers and actors recited verse and prose related to the works exhibited. The 1950s Swanpool Cinema (twenty kilometres from Benalla on the road to Mansfield) launched a film festival and staged art-house films during the festival. Writer Len Kenna presented a new and controversial play on Ned Kelly in the Town Hall.

There were also firework displays, jazz bands, marching bands, an Australia Felix Class Two Handicap run at the Benalla Racing Club on Easter Saturday, a comedy show by members of the Melbourne International Comedy Festival, a debate on whether art is better than sport, and many artists' parties. For Durrant, the parties were an essential ingredient of the festival, echoing his original inspiration; the gatherings of the 'Angry Penguins'.

According to Myfanwy Gullifer, the festival 'did a lot economically and culturally for Benalla. The committee recruited TAFE students and Rotary members to staff sites and the information bureau. Local unemployed people were employed under the Skill Share program to install walls at all sites. All in all the festival affected and involved all strata of the community'.

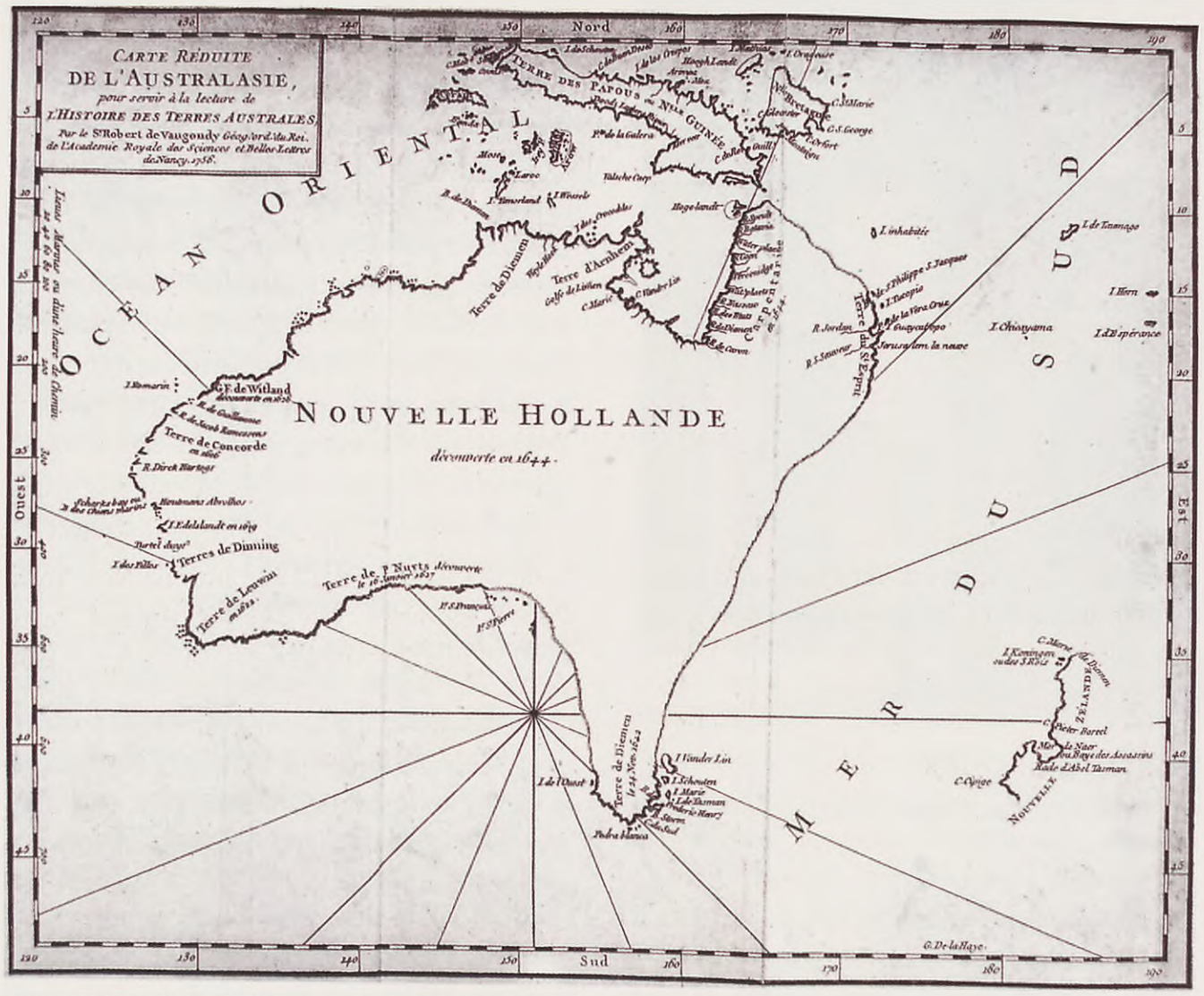
Katrina Rumley

Katrina Rumley is Director of the S.H. Ervin Gallery, National Trust of Australia (NSW).

The furthest shore

The earliest European artifact in this country was an engraved text. William Eisler doesn't mention Dirck Hartog's plate, Australia's first municipal plaque, but is otherwise engaged by a much later text, Bernard Smith's *European Vision and the South Pacific*. Thirty-five years on, refreshed in 1985, this is still a wonderful read. Here is that fusion of art and literature in a social and historical context that is now such a part of the orthodoxy it's difficult to believe this approach was once thought controversial. Certainly, like all defining books, it reflects an author and an era. A number of issues then neglected were discussed in Smith's *Imagining the Pacific* (1992), a fact rather grudgingly acknowledged by Dr Eisler in a footnote. *The Furthest Shore,* however, should be seen as complementing rather than confronting the earlier book.

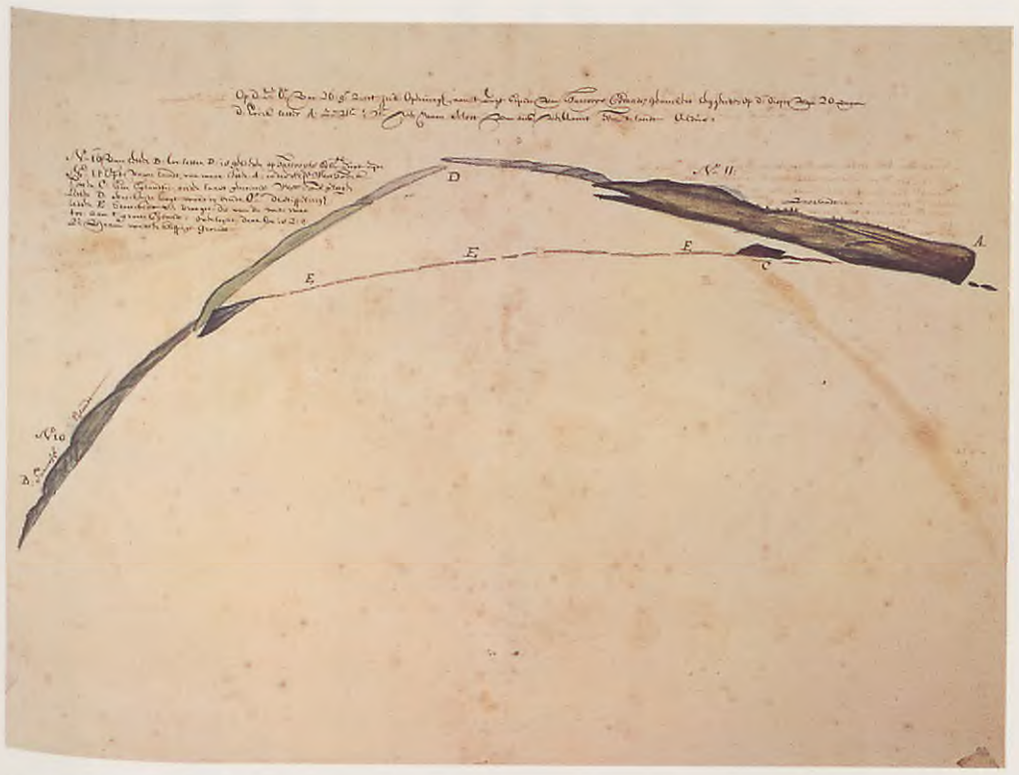
From the Renaissance, images first created the notion of Terra Australis, then dispelled it, as from east and west artists advanced upon the Southland armed with pen and paper. Dr Eisler counters the hegemony of the English and French vision of the Pacific by discussing the contributions of the Portuguese, Spanish and the Dutch, but if a country was to challenge the ascendancy of English curiosity, it wasn't going to be Spain: having an Inquisition tends to dampen enthusiasms. For example, the Spanish silver fleets crossed annually from Acapulco to Manila, largely uninterrupted for 200 years. Yet the four watercolours by Diego Prado de Tovar reproduced here are amongst the scant surviving evidence. It is not surprising that in thirty-five years new material has been discovered. The surprise is that it's so little.



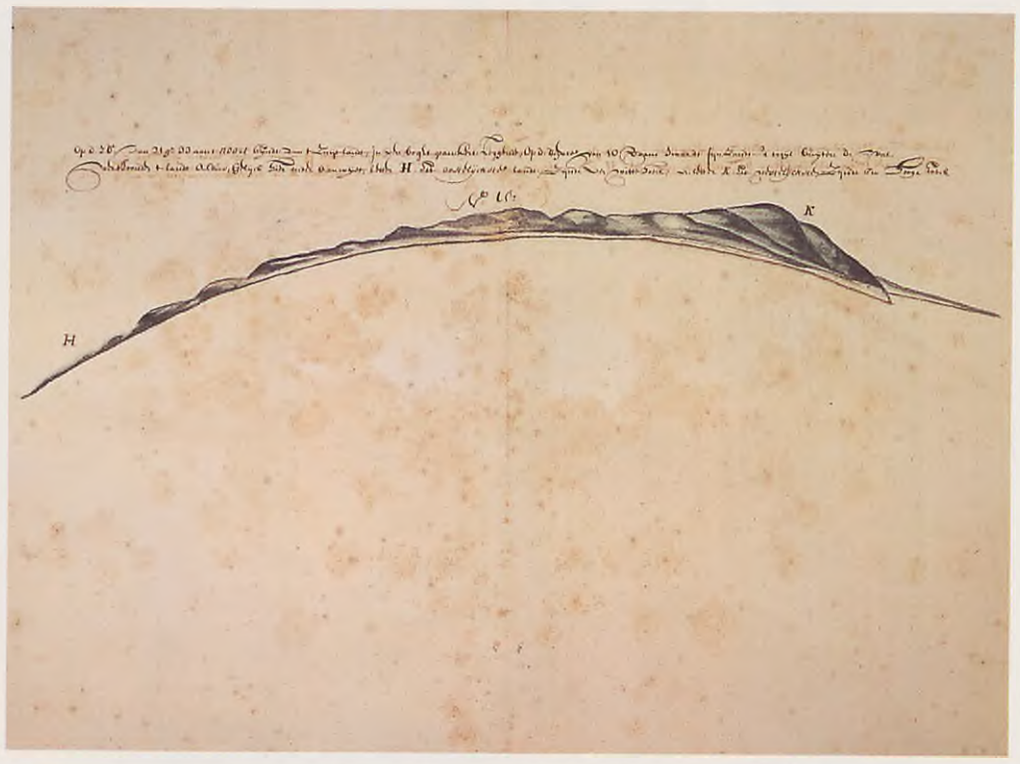
ROBERT DE VANGONDY, Australasia, 1756, engraved map from Charles de Brosses, *Histoire des navigations aux terres australes.*

The major emphasis of the book is the role of the Dutch. The Dutch East India Company, known by its arrow-headed monogram as the VOC, was the Roman empire of the seventeenth century, spanning the globe with a series of trading posts. It appreciated the political nature of art and artifacts. When, for example, the VOC entertained Marie de Medici, not reticent in the propaganda stakes herself, it was in a veritable museum of the Spice Islands. The best part of the book are the jewel-like watercolours of conquest, both geographic and scientific, executed by staff of the Company. Yet we never get to know them; they remain as ciphers, mere transcribers. For example, mention is made of Gerard Rumphius, one of the great natural history draughtsmen, but not that he went blind in the process, that his wife and daughter died in an earthquake, and that his original drawings were all destroyed in a great fire.

The author is not that interested in natives either. He takes no delight in the opulent ebony furniture, or the writhing colonial silver produced by the local craftspeople, subtle subversions of European arts. There is no mention of the magnificent lacquer box presented to Maria van Diemen, and later owned by William Beckford. This book should have been a *wunderkammer*, but there is little patina of the past – pen and ink, pigment, vellum or paper. It might have benefited from the example of *The Age of the Marvelous* (Dartmouth College, 1991), a masterpiece of Ivy League publishing with its sympathetic paper stock, typography, and room for images to breathe. In *The Furthest Shore* they have none;



VICTOR VICTORSZOON, **Coastal views of Western Australia, 1696–97,** water-colours, Maritiem Museum 'Prins Hendrik', Rotterdam.



VICTOR VICTORSZOON, **Coastal views of Western Australia, 1696–97,** water-colours, Maritiem Museum 'Prins Hendrik', Rotterdam.

all jostle about. Choice of colour or black and white is arbitrary, a stodgy Kneller portrait in colour, a fabulous Gobelins tapestry in black and white. Others, wastefully, appear in both.

If the contribution of the English still dominates the Pacific, what of New Holland where, from the 1600s to the 1720s when they were still running aground on it, the Dutch had unhindered opportunities to depict it. New Holland defeated the VOC. An explorer, Jan Cartensz, was to tick off the continent's demerits. It was 'arid and barren', the local people 'have no knowledge at all of gold, silver, tin, iron, lead and copper'. Australia was a rather glum negative, a commodity-free land. There are no depictions of Aboriginals, or animals. At home, a fortune could be squandered on a tulip's gaudy splendour but in New Holland no one was interested in depicting grasstrees or banksias. Masters at the portrayal of water and weather, the only landscapes are the sinewy coastal profiles of Victor Victorszoon.

Oddly, when there are known images, Dr Eisler declines to discuss them. In 1629 on its maiden voyage to the East, the *Batavia* ran aground off the coast of New Holland. The survivors created a topsy-turvy world, an anti-Holland. More than a hundred people were murdered, grimly depicted in the first image of Australian landscape, a small print where, like the Massacre of the Innocents viewed from a helicopter, we see the victims pursued and cut down. Similarly, while discussing Renaissance atlases, the role of cartography is downplayed. Yet globes and maps (which we see in Vermeer's interiors) are arguably the greatest contribution the Dutch made in the visual defining of the Southland.

For someone so interested in a particular text, *European Vision and the South Pacific*, Dr Eisler is little engaged by more contemporary commentaries. Perhaps because of publishing delays, the most recent citation is for 1992, so it's a work heavily indebted to his *Terra Australis* catalogue and the Australian bicentennial more generally. Except that four years later everything has changed. Everyone in 1992, from John Paul II to an African-American living in the Projects, had an opinion about the Quincentenary of the Columbian encounter with the Americas. Everyone, it seems, except Dr Eisler. This is a pity because by ignoring the Columbian debate, a number of important texts are unexplored; for example, books such as Inga Clendinnen's *Aztecs* (1991), Stephen Greenblatt's *Marvellous Possessions* (1991), Mary Louise Pratt's *Imperial Eyes* (1992), and important catalogues such as *Seeds of Change, circa 1492* and the New York Public Library's *New Worlds, Ancient Texts* (1992). All these made a special study not just of the American experience but more broadly the notion of universal encounter. All could helpfully have informed *The Furthest Shore*, a text rather airless, like a Dutch interior.

The Furthest Shore
by William Eisler, Cambridge University Press, Melbourne, 1995, $49.95

Martin Terry

Martin Terry is Curator of Exploration at the Australian National Maritime Museum, Sydney.

The art of the Cover Up

As the former curator of the National Trust's Museum of Childhood, Robert Holden has viewed the world through children's illustrated literature. Before that appointment, Holden was in charge of the James Hardie Library of Australian Art in Asbestos House, Sydney. His exposure to Australian graphic arts has been extensive.

His publishing record is equally notable: surveys of children's literature, studies of children's book illustration, a volume on the Lindsays, studies on Australian photography as well as monographs. The illustrated book *Cover Up: The Art of Magazine Covers in Australia* is a visit to the adult world.

In the book's preface, the author hedges the promise of Hodder & Stoughton's expansive title by confessing that the graphic arts of Australian magazines is a subject much too vast for a single volume. Consequently, he restricts his examination of illustrated magazine covers to late nineteenth- to mid-twentieth-century titles, beginning with survey chapters treating *The Lone Hand* (b. 1907), *The Australian Magazine* (b. 1899), *The Clarion* (b. 1897), *Australia To-Day* (b. 1905), *The Sydney Mail* (relaunched in 1912). Holden then turns to the real subject of this book, Sydney Ure Smith's Sydney-based lifestyle magazine *The Home* (1920–42).

No one writing about 'dear old Syd', the founder of *Art in Australia* (the precursor of this journal), can proceed without paying homage to Nancy Underhill's *Making Australian Art 1916–49*. That recent study demonstrated that Sydney Ure Smith (1887–1949), like all great magazine editors, was inseparable from the personality of his publications.

Holden unconsciously underlines this point with his own investigations into Ure Smith's personal life. His research into Ure Smith's lengthy relationship with Hera Roberts from 1928 is one of the most rewarding (but brief) sections of the book. Hera Roberts, cousin and student of Thea Proctor, began contributing to *The Home* in 1927. By the 1930s, she was producing many of the journal's covers; fifty in total, Holden says. She also designed furniture, millinery and interiors.

top: Doris Zinkeisen photographed by Harold Cazneaux, styled by Adrian Feint, 1929, the image used for *The Home*'s first photographic cover.

above: The Home's first collage cover, by Hera Roberts.

To date, Hera Roberts's work has not been thoroughly documented. The most recent biographic entry in Joan Kerr's *Heritage* (1995), for example, could not give a birth or death date for this interesting designer who suicided some time after 1949.

While Holden relies on much of Underhill's earlier analysis of *The Home*, he does not always agree with her conclusions; the housework-free image of the 'flapper' she considered as a central image is inaccurate. He demonstrates that by the 1930s the magazine had turned from its *beau monde* audience to offer recipes and prosaic features more typical of the *Weekly*.

This is a critical issue as *The Home* is consistently cited by critics as introducing the essential principles of modernism to eager Australian audiences. These principles include the fabrication of a new visual identity for unfettered Australian women in the 1920s (thought to be especially true of the popular image of the liberated 'flapper'); an identification and isolation of a 'Smart Set' as a market for products; the assurance that 'Art' was an appropriate interest and activity for this group; and an unverified assurance that illustrated magazines were the vehicles for modernism in Australia.

This certitude hinges on an incorruptible definition of modernism – a difficult assignment. As Underhill pointed out in her book on Ure Smith, modernism for *The Home* reader was defined by smart hats, motor cars, arts interests, travel. While Holden's text reflects elements of that view, I suspect he sees *The Home* as a vehicle for modernism in illustration and the visual arts generally. In any event, the argument is not proven by the

images in this book. One suspects that these works reflect an agenda that still eludes critics.

While the term 'commercial art' has been replaced by 'graphic arts', it served for Geoffrey Caban's history of Australian commercial art *A Fine Line* (1983) and R. (Jimmie) Haughton James's survey of Australian work in *Commercial Art*, (1963). Neither of these works appear in the bibliography of *Cover Up*. Here's what critic and designer Jimmie James, an advertising executive and colleague of Sydney Ure Smith, said in *Commercial Art*: 'Its [commercial art's] very reason for existence is to carry out a specific selling task. Its basis is economic. Its first duty may be to inform, to describe, to praise or to create an aura of glamour around a product.'

While *The Home* used some of the nation's more talented artists for its covers and illustrations, there is little doubt that Ure Smith and his board conceived *The Home* as a financial venture. Isn't a greater appreciation of the commercial milieu needed to round out the stylistic analysis of the magazine? What was its selling environment? Street stalls? Bookshops? The design of these covers suggests new selling strategies. The colour printing, enlarged titles positioned at the top of the page and the drama of their compositions suggest aggressive news-stall competition.

Using a 'product' model for researching the art of magazine covers, could one not find that Thea Proctor's nineteen covers from 1922 to 1929 were an indication of her personal recognition value and selling power amongst the 'Smart Set' rather than her grasp of the essential imagery of modernism? Proctor was an 'identity', a flamboyant Sydney artist, teacher and decorator during this period. While Holden's study approaches these issues at times, one cannot help thinking that a fresh assay of the history of Australian commercial art needs some new tools.

Cover Up: The Art of Magazine Covers in Australia by Robert Holden
Hodder & Stoughton, 1995, $35

Michael Bogle

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EDITORIAL

In this issue we look, in part, at the home. *The Home* magazine belongs, of course, to this magazine's lineage as part of the Ure Smith stable; it is also recognised as being one of the principal conduits through which the modern style came to Australia. *The Home* presents a particular challenge to art historians because its brief was not the fine arts – that was left to its stablemate *Art in Australia* – but, amidst many other things, the decorative and applied arts, and in addressing this challenge certain questions emerge about the nature of early Australian modernism.

As Peter McNeil describes in his article 'Designing the Home', artists of the 1920s and 1930s were instrumental in the establishment of the interior design profession. Many, such as Margaret Preston and Roy de Maistre, wrote about it in the pages of *The Home*; some, such as Thea Proctor, offered their services as interior decorators. Artists of the period, he notes, 'moved easily between roles as fine artist, commercial artist, illustrator, decorator and furniture-designer'. Reading McNeil's argument obversely, we could interpret the modernism of the period precisely in terms of the interdisciplinary nature of these artists' practices.

The commodification of art has proved an enduring preoccupation over the last couple of decades, for both artists and for art critics, yet in Australia 'the modern' was, from the start, commodified. Modernity in the 1920s was eschewed by the guardians of fine art, but accepted and promulgated through material culture, in particular, through the agency of department stores and magazines. Indeed, the department store presents a perfect symbol of the Australian art scene in the 1920s. On the top floor was the commercial art gallery, selling the nationalist landscapes of Heysen and Lambert and Streeton, and on the floors below, amidst a hive of female activity – in restaurants and beauty parlours and meeting places for the Country Women's Association – floors and floors of modern-styled merchandise.

Just as the French and Scandinavian fabrics sold in Marion Best's Queen Street store were coveted by young art and design students in the 1950s, French fabrics were not only bought by artists in the 1920s but used in their art works. On her return from abroad in 1922 Thea Proctor gave an interview to *The Home*, headed 'Australians must Develop Taste', in which she declared that 'Fashion and decoration spring from a tremendous art movement whose effects are far reaching', and bemoaned the fact that Poiret fabrics were unavailable in Australia. A few issues later Poiret's studio was illustrated, and in 1925 Raoul Dufy-designed Poiret fabrics became available at David Jones; Margaret Preston mounted them in frames for their launch. These fabrics were later copied by Roy de Maistre and Adrian Feint and used as backdrops for photographic portraits of society women taken by Harold Cazneaux, published in *The Home* in 1928 and 1929; both de Maistre and Preston often used French fabrics, with their stylised, two-dimensional designs, in their still-life compositions.

In stark contrast to the slow arrival of European modernist painting to Australia, which, by consensus, arrived in significant form in 1939 with the Exhibition of French and British Modern Art, in the 1920s and 1930s Australia was a leading retailer of the most sophisticated examples not only of Dufy fabrics but of Lalique, Orrefors and Wienerwerkstätte – all of which were advertised by department stores in *The Home* and *Art in Australia*. It was clothes and objects, rather than paintings, that were viably transported to Australia, and it was to these, as much as to written and verbal accounts and reproductions in magazines of modern fine art, that the artists of the period responded. In this we could read that modernism arrived in Australia not through the ateliers of artists but those of couturiers; not on canvas but in crêpe de chine and voile and cotton. That is, modernism arrived as much through a crossing of media as a crossing of seas.

In 1929 Sydney Ure Smith commented in his editorial for *Art in Australia*:

> We are confronted with the inconsistency of a woman in a gown designed by a modern French artist and completely surrounded by the products of a modern decorative artist's brain, condemning 'modern' work, by an Australian artist, which would fit so well with her modern home. To quite a number of people, anything modern can be appreciated in anything except pictures.

It was in part because modernism was so swiftly commercialised that it was thought inappropriate for the fine arts – cubism, like futurism, was a style in dress and advertising, in Europe as well as Australia, and so a debased one; indeed, so much so that on seeing the 1939 exhibition one critic remarked, 'Frankly we are bored by this cubism, since its debased and commercialised manifestations confront us at every street corner.'

A certain wishfulness, coined with a sense of belatedness, characterises most accounts of early Australian modernism – that de Maistre had not been deterred in his early abstract experiments, that Margaret Preston had never seen works by Leger. In the introductory essay of the recent publication *Strange Women*, the art historian Jeanette Hoorn enacts a kind of antipodean art historicist's version of Hogarth's *Battle of the pictures*, challenging Smith, Smith, Hughes and McQueen in their dismissal of Cossington Smith's *The sock knitter* which, for Hoorn, is the first modernist canvas produced in Australia.

This is a necessary feminist rewriting of existing accounts, and Hoorn is contesting the modern in the fine art terms in which it has been written – in terms of paintings – yet, as the art historian Mary Eagle has implied, a history of early modernism in Australian art cannot comfortably be written using painting as its exemplar. To do so presupposes a modernism that directly counterpoints the European model, a methodology which cannot take into account the often maverick and achronological nature of the influences to which artists were exposed. We forget, for instance, that when artists travelled abroad they not only saw contemporary art, but, for the first time, old art; and so, for example, although Lambert may have associated with Augustus John in the first decade of the century, his painting of that period demonstrates the influence of Gainsborough. More

importantly, such an approach disallows a direct response to the immediate environment of the period.

The great modern construction of the period was, of course, the city itself, and in her article on women's images of the city in the 1920s and 1930s Stephanie Holt demonstrates a modernity that, rather than being merely a diluted counterpoint to European fine art, was a direct response to the lived experience – and environment – of those decades. The new systems of transport and the emergence of the department store made the city women's playground, and in contrast to men's images of metropolitan alienation and displacement, or of suburban arcadia, women artists depicted an intimate and exuberant relation to the new urban landscape. If we take the definition of modernity as finding a home within one's time, this is, as Holt illustrates, emphatically what women of the 1920s and 1930s did.

Holt is careful not to equate modernism conclusively with women, for this debate is not so easily gendered: what of the 'pansies', the male artists, such as Adrian Feint and Roy de Maistre, who participated in these feminine modes? How, in this frame, to accommodate Roland Wakelin's domestic scenes? How do we reconcile the fact that the revolutionary experiments in art and perception carried out in the works of Picasso and Braque were enacted in the 'laboratory', to use Margaret Preston's phrase, of a feminine, domestic site – the still-life?

Perhaps another reason that the art of the 1920s and 1930s has not been accounted for comfortably in terms of fine art history is that we have been writing that history in the wrong terms: that is, in terms of a masculinist model of modernism, informed retrospectively by the development of abstraction in the twentieth century. Women's art, particularly of the 1920s, cannot merely be inserted into that account; trying to fit Cossington Smith and Preston and Proctor into this version of modern fine art is like trying to squeeze square pegs into round holes. In order to phrase a version of early modernist Australian art history as it actually happened rather than, in its characteristic mode of deflection, how we have wanted it to be, we need to rethink what we mean by the decorative and the domestic.

Both these terms were central to Margaret Preston's practice. For Preston, in 1913, the decorative was 'the keynote of everything', 'the only thing worth aiming at for this our century'. The beginnings of a national art, she proclaimed in 1925, 'should come from the home and the domestic arts', and just as the word 'home' at this time carried a certain ambiguity, Preston's use of the word domestic is weighted, meaning at once a female environment – pictures 'done in the kitchen with one eye on the stew' – and the national. Preston's aim was not so much modernism *per se* but the creation of an Australian symbology, a visual vocabulary peculiar to her own place and time. The domestic, in this sense, does not imply subject matter to do with the home and homemaking: it is about addressing, and interpreting, one's immediate environment. One remembers here that sight itself is an abbreviation, a mere melon slice of the actual, and that by the very act of looking we domesticate the actual. That is, sight is by nature domestic.

The domestic and the decorative carried then, as they do now, derogatory connotations, of unseriousness and lack of ambition; despite the feminist art and art criticism of the 1970s, they still imply an inferior art practice. Yet in the 1990s the domestic is no longer the province of women, an aspect of the private sphere: it is a defining condition of contemporary life. Despite the panoptic ambitions of cyberspace (which is envisioned as a visual environment), and the broad vistas implied by its terminology (the 'superhighway'), in reality its result is the increasing domestication of our lives – and of our sight: we sit in offices and homes in front of two-dimensional screens capable of reducing everything in the world to the two-dimensional. Here, the grid is read in terms of the domesticating structures of twentieth-century life: the office, the apartment, the computer and 'the box' – the television.

At the crux of this shift is a rewriting of the nature of the public and the private space. Concomitant with a greater interest in the congruent current aims of art and architecture, many artists are exploring modes associated traditionally with private spaces – so, for instance, the artist Matthew Johnson's 'private exhibition' projects, House and Room 32, in which works of art one is accustomed to seeing in white gallery spaces disconcertingly appear in domestic settings – an inversion of the museum's standard displacement. 'Compost', a project of the 1996 Adelaide Festival Artists Week, will comprise a series of exhibitions of contemporary art staged in people's homes in the suburbs of Adelaide.

'Decor' is an apparently slight yet surprisingly dexterous term, meaning at once beauty of ornament and the scenery and furnishings of a theatre stage or the layout of an exhibition, and in her article of that name Natalie King looks at the ways in which contemporary artists are using aspects of the decorative and the domestic to disrupt received notions about modernity. The decorative presents a particularly thorny problem, as in its 'unthinkingness' it implies a purely visual – and therefore anti-rhetorical – response to the work of art. In his article on Melinda Harper's paintings Ben Curnow negotiates the rift between the decorative appeal of the paintings and their genealogy in abstraction; between their immediate apprehension – and its somatic moment of pleasure – and the art-historical baggage that those canvases must carry. In Harper's paintings abstraction becomes synonymous with the decorative and so brings forward a buried ambivalence of the modernist project: that abstraction is, after all, a system of patterning.

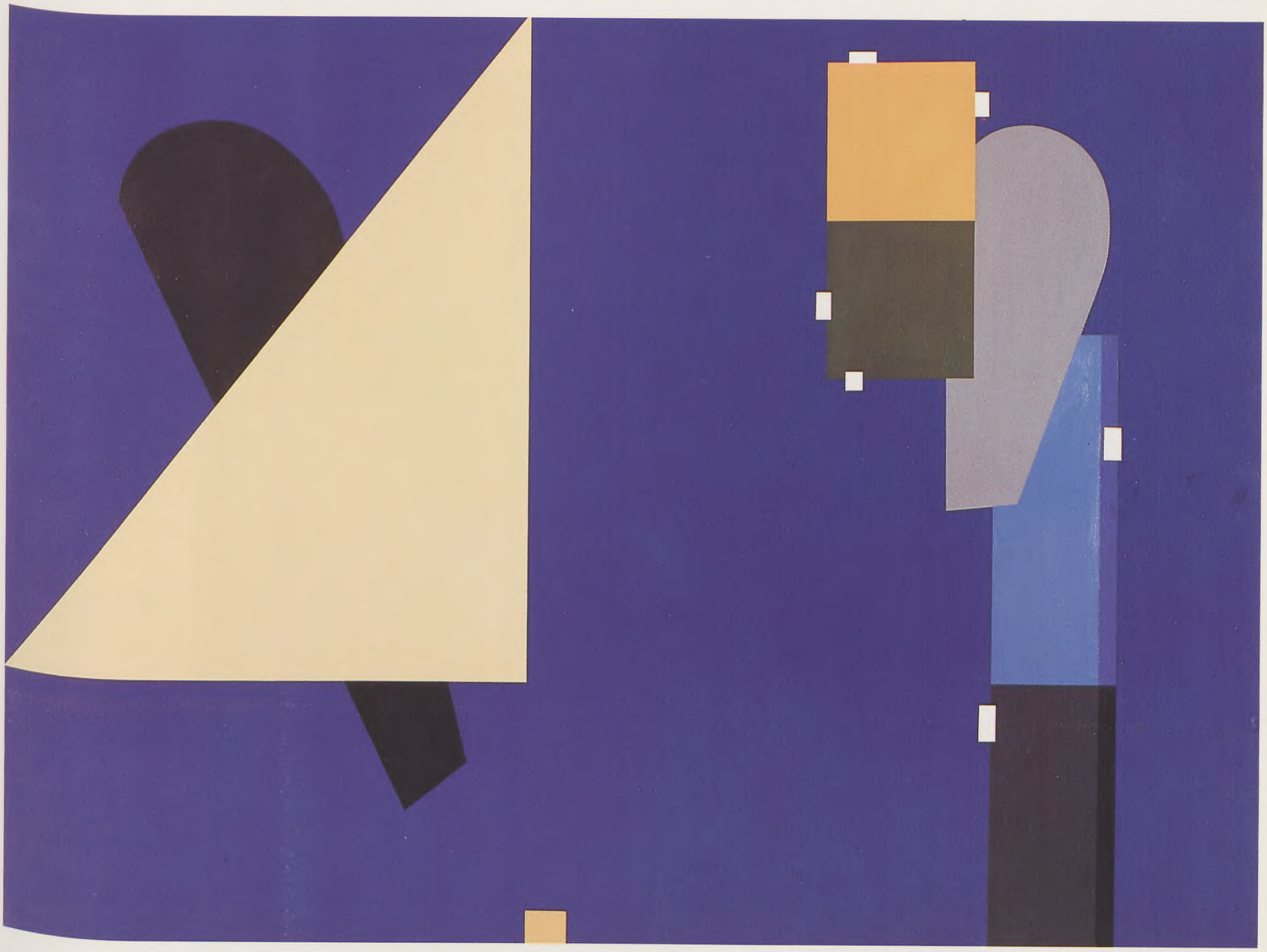
This pairing of the decorative and of abstraction might seem an anomalous one – yet perhaps not so much so when one remembers that the first exhibition of abstract art staged in Australia, Roy de Maistre and Roland Wakelin's 'Colour in Art' exhibition of 1919, comprised not only canvases but four rooms of interior decoration. The symmetries between the art of our first decades and of our last are decisively separated by the reflexive nature of contemporary art practice; nevertheless, the engagement of contemporary artists with ideas about design, the decorative and the domestic allows us to look with new eyes at the art of their forbears, the modernists of the 1920s and 1930s.

Hannah Fink

Robert Jacks: axioms of choice

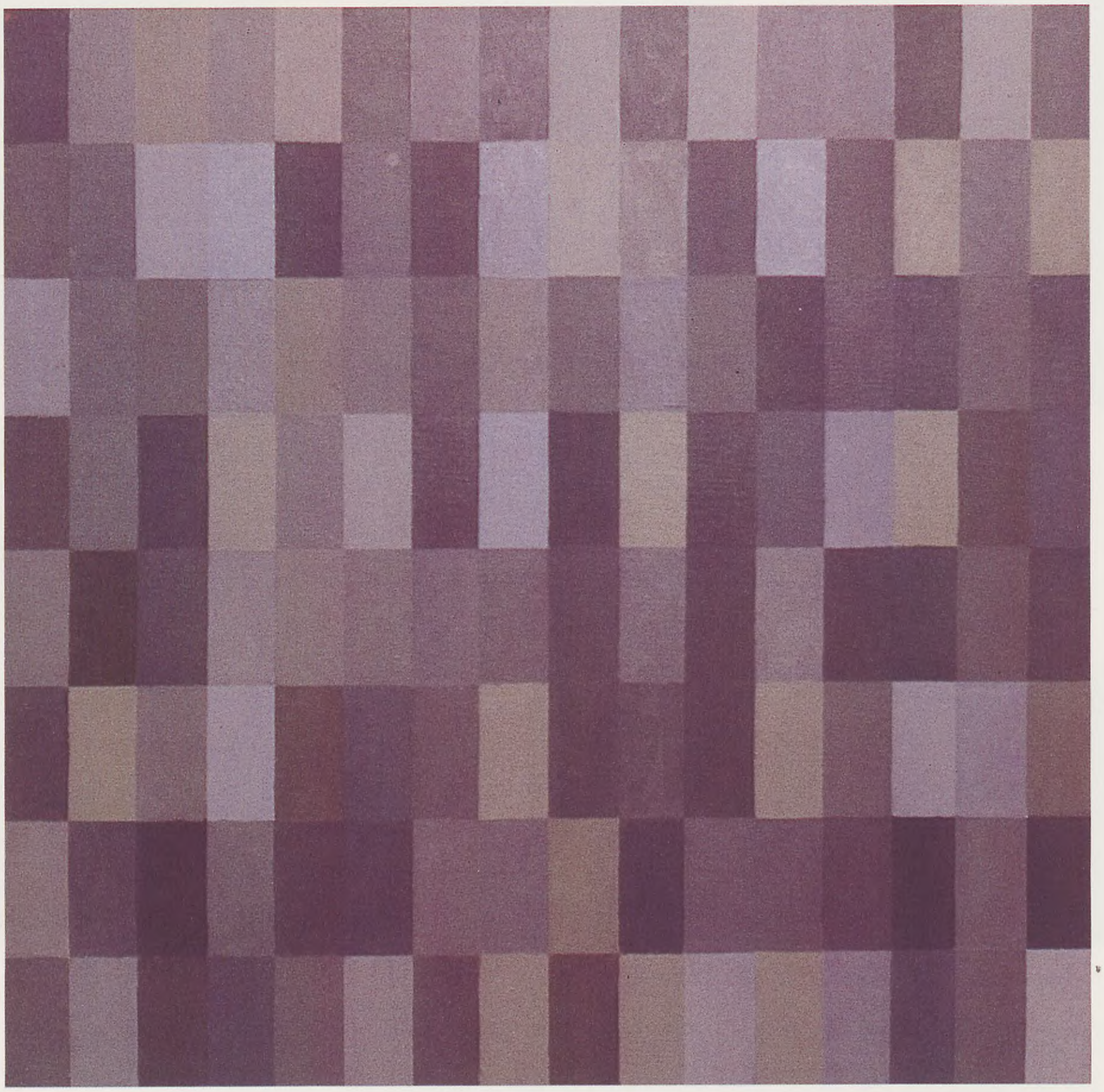
Rachel Kent

Robert Jacks is an artist who works across media. Since the 1960s, Jacks has embraced painting and sculpture, printmaking and drawing, cut felt and paper works, rubber stamps and postcards as individual and equally important components of his artistic practice. A recurrent fascination with geometry and the grid informs the works, as does a strong sense of visual harmony. Art is here an open-ended process, continually reinventing itself according to medium and form. In the words of the artist, this can be likened to the making of one basic premise: developing an idea which can be explored indefinitely and with surprising and new results each time.



