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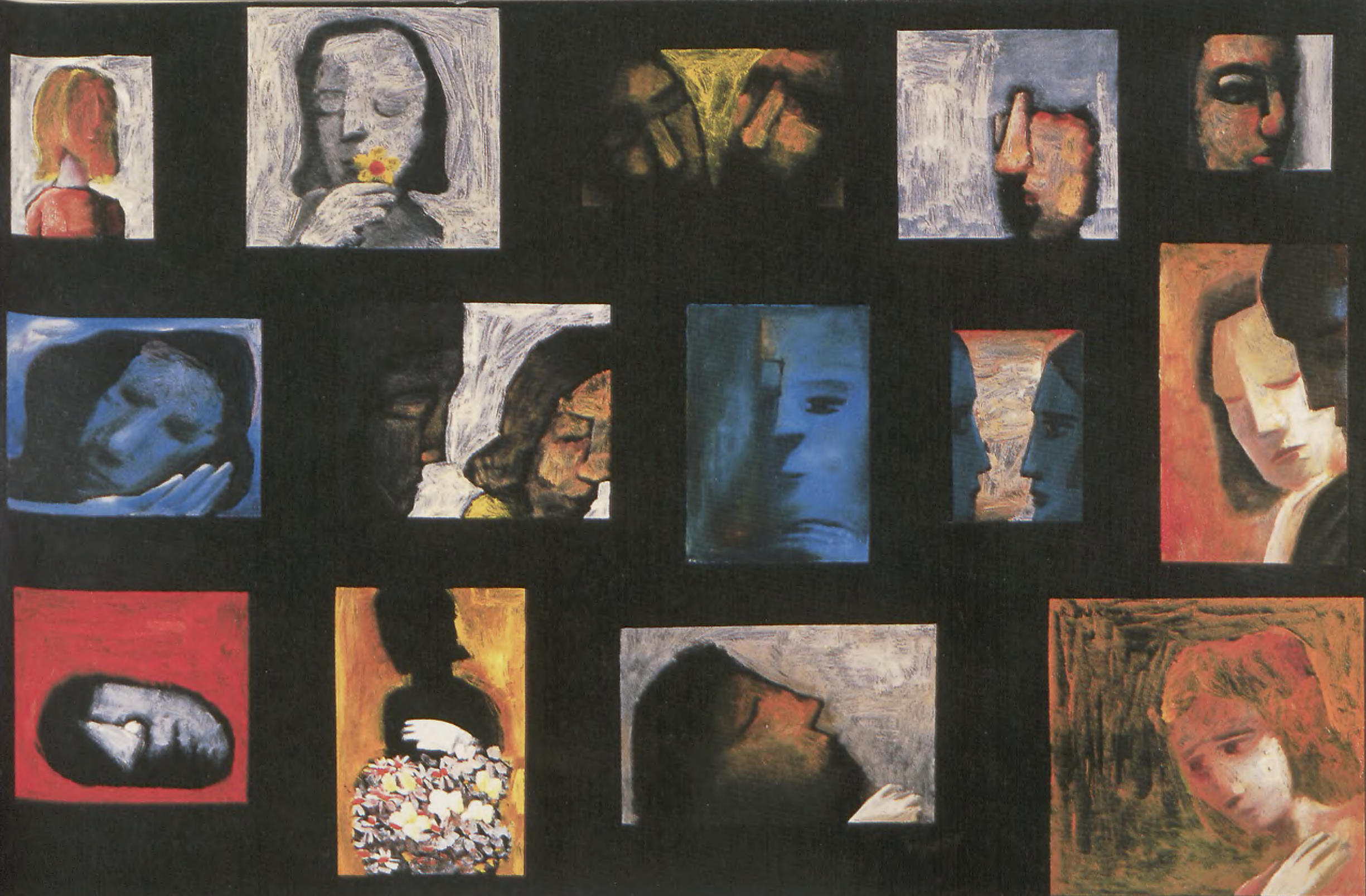


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Robert MacPherson
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Transcendent topography

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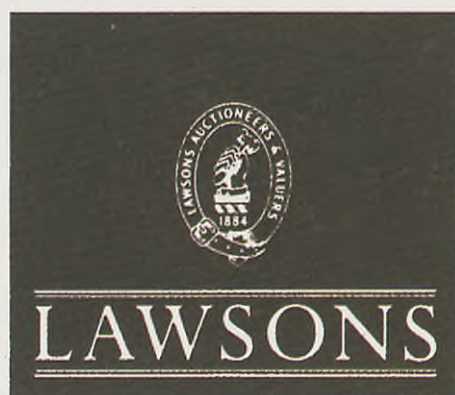
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cover: JON CATTAPAN, *The flood*, 1989, (detail),
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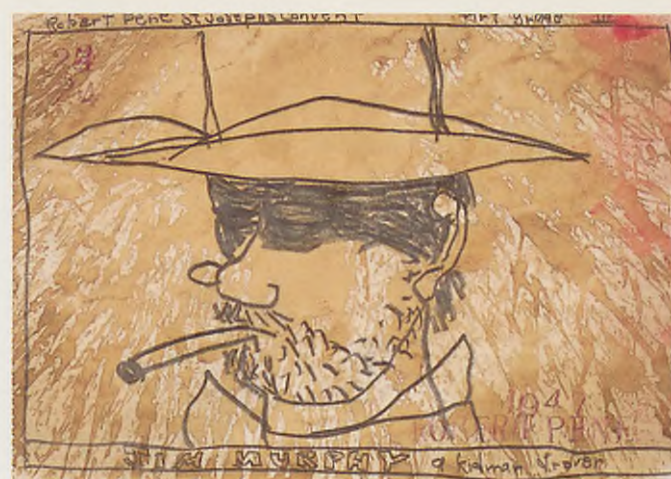
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1 June – 27 June

SIMEON NELSON
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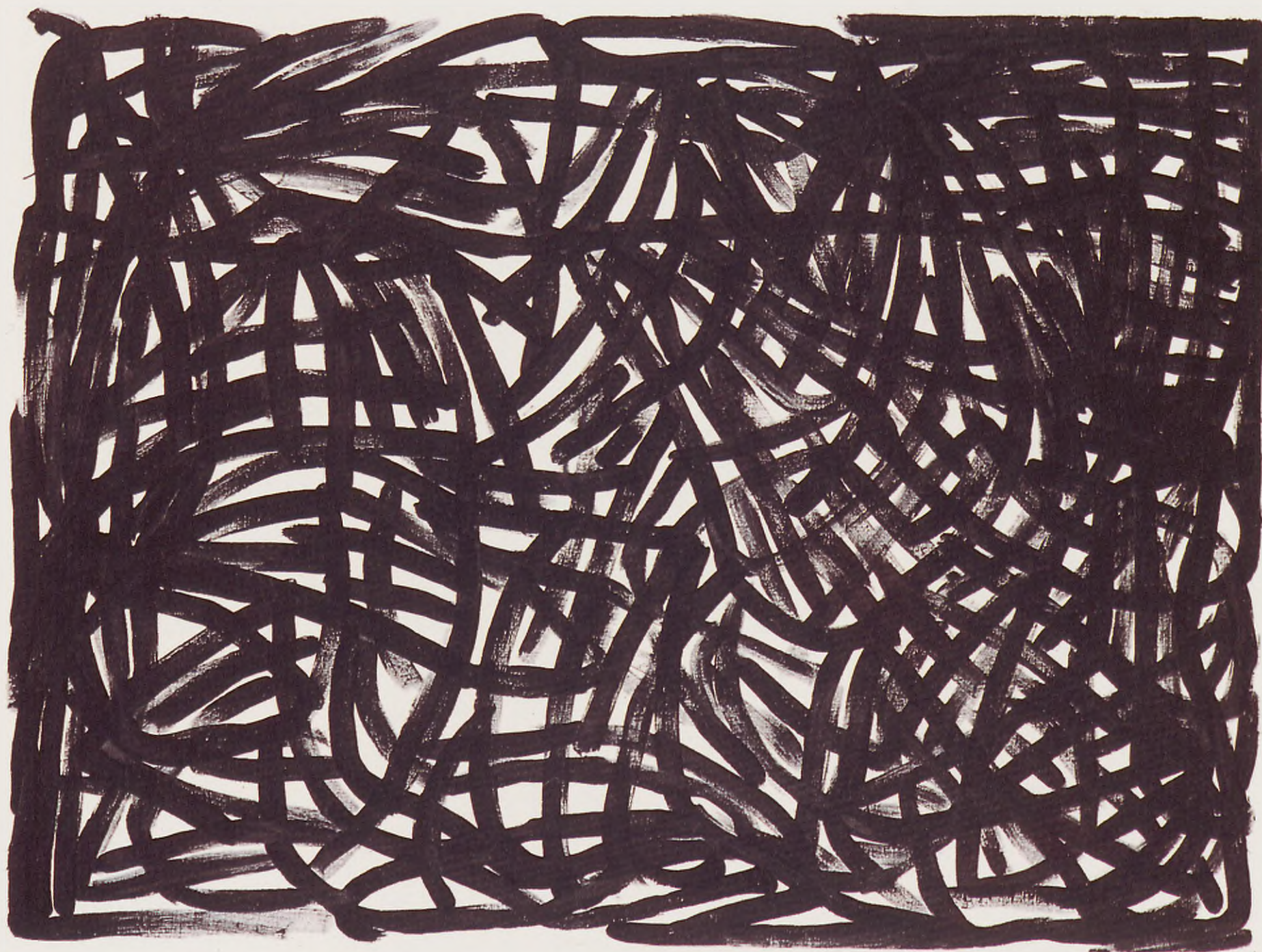
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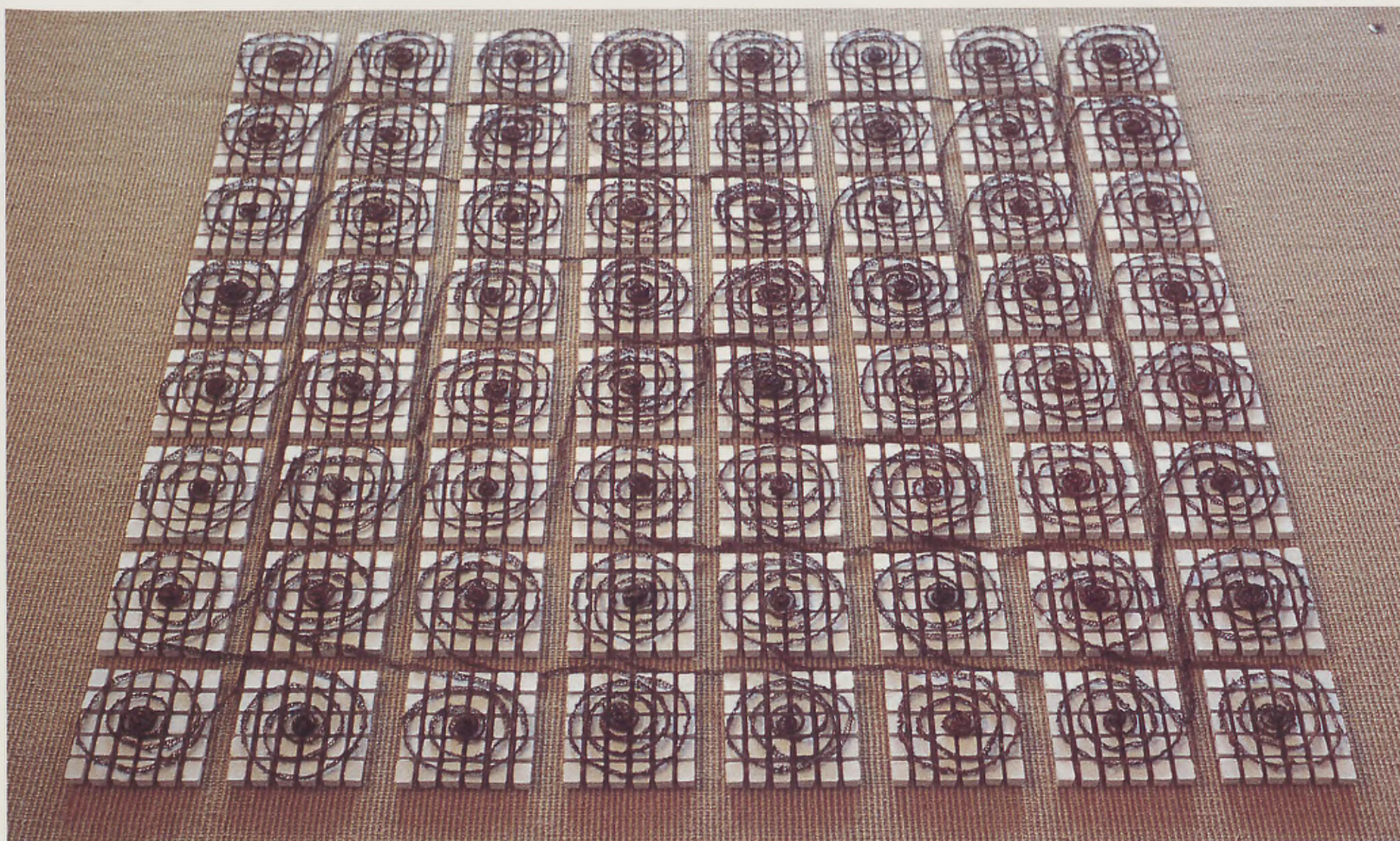
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*Colour Rhythm, c1928,
Oil, 78.0 x 97.8 cm. Collection: Art Gallery of Western Australia,
purchased by Art Gallery of Western Australia Foundation, 1995.*

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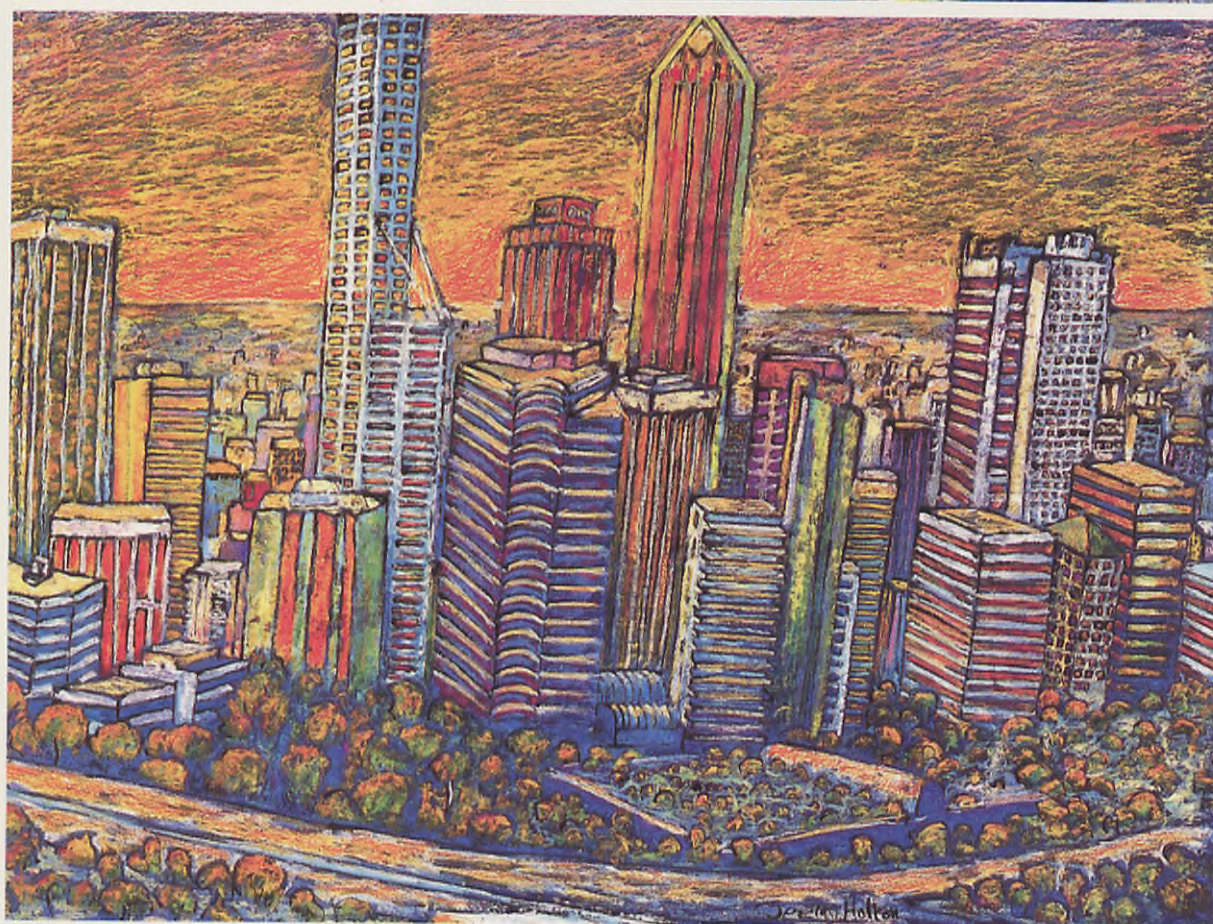
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JEREMY HOLTON

PERTH '96 Triptych,
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top: Kings Park middle: City Centre
bottom: Barrack St Jetty



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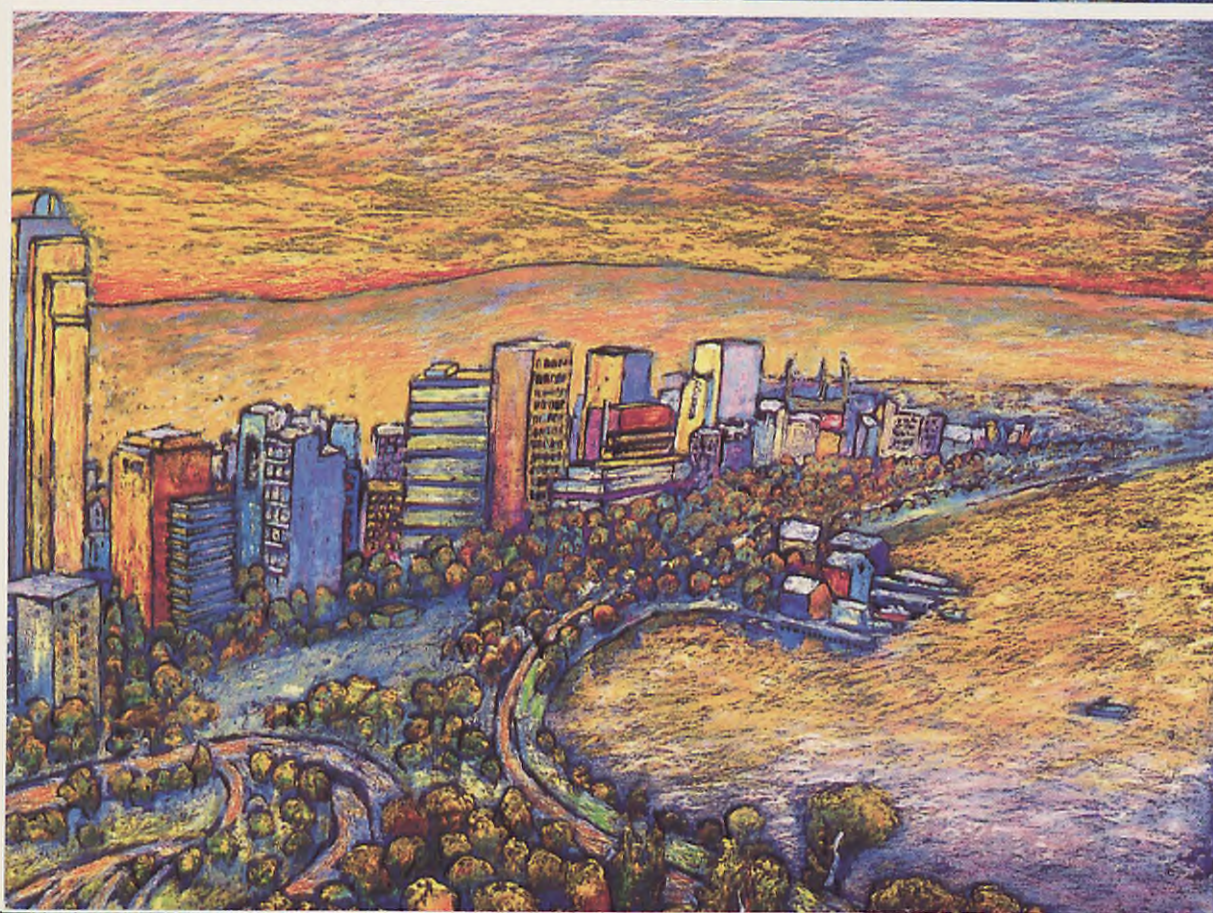
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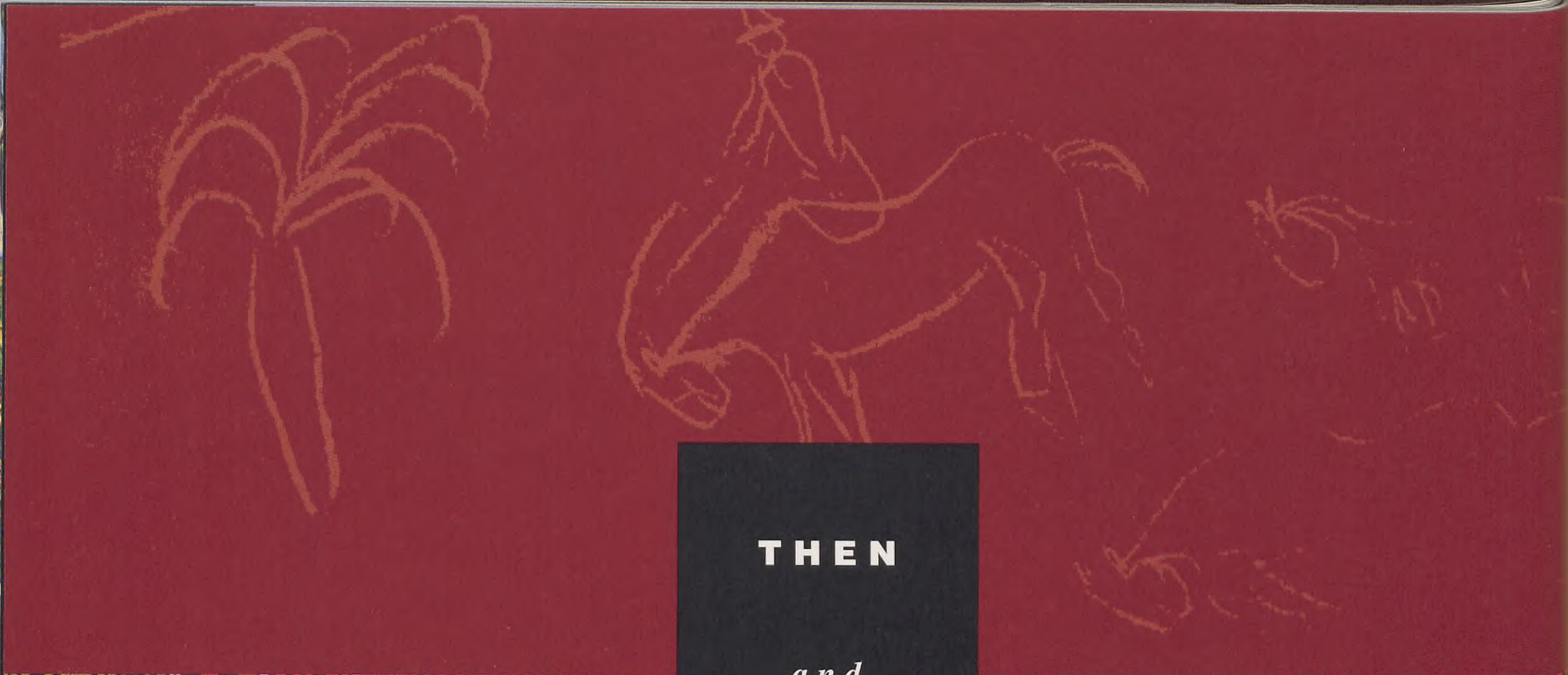
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to adult art
practice now.**

**Curator:
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J.M.W. Turner *Keelmen heaving in Coals by Moonlight* R.A. 1835 (detail) oil on canvas National Gallery of Art, Washington, D.C., Widener Collection

NATIONAL GALLERY, CANBERRA

16 MARCH – 10 JUNE 1996

National Gallery of Victoria 27 June – 10 September 1996



HOLDEN



Supported by the Department of Administrative Services
An exhibition organised by the National Gallery, Canberra

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A Brisbane Reminiscence

Brisbane as a cultural centre is a fairly recent idea and, applied to the period 1950 to 1975, tends to evoke a sceptical reaction. Robert Hughes expressed his view in 1970:

The art community in Brisbane presents, in an extreme form, the familiar Australian problem of isolation; it is more remote from contemporary currents of Australian – let alone overseas – art than any other city except, presumably, Darwin ...¹

However, those who lived in Brisbane recall the 1950s and 1960s as a vibrant and exciting era in visual art, with local artists and teachers more than aware of national and international trends. Yet the period has, to a large extent, been lost in the never-never land of the not seriously past – neither old enough to be historic, nor recent enough to be part of current

public consciousness. Its achievements have been poorly chronicled, forgotten, thrown away or simply unrecognised.

'A Time Remembered' sets out to remedy this and 140 paintings, sculpture, pottery, jewellery and textiles, by sixty-nine artists who lived and worked in Brisbane during the period 1950 to 1975, illustrate the influences and tenor of the times. Accompanying the exhibition is a detailed publication dealing thematically with the period, the result of ten years of research by curator Glenn Cooke. The book is a major contribution to an understanding of the period and details the history, politics and nuances of the time in a way not possible in the exhibition.

For the artists who were an integral part of it, 'A Time Remembered' catalogues a wonderful journey, covering the territory tackled

by them as modern artists during the period. As artist Joy Roggenkamp recalls, 'It was a golden era; we thought it would never end'.²

These were simpler times, and the subtle charm of that is reflected in the work. As far as Australian art goes, these decades were not ground-breaking, but Brisbane as an artistic centre had a fair share of creative excitement, strong work and artistic interchange. And while it was not immune from insularity, it had *something*, and artists from other parts of Australia came to live in Queensland over this period. As Rodney Hall writes in his Introduction in the exhibition catalogue, '... I am often asked to comment on why the Brisbane of the 1950s and 1960s is so much more vivid a presence in art and literature than any other Australian city, with the possible exception of Sydney. My answer is that the city nourished the imagination of those who lived there then, created a colourful ambience, and shaped our sense of the world in ways which would be impossible to analyse'.³

The exhibition begins with gently expressive watercolours by W.G. Grant, an oil of *The Oxley Hotel* by William Torrance, and portraits by Betty Quelhurst and Betty Cameron (Churcher). It attributes a predominantly expressionist style in the period, first to the influence of Grant, and then to Jon Molvig, who settled in Queensland in 1955. Counterbalancing the influence of Molvig, who urged students to follow their own voice, is British-born Roy Churcher, who came to Brisbane in 1957 after marrying Betty Cameron in London. Churcher, together with artists such as Margaret Cilento, who had lived in New York and taught in Brisbane in the early 1950s, imparted a breadth of international trends and techniques to students.

And it is Molvig and Churcher who emerge in the exhibition as the dominant albeit, at times, opposing influences. Molvig is represented by his own work (with fourteen



NONA WALDIE, *Old Brisbane*, 1957, oil on canvas, 74 x 99.5 cm. Private collection.



JON MOLVIG, *Self portrait*, 1956, oil on composition board, 142.3 x 114.3 cm, courtesy Queensland Art Gallery.

diverse paintings and drawings), and that of supporters Gordon Shepherdson, John Aland, Nevil Matthews, Andrew Sibley, Joy Roggenkamp and others. Churcher, in contrast, with only two of his own works included, is more visible via the many works of those he influenced.

But this could never be the whole story. Ian Fairweather who, from 1953, lived on Bribie Island near Brisbane, is included with the Queensland Art Gallery's *Epiphany*, 1962. So is Sam Fullbrook who lived in Brisbane from 1966, with *Norman Behan*, 1966, and *Mt Cooroy with Bunya Pines*, 1966–67. Charles Blackman opened an art school with Molvig on the Gold Coast in 1957, and is represented by one painting, *Barbara and Auguste*, 1957, and two *Spring Hill* drawings. And there are works by Queensland-based artists who have an exhibiting history in Brisbane such as Ray Croke, Margaret Olley, John Rigby, Mervyn Moriarty, Arthur Evan Read, William Robinson, potters Milton Moon and Carl McConnell, sculptors Leonard and Kath Shillam, and many more.

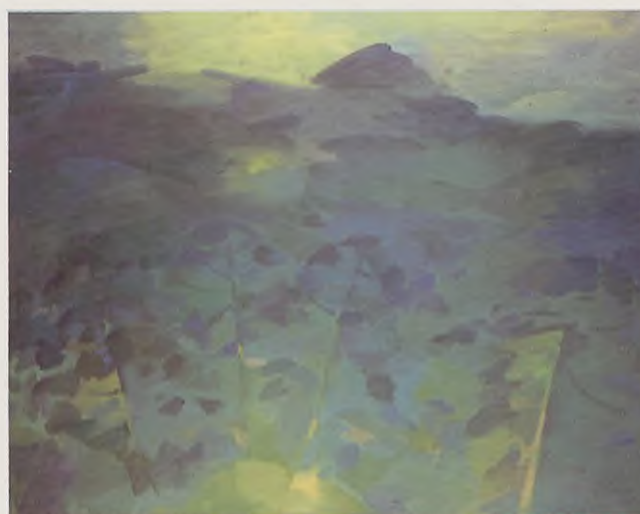
It is a huge spectrum of work, varying in style, quality and subject, and looks as mixed as it no doubt did at the time. In some instances, stronger examples of individual

artist's work could have been chosen. Cooke acknowledges logistical and conservation problems, and, in some cases, seminal works have been destroyed or could not be located. (He dubbs Queensland 'the ultimate throw-away society'.) The Queensland Art Gallery's own collection (not particularly strong in this area) has been drawn on fairly extensively and comprises forty-two per cent of the works.

Twenty-five years is enormous ground to cover in an exhibition, but the omission of other figures who lived and worked in Brisbane during the time, such as Lawrence Daws, Robert Dickerson, and Max Hurley (whose work is reproduced in the book) is a little odd. However, it is the title 'A Time Remembered' which plays for the highest stakes.

The Johnstone Gallery, which operated in Brisbane between 1950 and 1972 was important not just in a Brisbane or a Queensland context, but nationally, showing contemporary art of the period and selling work throughout Australia. 'A Time Remembered' was the title of Johnstone's second last exhibition, and included work by major artists who had shown regularly with the Gallery over the period: Blackman, Arthur Boyd, Croke, Dickerson, Russell Drysdale, Sidney Nolan and Lloyd Rees.

While the reuse of the title is a reference to the importance of the Johnstone Gallery, the two exhibitions have little in common. The Johnstone Gallery was, in the main, outward looking, showing Brisbane contemporary artists along with the best from throughout



SAM FULLBROOK, *Mt Cooroy with Bunya Pines*, 1966–67, oil on canvas, 86.6 x 106.9 cm, courtesy Queensland Art Gallery.



RAY CROOKE, *Native figure with fish design*, 1956, gouache on wove paper, 54 x 35.3 cm, courtesy Queensland Art Gallery.

Australia. 'A Time Remembered' (1995) takes a more parochial view and centres on what actually happened in and around Brisbane, but without canvassing the influences which could not help but emerge from exposure to the wider exhibition programs.

The mood of excitement and stimulation that is evident in oral history from the time is only glimpsed in this exhibition. It emphasises, rather, the sincerity with which the artists approached their work and the broad range of artistic endeavour during the period.

- 1 Robert Hughes, *The Art of Australia*, Penguin, 1970, p. 213.
- 2 Joy Roggenkamp McCowan, Interview with Louise Martin-Chew, Maleny, 6 December 1995.
- 3 *A Time Remembered: Art in Brisbane 1950 to 1975*, (exhibition catalogue) Queensland Art Gallery, 1995.

A Time Remembered: Art in Brisbane 1950 to 1975, Queensland Art Gallery, 18 November 1995 to 28 January 1996.

Louise Martin-Chew

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Site Seeing

All of us, Aboriginal and non-Aboriginal Australians, tourists and travellers from afar, have become used to the imaging of Aboriginal people and traditional art sites recorded by artists, administrators, academics and advertising gurus. The volume of material accumulated over more than two hundred years would suggest that it stemmed from a belief that 'seeing is knowing'. The Australian landscape, whether seen as colonial settlement, pastoral expansion, nationalist hinterland or a site of Aboriginal origins and ownership, has been the setting within or against which the Aboriginal depictions have taken place. Whilst we know that these iconographic traditions have complex histories of interpretation which attest to the fact that they evoke and provoke contested meanings, all too often they are presented as being driven by a desire to combine aesthetic pleasure with geographical and ethnographic information. This reductivist presentation is even more pronounced in the marketing of Aboriginal

paintings on canvas as being authentically separatist. Although we can all point to essays that seek to correct these impressions the fact is that much of the imaging of the Australian terrain denies the *interactive* process of Aboriginal dispossession and now of incremental repossession through new Native Title legislation.¹

The Australian landscape as a site for contested Aboriginal/non-Aboriginal values is a theme infrequently addressed in an overt way by artists. It is for this reason that 'Site Seeing', a project currently on national tour and conceived by two non-Aboriginal artists from New South Wales, painter Carol Ruff and photographer Jon Rhodes, is worth considering. The lushly colourful paintings and the precisely serialised photographs embrace a politics of interpreting the landscape. They encourage the viewer to look with full attentiveness and in the process to reflect on some of the difficult issues that lie at the very heart of indigenous and non-indigenous spiritual, social and economic relationships. 'Site Seeing' also reminds us that

significant sites are not restricted to geological wonders such as Uluru and the Olgas, but exist in seemingly inconsequential rocks and trees.

Ruff and Rhodes through their considerable and sustained visual essay invite all viewers to reflect on the wounds and the scar tissues covering the continent.

'Site Seeing' is an exhibition of twenty sets of photographs and paintings representing, or rather interpreting, some of the hundred or so remnant sacred sites in Alice Springs. Each of the paired works comprises one painting and a set of photographs responding to either the same or similar subject seen in the painting.

It may seem to most Australians that there is no town quite like Alice: it forms a crucial part of the white Australian imaginary of the hard grit of outback Australia. Alice Springs has long been a site for representation of place. Since time immemorial the Arrernte people have understood the land forms within a totemic ontology. In the 1890s ethnologists Baldwin Spencer and Francis Gillen sought to convey their understanding of the Arrernte culture and cultural landscape to westerners interested in such things. Recent reappraisal of Albert Namatjira's watercolours of the area have paid tribute to his ability to retain his Aboriginality within a western art idiom: to present 'views' to the westerners and identify sites of significance to informed Aboriginal viewers. Today Alice Springs, or Mparntwe to the locals, is not simply a watering hole for thirsty travellers or a place to seek out cheap central desert paintings from one of the many boutique art galleries. The Alice we are shown through Ruff and Rhodes's exhibition is of a once integrated but now fragmented sacred site buffeted and usually desecrated by highways and subdivisions.

The origin of the project lies in David Brooks's little guide to *The Arrernte Landscape of Alice Springs*, published by the Institute for Aboriginal Development in 1991, and substantially



replicated in the catalogue for 'Site Seeing'.² Brooks provided maps, topographical drawings and an interpretive essay on sites of continuing significance to the Arrernte. Independently of each other, Ruff and Rhodes had come across this publication and were intrigued as much by the proximity of the sites to domestic and commercial properties and the often bizarre forms of acknowledgment, as by the realisation that similarly rich plethora of sacred sites must abound in undocumented fashion under and throughout all Australian cities and towns. The documented information on Alice Springs therefore serves metonymically to remind all viewers of a much larger picture of desecration, but also of abiding, lingering, subterranean sacredness across the Australian continent.

The blatant contradiction between the never-forgotten Aboriginal narratives and the interruptions and erasures wrought by the galvanised-iron-fence brigade expose the fundamental dilemmas of the place and, as Rhodes and Ruff declare in the catalogue, 'bring into question ... universal issues of land use and ownership'. This attempt to reveal a problem and invite re-evaluations of land use are handled with precision and subtlety. Operating outside the visual rhetoric of anger and protest, the painter's riotous colours

alongside the photographer's wry observations in black and white (with the occasional strategic use of colour) appear to affirm Werten Rubuntja's comment that, despite the ravages of the last one hundred or so years, 'still the dancing is there under the town. Subdivisions spread, but still we keep going. We still have the culture, still have the song'.

Rhodes and Ruff came to this project after decades of working with Aboriginal communities. The photographer and painter have used the collaborative process to both broaden and bring into focus our way of looking at and into the land. The full measure of collaboration in this show went beyond the four field trips made by painter and photographer over two years. They worked with Aboriginal landowners of sacred (but not secret) sites in and around Alice Springs who urged the artists to exhibit the works nationally and internationally in the hope that the sacred sites might be protected from further desecration.³

For those of us hitherto uninformed about the Mparntwe landscape, Rhodes and Ruff inform and delight as they also insist on a political understanding. We can see the eggs of the caterpillar dreaming scattered across the plain just as we can see the highway, giant water tanks and houses occupying the same site. We can see the caterpillar lying atop the

MacDonnell Ranges and the intestines of the wild dogs at Yarrantye, just as we can see the galvanised iron fences along Grevillea Drive and the astonishingly green Fairways golf course in the middle of the red desert. But Ruff and Rhodes do not proselytise: they show us these traditions and incursions and leave the rest to us.

The exhibition opened in 1994 in the Araluen Art Centre in Alice Springs and has since been shown in Brisbane and Cairns. Hopefully by the time this commentary goes to press venues for this important exhibition will have been secured in the metropolitan centres in the south-east and west of the continent. Such a circuit would then confirm that Australian culture really is changing, that Aboriginal and non-Aboriginal Australians can talk about the damage in the past and the prospects for a greater sensitivity in the future. 'Aboriginality', according to Marcia Langton, 'arises from the experience of both Aboriginal and non-Aboriginal people who engage in any intercultural dialogue, whether in actual lived experience or through a mediated experience ... "Aboriginality" is remade over and over again in a process of dialogue, imagination, representation, and interpretation'.⁴ Ruff and Rhodes have clearly been engaged in such a process and their exhibition can serve as a powerful catalyst for many more Australians keen to share in the dialogue.

¹ Examples of recent scholarship on the Australian landscape can be seen in 'Colonizing the Country. In Memoriam: Ian Burn', eds. Fay Brauer and Candice Bruce, *Australian Journal of Art*, Vol. XII, 1994-95.

² Published by Jon Rhodes, Thora, New South Wales.

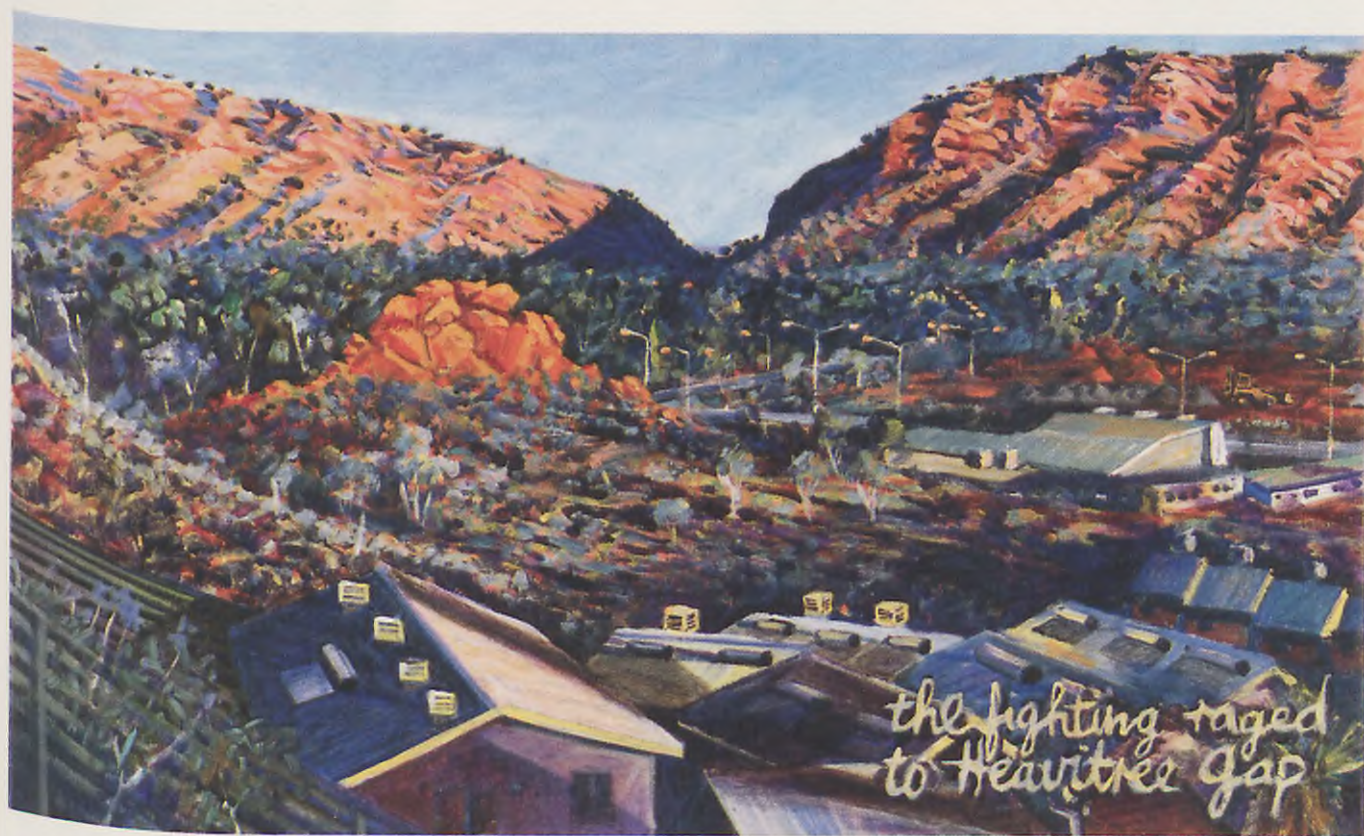
³ I have sighted a letter of support from the traditional Arrernte owners.

⁴ Marcia Langton, 'Well, I heard it on the radio and I saw it on the television ...', An essay for the Australian Film Commission on the politics and aesthetics of filmmaking by and about Aboriginal people and things. Australian Film Commission, North Sydney, 1993, p. 81.

Site Seeing, The Araluen Centre, Alice Springs, 1994; The Institute of Modern Art, Brisbane, 1995; The Cairns Art Gallery, 1996.

