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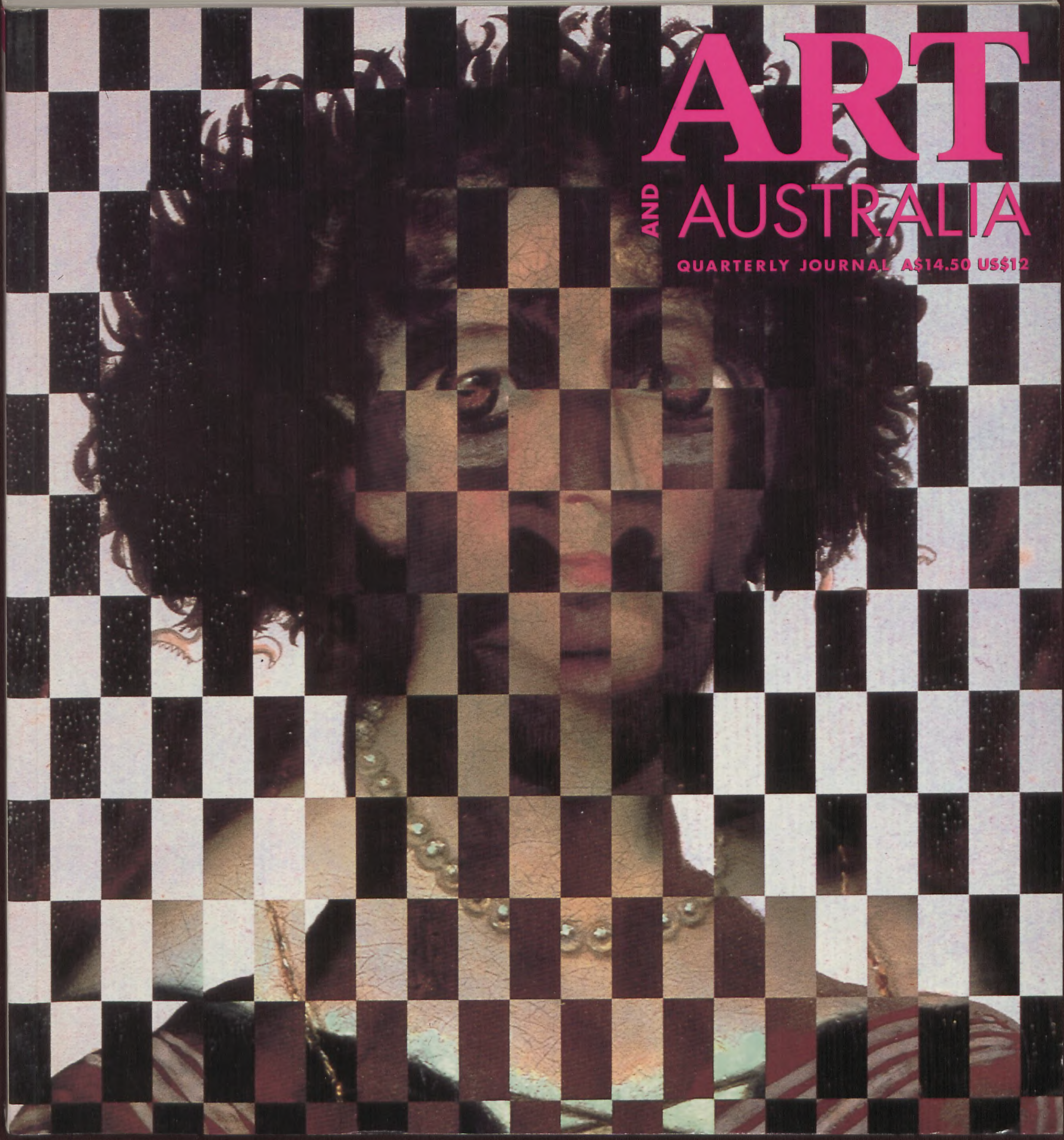

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Autumn 1996
Volume 33 Number 3

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

Publisher Dinah Dysart

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

Editor Dinah Dysart
Managing Editor Hannah Fink
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Office and Accounts Manager Rhonda Fitzsimmons
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Designed and produced in Australia
Printed in Singapore by Toppan. MITA(p) NO. 222/11/95

Trade distributors
Australia Network Distribution Co **Europe** WEPF & Co **Hong Kong** Federal Publications **India** International Art Books **Japan** Yohan **Korea** Kyobo Book Centre **Malaysia** MPH Distributors Sdn Bhd **New Zealand** Propaganda Distributors Ltd **Philippines** International Publishers Distributor **Singapore** MarketAsia Distributors (S) Pte Ltd **Taiwan** International Publishers Distributor **Thailand** International Publishers Distributor **UK** Central Books **USA** Bernhard DeBoer Inc, NJ; Fine Print Distributors, TX; Armadillo & Co Distributors, CA

International Publishers Distributor
Kent Ridge, PO Box 1180, Singapore 911106
Telephone (65) 741 6933 Facsimile (65) 741 6922

ART and Australia Fine Arts Press Pty Limited
Level 1/20 Barcoo Street, Roseville East 2069
PO Box 480, Roseville Sydney NSW 2069 Australia
Editorial, Advertising, Administration enquiries
Telephone (02) 417 1033 Facsimile (02) 417 1045
Subscription enquiries Tollfree (1800) 224 018
Sydney callers 417 1723

Subscription rates within Australia
A$54 (four issues – one year) A$98 (eight issues – two years)
Overseas A$78 (four issues – one year)
A$140 (eight issues – two years)
Single copies Recommended retail price A$14.50
(plus post and packing A$6)

cover: **FIONA MacDONALD, MOS 3, 1994,** woven digital image. Sources: Balloderree, Port Jackson Painter; Elizabeth Macarthur, artist unknown. Courtesy the artist.

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marion borgelt

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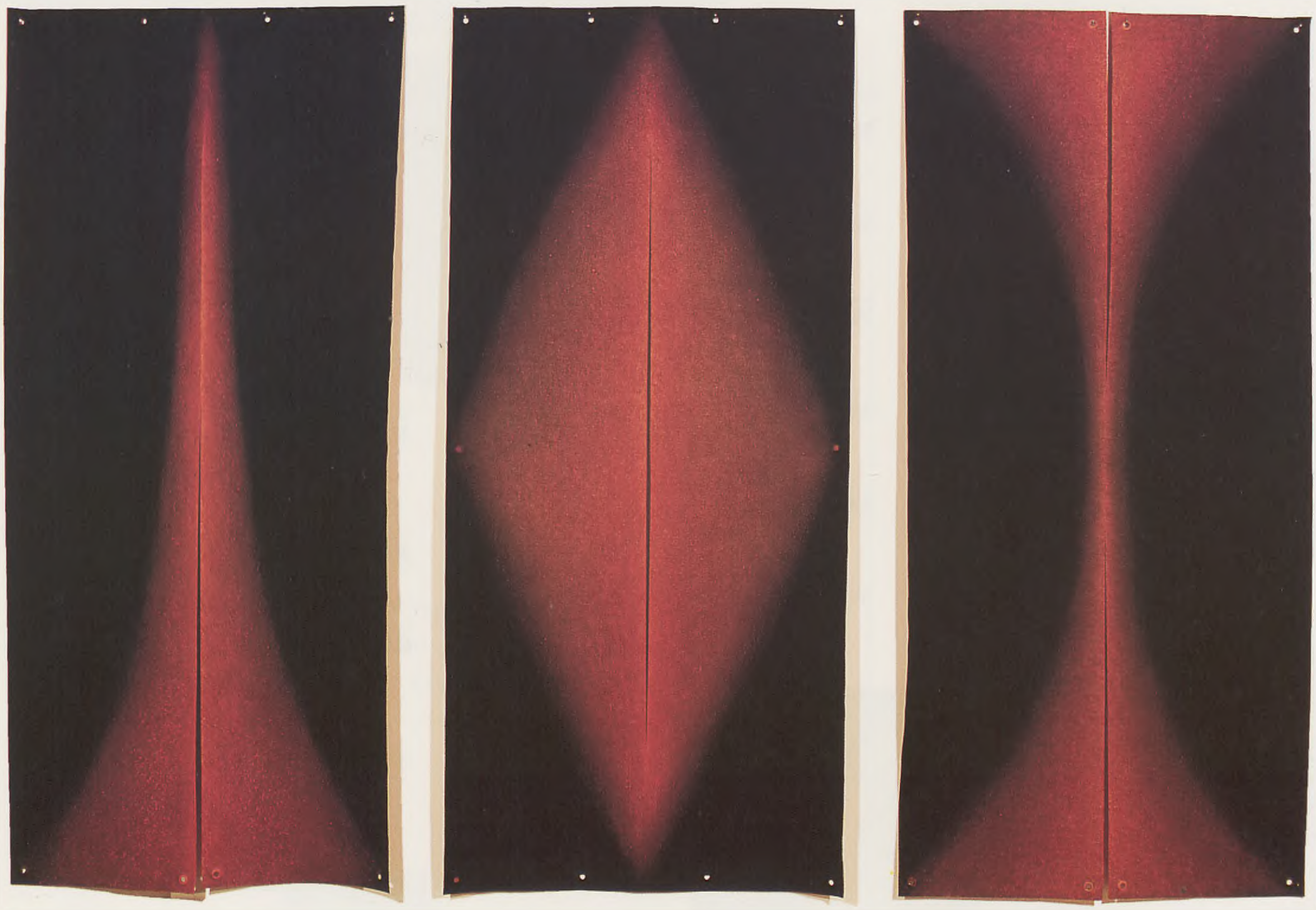

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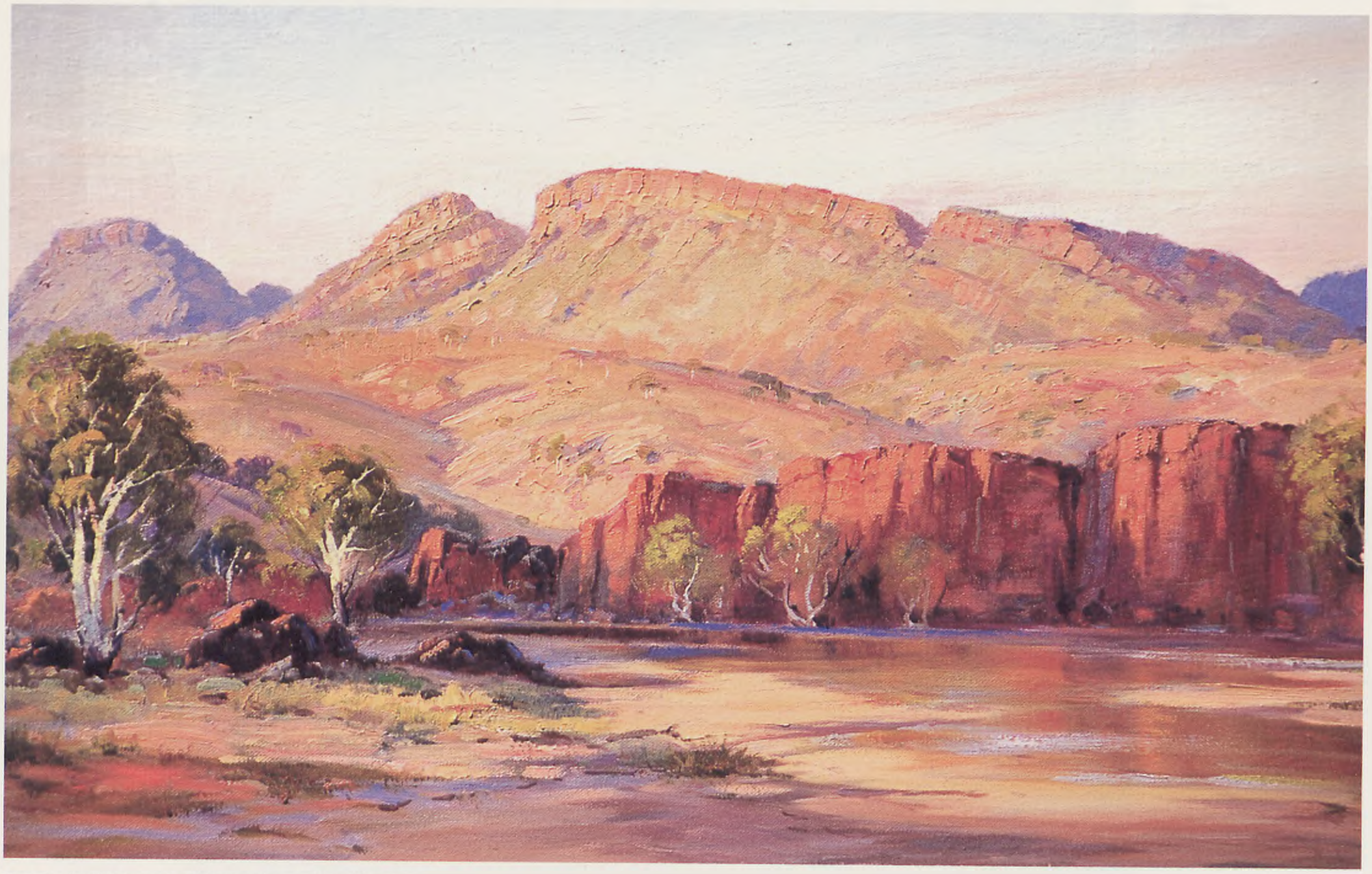

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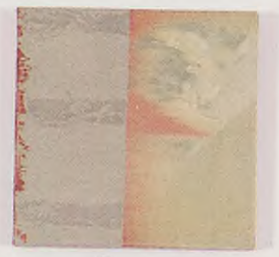

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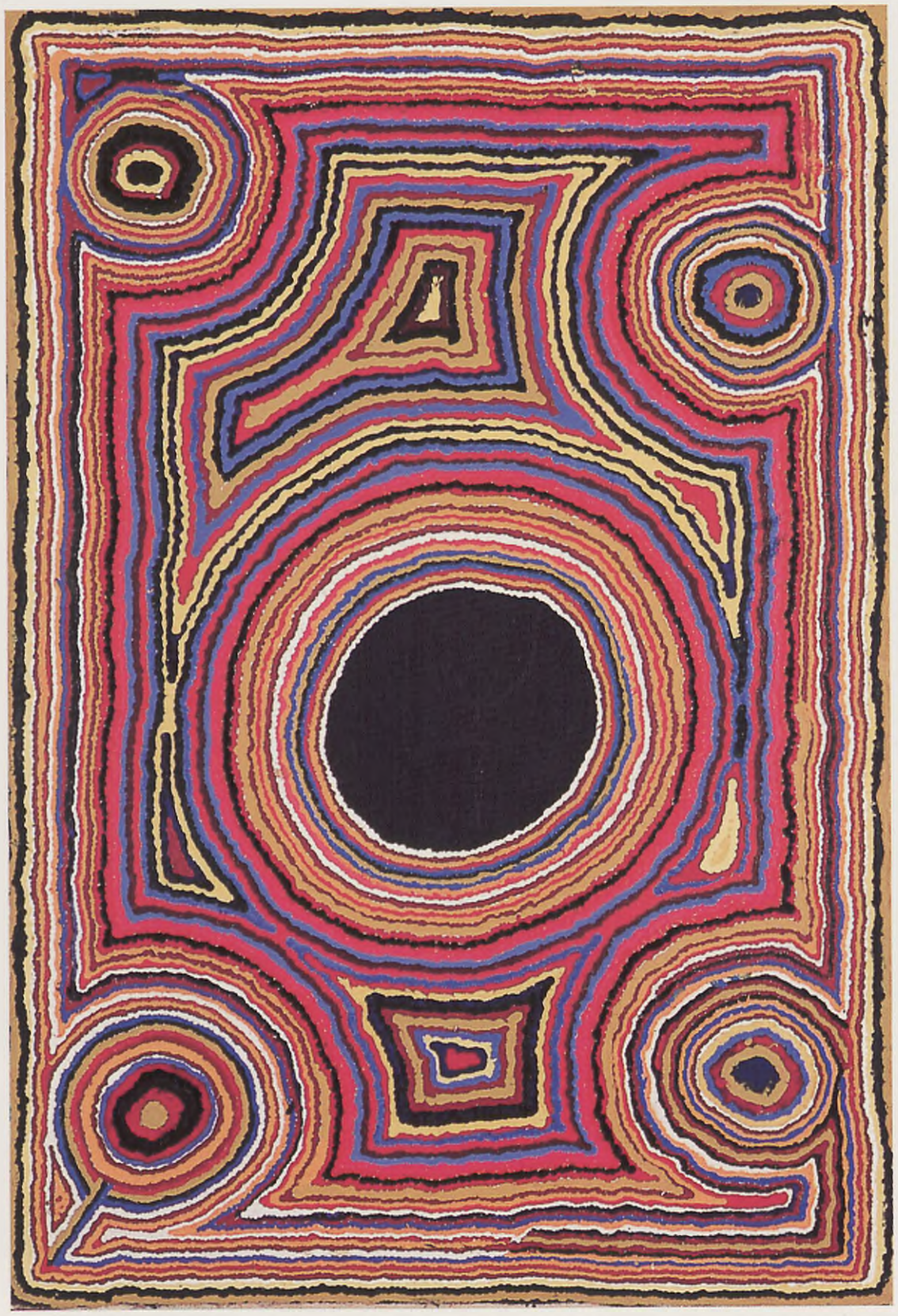

Ningie Nangala b.1934 *Wallamalu Soak in the Great Sandy Desert, W.A.* acrylic on canvas, 90 x 60 cm, 1995

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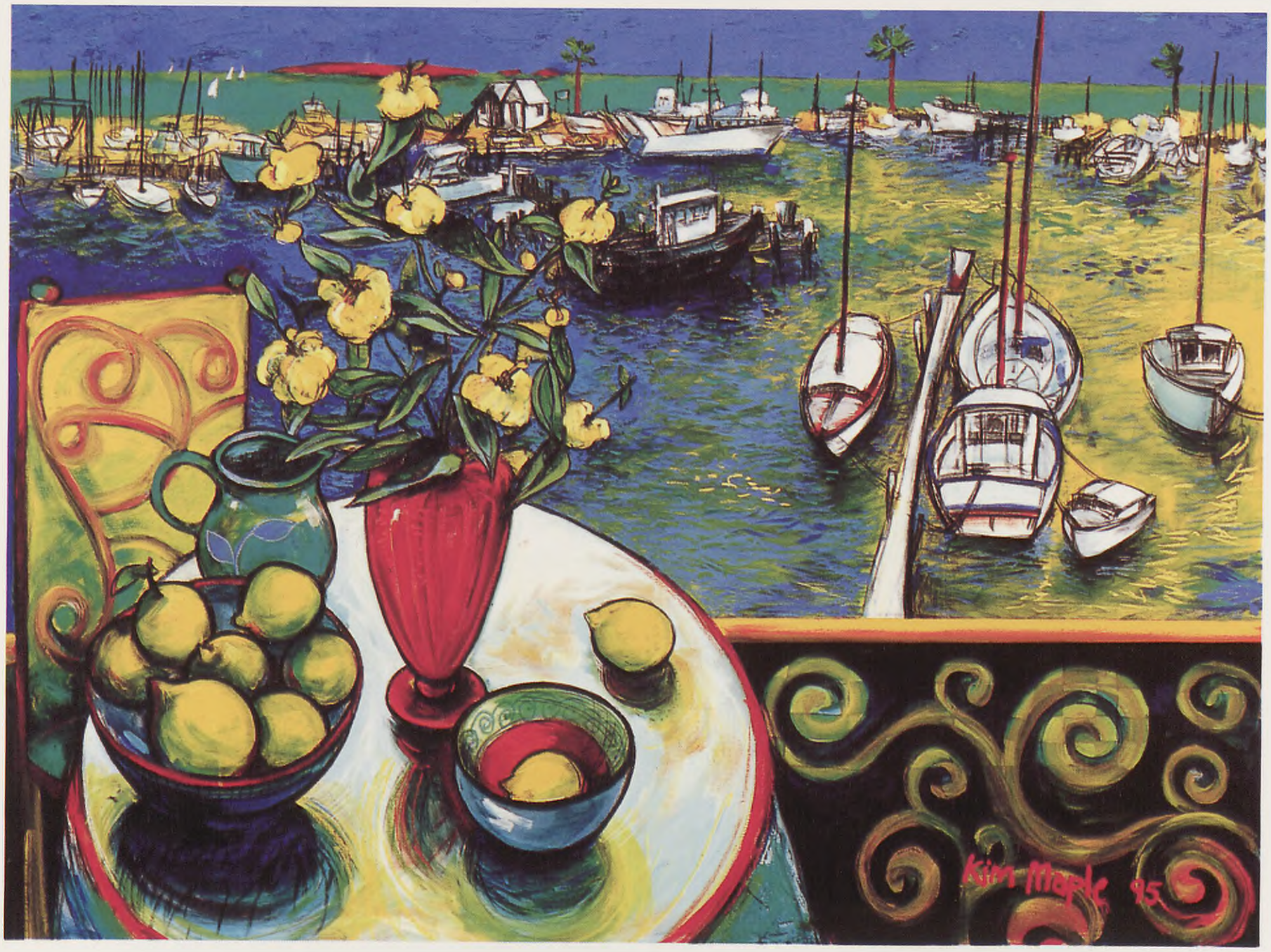

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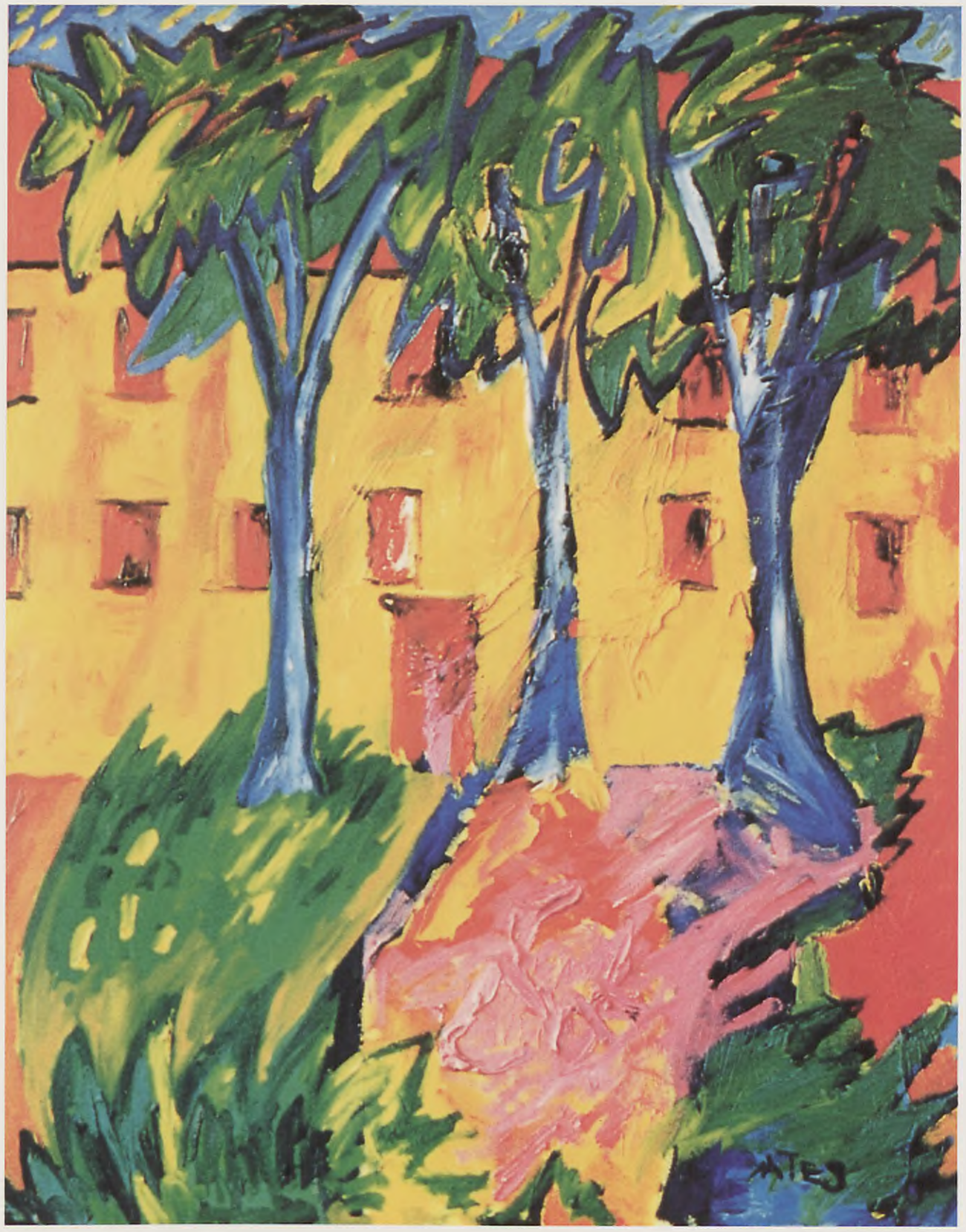

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Problem child

'The greatest obstacle to appreciating the art of Brett Whiteley may be his life and death.'

In the opening sentence of his contribution to *Brett Whiteley: Art & Life*, Barry Pearce admits to the fundamental problem that haunts the book. What is at stake is the legitimacy of Whiteley's fame; as a consequence, *Art & Life* endeavours to rescue the artist from the ruinous condition of media celebrity, restoring him to the more acceptable status of artistic genius. But as Pearce, Bryan Robertson and, to a lesser extent, Wendy Whiteley, attempt to save Whiteley from himself, they do far more than strip away the more egregious elements of anecdote, rumour and legend. Ultimately, their efforts to retrieve Whiteley for Art and to exorcise his media notoriety sidestep the issue crucial to his work (and to the late twentieth-century artist in general): the question of celebrity itself. The result is a lush and detailed text which is remedial rather than positively revisionist.

Faced with an artist whose oeuvre was as much a series of events and scandals as it was a corpus of artworks, Pearce has two immediate options. He can accept Whiteley's thoroughly mediated condition, following the 'post-modern' path epitomised in the remark made at the conclusion of John Ford's *The Man Who Shot Liberty Valance* – when the legend becomes fact, print the legend – or he can demand a return to first principles, a back-to-basics restitution of the uncorrupted fundamentals of the artworks themselves. Though he leans towards the latter course, Pearce's solution is something of a compromise; if there is to be a legend, he seems to say, at least let it be an art-historical one. But a return to Whiteley's art, to art history, or to the museum, cannot expunge the legend; the very artworks themselves trumpet the fusion of self, style and spectacle. Indeed, I would argue, Whiteley self-consciously forged his art out of these ingredients from the late 1960s onwards. (The desire to separate Whiteley's art from his legend is itself disingenuous. The book, and the exhibition which it accompanies, only serve to amplify his fame. Likewise, *Art & Life* is shot through with anecdote and reminiscence, while the reader must negotiate fourteen frontispiece images of the artist before arriving at the text.)

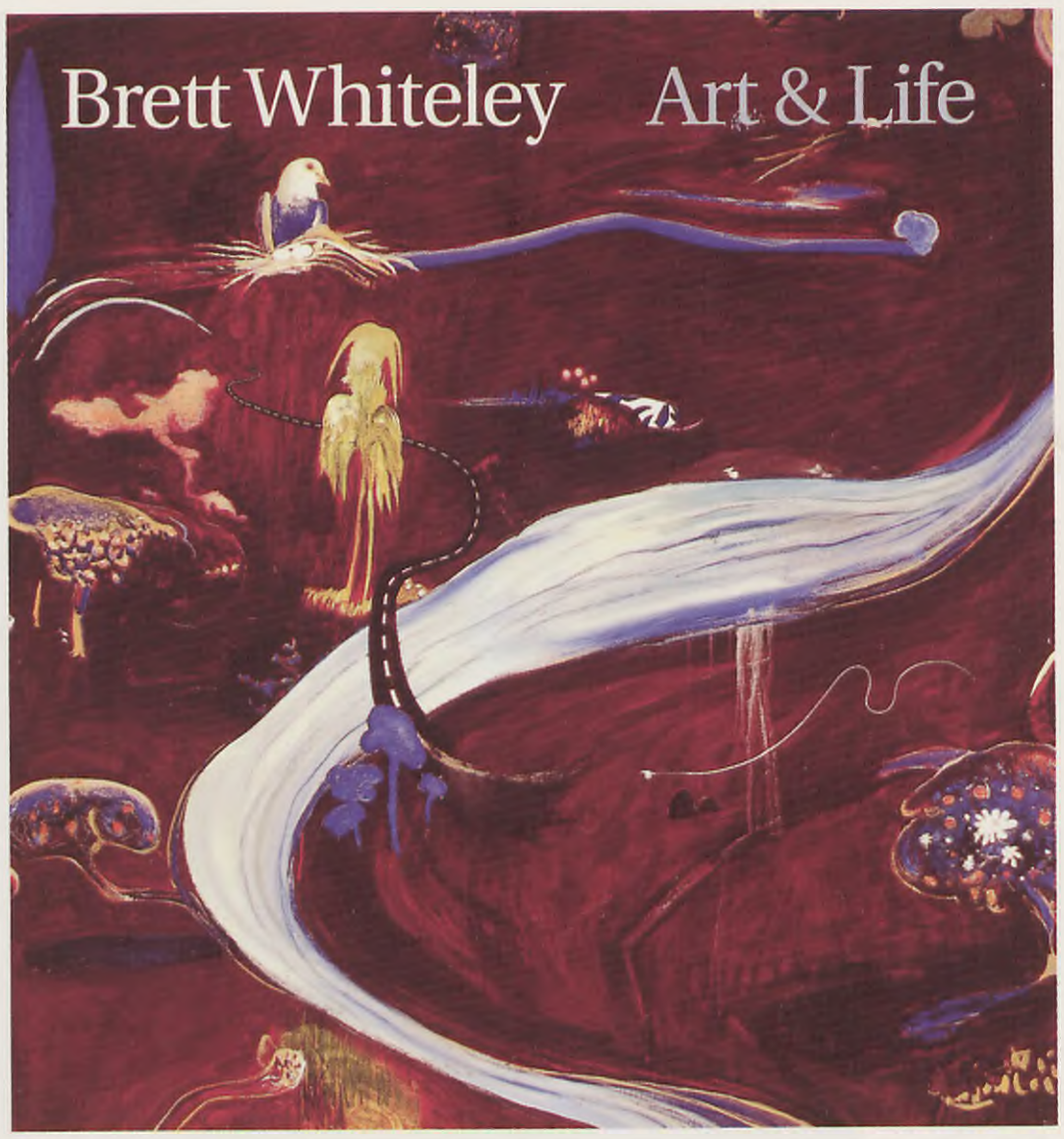
Of course it is impossible for me to evade the Whiteley legend either – as I write Whiteley-mania runs rampant in colour supplements, lifestyle magazines and infotainment television. But where I think I differ from Pearce, and where I think a more telling reappraisal of Whiteley might take place, is that I am prepared to accept his notoriety as point of entry rather than as an obstacle. In a recent study of celebrity in the United States, Joshua Gamson remarks that the phenomenon centres on the synchronous but conflicting notions of greatness (a legitimate, deserved, even virtuous fame) and artificiality (the contrived profile concocted by PR machinery).[1]

To lament Whiteley's celebrity is effectively to defend the notion of virtuous fame, perfected in the humanist culture of Renaissance Italy, against the bastardised, superficial celebrity of the late twentieth century. Humanist genius is pitted against the machinic fame of Warholian culture. Yet it would make more sense to understand Whiteley as acting out this two-fold dissonance of fame, for it is precisely here that he most effectively embodies the condition of the late twentieth-century artist (rather than the late nineteenth-century artist his epigones would have him be). Whiteley's tragedy, then, was not so much his fame as his inability to adequately command it or reconcile it with his countercultural romanticism. In effect, for me, the problem is not one of retrieving Whiteley for art, nor of establishing the quality of his work, but of exploring this and other instances in which he allows a rereading and reconfiguration of the status of the Australian artist in what might be called a post-Antipodean context. The unease that Pearce, Robertson and many other commentators have with Whiteley's notoriety is symptomatic of an inability to acknowledge that art has entered a post-humanist stage in which its very mediation becomes a significant component of artistic practice.

Reading *Art & Life*, I repeatedly felt that the problem with Whiteley was not so much his 'life and death' but the inability of art historians to come up with a mode of interpretation adequate to it. The problem with Whiteley is that he took certain established discourses (bohemianism, transgression, romantic subjectivism) and reconfigured them in ways which rendered conventional art-historical readings of them awkward, if not impossible. His bohemianism was closer to Haight-Ashbury than Left Bank Paris, his romanticism more that of the pop star than the poet, and his travels more those of a jetsetter than a gipsy. The problem with Whiteley is art history's problem, its inability to come to grips with the transmutation of nineteenth-century vanguardism into mass-cultural simulation.

What is striking is the distance that both Pearce and Robertson seek to place between art and mass culture; a distance that Whiteley repeatedly and determinedly collapsed. Robertson remarks that one was just as likely to hear Dylan as Vivaldi playing on the hi-fi in Whiteley's London studio; clearly he wishes that he had stuck with the latter. In making the point Robertson reveals the crux of the problem; he explicitly acknowledges that 'artists were increasingly being accorded the status of pop stars' (pp. 13–14) yet cannot see that this 'dilemma' might have been exactly the circumstance in which Whiteley figured his cultural identity. Robertson sees it as a choice between Vivaldi and Dylan – Whiteley

straddles both; the art historian sees the modernist 'either/or', the artist the post-modern 'both/and'. Given his fusion of Rimbaud and Dylan, Van Gogh and Timothy Leary, the museum and the street, romanticism and Zen, the 'natural' place for Whiteley within the art-historical canon is beside Pop art, rather than the subjectivist figuration of Francis Bacon. (It is surprising, for example, how frequently Whiteley was associated with Pop art early in the piece – at least two reviews of his first solo exhibition in London paired him with a concurrent Larry Rivers show. A serious attempt at rehabilitating Whiteley might follow this connection.)



Two figures thread through the book: superficiality and excess. It is as if Pearce has constantly to name Whiteley's demons in order to exorcise them. His handling of these points again to the 'either/or' logic which closes off the possibility of understanding why Whiteley is such an awkward artist. Excess is accepted when it is assimilable to such orthodox art-historical figures as the bohemian, the shaman, or the martyr. But Pearce cannot countenance the other version of excess haunting the Whiteley myth; the excessiveness of mass culture with its depthless, lateral expansion and its hollow amplification.

Faced with the gargantuan *The American dream*, 1968–69, Pearce can only dub it, almost shamefacedly, as 'absurd' (p. 31), without reflecting on the way that its cinemascopic spectacularity, stretching the painted surfaces into an impossibly thin membrane, might indicate the dawning realisation of the impossibility of a painting being 'of' something in the conventional sense. The failure of the work is not the fault of the artist but a function of the decay of painting as a discourse. If Whiteley is to be read through the lens of nineteenth-century vanguardism, let us at least recall Baudelaire's remark to Manet and consider the Australian artist as but one more painter dwelling on the 'decrepitude of his art'.

I am no apologist for Whiteley but I am struck by the fact that texts about him are frequently more banal than his art ever was. It is tiresome to have Whiteley's nudes spoken of, again, as sexualised exercises in painting-as-if-to-possess. The allusions to Degas and Matisse are made once more, serving the usual purpose of stylistic analogy and art-historical affiliation, without any reflection on the substantial reconsiderations of the decorative body in the work of those artists by Eunice Lipton, Anthea Callen and Roger Benjamin. Whiteley himself seems to have been more conscious of the need to reconsider the erotics of the artist-model relationship than his critics. His Christie series, for example, incorporates a conscious juxtaposition of Whiteley's own virile mastery of the nude with the murderer's impotence. Paintings of a man known as 'Can't Do It Christie' and 'Reggie-no-dick' (epithets that Whiteley himself inscribed on one of the series) might then be read as a meditation on the artist's own status as 'Can-do-it-Brett'.

I've no desire to rehabilitate Whiteley but it seems to me that the time has come to recognise that what are termed his failings are more likely those of an art history bent on assimilating him to a discourse that his very work shows to be redundant. There are still ample grounds upon which to question Whiteley's status as an artist but the possibility that his work *and* his celebrity redrew the parameters of such status should not be forgotten or, worse, wished away. The greatest obstacle to understanding Whiteley's work, then, might be that it was made at a time when one version of understanding (modernist autonomy of art, the romantic vision of subjective aesthetic agency) was collapsing, and another (post-modern intertextuality, mass-media simulation of reality) taking its place. Now that the dust has settled, Whiteley's celebrity might be more effectively read as an instance of symbolic exchange, his eclecticism as a nascent version of post-modern hybridity, his egoism as a version of countercultural vitalism, his fall from grace as a function of the hegemony of post-studio vanguardism, and his banality as a product of his retreat into the safety of his own publicity.

Brett Whiteley: Art & Life by Barry Pearce, with contributions by Bryan Robertson and Wendy Whiteley. Thames and Hudson in association with the Art Gallery of New South Wales, Sydney, 1995, RRP $59.95

1 Joshua Gamson, *Claims to Fame: Celebrity in Contemporary America*, University of California Press, Berkeley, 1994.

Chris McAuliffe

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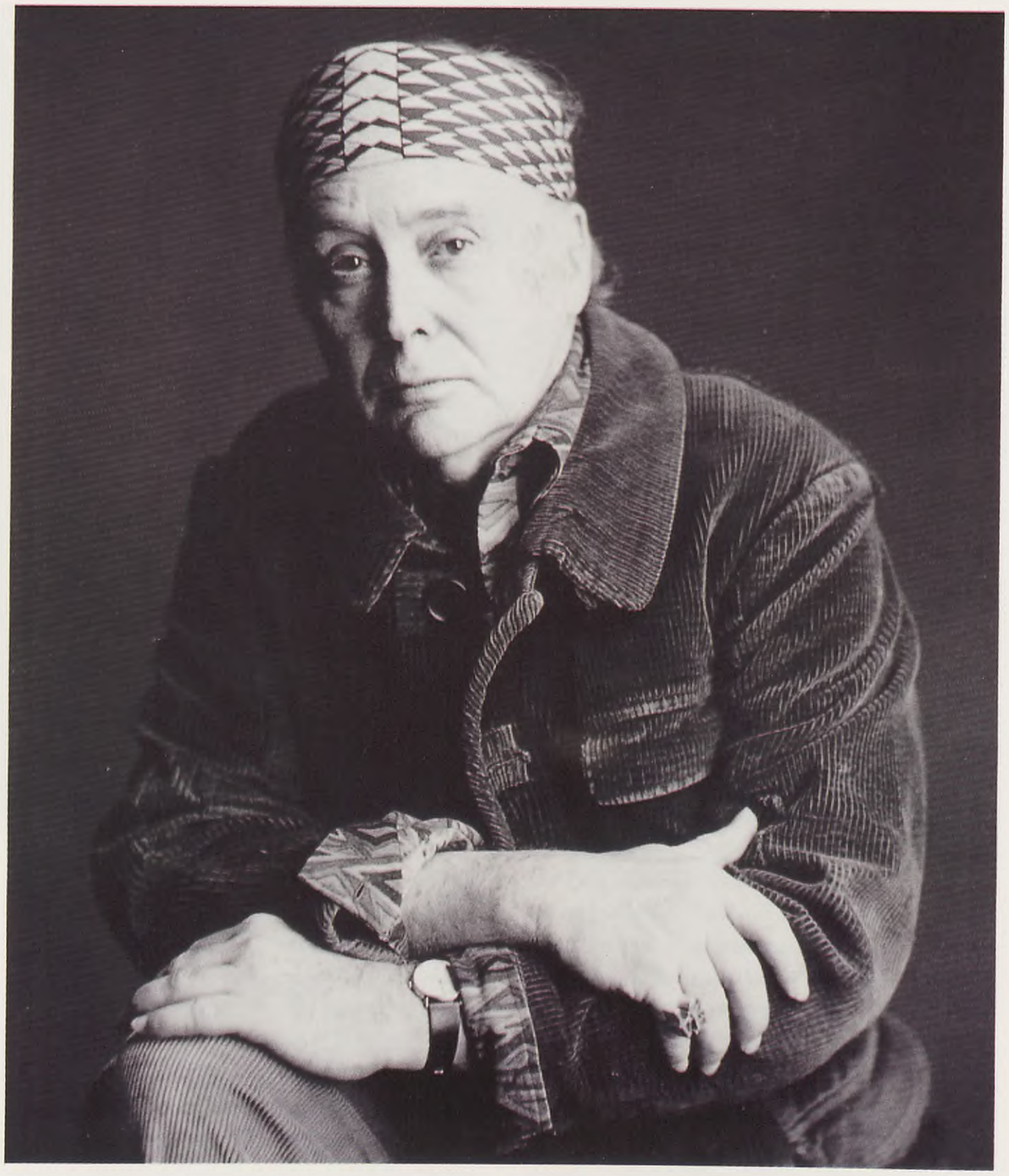
After Andy

Between the Robert Mapplethorpe portraits on frontispiece and back cover come the late Paul Taylor's occasional writings: gossipy, bracing, witty, right into the scene. Compelling reading if you want to know what happened in New York in the last decade, who the players were, who they were playing with, what they looked like, whether they kept their pencils sharpened (like dealer Mary Boone), what they collected, what they did with their money, what their lofts were like, and so on. It is valuable social history. As one might expect, there is coverage of AIDS activists, and sympathetic interviews and essays on figures such as Jasper Johns, Robert Rauschenberg and Robert Indiana.