ROBERT JACKS, **Harmonic ratios, 1994**, oil on linen canvas, 183 x 244 cm, courtesy Robert Lindsay Gallery, Melbourne.

opposite: ROBERT JACKS, **Twelve artist's books, 1973–1982**, 11.5 x 12.7 cm each book, collection the University of Melbourne



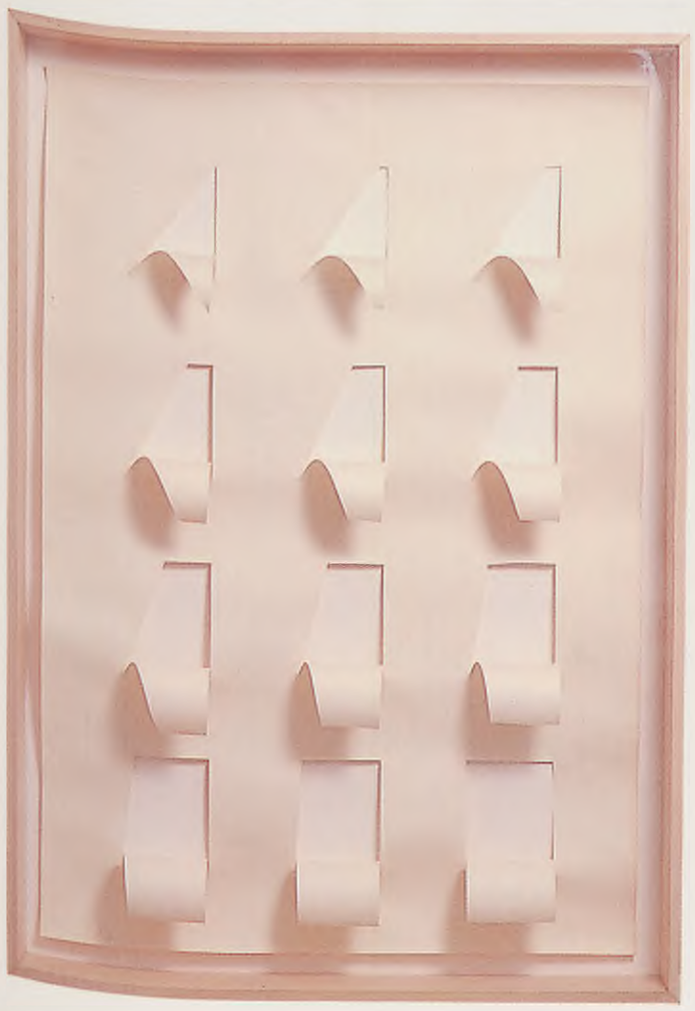
ROBERT JACKS, Untitled, 1972, oil on canvas, 71 x 71 cm, courtesy Robert Lindsay Gallery, Melbourne.

opposite above: **ROBERT JACKS, Grey badge, 1995**, timber, craftwood and oil paint, 97 x 57 x 32 cm, courtesy Robert Lindsay Gallery, Melbourne.

opposite: **ROBERT JACKS, Cut paper piece, 45° through 90°, 1969**, cut paper, perspex and wooden box, 166 x 117 x 16.5 cm, courtesy Robert Lindsay Gallery, Melbourne.

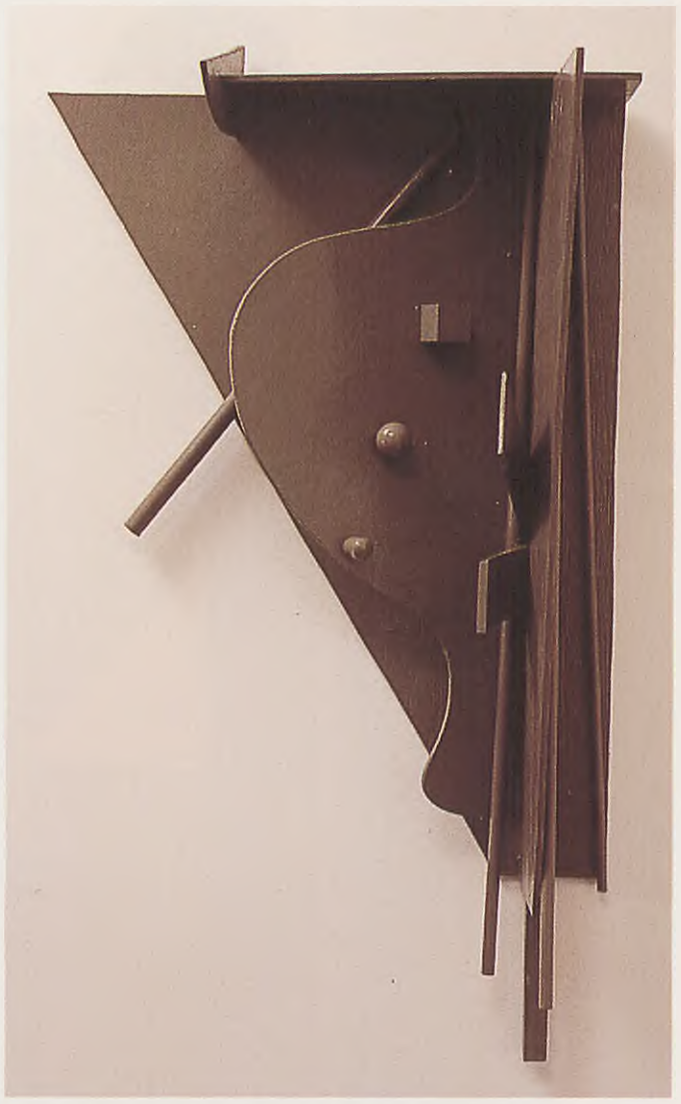
Noted for the strong aesthetic element in his works, Jacks has produced a consistent body of minimal and conceptually based works throughout his career. In addition to the aesthetic concerns, this intellectual and theoretical framework is vital in 'completing the picture' for the works. Moreover, a personal history can be located through works of the past as they inform the present. The sense of journey evident in Jacks's art is paralleled by the artist's travels and experiences beyond Australian shores, while his alignment with a growing corps of young Australian artists during the late 1960s and 1970s working in an 'analytic reductivist' mode assured his reputation as a leader among the new generation of artists within and beyond Melbourne.[1]

Forming the conceptual basis for the works, this process of assemblage and re-



invention began with the unfinished *Open box project*. Commenced in Melbourne in 1966, four years after Jacks graduated from the Royal Melbourne Institute of Technology, *Open box project* took as its starting point the basic structure of the cardboard box. This was opened out into its six individual components, establishing a natural progression of breakdown in which each edge was then folded back into angles of varying degrees. Echoing Robert Morris's dictum that 'Simplicity of shape does not neccessarily equate with simplicity of experience',[2] the open box formed a metaphor for the dismantling and evaluation of the process of artmaking itself. Richard Wollheim, writing on minimalism, has noted the historical significance of Duchamp's readymades and Reinhardt's monochromatic canvases, which is 'largely given in the way in which they force us to reconsider what it is to *make* a work of art'.[3] This methodology was to have a lasting and profound effect upon the artist's works over the next decade and beyond.

An event which was also to affect Jacks during this formative period was his inclusion within the inaugural exhibition of the relocated National Gallery of Victoria, 'The Field', in 1968. Jacks exhibited *Red painting*, a large and striking canvas of 1967 which reflected both the flattened formalism of the late 1960s while adding an illusionistic element via the introduction of frame-like vertical bands, or boxes, within the composition. Two successful solo exhibitions in Melbourne, at Gallery A in 1966 and South Yarra Gallery in 1967, and the sale of a major work to the National Gallery of Victoria affirmed Jacks's growing reputation within local artistic circles. Jacks was not, however, in Melbourne for the opening of 'The Field' as he



had already begun the start of a ten-year journey overseas which would consolidate the artistic ideas and experimentation that he had developed previously within Australia.

Late in 1967, at the age of twenty-five, Jacks left Melbourne for Toronto and continued on to New York, Texas and Mexico in the ensuing years between 1969 and 1978, before returning to Melbourne. During this period he developed the ideas which had evolved through the *Open box project* in a series of folded and cut paper and felt works and small, three-dimensional models. Echoing the artist's own transient state, the reductive, portable nature of the folded and cut works queried the nature of making art and its

limits. How far could the act of creating art be pared back, while still remaining art?

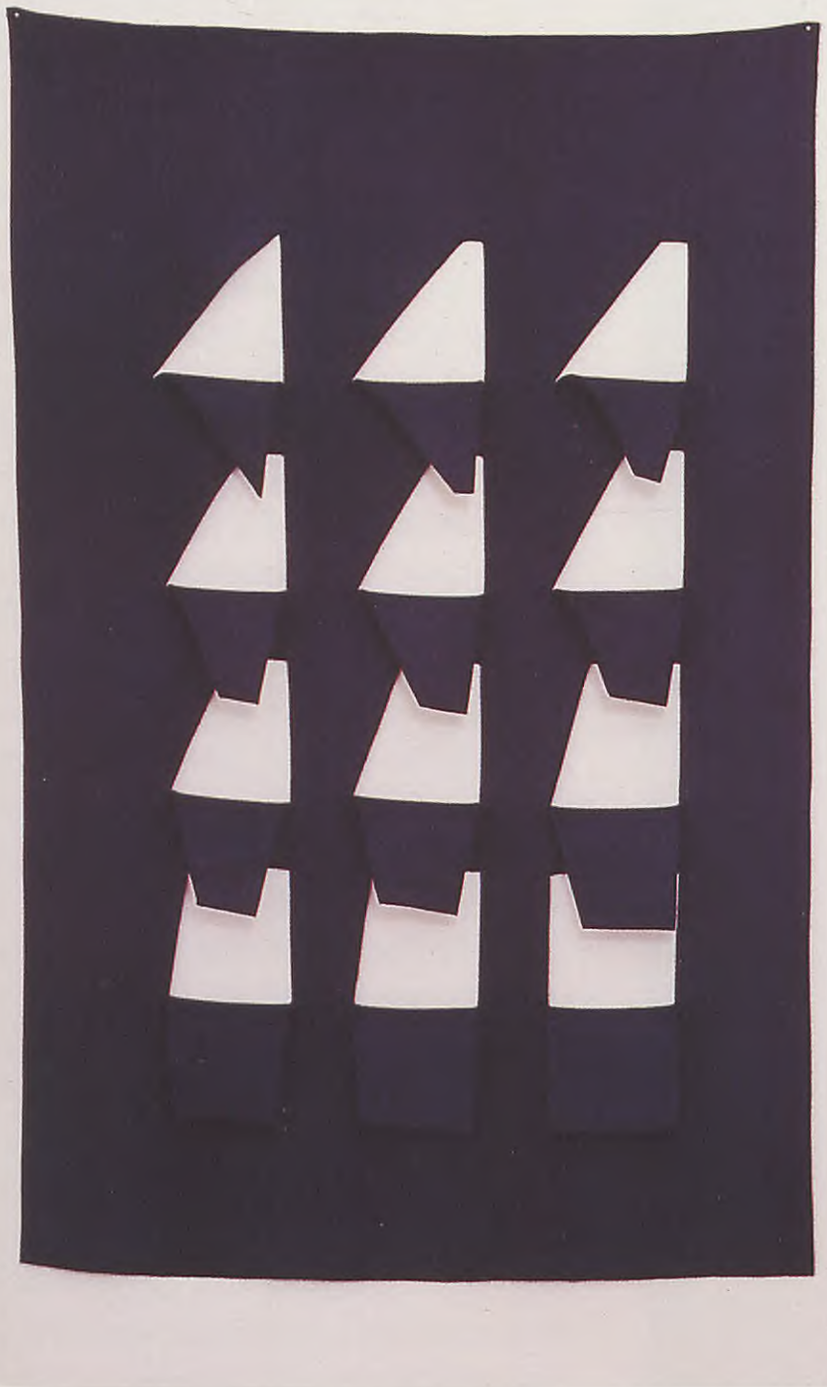
The element of portability was further explored by Jacks in a series of hypothetical box constructions which could be assembled in any place, by any person, according to instructions written by the artist. One such set of instructions comprised *An untitled work 1966–1971*, in which detailed measurements of each model were provided alongside instructions for the breakdown of its edges into angles of between 45 and 90 degrees, echoing the original open box project.

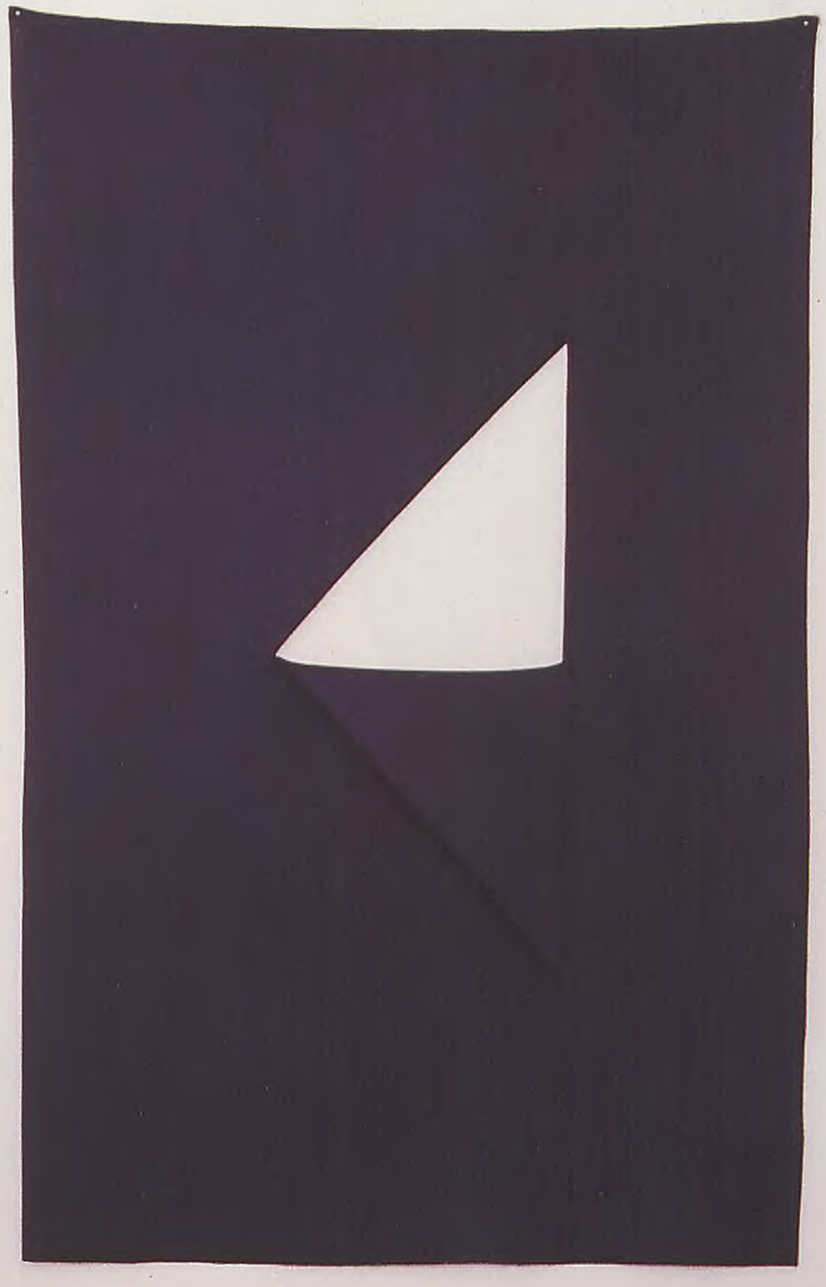
Signalling the decline of modernist representation, traceable to the dual legacy of the Analytic Cubists and Duchamp, this process of reduction and re-evaluation was being enacted by a growing number of artists at the time. Indeed, when Duchamp claimed 'I was interested in ideas – not merely visual products', and 'Reduce, reduce, reduce was my thought',[4] he had articulated a process of structural breakdown and critical evaluation which would shape the course of much twentieth-century art to come. That the radical rethinking (or 'dematerialisation', as Lucy Lippard puts it) of the art object had become the preoccupation of many artists by the late 1960s is perhaps not surprising, given the rapidly changing social and political climate of the period.

A number of people whom Jacks came into contact with during this period were also to have a considerable impact upon the artist. Jacks, in turn, provided an influential figure for the young Canadian minimalists Ric Evans, known for his large monochromatic paintings intersected with diagonal lines, and Jan Poldaas, with his composite grids of small coloured squares. The three were to become friends and co-exhibitors in Toronto and beyond, Jacks and Evans exhibiting together at the Institute of Modern Art in Brisbane ('Fundamental Minimalism: Four New York Artists', 1978). Acquaintances in New York included the artists Mel Ramsden and fellow Australian Ian Burn, both of the Art and Language group, and the American minimalist On Kawara. Jacks's close friend Patrick McCaughey recalls of this period, 'The atmosphere Jacks moved in was minimal and conceptually oriented. Brice Marden was the one contemporary American painter I remember Jacks responding to strongly at that time'.[5] Indeed, Marden's planar and gridded pictorial surfaces provided a source of inspiration for Jacks in their reaffirmation of the materiality of the work of art and their ability both for repetition and permutation. Another painter whom Jacks cites as influential, admiring his ability to combine a minimalist, gridded format with a textured painterly surface, was, of course, Jasper Johns.

As a natural progression from the open box constructions, a series of cut paper and felt works drew upon the process of reduction and reconstruction established by Jacks. Triangles cut at 45 to 90 degree angles were placed at regular intervals across the surface of the medium, emphasising process over form. Part sculptural and part painterly, these suspended works gave way to a series of formal, gridded works and a return to paint upon canvas by the early 1970s; this was similarly accompanied by a move away from the atonal to colour.

The grid provided another constant point of reference for Jacks. He had first experimented with sculptural grids in Melbourne in 1967, and while in Toronto and then in New York Jacks applied the motif across a range of media, from paper to canvas, to





ROBERT JACKS, **Blue felt piece, 45° through 90° (from 'an unfinished work'), 1970–1994**, cut blue felt, 188 x 120 cm, courtesy Robert Lindsay Gallery, Melbourne.

opposite: ROBERT JACKS, **Black zenith, 1994**, enamel and wood, height 110 cm, courtesy Robert Lindsay Gallery, Melbourne.

above: **ROBERT JACKS, Parallax II, 1994**, oil on linen canvas, 183 x 152.5 cm, courtesy Robert Lindsay Gallery, Melbourne.

opposite: **ROBERT JACKS, Red zenith, 1994**, synthetic enamel, composite wood and timber, 146 x 28 x 23 cm, courtesy Robert Lindsay Gallery, Melbourne.

rubber stamps and postcards. This culminated in a return to painting with an exhibition of a group of large, gridded canvases in muted greys, greens and red at the Art Gallery of Ontario in 1975.

At the same time Jacks extended his drawing activities with the introduction of manually stamped works, displayed in bound series and as individual postcards, both as solo and collaborative projects. Lines, grids, vertical and diagonal blocs conjoined in zig-zagging bands – the stamped works became an ongoing preoccupation after the popular public reception of the initial series, 'Twelve Red Grids', New York, 1973. A number of solo and group efforts followed, particularly from the late 1970s onwards, including Jacks's participation with eleven European artists in the limited edition *Stamppostcards* (éditeur Guy Schraenen, Belgium) and solo exhibitions of stamp works in Sydney and Amsterdam.

In 1976 Jacks left New York and travelled to Texas, where he took up an artist-in-residency at the University of Austin, and then on to Mexico where he was introduced to the colourful, geometric and gridded patterning of traditional Navajo art and crafts for the first time. The scarred, fissured landscape of the region provided an additional visual metaphor for Jacks in works to follow.

Since returning to Australia in 1978 to take up an artist-in-residency at the University of Melbourne, Jacks has continued to live and work in Australia, developing upon and extending the ideas formulated during his travels. A period of reassessment also ensued, of which he has noted:

> What happened with the reductivist thing in Melbourne and then in New York was that one went too fast: you're out of something before

> you're into it. Now I'm interested in going back and re-painting old paintings, re-thinking them. I don't want to run any more.[6]

Far from becoming complacent, though, Jacks continued to exhibit regularly, and taught in Sydney and Melbourne prior to settling in rural Victoria. Survey exhibitions have included 'A Melbourne Mood – Cool Contemporary Art' (Australian National Gallery, 1983), 'The Field Now' (Heide Park and Art Gallery, 1984) and exhibitions at the National Gallery of Victoria, Queensland Art Gallery, the Art Gallery of New South Wales and the Museum of Modern Art at Saitama, Japan. Solo exhibitions have included, most recently, two exhibitions of past and recent works at the Robert Lindsay Gallery, Melbourne ('Harmonice Mundi: works of the 1970s and 1990s', 1994, and 'Paintings and Wall Sculptures', 1995).

'Harmonice Mundi' provided an insight into the conceptual issues which evolved through Jacks's works of the late 1960s and 1970s, while situating the artist's practice within the present. For the exhibition Jacks recreated a series of cut black, white and navy paper and felt works, according to a set of earlier works made in New York in 1970, which have since been destroyed. Displayed alongside recent paintings and sculptures, the installation established a visual and conceptual link between past and present while developing one step further the 'unfinished project' initiated by Jacks some twenty years earlier. Gridded boxes, recalling the box constructions of the late 1960s and 1970s, form the structural basis for sculptures such as *Red zenith,* 1994, while the overlaid geometric forms and warm reds, greys and blues of the paintings reflect Jacks's love of the three basic elements – the square, circle, and rectangle – comprising mathematical harmony and the artist's vacillating romance with colour. The most recent exhibition, of six painted and four sculptural works, similarly reflects the importance of the past within the present context in its manipulation of geometric and curvilinear forms and subdued colour.

For Jacks, art is a constant process of accumulation and assemblage, reduction and re-evaluation. Working across a diverse range of media, he has over a period of some thirty years consolidated ideas about the nature and process of making art. In retrospect, the works offer both an art historical and individual perspective: Jacks's mature works offer a personal history as evolved through the past, while situating themselves firmly within the present. The material and intellectual links which Robert Jacks forges between past and present reveal both consistency and the ability for change.

1 Contemporaries working in this mode included Robert Hunter, Ian Burn, Paul Partos and Peter Booth; see Memory Holloway, 'Minimal Art', in Paul Taylor (ed.), *Anything Goes: Art in Australia 1970–1980*, Art & Text, Melbourne, 1984, pp. 54–61.

2 Robert Morris, 'Notes on Sculpture', *Artforum*, February 1966, p.44. Quoted by John Buckley in *Fundamental Minimalism,* exhibition catalogue, IMA, Brisbane, 1978.

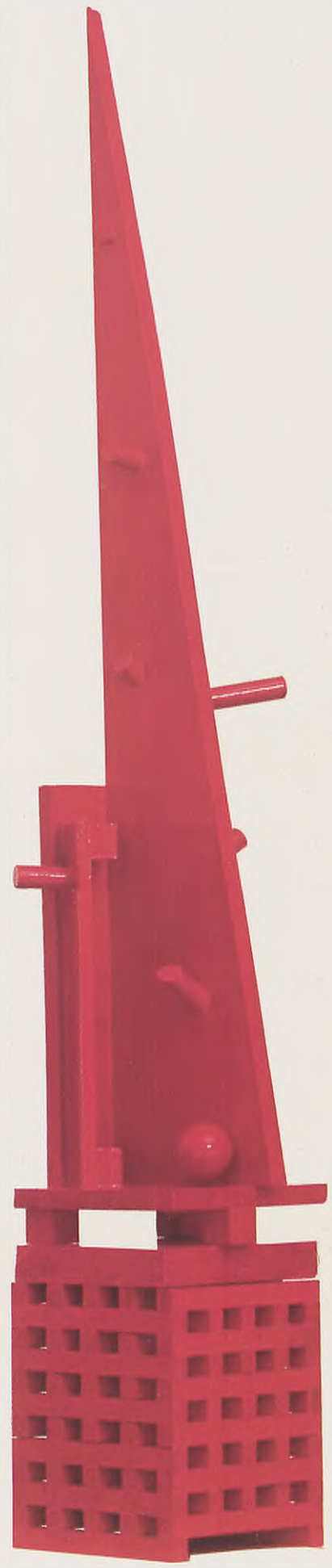
3 Richard Wollheim, 'Minimal Art', in Gregory Battcock, *Minimal Art: A critical anthology*, Studio Vista, Great Britain, 1968, p. 394.

4 Quoted by Victor Rubin in *Dada, Surrealism and Their Heritage*, exhibition catalogue, The Museum of Modern Art, New York, 1968, p. 16.

5 Patrick McCaughey, 'Robert Jacks' Sensibility', *Harmonice Mundi: Works of the 1970s and 1990s,* exhibition catalogue, Robert Lindsay Gallery, Melbourne, 1994.

6 Quoted by Paul McGillick, 'Robert Jacks – A Journey', *Aspect*, 21, June 1981, p. 28.

Rachel Kent is a researcher and curator at the University of Melbourne Museum of Art.



something out of nothing

an interview with robert hunter

Robert Hunter (born 1947) staged his first exhibition at Tolarno Galleries in 1968 and now exhibits at Pinacotheca in Melbourne, Annandale Galleries in Sydney, Bellas Gallery in Brisbane and Lisson Gallery in London. He represented Australia at the Second Indian Triennale in 1974 and was included in 'Eight Contemporary Artists' at the Museum of Modern Art, New York in 1974.

His paintings, which are often described as monochromatic and are extremely difficult to reproduce, can be found in most major public collections in Australia. Monash University Gallery mounted a retrospective of his work in 1989.

Hunter, who is greatly admired by many of his fellow-artists, was awarded an Australian Artists Creative Fellowship in 1992. The following text is an edited transcript of an interview recorded at the artist's Melbourne studio on 6 December 1994.

Gary Catalano: *That painting there's got an internal frame.*

Robert Hunter: How do you mean?

Well there's a five centimetre wide strip around each side that's uniformly painted and looks like an internal frame.

Internal as in picture?

Yes. It's a recent innovation, isn't it?

No, it's always been there.

I'm sure the paintings in your last show at Pinacotheca didn't have internal frames. That one over there hasn't got one.

Well ... *almost.*

Those shapes in the corner cut across it.

Well, that hasn't happened in this one yet. (Laughs)

The frame makes them more illusionistic.

Yes. Despite the fact that they're not illusionistic.

Is it true that each of your paintings grows out of the previous one?

Yes.

But there must have been occasions when you've been stumped as to what you'd do next.

I'm always stumped as to what to do next.

So each new painting involves a leap, a sort of creative jump?

(Very hesitantly) Yes.

Do you occasionally change the ground-rules when you start a new painting?

No, the rules are absolute. The elements are absolute.

What are the ground-rules? Could you state them verbally?

No, I couldn't. That's why I paint.

When did you start painting on these standard-sized plywood sheets?

Like everything else, that dates back to the first idea, the first premise I thought of, which entailed starting from what I knew. The first paintings were five foot square and contained two colours and dealt with equivalences.

Did you want those early paintings to image a state in which everything was of equal value?

Yes.

Why was that?

That's something one can know about. It's a knowable thing.

The first paintings were on canvas, weren't they?

Yes. But they were squares. The square is an absolute base. These things are four by eight, which is two squares. They connect with all the things I've done.

Do you prepare the boards in any way?

Yes. I begin with an absolute paint surface and obscure any boardness in the board, so in effect it's a wall. The board is a simulation of a wall.

Did you start using a paint-roller at the same time as you started painting on board?

I automatically used a brush in the first paintings, and then there was a period when I used both a brush and a roller. Since then it's become pure roller. It's important to be able to know what you're going to get at the end.

So you have more control over a roller?

Yes. It's more dependable.

But is it as capable of the same delicate transitions as a brush?

Well, *more* theoretically, because it's more mechanistic.

When did you start using Dulux Weathershield?

The first paintings I ever did were Dulux. I got given a half a dozen cans for a story in *Dulux Times*.

What, you wrote a story?

No, they came and interviewed me.

So you've been using it ever since?

Yes. But it's just an element. The board's an element, the roller's an element ...

Do you have a standing order with them?

No. But I'm waiting to become publicly known enough so that I can do an ad on TV like what'shisname.

Rolf Harris?

Yes. I've actually rung them and proposed it. (Laughs)

Do you try to spend some time in the studio every day?

I *do* spend some time in the studio every day if there's nothing better to do.

What can tempt you away? Snorkelling?

Yes. (Laughs) And bicycling.

But you don't necessarily paint every day, do you?

Oh, pretty well.

Don't you often just sit and meditate on a painting?

Yes. It takes a bit of time for what's actually there in the painting to sink in.

Are you saying you have to meditate on the paintings in order to see them?

Well, *anyone* has to sit for a while in order for the information to come through.

Do you have music playing when you're sitting

before a painting, or does that interfere with your meditations?

I have the radio just on a regular station, at a low volume, a subliminal volume … similar to the subliminal things I'm working with.

To complement the paintings?

To distract me from the paintings, or to allow that semi-conscious state where anything that comes out of a painting … As I see it, anything that comes out of a painting has to be something that is not known beforehand. Working with knowns is the space for the unknown to occur.

Do you remember when you became interested in art?

It must have always been there. I got one hundred for art in third form. I was going to be a farmer, but economically art school was a lot easier.

When I came round earlier you said that when you began your first white paintings you realised that you knew absolutely nothing and that you started from that point. I take it you were talking about some of the paintings in your first show in 1968.

Well, the nothing I was talking about relates back to that question about school. Compared with the maths and the science, art was about nothing. Whatever knowledge we have about it is a retrospective fabrication, for art must first of all have occurred.

I understood you were making a statement about …

Me knowing nothing?

Yes.

No, I don't admit that. (Laughs)

I thought you'd had a kind of Zen-like illumination and was wondering how you'd come to make it.

The basic idea of creation is that something comes out of nothing.

Hah. I was just about to suggest that your paintings are reminiscent of the Big Bang Theory. According to that, something can come out of nothing.

Yes, that's absolutely true.

Were you seeing a lot of other artists when you were grappling with these ideas about nothingness?

Well, my friends tend to be artists.

So they were people like Dale [Hickey] and Ian Burn?

And Carl Andre.

Do you remember what you were reading then?

My anti-literacy is something I don't want to go on about. (Laughs)

But you must have read something. You can't go through life without reading anything.

You can't, no.

So you must have read a couple of books that impressed you for one reason or another. I mean, there's a book on the shelf behind you, Charles Bukowski's Hollywood. *I remember that Bruce [Pollard] used to have quite a few of his books when I worked for him.*

That must have been when I was a reader.

There was a Bukowski fashion at one stage.

I'm the real thing.

What do you mean? Do you see yourself as a Bukowski-like person?

Umm … Yes.

Were your first white paintings meant to express the sort of nothingness that we talked about earlier?

Umm. It's not *expressing* nothingness; it's *using* nothingness.

To do what?

(Very hesitantly) To *state* something, something which is about … The only way I could answer would be to write a very small text with a concentrated use of words.

You'd like to write a poem then?

No, I paint pictures.

I know. (Laughs) But if you wanted to answer that question to your satisfaction …

That's right.

… it might be best if you wrote a poem.

(Laughs) What's the next question?

Okay. When I look at your paintings there's always a moment when the thing dematerialises and I feel as if I'm looking into light. Is that one of the experiences you want your paintings to provide?

Well, light's an absolute element in my work. Did I tell you what happened in London? I tried to get the globes I'd become used to and understood I could get there, but I didn't get them; for the whole duration of the show I didn't have the lights that I wanted. But of course that's light reflecting *off*, so it's secondary …

But your paintings radiate *light; they seem to be made of it. Do you want your viewers to be conscious of how much time has gone into your paintings?*

No.

You don't. When I talked to you at the opening of your 1993 show at Pinacotheca you said they were about time.

Yes, but not the time it takes to do them. It's about the connection with light, I suppose … and how long it takes to see them. How long they take to *do* is beside the point. The first paintings I did were about absolute simplicity and these are still about absolute simplicity, but they've become …

Extraordinarily complicated?

… compounded. They're absolutely about flatness and yet they've become dimensional.

Is that why you like to say they've become more sculptural?

(Hesitantly) Yes. They're mechanical and mechanically made.

And hence sculptural?

Well, they're sculptural in the way that sculpture is made of pieces, that sort of thing.

By that are you saying there's no illusion in them?

No, no illusion that's put there.

This reminds me of Donald Judd's argument that painting was necessarily illusionistic and that he

produced specific objects instead.

That's possibly why I see them as sculptural.

So your paintings are specific objects also?

Yes, I guess that's right.

But how can you maintain that when they each look like a galaxy of minute variations of light?

But that comes about from the opposite attitude. That comes about from a purely mechanical, numerical *da da da da da* ...

So all the variations in your paintings have a mathematical basis?

Sure. They all connect back to the first paintings, which were about rotation.

Are you saying there's nothing subjective in them?

Subjective ... Meaning?

Well, nothing without a logical or a rational basis.

Yes, they've absolutely got a rational logical basis. But where they end up is something else. (Laughs)

Are there any sculptors whose works you particularly admire?

Well, there are people that I empathise with, like Carl Andre and Sol Le Witt, both of whom I like ... and Richard Serra, whom I met once too often, is a great sculptor.

Had Sol Le Witt done any of his wall drawings when you started painting on walls?

I don't think I knew of his wall works when I began mine.

How do you know when a painting is finished? Is it all plotted out mathematically?

Well, there are mechanisms by which you do a painting, but its becoming finished is a mystical sort of thing.

It's mystical? *Isn't there a paradox here? If you say that everything in the painting can be reduced to a mathematical progression ...*

No, no. That's *how* I do them, but it's like I'm external to them. They develop their own assertion and character; their becoming finished is a thing they decide themselves. It's unexplainable.

Have you ever misjudged it and actually overworked a painting?

No, I wouldn't know that. Given that my involvement is purely mechanical, I *couldn't* know that. Those sorts of decisions are made by themselves.

So at a certain point the work itself takes over and you just do what it tells you to do?

That's right. That's the precondition I've established. The mystical stuff comes out of the triangularity of the colour and the quadrilateral nature of the structure.

I don't understand.

Well, the paintings are two squares, *right*? And colour is triangular.

Is it?

I perceive it as triangular.

But why?

Because it's threes.

So the fact that there are three primary colours makes it triangular?

Uh huh.

If that's the case, wouldn't it be more suitable if your paintings were literally *rectangular?*

Yes, but then you'd be having a colour stated absolutely. Colour is in fact an element. The space between the triangle and the square is kind of where the art is. (Laughs) It's a non-space or a hyper-space.

So you don't want the colour and the format to fit hand-in-glove?

No, they're absolutely separate.

You told me once you often do drawings in your head just as you're falling asleep.

Well, I don't *do* them; I see the structure and wait for something to follow on.

Are these imaginary drawings always related to the paintings you're doing at the time?

Yes.

So in a sense they're kind of studies, these drawings that never get put on paper?

Oh, I do them occasionally on paper. This (holds up sketchpad with postage stamp-sized drawing) is exactly the same as the structures I see when falling asleep. It's just plotting things out.

You had a show at the Lisson Gallery recently. How did it go?

It seemed to be going very well, but as I said earlier the lights were not to my satisfaction. The connection with Nicholas [Logsdail] feels good.

Can you imagine living and working overseas for an extended period of time?

To live anywhere else seems a very complex accomplishment. I don't really have any aspirations to be anywhere else particularly, but certainly travel is a fantastic stimulus.

I asked that because I was wondering what sort of audience you see for your work here in Australia.

People have said it was time I went overseas and that I've exhausted the local potential, but I think the world's the same essentially.

So you do *think there's a limited audience for your work here?*

Well, judging from London, that's true everywhere.

I suspect there may be a much larger audience for your work than your sales would suggest. Not everyone can afford to buy your paintings, that's true; but a lot of people get rhapsodic about them.

Of course art is absurdly expensive in real people terms, but my good friend Paul has made me more distant from these issues at the moment.