Catherine De Lorenzo

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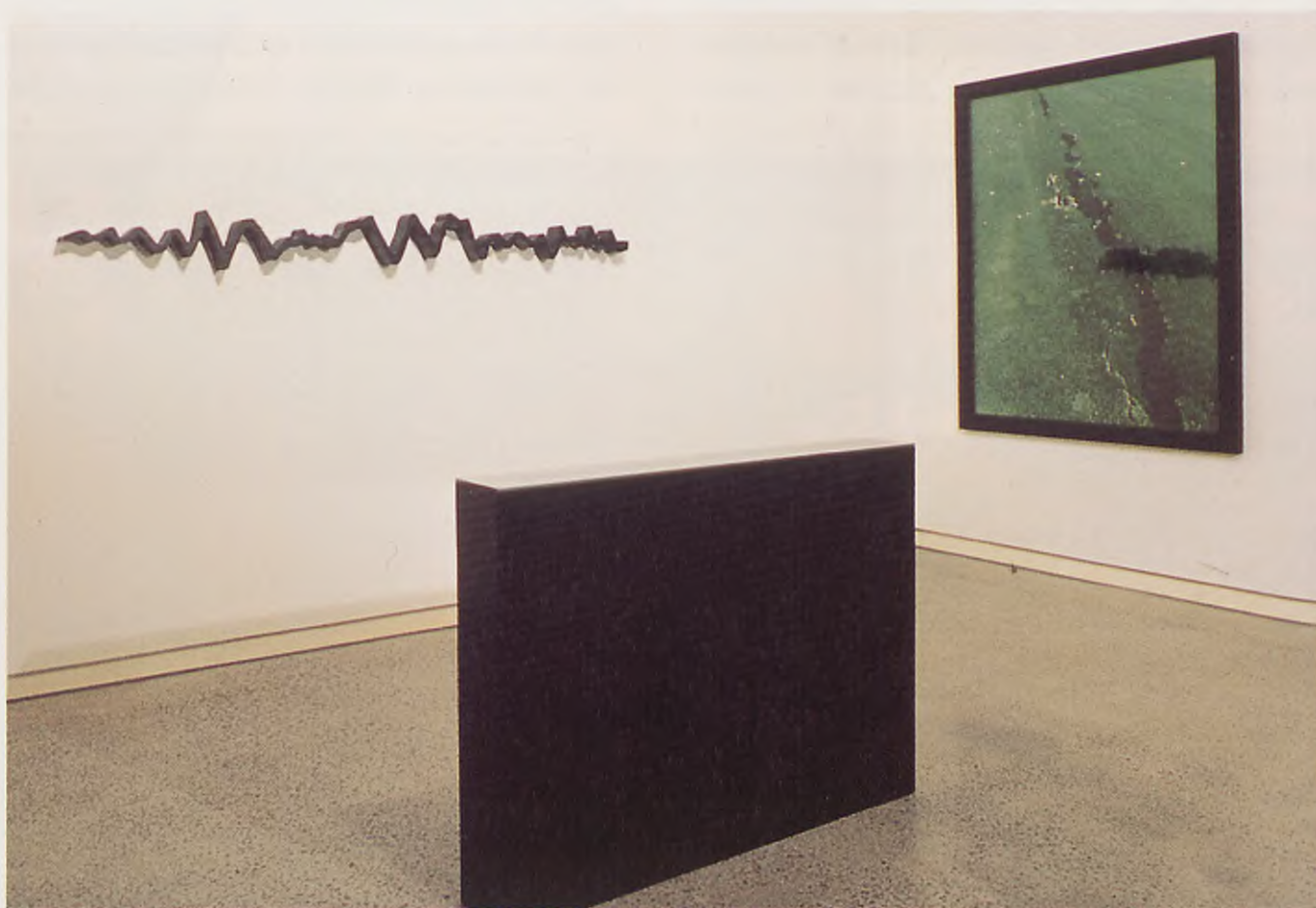
JON RHODES and CAROL RUFF, *The battleground, Yarrantye Arltene*, 1992-93. opposite page: Jon Rhodes, photograph, 14.5 x 21 cm, detail from sequence of three works. above: Carol Ruff, acrylic on canvas, 50 x 83 cm.

Susan Norrie: Projects 1990–1995

The consummation of five years' practice, 'Susan Norrie: Projects 1990–1995' shown at the Museum of Modern Art at Heide and curated by Juliana Engberg, comprised the essence of Norrie's exhibition at the Art Gallery of New South Wales in late 1994 plus a site specific installation unique to Melbourne. Each of the six projects acted as theatres where the social and the personal, past and present, were staged for the viewer to image the unseen.

Much recent discussion of Norrie's work has centred on an almost nostalgic yearning for her practice of the 1980s, for the lavish paintings from the time of *Tall tales and true*, *Objet d'art* and *PERIPHERIQUE* which were admired for their refinement, sensibility and technical bravura. 'Projects' demonstrated the same qualities for which Norrie's earlier work was held in high regard: an intelligent and serious interrogation of different histories in the psychological staging of her painting. What has altered is Norrie's fidelity to painting. The artist signalled her attitude in *vis-à-vis*, 1991, by turning the easel, with its painted dictum on taste and refinement, to the wall. Why has this broadening of media antagonised Norrie's critics? Her work continues to question but has not discarded the heroic tradition of modernist painting and painting still dominates, in its historically recognisable form or as objects to be read through the painting surface.

The feminine imagery, Gothic shadow and Disney imaginary have gone, replaced with hidden mysteries, absence and pitch blackness. The repetitious words of *PERIPHERIQUE* now deal in a viscous commerce – the recipe for embalming – or are subsumed behind the loaded monochromatic surfaces of the paintings in *room for error*, *Shudder* and *Natural Disasters*. The powder puffs of Norrie's painting *Vanity unit*, 1986, of a decade ago have been replaced by the depth of rich tones and



top: SUSAN NORRIE, *error of closure*, 1994, installation view, courtesy the artist.

above: SUSAN NORRIE, *Natural Disasters*, 1995, installation view, courtesy the artist.

the implied liquid excesses of the unconscious, the monstrous feminine or the fluid space of social bodies.

The decorative elements of Norrie's female boudoir and *fête gallante* were appreciated in the 1980s for daring to take painting to the edge between 'attraction and repulsion'. This aberrant quality has shifted away from a blend of the fabulous and frothy toward a cool and refined inquiry into particular discourses of art history given a new surreal edge. The apparently painterly canvas of a detail from Louis Sullivan's motif on the Schlesinger & Mayer building in Chicago is a digital super-scan, a pattern titled as one of the 'models' in *error of closure*, 1994. The vegetal twining of Sullivan's facade became an organic order seen in microsection in the black painting *Shudder*, 1995. Norrie used the acanthus form to intertwine the opposing camps of good taste and Loosian degenerate ornament and to focus on interconnections between entities that have historically been kept separate, such as painting and object, mind and body, male and female. Other enormous black paintings in *Shudder* referred specifically to the sea which, like decoration, is to be revelled in or feared.

Nothing remains as it was except perhaps Norrie's inquiry into the meaning of painting. Each project consisted of discrete models or instalments of differing size, medium and provenance. Her cabinets, vitrines and lecterns are excessive and distorted furniture that mutely conceal any functionality. Like the paintings and other elements, they interrogated our expectations. For Norrie, the gallery is a membrane from which the viewer could delve into the organic body of the exhibition, exploring subterranean content that became manifest through the dialogue within and between each project.

Norrie drew in the gallery building itself to perform within this network of connections. Here and there objects and images impregnated the gallery wall. The view into the garden was the focus of *Thread*, 1995, the site-specific project that encircled the viewer within the web of the gallery, its natural surroundings and the vision of the artist. Through various means, Norrie has arrived at

what Andrew Benjamin calls the 'becoming-object', art and particularly painting which questions its activity both from outside and within.¹ This involves loosening the grip of tradition and expectation, and understanding the work as a continuity of enacting.

The paintings in the various projects ranged from the minimal to the expressionistic, and all combined ulterior conceptualism with seductive surface. Their surreal quietude privileged the nuances of ideas and associations that worry the mind. A number of other objects commented on the conventions of painting and production of images: a rubber stamp of Durer's famous woodcarving on how to transcribe visual scenes into two dimensions, an object from an André Breton poem given physicality, references to the subconscious in the lightbox transparency of a girl using a planchette (all from *error of closure*) and intimations of Duchamp's standard stoppages and the glass phial of his *Air de Paris* in other projects. Bringing paintings, objects, photographs and transparencies together in

the various 'rooms', closure of meaning and painting's endgame disintegrated in the wealth of possibilities Norrie presented.

Just as the politics of painting was a subliminal presence in the playing out of 'Projects', the mysterious operations of the body, its traces and mechanisms of control were also pervasive. *Natural Disasters*, 1995, involved a three-dimensional epileptic brain graph and the indelible impressions of the patient's spoon and gag. The emotion 'shudder' is referred to in Antonioni's 1960 film *L'avventura* to describe the experience of painting. The monochromatic elements of *Shudder* acted like film stills, suggesting the appearance of light in darkness, the incessant rhythm of the sea, the claustrophobic decoration of the first class smoking room of the liner *Oceanic* photographed in 1900, or the containment of a cabinet exhibited in relation to the confinement of a cell at Parklea Women's Prison. The body of the woman on Antonioni's island is metaphorically encircled. Elsewhere in 'Projects' she was medicalised, her psychic phenomena mapped, her oceanic unconscious pathologised. Subject and content were always in the process of negotiation and the trace of the pathological body, in the form of deviances and compulsive tendencies, was everywhere.

The critical preference for Norrie's earlier paintings mentioned above may be a response of viewers finding themselves amongst the unknown, the complex and the ambiguous. The unnerving interstices between surface, space and objects threw the viewer back onto the depths of subjectivity and into the symbiotic relationships of painting. 'Projects 1990–1995' took the viewer on a fast descent beyond the comfort zone of mind and body, perturbing some, exhilarating others.

¹ Andrew Benjamin, *Object. Painting*, Academy Editions, London, 1994.

Susan Norrie: Projects 1990–1995, Museum of Modern Art at Heide, 3 October – 19 November 1995.

Zara Stanhope

Zara Stanhope is Assistant Director at Monash University Gallery, Melbourne.



SUSAN NORRIE, *Shudder (dialogue)*, 1994, wood, lacquer and framed photographs, two cabinets each 190 x 40 x 17 cm; two photographs each 50.5 x 30.5 cm, courtesy the artist.

Fred Williams in London

Entering the Marlborough Galleries one grey, wet London afternoon in November, I was dazzled by the coloured surfaces of Fred Williams's paintings. The colours range from intense reds, ochres and yellows, the blazing hot colours of a dry continent, to the opposite cool winter hues. There were the shimmering greys characteristic of Williams's palette, and all the colours besides, rich blues, bright orange and the high key yellows, pinks and lilacs of the late pictures.

The paintings immediately evoked the familiar, arid landscape of Australia, of course: but not simply that. They also surprisingly brought to mind the work of a seemingly very different artist, Monet, both through their lushness of colour and their strange optical effects – the angles of vision they offer, the geometrical games they play.

In Williams's *Lysterfield landscape* of 1968–69, for example, with what delicacy the trees – spare vertical lines – are attached to the ground, and those delicious bushes – daubs of pure colour – glow, not in contrast to but in harmony with the existing tonal values in the picture. The brilliance of the flecks of colour brings to mind the touches of light on the lilies in Monet's 'Nymphaeas' paintings.

The differences between the two painters are even more interesting than the affinities. In Monet's lush lily pond, all nature is reflected: the lilies, sensuous passages of paint, glisten, blurred by reflected light on the water. Williams's brushstrokes glisten, blurred by the hot haze on a dried-up terrain. The affinity to Monet in some paintings is in the sensuous application of the paint, in others, *Guthega I* of 1975–76, for instance, the connection is not simply in the sensuous application of paint, but to the very tonal range of Monet's lily pond paintings. However, while in the Monet paintings the colour is lush, luminous, fertile, in the Williams painting, the colour signifies the opposite conditions of

a harsh, cold, daunting environment.

Williams's work like Monet's is, moreover, often visually unbounded. Monet's lily pond pictures are uncircumscribed by horizon or natural boundaries; the pond itself appears to stretch beyond the field of vision. Williams likewise frequently dispenses altogether with the horizon, as in *Lysterfield landscape*; or – again as Monet does in *Poplars*¹ – creates an illusory horizon by means of a strong horizontal line (fallen trees? river banks?) bisecting the canvas.

In *Upwey landscape, winter*, 1968, a cool



FRED WILLIAMS, *Upwey landscape, winter*, 1968, oil on canvas, 173.3 x 91.8 cm, courtesy Marlborough Fine Art, London.

mauve-grey tonal film is used by Williams. The viewers' gaze is forced to travel over the terrain vertically, up towards the horizon, the line where the landmass meets the sky, lingering briefly on the equivocal line in the middle ground. Does it mark the edge of a dry river bed? But the foreground colour is the same as the mauve-grey of the landmass. Is it a reflection in a swamp? Is it simply a horizontal line, to balance the verticals to the left of the picture, holding a surface tension? Does the verticality of the picture suggest a hill or a flat endless landscape? This play of horizontal line accentuates the ambiguity between observed naturalism and internal structure, the opposing forces of Williams's pictorial dialectics. The horizon line stretches across the canvas to infinity. The way to the top is long in this cold and unpeopled landscape. Bumping into fallen logs, following a line of tree trunks and then laboriously clambering over scrub fragments scattered between one solitary tree and another, the observer makes a visual journey up and across the canvas. But then trees, trunks, fragments are also the points of reference along the journey; they mark the distances, like points on a new map of the land.

The high horizon line of the *Upwey* picture is transferred into the illusory horizon of the *Lysterfield landscape*. Williams often looked at motifs and elements from his other pictures in relation to new ones, his own works serving as pictorial triggers. Paintings, prints and gouaches are often interdependent. He painted in series, and intertextual references abound. These references are part of a visual language which can be reinterpreted in different compositions, just as words may be used in different syntactic arrangements.

The *Lysterfield landscape*, like the *Upwey* picture, offers two kinds of interpretation: it is at once a landscape and a painting with its own internal logic and structure. By placing



FRED WILLIAMS, *Strath Creek Falls III*, 1981, oil on canvas, 154.4 x 122 cm, courtesy Marlborough Fine Art, London.

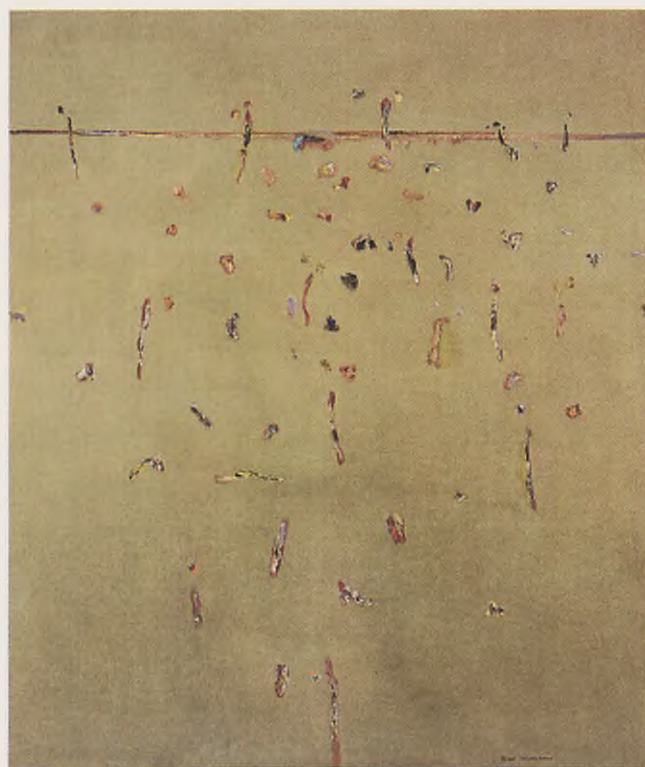
the illusory horizon line at a high level Williams divides the pictorial space into a rectangular strip above and a perfect square below. The square reads as a Euclidian space with a point at its centre from where either equilateral, perpendicular grids or triangular sections control the placement of lines and daubs of paint. The artist creates a central focus in an otherwise sparse, dry, flat landscape. From this newly created centre, the golden mean, lines and daubs converge, marking distances and measuring the magnitude of the landscape which goes beyond the picture plane to infinity. While the landscape extends in all directions, it also draws at its centre like an invisible magnet, gently pulling the viewer into the painting.

Williams not only transforms Monet for the antipodes, but also radically rewrites the work of the great landscape painters of colonial Australia, Eugene von Guerard and Tom Roberts. He picks out the formal geometry of their landscapes, peeling away the romantic surfaces, eliminating the human figures, yet managing to achieve those rich and subtle colourations that hit me so powerfully when I walked into the show. Von Guerard painted *Waterfall at Strath Creek* in 1862. Williams painted several versions of this subject, starting from a studio version painted in 1970,

Free copy of Eugene von Guerard *Waterfall, Strath Creek*, 1862, and finishing with the *Strath Creek Falls* of the early 1980s. But von Guerard's painting seems also to have informed the composition of *Guthega I*, 1975–76. While in the von Guerard picture the landscape is romantically detailed with rock formation, shrubs, trees and two figures dwarfed by the height of the delicate waterfall, Williams chooses to blur such details, giving an effect of even greater scale, as if the landscape were viewed from an even greater distance.

In *Strath Creek Falls III*, of 1981, the waterfall is viewed from such an oblique angle that the opposing sections of the painting appear to collide, like tectonic plates. The flat, luminous yellow rock is separated from the expanse of red hot earth by a trickle of white water. The bold perpendicular descent of water over the ledge of the rock disappears in a black ravine, leaving the stone dry, and accentuating the parched quality of the landscape.

By contrast, a pale cool light floods the *Landscape with Acacias I* of 1974. Blue, green and pink washes are rubbed into the surface. The delicate colours gently spilling from the top of the picture frame meet the flow of evanescent pinks and yellows. The ground extends beyond the limits of the frame; the



FRED WILLIAMS, *Lysterfield landscape*, 1968–69, oil on canvas, 182.8 x 153.1 cm, courtesy Marlborough Fine Art, London.



FRED WILLIAMS, *Guthega I*, 1975–76, oil on canvas, 182.6 x 152.2 cm, courtesy Marlborough Fine Art, London.

trees are vertical lines forcing through the picture frame. There is no horizon, no beginning, and no end. Lines are scratched in, their shadows traced and re-traced in the pink lilac marks. The forms are brushed, smeared and blurred, nothing is clearly defined. It is at once a distant landscape of blurred detail, and a close-up of exhilarating form and colour. Leo Steinberg writes that 'Monet has found infinity in his back garden by the lily pond'.² Williams has found infinity in a harsh yet fragile garden, the Australian landscape.

¹ Monet's painting *Poplars* at The Metropolitan Museum of Art, New York.

² Leo Steinberg, 'Monet's Water Lilies' (1956) in *Other Criteria: Confrontations with Twentieth-Century Art*, 1979, London, Oxford, New York, p. 239.

Fred Williams (1927–1982), Marlborough Fine Art, London, 1 November – 2 December 1995. The selection included seventeen paintings, ten gouaches and a number of related prints. The works were selected by the artist's widow, Lyn Williams.

Grazia Gunn

Grazia Gunn is former Director of the Australian Centre for Contemporary Art, Melbourne, and is now a freelance writer in Cambridge, England.

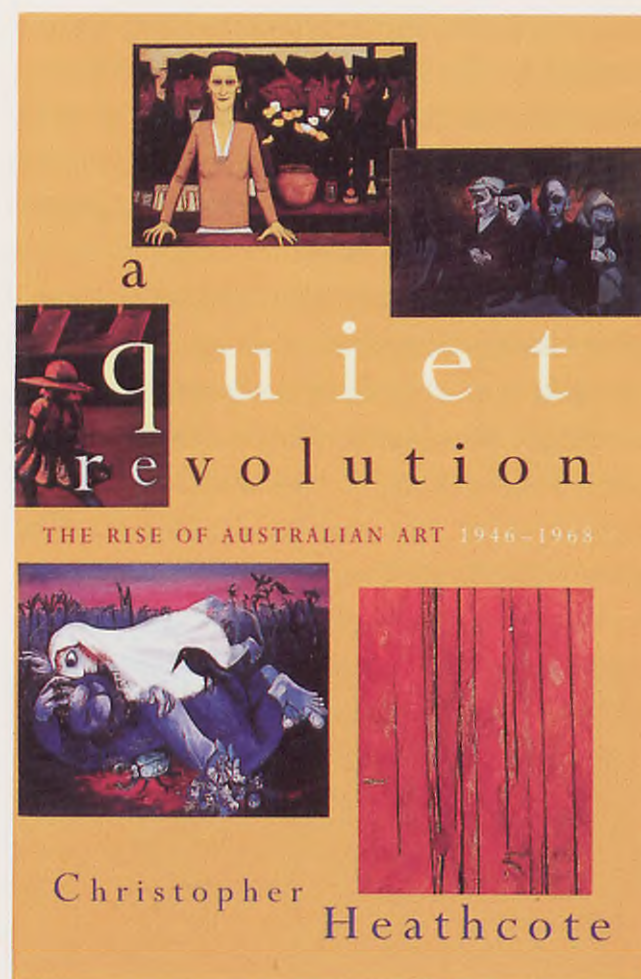
A quiet revolution in Melbourne

Perceptions of the 1950s as dull, conformist and creatively deadening are gradually being revised. Behind the dominant impressions of suburban life and conservative dress, research has revealed an interest in progressive education, radical and active student groups, a concern for individual freedom, and, in some cases, a spiritual and idealist vision of modernism.

Whereas the population at large accepted modernism in design, particularly of household goods and 'New Look' fashion, its resistance to modernity in art was strong. It was left to those involved in the arts to fight the conservative opposition of the establishment for the recognition of contemporary effort.

It is this battle which is the subject of Christopher Heathcote's *A Quiet Revolution: The Rise of Australian Art 1946-1968*. He provides an account of events, official culture and individual actions which surrounded Melbourne art in the twenty-two years between 1946 and 1968. The subtitle, *The Rise of Australian Art 1946-1968*, is misleading, for although the first chapter provides an overview of Australian art in the post-war years, from that point on Heathcote's efforts are concentrated mainly on the Melbourne art scene. He justifies this position by stating that although there were talented artists such as Russell Drysdale, Elwyn Lynn, Robert Klippel, Jon Molvig, John Passmore, Godfrey Miller and Ian Fairweather working in other States, their achievements were primarily individual and failed to stimulate a broad creative surge in their communities. The story of Australian art, he argues, is most effectively explained by an account of events in Melbourne and interstate responses to them.

This of course is highly contestable. John Passmore's belief in painting as an emotional process and his notion of total experience was crucial in the development of Sydney abstraction and particularly influential for his students



John Olsen, Peter Upward and, for a time, William Rose. Molvig's Brisbane studio, we are told in Betty Churcher's monograph on the artist, was a rallying point for many young artists such as Andrew Sibley, Joy Roggenkamp and Ann Thomson during the 1950s and early 1960s.

Even the reclusive Fairweather greatly affected art practice. As Geoffrey Dutton has said, 'the younger artists found in Fairweather an artist who could lead them without any self-consciousness towards two sources of the ancient practice of art, the Eastern and the Aboriginal. He showed them how an awareness of the discoveries of cubism need not lead to a European configuration and how an Australian painter did not have to be parochial'.

While on the other hand Elwyn Lynn, as editor of the Sydney Contemporary Art Society *Broadsheet*, constantly supplied information and debate about overseas art which

certainly stimulated a wide surge of creativity in Sydney. Clearly the art of other States was diverse and operated within quite different communities, in different circumstances and mostly quite independently of Melbourne. Heathcote could have avoided this pitfall had he simply stated that his research was restricted to Melbourne and touched upon arts in other States to the extent that it affected the Melbourne Art Scene.

Within these parameters Heathcote provides a fascinating and, on the whole, even-handed account which moves on from previous histories in its timely use of primary sources. His extensive use of material from live interviews has done much to enrich our knowledge of this period.

The book is primarily a social history and at times Heathcote needs more discussion of the art to achieve his aims; for instance, he hopes to show us why so few women artists succeeded. His research reveals women as influential in the role of gallery directors, patrons, or as accessories to the male-dominated bohemia of the Dunmoochin artists' colony, but without a more detailed examination of their art or evidence of alleged chauvinism we don't really know what happened, for instance, to the eleven women artists he lists as exhibitors in the 1954 Contemporary Art Society Exhibition.

Heathcote is at his best when he discusses the divided perceptions of modernity. Here he manages to show how art patrons John and Sunday Reed's belief in creative art as a visual realisation of inner thoughts and feelings led to their support for a more expressive art. On the other hand, when the 1956 Olympic Games committee was anxious to give Melbourne a 'progressive' image they very briefly supported abstract artists by including them in official exhibitions and public mural commissions. Within the Contemporary Art Society he shows that competing factions were

usually at loggerheads as to whether the Society should reinforce existing modernist concerns or direct energies into radical experiment and change.

Heathcote does not delve too deeply into the ideologies of the period. His research simply reveals the quest for a style which represents the true voice of the time pitched against the underlying nationalism of the Antipodeans and favourable overseas responses to distinctly 'Australian work'.

Dictating the success or failure of artistic endeavour he shows the demands of official culture, power struggles, personal preferences and the marketplace. On the one hand we are told of the battles between the abstractionists and figuratives, on the other the success of artists who managed to blend modernism and tradition by providing landscapes with abstract format. We are told of the appearances of the Annandale Realists and finally the triumph of the new when officialdom recognised the avant-garde by mounting the colour field exhibition 'The Field' at the opening of the new National Gallery of Victoria.

Again the title 'The Rise of Australian Art' appears a misnomer, for in putting this

exhibition at the pinnacle surely Heathcote intended the book to be titled 'The rise of contemporary art in Australia'? He himself quotes Patrick McCaughey's remark that it was an exhibition which responded not to the dilemma 'what does it mean to be an Australian painter?' but to 'what does it mean to be a painter?'.

The underlying debate of this period as to what was the product of independent artistic expression and what was the 'cultural cringe', could I think have been strengthened if Heathcote had given more specific information on Australian interaction with overseas art and concepts of modernism. He mentions the arrival of exhibitions and critics in Australia and also discusses the debates and experiences which confronted a number of artists such as Robert Klippel, Bernard Smith, James Gleeson and Noel Counihan who were residents at an artists' hostel, The Abbey, in Hertfordshire, England, between 1948 and 1951; but interaction was ongoing and it would be interesting to know, for instance, if it was significant that, at the time of the 1961 Whitechapel Gallery exhibition 'Recent Australian Art', ten of the exhibiting artists were

domiciled in London while several others were living in Continental Europe. Once again we need a closer look at the art and critical debate of the period.

Apart from the Melbourne bias paired with a troublesome title which leads to complaints of exclusions, *A Quiet Revolution: The Rise of Australian Art 1946–1968* is a welcome addition to the study of Australian art history; it documents the hitherto unknown background of the Melbourne art scene in the 1950s and 1960s and will provide a valuable source book for anyone interested in this period. Although some of the illustrations are of dubious quality they are well chosen and serve the text well. In giving us this book Heathcote has undoubtedly broadened the scope for future art histories.

Christopher Heathcote, *A Quiet Revolution: The Rise of Australian Art 1946–1968*, The Text Publishing Company, Melbourne, 1995. \$39.95.

Christine France

Christine France's most recent publication is *Marea Gazzard: Form and Clay*, 1994, an Art & Australia book, published by Craftsman House.

On looking into art dictionaries

In reviewing the new edition of McCulloch's *Encyclopedia of Australian Art* (Art and Australia, Winter 1995 issue), Joan Kerr praises it with faint damns, also launching a gratuitous attack on Melbourne University Press's *Concise Dictionary of Australian Artists*, of which I was editor.

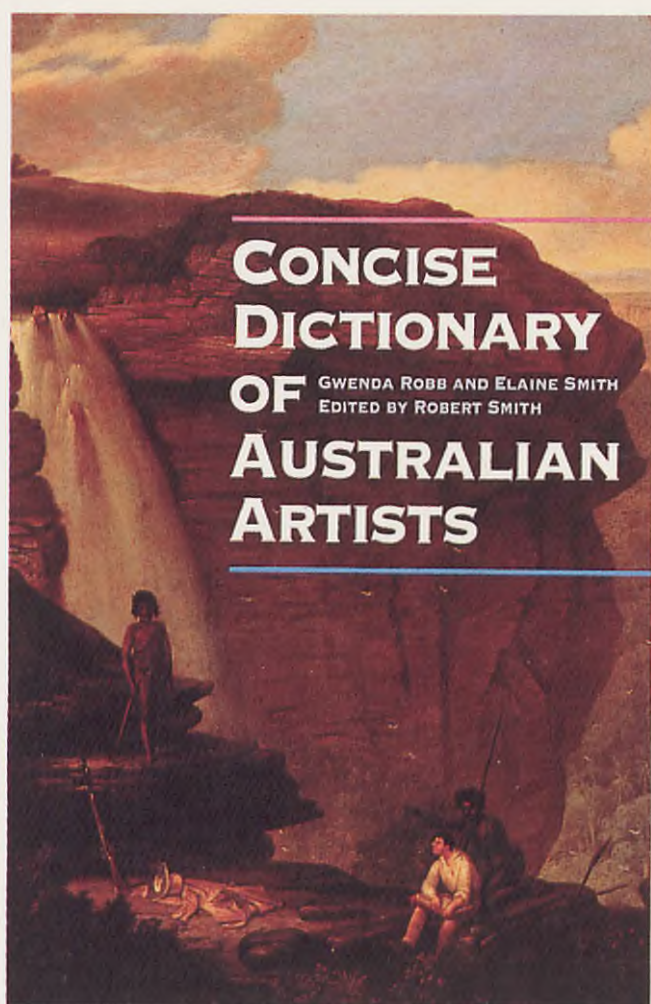
Dr Kerr's allegations that the *Concise Dictionary* is derivative are demonstrably untenable – as readers can confirm by systematic comparison with any other reference work. Many an entry has no counterpart whatever in other sources, while article after article contain substantive material previously unpublished. Much of it derives from personal observation and experience – usages for which she praises Alan McCulloch though apparently unprepared to recognise them in others.

Having produced literally scores of Australian artist-biographies before Alan compiled his first edition, I was happy – as were numerous others – to provide him with copious information based on professionally acquired knowledge and then revise the subsequent drafts in often unacknowledged support of his admirable pioneering work.

Concise Dictionary of Australian Artists draws on extensive fieldwork, original research and sustained reference to many hundreds of published and unpublished sources, as can be substantiated from successive annotated drafts and comprehensive computer records in my possession. Work was informed by constant recourse to such frequently overlooked basic references as *Australian Artist Index* (by Jan McDonald, Sydney 1986), *Australian Art and*

Artists to 1950 (Library Council of Victoria 1982), *Australian Art Museum and Public Galleries Directory* (Art Museums Association, second edition, 1991) *Australian Art: Artist[s] working names authority list* (Australian National Gallery, second edition, 1989) and *Illustration Index to Australian Art* (by Ray Choate, La Trobe University Library 1990).

This last is particularly significant, *Concise Dictionary* being virtually unique in the extent to which conclusions are based on actual artworks in preference to secondary and tertiary literary sources – a fact noted and commended in a perceptive review by Professor Dolan in *The Canberra Times*. In academic preoccupation with verbalisation it is often overlooked that there is no complete substitute for experience of the artist's own primary work.



Therefore, among major undertakings for the *Concise Dictionary*, exhaustive listings were produced of holdings in 139 public collections throughout Australia (not the apocryphal 'more than 800' public galleries claimed in McCulloch), making it easier for readers to

gain this experience. Holdings of the three non-respondent institutions were compiled from sources including museum publications, monographs, periodicals and personal knowledge, so documentation is regrettably not quite complete. Nevertheless I am delighted that as the best available these lists are already being used as a cultural resource – which is after all the purpose of reference works.

Dr Kerr's notion of a single 'standard reference' seems to me inimical to the diversity necessary for intellectual progress. Since she designates McCulloch's encyclopedia as less than fully dependable, it is odd that she is at pains to point out that it exchanges acknowledgements with the work she edited. It would be quaint indeed if interdependence of secondary sources were to be promoted as a model of scholarly method.

Numerous fallacies and other inaccuracies have accumulated over the years, finding their way into reference works, whence they are perpetuated by curators, teachers, dealers and writers needing information and often having no other source. Few have sufficient expertise to discriminate between what is reliable and what is not. In the process further distortions frequently accrue by paraphrase, assumption and misunderstanding. The real

need is for references directly based on fundamental knowledge and research.

Dr Kerr's volume appeared after *Concise Dictionary* was virtually completed. In any case, to avoid dissemination of inaccuracies no published compilations are listed in *Concise Dictionary* since some are unreliable, while selective inclusion could appear invidious. Because of its condensed character, the listing of all sources consulted for each entry would have almost doubled the wordage, countering the stated aim of providing 'a compact reference ... within the financial reach of students and the general public' – aims manifestly not competing with those of other local publications.

This is after all the international norm for dictionaries of this type produced by eminently respectable publishers generally.

Concise Dictionary of Australian Artists by Gwenda Robb and Elaine Smith, edited by Robert Smith, Melbourne University Press, Melbourne, 1993. \$24.95.

Robert Smith

Robert Smith is author of numerous articles, books and catalogues on art history and related topics. He is currently Australian representative for the major international reference work *Allgemeines Künstlerlexikon*.

Epigraphs and epilogues

The letters of Joy Hester and Sunday Reed

The cross references seem to be so various, subtle and complex that a formal interpretation would seem clumsy. It is precise and to the point, the implications deep and moving – strangely the story skims round and about the incidents on some sort of parallel with our own lives although used ... in an allegorical sense.¹

Joy Hester was describing a film she had just seen with Gray Smith. Written by Sartre it probably dealt with the necessity to gear personal freedom to social ends without falling into bad faith – but her description images a shifting apprehension of the various, subtle and complex world she

moved in with a cast of many characters. Here are allegorical letters out-facing a death sentence – 'I know I'll live to be ninety-eight and mark everyone' – replete with epigraphs and epilogues. Unlike Keats, she won more than another decade to work, plus two children to her beloved; Peregrine born in 1951 and Fern 1954. In her letters to Sunday Reed are the seeds that bore fruit in the last ten years of her life when she painted remarkable portraits including some of her own and her friend's children in the 'split flash' style she had been studying.

Hester's current popularity does not depend

on phantasies purporting to represent the biographical personage. Like some of her contemporaries – surrealists, feminists, communists, existentialists, filmmakers and other modernists – her images bypass education and class differences. Her favourite poet in the war had been Pound whom she calls Ezra, her favourite painter perhaps her friend Sidney Nolan. The appearance of Judith Wright's small volume of poems, *Woman to Man* in 1949, turned notions of the male/female divide upon its head, intermingling the metaphors of fruition and using the female voice to escape the cycle of domination and

submission. This is a point of view also shared by Sunday's erstwhile friend and future sister-in-law Cynthia Reed in her first two novels. Her correspondence to Heide ends about the time Hester's began in 1944.

The likeness between Cynthia Reed's and Joy Hester's letters written to Sunday and John Reed are uncanny despite their difference in age and circumstance. They write more freely to Sun and usually begin with a joke; they regularly write to 'Dear both'. The painter and the novelist both use the letters to spell out their concerns with faces on the street and characters with the name of Brown. Joy and Cynthia did meet in Sydney, but perhaps only once, because they took refuge in Sydney from the same place at much the same time. Hester the younger was shy, Cynthia wary. Hester made a swift thumbnail sketch for Sunday of Cynthia's six-year-old, who then called everyone she didn't like 'a stink'. Cynthia is one of many female characters mediating the high value women placed on female identity in a male-centred society dominated by fascism, exploitation and violence.

Other people's correspondence makes strange reading, a keyhole view giving sudden access to intimacy, crossed with a wider focus on events that belong to a time outside your own. Things can appear in peculiar proportion – a trivial disagreement might read like disaster; as for current events, they may be so close as not to warrant enunciation. For example, Hester defended her admiration for Pound citing the poems from the Chinese. The early poems she refers to are completed fragments, in imitation of an ancient poet Ts'ai Chi'h. Images are substituted for the form of five Chinese characters as 'In a Station at the Metro' (1916). Everyone looks down their noses at her – 'poor thing'. It must be the politically anxious critics and poets around her who looked askance because by then Pound was in a cage in Italy for his radio broadcasts: he was a fascist and she a naif. To her mind, his personal dilemma made no difference to her opinion about the cantos he was writing. The thread through Ezra is worth pursuing for this writer's education.

The apparition of these faces in a crowd;
Petals on a wet, black bough ...

Like Pound, who outlived her, Hester does express doubts about her own capacities, the fallibility of words, and the chance she might herself be but a patchwork of imitations.

When personal letters appear, ordered and edited into a book, the transformation is almost complete: the temporality of the pages that appeared out of the post is pasted over by a uniform text marked here by unnecessary editorial parentheses and other alterations. Hester described how the growing calligraphy on the page before her influenced what she wrote. Like so many, she used the dash more than the full stop, making a letter a dramatic monologue with asides to local dramas like the man in Mosman who, just now and practically next door, 'hung himself and people saw it and police came', or the man she saw for herself fall onto the street only to be run over. When she didn't take time to spell she wrote the way the sound fitted into the line; she truncated words and sentences for poetic effect. The most blighted emendation might be, 'I think the enclosed poem is the best I've done. Let's know what you think. Maybe blinded, I have a sneaking suspicion'. This is rendered as 'Maybe [I'm] blinded' which destroys the ambiguity and makes her,

not the poem, the victim. A footnote alerts us to the fact that this poem is missing but not why it didn't get to stay in the basket at Heide. A second example improves on what seems to be Nolan's choice of 'tropic haze' to 'tropic[al] haze' (this from Hester's report back to Sunday on receiving two letters from him in Queensland). Writing as the prosaic self in her next epistle she describes Sydney in December as 'wet and humid ... quite tropical really'. Is the contemporary reader really an idiot?

The editor's interventions mitigate the clarity and tonal range of Hester's writing, shifting as it can from the paranormal to the pedestrian, the hugely comic to a painful unease. The surgical metaphor is always close to hand for Sunday, Cynthia and Joy.

From Sydney Joy wrote to 'Dear both ... in Paris far away'. She's just seen Sartre's *The Die is Cast*, recalls Eliot's latest poem 'Little Gidding' (1942), announces a new puppy called Egypt and the latest on her hospital treatment. She turns to her far-away friend: 'I think about you a lot'; she protests she loves her more now she is herself a wiser person after the events of the last twelve months (these include her diagnosis, her love affair with Gray, the collapse of Angry Penguins and Nolan's marriage to Cynthia, all of which are carefully chartered in this book). The letter we began with provides her postscript for the year 2020.

I wish I could have been as wise when you were here and with us ... perhaps one day when I am a hundred I will 'know' at the time to 'know' and my pieces will be collected and my actions and thoughts will not be broadcast but will be needlepoint sharp at the time they should be.²

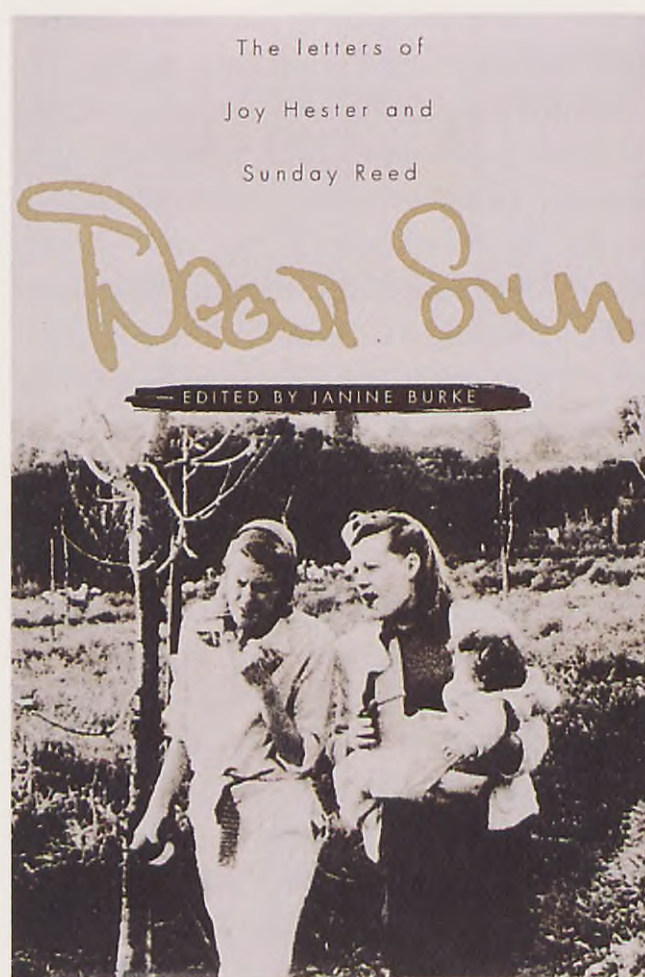
¹ Letter dated Sydney, October 1948, in Janine Burke (ed.), *Dear Sun: The Letters of Joy Hester and Sunday Reed*, p. 166.

² *Ibid.*, p. 167.

Janine Burke (ed.) *Dear Sun: The Letters of Joy Hester and Sunday Reed*. Reed Books, Melbourne, 1995. \$35.00.

Margaret McGuire

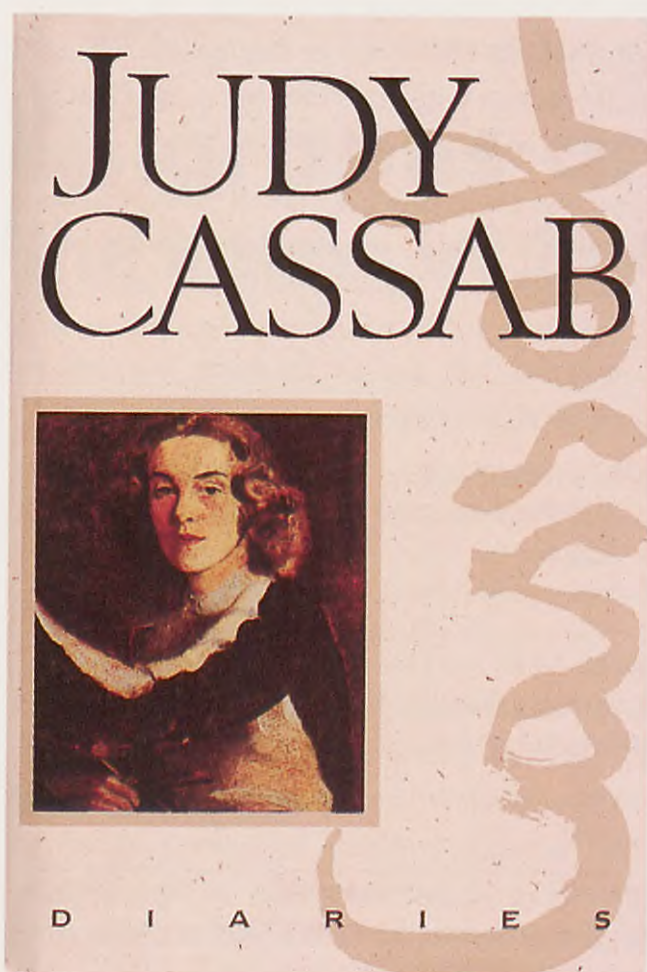
Margaret McGuire is the author of *All Things Opposite: Essays on Australian Art*, 1995, Champion, Melbourne, reviewed on p. 479.



Portrait of a painter

The life of Judy Cassab

We all know Judy Cassab as a portraitist and most of us can give a rough outline of her life: Hungarian Jewish migrant comes to Sydney in 1951 with almost nothing (apart, that is, from money, an established reputation as a painter, a letter of introduction to Charles Lloyd Jones from Lord Wilmot whose portrait she had just painted in London, and her three greatest treasures – husband Jancsi and their two sons); becomes portraitist and friend to the rich and famous (and to many fellow artists); twice wins the Archibald Prize and is hung in public and private collections throughout the world. Popular and admired by all (except, perhaps, those Oz art academics who still cannot cope with artists who make money), she perfectly exemplifies the life we like to believe that fairy-godmother Australia offered any talented, hard-working ‘displaced person’ after the war.



The diaries don't negate the picture but their writer looms so large that she extensively modifies the view. Cassab has two great passions about which she writes frankly, engagingly and at length: her painting and her family. Naturally, details of her Sydney art-world friends and rare foes (critics like my friend Donald Brook) are utterly fascinating – familiar names, places and events filtered through tastes, traditions and a lifestyle with which I have almost nothing in common. Or perhaps everything. Like many women, art and family are at the centre of my world too. As an academic Brisbane sparrow to this creative Hungarian eagle, I hope I also share her open-mindedness. Inevitably, she revisits venerated European masterpieces, but she makes time for the arts of the rest of the world as well. She attends perspectas and biennales, even if with more curiosity than admiration. Her selective absorption of the new surely helped when abandoning too easy solutions and finding new directions in the 1970s.

Contrary to expectations, the family details are just as gripping. Even when gloomily pointing out that a middle-class Jewish mother can hardly be expected to enjoy having a son who is a Buddhist monk, she musters up that lifelong tolerance of non-conformity, dutifully reads Johnny's books, enthusiastically learns to meditate, prays, and accepts his lifestyle (sometimes through gritted teeth as when grabbing a torch to pay a midnight visit to his primitive Nimbin loo). By the time János Kampfner has evolved into the environmentalist John Seed she is as proud of him as if he were a successful businessman (like her other son) and at the age of sixty-seven is exuberantly tramping through the Daintree forest with her eighty-five-year-old husband.

Cassab's diaries are an evolving story of two great love affairs, both crucial to her life as an Australian and an artist. They are not about

overcoming hardship and gaining fame and fortune at all. There is no moment when everything is golden. After a triumphant overseas exhibition she is alone, racked with pain, yearning for the family and worried about the next artistic step. Nor is the picture ever totally black, not even during the darkest wartime years. However, the earliest diaries kept from the age of twelve are lost. Although unforgettably grim, Europe is but a brief prelude to Australia (39 of 503 pages).