Indiana's 'love story' is told with quite some pathos: the exploitation of his famous 'Love' logo, the two line squared ideogram of the letters, endlessly exploited and adapted into 'AIDS', raided in his house in Vinalhaven Island off Maine and arrested for engaging male prostitutes. Characteristically, after describing the scandal Taylor inserts an informed mini-biography and evolution-of-the-art section, before we pick up with Indiana and Ellsworth Kelly, and how Indiana discovered Marsden Hartley. And so it goes: a mixture of the private and the public, as they inform each other. The capacity to write such material is given to few: it is essential to register the being-there, the authenticity.

Paul Taylor was legendary in his short lifetime as our man in New York. His foundation of the journal *Art and Text* in 1981 and his seminal exhibitions such as 'Popism' at the National Gallery of Victoria in 1982 were part of a precocious ability as curator and writer–editor evident before he left for New York, for which he was clearly destined. His interviews and articles in publications such as the *New York Times, Flash Art, Connoisseur* and *Vanity Fair* were in part fashion-setting, but they were also fashion-analysis.



Robert Indiana, 1990. Photograph by Timothy Greenfield-Sanders.

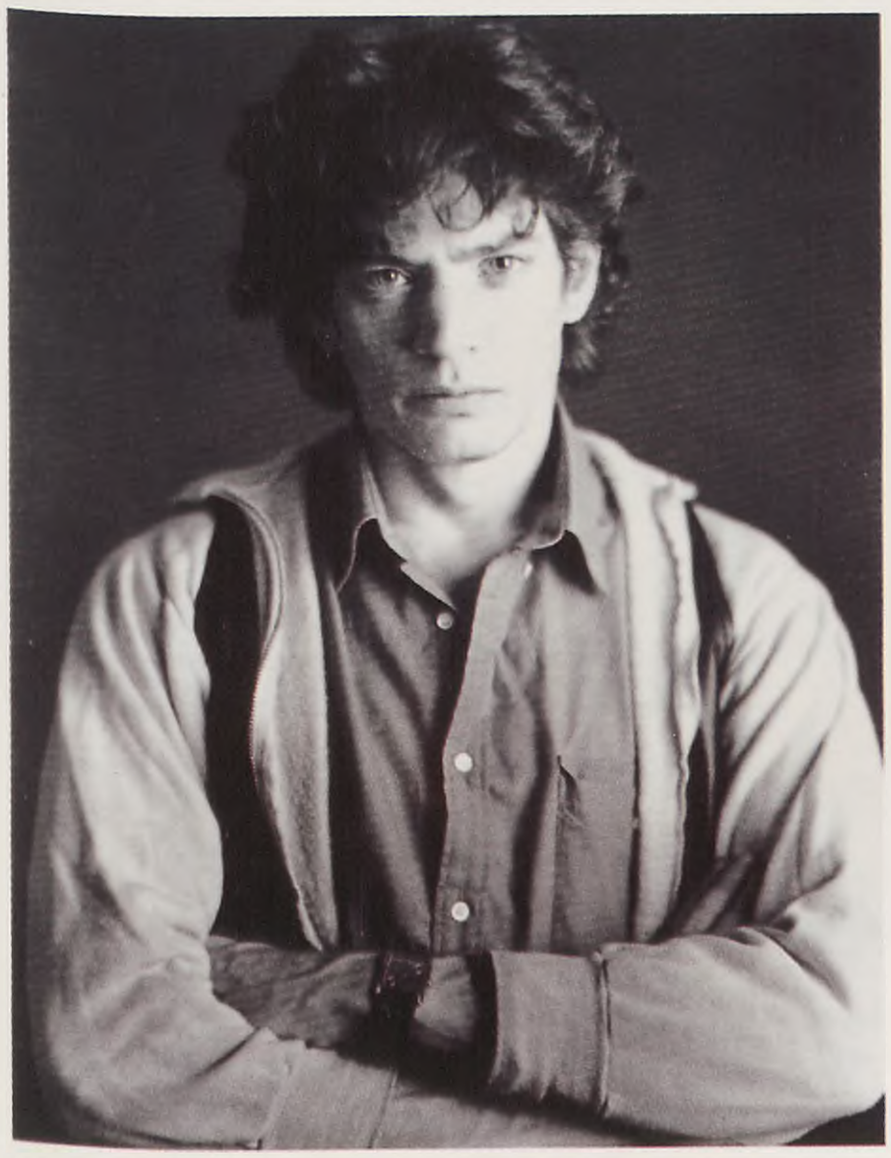
Wit, borne of a penchant for ironic and concise characterisation, buoys the writing. Thus of Mary Boone: 'a good man is hard to find, but Mary Boone has found her share of them'; Mapplethorpe, 'like Oscar Wilde with a Hasselblad'; David Salle with 'saucer ears trembling like antennae'. The 1991 essay on the Stallone Collection is a high point of tragicomedy as Sylvester wrestles with his millions and endeavours to put together an art collection. He is revealed as a painter in his own

right, working with a copy of Joseph Campbell by his side and hitting the canvas when he has ingested a sentence or two. ('Artistically, he's an Expressionist. His inspiration comes directly from his heart, and from the groin.') The results are hung between acquisitions by other painters, amounting to a collection of over 200 works that has developed from Stallone's early taste in statuary ('like many body-builders'). What a sad spectacle when his overpriced Kiefer started shedding its straw and the canvas was endangered in transport by its attached lead wing. And Stallone has had awful problems with his Bouguereau (coveted by Madonna) and the Francis Bacon. He is emblematic of the perils of the (mega-rich) naive and bewildered in the big world of art dollars.

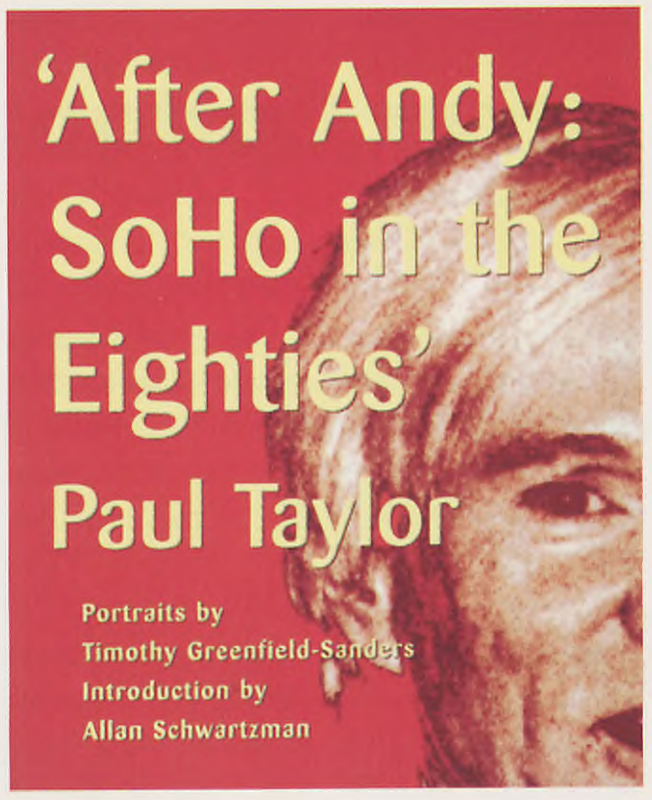
Articles on dealers are a large part of the anthology. Mary Boone and Michael Werner, Leo Castelli and Ileana Sonnabend share superstardom with the artists. The creation of the professional artist persona also fascinates Taylor. Jeff Koon's art of public relations is indeed the essence of his art, his *real* art, but all artists finally are shown to be in a 1980s state of monetary manipulation.

Andy Warhol has the dominant place in the book, not so much in extensive writings but in Taylor's central view of him as the superstar and the most potent figure in the 1980s. His influence was heightened rather than diminished by his death. Taylor's *Post-Popism* book affirmed this view a few years ago, but it is a case of being there, rather than an analysis of the Warhol phenomenon. Not surprisingly, the less spectacular impact of conceptual art – arguably more important – has relatively little coverage, because less pizazz.

But beyond the titillation and behind-the-scenes gossip is a serious scrutiny of the art world: an ethical position, even. Taylor is surely right in claiming that 'in the future art historians will write about post-war art in terms of the entrepreneurs'. It is already evident that scholars such as Thomas Crow are doing just that. Repeatedly, Taylor leads the reader to confront the paradox of art and marketing, going so far as to suggest that gross marketing is incompatible with the *idea* of art. It is a quaint old-fashioned notion which gives a serious centre to the collection. The essay on Kiefer, for example, still has all the drama on how Taylor broke through Kiefer's Garboesque reserve and avoidance of the press – the fabled studio in Buchen, his domicile in a stone schoolhouse with wife and three children; but it is centrally about Kiefer's marketing of his own work and his avoidance of publicity, both ploys shown to enhance sales and reputation. Declaring his favourite artist to be Andy Warhol, even Kiefer cannot avoid the post-Pop machine but, of all



Robert Mapplethorpe, 1982. Photograph by Timothy Greenfield-Sanders.



artists, Taylor seems to feel that Kiefer comes closest.

This is a handsome volume, impeccably edited, and given an uncanny air by the large-page photographs by Timothy Greenfield-Sanders. There are portraits of superstar artists, dealers and collectors (including Sylvester Stallone) in revealing tones of grey: Koons with his hand on his leather-clad heart; Lichenstein in his sleeveless pullover with every stitch revealed; Indiana's bandeau that doesn't quite match the shirt; Cindy Sherman pensive, in just slightly creased poplin. They all look as if they are acting out the roles that Taylor has cast them in. The book is, of course, a memorial volume, and so is poignant. One savours its wit, conscious of the talent cut short. Testament to its times, written by a participant who relished being close to its centre, it will be a primary source for future historians of the 1980s.

After Andy: SoHo in the Eighties by Paul Taylor, with portraits by Timothy Greenfield-Sanders, and an introduction by Allan Schwartzman. Schwartz City, Melbourne, RRP $49.95

Margaret Plant

Margaret Plant is Professor of Visual Arts at Monash University, Melbourne. Her book on Australian art for young readers, *Painting Australia*, is published by Art and Australia Books.

Olive Cotton: Photographer

Is any Australian artist, I wonder, identified as resolutely with a single image as Olive Cotton? Her *Teacup ballet*, 1935, is one of the most remembered (and memorable) Australian photographs: widely reproduced, honoured on a postage stamp to mark the 150th anniversary of photography in Australia, and now gracing the cover of a book on Cotton's life and work. In 1935, *Teacup ballet* was the first of Cotton's photographs to be exhibited in London: in 1980, after a hiatus of over thirty years, it reintroduced Cotton, via Gael Newton's *Silver and Grey: Fifty years of Australian Photography 1900–1950*, to a contemporary audience. Many people, I imagine, would be hard pressed to recall any other of Cotton's images.

Modernism's stylistic tropes – monumentalism, stark tonal contrasts, abstraction in repetition, sleek mass-produced surfaces – are undercut in *Teacup ballet* by the apparent domesticity, even whimsy, of its subject. This witty, elegant fusion of putatively masculine and feminine characteristics produced an ideal feminist icon, perfect for the selectively feminised canon of the 1980s. It is, however, atypical, being 'the only time', Helen Ennis cautions, that Cotton 'used modern, everyday objects in a still-life'.

Such cautions reverberate through Ennis's essay. Combining a biographical sketch, discussion of images and comments on photographic genres and styles, Ennis continues the feminist project of recuperation. She is justifiably scathing about the continuing neglect of women photographers, noting the female colleagues of Athol Shmith and Harold Cazneaux, as well as Cotton herself. Cotton worked with Max Dupain, her first husband and childhood friend, from 1934, using their facilities after-hours to pursue her own work, and running the studio from 1942 to 1945 while Dupain served with the armed forces. This was never, Ennis insists, a mentor/acolyte relationship. The chronology here is at times confusing, and the historical context sometimes inadequately drawn, but Cotton's fascinating life and indomitable character emerge clearly.

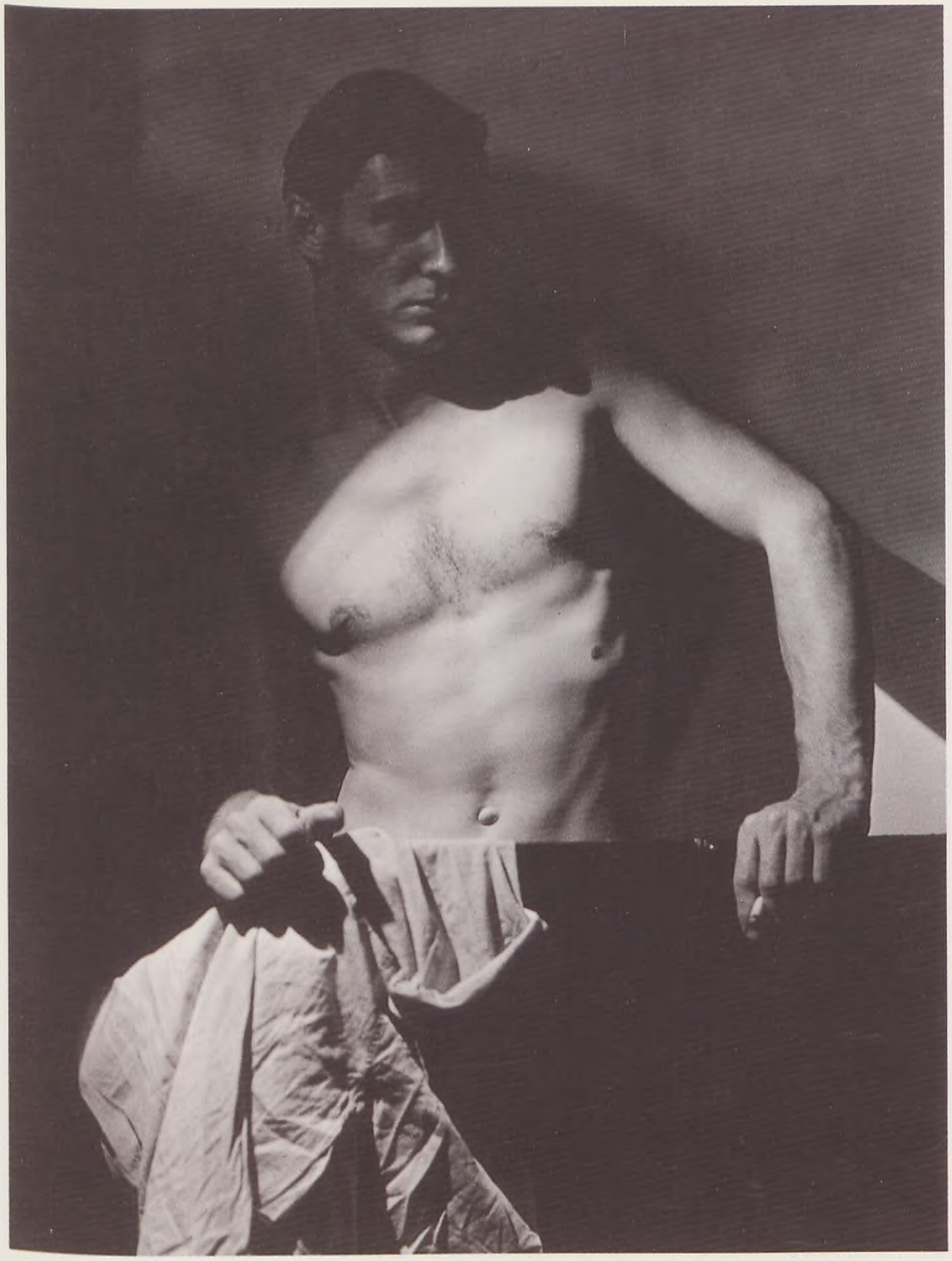
top: **OLIVE COTTON, Agapanthus, c. 1955,** black and white photograph, 29 x 25 cm, courtesy National Library of Australia.

above: **OLIVE COTTON, City rooftops, 1942,** black and white photograph, 32.5 x 30.5 cm, courtesy National Library of Australia.

Ennis is not concerned to place Cotton within modernism's masculinist narrative nor to argue for feminine subversion of a modernist agenda. Rather, she refutes the usefulness of drawing uncrossable lines between modernism and pictorialism, and, by implication, between 'masculine' and 'feminine' modalities. What she offers instead – persuasively – is evidence of Cotton's stylistic versatility and exploration of continuities throughout Cotton's life and work: her love of nature, fascination with light and space, responsiveness to her chosen (and fortuitously encountered) subjects, dedication and inventiveness.

These continuities are subtly underscored by the choice of images, with family snapshots alongside commissioned portraits, commercial illustration and 'art' photography. Their placement, neither thematic nor chronological, seems illogical at first. The sensitivity of the juxtapositions, however, emerges slowly: the great hemisphere and glistening struts of the Parkes Radio Telescope (*Radio telescope*, 1963) echo a facing close-up of a seed ball, a delicate feathery globe (*Seed head*, 1990); an early morning sun reflects on lapping ripples (*The sea's awakening*, 1937) abstracted in the scallop-patterned fabric of a model's bodice as she sleeps, sunlit, on the sand (*Beachwear fashion shot*, c. 1938).

Extended captions, written by Cotton, convey the artist's pleasure in her work through anecdotes, reminiscences and technical insights. The combination of images and captions, a memoir of family life by Cotton's daughter, Sally McInerney, and Ennis's scholarly text give the book an almost contrapuntal structure, rich in resonances and repetitions, offering numerous lines of enquiry and points of entry. They bounce off each other: Cotton's affectionate recollections of Dupain, against Ennis's understanding of the artist's independence; Ennis's account of Cotton's retreat from public exposure on her second marriage,



OLIVE COTTON, **Max after surfing, 1939**, black and white photograph, 22.3 x 17 cm, courtesy National Library of Australia.

against McInerney's memories of a father lugging photographic gear to the local weddings Cotton was commissioned to record; Sally standing near the remote bushland home of her childhood, mischievously clutching her mother's camera case, against Cotton's hint of the camera's talismanic power:

> I had wandered with my camera through an unfamiliar part of the city … The dramatic shapes of the buildings had attracted me but they began to seem forbidding and oppressive … I had a sudden fear that I would not be able to find my way out again. When some white clouds appeared, moving swiftly behind the silhouetted building, my panic vanished and I concentrated on photographing the clouds in their flight. Then, feeling pleased with my shot, I 'escaped' like the clouds and found my way out of the shadowy maze.

Teacup ballet is not the only image readers will remember after reading this book. Cotton's supporting cast of friends and relatives provide many – her Marxist grandfather; Miss Read, the 'domestic help' of her childhood who became her widowed father's second wife; the models and photographers of seaside fashion shoots. Cotton herself, printing decades-old negatives, in a rush of industry spurred by a 1983 Australia Council grant, is another. Of the photographs, one that will surely join Dupain's sunbather as an icon of Australian popular culture is Cotton's swoon-inducing portrait of Dupain himself, *Max after surfing*, 1939. He is here part matinee-idol profile, part Bruce Weber-esque muscles, part lovingly observed husband; at once cool, erotic and intimate. Yet the overall effect of this book is a cumulative one. It is compiled, rightly I think, as a testament to a working life, rather than as a showcase for individual images, and what a marvellous, varied and inspiring life it is.

Olive Cotton: Photographer, photographs and captions by Olive Cotton; introduction by Helen Ennis, with a memoir by Sally McInerney. National Library of Australia, 1995, RRP $29.95

Stephanie Holt

Stephanie Holt is Associate Editor of *World Art* magazine. Her article, 'Woman about Town' appeared in the December 1995 edition of *Art and Australia*.

Frances Hodgkins: Paintings and Drawings

This handsome book is the most significant text on the work of Frances Hodgkins yet to have emerged. Although much has been written on the artist's life – notably the biographical studies of E.H. McCormick, the 1948 monograph by Myfanwy Evans, a comprehensive catalogue essay by Avenal McKinnon, and her letters published in 1993 – little analysis of her art in relation to its shifting contexts has, until now, been achieved. This timely art-historical study is the collaborative effort of three distinguished scholars based at the University of Auckland. Thoroughly conversant with all aspects of the literature on Frances Hodgkins, they have each delved further than others into the available archival material and assessed individual works in relation to her contemporaries in New Zealand, France and England.

Commencing a career in Dunedin at the close of the last century, the artist felt drawn to Europe and by 1913 had assumed the status of an expatriate painter, historically the most distinguished New Zealand has produced. From parochial beginnings, and through years of experimentation, Frances Hodgkins became recognised in the 1930s and 1940s as a leading member of the British avant-garde. She exhibited frequently with artists such as John Piper, Ben Nicholson, Barbara Hepworth, Winifred Nicholson, Paul Nash and Graham Sutherland. While inspired by external stimuli, Hodgkins evolved a marvellously idiosyncratic approach to colour and orchestration of form. The daring buoyancy with which she applied her brush, the spatial fluidity of her compositions, and the sensuous *jouissance* she achieved for images free from any literal relation to subject are major strengths of her mature artistic statements. Through stages of gradual transition, she liberated not only herself from traditional artistic canons but by her example encouraged those whom she taught and liaised with. From Australia, for example, Kate O'Connor, Bessie Gibson and Vida Lahey found Frances Hodgkins's influence crucial to their development.

FRANCES HODGKINS, Arrangement of jugs, 1938, colour lithograph, 47 x 62 cm.

The book's excellent introduction explores how her contribution to modernism was appraised during her lifetime and subsequently. An artist who shied away from any identification with particular ideologies and who worked the boundaries between representation and abstraction, the significance of Hodgkins's independent stance was not always fully recognised. From a 1990s perspective, readers can now, in this concentration on Hodgkins's imagery, benefit from the fruits of post-modernist inquiry which has freed us from notions of binary constructs and over-emphasis on nationality and gender differences.

Following the introduction, the book is divided into three periods each with an individual essay by one of the authors. The period 1869–1913 is Michael Dunn's domain and benefits from the author's knowledge of colonial New Zealand art including the work of Hodgkins's father and her teacher Girolamo Nerli. During these early years the artist developed as a watercolourist with a penchant for portraiture and figure studies. Dunn usefully draws parallels with her approach and that of Victorian painting. In 1901 she made the decision to go 'Home', and here he extensively traces connections between Hodgkins's activities and work with that of contemporary British, French and Dutch artists. The first years in Europe (1901–12), which were interspersed with return trips to

New Zealand, demonstrated a desire to break from the conservatism of British art and showed greater acquaintance with the products of French impressionism. Where I feel that Dunn's close study of her formative years is weak is in the actual formal analysis of individual works and interpretation of content.

Iain Buchanan treats 1914–30, a period when Hodgkins expanded into oil, experimented with tempera and gouache and developed an increasing interest in drawing. Her peripatetic lifestyle in search of motifs and teaching opportunities resulted in work emanating from, for instance, St Ives, Cassis, Burford, Martigues, Manchester and Pastorale (South of France) which demonstrated an eclecticism and openness to diverse approaches. Buchanan convincingly links her work with that of artists as dissimilar as Edouard Vuillard, Laura Knight, Pablo Picasso and Cedric Morris. He notes her interest in cubism but correctly emphasises the influence of Matisse, especially c. 1922. The author gives due attention to the period 1928–30, arguably the most critical for Hodgkins's career in terms of her sharpened focus on particular themes and identification with progressive art groups in London such as the Seven and Five Society. The amalgam of still life and landscape she arrived at resulted in many distinctive works which would continue to evolve in varying configurations throughout the 1930s.

The final phase of the artist's productive career, 1931–47, is perceptively addressed by Elizabeth Eastmond. Frances Hodgkins had already held several solo shows in England, become a regular exhibitor with artists who were forging new directions in the creative fabric of that country and became contracted to Lefevre Galleries, London. Her reputation as a leading talent in British art was now firmly established (she was invited to exhibit in the 'Biennale di Venezia' in 1940) and fewer stylistic shifts in her imagery became apparent. I particularly enjoyed Eastmond's keen eye for interpreting Hodgkins's mature work. The artist's increasingly abstracted designs are described with an appropriate vitality and lyricism. Common to all three essays is the use of small illustrations in the margin which instructively juxtapose works

FRANCES HODGKINS, Arum lilies, c. 1931, oil on board, 64 x 54 cm. Private collection, Britain.

by other artists where they have specific relevance to Hodgkin's work.

The second half of the book comprises a bank of forty colour plates accompanied by commentaries. The plates are of fine quality and include several images from private collections which have not been published before as well as those which are familiar through previous reproduction. The chosen images match the different stages of a career spanning close on sixty years. Of benefit to the reader are the additional illustrations which elaborate upon the commentaries. A comprehensive chronology, exhibitions listing and bibliography ensures the usefulness of this document as an indispensable research tool.

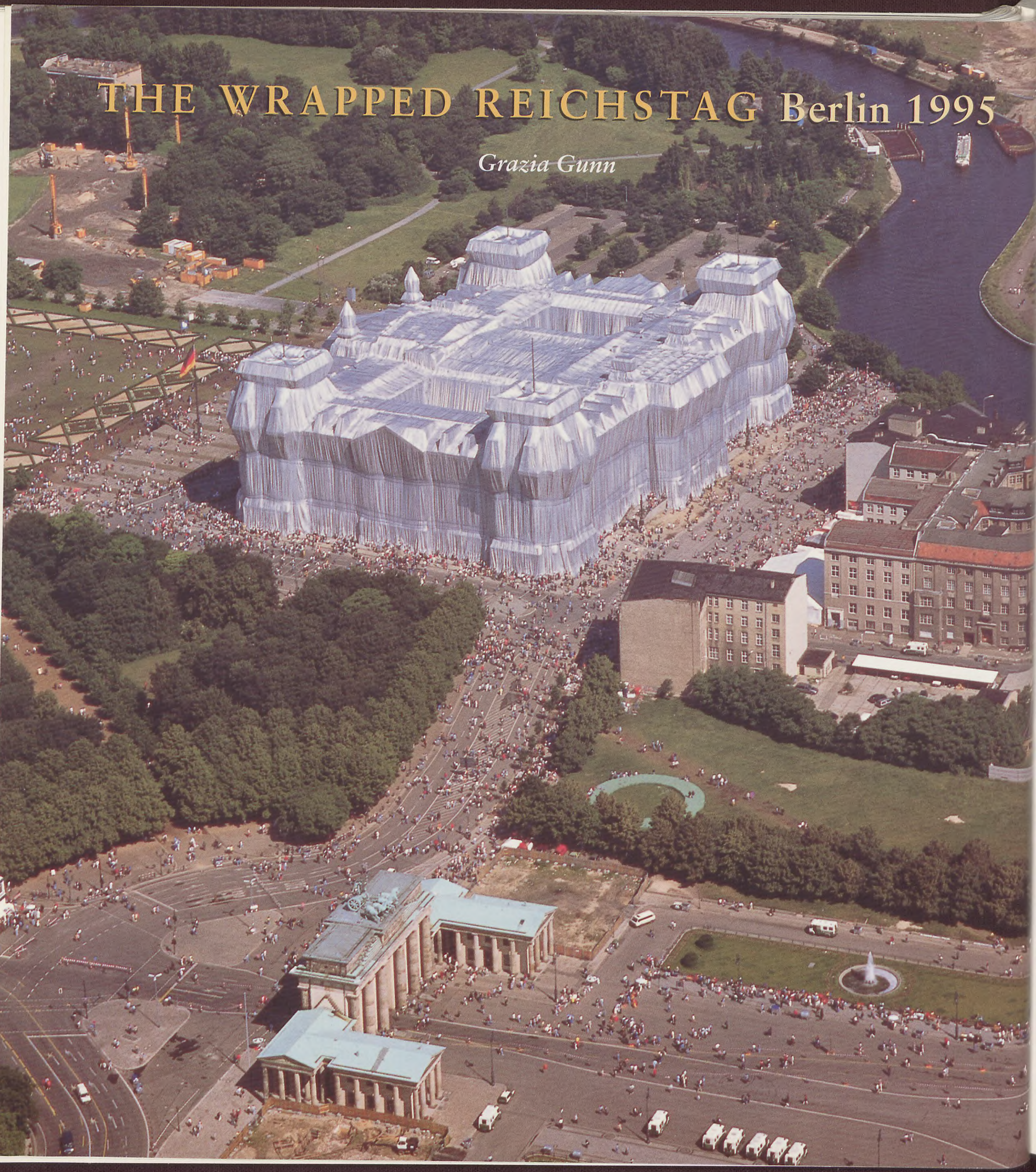
Frances Hodgkins: Paintings and Drawings, Iain Buchanan, Michael Dunn, Elizabeth Eastmond. Auckland University Press, November 1994, NZ$79.95

Anne Kirker

Anne Kirker is Curator of Prints, Drawings and Photography at the Queensland Art Gallery.

THE WRAPPED REICHSTAG Berlin 1995

Grazia Gunn



Christo and Jeanne-Claude's projects are specific to a chosen site: 'I borrow space which does not belong to art and use it to create a work of art.'[1] Many factors go into the transformation of a site. The primary material is fabric; steel, aluminium and rope head the next category of media used. The site-works, mostly on a large scale, are brought to completion with passion and precision; every action is important, every fold in the fabric and every knot counts, every technical calculation is crucial. It is an art which contains elements of painting, sculpture, architecture and urban planning. All is performed on a grand scale, involving thousands of people. It is watched by thousands more; it is recorded by media cameras; it is broadcast, transmitted, and accessed on the Internet. The art of Christo and Jeanne-Claude is for all the world to see as it happens.

Unfurling one of the seventy panels of fabric. Photograph Grazia Gunn.

opposite page: **CHRISTO AND JEANNE-CLAUDE, Wrapped Reichstag, 1971–95,** securing the rope around the main façade, Berlin. Photograph Grazia Gunn.

previous page: **CHRISTO AND JEANNE-CLAUDE, Wrapped Reichstag, 1971–95,** Berlin. Photograph Wolfgang Volz.

The two artists have worked together since the 1960s. The idea for the project generally comes first, then the search for the site. Studies of the site are made and the project is then drawn up, just as an architect draws a house yet to be built. The drawings and collages are sold to finance the project while a period of persuasion and often drawn-out formalities take place. Christo and Jeanne-Claude present the idea for each project to governments, local authorities and the public in their quest for permission to borrow, for a time, the space for their art. For example in 1969 they borrowed a stretch of coastline in Australia; in 1972 a valley in Colorado; in 1974 an ancient Roman wall; miles of landscape in Northern California for their *Running fence* of 1976.

In conversation with Masahiko Yanagi, Christo gave the following description of their working methods: 'I see my projects as having two major periods, or steps. One I like to think of as the "software period" and the other as the "hardware period". The software period is when the project is in my drawings, propositions, scale models, legal applications, and technical data … the hardware period – the second part – the physical making of the work is probably the most enjoyable and rewarding because it is the crowning of many years of expectation. The hardware period is very much like a mirror, showing what we have worked at. The final object is really the ending of that dynamic idea about the work.'[2]

It has taken nearly a quarter of a century of 'software period' for the *Wrapped Reichstag, project for Berlin*, to reach its conclusion in June 1995. A great deal has happened over that time. When the project was first thought of, Berlin was a divided city: democratic principles on the West, communist regime on the East. To place a project whose prime concern is aesthetic in the middle of a troubled political scene could be seen as a carefully considered choice. Twenty-four years later, the politics of the place have changed, but the idea of the Reichstag as a work of art has remained unchanged. Twenty-four years should have radically altered the political meaning of the work, yet the aesthetic appeal of the work remains. This prompts a number of questions. Is covering the Reichstag purely a visual experience, or is it a politically symbolic act? Is the choice of the site an aesthetic inspiration or does it mark an important moment in the Reichstag's troubled history? Probing into the meaning of the work renders it more equivocal.

The aesthetic impact of the wrapped Reichstag is indisputable. In 1987 Christo said to Masahiko Yanagi: 'I use existing objects because they carry something I want to translate or to become part of my work. My works of art are related to the continuity of these objects.'[3] The artist went on to explain that there are differences between projects with 'a single focus', like the *Wrapped Reichstag* or the *Pont Neuf*, on the one hand, and (say) *Running fence* or *Surrounded islands*, on the other, which he calls 'spreading projects'. Whether focused or spreading, these site works, while following a predetermined plan, are also like

expeditions or adventures, full of coincidences and surprises. Chance is an important factor in these works. The wind, sun, moon provide the chance element, in different ways, with each project. For example, the wind against the nylon of *Running fence* seemed to accelerate its run. Against the heavier fabric covering the Reichstag, the movement is slower, gentler; the wrapped Reichstag seems to be softly breathing. Are such visual surprises intended? Some must be in order to lead the viewer into new ways of seeing, feeling and questioning.

But what is the main purpose of the work? Christo's responses are remarkably Delphic. 'An important part of my projects is that they don't have any reason to exist.'[4] Asked about the possible political connotations of the work, he replied: 'My projects are site works. The site carries meanings to my work. For example, I am not doing a project about the Reichstag; I use the real Reichstag. It is not the same as making a painting of the Reichstag. The Reichstag itself is an integral part of the project. It is a highly charged, political building and my work of art is not an illustration of that.'[5] The project appears to have prompted ambiguous statements of just this kind.

The statistics are nevertheless astounding. Negotiations for the project took Christo and Jeanne-Claude to Germany fifty-four times between 1976 and 1995. During the same period, six successive Presidents of the Bundestag in Bonn became involved with the project. Members of Parliament and Presidents of the Bundestag refused permission to wrap the Reichstag on three occasions, in 1977, 1981, and 1987. Permission was finally granted in 1994. The wrapping of the Reichstag could now go ahead. The building, which at its highest point measures 42.5 metres and has a perimeter of 463.4 metres, needed 100,000 square metres of silver polypropylene fabric, and this in turn had to be woven with 70,646 kilometres of yarn. The rope was also polypropylene. As with other large projects by Jeanne-Claude and Christo, this one involved a diverse group of people working together. Ninety professional climbers were employed together with an installation crew of 120 members.[6]

It was an extraordinary sight watching the climbers swinging from ropes on the roof of the Reichstag, guiding the rolled fabric down the façade of the building; then, like sailors balancing on masts, they trampled on the rolled silver sails, slowly unfurling the fabric, the wind catching it at times, pulling it away from the building. There were seventy panels of fabric unfurled in this manner, each dropped from the roof one at a time until the whole Reichstag was covered. All this had a theatrical dimension which served to accentuate the riddles of the work: did the lowering of the curtain indicate a finale, a closing down of a political era for the Reichstag, or was this only the appropriation of a site for art?

The artists say that aesthetic choice was the guiding force behind the project, yet this was a time in history when the wrapping of the Reichstag could carry special political significance: 'Just before the first cranes and bulldozer arrive, we want to wrap this Reichstag – no other Reichstag – at this unique moment.'[7] The Berlin Wall had been down since 1989, Germany was reunited in 1990, and Berlin was voted the new seat of government and parliament in 1991. The British architectural firm Sir Norman Foster & Partners had been given the brief to reshape the interior and exterior of the Reichstag. While on the one hand the moment carried political significance, on the other the wrap concealed it by abstracting the Reichstag into a massive, simplified geometric form. Did the wrap cover the past, or did it prepare the building for a new beginning?

The Reichstag was built to house a democratically elected parliament. Its foundation stone was laid by Kaiser Wilhelm I in 1884; ten years later, in 1894, Kaiser Wilhelm II set the final slab to the completed building. Its architect, Paul Wallot, specified that 'Dem Deutschen Volke' (for the German People) be carved on the portico of the Reichstag. Alas this was not done during the period of the monarchy, but much later, during the war years.[8] The monarchy fell in 1918 and with it the Reich. The German republic was proclaimed in November of that same year by Philipp Schneidermann from one of the balconies

on the façade of the Reichstag. Most political events which were to shape the history of Germany took place at the Reichstag until the fire of 1933, when Hitler, the newly elected chancellor, suspended all democratic rights and with them the Reichstag. The building became obsolete until 1941 when its four towers were transformed into anti-aircraft defence platforms. In April 1945 Russian troops invaded Berlin and raised the Red Flag over the Reichstag. The building was ravaged: its interior destroyed by continuous bombing, and its façades scarred by bullet-fire. The Reichstag, symbol of democracy, now bore the marks of the people's anguish and the torments of war. In August 1961, as the Berlin Wall went up, the Reichstag was caught between East and West divide, part of its eastern façade being left in the Soviet military sector in East Berlin.

At the time that the Berlin Wall was erected, Christo was working on two waterfront projects in Cologne, where he was also holding his first solo exhibition. In 1956 he left Sofia, in Bulgaria, a country under communist regime, and in 1958 he had settled in Paris. On his return from Cologne, in protest against the Berlin Wall, he proposed to erect a temporary barrier wall of oil barrels in the Rue Visconti, Paris. In October 1961 he prepared drawings and photo-collages with documentation. The project entitled *Wall of oil barrels – Iron Curtain* was completed in June 1962. Rue Visconti, a narrow street, was for a time transformed into a dead-end. Christo and Jeanne-Claude were not granted permission by the French authorities, but went ahead defiantly and built the wall. The *Wall of oil barrels*, in contrast to the Reichstag wrap, was erected in a very short time as a quick act of protest.

Given that the *Wall of oil barrels – Iron Curtain* at one level stood as a protest for a divided Berlin, the *Wrapped Reichstag* could be seen to be to some extent a project in celebration of the demolished wall and the reunification of Germany. But this could not have been foreseen at the time that the project was conceived. The idea for wrapping a public building came to Christo in 1961. In his photo-collage for the project the building is unspecified: it is just a huge imposing rectangular form.[9] It was the author and friend Michael S. Cullen who first suggested the Reichstag to Christo and Jeanne-Claude in 1971.[10] The Reichstag was the perfect structure of monolithic proportions, similar to the rectangular building in the 1961 photo- collage for the *Wrapped public building* project. The decision to wrap the Reichstag remained 'predominantly an artistic inspiration', said Christo at a press conference in Berlin. But he also revealed other reasons. 'The Reichstag is an important building for me, it holds, as a symbol of the Cold War, a political situation which caused a great number of people to leave their native land. Without the Cold War, I would still be in a little village in Bulgaria. The cold war caused displacement for many people. We are both displaced, moving around the world all the time.'[11]

Christo and Jeanne-Claude's art reflects and re-enacts this notion of transience. Christo has likened the work to the tents of nomadic tribes, there one day and gone the next. The project also makes a statement about freedom. 'Each one of our works is a scream for freedom', says Jeanne-Claude.[12] Seen briefly, the wrap can be recalled only by memory or small-scale reproduction. The primary visual encounter cannot be repeated as the project is unique, of its time, having its own life and history. Christo has recently called the Reichstag 'a tremendous sleeping powerhouse. No German ever believed that, in their lifetime, they

CHRISTO AND JEANNE-CLAUDE, Wrapped Reichstag, 1971–95, detail of drapery, Berlin. Photograph Grazia Gunn.

opposite page: Pergamon Altar (detail), Pergamon Museum, Berlin. Photograph Grazia Gunn.