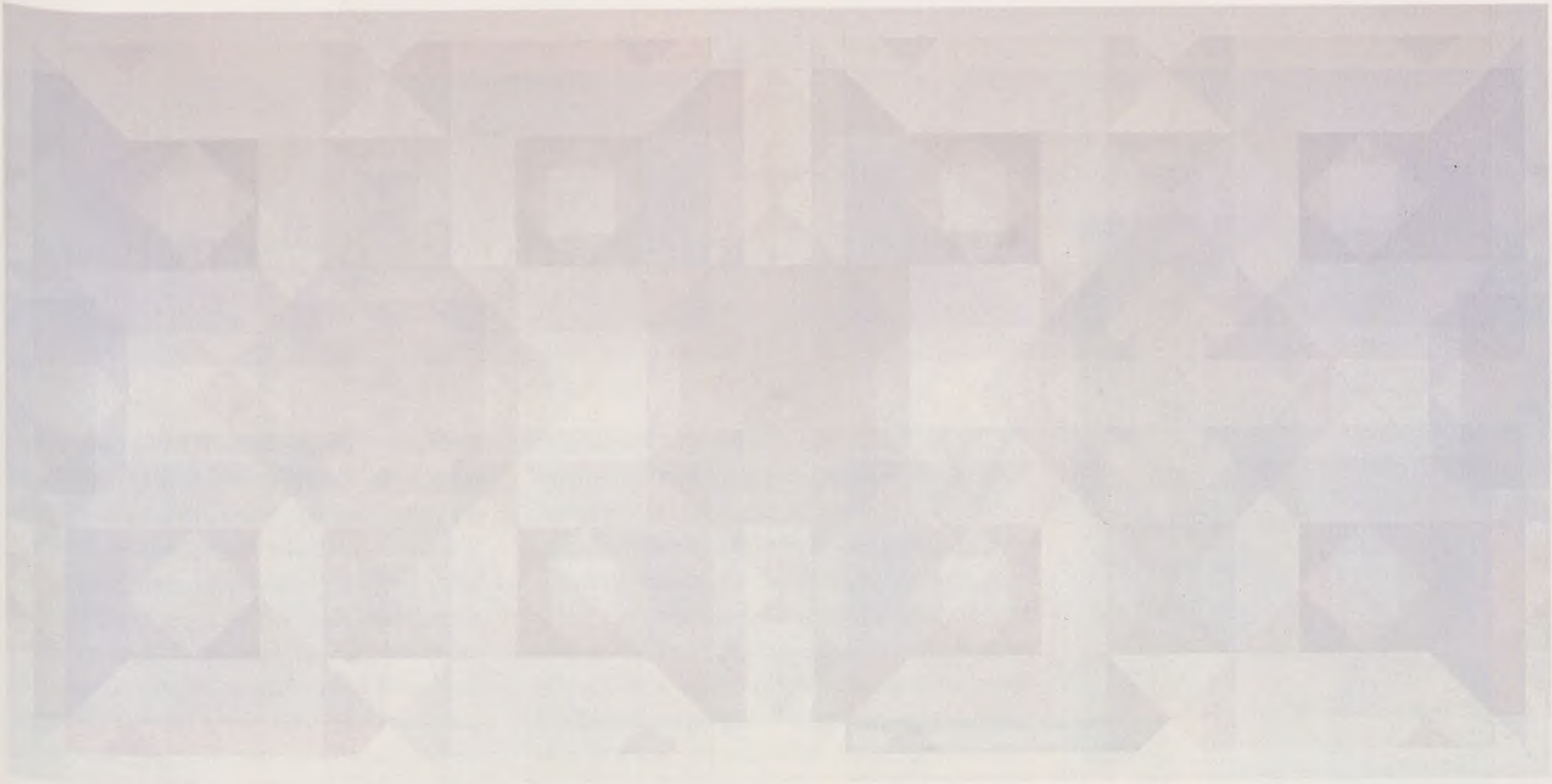
Mr Keating?

Yes. (Laughs)

Finally, can you imagine yourself radically changing the kind of work you do?

The changes I make within what I'm doing feel more radical all the time, but they end up looking the same. (Laughs) It's the unseen part that makes them worth doing.

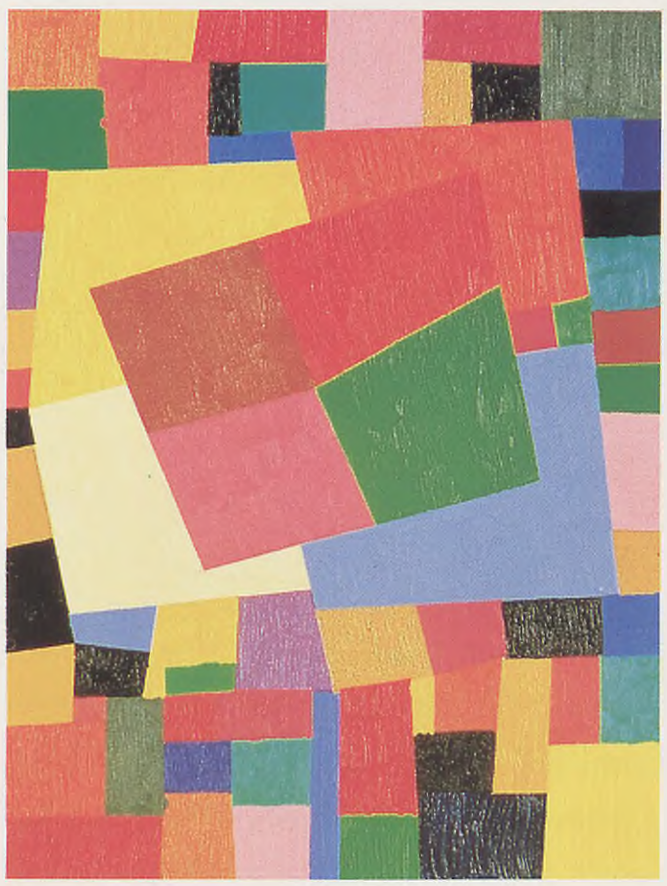
Gary Catalano is a poet and art critic.



ROBERT HUNTER, **Untitled #4, 1991–92,** synthetic polymer paint on plywood, 122.5 x 244.5 cm, Museum of Contemporary Art, Sydney. Photograph Greg Weight.

Ben Curnow

Of Innocence and Experience



MELINDA HARPER, Untitled, 1995, oil on canvas, 40 x 30 cm, courtesy David Pestorius Gallery, Brisbane.

Words, in their relationship to colours, are always, at best, provisional. Colours invite or 'seduce' verbal language with their sensory directness, as if to test its powers of description. Yet the specific identity of a colour ultimately eludes the most perceptive of characterisations, and is never confined by what can be said or grasped of it.[1] Perhaps then these words will only briefly settle on Melinda Harper's multicoloured paintings to be blown away by the next impulsive breath. Like a bee is attracted to flowers, maybe this writer will be inspired or coaxed towards the task of characterising them nonetheless. All the stolid preoccupations of art criticism with debating historical abstraction might even be displaced, for the moment, by an uncertain fluency of sensation. Or maybe not exactly.

Harper's paintings appeal first to our eyes – to visual experience. The engagement they spark can be almost purely sustained by our fascination, which seems to yield a 'mode of thought' contained within visuality itself. And in this they afford priority to a certain concept of experience. That is, experience which is always new, experimental and essentially subjective. Harper's practice thus resonates with the term 'poetic'; her sympathy for a belief that raw materials of experience can call art forth, almost directly, is reflected in her long-held interest in the poetry of Rainer Maria Rilke, and was similarly evoked by her use of the following quotation, in one of her photograms (1990), from the novelist Violette Leduc:

> The silken rustle of the olive trees in the tall grass. The silken rustle of the leaves, the green light. The elegant light of the cypress, the inconstant blue, the icy blue frozen sheen of the sky's indifferent perfection. The panting breath of the breeze, its shyness, its caprices. The distant hills drowning in their blue tinged tears.

Experience in this sense (as a condition of fundamental awareness) is precisely that kind of consciousness which has been idealised in the context of aesthetics, and which can be distinguished to a degree from 'reason' or 'knowledge'. Nourished as it is by the present moment, it must consist in a process whereby the rational mind's 'prejudices' continually

The Paintings of Melinda Harper

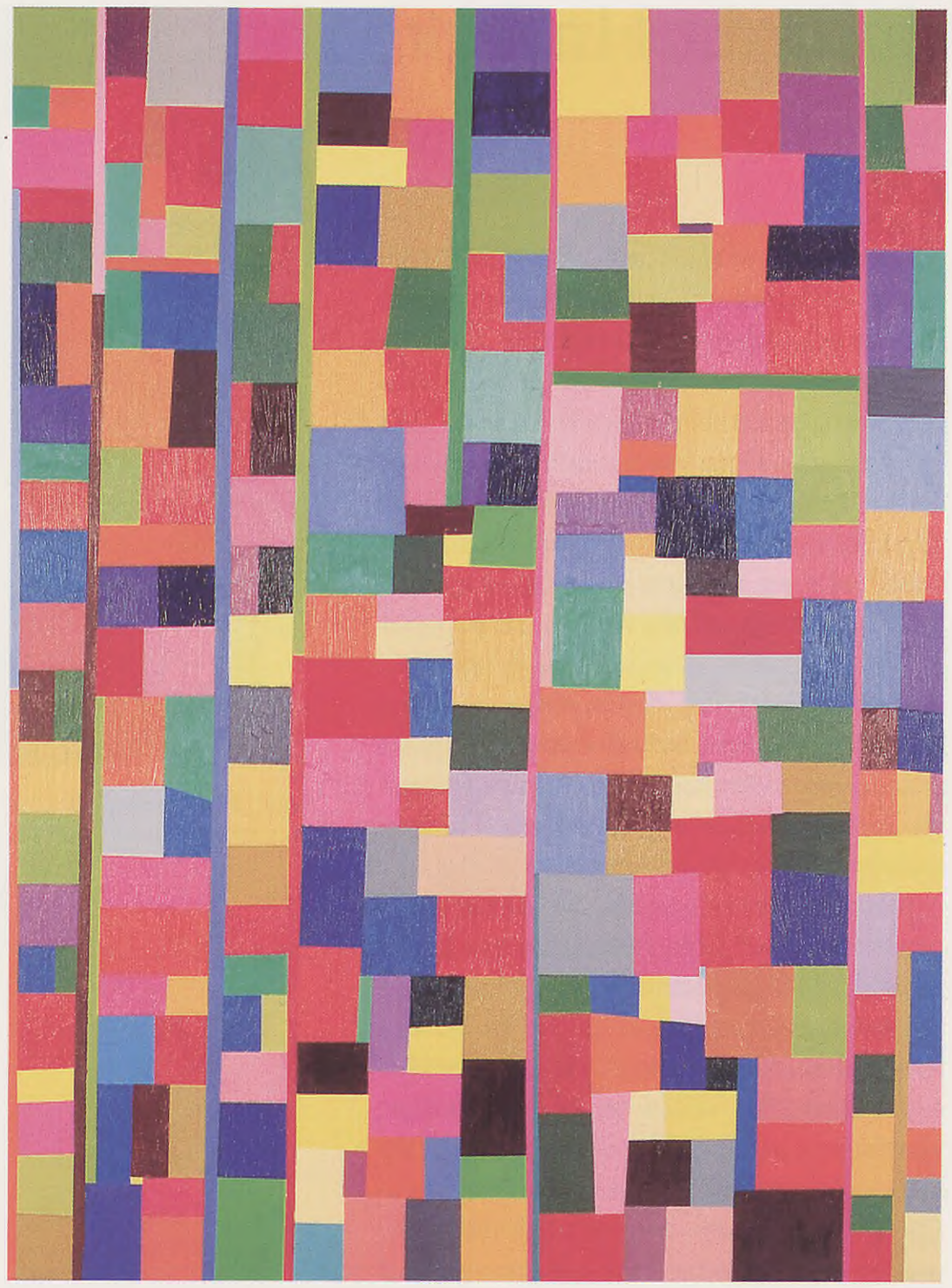
take second place to fresh observations. And the chromatic universe, with its presumable infinity of variation, quite naturally serves as a symbol of subjective immediacy.

But there are really two main senses of the word 'experience' which should be considered here. In its other usage, it means a practical knowledge or wisdom that has been gathered from the past, and in part by reflection or analysis. This tends to balance caution against the impulsive pursuit of innovation or novelty, and to promote more methodical and slow, but well considered and sustainable progressions. Harper's work, I would venture to say, quintessentially mediates the tension of these divided meanings. It does this by bringing together colour and geometry – representatives, so to speak, of both sides of experience – and setting them to play against each other. Harper invests a 'pragmatic faith' in the values of her materials and methods, in such a way as to animate the supposed dichotomy of experience.

Geometry and colour: both have claimed immaculate origins and connote transcendent absolutes by way of idealisms that are equally questionable. The romanticised unity of the spectrum is, in fact, fragmented as soon as it is thought. While the question of whether perceived values can actually precede language (and thus ideally bypass it) has attracted much speculation, it is fairly safe to say that if such original moments occur they are infinitesimally subtle. Colours must enter a code of some sort straight away, if only so that one is distinguished from another. And if geometry finds its nascence in the necessity of forming relational distinctions, its forms may also signify a perfect order, and the 'deployment' of geometry can be seen to accompany modernity's rational 'regimentation of human movement, activity, and perception'.[2]

Neither colour nor geometry 'in the abstract' can be separated from historical context. For instance, Melinda Harper's bright and often 'clashing' colours would probably be unthinkable without Pop art, to which they owe as much as they do to sunshine. Likewise, geometric abstraction is virtually unthinkable today without automatically bringing to mind its past, its history. Behind both, modern art in general constitutes a weight of

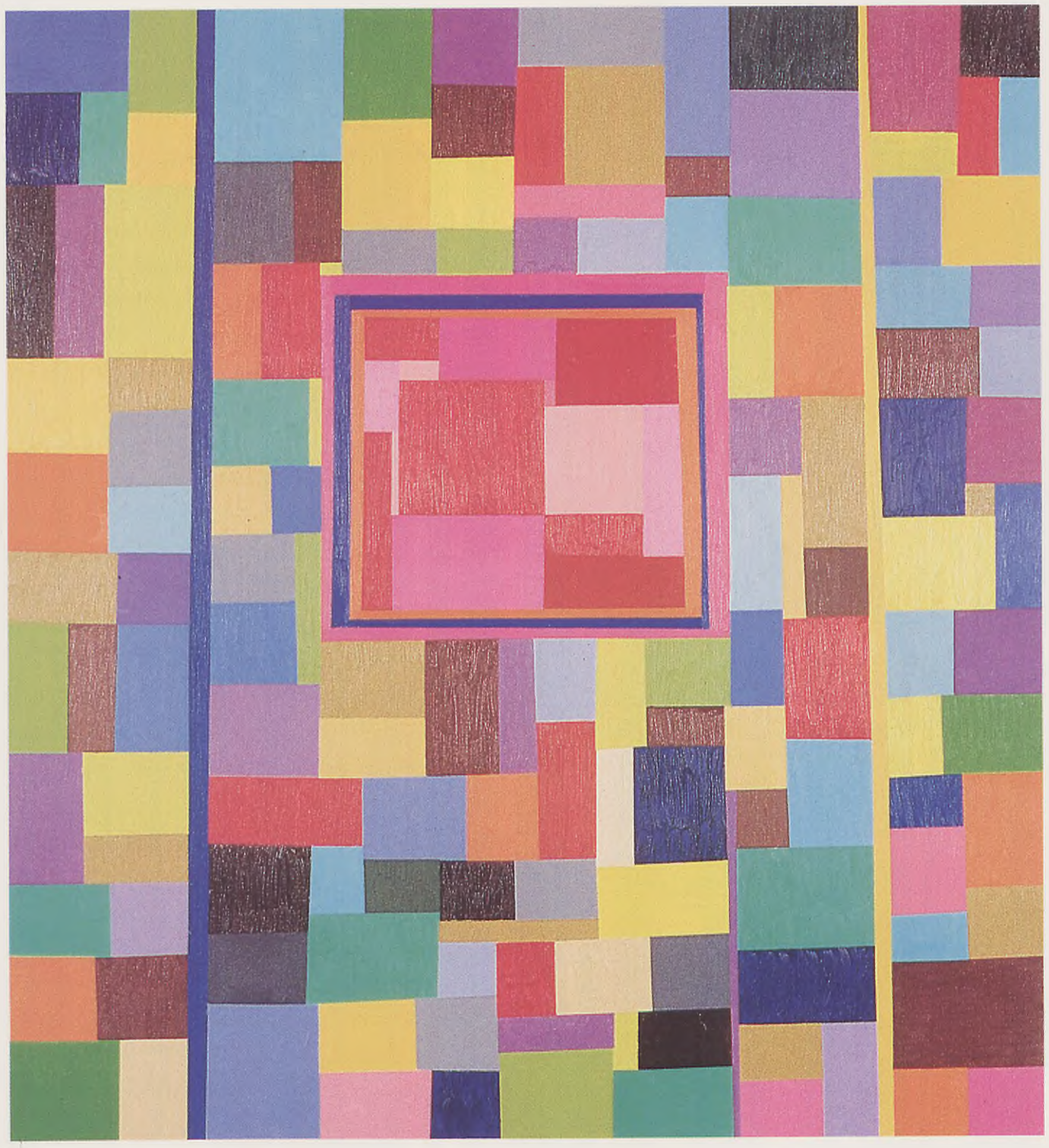
MELINDA HARPER, Untitled, 1995, oil on canvas, 40 x 30 cm, courtesy David Pestorius Gallery, Brisbane.



experience which cannot be responsibly ignored.

Immediacy offers no real escape, since the simply sensate engagement is suffused by a sense of danger. This is because exploitations of colour and images so as to suspend the intellect, for ulterior motives, are all too well known. Sensation is linked too closely in our experience with the 'sensationalism' by which coercive illusions of immediacy and novelty are used to induce in us alternating emotions of joy and fear. Contemporary urban life is so structured by these oscillations which simultaneously heighten and flatten out human experience that art, should it continue to be a profound dimension in reality, needs to try and cut across them by generating a shifting sense of wonder – as this artist's work seems to do.

While the observation that Harper draws on colours from everyday culture, of which her paintings 'are also themselves a part', has been made recently by Sue Cramer,[3] it is necessary to ascertain that their chromatic spectacle is not gratuitous. And although descriptions of Harper's work have often featured words like 'funky' or 'effervescent' (suggesting analogies to pop music or candy) what seems more pertinent and also harder to explain is the seriousness of her enterprise. How is the work to be taken seriously, when it is not solemn in appearance? And to what



MELINDA HARPER, Untitled, 1994, oil on canvas, 122 x 112 cm, photograph courtesy Anna Schwartz Gallery, Melbourne.

opposite page: **MELINDA HARPER, Untitled, 1994,** oil on canvas, 122 x 92 cm, collection Ristorante Roberto, Melbourne. Photograph courtesy Anna Schwartz Gallery, Melbourne.

MELINDA HARPER, Untitled, 1992, oil on cotton, 50 x 40 cm, courtesy Anna Schwartz Gallery, Melbourne.

opposite: **MELINDA HARPER, Untitled, 1994,** oil on canvas, 122 x 112 cm, courtesy Anna Schwartz Gallery, Melbourne.

extent is an insistence on 'seriousness' really appropriate?

Abstraction is more than anything today a site of conflicting anxieties – notwithstanding that it stood earlier for modern art's bravest ambitions. It is a climate of vague apprehension, compounded with abstract painting's unprescribed longevity, which gives much recent abstraction its edginess. A fear of abstraction degenerating into mannerism or stylish nostalgia – more 'mod' than modernist – here meets an equivalent paranoia of doctrinaire formalism, which would allegedly drive art towards an exclusive, anaesthetised grid-lock, incapable of meaning. One 'worst case scenario' is that abstract painting could enjoy a facile revival, devoid of its earlier analytical functions and based instead on the simple geniality of shapes and colours.

Harper's work plays on such fears, and makes light of them with its ostensible flippancy, proceeding blithely where we angels would hesitate to tread. But to play upon fears is a serious matter indeed. The 'playful' aspect in her work is itself contestatory, like a game in progress on a field that has always been contested vigorously. Essential to Harper's endeavour is a refusal to be intimidated by legalistic critical discourses, which have generally concurred in judging abstraction to be a mere relic of formalist theories. After all, the rules can be reinvented as we go along. In fact, the very absence of a central, legitimating discourse is probably the key to abstraction's post-Cold War return to relevance in the 1990s.

Since beginning to exhibit in 1986, Harper has been one of the major proponents of abstraction among her own generation in Australia, and closely associated with the 'Store 5' grouping of artists.[4] It is impossible to say whether her work is finally irreverent and profane, or if it can be imagined instead as stained glass on the monumental cathedral of modernist abstraction, admitting to it the fragmentary, experientially charged light of the present.

For years she has been content to investigate possibilities that lie within the primitive technology known as oil painting, working with its most basic elements: colour and linear structure. Formally speaking, the impetus of her work is towards an 'informalism' which markedly resists closure. This is pursued through using classically 'open' techniques of composition such as asymmetry, parallelism and montage, which are combined and transform in an inventive process which develops from one series of works to the next. The emphasis is 'old fashioned' – or radical, in the Latin sense of a return to roots – in an eclectic contemporary context of proliferating art forms. However, Harper's work is by no means blinkered by its medium-centred focus.

If this work might present itself as naively idiosyncratic, it is nevertheless scrupulously informed and bounded by abstraction's numerous critiques. Its historical identity is sufficiently notated by the affinities it shares with several particular artists, beyond her immediate peers, most of whom are marginal to the 'official' historical canon – ones as diverse as Olga Rozanova, an early constructivist, and Bridget Riley, the British 'Op' artist, or even with the anonymous craftwork of Indian textiles – that it cannot be interpreted simply as deviation from some presupposed norm. Rather than an innocent anomaly, Melinda Harper's art constitutes a concerted appeal to experience.

1 See Thierry de Duve, *Pictorial Nominalism*, University of Minnesota Press, Minneapolis, 1984, Ch. 6: 'Color and its Name', for a relevant discussion of colour in relation to Kandinsky and Duchamp.

2 Peter Halley, 'The Deployment of the Geometric' (1984), *Collected Essays*, Bruno Bischofberger Gallery, Zurich/Sonnabend Gallery, New York, 1988, p. 127.

3 Sue Cramer, *Melinda Harper*, David Pestorius Gallery, Brisbane, 1995, n.p.

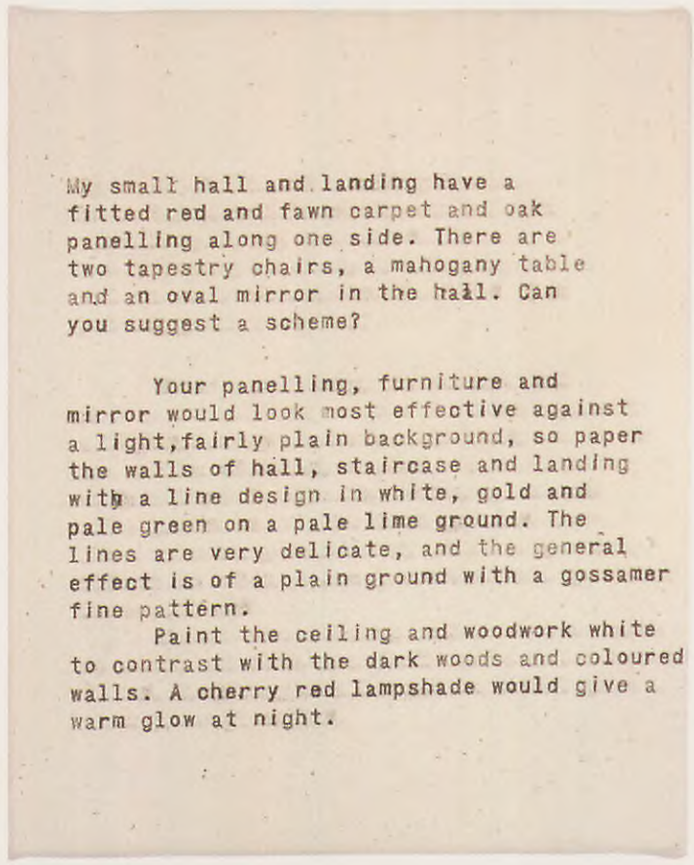
4 In May 1989, Melinda Harper curated an exhibition called 'Resistance' at 200 Gertrude Street, Melbourne, which included some of the artists who were soon to become connected with Store 5, an artist-run gallery in Melbourne: Stephen Bram, Anne Marie May, Kerrie Poliness, Gary Wilson, herself and several others. She exhibited regularly at Store 5 between 1989 and 1993.

Ben Curnow is a curator and writer who lives in Sydney.

Decor

Natalie King

The advice inscribed on Kate Daw's 1993, takes up interior decoration as domestic space as textual intervention. of small panels that have been passed text appears as if the ink has been dardised designation of the wall texts dimension of language across a texted ings in romantic literary associations.


My small hall and landing have a fitted red and fawn carpet and oak panelling along one side. There are two tapestry chairs, a mahogany table and an oval mirror in the hall. Can you suggest a scheme?

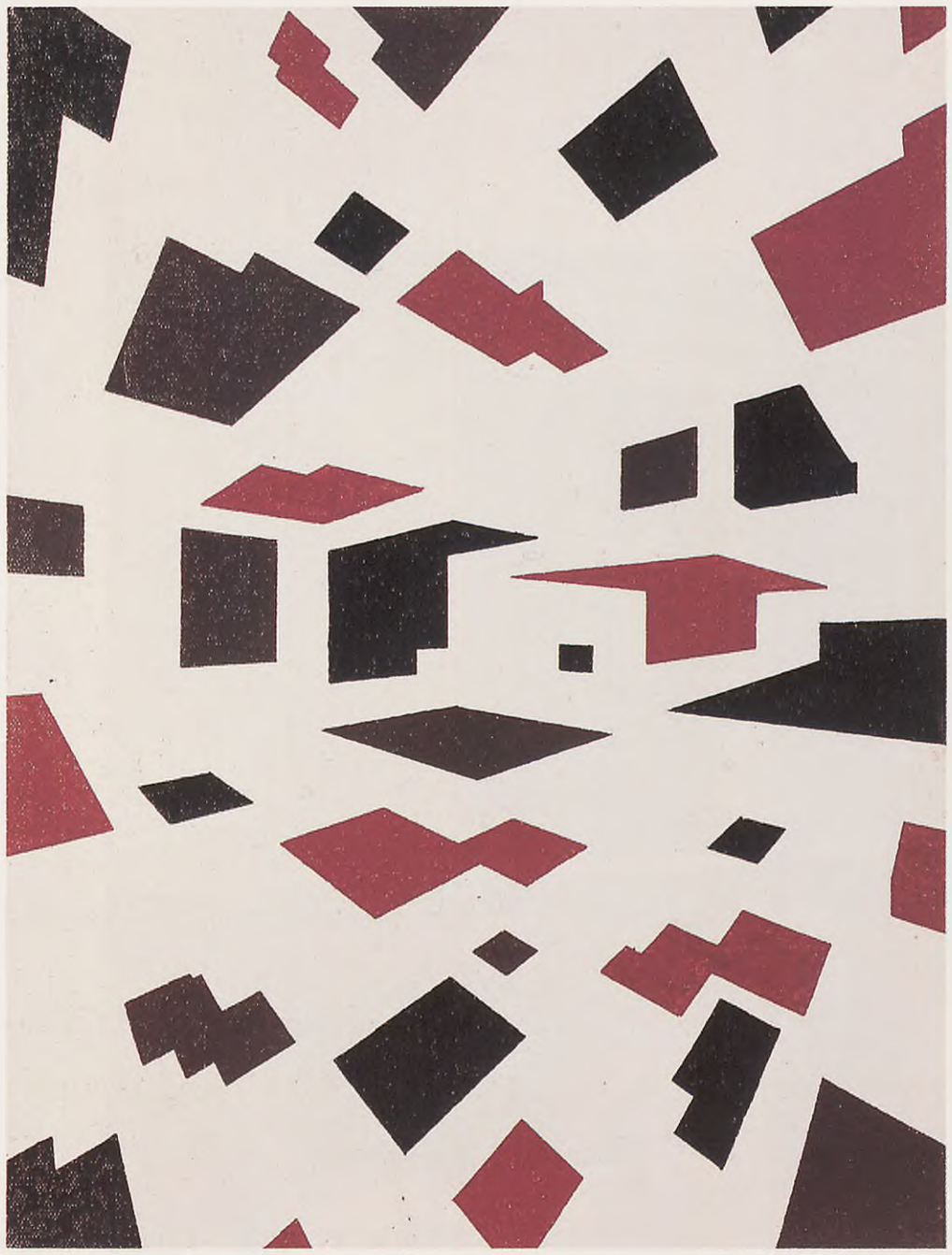
Your panelling, furniture and mirror would look most effective against a light,fairly plain background, so paper the walls of hall, staircase and landing with a line design in white, gold and pale green on a pale lime ground. The lines are very delicate, and the general effect is of a plain ground with a gossamer fine pattern.

Paint the ceiling and woodwork white to contrast with the dark woods and coloured walls. A cherry red lampshade would give a warm glow at night.

Voice: Homes and gardens 1959, wall text; the embellishment of a Daw's ongoing series of *Voices* consist through an old typewriter so that the embossed onto the canvas. The stan- as 'voices' strives to overlap a vocal surface thereby immersing the paint- Daw's voice-texts are predominantly excerpts from 1950s interior design magazines, romantic novels and recipe books. The sentimental interludes that result are at once measured and seductive. Paintings of wallpaper patterns, hotel interiors and restaurants appear alongside the *Voices*, invoking the domestic and the everyday in gaudy colour combinations such as mustard and lime-green. Here are inflamed hearts, a recipe for strawberry sherbet and excerpts from Zelda Fitzgerald's novels. These reinvented spaces of female fantasy

KATE DAW, **Restaurant (No. 2), 1994**, oil on linen, 71.5 x 71.5 cm, courtesy William Mora Galleries, Melbourne. Photograph Paul Gleeson.

opposite: KATE DAW, **Voice: Homes and gardens 1959, 1993**, ink on canvas, 25.5 x 21 cm. Photograph Paul Gleeson.



STEPHEN BRAM, Untitled, 1993, oil on canvas, 40 x 30 cm, courtesy Anna Schwartz Gallery, Melbourne. Photograph Richard Crompton.

opposite: **STEPHEN BRAM, Untitled, 1995**, acrylic on wood, five parts, dimensions variable, Monash University Gallery, Melbourne.

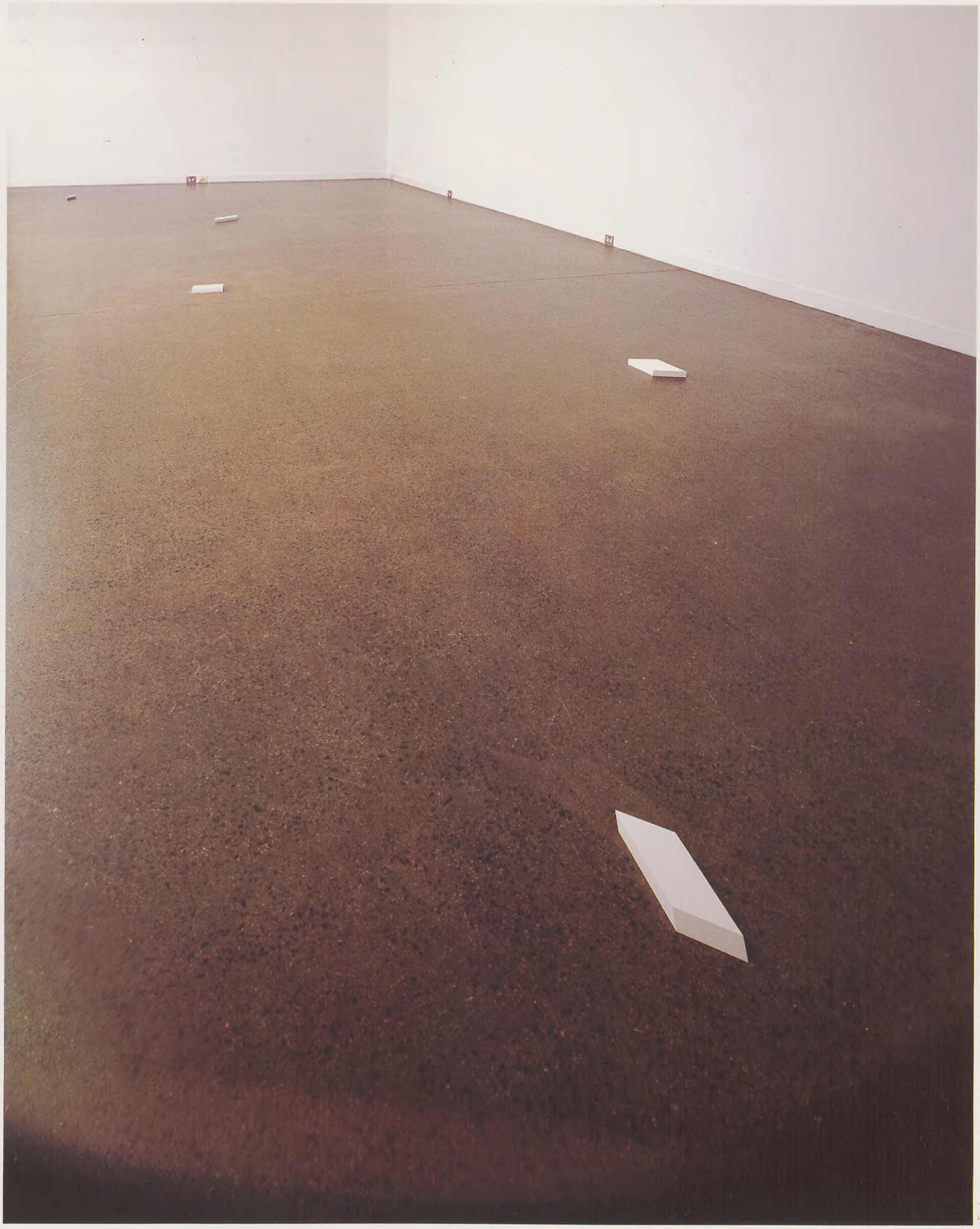
appear across a gauze of clichés and words, colours and humours.

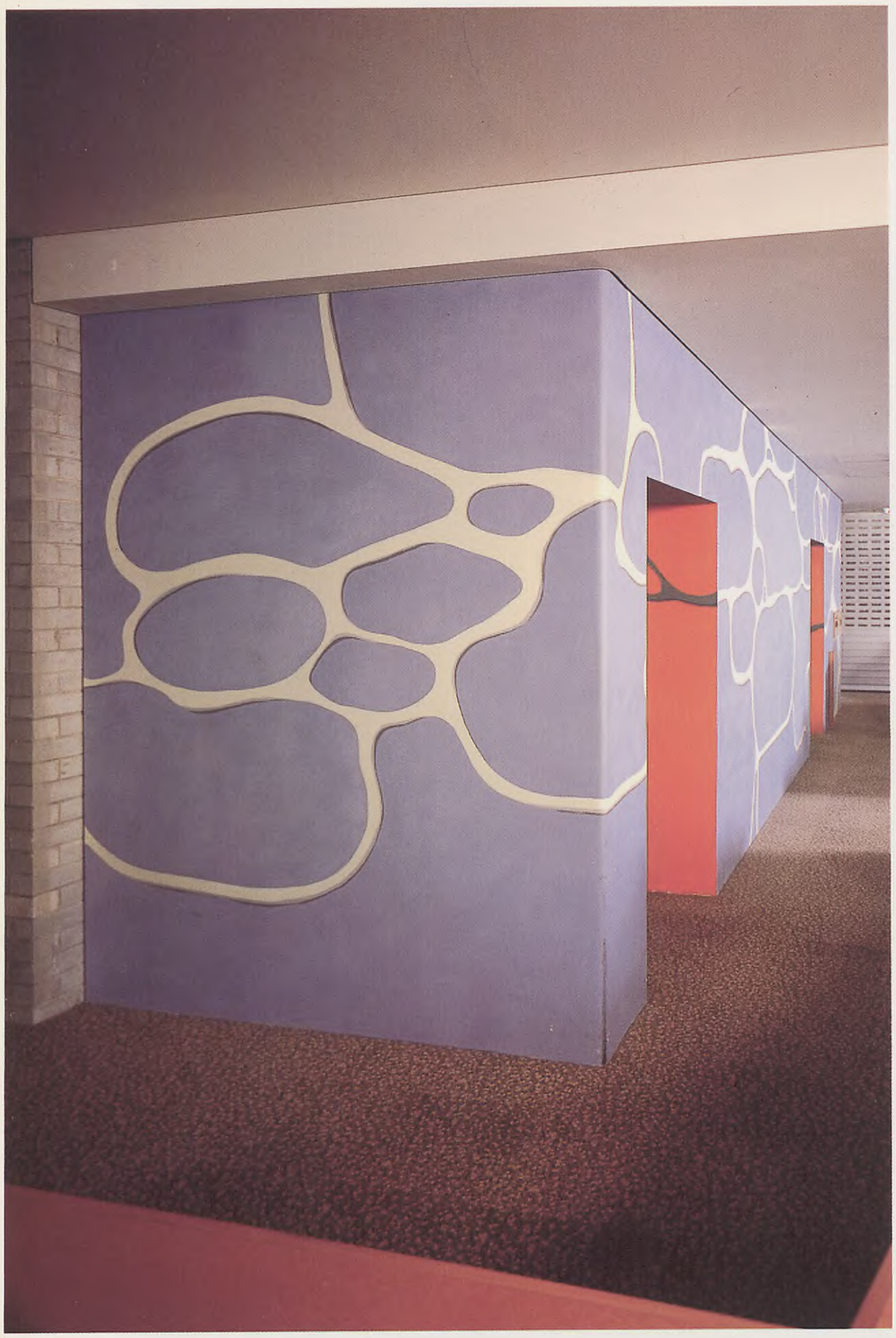
Wistful and frivolous, Daw's scenarios are snippets from brochures and magazines that have been modified into narrational excess and empty interiors. The act of copying found moments signals an amateuristic tendency that is, however, layered with an insouciance that raises them above the mere appropriation of visual stereotypes. In *Restaurant (No. 2),* 1994, a standard setting of matching tables and chairs, neatly arranged with tablecloths and vases, is offset by mauve and mint- green monochromes placed on the walls. Blank and banal, the flurry of lunchtime rush is replaced by a doleful interior of restaurant furnishings. The impersonal and austere setting is contrasted by the excesses of Daw's wall panels. Her concern for presenting images and texts side-by-side reveals a debt to conceptual art but these word and image configurations skilfully combine feminine narratives with everyday images. The result is a fusion of interior decor and uncanny, homely images.

Not only can the idea of 'decor' be traced to the *House and Garden* variety of interior design, but within an art historical context it can also be linked to the final series of museum interventions called *Decors* by the Belgian artist Marcel Broodthaers. After the closing of his fictional Musée d'Art Moderne, Broodthaers began creating retrospectives of his own oeuvre.[1] The *Decors* included many early works which Broodthaers had reconfigured in order to comment on the way that context can affect meaning. The first *Decor* (1974) had an elaborate catalogue containing an essay in which Broodthaers interviewed himself on the subject of artistic production. The 'Decor' exhibition of 1975 included furniture and objects, mostly rented from a supplier of theatre and film props, arranged in two rooms of the museum. The installations co-opted aspects of decor within the domain of the museum resulting in a rigorous critique and restaging of art history.