I think we cling to the rags-to-riches myth because we still have no standards for evaluating a woman artist who most emphatically refuses the label of feminist (Jancsi's deadliest insult!) yet was always fiercely determined to combine a full professional and personal life, even in the 1950s when this seemed impossible. Ironically, the diaspora which brought the family to Australia helped. Cassab got her first show in London because the owner of the gallery came from a neighbouring village, and old friends and relatives turn up everywhere. Mostly, however, she succeeded because of the support of her immediate family, especially 'my best friend – my husband of fifty-six years' (another neglected figure in Australian art history) to whom the book is dedicated for preferring 'a happy wife for ten months of the year to a frustrated one for twelve'.

These annual escapes to practise and promote her art are an exciting part of the diaries, full of exotic and increasingly grand experiences. But they were never the high point of her existence. The other ten months are given their due and daily life in Sydney is as meticulously and vividly evoked as the most luxurious royal palace. A third less expected passion – for the land itself – is also pivotal. From early days Cassab regularly visited Alice Springs and other remote Australian places for spiritual and artistic refreshment. Sadly, the many landscapes painted on these

pilgrimages form no part of the legend and are seldom on view in our public galleries.

I read the diaries with great pleasure, yet one omission became increasingly obvious – the paintings themselves. Two selective, out-of-print monographs and a cluster of small coloured illustrations in this book are quite inadequate for fifty years of unremitting professional toil. (Not until she is over seventy-years-old does an entry appear

confessing that Jancsi carried her equipment around all day but she didn't do any painting – and it is not repeated.)

Cassab's words conjure up a well-rounded view of the person and artist, but she is no Donald Friend. She never embellishes her diary entries with drawings (nor, regretfully, with one outrageous, malicious remark). The results of that unflagging energy need to be seen directly, and as comprehensively as this

book of her thoughts, deeds and feelings. A major retrospective of this remarkable Sydney artist's paintings, prints and drawings is long overdue.

Judy Cassab Diaries, (foreword by Morris West)
Random House, Sydney, 1995. \$45.00.

Joan Kerr

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

All things opposite Women and Australian art

Peggy McGuire's voice is a rare one within the various discourses of Australian art. It is the quiet yet acutely critical murmur of a certain woman thinking, in finally unreserved ways, about the lives of women in Australian art. Women artists and women who strive endlessly to find time to be artists, women who write about art and, not least, women who live with male artists. These are, we come to see, often the same women.

A not dissimilar, although perhaps more expansive, voice in Sydney is Drusilla Modjeska. A more public, and perhaps more powerful, voice in Melbourne is Janine Burke. All are fascinated most by women of their mothers' (perhaps grandmothers') generation: those who were attracted, more so than their fellow male art students, to modernism. The battles of these older women to become artists are seen as echoing the struggle of modernism itself to become a set of sustainable, local art practices here.

McGuire does not treat, except briefly, women already heroised. There is little on Margaret Preston, nothing on Grace Cossington-Smith. Rather, she seeks out those creative original women crossed by the impact of relentlessly disabling prejudice and by their own strangely necessary imbrications in the quite different trajectories of profoundly self-interested men. Yet, despite the often



extraordinary odds, the despair and the suicides, McGuire never leaves these women in hopelessness. Her heroines defy convention mostly quietly, sometimes outrageously, their strength being their persistence as creative artists.

The title *All Things Opposite* is, as McGuire notes, 'lifted from the motto of a mid-nineteenth century Tasmanian society for the promulgation of natural history'. Everything that is native seems other in this strange land. This is the oft-expressed bewilderment of a triumphant, imperialising European science suddenly confronting a world of which it could make little sense. The gender gap, she hints, is just as wide. The title also echoes a

line in the *Communist Manifesto* which vividly evokes the impact of capitalist commodification on everyday life: 'All that is solid melts into air, all that is holy is profaned.' The gap, then, is also a borderzone constantly crossed by confusions. But, as the *Manifesto* goes on more positively to say, '... and man is at last compelled to face with sober senses, his real conditions of life, and his relations with his kind'. Facing relationships with womankind, this book attests, took time, and was rarely sober.

All Things Opposite consists of six essays and five 'pieces', the latter being a brief review of Evelyn Healy's autobiography, obituaries of Vida Lahey and Mary McQueen, a review of the Bicentennial exhibition 'Angry Penguin and Realist Painting in Melbourne in the 1940s' and a catalogue essay 'All Things Queer and Opposite' for the 1995 exhibition 'Best Arrangement of a Single Bloom'.

The essays have appeared previously in various journals, from *Meanjin* to *Aboriginal History*. Collecting them is a good idea, not just because of the intrinsic value of these writings, but because the collection of critical essays is a common practice in any culture which takes art writing seriously. This is something few of our publishers realise, and even those that do, such as Oxford, have shrunk from it. Consequently, collected essays tend to appear as a result of exceptional

individual effort, or adventitiously. They are marked by personal struggle, which often makes them a much more interesting read.

Written in 1986, McGuire's 'Life and Your Imagining' was a pioneer essay on the art of Clarice Beckett, an artist only now receiving her due in market and critical terms. As a pale shadow of Max Meldrum, himself pilloried to the point of banishment from modernist accounts of Australian art history, Beckett has doubly disappeared. McGuire begins the resurrection by reminding us that Meldrum taught that both the artist and student were 'engaged in a common, experimental endeavour', and showing us that Beckett was on her way as an artist before Meldrum. There follows a hard-headed look at the ways in which Beckett was, and was not, a Meldrumite.

McGuire isolates two elements which distinguish her paintings: their absence of detail and their light and clarity. Via Furnley Maurice, she locates them as hovering 'halfway between the perils of a dream and the perils of reality'. These are rich suggestions, which come together in her concluding description of Beckett's *Sandringham Beach*. One longs, however, for a much more detailed account. And for a sharp focus on the ways in which Beckett was, and was not, a modernist.

'Paradise and Yet' is a riveting study of the life, writing and death of Cynthia Reed Nolan. Against the current crop of colour supplement fascination with the Heide coven, there is no romanticising here, just a Joan Didion style chronicling of creative dreaming ravaged

by greater egos, by the demands of writing, driven to the point of suicide – like many other wives (of artists, of writers) of that generation. What a systemic cruelty it was!

White women and Aborigines, especially Aboriginal women, are paired in 'The Legend of the Good Fella Missus'. Drawn from McGuire's dissertation, this is highly original material – a gender myth pivotal to the main dichotomies that shape Australian life, yet shaping the lives of particular women convicts, poets, painters, settlers, novelists and anthropologists, pinning them between the races. All saw their situation as women in relation to that of Aboriginal women around them.

In this, the longest essay in the book, McGuire divides the evolution of the creolising myth into three generations: 'the colonial mother', 'Australia's daughter' and 'the modern woman'. Memoirs by Louisa Meredith and Ellen MacPherson, a watercolour on the lid of Ellen Bundock's workbox and the memoirs of her daughter Mary (known as the 'Florence Nightingale of Richmond River') and fiction by Louisa Atkinson and Jessie Gunn is dissected. The 'modern woman' section features Katharine Susannah Prichard's *Coonardoo* and ends with Daisy Bates's fabulations. Regrettably, Margaret Preston receives only a paragraph.

McGuire concludes remorselessly that whatever praise is due to some of the women for 'challenging the ignorance and racism of their society, what matters here is the continuity of

the supremacy of the good fella missus. Her hallowed status in Australian history must be dismantled, and the dark side with Aborigines illuminated'. Only in this way, McGuire believes, will 'a balance between the honour and the greed in the relationship between white women and Aboriginal society be found'.

'One Pound Jimmy' is a brilliant study of the photographic representation of Aborigines in the magazine *Walkabout*, including the circumstances of the production by photographer Roy Dunstan of the famous, iconic image of the Djungari man. McGuire contrasts this with the ways in which Nolan generated his desert imagery, an account which includes an exemplary analysis of the profoundly disturbing work *Mrs Fraser*, 1947.

The remaining essays are life and work profiles of neglected women artists, notably Mirka Mora. ('I am an innocent. It's a wonder, really.') Cynthia Nolan is treated again, particularly in relation to the Reeds. In this essay John Reed's admiring, obviously masculinist remark that Picasso was 'a gigantic and symbolic figure' is cited for the second of three times. This raised my only concern about the book – that it needs perhaps a touch tighter editing to remove repetitions.

M.E. McGuire, **All Things Opposite: Essays on Australian Art**, Champion, Melbourne, 1995. \$20.00.

Terry Smith

Terry Smith is the Director of the Power Institute of Fine Arts, The University of Sydney.

Tracey Moffatt: Fever Pitch

Tracey Moffatt was one of the daring and iconoclastic photographers – mostly women – who emerged in Australia during the 1980s. Disavowing the assumption that the photograph should capture a documentary moment, a slice of 'real life', artists such as Moffatt, Anne Zahalka, Robyn Stacey, Rose Farrell and Jacky Redgate produced large, sometimes dream-like works

that emphasised the posed and constructed qualities of the photographic artifice.

Their aesthetic favoured the saturated density of cibachrome colour (sometimes juxtaposed against black and white images) and the controlled atmosphere of the studio was usually preferred to living environments. All these photographers were informed by cinema and television, and their use of studios,

models, props and lighting have allowed them to test the deeper assumptions of advertising by toying with and caricaturing its methodology.

As part of a generation so profoundly influenced by screen culture, Moffatt has straddled the dual roles of photographer and filmmaker, directing several short films and a feature movie, *Bedevil*, in addition to her



photo-narrative sequences which are redolent with cinematic overtones.

Arriving at a time when the dearth of local art books is all too keenly felt, a publication on this young and significant artist, whose work lends itself admirably to reproduction, is indeed a welcome event. It is a high quality production that includes nearly all Moffatt's images from 1986 to 1995. The design is simple and unobtrusive; the colour plates faithful to the originals.

Moffatt's *Fever Pitch* and a rather quirky artist's book, *Subject to Change*, by the Adelaide-based photographer Fiona Hall, mark the foray into contemporary art publishing by Piper Press. Committed to the publication of younger Australian artists and the examination of art and technology, the press has chosen, with the Moffatt book, a combination of essay and firstperson narrative.

The formula works well. While the bulk of the volume is taken up with reproductions of the photographs in chronological order, the text has three components: an introduction by the artist; her 'Diary of a Texas Art Residency'; and a survey-type essay by Gael Newton.

The format of the book is probably explained by Moffatt's particular savviness in controlling the parameters of her work's exhibition. Having been associated with the Boomalli

group of Koori artists when she first moved from Brisbane to Sydney, Moffatt decided after showing the *Something more* series in 1989, that she would no longer allow her work to be seen in contexts where race or ethnicity was the criterion for inclusion.

Coming at a time when Aboriginal work was so very fashionable, this refusal to be ghettoised as a 'Black artist' has always struck me as admirable, and actually rather sensible because it has allowed a more expansive interpretation of her images. This is not to say that Moffatt denies her Aboriginal heritage. She is simply circumventing the reductive rhetoric that treats all Aboriginal art as the occasion where artists grapple with their 'Aboriginality'. As Tracey explains in her biographical statement, her own experience of being Aboriginal involved the (all too common) experience of being raised in a white suburban family. It was a working class situation where high culture, Aboriginal or other, was never encountered – a 'lack' for which she is grateful. 'If you are attracted to these things you are going to discover them for yourself.'

The cultural diet of sitcoms, late-night movies and sporting events provided the fundamental resources for her artistic output: evidence of the adage, shared by one of her artist friends, that no matter 'how much you reinvent yourself, the fact is your suburb never leaves your system'. The influence of place of origin and the anxieties associated with her sense of place in the world explain the changing use of self-portraiture in her photo narratives.

In *Something more* she cast herself as the hicktown girl – and eventual murder victim – who leaves a ramshackle habitation of familial violence. In *Pet thang* she's the ghost-like nude who is enigmatically juxtaposed against lamb and sheep. On the cover of this book it's a good girl Tracey with wedding ring, all dressed in white, her smile just knowing enough to belie her domesticated persona as one big tease.

The manner in which the suburban experience influences her work is effectively communicated in the diary of her residency at Texas, where she describes making the *Guapa* (*Goodlooking*) sequence, 1995. Visiting America

becomes the occasion for her invoking her 'screen memories' of women's roller derby, 'a low-down dirty grunge game' of 'unmonitored violence, aggression and competitiveness'.

Casting models, shooting tests, finding herself being regarded as Chicano on account of her skin colour, become the context for evoking the staged melees of lipstick-smeared roller-skated dames whose brutality is given an uncanny softness by the snowy background and gauze-like rendering of the images.

Gael Newton's contribution, very much in the catalogue essay genre, is a well written and researched introduction to Moffatt's art. She seems as lost as other critics in trying to interpret *Pet thang* ('the series remains genuinely mysterious and elliptical') but makes some interesting comments on the role of ghost stories in shaping Moffatt's narratives, suggesting an analogy with the way fairytales are reinvented in contemporary culture, and the need for these myths to be renewed and retold 'in order to keep them under control'. In this respect Newton comes close to Lesley Stern's analysis in *The Scorsese Connection*, where the mythological elements of Moffatt's films receive extended treatment.

Like Martin Scorsese, Tracey Moffatt is clearly fascinated by the subject of violence – the ambiguous correlation between its occurrence in daily life and its presence in cinematic representation. The references to schlock horror, blatantly unreal, yet somehow possible, are to me the real ghosts that haunt her images. The complexity of this dynamic can only be touched upon in a book like *Fever Pitch*, which, true to its purpose, offers a fine source of images and information on a fascinating artist.

Tracey Moffatt: Fever Pitch, text by Gael Newton and Tracey Moffatt, Piper Press, Sydney, 1995. \$49.95.

Subject to Change, by Fiona Hall, Experimental Art Foundation/Piper Press, Sydney, 1995. \$29.95.

Martin Thomas

Martin Thomas is a critic and essayist living in Bellawongerah, New South Wales.

Justin O'Brien

Justin O'Brien was fond of a belly laugh. He could make a remark or tell a story (usually about an act of pomposity) which left you doubled up with mirth. I can still see his face as he would take off his glasses and wipe the tears of laughter from his large rather prominent eyes.

He could also get furious. The fury usually emerged when a reproduction of his work failed to get the colour right, or when confronted with someone else's artwork which did not pay much attention to technique. 'Technique', he would say, 'is always important. It is like writing a poem, you can't write a poem unless you know something about language and grammar.'

His own art education had involved years of diligent academic training. At fourteen he left school to study full time as the private pupil of portrait and history painter Edward Smith. It was only after several years that Smith considered O'Brien to have sufficient grounding to move into his life drawing classes.

Leaving the volatile and often cheeky aspects of O'Brien's character aside, he was a compassionate man of great humanity who understood special needs, whether they be a social outing for an ageing housebound friend or a game of peek-a-boo with his young goddaughters around the Bernini columns of St Peter's Square in Rome. His letters to close friends show a deep understanding of grief, unhappiness and love.

The compassion which was basic to his nature led him to enlist as a male nurse in the Australian Medical Corps in the Second World War. In Greece, faced with German occupation he refused to leave the wounded who were too sick to move, was captured and sent to a prisoner-of-war camp in Torin, Poland. Here he taught other prisoners to paint and did a remarkable series of portraits. Those that survive are the most expressive works in his oeuvre. O'Brien's wartime experiences eventually led him away from this quite



modernist expressive style. Later when he wanted to paint the haunting memory of a mass burial he had witnessed in Greece, he found the only way he could paint it was symbolically. He disliked angst in painting, saying he had seen enough suffering and would rather paint flowers than Hiroshima.

Religious subject matter was also important to him; for many years he was a devout Roman Catholic but later when he became an agnostic he continued to paint religious subjects. I recently asked him why and he replied, 'Painting Mrs Smith peeling apples doesn't seem half as interesting as painting Mrs Smith peeling apples while she has a vision of St Theresa. There is much more scope to open up the composition in religious stories.'

After two years as a prisoner-of-war O'Brien was released and in 1945 returned to Sydney where he lived at the boarding house 'Merioola', home to a number of creative people, many of whom had either served in the forces or had fled Europe as a result of wartime atrocities. It was a time of great enthusiasm as for many it was the first time in years that they were free to pursue their own creativity. O'Brien said, 'We all worked very hard but we also laughed – not at people but with people'. It was here that he painted *The Virgin enthroned*, winner of the first Blake Prize in 1951, now owned by the National Gallery of Victoria. This is one of the few works he produced using the principles of dynamic symmetry, a process which, he remarked, 'took nine months, just like having a baby'.

While he was living at 'Merioola' he began teaching at Cranbrook School where he was art master for twenty-one years. During this period he produced, among other works, a series of boys' portraits that are remarkable for a calm sensitivity somewhat reminiscent of early Picasso. Stillness was always the quality that Justin O'Brien sought in his work – 'it's the stillness of Piero della Francesca I'm after'.

In 1947 Justin and fellow artist Peter Dodd visited the Pieros at the National Gallery, London. At night they would sit up studying postcards of the works. In the 1990s Justin was still visiting the Pieros, this time in Italy close to the home of fellow artist Jeffrey Smart in Arezzo.

An ability to stimulate creative energy in others meant that O'Brien's years at Cranbrook were greatly valued by his students who included art historian and later his biographer Anthony Bradley, and artists Martin Sharp, John Montefiore, Owen Tooth and Peter Kingston.

In 1967 Justin O'Brien resigned from Cranbrook, bemused that after twenty-one years of punctuality he was farewelled with a present of an alarm clock. Freed from his teaching duties he decided to return to Greece where on a previous occasion he and Jeffrey Smart had spent four months painting on the island of Skyros. After a brief stay on the island of Lesbos he returned again to Skyros, this time in the company of Donald Friend and Brian Dunlop. It was here that Justin did a number of drawings which later gave rise to some of his favourite and perhaps best works such as *The Annunciation*, 1974, now owned by the Tasmanian Museum and Art Gallery.

At the end of 1967 Justin O'Brien moved to Rome where he was to live for the rest of his life. A disciplined and exacting artist, he exhibited in Australia every two years, and in 1987 his seventieth birthday was acknowledged with a retrospective at the National Gallery of Victoria and at the S.H. Ervin Gallery in Sydney. Justin usually accompanied his exhibitions to Australia and in this way, along with the familiar blue aerogram letters always posted from the Vatican, he managed to keep in touch with his many friends. In Rome Justin lived successively in two apartments, both close to the Vatican to which he walked every day. Martin Sharp once said, 'You know Justin says he is an

agnostic but he is really a closet Catholic'. He loved to visit the churches, he loved the sculpture, the music, the architecture, and the painting which are a part of daily life in Rome. He was proud that one of his paintings hangs in the Modern Art section of the Vatican but said he knew he must be seriously sick when Jeffrey Smart said the painting was quite good. Smart and O'Brien enjoyed the warm, chiding friendship of two expatriate painters. 'Lord Smart', quipped O'Brien, 'paints cardboard cutouts' and 'Father O'Brien', retorted Smart, 'is Walt Disney of the Bible' – both admired the other's work.

One of the most important elements of O'Brien's life in Rome was his adopted Italian family, the Scardamaglias. Egidio Scardamaglia first came to Justin as a model and later became his student. Both his wife Daniela and two young daughters Flavia and Giulia have been the subject of much of his recent work. Justin was godfather to the girls and shared many holidays and weekend visits with the family.

Over the past twenty-seven years Justin O'Brien painted continuously in his Rome apartment. He lived simply, the flat was airy and sparsely furnished but filled with the music he loved. One of Nancy Phelan's books was usually on the table. Justin loved his friends; last September he said, 'You would have to say I like painting and people one as much as the other'.

Justin has left us his paintings, the landscapes, the still-life, the portraits, the Last Suppers, the Annunciations and the Figures in Moonlight. His search for beauty, his search for stillness, the intimate, and the ideal, all these we still have but we shall miss his warmth, his sardonic humour, his bursts of exasperation and his gift for understanding.

Justin O'Brien died of cancer in Rome on 17 January 1996.

Christine France

everybody sing



Mayfair: (Swamp Rats) Ninety-seven signs for C.P., J.P., B.W., G.W. & R.W., 1994–95, white acrylic paint on ninety-seven masonite panels, courtesy Yuill/Crowley, Sydney.

the art of Robert MacPherson

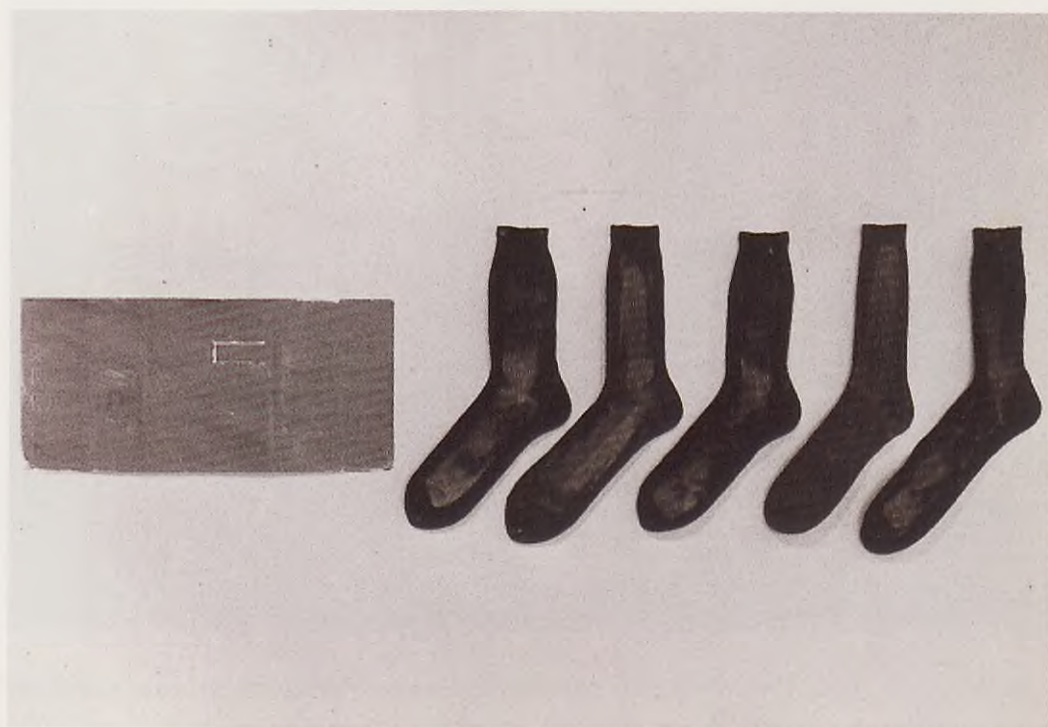
Daniel Thomas



His art is musical, said Pamela Bell, Queensland cattle-farmer, poet and art fancier, reviewing an exhibition of paintings at Brisbane's Institute of Modern Art: '... a celebration of the beauty of simple materials and equally simple gestures, yet, despite his articulate propositions of theory, it is enough to enjoy the end result – the dialogues of paint on canvas – rather as one enjoys music, an art-form which seems allied to that of MacPherson.' Two years earlier, 1975, three huge and spectacular four-canvas paintings, *Black – White (Kilrain) for O.M.*, *Two Blacks (Nordon) for M.M.* and *Two Blacks (Rove) for G.C.*, had launched the Institute of Modern Art, and the artist. Almost overnight he had become Brisbane's leading modernist.

He was a late starter. Though he had decided in 1958, aged twenty-one, to work seriously as an artist, he was long a full-time ship-painter on the Brisbane docks while teaching himself to be an art-painter and reading art history. Aged thirty-seven, he first exhibited only one year before the I.M.A. launch. The series of black and white drawings, at Ray Hughes Gallery, was titled 'Homage to Seurat'; Gertrude Langer reviewed them as, '... austere and purist abstracts devoid of associations, romantic vagueness, decorative touches, aggressive impulses or lyrical effusions ... He has used a simple process as a means of getting the full measure of complexities and while the basic idea is pre-planned, spontaneity comes in nevertheless through the speed of execution'. During his first art-professional years he was a full-time cleaner at Brisbane City Hall.

Still a hard thinker and still a profuse and speedy worker, his abstract phase¹ seems much less austere and impersonal than once it did. We read it now as self-portraiture, through his marvellous brush-and-pencil-craft and his acceptance, in the 1976–77 'Scale from the Tool' series, of his own five-feet-and-six-inches body and his arm's reach with a house-painter's brush as the crucial tools of trade. His



1982–93 middle period of Frog Poem installations and drawings² began to accumulate specific regional associations, but obscurely, through invocation of the Brisbane region's Latin-named insects, birds and small animals, its meteorology and use of ready-made objects unfamiliar to an art audience. Now his newest phase, the 'Mayfair' series,³ since 1993 has flaunted its Brisbane big-city regionalism in vast multiple-panel wall paintings filled with demotic English language – the casually effective language of outer-suburban market gardeners' signs, the arcane abbreviations of used Holden motor-vehicle advertisements or obsolescent languages of city-fringe Swamp Rat fishermen.

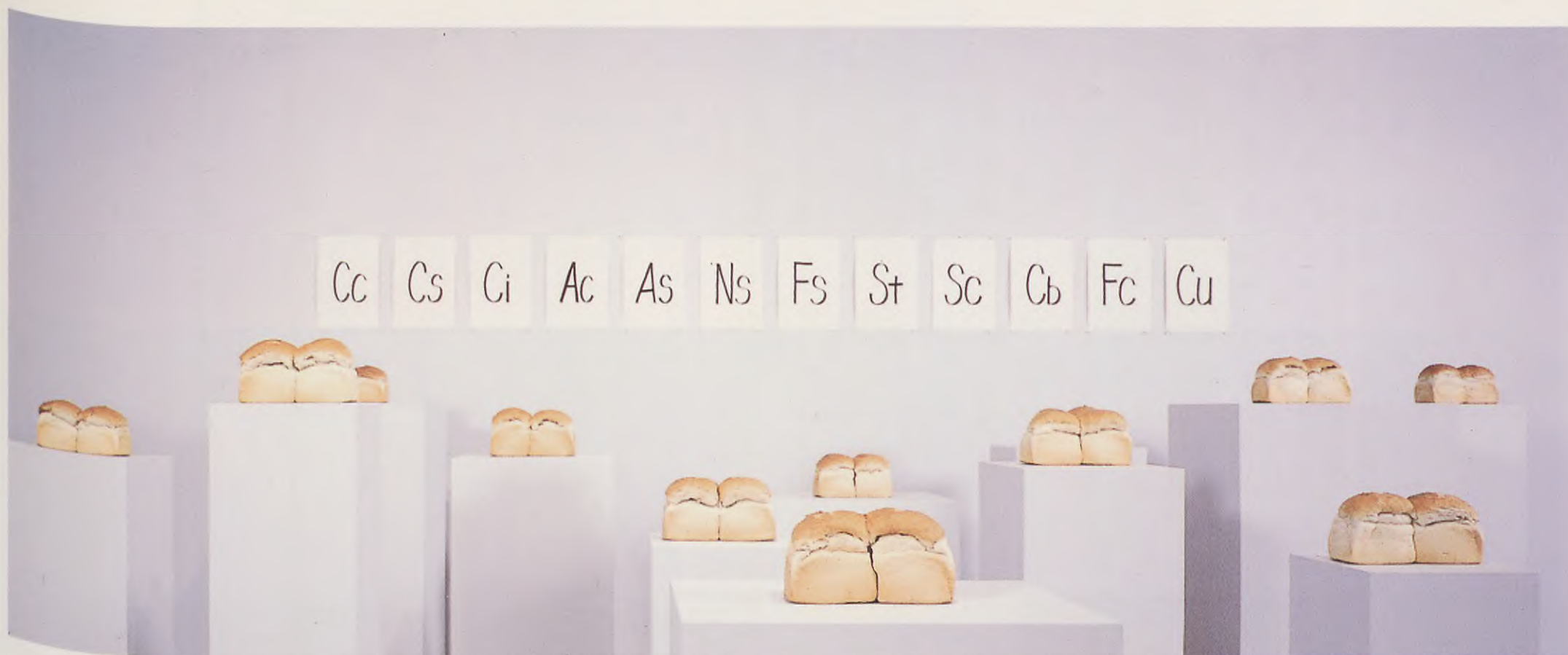
In MacPherson's 1975–95 retrospective at Melbourne's National Gallery of Victoria the now mature artist's work was for the first time presented whole. It was a wonderful astonishment. Hitherto we knew only fragments, even though he had quickly gained a national critical reputation, then international. New York art critic Dan Cameron, after looking round Australia in 1988, decided that that year's Biennale of Sydney had '... left out practically everything about Australia that is liable to provoke, offend, or otherwise stimulate the visiting aesthete' and concluded that the Director of the next Biennale 'should devote a special section to the work of Australia's best-kept secret, artist Robert MacPherson'.⁴ René Block, in 1990 the only foreign Director so far of a Sydney Biennale, did include three Frog Poem installations, and in his chart of the artistically significant circles still rippling from the large stone hurled long ago into the world's art pond by Duchamp, Man Ray and Picabia, his first big circle included Beuys, Cage and Warhol, his last included Miyajama and Koons, and an intervening circle, coloured Bolshevik-red, contained MACPHERSON and KABAKOV. Block was positioning MacPherson as a Duchampian Marxist.

The artist himself acknowledges his love of Dada, futurism and suprematism (noting that Tatlin had also been an icon painter), then adds Piero, Bellini, Rembrandt and Daumier. He says that although from reading he had admired Picabia more, after he encountered a Duchamp exhibition in Brisbane in 1968, 'I felt this guy is a dandy. Elegant!'. MacPherson says, 'I like to be known as an ideas-based artist, not as a personality; I try to be ordinary. I like seriality, permutation by very simple means – plaiting (I was one of the top plaiters in Australia), industrial pottery (which I collected when working as a dealer in Antiques and Old Wares). I'm a formalist – but satirical'.

The satire is not aggressive or mean-spirited. He laughs with us, he can be marvellously funny.

left: ROBERT MacPHERSON, *Secular Greys*, 1977, (detail), enamel paint on colour-chart cards for Dulux enamel paint, and on Zealon pure wool men's grey socks, courtesy Yuill/Crowley, Sydney.

opposite page: ROBERT MacPHERSON, *Sundog: 12 Frog Poems (Green Wizzer) for J.B.*, 1988–89, twelve loaves of white bread on plinths, twelve fibre-tipped pen drawings on paper, courtesy Yuill/Crowley, Sydney.



He poked fun at over-precious installation with his suite of thirteen *Paintings with installation instructions*, gorgeous collages of silver, gold and red scraps of paper swept from the floors of City Hall, each floating giddily beside old pop song texts: WHERE FOOLS RUSH IN AND ANGELS FEAR TO TREAD, BETWEEN THE SUN IN THE MORNING AND THE MOON AT NIGHT, ON THE RIDGE WHERE THE WEST COMMENCES ...

All can smile at the quiet lyricism of twelve old-fashioned, common high-top loaves of white bread rising from plinths (that might have been originally intended for an art museum's marble or plaster busts), like the twelve kinds of cloud whose international symbols rise on the wall above: Cc for cirrocumulus to Cu for cumulus. The art-history literate will make a nod to the similar high-art honourings of common loaves by Man Ray and Magritte, and even fewer will recognise that the title *Sundog* is a meteorologist's term for a false sun.

When first we saw his paintings we might have nodded appreciatively towards the post-Greenbergian play with minimalist essentials of rectangularity, flatness and paint. We were amused by the *Secular Greys*, an organic, human-shaped, real-world ('secular') support for painting – socks as a change from abstract, art-world ('sanctified') supports of rectangular canvas. We noted the colour-chart play with sullied, greyed colours.

But we admired above all the look of graceful ease. René Block's Biennale bookcover *ART IS EASY*, taken from composer Giuseppe Chiari's *L'arte deve diventare facile* and his statement *ALL MUSIC IS THE SAME*, could have been devised for MacPherson. Block said the statements 'are not meant as provocations but as invitations to break

down the barriers between people who work in different fields of everyday endeavour and artists who work like scientists in developing the future'. Similarly, MacPherson likes to tell us that ordinary 'bush workers and industrial workers are the aesthetes of the workplace; men shovelling a heap of dirt are intellectuals of the shovel, they have a beautiful economy of means'. The minimalist permutations of blacks and whites, brushes and rollers, wet on wet and wet on dry, in paintings like *Two Black (Nordon) for M.M.*, 1975, or *Black White (vertical stroke)*, 1976, begin to look like a homage to the workplace aesthetics of *Ships' Painters & Dockers*.

The dedications with which almost all his titles are garnished, and which we scarcely noticed on their first appearance, are intended as human touches to accompany the austere abstraction, and as a deliberately subversive gathering into high art's 'sanctified, hallowed halls' of many of MacPherson's proletarian mates.

Sometimes we can recognise that, say, a diptych of blankets titled *Wagga Wagga ... for N.Y.* is dedicated to an art-world friend (Noela Yuill lives in Wagga). *Kangolgi ... for Inigo Jones*, a Frog Poem installation of vivid weather-symbol flags is titled for a Carpentaria Aboriginal cloud-line god good at increase of bird life, and is dedicated to a controversial long-range weather forecaster for the Australian pastoral industry; his method based on the study of sunspots. More significantly, Inigo Jones was a local hero whose observatory near Maleny was close to MacPherson's childhood home. (He was indeed a distant descendant from the Inigo Jones familiar to Renaissance art history.)

Mostly, the artist says he 'can't tell' about the more usual discreetly initialled dedications to the still living, but G.W. and Reno Castelli,



ROBERT MacPHERSON, *White Angel: 8 Frog Poems for Little Jock, Hollywood George, Tom Pepper, Percy the Punter and Wattie Funnel*, 1983–93, (detail) acrylic on eight wool blankets, 148 x 170 cm each. Collection National Gallery of Australia.



BUSH
CHAM-
PAGNE

of whom the thirty-five hard-edge, jump-colour Holden signs are in memory, were 'friends killed by cars, the things they loved; early Holdens were dangerous'.

His most extreme class-war piece is not aggressive but tender. A single rectangular sheet of paper, typed in red capitals, it is headed LITTLE PICTURES FOR THE POOR. The first paragraph instructs the reader to: LOOK AT ANY WALL IMAGINE A RECTANGLE WITHIN A RECTANGLE IMAGINE A FAVOURITE COLOUR SHAPE PICTURE SCENE PLACE FLOWER PERSON LOVE FACE TIME PLEASURE DREAM WISH THING IN FACT ANYTHING IMAGINE FULL POCKETS FULL BELLY WARM BED BEING IMPORTANT LOOKING BEAUTIFUL FEELING HEALTHY FEELING WEALTHY BEING SOMETHING BEING WANTED BEING LOVED BEING NEEDED BEING HEADED HEAVEN. The second continues: NOT ALONE LOST WITHOUT HOPE LOOKED DOWN ON PASSED OVER PASSED BY LAUGHED AT CAST OFF CAST OUT TURNED AWAY USELESS IGNORED NOTHING. The third paragraph again instructs: CLOSE YOUR EYES IMAGINE A RECTANGLE WITHIN THIS RECTANGLE IMAGINE A FAVOURITE COLOUR SHAPE PICTURE SCENE PLACE FLOWER PERSON LOVE ... And, settled softly at the bottom of this rectangular sheet: THE PICTURES IN THIS EXHIBITION ARE FREE CLOSE YOUR EYES ENQUIRE WITHIN. Ingrid Periz's introduction to last year's Melbourne retrospective was headed *Close your eyes*.

Close your eyes and think. Let one thought lead to another. Close your eyes and listen, to the voices, the conversations. And call forth visual memories. ART IS EASY.

One of the first Frog Poems to be conceived, the same year (1983) as *Little pictures for the poor*, was *White Angel: 8 Frog Poems for Little Jock, Hollywood George, Tom Pepper, Percy the Punter and Wattie Funnel*. Eight cheap grey ex-military blankets of the kind used by the Australian poor have become canvases, stencil-painted each with assertive red words, a vocabulary of cheery Australian degradation, of methylated-spirit alcoholism. 'White Angel is metho and white shoe cleaner, Monkey's Blood is metho and port, Musical Milk is metho and milk, Bush Champagne is metho and alka seltzer, Goom is an Aboriginal name for metho ...'²⁵ The artist remembers a childhood conversation with two swagmen

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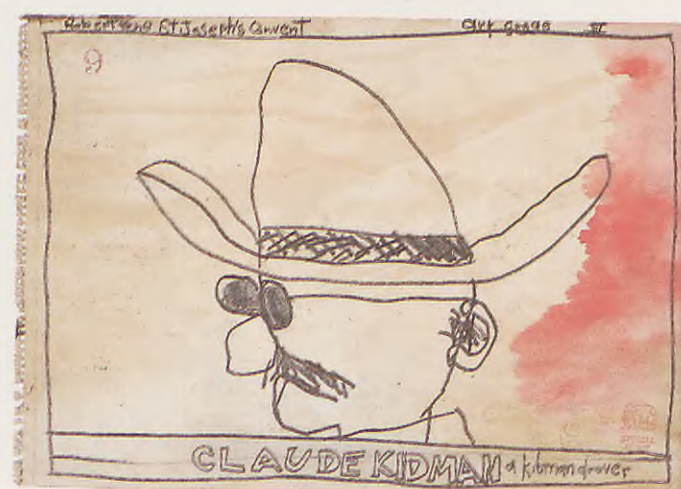
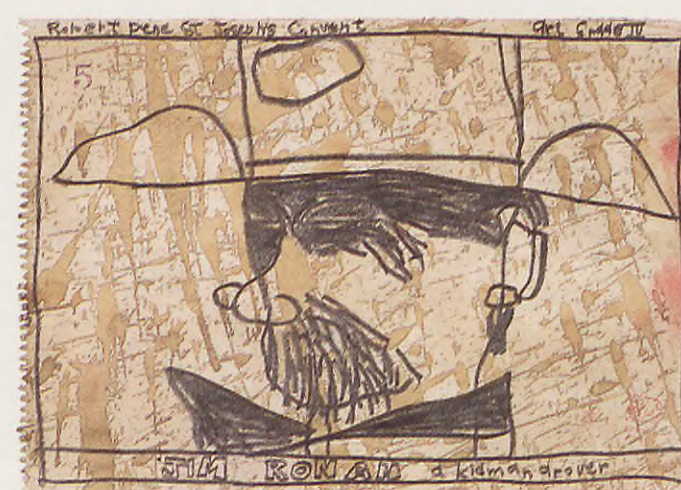
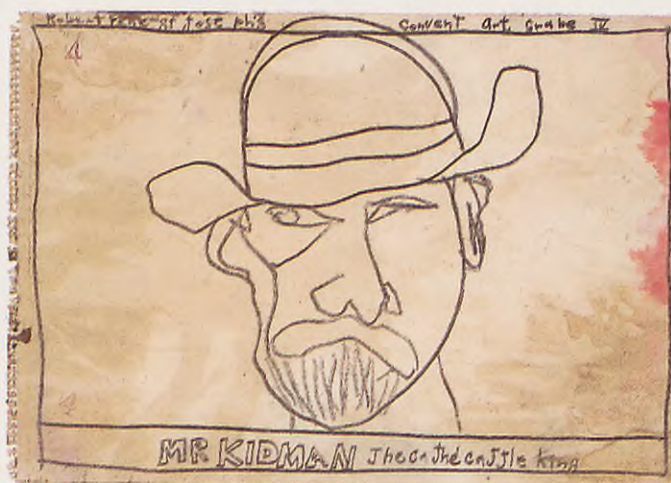
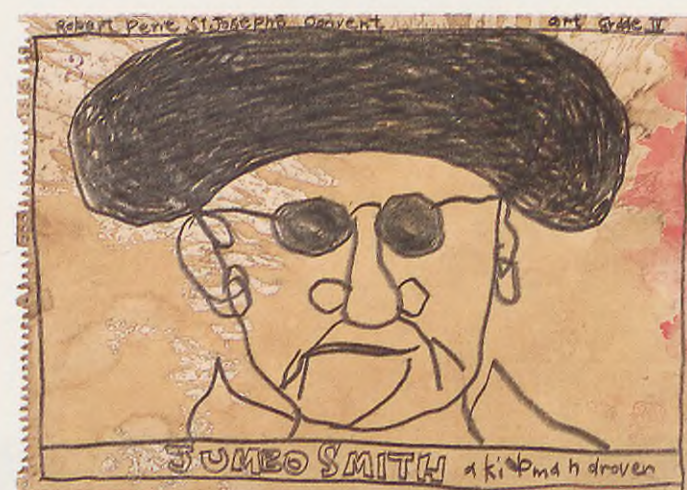
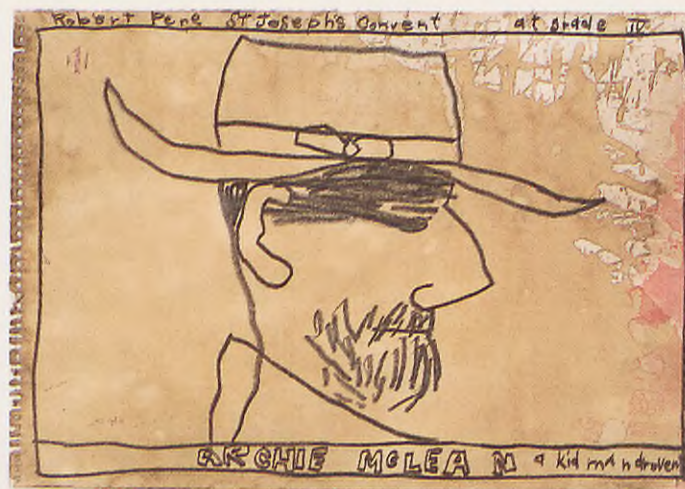
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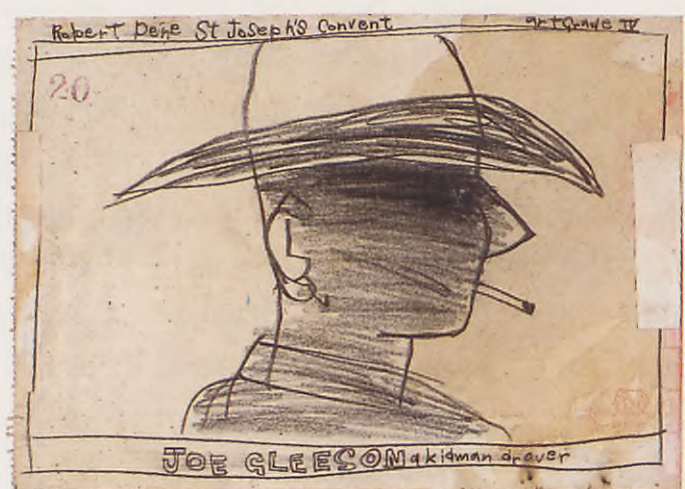
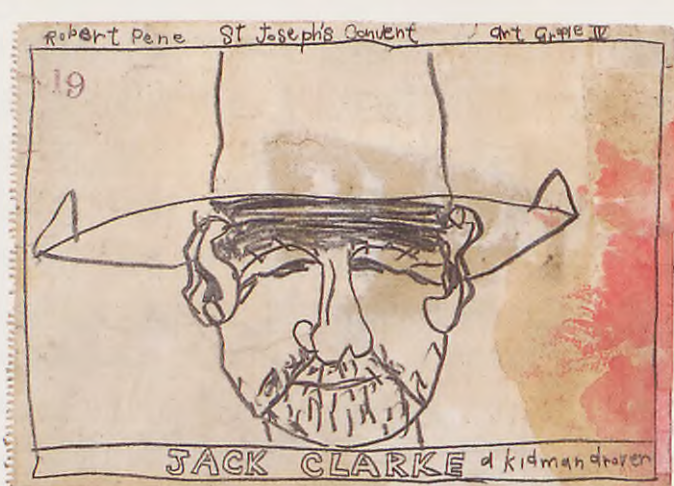
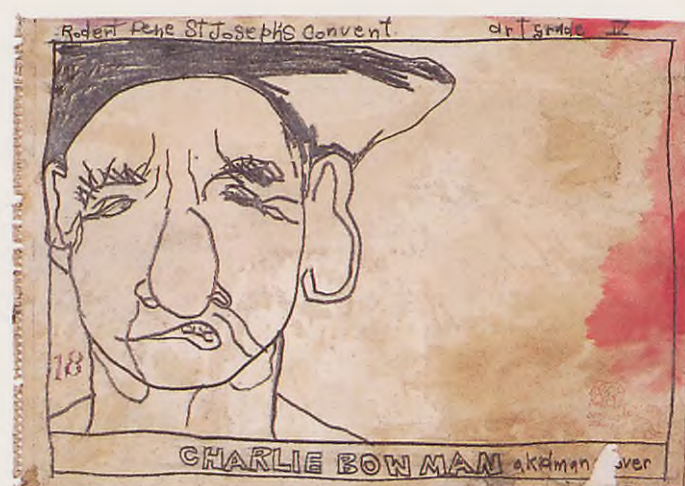
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above: ROBERT MacPHERSON, Mayfair: Thirty-five paintings, thirty-five signs in memory of G.W. and Reno Castelli, 1993–94, acrylic paint on thirty-five masonite or plywood panels, 61 x 91.5 cm each. Collection Art Gallery of Western Australia.

following page: ROBERT MacPHERSON, 24 Frog Poems: 23 famous Kidman drivers, 1994, (detail), sixteen of twenty-four drawings, pencil, ink wash, tea, coffee, acids on paper, 24 x 30 cm each, courtesy Yuill/Crowley, Sydney.





camped under a bridge, where he thought of them as human counterparts of the local green tree frogs, lurking by Petrie Creek. 'As I've moved in and out of different strata of society, from base (or so-called base society) to so-called higher levels ... each level has its own jargon. The language [in *White Angel*] is the specialised language of the "derro", the "vag", the "plonko", the "goomie", the "alky". This jargon I find beautiful, descriptive, rich, wonderful metaphorically; it is poetry.'