CHRISTO AND JEANNE-CLAUDE, Wrapped Reichstag, 1971–95, Berlin. Photograph Wolfgang Volz.

would witness the reunification of Germany. The Reichstag was built to be the Parliament of a united Germany. I think all our projects have their own time.'[13] The project therefore can be seen simultaneously to mark the historical moment of a reunited Germany, and recall the displacements of a whole generation during the Cold War.

The beauty of the work was even more striking than its historical significance. 'The fabric is allowed to unfold from the top', said Christo, 'covering the building, moving in the wind, so that the building is alive and breathing. The fabric adds to the dynamics of the project by making the building a living object, the fabric moving in the wind. To create drapery, the fabric is twice the surface of the building. Even on a grey day, the light creates the forms. The aluminium silver colour of the fabric transforms [the Reichstag] almost into a medieval sculpture.'[14] The synthetic fabric coated in silver with fire-retardant properties was especially manufactured for the project. The rope used to hold the fabric close to the building was blue. On a sunny day, the light-reflective properties of the fabric were dazzling. This silver mantle covering the building transformed it both into mirror and shield: a mirror to reflect, sky, sun, moon; a shield to protect and deflect ill omens. Rather than obscuring or diminishing the building, the fabric served paradoxically to reveal and illuminate it. Like magic, the wrapped building acquired various identities. The bright sunshine contrasted with the deep shadows of the folds in the fabric. The wind blew the fabric, adding volume, and altering the form of the monumental medieval sculpture.

In Christo and Jeanne-Claude's art, the wind is always an important factor, reacting and contributing to the dynamics of the works in different ways. The graceful flexibility of the *Running fence* was greatly due to the wind; the white nylon fabric of the fence rippling as the wind touched it. The movement of the fabric had an exhilarating quality, as the wind rolling along its surface seemed to accelerate its run towards the sea. Fabric is the one constant element throughout the artists' projects. In the floating islands project in 1983 the artists surrounded eleven of the islands in Biscayne Bay, Greater Miami, Florida with pink propylene fabric. Floating on the surface of the water, the fabric had the liquidity and sensuality of paint. The islands became a work of art for a time, recalling Monet's *Nymphéas*. The Pont Neuf in Paris was transformed by fabric and rope into a sculpture in 1985. In 1969 the rocky coastline of Little Bay in New South Wales was covered with a shimmering fabric and tied with rope, bundled into one gigantic sculpture. 'The use of fabric has been a fascination for artists from the most ancient times to the present,' say the Christos; 'fabric, forming folds, pleats and draperies, is a significant part of paintings, frescoes, reliefs and sculptures made of wood, stone, bronze. In the Judeo-Christian civilisation, as in weddings and other ritual celebrations, veiling has a sacred and joyful message. The use of fabric on the Reichstag follows the classical tradition.'[15]

The fabric covering the Reichstag concealed all kinds of architectural detail, but emphasised the geometric simplicity of the building, just as the human body is at once concealed and revealed by drapery in ancient sculpture. Indeed, a short walk from the Reichstag takes you to the Pergamon Museum where the classical friezes of the Pergamon Altar demonstrate just such effects: the fabric of the dresses pressed against the bodies, exposing their contours rather than hiding them, emphasising their sensuality. The Reichstag, covered in drapery, was made enigmatic. Its form was simplified, and all architectural details were concealed: there were no fenestrations, no entry points, no balconies for speeches. All its past was covered, silenced by the drapery.

The *Running fence* and *Valley curtain* projects were wholly exhilarating: watching them, one's heart missed a beat. The Reichstag wrap had a different impact, more suited to the grave and sombre qualities of the site, and ultimately, perhaps, more provocative of thought. Each of these works has a different history and is a new adventure. In Berlin, the glowing fabric, gently moved by the wind, both suited and softened the formidably Teutonic building, bringing the classical maternal dignity of a Demeter to grace this central political structure and symbol of the Fatherland. It is a project fittingly attributed for the first time to the two artists, Christo and Jeanne-Claude, working at last in explicit collaboration.

1 Masahiko Yanagi, Interview with Christo, *Christo: The Umbrellas (Joint project for Japan and USA)*, Annely Juda Fine Art, London, 1988.
2 Jacob Baal-Teshuva, *Christo & Jeanne-Claude*, Benedikt Taschen, Koln, 1995, pp. 68–72.
3 Masahiko Yanagi, Interview with Christo, *Christo: The Umbrellas (Joint project for Japan and USA)*, Annely Juda Fine Art, London, 1988.
4 Ibid.
5 Ibid.
6 Among the members of the work force: project directors Roland Specker and Wolfgang Volz; photographers Wolfgang and Sylvia Volz; legal council Professor Dr Peter Raue and Scott Hodes; architectural advice, Professor Jurgen Sawade and historical advice, Michael S. Cullen.
7 Jacob Baal-Teshuva, *op.cit.*, p. 84.
8 *The Reichstag in German History*, Le Pere Publishing House, Bonn, 1994.
9 See *Christo, projects not realised and works in progress*, Annely Juda Fine Art, London, 1991 and *Christo & Jeanne-Claude: The project book*, Benedikt Taschen, Koln, 1995, p. 9.
10 Michael S. Cullen, who was born in New York, has lived in Germany since 1962. His latest publication is *Der Reichstag: Parliament, Denkmal, Symbol*.
11 Press conference, Berlin, 19 June 1995.
12 Baal-Teshuva, *op.cit.*, p. 43.
13 Ibid., p. 85.
14 Press conference, Berlin, 19 June 1995.
15 *Christo and Jeanne-Claude: Three works in progress*, Annely Juda Fine Art, London, 1995.

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Nick Waterlow

The Aura of the Original

WITH REFERENCE TO BENJAMIN, BERGER, TILLERS AND BURN

It began quite simply. Whilst on sabbatical in the second half of last year I was able to look closely at a wide range of remarkable work from previous eras. This was a considerable luxury as my work ordinarily necessitates that my attention is paid to the art of this time. Confrontations with paintings and sculpture that will only ever be available in Australia through reproduction brought home to me acutely exactly how much I had missed their original presence. My thoughts moved back to this country and to a view expressed by Imants Tillers that in Australia artists are liberated by the lack of the original. These contradictory feelings, or so I thought, brought me to attempt an analysis of my own experience, which at first seemed a relatively straightforward task.

Not so. To begin with, it is impossible to discuss the original and its aura without at some point referring to Walter Benjamin's seminal 1936 essay 'The Work of Art in the Age of Mechanical Reproduction'. Secondly, John Berger's influential *Ways of Seeing*, written over thirty years later, offered a crucial updating of Benjamin's ideas and had to be taken into account. Thirdly, my processes of looking brought back to me certain writings on perception by the late lamented Ian Burn, which shed light on the subject from an Australian perspective.

Benjamin wrote, 'that which withers in the age of mechanical reproduction is the aura of the work of art'. He continued, 'By making many reproductions it substitutes a plurality of copies for a unique existence'. He saw the overthrow of the authority of the original as a product of the 'sense of universal equality of things'. Had he visited Australia he might have found things more to his liking.

'In Australia you are protected from the original.' American art historian Jonathan Fineberg utilised this quotation from Imants Tillers when writing for the catalogue of the exhibition 'An Australian Accent' in New York in 1984. Fineberg had described how:

> … working in Australia has made him (Tillers) acutely aware of his dependence on the media for his knowledge of world events and, although this dependence is universal in the later twentieth century, it is perhaps more exaggerated in Australia than elsewhere … He treats the barrage of magazine photos, films and information in print as part of the undifferentiated substance of experience; it belongs to 'nature' and 'reality' as much as the trees in the suburbs of Sydney.

It was when confronted by works such as the *Resurrection* of Piero della Francesca at Sansepolcro, Velazquez's *Las meninas* and Goya's *The third of May 1808*, both at the Prado in Madrid, and Picasso's *Guernica* at the Reina Sofia Art Centre also in Madrid, that I was vividly reminded that there is no substitute for being in the presence of the aura of the original. Witnessing astonishing works of different eras from many parts of the world brought to me experience that could not have been simulated. The breadth and the depth of my understanding grew as I was able to examine every facet of the original; scale, surface, tone, colouring, atmosphere, structure and sub-structure and, most vitally, the sense of the artist's presence, all of which a reproduction can never convey.

Like so many – indeed too many – others, I was exposed to the original in Spain, in Italy, in France, in England. It is not an elitist experience; the world's museums, art galleries and public collections are visited in unprecedented numbers. What this by no means new democratic experience brings is first-hand information that is available solely through direct interaction between observer and unique object. Now if those possibilities do not exist in Australia, must there then not be some limitations to the range of experience that can be shared and also to a commensurate understanding that can be developed? The limitations of being 'protected from the original' are such that a variety of false assumptions can thrive, in addition to all the possibilities afforded artists through their liberation.

Ian Burn's 1991 text for a panel discussion on the exhibition 'Banal Art' at Artspace, Sydney, which was reproduced in the December 1994 edition of *Art and Australia*, brought out the 'engagement with perception, with its problematic character, with the contingency of our seeing' that had been possible in the 1960s when, for example, Burn first witnessed the work of Jasper Johns. Referring to the

HENRI MATISSE, Dance (first version), 1909, oil on canvas, 22 x 32.7 cm. Gift of Nelson A. Rockefeller in honour of Alfred H. Barr, Jr, courtesy The Museum of Modern Art, New York.

1990s, he contended that 'the contemporary or post-modern tendency is to read pictures rather than to look at them – to exclusively read them, and to read them "into" theory – and to suppress, or at least minimise, the possibility of "something happening" in the process of looking'.

My concentration on such an array of remarkable work from the past was a retreat from the contemporary, yet something was constantly happening in the process of my looking. Ian Burn's view, with which I concur, could not have been made more apparent.

Walter Benjamin argued that a work of art in reproduction lacks 'its presence in time and space, its unique existence at the place where it happens to be'. He added that 'The presence of the original is the prerequisite to the concept of authenticity. And what is really jeopardised when the historical testimony is affected is the authority of the object.' This is Benjamin's understanding of 'aura'.

It is informative then to examine the chapter in the book *Ways of Seeing*, based on John Berger's television series, which is indebted to Walter Benjamin's essay. Berger proposed that:

> In the age of pictorial reproduction the meaning of paintings is no longer attached to them; their meaning becomes transmittable: that is to say it becomes information of a sort, and, like all information, it is either put to use or ignored: information causes no special authority within itself. When a painting is put to use, its meaning is either modified or totally changed.

This appears to be in accordance with Fineberg's observation of Tillers's views.

There are crucial amendments to these understandings that have evolved from what Berger called 'changes in the medium of contemporary perception'. Neither he nor Benjamin were to know, for example, of the public rebirth of an Aboriginal Australian art born of ritual, of legend, of lore, that was able to transpose onto a portable surface sufficient vestiges of age-old wisdom capable of penetrating the understanding of many people in different parts of the world. The original thus acquired a meaning unavailable to their thinking. For instance, the presence in New York of Michael Jagamara Nelson's *Five Dreamings* reinforced in a new way the power of the original to broaden perception. This also disrupts Berger's views as 'to whom does the meaning of the art of the past belong?'. It here belongs exclusively to those whose inheritance it is. The technological revolution has also taken us way beyond the era of mechanical reproduction, through computer imagery, to virtual reality, cyberspace and a variety of interactivities.

Furthermore, since Berger's *Ways of Seeing*, tax laws have flushed out a considerable number of major works from private ownership into public collections. Through government funding requirements for greater accessibility and increased attendances in museums and art galleries, public collections have been visited by unprecedented audiences. Touring exhibitions, more numerous than ever before, have transported key originals around the globe. The state, the corporation, the benefactor and the museologist have all conspired to democratise the original in ways previously unimaginable.

The nature of my experience has been altered by distance from the original. It could also be argued that because Australian art has derived largely from Europe the lack of key originals in this country from that history leaves the language incomplete. It might be further argued that Aboriginal art is the only truly original and complete visual language here. But that would demand a different essay.

I have selected a small number of the works in front of which 'something happened in the process of looking', each of which created a link with an essence that I had missed in Australia. Goya's *The third of May 1808*, Piero della Francesca's *Resurrection*, Matisse's *Dance*, Picasso's *Guernica* and Jackson Pollock's *Autumn rhythm* were amongst them. These works span several hundred years but each has contemporary relevance and accessibility. The Pollock is spontaneous combustion, an extended moment of improvisation akin to a magically sensuous and uplifting solo by John Coltrane, the intense immersion in a temporal process, the residue of its immediacy present. It connects two memorable non-objective languages that this century produced through art and jazz. The Picasso is one of this century's timeless and heroic reminders of the ravages of war. The Matisse joyously affirms the shared celebration of responding, quite timelessly, to the rhythms of the earth, like Stravinsky's *Rite of Spring*; it also exults in the joy of our interconnectedness and is realised in an appropriately timeless form, one linked to what Jung termed the collective unconscious.

The *Resurrection* of Piero della Francesca retains its full aura in the space in Sansepolcro for which it was conceived, unlike his extraordinary *Madonna del parto* (pregnant Madonna) which has been removed from its original setting in a chapel in Monterchi. This perfect symbiosis of object and environment, rare in Australian non-indigenous art, is also evident in Claude Monet's *Waterlilies* painted for the two lower-level oval rooms at the Musée de l'Orangerie in Paris. These are relationships that can only be fully comprehended in the sanctity of their original setting.

Conversely, the 'presence' of the series of paintings by Mark Rothko, originally commissioned for the Four Seasons restaurant in New York but now more sympathetically housed at the Tate Gallery in London, has been enhanced through removal from a site of commerce where they would have been competing for undivided attention. Ultimately, they project an astonishing spiritual certitude; yet it is the palpable fragility in their realisation that is sustaining.

Constantin Brancusi's wooden *Endless column*, at the Museum of Modern Art in New York, is one of twentieth-century sculpture's most remarkable connections with the spirit, but it has to be witnessed in the flesh. Carl Andre wrote that 'Brancusi ... is the great link into the earth and the *Endless column* is of course the absolute culmination of that experience'.

In this century a number of architects have created buildings of unique originality: non-portable works of sculpture. Le Corbusier's

JOAN MIRO, **Man and woman in front of a pile of excrement, 1935**, oil on copper, 23.2 x 32 cm. Collection Fundacio Joan Miró, Barcelona. © DACS 1995.

PABLO PICASSO, Guernica, 1937, oil on canvas, 349.3 x 776.6 cm. Collection Museo Nacional Centro de Arte Reina Sofia, Madrid. © DACS 1995.

chapel at Ronchamp in eastern France is a form utterly memorable for its inventive shapes that even in reproduction invades the memory. It is, in reality, as uplifting as any structure ever created. It made me think of the Sydney Opera House's organic complexity and how the confines of the rectilinear were, in these two instances, released through curvilinear form. The altered surface, the sheen of skin, is a significant element for both buildings – at Ronchamp texture and colour, in Sydney those strangely appropriate undulating tiles. The magnificent Alhambra in Granada came to mind as encompassing all these properties and presented itself as an inspired precursor.

There is no better place to see the work of Joan Miró than at the Miró Foundation in Barcelona. Designed by Josep Lluis Sert, a friend of the artist, it is in itself a modernist icon, perched on a hillside overlooking this magnificent Catalan city. There is one particular painting, amongst so many stunners, that I want to recall because it reminded me so palpably of Miró's vehemently and imaginatively expressed despair at the advent of the Spanish civil war. It is a painting titled *Man and woman in front of a pile of excrement* of 1936, which manages to convey in mood, subject and symbol the utter humiliation and indignity of being turned against one's own people. Michael Tucker, in *Dreaming With Open Eyes: The Shamanic Spirit in Twentieth-Century Art and Culture*, wrote of this work: 'The pure wit of the marvellous has been abandoned for a grotesque, protesting battle with the horror and the banality of fascism.'

Small though this painting is (25 x 32 cm) its presence is such that its impact will always remain with me. There is little like it in Australian art though one might posit some work of Albert Tucker or Arthur Boyd in the 1940s as revealing a similar rawness. But what is lastingly poignant about this image, that illuminates the reaction of a poetic adversary to a moment in Spanish history that engrossed the world, is its contribution to the universal memory of human suffering.

Another work that proclaims the savage injustice of war is Picasso's modernist masterpiece *Guernica*. Although I had seen it in New York at the Museum of Modern Art and in less than splendid isolation in a building near the Prado on its return to Madrid after democracy had been restored, not even the bulletproof glass could diminish its aura at its resting place, at the Reina Sofia Art Centre in Madrid. It is surrounded, in a large anteroom, by Picasso's preliminary sketches and other related works. There are also, naturally, works close by of colleagues from the 1930s, including a felicitous Le Corbusier.

This is a painting that often comes to mind whenever the savagery of war erupts, as it extols the ability of the artist to bring to life for posterity such a moment. Guernica, a Basque town, was bombed by Franco's Fascists and Picasso's monumental interweaving of threatened animals and humans creates uncannily the most apt symbols to convey his anger at the atrocity. The work was painted in Paris and first exhibited in the Spanish Republican Government's pavilion at the Paris Universal Exhibition in 1937; Miró's *The reaper*, Julio Gonzalez's *Montserrat* and Alberto Sanchez's *The Spanish people have a path that leads to a star* were co-exhibits. Roy Jackson wrote in a letter from New York in 1978, published in the June issue of *Chimera*: 'The Museum of Modern Art is unbelievable – Picasso's *Guernica* is a gigantic, strong painting … I've seen that painting in reproduction for so many years, to suddenly stand in front of it meant so many different sensations finally all fusing in a grand delight!'

The study of *Guernica* leads somehow inevitably to another remarkable painting not so far away in the magnificent collection of the Prado, Goya's unforgettable *The third of May 1808*. The extinguishing of human life by firing squad is merely the starting point for a painting that somehow became, for this and the last century, a powerful mnemonic of the need, particularly after the Second World War, for an end to the dark despond of barbaric carnage, of man's inhumanity to man. The necessity of finding peaceful solutions to national conflict was never more clear than when contrasted with the brutal and unfeeling finality of *The third of May 1808*, based as it was on an uprising by the citizens of Madrid against the invading French.

I seem to have veered towards a number of works dealing with war, something remote from my thinking since living in Australia, but perhaps triggered by a return to a Europe where deadly conflict has sadly reignited.

When I came back to Sydney earlier this year I began to look again at contemporary work and was reminded of the conclusion to Ian Burn's 'Banal Art' text: 'One of the differences [how art is seen in the 1990s as opposed to the 1960s] is this tendency for the art to be read and not looked at. It represents a shift in perception but, in certain ways, also a shift away from perception – away from using our looking as part of the dialogue with a work of art, as a way of questioning the object.' The process of looking at a wide range of remarkable work in the original had altered my perception markedly. My interrogation of each work not only resulted in a renewed and heightened awareness of the circumstances surrounding their conception and implementation but forced a self-questioning as a result. An open dialogue with the work of art is essential for our growth, individually and collectively, and for change to be effected.

Finally, I share with Roy Jackson the following sentiment expressed in the letter from New York, to which I referred previously. 'There are a lot of books here and reproductions but I just can't get them yet, they seem such a pathetic image of the original. I would simply rather hold them (the originals) in my mind's eye than get a small glossy photo of them.' In the Antipodes there are those who prefer it the other way round, which, now that I have settled back, seems quite natural – but neither does it allay the loss nor quench the presence of those originals in my consciousness.

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'To any vision must be brought an eye adapted to what is to be seen, and having some likeness to it. Never did eye see the sun unless it had first become sunlike, and never can the Soul have vision of the First Beauty unless itself be beautiful.'

Plotinus[1]

The Weaving of Hands
TONY TUCKSON AT 75

Terence Maloon

'Light is there and colours surround us. Nevertheless if we did not have light and colour in our eyes, we would not perceive them outside.'

Goethe[2]

TONY TUCKSON, Pink lines (vertical) on red and purple, 1970–73, PVA on hardboard, two panels, 213.5 x 244 cm, collection Margaret Tuckson.

above: **ROY JACKSON, Sorcery, 1995**, acrylic oil emulsion on canvas, 168 x 203 cm, collection the artist. Courtesy Watters Gallery, Sydney.

right: **VIRGINIA COVENTRY, Intersecting variables – flesh and star, 1993**, (detail) acrylic paint on cotton/polyester, four panels, 183 x 106.5 cm each, collection the artist. Courtesy Watters Gallery, Sydney.

It was a momentous occasion. What other Australian painter, what other artist could be promoted as the focus of so large, devout and explicit a homage as Tony Tuckson was accorded in the exhibition 'Up, Down & Across', mounted in his honour by the Campbelltown City Art Gallery?[3] Fair-weather might be another candidate for this sort of treatment, but would contemporary artists have come out in such force, and with such a passion, for Robert Klippel, Fred Williams or John Olsen as they did for Tuckson? I suspect not.

At the forum held to coincide with the exhibition opening, the fervent, almost tribal feeling of Tucksonites assembling *en masse* is something I have never encountered in the Australian art world – and I should emphasise that this wasn't so much an assembly of collectors, of Tuckson's former associates, personal friends and hangers-on. It was predominantly a gathering of artists who never knew Tuckson in his lifetime, who had come together to avow through their paintings, through statements in the exhibition's catalogue and comments at the forum, their love and gratitude for Tuckson's work and their conviction in its greatness.

Such devotion to Tuckson draws intensity, I think, from a desire for vindication, for justice to be done in terms of his artistic reputation. His pre-eminence in Australian art history is far from being universally acknowledged, and yet 1996 will be the twentieth anniversary of the large memorial exhibition to Tuckson that Daniel Thomas curated for the Art Gallery of New South Wales (10 April – 9 May 1976) and, had he lived, Tuckson would have turned seventy-five this year. Over the past twenty years, the weight of evidence of an exceptional lifetime's achievement as a painter and draughtsman would seem to be less and less contested.

It is not contested openly at least, but the academic and institutional estimation of Tuckson remains mixed – and I will give some indications of *how* mixed. A new publication by the Art Gallery of New South Wales notes that Tuckson is 'now regarded as one of

the more important Australian abstract expressionists' – a statement which sidesteps the question that he might have been one of the more important Australian painters period.[4]

From the evidence of the canonical 'hang' of the Art Gallery of New South Wales's permanent collection, Tuckson has never been treated as a major Australian artist. For years on end, his painting *White lines (vertical) on ultramarine* was locked in a wholly unflattering triumvirate with two large, gestural abstractions by Peter Upward and Stanislaus Rapotec. In the context, it was chronically difficult to deduce any clear idea of Tuckson's quality: all the asperity, rawness, dryness and uglification of the painting came to the fore – and I shall say more about this presently.

By contrast, the National Gallery of Australia has given the several Tuckson paintings in their permanent collection much starrier status – to the point of juxtaposing a Tuckson with Pollock's *Blue poles* (a comparison that did no shame to either artist, by the way).

Yet the 1992 re-edition of Bernard Smith's standard reference work *Australian Painting* has made no revision to the virtual brush-off Tuckson got in the 1970 edition, where he was mentioned among a string of lesser postwar Australian abstractionists, all of them bitten off in a single sentence.[5] The recent update of *Australian Painting* merely adds the significant datum that Tuckson was a pioneering curator and champion of Aboriginal art.

The demonstration of partisan zeal displayed at Campbelltown seems to be linked to the fact that Tuckson remains a tacitly controversial figure, despite the signs of his having 'arrived'. The unsettled verdict on Tuckson seems to correspond to the mixed state of his oeuvre, for he was extremely prolific and apparently never threw anything away. He died suddenly, before he could sort out the massive accumulation in his studio, and the guardians of the Tuckson estate have not presumed their right to censor it too harshly or categorically, which has been something of a mixed blessing for his reputation – and by

PETER ATKINS, Hope, faith, love, 1994, enamel paint on brown paper, 48 x 51.5 cm, collection the artist.

TONY TUCKSON, Black, grey, white, 1970–73, acrylic and enamel paint on hardboard, 213.5 x 244 cm, courtesy Alex and Geoffrey Legge.
opposite page: **ILDIKO KOVACS, Slow roam, 1995**, oil on plywood, 122.5 x 244 cm, collection the artist.

drawing attention to this fact I do not mean to suggest that the Tuckson estate has been managed improperly, of course.

Nonetheless, Daniel Thomas's 1976 memorial exhibition did not have the expected and desired effect of establishing a definitive canon of Tuckson's work, nor has the 1989 Tuckson monograph succeeded in doing that.[6] The upshot has been that, over the twenty-three years since Tuckson's death, the public's impression of his achievement has bulked out immoderately and is probably no less confused today than ever. Paintings and drawings circulating in the public domain range from atrocious to magnificent[7] – yet many people are unable to tell the difference, and those who can are understandably reluctant to come out publicly and cut a swathe, disqualifying the less creditable parts of Tuckson's output. Yet there can be no doubt that Tuckson would have wished to do so himself.

Not to make too fine a point of it, there are whole series and epochs of Tuckson's work that strike me as unsuccessful to the point of crushing futility: during the 1950s, Tuckson's long and prolific years of apprenticeship to modern art in general and to Picasso in particular gave birth to a profusion of lightweight variations-on-themes and rather banal pastiches which do not appear to have yielded any particularly conclusive or significant result. However, if this work has entered the public arena and contributed to a rather chaotic impression of Tuckson's oeuvre, it may actually have helped more than harmed his status. Herein may lie something of Tuckson's attractiveness to artists and art-lovers, who have responded to the challenge of selecting, discovering, saving, cherishing and personalising those aspects of his legacy that seem to them most useful, most redeemable and most appealing. For those who are able to discriminate between the best and less-than-best in Tuckson's work, the evidence of his failures and shortfalls serves to highlight the riskiness of his approach to painting and drawing, which appears all the more exciting, disingenuous and admirable as a consequence.

When I began this article with a rhetorical question – whether contemporary artists would come out in force for Klippel, Williams, etcetera – one way of responding to this question would be to observe that *they wouldn't need to*. Tuckson is the artist who requires special pleading, and that is a tacit assumption behind a manifestation such as the exhibition 'Up, Down & Across'.

Another tacit assumption is that Tuckson's *éclat* is unusually vulnerable to context – it needs an appropriate context to be made evident. There was a remarkable illustration of this during a few months of 1995, when the Art Gallery of New South Wales's blue-and-white Tuckson underwent an extraordinary transfiguration, suddenly becoming radiantly lovely in colour, a starburst of energy superb in its unity and force of character, perfect in scale, a work of great elegance and aplomb. Yet this was the same dry, gaunt, dour, battered, not terribly prepossessing action-painting that had kept company with the Rapotec and Upward on innumerable previous sightings. What had happened to make such a difference? It had simply been placed alongside another double-panelled Tuckson painting, which gave it the context it was starving for.

The companion painting causing this quantum leap was *Pink lines (vertical) on red and purple*, on extended loan from Margaret Tuckson to the Art Gallery of New South Wales. This painting turned up again in the Campbelltown exhibition, since each of the participating artists in 'Up, Down & Across' had selected one or two Tuckson works, and this had been Ildiko Kovaks's choice. The very partisan and, for the most part, judicious selection of Tuckson's paintings and drawings at Campbelltown permitted one to see him in strength, and one wall of the exhibition made an unforgettable impression, as if the quantum leap witnessed at the Art Gallery of New South Wales had been raised to the power of five.

The great revelation of the show was one of Tuckson's most stupendous double-panelled paintings, *Black, grey, white*, 1970–73, a work that has not been on public view since the 1982 Tuckson retrospective exhibition held at the Pinacotheca Gallery in Melbourne. Sad to report, this painting was recently sold to a semi-public collection in Hamilton, New Zealand, and so this was

TONY TUCKSON, No. 62: four uprights, red and black, c. 1965, PVA on hardboard, 122 x 183 cm, collection Frank Watters.

probably the last opportunity most of us would have to see one of Tuckson's ultimate masterpieces.

During the forum at Campbelltown, Virginia Coventry said that, for her, Tuckson's paintings countered the oft-repeated claim that painting was dead, an idea that became laughable in the face of works that were so patently alive. The virtual cult surrounding Tuckson tends to vaunt the fact that his best works do seem so alive, so intensely real, so amazingly vibrant that they have become a criterion for measuring the livingness and reality of contemporary painting – a criterion that, admittedly, little in contemporary painting comes anywhere near matching.

In the circumstances, it is courageous indeed for artists to seek to enter a comparison and to claim an influence that may merely have the effect of diminishing their own efforts. But the cult of Tuckson focuses on him as an exemplar of precisely this sort of courage and also as a man singularly open and undefensive towards influences – influences which in his case included such artists as Picasso and Matisse, Pollock and Rothko, Aboriginal and New Guinean art, Ian Fairweather and John Olsen, Dubuffet and Rauschenberg, oriental calligraphy, children's art and who can say how much else besides.

His susceptibility to influence was part of a largeness of character and generosity of spirit that Tuckson exemplifies to his admirers. 'Influence' in his case cannot be equated with our simplistic ideas of *appropriation*: it was never a matter of taking from someone something that didn't belong to him, but a heartfelt response – a passionate recognition of their stimulus that came from within.[8]

The title of the exhibition 'Up, Down & Across' comes from a well-known response of Tuckson to a question posed by the painter David Rankin. When asked what he was doing in the studio, Tuckson replied: 'The same old thing. Up and down and across and

back'.[9] Typically, the tracks of his brush intersect and consolidate into an image which is eventually overtaken and overwhelmed by a sense of singleness and wholeness. Tuckson's elementary characterisation of the art of painting reminds me of an anecdote about Cézanne, and the parallel between their statements underscores how profoundly Tuckson remained a Cézannist in his conception of painting.[10]

Cézanne was asked by Emile Bernard to explain what he did when he was painting. He replied by holding up his hands and weaving his fingers together. And this sufficed as an answer. Painting was as simple and primal as that.

1 Plotinus, *The Enneads*, Penguin, London, 1991, p. 55.

2 Goethe to Eckermann, 26 February 1824, quoted by Pierre Schneider, *Matisse*, Thames & Hudson, London, 1984, p. 203.

3 'Up, Down & Across' was held between August and October 1995. It was curated by Suellyn Luckett, from an idea proposed by the painter Roy Jackson. The exhibitors were: Peter Atkins, Virginia Coventry, John Edwards, Cameron Gillespie, David Hawkes, Roy Jackson, Ildiko Kovacs, Peter Maloney, Miranda Parkes, Alison Pomroy, Andrew Purvis, Ann Thomson and Aida Tomescu.

4 Edmund Capon et al., *Art Gallery of New South Wales Collections*, Art Gallery of New South Wales, Sydney, 1995, p. 78.

5 Bernard Smith was a colleague of Tuckson at the Art Gallery of New South Wales, where he worked as an education officer between 1944–52. He admitted to me privately that he doesn't think Tuckson's paintings are much good.

6 Daniel Thomas, Renée Free, Geoffrey Legge, *Tony Tuckson*, Craftsman House Press, Sydney, 1989.

7 'Atrocious' large-format Tucksons in my experience include several very confused and unredeemably crude *Red, black and white* paintings (works belonging to Tuckson's most uneven and arguably his most overrated series), as well as several large, dark, monotonous effusions where the absence of paint quality (the absence of body, lustre and surface-tension in the medium – something that is usually not a problem in Tuckson's paintings) has proven a fatal liability.

8 See the epigraphs from Plotinus and Goethe on title page.

9 Quoted in Daniel Thomas, *Tony Tuckson 1921–1973*, Art Gallery of New South Wales, Sydney, 1976, p. 16.

10 See the section 'The Cézanne School' in Terence Maloon, *Tony Tuckson – Themes and Variations*, Heide Park and Art Gallery, Melbourne, 1989, pp. 13–15.

Terence Maloon works in Public Programs at the Art Gallery of New South Wales, Sydney.

ANN THOMSON, Agur, 1994, oil on board, 132 x 88 cm, collection the artist. Courtesy Australian Galleries, Sydney.


Elisabeth Volodarsky
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Felicity Fenner

Chihuahuas and Currawongs

Humour and the Australian landscape in the recent work of Ken Unsworth

A good, black sense of humour helps us to confront the dark and emotionally tumultuous events of everyday life. It is a tool habitually invoked by writers, artists and film-makers. The blackest laughs in the film *A Fish Called Wanda* come when the first small fluffy white dog is brutally murdered by a slab of cement dropped from above. Amongst his repertoire of kitsch toys, the small yapping dog is a regular protagonist in Ken Unsworth's theatrical vignettes, one straying from his kennel meeting a similar fate in a recent performance,[1] pulling the rug from under an audience primed by Unsworth's preceding tableaux to expect a heavier tone of existentialist pessimism. Without ever trivialising or sensationalising the pathos of death, Unsworth invokes humour as a means of keeping death's commonality in perspective. Sexual undertones, kitsch packaging and the use of inanimate objects such as toys – that give voice to the futility and fragility of life – are key elements in the artist's vision of mortality. Like other contemporary artists for whom the social ritual and psychological trauma of death inspire wry cynicism, Unsworth addresses in his work both the pathos and the tawdriness surrounding death and the emotions left in its wake.

KEN UNSWORTH, Night whispers from 'The mirror and other fables', 1983–84, oil on paper, 203 x 152 cm, courtesy Roslyn Oxley9 Gallery, Sydney.

previous page: **KEN UNSWORTH, Rapture, 1994**, piano keyboards, timber, straw, plastic mice, antique mirror, 320 x 335 x 149 cm, courtesy Roslyn Oxley9 Gallery, Sydney.

opposite page: **KEN UNSWORTH, Suspended stone circle II, 1984**, 103 river stones, wires, 1100 cm diameter, courtesy Art Gallery of New South Wales.

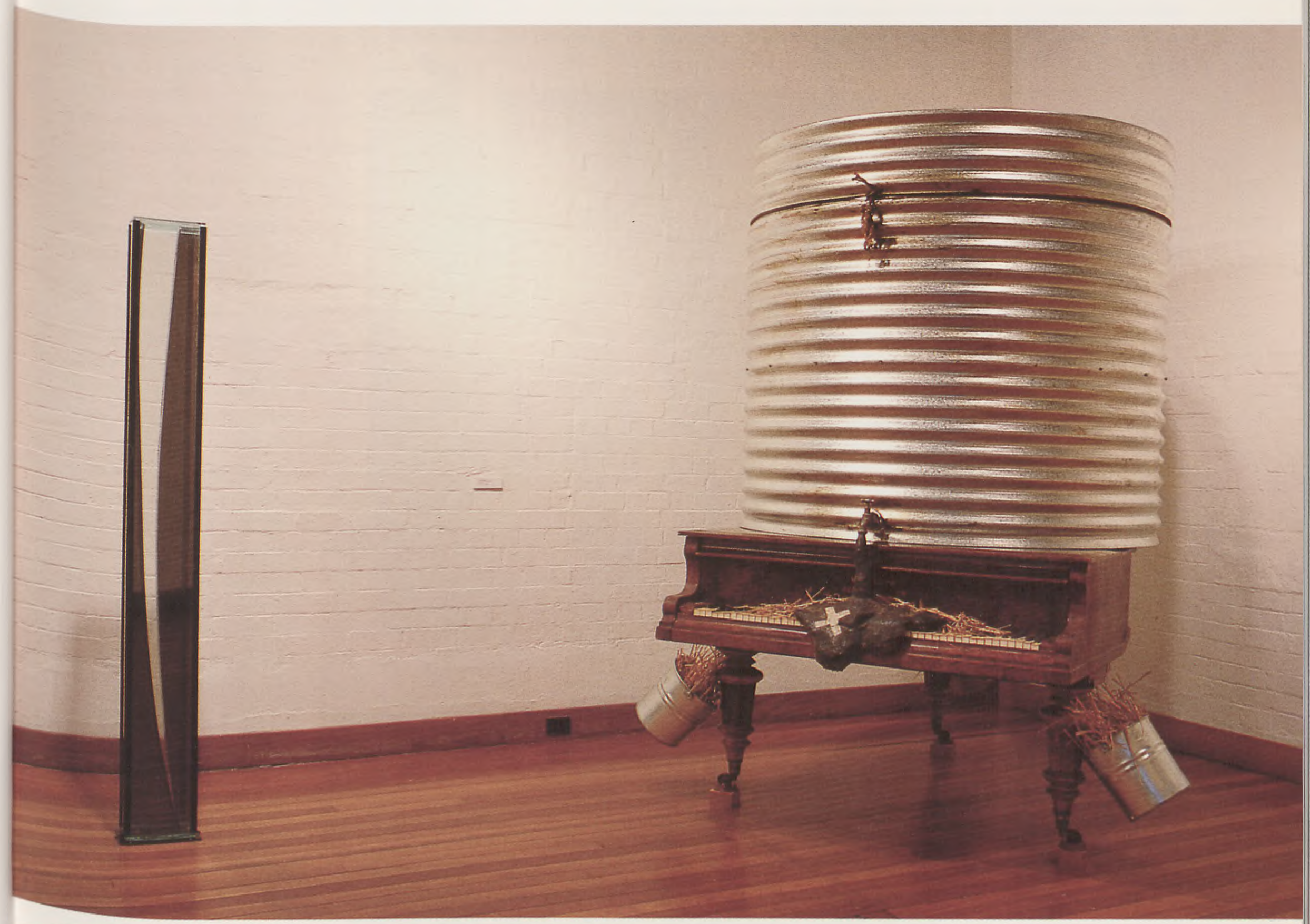
Perhaps more than the minimalist poetry of early installations, the recent work of Ken Unsworth reflects his interest to depict, in black humorous tones, the cohabitation of life and death in our earthly existence. The Art Gallery of New South Wales recently purchased *Rapture*, 1994, one of Unsworth's most important sculptures for some time. Seven piano keyboards step down like a Hollywood musical set[2] from the body of the piano, which is elevated on insect-like legs. A redolent symbol of death and decay, straw spews from the half open lid, plastic mice nibbling at it around the fire damaged sheet music. A funeral pyre staged for ignition, it harbours the fears and desires of a pretentious society enlightened to the inevitability of its final destiny. The burning of cultural symbols is a recurrent device in Unsworth's work, an action loaded with metaphorical and political significance.

Although commentators on his work over the last twenty years have emphasised the artist's apparent preoccupation with death, Unsworth eschews such literal readings, maintaining an objective attitude towards mortality, one that belies the macabre and melancholic tone of his sculptures and installations. 'Basically I think we're not honest with ourselves: we grow up with this idea that we're different from anything else that's living; perhaps if we realised that we're no more important than the leaf that falls, then we might be able to take hold of existence and make it more workable; I don't believe that there is an after-life, but at the same time, existence can be painful for many of us … We are as much a natural part of existence as any other creature and we share the same fate, and go back into the regenerative process.'[3]

Beyond the immediate impression of funereal glitz and glamour, *Rapture* speaks also of life and continuance: straw has a regenerative function, as an animal feed that is digested then returned to the land as a natural fertiliser. This interest in regeneration can be traced back over twenty years in Unsworth's practice. In his performance/installation for the 1976 Sydney Biennale, *The different drummer*, a small mechanised doll crawled along a suspended wooden beam to the beat of a drum played by another doll, falling hard on the floor below when it reached the end. At the moment the doll hit the floor, a baby's cry would be heard and Unsworth would pick up the wooden doll and place it back on the beam, to recommence the cycle of its ill-fated journey.

The metaphorical use of straw is just one aspect of Unsworth's art that aligns it to that of recent politically conscious German art, such as that of Anselm Kiefer.[4] In their exploration of the semantic quality of natural materials subject to decay (including straw and ash), both Kiefer and Unsworth are greatly influenced by the visionary work of Joseph Beuys, who invested inanimate and organic objects with poignant personal and political significance. Coincidentally, Unsworth's *Rapture* was conceived at the time when Kiefer was erecting a 'bonfire' installation at Marian Goodman Gallery in New York. In Kiefer's piece,

KEN UNSWORTH, Straw dogs, 1985–93, mixed media, 250 x 197 x 132 cm, courtesy Ivan Dougherty Gallery, Sydney.