Some recent exhibitions in Australia demonstrate a sustained and ongoing interest in the possibilities of exploring the field of design either within the gallery context or amidst domestic settings. What results is an examination of public and private domains, museum and domestic environments as sites. Various strategies are employed in order to examine decor and style as a visual methodology. Whether through interior decoration (Kate Daw), architectural spaces (Stephen Bram), mural designs (Tony Clark) or furnishings (Constanze Zikos and Mathew Jones), these artists consider the realm of design as a component of their respective practices (albeit, in a sometimes ambivalent relationship).

Stephen Bram's simulated interiors are mediated by the use of computer-aided spatial representations which are indistinguishable from manually produced drawings. The generic architectural spaces that result are interiors composed of imploding shapes, rendered from a





TONY CLARK, Jasperware mural, 1994, acrylic on wall, dimensions variable, St Kilda Library, courtesy Ashton Raggatt McDougall and the artist. Photograph Richard Crompton.

two-point perspective that exists outside the picture plane. The works then occupy an environment as they map themselves beyond the edges of the painting. By addressing the circumstances in which paintings exist, Bram's project is contingent on a preoccupation with architectural interiors and spatial arrangements.

Bram's floor sculptures are designed with a mathematical system of three-point perspective so that the objects converge to an invisible point. Like minute, abstracted plinths, the white objects recall the 1960s project of generic forms that negotiated geometry and volume. Significantly, minimalist sculptors '... staked everything on the accuracy of a model of meaning severed from the legitimising claims of a private self'.[2]

Donald Judd, Robert Morris and Carl Andre participated in a formal reordering as well as proposing modular spatial arrangements. Whereas Judd and Andre produced site-specific works that responded to particular environments, Bram's project controls the context, participating in any architectural setting. The configuration of tiny objects are like museum furnishings, marking the floor with a suite of minimal props.

Bram adopts the conventions of perspective by employing a system that designates an architectural aesthetic. Moreover, the abstracted architectural spaces recall childhood memories of interiors from the 1960s and 1970s. Commenting on his repeated application of a system of perspectival geometry, Bram notes:

> Originally I was struck by the idea that you could make architecture or pictures of architecture that were just based on a process rather than as a reference to anything. Then I became interested in the idea that the process itself had a specific relationship to the space that the object was in. It's from there that my active interest in design had proceeded, which is not an interest in anything to do with design as styling, but in being able to preconceive of spaces in relation to this fairly mechanical process.[3]

Bram, then, manipulates a mechanical system of geometrical design while referencing his personal interest in architecture.

Tony Clark's ongoing project of designs for a mural painting, with a Pompeian theme, commenced with *Design for a mural painting*, 1984. Reinforcing the role of decor, these early works included monochromes and motifs grouped together as interior design. Exploring the artifice of style, Clark has displayed a long-term interest in the properties of classical architecture and taste but with elements of *ornato* – curved forms that are moderate and sometimes severe:[4]

> If we're looking at that aspect of design which is concerned with interior decoration, that's been fairly integral to my project right from the outset. I had a show in 1983 in which the individual exhibits were really conceived as fragments of an interior, and in some ways virtually everything that I've

TONY CLARK, Jasperware painting, 1994, acrylic paint on cotton, 91.5 x 91.5 cm, courtesy Roslyn Oxley9 Gallery, Sydney, and Anna Schwartz Gallery, Melbourne.

MATHEW JONES, A person looks at a work of art, someone looks at Scott Wilson, 1994, *Room 32* installation detail. Photograph Willem Rethmeier.

opposite: **CONSTANZE ZIKOS, Soft flag #1, 1994**, *Room 32* installation, velvet, glomesh, fringing, 200 x 300 cm, courtesy Tolarno Galleries, Melbourne. Photograph Giorgio Lekkas.

following pages: Guy Benfield, Helga Groves, Matthew Johnson, Stephen Little, Nike Savvas, *House* installation details, 1994. Photographs Trevor Smith.

> done since has had that quality … And increasingly the work from the distant past that I've been looking at, the images that I've collected and so on, have a design orientation.[5]

Clark's *Jasperware mural*, 1994, at the St Kilda Library reveals an interest in architectural and classical embellishment obsessively recomposed onto two-dimensional planes. His ambivalent relationship to design and ornamentation sometimes reveals a contemptuous treatment of design. Clark's preoccupation with design demonstrates a lack of reverence for his source material that includes representations of masonry such as crude illusionistic paintings of marble in popular culture, cartoons and the painting of fake brick onto shop facades. This somewhat eccentric array of reference points contribute towards an ambivalent association with design.

Clark's colour scheme is derived from decorative art, especially the Wedgwood prototype Jasper that was Josiah Wedgwood's best-known eighteenth-century product.[6] Clark adopts the Jasperware two-toned format of one-colour relief decoration on a different coloured background to produce paintings in bas-relief, thereby articulating the role of elaborate, classical designs and ornamentation. Bedrock meets faux marble and the result is a restrained response to design.

By addressing the circumstances in which paintings exist, Clark has developed an interest in ancient Roman mural paintings: '… among the groups of works I hold in the highest esteem are particular types of ancient Roman mural painting, which are primarily about the construction of fictive architectural schemata.'[7] The Renaissance privileging of gold is reflected in Clark's use of metallic paint in his images of balustrades. As a classical and generic architectural image, the balustrade is an historical prototype. But Clark combines the architectural motif of the balustrade with a minimalist aesthetic of repetition and seriality. Resembling abstracted chess pieces, vases or balustrades, the short pillars, like supports for a railing, act as fictive architecture within the paintings.

Clark's designs, however, are rendered functionless. As spongy, cavernous shapes, they reveal a restrained curvilinearity and elasticity. Lumpy, twisting forms display a porous texture that is full of irregularities and signal Clark's preoccupation with relief or *relievo* – projected and modelled in the round and attained by discreet treatment of surface and tones. Clark's project of fragmented, decorative schemes decontextualises interior design within the field of visual arts. In doing so, he exacerbates the ambiguity of design so that his practice is adrift from design and art, relegated to an ambiguous genre of architectural motifs combined with stylised organic forms.

Like Broodthaers's interest in exploring the impact of context on artworks, the artist Matthew Johnson has co-ordinated a series of projects involving interventions in domestic settings, particularly 'Room 32' and 'House'.[8] Using the intimacy of personal spaces rendered accessible to the public for brief periods of time, Johnson has co-ordinated intriguing projects that lure viewers into playful and poignant settings.

'Room 32' consisted of ten site-specific installations mounted every weekend in an empty hotel room at Regents Court Hotel.[9] Situated in Sydney's Kings Cross, the hotel is frequented by art patrons and cultural workers and is therefore a suitable context for domestic installations. During this period the room was renovated so that the setting progressively changed as the project developed. Working within the infrastructure of the hotel system meant that the installations had to coincide with the periods when the room was not being refurbished. Ten artists from Sydney and Melbourne were selected by Johnson to present responses to the site. Hotel guests were invited to view the installations and information sheets were distributed to each hotel room. What resulted was a series of enticing works that engaged with the domestic and the conceptual setting of a hotel interior.

Mathew Jones and Constanze Zikos focused on the hotel room as bedroom. Jones's intervention *A person looks at a work of art, someone looks at Scott Wilson* consisted of a dishevelled interior that suggested the prior occupancy of a schoolboy involved in a clandestine encounter. A school uniform, bag and examination paper were scattered amidst the setting as if an elicit encounter had just taken place. Rendered in a state of disarray, the hotel room was replete with an ashtray full of cigarette butts, rumpled sheets, video blaring as if the couple had left in haste. Jones also placed a series of monochromes adjacent to the door reminiscent of the colours of school ties. This imaginative

scenario, combined with disorderly remnants of an erotic liaison, conjures the anonymous and transient aspect of hotel rooms. Jones's theatrical and dramatic reconstruction of the contents of the hotel room's interior produced a perverse sensibility, the rush of a hurried encounter, requiring the viewer's participation in reconstructing the fragments from the previous night. Overall, the work captures the clever ambiguity between perversion and innocence, love and lust, sin and sacrifice.

Zikos, like Jones, chose to focus on the bed as sexual and erotic motif. Unlike the state of disarray of Jones's work, Zikos made a lavish bedspread out of velvet and glomesh with an image of a flag appliqued onto the slippery surface. Stars and stripes are fashioned onto a ground of brown velvet. The underside of the covering is inlaid with silver glomesh. As a soft furnishing, *Soft flag #1* can also be displayed as a curtain. National identity partners the luxury of bed covering – a curious political and social marriage. Zikos's elaborate setting redesigns the hotel interior with a sumptuous intervention.

In 'House', the idea of art as furnishing is explored further. Five artists, Stephen Little, Nike Savvas, Guy Benfield, Matthew Johnson and Helga Groves, were invited by Johnson to choose a position in a house in Canberra to situate their work over one weekend. Helga Groves produced lime-green cylinders placed on the dining room table like delicate vases that faced a geometrical arrangement on a nearby wall constructed from origami paper. Stephen Little positioned a museum letterhead on an existing crate in the living room as a conceptual intervention while Nike Savvas produced a video of monochromes that played during the exhibition. Matthew Johnson's floor piece of CD cases filled with navy pigment emulated the tile pattern on the kitchen floor. Guy Benfield's tortured portraits were hung in the hallway like a suite of posters but their

content was disturbing and menacing. The 'living-room' art that resulted played with the viewer's expectations as incidental features of the home were tampered with.

Whether through museum interventions or domestic preoccupations, in these works aspects of interior decoration, ornamentation and embellishment have been reversed and rendered dysfunctional. The playful settings that result take up interior design alongside the conceptual, the textual and the decorative revealing a strained relationship to design.

1 See 'The Museum and The Decors', *Marcel Broodthaers*, Walker Art Centre, Minneapolis, Rizzoli, 1989, pp. 180–209 & Marcel Broodthaers, 'DECOR: A Conquest by Marcel Broodthaers', *Broodthaers: Writings, Interviews, Photographs*, MIT Press, Cambridge, 1988, pp. 196–7.

2 Rosalind E. Krauss, 'The Double Negative: A new syntax for sculpture', *Passages in Modern Sculpture*, MIT Press, 1989, p. 266.

3 Leo Edelstein interview with Tony Clark, Stephen Bram and Lyndal Walker, *Fashion, Decor, Interior*, Monash University Gallery, 1995, p. 11.

4 See the Renaissance definition of *ornato* in Michael Baxandall, *Painting and Experience in Fifteenth Century Italy*, Oxford University Press, London, 1972, pp. 131–3.

5 Interview, ibid., p. 9.

6 David Buren, *18th-Century Wedgwood: A Guide for Collectors and Connoisseurs*, Pitman House, London, 1980, p. 139.

7 Interview, ibid., p. 11.

8 'Room 32', co-ordinated by Matthew Johnson, included the work of Bill Seaman, Ross Harley, Matthew Johnson, Jon Cattapan, Mathew Jones, Lindy Lee, Mikala Dwyer, Gail Hastings, Constanze Zikos, Callum Morton, July – September 1994.

9 Other important uses of the hotel as a site include Bettina Rheims suite of photographs in the series 'Chambre Close', 1994, where glamorous women appear in various states of (un)dress in grimy hotel rooms and Sophie Calle's illicit photographs in the series 'Hotel', 1981, which were produced while she was hired as a chambermaid in a hotel in order to sift through the belongings of the hotel guests as she went about her cleaning duties.

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Peter McNeil

Decorating the Home

AUSTRALIAN INTERIOR DECORATION BETWEEN THE WARS

In the 1920s interior decoration was a new profession in Britain and America, with women prominent amongst its practitioners.[1] The rise of this vocation signalled dissatisfaction with the products and services of trade outlets, upholsterers and furniture dealers.[2] The new decorator was consulted as much for distinctive taste as for the supply of products; the emphasis was upon the taste and image of an individual. The profession was reviewed enthusiastically in the Australian press as a suitable and lucrative job for women; its connection with the home ensured respectability and it was argued that women held a natural advantage in the domestic sphere. It was therefore women who led the way in

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THE HOME

THE AUSTRALIAN JOURNAL OF QUALITY

INTERIOR DECORATION NUMBER

PRICE PER COPY 2/- PUBLISHED BY ART IN AUSTRALIA LTD., SYDNEY. ANNUAL SUBSCRIPTION 24/-

Hera Roberts, cover illustration for *The Home*, Interior Decoration Number, 1 July 1930.

opposite: Peek Freans biscuit tin lid designed by Hera Roberts, late 1920s. Collection the author.

top: **GRACE COSSINGTON SMITH, The lacquer room, 1935–36,** oil on paperboard on plywood, 74 x 90.8 cm, Art Gallery of New South Wales.

above: The Soda Fountain room, c. 1928, David Jones Elizabeth Street store, Sydney. Photograph courtesy David Jones Australia.

introducing a modern aesthetic to Australian interiors and design between the wars, and yet their achievement has been insufficiently acknowledged.

The majority of middle-class Sydney consumers in the inter-war period furnished their homes from the stocks of department stores and furnishing warehouses such as Bebarfalds or the more expensive Beard Watsons and Anthony Horderns. The latter two marketed a wide range of furniture, including genuine antiques, at a time when there were few such dealers. The department store David Jones, although not always carrying furniture, was particularly well stocked with the latest furnishing textiles, priding itself on importing novel wares from Europe. In 1924, for instance, a range of Paul Poiret cretonnes and matching velvet-pile furnishing fabrics by Raoul Dufy was installed in the store, arranged by Margaret Preston on framed black board.[3]

As well as wide choice, department store shopping offered an element of fantasy; by 1930 Grace Brothers furniture floor featured period styles arrayed in the midst of brightly patterned columns and a deco-style coloured fountain. Retailers were swift to capitalise on the marketing appeal of 'expert' decorators and began to advertise these services to shoppers. The Sydney furniture retailer Marcus Clark & Co. published an illustrated guide to decorating the middle-class home in the 1920s; Bebarfalds offered a Home Planning Bureau in 1927; Myers in Melbourne established one in 1929.[4] With furnishing styles and colour schemes changing rapidly under the aegis of modernism, the bewildered consumer probably needed a higher level of individual attention and assurance than in earlier periods.

The independent interior decorators offered a novel service in the 1920s and 1930s. Their clientele, drawn from the ranks of wealthier, style-conscious customers, especially those who moved in artistic circles, was relatively small, but images of the homes designed by these decorators appeared in both up-market magazines and the daily newspapers. In a

Grace Brothers furniture department, *The Home*, 1 October 1930.

sneering description, Lionel Lindsay argued:

> The psychology of salesmanship, which engaged the United States in mortgaging its future, foundered in the Depression, and a more subtle type has arisen in the shape of the advisor on decoration. As a trade move it is, of course, very clever … It is the business of the great stores to provide fine materials, admirable workmanship, furniture of quality … but the source must not be tainted through the act of selling … The decorator as such – and the bird is a rare one – must have instinctive taste and be a free agent.[5]

Artists were central to a redefinition of Australian interior decoration. Their involvement in promoting modern design was a subject featured in both *Art in Australia* and *The Home*, which consistently promoted the younger generation of Sydney artists. Thea Proctor, Hera Roberts, Adrian Feint and Roy de Maistre moved easily between roles as fine artist, commercial artist, illustrator, decorator and furniture-designer in the inter-war period. A rare piece of product design, a late 1920s Peek Freans 'Penelope' oval biscuit tin with a stylised green, pink and gold lid designed and signed by Hera Roberts, is reproduced here for the first time.

Consideration of the Australian decorator

AN INTERIOR FROM THE BURDEKIN HOUSE EXHIBITION

DESIGNED BY MISS HERA ROBERTS, AND CARRIED OUT COMPLETELY BY BEARD WATSON & CO. LTD.

Furniture and room setting designed by Hera Roberts, Burdekin House Exhibition, 1929. The painting over the mantelpiece is by Roy de Maistre. *The Home*, October 1929.

can be extended beyond well-known artists, whose careers are readily accessible, to those without high-art pretensions, who were more closely linked to an image of trade. Female entrepreneurs including Yolande Proctor, Margaret Jaye and Molly Grey also promoted the modern interior in articles, exhibitions and business. Consideration of their role provides a broader and more accurate picture of the connections between modernism, decorating and gender in inter-war Australia.

Opportunities for training as an interior decorator in Australia were extremely limited in the inter-war period. The Arts and Crafts societies and Thea Proctor's design classes appear to have been the only source of training available to those interested in 'design', which indicates the central role that artists played in the development of the profession. Details of how Thea Proctor conducted her 'design' classes are scanty, but judging from contemporary comments 'design' meant a bold 'modern' approach in which form and colour were primary. An interior decorator such as Marion Hall Best came to interior decoration via other forms of the decorative arts; embroidery classes with June Scott Stevenson (1926), then Proctor's design classes.[6] Margaret Lord also entered the field after an art education; her autobiography describes her studies at Swinburne and teaching art in secondary school before attending the Arnold School in London.[7] The obsession with 'art training' was not new. A cornerstone of the Arts and Crafts movement, it continued to be mobilised as a way of indicating one's distance from uneducated taste. In *The Home*, artists were not only assumed to be tasteful individuals who could best raise standards; they were described as being synonymous with the decorator:

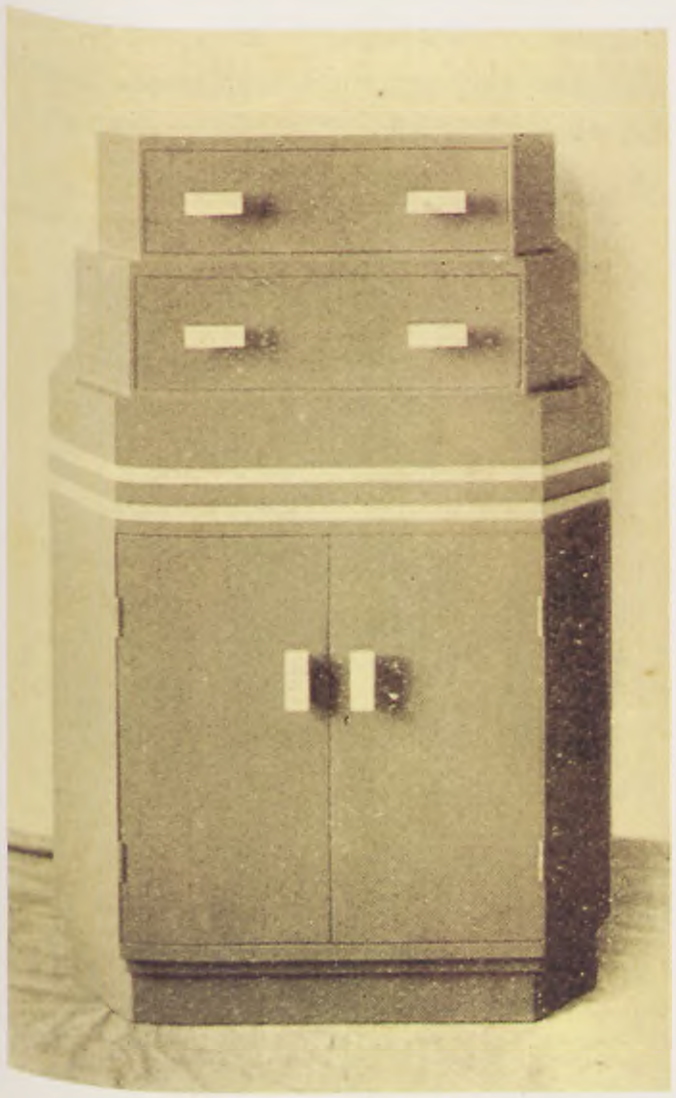
> Our aesthetic senses are just as much in need of diagnosis as our internal organs. 'I have handed over the whole furnishing scheme to a qualified designer' should be as frequent an acknowledgement as 'I have placed myself in the hands of the very best doctor'. There ARE artists in this country capable of undertaking the interior decoration of your house in a manner comparable with the work which is being done in other countries.[8]

The definition of 'decorator' needs to be broadly interpreted. Many women worked sporadically or informally. In the 1920s Yolande Proctor, 'an earnest student of Design, Interior Decoration and especially Health Rooms', offered advice on colour toning interiors for emotional and health benefits.[9] In 1928 *The Home* advised that, 'Miss Thea Proctor ... will in future make available to those who contemplate furnishing or redecorating, her skill in planning schemes of interior decoration ... she will design entire schemes, advise on purchases and shop with clients'.[10] Like Yolande, Thea Proctor had no decorator's shopfront, nor does she appear to have sold any products, but instead retailed her taste and her colour-sense, removed from the taint of trade. Her commercial activity included the provision, along with George Lambert and Sydney Ure Smith, of colour schemes for Ford cars, an act possibly

influenced by the famed decorator Elsie de Wolfe's endorsement of the colours of the new Willys-Knight Six in America.[11] Proctor designed a range of painted furniture for David Jones,[12] provided panels for the beauty parlour there in 1927,[13] and it is claimed that she decorated the department store tea-rooms, the subject of Grace Cossington-Smith's painting *The lacquer room* (c. 1935–36), previously thought to have been in Farmers but now believed to be in David Jones.

Thea Proctor's family circle included other women working in this field. Hera Roberts, the illustrator and designer, was Thea's student and cousin, and another cousin, Mrs C. Dibbs (Mary Proctor), conducted a country 'Shopping Club' to 'undertake any kind of buying – from furnishing a house to buying a piece of cherry ribbon'.[14] Hera did not have a shopfront but was well known as the designer of many magazine covers for *The Home*. She designed simple lacquered furniture in a ziggurat style for the 'Burdekin House Exhibition', 1929, and continued such work in the 1930s. Her chair design for the exhibition, a cylinder bisected diagonally based on a French model, was reproduced as part of a bedroom suite by Beard Watsons without acknowledgement of her role as designer. *The Home* illustrated her straight-sided writing desk in figured Queensland walnut with synthetic-ivory pulls, designed for the Stuart-Low Furniture Studio.

above: 'A modern bedroom suite made by Beard Watson', designed by Hera Roberts, *The Home*, October 1929.



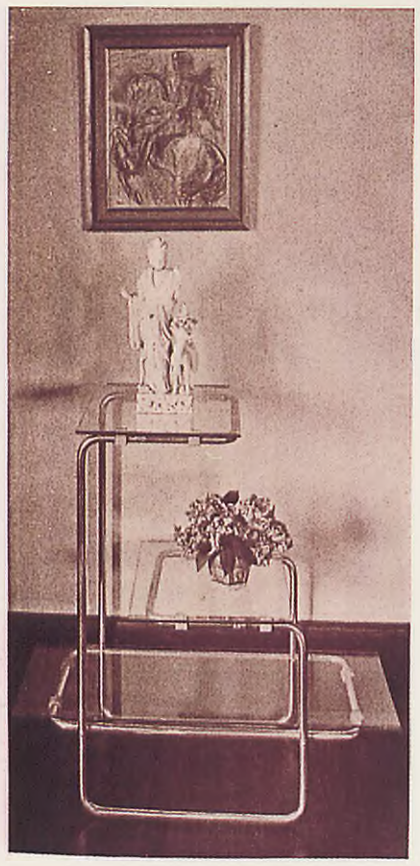
left: Bureau designed by Hera Roberts, Burdekin House Exhibition, 1929.

Even less well known today are several Sydney women influential in popularising a modern aesthetic for the home. The first trader to be listed as an 'interior decorator' in Sydney was Margaret Jaye, who opened a store in Darlinghurst Road in 1925.[15] Jaye stocked furniture, ornaments, hand-blocked linens, Italian brocades, chintzes and Rodier fabrics. Although she initially retailed antique and reproduction furnishings, a room Jaye furnished, featured in *Herself* in 1930, was thoroughly modernist, including modern hangings, geometric upholstery and a built-in sofa-bookcase surmounted with globular light fittings.[16] In 1932 she sold a

These photographs, taken at the home of Mons. and Madame P. Staal, show some more of the modern furniture which they brought to Sydney. The statues above were found in Mandalay, Burma. They are made of gilded wood and include a Burmese Buddha, Bodhisattvas and monks. Behind the black table (Thonet) on which they are arranged hangs a hand-woven curtain in black and white and red ochre, of Swedish design.

CAZNEAUX—PHOTOGRAPHS.

Above: The steel and black wood chairs are upholstered with blue canvas, and the wooden chairs are grey with hand-woven grey cloth. All the furniture is from Thonet, Prague. The steel lamp by Giso, Rotterdam, has a white silk shade.



Left: A blanc-de-Chine statuette "Kuan-Yin" (18th century) stands on a modern steel and glass table by Thonet, Prague. The chalk drawing is by one of the modern Dutch artists, W. A. van Konijnenburg.

Right: A steel and glass tea-table and steel chairs from Thonet, Prague. The teaset in silver and ebony is by Begeer, Holland, designed Wienerwerkstatte.

shipment of Anne Dangar's modernist abstract-patterned pottery, made by the Australian artist in rural France. The cream and green ceramics included tea-sets, bowls and jugs, which, according to Dangar, Jaye complained were 'too thick for Australian taste'.[17] As Jaye was charging the equivalent of fifteen francs and sending Dangar one franc per item, Dangar was moved to complain to her friend Grace Crowley; 'I guess it's her prices are too thick for people with taste'.[18] In September 1933 Jaye's advertisement in *The Home* announced, in asymmetrical typography, 'In Future all Modern', noting that Jaye would specialise in 'art moderne' furnishings and gifts, the expression used at the time to indicate an art deco aesthetic. A self-consciously modern photograph by Cecil Bostock illustrated a chrome lamp and angular ornaments.

According to Marion Hall Best, Molly Grey was 'Sydney's first modern commercial designer'.[19] Grey had returned to Sydney from Europe and America in 1934, where she had worked with several decorating firms.[20] Her flat in Greenknowe Avenue, Potts Point was illustrated in the *Sydney Morning Herald* and *The Home* that year.[21] The apartment paired the simple lines of a late eighteenth-century

above: Residence of Mme Staal with Breuer furniture, Sydney, *The Home*, 3 January 1933.

right: Advertisement in *The Home*, 1 July 1930.

chest with a blocky sofa and plaid cushions, the type of genteel modern treatment popular in Studio publications and British decorating manuals of the period. *The Home* published a Harold Cazneaux photograph of Grey beside a deco-style figured-wood desk in her flat, her severely masculine dress with tie and cuffs and short angular hairstyle a startling contrast to the more feminine images which populated the magazine.

Grey worked for David Jones upon her arrival in Sydney, arranging table settings for photo-publicity.[22] In January 1935 she commenced a four-part radio series for 2FC entitled 'Let's Do Up the House', indicating the popularity of such information at the time. Other entrepreneurial activities included sponsoring a Taubman's Paint booklet.[23] Her furniture range, illustrated in *Art in Australia* in 1936, reveals she could design in a number of manners, from a ponderous art deco sideboard with elaborately figured timbers to a severe limed dressing table with concealed strip lighting.[24]

Private collections, too, played a role in popularising a new aesthetic for the domestic interior. The sparse Bellevue Hill residence of Madame Staal, wife of the Norwegian Consul to Sydney, included Marcel Breuer steel

The HOME, July 1st, 1930. 49

DESIGNS THAT ARE DIFFERENT FOR UP-TO-DATE TABLES

SELECTED BY "THE HOME" FROM DAVID JONES', SYDNEY.

COLOUR is the keynote of our modern life; it is a part of all our being—even the china we use is gaily painted and coloured in original designs. The above picture includes a Whieldon Dinner Set in conical shapes, a bright breakfast set, designed by Clarice Cliff, and a beautiful Liqueur Set of jade green.

34 The HOME, March 2nd, 1936.

Below: The living room in the flat of the Dutch Vice-Consul in Sydney, Mr. M. F. Vigeveno, and his wife. The chairs, imported from Holland, are covered with a handwoven material, nearly white in colour. The large rug is terra cotta colour, the small mat light grey and the curtains a dull darkish blue.

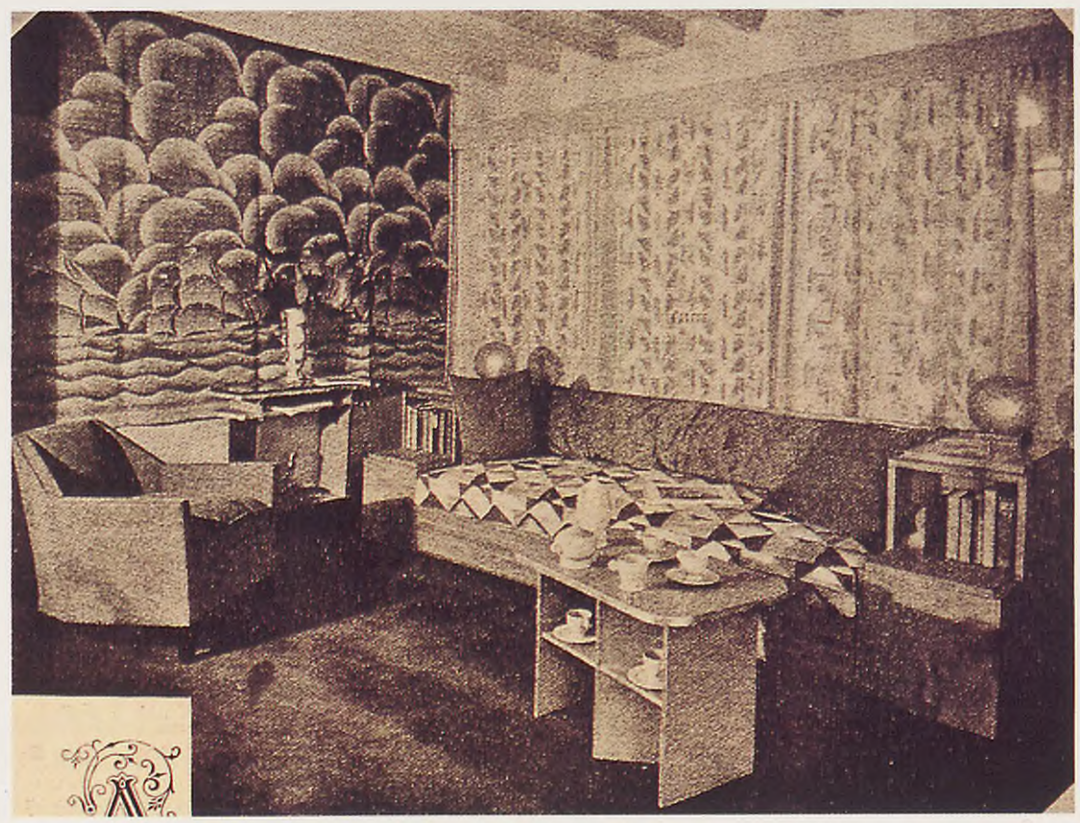
MAX DUPAIN PHOTOGRAPHS.

Above: Mrs. Vigeveno reading a continental magazine on the comfortable couch in the corner of the living room. Mrs. Vigeveno is very interested in Art, and painted the portrait of her sister, Miss Hilda van der Stok, which is so nonchalantly leaned against the wall at the extreme right.

The photograph opposite shows the Vigeveno's dining room, where another example of Mrs. Vigeveno's work is hung. Here the rug is very light mushroom in colour, the curtains a rough-woven cream cotton crash. The large pieces of furniture are of black oak, the chairs of a light, beautifully polished Dutch wood.

above: Living room of Mrs Vigeveno with Dutch chairs, Sydney, *The Home*, 2 March 1936.

left: Advertorial in *The Home*, 1 July 1930.



chairs and table, a J. Dudok birch chair, Aalto-like bentwood chairs, Thonet side-tables, Wienerwerkstätte tea-service, Swedish glass and dressing table of steel and black rubber, all brought with her from Europe before 1933. Her furniture was illustrated in *The Home* and lent to the 1933 exhibition of modern furnishing and fabrics arranged by expatriate architect Raymond McGrath for David Jones. Another member of the diplomatic community, the wife of the Dutch Vice-Consul in Sydney, Mrs M.F. Vigeveno, allowed her Dutch tubular-steel furniture to be photographed in 1936. Once again, the image of the stylish cosmopolitan woman promoted a new modernity.

Tastemakers including Sydney Ure Smith and Leon Gellert had used the decorative arts as a bargaining chip in the promotion of a modern aesthetic for Australian painting. If a woman wore a modern French fabric, then she should look at a modern picture, they argued. This polemic relegated both women and design to a tenuous position. They gained their significance only in terms of what they might do for the cause of high art, for the ocular adjustments they might bring to the average person in the street. 'The aesthetic experience provided by surroundings and articles of accomplished design is the best preparation for the higher enjoyments in the realm of disinterested art', wrote Ure Smith.[25] With design a primary outlet for women's artistic energies, such hierarchical distinctions ensured a compromised status for both women and their work. In the 1940s a younger generation of architects sympathetic to the International Style went on to reject popularised versions of art deco and promoted a model of rationalist modernity. Fewer women were involved with this movement and the rise of the professional industrial designer displaced women from their previously amateur role as interior decorators and furniture designers.

1 This article is drawn from my MA Thesis, 'Designing Women: Gender, Modernism and Interior Decoration in Sydney, c. 1920–40', ANU, 1994.

2 For a detailed analyis of the profession see my 'Designing

Women: Gender, Sexuality and the Interior Decorator c. 1890–40', *Art History*, vol. 17, no. 4, December 1994, pp. 631–57.

3 'Poiret Cretonnes: Rich, Colored Fabrics', *Daily Sun*, 22 July 1924 [Press Clippings Scrapbook, David Jones Archive]. These fabrics were copied by Adrian Feint and Roy de Maistre for the Harold Cazneaux photographic portraits published in *The Home* in 1928–29.

4 *Home Sweet Home and How to Furnish It. A Harmony in Colour, Marcus Clark & Co., Ltd,* Sydney, n.d. [1920s]. Mona Moncrieffe, *The Magic of Colour Harmony in Dress*, Sydney, Bebarfalds, 1927. Regarding Myers, see *The Home*, 1 June 1929, p. 11.

5 Lionel Lindsay, 'Rembrandt v. Kalsomine', *Art in Australia*, 15 May 1936, p. 56.

6 See Michaela Richards, *The Best Style: Marion Hall Best and Australian Interior Design 1935–75*, Art & Australia Books, Sydney, 1993.

7 Margaret Lord, *A Decorator's World: Living with Art and International Design,* Ure Smith, Sydney, 1969.

8 *The Home*, 1 June 1928, p. 76.

9 'Health Rooms', *Herself*, vol. 1, no. 4 [incorrectly printed as no. 3], 17 September 1928, p. 6. See also Yolande Proctor, 'Health Rooms', *Herself*, vol. 1, no. 6, 6 March 1929, p. 13; 'Miss Yolande Proctor. A Young Artist Interested in Home Beautifying', *Herself*, vol. II, no. 1, 30 January 1930, p. 2.

10 *The Home*, 2 July 1928, p. 4.

11 *The Home*, 2 December 1929, pp. 94–5.

12 *The Home*, 1 April 1927, p. 50.

13 Gail Reekie, *Temptations: Sex, Selling and the Department Store*, Allen and Unwin, Sydney, 1993, p. 90.

14 'New Shopping Club', *Herself*, vol. 1, no. 12, 5 December 1929, p. 10.

15 *Sand's Sydney N.S.W. Directory*, 1925, p. 1349.

16 *Herself*, vol. 2, no. 3, 5 July 1930, p. 12.

17 Ian Dungavell, 'Moly-Sabata Dangar: The Pottery of Anne Dangar', *Ceramics: Art and Perception*, no. 11, 1993, p. 17.

18 Ibid.

19 N.D.H. Underhill, *Making Australian Art 1916–49: Sydney Ure Smith Patron and Publisher*, Oxford University Press, Melbourne, 1991, p. 35.

20 'Doing up the House', *Wireless Weekly*, 26 January 1935.

21 'Modern Hangings', *Sydney Morning Herald Women's Supplement*, 15 March 1934, p. 10. *The Home*, 1 May 1934, p. 47.

22 'Table elegance', *Sydney Morning Herald Women's Supplement*, 22 March 1934; *Woman*, 6 February 1936, p. xii; *The Home*, 1 February 1937, p. 52.

23 'You can have a room like this', *Australian Women's Weekly*, 12 June 1937, p. 67.

24 'Australian Furniture', *Art in Australia*, 16 November 1936, pp. 80, 82, 86.

25 Editorial, *Art in Australia*, March 1930, unpaginated.

Peter McNeil teaches design history at the University of Technology, Sydney.

Miss Mary Turner, photographed by Harold Cazneaux, styling by Roy de Maistre, *The Home*, 1 November 1928.

opposite above: Molly Grey photographed by Harold Cazneaux, *The Home*, 2 September 1935.

opposite below: Sun-parlour designed by Margaret Jaye, *Herself*, 5 July 1930.