The Frog Poem installations are often about childhood at Nambour, not only its shy frogs hiding under stones and leaves but also other sometimes unseen denizens of the humid, hilly, wetland-edge place near the Sunshine Coast where Robert lived until he was twelve. Frog Poems also invoke the immaterial qualities of local meteorology, of rain and cloud and thunder, and the intensely material quality of childhood personal possessions. Hybridised Latin/Greek/Aboriginal names (*Pseudophryne corroboree*) or those incorporating nearby place names (*Litoria cooloolensis*) or the names of French naturalists (*Limnodynastes peroni*) are presented in small-town Metl-stik signage and float, incomprehensible but magical, above material *souvenirs* (memories) of childhood – for example, a home-made pushcart for working trips to woodshed or shops, a corrugated-iron boat for sailing in safely shallow waters, a billycart for racing games in Reilly Road. These conversations between wall-hung words and floorpiece folkcraft objects are, says MacPherson, 'like haiku poems, the floorpiece being the cushion line'.

The three examples mentioned above in fact constitute an especially ambitious group; a trilogy, says the artist, not a triptych. The iron boat and the pushcart were real-world finds, but the billycart for *Frog Poem: Hill Song (Floury Baker) for G.B.* had to be fabricated by the artist. It has a painted numberplate Q01 and two pen and ink labels: '*The winner* The Rielly Road Nambour billy-cart Chamition-ships. fasttes billy-cart. Australia Day 1947', and 'I painted my billy-cart the colour of my favourite bird the crimson rosella. Robert Pene February 14th 1947'.

The Floury Baker in the title is the common name for a cicada known from schoolyard life at St Joseph's convent school and the exceptionally numerous (twenty) densely shrilling signboard names above the billycart are not frogs', but birds' and cicadas' names. One of them, *Halcyon Australasiae*, perhaps signifies the bliss of childhood and its passing. *Hill Song* is a climactic piece. It commemorates a summer holiday Australia Day championship on his dangerous steep street at Nambour. It was perhaps the last for which he would be young and innocent enough; a few weeks later, on St Valentine's Day, 14 February 1947, Robert turned ten. Henceforth he might not fly the slopes so much or paddle the creeks. Like all who grow up, he would become less amphibious.

MacPherson's signature on the 1990–93 Frog Poem of 555 exuberant nature study and geography drawings attributed to his grade IV self at St Joseph's is 'Robert Pene' – his French-Irish grandmother from Rockhampton was Josephine Pené – as it was Robert Pene who signed the label on the fake-antique billycart. 'All representational art is naive', says MacPherson, 'I had to reduce myself to a child to do these drawings of landscapes, animals and people'.

So the twenty-four portrait drawings made in 1994 of 23 *Famous Kidman Drivers*, plus Kidman the Cattle King himself, are also signed Robert Pene and dated 1947, and are elaborately distressed with stains of tea, coffee, ink and acids to lend plausibility to the false date. MacPherson's father, who had worked as a shearer, was full of bush stories. MacPherson in his teens spent a few years as a ringer on cattle stations and these Frog Poem drover drawings honour in a classificatory, scientific way the damaged flesh and squinty eyes, the varieties of dark glasses and shady hats, hard faces and soft, to be found among battered bushmen. A rogue Kidman is included – a drunkard nephew of the tycoon. And Charlie Bowman, with one very big ear and the other small one pressed against the portrait's border, might be an image of fellow feeling. MacPherson's right ear is deaf.⁶ (This is balanced



ROBERT MacPHERSON, Mayfair: Red Fiji, four signs for K.L., 1993, acrylic paint on four masonite panels, 91.5 x 61 cm each. Private collection.

— as Josephite Sister Mary Bonaventure revealed in a note on a drawing by Robert Pene — by his left handedness.)

The many *Sarah's Merle* paintings of 1976–77, and the similar *Smithfield*, were obviously about process. The topmost of the six small canvases was attacked with an overloaded brush, dribbles were trained onto the four below, and the sixth, resting on the studio floor, received splashes. The look of graceful, natural ease was that of Chinese art and MacPherson was consciously referencing the slow liquidity of *sang-de-bouef* glazes on antique Chinese pottery, which he has collected. But, further, the illusory blueness of the interminglings of black and white brushloads is the same as that caused by black and white hairs in the coats of blue roan horses or blue heeler cattle dogs. These dogs, also known as 'merles' and as 'smithfields', emerged a century ago in Queensland, at Kynuna, beyond Winton. So MacPherson's titles, and their dedications, are an integral part of the work of art. They layer the object with poetry, personal intimacy and friendship, and with his specifically regional culture.

Not that MacPherson wants to foreground nationalism in art. He despises the self-consciously national-identity attitude to a supposedly dominant Australian Landscape tradition. Artmaking for him is a process of striving for international best practice, or it is nowhere. The wonderful, intense specificities of good art will emerge through easy use of what is very close at hand, very everyday; the micro-regional, not the generalised national. His 1977–78 *National Art: A Simplistic View*. 'Queensland Series' was a satirical view. Thirty-eight stylised commercial-design simplifications of the map of Queensland were casually constructed in plywood, touched with a bit of acrylic, and set around the wall of the Institute of Modern Art. The art was not the essence of the political or social state; it was the multiplicity of variations on the theme, their varying relationships with the wall area and the space of the room.

All his art is architectural or environmental, has thrustful presence in its ambient space. The work always assumes a dialogue with those who encounter it; it is never recessive. Similarly, there are always internal dialogues: between the work of art and its title, between the many two-part works, or multi-part works installed on facing walls. But if these are like duets, or like choral music from facing sides of a church, there are also trios, quartets, sextets — and if not symphonies, at least very large-scale works of serialism; Webern may not be much in MacPherson's mind, but Philip Glass and John Cage are.

The two newest works in the National Gallery of Victoria's retrospective had thirty-five and ninety-seven parts respectively. One gave us the hard-edged, Op Art flash of old Holden advertising language, inspired by a real stencilled plywood sign seen at Indooroopilly for an EK Holden, and spun out with real texts from the *Brisbane Courier-Mail*.

It is another language as strange and mysterious to the uninitiated as biologists' Linnaean Latin (COMMODOREVK 5SPD MAN REG or GEMINITCTF MOST PARTS EAGLE7DAYS).

The other gave us the sober, white and brown rippling shimmer of Swamp Rat language found by the teenage youth when he moved in 1949 from Nambour to Northgate — that is to Brisbane wetlands along Serpentine Creek and Cribb Island (now lost in airport extensions). It began and ended with the basic sign FOOD. Or, rather, FO OD and FOO D, for MacPherson loves the inadvertent poetry and jokes made by line-breaks and abbreviations (FRO ZEN BAIT, EAR- TH. W ORMS, OCT OPI, DAIW A. RE ELS) as well as the simple directness and design skill of the layouts of letters, numbers and arrows.

Both these mural pieces are partly about obsolescent things and ways; before it is too late these and many other of his works hope to remind us — in case we had never really noticed it — of our 'secular' real world. Like all his generous-spirited, high-spirited, entertaining works of art, they are telling us that everybody is interesting, everybody is indispensable — even the undescribed (the nondescript). Everybody can laugh and sing.

- 1 Ian Still, 'Robert MacPherson', *Art and Australia*, June 1978; and Peter Cripps, *Robert MacPherson: Survey Exhibition*, I.M.A., Brisbane, 1985, illustrate and discuss the work of 1973–1981.
- 2 Ingrid Periz, 'Robert MacPherson: Six kinds of rain', *Art and Australia*, March 1992; and Ingrid Periz, *Robert MacPherson: The Described the Undescribed*, Sydney, Art Gallery of New South Wales, 1994, illustrate and discuss the work of 1982–1993.
- 3 The 'Mayfair' series is named from a 1983 text piece by MacPherson, a single sheet packed with a dense, unpunctuated, unspaced flow of typed words: I ALWAYS BUY MY LUNCH AT THE MAYFAIR BAR I ALWAYS HAVE A SALMON ON BROWN BREAD SANDWICH 2 BOILED EGGS ... THE ONE WHO SMILES AND GETS IT RIGHT THE FIRST TIME SMILES SOMETIMES I HAVE A PRAWN AND TOMATO SANDWICH. The Mayfair is a sandwich bar in Albert Street, close to Brisbane City Hall, where for ten years the artist supervised a team of cleaners: 'I realised their lunch-room conversation on the minutiae of their smoko food was a kind of litany, a kind of poetry. The text arose from that. And I thought of Gertrude Stein.' MacPherson says the *Frog Poems* and the *Mayfairs* are not very different from each other. The latter, besides their more seamless, babbling-brook form, are perhaps more about shy people managing to operate in full public visibility, in a big city, not in small-town Nambour, or the bush.
- 4 Dan Cameron, 'Showdown at the Southern Cross: Notes on the 1988 Australian Biennale', *Artlink*, September, 1988.
- 5 Mary Eagle, 'Robert MacPherson', *Virtual Reality*, Canberra, National Gallery of Australia, 1994.
- 6 Another major bush-life work is *Red Raddle: 18 Frog Poems for Mary Lake and Connie Sparrow*, 1992–95, illustrated in Exhibition Commentary, *Art and Australia*, September 1995. Eighteen cheap tablecloth fabrics are stencilled with the names of old-fashioned bush-workers' bad tucker: SPOTTED DICK, DAMPER, PUFFTALOONS, TEAR-ARSE, BUNGHOLE ...

Special acknowledgements: Robert MacPherson for interview conversations in 1995 in Adelaide and (with his wife Bebe MacPherson Senior) at Swann Road, Taringa, Brisbane; Kerry Crowley, Sydney, for information, photographs and Yuill/Crowley gallery files; John McPhee for his exhibition at the National Gallery of Victoria, Melbourne.

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Courtney Kidd

THE UNFRAMED EYE

Perspectives on Antarctica



I have read that Antarctica is the coldest, windiest, driest place on earth – it is also the most isolated. There are two seasons, light and dark. In winter temperatures reach below minus 30-degrees celsius. Use-by dates have no meaning.

opposite page: BEA MADDOCK, *To the Ice*, 1991, various media, 20 x 29 x 8.5 cm.

below: DAVID STEPHENSON, *Untitled*, 1992, from the series 'The Ice', colour photograph, 100 x 150 cm.



With Captain James Cook's circumnavigation of Antarctica in 1773, the myth of a Southern continent was realised and documented in sophisticated topographical images by fellow travellers. This southernmost continent has never been permanent home to any human being. From the time of this voyage it has however been a site for visits by explorers, scientists and natural history draughtsmen; only from the late nineteenth century has it been a site for photographers. As the expansive uses of photography were exploited, the usefulness of the artist-illustrator decreased. From Australia's perspective, it is only since the extraordinary visit of Sir Sidney Nolan in 1963 that professional artists have been invited to respond creatively to the region.

The photography of Australian-born Frank Hurley¹ now falls under the banner of 'Antarctic Art'. Taken on by Douglas Mawson to record his Australasian Antarctic Expedition of 1911–14, Hurley's name and that of another photographer, Herbert Ponting, became synonymous with pioneering photography in Antarctica. Though the photographic medium allowed for an ease and detail of documentation, problems of authenticity pervaded much of the information emanating from, and culture surrounding, the region.

If Ponting was the straight documenter, then Hurley's photographic montages were theatrical and sublime. His life and work had all the showmanship of a *Boy's Own* annual. Hurley's photographs were charged with the vigour of a photojournalist and the pictorial aesthetics of one who knew the value of reaching a mass audience. His famous picture of two hunched figures staggering into the blizzard is an emotive image of the embattled explorer, anonymous in the massive landscape. This was not quite the upright and stoic explorer of the British ideal. Hurley was not that interested in strict historical truth, creating seamless photographic montages in an effort to enhance a dramatic effect that already existed.

Antarctic mythologies are impossible to separate from Antarctic culture. The genre 'Antarctic Art' dramatises this dichotomy. In 1904 a kilted piper is photographed playing bagpipes to an attentive penguin; the rope tethering the bird is well concealed, reinforcing the belief that you'd have to be a weird eccentric to go there.²

Nolan's visit to Antarctica suggested the merit of offering the role of interpretation to someone neither scientifically trained, nor engaged in any operational contribution to the region. Until the establishment of ANARE (Australian National Antarctic Research Expeditions) in 1947, Australia's explorations into the region were an adjunct to British ones. Nolan had already established a high profile as painter of Australia's folklore and history. Along with Drysdale and Dobell he had represented the country in the 1954 Venice Biennale; in that same year he chose to watch his reputation grow from afar and took up permanent

residence in London. His appointment was diplomatic and appropriate, not dissimilar to the selection of Aboriginal artists Miriam-Rose Bauman and Lin Onus in 1993 during the United Nations' Year of Indigenous People.

Flown in by United States military aircraft, Nolan bypassed the legendary stormy seas of the Great Southern Ocean. His visit, sanitised and plush, carried none of the heroic struggle of Scott or Mawson. He did however experience the restrictions of working in extreme weather conditions, creating a model for future artists as to how they might articulate the landscape, dealing with the technical difficulties of painting ice and the confusion of scale and perspective. Nolan's representation of Antarctica drew on a visual language already familiar through his depictions of the desert as mythological wilderness. He found parallels between Antarctica's indifference and eerie silence and that of the Australian desert with its immense, barren space and in doing so created an international context for viewing Australian landscape and the heroic explorer within it. Fellow traveller Alan Moorehead endorsed Nolan's portrayal of heroic sentiment, 'The polar explorer is an embattled figure with staring goggled eyes and a swirl of protective covering around his head and body; one might compare him to the helmeted aeronaut in space. He is a static object, it is the landscape that moves ...'³

Despite Nolan's approach, even until the late 1970s work of British amateur artists played a significant part in Australia's understanding of the region. David Smith was invited by the British Antarctic Survey to document the landscape. His oil and watercolour paintings drew on the evocative atmospheric paintings of the British landscape tradition, in particular Constable and Turner. Smith annotated the pictures with details of time, place and longitude, aligning the work with the topographic heritage.

At this time the work of an artist closer to home had made its way onto library shelves. New Zealander Maurice Conly, artist to the Royal New Zealand Air Force, visited the region in the early 1970s and used his naturalistic style to document Antarctic life and work. Along with Douglas Stewart's *Fire on the snow* (1944), broadcast into Australian classrooms, and the Ladybird Book, *Scott of the Antarctic* (1977), a generation of Australians received an education, albeit an asymmetrical one, in understanding the race to the pole and life in the south.

It wasn't until the introduction of ANARE's Humanities and Public Relations Program in 1987 that visual arts placements started to occur regularly, dispelling the belief that only technically skilled people were needed in the Antarctic. Program initiator Peter Boyer had established support for the belief that scientific methods of documentation could not capture the special interpretative uniqueness offered by the arts practitioner whether it be in music, literature or art. An intelligent and



FRANK HURLEY, Out in the blizzard at Cape Denison winter quarters: The efforts of Whetter and Close to get ice for domestic use from the glacier adjacent to the hut, c. 1912, carbon photograph, 32.9 x 45.6 cm, private collection.

far-sighted initiative, the program implied that Australia had come of age, although public relations material disseminated in the 1990s makes no reference to the arts amidst its line-up of scientific and political agendas.

In 1987, inaugural recipients of ANARE's program Bea Maddock, Jan Senbergs and John Caldwell boarded the Icebird. The Tasmanian-born Maddock broke her knee at Heard Island early in the voyage, seeming to compound the extraordinary nature of her visit, her enforced confinement highlighting an expansive attention to detail. Rather than a physical trace (footprints) on the landscape, Maddock instead chose to create a sense of place, to source a discursive, interior voyage that charted a personal territory.

An emphasis on the understanding of place came to form the basics of the work *We live in the meanings we are able to discern*, 1987, in which the rhizomatic structures of meaning were exemplified in three horizontal layers stretched across seven panels, each numbered to represent Genesis and time passing. A year later Maddock further investigated the role of language and the scale of time in *Forty pages from Antarctica*, 1988.

Just as forty days in the wilderness purified Christ and prepared him for what lay ahead, Maddock's literary and visual diary prepares her for the responsibility of working in the landscape as an artist. She maintains the integrity of her working process and the essence of the on-site working drawings '... to keep alive the perceptions and spiritual values that I believed were significant to the sense of "place" ...' The history contained in that prehistoric landscape unfolds sequentially as each day of the journey is viewed. Concurrently, we enter the artist's reflective inner journey.



To the Ice, 1991, is a limited edition, bound and boxed artist's book containing the hand-scripted journal of the voyage. Sculptural in form, the book resembles layered icebergs. Its effect is discreetly monumental and ceremonious. It has the power to transpose the silence of Antarctica with a single word on a page.

It is the Antarctic silence Senbergs recalls when he narrates a night's drunken exploration pitching a tent with his mates, trying to relive the experiences of real Antarctic explorers:

We all clambered into it, sleeping bags everywhere, covered in gear, with our bottles of whisky ... I got out of my sleeping bag and went outside. It was still light of course, and whisky in hand I started to walk as far as I could across the ice to experience the Antarctic silence ... the tent became tinier and tinier on the horizon. And then I stopped and stood still. And I remember this swishing noise, like soft whips cracking all around me – it was the ice moving. It was a strange sound, and a wonderful feeling of being out there listening to the Antarctic silence, looking around and feeling totally alone. Then suddenly a sense of fear came upon me, because I remembered the things they all said to us before we left: "Don't ever go walking by yourself there – it's full of slots (crevasses)."⁴

Senbergs's journey by all accounts seemed like a rollicking good time but amidst the bluff and vigour was a realisation that the Antarctic is metaphor for the dialectic relationship of all living things with their environments. Viewing interpretative analysis in terms of didactic narrative, Senbergs probes the mental baggage that accompanies the traveller to Antarctica. He catalogues perceptions about how the landscape is peopled, in turn questioning the politics of history, diplomacy and documentation.

Stylistically Senbergs's paintings are vigorous, at times weighted by an aggression redolent of Expressionist angst. His dense brushwork has a recklessness as if to exacerbate the abandonment of culture in this uncivilised rarefied environment.

By contrast, John Caldwell's Antarctic paintings and sketches are made up of delicate, subtle brushstrokes such as in his work *Sastrugi and escarpment*, a rather amorphous watercolour, its translucence creates a sense of surreal beauty. Caldwell's work successfully documents the subtleties of the landscape and the unique problems of having to confine such extraordinary scale to a restricted pictorial space.

Primarily a landscape painter, Caldwell celebrated the Antarctic landscape for its own sake ushering in a further decade and a half of work that has used the landscape as metaphor for a particular way of painting and seeing the specialness of the region.

Many artists focused on the wildlife, such as Alasdair McGregor from Sydney and Tasmanian sculptor Stephen Walker, who was commissioned by the division to undertake various figurative sculptures pertaining to the region. McGregor's work was commissioned for

opposite page: JAN SENBERGS, Bea Maddock being lifted on to the Icebird, 1987, acrylic on linen, 197 x 274 cm.

below: JAN SENBERGS, Borchgevink's foot, 1987–88, acrylic on linen, 197 x 256 cm.



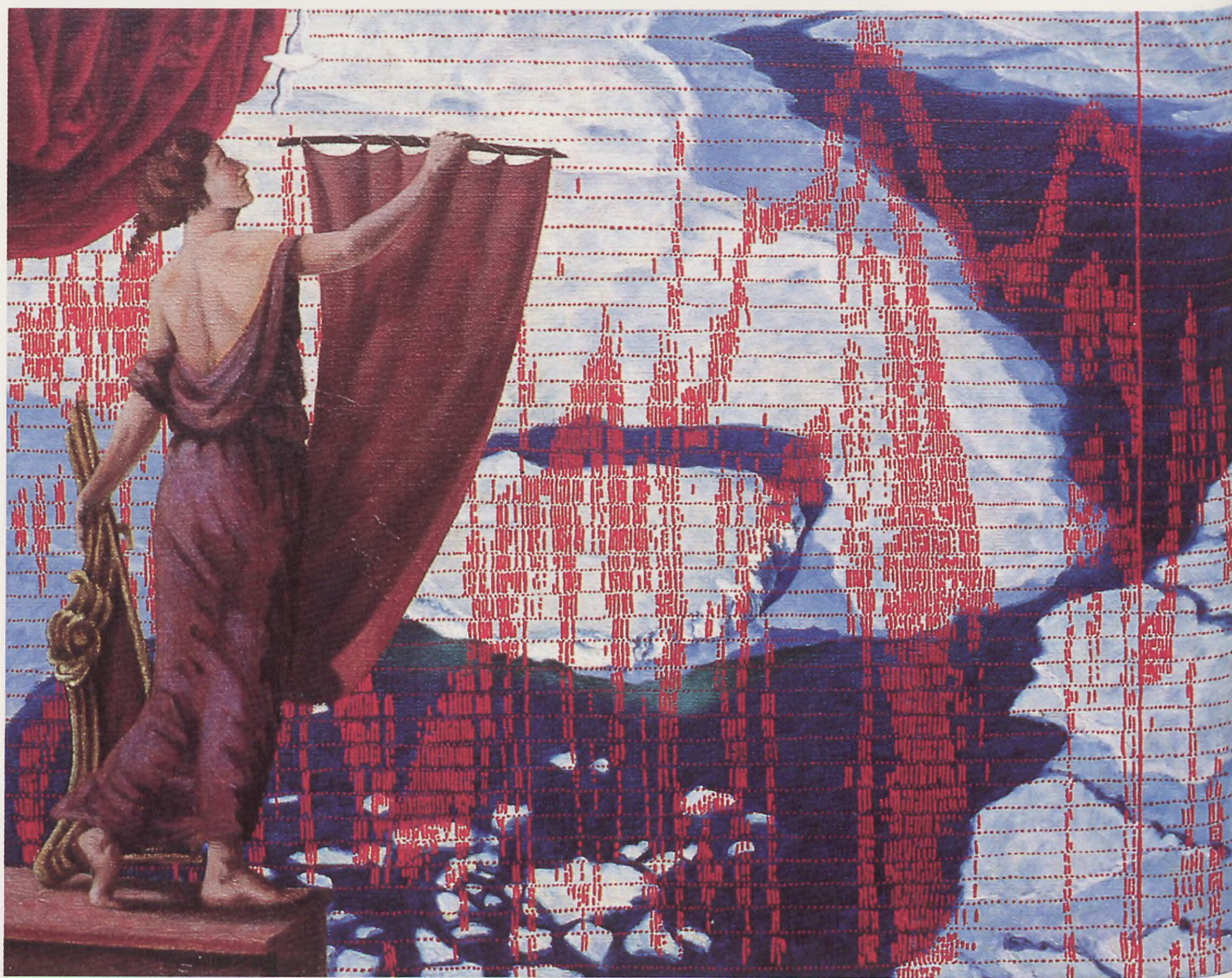
below: JOHN CALDWELL, *Sastrugi and escarpment*, 1985, watercolour on paper, 100 x 150 cm.

opposite page: CHRISTIAN CLARE ROBERTSON, *Rafting sea ice – Antarctica*, 1990, oil on linen, 90 x 60 cm.





CAROLINE DURRE, *The muse of navigation discovers certain facts*, 1995, oil on linen, 41 x 51 cm, courtesy Access.



reproduction on a series of postage stamps; his diaries record an exquisite engagement with Antarctica's 'giant zoo'. A similar engagement with the wildlife is evident in Sally Robinson's screenprints which work as a didactic device to generate awareness of Antarctica's fragile ecosystem; she hopes to inspire concern to make it part of Australia's cultural heritage.

The austere minimal environment of the Antarctica has demanded that artists confront their ideas of authenticity; the image is their instrument of navigation through this difficult terrain. Christian Clare Robertson began her 'Extreme Landforms' project in 1993. She journeyed to Iceland and Greenland, Hawaii, Eastern Antarctica and Northern Australia. She has created her images with the intention of giving the viewer an understanding of the age and formation of the earth. A series of oil on linen pictures compares landscapes chosen as 'extreme' places which represent an idea of perfection; these have been physically linked through a series of site-specific exhibitions. The project relates to geology and climatic phenomena. Concurrently, it introduces knowledge of 'romantic' and unreachable sites to a public in much the same manner as did the scientific voyages of discovery into the new world in the nineteenth century. In this way Robertson references the work of scientific illustrators, questioning the objectivity of the scientific record as it passes through the editorial hands and contextual shifts of each century.

Printmaker and painter Caroline Durré acknowledges the Antarctic as magically captivating; intellectually she registers it alongside other landscapes – another aspect of the earth. Durré's *Iconologies of Antarctica*, 1995, records the scientific activity and working life of the expedition using photography, drawing and painting. She integrated this primary material with fragments of Antarctic history, mapping, and remote-sensing images, so that human interaction with the environments of the workplace and the landscape eschewed any overly simplistic or superficial idea of the 'wilderness'.

Durré uses a visual language that skilfully fuses iconography, history, science and colonisation, relating other forms of ideology and culture to the region. She plays with modernism, clashing disparate ideas but staying in charge of the outcome and using this process as a way of directing the experience of the Antarctic into another cultural framework. In celebrating the work of science, Durré draws on the symbolic language of the Enlightenment used for talking about science, a language which is still perpetuated today in clichéd images of the Antarctic as sublime. In *The muse of navigation discovers certain parts*, the figure, originally derived from the *Iconologia* of Cesare Ripa of the seventeenth century, holds a sail and a ship's helm in 'a graceful attitude'. In this particular oil on linen painting of emblematic figures the muse holds an Antarctic petrel, the detailed red wash before her is

taken from the Aurora Australis's depth sounder printout.

It could be argued that the exquisite landscape photographs of American-born photographer David Stephenson (now resident in Tasmania) endorse the culture of the sublime, that he has chosen an aesthetic approach which speaks in a language of convention. Having travelled to the last possible frontier, not to document, but to respond creatively to the region, Stephenson has chosen to reveal a landscape of awesome seductive indifference, coolly bereft of habitation or heroic struggle.

These photographs have a surreal edge which might align the work with the landscape painting of Caspar David Friedrich or, more recently, the watercolours of John Caldwell, but Stephenson's landscape is photographed – it has a documentary veracity. In saying that this featureless, amorphous landscape is something real the photographer is investing the work with a quality that doesn't necessarily come from the picture itself; rather, its resonance lies in the seduction of space.

The ambiguity of things represented is a key to understanding the work of Kevin Todd. With no desire to ever visit the southern continent, this Irish-born artist (resident in Tasmania) believes that the Antarctic is a better place in the imagination. His most recent project, *Defining utopia*, 1994, investigates the belief that Antarctica had become a contemporary 'enviro utopia.' Images drawn from Antarctic landscapes questioned the nature of specific types of knowledge in relation to fantasy.

Society may be seduced by images of the Antarctic in deference to the quality of information projected in the image, such is the attraction of a dramatic inaccessible landscape. Artists who use Antarctica as a catalyst for their work have no common aesthetic – what they do share is the desire to use Antarctica as subject for their unique way of communicating an ideology and thus interpretation.

1997 marks fifty years of Australia's involvement in the Antarctic region. The Australian Antarctic division is systematically cleaning up the frozen dog turds and discarded building materials, sanitising its history or perhaps rectifying a past. In 1994 the few surviving huskies at Mawson base were removed, thus severing the remaining link with the heroic days of polar exploration.

1 For a brief account of other countries' involvement in visually documenting the Antarctic see Peter Boyer, Introduction, *Antarctic Journey*, AGPS, Canberra, 1988. For an excellent account of Frank Hurley's life see Gael Newton, *Shades of Light*, Angus & Robertson, Sydney, 1988.

2 G.E. Fogg and D. Smith, *The Explorations of Antarctica: the last unspoilt continent*, Cassell, London, 1990, p. 50.

3 Alan Moorehead, Introduction, *Sidney Nolan/Recent Work 1964–65*, exhibition catalogue, London, 1965, p. 6.

4 Peter Boyer, op. cit., p. 19.

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Transcendent topography

J.M.W. TURNER AND AUSTRALIAN PAINTING

Andrew Sayers

In 1888, on the occasion of the Melbourne Centennial Exhibition, the critic James Smith, possibly the most influential taste-maker in nineteenth-century Australia, was moved to ask why it was that J.M.W. Turner had not been a more influential figure in British art. He conceded that Turner was a towering figure, but that he was also a painter who had had no followers. He had not created a style nor spawned a school. Smith put this down to a 'sturdy independence of perception, conception, method of interpretation and technical treatment'¹ – characteristically British traits.

Smith wrote these words in a history of British art appended to his description of the Loan Exhibition of British paintings mounted in association with the Centennial Exhibition. Smith was very disappointed in the Turner works included in the show. Three paintings were lent by the Duke of Westminster and one of

them, *Dunstanborough Castle*, was donated to the National Gallery of Victoria by the Duke at the close of the Exhibition. Smith found the paintings dull and lifeless; in general they elicited little comment and the gift of *Dunstanborough Castle* went almost unnoticed.² The rhetoric which had built Turner up as the greatest English landscape painter of the century – perhaps of all time – was not borne out in 1888 by the pictures sent to Australia. The generation of young painters who were in that year in the process of rethinking Australian landscape painting – Tom Roberts, Arthur Streeton and Frederick McCubbin – had to wait until they went to London to experience the real Turner, and there, to a man, they fell under the spell of his art.

Smith's observation that Turner was a great but not an especially influential genius was certainly true of Australia in the nineteenth century. What did Turner mean in Australia during the course



J.M.W. TURNER, Landscape: Composition of Tivoli, 1818, watercolour, 67.6 x 102 cm. Private collection.

of his spectacular career and then in the second half of the nineteenth century when one would expect his influence to have been at its height? I believe that there is little that can be discerned in Australian nineteenth-century painting as having been directly influenced by or derived from Turnerian styles, models or precepts. The crucial role which Turner fulfilled for nineteenth-century artists was not as an artist whose style could be adapted (a role which could be discovered for, say, the portrait painter Sir Thomas Lawrence). Rather, Turner was seen as an exemplar. On the one hand he was an exemplar of the idea of fertile and multifarious genius (similar to the role held in the twentieth century by Picasso) and on the other hand he was an artist who transcended the limitations of topography.

It was this aspect of transcendent topography which was most meaningful in the Australian context. Turner could depict actual localities (such as the rivers and ports of England), yet he could invest those places with a vivid sense of experience. To effect this transcendence was surely the aspiration of an artist such as Conrad Martens. Martens's views of specific localities – Sydney Harbour, for example – were hardly topographical in the sense in which, say, the earlier Sydney view prints after Major Taylor were topographical. Martens's key word was 'breadth'; that was the essential aesthetic characteristic which, in his view, distinguished art from mere record-making.

Conrad Martens paid homage to Turner in his 1856 lecture on landscape painting, but by 1856 Martens had been in Australia for over twenty years so he was relying on what Lionel Lindsay aptly described as a 'far-off

memory' of Turner, rather than the force of direct experience.³ Martens may have been seduced, in spite of himself, by the force of Ruskin's arguments in *Modern Painters* which he read with close attention, though not, it must be said, with unalloyed approval.

Perhaps the most interesting intersection of Turner with Australian art of the nineteenth century is to be found not by looking at the work of the often formula-bound Martens, but by looking at the career of John Glover, who had shared the same art world with Turner for some thirty-five years before his emigration to Australia in 1830. In many senses Glover, like Martens, can be seen as an artist determined to make landscapes out of specific localities, and an artist who was determined to invest his landscapes with more profound and lasting meaning than simply as record of a place or of progress.

Glover continues to be a fascinating figure in Australian art history, not only on account of the quality of his art but partly, I suspect, by virtue of his independence. His emigration to Australia at the age of sixty-three has long been a source of speculation.⁴ There is little doubt that it was caused by his tiredness with the English art world and his increasing alienation from contemporary taste-makers – Turner among them.

The reason for Glover's emigration was a source of fascination as long ago as the 1860s. Sir Thomas Phillipps, the English bibliomaniac and Glover-devotee, attempted to discover through the London dealer Henry Eckford why Glover had 'quarrelled with the artists' and had left England. Phillipps, who had known Glover before his emigration, had a late flush of enthusiasm for the artist in the late 1860s when he acquired a group of

works to supplement his already large Glover collection and when he decided to reprint the rare catalogues of Glover's 1824, 1830 and 1835 London exhibitions.

The best answer Phillipps could obtain from his inquiry was from another dealer, Smith of Lisle Street, who provided the information that Glover had quit England because he 'did not consider himself sufficiently patronised and, being of Radical principles, was dissatisfied with the taxation in England; added to that his sight became bad and it was feared that he would lose it entirely'.⁵ (Smith added that once in Australia Glover's eyesight regained its strength.) Smith's evocation of Glover's Radicalism is interesting because as far as I know Glover's politics have never been suggested as a reason for his alienation from the English art establishment.

Phillipps was such an obsessive accumulator of paper that he had probably forgotten by the 1860s that Glover had written to him twice in 1830 outlining his plans to emigrate to Australia. Glover's letters to Phillipps (which have never before been published) are worth quoting because they dispel much of the mystique surrounding Glover's decision to emigrate.

In the first letter, dated 15 January 1830, Glover writes:

I have at length quite determined to go to the Swan River New South Wales, with the remainder of my family – three sons went last year and have arrived safely – the expectation of finding a new beautiful world – new landscapes, new trees, new flowers, new animals, new birds &c &c is delightful to me – I mean to take possession of 21000 acres of land – to have a large vineyard &c &c upon it.⁶



CONRAD MARTENS, View of Sydney from Neutral Bay, c. 1857, watercolour, gouache, heightened with gum arabic, 45.1 x 65.2 cm, courtesy National Gallery of Australia.

The letter also includes Glover's request for payment for a picture with a statement which seemingly contradicts the long-held notion that Glover emigrated a wealthy man. 'Money', he writes, 'is much more necessary now than it ever was in my life.' However we should be cautious about holding too much store by this statement since Glover knew from experience Phillipps's legendary tardiness in money matters. Glover's conclusion is that he hoped to see Phillipps once more before leaving England; as he put it, 'before I go hence and be no more seen in this part of the world'.

From this letter we learn a number of

things. First, that Glover did not seem to know where he was going – 'Swan River, New South Wales' is a bizarre geographical non sequitur. Secondly, we learn that it was Glover's intention to emigrate for good. Thirdly, and most importantly, we learn of Glover's immense enthusiasm for a new landscape and a new flora and fauna – an enthusiasm which sustained his practice for the next decade of his painting career and led to the creation of some of the greatest Australian landscape paintings of the century.

In June 1830 Glover had cause to write again to Phillipps and took the opportunity to reaffirm his intention to go 'to New South

Wales never to return'.⁷ By this stage he was beginning to have second thoughts; 'The high regard shown me on the occasion of my leaving the country from almost all my friends has been such as sometimes to shake my resolution'. However, Glover's conclusion is again interesting; 'I expect my family eventually will receive so much benefit from it, that I must not give way to the solicitations of friendship'. There was, it seems, in Glover some of the classic emigrant's aim to make good in the new land. By September of that year Glover was on his way to Tasmania. Incidentally, Glover's departure elicited the only recorded remark made by Turner on Glover. He remarked to Holworthy (a former pupil of Glover) that he had heard that Glover was 'off to New South Wales, and has taken a vanload of pictures'.⁸

I wrote above that Turner and Glover shared the same London art world but that is not strictly true. In a sense the two artists inhabited quite different art worlds. They both shared an origin in the English topographical tradition, but very quickly Turner's became the nineteenth-century world – a world aware of its own drama, whereas Glover's was always an eighteenth-century world – a Claudian one whose bywords were delight and grace.

Glover and Turner were not in a strict sense rivals – their patronage was quite distinctly different. Ultimately, however, they both can be seen as artists who attempted to create a transcendent topography. When Glover arrived in Australia he had to rethink everything he knew about landscape painting. He wrote that 'there is a trilling and graceful play in the landscape of this country which is more difficult to do justice to than to



J.M.W. TURNER, *Dunstanborough Castle, N.E. coast of Northumberland sun-rise after a squally night*, 1789, oil on canvas, 92 x 123 cm, courtesy National Gallery of Australia.

the landscapes of England'.⁹ 'Graceful', as a description of the Tasmanian bush, has a faintly eighteenth-century ring. Nonetheless, this is hardly the thinking of the topographical artist for whom all landscapes would be equally susceptible to delineation. Glover was interested in the overall character of the landscape. The power of Glover's Australian works comes from the challenges he faced in order to interpret a new landscape.

A similar observation could be made of Turner. Had Turner remained working in the serviceable topographical traditions of Dr Monro in whose studio he began his career, washing in pleasant views of antiquities, his art would not have had the force and impact which it ultimately had. John Ruskin would never have been able to base on Turner's art a philosophical treatise about the relationship between painting and natural phenomena.

Turner frequently looked to Claude for leads into the way in which landscapes could be given a deeper human meaning. However, the power of Turner's landscape painting came less from his looking backwards, nostalgically and idealistically, than from his embrace of the 'here-and-now'. He was interested in the events of his own time and place.

Turner could not have fully explored landscape if he had remained with the well-worn and familiar. As a young artist he explored Wales, considered by the English to be a wild, exotic, frontier landscape (like Van Diemen's Land). These journeyings were still, to a large extent, topographical exercises, akin to Glover's journeys to the same regions and through the Lake district. It was only when Turner travelled to the Alps and to Venice that he discovered subjects which were both topographies and true landscapes



JOHN GLOVER, *View of Mills Plains, Van Diemen's Land*, 1833, oil on canvas, 76.2 x 114.6 cm, courtesy Art Gallery of South Australia.

at the same time. In short, Turner discovered a transcendent topography. Turner's greatest subjects are full of tensions between stability and instability, between what is expected and what is accidental. They share this one characteristic – the certainties of vision dissolve and change.

- 1 James Smith, 'The British School of Painting', Exhibition Supplement, *Argus*, Melbourne, 9 August 1888, p. 11.
- 2 *Australasian*, Exhibition Supplement, Melbourne, 18 August 1888, p. 2.
- 3 Lionel Lindsay, *Conrad Martens: The Man and his Art*, Sydney, 1920, p. 32.
- 4 See Bernard Smith, *European Vision and the South Pacific*, Oxford, 1960, p. 194; John McPhee, *John Glover*, exhibition catalogue, Launceston, 1976, p. 10; Peter Chapman, 'John Glover's emigration to Tasmania',

Art Bulletin of Tasmania, 1985, pp. 23–33.

- 5 Henry George Eckford to Sir Thomas Phillipps, 4 April 1868, Phillipps's Papers, Bodleian Library, Oxford.
- 6 John Glover to Sir Thomas Phillipps, 15 January 1830, Phillipps's Papers, Bodleian Library, Oxford.
- 7 John Glover to Sir Thomas Phillipps, 17 June 1830, Phillipps's Papers, Bodleian Library, Oxford.
- 8 J.M.W. Turner to James Holworthy, 7 November 1830, in John Gage (ed.), *Collected Correspondence of J.M.W. Turner*, Oxford, 1980, pp. 139–40.
- 9 Glover's handwritten note originally attached to the reverse of *View of Mills Plains, Van Diemen's Land* (AGSA). Undated catalogue of the collection of Sir Thomas Phillipps, Thirlestaine House, Cheltenham (after 1868).

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Deborah Clark

THE LOST WORLD: A TALE OF TWO CITIES

Jon Cattapan

A few years ago, to look at a painting by Jon Cattapan was to take a stroll down a city street. In St Kilda, most likely. At night, when other ordinary, sensational, frail human beings were also out, soliciting your attentions, bleeding or spewing on your shoes. It was a certain world.

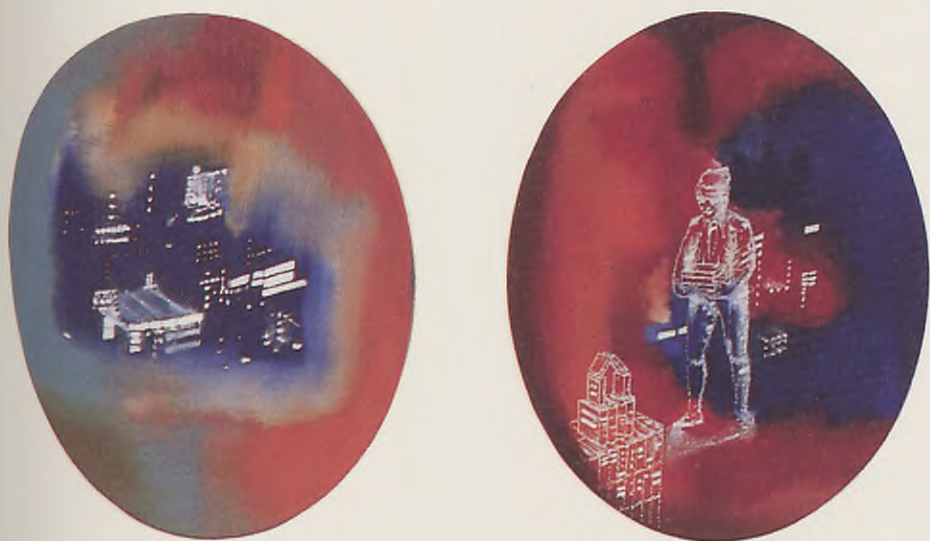
It was the best of times, it was the worst of times. And it was a time that took a particular kind of painterly space. It had a secure painterly vision involved in a recognisably modern tradition of representing urban experience: recalling George Grosz's Weimar nightmares or Albert Tucker's evil streets. The streets were clearly defined, harshly lit spaces that provided a stage across which familiar figures cast long, mean shadows. This space persists in *Name and address*, 1988. Both the street and the incidents in the painting look like something that could be written up in a charge sheet; episodes from the bleak American fiction of David Goodis or James M. Cain transposed to Melbourne. We see stories that have a place and a focus in such paintings. They are like memories recalled to fevered eyes as evidence.

JON CATTAPAN, *Name and address*, 1988, oil on linen, 183 x 210 cm.
Collection the National Gallery of Victoria.





JON CATTAPAN, *The bookbuilder*, 1992, oil on linen, three parts, 210 x 280 cm.
Artbank Collection.



In the place of this focus on stories from the naked city, the later dreamier paintings describe an urban landscape awash with the elements, a flood engulfing its glowing and surreal architecture. There was an apocalyptic moment in 1989 when Melbourne experienced a deluge which transformed the city; for Cattapan it was turned into the drowned world of J.G. Ballard. In *Rising tide* and *The flood*, both of 1989, the city appears weightless, its buildings and inhabitants no longer anchored to the streets. These paintings recall the magical cities of mythology, cities that are drowned intact or exist as parallel worlds, the cities of Atlantis and *The abyss*. Its inhabitants hover, only just spatially connected with the city, like vignettes excised from a larger picture.

From the atmospheric lost world of these pictures Cattapan's project, *The city submerged*, arises. A work in many parts, its panels have appeared in different formations since 1991, floating on and off the walls of various gallery spaces. In *The city submerged* the striking narratives of Cattapan's earlier Melbourne paintings are fragmented and set adrift, becoming tiny shards of archaeological evidence with no clear solution, no beginning, middle or end. Luminous blue-green surfaces dissolve into pools of submarine light in these paintings: here there is no grounding in shadows or alleyways, only the flickering distortions of looking into water whose depth is unknowable. The movement in the paintings is continuous, as a work in a state of flux, and within and across its wet and shiny surfaces.

The figures and forms that appear in Cattapan's submerged city are not solid, they are outlines and traces, sometimes emerging ghostlike through the shimmering paint, sometimes poised above its depths. No longer recognisable as characters from hard-boiled fiction or signposts of urban life, they seem instead to be part of a Cattapan idiolect. They do not tell stories, but they conjure up dreams and half-remembered



JON CATTAPAN, *Skeletal*, 1995, oil on linen, two parts, 195 x 195 cm.
Collection Art Gallery of New South Wales.

images. The stuntman, the photographer, the child with a hoop, the net cast over an endless sea, the shape of an ear, the outline of a tear – these things are drawn from an iconography which floats in and around our experiences and our senses, and is not anchored by time or place.