KEN UNSWORTH, **Pavane for dead cities, 1993**, mixed media, 280 x 130 x 190 cm, courtesy Ivan Dougherty Gallery, Sydney.

KEN UNSWORTH, Dreams of panic, 1991, expanded foam, electric motor, cloth doll, party mask, 200 x 220 x 117 cm, courtesy Roslyn Oxley9 Gallery, Sydney. Photograph Tim Marshall.

opposite page: **KEN UNSWORTH, Kisses, 1995,** (detail), from the exhibition 'Through a Glass Darkly', Art Gallery of New South Wales.

paintings and straw were stacked from floor to ceiling in a politically insinuative and personally cathartic gesture of redemption. Though the logistics of realisation are prohibitive, Unsworth has several sketches in readiness for a proposed installation very similar to Kiefer's bonfire stack, in which straw and rubble is stacked skyward from the top of a piano.

Like the work of his German peers, the private, mediative quality of Unsworth's art is strengthened by its implied socio-political content. In the juxtaposition of cultural icons and natural elements, Unsworth's work, while conceptually informed by European romanticism, often refers to the specifics of the Australian natural and political environment. Citing his circle of suspended stones as 'the most impressive new sculpture in the [Venice] Biennale this year', as late as 1978 Robert Hughes commented on Australia's ongoing preoccupation with the landscape, as evidenced for him in the work of John Davis and Ken Unsworth.[5] *Stone circle*, which is well known to regular visitors to the Art Gallery of New South Wales, was the precursor to a series of sculptural pieces that use river stones in a foreboding tension between suspension and gravity. One of the most recent examples is *Straw dogs*, 1993,[6] in which hay bales are stacked on a table with river stones suspended from beneath it. The straw promises to sustain creatures of the agricultural industry and at the same time to subsume the existing natural environment. In an age where traditional agricultural practices are considered a major contributing factor to worsening land degradation, the top-heavy stack of hay bales suggests, in an abstract yet unambiguous manner, the transience of our control over the environment. The river stones are dry and dislocated, but nevertheless resilient archetypal specimens that anchor the ephemerality of human industry.

The conflict between man and nature that Unsworth alludes to here and in similar installations not only has political overtones but is an apt metaphor for the psychological conflict between romantic and rational ideals, between spiritual harmony and material prosperity. In a typically perceptive response to the measured polarities achieved in Unsworth's most successful installations, critic Elwyn Lynn recognised in *Straw dogs* the uneasy balance struck between visceral and natural elements, noting that the 'Beuysian notion of energy as variously and oddly dispersed occurs with the untidy bales of hay, given shape by man and destined to keep animals alive. The heavy stones swing freely but are fixed like the planets, while the bales signify disintegration. What is seemingly static moves and foretells the future, as do the few great sculptural moments in the world.'[7] Defying such literal interpretation is the mournful *Pavane for dead cities*, created for the same exhibition. Here, straw carries a more deathly significance. An empty corrugated iron water tank, quintessential symbol of rural crisis, sits atop the blackened piano, an object of iconic presence in Unsworth's work of the last decade. Both the piano and tank are defunct, the piano keys littered with straw, which also fills buckets attached to its legs, as if to collect the lifeless remnants of disintegration.

Numerous residencies and visits to Berlin over the last fifteen years have forged other affinities with the work of Beuys and his followers, common concerns adapted by Unsworth, as an artist who works outside the parameters of prevailing internationalist art fashion, to bear relevance in his native Australian context. For Kiefer, the landscape as wasteland is the ideological and imaged basis of much of his work. Unsworth's paintings, drawings and sculptural installations also make anecdotal and symbolic reference to the landscape, sitting, albeit uncomfortably at times, within the tradition of Antipodean landscape painting. The outback mythologising found in Nolan's *Ned Kelly*, the tragedy of Boyd's *Persecuted lovers* and the idealised struggle of Drysdale's pioneering narratives whisper from the aisles of Unsworth's dreamy stages. In the marriage of memory, menace and melancholy, the 1983–84 series of paintings executed for 'An Australian Accent' at New York's PSI, 'The mirror and other fables', although perhaps not his most accomplished series of paintings, reflected this essentially romantic Australian heritage. Instead of the yapping chihuahuas of recent work, circling currawongs threaten tortured, naked victims of love and violence in filmic psychodramas reminiscent of Hitchcock's *The Birds* and of Peter Booth's grotesque and muddy surrealism.

The landscape – abundant or desolate, nostalgic or nightmarish – is a place of psychic and phantasmagorical phenomena in Unsworth's

KEN UNSWORTH, Elegy, 1994, expanded foam, 262 x 275 x 135 cm, courtesy Roslyn Oxley9 Gallery, Sydney.

work, as it is traditionally in indigenous Australian art. Current artistic debate in Australia is yet to establish a forum for the examination of Aboriginal and non-Aboriginal art as coexisting products of the same political and physical environment. The link between Unsworth's evocation of psychical and physical parallels in the understanding of existence, and the metaphorical lexicon of traditional Aboriginal art, is at times quite profound. The presence of the spiritual in the earthly, of the supernatural in the natural, is a fundamental component of Unsworth's intellectual practice. The Aboriginal mythology of these early paintings is inferred by the spectral characters acting out apologues of spiritual allusion, as well as by the black and earthy tones (achieved using bitumen-based paints). As in all Unsworth's work, his self-referential religiosity cuts across cultural boundaries into a highly personal realm, describing the silent solace of loneliness in us all. His vision is persistently haunted by what has gone before.

The bleak romanticism of the 'Fables' paintings is echoed in the theatrical musicality and contrived melancholy of recent sculptural installations. On the antique glass backing of the keyboards in *Rapture* is the name Elisabeth Volardarsky, referring to the artist's wife, a Russian-born concert pianist. Whether or not we are aware of this personal reference, the work's surreal perspectives and bewitching reflections cannot fail to provoke imaginative and emotional involvement from the viewer.[8] Both in the stepped composition which leads to combustible natural elements and in the repetitious musical inference of the piano keys, a silent incantation strikes chords of recognition in the collective unconscious, an elegiac operetta reciting the monotonous ascension towards death.

Most of Unsworth's performance and kinetic sculpture depends on this incantational effect, which can both tease the imagination and test the patience of viewers. *Dreams of panic* features a blind woman emerging from a war-torn landscape, encroaching into the viewer's space with the insistent tapping of her white stick on the ground in front of the painting. The decapitated heads at her feet find flight above, in the form of river stones with attached wings. In its oppressive blend of despair and salvation, the painting finds literary allusions not only in Beckett and Rilke, but in the genre of recent fiction that postulates on the human condition in a post-apocalyptic future, including Salman Rushdie's *Midnight's Children* and Doris Lessing's *Memoirs of a Survivor*.

Even in the static sculptures such as *Rapture*, the sounds of silence echo like memories of remembered pasts. *Elegy* is another burnt piano, this time wall-mounted and sprouting an animal horn from its bowels, as if impaling the absent pianist or making a crude 'up yours!' gesture. Our response to this work flows from the heart to the stomach then assaults us down below. The resonant sexuality in images of nakedness and flight in Unsworth's more ethereal works here explodes through the piano doors flanked by black curtains, phallic compulsion trampling the vestiges of poetic subtlety.

In *Kisses* and *Ashes*,[9] two recent installations exhibited as a pair last year, Unsworth used banal household items in an evocative sensual interaction of sight, sound and smell. Droning vacuum cleaners sucked air from under the skirts of latex shrouds suspended from the ceiling, emitting a floral aroma like that of stale perfume. On the other side of the room, domestic wardrobes filled with ash provided mnemotic glances into cluttered pasts and musty futures. Between the two pieces, a kind of scented apotheosis occurs, the life force sucked from the living to fuel the flight of the dead. But as in all of Unsworth's work, specific meaning is evaded. The success of the work lies in the viewer's capacity to engage with it on a sensory, emotional and intellectual level. Interpretations vary, depending on what psychological baggage is brought to bear upon the work by each individual viewer. The personal quality of Unsworth's art is a two-sided affair: engagement with the work comes with the recognition of universal experience.

There is a point in the British film (British and American humour have as much in common as Ken Unsworth's and Jeff Koons's use of vacuum cleaners) *Truly Madly Deeply*, when the pianist's widow realises she's had enough of her husband's ghost revisiting her in the land of the living. It is the moment on which the film pivots, in which mayhem and melancholy collide, conflicting emotions erupting to make for a witty story of reconciliation between the optimistic acceptance of life and the ongoing grief of ever-present death. It is part of human nature to laugh at that which we can't control. But in the work of Ken Unsworth, black humour is invoked as a provocative means of amplifying rather than diminishing the beautifully poetic desolation of death's enigma.

1 As part of '25 Years of Performance Art in Australia', at The Performance Space, Sydney, May 1994.
2 Graham Forsyth, 'Ken Unsworth', *Art and Text*, 48, 1994, p. 69.
3 Ken Unsworth in interview with Ken Henderson, *Hemisphere*, Vol. 24, No. 2, p. 98.
4 Johannes Meinhardt, 'Anselm Kiefer', *Artforum*, December 1990.
5 Robert Hughes, 'It's Biennale Time Again', *Time*, 17 July 1978, p. 49.
6 Exhibited in 'Confrontations', Ivan Dougherty Gallery, Sydney, 1993, curated by Nick Waterlow.
7 Elwyn Lynn, 'Objects of Artful Desire', *Weekend Australian*, 11–12 September 1993, p. 13.
8 Ursula Frohne, 'Pure Poesie: Appell und Andacht', Ken Unsworth *Temperatur* exhibition catalogue, *daad*galerie, Berlin, 1987.
9 Exhibited in 'Through a Glass Darkly', Art Gallery of New South Wales, 1995, curated by Anthony Bond.

Felicity Fenner is Curator, Ivan Dougherty Gallery, The University of New South Wales College of Fine Arts, Sydney, and a freelance art critic and writer.

My Own Private Idaho RECENT WORK BY SCOTT REDFORD

Christopher Chapman

American artist Larry Clark's photographs typically exude a sexuality that often suggests a scenario of homoerotics.[1] And while Clark's untitled 1992 series of photographs gains much of its impact through a flirtation with soft porn, the artist's intent is to draw out the intensities of adolescence from his subjects – sexy photos as metaphor and narrative device. We might read as narcissistic projection on Clark's part the fact that many of the images depict young boys. When questioned by Mike Kelley on the subject, 'So the object of desire is to be the kids, not to have them', Clark replied, 'Right, it's *to be them*'.[2] Scott Redford nominates Larry Clark among his favourite artists, and the two artists' work shares a common intensity when it deals with certain aspects of youth culture. Clark's desire 'to be' the kids also figures in Redford's work, although Redford reverses and complicates this relationship. In *PHOTO: Jason for Etienne*, 1995, Redford casts Jason Priestley

SCOTT REDFORD, Jeremy etc., 1995, various media on plywood, 80 x 60 cm, courtesy Bellas Gallery, Brisbane and Sutton Gallery, Melbourne. Photograph Richard Stringer.

opposite page: **SCOTT REDFORD, PHOTO: The pizza boy..., 1995,** vinyl lettering on wall with objects, approx. 320 x 260 cm, courtesy Bellas Gallery, Brisbane and Sutton Gallery, Melbourne. Photograph Richard Stringer.

SCOTT REDFORD, Equation, 1992, installation at Eagle Street Pier, Brisbane, foam lettering, photocopy and object, 1600 cm in length, courtesy Bellas Gallery, Brisbane and Sutton Gallery, Melbourne.

below: **SCOTT REDFORD, Phenomena (sheltered and withheld), 1989,** objects, enamel, acrylic on masonite doors with anodised aluminium struts, 5 units (stacked), each 18 x 204 x 82 cm, courtesy Bellas Gallery, Brisbane and Sutton Gallery, Melbourne.

opposite page left: **SCOTT REDFORD, Black bulb, 1995,** acrylic and enamel on canvas, 65 x 70 cm, courtesy Bellas Gallery, Brisbane and Sutton Gallery, Melbourne. Photograph Kenneth Pleban.

opposite page centre: **SCOTT REDFORD, My River Phoenix, 1995,** acrylic, Prozac, AZT, amphetamines and soluble aspirin on canvas, 45 x 50 cm, courtesy Bellas Gallery, Brisbane and Sutton Gallery, Melbourne. Photograph Kenneth Pleban.

opposite page right: **SCOTT REDFORD, 99C, 1995,** acrylic and spray enamel on canvas, 47 x 50 cm, courtesy Bellas Gallery, Brisbane and Sutton Gallery, Melbourne. Photograph Kenneth Pleban.

as Etienne Roy. It seems logical that one of Redford's current projects is a screenplay. While Larry Clark's 1994 movie *Kids* intensifies the youth, sex and drugs aspect of his photography, Redford's screenwriting project capitalises on the fact that the majority of the personae he refers to in his work are highly visible actors (Keanu Reeves, River Phoenix, Dieter Brummer) or media stars (Kieren Perkins, Kurt Cobain, members of the rock band *Silverchair*).

Redford's take on kids is a highly eroticised one. The images of Jeremy Jordan, Dieter Brummer and Jason Priestley, dissociated from their circulation in the proliferation of teen magazines (or in the case of the more mature Keanu Reeves and Johnny Depp, in the pages of men's fashion magazines), are used by Redford as icons of male homosexual desire. Of course these images, as they appear in the press, already capitalise on their subjects' status as sex symbols; Redford's hijacking of these images intensifies and reorients this aspect of the images, and by integrating them into his 'assemblage' works opens them up to additional associative capacities.

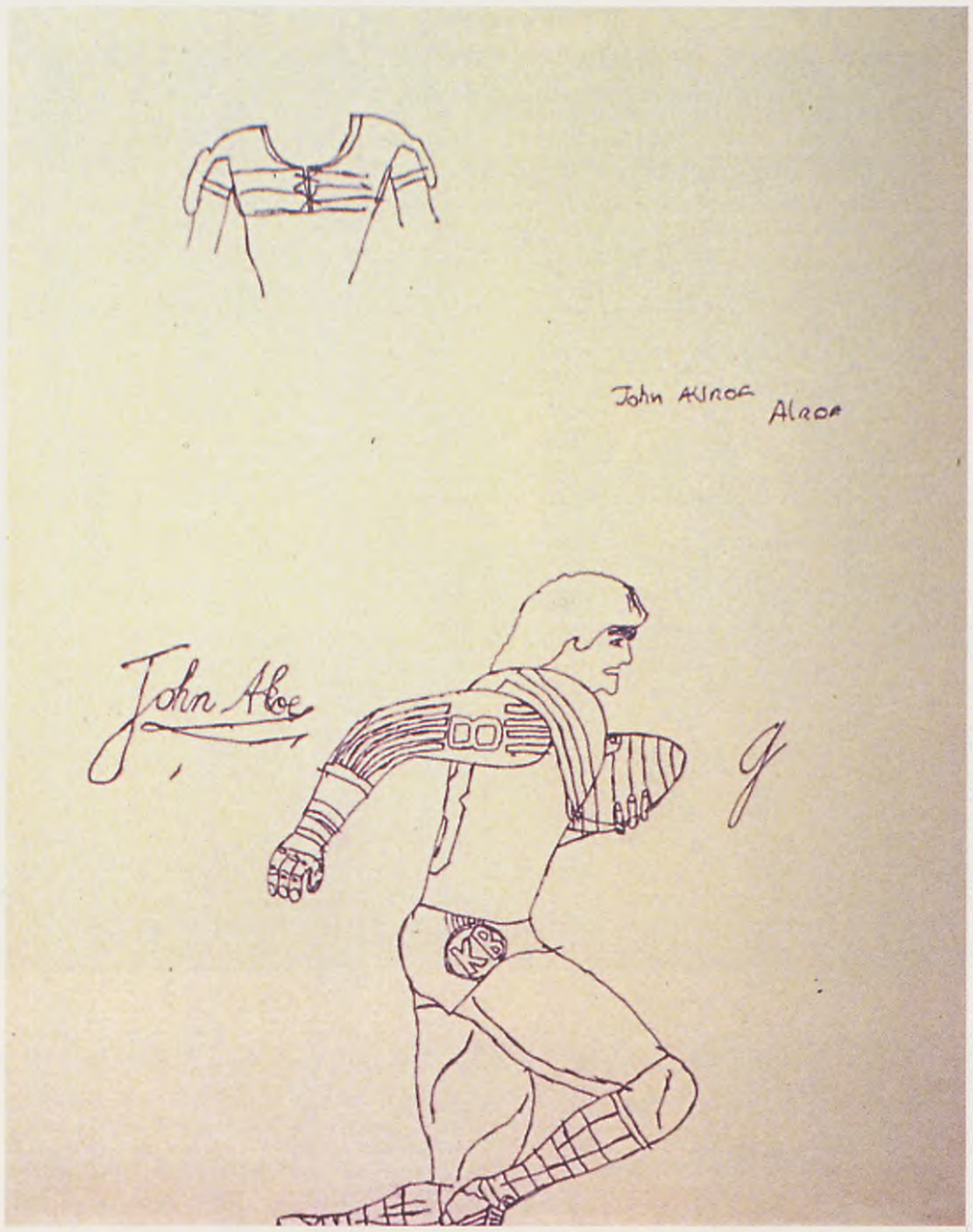
Redford's *Jeremy etc.*, 1995, distils the assemblage, installation and scatter-effects of larger wall pieces into an economical collage. This work (and the others from the series) acts like a scale diagram of the large works. Each element carries with it its own pop cultural meaning, which Redford manages simultaneously to add to and push aside, so that any interpretation of the piece is paradoxically concrete and

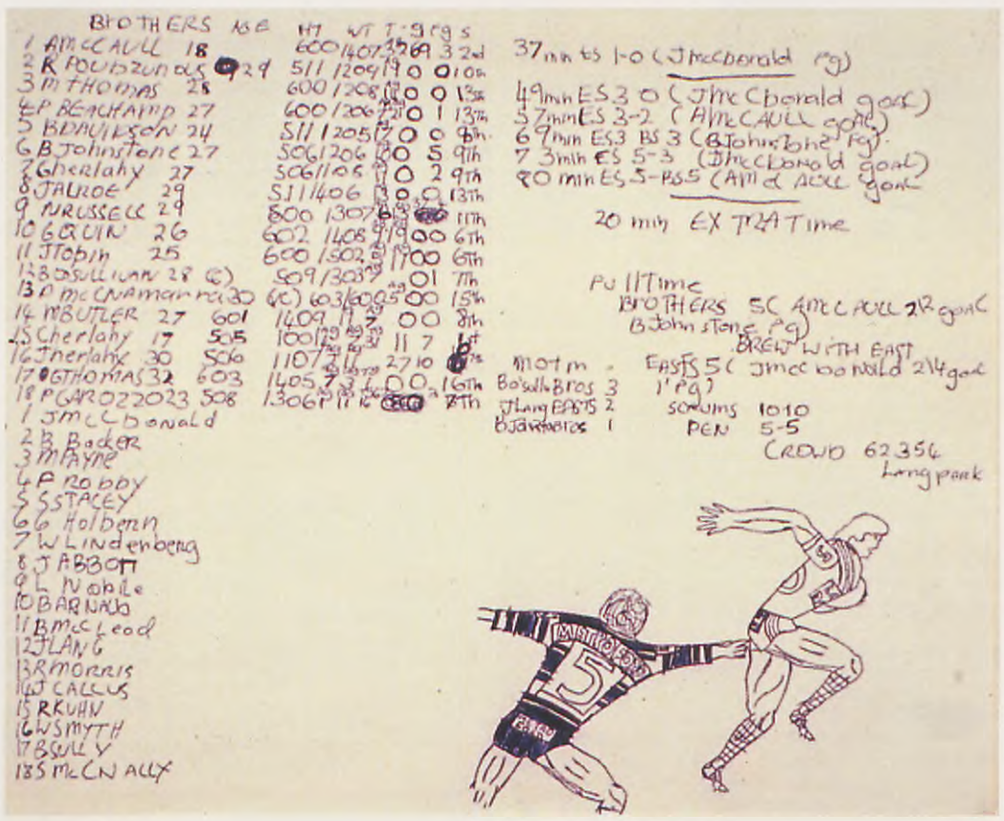
unstable. A poster of Jeremy Jordan is pinned to the work's supporting board like any teenager would pin it to their bedroom door or wall; a polaroid of the artist wearing a bandanna bandit-like over his face is pinned beside it. The stickers for Mickey Mouse ice-cream produced in the mid-1980s suggest the remnants of childhood in adolescence, the teen mania for sticker collecting, and link the work to the history of Pop art.[3] The whistle that hangs from the work is a clue to deciphering not only the found image but also the found object in Redford's work; it can also be read as a 'hip' youth accessory and an oral sensory device. As an instrument of raising alarm, the whistle is a potent reminder of homophobic-induced violence; the whistle was purchased for Redford by Lyell Bary at a 1993 Gay and Lesbian Anti-Violence Rally.

Scott Redford's earliest works were often coated with black enamel paint: objects and panels stacked horizontally, or objects clustered together with or without a canvas for support. All of Redford's work is aware of its place in art history.[4] The black paintings make reference to the history of the monochrome and to the symbolism of the colour black. Beyond an internalised art historical trajectory, these works by Redford refer to the coded system of youth culture and homoerotics: surfboards, stacks of black painted panels and objects, a steel and polystyrene panel cut with a neat hole like a cubicle door or wall. Redford's clumps of objects, sprayed with black enamel, introduced a degree of equivalence that not only is an effect of Redford's relationship with and choice of materials, but announced itself as a kind of paradigm for the first wall pieces which established themselves in the form of an equation. Less continuous, for instance, than the logic behind Peter Halley's circuit paintings, Redford's equations pointed out un-equalities. That *x* is not equal to *y* does not suggest total closure; rather, it prompts us to question the multivalent meanings of images, objects and language.

PHOTO: The pizza boy …, 1995, collapses the equation formula into an internal dialogue. The formalised and hierarchical structure of text and object placement still leaves room for innuendo. The pizza boy refers to a genre of gay porn film; the motorcycle boy to the film version of S.E. Hinton's *Rumble Fish*. Redford's neatly lettered wall text repeats the black sprayed graffiti from the film: *The motorcycle boy's never coming back*. On the floor in front of the vinyl-lettered text is a tyre, black leather Doc Martens, black canvas hightops, a black studded belt, a black leather jacket, a black vinyl Silvio's pizza warmer and a mirror decorated with surf stickers. The discarded clothes are direct surrogates for the human body, sexualised by the casual nature of their arrangement. The black rubber tyre, an upright 'O', also has sexual connotations, and calls to mind the tyre snug around the waist of a goat in Robert Rauschenberg's *Monogram*, 1955–59. As objects, we might conceptualise the 'found' components of this work in terms of an exemplification of the ability that objects have to retain the effect of experience.[5] If aspects of Redford's authentic objecthood are fabricated, this only emphasises the slippage of memory-charged fiction into the reality of actual experience.[6] Redford's deployment of the found object is always a highly charged one. His objects convey none of the muteness of some contemporary readymades: the objects and images he uses operate in terms of the psycho-social – Redford amplifies their sound.

Redford's most recent paintings layer floating signifiers such as Andy Warhol's earliest and most recent hand-painted works. Characteristically, Redford's motifs are loaded, as are the materials themselves (in addition to synthetic polymer and enamel paint Redford has incorporated AZT, amphetamines, soluble aspirin and Prozac into some of the works). While our own interpretations of certain motifs are complex and individuated, Redford provides a key. The smiley face motif is borrowed from an article about Camp Goodtime, a support group organised by the Prince of Wales Hospital in Sydney for children and families affected by HIV/AIDS; the unicorn is the logo of the Burroughs/Wellcome drug company; the advertisements for Four XXXX





beer, flannelette sheets and legs of pork are from the local Brisbane papers; the *Batman Forever* logo from McDonalds wrappers; the logos 'AIDS IS NOT TRANSPARENT' and '*more*/LIFE' were designed by Redford with the help of Rod Bunter and Christine Ploetz. The four-panel painting *DOGS: Mr Pink, Mr Orange, Mr White, Mr Blond*, 1995, was inspired by a quote referencing the seepage of Mr Orange's blood in Quentin Tarantino's film *Reservoir Dogs*.[7] While the colours used by Redford are to a certain degree the result of chance,[8] the layering of images and Redford's choices of colour combinations induce a flickering effect that approaches hallucination. Motifs hover above one another, are inverted or out of register. In *DOGS: Mr Pink, Mr Orange, Mr White, Mr Blond*, the two right-hand panels threaten to disappear altogether, but they float persistently like an after-image. These paintings recall the 1990 series 'After drawings by my younger brother Adam McCaull', where Redford reproduced his brother's drawings of football players in ballpoint on stretched paper.[9] The fragility imparted by these works is intensified when we learn that the artist's brother died of heart complications at the age of fourteen. Works from the 1995 exhibition 'Spilt Milk' induce a similar effect in conveying an experience of momentariness.

Redford's art prompts us to rethink our perceptions of objects, images and materials in the world; to perceive things as sexually and emotionally charged, loaded with social and private relevance and meaning. As a commentary on the reality of AIDS, on mortality itself, Redford's use of intensely charged found objects, images of cute pin-up boys and signifiers of youth and desire induces a sense of profound longing. But beyond this understanding of transience, Redford's work reminds us of the power of desire for the experiential, of the absolute value of the here and now.

1 The work of Jack Pierson and Nan Goldin could also be included in this category, however the work of these artists appears to concern itself more with the issues surrounding the effect of the photograph (or 'snapshot') itself.

2 Mike Kelley, 'Larry Clark: In youth is pleasure', *Flash Art*, 164, May–June 1992, p. 85.

3 The stickers were given to Redford by Luke Roberts.

4 See Chris McAuliffe, 'Scott Redford: Untitled (The critic decamps)', *Art + Text*, 49, 1994, pp. 61–5.

5 See Susan Stewart, *On Longing: Narratives of the miniature, the gigantic, the souvenir, the collection*, Duke University Press, 1993, chapter 5.

6 For instance, the mirror decorated with surf stickers used in *PHOTO: Pizza Boy…*, is a replica of a mirror spied by the artist at the Recycler's Market, Runaway Bay Refuse Tip, Gold Coast, but not purchased.

7 I have paraphrased Redford's notes for his exhibition 'Spilt Milk' at Sutton Gallery, Melbourne, 5–30 August 1995.

8 Redford used paint left over from work produced by Hiram To.

9 See Michele Helmrich, 'Scott Redford: After drawings by my younger brother Adam McCaull', *Art + Text*, 39, May 1991, p. 77.

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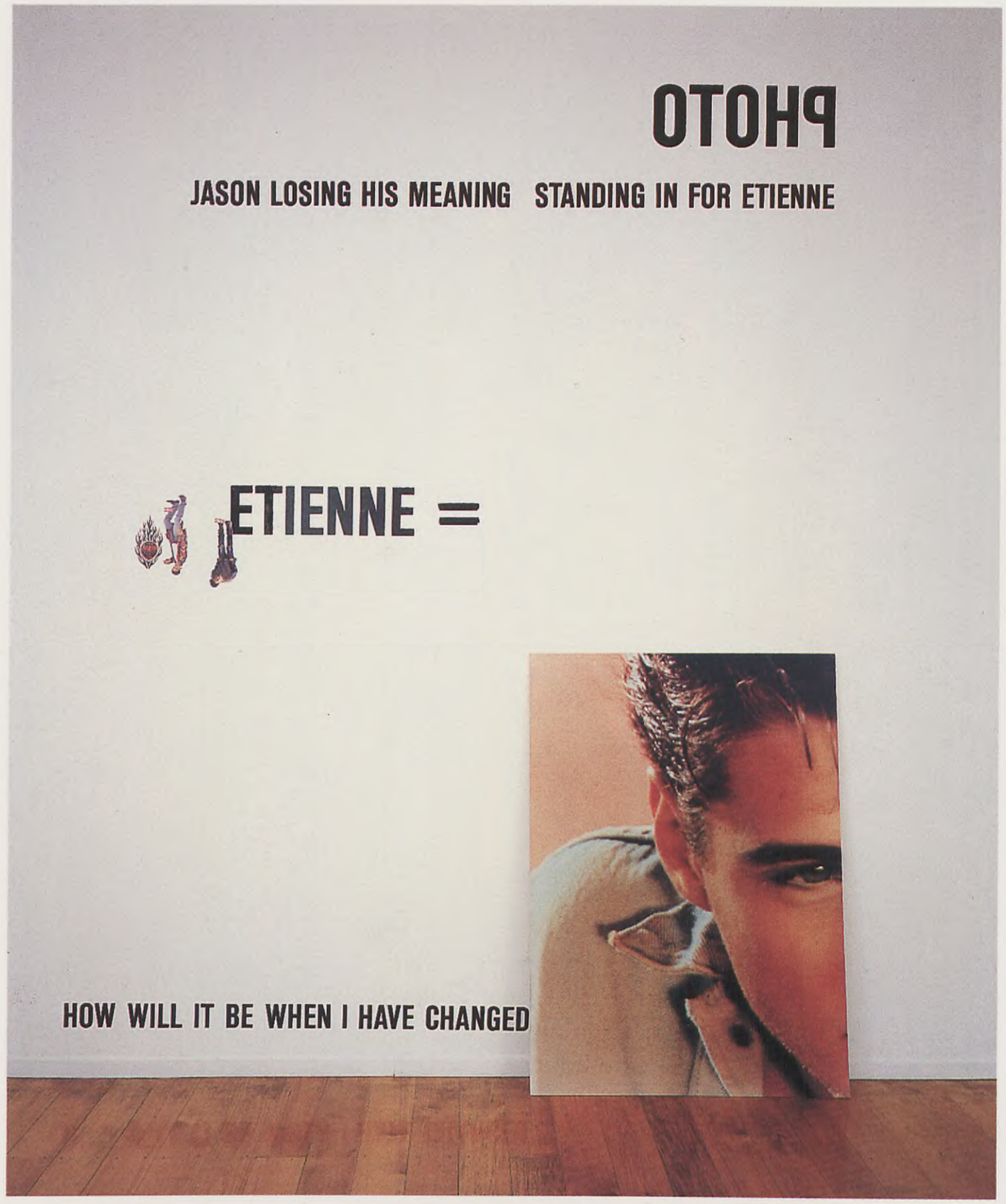


SCOTT REDFORD, Photo: Jason for Etienne, 1995, type C colour photograph, vinyl lettering and stickers on wall, 320 x 260 cm, courtesy Bellas Gallery, Brisbane, and Sutton Gallery, Melbourne. Photograph Richard Stringer.

opposite page: **SCOTT REDFORD, after Adam McCaull, 1990**, ballpoint on stretched paper, courtesy Bellas Gallery, Brisbane and Sutton Gallery, Melbourne. Photograph Phillip Andrews.

Birdman from Venus Bay

Daniel Thomas

KEVIN MORTENSEN, Off visiting, 1994, lithographic crayon and pencil on paper, 50 x 67 cm, Grafton Regional Gallery, Jacaranda Acquisitive Drawing Award 1994. Photograph Yatzek Studios.

opposite page: **KEVIN MORTENSEN, Birdman, 1994,** bronze, 37.5 cm high, collection I.R. Maidment, courtesy Australian Galleries. Photograph Trevor Peters.

Kevin Christian Mortensen is not now a Christian. In Korea in 1983 he was accepted as an 'Australian Buddhist and artist'. From him they took this philosophy:

In Christian, they believe that God makes everything. But Buddhist we believe that only mind made them all.

We are nature, too.

Science make our body easy and idle as well as our mind no good way.

We have to find our original face before we were born.

There's the moon in the sky. In the pond in the dead-fire mountain there's the moon, too. But those who have dark dirty mind can't see the moon in the pond.

Body's power, energy is producting from his mind. By one's mind condition distance, weight, and time is not important.

We have not watch for freedom, but we can read the time by the sun position.

I have Buddha myself.

KEVIN MORTENSEN, St Paul's performance, 1973, back pews and baptismal font, St Paul's Cathedral, Melbourne. Photograph Kevin Mortensen.

Mortensen's most recent sculpture couples a stable pyramid with a volcanic crater-lake which attracts a lunar crescent's gaze into the unstable centre of the earth. It is a not-quite-perpetual-motion balancing piece, implying a desirable steadiness of physical and mental harmony. (In a 1978 performance, *The rocking*, Mortensen had compared the stability of a pyramid with regular motion, in that case of his own supine body.) *Dead-fire mountain and moon* was first titled *Fallacy of time passing*, a reference to the Koreans' freedom from time-measurement. But beyond Christianity and Buddhism this artist has settled for animism.

'I am the Bird King', says Mortensen; his name is on the *Fugle Konge* honour board in the bayside Danish Club near Port Melbourne. He earned the title in 1993 and 1995 at the Club's annual shooting and feasting ritual. The winner is the one who finally shoots down the heart of a large, eight-part, painted wooden bird. 'The practice which goes back to at least the fifteenth century was first called "The Temple of the Holy Flame" and perhaps means keeping the soul's spirit pure.'

His father was a Danish seaman who in 1927 had jumped ship in Melbourne, headed for a Danish farming community in the Gippsland bush, worked as a labourer, hunted koalas for meat, and became Australian. Johanes Christian Mortensen became John Mortensen, prospered as a general contractor, a builder of bridges and roads. The earth-mound volcano and the well-built pyramid of *Dead-fire mountain and moon* are the artist's homage to 'primal forms', the contractor-father's sculptural work with naturally varying roadside mounds of metal, sand or gravel, and with masonry. The father was a pillar of his ethnic community – President of the Danish Club from 1943 for ten years though never, as his artist son proudly became, its Bird King.

Danes, like other Nordic and Baltic peoples, came very late to Christianity. Because they remembered the old animal Gods – of forests and water and earth and sky – they felt obliged to assert their new religion by widespread use

KEVIN MORTENSEN, Death of a Father, 1989, studio installation, red-ochred timber and graphite-blackened plaster; painted goldleafed plaster; photograph; crayon wall-drawing. Photograph Kevin Mortensen.

of the Christian name Christian. Kevin Christian Mortensen has named one of his sons Christian.

The promising young late-1960s sculptor would have been positioned within techno-funk pop. Then in the early 1970s Mortensen was one of Australia's first major exponents of the new practice called performance art.

Performance has remained a hot topic, and Mortensen's early work attracted great interest when it appeared in Nick Waterlow's 1994–95 exhibition '25 Years of Performance Art in Australia' and in Anne Marsh's book *Body and Self: Performance Art in Australia 1969–92*. Graeme Sturgeon's *The Development of Australian Sculpture 1788–1975* and Ken Scarlett's *Australian Sculpture*, 1980, both treated Mortensen's 1971 performance *The Seagull Salesman, his stock and visitors, or Figures of Identification* as an exciting climax to the history of our sculpture. Sturgeon's 1979 article on Mortensen in *Art and Australia* again presented more performance than sculpture. Charles Green's *Peripheral Vision: Contemporary Australian Art 1970–1994*, an excellent new account of the recent past, again discusses only *Seagull Salesman* and other performances. Yet art museums have been keen collectors of both his sculptures and his recent lithographs and big drawings. So here we intend partly to liberate Mortensen's art from the discourse on 1970s performance in which it has been imprisoned.

Because it is a very suitable medium for art which interrogates social constructions of gender, sexuality and the body, performance has continued in the mainstream of both art practice and art theory. Mortensen greatly admires Linda Sproul's female nakedness in a clear plastic male business suit, and thought it one of the few photo-works in Waterlow's exhibition that equalled the force of his own St Paul's performance. He too is very interested in sexuality, gender and power – the maleness of a great snake or of his father, the (to him) exotic asexuality he perceives in some people, or the hairy goat-man who wears a black satin female dress in the St Paul's performance.

Transgressive sexuality was, however, only a minor element in that 1973 Spring Festival of art in St Paul's Anglican Cathedral, in the heart of Melbourne. The silent reappearance of an earthy, pre-Christian, unforgiving animal god at the back of a gentle, love-thy-enemy Christian place was the artist's prime concern; a reminder of glistening, reflective blackness for the radiant white linen at the front of the cathedral. The rank smells of freshly taxidermed goat-head and camphor on the motionless performer, of fish, fox, raven and parrot heads on the adjacent font posts, dominated the wax-sweet Christian fragrance floating behind the goat-man from large candelabra made by collaborating artist John Davis.

Mortensen is often the performer of his own pieces, though for the several legendary weeks of his shopfront *Delicatessen* at the 1975 Mildura Sculpture Triennial he hired a professional actor. His kind of all-day every day performance, in full gallery or shopfront time – or at St Paul's a one-hour presence

KEVIN MORTENSEN, The Ibis and the Song, 18 September 1993, performance, Hospital Swamp, Lake Connewarre wetlands, near Geelong. Photograph Michael Prior.

Margaret, Greta and Kevin Mortensen, and Lucy, 1995, studio home, Venus Bay, Gippsland. Photograph Ian McGill.

for Evensong every day of the Cathedral's Festival week – helped position early performance as visual art, not theatre. It was thereby a much more engaging, real-world presence, and more demanding, than the one-off theatricality of present-day gallery-situated performance. For such sustained works he needed relief performers, of similar physique to his own. At St Paul's they were Peter Sommerfeld and Peter Hopcraft, and the latter's body, hairier than Mortensen's, best suited the work's Old Gods aesthetic when it came to photographic documentation.

Hopcraft, then a sculpture student, went on in 1973–74 to run a shop called *Kites and penguins dusted*. It began with about a hundred plaster penguins waiting on shelves for repairs and dusting – their dust was to be collected into a silver box made and engraved by Hopcraft with the initials P.D. [Penguin Dust] – and ended after four months in Queensberry Street, Carlton, when someone stole the silver box and the shop-performance was closed. Mortensen had supplied the shop with its customers; their numerous Phillip Island penguin parade souvenirs occurred naturally in his and his father's Melbourne and Gippsland milieux, in which the parade, a natural wonder, is one of the area's most celebrated popular-culture attractions.

The installation *Los penguinos*, 1978, a cheery meeting of atavistic archaeology with Aussie galvanised iron, contains further nods to the practical, general-contractor dad whose now-disused trestle-timber railway bridge at Kilcunda is the most spectacularly beautiful monument on the South Gippsland coast.

An indeterminate bird, neither an ocean-going penguin nor the wetlands ibis with whose ways he has lately become familiar (having shifted in 1985 from Melbourne to Venus Bay, beyond Wonthaggi) became the Bird King's principal art personage. Found in a sculpture students' manual, *The Sculptor's Way*, a spreadeagled bird-skeleton diagram was intended to demonstrate that a wing is anatomically very like a human arm. 'You have only to imitate the pose shown in the diagram, flexing and extending your arms once or twice, to know that you are doing precisely what a bird does when it stretches its wings. Even the tiny hairs on your forearm take the same direction as the wing feathers. Actually, hair and feathers are made of the same original substance – modifications of the horny scales of our common ancestor, the lizard.'

So the bent-knees pose of that diagram, in fact drawn from a photograph of an eagle, became a painted construction to be contrasted with Mortensen's own erect pose as naked, arms-outstretched Vitruvian Man, or to be echoed in bird-display masked poses clothed in a fine Italian suit. After his week or so's presence at the beginning of the five-month Venice Biennale in 1980, the suit, the bird mask and slide-projections remained as Mortensen's stand-ins. The work was titled *Even the hairs on your forearms grow in the same direction as their feathers*.

The bird/man squatting pose was Australianised in *Camp Atavism*, a performance, at LaTrobe University for the 1981 Australian Sculpture Triennial, in which sheep sounds were overlaid on an Aboriginal meeting place. In 1993 it became Mortensen's erotic display pose in *The Ibis and the Song*, a mating ceremony at dusk in which he enticed a female into his fire-warmed wetland bower while a second bowerless birdman scratched diffidently and unsuccessfully on a mound nearby. (In the lyrical photograph illustrated here, the second birdman's mound is not seen, and Mortensen is in a relaxed semi-human pose, not in erotic birdman display.)[1] In 1994 the pose recurred in a fine lost-wax bronze statuette, a naked self-image simply titled *Birdman*.