Stephanie Holt

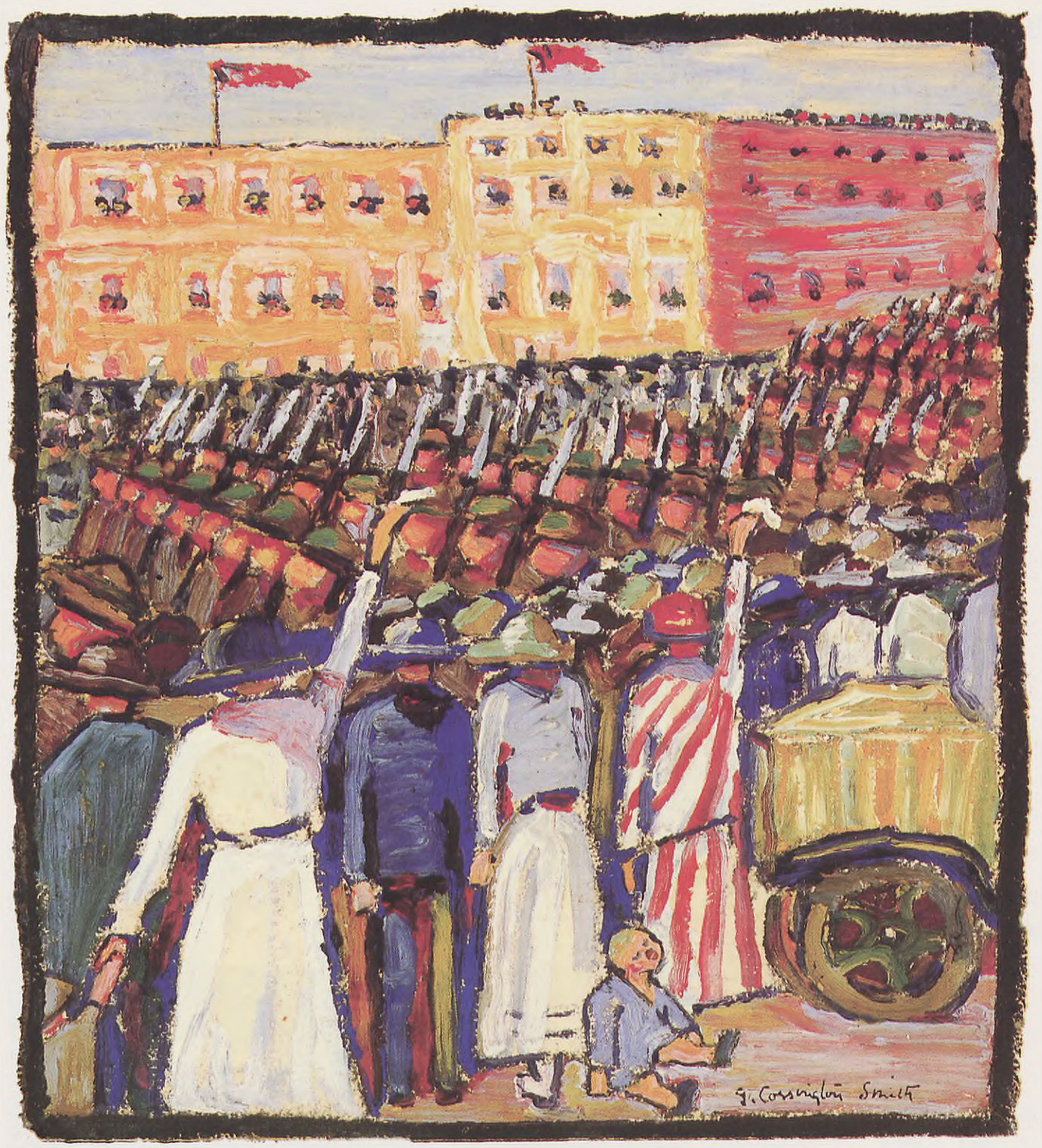
WOMAN ABOUT TOWN

Urban images of the 1920s and 1930s

That this most urban of nations should understand itself for so much of its history through images of the bush, desert and rural hinterland is a recurrent paradox of Australian culture. Yet even during the First World War, Australia was predominantly a land of city-dwellers. In the wake of the war economy, a new, distinctively modern city emerged; a city now gendered, within contemporary culture and discourse, as feminine. It is to women artists of the period that we should look to appreciate the tenor of modern city life. The post-war decade saw immense changes. Suburbs expanded, with neat streets of garden-ringed bungalows encroaching on surrounding farmlands and market gardens; motorised vehicles overtook the horse-drawn; transport and

opposite: **YSOBEL IRVING, On a ferry, c. 1928,** linocut, courtesy Mitchell Library, State Library of New South Wales.

ADELAIDE PERRY, Phillip Street, 1929, wood engraving, 25.5 x 17.9 cm. Collection National Gallery of Australia.



above: **GRACE COSSINGTON SMITH, Reinforcements: troops marching (Soldiers marching), c. 1917**, oil on paper on hardboard, 23.7 x 21.5 cm, courtesy Art Gallery of New South Wales.

opposite: **GRACE COSSINGTON SMITH, Rushing, c. 1922**, oil on canvas on paperboard, 65.6 x 91.3 cm, courtesy Art Gallery of New South Wales.

communications systems were steadily improved. From homes in the suburbs, city-dwellers travelled in to the centre, for work, education, shopping and leisure. City centres became sites of demolition and construction. Up went modern department stores, vertiginous office buildings and extravagant theatres; in went escalators, neon and lavish street-level display windows. Old sites of masculine urbanism made way for new, feminine spaces.

Grace Cossington Smith was one of the most acute observers of the evolving modern city and her *Soldiers marching*, 1917, is a striking depiction of its new urban spirit. A vigorous pro-conscriptionist, Cossington Smith's political views may have been conservative, but she was clearly not beholden to artistic tradition. Vitally engaged in both aesthetic modernism and urban modernity, her composition owes less to high art conventions than to the camera's-eye view found in the city's newspapers. A refusal of naturalism and the use of colour and rhythm for expressive ends emphasise her modernist intent.

In *Soldiers marching*, the city is not a mute backdrop but is enlivened through the activity on its streets. Cossington Smith positions the viewer just behind a watching crowd, the whole scene unfolding at eye-level. Crowd, soldiers and city buildings are melded as stripes of glowing colour and bold pattern. Symbolic complicities resonate across the canvas: the raised arms of women spectators echo the bayonets of the soldiers, their waving hankies mimic fluttering flags. Cossington Smith's city is a fluid, encompassing spectacle; albeit one that allows for the ironically observed and intimate vignette. Her composition, and by analogy the modern city it portrays, gives a central and defining place to women. It is this 'feminine' character, as much as – and certainly not reducible to – the modernism of its style, that makes *Soldiers marching* such a telling image of the modern city.

The city of this period was, after all, marked by a self-conscious modernity understood, in all its inconsistency and incoherence, as feminine. For women, modernisation

offered new freedoms of movement and social participation beyond home, family and local community. For men, these changes could produce alienation and confusion. Popular imagery contrasts the bitter, almost redundant, men of the modern city with the 'New Woman' – sexual, independent, who strides its streets with confidence. Even for conservative women, the city's theatres, women's clubs and department stores now offered places for genteel unchaperoned female recreation.

The gendering of the modern city, however, was not simply a reflection of this increased feminine presence, nor did it weaken the masculine values and control vested in the institutions of the city. Rather, at a discursive level, the modern city provided the necessary 'other' to the pastoral ideal so vigorously championed by Australia's leading critics and art institutions during the war years and well into the 1930s. It was this femininity, as much as the city's compromising modernity, that was rejected. (Not surprisingly, when a modernist urban vision did come to prominence, in the late 1930s, it was forged by male artists out of decaying nineteenth-century inner-suburbs: Danila Vassilieff's and Yosl Bergner's Fitzroy; Sali Herman's Woolloomooloo; Albert Tucker's St Kilda.)

Whereas the pastoral ethos proclaimed the virtues of tradition, nationalism, masculinity and 'nature', the city was positioned as modern, cosmopolitan, feminine and artificial. Constructed in this confluence of negatives, it became a site of complex, arbitrary and unstable meanings. The city had no room for the expansive, self-confident sweep of the pastoral painting; it called for an intimate glimpse, an ironic glance, an entranced gaze. This is the vision of Cossington Smith, Thea Proctor, Clarice Beckett and Margaret Preston, each in their own way allying a modernist aesthetic to the modernity of the city around them. Yet regardless of any interest in modernist aesthetics, there is often an absorption in the *life* of the modern city in women's images – in its pleasures, complexities and moods – that eludes even the most self-consciously 'modern' images of their male colleagues.

For male artists *did* paint the city, although to the ambitious and academic among them the femininity and modernity of city life precluded 'true' art. Nostalgia was one popular (and profitable) way of negotiating this dilemma, with elegant, usually unpopulated, cityscapes produced by John Shirlow in Melbourne, and Lloyd Rees and Sydney Ure Smith marketing fashionable views of 'Old Sydney'. The city restored as a site of masculine labour attracted other artists – Hans Heysen, Percy Lindsay, Colin Colahan, Norman Baker and Roland Wakelin among them – to urban ports, markets and railways. And from modernists Wakelin and de Maistre at Berry's Bay to veterans Rupert Bunny and Arthur Streeton, artists turned city parks, gardens and beaches into resolutely timeless visions of 'nature'.[1]

The more confident male modernists embraced the new textures and forms of modern urban design and the process – deeply symbolic during the Depression years – of urban renewal. Even these works,

right: Portia Bennett with her painting, *Howard Street, Perth*, c. 1934, courtesy Mitchell Library, State Library of New South Wales.

below: **GRACE BURNS, The Girl who got the job, c. 1922**, original wash drawing for the *Bulletin*, courtesy Mitchell Library, State Library of New South Wales.

however, often elided the vitality and feminine presence that marked the social fabric of this new city – reducing the modern city to an abstracted symbol[2] or dwelling on a modernisation of bricks and steel, with its conflicting rhetorics of chaos and progress. The raw ugliness of new suburbs, un-'lived-in', as yet unsoftened by age and established gardens, provided a striking motif for artist–architect John Moore, while others were fascinated by the massive public works of the early 1930s, most notably Sydney's Harbour Bridge.

For women artists the feminine designation of urban modernity made it a less problematic, if devalued, subject; one which many explored, with varying degrees of ambition and aesthetic innovation, throughout the post-war years. Melbourne's Dora Wilson and Perth's Portia Bennett, for example, built solid reputations on their representational oil paintings of the city and its suburbs. And even artists such as Dorrit Black, whose later emphatic modernism is associated with other media and subjects, undertook numerous city studies. For an artist such as Margaret Preston, enamoured of all things modern, the city provided a continuing foil for her developing modernist woodcut techniques: throughout the 1920s she captured the streets, bridges and harbours of Sydney's metropolis, including her own suburb of Mosman, in vigorous black and white images, alive in their hectic patterns and dramatically foreshortened space.

The conventional streetscape, a frontal, street-level view, places the viewer in a neutral public space at a decorous distance. Increasingly, however, women's street scenes are those of 'insiders' – of those privy to the internal workings of the city, painted from within and above, giving intimate, idiosyncratic perspectives. We sense this in works as diverse as Jessie Traill's *Paris end of Collins Street, Melbourne*, 1926, surveying this chic and cosmopolitan promenade; Cossington Smith's *From David Jones' window*, 1931, mapping Sydney from a quintessentially feminine site; or Vida Lahey's *Customs House*

Garden, 1933, painted from the window of her central Brisbane studio. There is a self-confident, almost indecorous, familiarity in these views of city streets obtained from city rooftops and windows. And when lined with automobiles, as in Adelaide Perry's images, both wood engraving and oil, of Phillip Street, Sydney, these streets provide a recurrent, resolutely modern, motif.

The dislocation from convention, the contradictions and the evolving cultural understandings of the modern city gave women considerable freedoms – practical and aesthetic – to create images of their own urban milieu. Women's experience of the city is more, however, than their simple presence within it. After all, they can be easily added, prop-like, to conventional streetscapes or objectified within traditionally feminine interiors; Thea Proctor, and to some degree the students on whom she was so influential, was a rarity in her ability to produce intimate studies of women which evoked a modern

above: **GWEN BARRINGER, Sydney Harbour Bridge from North Sydney, 1931**, watercolour on paper, 37 x 45.5 cm, courtesy Art Gallery of South Australia.

right: **VIDA LAHEY, Central Station 7am, c. 1935,** oil on canvas on panel, 53.3 x 67.5 cm, courtesy Brisbane City Hall Art Gallery and Museum.

CLARICE BECKETT, Bay Road, foggy morning, c. 1926, oil on board, 29 x 37 cm, courtesy Rosalind Hollinrake.

unease over women's roles, picturing often ambiguous female relationships and activities within almost claustrophobically feminine spaces. More common, and equally revealing, are women's images which feminise the conventions of the cityscape or architectural study, transforming them by turning attention from a physical environment, a male certitude and authority, to the sensations, flux and movement which animate city life.

In the years after *Soldiers marching*, Cossington Smith produced numerous images of Sydney's thoroughfares, recognising them as a stage for the modern spectacle of jostling crowds, scurrying commuters and ambling day-trippers. Herself a commuter from Sydney's fringe, she described, in a 1917 letter, the excitement of the trip to town: 'I caught one of the four trains up there this evening ... it was like a play to see the people tearing along the platform, all ages, sizes and shapes, scrambling, pushing and squeezing ...'. The heady mixture of detachment and delight suggested by this letter is captured in her *Rushing*, c. 1922. Hurrying headlong, a crowd becomes a sea of hats – the soft spheres of women's cloches, the sharp creases of men's homburgs – broken by two women turning towards us. Their faces are close to caricature: in one, eyes and mouth are reduced to tight, crisp circles, a study in mock alarm; in the other, eyes and mouth dissolve into broad curves, an expression of beaming joy. With these small details Cossington Smith underscores the presence of women and the breadth of sensation in the modern city.[3] Here, as in her marvellous department store restaurant *The lacquer room*, 1935–36, is her distinctive sensibility; alert but aloof, delighting in the ironies of modernity, its ennui and energy, its stylish exhibitionism and fashionable conformity.

Among painters of the city at this time, Clarice Beckett, up to her death in 1935, produced the most sustained appreciation; her oeuvre consists, almost exclusively, of scenes of Melbourne's centre – where she studied, exhibited, and attended the theatre, ballet and classical music concerts – and of the beachside suburbs of Brighton and Beaumaris where she lived with her invalid parents. Beckett practised her teacher Max Meldrum's notions of optical realism, reducing her scenes to their dominating tones and forms. But far from arbitrary visual abstractions, Beckett's works are sensitive engagements with her subject. In paintings such as *Early morning Beaumaris*, c. 1925, or *Collins Street at night*, c. 1931, she infuses her images with a sense of time and place, painting with a keen eye for the pictorial possibilities of modern vehicles and illumination. Painting usually at daybreak and in the early evening, her images catch the city in its hours of transformation. Though these are images of almost unpopulated spaces, Beckett conveys a sense of the day's cyclical rhythms, of movement, and hence of the interrelationship of suburb and centre. The poles and cables of electrification are a decisively modern intrusion, but also, importantly, represent a thread in a larger citywide web.

Roads and bridges, tram- and train-lines,

provided more emphatic metropolitan webs, traversing Australian cities with ever-increasing force. In this context Gwen Barringer's *Sydney Harbour Bridge from North Sydney*, 1931, is an arresting image. Sydney's Harbour Bridge fascinated many Australian artists – male and female – throughout its construction and beyond. But whereas it was the Bridge's looming silhouette, or the stark contrast of old and new, that captivated most artists, Barringer produces an almost literal depiction of the overdue suburban link the bridge represented. Her bridge embraces, within its broad arch, the carefully articulated streets and buildings of the city and the harbour's northern shore. Cars snake along the approach road, and slipstream from below into the city centre. Barringer's use of watercolour enhances a sense of complex layering and fluidity.

This indivisibility of centre and suburb, which the Sydney Harbour Bridge achieved in practice and Beckett so subtlely suggested in her art, is I think the key to women's frequent images of public transport. Whether Evelyn Syme's Woolloomooloo tram, Margaret Preston's bustling ferries, Clarice Beckett's newly electrified suburban rail line, Lisette Kohlhagen's suburban Adelaide railway station, or the Sydney ferry of Ysobel Irving, women artists seemed fascinated by public transport. Their images make technologies of transport an integral part of the urban environment: they show not detached admiration for power and steel but a revelling in the freedoms of the passenger. Ethel Spowers's work is exemplary in its emphasis on the crowds, rather than the machinery, of urban transport. In *Wet afternoon*, 1930, and *Special edition*, 1936, she takes those iconic commuter accoutrements, the umbrella and the newspaper, and turns them into swirling patterns, metaphors for the jostling vitality of the urban tide. Conformity, wryly observed, is transformed with an urbane wit that recalls Cossington Smith.

Among the most ambitious images of public transport were two painted by Vida Lahey in 1931. Though often overlooked by contemporary art historians for the tentativeness of her modernism, Lahey's *Central Station 7 a.m. (The morning rush)* and *Sultry noon (Central Station)* dramatically evoke the modern drama of this human tide. In these images Lahey conveys a strong sense of movement, not by showing the trains themselves, but in the broad sweep of the platform as it veers past the viewer and through the implied movement of passengers. These commuters are the lifeblood of this city. In the early morning the city buildings on the horizon, starkly side-lit by the low morning sun, are bright and hard-edged, their strong colour and jagged outlines reflecting the urgency of the station's milling crowd. By noon the high midday sun has bathed the city in an even light, dulling its colours and softening its contours, creating a languid atmosphere that extends to the groups of travellers dotted about the station platform: Lahey achieves a sense of stillness, of a passing moment of quietude.[4]

CLARICE BECKETT, Wet day Brighton, 1921, oil on board, 17 x 22 cm, courtesy Rosalind Hollinrake.

ETHEL SPOWERS, Wet Afternoon, 1930, colour linocut, 24 x 20.3 cm, courtesy Art Gallery of New South Wales.

With these daily rhythms of busyness and tranquillity, rush-hours and unhurried afternoons, the city assumes an almost organic quality. These fluctuations of activity and mood evoke a viewer who is part of – integral to – the city, and evidence a subtle interdependence between urban centre and suburb, a fluid transition made literal in images of transport.

Here, I think, is a more sensitive interpretation of the suburbs than the crude opposition of suburbia and city so often encountered. The suburb is allied with, rather than opposed to, the city centre. This reflects the real, often liberatory, mobility of the modern woman of the time, rather than masculine anxieties about city life and the dogma of male alienation from the domesticity of suburbia.

Which begs the question: how did women artists depict that suburbia where they, with few exceptions, lived? There is little evidence in their works of the suburb as a stifling or restrictive aspect of city-dwelling: at times the suburban home becomes a site for essentially conventional images of domesticity, but elsewhere, particularly in their still lives, women artists looked to their own suburban homes and found a place enlivened by involvement with friends, colleagues and extra-familial activities. In this, they were typical of the modern woman. This was, after all, the age of burgeoning Housewives Associations (one of the first, founded by artist Portia Geach in 1918); of public instruction in 'Domestic Science'; and the hey-day of Women's Art Societies, offering clubrooms, lectures, exhibitions and studios.

As with images of modern city life, so with the suburban home: we can read women's images for signs of feminine engagement, rather than simply seek literal depictions of women; find connections and mobility, rather than a static objectification.

How much talk there must have been, in those suburban parlours, over cups of tea! Tea cups – whole sets of them, not the solitary, artfully juxtaposed piece of china of the perfunctory masculine still life – are turned into some of the most compelling still lives of

EVELINE SYME, Sydney tram line, 1936, colour linocut on buff oriental tissue, 24.4 x 17.9 cm, courtesy National Gallery of Australia.

opposite: **MARGARET PRESTON, Thea Proctor's tea party, 1924**, oil on pulp board, 56 x 45.7 cm, Art Gallery of New South Wales.

below: **MARGARET PRESTON, Gladys Reynell's pottery, 1924**, whereabouts unknown.

the period. In Margaret Preston's *Implement blue*, 1927, Cossington Smith's *Teacups: The harlequin set*, 1931–32, or Olive Cotton's photographic fantasia *Teacup ballet*, they are set out in precise, pristine, knowingly modernist arrangements. A sophisticated decorative impulse wittily evokes the new feminine role of the suburban 'hostess' while acknowledging the traditionally feminine handcrafts – practised by Preston, Lahey and Gladys Reynell among others – of pottery and china painting.

In other works, such as Preston's *Thea Proctor's tea party*, 1924, and *Gladys Reynell's pottery*, 1924, and Vida Lahey's *Lunchtime*, 1932, connections between women are made explicit. Preston pays tribute to two women artists, her friends, colleagues and sometime rivals. The bold modernist composition of her works achieves a balance between strong design and intimate content, creating a sense of momentary distraction amidst activity and conversation. In *Lunchtime*, Lahey lingers on an elegantly arranged lunch table. Painted for the marriage of her brother, each item carries a symbolic significance: glass for purity, water for a new beginning, pansies for thoughts, apples for desire. But beyond the symbolism of its discrete elements, the work conveys a sense of the affection and care expressed in rituals of gift-giving and shared meals. Like Preston's works, this also carries a tribute to a fellow woman artist – Lahey's new sister-in-law.

By exploiting the new and evolving feminine identities of the modern city, women artists could produce images which reflected their own lives: the lives of independent, middle-class urban women; lives which spanned suburb and centre, linked through networks of friendship and collaboration. In a city which gave women a central – if unstable – role, they could manoeuvre beyond the narrow range of traditional feminine genres. These women, then, made the modern city their own, taking up the opportunities it offered, and responding to its distinctive sensations, in all their novelty. In these images of the modern city, women do not simply paint the feminine presence that male peers so often omit. Rather, they rework or extend existing genres to capture most effectively a sense of modern life in which they are both engaged and observant participants.

1 Streeton was so concerned to preserve the idyllic refuge of his expansive Toorak garden (the subject of numerous paintings) that in 1934 he purchased an adjoining property to protect himself from the encroachment of modern high-density suburbia – the construction there of a block of flats.

2 Among the most striking, Blamire Young's *In the shadow of a great city* or Jack Maughan's *Civilisation* of 1931.

3 This image offers an intriguing comparison with John Brack's iconic image of the 1950s, *Collins Street, five o'clock*, where a rush-hour crowd becomes a picture of uniformly grim masculinity. I think we need to be careful of reading Brack's ethos back into Cossington Smith.

4 A telling contrast can be made between these paintings and Roland Wakelin's *Bay Road Station*, 1927. Despite the central motif of a moving train and its de Chirico-esque trail of smoke, there is something static about his image in its even tonalities and theatrical frontality.

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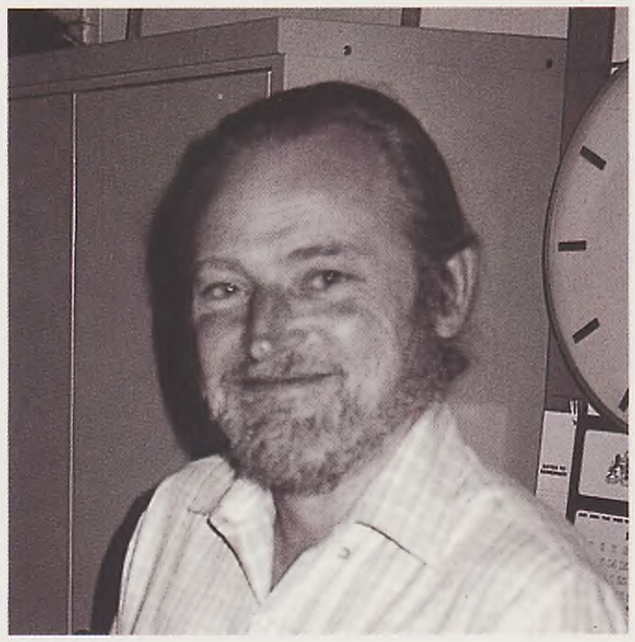
Nicholas Draffin

He saw death coming – from tobacco-related cancer – so there was plenty of time to plan a forceful send-off. With a presiding Bishop, a Deacon and a Subdeacon, a 'Solemn Requiem Mass for the soul of Nicholas William Draffin, 26 October 1943 – 10 July 1995' was celebrated at Anglo-Catholic Christ Church in Melbourne's working-class Brunswick. It was just across the road from the little house he had bought before his first museum job (Assistant Curator, Prints and Drawings, National Gallery of Victoria 1968–72; hired by Ursula Hoff) and to which he retired in 1992 after nearly twenty increasingly crotchety years in his second (Curator, Prints and Drawings, Art Gallery of New South Wales; hired by Tony Tuckson and Daniel Thomas).

The send-off for this devout, monkish, polymath scholar-aesthete was set to Byrd's *Mass for Three Voices*, and the choir lifted the kyries, introit, gradual and offertory, the unusually strong hymns and, at the end, the Russian Contakion of the Dead. The Vicar's sermon was delivered from a pulpit whose exterior was panelled with Russian-Byzantine icons painted by Draffin; the church's interior walls were about to be repainted according to a Draffin colour-scheme.

The sermon began with thanks to the last carers: 'There are not too many hospitals where you can shut the door, chain smoke, sit in your sarong, and drink gin. *Holy, holy, holy is the Lord of hosts … I am a man of unclean lips, and I dwell in the midst of a people of unclean lips; for my eyes have seen the King, the Lord of hosts!*' Father Robarts's listeners leapt most of all at the characterisation: 'He was also by temperament both an ascetic and an aesthete'.

The ascetic never cut his hair (he would mention the monks at Mount Athos), always lived in very small, cluttered spaces in shabby old buildings, took dutiful pleasure in cooking and laundry work, enjoyed the street society



of publicans and shop-keepers. His godfather-cousin, Father Walter Green, had earlier been the parish priest at Christ Church, and was son of a high-church bishop, of Armidale, then Ballarat. But besides the family and church connections, and proximity both to the University of Melbourne for lodging after being expelled from Trinity College in his first year 1962, and to his 1967–68 job as an English teacher at Moreland High School, he loved Brunswick for its ethnic and working-class milieu. His eccentricities were submerged in the rich mix of individuality along the Sydney Road.

The aesthete was formed as a child in South Yarra. His mother, who had studied painting for three years with George Bell, always took the three small boys with her to art openings. 'They loved the art as well as the conviviality', she says. 'My living-room was filled with works by John Brack. Another favourite is Eric Thake, and his and many younger artists' works filled the rest of the house.' The boys' father George Draffin, an engineer and artist–craftsman, used to make Christmas-card woodcuts.

Young Nicholas studied art under John Brack at Melbourne Grammar School, his only training in art practice. All his life he drew, and made a few prints. A Tolkien-style biker's helmet was painted for a lady friend at University. Most personal were the religious icon paintings, and his innumerable painted Easter eggs for ceremonial exchange at his annual Easter Feasts, with eggs painted by the artist and art-world guests. His remaining painted Easter eggs were given to Sydney's Museum of Contemporary Art, whose curator Bernice Murphy had been a colleague at the Art Gallery of NSW, and were displayed at Easter 1995 with one of his miniature icons, a Christ Pantocrator.

Although he became an art-museum curator, he did not formally study much art history. A natural scholar can teach himself anything, in libraries, print rooms, and by asking questions of the wise over cups of tea. He taught himself Russian and Hebrew. His university enrolment first included Arts–Law subjects; there was some Fine Arts, but Classics and Middle Eastern Studies were his majors. 'He did five ancient languages', says his mother Elizabeth Summons; 'Latin, Greek, Coptic, Aramaic and Syriac. He was the sole student for one of them. And his spoken French picked up very fast during the winter holiday we spent together in France at the end of his British Museum Print Room scholarship. It was the most entertaining six weeks of my life. The hotel-keepers misinterpreted the laughter; with different names we were not recognised as a mother and son and I was congratulated on my young lover'.

His wit was often wicked, occasionally cruel, usually deadpan: a bizarre newspaper cutting might be sent in the mail without comment, or quietly placed on his fridge door: *Woman's body found in fridge*. His large private collection, of small art, was mostly works of wit, by Brack (*Elastic stockings*), Thake, Lionel Lindsay, Danko, Nedelkopoulos, Sadie Chandler.

He sometimes became consumed in hate: he needed a Devil in his life and the closest at hand was usually the boss. His hates were mediocrity, pretentiousness and pomposity, and since a little of the last automatically goes with the PR role of an art-museum director, his directors suffered, even though they did their best to protect him from the bureaucratic distress caused by not-by-the-clock work habits. He had a thyroid condition which seems to have been the cause of bad sleeping, staying up too late and arriving at work far too late.

Despite his bad mornings and bad days he was very productive as a curator. He researched and read widely and exceedingly well through the bad nights. As the Art Gallery of NSW's first fully-assigned Curator of Prints and Drawings he pulled into shape a century of haphazard collecting, treating Australian work as seriously as European. His first major project, in 1974, was 'Two Masters of the Weimar Bauhaus: Lyonel Feininger and Ludwig Hirschfeld Mack', two Germans whose work or teaching came to Australia. Also in the 1970s there were Napier Waller and Hilda Rix Nicholas exhibitions, their paintings as well as works on paper. With two books, *Australian Woodcuts and Linocuts of the 1920s and 1930s*, 1976, and *The Art of M. Napier Waller*, 1978, he put Australian Art Deco on the map.

As the New South Wales collection of canonical European prints and drawings filled out over nearly twenty years with exemplary works of finest quality, he produced a fine last fling of collection-based exhibitions. In 1990 'Prints in Germany 1880-1940' showcased Secession, Expressionist and Dada art. In 1991 'Citizen Artist: Daumier and his Time' was his tribute to the proletariat and to a sardonic clear-eyed view of society, whereas his final exhibition 'Piety and Paganism: Christian and Classical Themes in European Art' revealed the divided inner life of this man who had considered the priesthood.

He had planned a French landscape-tradition exhibition to be titled 'The Magic Forest' and in 1995 Renée Free in effect did it for him posthumously in her 'Forest and Field: From Claude to the Barbizon School'. His French colourprint collecting around Toulouse-Lautrec and Bonnard remains to be honoured in a well-shaped exhibition.

These old-masterly and scholarly pursuits, and his fine-boned, Jesus-beard look, made some assume, wrongly, that he was not interested in contemporary art. He mounted an exhibition of Robert Klippel's drawings, collected strange avant-garde ephemeral art, artists' postcards and greeting cards, pushed his painting and sculpture colleagues to buy Ti Parks's 1973 installation *One thousand drawings*, in sympathy for its statement about the similarities between artists' work and 'workers' production-line work. Art dealer Ray Hughes says flatly, 'Nicholas was far the best curator of contemporary art that Sydney ever had'.

New York curators, dealers or artists visiting Sydney were offered thoughtful, ceremonious hospitality, often a picnic at Mrs Macquarie's Chair near the Art Gallery, and would depart saying, 'Nicholas is the one we'd like to have with us in Manhattan. He would fit in'.

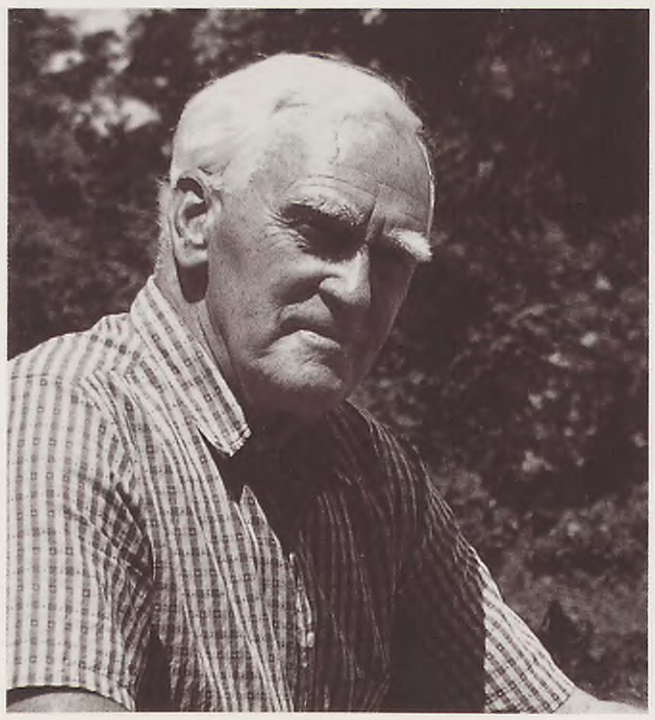
He returned instead to a residency at the University of Melbourne as a Norman Macgeorge Fellow and continued to haunt the university's Museum of Art, whose director, Frances Lindsay, had earlier been a museum colleague in both Melbourne and Sydney. He might have needed to create a few demons but Frances was one of the many devoted admirers drawn to him. As was I. Australia was blessed in having this rare aesthete/ascetic, a great curator-scholar.

Daniel Thomas

Frank McNamara

I first met Frank McNamara in 1989, shortly after I moved to Sydney to take up my position at the Art Gallery of New South Wales. It was at the opening of an Australian Watercolour Institute Annual Exhibition at the S.H. Ervin Gallery. I liked him immediately as I did his works on show, one of which he subsequently donated to the Art Gallery of New South Wales. I knew and admired his work well before I met him.

There was something direct, down-to-earth and refreshingly unpretentious about Frank McNamara. It was a characteristic of his, for example, to refer to his paintings as 'jobs'. It was more than just a legacy of his commercial art days.



Although he was a consistent and frequent exhibitor throughout his working life, Frank McNamara shied from public recognition, preferring the more reliable fulfilment which came from producing the work, being fully a part of his family and enjoying the company of good friends and colleagues. At a time when competitiveness and self-promotion are encouraged as virtues, such an unassuming personality as his is an all too rare, but welcome, example of genuine humility.

There is much to admire about Frank McNamara, not least of course his art, of which he was an acknowledged master. Recognition came quickly, in his early twenties, with purchases by the National Gallery

of Victoria and the Art Gallery of New South Wales, inclusion in national exhibitions and as a winner of several important art prizes. A book of his work *Landscapes in Watercolour* was published in 1950.

Frank McNamara's early work is perhaps best allied with the watercolours of G.K. Townshend, Ronald Steuart, Robert Campbell and Jack Carington Smith, each of whom he admired; but he also contributed to the development of a remarkably attractive, painterly, semi-abstract movement in painting in Australia in the 1950s and 1960s, usually based on landscape, which freed many painters from what was often perceived as the rigid constraints of the past, especially in watercolour. Others who could be considered part of such a movement include Hector Gilliland, Len Annois, Guy Warren, Henri Salkauskas, John Olsen and Brett Whiteley, each of whom reinvigorated the practice of painting in watercolour. This continues in the work of John Wolseley and Frank McNamara's friend, John Caldwell and others.

Frank McNamara's work spans a period of enormous change and development in Australian art, of which he was both a witness and a part. A record of his reminiscences would indeed have been interesting for future generations to read. Most importantly it is his work which remains – his paintings are a synthesis of the lyrical and the workmanlike – poet and craftsman. As he wrote: 'Sometimes an artist can capture on paper or canvas the emotion, as well as the appearance, of what he has set out to paint. This combination of feeling and line, form and colour, is, I think, successful painting – in it the artist reveals not only his skill but his understanding and his whole attitude to work.'

Frank McNamara, usually accompanied by his wife Sue, was a frequent visitor to exhibitions at the Art Gallery of New South Wales. I for one will miss his visits. The last was on 10 May of this year to see the 'Lloyd Rees Drawings' exhibition. John Caldwell brought him. He was frail but, when he could not resist it, he stood up from his wheelchair to look into a display cabinet with sketchbooks. His delight was obvious to those who were with him.

As Sue McNamara wrote to me following his visit, '... going to the Rees exhibition gave him a great lift ... one of the marvellous things about Lloyd's work is that *everybody* can relate to it ...'

I can think of no more fitting description of Frank McNamara's work and of him.

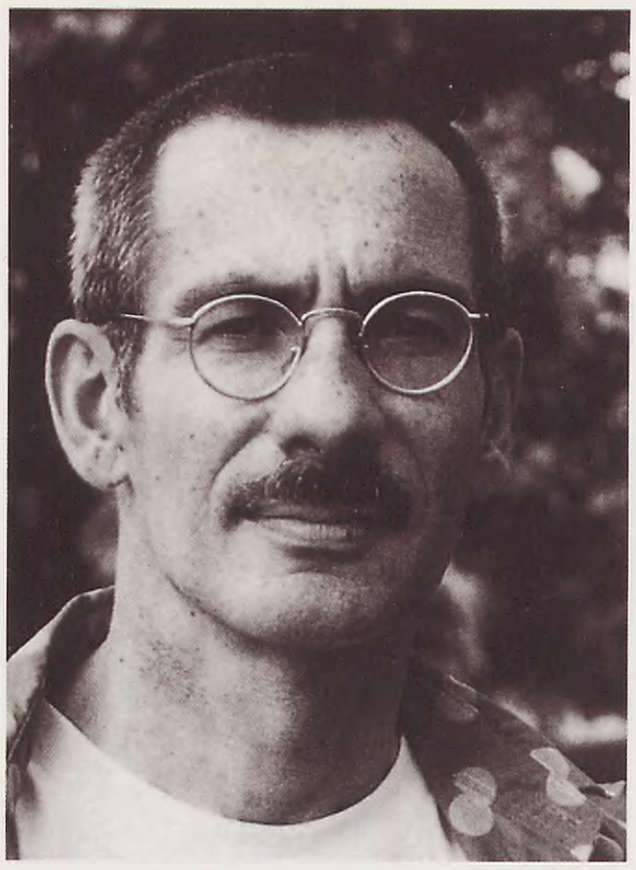
Hendrik Kolenberg

David McDiarmid

David McDiarmid was born in 1952 and died on 25 May 1995, from AIDS-related complications. At the time of his death, he had established a reputation as Australia's leading artist working in the field of HIV/AIDS debate. He is also remembered as Art Director of the Sydney Gay and Lesbian Mardi Gras, 1988–89.

In the early 1970s McDiarmid's initial interests lay in design and fashion. At this time his involvement with the fledgling gay liberation movement also inspired a cycle of artworks examining identity, cultural (dis)placement and homo-sex. Early one-man shows at Sydney's Hogarth Galleries and participation in group shows such as 'Homosexual Art' at Watters Gallery in 1978 brought McDiarmid a small measure of recognition. However, he later recalled that 'If my work was reviewed in the "mainstream" press, they would often refer to the "novelty" of a "gay artist", both marginalising and fetishising in one flourish'.

In the late 1970s McDiarmid moved to New York, where he experienced first-hand



Photograph William Yang

the devastating arrival of the mysterious new illness which was later to be known as HIV/AIDS. Returning to Australia in the mid-1980s, he was shocked by the lack of awareness of the new disease among Sydney's gay communities, who at the time seemed to hope that AIDS would remain an American phenomenon. Diagnosed HIV-positive himself in 1985, McDiarmid devoted his art over the next decade to transforming what he saw as this Australian AIDS-myopia. The work he subsequently produced was sometimes angry, occasionally shocking, often wickedly funny, and always arresting.

In 1991 he staged a landmark exhibition, 'Kiss of Light', at Syme Dodson Gallery in Sydney. The works shown here were revolutionary images of gay sexuality, reflecting McDiarmid's philosophy that:

> Culture has become a homo-erotic paradise, dripping with sweaty pecs and inviting butts; with the added bonus that sex = death. What we spent years celebrating has become a delicate negotiation between self-control, common sense, history and rubber latex. In the ages of AIDS, it is important for us to remember our past. To maintain a sex positive view, despite the denial that comes too easily from fear. These pictures of men are for those of us who might forget who we are.

The 'tripping' acid colours and magnetically arousing images of those works spoke directly to his peer group of party-going, recreational drug-using, sexually active gay men. More significantly, for the first time the artist, his subjects *and* a directly identified part of the audience were visibly HIV-positive.