The atmospherics of Cattapan's drowned world paintings allude to the romanticism of Turner's landscapes and Whistler's *Nocturnes*, as other writers have suggested. In Cattapan's *Church alight*, 1988, the glowing skyline of Melbourne recalls that of London in Turner's *The burning of the Houses of Parliament*. Yet even in the ghostliness of Turner's Venice, we are in a space which has a painterly history, a city whose canals and palaces emerge from shadows and fog. In the spaces of Cattapan's aqueous paintings there is no longer any such certainty, no recognisable lingering urban tradition.

In Cattapan's most recent paintings the city appears to emerge from its submarine existence, glittering and winking in a gridded myriad of lights. *The city submerged* paintings induced a kind of vertigo in their ambiguous depths – as if we might fall into them and disappear. In these cityscapes there is a sensation of falling backwards as if the city were rising up from the seabed, whole and complete. But of course it is an illusion. The aerial perspective Cattapan established with *The book-builder*, the first of these city paintings, is disturbed by the persistence of his drowned world. We are both above and below the water and the lights of the city glimmer across its surface yet are still submerged beneath the pools of its shimmering colours. The city is both archaeological and futuristic.

The shifts in Jon Cattapan's paintings from the mean streets of Melbourne to the timeless architecture of drowned worlds parallels his own movements across Australia and the globe, from St Kilda to New York, Italy, Canberra and Sydney. The cities which emerge in Cattapan's recent grid paintings are in a sense distillations of those travels. They are archetypal cities, culled not simply from the lived experience of being there, but from the dislocation of living in the late twentieth century. Moving from one city to another is now effortless and largely inconsequential, an effect of the globalisation of the culture of cities which effaces difference. At the level of Cattapan's bird's-eye view, surveying the spread of skyscrapers and streets, there is nothing to distinguish Hong Kong from Los Angeles or Sydney.

The city lights pinpricked across the surface of these paintings seem not to describe actual places so much as systems of information. They map the terrain in and around cities, the movement across cities, the tenuous circuitry which holds them together. These lines of light dissolve and fade out between the layers of paint: they are not solid structures but only simulations, like the space of virtual reality.

In making these images the artist has drawn upon the technology which is embedded in the idea of the paintings. His references are

black and white laser prints made from scanning photographs of different cities into a computer. In a sense the computer is a drawing tool and its resulting images form the basis for the paintings. This layering of technologies, digital and handmade, mirrors the layering of the painted surfaces in these cities.

Both the luminous ground of these paintings and the overlaid city grid have visceral qualities. In some works the paint seems almost to bleed over the surface, as in *Skeletal*, 1994. Other paintings also suggest a physical relationship between the structure of the city and that of the body, a relationship which underscores the sense of impermanence and fragility of the city's network of veins and arteries.

To go back in time to the certainty of those St Kilda streets is to be aware of how those paintings recall particular lived urban experiences. They are observations of memories: remembering strolling down the street against an evening sky, dodging the shadows, witnessing an accident, watching the life around you. They are part of the process of recording, documenting and compiling the evidence of modernity in the metropolis. They are painted in a manner which assumes the storytelling capacity of the painterly space, its history of voyeuristic exposés of streets and alleys, rooftops and basements. The experience of modernity and city life has been a major theme of painting for close to two hundred years. Painting in this tradition invokes a particular vocabulary of painting, one which is clear and familiar in both its imagery and its surfaces.

In a sense the experience of the metropolis is taken for granted by the cumulative evidence of all those who have walked down those mean streets before. In Jon Cattapan's most recent city paintings the particularity of cities and streets has given way to a less tangible investigation of contemporary experience, the very particular experience of living in a city at the end of the century. Trying to represent this phenomenon leads in the work to the questioning of what actually constitutes that experience. The familiar painterly streetscapes have given way to more ambiguous spaces, but not merely the indifferent self-referential surfaces of non-objective, abstract painting. The space in these works is still about looking and seeing, about gathering evidence, evidence which is no longer crisp and clear, but out of focus, informed by the digital world where the last detail is the dumb pixel. The light that is shed on contemporary urban experience is not the romantic light of Turner, nor the harsh light of the alleyway, it is the virtual light of the pixel.

With thanks to Gordon Bull and apologies to Edward Colless

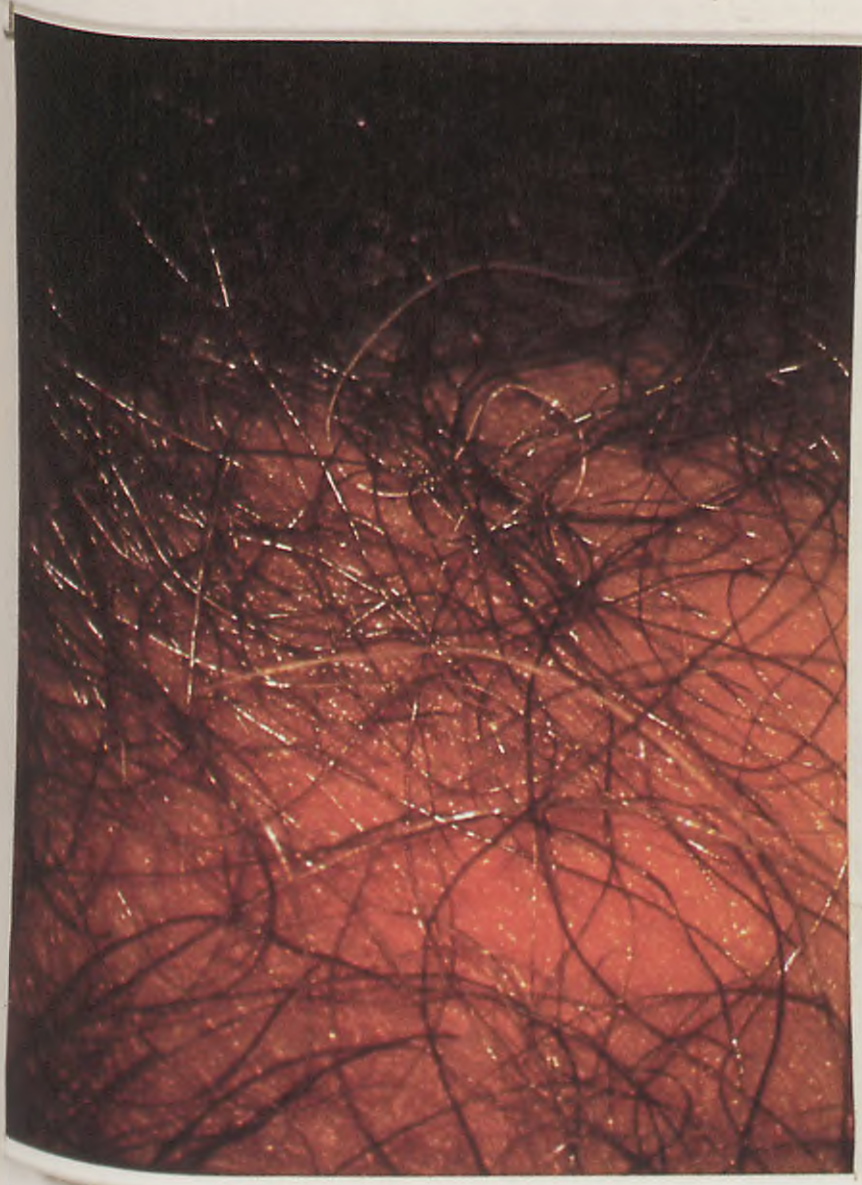
Deborah Clark is Assistant Curator, Australian Drawings, National Gallery of Australia, Canberra.

Julie Rrap

interviewed by Terence Maloon

JULIE RRAP, *Blindspot*, 1995, (detail), three of twelve scanned iris prints on holland blinds, each 120 x 80 cm, courtesy the artist.





Terence Maloon: *I want to read you a rather tortuous quotation from Luce Irigaray, which I'm sure you'll recognise: 'Women's special form of neurosis would be to "mimic" a work of art, to be a bad (copy of a) work of art. Her neurosis would be recognised as a counterfeit or parody of an artistic process. It is transformed into an aesthetic object, but one without value, which has to be condemned because it is a forgery'.¹ I remember finding this quotation many years ago and showing it to you, and we were both quite stunned. It seemed ... not just to describe the intentions and strategies of your work, but actually to threaten the work you had been making for a couple of years – and the threat was a threat of literalism, as if what you had been doing until then suddenly took on an illustrative function in relation to those ideas. But I think you subsequently used that quote, or part of it, in a catalogue for an exhibition ...*



Julie Rrap: Yes, but when she talks about women's special form of neurosis, I don't think I'd agree with the attribution of it to neurosis – it has a negative ring to it. I think that in that passage she may have been paraphrasing something that Freud had written. Anyway, if what I was doing was mimicking, it was a form of mockery – like: every time somebody says something, you repeat it and you keep doing it until it becomes incredibly irritating. In the case of taking over and duplicating images, if you felt excluded from history and the only way you might be included was as an object or as a subject who has been acted upon, who is only a copy and is never the real thing ... if you set out to mimic this state of affairs, of course there's a form of neurosis involved, but is it neurotic to mock the mimicry? Personally, I wouldn't see it as a negative position, but as a position from which you can act.

But what is so subversive about that quote is that it will set up doubts in your viewers' minds about the priority and primacy of language and theory over your images, whether the work was mimicry of the theory. Of course you and I know it didn't happen that way.

I certainly wasn't aware of any of that sort of theoretical writing at the time I started. By the time I did become aware of it, everybody was aware of it. It had become common knowledge; it had virtually become a kind of propaganda.

When you first began exhibiting, you seemed to surmount some fairly obvious disadvantages. You were the sister and wife of two well-known male artists.² Your profession till then had been as a photographer specialising in photographing other people's artworks. And hadn't you also worked a bit as a model, too?

I was handmaiden to it all! If you could think of being the underdog several times over, that would be it!

But you actually capitalised on all those drawbacks in quite an extraordinary way, because they seemed to be consciously and explicitly incorporated as the basis of your work as an artist. They became positive features of what you did.

I'm sure they were really strong motivating experiences. I think that copying art can be a really interesting way of looking at art. What I

was doing as a photographer was always involved with art from the standpoint of copying, getting the best reproduction for a catalogue or magazine.

But the reproduction in a catalogue or magazine wouldn't be acknowledged as a work of yours. Likewise, if you were, say, participating in one of your brother's performances, that wasn't your work either. And whatever your role was in relation to your husband ...

In the case of Mike [Parr] there was one performance where I dressed myself as him, and that was absolutely my work. He didn't know what I was going to do, and he was quite shocked to see it. After the fact, he realised that it was very interesting. I dressed myself in his clothes and I made him do things like put on my tie and fasten my watchstrap – because when we were growing up, we used to do those things for him. There was no drama about it – it was just because your brother had one arm and couldn't do it himself. When our roles were reversed in the performance, it made him aware of the roles that we'd played, and his need to recognise (which I don't think he felt uncomfortable about) what we had done almost unconsciously to help. Of course we had two arms, so we hadn't needed to ask him to do that for us ... But in the beginning, I wouldn't say I had a disadvantaged position. I would say that it was a particular position. I could have remained in a whole range of supportive and dependent roles, as the sister and the wife, as the great photographer of other people's works, propping up other people's egos and assisting their climb to fame at all levels. But I had the perverse drive to become an independent subject, to have my own position. Obviously, I would just have walked straight into the question: why are women the objects of male fantasy and why do they acquiesce in propping up men's fame by allowing themselves to become the subjects of their paintings? It was a completely natural consequence for me – it wasn't calculated, it couldn't be. It must have come instinctively from my position in life at that moment. That's why it's political – it evolved out of my own real circumstances, it was out of necessity.

And when you changed your name?

Oh, I consider that as one of my works. It is one of my most important acts, but it happened much further down the track. I dropped 'Brown' from my surname and reversed 'Parr' to Rrap – there were all sorts of interesting details and ramifications to those decisions.

You told me that when you had your first show at Central Street – the installation that is now in the collection of the Museum of Contemporary Art in Sydney, you didn't consider yourself to be an artist at all.

It's true. And if I may say so, it's only because in the review you wrote for the *Herald* ... I'll never forget that you wrote: 'the artist Julie Brown', and I read that line, I can't remember how many times, I couldn't believe my eyes. I never conceived myself as that, obviously because I was surrounded by huge egos. I often make the joke that I've been very lucky in my life to meet so many geniuses – I can't understand why they all came my way.

I think we should consider the fact that you were using photography which, in the early 1980s, hadn't yet been consecrated as a fully fledged Fine Art medium in Australia. You used it in a very particular and characteristic way. We've discussed the way your work reverses perceptions and preconceptions of roles and values – well, in photography, the medium itself seems to echo those reversals you effect between positives and negatives, quite literally.

I think that's a good point. Photography was just the right medium to use, because it's about mechanical reproduction, it's instantly about copy. The myth of the artist attached to the idea of labour and so on can't be sustained in it. If someone was making a painting similar to the images I put myself into, those poses would last a long time, whereas the pose was assumed by me literally in one second, because that was the time of the exposure. There was an unspoken rule that I only used one roll of film per pose, which meant ten shots on that format I was using. I'd have to crack it in ten attempts, but actually not cracking it, not being accurate was part of it – it was a way of dismantling the hierarchy and the perfection of the original artwork. There was a symbiotic connection between the medium and the subject matter and the strategies of setting-up and disrupting the ways those images could be read.

The first work you exhibited was very provocative

in the way it seemed to re-position the viewer, to unsettle his or her security as, basically, someone surveying a naked woman as an object. You set up corridors of images which were actually made by two cameras pointing towards each other. So, where the viewer stood in relation to those images was hypothetically in the space of the model, in between the cameras.

That was an important structural element. Viewers were given a voyeuristic position that was turned back on them again. All the nudity was a kind of ploy, a kind of ruse to draw them into a voyeuristic situation, even if that's not what they intended or desired ...

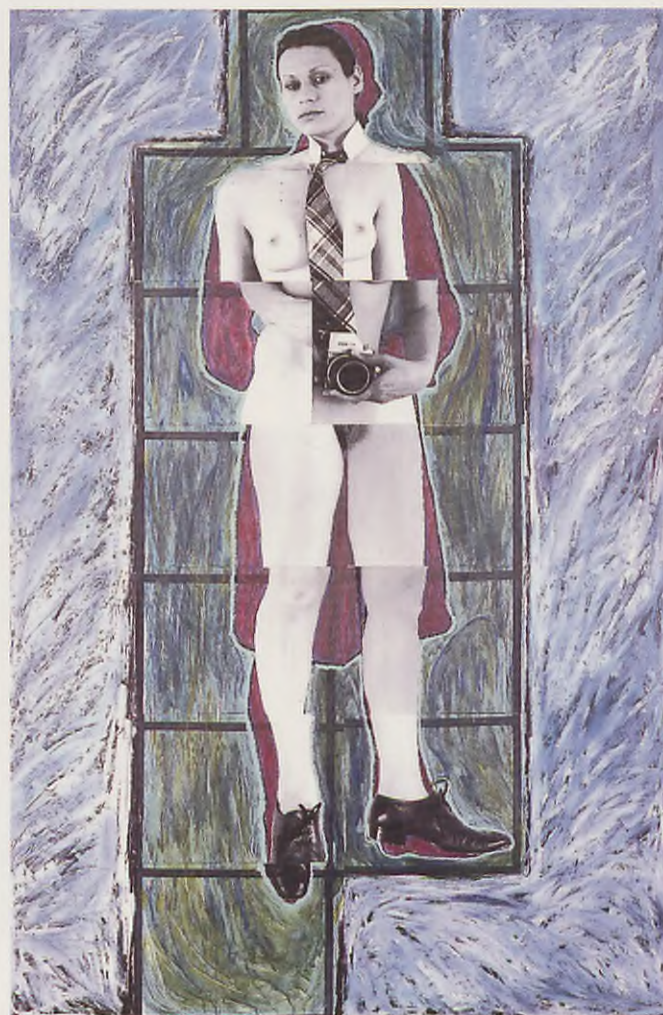
And then they would realise that they were, so to speak, standing in the place of the naked female model.

There was a sort of empathy forced on them, because they were metaphorically between the cameras, so they had to experience what it is to be trapped in the gaze of a voyeur.

People at that time were becoming much more sensitive to power-relationships in the act of looking, to the politics of representation and all that stuff.

One has to realise that at that point it had hardly been spoken about – not in this country, not in relation to the visual arts. But we're speaking as if I was conscious of all this at the time, and I wasn't. It was synchronicity – there are moments when things happen together and complement and enhance one another. People were becoming aware that you can't look at an image, especially an image of a woman, with

innocent eyes. At the time of the Central Street show, orthodox feminists weren't prepared to take on the issue of women's representation. Their attitude was, 'Don't touch it, it's a hot potato'. Taking my clothes off and authoring myself doing that – there couldn't have been a greater sin, but as time passed people saw the necessity to confront some of those things. You couldn't assume that by leaving them alone anything was going to be changed. It was a few years down the track before this sort of work got taken into the mainstream of feminist practice and suddenly I became an accepted figure in the feminist movement. But people forget that artists have their own motivations for



opposite page: JULIE RRAP, *Eclectic dream*, 1983, colour cibachrome, 50 x 60 cm, courtesy the artist.

left: JULIE RRAP, *Persona and shadow – virago*, 1984, colour cibachrome, 200 x 100 cm. Collection National Gallery of Australia.

doing things, which may coincide from time to time with larger agendas and rhetoric from other areas.

Yes, well – the rhetoric of appropriation may also chime-in in unexpected ways with some quite obscure and archaic aspects of art history – for example, with the story of Narcissus, which baroque artists treated as if it were an allegory about the origin of painting. Vitally associated with that story are the phenomena of reflection and transformation: Narcissus falls in love with his image in the water and, when he pines away because he finds the image is unattainable, he turns into a flower – the narcissus. Reflection and transformation are the attributes of classical painting, of course. But there's a second strand to the myth, constituted by the story of the nymph Echo, who fell in love with Narcissus and pined away with frustrated desire. She ended up repeating the tail-ends of other people's utterances. So, as a corollary to the myth of the origin of painting, you have this female character who might be the patron saint of photocopying. She has an unreflecting and unconditional adoration of 'the other' and she is a chronically poor copyist of the other's utterances. Does that sound familiar?

Familiar in what sense?

Well, when I think about Lindy Lee's work, for instance, it seems to manifest an 'Echo' syndrome in a completely literal way, yet she too has been able to turn what could seem a crippling limitation into something positive and productive and successful – she's made some beautiful things that way. And maybe part of the sense of beauty in her work comes from the fact that the monstrous narcissism which is so prevalent in the world of art seems to be shown up by contrast.

I'm interested in the comparison you've made with Lindy. I suppose that our work was closest around the time I did that show, 'Secret Strategies, Ideal Spaces'. That work was involved with photographic images based on European paintings, and also with the sort of emptied-out space of minimalism and monochrome painting. I'd emptied-out what was really the 'meat' of the image. But I would think of all the strategies I used in those works as strategies for breaking the mirror of reflection, for breaking the confinement of the framed image and the containing outline.³

There's a series of your work which has disappeared from sight, apart from a few cibachromes in private collections. It was a series of slides you projected in the stairwell of Roslyn Oxley's old gallery in MacDonald Street, which were double exposures or negative sandwiches of your face spliced to details of Old Master paintings. That's the time when your work seemed to intersect quite explicitly with a concept of 'appropriation'.

That was the first time art history came into my work. It was a slide series, and you had to sit on the stairs to see it. It was called 'The Eclectic

Dream'. I had a couple of prints made, but they were never really shown or sold as prints, so either it was something you saw that stayed in your memory, or you didn't. I had been travelling in Europe and seeing all that stuff, and I came back with it in my head and wondered how to use it in this situation, which is so far removed in time and space and mentality. You could see it as appropriative, but it certainly wasn't conceived in a cynical way.

I was actually quite moved by the ambivalence of some of those images and the ways they could be construed. You could see the face as simply invasive – a woman intruding her embarrassing presence into a thoroughly, hopelessly patriarchal history of painting. Then, in images like Mantegna's foreshortened figure of the dead Christ, the superimposed face seemed sceptical but nonetheless involved, curious, responsive, perhaps even pitying.

There was a fragile balance. In some images, like the Mantegna, there were coincidences – like his foot coming out of my mouth, or in the Van Gogh – where one of my eyes enlarged one of his. It was like a dream in which some things came together and other things just eluded one another. There were images that didn't correspond at all.

I don't remember it that way. It seemed to me that everything had to correspond, was forced into a relationship. I saw that work as a demonstration of the power of the archetype to condition and shape the way we see things. The Old Master paintings worked like stencils that forced the way you read the features of the face. The face seemed to be taken hostage by a predetermined pattern and had to struggle with that as its destiny.

Well, that would link those works better to the next series I did in 'Persona and Shadow', which were the images based on paintings by Munch.

Those works weren't so ambivalent – not to me. They seemed to openly accuse Munch of misogyny, and the same applies to your use of Rodin's imagery later.

With the Munch images, my own figure is fragmented and displaced, squeezed into an apparently immutable outline inherited from history. It was about the discomfort of imagery that we can't alter now. How do you deal with it – these representations of your own sex, where women are so confined and limited? He painted so many images where there was just a single figure in a dark, sexual situation – where the woman was seducing you and at the same time representing death and disease. Why wouldn't you, looking at that work as a woman, be disturbed by the fact that they have become archetypal representations and remain objects of veneration? I wasn't disputing Munch's genius for creating images that people remember, and I wouldn't put him down in his need to make those images – it wasn't my motivation to begin a whole



JULIE RRAP, 16 Hypocrites, 1990, wooden church chairs, photo-emulsion on glass (milk), 275 x 275 x 100 cm, courtesy the artist.

revengeful attack on male artists. I want to stress that point. My motivation was much more limitedly political and also much more timely, and I was quite cool-headed about it. It was after the show 'Zeitgeist', which I saw in Berlin, where there was one woman painter among forty artists. This was a sort of manifesto exhibition of the art of the 1980s, featuring neo-expressionist painting as the latest new thing, and the painters and their supporters looked back to Munch as the founding father.

Yet neo-expressionism was also, in an almost undercover way, involved with motives of appropriation – you could show that that was the case with many of its practitioners.

You could ask whether they were borrowing things because they admired and respected them, or whether they wanted to dismantle their power and influence.

Or you could say it symptomatised contemporary artists' alienated position in relation to institutions and history. For the most part, the typical expressions of resentment under the aegis of 'appropriation' were jealous and competitive – familiar, oedipal stuff, business-as-usual in the art world.

You can also refer to Duchamp.

Maybe not, because you've spoken about him at length elsewhere.⁴

Okay. Obviously there are many ways you can account for appropriation, but maybe this is the place to mention that in 1986 I appropriated the title for a work, *The thief's journal*, from a book by Jean Genet, who interested me as a writer with a particular political imagination. His description of breaking and entering someone's property and stealing really interested me because of the sense of excitement and intimacy involved in those actions, which had a sexual connotation for him. The sense of arousal and complicity that a thief may have with regard to the owner of a property is strictly a one-way thing. The owner certainly wouldn't reciprocate those feelings. That's an interesting metaphor, because when I 'enter' someone else's painting, it's a one-sided experience that the painter of the original image certainly wouldn't be sharing.

You're describing a sense of having an illegitimate relationship to cultural property, of not having a 'natural' right to it – as a woman, as an Australian?

To steal is to take what wouldn't normally be offered, what wouldn't be inherited. In cultural situations, there are unspoken rights of inheritance – to title, territory, position, money, prestige, power, name. A male-constructed history implies an inheritance that is not naturally received by women and isn't normally assumed to be theirs.

However, you've never hopped into any Australian paintings.

No, I haven't, and it's curious that my work led me eventually to Europe, into the lion's den, so to speak. That was an important turning-point, because it opened the work out to other kinds of consideration. In Europe, I went straight into the position of an immigrant, which is another position of otherness, and I realised that in Europe distinctions of race and class are much more pronounced than they are in this country. Since I'd been dealing with European representations and all those questions of identity all along, the effect of being there was to open out the discussion to a consideration of areas of the manipulated body, not just the bodies of women. There is a line of enquiry and a political position that links everything.

You got involved with a sort of meta-photography – ways of using indices or indexical signs, ways of evoking the body without actually imaging it. There's a famous book by the anthropologist Mary Douglas,⁵ where she discusses a whole range of substances, including hair, which are considered dangerous or taboo. These are exactly the things that get appropriated by witchcraft. They're sort of border-line states between the self and the non-self. Because of their ambiguity, they're psychologically powerful things. To look at a mass of hair-clippings, which you've featured in several of your recent works, is automatically a disconcerting experience.

It's disconcerting because it's intimate at the same time as repulsive. When hair is attached to someone, especially to a woman, it is usually considered to be one of the elements of attraction, but when it's removed from that person, its identity and value is lost. If I reflect on my own life's experience in Europe, where my identity was pretty shaky, being outside the language and so on, then it may have been a poetic metaphor for what I was experiencing and what I knew others had experienced time and again, when they were displaced for one reason or another.

There's something holocaustal about it...

Maybe you absorb that through your skin over there, it's not something you can avoid being aware of.

Industrial murder, depersonalisation into the idea of the 'mass'...

That's the point I'm trying to make: that when you talk about 'mass', you never talk about one person's experience and about the intimacy and particularity of one person's life. As soon as you start thinking about people in terms of masses, nobody can get involved with each person as an individual. That's the tragedy of those situations. I couldn't think of anything more remote from technology than stuffing hair into tubes, but that doesn't mean I was stuck in my cave doing that work. I think the relationship of the body to technology is a fascinating subject, and it's really through technology that we tend to see ourselves



JULIE RRAP, *Rise and fall*, 1994, mixed media, installation view,
the Art Gallery of New South Wales, courtesy the artist.



above: JULIE RRAP, *Push and pull*, 1994–95, 5 colour cibachromes, handrail, perspex, human hair, 120 x 750 cm, courtesy the artist.

opposite page: JULIE RRAP, *Fanfare*, 1995, mirror, stainless steel, fan, 200 x 180 cm, courtesy the artist.

and represent ourselves in terms of a 'mass'.

To get back to that point where your work changed radically, there was also a concern that you'd become typecast.

That happens to a lot of artists. There was an absolutely precise moment, when Nick Waterlow invited me to exhibit in the 1988 Sydney Biennale. It was a Bicentenary event which was looking at history, and he'd borrowed a Bonnard painting from the National Gallery of Victoria. He said, and he wasn't being facetious: 'You've never hopped into any Bonnards'. And I thought: 'Clang! This can't happen any more'. One of the difficulties of making art is that sometimes you realise that you have to make changes in your work long before your audience does. Really, the worst thing an artist can have is fans. Fans always want you to stay the same, because that's what they feel comfortable with. So, going away was a lucky escape from that kind of categorising. To continue with something and lessen its intensity with every repetition, ultimately you'd end up with a very trivial sort of performance. The work I make now is not so easy to grasp, nor to convert into language. That doesn't worry me. I think I've developed a secret space for myself again. I also believe there's a power in imagery that can be mysterious without being obscure. I feel more and more – and this is really an Australian problem – that people here are rather suspicious of the power that something visual can have; they'd really prefer to fill it up with language and with explanation. Living in Europe and seeing a lot of art, I discovered I could really be moved by it. Now I've finally decided I'm a visual artist. I don't know whether I was a visual artist before. Now I spend more time trying to imagine what a work would look like and how it would affect me if I were to walk into the room, rather than thinking: 'What does this mean, and how can I form some rhetoric around it?' People are hungry for art here, which is good, and education is a way to art, but some of that education involves just shutting up and looking.

In all this recent talk about 'post-photography', a lot is made of the fact that, with new technologies, photographic representation can be completely simulated, it's no longer necessarily tied to reality.

Photography could always be faked from the very beginning. But if you're talking about virtual reality, I must say I find it worrying, since my work has been about questioning the subject and its representation, and in virtual reality you may have no jurisdiction and no critical distance over representations at all. But I've always been interested in the slippage between whether you regard a photograph as real or not. I've collected a lot of photographs in the marketplaces in Belgium, because Europe's debris is always coming to the surface. The things I find that are most interesting and moving are really clumsy snapshots



that must have once meant a lot to somebody, and you think: 'How on earth did such a personal thing land up in the marketplace?' But you can never know whether a photographic image is faked or not. That's the great mystery of photography. It's the same thing as a man saying: 'Is it really my child? Should I love and accept this child because perhaps it's not mine?' He can never be one hundred per cent sure. Only the woman knows who the father is. Similarly, should you believe in the truth of a photograph or not? At a certain point you give in, and you have to believe, because your need to derive meaning from the image gives that image a reason to live.

1 Luce Irigaray, *Speculum of the Other Woman*, Cornell University Press, Ithaca, New York, 1985, p.125.

2 To Mike Parr and Bill Brown respectively.

3 Anne Autre, 'Rapports – Julie Brown-Rrap interviewed', in *Julie Brown-Rrap – Theory of Games* (exhibition catalogue), Mori Gallery, Sydney, 1989.

4 Ibid.

5 Mary Douglas, *Purity and Danger*, Penguin Books, London, 1966.

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

David Bromfield

RECENT WESTERN AUSTRALIAN SCULPTURE

Looking Out with interest

History has endowed Western Australian sculpture with an aura of tragi-comic dissonance, a farcical mismatch of form and intent. This resonates as much with an ineradicable 'boom and bust' attitude to all things civic and cultural that originated in the Federation mining boom as it does with any specific regional notion of the sculptural. At its non-existent heart, Perth remains a set of disarticulated suburbs pretending to be a capital city. Since all sculpture has its roots in public practice, in the evocation of common history and experience, it is no surprise that the evolution of sculpture here contains a series of incomplete, autistic gestures towards an ever fugitive public domain.

Perth's best known example of this overreaching, inarticulate belching forth of civic form is E.J. Kohler's memorial to the First World War commander and architect Sir Talbot Hobbs. This was to be the first major bronze work made in the State; however, so the legend has it, the money ran out and only Hobbs's enormous head and epaulettes were cast.

opposite page: TONY JONES, The Jane Brook incident, 1990, mixed media. Private collection.



These now perch on an extraordinary art deco pedestal, silhouetted against the Swan River. The old colonel surveys the surrounding traffic jams like the disembodied leader of an army of intergalactic alien invaders.¹

More recently the same impulse was manifested in a 'Big Sheep' intended to celebrate the Woollerama, which now acts as an ironic memorial to the good times of less than a decade ago. Moreover, after only twenty years on site, the magnificent public works of Perth's best-known sculptor Howard Taylor have been systematically removed from St Georges Terrace to make way for badly designed bus shelters and carpark entrances.² This is hardly the stuff from which major artists emerge, yet in that same period a unique school of sculptors has grown up in Perth determined to make the history and experience of this State available for full public participation.

Taylor chose to maintain his modernist isolation in the peripheral bush and forest regions of the city. Younger artists have taken



on the inherent ironies of sculpture in Western Australia. They have followed these back to their origins in communal memory, civic hypocrisy, suburban panic and the urban vacuum. From these resources they have built a complex tragi-comic myth, a unique, colourful, often intensely humorous but critical art that is strong enough to make terms with the entire world. Several factors encouraged this adventure. In the late 1970s Claremont School of Art became the centre of sculptural education and practice in Perth under the leadership of Tony Jones. A group of young sculptors including John Tarry and Stuart Elliott emerged with a robustly independent attitude to form and material and a healthy indifference to fashionable overseas theories.

Most significantly, in 1980 Ron Gomboc and his wife Terrie bought four-and-a-half-hectares of useless rocky land on James Road, Middle Swan – the centre of the vineyard district at the foot of the Hills to the northeast of Perth. Gomboc had always intended to develop a sculpture gallery of some sort on the site. Shortly after moving there he called a meeting of interested artists to discuss the project and develop a collaborative strategy to promote sculpture. Amongst those present he remembers a bearded man in motorcycle leathers who slept overnight next to the barbecue fire. It was Stuart Elliott who was representing a sculpture collective from Wellman Street in Northbridge, one of whose members was Jon Tarry.

There followed an unbroken sequence of successful collaborative exhibitions and competitions based on and around the Gomboc Gallery and its sculptors.³ Fifteen years later in December 1995, Elliott organised 'Plot' and 'Subplot' at the Kalla Yeedip Arts Centre, Midland. It brought together all the major figures of the Gomboc group and others to work on a highly topical local theme. The show was structured round the subdivision of the floor of the gallery into numbered metre-square plots. Each artist was asked to 'develop' one block as a commentary on contemporary land use. The blocks line up along

roads with ironic eastern States art world names like Churcher Avenue, Bond Highway and Brown Rrap Way. The catalogue contained a handy illustrated street guide to the location of each work so one could browse among the blocks in the manner of the ever-growing cloud of human locusts that swarm around land sales and display homes each weekend.

Elliott's beautifully made and painted contribution, *Henge*, is a group of semi-industrial buildings, redbrick mills or warehouses, each about a foot high, drawn into a circle like a wagon train. At its centre is a comfy chair, rug, standard lamp and television. The walls which face inwards towards this set piece are covered with beautifully painted vines fit for Jack the Giant Killer. The outer sides of the building support giant flat hoardings like the screens of derelict suburban drive-in cinemas. On each panel Elliott has painted an image of a landscape, purple plains, green hills and forests, memories or fictions of the pioneer past. Far from fixing humanity in a natural order, this new Stonehenge turns its back on everything beyond reach of the armchair.

Henge typifies Elliott's passionate interest in looking outwards through urban and suburban destiny and in the model maker's ability to achieve a profound engagement with the consequences of a technological lifestyle that reaches far beyond parody. It is not surprising that variations on the theme of transport, cars, trucks, garages and small town squares have been one of his major subjects. *Utility*, 1995, is a superbly styled, ahistorical rendering of the universally familiar 'ute' carrying in its tray a clutch of simply articulated urban emblems. In *Core sample*, 1995, a fleet of model covered trucks bore comments on their sides related to what Elliott calls 'the duality of making stuff and dealing with emotional and fiscal survival'.

These problems, however, have never prevented Elliott looking out at the wider world, as is shown in the monumental *Crusade*, 1990, in which a fleet of dust-covered red wagons form a crucifix pattern as they move



opposite page: E.J. KOHLER, Memorial to Sir Talbot Hobbs, 1940, bronze with stone base.
 above: STUART ELLIOTT, Henge, 1995, wood, paint and various media, dimensions variable.

through a model city of deep-stained masonry towers and churches. Elliott remarks that it '... concerned the twentieth-century phenomena of seemingly endless lines of transport vehicles moving through ravaged environments and the presence, lately professional, of people recording the process. It intended to pose the questions – are these trucks full of victims, perpetrators, rescuers or recorders'.⁴

Elliott's practice has dealt with all these possibilities. *Eye witness news*, 1990, is a 75-centimetre painted wooden carving of a talking television journalist busily weaving the usual electronic fiction. In 1994 Elliott produced 'Gamesroom', an exhibition at the Lawrence Wilson Gallery at the University of Western Australia which featured brilliantly sculptured games, all of which could actually be played. They included *Rehab* which referred to '... the kinds of euphemisms that abound in political speech. In this case the rehabilitation of the area really means its total physical and cultural restructuring, predicated on the destruction or subversion of the existing system'.⁵

Like many of Elliott's major pieces, *Crusade* was shown at Gomboc Gallery. Ironically enough Ron Gomboc hails from Ljubijana in Slovenia, once part of Yugoslavia. Memories of Ljubijana inspired Gomboc's piece for 'Plot', *The one that flew away*. It is a meticulously crafted, swirling six-foot-high vision of an orthodox churchyard and tower with a copper dome, bronze gates and hand-wrought patinated ivy climbing its back walls. The gates are open, the bird has flown. Many Western Australians tend similar dreams and memories on the private blocks of their imagination. Flight is the central theme of Gomboc's work. His fabricated bronze *Bird form II* and *King and queen* stand tall in the crowded sculpture park that surrounds Gomboc Gallery, alongside pieces such as colleague painter Robert Juniper's *Bird form*.

Lorenna Grant held her first solo exhibition at Gomboc's, including the romantic work *Pause*, 1990, where a male figure stands on high promontory undecided as to which way to go. In 1994, Michelle H. Elliott mounted a powerful show on the theme of

myth, gender pollution and exploitation in the oceans. Her *Fisherman's lament*, 1994, looks forward to the tragic dissolution of humanity's age-old relationship with the sea.

Gomboc Gallery have offered a supportive alternative to the contentious, often non-existent, public space for radical and experimental work, even, on occasion, for the most popular and sentimental pieces. It is arguable that the non-judgemental strategy of open, sponsored sculpture competitions and awards, symposia by invitation and collaborative projects espoused by Gomboc and his colleagues prompted the superb critical edge of 'Plot' by bringing together very different expectations and embodying many kinds of dreams in the idea of sculpture. Works currently exhibited at Gomboc's by Shaun Atkinson and Jason Auld show heroic figures struggling with the burden of diagrammatic houses. By its very nature, even the most sentimental work will tend to invoke the drama of human destiny in the dreaming suburbs which have been so important to Elliott and his fellow artists. They have an acute eye for their costumes and rituals, as Elliott demonstrated in his catalogue essay for 'Plot':

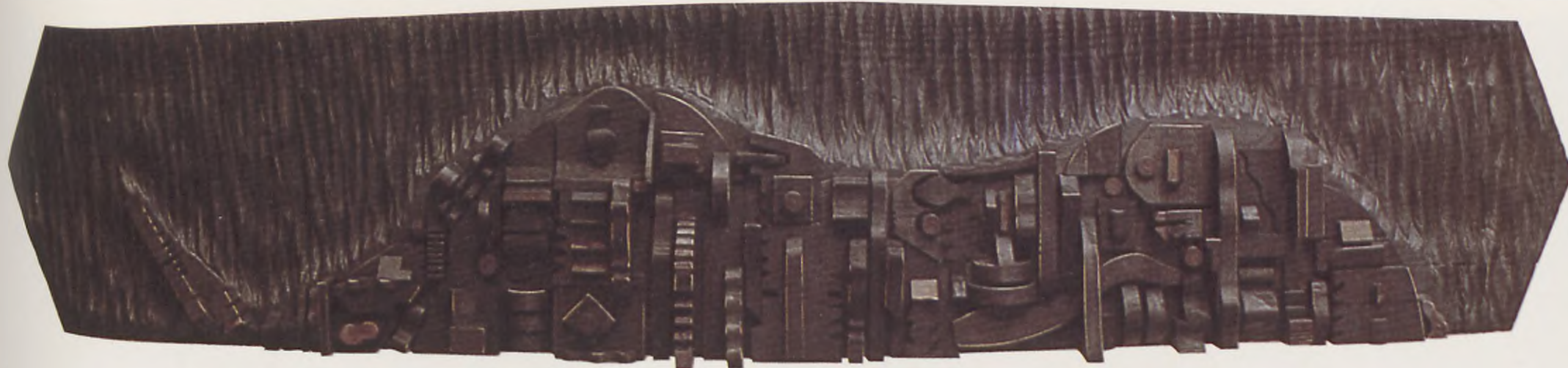
There is also the secular shaman of the real-estate agent costumed and accessorised to allude to somewhere in the strata of physician or solicitor. The real-estate culture (even by its name) is replete with affirmative, mechanistic inferences. Does wiping out an urban or ecological environment actually qualify as a development? Does the dubious practice of 'negative gearing' deserve the James T. Kirk cool-under-fire association it connotes?⁶

'Plot' typified the new Western Australian sculpture as public work destined for private spaces. It asked serious questions about the radical and perhaps dramatic changes in everyone's life that our greed and our responses to our ever-increasing population must bring about. In John Tarry's piece, *Back up*, a monumental black painted figure, slashed from solid timber with a chainsaw, points the cold light of a torch down into fractured rocks looking for the fissures that



above: STUART ELLIOTT, *Rehab*, 1994, wood, steel, paints, 130 x 200 x 200 cm.

opposite page: JON TARRY, *Rhino scan*, 1993, wood, 240 x 40 cm.



in time may swallow all the backyard barbecues in the universe. As he observes, 'the struggle between the faultline and the asbestos fence may have some virtue'.

Tarry has always tended to more sober formal concerns, though, like Elliott, he uses sculpture to point to the unsung consequences of the cruel alliance of reason and greed that dominate so much of contemporary life. Tarry wears or erodes his forms away rather than carving them. He dedicated a series of works to the impending extinction of the rhinoceros. The rhino form was slashed out many times in stained wood. It featured in any number of logical distortions, many derived from anamorphic perspectives seen in works such as *Rhino scan*. Recently Tarry has turned to three-dimensional wall reliefs that build on his interest in relationships between perspective and the third dimension as seen and felt so as to create bleak panoramas of land and sea. In pieces like *Night zone*, 1995, the space is as targeted and alien as the view through a nuclear submarine's periscope or the synthetic airless perspectives of virtual reality.

As 'Plot' made clear, this distanced view of the landscape has more than a little in common with the tightly gridded developer's view of the bushland and vineyards on the outskirts of Perth. Kevin Draper's *Plan*, a minimal diagrammatic cube in rigid 2-millimetre black wire with a doodle-like flourish, made the link between rational calculation and human space unavoidable. The cube fitted exactly on his block. Peter Dailey's *Vacant lot* showed a different spiritual emptiness.

A television set with a model suburban living room in place of the screen is placed on an empty baby chair; 'the light is on but there is no one home'. Dailey's comment on reason gone feral, *Disciples of an Empiricist*, 1995, uses a strategy typical of the new sculpture, the theatrical arrangement of real and symbolic objects.

In *Mortgaged*, Joanna Box placed a beautifully carved wooden figure as the central tower of a sandcastle which, given a change in the weather, may crumble away leaving him with no defence against time and tide. Alan Clark's *Earth totem* took an evolutionist's eye view of the cloud-capped suburbs perched atop billions of years of life form refuse dumped by ancient oceans. In Eric Schneider's brilliant *Red and white herring* the tide was already in. Several high-rise buildings appear drowned, encased in a secondary tower of glass and metal filled with water. A red herring with a depth gauge on its side lies with its white friends in between the concrete tank traps at the tower's base. The dread of drowning, of sinking beneath vision and memory, of permanent loss of identity is the driving force of all our suburban nightmares.

For 'Plot' and earlier collaborative shows, Elliott and his colleagues reconstituted themselves as the East Bloc with all that connotes of hard industrial work and concrete high rises.⁷ Several of them do indeed have a background in mining and engineering work. The vanished factories and railway workshops of Midland itself once constituted the nearest to an industrial heartland that Western Australia ever had. The new sculptors frequently

make use of imagery from mining and engineering of the sort where you could see the wheels turning. Their five-year plan, however, is for sculpture to take on the supreme critical task of social revelation.

Tony Jones's *SUPER PIT*, 1995, is a solid cube with a deep pit in the shape of the silhouette of the Australian landmass sunk into it. At its base one can see a model suburban street painted as if at night with tiny toy houses. The entire country is being turned into a quarry to allow suburbanites to dream on in front of their television screens.

As a sculpture lecturer at Claremont School of Art, Jones inspired many of the current generation.⁸ He has been a consistent supporter and co-organiser of collaborative sculptural projects in and around the Gomboc Gallery. In 1990 he was one of ten artists who undertook 'SS90', a sculpture symposium in which each participant made a large-scale work for a site in the sculpture park around Gomboc Gallery. He chose a bend surrounded by trees on the Jane Brook Creek which runs round the back of the gallery buildings. He commented:

The 'river' Jane Brook immediately attracted me as a potential site. I grew up on the River (the other end) and, apart from these emotional attachments, the historical connections of the Swan valley to our early colonial ancestry have always interested me ... The idea of the boat, the figures, the serpentine mythology and resultant conflicts seemed to me an idea worth exploring in the context of being on a site in the area, making a sculpture.⁹

Jane Brook incident, 1990, is the most magical



above: Installation view of 'Plot' exhibition, 1995.

opposite page: TONY JONES, *No one home*, 1991, ceramic and wood, 39 x 20 x 54 cm. Collection the artist.

work in the park. It consists of an old boat hull resectioned lengthwise to make it much thinner in the beam. It is supported by two large steel columns set in concrete-filled drums in the Creek. The boat hangs in space at the height of the creek banks. It carries two standing figures composed in a beautiful flat cubistic composition reminiscent of the work of Lipschitz and others who elaborated Picasso's ideas in three dimensions. One is in sheet metal, the other old timber, which adds another internal contrast to an already complex work. Beneath it swims a generalised dream serpent; the ancient spirit of the place. *Jane Brook incident* is always a discovery. In winter it rides proud on the rushing waters, in summer it floats ten feet above the muddy creek bottom marking the passing of time around it. Like a visible trace of the history of the site, it surprises the viewer into an awareness of how this place came to be as it is.