Bronze statuettes are a peculiarly Classical medium. This one rises from our birdman's current habitat, for Venus Bay and Apollo Bay were named as ocean guardians of the secretive entrance to what would become Neoclassical Australia Felix, allegorising a hope that Melbourne on its landlocked bay might become a great city, living for art and love.

The bronze *Birdman*'s penis is semi-erect. Mortensen carefully avoids implications of aggression or rape, offering instead a proposal of male warmth and tenderness – less a proposal of sexual activity than a statement of open, unashamed animal life – quite unlike the ashamed, hidden genitalia of a crucified Christ. Says Mortensen, 'Beuys's *Bandaged knife* was a turning point in my life, an attitude for dealing with violence and aggression; the one that's holding the knife is the one that also needs care and help.'

When Mortensen left Melbourne for Venus Bay his father had been dead ten years. 'Since his death I'd not had a meeting with a male of equal power to him till a very big tiger snake came into the house. I had to kill it. It was so masculine and beautiful, so thick, so alive. I turned it into a piece of sculpture, a metaphor of a father and a family.' This was the house for his second wife Margaret and their young daughter Greta who had successfully struggled in early childhood with a frightening year of cancer. In the studio

installation of *Death of a Father*, 1989, the father photograph was accompanied by a wall-drawing of a daughter, but she was not re-drawn in Melbourne for its commercial gallery installation.

The shrouded stepladder, like the murdered snake, was seen as 'masculine. It's a very elegant ladder, an idea of walking, and of father who made ladders (the red ochre is the colour of his Australianisation); they also have a link to old Viking times when seers were women perched on top of ladders on high places above the sea'.

Although his *Bonny boatsman* installation in the 1976 Biennale of Sydney was discussed orally as a piece with Danish references, and although he never consciously concealed his ethnicity, Mortensen seems first to have mentioned it publicly in 1994 in a statement for Waterlow's performance-art exhibition: 'Being both of Australian and Danish descent I am motivated partly by the naked earthliness of Australian nature and the richness and interpretable meaning of Aboriginal and Viking mythology.'

A Danish title, *Ingen angst* (no despair), was given in 1994 to a suite of eight lithographs. They told of his father's terrible ordeal by fire at sea: an exploding sailing ship, hallucinations, cracked skin and extreme thirst in a lifeboat in the equatorial Pacific. Survival was due to raw fish and rainwater sucked from canvas sails, but mostly to determination.

It's a far cry from the seaman father's perils of 1910 to the birdman artist's Arcadia of today, though they are drawn in a similarly serious plain style. *Off visiting*, 1994, drawn from a video of *The Ibis and the Song* and hence set in a duck-shooters' swamp near Geelong, is nevertheless a celebration of the straw-necked ibis habitat inside Venus Bay on Anderson's Inlet, the gifts of fish, the bonding between ibis-man Mortensen and his dog Lucy who, unasked, had taken a key role in *The Ibis and the Song*.

Dutch seventeenth-century landscape art is evoked by such drawings, of both the wetland and ocean sides of Mortensen's sandspit settlement. Never repetitive or mechanical, every ocean ripple is different, every incident of rotting vegetation or slimy earth, or of marvellously ordinary animal and human activity has value. Light ebbs and flows with controlled, sombre stateliness.

The big drawings are made fixed to the wall of his studio, a place filled with transformative masks made for past performances, its ceiling a storage for a huge, looming bird cutout, but also a place merging into domestic living; the bird family lives beside the female family of Margaret, Greta and Lucy. And beside the studio's working wall is a northern-sun window wall opening onto the artist's largest work. The house sits isolated on top of a high dune among dense tea-tree and banksia forest and Mortensen has so artfully created a network of steep glades and tranquil clearings – and secret performance-rehearsal space – that the banksias begin to look like the oaks in Ruisdael's Dutch paintings.

This artist-father, says his son Caleb, has an unusual insight into the spiritual. This artist-husband, says Margaret, has unusually intense perception of reality. His is an art of chthonic spirituality; it grows from an underworld of fertile darkness and earth.

KEVIN MORTENSEN, **Dead-fire mountain and moon, 1995**, Danish cement, ciment fondu, steel, brass, copper-sulphate solution, 40 x 120 x 60 cm, courtesy Australian Galleries, Melbourne. Photograph Michael Prior.

1 Mortensen's *The Ibis and the Song* was one of several works made by artists from Geelong and Gippsland for the Barwon Wetlands Art Project shown 22–30 September 1993 at the Geelong Art Gallery. The performance was scheduled for dusk on three evenings from Friday 17 September, but the third was cancelled on account of bad weather. Photographic documentation was made on the second night. Mortensen was the successfully mating bird, Pat Freeman, a singer, was the female lured to the bower, and Kevin Alder was the second birdman; Mark Apthorpe assisted Mortensen and Freeman with music composition. September is the mating season for the ibis of Venus Bay.

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

Joan Kerr

Colonial Quotations

For an artist to copy an image with the aim of having the original recognised as an essential part of the meaning of the new work is hardly a post-modern invention; it was the inevitable outcome of the historical awareness which accompanied European modernity. Every art historian knows that Sir Joshua Reynolds took the pose for his *Commodore Augustus Keppel*, 1752, from the Apollo Belvedere. Recognisable references from the Antique not only elevated the subject, they proclaimed that the new image (and artist) belonged within a long and respected tradition.

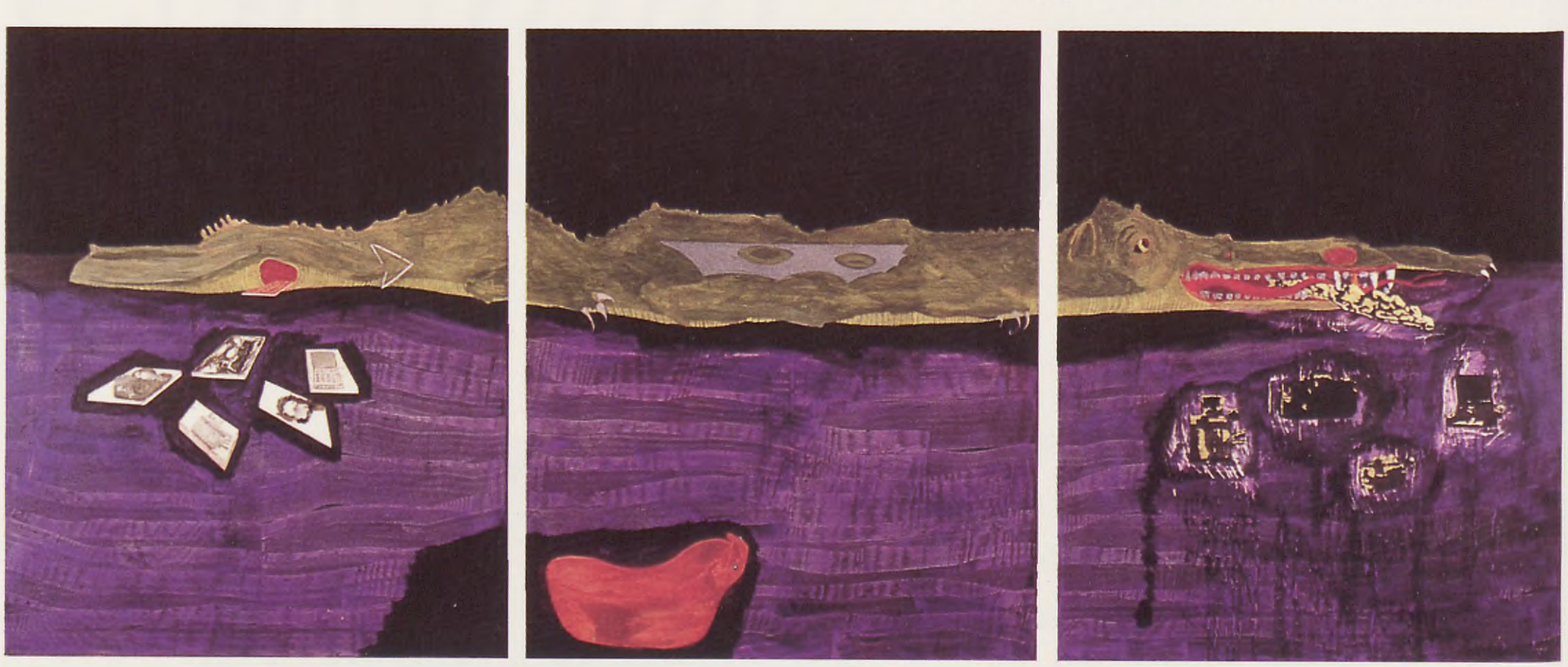
Until a separate tradition was recognised in Australia, local artists confined their visual quotations to European sources too. Augustus Earle aptly echoed the Keppel pose in his full-length portrait of Captain John Piper in front of

opposite page: **Governor Arthur's Proclamation to the Aborigines of Tasmania 1816, c. 1866,** oil on board, 42.35 x 25.2, collection Tasmanian Museum and Art Gallery, Hobart.

below: **RICHARD CRICHTON, Governor Arthur's Proclamation, 1978,** acrylic on board, 183 x 122 cm, private collection.

his Sydney domain (c. 1826). Both subjects were after all British naval officers, although Piper in the uniform he had designed himself as Sydney's first customs officer was more a parody than a legitimate successor of that distant superior officer. Even though a paying Piper was calling the tune, Earle may have intended a veiled sardonic sneer in the quotation. The 'grand manner' pose recurs in his more overtly double-edged *Bungaree, a native of New South Wales*, c. 1830, a tragi-comic beggar unaware that the regal status conferred on him by the conquerors' breastplate was but an empty, ironic gift. Since the same fate of dispossession was about to overtake the equally unconscious Piper, his portrait looks just as ironic in retrospect; even at the time, Earle probably considered the white 'Prince of Australia' little better than the black one.[1]

Doubly coded references of this sort typify post-modern quotation, of course, although the way in which Australian nineteenth-century images have been reused in the 1980s and 1990s seems peculiarly ambivalent. The fact that an image is 'colonial' defines it as belonging to a national oppressor who is internationally oppressed – simultaneously coloniser and colonised – a paradox which doubtless encourages love/hate quotation. Predictably, no such ambiguity is evident in earlier fine art quotations, where colonial images were either replicated in newer styles and media, like Haughton Forrest and J.A. Panton's late nineteenth-century oils after early colonial Tasmanian and Victorian sketches, or else were popular art parodies, like Edith Wall's 1945 cartoon after E. Phillips Fox's *Landing of Captain Cook, Botany Bay, 1770*, 1902.[2]



GEOFF LOWE, Tower Hill: Painting devours everything, 1995, synthetic polymer paint, gold and silver leaf, rice paper on linen, three panels, each 152 x 122 cm, courtesy Roslyn Oxley9 Gallery, Sydney.

opposite page: **EUGENE VON GUERARD, Tower Hill, 1855,** oil on canvas, courtesy Warrnambool Art Gallery, on loan from the Department of Conservation and Environment, Victoria.

Parodic quotation appeared in a Pop art context in 1969, when Martin Sharp glued a reproduction of Sidney Nolan's *Kelly at Glenrowan*, 1955, over a print of Tom Roberts's *In a corner of the MacIntyre*, then known as *Bushranging – Thunderbolt in an encounter with the police at Paradise Creek*, 1895 – a larrikin act as uncritical as Reynolds's tribute had been 220 years earlier. Inevitably, Sharp's colonial icon was a landscape, but the highlighted reference was to the bushranger, that quintessential Australian villain as hero. This did not, however, mark a nationalistic turning-point in Sharp's career; it was purely the fame of both pictures that ensured a token Aussie presence among the European greats in his Yellow House 'artoons' and subsequent *Art Book*, 1972. Roberts's 'national pictures' were virtually the only Australian nineteenth-century high art images for which general recognition was then guaranteed.

Mid-1970s remakes of early colonial historical images were more nationalistic and decorative, if equally uncritical. In 1974 Donald Friend lavishly redecorated the well-known 1808 propaganda sketch of Governor Bligh discovered under a bed by the soldiers of the Rum Rebellion, while Cedric Flower repainted an 1820s view of Sydney Harbour by Joseph Lycett.[3]

Richard Crichton's 1978 reworking of *The Proclamation to the Aborigines of Tasmania* quoted another image which has always been notorious.[4] Not so much because of the fame of the propaganda boards, nailed up in the Van Diemen's Land bush in a foolish and cynical attempt to convince the Aborigines of the equality and justice of white-man's law, but through mass circulation of the replicas: prints produced as amusing souvenirs for the 1866 Melbourne Intercolonial and 1867 Paris International exhibitions and later photographic reproductions. Geoffrey Dutton's important book and exhibition, *White on Black*, made the 1829 storyboard known throughout mainland Australia in 1974. When Crichton converted it into an elegant International Style abstract painting, he obliterated its Australian characteristics. His white ghosts look like members of the Klu Klux Klan, presumably intentionally.

Leonard French and Fred Williams painted new versions of a Neville Cayley 1897 watercolour of a shot snipe in 1975, evidently as a private commission.[5] Other than these modern stylistic metamorphoses of colonial subjects are rare, although Williams's landscapes abstracted from Roberts's could possibly be included here too. Tom Roberts was the colonial icon most artists were then pursuing. In 1979 Pam Debenham made an altered version of *Shearing the rams*, 1890, as a coloured etching, *Strong feminine labour*, and a tiny print of the unaltered painting as a matchbox cover. The latter asserted the fate of any icon – its commercial appropriation in diminished form – but the former was more political. To make the central shearer a woman (reputedly a self-portrait) was art-historical reparation for the fact that Roberts had turned the girl who posed for his rouseabout into a boy. As such, it exemplified the 1970s feminist concern to restore women as active participants in our history, not as minor figures but in leading roles.

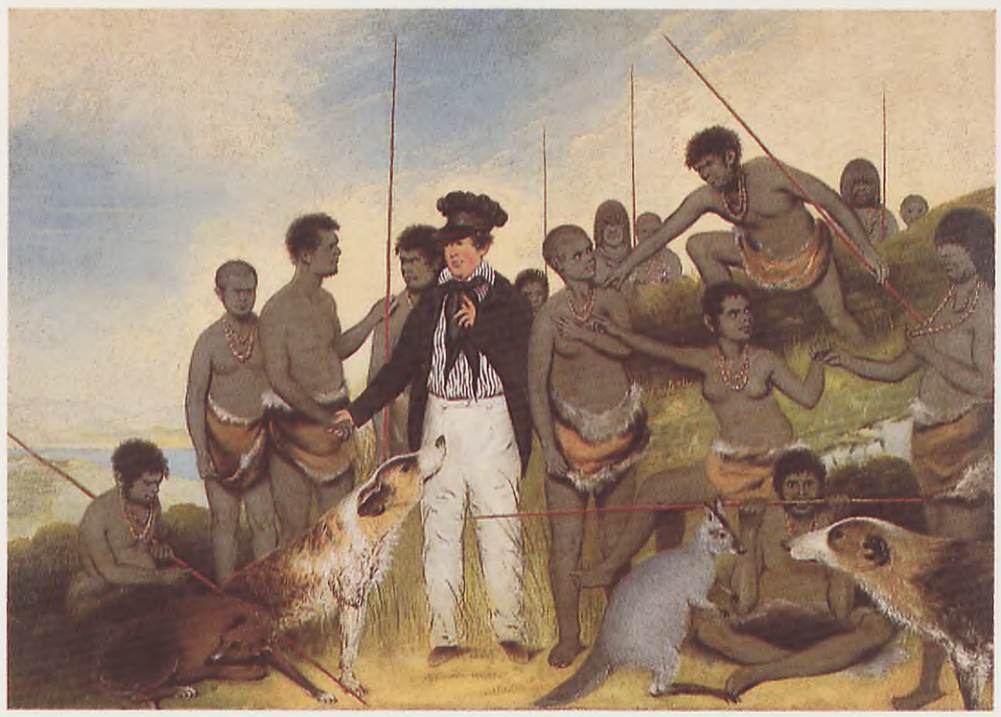
Frederick McCubbin soon joined his colleague as victim in this relatively innocent pastime of undermining the heroic and/or male in local masterpieces. Anne Zahalka's photomontage *The immigrants*, 1982, made the 'new Australians' of *The pioneer*, 1900, into modern consumerist migrants, while *Down on his luck*, 1982, and *On the wallaby track – a long way from home*, 1985, added equally incongruous new figures to old archetypes. The best-known McCubbin quote, however, was no 'high art' image but a popular television commercial in which the figures in *On the wallaby track* come to life and eat a Kit-Kat bar, accidentally dropping the wrapper out of the frame to baffle an attendant at the Art Gallery of New South Wales, where the painting hangs. While this saturated prime-time TV, visitors flocked to inspect the original and drop a wrapper in front of it. It was a nice assertion of the superiority of the simulacrum over the real for Jean Baudrillard's down-under scrapbook, but little more. Like Roberts, McCubbin was evicted from creative art circles by working in advertising – the ultimate destination of most icons today.

The nineteenth-century Australian painter whose work was most frequently invoked by 1980s fine artists was the earlier Victorian landscape painter Eugene Von Guerard who had been almost forgotten until becoming the darling of the art market in 1980. The appeal was understandable – and well orchestrated. A $300 biography, a national travelling exhibition and many paintings for sale appeared almost simultaneously. Susan Norrie's *Lavished living*, 1983, exhibited in the Guggenheim Museum's 1984 'Australian Visions' show, commented on the vigorous marketing of the new icon while simultaneously offering an alternative to his all-embracing, dead, European vision. Most of her image is an oppressive close-up of pale rocks and colourful plants reminiscent of sea-anemones or bits of female anatomy, one of many surreal, richly sensual, 'feminine' still-life and landscapes she was then painting. A distant sliver of Von Guerard's panoramic yet minutely detailed *Mount William from Mount Dryden*, 1857, represents the paradigm consumerist dream whose luxury and desirability she both opposes and

emulates, as the pun on *Vogue Living* in her title indicates.

Von Guerard's landscapes were incorporated into paintings for a variety of purposes in the 1980s. William Delafield Cook revisited *Waterfall, Strath Creek*, 1862, during a drought for his winning 1980 Wynne Prize painting of the same title. It was an easy quote for the judges (and public) to recognise; the original hangs upstairs at the Art Gallery of New South Wales. Both compositions are identical, but Cook's view is parched and arid, precisely the opposite of Von Guerard's lush vegetation. Despite being a tribute to a painting rather than a place, the new landscape looks the more naturalistic, a paradox (undoubtedly intended) which reopens the old 'Nature versus Art' debate. In this case, which is which?

Other admirers included Imants Tillers, whose *Mount Analogue*, 1985, is a gigantic blow-up of Von Guerard's *Mount Kosciusko*, 1863. The two could hardly be more mutually destructive. Side by side, the



original shrinks to a chocolate-box lid and the new work looks like overblown pastiche: not homage, but 'Sublime' one-upmanship.

Tillers painted more meaningful enlargements of Australian colonial paintings than this. He converted Roberts's tiny *Impression*, 1889, into three gigantic replicas, exhibited as *Four impressions* (the three together give the fourth), and in so doing denied every aspect of the original except the subject – theoretically its least important feature. His bicentennial *Kangaroo blank*, based on George Stubbs's renowned 1773 painting as reproduced for the frontispiece of J.G. Beaglehole's 1962 edition of *The Endeavour Journal of Joseph Banks*,[6] shares nothing with its source: neither medium, colour, scale nor location. It even dispenses with subject (the kangaroo). Yet the quotation remains recognisable.

For many years Geoff Lowe has been painting Tower Hill, a marvellous extinct volcanic site near Warrnambool, Victoria. Some paintings include a self-portrait, others show modern white Australian youth cavorting among the scenery or a Vietnamese Saint Veronica surprisingly at home in it. All use Von Guerard's 1855 *Tower Hill* to identify the place. This small colonial painting has inspired perhaps the greatest example of quotation art ever. Numbered among its admirers is the supreme artist of the universe!

European occupancy led to the degradation of Tower Hill within a couple of decades; paintings by Daniel Clarke from the late 1870s show ghostly ringbarked trees and open plains where Von Guerard has dense vegetation. Almost a century later, when the Victorian Wildlife Service decided to restore the site, little physical evidence remained. Von Guerard's painting – in which dozens of plant species can be precisely identified – was therefore purchased as a blueprint for nature. Fortunately, Nature proved capable of imitating Art far more literally than Oscar Wilde ever envisaged. Over the years, visitors could stand above the site beside a photograph of the painting and see how God was measuring up. The result is a triumphant justification of divine infallibility working through human agency. Yet although God copies with breathtaking fidelity, imaginative extensions are best left to Lowe(r) mortals.

Tower Hill, a place of unique Aboriginal as well as European Australian significance, has been depicted by generations of artists.[7] Whether as image or site, its reappearance still looks like meaningless self-indulgence to outsiders, as the English critic Giles Auty proved when he disparagingly noted Lowe's inclusion of 'the shape of a hill which the artist knows well, but which will be unfamiliar to the rest of us'.[8] Naturally, any quotation privileges those who hold the original; *familiarity* is the icon's essential feature. Until Australian art history became a standard component of university and art school courses in the 1980s, few local additions were made to the European repertoire. Today, national quotation art is an international phenomenon. Like artists from other 'provincial' centres, Australians have discovered that their icons are as valid international currency as Manet's *Déjeuner sur l'herbe*. This perhaps helps explain why the most voluminous and vituperative attacks on this pivotal feature of post-modern art emanate from the UK and USA, countries which have long cornered the market in 'art history'.

Trading in colonial icons has its pitfalls. When Geoff Parr decided to reinvent Benjamin Duterrau's lost 'national picture' from a study painted 140 years earlier, *The conciliation*, 1840, was so little known outside Tasmania that Parr's enormous Nekko print in the 1985 Sydney Perspecta, *The national picture*, had to be accompanied by a small black-and-white reproduction. Parr believes that *The conciliation* is 'one of only a handful of truly Australian icons',[9] yet he still had to boost its visibility before viewers could recognise his belated tribute/parody.

GEOFF PARR, The national picture, 1985, installation, Nekko print on canvas, 275 x 425 cm, collection Museum of Contemporary Art, Sydney.

opposite page: **BENJAMIN DUTERRAU, The conciliation, 1840,** oil on canvas, 120 x 170.5 cm, collection Tasmanian Museum and Art Gallery, Hobart.

top: **PETER KENNEDY, On sacred land, 1983,** (detail), oil on canvas, courtesy the artist.

above: **TOMMY McRAE, Melbourne tribe when blacks saw ships first, c. 1865,** pen and ink on paper, 21.8 x 28 cm, collection La Trobe Library.

It is essential to know the Duterrau painting in order to appreciate that Parr's photograph is a modern positive from an ancient, non-existent negative. Everything is reversed, especially the blacks and whites. Duterrau's white male hero George Augustus Robinson literally becomes a black female icon (Saint Trucanini, as photographed by Charles Woolley in the 1860s). The admiring, spear-carrying 'friendly natives' have evolved into a gang of white Tasmanians (Parr and his students) wielding surveyors' staffs, trigonometric tripods and directional lines – a fashionable Foucauldian reference to the circumscribed European mind which controls the land by measuring and mapping it. The original optimistic message of reconciliation of white and black, symbolised in Duterrau's tranquil meeting of dog and kangaroo, is inverted by Parr turning the native animal into a mat.

The dominance of European-style oil painting in Australian art history is a construct many artists wish to change. Quoting a genuine, named, nineteenth-century Aboriginal sketcher became even more popular than quoting Von Guerard once it was realised we had one to steal from. The lively and prolific Tommy McRae produced lots of eminently quotable work from the late 1860s but was almost unknown until 1981, when the 'Aboriginal Australia' exhibition toured ten of his ink drawings nationally.

I think Peter Kennedy was the first to incorporate McRae's strange, witty figures into a painting. His anti-heroic banner (on heroic scale) exhibited in the 1985 Sydney Perspecta as part of an installation (with John Hughes), *On sacred land*, was primarily based on Fox's popular, rhetorical *Landing of Captain Cook* – except that Kennedy's naval officers are accompanied by modern capitalists with briefcases and met by McRae's oddly hatted, pipe-smoking, confident dancers,[10] not by Fox's equally mythic, awed and obsequious 'primitives'.

Juan Davila, like Tillers, is known for his 'quotation art' (the two have little else in common). He rarely used colonial images in his early paintings, however, apart from occasionally including the words 'Tom Roberts' or 'John Glover' in his mantras of international and modern Australian names. Then in 1994 he placed a long, low frieze of red and green off-centred McRae images – to be viewed through 3D spectacles – around a stunning complex of floor paintings which incorporated many other 'colonial' quotations (including a Janus-like, bisexual self-portrait as Earle's *Bungaree*). The installation, *Juanito Laguna*,[11] undoubtedly pays major homage to our newly invented icon, yet it is still hard to avoid the thought that McRae is now a great name because Davila has quoted him.

Despite Andrew Sayers's retrieval of McRae and other early Aboriginal sketchers,[12] equity between historic black and white artists remains a distant dream. And despite all feminist efforts, no Australian colonial woman artist has 'made it' into the pantheon either. I cannot

FIONA MacDONALD, MOS 1, 1994, woven digital image, sources: Port Jackson Painter, Colebee when a Moobee after Balloderree's burial; portraits of the first nine governors of New South Wales, courtesy the artist.

resist noting that the two figures in Geoff Hogg's encyclopedic, fragmentary, *English in New Holland or favourite stories for juniors*, 1986–87, quotes a watercolour by Sophia Campbell from my 1982 book about her,[13] even though her moment of fame proved to be Andy Warhol's allocated fifteen minutes. Our icons (like everyone else's) are all by 'old masters' plus a token woman (Margaret Preston). Descendants of the art-historically dispossessed – women and indigenous people – are therefore finding quotes which relate to their own lives and interests among the 'lesser' arts, abandoning the notion of commenting subversively on paintings by Dead White Males (presumably on the premise that if you ignore them they will go away). This more inclusive strategy, which uses quotation as ammunition in the longstanding battle for visibility for both past and present creative Australians overlooked in their own country solely because of their nationality, gender and/or medium, has resulted in the most interesting 'colonial quotation art' of all.

Narelle Jubelin's early embroideries were in the established anti-iconic, feminist mould. In 1989–90 she took on broader post-colonial issues in sophisticated 'women's work' oppositions of male and female, imperial and colonial, settler and invader, setting her domestic and exotic petit-point quotations alongside various museum objects to illuminate our past-present place in the world. One installation, *Legacies of travel and trade*, 1990, had as its focus four framed petit-point quotations from Hedda Morrison's 1930s photographs of China in the Powerhouse Museum, which commissioned the work. Anonymous turn-of-the-century photographs of Glasgow and Wollongong – two industrial outposts of Empire – were replicated in petit-point for 'Dead Slow', shown at Glasgow and Sydney in 1992.

Vivienne Binns's *Surfacing in the Pacific*, 1993, had a different British imperial theme. It quotes a 1773 Tahitian view by William Hodges (a tribute to the influence of Bernard Smith's magisterial *European Vision and the South Pacific*), Frank Hinder's cubist *Bomber crash*, 1943–49, transmogrified into a fractured native sculpture (a handing back of 'primitive art' to its source) and a tapa cloth from Oceania (the first known use of this traditional women's craft as an Australian art icon). This visually stunning treatise effectively relocates Australian art history to where it belongs.

The sepia collages in Fiona MacDonald's 'Universally Respected' series of 1993 employed more provincial sources: late nineteenth-century photographs of members of the eminently respectable Rockhampton Club in Queensland, the venue where the installation was first shown. Interwoven among and into these gentlemen (who included my great-grandfather-in-law) were locals automatically excluded from membership: women, Aborigines, Kanakas and Chinese. In their Oxford frames, the new club members assert their equality with any boardroom portrait, while at the same time the technique converts the celebratory male photographs into 'native' crafts or women's quilts. MacDonald (herself a 'Rocky' native) shows that art from outside the metropolis is no lesser a heritage, a theme reinforced by interspersing among her manipulated photographs caricatures of some of the same gentlemen by a gifted French émigré who settled in Rockhampton in the 1860s, Louis Marcellin Martin.

Woven colour photographs created for the Museum of Sydney (MOS) on the site of First Government House similarly displayed MacDonald's gift for creating harmony from bizarre marriages. In *MOS 3* a single androgynous portrait was woven from two inhabitants of the early colony: *Balloderree* as depicted by the Port Jackson Painter and *Elizabeth Macarthur* by an unknown oil painter. *MOS 1* made an Arcimboldo-style face from contemporary portraits of the nine Governors who inhabited First Government House, interwoven with the Port Jackson Painter's Aboriginal profile portrait, *Colebee*.

After quoting (among others) Charles Walter's 1860s portrait photographs taken at Coranderrk from the State Library of Victoria in 'Patterns of Connection', 1992, Leah King-Smith took photographs of Aboriginal servants from the State Library of Queensland for her next series, done with Lel Black and Jackie Huggins, 'White Apron – Black Hands'. Her colourful, one-metre-square cibachrome photographs free the historic subjects from the subservience imposed by the white photographers and the mission and domestic service settings, remaking them as glorious ghosts. Reading across the grain, artists like King-Smith convey meanings diametrically opposed to the originals yet independent of them. Is anything lost if the colonial image and its maker remain forgotten?

The 'original' of Fiona Foley's caustic quotation in her 1994

above: **FIONA FOLEY, Native blood, 1994,** (centre panel), hand-coloured black and white photograph, 39.6 x 49.8 cm, courtesy Roslyn Oxley9 Gallery, Sydney.

opposite page: **Canando, West Queensland Aboriginal, c. 1900,** Tosca Studios black and white photograph, 13.4 x 21 cm, collection Queensland Museum.

JOHN MICHAEL CROSSLAND, Nannultera: a young cricketer of the Natives' Training Institution Poonindie, 1854, oil on canvas, 99 x 78.8 cm, collection National Gallery of Australia.

self-portrait as an exotic, bare-breasted beauty in platform shoes, *Native blood*, could be virtually any black female stereotype in colonial 'ethnographic' photography. Yet the fact that her image (not a quotation) specifically refers to a photograph in the Oxley Library of a woman from Foley's own Badtjala (Fraser Island) people is worth knowing.[14] The personal historic dimension gives the self-portrait added power and poignancy, but a specific comparison proves that the re-creation is in no way exaggerated. Identifying the white creators and tracing the provenance of such images is also worthwhile, not just to finger the photographers and buyers behind these market-driven, fictional constructions (as well as the honourable few who resisted the stereotype), but in order to discover precise reasons for their popularity.

Gordon Bennett's 1989 series of comments on historic images of Aborigines quotes various icons, especially J.W. Lindt. We therefore need to know that Lindt was internationally renowned in his lifetime as the most accurate anthropological photographer in Australia, even though his most popular images involved undressing his subjects and photographing them with 'traditional' staffage against unspecific studio backdrops. Hence the Lindt couple quoted in *Frame* were framed, their bodies and lives mythically reconstructed to make a white reputation. Such commentaries on a standard nineteenth-century artistic practice were more controversial when transferred to a specific late twentieth-century one. *The nine ricochets (fall down black fella, jump up white fella)* quoted Tillers's *The nine shots*, 1985, which in turn quoted *Five dreamings*, 1984, by the Papunya painter Michael Jagamara Nelson.

Reappropriating white appropriations of indigenous peoples and their art has become quite an industry – not only in Australia, of course – but Aboriginal artists are increasingly reclaiming historic white images which record their past. A 'gin ... with a queenly air', sketched by Lucy Gray in North Queensland in 1868,[15] reappears in Bennett's *Big romantic painting: Apotheosis of Captain Cook*, 1993, as a positive (if double-edged) counter to an English print of a pantomime Cook in glory. Destiny Deacon's cibachrome *Eva Johnson*, 1994, quotes J.M. Crossland's oil *Nannultera, a young cricketer of the Natives' Training Institution, Poonindie*, 1854, even more equivocally; whereas the historic boy holds a bat, the contemporary writer wields an axe. Nevertheless, both images in the National Gallery of Australia are historically complementary. Unlike the Tillers/Von Guerard pair, they could aptly be opposed – the upholder and destroyer of colonial mission values – were this or any public gallery ever to become less obsessed with European-style chronological hangs.

Historic images illuminate contemporary ones in multiple ways (and vice versa). The past, as L.P. Hartley so famously noted, is a foreign country. Any dialogue between it and the present benefits from an interpreter. Identifying colonial visual quotations is just one way of

forging links between a forgotten past and an unconscious present. This has always been the art historian's job, although finding sources in Australian art has hitherto been confined almost exclusively to spotting similarities with famous European paintings (often a ludicrously hypothetical activity). Colonial quotation-spotting proclaims the existence of a rich visual heritage which is barely known even to professional art historians. Our artists, however, have long appreciated it.

This article began life as a lecture to Fine Arts students at ANU in 1987. Although expanded and contracted for various lectures since, this is its first appearance in print. The latest improvements and additions are much indebted to Jo Holder.

DESTINY DEACON, Eva Johnson, 1994, cibachrome colour photograph, courtesy Hogarth Galleries, Sydney.

1 For Captain Piper *see* Joan Kerr, 'A woman of substance', in *Creating Australia,* eds Daniel Thomas and Ron Radford, International Cultural Corporation of Australia, Adelaide, 1988, pp. 68–71.

2 *See* 'Edith Wall', *Heritage,* ed. Joan Kerr, Craftsman House, East Roseville, 1995, Sydney, p. 264.

3 *See* Christie, Manson & Woods (Australia), *Australian Historical and Contemporary Paintings, Drawings, Sculpture and Prints*, Sydney, 1–3 October 1974 (from Eric Riddler).

4 For details of the original Proclamation board, *see* Margaret Glover and Joan Kerr, 'George Frankland', in *The Dictionary of Australian Artists … to 1870,* ed. Joan Kerr, Oxford University Press, Melbourne, 1992, pp. 272–4. Craig Judd found the Crichton version for me.

5 *See* Joseph Brown Gallery, *Winter Exhibition 1975*, Melbourne, 1975 (from Eric Riddler).

6 *See* Nicholas Baume, 'Where truth is no stranger to fiction', in *Creating Australia*, op.cit., pp. 226–7.

7 *Tower Hill and its artists*, Warrnambool Art Gallery catalogue, Warrnambool, Victoria, 1985.

8 Giles Auty, 'Self-scented noises', *Weekend Australian,* 12–13 August 1995, p. 13.

9 Elizabeth Gertsakis, 'A National Picture', in *Australian Perspecta '85*, ed. Anthony Bond, Art Gallery of New South Wales, Sydney, 1985, p. 50.

10 The precise source of Kennedy's figures was McRae's *Melbourne tribe when blacks saw ships first*, c. 1865, a photograph in the La Trobe Library reproduced in Carol Cooper et al., *Aboriginal Australia*, Australian Gallery Directors Council catalogue, Sydney, 1981, p. 113.

11 Davila's *Juanito Laguna* was shown first at Chisenhale Gallery, London, and Ikon, Birmingham, then at Tolarno Galleries, Melbourne, in mid-1994: *see* Guy Brett et al., *Juan Davila, Juanito Laguna*, Chisenhale Gallery catalogue, London, 1993.

12 Andrew Sayers, *Aboriginal Artists of the Nineteenth Century*, Oxford University Press, Melbourne, 1994. Publication was accompanied by a National Gallery of Australia travelling exhibition, curated by Sayers. The recent spate of interest in McRae's drawings undoubtedly owes much to his work.

13 Joan Kerr with Hugh Falkus, *Sydney Cove to Duntroon*, Victor Gollancz, London, 1982.

14 Foley constructed her self-portrait, which was then photographed by Sandy Edwards and included in Foley's exhibit in the 1995 'Perspecta' at the Art Gallery of New South Wales: see Martin Thomas, 'Fiona Foley', *Australian Perspecta 1995*, Art Gallery of New South Wales, Sydney, 1995, p. 40.

15 The Lucy Gray image was evidently taken from the illustration in *The Dictionary of Australian Artists … to 1870*, ed. Joan Kerr, Oxford University Press, Melbourne, 1992, p. 320. Gordon Bennett's *Big Romantic Painting* (University of Melbourne) was included in Clare Williamson's 'Seven Histories of Australia', an exhibition at ACCA, Melbourne, in September 1995.

Joan Kerr is Visiting Professor at the University of New South Wales College of Fine Arts. Her most recent book, *Heritage: The National Women's Art Book*, published in 1995, was produced with the help of 215 contributors.

Feeding time

The Australian art market is entering a new bullish phase. This was signalled, appropriately, by the prices paid for two farmyard paintings at the spring auctions of 1995. The new phase, however, is hardly a stampede even if a painting of a stampede was one of the two that signalled its onset. One of the paintings showed a bull or cow charging at the viewer, the other a woman feeding chickens. Both were works that had belonged to the central figure in the big bull market of the late 1980s – one Alan Bond. *Feeding time* by Frederick McCubbin sold for $552,500 at Christie's on 20 November and *Mountain muster* by Tom Roberts sold for $442,500 at Sotheby's on 27 November.

Heavyweight paintings remain keenly sought after, even where they have not been entirely successful as works of art. The two star lots at the end of year auctions were not without their faults (Melbourne dealer Chris Deutscher called the Roberts 'a bum steer') but their sale showed the desperation with which buyers are chasing potential 'icons' of Australian art on a thinning market in masterpieces.

Feeding time was de-accessioned by the National Gallery of Victoria in early years to make way for a better McCubbin. *Mountain muster* hung around Roberts's studio for years where even a price-cut failed to lure a buyer. Roberts gave it to his sister and when it came onto the auction market in Sydney in 1972 it was not the highlight of the sale and was passed in at $15,000.

As the best works have been drawn off the market into permanent collections, this price indicates a very real accretion in value of big-time pictures by big names; the 1972 price is equivalent to $100,300 in today's money.

A bull market usually involves a lot of action in the 'penny dreadfuls' as less financially flush buyers move in for a piece of the action. Low volume turnovers (by value the percentages sold were much higher) at the big sales belied any suggestion that the art market recovery was all-pervasive. But the results were certainly stronger than those registered by the auctions of late 1994 when the sales were held closer to Christmas. The auction houses had wisely responded to criticism that sales in December precluded dealers from buying stock because they had to hold onto it during the long, dead summer months.

The response to many gallery shows suggested an emerging confidence in Australian art. But the confidence was directed most pointedly at the safe. Classic names tended to dominate the total or near sell-out shows. Margaret Olley, for example, had a $350,000 sell-out at Sydney's Australian Galleries. The same transpired in the market for Australian Aboriginal art around the galleries and at auction, with new work by Rover Thomas selling out at the William Mora Gallery in Melbourne and works by leading names being separated out by buyers at Sotheby's sale of Aboriginal art on 28 November.

This sale, which included 'white' contemporary art, was held in Melbourne, as were the two major Australian painting sales of the season, to save costs for auction houses worried about the bottom line and with established tied venues in that city. This resulted in the curious situation of one of the most exciting Fauve views of Sydney Harbour, John Peter Russell's *Regatta, Rose Bay* of 1922, being offered for sale in Melbourne. Whether the painting, which did not sell because of its stiff estimate, would have found a buyer in Sydney is a moot point, but the ambience would certainly have been more encouraging in the picture's home-town.

Moneyed Sydney buyers might have taken note of such an offering even when offered down south. However, prospective Sydney buyers of three- to four-figure-priced lots are unlikely to travel to Melbourne to inspect or buy, and lots of this value are not brought to Sydney for the limited viewing there. No wonder works by the likes of B.E. Minns

FREDERICK McCUBBIN, Feeding time, 1893, oil on canvas, 76 x 127 cm, Christie's, sold for $552,500.

TOM ROBERTS, Mountain muster, 1897–98, oil on canvas, 133 x 153 cm, Sotheby's, sold for $442,500.

ROBERT JOHNSON, Palm Beach to Barrenjoey, NSW, 1929, oil on canvas, 70 x 90 cm, Lawsons, sold for $52,750.

went for little in the Melbourne sales.