McDiarmid's art has had a strong and lasting effect on the collective Australian psyche's response to HIV/AIDS – whether through the powerful safe sex symbols of his AIDS-education posters, commissioned by the AIDS Council of New South Wales and based on his *Kiss of Light* designs, or his fabulously black 'Toxic Queen' humour, which aims to heal broken psyches and damaged souls in this challenging age of AIDS.

In David McDiarmid's own words: 'My priority as an artist has always been to record and celebrate our lives. Having lived through an extraordinary time of redefinition and deconstruction of identities, from camp to gay to queer, and seeing our lives and histories marginalised every day, we all have a responsibility to speak out. To bang the tribal drums of the jungle telegraph – *I'm here, girlfriend; what's new?*'

Ted Gott

Margel Hinder

Margel Hinder died at the age of eighty-nine-and-a-half, two-and-a-half years after her husband, Frank Hinder. Independently, both were major Australian artists, she as a sculptor, he as a painter, print-maker and kinetic artist; together, they had sixty-five years of marriage in which each fostered the other's career and life. Margel was an American from Boston, and married Frank in America where he had gone to study art. After her culture-shocked arrival in Sydney in 1934, Margel never returned to America. She has been accurately called a humanist, rather than a feminist. She was a beautiful small earth-mother.

Artists live on in the works we see, and the Art Gallery of New South Wales shows major examples of her work, including her large wood carving *Mother and child* of 1939. This will always remind us of Margel herself, although her daughter Enid was no longer a little child when the work was executed. The forms of the sculpture are those of a pillar of strength, rounded in essence of maternal shape, holding up the child, within the mother/tree form, close to the mother's head and thoughts on the threshold of war.

This was a crucial time for Australia's step into modernism. Margel responded by abandoning wood and solid form with a central axis, although she never abandoned her feeling for curves: for example, the rounded wood figures of the sculptor Gerald Lewers resting, turned into abstract cement garden sculptures, and mixed media competition

models. Around 1952 the work of both husband and wife expanded into decisive new phases. Margel came third in the international competition for 'The Unknown Political Prisoner', 1953, in which her British counterpart, Barbara Hepworth, came second. As with that model, Margel wanted people to walk round her works, or to have the works themselves revolve. Margel moved into space-age metal sculpture, at first soldered wire sculpture. Her rounded wire Revolves in the 1950s, like three-dimensional open geometric forms, were developed into public form for Monaro Mall, Canberra, but, as with several of Margel's public sculptures, were removed in rebuilding. These works can be seen as independent but related counterparts to Frank's pioneering geometric abstract paintings, and in the context of Australian women's art they are strong intellectual sculptures. Margel moved on into forms, sometimes spiky, inspired by Australia's fauna and flora, working in silvery soldered metal. With the help of a fabricator, Margel was able to move into public sculpture scale. Her large modern forms in space can readily be seen at the top of Martin Place, in her Reserve Bank sculpture, and a pilgrimage to Newcastle will reward with the view of her major masterpiece, the Captain James Cook Memorial Fountain in Civic Park. In these works textured nature surfaces are married to strong, intuitive, geometric-organic forms.

Margel was to give expression to her hatred of war in her rust coloured *Six-day war* sculpture models, visible near the Art Gallery of New South Wales and at the Lewers Gallery, Emu Plains. In the next period Margel gave rein to her intellectual love of abstract form in pure stainless steel sculptures, but she never abandoned the complexity of forms within forms, curve echoing curve, as in the wood *Mother and child*.

Hers was a caring, supportive embrace of every person she knew, every animal which needed saving, every idea of interest, every cause which was just. This aspect of her has gone, but will continue bearing fruit. She is survived by her daughter, three grandchildren, and their children.

Renée Free

It must be the weather

The national reputation for hedonism came into full play during the winter auctions of 1995. Although the economy was still not out of the woods, Australians beat their way back to the bush or took a trip to the beach – at least by proxy – through the salerooms.

What might have happened had the winter sales been full of angst-ridden paintings, however important, will never be known, but the offerings of sun-baked and pleasure-filled works that dominated Christie's and Sotheby's auctions on 1 August and 22 and 23 August were rushed and the result was seen to herald a revival of the art market.

The August sales followed the purchase by the National Gallery of Australia of the most highly priced Australian painting to change hands; Streeton's languorous, sun-drenched *Golden summer* sold for a record $3.5 million. Although 1995 marked the twentieth anniversary of International Women's Day, it was women as subjects, not as artists, that excited buyers. Whether in long dresses or at a picnic, lying naked on the beach or even in sexual bliss, women were in demand.

At Sotheby's, Frederick McCubbin's painting of three women in floor-length dresses, *Picnic at Studley Park*, sold for $552,000. The painting was an early, almost student-like, academic work. The price clearly related to the subject matter although the ultimate buyers are reputed to be site specific; they live at Studley Park.

McCubbin appears to have become a major saleroom celebrity following the sale of the *Bush sawyers* in the same Melbourne rooms in April for $717,500 – a transaction which appears to have given a big fillip to the Australian market by showing that major pictures can find buyers at the upper six-figure level.

Brett Whiteley, however, has become a more current hero. The artist's tragic early death transformed him into an Australian Van Gogh and the subsequent courtroom dramas over his will captured media attention like few Australian artists before him. Both the huge pre-sale attention to the Whiteley offerings and the television cameras at the sale suggested an event of national importance. Whiteley, the apogee of hedonism in Australian art, was represented at Christie's sale, also in Melbourne, by *The spray at Bondi*, a luscious nude on a beach. This sold at the top end of the firm estimates for $244,500.

Fascination with pleasure – and with Whiteley as both draughtsman and painter at his peak – was even more evident when his *Sunday afternoon, Surry Hills* went under the hammer at Sotheby's in one of the most keenly contested and widely dispersed auction duels in the history of the Australian saleroom. The work sold for $239,000 against an estimate of $120,000 to $150,000.

Other Whiteley 'erotica' sold well at both Sotheby's and Christie's. A private buyer in the room at Sotheby's had no compunction about bidding on the highly graphic *Ooh-boora-bah*, a mixed media on paper, paying $13,800; one third more than the estimate. The equally graphic Whiteley, *Four ways*, sold for $17,250 at Christie's.

West Wyalong by Russell Drysdale was the top priced lot of the two sales, making $855,000 at Sotheby's. While the shadowy empty street hardly suggested pleasurable experience it was at least sunbaked – that being the reason perhaps that no one was on

RUSSELL DRYSDALE, West Wyalong, 1949, oil on composition board, 80 x 110 cm, Sotheby's, sold for $855,000.

the street. Sydney art dealer Barry Stern always maintained that browns and ochres sold particularly well in Australia because the main art selling season was concentrated in the winter months. (In summer Australians go to the beach rather than art galleries.) Perhaps the colder-than-usual winter helped the sale of *West Wyalong*, but by the time it came around even Melbourne was enjoying the unusual summer snap. As with the Whiteleys, media exposure drew a lot of interest in the work. The Art Gallery of New South Wales wanted the painting and let its intentions be known. However, the gallery ended up as the underbidder, and *West Wyalong* reputedly went to a rich Australian expatriate in West Hollywood.

The lure of the outback could have been read into the extraordinary, boomtime-plus price achieved by Scheltema's *The drover* which sold for $84,500 at Christie's. However, the price was reputedly reached by two members of a family competing over an heirloom.

Only a little earlier in the sale a larger Scheltema failed to sell at a best bid of $24,000. Nor did lust for the pleasurable extend to the artist traditionally considered to have cut a swathe through Australian wowserism; most of the bigger ticket Lindsays offered at Sotheby's went unsold. One of Girolamo Nerli's best works, *A bacchanalian orgy*, also attracted a best bid of $46,000, short of its $50,000 to $70,000 estimate and obviously off its reserve.

IAN FAIRWEATHER, Standing figures II, 1967, synthetic polymer paint on gouache on paper, 89 x 69.5 cm, Lawsons, sold for $39,600.

BRETT WHITELEY, Australia, 1970–74, oil and mixed media on plywood panel, 203 x 324.5 cm, Sotheby's, sold for $200,000.

Escapism, from fantasy to fairyland, was as much in evidence as the return to the beach, bush and bedroom. Christie's sold Blackman's *Alice on the table* for $151,000 – double its estimate. The run on work by children's book illustrator Ida Rentoul Outhwaite, who seems to have established a cult following, continued with a black and white ink drawing, *The moonbeam*, also doubling its estimate to make $14,950 in the same sale.

The move 'offshore' to escape from the now so familiar Australian names which dominate local art catalogues continued with high prices for works by Rodin and Edward Seago at Sotheby's and the Belgian artist Jean le Mayeur at Lawson's in Sydney on 26 July. Seago's *Evening sunlight, Honfleur, France* made $41,400, double its estimate, and the Rodin bronze *The fallen caryatid with urn* went for $34,500. Mayeur's *Balinese women weaving in a garden* went for $88,000, many times its estimate. Possibly the lure of a profit overseas rather than evocations of distant lands underpinned some of these prices.

Modest but satisfactory sales were reported from exhibitions of Derains and Matisses at the Annandale Galleries and of works by Toulouse Lautrec at the Rex Irwin Gallery.

Subject matter was not completely an overriding consideration, for nirvana is not normally associated with Davey Jones's locker. Shipwrecks have tended to be hard to sell but at Sotheby's Conder's *The wreck* sold for $134,500. Although short of the estimates, the price recognised the quality of this fine Whistlerian work.

Attendances were up at all the sales and ovations greeted prices paid on several occasions. Galleries reported sell-out shows, albeit, usually of rather innocuous art. However, selling art in the winter of 1995 was not all plain sailing whatever the interest in wrecks. Six-figure paintings appeared to sell more easily than five-figure paintings, while colonial and traditional art tended to languish in favour of modern work. Vendors had become a little more aware of the market and adjusted reserves to match. The market remains highly selective with bidding concentrated on the most desirable works on offer.

Terry Ingram

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

Jon Molvig *Self-portrait* 1956

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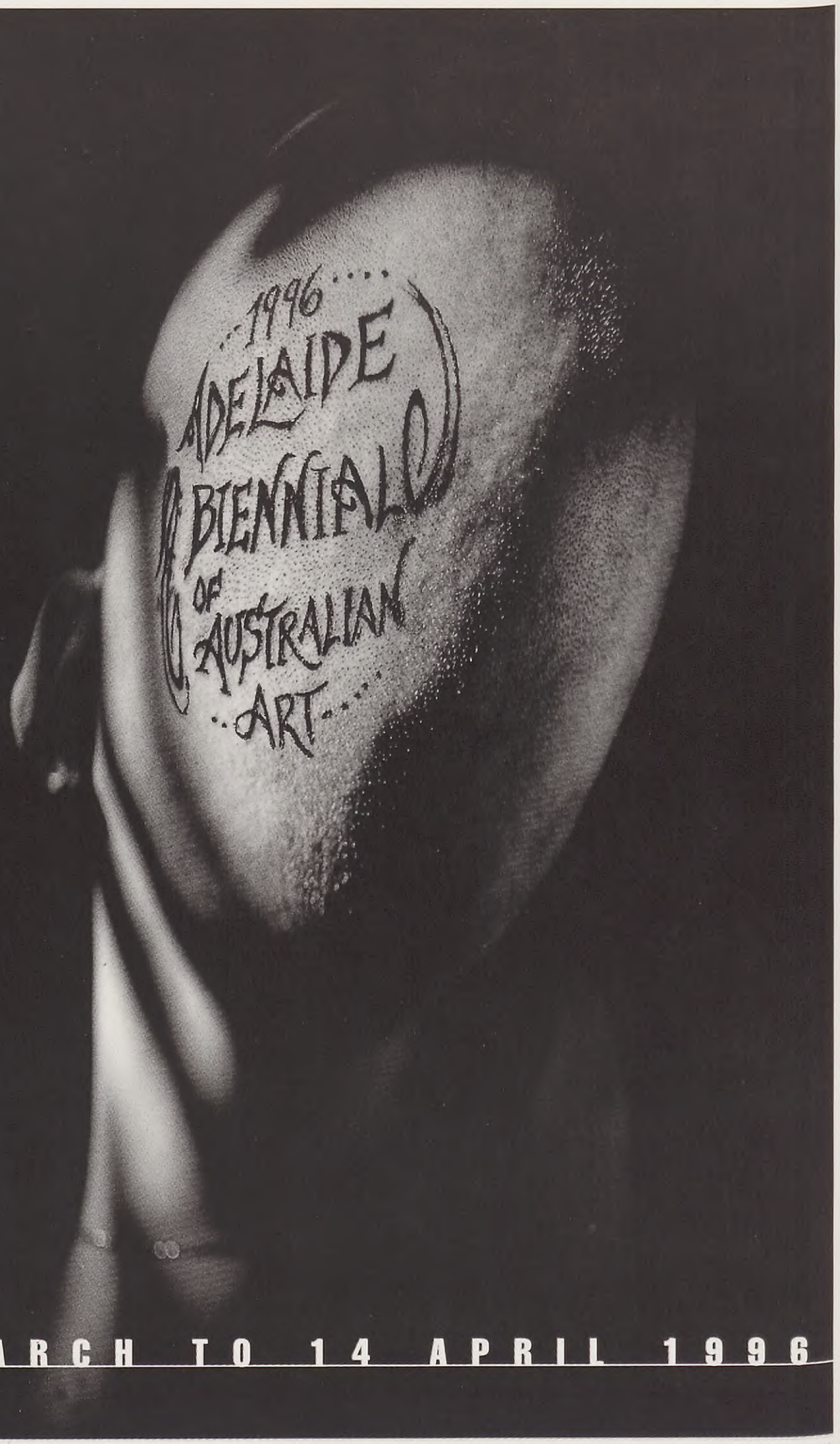

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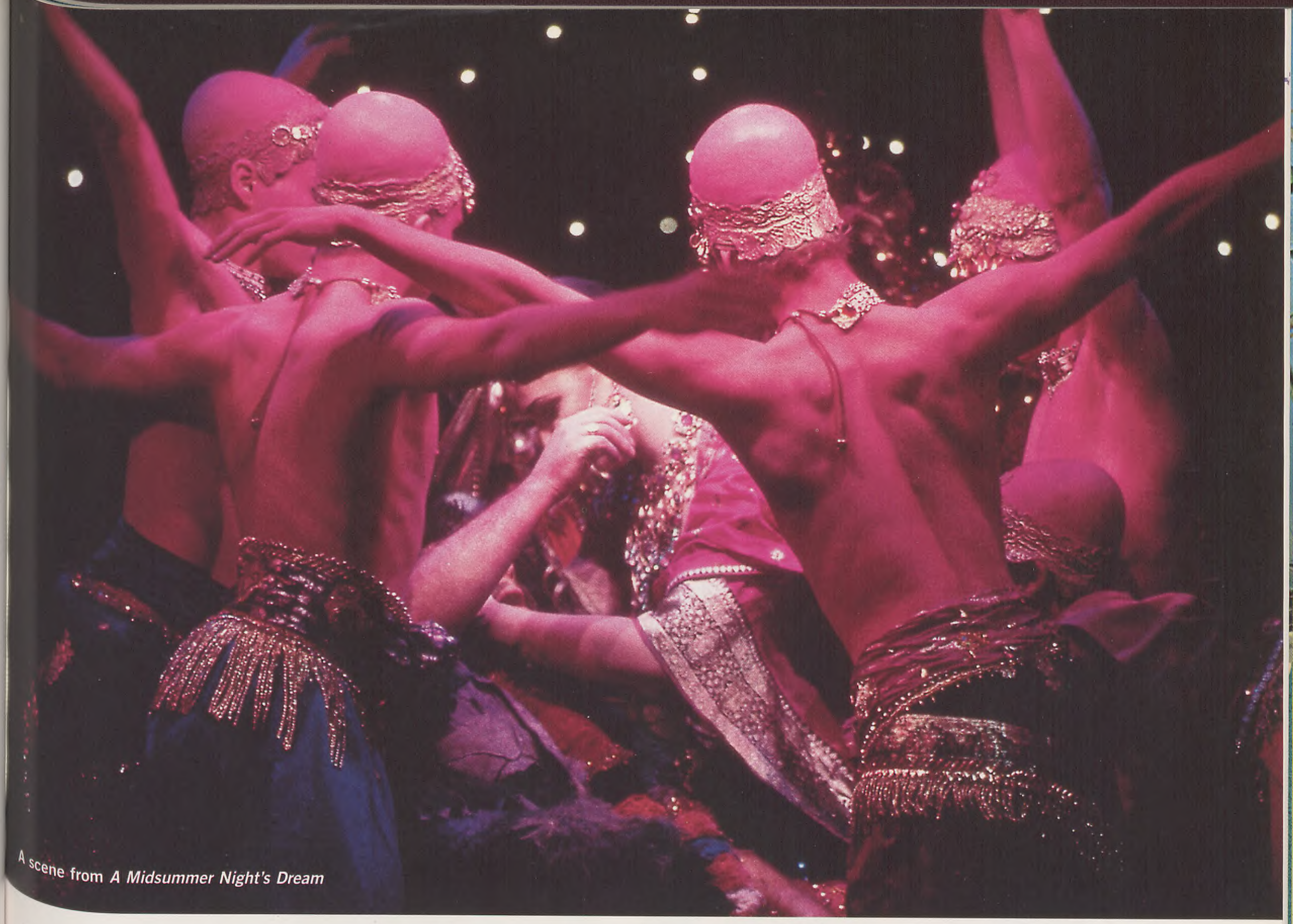

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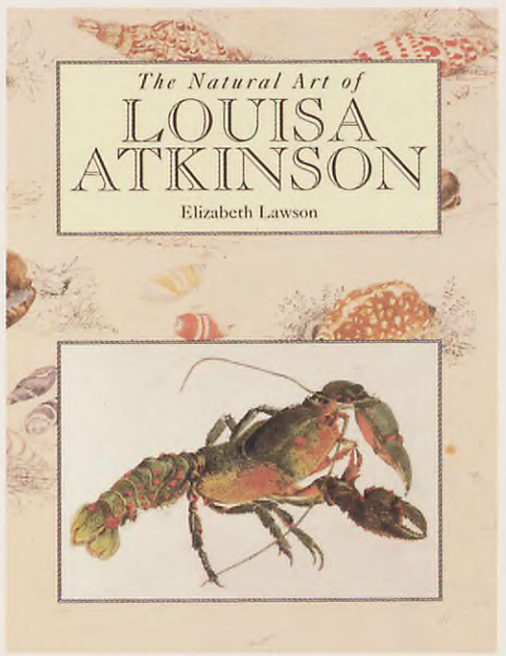

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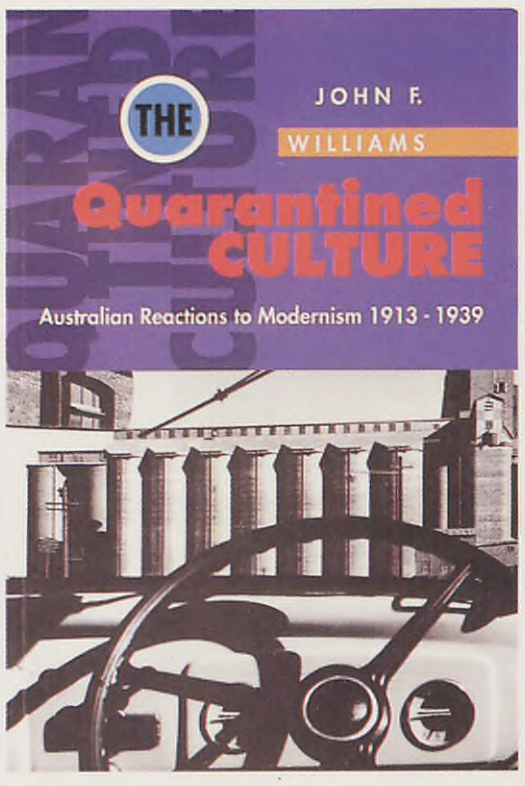

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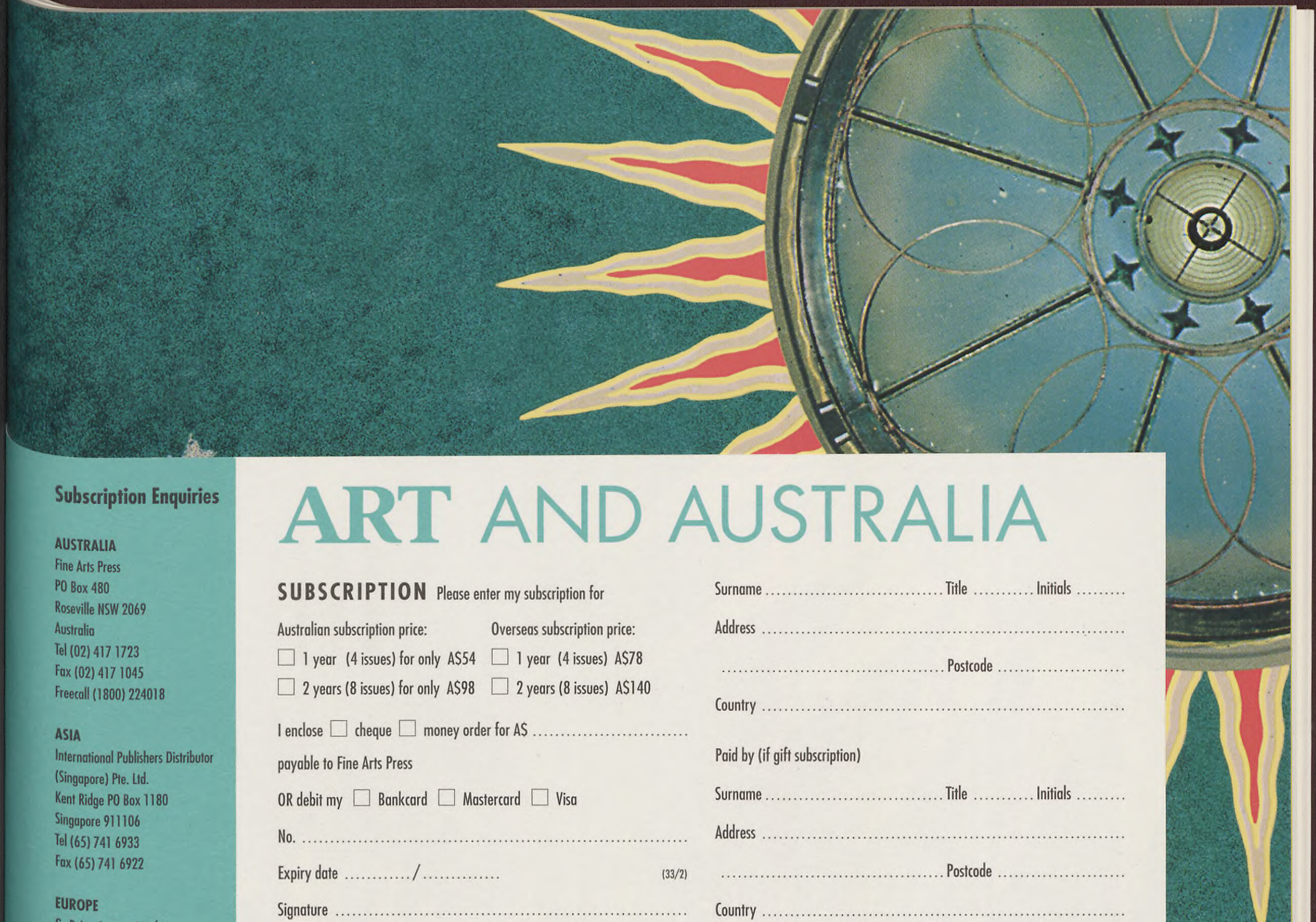

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CAIRNS REGIONAL GALLERY
cnr Abbott and Shields Streets,
CAIRNS 4870
Tel. (070) 31 6865 Fax (070) 31 6067
15 December to 14 January: 'Sex, Violence and Money', Garry Andrews and Phil Bayley
23 to 28 December: 'Otto Dix: The Critical Graphics'
12 January to 11 February: 'Tableland Printmakers Studio'
2 February to 3 March: 'Copyrites: Aboriginal art and copyright', National Indigenous Arts Advocacy Association
Daily 11 – 9

CINTRA GALLERIES
40 Park Road, MILTON 4064
Tel. (07) 3369 1322 Fax (07) 3368 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

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482 Brunswick Street, NEWFARM 4005
Tel. (07) 3254 0899 Fax (07) 3254 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
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608 Ann Street,
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Tel. (07) 3252 5750 Fax (07) 3252 5072
Tuesday to Friday 11 – 5, Saturday 11 – 4

THE KEN DONE GALLERY
34 Orchid Avenue,
SURFERS PARADISE 4218
Tel. (075) 592 1282 Fax (075) 592 5072
Original works on canvas, paper, drawings, limited edition prints and posters by Ken Done. School groups welcome.
Daily 10 – 6

THE KEN DONE GALLERY
4 Spence Street, CAIRNS 4870
Tel. (070) 315 592 Fax (070) 313 975
Exhibitions of original works on canvas and paper, limited edition prints and posters by Ken Done.
Monday to Saturday 9 – 9,
Sunday 12 – 8:30

LOGAN ART GALLERY
150 Wemble Road,
LOGAN CENTRAL 4114
Tel. (07) 3826 5519 Fax (07) 3808 0014
Advertising (07) 3826 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

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Sheraton Resort,
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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

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PORT DOUGLAS 4871
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A sealed road winds through rainforest to this small, unique gallery which features Australian fine art and craft. Selected works by Leon Pericles, John Lewis, Terence Cooper, Helen Low, Tania Heben, Chuck Kehoe, Jim Olsson, Diana Crooke, Judith Bohm-Parr and Beat Urfer.
Tuesday to Sunday 10 – 5

PHILIP BACON GALLERIES
2 Arthur Street,
FORTITUDE VALLEY 4006
Tel. (07) 3358 3555 Fax (07) 3254 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) 3840 7303
Fax (07) 3844 8865
28 October to 28 January: 'Regional and Rituals: The Art of Regional Queensland'
4 November to 1 January: Lloyd Rees Drawings: Centenary Retrospective
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', paintings, sculpture, decorative arts.
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Monday to Sunday 10 – 5

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11th TAMWORTH FIBRE TEXTILE BIENNIAL

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The permanent collection, including Central Queensland-based art from settlement days to the present. 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

SAVODE GALLERY
11 Stratton Street, NEWSTEAD 4006
Tel. (07) 3852 2870
Artists include Ken Thaiday, Daniel Mafe, Ian Howard, Merilyn Fairskye, Fiona Foley, Rover Thomas.
Tuesday to Saturday 12 – 5.30

STANTHORPE ART GALLERY
Marsh and Lock Street,
Weeroona Park, STANTHORPE 4380
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ANNA VERTES, Hybiscus with the black dove and mocca cup, Anna Art Studio and Gallery.

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38 Boronia Street, REDFERN 2016
Tel. (02) 318 1122 Fax (02) 318 1007
Until 9 December: Leon Roubos, paintings; Graham Lang, sculpture
11 to 23 December: 10th Birthday Survey Show
24 December to 8 January: Closed
9 January to 3 February: Rachel Ellis, paintings; Steven Royster, paintings
6 February to 2 March: Maureen Clack, wooden constructions; Jim Thalassoudis, paintings.
Tuesday to Saturday 10 – 6,
or by appointment

ALBURY REGIONAL ART CENTRE
546 Dean Street, ALBURY 2640
Tel. (060) 23 8187 Fax (060) 41 2482
Until mid-December: Charles Sturt University (Murray), 1995 Graduates Exhibition; Riverina Institute of TAFE (Albury Campus), 1995 Students Exhibition: 'The River', work by Fred Williams, Danilia Vassilief, plus sculpture by Aboriginal artists Lin Onus, Ian Abdullah
19 January to 10 February: 'Ratio Decendendi', project show by photographer John Voss
February: 'Raft of Carrots', British photography by Jem Southam.
Monday to Friday 10.30 – 5,
Weekends 10 – 4

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.
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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
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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.
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Tel. (02) 225 1744 (information desk),
Administration (02) 225 1700
Fax (02) 221 6226
Permanent collections of Australian, European, Asian and Contemporary art, together with the new Yiribana Gallery – Australia's largest gallery devoted to the permanent exhibition of Aboriginal and Torres Strait Islander art.
8 December to 18 February: Fauves, some ninety paintings surveying the entire range of Fauve subject
16 December to 11 February: Lartigue, a lively and witty album of this nineteenth-century French photographer's social milieu
10 January to 10 March: Artexpress, works of art selected from those submitted by students for NSW Higher School Certificate in Visual Arts
25 January to 17 March: Renaissance Treasures.
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.
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Saturday 9 – 4

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27 November to 16 December: John Coburn, paintings; Kevin Norton, sculpture
January: Closed
5 February to 2 March: Bill Browne, thirty years of drawings.
Monday to Saturday 10 – 6

AVOCA GALLERY
Lot 3, Avoca Drive, KINCUMBER 2251
Tel./Fax (043) 68 2017
Changing exhibition of prominent and emerging Australian artists including collectors' works. Gallery restaurant also available.
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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

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70–78 Keppel Street, BATHURST 2795
Tel. (063) 31 6066
Fax (063) 32 2991
Celebrating forty years of the permanent collection in 1995.
8 December to 11 February: 'Dream Why Pretend', Barbara Hanrahan, works on paper, watercolours and collage; 'Earthworks II', recent works by Peter Wilson
16 February to 24 March: 'Eight Contemporary Artists' Prints'.
Monday to Friday 10 – 4,
Saturday 11 – 3,
Sunday and public holidays 1 – 4

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Continuing display of quality Australian paintings, oils and watercolours. Also regular exhibitions of established contemporary artists.
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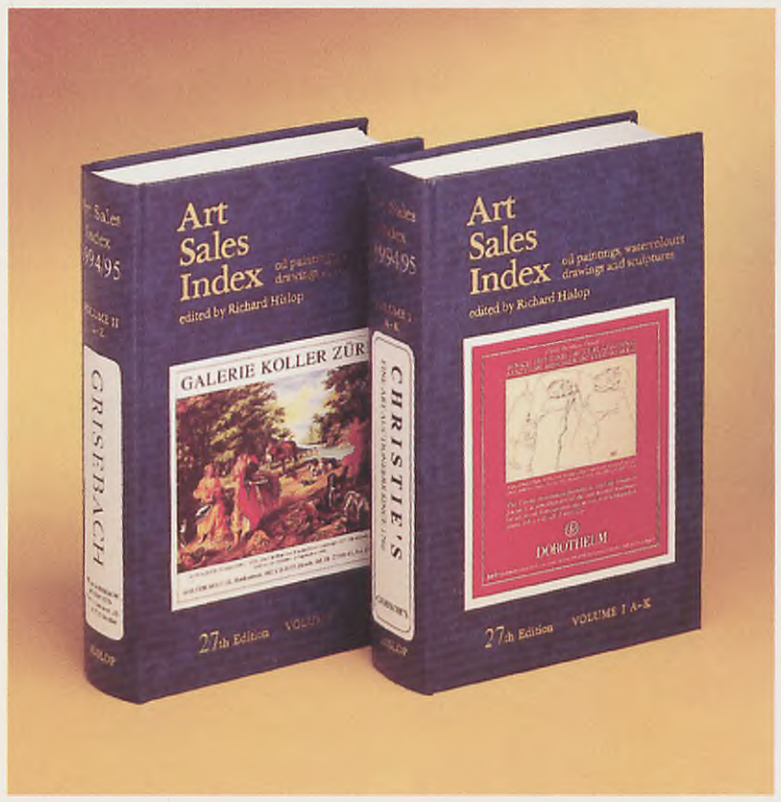

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Fax (049) 26 5529
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January: Closed
February: mixed show; James Willebrant, surreal paintings.
Friday, Saturday and Monday 11 – 6,
Sunday 2 – 6, or by appointment

DUBBO REGIONAL GALLERY
165 Darling Street, DUBBO 2830
Tel. (068) 81 4342
Fax (068) 84 2675
11 November to 3 December: 'Bung Yarnda', works on paper and canvas by local Aboriginal artist Lorni Hyland; 'Early Marks', an exhibition of graduating works by Fine Arts students of the Western Institute of TAFE
9 December to 28 January: 'Abracadabra', a survey exhibition of ten years of sculpture by Geoff Harvey
3 February to 14 April: Antony Symons, bronze sculptures and paintings of animals based on visits to the Western Plains Zoo in Dubbo; 'Sisters in Art', an exhibition of ceramics and fibre by sisters.
Wednesday to Monday 11 – 4.30

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Traditional and contemporary paintings, watercolours and graphics by prominent Auustralian artists, plus changing exhibitions monthly.
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A stockroom exhibition. Gallery will be closed from 19 December 1995, reopening Tuesday 20 February 1996.
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ELIZABETH BAY HOUSE
7 Onslow Avenue,
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Exhibitions from Europe, Asia and Australia with a strong focus on contemporary works from the Asia-Pacific region.
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1 January to 10 March: 'The Rubbery Years', this exhibition focuses on the work of one of Australia's leading political artists, Peter Nicholson. Featuring the famous rubbery figures, episodes from the television program and many hilarious cartoons. 'The Rubbery Years' captures the issues, events and personalities of the 1980s.
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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 wood-turning.
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355 King Street, NEWTOWN 2042
Tel. (02) 519 1608
29 November to 24 December: Selected Christmas group show; art sale, photography, paintings, sculpture
January: Multi-media display
7 February to 2 March: Elisa Hall, painting; Michelle Peate, sculpture, installation.
Wednesday and Sunday 10 – 6, Thursday to Saturday 10 – 10

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7 Walker Lane, PADDINGTON 2021
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Art Gallery

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Phone (049) 29 3263
or 26 3644
Fax (049) 29 6876
Mon - Fri 10am-5pm
Sat 1.30-5pm
Sun and Public
Holidays 2-5pm

Entry to the Newcastle Region Art Gallery is free due to the generous support of PWCS on behalf of the Hunter Valley Coal Export Industry.