A former student of Jones, Mary Knott, contributed the huge *Earth throne*, 1990, to the 1990 symposium. This was a one-off departure from her previous fragile work which included several small throne-like constructions in cane and paper. Knott's work occasionally shows Jones's early influence in her choice of boats and towers as motifs. Her contribution to 'Plot' was *Subdivisions*, a series of clay model houses laid out in mushroom compost with the text, 'They are building houses in the mushroom paddock, no more secret white buttons we picked in secret ritual – another farm vanishes under suburbs'.

'Plot' and other recent exhibitions mark the high point so far of a decade and a half of dedicated work by Ron and Terri Gomboc and their artist colleagues. In 1993 their contribution was marked by the State Government's Citizen of the Year Award. It was not that everything happened at Gomboc's – just that very little would have happened without it.

Ironically, even as this article was prepared, the local shire has pegged out the Gomboc's four-and-a-half-hectares in suburban subdivisions. Suburban rates may well cause Gomboc Sculpture Gallery to vanish under the suburbs.



- 1 For a brief account of the history of Western Australian sculpture, including Kohler, see Robyn Taylor, et al., *One Hundred Years: Western Australian Sculpture 1895 to 1995*, exhibition catalogue, Art Gallery of Western Australia. It is significant that Kohler made a living from commercial commissions such as the well-known advertising statuette for White Horse Whisky.
- 2 For Taylor and his work see Ted Snell, *Forest Figure*, Fremantle Arts Centre Press, 1995; Gary Dufour, *Howard Taylor: Sculpture, Paintings and Drawings 1982 – 1994*, exhibition catalogue, Art Gallery of Western Australia.
- 3 Ten open sculpture exhibitions offering prizes were held at Gomboc Gallery from 1984 with sponsorship from Houghton's Wines and others. They were followed by a series of annual survey exhibitions. There were occasional collaborative shows such as the 'SS90 Sculpture Symposium' and 'Bravo 469' organised by Stuart Elliott in 1992 and named after the airline call sign associated with the Singapore/Perth flight route.
- 4 Stuart Elliott, letter to David Bromfield, 2 December 1995.
- 5 Ibid.
- 6 Stuart Elliott, essay for *Plot*, exhibition catalogue, December 1995.
- 7 The name East Bloc was initially adopted during an initial discussion in relation to 'Bravo 469' between Jon Tarry, Stuart Elliott and Tony Jones in order to

indicate the blocking out of Western Australian sculpture from the Eastern State. It was retained as a name because of its anonymous quality.

- 8 For Jones's influence and career see David Bromfield, 'Tony Jones: Artist and Teacher', *Art on the Move*, exhibition catalogue, School of Architecture and Fine Arts, University of Western Australia, 1994. Tarry and Elliott were amongst Jones's students and colleagues. The distinguished Australian sculptor Akio Makigawa began his career as Jones's assistant. Makigawa was very important as an early influence on Tarry and Elliott during their days at WAIT School of Art. They took over his studio in Pier Street in Perth when he left for Melbourne.
- 9 See statement by Tony Jones, *SS90 Sculpture Symposium*, exhibition catalogue, Gomboc Gallery Sculpture Park, 1990, p. 16. The participants in 'SS90' were Tony Jones, John Tarry, Hans Arkeveld, Alan Clark, Peter Dailey, Stuart Elliott, R.M. Gomboc, Robert Juniper, Mary Knott, Jon Tarry, Cecile Williams.

I am very grateful to Ron Gomboc, Stuart Elliott, John Tarry and the other artists featured for their help and support in preparing this article.

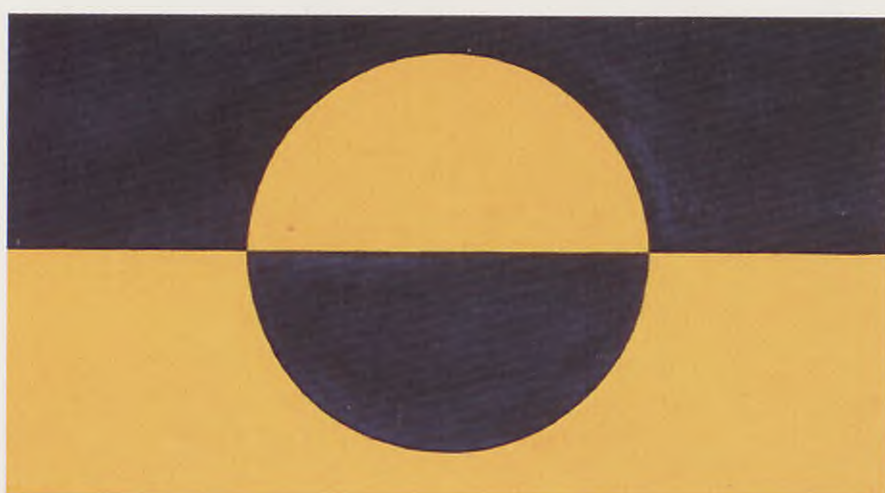
David Bromfield is Associate Professor in Fine Arts in the School of Architecture and Fine Art, University of Western Australia.



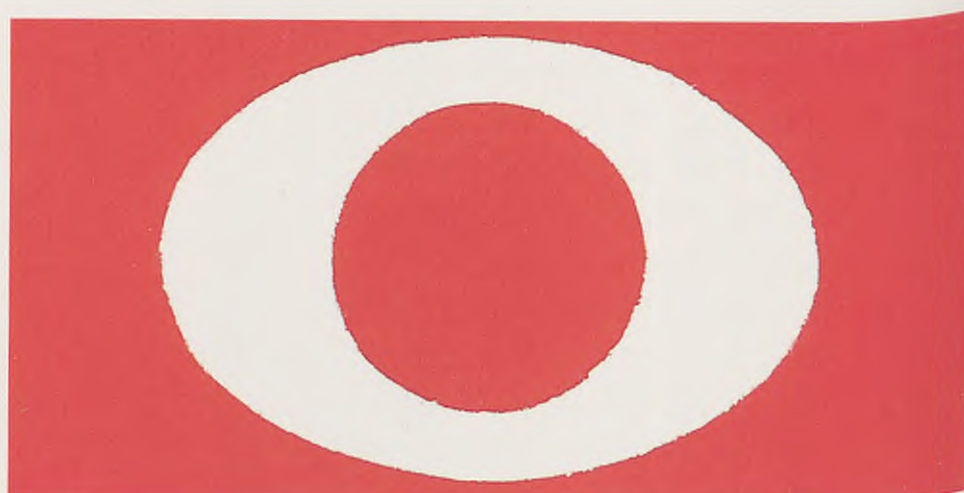
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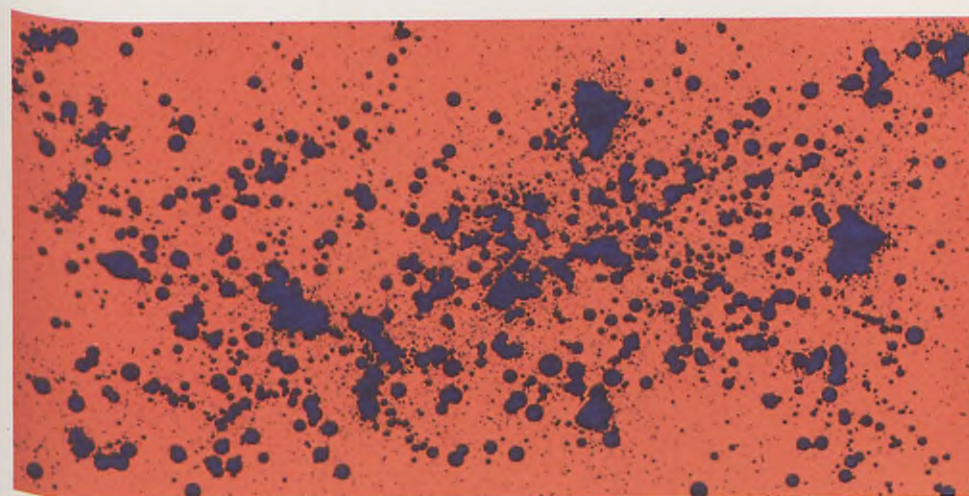
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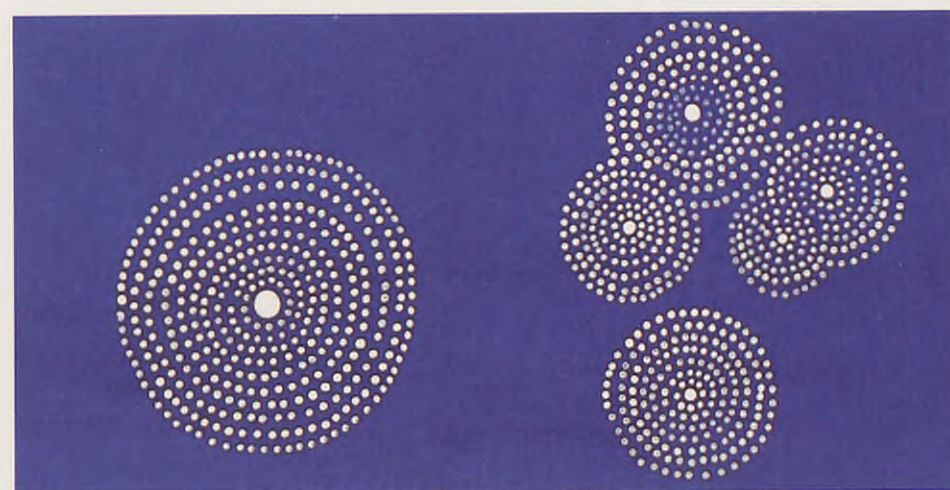
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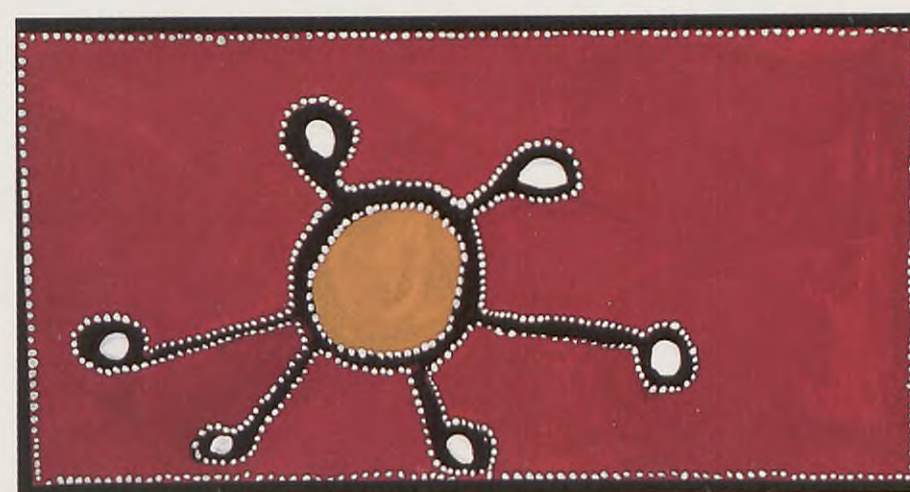
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1. MICHAEL JOHNSON 2. RON ROBERTSON-SWANN 3. MARION BORGELT
4. PETER ATKINS 5. COLIN LANCELEY 6. HILARIE MAIS 7. JEFFREY SMART
8. GUAN WEI 9. LINDY LEE 10. JUDITH COTTON 11. GORDON BENNETT
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12 July to
18 August

146 works from Kollwitz, Beckman, Grosz and many others. A superb exhibition from the German Institute for Foreign Cultural Relations toured by the Goethe Institute and the Art Gallery of Western Australia.

Orange Regional Gallery,
Byng and Peisley Streets,
ORANGE NSW 2800
Tel: 063 615 136 Fax: 063 615 100
Tuesday to Saturday 11–5,
Sunday 2–5, closed Mondays



Moree Plains Gallery

Maningrida Weaving New Prints – 8 Contemporary Artists

16 May – 7 July

Maningrida Weaving exhibition of
fibre craft from Maningrida

28 June –
11 August

New Prints
8 contemporary artists

12 July –
25 August

Meei Dreaming
Local Kamilaroi artist Marg Adams

Moree Plains Gallery,
P.O. Box 1108,
MOREE 2400
Tel: 067 527 481 Fax: 067 527 173
Wed to Fri 10–5, Sat 12–4, Sun 1–4



Tweed River Regional Art Gallery

The CPM National Print Prize – Until 30 June

3 July to 4 August

Maynard Waters
Places of the Heart

7 August to 1 September

Tweed Valley Art Prize
works in all media

Tweed Valley Regional Art Gallery
Tumbulgum Road,
MURWILLUMBAH NSW
Tel/Fax: 066 720 409
Wednesday to Sunday 10–5

GRAFTON REGIONAL GALLERY

The 1996 Jacaranda Acquisitive Drawing Award

24 October – 1 December

Grafton Regional Gallery invites Australian artists to submit drawings for the **Jacaranda Acquisitive Drawing Award**. It is expected that Acquisitions to the value of \$10,000 will be made.

Entries close August 30, 1996.

Entry forms available from
Grafton Regional Gallery
158 Fitzroy Street,
GRAFTON NSW 2460
P.O. Box 25, GRAFTON NSW 2460
Tel: 066 423 177 Fax: 066 432 663

Gladstone Regional Art Gallery and Museum

19 July to
17 August

THEN AND NOW

Pitjantjatjara and Aranda artists 1930s–1990s. Toured by AETA in association with Tandanya National Aboriginal Cultural Institute.

23 August to
28 September

FRED WILLIAMS: The Queensland Gouaches.

Painted in and around South East Queensland, the Glasshouse Mountains and Weipa. A Gold Coast City Art Gallery travelling exhibition.

Regional and collection-based exhibitions also on display.

Gladstone Regional Art Gallery and Museum
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

Drill Hall Gallery

OTTO DIX: THE CRITICAL GRAPHICS 1920–1924

20 June to
4 August

Features prints completed between 1920–1924, after the artist returned from World War I.

The central themes of this body of work, which established Dix as an anti-war artist, are the diversity of humanity and the horrors of war.

Drill Hall Gallery
Kingsley Street,
ACTON ACT 2601
Tel: 06 249 5832 Fax: 06 247 2595
Wednesday to Sunday 12–5

regional highlights



Southern Highlands Regional Gallery

'The Sketch Book Drawings' Nora Heysen and Jean Appleton

31 May
to 30 June

Over 100 drawings and studies previously not shown from the 1930s to the present.

Including preparatory sketches for the later major works by two of Australia's leading artists.

Southern Highlands Regional Gallery
Argyle Street, Moss Vale 2577
Southern Highlands of NSW
Tel: 048 692 091
Friday to Sunday 10–4
Admission Free



MORNINGTON PENINSULA REGIONAL GALLERY

Collection in Context: Jon Cattapan

7 July to 4 August:

Cattapan's drawing 'St. Kilda Views', 1987 from the MPRG Permanent Collection will be exhibited together with related paintings, drawings, photographs, sketchbooks.

Mornington Peninsula Regional Gallery
Civic Reserve, Dunns Road,
MORNINGTON 3931
Tel: 059 754395 Fax: 059 770 377
Tuesday to Friday 10–4.30
Saturday and Sunday 12–4.30

Casula Powerhouse Arts Centre

Khovar Dreamings: Tribal Art From Bihar India

27 May to 30 June

Khovar Dreamings introduces the art of remote and ancient jungle communities from the Bihar region of India.



Casula Powerhouse Arts Centre
1 Casula Road,
CASULA NSW 2170
Tel: (02) 824 1121 Fax: (02) 821 4273
Daily 10-4

Maitland City Art Gallery



Brough House, Church Street, MAITLAND NSW 2320
Tel: 049 331 657 Fax: 049 336 725 Mob: 015 290 807
Thurs and Fri 1-4, Sat 1.30-5, Sun 10.30-5
Foyer Gallery Council Hours
Monday to Friday 8.30-4.30
Other times by appointment 049 336 725

30 May - 23 June

Survey in Retrospect: Paintings by Rae Richards

25 July - 18 August

The Artistic Relationship

22 August - 15 Sept

Secondary Student Art Award (1978-1996)

Foyer Gallery

mini-exhibitions

June

Staff Photographers *The Newcastle Herald*

July

Cathy Bowen and Stuart Scott

August

Waide Maguire, photographs

Work of the month

June July August

Elizabeth Murtin: *Menogene*

IVAN DOUGHERTY GALLERY

23 May to
22 June

GODFREY MILLER AND HIS CIRCLE
Drawings by Godfrey Miller and artists
inspired by his work

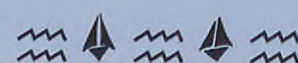
27 June to
20 July

AMCOR PAPER AWARDS
Prints, drawings and photographs by
leading Australian artists

26 July to
21 September

BIENNALE OF SYDNEY: SCREEN OPTIONS
Five international artists working in
various forms of reproductive media

Ivan Dougherty Gallery
UNSW College of Fine Arts
Selwyn Street, PADDINGTON 2021
Tel: 02 385 0726 Fax: 02 385 0706
Monday to Friday 10-5 Saturday 1-5
closed public holidays



Lake Macquarie City Art Gallery

Awaba House

Until 16 June
22 June to
4 August

10 August to
15 September

**Sea Saw
Earthy Images**

**Lake Macquarie and Newcastle High
Schools Photographic Competition**
Awaba Park House, First Street, Booragul
Tel: 049 658 733

Main Road

Until 30 June
6 July to
18 August

**Up the Hunter
Yuendumu**

Lake Macquarie Art Gallery
143 - 147 Main Road,
SPEERS POINT NSW 2284
Tel: (049) 21 0382
Fax: (049) 58 7257



Toowoomba Regional **ART** Gallery

The Toowoomba Biennial Acquisitive Art Award and Exhibition – Fine Art

21 September to 27 October 1996

Expressions of Interest from artists are being sought for the above award. This is a pre-selection award consisting of five categories – works on paper, painting, photography, ceramics and small scale sculpture.

Total prize money \$15,000

For further information please contact the Gallery

Toowoomba Regional Art Gallery

531 Ruthven Street,
TOOWOOMBA, QLD 4350
Tel: 076 316 652 Fax: 076 316 895
Tuesday to Saturday 10–4 Sunday 1–4
Public Holidays 10–4
Admission free



regional highlights

WAVERLEY CITY GALLERY

Until 9 June

Blundstone Art Award

Commemorating Blundstone Pty Ltd's 125th anniversary. Co-ordinated and toured by Launceston's Queen Victoria Museum and Art Gallery.

16 June to 7 July

Constructed City

Curated by Simeon Kronenberg for Contemporary Art Services Tasmania.

12 July to
8 September

Eyes on the Ball: Images of Australian Rules

Curated by Chris McAuliffe. To be toured nationally by the Waverley City Gallery.

Waverley City Gallery.

170 Jells Road, Wheelers Hill
PO Box 139
MT WAVERLEY 3149
Tel: 03 9562 1609
Fax: 03 9562 2433



BUNDABERG ARTS CENTRE

an Arts and Cultural initiative of the Bundaberg City Council

June — Small treasures

Charles Condor, Elioth Gruner, Isaac Walter Jenner, Girolamo Nerli, Arthur Streeton, Walter Withers, from the Queensland Art Gallery

Saltwater, Freshwater, Borewater

Ruby Abott Napangardi, Joanne Currie, Wesley Conlan, Emily Delaney, Anne Gela, Laurie Nilsen, Lin Onus, Clifford Possum Tjapaltjarri, Vincent Serico. Fireworks Gallery (Aboriginal curators program)

July — Faraway in time

Barells, the kingswood stationwagon, Mr Zoggs Australian beach & surf culture project management Bundaberg Arts Centre

August — Make an appointment to see me again, please

Mark Dutney, Hélène Grove, Marshall May

Bundaberg Arts Centre

Corner Barolin and Quay Streets
BUNDABERG QLD 4670
PO Box 538 BUNDABERG QLD 4670
Tel: 071 523 700 Fax: 071 529 155
Monday to Friday 10–5 Saturday and Sunday 11–4
Bundaberg Arts Centre Manager Steven Alderton



ARTS COUNCIL gallery

representing new and innovative directions in visual art and craft practice by regional Queensland artists.

242 Gladstone Road
Dutton Park Brisbane
QUEENSLAND 4102
entrance via corner
Lochaber and Walton Sts.
Tel: 07 3846 7500
Fax: 07 3846 7744
e-mail: qldartscoun@peg.
pegasus.oz.au

Monday to Friday 10–4
or by appointment,
closed public holidays

Director Irene Girsch-Danby
Manager Exhibitions
Queensland Arts Council
The ACg is an initiative of
Queensland Arts Council

11 – 21 JUNE

Safety Zone 2

Members of the BAG Arts Group from Biloela, Central Queensland

1 – 26 JULY

Recent Printmaking: Far North Queensland

Atherton Printmakers Association members

9 AUGUST – 6 SEPTEMBER

Hot Sun

A variety of works responding to issues of regional isolation by far Western and Southeastern Queensland artists.



New England Regional Art Museum

Masterclass with Max Miller

Spend a week painting and drawing under the guidance of renowned Australian landscape artist Max Miller at beautiful *Kunderang* in the Oxley Wild Rivers National Park.

Kunderang is an original colonial home that has now become a leading tourist destination.

23 to 27 September 1996

\$675 per person, includes all meals and accommodation.

Group number limited to 12, so please book promptly.

For information and bookings contact the

New England Regional Art Museum,

Kentucky Street, ARMIDALE NSW 2350
Tel: 067 725 255 Fax: 067 712 397

BROKEN HILL CITY ART GALLERY

THE OUTBACK ART PRIZE 1995 WINNER: LIZ CUMING

FOLLOW THE ART TRAIL (RGANSW)

Broken Hill City Art Gallery

Cnr Blende and Chloride Streets
BROKEN HILL NSW 2880
PO Box 448 Broken Hill
Tel: (080) 889 252 Fax: (080) 871 411
Forms now available

THE NOLAN GALLERY



NOLAN GALLERY

To 7 July

Nolan Foundation Collection
and selected works from the Gallery Collection.

**12 July to
25 August**

Pat Harry 'Silver Anniversary'
East and West Galleries

**30 August to
20 October**

Nolan Foundation Collection
West Gallery
Kay Faithful 'Canberra Gardens'
East Gallery

Nolan Gallery
Lanyon Tharwa Drive,
THARWA ACT 2620
Tel: 06 237 5192 Fax: 06 237 5204
Tuesday to Sunday 10-4
and most public holidays

CAMPBELLTOWN CITY



Campbelltown City Bicentennial Art Gallery and Japanese Tea-House Garden

Until 23 June

Ruby Brilliant
40 Gorgeous wearable artworks toured
by Barbara Tukerman and Campbelltown
Gallery.

CANDid

Exhibition and performance program
featuring artists from the Creative Art
Network of the Wollondilly region.

28 June to 25 August

Tecno

Exhibition and installation by six young
artists based on ideas associated with
electronic game technology

Art Gallery Rd,
cnr Camden & Appin Rds,
Campbelltown NSW 2560
Tel: (046) 201 333
Fax: (046) 281 063
Tuesday to Saturday
10am - 4pm,
Sunday and public holidays
12noon - 4pm.
Open Monday
by appointment.



PERC TUCKER GALLERY

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

PERC TUCKER GALLERY
Flinders Mall,
TOWNSVILLE
(Corner of Denham Street)
Tel: (077) 72 2560



Horsham Art Gallery

The elegant 1930s Art Deco Gallery houses the Mack Jost Collection of Australian Art and regularly changing exhibitions of art and photography.

IN PURSUIT OF LIGHT: 28 May to 23 June

Paintings and prints by Jennifer Marshal

THE HARMED CIRCLE: June 11 to July 14

Photomontages by Peter Lyssiotis exploring the theme of AIDS.

STACK PACK ROLL UNFOLD: 25 June to 21 July

Mixed media works on theme of travel.

SINGULARITY: July 16 to August 18

Photographs by Paul Dickeson

TOOLS FOR THE HAND: 23 July to 25 August

Pre-electricity hand tools used in the Wimmera men and women

Horsham Art Gallery
80 Wilson Street, HORSHAM VIC 3400
Tel: (053) 82 5575 Fax: (053) 82 5407
Gallery Hours: Tuesday – Friday 10am – 5pm
Sunday 1 – 4.30pm



Plimsoll Gallery

Tasmanian School of Art at Hobart

Alvar Aalto: Points of Contact

10 June – 14 July

In collaboration with the Tasmanian Museum and Art Gallery. National tour subsidised by the Finnish Government.

How Say You

9 – 30 August

Guest-curated by Kevin Murray for the Australian Centre for Contemporary Art, Melbourne and touring nationally.

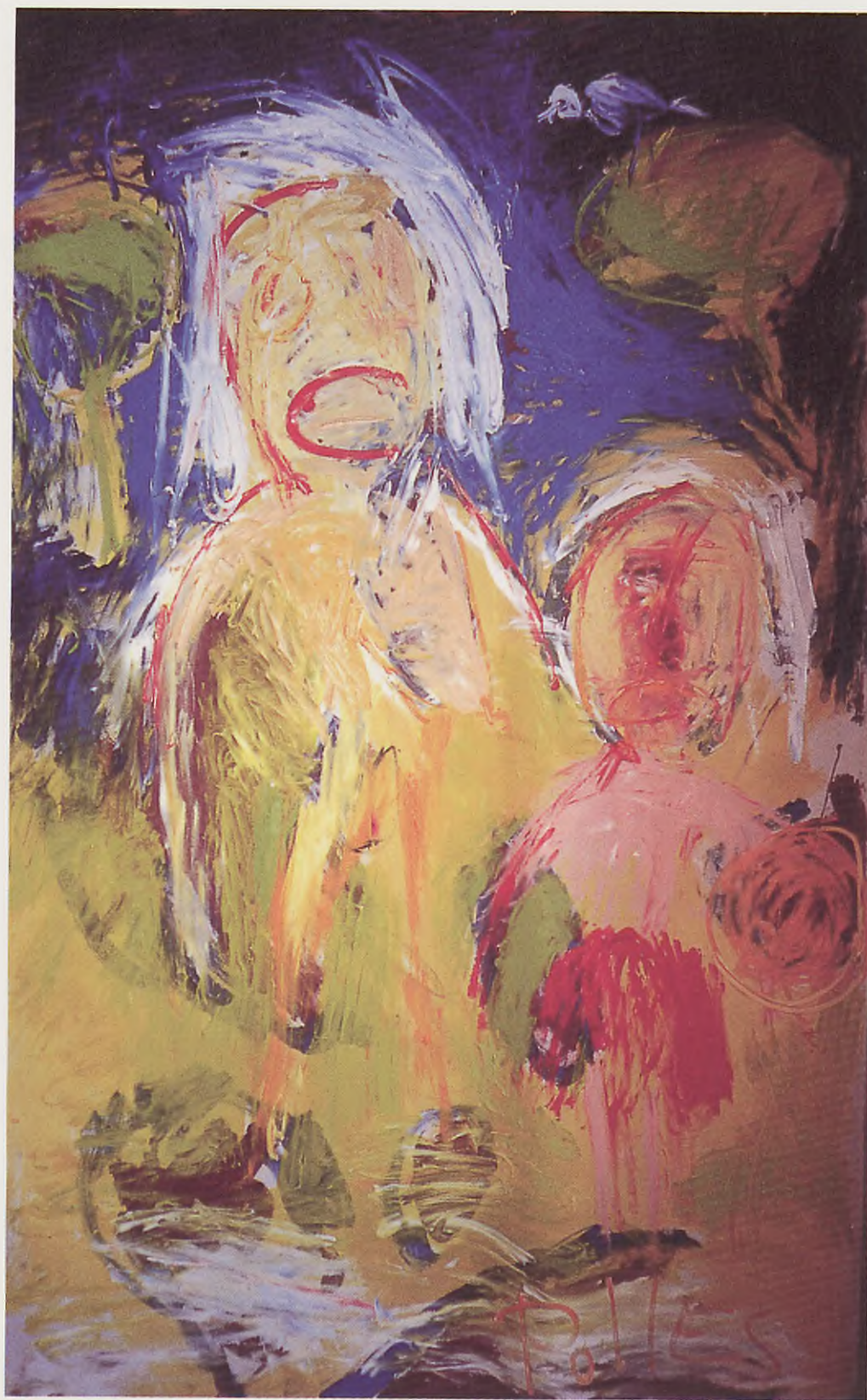
Plimsoll Gallery
Centre for the Arts
Hunter Street, HOBART, Tasmania, 7000
Tel: 002 384 309 Fax: 002 384 308
12 noon – 5pm daily during exhibitions.

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Sunday 2.00pm – 5.00pm



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An abstract landscape painting by Judith White. The composition is dominated by a central, dark, textured mass that resembles a large rock or a dense thicket of trees. This central element is surrounded by lighter, more fluid areas of color, including shades of grey, white, and pale yellow. The background features a soft, hazy sky in shades of blue and white. The overall style is expressive and textured, with visible brushstrokes and a sense of depth and movement.

"Drawn Diaries" ... the charting of an artist's
visual, textural and aural experience in landscape



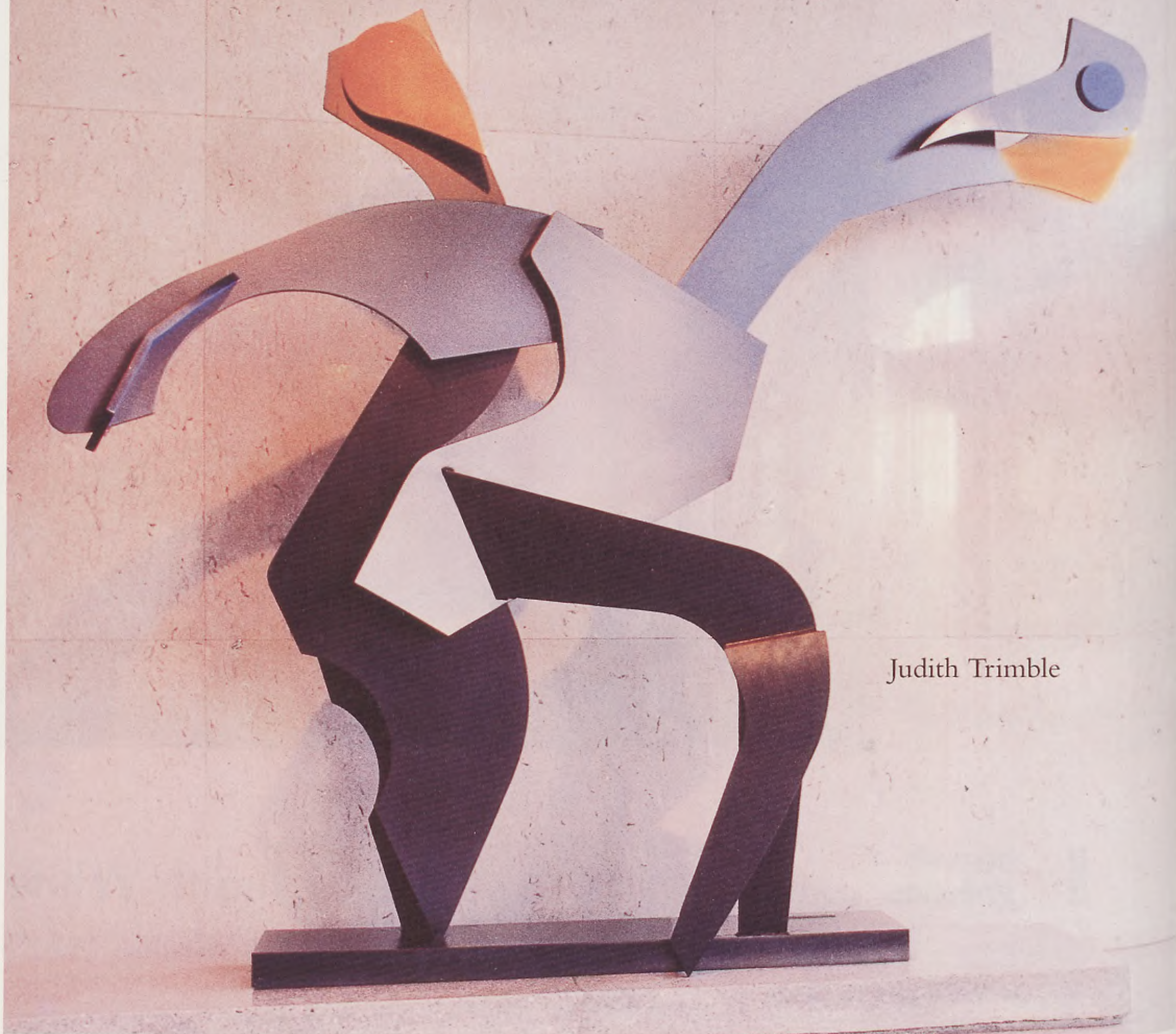
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DEAKIN ACT 2600
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Judith White

25 August -
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Photograph: Michael Coates

Monet's fractured blue horizon and lilies

not so still – still life

7 – 17 october



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GUY GREY-SMITH (1916-1981) *Malinup Headland*, 1976 oil on board 122 x 168 cm. Acquired 1980 Edith Cowan University Art Collection

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Guy Grey-Smith

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Telephone (090) 713 599

Albany

Vancouver Arts Centre
June 7 - 23
Telephone (098) 416 011

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Lawrence Wilson Art Gallery
University of Western Australia
July 7 - August 25
Telephone (09) 380 3707

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Bunbury Art Galleries
September 8 - October 27
Telephone (097) 219 656

Karratha

Karratha College Library
November 8 - 29
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above: **Klytie Pate** born Australia 1912 *Vase High Diving* c1950
glazed earthenware 41.6 x 25.3 x 23.3 cm. Collection: National Gallery of Australia

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27 September 1996 to 19 January 1997

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Brisbane Australia

1996 ASIA-PACIFIC TRIENNIAL CONFERENCE

27 - 30 September 1996

Australian and international scholars and artists will address contemporary art issues of the Asia-Pacific region.

ASIA-PACIFIC TRIENNIAL PUBLICATIONS

To order the 1993 Triennial catalogue (\$30) and 'Tradition and Change: Contemporary Art of Asia and the Pacific', 1993, edited by Dr Caroline Turner (\$29.95) or to preorder the 1996 catalogue, contact the Queensland Art Gallery Shop.
 Telephone 61 7 3840 7147 Facsimile 61 7 3840 7149.

ASIA-PACIFIC ARTISTS DATABASE

The Gallery has developed an extensive research database of twentieth century artists in the Asia-Pacific region. Contributions and research enquires are welcome.
 Telephone 61 7 3840 7281

FOR FURTHER INFORMATION:

Queensland Art Gallery

PO Box 3686, South Brisbane, Queensland, 4101, Australia
 Telephone 61 7 3840 7298/ 61 7 3840 7232/ 61 7 3840 7160
 Facsimile 61 7 3844 8865

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The world is seen anew
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Fred Williams 'Weipa Shoreline' 1977-78 Gouache on Arches paper

Fred Williams

The Queensland Gouaches
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18 May to 7 July — Gold Coast City Art Gallery

12 July to 18 August — Cairns Regional Art Gallery

23 Aug to 29 Sept — Gladstone Regional Art Gallery and Museum

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mick kubarkku
destiny deacon
treanna namm jupurrula nelson
clifford possum
michael riley
long tom tjapanangka
paddy slims



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Aboriginal Art Centre

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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

BEACHSIDE GALLERY

9 Hastings Street, NOOSA 4567
Tel. (074) 745 422
Fax (074) 745 101
Spacious air-conditioned gallery with
permanent displays by leading
Queensland and nationally-renowned
artists and sculptors. Monthly exhibi-
tions.
Daily 10.30 - 6

CAIRNS REGIONAL GALLERY

cnr Abbott and Shields Streets,
CAIRNS 4870
Tel. (070) 31 6865
Fax (070) 31 6067
To 30 June: 'Give Me Five', Melissa
Waters
7 June to 7 July: 'Then and Now,
Pitjantjatjara and Aranda Artists
1930s-1990s'
14 June to 21 July: 'Shadows in the
Dust'
28 June to 4 August: 'Paradise Found',
Jill Booth
5 July to 11 August: Cairns Post Artist
of the Year, Lisa Anderson
13 July to 18 August: 'Queensland
Gouaches', Fred Williams
28 July to 11 August: Cairns City
Council 1930s Collection
Daily 10 - 6

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

DELSHAN ART GALLERY

36 Park Road, MILTON 4064
Tel. (07) 3876 3773
Fax (07) 3876 3774
Featuring selected paintings by
prominent Australian artists.
Regularly changing exhibitions.
Daily 10.30 - 5.30

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

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

HASTINGS STREET GALLERY

Shop 5, Sheraton Noosa Resort,
Hastings Street, NOOSA 4567
Tel. (074) 74 9140 Fax (074) 74 5101
Representing leading Australian artists,
many of whom live on Queensland's
beautiful Sunshine Coast. Bi-monthly
exhibitions.
Daily 10.30 - 6

THE KEN DONE GALLERY

34 Orchid Avenue,
SURFERS PARADISE 4218
Tel. (075) 592 1282
Fax (075) 592 5072
Original works on canvas, paper, draw-
ings, 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 contempo-
rary gallery displaying touring exhibi-
tions 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
Situating in the beautiful Gold Coast hin-
terland. Regular changing solo exhibi-
tions of international and Australian art.
Daily 10 - 5

MONTVILLE ART GALLERY

The Village Green, MONTVILLE 4560
Tel. (074) 42 9309
Fax (074) 42 9380
Destroyed by fire on 26 August 1995.
To re-open late 1996. Spacious air-con-
ditioned gallery representing established
Queensland and national artists.
Daily 10 - 5

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.
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

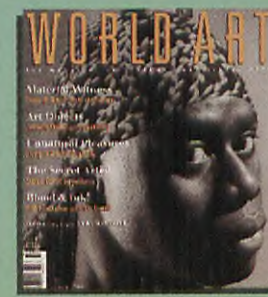
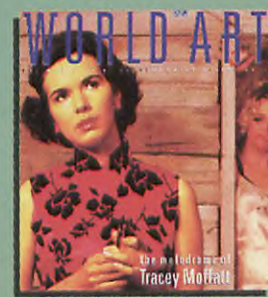
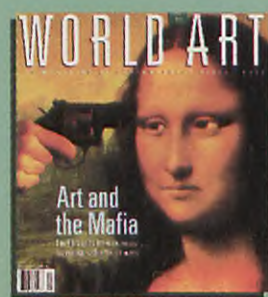
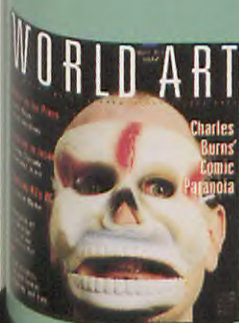
QUEENSLAND ART GALLERY

Queensland Cultural Centre,
South Bank, SOUTH BRISBANE 4101
Tel. (07) 3840 7303
Fax (07) 3844 8865
To 16 June: 'Reference Points IV'
To 23 June: Gwyn Hanssen-Pigott
survey exhibition
To 30 June: With a view to Japan,
Japanese woodblocks prints
8 June to 14 August: Recent glass acqui-
sitions
29 June to 18 August: Pat Hoffie,
'Ethnokitsch'
5 July to 18 August: Recent international
photography from the collection

The Eyes of the World



WORLD ART correspondents around the globe seek out and explore the most exciting and challenging visual arts. From studios in London to galleries in New York, from Tokyo's Canon ARTLAB to the Australian outback, **WORLD ART** keeps your eye on contemporary art. Available at newsagents, bookstores and galleries. To subscribe just fill in the form in this issue. For further enquiries: Sydney call 02 9417 1723; outside Sydney call (toll free) 1800 224 018



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MONTVILLE'S MAIN STREET, OVERLOOKING
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TO NOOSA AND THE SUNSHINE COAST.
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19th & 20th Century Australian Paintings, Original Prints and Sculpture

**150 Years of Australia
Paintings and Printmaking**
[Colonial - Impressionist - Contemporary]
(1st June - 23 June)

**Australian Sculpture
and Decorative Pictures**
[Traditional and Contemporary Artists]
(6th - 28th July)

**Homage to Sydney Harbour
and Its Environs**
[Colonial - Impressionist - Contemporary]
(3rd - 25th August)

ANGELORO FINE ART GALLERIES
517 Pacific Highway, Artarmon 2064
(02) 418-3663 FAX: (02) 417-7080
10 Minute Drive From City Centre
5 Minute Walk From Artarmon Station
11:00 - 6:00 Wednesday - Sunday; until 8:00 Thursday

9 July to 25 August: Arthur Streeton
1867-1943 Retrospective.
Admission free.
Daily 10 - 5

RAINBIRD GALLERY AND SCULPTURE GARDEN

134 Main Street, MONTVILLE 4560
Tel. (074) 42 9211
Fax (074) 42 9380
Charming air-conditioned gallery in
historic Queensland. Representing up
and coming and established Australian
artists and sculptors.
Daily 10 - 5

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 perma-
nent 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
for prize-winning leading and emerging
Australian artists, including Cassab,
Inson, Rigby. Original Ukiyoe.
Monday to Saturday 10 - 4
or by appointment

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.
Monthly exhibitions covering all media.
Sculpture and ceramics. Gallery artists:
Dale Marsh, Pro Hart, Kenneth Jack,
Roxanne Minchin, Kasey Sealy, John
Milenkovic, Charles Tompson, Howard
William Steer and many more.
Tuesday to Saturday 9 - 5, Sunday 10 - 5,
open public holidays

NEW SOUTH WALES

ACCESS CONTEMPORARY ART GALLERY

38 Boronia Street, REDFERN 2016
Tel. (02) 318 1122
Fax (02) 318 1007
To 22 June: Joy Henderson, sculpture;
Philip Davey, paintings
25 June to 20 July: John Gardner,
sculpture; Tanya Chaly, paintings

23 July to 17 August: Robert Boynes,
paintings; Elizabeth Charles, ceramics
20 August to 14 September: James
Guppy, paintings; Alex Asch,
constructions.
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
7 June to 7 July: Lake Isle, relief
prints about Lake George
July: Barbel Ullrich, project show,
printmaker, painter
August: Albury Art Prize
2 August to 1 September: Stephen
Anderson, project show, paintings.
Monday to Friday 10.30 - 5,
Saturday and Sunday 10.30 - 4

ANGELORO FINE ART GALLERIES

517 Pacific Highway,
ARTARMON 2064
Tel. (02) 418 3663
Fax (02) 417 7080
Affordable and investment nineteenth-
and twentieth-century Australian paint-
ings, original prints and sculpture.
Monthly exhibition Schedule.
Wednesday to Sunday 11 - 6,
Thursday 11 - 8

ANNA ART STUDIO AND GALLERY

5/4 Birriga Road,
BELLEVUE HILL 2023
Tel./Fax (02) 365 3532
House of traditional art, established
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
master exhibitions.
Tuesday to Saturday 11 - 5.30



ANNA VERTES, Sand dunes near Port
Macquarie, Anna Art Studio and Gallery.