Minns and his early twentieth-century colleagues who dallied amongst the gum trees and on serene banks also suffered from an increasing disdain for this genre. The trend to the modern continued, perhaps reflecting the ageing of the enthusiasts for the 'old school': the middle-aged buyers who fuelled the boom in traditional art in the 1980s are now more likely to be shedding assets than buying them. In the process, Melbourne commodities, the cattle and riverscape painters Scheltema and Bernaldo, also appear to be losing value.

The market's continuing overall selectivity appears to be letting only a few examples of this genre through at respectable prices. The most notable was $52,750 paid for Robert Johnson's *Palm Beach to Barrenjoey, NSW* by a long-established enthusiast for his work at Lawsons in Sydney on 13 November.

Seductive paintings of gum trees and the harbour by leading artists of the impressionist school were also an exception. Perhaps inspired by the purchase of *Golden summers* by the National Gallery of Australia for $3.5 million, some of the better offerings by Streeton were in keen demand. A small *Impression: Road through the park* of 1890 attracted spirited bidding at Sotheby's, closing at $50,600 against an estimate of $28,000 to $38,000. On the market for the third time in ten years, the same artist's larger *Bathers, Killarney* continued its increase in value to make $299,500, an appreciation of about $100,000 over the decade.

The big three – Streeton, Roberts and McCubbin – continued to hog the front-line, the price paid for Roberts's sketchy *The blue dress* ($107,000 compared with an estimate of $25,000 to $35,000) representing even keener enthusiasm than that given for the same artist's *Mountain muster*. While supporting the three great 'nationalists', the market showed the same kind of respect for the expatriate John Peter Russell's French seascape. At Christie's, Russell's *Rough sea, Morestil, Belle-Ile* made a most satisfactory $264,300, while a painting which had been titled *Paraggio* made its estimated $88,300. At Sotheby's, the strongly coloured *L'entree d'une fjord, Belle-Ile* made $149,500.

But the market for non-Australian paintings remains speculatively export-orientated, even if galleries such as Annandale and Rex Irwin continue to promote modern overseas art. In the increasingly global art business a New Zealand art dealer, who flies to Australia regularly to bid on paintings for a dealer in Mayfair, picked up several of the top-priced lots in the Joel's and Sotheby's sales for his overseas client. Australian dealers also dip into this arbitrage trade and it is said with some authority that London traders send paintings out from London to tempt the Australian would-be arbitragistes.

Like their colleagues in the exhibiting galleries, Sydney dealers appeared to be enjoying a lift in business assisted in their resale market by the absence of keen local competition from the big auction houses who concentrated their activity on Melbourne.

Donald Friend from the Sydney Charm School was one of the biggest stars of Sotheby's sale with a posthumous market that seems to have more tenacity than those for his fellow superstars the late Brett Whiteley and Lloyd Rees. Fred Williams, a tough auction commodity, also enjoyed keen support in the same rooms, with *Sherbrooke Forest* going for $103,500 and *Minimal landscape* for the same amount. Both works went to the same buyer, art consultant Dr Jean Battersby, and therefore perhaps ended up with the same, presumably corporate, collector. The prices also reflect the internationalisation of the art market. They might not have made this level but for the solid prices attached to Williams's work at a recent one-man exhibition at London's Marlborough Galleries.

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

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1. AKIO MAKIGAWA, Untitled II, 1995, American greenstone and patinated cast bronze, Anna Schwartz Gallery, Melbourne. **2. CAMERON FRASER, Still life, 1995,** plaster, 140 x 240 x 160 cm, Darren Knight, Melbourne. **3. H.J. WEDGE, Immaculate conception – what hypocrisy!, 1993,** installation, variable dimensions, Gallery Gabrielle Pizzi, Melbourne. **4. GEOFF LOWE, Transvestite, 1995,** (front); **Inherited Models, 1995,** (left); **Looking for mary in things, 1995** (back); **The sixties (with Hy Vong), 1995** (right), Sutton Gallery, Melbourne. **5. BRAD BUCKLEY, Those unspoken tragedies (and that slashed eye), 1995,** installation, Artspace, Sydney.

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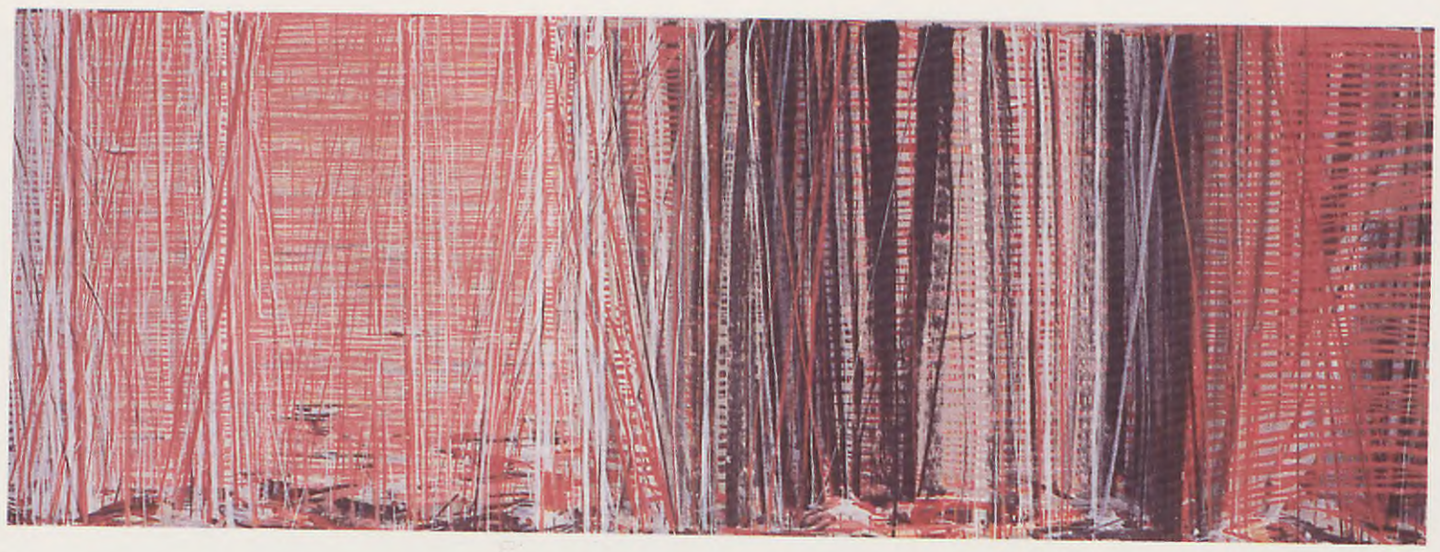
1. KEN WHISSON, Landscape in various browns, greys and yellows, 1992, oil on canvas, 100 x 120 cm, Watters Gallery, Sydney. **2. DANNY McDONALD, Figure, 1994,** serigraph, 106 x 74.5 cm, Australian Galleries, Melbourne. **3. BRONWYN OLIVER, Ring II, 1994,** copper, 42 x 42 x 16 cm, Christine Abrahams Gallery, Melbourne. **4. BRIAN BLANCHFLOWER, Canopy 27, 1991,** acrylic, 212 x 554 cm, Annandale Galleries, Sydney.



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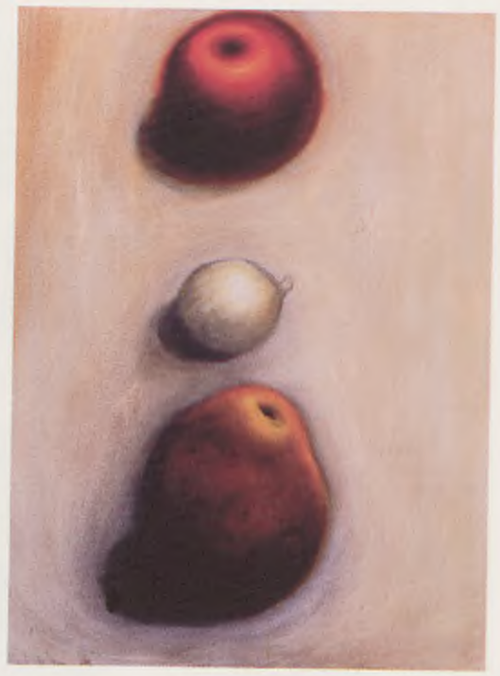

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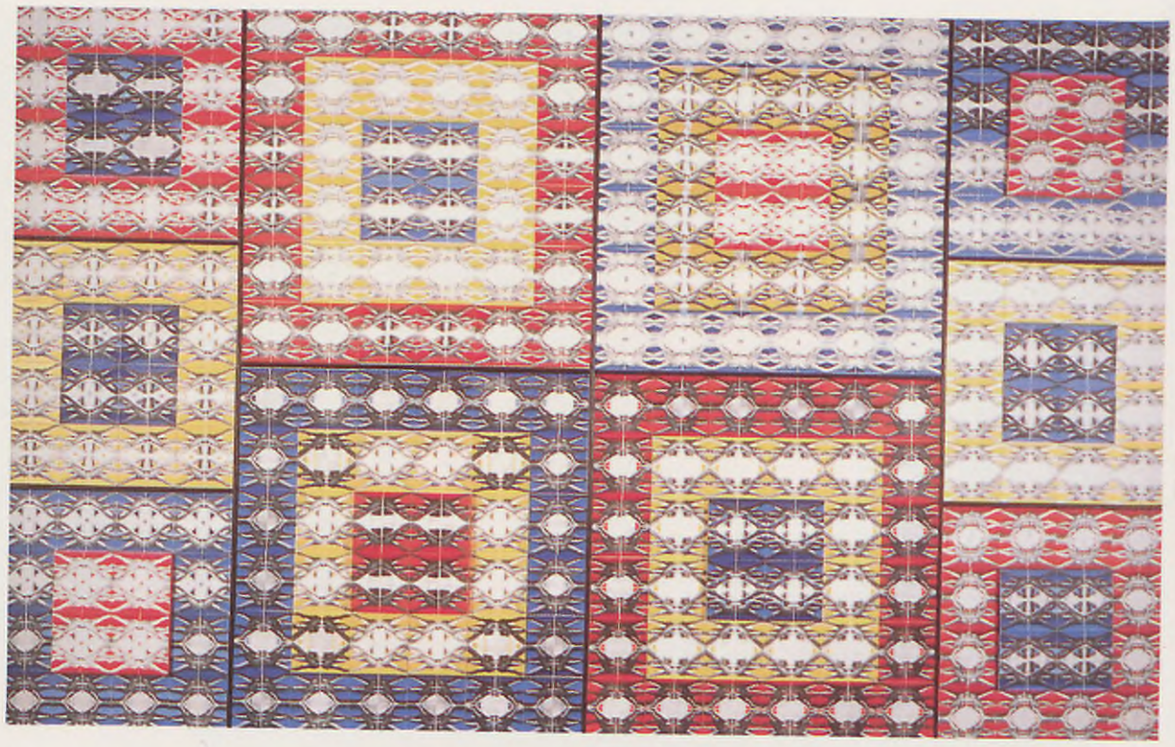

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1. ANGUS NIVISON, **Hard rain, 1995**, acrylic on canvas, 165 x 455 cm, Coventry Galleries, Sydney. 2. ADRIAN LOCKHART, **Fruit and onion, 1995**, oil on canvas, 76 x 61 cm, Robin Gibson Gallery, Sydney. 3. JUDY HOLDING, **History of Australia I, 1995**, (detail), ceramic plate installation, 90 x 115 cm, Solander Gallery, Canberra. 4. FASSIH KEISO, **Three primary colours, red, blue & yellow between three colourless women: Aisha, Leila & Zahra, 1995**, acrylic on black and white photographs, 244 x 400 cm, Linden Gallery, Melbourne.

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1. PAUL HANDLEY, Untitled (landscape painting II), 1995, x-ray positive type-c photograph on aluminium, 120 x 120 cm; oil on canvas, 140 x 120 cm, First Draft, Sydney. **2. PETER BOOTH, Burning city and head, 1994,** oil on canvas, 66 x 86 cm, Deutscher Fine Art, Melbourne. **3. SYBIL CURTIS, Facing the street, 1994,** oil on linen, 120 x 90 cm, ACCESS Contemporary Art Gallery, Sydney. **4. BRUCE HOWLETT, Pastoral image, 1995,** 63 x 201 cm, oil on canvas, galvanised iron, Solander Gallery, Canberra.

JUDITH DINHAM
Il Crete From Here, 1995
oil on board
90 x 60 cm
Photo: Peter Northcott

RINA FRANZ
Formed and Re-formed ...
Response Series
Series No.5, 1995
acrylic on board
40 x 42.5 cm
Photo: Peter Northcott

JULIA CICCARONE
Viva Gli Sposi
(Family Portrait) #1, 1994
oil on canvas
153 x 213 cm
Photograph courtesy of
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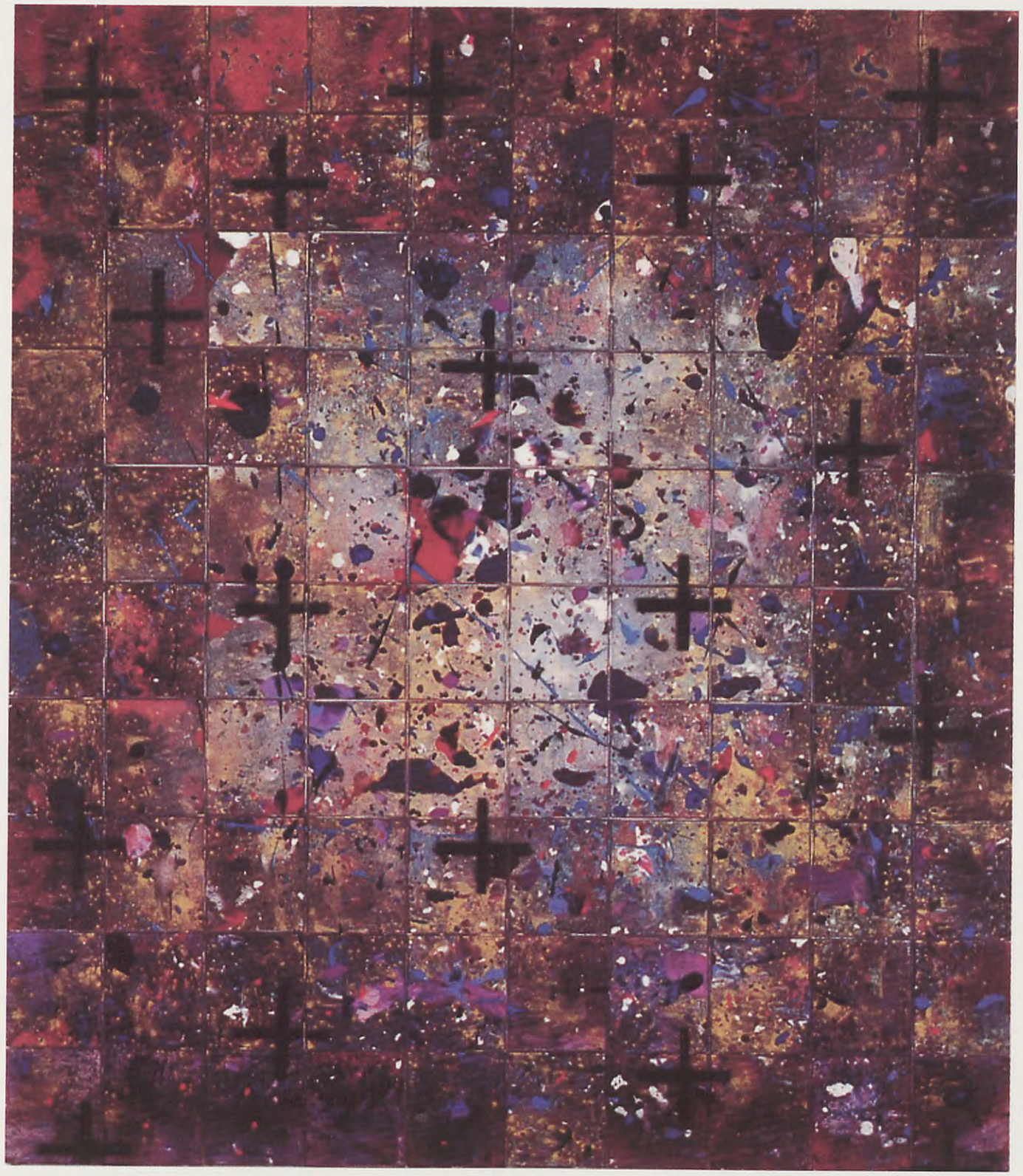

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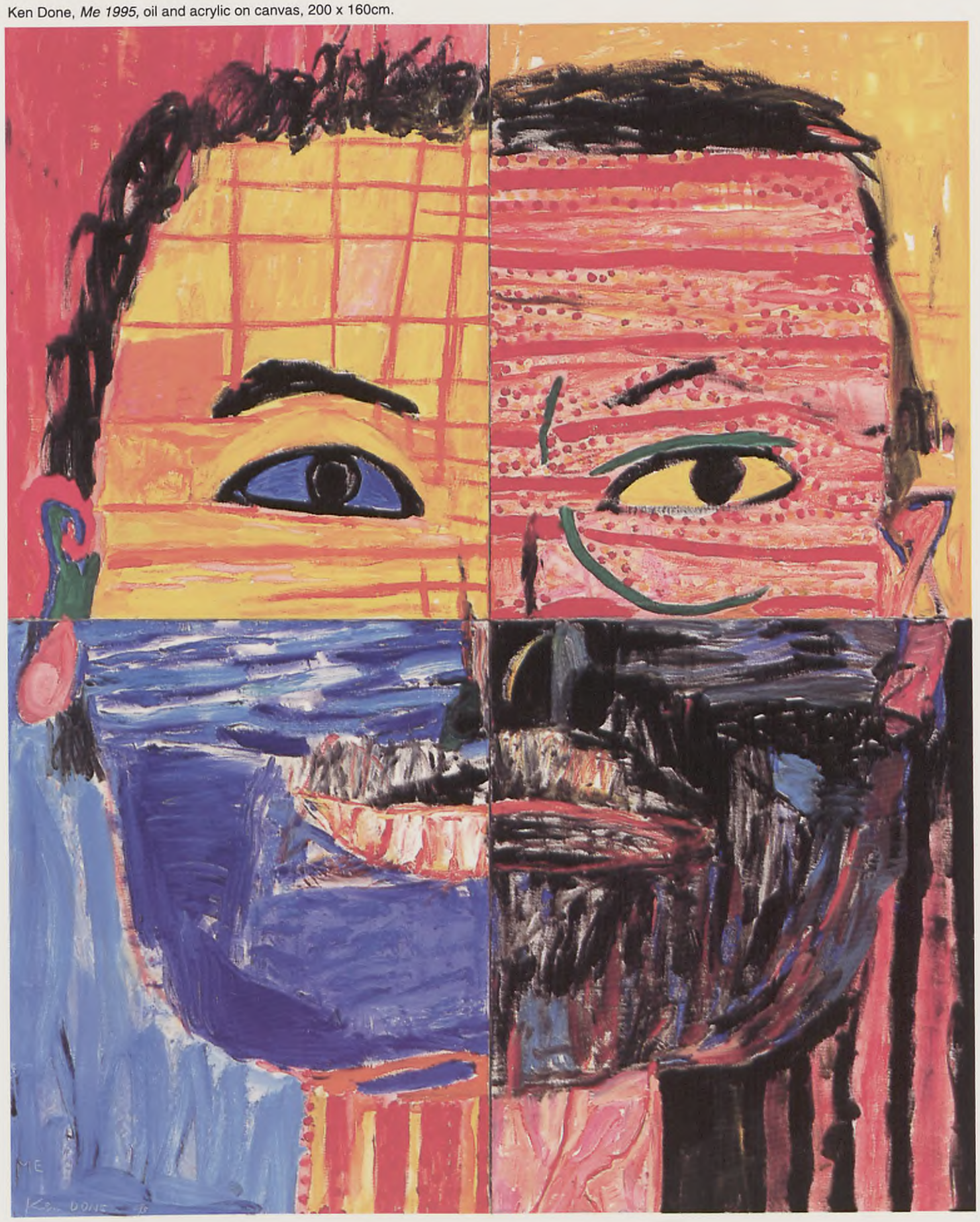

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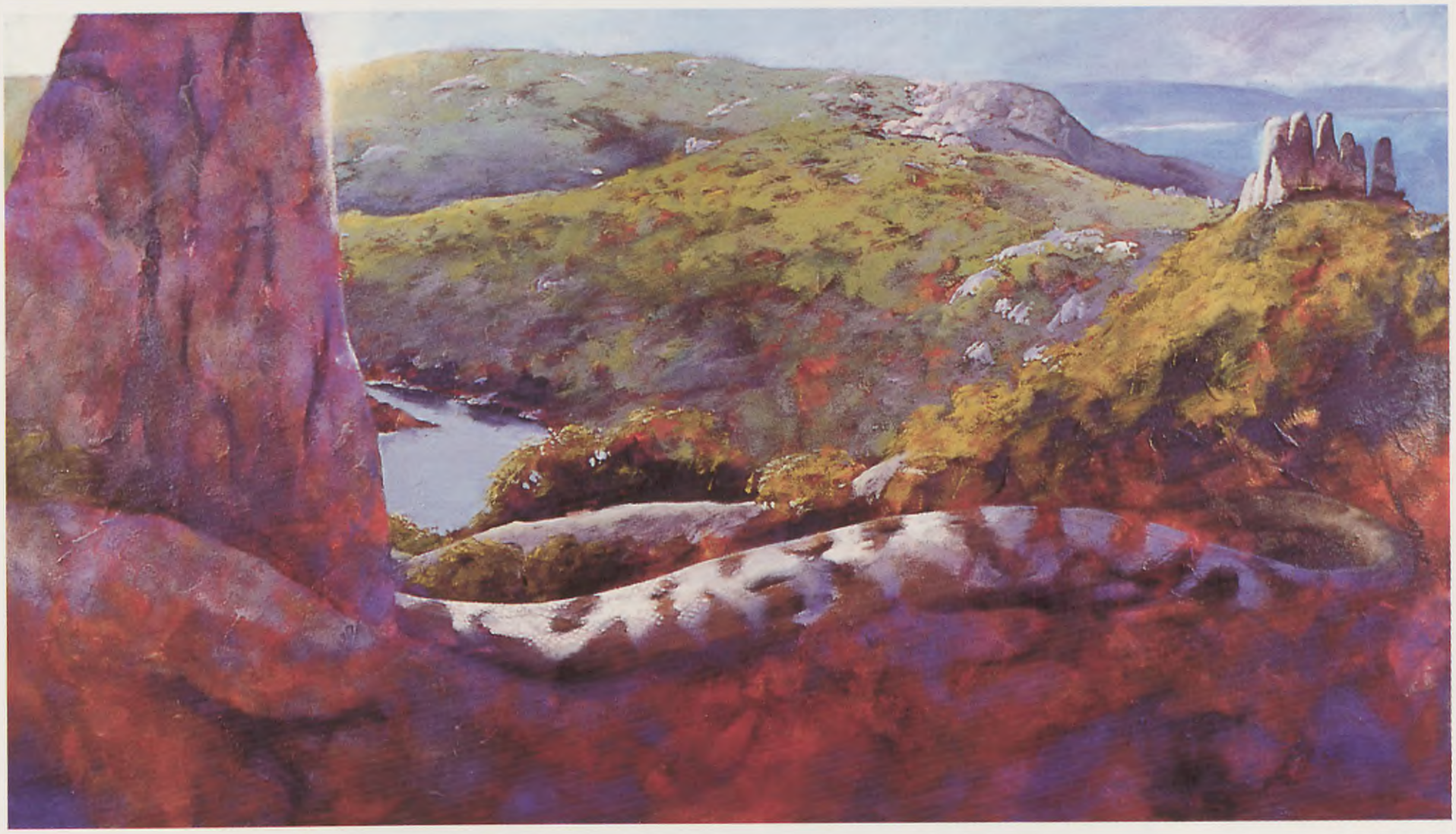

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NATIONAL GALLERY OF AUSTRALIA
TRAVELLING EXHIBITIONS

JANUARY – DECEMBER 1996

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

Moree Plains Gallery
MOREE NSW
Friday 8 December 1995-Sunday 18 February 1996

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

Geraldton Art Gallery
GERALDTON WA 6530
Friday 3 May-Sunday 16 June 1996

Burnie Regional Art Gallery
BURNIE TAS 7320
Wednesday 28 August-Sunday 29 September 1996

DRAGON AND PHOENIX: THE TEXTILES OF SOUTHEAST ASIA'S CHINESE COMMUNITIES

Gold Coast City Art Gallery
SURFERS PARADISE Qld 4217
Friday 8 December 1995-Sunday 21 January 1996

Campbelltown City Art Gallery
CAMPBELLTOWN NSW 2560
Friday 16 February-Sunday 14 April 1996

BEYOND RECOGNITION: CONTEMPORARY INTERNATIONAL PHOTOGRAPHY

New England Regional Art Gallery
ARMIDALE NSW 2350
Friday 22 December 1995-Sunday 4 February 1996

Lawrence Wilson Art Gallery
PERTH WA 6009
Friday 16 February-Sunday 24 March 1996

University of Tasmania Plimsoll Gallery
HOBART TAS 7000
Thursday 4 April-Sunday 5 May 1996

Wollongong City Art Gallery
WOLLONGONG NSW 2520
Friday 24 May-Sunday 30 June 1996

Newcastle Region Art Gallery
NEWCASTLE NSW 2300
Saturday 20 July-Sunday 1 September 1996

Albury Regional Art Centre
ALBURY NSW 2640
Friday 13 September-Sunday 13 October 1996

Waverley City Gallery
MT WAVERLEY Vic 3149
Friday 25 October-Sunday 24 November 1996

FASHION AFOOT

Geelong Art Gallery
GEELONG Vic 3220
Friday 9 February-Sunday 17 March 1996

Port Pirie Regional Gallery Inc
PORT PIRIE SA 5540
Thursday 28 March-Sunday 21 April 1996

New Land Gallery
PORT ADELAIDE SA 5015
Sunday 19 May-Sunday 16 June 1996

Museum and Art Gallery of the Northern Territory
DARWIN NT 0820
Friday 28 June-Sunday 28 July 1996

Cairns Regional Gallery
CAIRNS Qld 4870
Friday 9 August-Sunday 15 September 1996

New England Regional Art Museum
ARMIDALE NSW 2350
Friday 4 October-Sunday 3 November 1996

Benalla Art Gallery
BENALLA VIC 3672
Friday 15 November- Sunday 15 December 1996

Tasmanian Museum and Art Gallery
HOBART TAS 7000
Friday 20 December 1996-Sunday 3 February 1997

KEPT FOR BEST: AUSTRALIAN FINE CRAFT FOR THE HOME

Itinerary to be confirmed:

Bourke NSW	May 1996
Charleville Qld	June 1996
Emerald Qld	June 1996
Blackwater Qld	July 1996
Barcaldine Qld	July 1996
Winton Qld	August 1996
Mt Isa Qld	August 1996
Tennant Creek NT	September 1996
Katherine NT	September 1996
Jabiru	October 1996
Darwin NT	October/November 1996
Kununurra WA	November 1996
Derby WA	December 1996
Broome WA	December 1996
Karratha WA	January 1997
Carnarvon WA	January 1997
Geraldton WA	February 1997
Kalgoorlie WA	February 1997
Whyalla SA	March 1997
Port Pirie SA	March/April 1997
Broken Hill NSW	April 1997
Parkes NSW	May 1997

SOFT BUT TRUE: JOHN KAUFFMANN ART PHOTOGRAPHER AND HIS CONTEMPORARIES

Itinerary to be confirmed:

Bendigo Art Gallery
BENDIGO Vic 3350
September/October 1996

Art Gallery of New South Wales
SYDNEY NSW 2000
November/December 1996

Art Gallery of South Australia
ADELAIDE SA
March/April 1997

Art Gallery of Western Australia
PERTH WA 6000
May/June 1997

National Gallery of Victoria
MELBOURNE Vic 3004
July/August 1997

Orange Regional Gallery
ORANGE NSW 2800
September/October 1997

BETWEEN THE BUSH AND THE BOUDOIR

Dubbo Regional Art Gallery
Dubbo NSW 2830
Saturday 19 October-Sunday 1 December 1996

Gold Coast City Art Gallery
Surfers Paradise Qld 4217
Saturday 7 December 1996-Sunday 2 February 1997

New England Regional Art Museum
Armidale NSW 2350
Friday 7 February-Sunday 6 April 1997

Mornington Peninsula Regional Gallery
Mornington VIC 3931
Sunday 13 April-Sunday 25 May 1997

Araleun Center for Arts & Entertainment
Alice Sprints NT 0871
Saturday 7 June-Sunday 6 July 1997

Cairns Regional Gallery
Cairns QLD 4870
Friday 18 July-Sunday 14 September 1997

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brisbane scene

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.

Red Hill Gallery

61 Musgrave Road, RED HILL 4059
Tel: (07) 3368 1442 Fax (07) 3367 3107
Monday to Saturday 9.30 – 5, Sunday 11 – 5
Fine arts, framing and art rental. Celebrating our 10th year with special exhibitions including Glenise Clelland, Herman Pekel, Jamie Boyd and Alan Purnell. Exhibitions are shown monthly.

Queensland Art Gallery

Queensland Cultural Centre South Bank SOUTH BRISBANE
Tel: (07) 3840 7303
Open daily 10 – 5 Admission free
To 17 March: Leonard and Kathleen Shillam: a tribute
To 8 April: The Power to Move: Aspects of Australian photography
4 April – 23 June: Gwyn Hanssen Pigott Survey Exhibition
17 April – 12 May: Moët & Chandon Touring Exhibition '96.

Centre City, The Verlie Just Town Gallery and Japan Room

6th Floor MacArthur Chambers Edward/Queen Streets BRISBANE 4000
Tel: (07) 3229 1981
Monday – Saturday 10 – 4
Est. 1973 – Queensland's longest-serving private gallery. Browse solos, stock, reference libraries and consult ever-present Owner-Director, Verlie Just OAM.
Three centuries of original Japan UKIYO-E. Representing exclusively in Brisbane prizewinning Australian artists including: Cassab, Inson, Amos, John Rigby, D. Schlunke, D. Piggott, B.Hadley, David Taylor.

Crafts Council of Queensland

1st Floor, School of Arts, 166 Ann Street, BRISBANE 4000
Tel: (07) 3229 2661 Fax: (07) 3229 2243
Monday to Friday 10am – 4pm
The Crafts Council Gallery co-ordinates an ongoing display of contemporary Queensland craft.

Gallery 482

482 Brunswick Street FORTITUDE VALLEY 4006
Tel: (07) 3254 0933 Fax: (07) 3254 0922
1 – 28 March: Charlotte Moore, paintings and prints.
29 March – 25 April: Oskar Edwards Retrospective, a memorial exhibition of the recently deceased artist.

Fusions Gallery

cnr Malt and Brunswick Sts FORTITUDE VALLEY 4006
Tel: (07) 3358 5122 Fax: (07) 3358 4540
1 – 31 March: Qld Glass Artists, works by members of the Queensland Glass Artists Association.
3 April – 5 May: Steve Davies, semi-functional and sculptural ceramic works.
8 May – 2 June: 'Five x Five', five artists working in five different media.

Customs House Art Gallery

399 Queen Street, BRISBANE 4000
Tel: (07) 3365 8999 Fax: (07) 3365 8900
Monday to Sunday 10 – 4
1 March – 30 April: Amanda Penrose Hart, 'Summer, Autumn, Winter, Spring'
6 May – 24 June: Stuartholme-Behan Collection of Australian Art
Permanent Display: Nat Yuen Collection of Chinese Antiquities including rare neolithic painted pottery jars from the late third millennium BC and an early Ming dish circa 1403–1424 AD
Customs House is a cultural, educational and heritage facility of the University of Queensland.

Midnight Meditation

40 x 30 cm etching and aquatint, ed. 30

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Lucy, Untitled, 1952 Ernabella Arts Collection.

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Australia Council for the Arts

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From children's drawings then to adult art practice now. Curated by Lucienne Fontannaz

Orange Regional Art Gallery, NSW	**20 Jan - 15 Feb 1996**
Araluen Arts Centre, Alice Springs, NT	**2 March - 31 March 1996**
Museum and Art Gallery of the Northern Territory, Darwin	**18 April - 19 May 1996**
Cairns Regional Art Gallery, QLD	**7 June - 7 July 1996**
Gladstone Regional Art Gallery, QLD	**26 July - 31 August 1996**
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Woollahra Antiques Centre
160 Oxford Street Woollahra NSW 2025
Tel: (02) 328 6774 Fax: (02) 327 7270

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

The Gallery Shop

National Gallery of Australia Parkes Place Parkes ACT
GPO Box 1150 Canberra ACT 2601
Tel: (06) 240 6420 Fax: (06) 240 6529
(008) 808 337 (during business hours)

Shop in person, by phone, or by mail at Australia's premier arts bookshop/giftshop. Open 10am – 5pm daily (except Christmas Day and Good Friday)

The Gallery Shop

Art Gallery of NSW Art Gallery Road Sydney NSW 2000
Tel: (02) 225 1718 Fax: (02) 233 5184
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The finest selection of art books in Australia, plus a brand new range of boxed greeting cards, posters, prints, giftware, including Brett Whiteley catalogue, cards and posters.

Byron Mapp Gallery

178 Oxford Street, Paddington NSW 2021
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THE NOLAN GALLERY

Nolan

1 March – 8 April
West Gallery
East Gallery

Nolan Foundation Collection

Strong Lines, New Directions
An exhibition of prints by Aboriginal and Torres Strait Islander artists working in Canberra.

12 April – 12 May
West and East Galleries

Prime Painting Prize.

Lanyon Tharwa Drive,
Tharwa ACT 2620
Tel: (06) 237 5192
Facsimile: (06) 237 5204
Tuesday to Sunday and
public holidays 10am-4pm

CAMPBELLTOWN CITY
visual arts
art gallery

Campbelltown City Art Gallery and Japanese Tea-House Garden

Art Gallery Rd,
cnr Camden & Appin Rds,
Campbelltown NSW 2560
Tel: (046) 201 333
Tuesday to Saturday
10am – 4pm,
Sunday and public holidays
12noon – 4pm.
Open Monday
by appointment.

19 April – 26 May
Blake Prize for Religious Art
Artists examine aspects of religious and spiritual belief. Toured by the Blake Society

17 May – 16 June
Archibald, Wynne and Sulman Prizes
A selection from Australia's three best known art prizes. Toured by Grafton Regional Gallery.

31 May – 23 June
Ruby Brilliant
40 wearable artworks by this popular fibre and textile artist.

31 May – 23 June
CANdid
An exhibition and performance program highlighting artists from the Wollondilly region

BROKEN HILL CITY ART GALLERY

14 March – 14 April	**June MacLucas: Caves**
22 March – 14 April	**Willyama Art Society**
18 April – 20 May	**Hill End (AGNSW)**
31 May – 16 June	**Perpetual Motion (SATEP)**

OUTBACK ART PRIZE FORMS AVAILABLE

P.O BOX 448 BROKEN HILL 2880
TELEPHONE: (080) 88 9252 • FACSIMILE: (080) 87 1411
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CASULA POWER HOUSE ARTS CENTRE

TOTALLY HOME GROWN ART

Casula Powerhouse Arts Centre
1 Casula Road, Casula NSW

For exhibition details telephone: (02) 824 1121

Gladstone Regional Art Gallery and Museum

30 March – 27 April

Visions of Splendour
10th anniversary exhibition of the Port Curtis Patchwork Group

24 May – 29 June

The Spiritual and the Social
9 artists from Thailand, Indonesia and the Philippines.
A Queensland Art Gallery Regional Services exhibition

cnr Goondoon and Bramston Street,
GLADSTONE QLD 4680
Enquiries: (079) 72 2022
Fax: (079) 72 9097
Open Mon-Fri 10am–5pm,
Saturday and public holidays 10–4pm

Maitland City Art Gallery

Brough House, Church Street, MAITLAND NSW 2320
Tel: Director (049) 33 6725 Gallery (049) 33 1657
Fax: (049) 33 6725
Thurs–Fri 1–4pm, Sat 1.30–5pm, Sun 10.30–5pm

28 March – 21 April Selected works from the 9th Maitland City Art Gallery Festival of Arts and Crafts

25 April – 26 May Patchwork/Quilting from the Narelle Grieve Collection

Foyer Gallery Maitland Council Administration Centre
Mon–Fri 8.30–4.30

April The Historic Maitland Photographic Collection, selected works

May The Maitland Camera Club, selected works

Work of the Month from the permanent collection

April George Lawrence *Sunday Morning, Morpeth Church*

May Basil Hadley *Cross Country Runner*

Newcastle Region Art Gallery

Laman St, Newcastle 2300 Phone (049) 293263 or 263644 Fax (049) 296876
Mon – Fri 10am – 5pm Sat 1.30 – 5pm Sun and Public Holidays 2 – 5pm

JAPANESE CERAMICS FROM THE NEWCASTLE REGION ART GALLERY PERMANENT COLLECTION 2 February – 10 March
This exhibition will feature a large selection of Japanese ceramics and will be accompanied by a comprehensive catalogue.

ARTEXPRESS 16 March – 21 April
This exhibition will encompass a full range of media submitted for the Higher School Certificate. The works are drawn from government and non–government, metropolitan and country schools.

WELLKNOWN RACING IDENTITY 16 March – 21 April
An encounter with a key work from the Gallery's collection exploring its changing meanings in Australian Art History and in contemporary visual culture. This invenstigation will draw on the Visual Arts Syllabus Frames – The Subjective, Cultural, Structural and the Postmodern.

OTTO DIX: THE CRITICAL GRAPHICS 1920–1924 & 'THE WAR' DRAWINGS 1924 26 April – 2 June
A German Institute for foreign Cultural Affairs Travelling Exhibition in association with the Goethe–Institut, German Cultural Centre.
Toured in Australia by Art Gallery of Western Australia.

LAKE MACQUARIE CITY ART GALLERY

143 – 147 Main Road, Speers Point NSW 2284
Tel: (049) 21 0382 • Fax: (049) 58 7257

9 March – 14 April

Filipino Women in Australia – A Sense of Place
Curator: Judy McQueeney
Opening 9 March at 3pm

20 April – 19 May

Denoting Diversity
Three NESB artists use the gallery as a studio for three weeks. Final work exhibited for one week.

Official celebration 11 May at 3pm

Lake Macquarie Art Gallery is opening a new space in First Street, Booragul. The exhibitions will include a banner exhibition entitled 'Signifiers' complemented by a medieval festival in the grounds and an exhibition of paintings and sculpture by Sydney artists Geoff Harvey and Gary Christian. Dates to be finalised.

Goulburn Regional Art Gallery

Civic Centre, GOULBURN NSW Tel: (048) 23 0443 Fax:(048) 23 0456
Hours: Tuesday–Friday 10am–4.30pm Saturday 1–4pm

The Gallery presents a program of exhibitions incorporating a diversity of art media and conceptual investigations.

The major highlight for 1996 is:

Below the Surface
27 July – 31 August

Contemporary textiles exhibition resulting from a collaboration between the artists and curators in the development and curating of the exhibition.

***Collaborations*:**
Working in the Arts
10am–5pm Sat, 27 July

A Conference to launch *Below the Surface*

Below the Surface has been assisted by the Australia Council and the New South Wales Government Ministry For the Arts.