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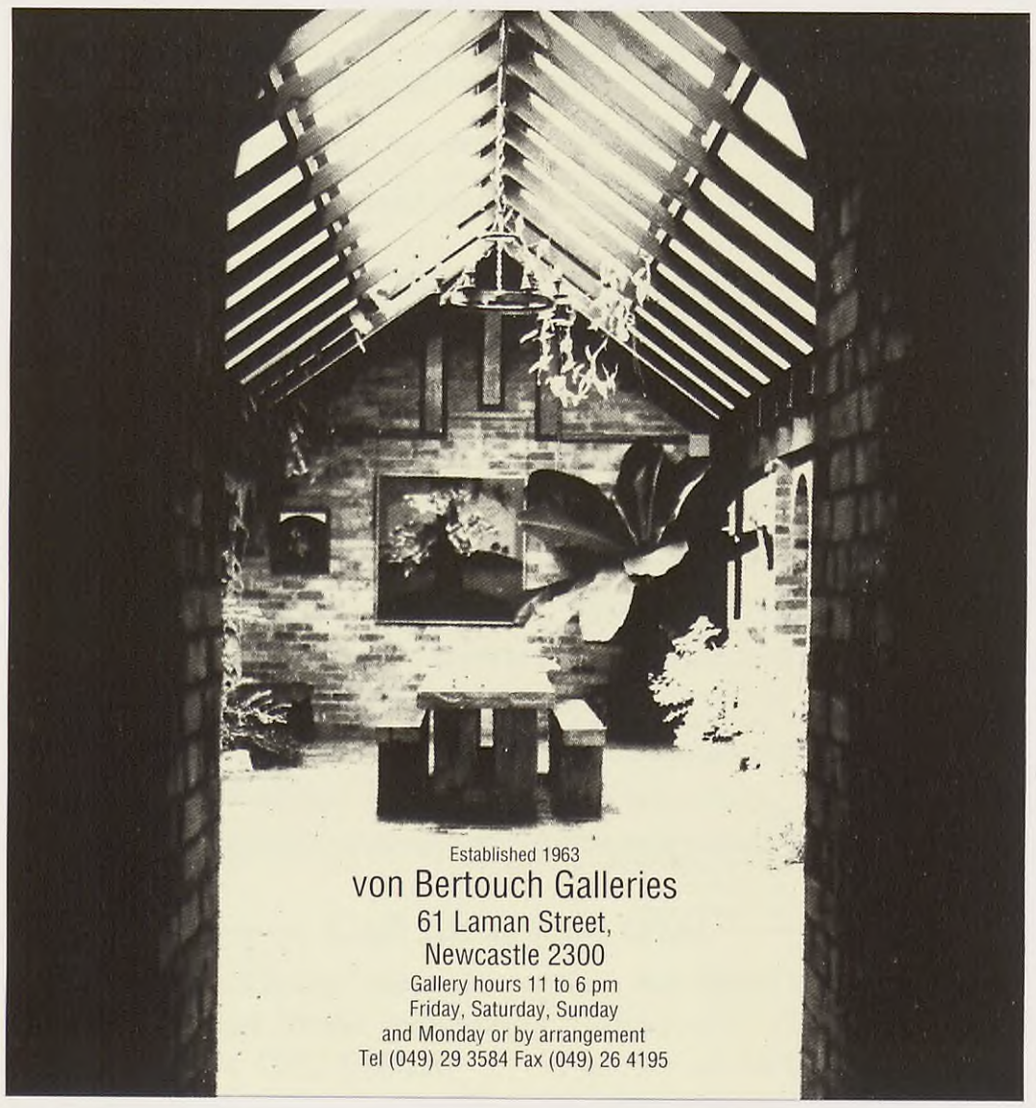

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183 Regent Street, REDFERN 2016
Tel. (02) 319 3340 Fax (02) 319 6821
28 November to 9 December: Gallery artists' end of year exhibition
10 December to 29 January: Closed
30 January to 16 February: Merideth Morse, paintings; Beryl Wood, paintings
20 February to 9 March: Emma Jones, paintings; John Dark, installation.
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
3 November to 10 December: 'Garage Graphix Survey', the work of a 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; 'Two Worlds – One Sky', an exhibition celebrating the shared artistic life between Reinis Zusters and Venita Salnajs.
Tuesday to Sunday 11 – 5

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 December to 17 March: 'From Christo to Jeann-Claude to Koons: The John Kaldor Collection'
22 December to 14 April: Louise Bourgeois.
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.
30 November to 7 April: 'Sydney Vistas, Panoramic Views 1788–1995'. Early European works, paintings to contemporary photographs, capture the spectacle of the city in sixty powerful works that explore the culture, character and history of Sydney.
Daily 10 – 5

NEWCASTLE REGION ART GALLERY
Laman Street, NEWCASTLE 2300
Tel. (049) 29 3263 Fax (049) 29 6876
Until 10 December: The Prime Television Painting Prize
2 December to 7 January: David Lindop, recent jewellery and sculpture
16 December to 28 January: Newcastle Region Art Gallery Acquisitions 94–95
3 February to 10 March: Japanese ceramics from the collection.
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

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

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 and emerging artists. Investment paintings, sculpture, antique prints, expert framing.
Monday to Friday 9 – 5.25,
Thursday 9 – 6, Saturday 10 - 4

REX IRWIN ART DEALER
1st Floor, 38 Queen Street,
WOOLLAHRA 2025
Tel. (02) 363 3212 Fax (02) 363 0556
Important Australian and European artists: Booth, Cressida Campbell, Kevin Connor, Fullbrook, Williams, Wolseley, Auerbach, Freud, Kossoff, Hockney, Picasso.
Tuesday to Saturday 11 – 5.30,
or by appointment

RIVERINA GALLERIES
24 The Esplanade,
WAGGA WAGGA 2650
Tel. (069) 21 5274
Regular exhibitions.
Publisher of monthly newsletters for artists, galleries, art collectors.
Friday to Sunday 11 – 6,
or by appointment

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 Browse 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
Until 23rd December: Lindy Lee; Jill Scott
February: Erwin Olaf, fabulous photography exhibition for Mardi Gras.
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
Extensive selection of traditional and modern works by prominent Australian artists.
18 November to 16 December: 'Sydney Harbour, Beaches and Foreshores', Ken Knight.
Tuesday to Friday 10 – 6, Saturday 11 – 5

SHERMAN GALLERIES GOODHOPE
16–18 Goodhope Street,
PADDINGTON 2021
Tel. (02) 331 1112 Fax (02) 331 1051
24 November to 23 December: Exhibition of small works by Australian artists
24 January through February: 'Australian Artists: Australian Flag', artists' interpretation of the future flag of the Republic of Australia.
Tuesday to Saturday 11 – 6

SHERMAN GALLERIES HARGRAVE
1 Hargrave Street, PADDINGTON 2021
Tel. (02) 360 5566 Fax (02) 360 5935
Changing exhibitions of work by gallery artists. The gallery will re-open after the summer break on 16 January. Please ring the gallery for further information.
Tuesday to Saturday 11 – 6

SOHO GALLERIES
104 Cathedral court,
cnr Cathedral and Crown Streets,
WOOLLOOMOOLOO 2011
Tel: (02) 326 9066 Fax: (02) 358 2939
Showing contemporary artists.
November exhibitions: Greignstein, Belanglo series; Bjorn Dolva, Figurative Photo Realism with linear distortion
Christmas exhibition: Small works by nine artists.
Tuesday to Sunday 11 – 6

STILLS GALLERY
16 Elizabeth Street, PADDINGTON 2021
Tel. (02) 331 7775 Fax (02) 331 1648
29 November to 23 December: 'Hand of Fate', Juliana Swatko; 'Castaways', Shane Higson, photographs
January to mid-February: Closed
24 February to 24 March: 'Paradise is a Place', Sandy Edwards, satellite exhibition in the Botanical Gardens.
Wednesday to Saturday 11 – 6

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

SYDNEY MINT MUSEUM
Macquarie Street (Queens Square)
SYDNEY 2000
Tel. (02) 217 0311 Fax (02) 217 0316
Exhibitions looking at nineteenth-century Australian gold and silver; the impact of the gold rush; coins and their minting.
Until February: Australian Gold and Silver 1851–1900
From March: Gilding the Lily; Gold as Ornament.
Daily 10 – 5

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Rosemary McDonald
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Tel/Fax (02) 552 1170
Conservation, Restoration and Consultancy Service for Paintings.

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Helen McPherson
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Tel: (02) 566 4528
Conservation of Ceramics, Glass, Enamels and Stone Objects.

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NEW RELEASE

Object & Ideas: Essays on Western Australian Sculpture

Ed. by Ted Snell & Julian Goddard

Published by Curtin University Press & HAB Publishing Sept 95

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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

47419

Figs in ironstone pottery oil on canvas

MARY LARNACH-JONES

'Mona' 4 Mahoneys Road Woodend 3442 ph. 054 272 847

T.A.P GALLERY
(TEN TAYLOR AT PALMER)
Level 1, 278 Palmer Street,
DARLINGHURST 2010
Tel./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 19 January: Tin Sheds 25th Anniversary Exhibition 'Under a Hot Tin Roof', – Art, Passion and Politics 1969–1994. Reunion celebrations at the Tin Sheds plus exhibition book launch.
Monday to Saturday 11 – 5

TRINITY DELMAR GALLERY
Trinity Grammar School
144 Victoria Street, ASHFIELD 2131
Tel. (02) 581 6070, 797 9193
Fax (02) 799 9449
Exhibitions of established and emerging artists. Annual pastel and watercolour exhibitions.
Saturday and Sunday 12 – 5.30,
closed during school vacations

UTOPIA ART SYDNEY
50 Parramatta Road STANMORE 2048
Tel. (02) 550 4609 Fax (02) 516 2496
Contemporary art representing Aboriginal art from Utopia and Papunya Tula NT, and John R. Walker, Robert Cole, Christopher Hodges.
Wednesday to Friday 11 – 3,
Saturday 12 – 5, or by appointment

VALERIE COHEN FINE ART
104 Glenmore Road, Paddington 2031
Tel. (02) 360 3353 Fax (02) 361 0305
Changing exhibitions of Australian artists.
December: Bill Caldwell, scenes of Greece
January: Closed.
Tuesday to Saturday 11 – 5.30,
Sunday 12 – 5

VON BERTOUCH GALLERIES
61 Laman Street, NEWCASTLE 2300
Tel. (049) 29 3584 Fax (049) 26 4195
1 to 24 December: 'Between Two Oceans', Ron Hartree, paintings; Susan Ryman, drawings from Italy and France; Dawn Allen, stoneware pottery
25 December to 25 January: Closed
26 January to 11 February: selection of work on show
9 February to 3 March: Marea Kozaczynski-McCaig, 'The Curtain Goes Up', paintings; Alf Scott, stoneware flower pots.
Friday to Monday 11 – 6,
or by appointment

WAGNER ART GALLERY
39 Gurner Street, PADDINGTON 2021
Tel (02) 360 6069
Fax (02) 361 5492
5 to 23 December: 'Christmas Show', exciting collection of art for the festive season including recent works by Emily, Ken Johnson, Margaret Ackland, David Aspden, Ernesto Arrisueno, Mel Brigg, David Boyd, Charles Blackman, Neil Taylor, Margaret Woodward, Mike Worrall, Sandra Leveson, David Voigt, Graeme Inson
23 December to 16 January: Closed
16 January to 29 February: 'Summer Collection', fine art by Australia's leading artists.
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
28 November to 9 December: Gallery artists, small works
12 to 16 December and 2 January to 3 February: All gallery artists, summer exhibition
7 to 24 February: Max Watters, 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

WOLLONGONG CITY GALLERY
cnr Burelli and Kembla Streets,
WOLLONGONG 2500
Tel. (042) 28 7500
Fax (042) 26 5530
Wollongong City Gallery offers a diverse and constantly changing program of its permanent collection and local, national and international exhibitions.
8 December to 4 February: 'Art Taiwan', a major survey of contemporary Taiwanese artists comprising sixty multimedia works
8 December to 11 February: 'Being with Objects', craft, ceramics
9 February to 31 March: 'The Experience of Abstraction', paintings, prints, photography
9 February to 24 March: Multicultural Tapestry.
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./Fax (02) 9958 6540
Day and evening art classes, weekend and summer vacation workshops.
Studio and gallery hire available.
Changing exhibitions.
6 December to 30 January: Workshop Arts Centre Teachers' Exhibition.
Monday to Friday 10 – 4, Saturday 10 – 3
Daily 9.30 – 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.
Until 15 December: Glass Department, Canberra School of Art, graduating students' show
Until 24 December: Christmas Collection 1995
4 to 27 February: Six WA Artists, group show of paintings; Mark Alderson, sculpture.
Daily 10 – 5

CANBERRA SCHOOL OF ART
Childers Street, ACTON 2601
Tel. (06) 249 5810 Fax (06) 249 5722
30 November to 17 December: 1995 Graduating Student Exhibition
Throughout 1996 a program of exhibitions celebrating the Canberra School of Art's twentieth anniversary.
Wednesday to Friday 10.30 – 5,
Saturday and Sunday 12 – 5

CANBERRA CONTEMPORARY ART SPACE
Gorman House, Ainslie Avenue,
BRADDON 2601
19 Furneaux St, MANUKA 2603
Tel. (06) 247 0188 Fax (06) 247 7357
Exhibition program emphasises experimental, innovative and critical contemporary art practice. Please call for exhibition times and details.
Gorman House: Wednesday to Saturday 11 – 5, Sunday 12 – 4;
Manuka: Daily 11 – 5

CHAPMAN GALLERY CANBERRA
31 Captain Cook Crescent,
MANUKA 2603
Tel. (06) 295 2550
December, January, February: The best of Aboriginal desert art, changing every three weeks.
Wednesday to Sunday 11 – 6

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

NATIONAL GALLERY OF AUSTRALIA
Parkes Place, PARKES 2600
Tel. (06) 240 6411 Fax (06) 240 6561
22 August to 18 February: 'The Tsui Collection of Chinese Art', collection donated by Hong Kong businessman Mr T.T. Tsui, representing the span of Chinese culture from the Neolithic period to the twentieth-century
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
9 December to 24 March: 'Arabesque: The Mythology of Orientalism', nineteenth- and twentieth-century European art and the popularity of Orientalism, from nineteenth-century imperialistic guises to the fluid interpretations of the twentieth century. Artists featured include; Gericault, Delacroix, Bonfils, Frith, Soulier, Vernet, Roberts and Bakst.
Daily 10 – 5, closed Good Friday and Christmas Day

NATIONAL LIBRARY OF AUSTRALIA
Parkes Place, CANBERRA 2600
Tel. (06) 262 1111 Fax (06) 273 4493
The world's largest collection of materials relating to Australia's heritage.
Changing exhibition gallery and visitor centre displays.
Until 18 February: 'Cover Up – The art of magazine covers in Australia', magazines, watercolours, prints, ephemera
2 March to 30 June: Fragile objects, artists books and limited editions from the Graphic Investigation Workshop

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 9208 0205 Fax: 61 3 9208 0201
Entrance to the shop only is free.

Fire-Works gallery
Aboriginal Art and Other Burning Issues

Contemporary Art
Data-Base
Cultural Exchange

678 Ann Street, Fortitude Valley
Tel (07) 3216 1250 Fax (07) 3216 1251

LA TROBE STREET GALLERY
monthly exhibition programs

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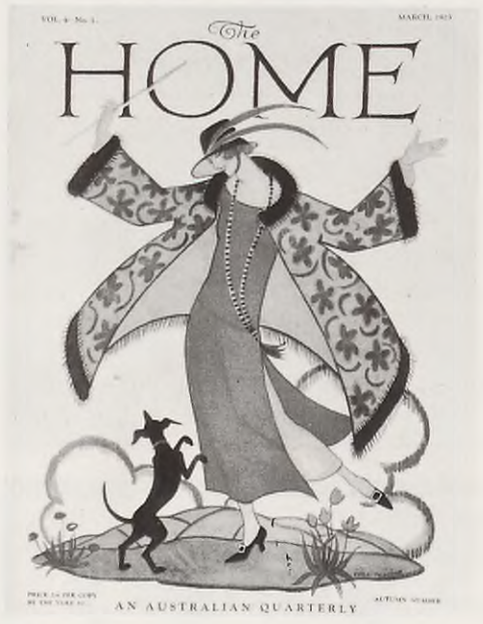
courses in visual art

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

Monday to Thursday 9 – 9, Friday to Sunday, Christmas period 9 – 4.45



The Home magazine, from 'Cover Up – The art of magazine covers in Australia', National Library of Australia.

NATIONAL PORTRAIT GALLERY
Old Parliament House,
CANBERRA 2600
Tel (06) 273 4723 Fax (06) 273 4493
Meet the significant Australians from all walks of life who have shaped our nation. Portraits in all media.
8 July 1995 to 15 July 1996: 'In the Picture: Creative Australians from the National Library's Portrait Collection'.
Daily 9 – 4

GREG BARRETT, Portrait of Richard Tognetti, 1993, silver gelatin photograph, 37 x 29 cm, National Portrait Gallery.

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

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 in all mediums. Exhibitions change frequently.
Wednesday to Sunday 11 – 5

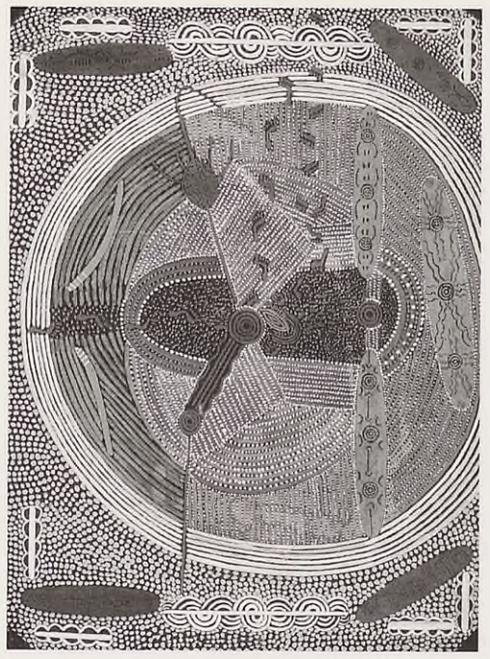
VICTORIA

ABORIGINAL GALLERY OF DREAMINGS
73–77 Bourke Street,
MELBOURNE 3000
Tel. (03) 9650 3277
Fax (03) 9650 3437
Showing the largest collection of Aboriginal fine art.
Monday to Saturday 10 – 5.30,
Sunday 12 – 5

ALCASTON HOUSE GALLERY
2 Collins Street,
(Spring Street entrance),
MELBOURNE 3000
Tel. (03) 9654 7279
Fax (03) 9650 3199
Representing Ginger Riley Munduwalawala, Willie Gudabi and Moima, Djambu 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

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



CLIFFORD POSSUM TJAPALTJARRI, Love story, 1972, acrylic powder paint on masonite, 61 x 45 cm, courtesy Ebes Collection, Aboriginal Gallery of Dreamings.

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.
3 November to 3 December: 'here', Colin Duncan; 'On a Clear Day You Can See Forever', Julie Davies, Helga Groves, Felicia Kan, Paul Saint and Philip Watkins explores
8 December to early February: 'The Object of Existence', a group exhibition which examines aspects of contemporary existence.
Tuesday to Friday 11 – 5,
Saturday and Sunday 2 – 5,
Free admission. Closed Monday and between exhibitions.

GRAHAM CLARKE, Full House, from a series of eight etchings, AFFA (Allyn Fisher Fine Arts).

AUSTRALIAN GALLERIES
35 Derby Street,
COLLINGWOOD 3066
Tel. (03) 9417 4303
Fax (03) 9419 7769
13 November to 16 December: Rodney Forbes, paintings; Tony White, jewellery; Simon Fieldhouse, legal pictures
January: Closed
12 February to 9 March: Judy Warne, 'The Divine Cow', painting and sculpture.
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,
Saturday 12 – 5

BALLARAT FINE ART GALLERY
40 Lydiard Street North,
BALLARAT 3350
Tel. (053) 31 5622 Fax (053) 31 6361
The oldest provincial gallery in Australia. 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
10 November to 16 December: 'The River', contemporary perspectives based on the river Murray, main gallery; Shane McGuffie, paintings and works on paper, foyer
15 December to 21 January: 'Holidaying in Australia', main gallery; 'Best Arrangement of a Single Bloom', foyer
2 February to 4 March: 'The Coventry

Collection', main gallery; 'Here's to Grandpa', watercolours of C.A. Wilson 1900–1940, foyer.
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

CHARLES NODRUM GALLERY
267 Church Street, RICHMOND 3121
Tel (03) 9427 0140 Fax (03) 9428 7350
Modern and contemporary Australian paintings from the 1940s to the present day. Regular solo exhibitions and extensive stockroom.
Tuesday to Saturday 11 – 2

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
PO Box 283, RICHMOND 3121
Tel. (03) 9428 0568
Prize shows, travelling exhibitions, artwork displays. Monthly members' nights, gallery walks etcetera.
12 to 23 March: exhibition, Meat Market Craft Centre.

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 SOUTHBANK GALLERIES
Roseneath Place (Off Market Street),
SOUTH MELBOURNE 3205
Tel. (03) 9699 8600
December: Siegunde Battley, recent prints
January: Summer exhibition, twenty-five Australian painters and printmakers.
Monday to Friday 9 – 5.30,
Saturday and Sunday 2 – 5

EDITIONS GALLERIES
1017 High Street, ARMADALE 3143
Tel. (03) 9822 1228
December: Summer exhibitions, twenty-five Australian painters and printmakers
February: Louis Kahan, recent works.
Monday to Friday 10 – 5.30,
Saturday and Sunday 12 – 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, Lin Onus, H J Wedge, John Bulun Bulun, Rea, Julie Gough, Gloria Petyarre, Destiny Deacon, Ada Bird Petyarre, Clinton Petersen, John Mawanadjul, Leah King-Smith.
Monday to Friday 10 – 5.30,
Saturday 11 – 5

GALLERY THINGS
545 Chapel Street, SOUTH YARRA 3141
Tel. (03) 9826 8040 Fax (03) 9826 8444
We show a variety of work: paintings, photography, sculpture, prints and glass, rotating every six weeks.
Monday to Thursday 10 – 6,
Friday 10 – 9, Saturday 9.30 – 5,
Sunday 1 – 5

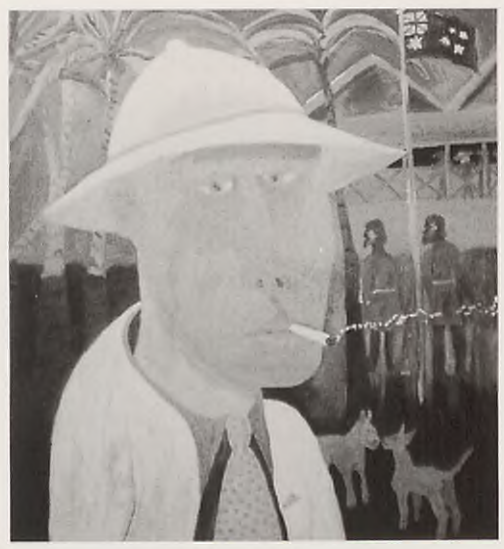
GEELONG ART GALLERY
Little Malop Street, GEELONG 3220
Tel. (052) 29 3645
Fax (052) 21 6441
Australian paintings, prints and drawings, colonial to present day.
Contemporary sculpture and decorative arts. Exhibitions changing monthly.
Monday to Friday 10 – 5,
Saturday, Sunday and
public holidays 1 – 5

GIPPSLAND ART GALLERY
Port of Sale Civic Centre,
70 Foster Street, SALE 3850
Tel. (051) 42 3372
Fax (051) 42 3373
To 17 December: 'Ace – Australian Comic Book Exhibition'
24 November to 24 December: 'Beth Turner – Sailing Alone', pastels
22 December to 28 January: 'Mock Baroque', contemporary Australian decorative arts
19 January to 18 February: 'The Book on Tour – A Graphic Insight'
6 February to 10 March: 'The River', contemporary perspectives of the Murray River
November to February: 'Annemieke Mein – Recent Works'.
Daily 10 – 5, closed public holidays

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
326/328 Punt Road,
SOUTH YARRA 3141
Tel. (03) 9866 1956
In association with Jenifer Tegel, Los Angeles and Anthony Byndicas, Paris
December: Ronald Greenaway, Barbara Hutchinson.
First Fridays 8pm monthly,
Monday 3 – 8 and by appointment



RONALD GREENAWAY, **Anzac Day, Port Moresby 1954**, oil, 77 x 69.5 cm, Joan Gough Studio Gallery.

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

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

LYTTLETON GALLERY
2a Curran Street,
NORTH MELBOURNE 3051
Tel./Fax (03) 9328 1508
Changing exhibition of works by acknowledged Australian artists including Yvonne Audette, Peter Graham, Ronnie Lawson and John Waller.
By appointment

MANNINGHAM ARTSPACE
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
Located in tree-lined Rathdowne Street in cosmopolitan Carlton, MFA Gallery offers a welcoming atmosphere coupled with a varied exhibition program, making it an essential stop on one's sojourn around Melbourne's galleries. Features Australian and European paintings and works on paper. Gallery artists include Gregory Alexander, Cynthia Breusch, Bill Caldwell, Judy Drew, Fu Hong, Steve Harris, Margaret Lees, Glen Preece, Ralph Wilson and Joseph Zbukric.

Approved Commonwealth valuer, framing and conservation advice, gallery space available for functions.
Wednesday to Friday 10 – 6,
Saturday and Sunday 1 – 5,
and by appointment.

MONASH UNIVERSITY GALLERY
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 practice.
Until early 1996: Invitational Monash Art Prize; Rozalind Drummond, project room exhibition
Free admission.
Tuesday to Friday 10 – 5,
Saturday 1 – 5, closed Monday and between exhibitions

MORNINGTON PENINSULA ARTS CENTRE
Civic Reserve, cnr Dunns and Tyabb Roads, MORNINGTON 3931
Tel. (059) 75 4395
Fax (059) 77 0377
Until 7 January: Spring Festival of Drawing
14 January to 25 February: Women Printmakers 1910–1940; Wes Placek; Stephen Hughes, Margaret Salt collaboration.
Tuesday to Friday 10 – 4.30,
Saturday and Sunday 12 – 4.30

NATIONAL GALLERY OF VICTORIA
180 St Kilda Road, MELBOURNE 3004
Tel. (03) 9208 0222 Fax (03) 9208 0245
18 December to 12 February: Arthur Streeton 1867–1943
15 December to 12 February: Fred Williams
16 February to 4 March: Moët & Chandon Touring Exhibition.
Daily 10 – 5

NIAGARA GALLERIES
245 Punt Road, RICHMOND 3121
Tel.(03) 9429 3666 Fax (03) 9428 3571
28 November to 16 December: Helen Wright
30 January to 17 February: 'New Australian Abstraction', Paul Boston, Angela Brennan, Peter Cooley, Helen Eager, Marea Gazzard, Christopher Chapman, Emily Kngwarreye, Richard Larter, Mick Namarari, Gloria Petyarre, Neil Taylor, Rover Thomas, Maxie Tjampitjinpa, Ronnie Tjampitjinpa, Turkey Tolsen.
Tuesday to Friday 11 – 6,
Saturday 11 – 5

OFF THE BEATEN TRACK GALLERY
Cunningham Street,
SOUTH YARRA 3141
Tel. (03) 9827 5266
Fax (03) 9885 2966
Textiles, baskets, sculptures, musical instruments, jewellery, handmade beads. Primarily from Africa, traditional and contemporary works.
Monday to Friday 10 – 5.30,
Saturday 10 – 4, Sunday 1 – 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
321 Exhibition Street (cnr La trobe Street), 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, British, European and Japanese print-makers. Upstairs exhibitions plus print room with additional folios.
Monday to Friday 9.30 – 5.30,
Saturday 10 – 5,
Sunday during exhibitions 1.30 – 5.30

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
29 November to 8 December: Masters fine art
13 to 22 December: Gold and silver-smithing.
Monday to Friday 9.30 – 4.30

SOUTH YARRA FINE ART
Shop 17, 279 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

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

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Ms Kimlarn Frecker
The Loss Register
PO Box 589
West Perth 6872
Tel: 09 480 0450/Fax: 09 495 4060

THE LOSS REGISTER

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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
1 to 18 December: Group ceramics exhibition
January: Closed
2 to 26 February: Recent paintings by John Miller.
Tuesday to Friday 10 – 5,
Saturday and Sunday 2 – 5

ART GALLERY OF SOUTH AUSTRALIA
North Terrace, ADELAIDE, 5000
Tel. (08) 207 7000
Fax (08) 207 7070
The Gallery's new wing will double the size of the building and opens in early March, 1996.
1 March to 14 April 1996: 1996 Adelaide Biennial of Australian Art; Arthur Streeton 1867–1943
1 March to October 1996: Australian Decorative Arts: 1940s–1990s.
Daily 10 – 5, closed Christmas Day

BARRY NEWTON GALLERY
269 Unley Road, MALVERN 5061
Tel./Fax (08) 271 4523
Established 1972. Changing monthly exhibitions by established South Australian and interstate artists and the promotion of emerging artists.
Tuesday to Friday 11 – 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
9 to 22 December: 'Access to Adelaide 2', six Sydney artists, paintings, sculpture, multimedia
24 February to 17 March: 'Festival Exhibitions', Andrew Sibley, paintings; Gunter Kopietz, sculpture.
Tuesday to Saturday 11 – 5,
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) 362 0890
29 November to 17 December: Graham Fransella, printmaker; Heather Ellyard, paintings; Colin Moore, sculpture
January to February: Christine MacCormak, paintings
February to March: Adelaide Festival; Rosalie Gascoigne, mixed media installation.
Tuesday to Sunday 11 – 6

GREENHILL GALLERIES
140 Barton Terrace,
NORTH ADELAIDE 5006
Tel. (08) 267 2933
Fax (08) 239 0148
3 to 24 December: Christmas exhibition featuring work by Julie Chamberlain
28 January to 15 February: Barbara Lesley, paintings; Rob Turner, wood-carving
20 February to 7 March: Festival Exhibition; Dieter Engler, paintings.
Tuesday to Friday 10 – 5,
Saturday and Sunday 2 – 5

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

JAM FACTORY CRAFTS & DESIGN CENTRE
19 Morphett Street, off North Terrace,
ADELAIDE 5000
Tel. (08) 410 0727
Fax (08) 231 0434
@http://dino.slsa.sa.gov.au/jam/main.htm
Design, production, display and sale of work by leading and emerging Australian craft designer/makers.
27 October to 10 December: Gallery One; 'Hornocraft', mixed exhibition curated by Daniel Brine. Gallery Two; Ceramist, Kevin White
15 December to 14 January: Galleries One and Two; Jam Factory current work
19 January to 18 February: Gallery One; National Art Glass Collection.
Gallery Two; textiles and mixed media installation by Meryn Jones.
Monday to Friday 9 – 5.30, Saturday, Sunday and public holidays 10 – 5

RIDDOCH ART GALLERY
6 Commercial Street East,
MOUNT GAMBIER 5290
Tel (087) 23 8752 Fax (087) 23 8763
27 October to 3 December: 'Shaft', works by Rob Cirelli and Bryce Ritchie. An exhibition by two young, energetic, emerging artists who will be creating and installing works in the gallery
8 December to 31 December: 'Drawn from the Heart', an exhibition of Aboriginal and Torres Straight Islander children's drawings to celebrate the International Year Of The Family. Toured by the National Museum of Australia.
Tuesday to Friday 10 – 4,
Saturday 10 – 2, Sunday 12 – 3

WESTERN AUSTRALIA

ART GALLERY OF WESTERN AUSTRALIA
Perth Cultural Centre,
James Street, PERTH 6000
Tel. (09) 328 7233
Fax (09) 328 6353
2 November to 7 January: Prints and Drawings of the Weimar Republic
16 November to 14 January: 'The Age of Rubens to Rembrandt: Flemish and Dutch sixteenth- and seventeenth-century prints'
19 December to 4 February: 'Magnum Cinema: Photographs from Movie Making'
22 February to 8 April: Brett Whiteley Retrospective.
Daily 10 – 5

ARTPLACE
52(i) Bayview Terrace,
CLAREMONT 6010
Tel. (09) 384 6964 Fax (09) 384 3432
Perth's most exciting gallery. Regular mixed exhibitions of Western Australian

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LISTER FINE ART

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

Western Australia

artists on two levels of the gallery.
Monthly solo exhibition.
Tuesday to Saturday 10 – 5, Sunday 2 – 5

DELANEY GALLERY
33 King Street PERTH 6000
Tel. (09) 321 0803 Fax (09) 321 0806
Regularly exhibiting contemporary Australian, occasionally international art. Currently representing thirty-four artists; painting, works on paper, sculpture, installation, computer integrated imagery.
Monday to Friday 11 – 6,
Sunday 2 – 5

THE GALLERY OF FINE ART
200 Adelaide Terrrace,
EAST PERTH 6004
Tel. (09) 221 5933 Fax (09) 221 5934
http://www.iinet.net.au/~ausart
Showcasing Australian artists. Paintings, sculptures, furniture, ceramics, *objets d'art*. On request artworks are packed and distributed globally. Exhibiting on the world-wide-web.
Monday to Friday 10 – 5,
Sunday 2 – 5

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 Western Australian artists.
2 to 17 December: Phillip Cook, Ashley Jones, Cliff Jones and Arthur Russell. Recent work from four prominent Western Australian artists.
Daily 10 – 5

LISTER GALLERY
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Early to contemporary fine Australian paintings and drawings.
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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 Western Australian fine art, ceramics, sculpture, glass, wood, fine furniture and jewellery.
Daily 10 – 5

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./Fax (002) 23 3379
Changing exhibitions of contemporary paintings, sculpture, glass and ceramics by leading Australian 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
Since 1982 Handmark Gallery has sought, found and developed an extraordinary range of talent from the Tasmanian art and craft movement. The most successful of these artists are now represented in international and national Galleries. This philosophy continues as demonstrated by the ever changing presentation of work by new and established artists and crafts people.
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.
Regular exhibitions changing monthly.
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 watch them painting. Accommodation in station homestead. Airstrip or easy directions for vehicle access available.
By appointment

NEW ZEALAND

AUCKLAND CITY ART GALLERY
5 Kitchener Street, AUCKLAND
Tel. (09) 307 7700
Fax (09) 302 1096
Until 7 February: 'An American Century of Photography', from Dry Plate to Digital. 230 photographs from the Hallmark Art Collection; an important survey of American photography
Until 18 February: 'Peter Peryer Second Nature', twenty-year survey of Peryer's photographs
Exhibitions at the New Gallery:
Until 28 January: 'Black Carnival', photographic installation by Christine Webster
8 December to 11 February: 'Patterns of Paradise: Cook Islands Tivaevae', over sixty examples of Cook Islands tapestry or tivaevae
17 February to 31 March: 'Milah Mrkusich: 6 Journeys'
Artists' Projects; Judy Darragh and Ani O'Neill; Colin McCahon.
Admission charged to specified exhibitions.
Daily 10 – 4

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,
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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 MCDOUGALL 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 10 – 4.30

JEFFREY HARRIS, Untitled, 1994–1995, oil on linen, 183 x 244 cm, Oedipus Rex Gallery.

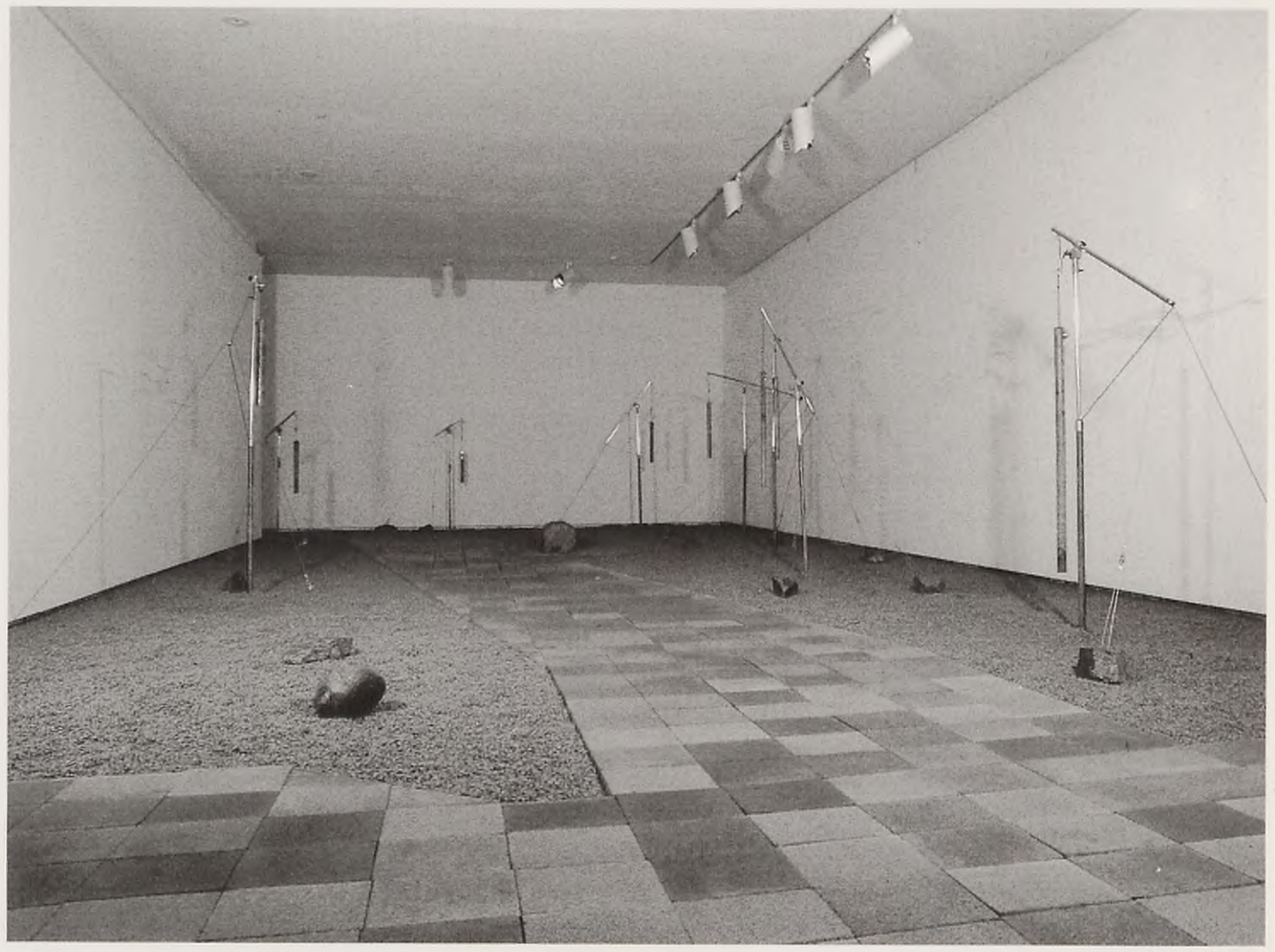
SOUND IN SPACE

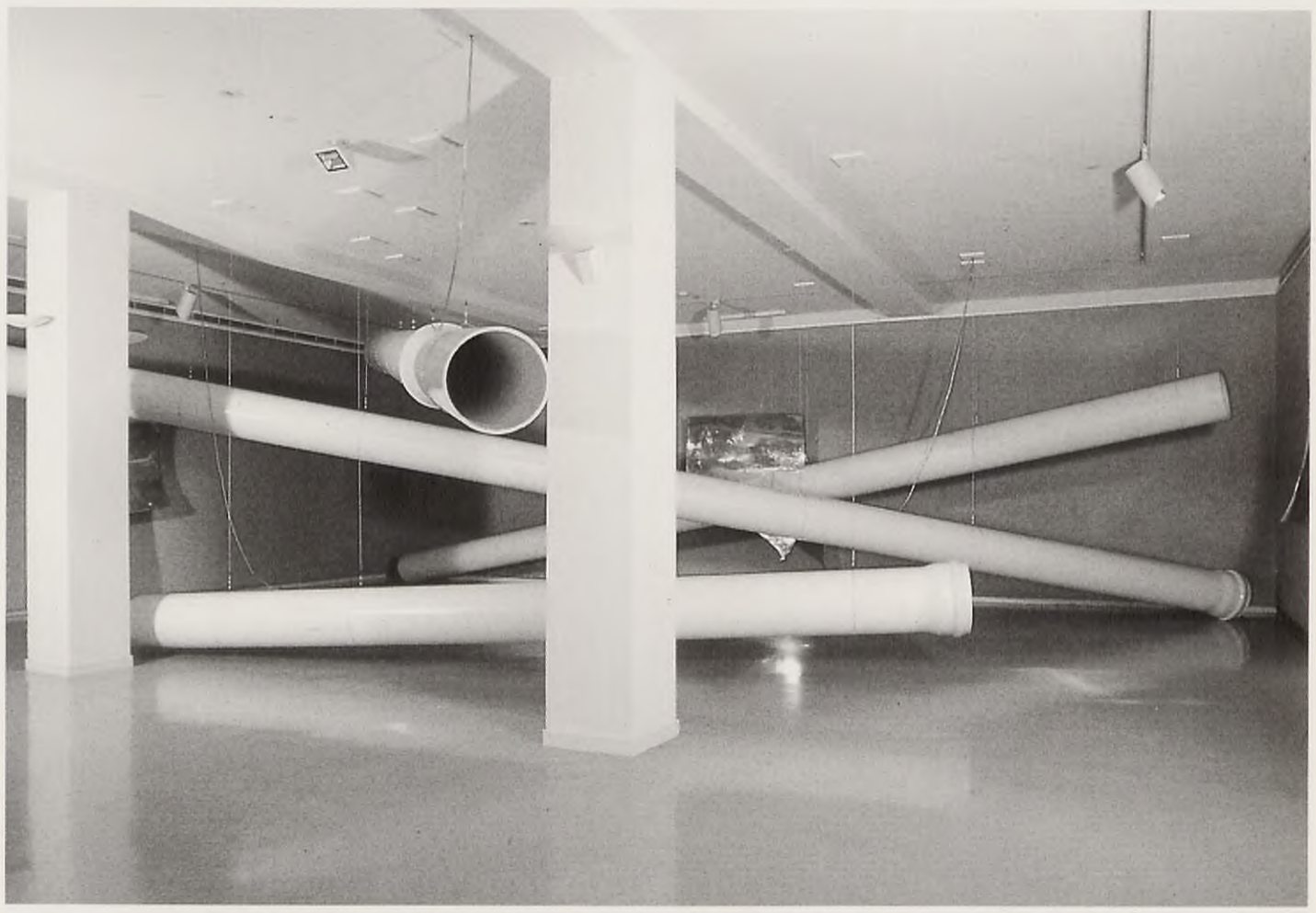
The exhibition 'Sound in Space' was one of the first concerted curatorial attempts to document the enormous breadth of the diverse ideas and practices of Australian sound art. Comprising installations inside and around the museum, a one-day conference, film and video screenings, radio broadcasts on ABC Radio and 2SER-FM, and two evenings of performances, this exhibition constructively canvassed the many different definitions, local contexts and complex multisensory character of sound and audio art. And although the exhibition looked a little rushed in its overall design and could have been arranged in a more thoughtful way, it nevertheless offered the non-specialist gallery spectator an informative insight into its subject.