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 30 June: 'An American Century of
Photography', photography from the
Hallmark Collection.
To 30 June: Guinness Contemporary Art
Project
13 June to 18 August: Kandinsky,
Malevich and Russian Avant-Garde Art
1905–1925
6 July to 22 September: Bill Henson
27 July to 22 September: Biennale of
Sydney
Daily 10 - 5

ART NORTH GALLERY

735 Pacific Highway, GORDON 2072
Tel. (02) 418 4133
1 to 29 June: Keith Naughton, oils
1 to 30 August: John Hingerty, oils.
Monday to Saturday 10 - 6, Sunday 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 Royston Street, PADDINGTON 2021
Tel. (02) 360 5177 Fax (02) 360 2361
17 June to 13 July: Arthur Boyd, etchings
22 July to 17 August: Kerrie Lester,
recent works
26 August to 21 September: Fairlie
Kingston, ceramics; Kevin Mortensen,
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 29 June: 'Origins and Departures',
Wendy Teakal, installation; 'One
Wonders', Meg Buchanan, recent work
5 July to 25 August: 'A Tapestry', photo-
graphs portraying Wollongong's multi-
cultural society; 'Watching Shee Oaks',
Martin Coyte, recent works.
Monday to Friday 10 - 4, Saturday 11 - 3,
Sunday and public holidays 1 - 4

THE BELL GALLERY

10 Jellore Street, BERRIMA 2577
Tel. (048) 77 1267
Fax (048) 77 1185
Continuing display of fine Australian art
and sculpture. Regular exhibitions of
prominent artists and craftsmen.
Winner of the New South Wales
Cultural Tourism Award 1992.
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
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

Collector's Choice

11 June - 21 July, 1996

EXHIBITION FOR CORPORATE AND PRIVATE INVESTMENT



SIR SIDNEY NOLAN *Kelly Kneeling* 1946
monotype/mixed media 25 x 20 cm

Artists include

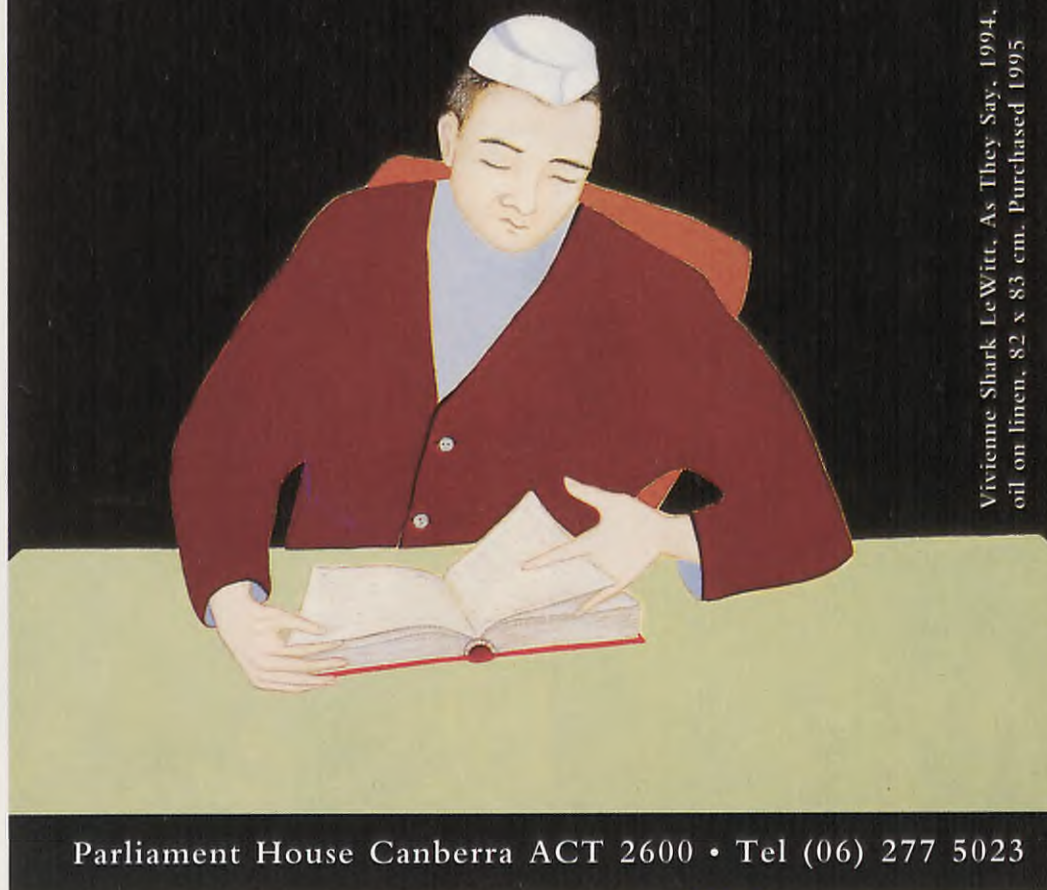
Boyd • Blackman
Nolan • Crooke
Sawrey • Fullbrook
Coburn • Cassab
Woodward • Juniper
Whiteley • Friend
Olsen • Voigt
Ken Johnson
Norman Lindsay
Murch • Dickerson
Aspden • Leeson
Leonard Long
Sidney Long
and others.

Wagner Art Gallery

Director - Nadine Wagner
39 Gurner Street, Paddington NSW 2021 Tel: 360 6069 Fax: 361 5492
Gallery Hours: Tues - Sat 11.00am - 6.00pm Sun 1.00 - 5.00pm

IMAGINING THE REAL

NEW ACQUISITIONS
PARLIAMENT HOUSE ART COLLECTION
6 JUNE - 1 JULY 1996



Vivienne Shark LeWitt, *As They Say*, 1994,
oil on linen, 82 x 83 cm. Purchased 1995

Parliament House Canberra ACT 2600 • Tel (06) 277 5023

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

To 10 June: Susan Sheridan, landscapes and seascapes; Tony White, jewellery.

14 June to 8 July: Collectables, Arthur Boyd, Sidney Nolan, John Perceval, Charles Blackman, paintings

12 July to 5 August: Judy Talacko, figurative impressionist paintings; Les Blakeborough, ceramics
From 16 August: 21st Anniversary Exhibition Celebrations.

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

1 June to 11 August: 'Our Collection', selections and new acquisitions

1 to 23 June: Chris Meadham, photographs

29 June to 11 August: Steven Giese, recent prints and paintings

16 August to 1 September: National Woodfire Ceramic Award Exhibition.
Wednesday to Monday 11 - 4.30,

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 Australian 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

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

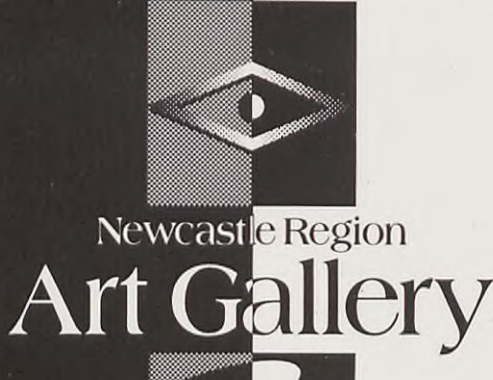
Contemporary works from the Asia-Pacific region. Also traditional and contemporary oils, watercolours and graphics by prominent Australian artists. Viewing by appointment.

GALERIA ANIELA FINE ART GALLERY

Mt Scanzi Road,
KANGAROO VALLEY 2577
Tel./Fax (044) 65 1494

Paintings and sculptures by prominent artists. Always original work by Arthur Boyd, David Boyd, Jamie Boyd, David Voigt, Pro Hart, Andrew Bartosz, Bogdan Fialkowsky, Larissa Smagarsky.


21 July to 11 August: Lola Cullen, paintings (main gallery); Peter Smith, bronze sculptures (upstairs gallery).
Thursday to Sunday 10 - 4.30,
or by appointment



Newcastle Region Art Gallery

Laman St, Newcastle 2300
Phone (049) 29 3263
or 26 3644
Fax (049) 29 6876
Mon - Fri 10am-5pm
Sat 1.30-5pm
Sun and Public
Holidays 2-5pm

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



Assistance received from the NSW Government through the Ministry for the Arts

DSA AG/363

VERLIE JUST TOWN GALLERY & JAPAN ROOM

Est. 1973. Owner-Director Verlie Just OAM

6th Floor, MacArthur Chambers
Edward / Queen Streets Brisbane 4000
Tel: (07) 3229 1981 or 3369 9417
Monday to Saturday 10 - 4 or by appointment



There is a NEW Arts & Crafts Market opening on the Gold Coast where you can buy your own freehold brick shop...

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Ph: Wayne Price (07) 5530 1885 for further information & colour brochure!

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GALLERY 460

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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

To 9 June: 'Otto Dix: Critical Graphics
1920-24'; 'The War Etchings 1924',
etchings, Newcastle Region Art Gallery
June: 'Stages; Berlin and Beyond', exhi-
bition of theatre posters from East
Berlin, soiree with play reading and
song recital

11 to 17 July: 'The Aboriginal
Protesters...', German premiere of
Sydney Festival production of Heiner
Muller/Mudrooroo play at Kunstfest
Weimar, Germany.

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

An innovative gallery presenting exhi-
bitions covering a broad spectrum of art
and craft, practice and theory.

Tuesday to Friday 10 - 4.30,

Saturday and public holidays 1 - 4,

or by appointment.

GOULD STREET ART GALLERY

72 Gould Street, cnr Curlewis Street,
BONDI BEACH 2026

Tel. (02) 365 1343

Exhibiting contemporary Australian and
international artists; paintings, sculp-
ture, 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

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. 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.

27 July to 13 October: The view from
abroad captured by professional
European photographers. This exhibition
of historic images of views of England,
France, Switzerland and Italy reveal the
favoured sites of the nineteenth-century
Australian tourist.

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 wood-
turning.

Monday to Saturday 10 - 5,

Sunday 10 - 4

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



LEONORA HOWLETT

THOUGHTS FROM A RANDOM UNIVERSE

10 - 28 JULY 1996

OIL PAINTINGS AND WORKS ON PAPER

WOOLLOOMOOLOO GALLERY

84-86 NICHOLSON STREET,
WOOLLOOMOOLOO, NSW 2011

TELEPHONE/FAX: (02) 356 4220

HOURS: WED TO SUN 11 - 5

OR BY APPOINTMENT

REDLANDS WESTPAC ART PRIZE

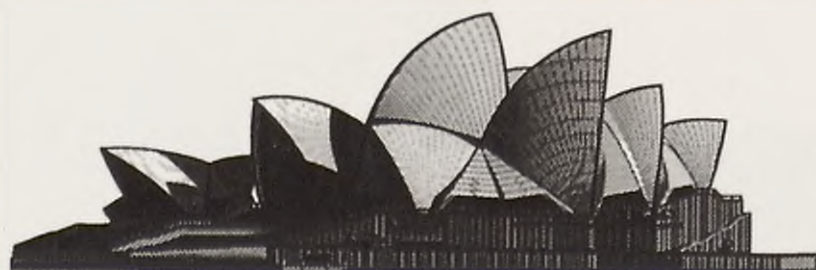
15 – 16 June 1996

Saturday 10am – 5pm, Sunday 11am – 5pm

100 leading Australian Artists exhibit
by invitation for the inaugural
Redlands Westpac Art Prize of \$15,000
donated by Westpac Banking Corporation.

Admission by Catalogue
Details available from the School's
Foundation office 9953 2008

Lang Building, SCECGS Redlands 272 Military Rd., Cremorne NSW 2090



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artifacts 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

Contemporary and twentieth-century
Australian and international art exhibi-
tions changing monthly. Forums, floor
talks.

June: Godfrey Miller and his circle.
Monday to Friday 10 - 5
Saturday 1 - 5

JUDITH SALMON ART DEALER

Ensemble Theatre, 78 McDougall Street
MILSONS POINT 2061
Tel./Fax (02) 799 2317

Changing exhibitions of Australian
and international artists in foyer
and restaurant.

Monday to Saturday from 10 am,
Sunday from 3 pm

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

25-7 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
To 15 June: John Smith; Shelagh Morgan
18 June to 6 July: Peggy Randall, paint-
ings; Edward Milan, sculpture
30 July to 17 August: Rew Hanks;
Kathryn Orton
20 August to 7 September: Peter
Maloney; Kerryl Shirley.
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

Gallery 1:

To 14 July: 'Beyond the Wagga'

19 July to 1 September: Artexpress

Gallery 2:

To 30 June: 'Papua New Guinea: On the

Fringe', Barbara Sherwood;

From 5 July: The Melting Pot, Nepean

Potters

Gallery 3:

To October 13: Behind the Commission.

Tuesday to Sunday 11 - 5

LISMORE REGIONAL ART GALLERY

131 Molesworth Street, LISMORE 2480
Tel. (066) 222209 Fax (066) 222228
Changing display of local art and a
permanent collection of art by well-
known contemporary Australian artists.
Tuesday to Saturday 10 - 4,
Thursday 10 - 5

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140 George Street, Circular Quay,
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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.
From 10 June: Contemporary Australian
Photography
To 30 June: 'Burning the Interface: Art
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To 18 August: 'MCA Aboriginal Art: The
Ramingining'.
Daily 11 - 6

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37 Phillip Street, SYDNEY 2000
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Fax (02) 251 5966
Exciting modern museum built on one
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essence, character, the stories of Sydney
1788-1850 and beyond.
To September: 'In the American Spirit',
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Museum, Massachusetts.
Daily 10 - 5

NEWCASTLE REGION ART GALLERY

cnr Laman and Darby Streets,
NEWCASTLE 2300
Tel. (049) 29 3263
Fax (049) 29 6876
8 June to 14 July: 'Under the Bridge,
Over the Tunnel', images of Sydney
Harbour
20 July to 1 September: 'Beyond
Recognition', contemporary international
photography and regional survey show.
Monday to Friday 10 - 5,
Saturday 1.30 - 5
Sunday and public holidays 2 - 5

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ORANGE REGIONAL GALLERY

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ORANGE 2800
Tel. (063) 61 5136 Fax (063) 61 5100
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national and regional exhibitions. A
specialist collection of contemporary
ceramics, costume and jewellery.
Tuesday to Saturday 11 - 5,
Sunday and public holidays 2 - 5,
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Good Friday

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Australia's largest museum. Exhibitions
cover decorative arts with a strong
design focus - also technology, social
history and design.
To 31 July: 'Special Effects - the Secrets
Behind the Screen'.
Daily 10 - 5

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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.
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Monday to Friday 8.15 - 5.45,
Saturdays by appointment

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artists. Investment paintings, sculpture,
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Thursday 9 - 6, Saturday 10 - 4

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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

SAVILL GALLERIES

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Tel. (02) 327 8311 Fax (02) 327 7981
Quality paintings by well-known nine-
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Australian artists bought and sold.
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extensive stockroom.
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S.H. ERVIN GALLERY

National Trust Centre,
Watson Road,
THE ROCKS 2000
Tel. (02) 258 0171 Fax (02) 258 0174
To 23 June: S.H. Ervin Collection
28 June to 4 August: 'Realism of Peace',
George Gittoes
9 August to 29 September: National
Aboriginal Art Award.
Tuesday to Friday 11 - 5
Saturday - Sunday 12 - 5

SHERMAN GALLERIES GOODHOPE

16-18 Goodhope Street,
PADDINGTON 2021
Tel. (02) 331 1112 Fax (02) 331 1051
To 15 June: Hossein Valamanesh
20 June to 13 July: John Young
18 July to 10 August: Peter Atkins
15 August to 7 September: Tim Storrier.
Tuesday to Saturday 11 - 6

SHERMAN GALLERIES HARGRAVE

1 Hargrave Street, PADDINGTON 2021
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Changing exhibitions of work by
gallery artists.
Tuesday to Saturday 11 - 6

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104 Cathedral Court,
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	ANDREW ROLAND	Painting
2 – 25 August	DAVID VOIGT	Painting
	JOANNA LOGUE	Painting

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

STILLS GALLERY

16 Elizabeth Street,
PADDINGTON 2021
Tel. (02) 331 7775 Fax (02) 331 1648
12 June to 13 July: Images of India,
Russell Shakespeare and Liz Thompson,
photographs
17 July to 17 August: Lisa Tomasetti and
Georgina Smith, photographs.
Wednesday to Saturday 11 – 6

STRUGGLETOWN FINE ARTS COMPLEX

Sharman Close, NARELLAN 2567
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Six galleries plus restaurant. Changing
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artists.
Tuesday to Saturday 11 – 5.30,
Sunday 12 – 5

VON BERTOUCHE GALLERIES

61 Laman Street, NEWCASTLE 2300
Tel. (049) 29 3584
Fax (049) 26 4195
To 23 June: John Coburn, paintings;
Teresa Byrne, paintings and drawings
28 June to 21 July: 'Europa and the

Cockatoos', David Boyd, recent works
26 July to 12 August: Paul Nolan,
paintings from Japan; Ken Horder,
ceramics
23 August to 15 September: Dorothy
Wishney, merging cultures; Drawings
from the Past, Robert Emerson Curtis.
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 9 June: Graeme Inson, Australian
landscape and still life
11 June to 5 July: Lesley Pockley,
abstract expressionist, Sydney and
Paddington scenes
9 July to 17 August: Vladis Meshkenas,
drawing and figurative works;
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Investment collection of Australia's
leading artists.
Tuesday to Saturday 11 – 5.30,
Sunday 1 – 5

WATTERS GALLERY

109 Riley Street,
EAST SYDNEY 2010
Tel. (02) 331 2556
Fax (02) 361 6871
To 15 June: Micky Allen, paintings
19 June to 6 July: Ian Howard, mixed
media
31 July to 17 August: Paul Selwood,
sculpture
21 August to 7 September: Vivienne
Binns and Ruth Waller, mixed media.
Tuesday and Saturday 10 – 5,
Wednesday to Friday 10 – 8

WESWAL GALLERY

192 Brisbane Street, TAMWORTH 2340
Tel. (067) 66 5847
Regularly changing exhibitions present-
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cnr Burelli and Kembla Streets,
WOLLONGONG 2500
Tel. (042) 28 7500
Fax (042) 26 5530
Wollongong City Gallery offers a versa-
tile changing program of Aboriginal,
colonial, contemporary art and local,
national and international exhibitions.
To 30 June: 'Beyond Recognition',
contemporary photography; ACE:
Australian Comic Book Exhibiton
5 July to 11 August: May Barrie
Retrospective, sculpture
5 July to 18 August: Weight, contem-
porary craft.
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
To 8 June: Luis Vidal, small pastels;
Ana Pollak, sculptures
14 to 29 June: Club Le Pot
24 June to 19 July: Winter vacation
workshop
5 to 20 July: Five Ways, mixed media
26 July to 10 August: Nous Quatre
Ways, mixed media
16 to 30 August: Annual W.A.C
Painting Exhibition
Monday to Friday 9.30 - 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 experi-
mental, innovative and critical contem-
porary art practice. Please call for exhi-
bition 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
Two exhibitions every month by major
Australian artists. Excellent stockroom.
Seperate stockroom for Aboriginal
paintings including Emily Kngwarreye's
work.
Wednesday to Sunday 11 - 6

DRILL HALL GALLERY

The Australian National University,
Kingsley Street, ACTON 2601
Tel. (06) 249 5832
Fax (06) 247 2595
To 16 June: AMCOR Paper Award for
Works on Paper; Fred Ward, furniture
exhibition
20 June to 4 August: 'Otto Dix: Critical
Graphics 1920-1924'; 'The War
Drawings 1924'; Robin Wallace-Crabbe:
1996 ANU Creative Arts Fellow
15 August to 22 September: 'George
Gittoes: The Realism of Peace'
Wednesday to Sunday 12 - 5



HAROLD CAZNEAUX, Surf wheel,
c. 1931, photograph, 23.4 x 20.8 cm,
National Library of Australia.

GALLERY HUNTLY CANBERRA

11 Savige Street, CAMPBELL 2601
Tel. (06) 247 7019
Paintings, original graphics and sculp-
ture from Australian and international
artists.
By appointment

NATIONAL GALLERY OF AUSTRALIA

Parkes Place, PARKES 2600
Tel. (06) 240 6502 Fax (06) 240 6561
To 10 June: Turner
To 21 July: Lichtenstein
From 8 June: Roberts, McCubbin, Fox,
Ashton and Nerli
29 June to 18 August: The drawings of
Janet Dawson; 'Soft but True, John
Kauffman Art Photographs 1864-1942'
From 3 August: Focus on Tiepolo;
William Morris and Friends.
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27 July to 24 November: Harold
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Old Parliament House,
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Tel. (06) 273 4493 Fax (06) 273 4493
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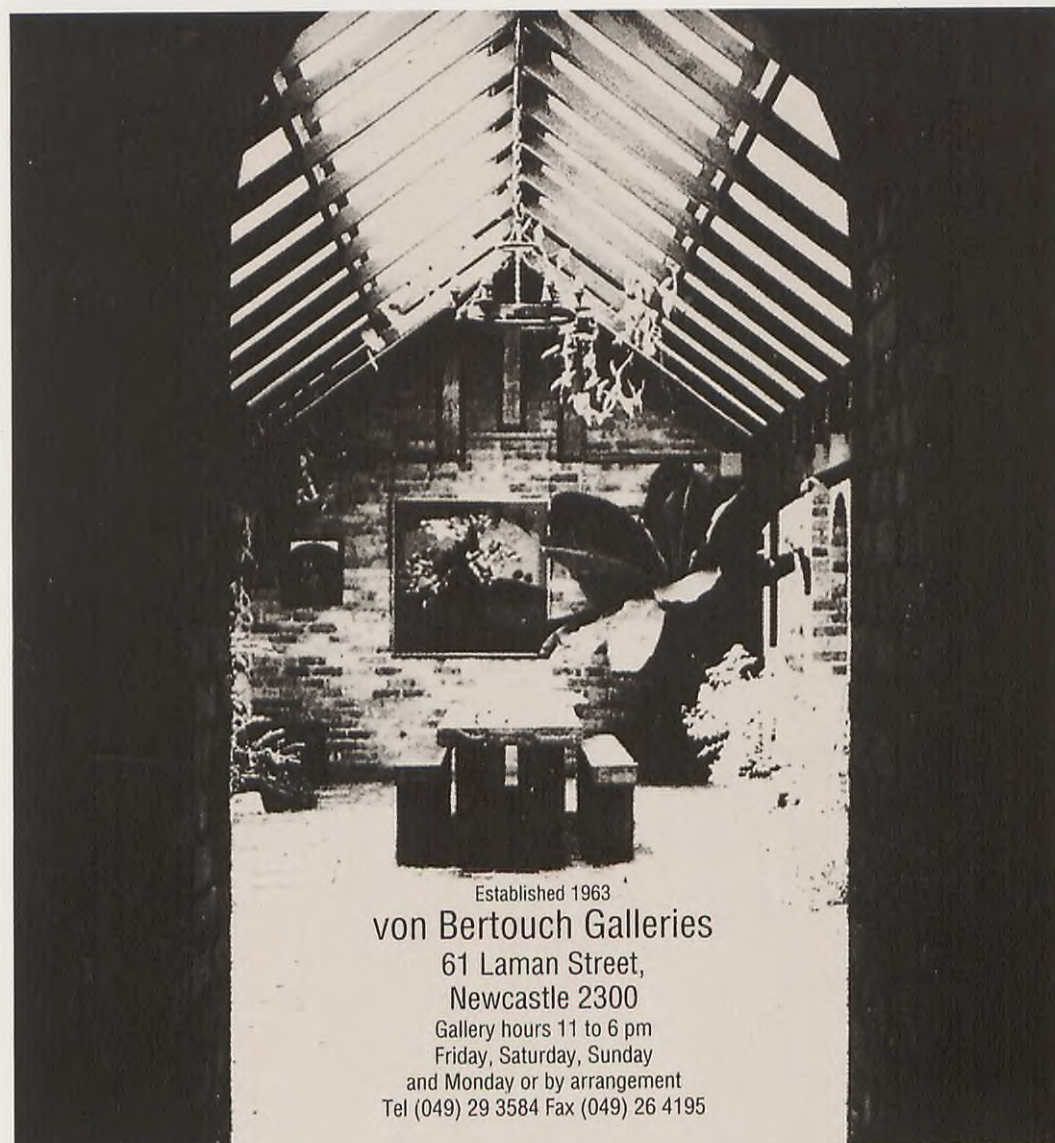
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CONTACT STUDENT ADMINISTRATION

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Fax (06) 282 5145
8 to 30 June: Andrew Sibley, paintings; Janet Green, paintings
5 to 28 July: Australian Potters Association; Andrew Rowland, paintings
2 to 25 August: David Voigt, paintings; Joanna Logue, paintings.
Wednesday to Sunday 10 - 5

SPIRAL ARM GALLERY

Top Floor, Leichhardt Street Studios,
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An artist-run gallery exhibiting innovative Australian contemporary art in all mediums. Exhibitions change frequently.
Wednesday to Sunday 11 - 5

VICTORIA

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Showing the largest collection of Aboriginal fine art.
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Sunday 12 - 5

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Fax (03) 9650 3199
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Monday to Friday 9 - 5,
or by appointment

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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

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Fax (03) 9827 7454
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Sundays 2 - 5

ANNA SCHWARTZ GALLERY

185 Flinders Lane, MELBOURNE 3000
Tel. (03) 9654 6131
Fax (03) 9650 5418
June: Stephen Bram
July: Jenny Watson
August: Kathy Temin
Tuesday to Saturday 12 - 6

ART PROJECT AUSTRALIA

114-116 High Street,
NORTHCOLE 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



LILI KAREDADA (MINDINDIL),
Wandjina, 1989, earth pigments and natural binder on canvas, 221 x 128 cm,
Aboriginal Gallery of Dreamings.



GRAHAM CLARKE, Johnny garlic sausage, hand-coloured etching, 34 x 54 cm, Allyn Fisher Fine Arts (AFFA Gallery).

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Dallas Brooks Drive, The Domain, SOUTH YARRA 3141
Tel. (03) 9654 6422
Fax (03) 9650 3438
The ACCA is an independent public art organisation which provides a platform for current innovative Australian and international visual art practices. Through its programs, the Centre aims to expand public understanding, awareness and enjoyment of contemporary visual culture and assist in the development of professional art practice. June and July: Chris Barry
August: Austral/Asia
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
To 19 June: Sue Anderson, paintings
1 to 20 July: Bernard Ollis, paintings
29 July to 24 August: Jill Noble, paintings; Deborah Klein, paintings, pastels, prints.
Monday to Saturday 10 - 6

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Gallery exhibits contemporary artists' prints. An extensive stock of etchings and lithographs, relief and monoprints by leading Australian artists.
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Saturday 12 - 5

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Saturday and Sunday 2 - 5

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Fax (03) 9347 3314
Australian paintings and drawings, including works by Sidney Nolan, Lloyd Rees, Francis Lyburner, 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.
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CONTEMPORARY ART SOCIETY OF VICTORIA

PO Box 283, RICHMOND 3121
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15 to 29 July: The Malthouse,
113 Sturt Street, South Melbourne.

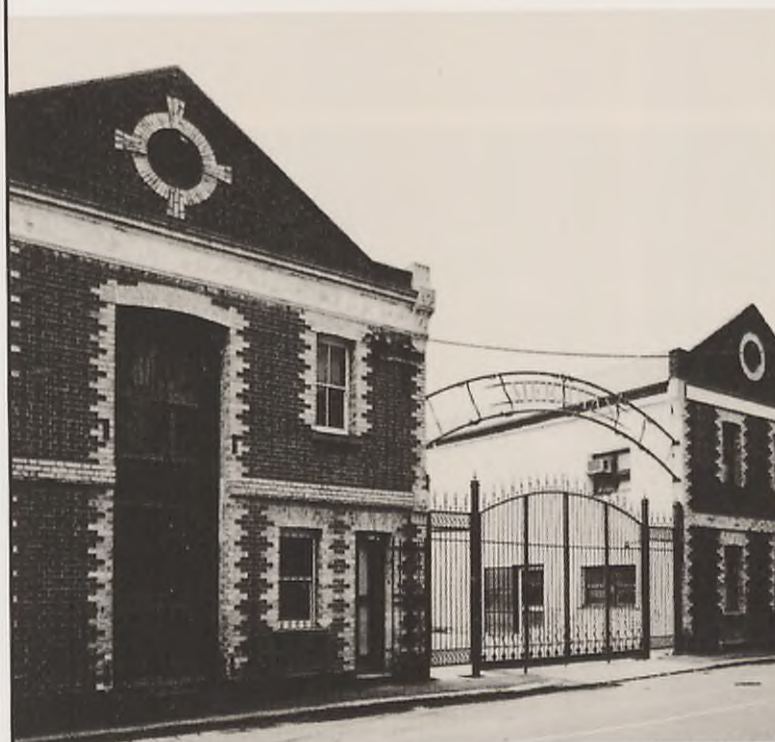
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Featuring selected paintings by prominent Australian artists. Regularly changing exhibitions.
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13 July: Brendon Darby, paintings and music.

Monday to Friday 10 - 5.30

Saturday 11 - 5, Sunday 12 - 5

EDITIONS SOUTHBANK GALLERIES

Roseneath Place,

SOUTH MELBOURNE 3205

Tel. (03) 9699 8600

Fax (03) 9696 5096

Ongoing exhibition of a range of works by painters, printmakers, glass artists and sculptors.

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Fax (03) 9706 9543

Community Access Gallery connected to Dandenong Community Arts Centre.

Exhibitions changing every three weeks.

Calendar of events available.

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Saturday 12 - 3

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141 Flinders Lane, MELBOURNE 3000

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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



RONALD GREENAWAY, Tough couple at Cambell's Cove, Sydney, 1995, oil on canvas, 42 x 39 cm, Joan Gough Studio Gallery.

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,

70 Foster Street, SALE 3850

Tel. (051) 42 3372

Fax (051) 42 3373

Located beside the Port of Sale, presenting a program of changing temporary exhibitions. Permanent collection, works by Annemieke Mein.

To 23 June: 'After Image: Painting Photography'

7 June to 7 July: 'Dangerous Liaisons', various medium

28 June to 31 July: 'Jigsaw 7', regional artists

7 July to 8 September: 'Constructed City', various medium

15 July to 18 August: 'Vic Greenaway - 1st Survey', ceramics

From 20 August: Imelda Dover, recent paintings.

Daily 10 - 5, closed public holidays

GREYTHORN GALLERIES

462 Toorak Road, TOORAK 3142

Tel. (03) 9826 8637

Fax (03) 9826 8657

Featuring exhibitions of contemporary paintings, sculpture and graphics.

Corporate and private collection advisers.

Monday to Saturday 10 - 5.30,

Sunday by appointment

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.
 June: Three dimensional works. C.A.A.+
 Ron Greenaway reviewed.
 July: Prize showing C.A.A. members'
 work, judge Albert Tucker.
 August: Preview: Joan Gough and Gaye
 MacLennan, works on paper, wood and
 board.
 A non profit, no commission on sales,
 no rent exhibition space. Viewing first
 Friday 8pm monthly.
 Monday 3 - 8, and by appointment

KARYN LOVEGROVE GALLERY

Second Floor,
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 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

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5 Malakoff Street
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 Tel. (03) 9509 9855
 Fax. (03) 9509 3161
 Specialists in Australian Aboriginal,
 colonial, impressionist, modern and
 contemporary paintings, sculpture and
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 To 12 June: Mixed exhibition; nine-
 tenth- and twentieth-century Australian
 art. Also selected sculpture and decora-
 tive arts. Includes Boyd, Condor,
 Carrick Fox, Glover, McCubbins,
 Nolan, Clifford Possum, Streeton,
 Tucker, Vassilieff, Whiteley, Williams.
 Fully documented colour catalogue
 available - \$20.
 17 July to 3 August: John Dent, recent
 paintings.
 Monday to Friday 10 - 6,
 Saturday 1 - 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 includ-
 ing Yvonne Audette, Peter Graham,
 Ronnie Lawson and John Waller.
 By appointment

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 Featuring five exhibition spaces, six
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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 aims to perform an informational
 and educational role within the campus
 and public communities. It provides an
 annual program, with related catalogues
 and events, which critically interpret
 and document recent Australian visual
 art practice.
 To 30 June: Heirloom; Wistful
 July and August: 'The Late Works',
 Ian Burn
 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
 To 23 June: The food and wine festival
 2 to 30 June: Graduates exhibition
 30 June to 4 August: 'Peninsula
 Collectors'
 7 July to 4 August: 'Collection in
 Context', Jon Cattapan
 28 July to 15 September: 'Survey of the
 MPRG Spring Festival of Drawing
 1973-1995'.
 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 17 June: Godfrey Miller; Bill Henson;
 'Starting Out', VCE Top Cats 1995;
 Perception and Perspective
 1 June to 30 August: Bark art *rarrk*
 8 June to 30 August: African Refugee
 Women's Project (VicHealth Access
 Gallery)
 From 27 June: Joseph Mallord William
 Turner 1775-1851.
 Daily 10 - 5

NIAGARA GALLERIES

245 Punt Road, RICHMOND 3121
 Tel. (03) 9429 3666
 Fax (03) 9428 3571
 4 to 29 June: Rick Amor

LISTER FINE ART

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

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2 to 20 July: Peter Powditch; Angus Jones
23 July to 10 August: Angela Brennan, paintings; Neil Taylor, sculpture.
13 August to 7 September: Paul Boston.
Tuesday 11 - 8,
Wednesday to Saturday 11 - 6

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.
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Saturday 10 - 4, Sunday 1 - 5

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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

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321 Exhibition Street (cnr La Trobe Street), MELBOURNE 3000
Tel. (03) 9204 7736
The Philatelic Gallery is committed to telling big stories about Australian design, images and ideas through exciting tri-monthly exhibitions.
Free admission.
Monday to Friday 9 - 5,
Saturday 10 - 5, Sunday 12 - 5

PRINT GUILD GALLERY

227 Brunswick Street, FITZROY 3065
Tel. (03) 9417 7087
Fax (03) 9419 6292
Limited edition prints by Australian, British, European and Japanese print-makers. Upstairs exhibitions plus print room with additional folios.
Monday to Friday 9.30 - 5.30,
Saturday 10 - 5, Sunday during exhibitions 1.30 - 5.30

QDOS ARTS

60 Mountjoy Parade, LORNE 3232
Tel. (052) 89 1989
Ah (015) 34 5332
QDOS Arts is a spacious, light and airy gallery, its multi-levelled design enhancing the diverse collection of artworks.
December to March, daily 10.30 - 5.30,
April to November, weekends only

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

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
To 17 June: Alison Goodwin; Janet Neilson; Janet Lillico
21 June to 22 July: 'Viva', eight artists
26 July to 19 August: Christopher Orchard.
Tuesday to Friday 10 - 5,
Saturday and Sunday 1 - 5

ART GALLERY OF SOUTH AUSTRALIA

North Terrace, ADELAIDE 5000
Tel. (08) 207 7000
Fax (08) 207 7070
To 7 June: Australian Decorative Arts 1940-1990s
To 16 June: Magnum Cinema; Brett Whiteley Retrospective
To 23 June: Moët & Chandon Touring Exhibition
28 June to 11 August: 'Woven Magic', Indian textiles and their influence in Southeast Asia
5 July to 18 August: William Paley collection of post-impressionist and early modernist works.
Daily 10 - 5

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, Vladislav Dutkiewicz, Robert Davidson.
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, Balgo 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
Changing monthly exhibitions by South Australian, interstate and overseas artists.
June to September: Includes Peter Atkins, paintings; Aldo Iacobelli, paintings; Juan Davila, paintings, screeprints.
Tuesday to Sunday 11 - 6

GREENHILL GALLERIES

140 Barton Terrace,
NORTH ADELAIDE 5006
Tel. (08) 267 2933
Fax (08) 239 0148
6 June to 4 July: Mac Betts, mixed media; Natasha Meissner, oils
7 July to 1 August: Nigel Hewitt, mixed media; Yasmin Paterson, oils
4 to 29 August: Pro, John and Marie Hart, oils and watercolours.
Monday to Friday 10 - 5,
Saturday and Sunday 2 - 5

JAM FACTORY CRAFTS AND DESIGN CENTRE

Lion Arts Centre, 19 Morphett Street,
ADELAIDE 5000
Tel. (08) 410 0727
Fax (08) 231 0434
@http://dino.slsa.sa.gov.au/jam/main.htm

To 16 June: Threaded Limbs, printed and painted textiles, timber, furniture, folkloric forms and decoration.
Monday to Friday 9 - 5.30,
Saturday, Sunday and public holidays 10 - 5

UNIVERSITY OF SOUTH AUSTRALIA ART MUSEUM

Holbrooks Road, UNDERDALE 5032
Tel. (08) 302 64 77 Fax (08) 302 6822
The Art Museum conducts a changing exhibition program.
1 to 31 August: 'Triumph', A collaborative project by Steven Wieg and Richard Grayson.
Wednesday to Saturday 11 - 4, or by appointment

WESTERN AUSTRALIA

ART GALLERY OF WESTERN AUSTRALIA

Perth Cultural Centre,
James Street, PERTH 6000
Tel. (09) 328 7233 Fax (09) 328 6353
To 16 June: Arthur Streeton
To 28 July: Visions of Self
13 June to 22 July: Annie Liebovitz, Photographs 1970-1990
4 July to 29 September: Kathleen O'Connor Retrospective.
Daily 10 - 5

ARTPLACE

52(i) Bayview Terrace,
CLAREMONT 6010
Tel. (09) 384 6964 Fax (09) 384 3432
Perth's most exciting gallery. Regular mixed exhibitions of Western Australian artists on two levels of the gallery.
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Regularly exhibiting contemporary Australian, occasionally international, art. Currently representing thirty-four artists: painting, works on paper, sculpture, installation, computer integrated imagery.
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200 Adelaide Terrace,
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http://www.iinet.net.au/~ausart
Showcasing Australian artists. Paintings, sculptures, furniture, ceramics, *objets d'art*. On request artworks are packed and distributed globally. Exhibiting on the world wide web.
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GREENHILL GALLERIES

37 King Street, PERTH 6000
Tel. (09) 321 2369 Fax (02) 322 1025
Greenhill Galleries represent the highest calibre artists in Western Australia as well as prominent contemporary Australian artists.
5 to 26 June: Cliff Jones.
Monday to Friday 10 - 5, Sunday 2 - 5

GUNYULGUP GALLERIES

Gunyulgup Valley Drive,
YALLINGUP 6282
Tel. (097) 55 2177 Fax (097) 55 2258
Changing display of furniture, fine art and craft by established and emerging Western Australian artists.
1 to 16 June: Douglas Kisop. water-colours, oil paintings.
Daily 10 - 5

LISTER GALLERY

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

THE LOSS REGISTER

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After hours (041) 990 0218
International database of stolen art, antiques and valuables. Items may be registered by collectors, dealers and galleries.

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102 Forrest Street, COTTESLOE 6011
Tel. (09) 385 1399 Fax (09) 384 0966
Regular exhibitions of contemporary artists, national and international: Frank Hodgkinson, Louis Kahan, Anne Graham, Milton Moon, Wim Boissevain, Piana Johnstone, Victor Greenaway, John Borrack, Mary Jane Molet.
Tuesday to Friday 10 - 5, Sunday 2 - 5

TASMANIA

ENTREPOT ART GALLERY

Centre for the Arts,
Hunter Street, HOBART 7000
Tel. (002) 38 4372
Fax (002) 38 4315
Exhibitions of innovative art, craft and

design by senior students and recent graduates from the Tasmanian School of Art.

Monday to Friday 9 - 5,
Saturday 12 - 4

FOSCAN FINE ART

354 Davey Street,
SOUTH HOBART 7004
Tel. (002) 23 3957
Fine paintings, graphics, old master drawings.
By appointment only

HANDMARK GALLERY

77 Salamanca Place,
HOBART 7000
Tel. (002) 23 7895
Fax (002) 23 7015
Since 1982 Handmark Gallery has sought, found and developed an extraordinary range of talent from the Tasmanian art and craft movement. The most successful of these artists are now represented in international and national galleries. This philosophy continues as demonstrated by the ever-changing presentation of work by new and established artists and craftspeople.
Daily 10 - 6

MASTERPIECE FINE ART GALLERY AND ANTIQUES

63 Sandy Bay Road,
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Tel. (002) 23 2020
Fax (002) 23 6870
Specialising in Australian paintings - colonial to contemporary. Plus European works, colonial furniture and *objets d'art*. Government approved valuer.
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65 Salamanca Place,
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In historic Salamanca Place, specialising in nineteenth- and twentieth-century Australian paintings and works with a Tasmanian connection.
Daily 10 - 5

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DELMORE GALLERY

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Tel. (089) 56 9858
Fax (089) 56 9880
Meet prominent Utopia artists and watch them painting. Accommodation in station homestead. Airstrip or easy directions for vehicle access available.
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New Gallery: cnr Wellesley and Lorne Streets, AUCKLAND
Tel. (09) 307 7700
Fax (09) 302 1096
Heritage Gallery:
To 28 July: 'Transformers: A Moving Experience', contemporary international and New Zealand sculpture which includes elements of movement
28 June to 18 August: 'Magnum Cinema', photography
From 15 August: Alvar Aalto, architecture.
Heritage Gallery: Daily 10 - 4
New Gallery: Saturday to Thursday 10 - 6, Friday 10 - 8

FERNER GALLERY

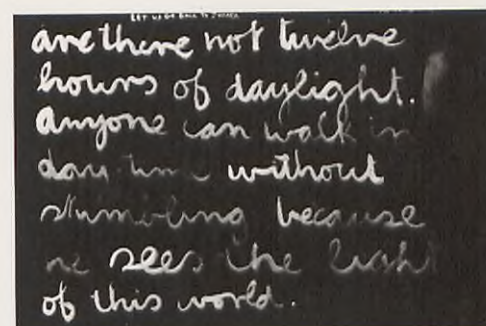
367 Parnell Road, AUCKLAND
Tel. (64 9) 309 0107
Fax (64 9) 309 1843
Dealers of New Zealand fine art and sculpture. Investment advice available. Valuations, framing, restoration.
To 15 June: The 1960s, Alison Pickmere, printmaker
17 June to 5 July: Matthew Browne, new works
6 to 27 July: 'Inside Out', from the store-room to the window
29 July to 17 August: Michael Moore, new paintings.
Monday to Friday 10 - 6,
Saturday and Sunday 10 - 4

FERNER GALLERY

190 Glenmore Street, WELLINGTON
Tel. (64 4) 475 7359
Fax (64 4) 475 7343
Fine art and sculpture including works of art suitable for investment. Valuations, framing and restoration.
To 17 June: Steve Harris, realist painter
18 June to 8 July: 'Mostly Bronze', sculptural effects
9 to 30 July: Sylvia Meek, figures
31 July to 20 August: 'Women in Watercolour'
From 21 August: 'A Wellington Portrait'.
Daily 10.30 - 4.30

FHE GALLERIES

2 Kitchener Street,
AUCKLAND CENTRAL
Tel. (64 9) 302 4108
Fax (64 9) 302 4109
FhE Galleries presents individual works of excellence from New Zealand, the Pacific and other cultures.
Monday 10 - 4, Tuesday to Friday 10 - 6,
Saturday 10 - 2



COLIN McCAHON, *Let us go back to Judaea*, 1969, enamel on board, FhE Galleries.

JONATHAN GRANT GALLERIES

280 Parnell Road,
Box 37-673, PARNELL
Tel. (64 9) 308 9125
Fax (64 9) 303 1071
Fine English and continental paintings from Modern British and Victorian periods.
Monday to Friday 9 - 6, Saturday 10 - 4

OEDIPUS REX GALLERY

1st Floor, 32 Lorne Street,
AUCKLAND,
Tel. (64 9) 379 0588
Fax (64 9) 309 6652
Contemporary New Zealand painting and sculpture for investment and enjoyment. Abstract and figurative work in stock now.
Tuesday to Friday 10 - 5,
Saturday 11 - 3, or by appointment

ROBERT McDOUGALL ART GALLERY

PO Box 2626, CHRISTCHURCH
Tel. (64 3) 365 0915
Fax (64 3) 365 3942
Regularly changing exhibitions of New Zealand and international, historical and contemporary exhibitions.
19 June to 4 August: Pat Unger, oil and acrylics
26 June to 4 August: 'Shared Visions', native American artists
19 July to 18 August: Clarke, Braunias, Pearson, mixed media
From 10 August: Nancy De Freitas, installation.
Summer 10 - 5.30, Winter 10 - 4.30



NANETTE LELA 'ULA, *Untitled*, 1995, oil and tapa cloth on canvas, 90 x 120 cm, Oedipus Rex Gallery.