City Art Gallery Wagga Wagga

40 Gurwood Street
Ph: 069 235419

National Art Glass Collection

1 March	**Hobart** Tasmanian Museum and Art Gallery
16 May	**Launceston** Queen Victoria Museum and Art Gallery
19 July	**Brisbane** City Hall Art Gallery and Museum
4 September	**Murwillumbah** Tweed River Art Gallery
18 October	**Newcastle** Newcastle Region Art Gallery

Visions of Australia
1996 National Tour

Tweed River Regional Art Gallery

To 17 March	**Twelve Gates to Regions Lost and Found,** Glen Henderson – wood
	Terra Nullius, Brenda Palma collage and photomontage
	The 1888 Centenary Melbourne Cup from the National Gallery of Australia
20 March – 21 April	**Faces from the Past and Present** Australian portraits
24 April – 26 May	**Pandora: Piecing Together the Puzzle** from the Queensland Museum, exploring the 1791 wreck of the HMS Pandora

Tumbulgum Road,
PO Box 816
MURWILLUMBAH NSW 2484
Telephone and Fax: (066) 72 0409
Wednesday to Sunday

Timezone presents

TECHNO Tamworth

Kyle Ashpole

Sophie Coombs

Tony Schwensen

Michael Strum

Regina Walter

Justine Williams

Friday 29 March – Sunday 5 May

TAMWORTH CITY GALLERY
203 Marius St, TAMWORTH
Tel: (067) 68 4459 • Fax: (067) 66 9560

Orange Regional Gallery

15 March – 14 April	**BLAKE PRIZE 3** **Unlocking Pandora's Box 2** Shipwreck archaeology from the Queensland Museum
22 March – 14 April	**TAFE SHOW**
19 April – 19 May	**6 x 6 GALL 3** 6 Wollongong Artists
19 April – 21 May	**ABSTRACTION** Wollongong Regional Gallery Tour

Orange Regional Gallery
Orange City Council, Civic Square,
Byng Street Orange 2800
Tel: (063) 61 5136
Fax: (063) 61 5100

WOLLONGONG CITY GALLERY

Cnr Kembla and Burelli Streets,
Wollongong NSW 2500

9 Feb – 31 March	**The Experience of Abstraction** – Paintings, prints, photography
9 Feb – 24 March	**Multicultural Tapestry**
1 March – 28 April	**Jeannie Baker: 'Desert River – the story of Rosy Dock'** – Collage
29 March – 12 May	**John Grech** – Photography
5 April – 19 May	**Ti Hua Huang** – Chinese painting

Admission Free
Open: Tuesday – Friday 10am–5pm
Weekends and public holidays: 12–4pm
Closed Mondays, Christmas Day,
Boxing Day and Good Friday
Enquiries (042) 28 7500

NEW ENGLAND REGIONAL ART MUSEUM

Home of the Howard Hinton and Chandler Coventry Collections

The New England Regional Art Museum boasts one of the most memorable art experiences with its storeroom treasures and dynamic exhibition programme, featuring contemporary Australian artists.

9 FEB – 31 MARCH

THE ARTISTS OF HILLEND. Featuring works by Brett Whiteley, Russell Drysdale, Margaret Olley, John Olsen, Jeffrey Smart & Donald Friend.

AUSTRALIAN LANDSCAPES: WORKS FROM THE HOWARD HINTON COLLECTION. Featuring works by Hans Heysen, Donald Friend, Elioth Gruner, Howard Ashton & Albert Namatjira.

5 APRIL – 19 MAY

FRED CRESS PAINTINGS 1988–1995. This is a comprehensive look at the artists most significant seven years of work.

THE DRAWINGS OF ALAN SUTHERLAND.
A long overdue survey of a talented local artist.

COMMENCING 24 MAY

OBSESSION: CHANDLER COVENTRY'S COLLECTION & DIGICUBE.

NEW ENGLAND REGIONAL ART MUSEUM
Kentucky Street, ARMIDALE NSW 2350
ph: (067) 72 5255 fax: (067) 71 2397

Albury Regional Art Centre

An elegant building at 546 Dean Street on QEII Square, the Albury Regional Art Centre has a permanent display of the work of Russell Drysdale; one of the major photographic collections in the country and a changing program of touring exhibitions.

Visual arts, textiles, ceramics, painting and drawing from all over the country ensure there is always something interesting to see.

Monday to Friday 10.30–5pm, Saturday and Sunday 10.30–4pm. Disabled access, free admission and great coffee!

Get a little art on your mind!

546 Dean Street, ALBURY NSW 2640
Tel: (060) 23 8187 Fax: (060) 41 2482
Daily 10.30–5pm Free admission
Access for the disabled

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Current Exhibitions

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ART GALLERIES SCHUBERT
Marina Mirage, Seaworld Drive,
MAIN BEACH 4217
Tel. (075) 71 0077 Fax (075) 91 3850
Modern and contemporary paintings, sculpture, works on paper, books and photographs of Australia's leading artists.
Daily 10 - 5

ARTS COUNCIL GALLERY
242 Gladstone Road,
(entrance via Lochaber Street)
DUTTON PARK 4102
Tel. (07) 3846 7500 Fax (07) 3846 7744
Showcasing the wealth of creative energy and artistic development by Queensland's emerging and established arts and crafts practitioners.
Monday to Friday 10 - 4 or by appointment, closed public holidays

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

CAIRNS REGIONAL GALLERY
cnr Abbott and Shields Streets,
CAIRNS 4870
Tel. (070) 31 6865 Fax (070) 31 6067
To 3 March: 'Copyrites', examines the negotiation between indigenous cultures, commerce and European law
To 10 March: Tableland printmakers, recent works
To 24 March: 'Ancient Land, Modern Art', contemporary Aboriginal and Torres Strait Islander art from the Queensland Art Gallery collection
8 March to 21 April: Ian Smith
29 March to 28 April: Strom Gould
26 April to 2 June: 'Scottish Artists' Prints'
3 May to 9 June: 'Lingo: Getting the Picture'.
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

GILCHRIST GALLERIES
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
135 Bundall Road,
SURFERS PARADISE 4217
Tel. (07) 5581 6567 Fax (07) 5581 6594
Includes an exciting collection of Australian and Aboriginal art and ceramics and the beautiful new Evandale sculpture walk.
Tuesday to Friday 10 - 5,
Saturday and Sunday 1 - 5

INSTITUTE OF MODERN ART
608 Ann Street,
FORTITUDE VALLEY 4006
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) 31 5592 Fax (070) 31 3975
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 a hundred important Australian artists. Panoramic views from gallery windows.
Daily 10 - 5

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

MOWBRAY GALLERY
Mowbray River Road,
PORT DOUGLAS 4871
Tel./Fax (070) 98 5580
A sealed road winds through rainforest to this small, unique gallery which features Australian fine art and craft.
24 March to 20 April: 'The Many Faces of the City', Ellen Terrell
21 April to 18 May: 'Artists' Coats of Many Colours', Jill Booth, textiles
13 June: 'Carnivale', group exhibition.
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
To 17 March: Leonard and Kathleen Shillam retrospective, sculpture
To 8 April: 'Black Carnival', Christine Webster, installation; 'The Power to Move', aspects of Australian photography
4 April to 23 June: Gwyn Hanssen-Pigott survey exhibition, ceramics
17 April to 12 May: Moët & Chandon Touring Exhibition

3 May to 16 June: 'Reference Points IV', recent acquisitions.
Admission free.
Daily 10 - 5

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

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

VERLIE JUST TOWN GALLERY AND JAPAN ROOM
6th Floor, MacArthur Chambers,
Edward/Queen Streets, BRISBANE 4000
Tel. (07) 3229 1981
Established 1973. Solos and stock-room

ANNA VERTES, **Red gladiolas**, oil on canvas, 65 x 40 cm, Anna Art Studio and Gallery.

for prize-winning leading and emerging Australian artists, including Cassab, Inson, Rigby. Original Ukiyo-e.
Monday to Saturday 10 - 4

A WHITE PATCH GALLERY
164 White Patch Esplanade,
BRIBIE ISLAND 4507
Tel./Fax (07) 3408 9000
Affordable works of excellence by leading Queensland and interstate artists with international representation.
Regular exhibitions covering all media. Sculpture and ceramics.
10 to 24 March: Charles Tompson
6 to 21 April: Roxanne Minchin and Kenneth Jack.
Tuesday to Saturday 9 - 5, Sunday and public holidays 10 - 5

NEW SOUTH WALES

ACCESS CONTEMPORARY ART GALLERY
38 Boronia Street, REDFERN 2016
Tel. (02) 318 1122 Fax (02) 318 1007
5 to 30 March: Jules McCue, paintings; Peter Tilley, sculpture
2 to 27 April: Kate Dorrough, paintings; Leslie Oliver, sculpture
30 April to 25 May: Vincent Martino, sculpture; Ben Hall, paintings
28 May to 22 June: Joy Henderson, sculpture; Philip Davey, 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
To 16 March: Arnatt and Southam, British photography
March: Margaret Baker and Louise Anderson, combined project show
April: Treahna Hamm, project show
May: 'Stenopaeics', New Zealand pinhole photography.
Monday to Friday 10.30 - 5,
Saturday and Sunday 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.
Wednesday to Sunday 10 - 6,
Thursday 10 - 8

ANNA ART STUDIO AND GALLERY
5/4 Birriga Road, BELLEVUE HILL 2023
Tel./Fax (02) 365 3532
House of Traditional Art, established in 1970. Changing exhibitions of Australian and European paintings and

drawings. Exclusively representing traditional artist Anna Vertes.
By appointment

ANNANDALE GALLERIES
110 Trafalgar Street, ANNANDALE 2038
Tel. (02) 552 1699 Fax (02) 552 1689
Specialising in the best of Australian, European and Asian contemporary art exhibitions and European modern masters exhibitions.
Tuesday to Saturday 11 - 5.30

ART GALLERY OF NEW SOUTH WALES
Art Gallery Road, SYDNEY 2000
Tel. (02) 225 1744 (information desk), (02) 225 1700 (administration)
Fax (02) 221 6226
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.
To 24 March: 'Painted Dreams – The Johnson Collection', paintings from the Western Desert
10 March to 28 April: Archibald, Wynne and Sulman Prize Exhibitions
15 March to 5 May: Godfrey Miller, retrospective
17 May to 30 June: 'An American Century of Photography', photography from the Hallmark Collection.
Daily 10 - 5

ARTIQUE FINE ART GALLERY
318b Military Road, CREMORNE 2090
Tel. (02) 953 5874 Fax (02) 953 8301
Selection of fine paintings by prominent Australian artists. Regularly changing exhibitions.
Monday to Friday 9 - 6,
Saturday 9 - 4

AUSTRALIAN CRAFTWORKS
127 George Street,
The Rocks, SYDNEY 2000
Tel (02) 247 7156
Fax (02) 251 5870
Housed in the historic old police station, Australian Craftworks retails the finest in Australian crafts. Browse, purchase, enjoy.
Monday to Saturday 9 - 7, Sunday 10 - 7

AUSTRALIAN GALLERIES
15 Roylston Street,
PADDINGTON 2021
Tel. (02) 360 5177
Fax (02) 360 2361
11 March to 10 April: Mixed exhibition; Michael Fitzjames, prints
16 April to 11 May: Davida Allen, paintings; Dean Bowen, paintings and prints
20 May to 12 June: Arthur Boyd, paintings.
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.
Friday to Monday 11 - 5

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

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

BATHURST REGIONAL ART GALLERY
70–78 Keppel Street, BATHURST 2795
Tel. (063) 31 6066 Fax (063) 32 2991
To 24 March: 'New Prints – 8 Contemporary Artists', toured by New England Regional Art Museum; 'New Acquisitions', from the permanent collection
4 April to 5 May: 'The Book on Tour', toured by Waverly City Gallery
10 May to 29 June: 'Origins and Departures', Wendy Teakal; 'One Wonders', Meg Buchanan.
Monday to Friday 10 - 4, Saturday 11 - 3, Sunday and public holidays 1 - 4

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

BERRY ART GALLERY
5/109 Queen Street, BERRY 2535
Tel. (044) 64 2230
Decorative, contemporary and traditional works by well-known and emerging local and interstate artists.
Thursday to Sunday 11 - 4

BOYD FINE ART GALLERY
Struggletown Fine Arts Complex,
4 Sharman Close, NARELLAN 2567
Tel. (046) 46 2424 Fax (046) 47 1911
Continuous exhibitions of established artists and investment works. Six

Framers

Artique

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

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

Jarman The Picture Framer

158 Burwood Road Hawthorn VIC 3122
Tel (03) 9818 7751 Fax (03) 9819 2950

"Streeton used us ... so did McCubbin." Specialists in traditional gold leaf. Beautiful mirrors. Individual contemporary designs. Full restoration service for frames and paintings at very competitive prices.
Mon–Fri 9am–5pm Sat 10am–4pm Established 1879.

Ken & Dawn Hobson

4 Mullens Street Balmain NSW 2041
Tel (02) 818 5475

Gold Leaf Gilding – Hand Made Frames. Oil and water gilding, carving and compositon ornaments, for frames and furniture, gilding workshops and restoration.

Finer Art Services

Rear 101 Chapel St Windsor VIC 3181
(Entrance in lane off Union St) Tel (03) 9521 3776

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

Final Finish Framing

1A Ryde Road Hunters Hill NSW 2110
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Our Purpose: To design innovative and creative solutions to your framing needs. To hand craft these designs using the best materials and craftmanship. To use the most responsible conservation methods applicable. To charge a fair price.
Tues-Fri 11am–6pm and by appointment.

Murdoch & Barclay PTY LTD

580 Malvern Road, Hawksburn VIC 3181 Tel (03) 9521 2481
Also Calder Highway, Malmsbury 3446. Tel (054) 23 2488

Makers of fine picture and mirror frames, by hand, in the traditional manner. Classic frames of all periods and original, contemporary designs. Exhibition framing, restorations and conservation framing. Complete picture framing service.
Wed 10–6pm Sat 10–2pm or by appointment.

G.P. & M.J. Guest
Fine Art Services

433 Hay Street Subiaco Perth WA 6008
Tel: (09) 381 2388 Fax: (09) 382 2275

Conservation Framers, specialising in the repair and reproduction of period and antique picture frames and mirrors. Conservation and restoration of paintings. All work carried out in our workshop/studio.

Queensland and Regional
Conservation Services

482 Brunswick Street Fortitude Valley QLD 4006
Tel (07) 3254 0822 Fax (07) 3254 0922

Framing and presentation of artwork and memorabilia to museum standard. Art conservation facility available.
Tues–Sat 10am–5pm.

galleries and restaurant in complex.
Pottery and antiques exhibition gallery.
Wednesday to Sunday 10 - 5

CAMPBELLTOWN CITY ART GALLERY
Art Gallery Road,
CAMPBELLTOWN 2560
Tel. (046) 20 1333
Fax (046) 28 1063
Changing exhibitions of national and regional art in two galleries. Also featuring Japanese garden and art workshop centre.
Monday, group bookings by appointment,
Tuesday to Saturday 10 - 4,
Sunday 12 - 4

CBD GALLERY
62 Erskine Street, SYDNEY 2000
Tel. (02) 290 3076
CBD is an artists' project gallery that provides a professional and critical venue for the exhibition of contemporary and experimental art practice. The gallery is committed to fifty weekly exhibitions per year.
Management Committee: Pam Aitken, David M. Thomas, Regina Walter.
Wednesday to Sunday 1 - 6

CHRISTOPHER DAY GALLERY
124 Jersey Road, WOOLLAHRA 2025
Tel. (02) 326 1952, 363 0577
Mobile (041) 8403928
Fax (02) 327 5826
Quality traditional and modern nineteenth- and twentieth-century Australian and European oil paintings and watercolours for sale.
Monday to Saturday 11 - 6

COOKS HILL GALLERIES
67 Bull Street, COOKS HILL 2300
Tel. (049) 26 3899
Fax (049) 26 5529
1 to 18 March: James Willebrant, paintings
22 March to 15 April: Warwick Fuller, landscapes; UK artist Robert Ward; Jane Parkes, craft
19 April to 13 May: Greg Hansell, pastels and paintings; Rod Bathgate, pastels and paintings; Tim Storrier, paintings
17 May to 10 June: Susan Sheridan, landscapes and seascapes; Tony White, jewellery.
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
To 14 April: 'Jukurrpa Wankaru Juku – Keeping the Dreaming Alive', Aboriginal art; Chris Meadham, photographs of Central Australia
28 March to 5 April: Rural HIV/AIDS exhibition, quilts
29 April to 31 May: Artexpress, various media.
Wednesday to Monday 11 - 4.30, closed Good Friday

THE DURNING-LAWRENCE GALLERY
92 Alexander Street
CROWS NEST 2065
Tel. (02) 439 6670 Fax (02) 439 6930
Traditional and contemporary paintings, watercolours and graphics by prominent Auustralian artists, plus changing exhibitions monthly.
Wednesday to Saturday 11 - 6,
Sunday 2 - 6

EDDIE GLASTRA GALLERY
44 Gurner Street, PADDINGTON 2021
Tel. (02) 331 6477 Fax (02) 331 7322
Continuous exhibitions of traditional and modern Australian paintings with six solo shows per year.
Tuesday to Saturday 11 - 5

ELIZABETH BAY HOUSE
7 Onslow Avenue,
ELIZABETH BAY 2011
Tel. (02) 356 3022
Fax (02) 357 7176
To 30 April: British wallpapers in Australia on show for the first time. This rich exhibition from England showcases original watercolour designs, wallpaper lengths and contemporary sample books 1870 – 1940 from the unique Silver Studio collection.
Tuesday to Sunday 10 - 4.30

EVA BREUER ART DEALER
83 Moncur Street, WOOLLAHRA 2025
Tel. (02) 362 0297
Fax (02) 362 0318
Mobile (0411) 192 686
We buy and sell twentieth-century art and hold continuous exhibitions and solo shows.
Tuesday to Saturday 11 - 6,
Sunday 12 - 6, or by appointment

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

FIRE STATION GALLERY
749 Darling Street, ROZELLE 2039
Tel. (02) 555 9162
Fax (02) 818 4738
Exhibitions from Europe, Asia and Australia with a strong focus on contemporary works from the Asia and Pacific region.
Wednesday to Saturday 12 - 6,
or by appointment

GALERIA ANIELA FINE ART GALLERY
Mt Scanzi Road,
KANGAROO VALLEY 2577
Tel./Fax (044) 65 1494
Changing exhibitions by prominent and emerging artists. Paintings and sculptures. Three galleries, sculpture park and exclusive accommodation. Tranquil and sophisticated. Latest paintings by Arthur Boyd, pastels and oil paintings by Jamie Boyd, bronze sculptures by Larissa Smagarinsky, wooden sculptures by John Woollen, David Voigt.
Thursday to Sunday 10 - 4.30,
or by appointment

GALLERY 460
460 Avoca Drive, Green Point,
GOSFORD 2251
Tel. (043) 69 2111
Fax (043) 69 2359
Fine arts dealer in Australian works from 1920s to 1970s. Eight hectare sculpture park. Woolloomooloo office by appointment.
Daily 10 - 5

GOETHE INSTITUT
90 Ocean Street, WOOLLAHRA 2025
Tel. (02) 328 7411 Fax (02) 326 1323
5 April to 5 May: 'The Palimpsest – Between Image and Text, Between Text and Image', Canberra School of Art and Canberra Contemporary Art Space
27 April to 9 June: 'Otto Dix: Critical Graphics 1920–24'; 'The War Etchings 1924', etchings, Newcastle Region Art Gallery.
Monday to Friday 9 - 5

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

GOULBURN REGIONAL ART GALLERY
Goulburn Civic Centre,
cnr Bourke and Church Streets,
GOULBURN 2580
Tel. (048) 23 0443
Fax (048) 23 0456
Program of exhibitions and related activities covering a wide range of art and craft media and contemporary issues.
Tuesday to Friday 10 - 4.30,
Saturday and public holidays 1 - 4

GOULD STREET ART GALLERY
72 Gould Street, cnr Curlewis Street,
BONDI BEACH 2026
Tel. (02) 365 1343
Exhibiting contemporary Australian and international artists; paintings, sculpture, ceramics, photographs.
Wednesday to Sunday 12 - 8

GREENAWAY GALLERY
Hyde Park Barracks Museum,
Macquarie Street SYDNEY 2000
Tel. (02) 223 8922 Fax (02) 223 3368
29 March to 14 July: 'Going to the Show?', images and memories of Sydney's Royal Easter Show. Commemorating one of the last shows to be held at the Moore Park Showgrounds, this exhibition will recapture the spirit of the Royal Easter Show in a nostalgic journey of photographs, memorabilia, ribbons, medals, showbags and kewpie dolls. Presented by the Historic Houses Trust of New South Wales in conjunction with the Royal Agricultural Society of New South Wales.
Daily 10 - 5, closed Good Friday

HARRINGTON STREET GALLERY
17 Meagher Street, CHIPPENDALE 2008
Tel. (02) 319 7378
Artists' co-operative established 1973. A new exhibition is mounted every three weeks throughout the year from February to December
Tuesday to Sunday 10 - 4

HEADMASTERS GALLERY
cnr 175 Rosedale Road and Porters Lane,
ST IVES 2075
Tel. (02) 44 6561
Fax (02) 449 3916
Changing monthly exhibitions with an emphasis on Southeast Asian textile art, Australian ceramics, fibre art and woodturning.
Monday to Saturday 10 - 5,
Sunday 10 - 4

HESTER GALLERY ESPRESSO
355 King Street, NEWTOWN 2042
Tel. (02) 519 1608
Function hire and retail now accepting proposals.
To 31 March: Vivian Haley, print fibre.
Wednesday to Sunday 10 - 6,
or by appointment

HOGARTH GALLERIES
ABORIGINAL ART CENTRE
7 Walker Lane, PADDINGTON 2021
Tel. (02) 360 6839
Fax (02) 360 7069
Changing monthly exhibitions and permanent collection of Aboriginal art including work by leading bark painters and desert and urban artists.
Tuesday to Saturday 11 - 5

HOLDSWORTH GALLERIES
86 Holdsworth Street,
WOOLLAHRA 2025
Tel. (02) 363 1364
Fax (02) 328 7989
Changing exhibitions every three weeks by well-known Australian artists.
Monday to Saturday 10 - 5,
Sunday 12 - 5

INYAKA AFRICAN ART GALLERY
264 Glenmore Road,
PADDINGTON 2021
Tel. (02) 361 0295
Fax (02) 9909 2797
A diverse range of unusual and traditional artefacts and art objects originating from different parts of Africa.
Tuesday to Saturday 10 - 5

IVAN DOUGHERTY GALLERY
UNSW College of Fine Arts,
Selwyn Street, PADDINGTON 2021
Tel. (02) 385 0726 Fax (02) 385 0706
Changing exhibitions of Australian and international contemporary art.
23 March to 13 April: 'Digital Aesthetics One'
20 April to 18 May: 'Recent Art in Tasmania'.
Monday to Friday 10 - 5, Saturday 1 - 5

KEDUMBA GALLERY OF AUSTRALIAN DRAWING
Blue Mountains Grammar School,
Great Western Highway,
WENTWORTH FALLS 2780
Tel. (047) 57 2371 Fax (047) 57 1121
This gallery houses the winning works from the $10,000 invitation-only Kedumba Drawing Award.
Director: Jeffrey Plummer.
Monday to Friday 10 - 4, weekends and school holidays by appointment

THE KEN DONE GALLERY
1 Hickson Road, THE ROCKS 2000
Tel. (02) 247 2740 Fax (02) 251 4884
Major new exhibiting space, showing recent original works by Ken Done.
Artist's studio open by appointment.
Daily 10 - 6

LAVENDER BAY GALLERY
25–27 Walker Street,
NORTH SYDNEY 2060
Tel. (02) 955 5752 Fax (02) 9925 0064
Changing exhibitions and Royal Art Society of New South Wales Art School.
Monday to Friday 10 - 4,
Saturday and Sunday 2 - 5

LEGGE GALLERY
183 Regent Street, REDFERN 2016
Tel. (02) 319 3340 Fax (02) 319 6821
12 to 30 March: Brian Doar, ceramics; Dave Brewer, sculpture
2 to 27 April: Evan Salmon, painting; McLean Edwards, painting
30 April to 18 May: David Hawkes, painting
21 May to 8 June: John Smith, mixed media; Shelagh Morgan, mixed media.
Tuesday to Saturday 11 - 6

LEWERS BEQUEST AND PENRITH REGIONAL ART GALLERY
86 River Road, EMU PLAINS 2750
Tel. (047) 35 1100 Fax (047) 35 5663
To 7 April: Blundstone National Contemporary Art Prize
15 March to 28 April: 'Villa Manno', Gary Carsley
12 April to 26 May: 'Necropolis', Rookwood
3 May to 30 June: Barbara Sherwood, sketches and watercolours of Papua New Guinea
Lewers House:
To 21 April: recent acquisitions
26 April to 23 June: Sonia Farley, woodwork.
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 cafe.
To 17 March: 'From Christo to Jeanne-Claude to Koons: The John Kaldor Collection'
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 the historic site of the first Government House. Journey through Sydney 1788–1850 and beyond.
To 7 April: 'Sydney Vistas, Panoramic Images 1788–1995', evocative images capturing the character, spirit and culture of Sydney and its environs over 200 years
1 May to 31 August: 'In the American Spirit', a remarkable exhibition of American folk art from the Peabody Essex Museum.
Daily 10 - 5

NEWCASTLE REGION ART GALLERY
cnr Laman and Darby Streets,
NEWCASTLE 2300
Tel. (049) 29 3263 Fax (049) 29 6876
To 10 March: Japanese ceramics from Newcastle Region Art Gallery's permanent collection
15 March to 21 April: Artexpress
26 April to 2 June: 'Otto Dix: Critical Graphics 1920–24'; 'The War Etchings 1924', an exhibition organised by the Institute for Foreign Cultural Relations, Stuttgart.
Monday to Friday 10 - 5, Saturday 1.30 - 5, Sunday and public holidays 2 - 5

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

ORANGE REGIONAL GALLERY
Civic Square, Byng Street, ORANGE 2800
Tel. (063) 61 5136 Fax (063) 61 5100
A changing program of international, national and regional exhibitions. A specialist collection of contemporary ceramics, costume and jewellery.
Tuesday to Saturday 11 - 5,
Sunday and public holidays 2 - 5,
closed Mondays, Christmas Day and Good Friday

POWERHOUSE MUSEUM
500 Harris Street, ULTIMO 2007
Tel. (02) 217 0111 Fax (02) 217 0462
Australia's largest museum. Exhibitions cover decorative arts with a strong design focus – also technology, social history and design.
To May: 'Absolutely Mardi Gras', the costume design of the Sydney Gay and Lesbian Mardi Gras.
To 31 July: 'Special Effects – the Secrets Behind the Screen'.
Daily 10 - 5

PRINTFOLIO
Westpac Plaza,
60 Margaret Street, SYDNEY 2000
Tel. (02) 247 6690 Fax (02) 247 6680
Australian and international antique and contemporary prints, Australian hand-made ceramics and glass.

BRENTON HEATH-KERR, Tom, costume design, photograph, Powerhouse Museum.

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 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
6 to 30 March: Dale Frank, Jenny Watson
3 to 27 April: Bill Henson
1 to 25 May: Robert Mapplethorpe
Tuesday to Saturday 11 - 6

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.
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
March: Debra Dawes
April: Marion Borgelt
May: Hossein Valamanesh
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.
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.
19 March to 7 April: Tracy Smith, mixed media
30 April to 12 May: Ben Stack, abstract acrylics on canvas
15 May to 2 June: Glen Miller, landscape oils on canvas.
Tuesday to Sunday 12 - 6

STILLS GALLERY
16 Elizabeth Street,
PADDINGTON 2021
Tel. (02) 331 7775 Fax (02) 331 1648
To 17 March: 'Ooh Aah! It's Mardi Gras!', Jenny Templin, photographs
To 31 March: 'Paradise is a Place', Sandy Edwards, photographs; Satellite Exhibition at the Botanical Gardens
3 April to 4 May: 'After Image', Merilyn Fairskye, photographs.
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

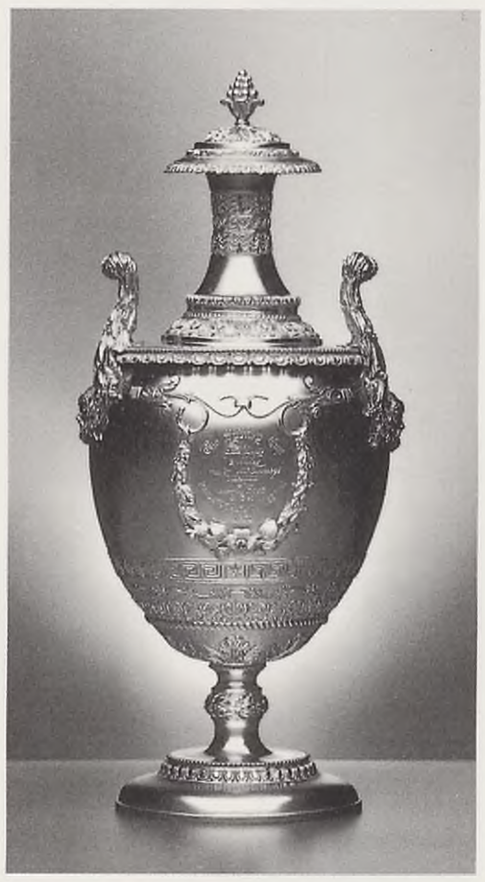
SYDNEY MINT MUSEUM
Queens Square, Macquarie Street,
SYDNEY 2000
Tel. (02) 217 0310
Housed in 1816 colonial buildings. Displays of Australian gold and silver, coins and architectural history.
May: 'Gilding the Lily, Gold as Ornament'.
Daily 10 - 5, closed Christmas Day

TIN SHEDS GALLERY
154 City Road, University of Sydney,
SYDNEY 2006
Tel. (02) 351 3115 Fax (02) 351 4184
8 to 30 March: 'Orientations', Moko Halford and Nelia Justo
5 to 27 April: 'Flaws', Denis Mizzi and Simon Blau
3 to 25 May: 'Body Parts', women printmakers.
Monday to Saturday 11 - 5

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.
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
March: '33rd Anniversary Exhibition', Judy Cassab, paintings and drawings
4 to 8 April: Madeleine Winch, paintings and drawings; John Passmore, drawings
3 to 26 May: 'Tomago House - Invitation Exhibition'
31 May to 23 June: John Coburn, paintings and drawings.



CHRISTIAN QWIST, Sydney Gold Cup, 1871, Sydney Mint Museum.

Friday to Monday 11 - 6,
or by appointment

WAGNER ART GALLERY
39 Gurner Street, PADDINGTON 2021
Tel (02) 360 6069 Fax (02) 361 5492
To 24 March: 'Illusions and Surrealism', Ernesto Arrisueno
26 March to 14 April: Leonard Long O.A.M., traditional landscape paintings
16 April to 12 May: Rodney Milgate, *The Archibald Prize*, book launch,
14 May to 9 June: Graeme Inson.
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
To 16 March: John Davis
20 March to 13 April: Helen Eager
17 April to 4 May: Richard Larter
8 to 25 May: Jon Plapp.
Tuesday and Saturday 10 - 5,
Wednesday to Friday 10 - 8

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

WOLLONGONG CITY GALLERY
cnr Burelli and Kembla Streets,
WOLLONGONG 2500
Tel. (042) 28 7500
Fax (042) 26 5530
Wollongong City Gallery offers a diverse and changing program of its permanent collection and local, national and international exhibitions.
To 31 March: 'The Experience of Abstraction', paintings, prints
To 24 March: 'Multicultural Tapestry', photography
1 March to 28 April: 'Desert River, the Story of Rosy Dock', Jeannie Baker, collage
29 March to 12 May: John Grech, photography
5 April to 19 May: Ti Hua Huang, painting.
Tuesday to Friday 10 - 5, Saturday, Sunday and public holidays 12 - 4

WORKSHOP ARTS CENTRE
33 Laurel Street,
WILLOUGHBY 2068
Tel./Fax (02) 9958 6540
The W.A.C. holds day and evening art classes, weekend and vacation workshops. Studio and gallery hire available.
12 to 26 April: Workshop Arts Centre Art Prize.
Monday to Friday 10 - 4, Saturday 10 - 3

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

ACT

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
March: Doug Chambers, paintings; Paul Uhlmann, paintings
April: Leon Roubos
May: Mac Betts.
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 international artists.
By appointment

NATIONAL GALLERY OF AUSTRALIA
Parkes Place, PARKES 2600
Tel. (06) 240 6502
Fax (06) 240 6561
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
16 March to 10 June: J.M.W. Turner, landscape paintings
5 April to 21 July: Roy Lichtenstein.
Daily 10 – 5, closed Christmas Day

NATIONAL LIBRARY OF AUSTRALIA
Parkes Place, CANBERRA 2600
Tel. (06) 262 1111 Fax (06) 273 4493
2 March to 30 June: 'Fragile Objects', artists, books and limited editions from the Graphic Investigation Workshop.
Monday to Thursday 9 - 9, Friday to Saturday 9 - 5, Sunday 1.30 - 5

NATIONAL PORTRAIT GALLERY
Old Parliament House, CANBERRA 2600
Tel./Fax (06) 273 4493
To 10 June: 'Australians of the Year', a look at the awardees in a range of media and the history of the award.
Daily 9 - 4, closed Christmas Day

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

SOLANDER GALLERY
36 Grey Street, DEAKIN 2600
Tel. (06) 273 1780 Fax (06) 282 5145
16 March to 7 April: 22nd Anniversary Show – Fred Williams, paintings; Lloyd Rees, prints
13 April to 5 May: Peter Perdriau, paintings; Alun Leach-Jones, prints
11 May to 2 June: Ben Shearer, paintings; Dean Bowen, paintings; Noel Teasdale, paintings.
Wednesay to Sunday 10 - 5

SPIRAL ARM GALLERY
Top Floor, Leichhardt Street Studios,
71 Leichhardt Street, KINGSTON 2604
Tel. (06) 295 9438
An artist-run gallery exhibiting innovative, Australian contemporary art in all mediums. Exhibitions change frequently.
Wednesday to Sunday 11 - 5

VICTORIA

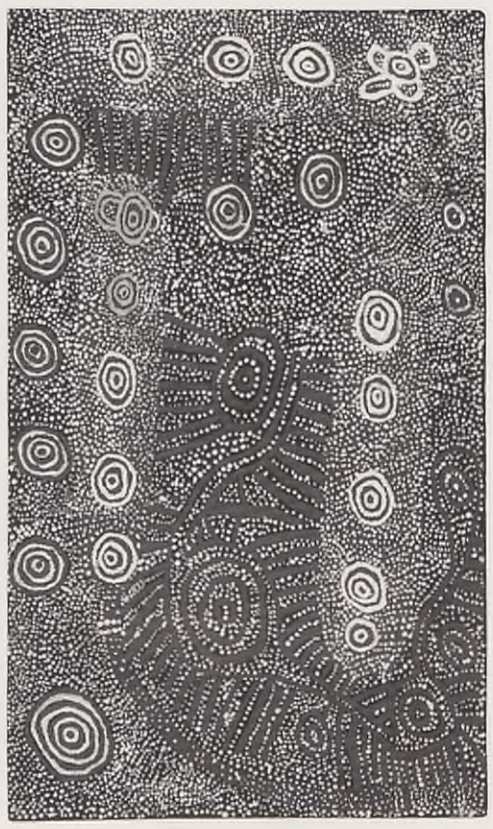
ABORIGINAL GALLERY OF DREAMINGS
73–77 Bourke Street, MELBOURNE 3000
Tel. (03) 9650 3277 Fax (03) 9650 3437
Showing the largest collection of Aboriginal fine art.
Monday to Saturday 10 - 5.30,
Sunday 12 - 5

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

GRAHAM CLARKE, **The lady of shallott,** 35 x 44 cm, hand-coloured etching, Allyn Fisher Fine Arts (AFFA Gallery).

ALLYN FISHER FINE ARTS (AFFA GALLERY)
75 View Street, BENDIGO 3550
Tel. (054) 43 5989
Traditional and contemporary Australian paintings, prints, pottery, glass. Sole Australian agent of English graphic artist Graham Clarke's hand-coloured etchings.
Thursday to Sunday 10 - 5

ANDREW IVANYI GALLERIES
262 Toorak Road, SOUTH YARRA 3141
Tel. (03) 9827 8366 Fax (03) 9827 7454
Dealers in fine paintings. Changing exhibitions showing works by prominent Australian artists. Gallery established for over twenty-five years.
Monday to Saturday 11 - 5,
Sundays 2 - 5



YUMPULULU TJUNGURRAYI, **Wonghonyon - bush tucker dampers, 1971,** acrylic polymer on composition board, 61 x 36 cm, courtesy Ebes Collection, Aboriginal Gallery of Dreamings.

ANNA SCHWARTZ GALLERY
185 Flinders Lane, MELBOURNE 3000
Tel. (03) 654 6131
Fax (03) 650 5418
March: Melinda Harper
April: Stieg Persson
May: Vivienne Shark Lewitt
Tuesday to Saturday 12 - 6

ART PROJECT AUSTRALIA
114–116 High Street,
NORTHCOTE 3070
Tel. (03) 9482 4484
Fax (03) 9482 1852
Regular changing exhibitions of contemporary and outsider art.
Monday to Thursday 9 - 4,
Friday 10 - 12, Saturday 10 - 12

AUSTRALIAN CENTRE FOR CONTEMPORARY ART
Dallas Brooks Drive, The Domain,
SOUTH YARRA 3141
Tel. (03) 9654 6422
Fax (03) 9650 3438
The ACCA is an independent public art space which provides an annual program of exhibitions and events focusing on recent and current developments in Australian and international visual arts practices. The Centre's programs are arranged to expand public understanding and awareness of contemporary art.
Free admission.
Tuesday to Friday 11 - 5,
Saturday and Sunday 2 - 5,
closed Monday and between exhibitions.

AUSTRALIAN GALLERIES
35 Derby Street, COLLINGWOOD 3066
Tel. (03) 9417 4303
Fax (03) 9419 7769
18 March to 13 April: Arthur Boyd, paintings; David Band, paintings and prints
22 April to 18 May: Nick Howson, paintings; Stuart James, sculpture
27 May to 19 June: Jill Noble, paintings; Andrew Taylor, monotypes.
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, closed Good Friday

BANK STREET GALLERY
Level 1, 137 Bank Street,
SOUTH MELBOURNE 3205
Tel. (03) 9682 3199
Exciting new gallery for established and emerging artists in painting and print-making. Solo and group exhibitions featured regularly.
Wednesday to Friday 11 - 6, Saturday and Sunday 2 - 5

BENALLA ART GALLERY
'By the Lake', Bridge Street,
BENALLA 3672
Tel. (057) 62 3027
Fax (057) 62 5640
To 3 March: 'Obsession', Chandler Coventry
8 March to 14 April: 'Australia Felix', Benalla Easter Arts Festival exhibition; 'The Bride', Arthur Boyd; 'The Australian Comic Book Exhibition', Australian comic books from the 1930s to 1990s
19 April to 19 May: 'John Pollard Plus 3', photography by Pollard, Scopic and Frederick
24 May to 23 June: 'Inner City', Kevin O'Conner, Jon Cattapan, Robert Boynes, Jan Senbergs, Vicki Varvaressos, Ken Whisson, paintings.
Daily 10 - 5

BRIDGET McDONNELL GALLERY
130 Faraday Street,
CARLTON 3053
Tel. (03) 9347 1700
Fax (03) 9347 3314
Australian paintings and drawings, including Sidney Nolan, Lloyd Rees, Francis Lymburner, Clifford Bayliss, William Strutt, Oswald Brierly.
Monday to Saturday 11 - 6

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

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

Victoria

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.
12 to 24 March: Annual 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

EDITIONS SOUTHBANK GALLERIES
Roseneath Place,
SOUTH MELBOURNE 3205
Tel. (03) 9699 8600
Fax (03) 9696 5096
Ongoing exhibition of paintings and prints by Australia's leading artists.