Joan Brassil's *Randomly – Now and then*, 1990, which consists of paving stones, electronics, and a printed poem, is an evocative installation that represents the artist's characteristic preoccupation with 'the phenomenology of the landscape'. Traversing Brassil's ambient aural environment we encounter sounds that emanate from speakers and the 'singing' of cores of diorite rock suspended from several microphone stands. The sound Brassil creates in her work was achieved by extracting rock cores from the earth and electronically amplifying the sound of their vibrating crystalline structures.

Joyce Hinterding's *The oscillators*, 1995, deploys electro-acoustic components to aurally 'map' a number of abstract drawings which primarily signify a circuit diagram of an oscillator. Hinterding's interest in rendering the unpredictable poetry of electro-acoustic phenomena is exemplified in this work. The marked visual quality of this installation stresses how the aural and the visual cannot be conveniently separated in our immediate sensory experience of the work itself. It is a subtle work which provides a powerful counterpoint to the zany architectonics of Ernie Althoff's humorous *Sea breezes*, 1995, which stands (problematically) opposite Hinterding's more silent work; in order to hear Hinterding's speaking-drawings one needs to get very close to them.

One of the highlights of the exhibition was Nola Farman and Anna Gibbs's witty, self-reflexive *The braille book*, 1993–95, which invoked questions about the neo-futurist dualisms of the scientific rationalism of technology and the attendant mythology of interactivity. The viewer is invited to read and feel a braille book whose text (written by Gibbs) concerns the written word and the fleeting





top: **JOAN BRASSIL, Randomly – Now and then, 1990,** from 'Sound in Space', Museum of Contemporary Art, Sydney. Photograph Heidrun Lohr.

above: **DENSIL CABRERA and ROBERT BRITTEN, Pipes and bells, 1995,** from 'Sound in Space', Museum of Contemporary Art, Sydney. Photograph Heidrun Lohr.

private and public tactile pleasures entailed in the act of reading a book. As our fingers engage with the printed braille page we generate our own particular mix of atmospheric sounds – including sighs and gasps.

Nigel Helyer's massive curvilinear wooden installation *Oracle*, 1995, with its numerous video windows of a speaking mouth uttering Nostradamus's oracular pronouncements, suggests how sound, through speech, is substantially connected to power. The installation's radiophonic effects in the overall context of its videographic element connotes both a Machiavellian and a non-political personal image of someone whispering either a conspiratorial or an intimate statement into somebody's ear. The *Oracle*'s aural and sculptural field embodies the ways in which sound is power in the materiality of everyday culture.

'Sound in Space' featured works by many artists, such as Joan Grounds, Sherre Delys, Warren Burt, Fran Dyson, Rik Rue, David Chesworth, Rainer Linz, Paul Carter, Arf Arf and Amanda Stewart, who have been central to the construction of a local sound art practice. Nevertheless, because of the vast and complex topography of the subject it is debatable whether it successfully encapsulated the many intricate critical and historiographical dimensions of such an elaborate, mobile art form.

This exhibition should be seen as a positive informative curatorial effort (not withstanding the limits) of a subject that is in need of more curatorial attention in this country. 'Sound in Space' provided an essential keyhole appreciation of a subject that cuts across many diverse art forms of contemporary cultural production, and in this context the Museum of Contemporary Art should be thanked for its adventurous spirit in putting on an exhibition that was long overdue by any standards of museological thinking.

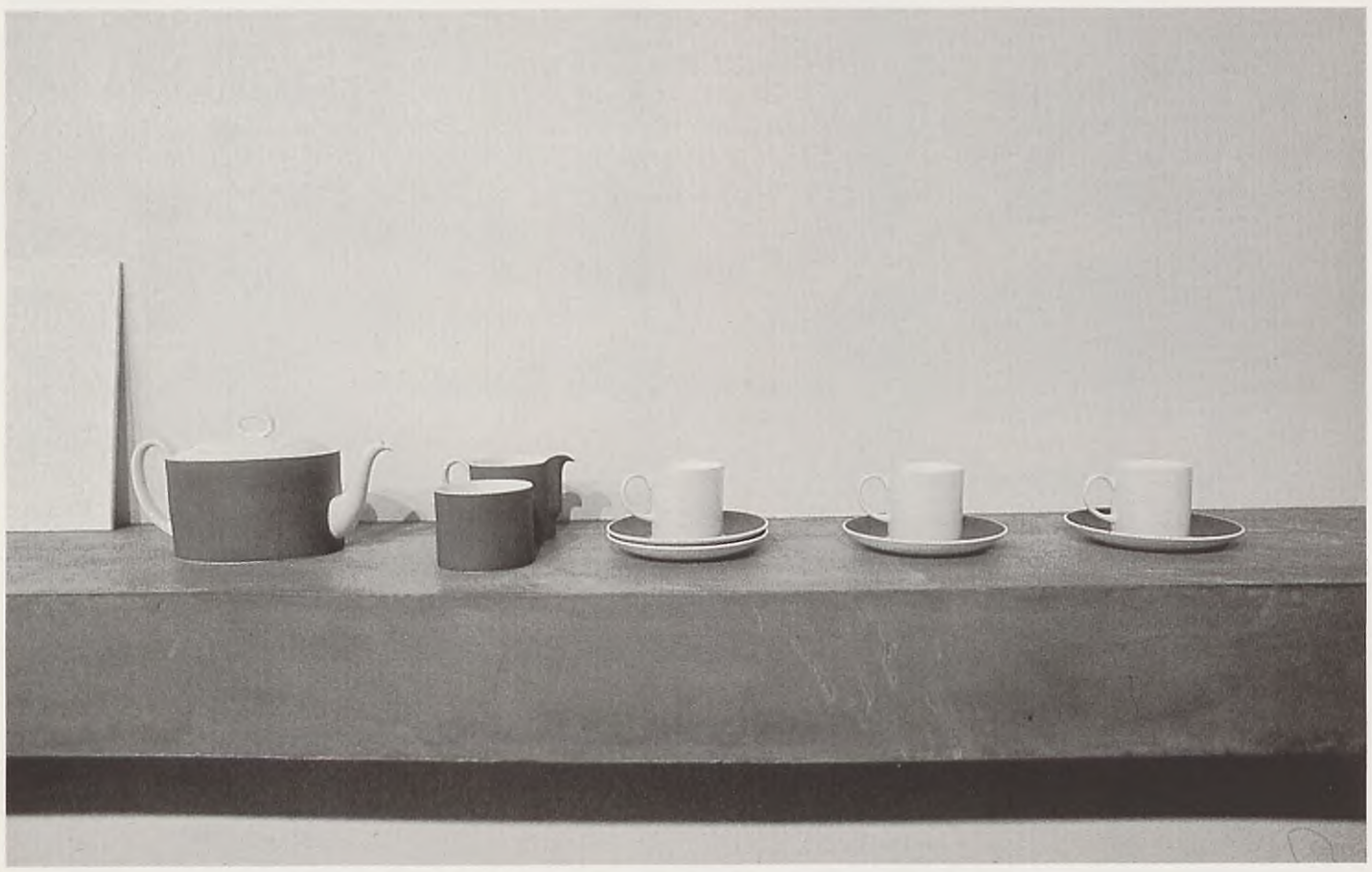
Sound in Space, Museum of Contemporary Art, Sydney, 26 May – 22 August 1995.

John Conomos

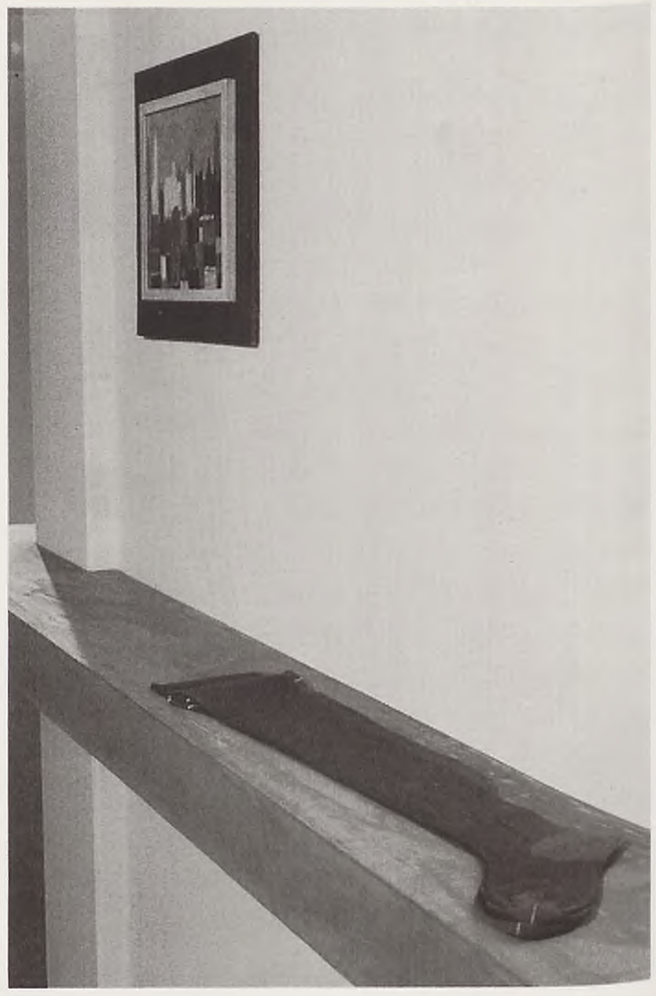
SOFT AND SLOW

'Soft and Slow' at the Monash University Gallery comprised two installations: *Dead slow*, originally conceived for the Institute of Contemporary Art in Glasgow (1992), and *Soft shoulder*, a project commissioned jointly by the Renaissance Society in Chicago and the Grey Art Gallery in New York (1994–95).

Physically 'resited' in Melbourne, the claim made by curator Natalie King that the works were altered in response to 'the specificities of locality' is strained: one element of *Soft shoulder*, a bowl in the Renaissance Society collection, was not able to travel; and the harled wall of the original installation



NARELLE JUBELIN, installation detail from 'Soft and Slow', 1995, Monash University Gallery, Melbourne.



NARELLE JUBELIN, installation detail from 'Soft and Slow', 1995, Monash University Gallery, Melbourne.

of *Dead slow* could not be duplicated here to the artist's satisfaction.

This concern with the 'site specificity' of the work seemed to me in one sense misplaced, as both installations address the migratory flows of cultural exchange between places; they deal in cultural displacement. But on the other hand the installations are framed by the specific cultural contexts of their original locations: *Dead slow* references the Arts and Crafts milieu of Charles Rennie Mackintosh's Glasgow at the turn of the century, and *Soft shoulder* the early modernism of the Chicago School, the world of Walter Burley and Marion Mahony Griffin.

There is a dialectic in Jubelin's work between context and displacement, between construction and fragmentation, revelation and concealment.

Jubelin's practice is one of selection and arrangement; she constructs a dialogue between the objects she places in contiguous alignment: found objects, texts and images, some rendered in her signature petit-point. The installations have a rigorous formal logic in the syncopated serial rhythms of placement and a painterly attention to colour. *Dead slow* is a composition in black, green, cream and silver. *Soft shoulder* is a composition predominantly in shades of brown and red. There

is a sensuous play of materials and the textures of fabrication, and particularly in *Soft shoulder* the viewer is engaged in a directly physical way. The objects in this installation are placed on a continuous concrete shelf at the height of a high mantelpiece – shoulder height. In the Monash installation the shelf turns a corner, continuing through a doorway from one gallery into another. At the point of this opening the viewer is squeezed into literally rubbing shoulders with the work.

Accompanying each installation, and integral to it, is a list detailing the provenance or source for each item. We are supplied with a certain amount of information, tantalising in its inconclusiveness, and suggesting above all else the existence of, and the need for, more information to complete the puzzle, to connect these things. (Juliana Engberg tellingly used the conceit of the detective story as a framework for her essay in the Chicago catalogue to *Soft shoulder*.)

A standard reading of Jubelin's work has been as materialist history. It seems to me, however, that Jubelin is more interested in coincidence, chance, and the concept of synchronicity, than in the logic of material causes. Many of the connections in Jubelin's work are fictional or 'creative', and finally they resonate with implications and associations dependent on the variable cultural knowledge the viewer brings to them.

Narelle Jubelin: Soft and Slow, Monash University Gallery, Melbourne, 21 April – 27 May 1995.

Robyn McKenzie

FALSE TALES

Lynne Roberts-Goodwin's new photographs – her *False Tales* series – are valorisations both of canine glory and an obscurity that can be traced back to the fantastic visions of Raymond Roussel or Baron von Munchausen. *False Tales*' impact and size are quite deliberately those of easel painting: these are photographs of dogs – either Landseer's paintings of dogs modified by structures deeply familiar from modernist abstraction or, in *Boris I*, 1995, and *Boris II*, 1995, larger-than-life portraits of a friend's deeply impassive hound. Through a cursory but cunning replication of the look of non-objective painting, Roberts-Goodwin creates a generalised congruence between canines and two specific art-historical moments, the theosophic geometry of Mondrian and the sublime, glowing,

above: **LYNNE ROBERTS-GOODWIN, False tales – Boris 2, 1995,** colour photographic print on aluminium, 60 x 60 cm, Michael Wardell Gallery, Melbourne.

left: **LYNNE ROBERTS-GOODWIN, False tales 4, 1995,** colour photographic print on aluminium, 120 x 120 cm, Michael Wardell Gallery, Melbourne.

crimson infinities of Rothko. These congruences are historically inscribed with such effect that Lynne Roberts-Goodwin's abstraction is ineluctably anthropomorphised. The complications don't stop there: she adopts the techniques of historiography, and those of industrial archaeology, grafting these onto geometric abstraction so that her pictures seamlessly disguise two types of art.

Both of these – modernist abstraction and nineteenth-century Victorian animal painting – are so historically distant and disparate that they become almost equally unrecognisable. Roberts-Goodwin asymmetrically divides the vertical rectangles, through which her painted Victorian dogs emerge, so that the connection with doggy subjects and systems-based serial models is as close as resemblances are distant. The red colour bars of *False tales 4*, 1995, serve, on the one hand, as severe spatial divisions and, on the other, as border crossings cutting through the relative opacity of *False tales 4*'s grey negative space. They reveal the picture's half-hidden referent, Landseer's *The otter speared: Portrait of the Earl of Aberdeen's otter hounds*, 1844. Such vertical and horizontal interruptions have been a constant in Roberts-Goodwin's work, for they have always enabled a type of camouflage, blending equally articulated metaphoric spaces. Neither the overall field of formal relationships nor the play of difference between original and mechanically appropriated fragments dominates. *False tales 4* doubles, therefore, as an image connoting both the inflected fields of end-game modernism (rather like Richard Dunn's tartan abstractions) and the metaphoric, enclosed space of the kennel. This identification is clarified by Victoria Ryan's intriguing catalogue essay, 'Dogs in space: a false tail', which traces historical discourse about pets as a Rorschach test of desire and punishment. As in Roberts-Goodwin's digitally altered photographs, significations have been attached and reattached to human and canine interaction like an over-fast revolving door.

As Victoria Ryan implies, Roberts-Goodwin's photographs are cultural rather than photographic fiction. The *False Tales* are intricate and constructed from quotes: as the images take hold in the imagination, their labyrinthine internal world materialises – not unlike, of course, a photographic print. Developing from her decade-long elaboration of the connection between touch and gesture, and from her minimalist oscillation between surface and utter impartiality, the peculiar power of these photographs clearly corresponds to an urgently felt cultural need. The reason, I think, for the necessity of such acutely exquisite opacity is Roberts-Goodwin's search for a dialectical art. Her pictures are important because they are so utterly unlike photography: the medium's history and implied theory is, in fact, only a part of *False Tales'* painterly syntax.

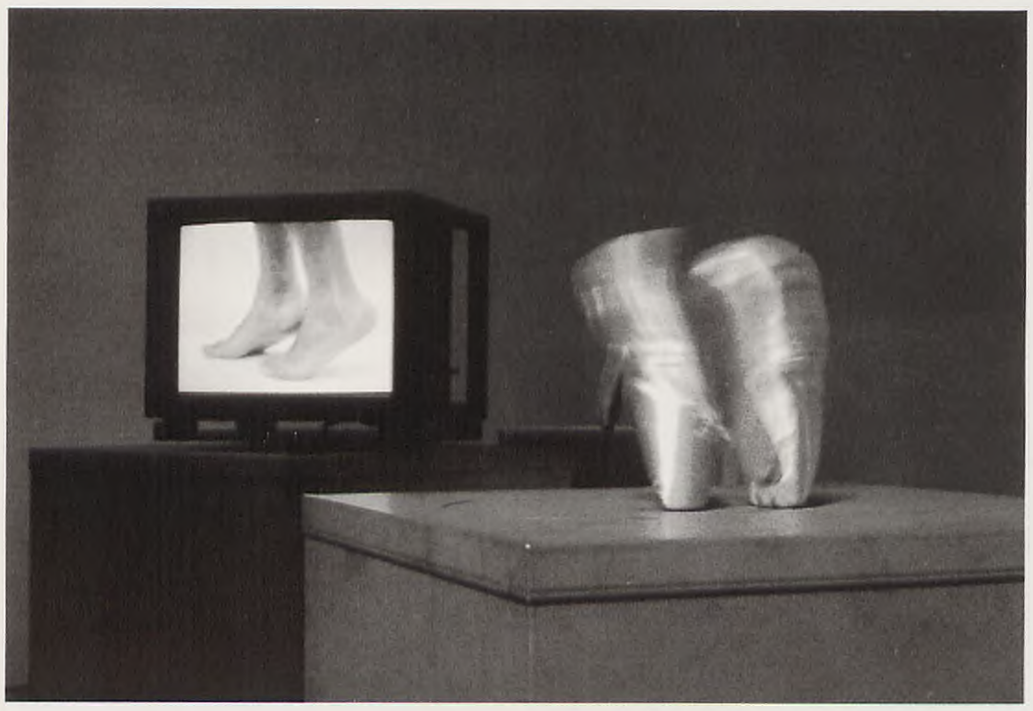
Lynne Roberts-Goodwin: False Tales,
Michael Wardell Gallery, Melbourne,
22 June – 15 July 1995.

Charles Green

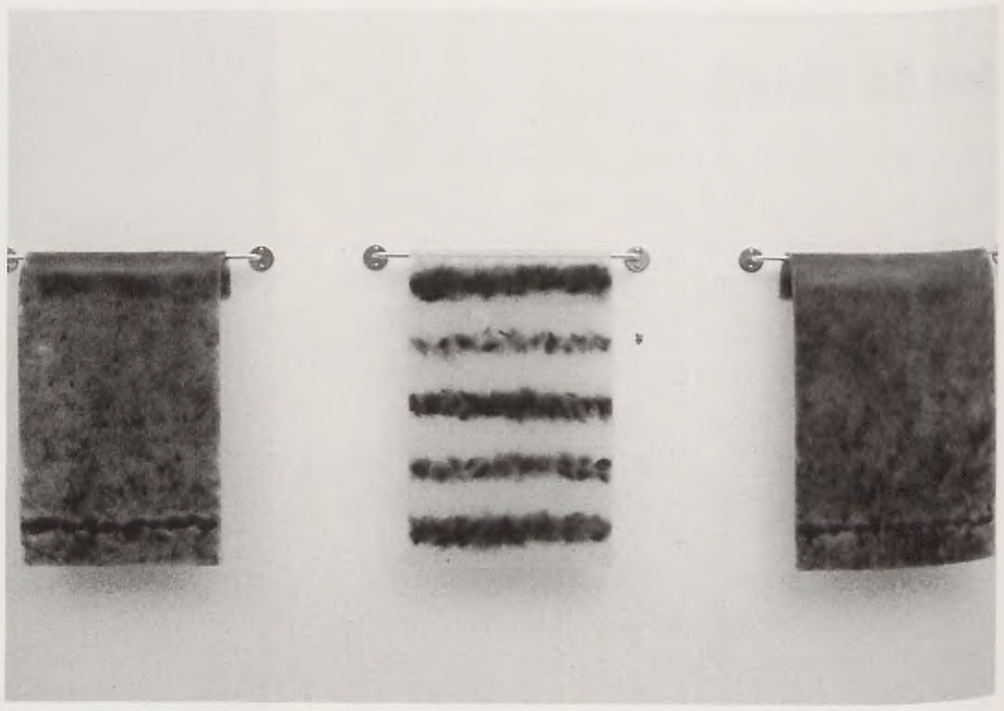
SNARE

I guess I was a bit shocked when I read George Alexander's essay for Julie Rrap's exhibition 'Snare' at the Australian Centre for Contemporary Art. 'This current show – *Snare* – feels like a dysfunctional Funhouse,' he writes. 'A funhouse is fun, while also being a place of fear and confusion.'[1] Perhaps he saw things I didn't. Maybe the mirror in the keyhole which shows the voyeur back to himself allowed for a reflection based on the deflection of works which seemed to me more symptomatic of abjection. Perhaps he meant a house of horrors where you are moved through dimly lit spaces to be brought into contact with the fuzzy, corporeal uncertainties of unspecified monsters.

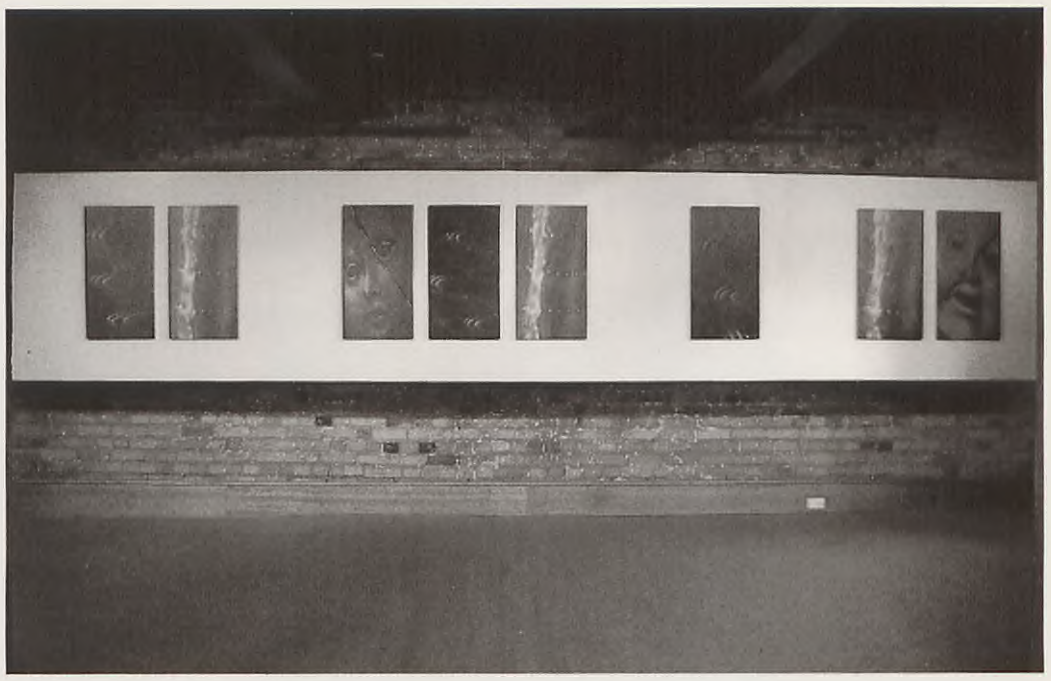
Rrap's work of handrails filled with human hair; handtowels of silicon with imbedded human hair; blown-up photographs of skin with hair particles and the most recent work *Monument* – a rubber body mould, limp and hanging on the wall, and a fibreglass floor block displaying the marks of the artist's body kneeling – show her interest in issues raised in 1982 by Julia Kristeva in *Powers of Horror: An Essay in Abjection*. As such she participates, like many others in recent contemporary art (Robert Gober, Kiki Smith, Mike Kelly, Cindy Sherman, to mention but a few) in the creation of a growing catalogue of works which attempt to terrorise the neutral spaces of the gallery with items of a deeply personal, bodily tactile nature. The aim is to fashion works which are repulsive and affecting so that the



JULIE RRAP, Rise and fall (detail), 1995, Australian Centre for Contemporary Art, Melbourne.



JULIE RRAP, Handtowels, 1995, silicone, rubber and human hair, Australian Centre for Contemporary Art, Melbourne.



PAT BRASSINGTON, **Rising damp, 1995**, silver gelatin photographs (left); KATHRYN FALUDI, **Sleeping beauty, 1995**, mixed media (right), installation view from 'Home:body', Queen Victoria Museum and Art Gallery, Launceston. Photograph Brian Parkes.

MARY SCOTT, **Dissolve, 1995**, oil paint on glass, eight panels each 78 x 41 cm, from 'Home:body'. Photograph Brian Parkes.

audience is brought face on face with its own mortality and fragmentation. From a feminist viewpoint, in particular, the aim is to give representation to the ideas of an impossible stability of a unified female self as seen in the reflection provided by history's mirror – an issue of long interest to Rrap.

Ultimately, however, it was the exhibition which seemed fragmented. The handtowels and skin photos with their handrails, distanced by positioning and architecture, seemed less impressively horrible than house-tamed. Their conjunction with *Rise and fall*, a substantial, but in this installation aesthetically different, work of mechanised ballet shoes pirouetting and falling 'thud' on drums, and the nearby mechanical dress *Fanfare*, which opened and closed, seemed somehow out of sync. The impact of Rrap's objects of abjection was sanitised by this combination of materials and mechanics. But I wish to stress it was the installation that failed in this instance and not the artworks. Arranged differently, the audience would have had their itinerary.

Of the works given over to ideas of horror the most affecting for me was the recent *Monument* with its invitation to 'Please Use Artwork', which could not fail to impress upon the viewer the body position which would need to be adopted. *Monument* shows the marks of the artist's body on hands and knees in a terrifying position of vulnerability, subjugation and use. It is a pose which has been explored by other artists such as Kiki Smith, Jenny Watson and Sue Williams to illustrate the role of women who perform, in the 'doggy position' as George Alexander so aptly notes, in life and for art. The limp rubber cast of this piece hangs droopily in the corridor, used and discarded – with the signs of the clawing fingers falling like a desperate person hanging onto the side of a building. *Monument* is the work which brings Rrap most completely full circle back to her early performative beginnings, locating her body as primary site. It is a hard, harsh work – not so much 'fun' as fundamental.

1 George Alexander, 'Venus Envy', *Snare*, Australian Centre for Contemporary Art, 1995, n.p.

Snare: Julie Rrap Works 1991–1995, Australian Centre for Contemporary Art, Melbourne, 3 June – 9 July 1995.

Juliana Engberg

HOMEBODY

A signature of exhibitions emanating from the Tasmanian School of Art at Hobart is a catalogue essay that does not address the artwork, yet creates a suitable ambience. Jennifer Spinks's intriguing essay on female *coiffeur* of the *ancien régime*, sets a scene of the home as a *salon* of excessive bestialities. Animalcules swarm from elaborate head-dresses, and scents distilled from wax expelled from the diseased intestines of sperm whales and the scrapings of the sexual organs of deer, beavers and cats, perfume the flesh of female bodies seeking carnal pleasures from the skins of beasts. 'Cultivated women', she says, 'make their mark on their surroundings in unexpected ways.'

Has the home changed much since the bourgeois Revolution of 1792? While the answer given in this exhibition is, with one exception, no, the reasons are various.

Four female artists in an exhibition titled 'Home:body' suggests a naive conflation of femininity, domesticity and desire. This is confirmed by Heather Swann's finely crafted life-size, doll-like figures with bell shaped dresses that part to reveal cupboards stacked with the bourgeois currency of femininity. If this is parody, its irony does not cut too deep. The question left unanswered is who built this home? The home, long figured as a woman's body, is the space of the phallus, not of femininity. If, like Spinks, Swann catalogues the excesses of the home and so points to the work of the phallus, she provides little analysis. The demure innocence of her dolls is the silent work of a patriarchal ideology which her parody leaves untouched.

If Swann's allegories are, in the end, complicit with patriarchy, Kathryn Faludi's surreal objects deliberately subvert it. Faludi's images most closely parallel Spinks's text, for here things are not what they seem. In *Sleeping beauty* fish heads stain the satin. In *Briton swamp – dynasty domestos*, the grotesque chickens suggest a slaughterhouse rather than home. And the obdurate porcelain genitalia, framed and shiny, are not kitchen utensils but medals to be worn in defiance of a homely destiny: the soft welcome of home as hard as a …

Only Pat Brassington's photographs fully register the uncanniness or unhomeliness of the 'home', and as such introduce a temporality into what, for Swann and Faludi, is the overdetermined spatiality of a female biology. The unhomeliness is

most explicit in *Rising damp*. Perhaps the crumpled underwear, hankies and other things of the home are ready for the laundry, but the stains will be there next time. The traces of flesh and fluids once pressed against these fabrics are less subversions and more echoes of another order which, like fleeting memories, escape the unconscious.

Mary Scott's brittle optical paintings seem out of place in this exhibition. The home is neither affirmed nor denied; nor is its absence a negative presence. Even the stitching that severs a doll-like face withholds any narrative or symbolic meaning. We are transported to some post-ideological netherworld beyond the home and beyond the body. If hers is the only work to exceed the psychoanalytical premises of the exhibition, the space she surveys is just as bleak as the prison of the home/body.

Home:body, Queen Victoria Museum and Art Gallery, Launceston, 23 July – 20 August; Carnegie Room, Town Hall, Hobart, 21 September – 13 October 1995.

Ian McLean

HAVE A LOOK

The tenor of 'Have a Look' was expressed, fairly clearly, in its title. As a curatorial exercise, it was remarkably free of pretension, theory, and the constriction of any particular curatorial premise. Nancy Underhill (in curating her last exhibition at the University Art Museum after twenty-five years as director) offered 'a documented exhibition opportunity to thirteen practitioners who have not been in the major national surveys'. Artists were chosen more for what they had not achieved than for what they had, and the show read accordingly, in an anarchistic fashion. It had strong moments juxtaposed with strange ones and, despite decisions which appeared to be at times whimsical and at others overwhelmingly democratic, it held together as a refreshing and varied exhibition, albeit disappointing to those who had expected it to showcase thirteen of Queensland's greatest (unacknowledged) talents.

Artists were selected following Underhill's perusal of the Queensland Artworkers Alliance artist register. They ranged from young to mid-career artists, many of whom would be little known even within the State, while others, such as Mervyn Muhling, Kenneth Thaiday and Anne Wallace, are in the process of achieving a national reputation. Underhill made no particular claims for any of the artists, writing in the catalogue that 'for me this exhibition confirmed that Queensland has an extremely diverse and active, if rather subterranean, artistic community. There are enough practitioners to warrant several simultaneous exhibitions like Have a Look …'.

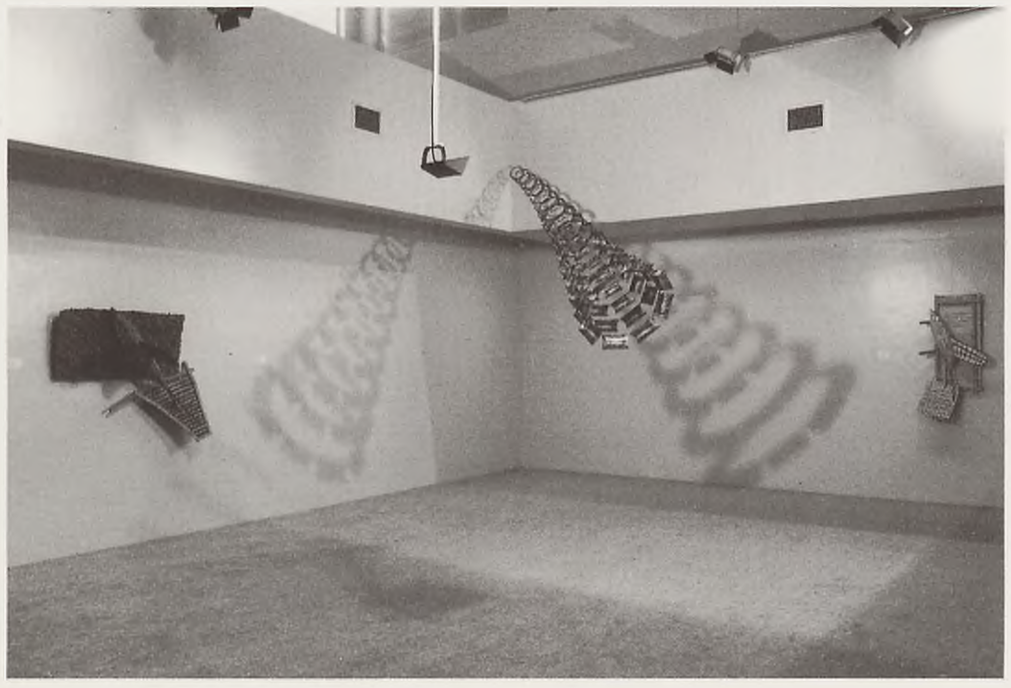
Other artists included Berenice Anzellotti, Ken Bull, Sebastian di Mauro, Nic Drummond, Heron Fiedler, Danny Guinsberg, Julia Lembryk, Daniel Mafe, Russell Milledge and Bruce Reynolds. It was as varied a group as you could hope to find, in terms of media, theme and execution. Heron Fiedler and Julia Lembryk are designers, and while their work is of the highest order, its domestic and strictly functional orientation read rather strangely amidst an exhibition of large paintings and sculptural works.

So where was Queensland in all this? The exhibition exposed work which moved through Anne Wallace's enigmatic renderings of figures in strange landscapes, to Daniel Mafe's sophisticated minimalist canvases, Mervyn Muhling's increasingly refined 'Still life' installations, Sebastian di Mauro's cyclical voided shapes created within a mass of organic textile, and Ken Thaiday's innovative headpieces which bridge tradition and new media. Danny Guinsberg's hand-painted imitations of computer imagery exuded a strange (but distant) parallel to Bruce Reynolds's collages which evoked nostalgia through their use of aged linoleum as a found material. Work by Ken Bull and Russell Milledge created an evocative aesthetic through reuse of objects and imagery which references eclectic sources both past and present. Nic Drummond's three-colour statement juxtaposing abstraction and the figurative needed development while Berenice Anzellotti's spare sculptural works appeared flimsy under the weight of largely invisible theory.

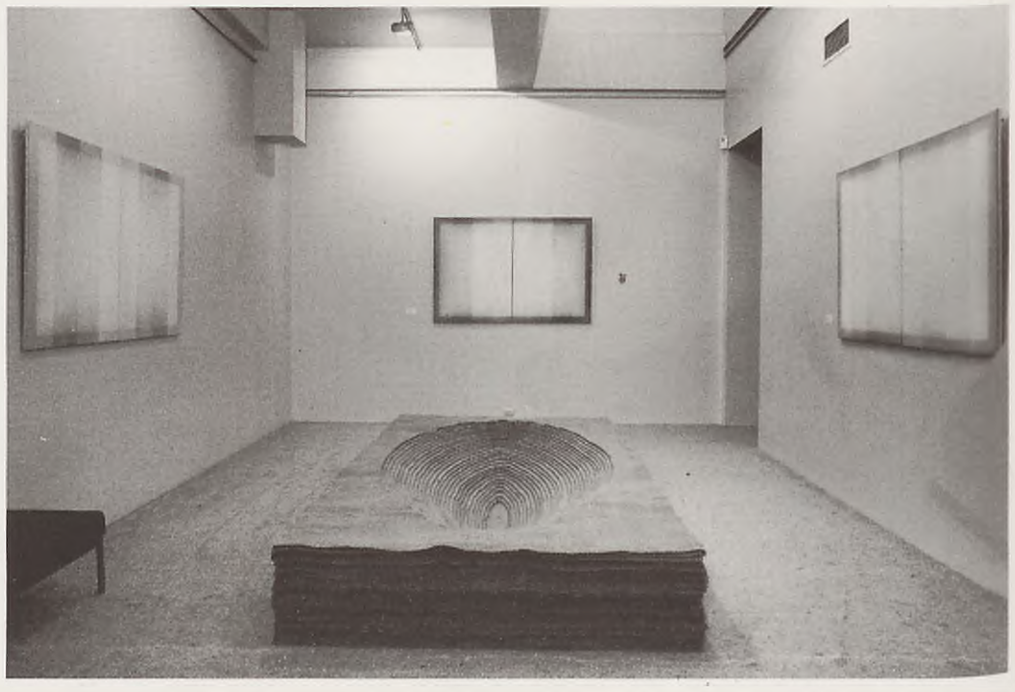
This exhibition did not represent an attempt to create a dominant aesthetic for Queensland practitioners – its stylistic anarchy was expansive rather than focused. There were no big statements about a coherent direction. Underhill's point about diversity of work was well made, the exhibition claiming no certainties about where we are heading.

Have a Look, University Art Museum, University of Queensland, Brisbane, 9 June – 30 July 1995.

Louise Martin-Chew



Installation detail from 'Have a Look', 1995, University Art Museum, University of Queensland.



Installation detail from 'Have a Look', 1995, University Art Museum, University of Queensland.

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