HOBART ART PRIZE

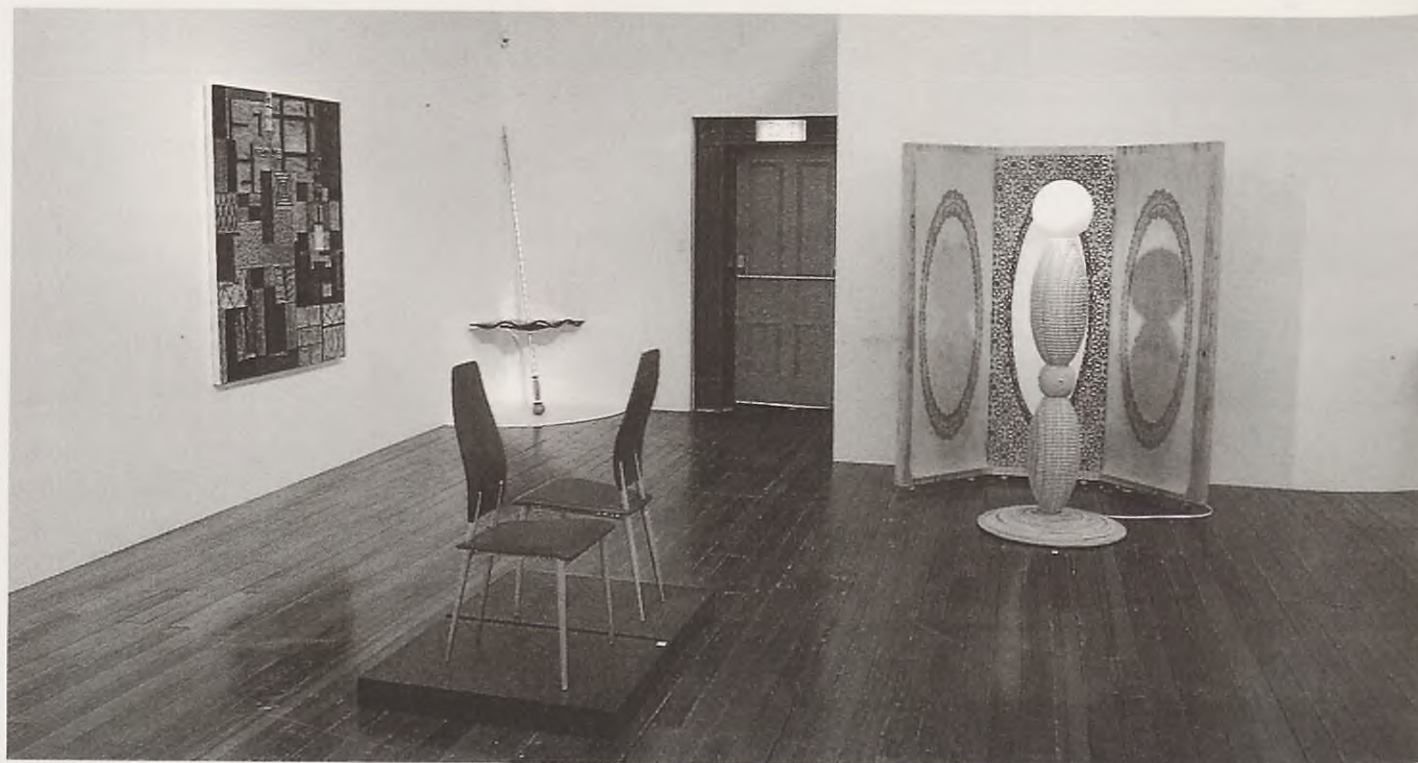
Scale becomes warped in the domestic spaces at the extremes of life. Watch the average person make their way through a nursery or an old age home; objects and spaces seem to conspire to become the wrong size and shape, to confound and to divert. Appropriately, these distortions can also be found at the edges of the world. In nineteenth-century outposts of the Empire, Her Majesty's officials supervised the construction of buildings that aspired to grandeur despite limited means and materials. In Hobart at least, results have frequently proved intriguing – childish yet elegant – and are reminiscent of the 'cardboard' stately homes of scaled-down film sets.

The Carnegie Room, located in Hobart's Town Hall, is characterised by just such diminutions and exaggerations. These days, it is often used to exhibit contemporary artwork, including works on paper and designer-made furniture for the recent City of Hobart Art Prize. The scale and colour of the space set an animated, even playful, tone which was reflected – and intriguingly distorted – in a number of works. (Others lost their edge: Vince Dziekan's austere series of carbon drawings in plastic bags being a notable victim.)

Co-winner Rodney Spooner's *Civilised drawing* appeared disarmingly eccentric in such a context. Thick brown cardboard panels were set into nine wall-hung cement tiles while multiple, roughly executed drawings of cubes – doodling rather than obsessive – proliferated and 'marched' animatedly across this cardboard. At first glance, the piece might appear a rather dry elaboration of the human urge to construct (and ultimately to mas-



STEVE REID, *Side table*, 1995, solid huon pine, celery top pine and bird's eye huon pine feature veneer and polished aluminium detail, 87 x 108 x 52.5 cm.



Installation view, clockwise from front: Brendan Weiss, *Formal dining chairs*; Tim Burns, *Dependency*; John Smith, *Matador table*; and Raymond Arnold, *Love creeper: He was to look at her. She saw herself as a man*.

ter) an environment. However, the anthropomorphism of Spooner's tiny boxes lent the work a story-book quality, akin to tales of toys that come to life.

If Spooner showed us the private life of the construction site, joint winner Filomena Coppola perversely entangled printmaking with home décor. She subtly wove lascivious elements and anxious probing fingers/tentacles into the 'wall-paper' piece *Omphalos*? Similarly, Wilma Tabacco's *Florilegia* – thirty-six rectangles of card painted with glazed, pinkish-red patterns – invoked the domesticity of lino, but possessed a transformative intensity. The apparently arbitrary formality of the work seemed grounded in some personal mystery, inexplicable but persuasive.

Countless artists have constructed and elaborated upon just such private spaces. An exhibition combining wall-hung work and furniture in the Carnegie Room – a space that is paradoxically both formal and intimate – had unusual potential to blur boundaries between décor and installation. Ultimately, restrained good taste and its attendant limitations dominated. (Winner Steve Reid's graceful side table was an elegant if unadventurous element in the show.)

An intriguing aberration, and the high point of the Art Prize, surfaced in a bizarre amalgam of printmaking and design by local artist Raymond Arnold: *Love creeper: He was to look at her. She saw herself as a man*. Roughly constructed wooden panels were printed with a lace design and used to back a frosted oval mirror with a sharp, clear, reflecting circle at the centre. This glazed eye was

fixed upon the disturbingly human centrepiece of the installation: an enormous lamp base of bulbous turned wood, topped with a milky white globe. Although the piece had an intentional vulgarity which was amusing, the artist transformed the gracelessness of his materials into a condition of the work's strange, 'outsider' quality. *Love creeper* was marginal artwork at its most provocative and obscure: perhaps Arnold's perverse vision indicates an unexpected future for regional art.

1995 City of Hobart Art Prize,
Carnegie Room, Hobart Town Hall,
29 December 1995 – 26 January 1996.

Jennifer Spinks

THE BUILDING 40 PROJECT

'The Building 40 Project' was a series of two-week projects initiated and co-ordinated by Rozalind Drummond. Predominantly site-specific installations were mounted in a small classroom converted into a temporary gallery over a period of four months. For the participating Melbourne-based artists the space provided an opportunity to present experimental work. The space marks a shift in exhibiting practice towards project oriented work that operates outside commercial constraints, alongside the proliferation of artist-run spaces, marginal and alternative spaces each providing different contexts for exhibition practice.

Most of the installations consisted of three-

dimensional interventions that challenged the space. For example, David Rosetzky's minimal display of a screen shielding a plinth covered with yellow miniature sculptures rendered in plasticine worked with scale. Based on Sigmund Freud's case study of a five-year-old boy, 'Little Hans', in 1909, who suffered from a violent fear of horses that prevented him from even going out of doors, Rosetzky's adaptation played out notions of child analysis and infantile sexuality. His version of the story in a childlike substance used for play, pressed into shapes by 'little hands', reveals hidden desires to play and childhood phobias.

Humour is inscribed on the collaboration between Callum Morton and Kathy Temin. Temin's limp and fluffy costumes of an owl and a pussycat accompanied by a song from the movie *Xanadu* and Morton's image of the interior of an empty cinema take up the performative aspects of their work. Olivia Newton John and Cliff Richard appear as animals, a cute couple. It is as if Morton's blank stage is waiting to be filled by Temin's theatrical costumes. Instead, the two artists fooled around in the costumes, performing a duet, and playfully documented the action in a suite of polaroids.

Working with volume and scale, Rozalind Drummond's work was a homage to the architect Eileen Gray, particularly an investigation of the house 'E-1027' that she designed in the South of France in 1929, softened by Drummond as a felt sign. Brown shoe boxes stack to form a building,

accompanied by works on paper of geometrical patterns designed by Gray for rugs. A wall drawing constructed from blue ribbon marks out the dimensions of a cube, the same structure inscribed onto the program for the project. Drummond choreographed the space with a range of materials, conflating architecture and everyday objects.

Carolyn Eskdale wrapped furniture that was surrounded and shrouded in an opaque room of white muslin. Devoid of occupants, *The untitled room* was a psychological space, inaccessible and sealed in time. Her environment of palpable surfaces and textures was a chamber of gauze walls that sealed up the space. This room within a room evoked a melancholy entombment as if the past was sealed in an impenetrable vault of sheer fabric.

Lauren Berkowitz also worked with the notion of sealing the space by stacking white fruit boxes in the interior to form an igloo or a cave-like structure. By thwarting entry, a sense of entrapment was induced in her minimalist sculpture. Visuality was also impaired as the installation was only visible through the glass panel of the door. The grimy boxes formed an architectural structure that was enclosed and dominating. Her anti-monument of emptied out vessels stacked to conjugate the mundane with the history of minimalist and readymade sculpture. Working with sculptural notions of surface and facade, Berkowitz dissolves the spatial boundaries of public/private, interior/exterior. The result is a feminist preoccupation with the everyday



DAVID ROSETZKY, *Little Hans*, 1995, (detail), plasticine.

as detritus is reinvented as a sculptural enclosure.

An interest in the everyday was combined with images that were at once whimsical and excessive in Kate Daw and Maria Griffin's exhibition 'Swoon'. Curated around the idea of romance and rapture, their respective practices took up the emotional and the sentimental amidst an array of colour photocopies, found photographs, collected greeting cards and painting. Floral motifs, images from women's magazines and personal treasures formed part of the source material used by both artists. Here are luscious gardens, the repeated pattern of cherry wallpaper and colour photocopies of greeting cards. The heady rush of romance appeared in a collaborative wall mural of a giant wedding cake covered with decorations and tiered by carved icing.

David Noonan's video of a gyrating female figure in a slippery and sexy body suit was contrasted with a silver wall panel at the opposite end of the space. Dealing with notions of time and speed, his reduced installation combined technology with a shimmering banner. Similarly, Elke Varga's delicate and aquatic colour photocopies presented a focused body of work. Bands and strips of intricate images presented a personal cosmology.

An important initiative, 'The Building 40 Project' allowed for playful interventions in the classroom. The most compelling installations challenged the space by working with recessed panels and the former office or classroom status of the room. The result was at times theatrical and tender.

The Building 40 Project, coordinated by Rozalind Drummond, RMIT, Melbourne, August – November 1995.

Natalie King



ROZALIND DRUMMOND, *E-1027*, 1995, constructed building after Eileen Gray, ten red books, building perspective, tape measure, red felt square.

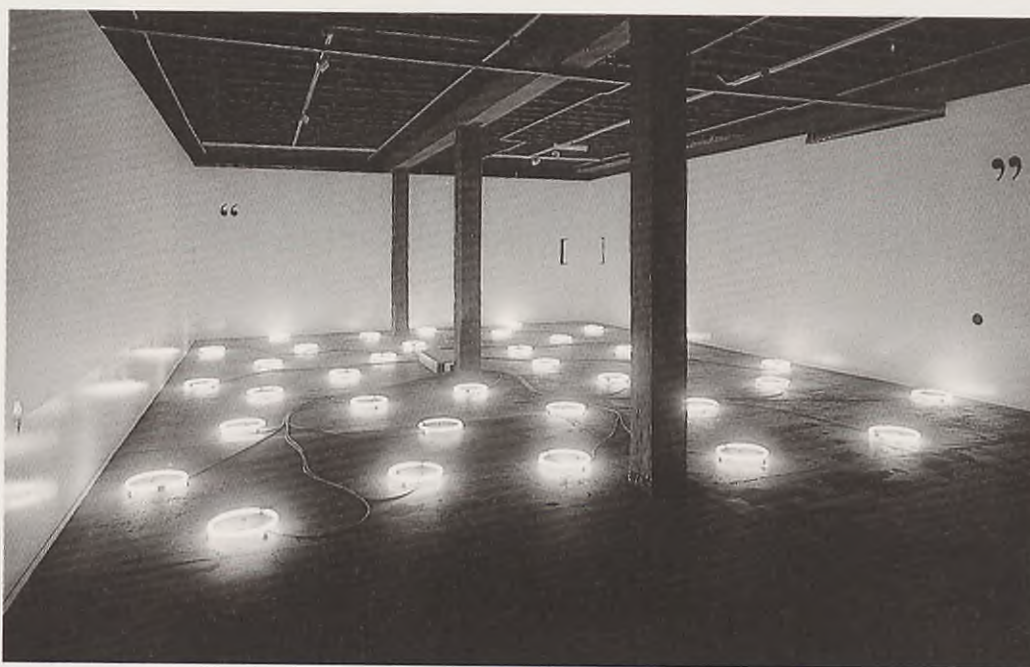
REAL INSTALLATION

We are led into the room by a comma, and once inside there is another. Then there is another, a colon, a set of quotation marks, a pair of square brackets, the closing of the quotation marks and a full stop. It is as though we had stumbled across a half-completed sentence, which concludes with a citation, interrupted by an editor's note. Or as though we had randomly opened a book at a page, but were unable to see what came before it, and with the words but not the punctuation erased. It must have been a long and quite complicated sentence. But what was it saying and why are its words missing? Does the work consist of a proposition of sorts and what is it quoting? And, within the quotation, what is it that the artist has interpolated, what are his editorial corrections, as it were?

Below the punctuation marks (applied like decals to the wall) there are some thirty-six fluorescent lights, slightly suspended off the floor, which cast their illumination against the walls of the gallery. Here, as against the flat, matte, page-like appearance of the top half of the space, the effect is more painterly. The bottom section of the gallery has been coated with a transparent gloss paint so that it catches and reflects the light. This gives the illusion that the walls there are somehow non-existent, that we can look out beyond or through them. But this gloss is positioned very carefully so that standing looking at the work we do not have the impression either that the entire wall has been rendered transparent (the paint does not reach high enough up for that) or that the two spaces are simply separate (although the typographical symbols appear above the lights, the tails of the three commas which introduce us to the work dip below the level of the transparent gloss; the black decals pick up and reflect light like the paint; and there is a profound visual rhyme between the scattering of the full stops, commas and quotation marks around the walls of the gallery and the circular fluorescent lights attached by their cords to the power box on the floor).

At first reading, we are tempted to say that the top half of the work is somehow about the bottom half. These lights are in a sense quoted or put in brackets by the punctuation marks, which open up the space in which the rest of the work is to be

seen. For, of course, installation is like a pair of quotation marks in which the reality of the gallery can come to be. An installation is like a kind of hand or colophon pointing: *look!*, after which we observe as though for the first time the passing of the sunlight across the gallery walls, listen to the creaking of the floorboards beneath our feet, hear the distant rumble of the traffic outside ... But the problem is that the installation itself is not merely *around* or *outside* this space, but *within* it. If the installation attempts to disappear within the reality



RICHARD DUNN, " ", 1995, installation view.

that it makes visible or audible, it must also remain, for this reality would not exist without it. This accounts for the often derelict appearance of installations, for they are always 'too much', left over, otiose. Insofar as we see an installation at all, it is a failure; it draws our attention away from the physical properties it wants to make us aware of – and yet at the same time these could not be perceived outside of it, unless they were cut off from the outside world by it.

It is this problem which Richard Dunn plays out with admirable economy in " ". For what in the end are lights and punctuation marks? Devices of legibility, which allow us to see or read but which are themselves not normally noticed. They are what render themselves immaterial so that other things may appear. And yet in this installation they are insistently there before us. The work as a whole, therefore, hovers somewhere between materiality and immateriality, visibility and invisibility, presence and absence. The walls disappear because of their reflection of light, but only because they can actually trap and send back this light. The punctuation marks frame the space of

the gallery, but they need to be framed in turn, thus leading us outside of the space, making it impossible to say where the work begins or ends (if those three commas lead us into the gallery, they also lead us out). Look closely and we will see that there is not a perfect fit between the space of the gallery and the installation's framing devices: the quotation marks do not go right to the edges of the walls; the lights are slightly suspended off the floor. There is a gap – an abyss – between the physical and illusionistic spaces of the gallery, between what the installation speaks of and the place from which it speaks.

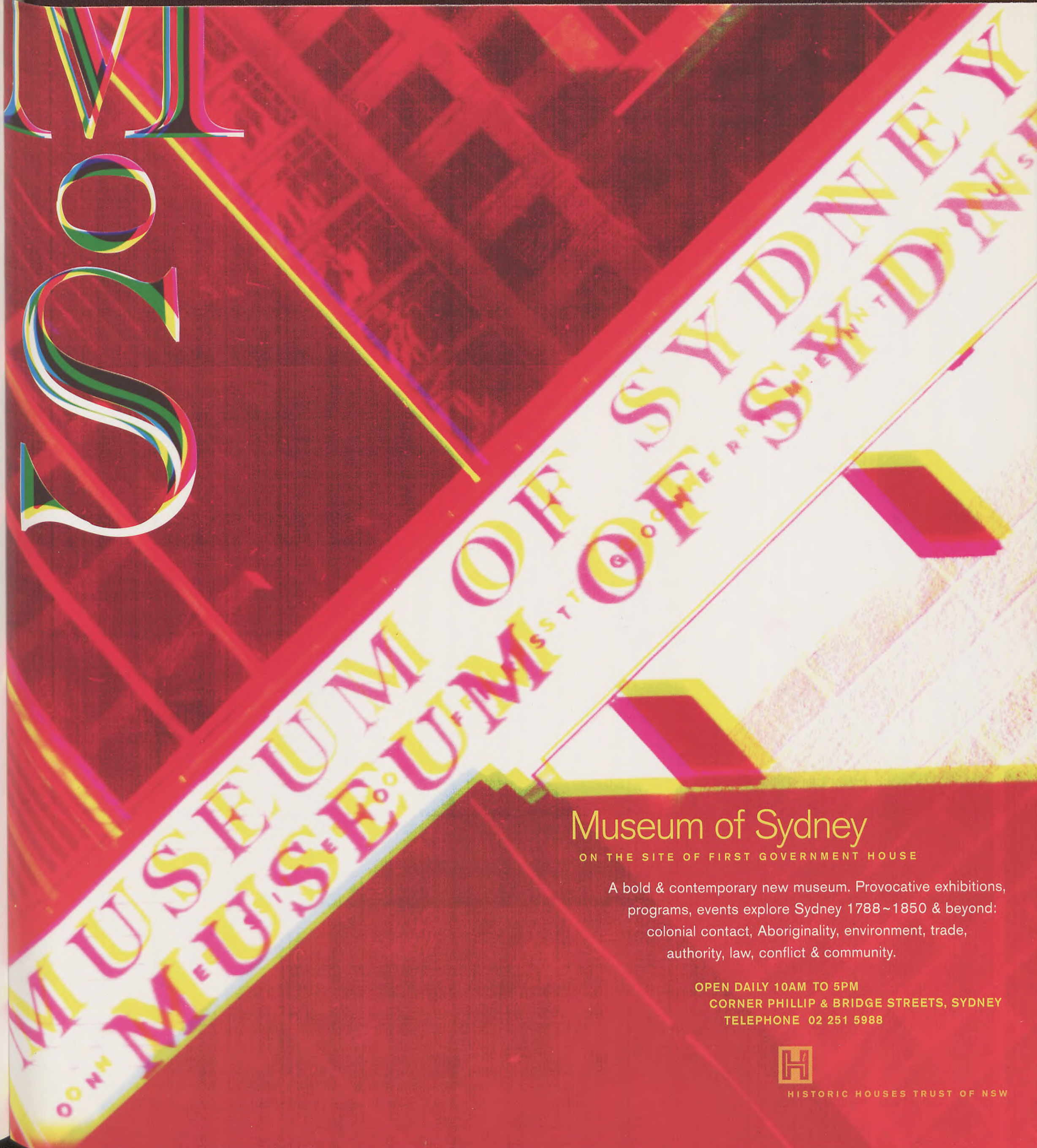
It is from this impossible space that Dunn gestures towards the failure of any installation. For it is never able to be perfectly reflexive, to include all the spaces of the gallery. There is always something missing, something it frames that ends up framing it. This is to suggest why, despite its attempt to speak rigorously of the institutions of art from the outside, installation art still remains part of these institutions. Or why, despite its attempt to open up a space for the real within the gallery, it always ends up covering it over, metaphorising it. But the real does not exist outside of this. Installation might not offer direct access to it, but the real

only comes about as a result of this loss – just as installation is not *about* the institutions of art from somewhere outside of them, but belongs to the material history of its visible practices. Installation is not, despite the dreams of the radical art of the 1960s and 1970s, a meta-position on the failures of art, but is precisely subject to them. The *real* of installation is this failure, is only to be seen in the necessary failure of every installation. A good installation, therefore, is not the creation of an undivided space, as is often said. Rather, it understands itself as always split between two spaces, as the failure adequately to evoke the real. An installation exists between the ideal and the real, reading and seeing, the light cast by objects and the darkness of words. It both opens up a real space and this space is only quoted. Every installation is the ruin or quotation of an installation, but this is what – as Dunn so elegantly demonstrates – installation is.

Richard Dunn, " ", Artspace, Sydney, October – November 1995.

Rex Butler

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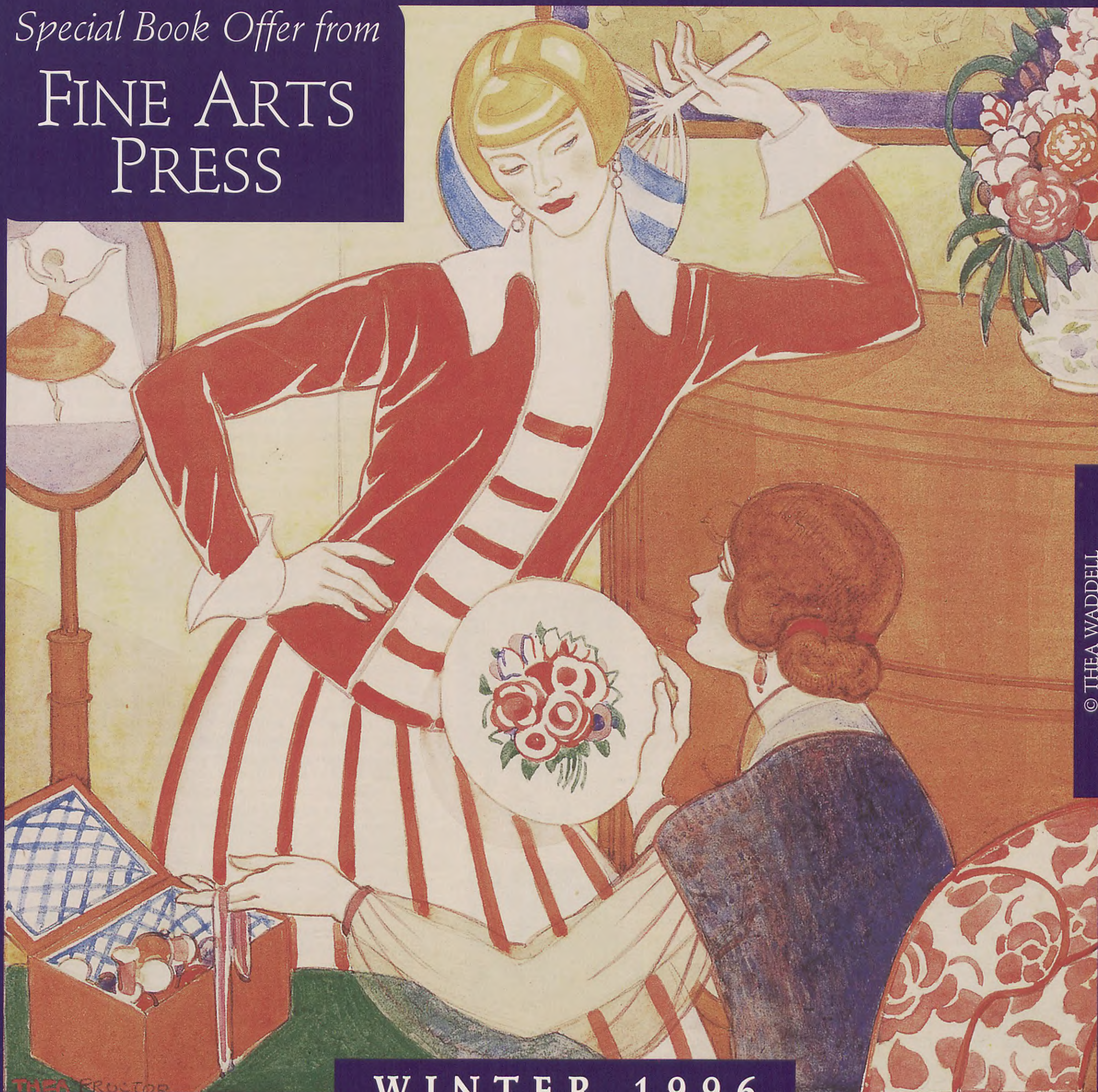
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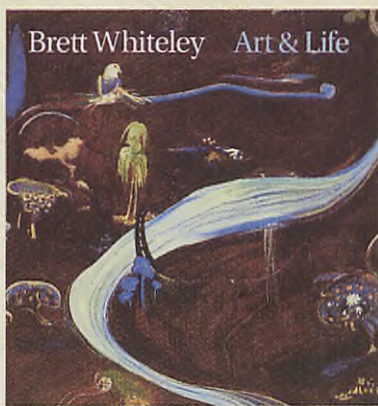
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by Barry Pearce, Bryan Robertson and Wendy Whiteley

Brett Whiteley died in 1992 at the age of fifty-three, ending one of the most prodigious careers in the history of Australian art. This book – the first major retrospective of the artist's work – presents an illuminating evaluation of Whiteley's achievement. Works dating from the 1950s until the last years of his life, allow Whiteley's fascinating career to be surveyed in its entirety. Superbly illustrated and produced, *Brett Whiteley: Art & Life* is a fitting tribute to one of Australia's most significant artists, a man whose outstanding work will continue to influence and inspire for many years to come.

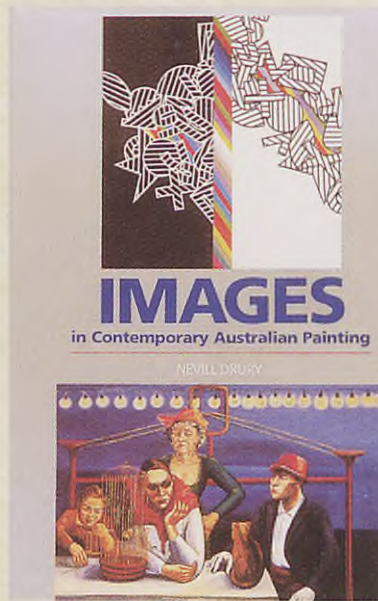
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JAMES McNEILL WHISTLER
by Richard Dormant and Margaret F MacDonald

Trained in Paris, but resident in Britain, for over forty years the American-born painter James McNeill Whistler attracted both fame and notoriety by arguing for the primacy of purely formal values in judging a work of art. He incensed his enemies by entitling his pictures 'Symphonies', 'Harmonies', 'Notes' and 'Nocturnes' to emphasise their abstract qualities. This catalogue, published to accompany the most comprehensive exhibition of the artist's work in ninety years, covers the full range of Whistler's diverse output, with over two hundred paintings, prints, pastels and drawings.

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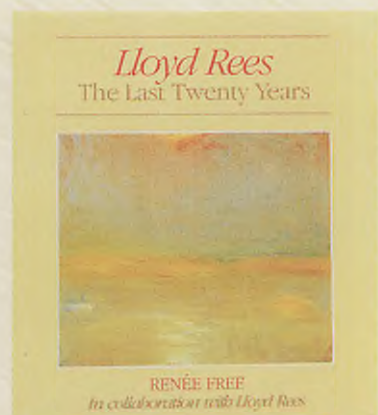


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Intended for students and general readers alike, this superb large-format collection of contemporary Australian paintings features 180 artists and has been compiled thematically under the following headings:

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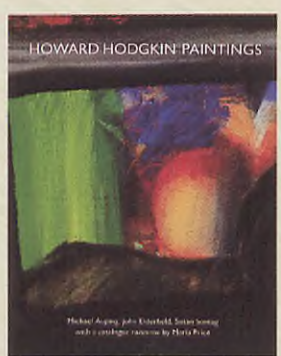


LLOYD REES The Last Twenty Years
by Renée Free

Lloyd Rees (1895-1988) was one of the most revered artists in Australia and produced some of the most distinguished and stylish landscape paintings ever seen in this country. This book celebrates the last twenty years of Lloyd Rees' work - his so-called 'later style', which was rich in creativity and imagination, yet subtle in mood. In this period Rees had broken through to a Turner-like simplicity, dissolving earthly forms into an ecstatic vision of spiritual possibilities of the Australian landscape.

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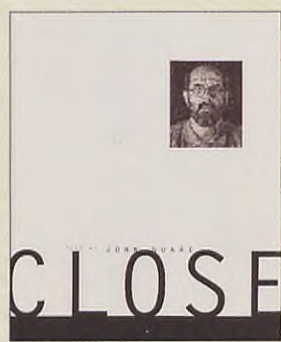


HOWARD HODGKIN PAINTINGS
by Michael Auping, John Elderfield, Susan Sontag

The most complete publication to date on one of the leading painters of the post-war generation. Hodgkin emerged as a major artist in the early 1970s, and is known especially as a brilliant colourist whose paintings, based on remembered experiences, uniquely straddle representation and abstraction. Spanning Hodgkin's entire career, this definitive book presents the artist's oeuvre in over 350 illustrations. Three eminent authors examine different aspects of Hodgkin's work and evaluate his importance in post-war twentieth-century art.

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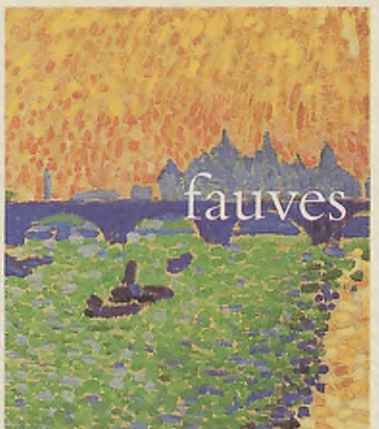
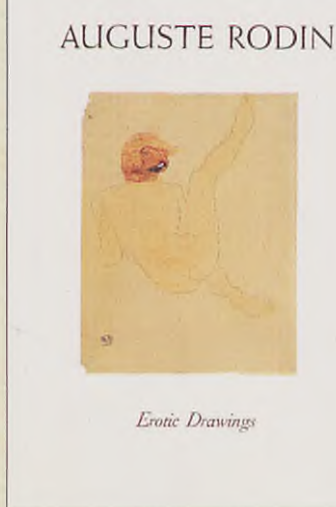
AUGUSTE RODIN Erotic Drawings introduction by Anne-Marie Bonnet

In his sculptural work, Auguste Rodin broke with almost every tradition that had existed in the genre since Michelangelo. But his decisive step towards modernism was taken in another genre - and out of the public eye.

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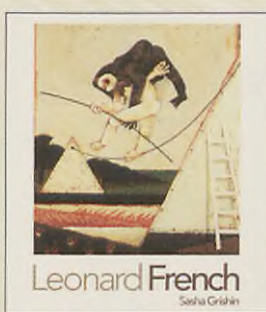


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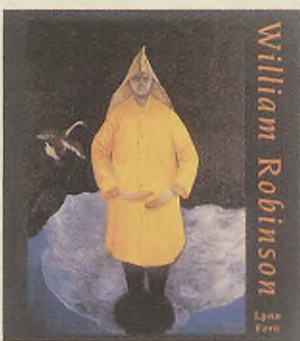


ROY DE MAISTRE: The English Years 1930-1968
by Heather Johnson

In 1930 Roy de Maistre was thirty-six years old. Unable to make a living in art in Sydney - largely due, he felt, to the lack of acceptance of his modernist style - he decided to leave Australia and try his luck in England. Within a few months of his arrival, de Maistre had allied himself with modern art there. He became friendly with Francis Bacon before the latter started achieving fame and he inspired a serious commitment to work in younger artists and writers - including Patrick White. This new work on de Maistre - a sequel to the author's 1988 publication *Roy de Maistre: The Australian Years 1894-1930* - shows how rewarding a study of this artist's work can be.

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WILLIAM ROBINSON by Lynn Fern

This is the first major publication on the work of the noted Archibald Prize-winning artist William Robinson, and documents his emergence as a significant force in the Australian landscape tradition. Lynn Fern traces the development of Robinson's work through several major changes of style and content. The artist began as an academically trained painter influenced by Bonnard but in his more recent work he portrays simultaneous sensations of 'time-scale and multi-viewpoints'. His unique interpretations of the Australian landscape have been widely acclaimed and he is represented in major gallery collections, including the National Gallery of Australia, and the Metropolitan Museum of Art, New York.

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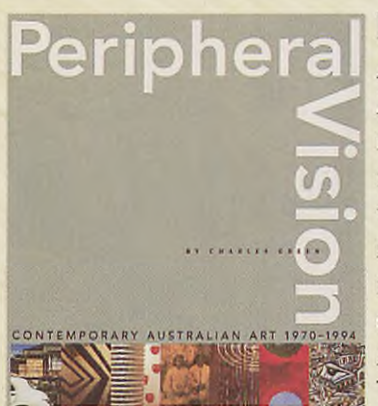
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For the millions of art lovers who are fascinated by the unique and powerful paintings of Hieronymus Bosch, Wilhelm Fraenger's long-awaited masterpiece brilliantly presents the master painter de-mythified. *Hieronymus Bosch* reveals important new insights into Bosch's life and provides the first convincing solution to the apparent paradoxes of Bosch's works. Fraenger interweaves a masterly analysis of the shifting tides of religious and secular thought that shaped Bosch's world, with a sensitive and detailed re-examination of the paintings themselves. Over 200 illustrations, including 79 pages of full colour, 526 pages, 300 x 240 mm, 976 6410 40 2, hardcover

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PERIPHERAL VISION Contemporary Australian Art 1970-1994 by Charles Green

Peripheral Vision provides an exploration of the ideas current in Australian art from the 1970s onwards, providing a summary of the issues that are still in flux. The broad terrain of recent visual practice is mapped and illuminated by discussion of individual artists and of the events, galleries, writers and international debates that have played a significant part in the development of recent Australian art. Featured artists include: Mike Parr, Peter Tyndall, Dale Hickey, Robert Rooney, Imants Tillers, Aleks Danko, Susan Norrie, Bill Henson, Jennifer Turpin, Western Desert artists, Tim Johnson.

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MODERNISM AND FEMINISM Australian Women Artists 1900-1940
by Helen Topliss

This book answers the question posed by a number of male art historians and critics: "Why were there so many influential women artists in the inter-war period?" The period between the two wars has been recognised as crucial for women's art but it has never received a proper analysis. Helen Topliss' account establishes a female context for women's art in Australia and demonstrates how women artists belonged to a female network that fostered Modernism. The author connects Australian women artists to their European artistic and social contexts and reveals Australian women artists' awareness of the issues raised by the movement for female emancipation.

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FIRE AND SHADOW Spirituality in Contemporary Australian Art
by Nevill Drury and Anna Voigt

This book profiles 15 contemporary Australian artists - among them painters, sculptors, installation artists and practitioners of mixed media - and explores the ways in which spiritual ideas, experiences and themes have emerged through the creative process. The result is fascinating because the spiritual perspectives are so diverse, encompassing Roman Catholic and Afro-Christianity, Aboriginal 'dreamings', apocalyptic surrealism, archetypal 'Goddess' imagery, alchemical symbolism, and Buddhist mysticism. Featured artists include:

- James Gleeson
- John Coburn
- Rover Thomas
- Mirlkitjunga Millie Skeen
- Gloria Temarre Petyarre and Tim Johnson.

Approximately 60 plates in colour, Approximately 176 pages, 286 x 254 mm, 976 6410 42 6, hardcover

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SOFT SCULPTURE AND BEYOND An International Perspective
by Jutta Feddersen

This unique book explores the use of fibres, plastics, fabrics, mixed-media and other 'soft' materials in international contemporary sculpture. The author, who is a noted sculptor herself, has conducted extensive interviews with the artists and this book is lavishly illustrated with photographs of recent work. Included are profiles of over 40 sculptors from the United States, Germany, Britain, Japan, Korea, the Czech Republic, Australia, Poland and Spain.

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HILARIE MAIS
by Anne Loxley

Apparently simple, and yet much more complex than they first appear, the geometric sculptures of Hilarie Mais utilise grids and trellises to create intriguing and refined optical illusions. Influenced by constructivism but also inclined towards abstract minimalism, Mais incorporates within her work subtle changes of pattern, light, shade and colour.

Anne Loxley describes Mais's approach to geometric abstraction and aesthetic composition, and the gradual development of her distinctive wall-reliefs.

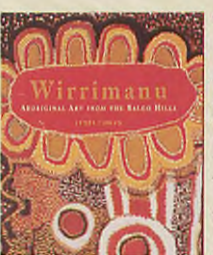
AKIO MAKIGAWA

by David Bromfield

The sculpture of Japanese/Australian Akio Makigawa can be contextualised with a Western art tradition while demonstrating a Japanese aesthetic sensibility. Born in Japan in 1948 he came to Western Australia in 1974 and works with a variety of materials including papier mâché, river stones, and most recently marble. He is renowned for his public sculpture which is both redolent with spiritual symbolism and conceived to relate to the architectural environment.

Both books feature 24 plates in colour, numerous illustrations in black & white, 60 pages, 230 x 190 mm, 976 6410 18 6, hardcover

Normal Price for both books \$59.90, Art and Australia Subscriber Price \$50



WIRRIMANU Aboriginal Art from the Balgo Hills
by James Cowan

The Balgo community of Western Australia is one of the 'hot spots' in contemporary Aboriginal art. Though the first Balgo artworks were painted with earth pigments, in common with ceremonial and ground designs, the works have now been freed from ritual constraints by the use of non-traditional materials. The acrylic paintings reproduced here reflect both a secular range of themes and the diversity of artistic approaches and experimentation characteristic of current Balgo art.

62 plates in colour, 180 pages, 286 x 254 mm, 976 8097 75 2, hardcover

Normal Price \$75, Art and Australia Subscriber Price \$60

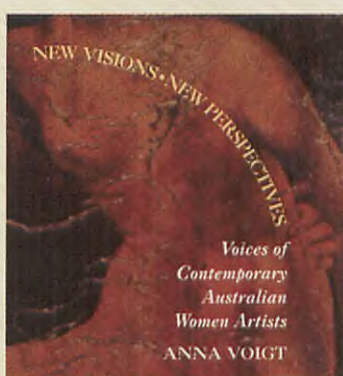


ART AND POWER Europe Under the Dictators 1930-45
by Dawn Ades, Tim Benton, David Elliott and Iain Boyd Whyte

This exceptional survey provides an in-depth study of the relationship of art and power in what has been called the 'Europe of the Dictators', between 1930 and 1945. In Hitler's Germany, Stalin's USSR and Mussolini's Italy, art was used to reinforce the strength of the political rulers, to shape and influence, to celebrate and demonstrate the seductive nature of power.

With over 450 illustrated examples ranging from painting and sculpture to large-scale architecture, from cinema and photography to literature, this volume examines the often uneasy relationship between art and power. 200 plates in colour, 450 illustrations in black & white, 360 pages, 285 x 225 mm, 0 500 23719 0, hardcover

Normal Price \$99, Art and Australia Subscriber Price \$84



NEW VISIONS, NEW PERSPECTIVES Voices of Contemporary Australian Women Artists
by Anna Voigt

New Visions, New Perspectives is a book about the creative process as told in the individual voices of 34 contemporary Australian women artists. The artists, working in a range of visual media, encompass established, emerging and mid-career professional stages and are of widely divergent backgrounds and perspectives - from Aboriginal elders to women of European descent and relatively recent migrants. At least two or three recent examples of each artist's work are included together with complete biographical outlines and select bibliographies.

Approximately 90 plates in colour, 340 pages, 286 x 254 mm, 976 8097 92 2, hardcover
Normal Price \$80, Art and Australia Subscriber Price \$64

SIGHT LINES Women's Art and Feminist Perspectives in Australia
by Sandy Kirby

The varied history of women's art has a complex set of interactions with the women's art movement which began almost twenty years ago. This book draws together the diverse contributions of Australian women to the visual arts, ranging from ceramics and painting to video, and explores the ways in which they are breaking old boundaries and creating new perspectives.

55 plates in colour, 37 illustrations in black & white, 160 pages, 305 x 230 mm, 976 8097 26 4, hardcover

Normal Price \$80, Art and Australia Subscriber Price \$64

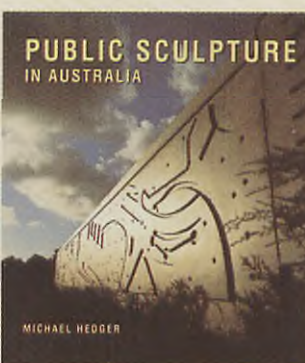


INGE KING Sculptor
by Judith Trimble

Inge King, today recognised as a leading Australian sculptor, was born in Berlin in 1918 and educated at Berlin Academy of Fine Arts and Glasgow School of Art. Her emigration to Australia in 1951 was to greatly enrich Australian cultural life as she introduced contemporary ideas, encouraged her peers to experiment and educated the community to accept the innovative, intellectually challenging forms of modern sculpture. Exposure to New York abstract expressionism led to her taking up welded steel as her medium in 1959 and to the construction of boldly monumental pieces many of which now grace public buildings and plazas throughout the country. Her work is in the National Gallery of Australia, state galleries, the Australian Embassy, Washington and Parliament House, Canberra.

40 plates in colour, 75 illustrations in black & white, 236 pages, 280 x 260 mm, 976 6410 48 8, hardcover

Normal Price \$75, Art and Australia Subscriber Price \$60



PUBLIC SCULPTURE IN AUSTRALIA
by Michael Hedger

This authoritative book provides a critical survey of public sculpture installed in Australia since colonial times. Major sections include war memorials, ranging from Boer War and World War I memorials; through to contemporary minimalism; commemorative sculpture, encompassing works relating to historical events, royalty, statesmen, explorers and prominent humanitarians; fountains and garden sculpture, corporate sculpture, and works in public gallery collections.

76 plates in colour, 81 illustrations in black & white, 132 pages, 305 x 230 mm, 976 8097 79 3, hardcover

Normal Price \$80, Art and Australia Subscriber Price \$60



CONTEMPORARY SCULPTURE IN AUSTRALIAN GARDENS
by Ken Scarlett

This superbly illustrated book examines the siting of sculptural works in Australian garden settings. The range of sculpture gardens is extensive - including the National Gallery of Australia, and regional galleries such as the Museum of Modern Art at Heide and McClelland Gallery in Victoria. The works of over 40 sculptors are included, ranging from such acclaimed artists as Inge King, Robert Klippel and Clement Meadmore to more recently established artists such as Wendy Mills, David Jensz and Maria Kuczynska.

53 plates in colour, 120 pages, 286 x 254 mm, 976 8097 46 9, hardcover

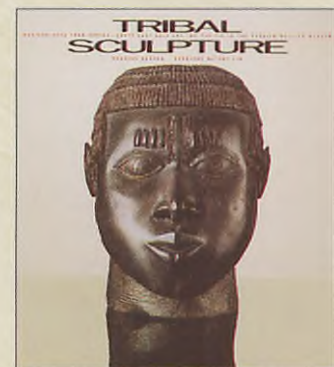
Normal Price \$75, Art and Australia Subscriber Price \$60

TRIBAL SCULPTURE Masterpieces from Africa, South East Asia and the Pacific in the Barbier-Mueller Museum
by Douglas Newton, Hermione Waterfield

The Barbier-Mueller Museum in Geneva houses the most spectacular collection of tribal sculpture in the world. It comes from Africa, South East Asia and the Pacific and includes almost every known genre: shields, masks, headpieces, drums, bronzes, ancestor images and religious idols. These sculptures were used in the rituals of worship, in initiation rites or merely in festivity. Together they provide an insight available in no other way into the cultures of these areas before contamination by the West.

295 colour illustrations, 347 pages, 300 x 332 mm, 0 500 23712 3, hardcover

Normal Price \$150, Art and Australia Subscriber Price \$127.50



THE ART OF CLIFFORD POSSUM TJAPALTJARRI
by Vivien Johnson

This is the definitive account of an extraordinary Aboriginal artist. Over 60 major paintings, all with detailed annotations and spanning more than two decades, are reproduced in this volume. *The Art of Clifford Possum Tjapaltjarri* makes accessible the development of a master painter of the Anmatyerre tribe - one of founders and leaders of Western Desert art. The encyclopedic range, depth, conceptual complexity, technical skill and inventiveness represented here will astonish even the keenest admirers of his work.

63 plates in colour, 10 illustrations in black & white, 192 pages, 286 x 254 mm, 976 8097 45 0, hardcover

Normal Price \$80, Art and Australia Subscriber Price \$64