EDITIONS GALLERIES ARMADALE
1017 High Street, Armadale 3143
Tel. (03) 9822 1228
Studio Glass: Contemporary unique and limited edition studio glass works by some of Australia's leading glass artists including Klaus Moje, Stephen Procter, Judi Elliot, Garry Nash, Jane Bruce, Tony Hanning and Kirstie Rea.
Monday to Friday 9 - 5.30,
Saturday and Sunday 2 - 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: Karen Casey, Destiny Deacon, Mick Gubargu, Lin Onus, Leah King-Smith, Julie Gough, Clinton Petersen, H.J. Wedge, Rea, John Mawandjul, Narputta Nangala, Gloria Petyarre, Ada Bird Petyarre, Jimmy Ngalakun.
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 SALE
Port of Sale Civic Centre,
68–70 Foster Street, SALE 3850
Tel. (051) 42 3372 Fax (051) 42 3373
A gallery with licensed cafe on the port of Sale. Extensive program including touring exhibitions, permanent collection, local artists
To 10 March: 'The River', perspectives on the Murray River
20 March to 14 April: 'Some Children of the Dream', Nimbin, a study
19 April to 26 May: 'Dream why Pretend', Barbara Hanrahan
Daily 10 - 5

GREYTHORN GALLERIES
462 Toorak Road, TOORAK 3142
Tel. (03) 9826 8637
Fax (03) 9826 8657

Featuring exhibitions of contemporary paintings, sculpture and graphics. Corporate and private collection advisers.
Monday to Saturday 10 - 5.30, Sunday by appointment

JOAN GOUGH STUDIO GALLERY
326–328 Punt Road,
SOUTH YARRA 3141
Tel. (03) 9866 1956
Contemporary art in Australia in association with Jenifer Tegel, Los Angeles and Anthony Syndicas, Paris. Meetings Monday 8pm, exhibitions, discussions weekly.
First Fridays 8pm monthly, Monday 3 - 8 and by appointment

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 a lively mix of fine and applied arts throughout the year.
Tuesday to Friday 10 - 5, Saturday and Sunday 2 - 5

MEAT MARKET CRAFT CENTRE
42 Courtney Street,
NORTH MELBOURNE 3051
Tel. (03) 9329 9966
Fax (03) 9329 2272
Featuring five exhibition spaces, six access production workshops, retail textile and craft shops, refreshments and conference facilities.
Tuesday to Sunday 10 - 5

MELALEUCA GALLERY
121 Ocean Road, ANGLESEA 3230
Tel./Fax (052) 63 1230
Changing exhibitions by new and established artists.
Saturday and Sunday 11 - 5.30, or 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.
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
8 March to 21 April: 'Chance or Design', Elizabeth Gower
28 April to 26 May: 'Insights Into Imagemaking', laser prints
19 May to 23 June: 'Food. Drink. Art'.
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
To 28 April: 'Vision of Kings'
To 13 May: 'Fauves'
8 March to 6 May: 'An American Century of Photography'
15 March to 2 May: 'Triennial Exhibition of Contemporary Australian Art'
15 May to 17 June: Godfrey Miller
22 May to 17 June: Bill Henson.
Daily 10 - 5

NIAGARA GALLERIES
245 Punt Road, RICHMOND 3121
Tel.(03) 9429 3666 Fax (03) 9428 3571
To 23 March: 'A Sculptor's Drawings', Henri Gaudier Brzeska; John Kelly, bronze and painted sculpture
26 March to 20 April: Gunter Christmann, works on paper relating to paintings on show in the Clemenger Exhibition at the National Gallery of Victoria; Angelina Pwerle, from Utopia, paintings and carved sculpture.
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 Fax (03) 9867 6652
Early Australian artworks and items of historical interest. Pre-1840 European decorative paintings. Photographs of stock sent 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 printmakers. 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

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

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 Monday

ARCHILLES SIMONETTI, **Thomas Hussey Kelly, 1884**, marble, Peter R. Walker Fine Art.

WILLIAM MORA GALLERIES
31 Flinders Lane, MELBOURNE 3000
Tel. (03) 9654 4655 Fax (03) 9650 7949
Adsett, Anderson, Eager, Emmerson, Fairskye, Ferguson, Daw, Jose, Mirka Mora, Roet, Russell, Singleton, Smeaton, Morgan, Trembath and others.
Tuesday to Friday 10 - 5.30,
Saturday 12 - 5

SOUTH AUSTRALIA

ADELAIDE CENTRAL GALLERY
45 Osmond Terrace, NORWOOD 5067
Tel. (08) 364 4610
Fax (08) 364 4865
Festival exhibition:
March: Bruce Anderson, Chris Headley, Janet Meaney, Central Studio Artists
April: Roxanne Lambie
May: Heather Shimmon.
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 7 June: Australian Decorative Arts, 1940s – 1990s
2 March to 14 April: Arthur Streeton; 1996 Adelaide Biennial of Australian Art
10 May to 16 June: Magnum Cinema; Brett Whiteley retrospective
24 May to 23 June: Moët & Chandon Touring Exhibition
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
Exhibitions during 1996 feature Judy Cassab, Terry Matassoni, Timothy John, Sandra Leveson, Jeff Makin, Sara Tomasetti, Gray Hawke, Richard Watkins, Franco Paisio, Adam Dutkiewicz, Vladislaw Dutkiewicz, Robert Davidson.
24 February to 17 March: Andrew Sibley, Gunter Kopietz.
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
Lower Forecourt Plaza, Hyatt Regency,
North Terrace, ADELAIDE 5000
Tel. (08) 231 4111 Fax (08) 231 6616
Exhibiting Aboriginal artists from Papunya, Haasts Bluff, Utopia, Bago Hills, Arnhem Land and Turkey Creek.
Monday to Friday 10 - 6,
Saturday and Sunday 12 - 4

GREENAWAY ART GALLERY
39 Rundle Street, KENT TOWN 5067
Tel. (08) 362 6354 Fax (08) 362 0890
6 to 31 March: Rosalie Gascoigne, mixed media
3 to 21 April: Ian Chandler, paintings
24 April to 19 May: Maeve Woods, paintings.
Tuesday to Sunday 11 - 6

GREENHILL GALLERIES
140 Barton Terrace,
NORTH ADELAIDE 5006
Tel. (08) 267 2933 Fax (08) 239 0148
To 8 March: Festival of Arts – Dieter Engler, oils
To 4 April: Patrick Jelk, jewellery
9 March to 4 April: Festival of Arts – Silvio Apponyi, sculpture
14 April to 9 May: John Bremnern; Colin Rowe
12 May to 6 June: Joy Redman, etchings; Sue Podoreski, lino-cuts.
Tuesday to Friday 10 - 5,
Saturday and Sunday 2 - 5

JAM FACTORY CRAFTS AND DESIGN CENTRE
19 Morphett Street, (off North Terrace},
ADELAIDE 5000
Tel. (08) 410 0727 Fax (08) 231 0434
WWW:
@http://dino.slsa.sa.gov.au/jam/main.htm
Design, production, display and sale of work by leading and emerging Australian craft designers.
Gallery One:
1 March to 21 April: 'Alvar Aalto', the work of world renowned Finnish architect and furniture designer
26 April to 16 June: An exhibition of works by textile artist Agnieszka Golda and furniture designer Martin Johnson.
Gallery Two:
1 March to 21 April: 'Alvar Aalto', the work of world renowned Finnish architect and furniture designer
26 April to 16 June: Gabriella Bisetto, glass.
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
1 to 31 March: 'Perpetual Motion and State of the Art 4'
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BODIES IN THE INVISIBLE CITY

For 'The Invisible City', freelance guerilla curator Alan Cruickshank withheld Italo Calvino's *Invisible Cities* from his five installation artists and four writers and gave them a peculiarly Adelaidean reading list: on the city's mythological planner-founder Colonel Light; on doubts that the plan is Light's; *A Sense of Difference*; *Paradise of Dissent*; *The Road to Botany Bay* – including Salman Rushdie's notorious 1982 Adelaide Festival report, now collected in his *Imaginary Homelands*. After Rushdie, the progressive City of Light began to exaggerate and cherish her dark underside; it had been noticed by a great writer.

Hewson/Walker's main front-room presence, the exhibition's largest, was an undomineering, airy dispersion along the window wall, an honouring of under-loved, discarded, furtive presences: (i) a junk-shop vinyl pouf, on which to sit and read an album of scholarly and literary texts and faded illustrations, (ii) a field to stoop over, beautiful waste, glistening green chunks of foundry glass, palely inscribed with the secret signs once left by tramps and swaggies, a language of poverty, of damaged men, and (iii) to stand beneath a sheltering olive tree, rootless and freshly felled, a once-cherished, bountiful early-colonial immigrant from Europe now declared feral, to be eradicated or strictly controlled. Sharp orange vinyl sang against intense green glass and grey-green foliage; thoughts of lives lived on the edge hovered in this secretive empty space, briefly colonised for art, above the city's most frenzied present-day cafe strip.

The more claustrophobic back room held the exhibition's most gripping presence, Richard Grayson's *Lilliput*, a slithery brown ring of raw-clay midget figures, adult despite their decorous school-uniform dress. Female breasts and male phalluses swelled beneath the juvenile blazers and shorts. The ambiguous child/adult sexualities brought to mind the Rushdie myth of molestation and murder; the title reminded us that Jonathan Swift's *Gulliver's Travels*, a popular science fiction for baroque Europe, had given the little people's Island of Lilliput a location, a century before our city's birth, in the neighbourhood of Adelaide.

Mehmet Adil's half-million live matchsticks had been tight-packed in a coffin then gingerly decanted onto the floor to make a precariously stable ghost, into which a cello bow was delicately inserted. The coffin-moulded ghost was smallish for an adult male person, perhaps self-referential to the artist's own body and perhaps, simply, a latent image of the friction which creates ecstasy of both music and flame. Future death is an invisible part of any city's life. Lie back and accept it.

Installation art is now dominant, the artform for the times. Artists no longer find much aesthetic force in images and representations; instead they seek a poetics of materials and, above all, of body-relatable objects, in real space. In our low-definition, disembodied, shrunken, extended, cyber-space world of fuzzy electronic screens we yearn for an art of material and spatial super-specificity.

Marcel Duchamp's transgressive *Fountain*, 1917, a disorientated readymade wall-hung porcelain urinal, remains a governing influence on object-based art, as does his late peepshow installation of a life-size exhibitionist nude, for art intensified to voyeurism.

Popperwell's *CLIMATE/ (...), yet* was titled in reference to Duchamp's 'climate of eroticism', his ' ... bachelors, even'; its inspiration had been the smell of urine on the staircase of the deserted Charlick's Building, and its walled-in spyhole structure – some visitors did not notice it in the stairwell – was a reference to Duchamp's final voyeuristic masterpiece. A viewing hole took the pattern of Duchamp's *Fountain* outlets and was situated not at eye height but at pissing height – or, says Popperwell, at sucking gloryhole height if you are still living dangerously in the age of Aids. Once stooped to peer inside you saw, besides various scholarly bits of Duchampiana, a Grinner, a Halloweeny mask, looking back from beside your own reflected face; a Grim Reaper.

All cities can map their invisible cities of gay men's dangerously Utopic beats. But because Adelaide still remembers the pre-Aids Duncan death by Torrens-side poofter bashing, and since Popperwell also had in mind a friend recently dead from Aids, his unusually obscure, reticent piece – almost mute – was also localised, and personal. For once the trying cleverness of contemporary issues-based art was worth the effort. We can agree with Popperwell that the ineloquent, the quiet, the *puzzling* work of art is the one that, at the end, is the most truly stimulating.

The Invisible City, Charlicks Building, East End Rundle Street, Adelaide, 5–22 October, 1995.

Daniel Thomas

RICHARD GRAYSON, Lilliput, 1995, modelling clay, approx. 6 x 3 m, Charlicks Building, East End Rundle Street, Adelaide. Photograph Alan Cruickshank.

POSSIBLE SELVES

In his exhibition 'Old Dust and Medical Gas' at Sym Choon Gallery, Shaun Kirby explored themes of memory and a kind of psychic history. One constant in his work – both a property and a strategy – is a strong material presence which seems to hide, almost as a secret sorrow, its causes or meanings. In this it mimics psychological blocks and neuroses – protectively metonymical gestures that signal obscurely that which is too painful to behold.

Currently his work (generally installation or sculpture) manifests a poverty of appearance that is rather classic and austere, enacting and recalling states of pre-linguistic awareness and powerlessness, or states of indefinable regret. *The horse father (ten hands high)* showed a horse jump with the image of a three-quarter-length coat suspended, as in a falling motion. Headless, it falls 'head' first and, though worn, is of an elegant military cut connoting rank. The work consisted of sheets of clear plastic suspended, tent-like, between the two uprights of the jump, the coat printed, faded and transparent, on one of the blue, liquid sheets. Rather dreamy, it suggested both slow motion and an oft-recalled memory, a scene of the witnessed reversal of paternal authority. Its height implying the viewer's own childlike lack of stature.

German tailors' scissors showed a small child's pink terry-towelling gro-suit, hanging from a projecting beam above the stairwell. The shadow it cast on the wall slightly below resembled a hanged man, a gallows image. Embroidered on the back of the tiny suit, in white copperplate lettering, were the words: 'I'm not a charlatan /He's a charlatan / He hates me'. It represented an emblem of tiny rage and frustration, the rebellion-towards-independence of the powerless son. It is also perhaps the artist's (not Kirby's particularly) self-doubt and

aggression towards the critic, or critic-viewer. Given the proprieties, the artist, like the child, cannot speak: the artist shows the work, the critic speaks.

The kundmangasse house showed an image of ancient, warehoused train or tram wheels which, probably through distortion of the original (old) photograph, appeared as if seen through water or 'faulty' glass. It evoked sad memory, but also the mind's poeticising and heightening of memory through acts of selection, compression and distortion.

As exhibition after exhibition lays down the themes, vocabulary and typology of Kirby-esque moves – a kind of repertoire – this artist becomes a growing circle's acquired taste and favourite secret.

In 'Received' at Greenaway Art Gallery Richard Grayson showed a further instalment of his project of some years whereby aspects of text and communication – found, truncated, torn from context – are brought to the fore: chiselled directly into gallery walls, planted as flowers in public gardens and, in this show, in a group of paintings even better than their precursors of a year or so ago.

The paintings reproduced bits of handwritten communication – from friends, from casual notes, from ink-blotters – all fragmentary and giving at most only pieces of their original sense. Some have their own pathos: but a general, 'philosophic' pathos attaches – as instances of the limitations of communication: inadequate, vulnerable. Yet a countervailing sense is of a purely formal and 'heartless' agenda. They are interestingly ambivalent – as are we, their viewers. *As painting* – a distinction they invite us to make, or trap one into – they are mostly pretty terrific.

Some paintings, like *Blotter pad*, suggested the most contradictory and complex spatial relationships, establishing fleeting distinctions and orders of spatial priority within a very shallow though much contested pictorial depth. The remaining pictures were far more reined-in in their exhibition of painterly-stops-pulled-out. If the *Blotter* painting is reminiscent of Sigmar Polke others recall Gerhard Richter's more 'impassive', rather direct, literalist reproductions, or Ed Ruscha.

Angela Valamanesh has an established background as a ceramicist. 'Birds Have Fled' at the University of South Australia Art Museum is probably her first major showing as artist rather than craftsperson. Given this background the nature of the show's success was something of a surprise. The work consisted of three or four focal points in an installation in which these spare elements totally dominated a gallery space that regularly overwhelms even large shows.

Valamanesh's gallery is lit to a softened gloom by spot-lighting which more or less created a cross-bow axis that divided the gallery space. To the right there was a slightly ajar door, in the middle a large bluely-glowing screen wall, a black lightbox silhouetted in front of it throwing the blue neon light. To the left was a pile of rubble casts and a few feet further to the left a pair of feet, soles outward, barely protruding from the surface of the wall. The lightbox carried a Colette text, some lines describing a dream, in which the subject approaches a door that is opened by her identical younger self. Hence the door some many metres away is coolly teasing or foreboding. And the pile in the corner at left turned out to be casts of feet – just the upper forefoot and shin: the part of our own feet we see and know. Once-possible selves, paths not taken. The two soles adjacent indicated a real subject (modelled in beeswax they are finely detailed, with signs of wear and age), but the underside, the surface we cannot so intimately know. The gallery's vast distances were suborned to the interests of the installation, making each element 'far-away' from the perspective of any other, diminished in scale – yet the lighting made these distances seem psychic and dream-like, not literal. While the themes were not new, 'Birds Have Fled's' triumph was in its achieved authority and resonance.

Shaun Kirby, **Old Dust and Medical Gas**, Sym Choon Gallery, Adelaide, 19 May – 12 June 1995; Richard Grayson, **Received**, Greenaway Art Gallery, Adelaide,12 July – 6 August 1995; Angela Valamanesh, **Birds Have Fled**, University of South Australia Art Museum, Adelaide, 7 September – 7 October 1995.

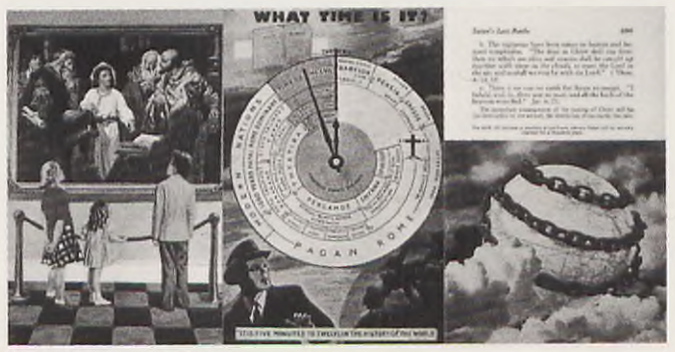
Ken Bolton

SEVEN HISTORIES

It would seem to be generally acknowledged that we have moved from a community with one criterion for determining inclusiveness to a more polyvalent community. Clare Williamson's measured catalogue essay for the exhibition 'Seven Histories of Australia' argues for a complex accounting of the many histories which comprise our perceptions of this country. Far from being a rhetorical exercise, the curator describes her project as 'urgent' – in part to deny the self-assertive representations of racism and nationalism and in part to resist a 'national cultural identity' – the institutional quest to appropriate aesthetic phenomena. This signing of intensity is enticing and she has scrupulously left its unravelling to the seven artists. In 'Seven Histories of Australia' we see a fine balance between form and reality, art and history.

Like oral traditions and folklore, visual artefacts are indices of a local cultural experience which has been erased by the formal structures of narrative history. They bring the past into the present in a way that no transcription or description can duplicate. For this reason the visual archive is typically deployed as a supplement to a separate linear narrative. This appendaged relationship is overturned in 'Seven Histories', an action described by Williamson as 'a giving way to a spatial orientation which positions diverse people, places and events within contemporaneous relationships'. While 'archives' are emblematic of 'the people' in their dealings with history, to translate this into art requires not emblematic terms, but a creative questioning which leaves open the relation between institution and individual imagination.

Methods and sources approximating historical research – diaries, place, art objects and everyday artefacts – are animated by the specific genre of autobiography. Lauren Berkowitz and the collaboration of Anne Graham and Jacqueline Clayton turn archival flotsam into memorials. In *Woven histories* Berkowitz precariously stacks rolled A3 Microfiche print-outs from the Prahran Archive held by Stonnington City Council. References to her family's trade as cabinet-makers and their memorabilia are interspersed with copies of Lieutenant-Governor Arthur's 'Proclamation to the Aborigines', of 1829, forming a potentially incendiary crossword tower stopping short of the gallery lights. More ephemeral still is her *Heart's-ease*, a modulated concentric planting of indigenous and imported flowers, where nature's harmony momentarily triumphs over art and life. Graham and Clayton's *Doing time* relies on the viewer knowing that the artists have 'done time' teaching art in prisons. Their vast grid of prints from glass



ELIZABETH GERTSAKIS, Three devotions (What time is it?), 1995, colour bubble jet print, Australian Centre for Contemporary Art, Melbourne. Photograph K. Pleban.

negative mug-shots of women incarcerated in the early twentieth century (Police and Justice Museum, Sydney) commemorates lives captured 'for history' only by the regulatory realism of the corrective archive.

Others work with the intimate scale of the testimonial to correct 'the beautiful lie' or, in John Wolseley's case, to fabricate one. Fiona MacDonald's 're-curated' series 'Close' comprises woven photographic extracts laid over a history of Rockhampton's botanical gardens – a shadow archive forming a museological microcosm imprinting racial, sexual, class and the artist's family history over the surface of this most picturesque and popular leisure ground. HJ Wedge's paintings adapt the tropes of oral history, combining text and image with cartoon-like clarity, telling of colonial life continuing in the present day. Wolseley's conceptual whimsy combines meticulous obsession with naturalistic detail and a fanciful map of Gondwana – the drifting apart of great landmasses some fifty million years ago – to suggest ecological devastation. Elizabeth Gertsakis and Gordon Bennett work on the archive of art history itself, Bennett reclaiming its snowy white peaks and Gertsakis its lurid educational troughs – the nineteenth-century debasement of seventeenth-century originals by artists such as Veronese that welcomed bewildered post-war immigrants to Australian schools.

What exigency drives these critiques of history? 'It's five minutes to twelve in the history of the world' announces panel one of Elizabeth Gertsakis's triptych *Three devotions (What time is it?)*. This is the candy-coloured world of fundamentalism where decent (white) citizens do battle with the forces of evil. Forget the pilgrimage of modernism – this is the category of the absolutely new: the catastrophe completing an age. Gertsakis's concern with extremism's endgame is taken up by others. In Wedge's adjacent painting *Feelings*, a four-leaf clover of 'peace and love' is pierced by the arrow of 'hate' (male and female, black and white). In the final panel of Gordon Bennett's celebrated *Home sweet home*, 1993, the artist writes in the self-effacing HB pencil of the diarist: 'I've been living in the suburbs ... all the barbeques ... all the violence ... it's like it's repressed and pushed onto the Aborigines ... black shadow monsters from the Id.'

Such partial attempts at imaging a truth – a contemporary fusion of documents and the imaginary – work to deny a world where public life and private lives belong to the archive of political and economic calculation. Of such a future Francis Fukuyama observes: 'In the post-historical period there will be neither art nor philosophy, just the perpetual caretaking of the museum of human history.'[1] Barrie Kosky recently called for the banning of grandiose expressions such as Cultural Tourism, Multiculturalism, Uniquely Australian and Creative Nation.[2] The call for relative evaluation is reinforced by these seven artists, who between them have listed many of Saint Augustine's seven cardinal sins. In 'Seven Histories of Australia' the distinction between the transcendental and the empirical loses its significance.

1 Francis Fukuyama, 'Have we reached the end of history', *Rand Library Collection*, Chicago, February 1989, reprinted in *National Interest*, Summer 1989.

2 Barrie Kosky, *Adelaide Advertiser*, 3 October 1995. Kosky calls for the 'banning of the following expressions and obsessions: Cultural Export, Cultural Tourism, CDROM, Multiculturalism, Uniquely Australian and Creative Nation'.

Seven Histories of Australia, Australian Centre for Contemporary Art, Melbourne, 22 September – 29 October 1995.

Jo Holder

SUE FORD: A SURVEY

The portrait and the archive are the central motifs in a survey of Sue Ford's work exhibited at Monash University Gallery in September 1995, 'Sue Ford: A Survey 1960–1995'.[1] A survey suggests a ritualised recognition of a body of work, an overview, a perspective, a means of recording, measuring, and allocating meaning – in other words an archiving system. Notwithstanding Alan Sekula's brilliant thesis, 'The Body and the Archive', which illuminated the double role of photographic portraiture as both horrific and repressive,[2] this survey, with its focus on the contradictory claims of the mimetic force of the photographic medium, opens out the archive as phantasmatic. We are looking at these images in retrospect, through stories attached to once forgotten memories which have the power to fracture more seamless historical representations. This was also the strategy of the feminism which Ford and her milieu of cultural workers deployed: to trace just how feminine subjectivities may have been simultaneously caught up by and produced from the limits of official histories. In an attempt to reinscribe histories of exclusion Ford remembers and asks wryly, 'where were we in the lull before the storm, before America rescued us and we got TVs and learnt to "I Love Lucy" too? The early fifties were, from my ten-year-old perspective, a sort of floating place, "Engtralia", peopled by Dukes and Barons with hunting dogs, Diggers, Captain Bligh and Cook, heroic explorers going into the "Dead Heart"'.[3]

Ford's work gives only a fleeting ear to the archiving demand of the museum; paradoxically, it is precisely because the archive is the frame, or the limit, from which Ford works that it survives this demand. Her strategy is to call up those exclusions that lay within the gaps and traces of what has been represented by official histories. Her technique of obsessively photographing, cropping, framing, colouring, rephotographing, miniaturising and enlarging, all lovingly exploit the limits of 'the archive' – but to release and unfold its phantasms. Amongst other sources, she takes from the conventions of 1960s studio portraits, the family album (*My faces*), the archives of the Hobart Museum, the nineteenth-century photographic portraits from the National Gallery of Victoria, children's books, caricature and the cinema.

The introductory authorial 'signature' to the exhibition is the self-portrait of Ford in 1961 with Brownie camera and beehive. It is, however, the next image which acts as a more evocative frame: *Big secret*, 1960, is a black and white image of children halting their play to pass on a secret. One whispers in another's ear while others stand around, the late afternoon casting long shadows toward the beholder. One child looks out quizzically: excluded, and suggesting that the secret may be elsewhere. As Sekula has indicated, the photograph is at once indexical – a trace of the truth of the image – and symbolic – produced through systems and conventions – so this motif of the secret in the archive operates between these features and extends through the exhibition to the last element: the Australian children's history book, *The Wonder Book of Empire*, produced in many versions in the first decades of this century. It forms part of the archival material for Ford's 1995 larger-than-life, layered, gridded, silhouetted laser prints: *Shadow portraits*. The pages are splayed out, displayed in the fetishistic format of the museum case, each concealing a part of another. It is not possible to read these headings: only the word 'secret'.

Amongst the many other images inbetween these two invocations of 'secrets' which are located in the world of 1950s and 1960s European childhood, there are the images from the series 'Treaty Barunga' of 1988. Ford's commission here is a vastly different imperative to the commissions she

did for her female friends in the 1960s which so beautifully archive the ambivalence of their femininity. These mural-size prints were documents for the purpose of recording. Yet all of this work references Ford's own complicity in recording, framing and selecting and then retrieving. Ford saw the treaty situation as 'representative of her culture ... Bob Hawke was negotiating (with Aboriginal people) in ... an Aboriginal context'.[4] An image from this series, *Lajumunu women hold discussions with Hazel Hawke and Maree Hand*, reveals the position of photographer as symbolic and does not invoke the conventions of photography as capable of conveying all as evidence. What it does convey is the limits from which this document can be produced. The women's circle here is photographed from an 'other' place: the women in a closed circle, bare backs to the outside with all attention focused into the circle's centre. Packed with women, Hazel Hawke and Maree Hand are present yet barely visible, invoked only through the title.

The majority of the works in this exhibition focus on the miniature photographic portraits seen in works such as 'Time Series', *My faces, Sue 1964; Sue 1974* and the gigantic *Shadow portraits* of 1994–5. In one of the 'Time Series' portraits, *Abigail, 1965; Abigail, 1974; Abigail,1980*, the close cropped face in black and white sustains the physical frame of the image/form while registering a different version of this face. Yet it is not in the study of physiognomy as information on the nature of Abigail that the story emerges; it is in the gaps between the images, where history and biography collide, that narratives emerge. There is fantasy at work here. It is in the manipulation of the archive – by releasing its attachment to evidence and information – through storytelling – that this fantasy unfolds. As Walter Benjamin described it, it is, '... where the most extraordinary things, marvellous things, are related with the greatest accuracy, but the psychological connection of the events is not forced on the reader ... thus the narrative achieves an amplitude that information lacks'.[5]

It was disappointing not to see Ford's films screened adequately in this survey. It seems that to some extent the imperative of the gallery to contain the work within the conventions of portraiture and photography did not enable Ford's films to be embraced. The two 16 mm films, *Faces* and *Woman in a House*, are shown to their disadvantage – on video. These films, made to be projected in the dark (the ultimate production house of fantasy) are viewed on high-tech video in the case of *Faces*,

SUE FORD, Portrait, 1995, from 'The Wonder Book of the Empire' series, laser print, 167.5 x 122 cm, Monash University Gallery, Melbourne.

and on a too-small video monitor with muffled sound for *Woman in a House*. Ford's two other 16 mm films, *Time Changes* from 1978 and *Low Deposit Easy Terms* from 1971, are excluded. The format of cinema would have provided another dimension to the play between scale and time in relation to fantasy, a theme which is central to Ford's work. Similarly, the laser prints included are largely related to what could be contained as portraiture and do not include works such the 30-metre gridded stretch of imagery in *Video Land*.[6]

Although there are strictures, demands and silences imposed by the museum, this survey of thirty-five years with its restrained miniatures, expansive fractured laser prints, its loving embrace of the quotidian and, most significantly, its encounter with the archive, survives to tell a story. During this time Ford and her feminist milieu constructed resistances and intervened with alternatives to heroic master narratives. Consider the miniature photographic portraits in which Ford cannot help but inscribe a wry narrative through obsessive detail in the title: *My faces: me at six months; four; fourteen; sixteen; seventeen; eighteen; nineteen; twenty-one; twenty three; twenty-four; twenty-five; thirty-one; thirty-two.*

The obsessive detailing of time and place is counter-posed with the entwining of historical fact with fantasy. The imaging of the limits of the archive here paradoxically makes this survey a kind of archive, but one which encounters its conventions to encircle and illuminate its phantasms.

1 The exhibition was curated by Helen Ennis.
2 Alan Sekula, 'The Body and the Archive', *October*, No. 39, Winter 1986.
3 Sue Ford, 'Project X', catalogue text, *Sue Ford: A Survey 1960–1995.*
4 Ibid.
5 Walter Benjamin, *The Storyteller*, Fontana, Great Britain, 1979, p. 89.
6 Exhibited as part of Ford's exhibition of laser prints, 'Time Surfaces', National Gallery of Victoria, 1994. See also my catalogue essay for this exhibition for a more detailed discussion of the archival nature of Ford's work with laser prints.

Sue Ford: A Survey 1960–1995, Monash University Gallery, Melbourne, September 1995.

Denise Robinson

SPIRIT-MAN GUAN WEI

In *The Last Supper*, *Treasure hunt*, *Efficacy of medicine*, and *Detective*, Guan Wei engages in trade between worlds. His commodities are cultural, and the two places being thus linked are China and Australia. In the process of exchange of goods and ideas – of icons – transformations occur. It is that process which interests this artist, who was born in China in 1957, first visited Australia in 1989 and is now a permanent resident living in Sydney.

Like his well-known 'Sausage' series, where he appears to be in cat-and-mouse consultation with the presiding spirit of a rather obliging frankfurter, his current work is at once deep and funny. In *The Last Supper*, Guan Wei again engages in philosophical foreplay focused on the moments just prior to consummation. These are represented as moments of choice, of the play of possibilities and, on a more serious level, moments of consequence and responsibility. They are further represented as acts – very actively indeed in *Treasure hunt* – of consideration, for which the visual equivalent becomes a series.

Figures, colours, organisation of space, and symbolic categories – toys, bureaucratic paraphernalia, liquids, machines, ichthyic creatures – are repeated throughout, allowing us to detect details of difference within the overall scheme. It is through repetition and the building of a gradual

sensitivity towards nuance that we learn foreign languages. In this case, it is not a language of speech. It is the migrant artist's special vocabulary of old and new, private and public, East and West.

Guan Wei's language teacher is a spirit-man. In *The Last Supper* we find him ignoring an enticing display of hotel cocktails, cafe beverages and medicinal brews. Is he blind? He has only one eye and even that seems strangely blank. But he has an air of curiosity and alternative sensibilities. The ellipse floating above his head seems to correspond to a similar petal-like shape located in his chest, the halo and the heart. The spirit-man is a self-voyeur. Is he training his inner-eye on something special? Is that blue and red capsule with which he flirts perhaps more than Prozac or antibiotic or multi-vitamin?

GUAN WEI, Treasure hunt II, 1995, acrylic on canvas, 127 x 49 cm, Sherman Galleries, Sydney.

Like the sausage, this pill is the main item in a puzzling game. It appears to hold within its envelope the essence of the game itself. It is kissed and inspected, multiplied and transported. It is, for example, shown on the back of a tortoise. Was it not from the tortoiseshell-pattern of trigrams that the *I Ching* or *Book of Changes* evolved its method of incorporating the wisdoms of culture and nature into a single prophetic system? In one frame of the series red and blue capsules like seeds burst from a fruit cut in half. There is more than a hint here that we do not take this medicine lightly, not three times a day before meals. This modern medication may well be a clever allusion to the pill of immortality of Taoist philosophy.

Thus *The Last Supper* begins to make sense. It is not, I think, simply an example of Guan Wei meets da Vinci tongue-in-cheek, an ironic eastern interjection of an art-historical western/Christian iconic preoccupation. It is a genuine gesture to marry the two. All four series exhibited here are quite explicitly, quite elaborately seeded with imagery of romance and fruitfulness – melons, nuts, snakes, eggs, sperm, the yin and yang symbol on a cocktail stirrer.

The Last Supper prepares the scene for union. In Taoist thought there are thirteen passages or 'organs' (counted as four limbs and nine external cavities) through which death may approach the body. In parallel, the assembly at the Last Supper before the crucifixion also numbers thirteen. Both systems of belief have their (inner) eye set on an immortality that is a cancellation, through unification, of this odd number. And in the thirteenth frame of this series, Guan Wei's spirit-man looks decidedly ill. The migrant artist knows he has to relinquish an essential part of himself before the rebirth in another culture can take place.

Guan Wei has pitched his protagonist rather dramatically between death and rebirth, between ascetic contemplation and worldly temptation, between silence and scream. This is a busy hero. His smooth, pink, ageless body is a single, seamless organ which is deployed, mummer-fashion, to communicate without normal speech – indeed, to express something more than speech. Waves of innuendo are registered on his face and in the delicate uncurling of finger tips.

The spirit-man is both firmly located and in no particular place. A line runs through the middle of this, and other, series. The edge of a long banquet table, the threshold between two worlds, the horizon, the equator, it connects ideas of displacement as experienced through the artist's Chinese–Australian migrant status, with the tentative appropriation of place – and significance – signalled through interpretive play.

In the 'Detective' series, the meaning of that symmetrical fold line is even more marked. These works are composed within the confines of actual 'folders' which can be filed away in cabinets, their political and biographical stories incomplete, unread, misunderstood. This series features the personal overlaid with the impersonal, with measurements, signatures, diagrams, documents and graphs. Much of Guan Wei's work, particularly the four ideographic series of this exhibition, is like a system of signifying knots along that central fold line – the biographical/cultural rope – reminiscent of primitive memory aids, like patterns of tied chord that were the precursors to writing, or children knotting reminders into their hankies. Line is primary to Guan Wei's aesthetic method. It functions both representationally and symbolically as isomorphic link. Thus chords wrapped around hands for better grip, electrical wires plugged underground, sinuous plant stems, paths and trajectories are some of the features that direct us visually along his narratives.

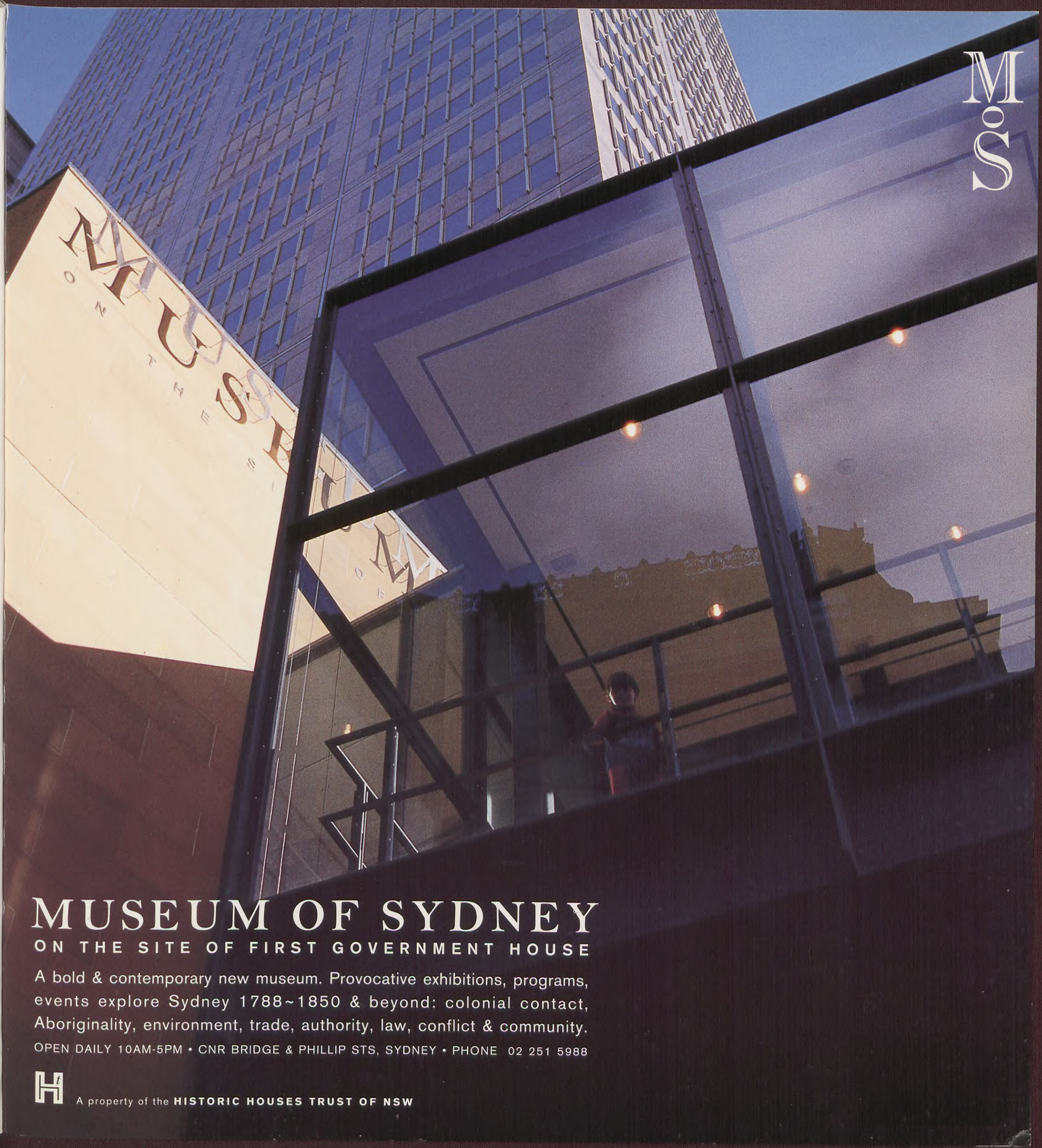
As with ordinary knots, only parts of Guan Wei's pictorial puzzles are visible or decipherable. Apart from following the various linear guides we are also enticed into engagement through a system of lures – everyday objects which we instantly recognise. Or so we think. The drinks of *The Last Supper*, which we presume to be delicious or poisonous, common or exotic libations, draw us into Guan Wei's no-speech, no-place drama. Like the teacups, wind-up toys, butterflies, mice, umbrellas, cherries, gloves, sunglasses and cards in the 'Efficacy of Medicine' series, we are easily distracted by this miscellany. We name them. But naming them does not complete the picture.

Nor is the spirit-man's charade of moods easy to unlock. There is a whole theatrical range of surface flutterings suggesting private thoughts. They remain ambiguous. Like the spirit-man himself, the spectator goes on a treasure hunt for meanings.

In *Treasure hunt* the blue and red capsule that contains the elixir of life is no longer dainty. It is large. In a sea/earth/sky environment of mountains and caverns, which is delicately balanced between paradisiacal and monstrous mutation, the big pill is being traded with new deliberation. Lost and found, hoarded and delivered, handled and evaluated, it has quite literally gained in substance. Creatures are shown flying and diving, leading us to follow their paths through aerial and aquatic realms, as they cut between surface and depth. Guan Wei's spirit-man is an energetic trader and traveller. He offers drinks, medicines, toys, carnival rides, sex, reason, madness, history. He also offers a complex conjunction of cultures, a new alchemy of aesthetic urgency and delight.

Guan Wei, Sherman Galleries Goodhope, Sydney, 28 September – 21 October 1995.

Evelyn Juers



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ISSN 0004-301X
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