



ART AND AUSTRALIA

QUARTERLY JOURNAL A\$14.50 US\$12

Restless

The jumpy abstraction
of Angela Brennan

Romantic

New figuration in
Western Australia

Remote

Landscape and memory
in Tasmania

PLUS Andrew Andersons
Debra Dawes & David Rankin

CELEBRATING

15 YEARS

OF

1981 CH 1996

CRAFTSMAN HOUSE

FINE ART

PUBLISHING IN

AUSTRALIA

1981 CH 1996



· THE CRAFTSMAN'S PRESS ·

The original name and logo ...

Although now widely acknowledged as Australia's leading art book publisher, Craftsman House had its beginnings as a limited edition company and was very much in the style of a cottage industry for several years.

In 1981 book designer Judy Hungerford and editor Nevill Drury approached Geoffrey King to finance a new company dedicated to publishing Australian limited edition art books. Through Macquarie Galleries, Judy had learned of the existence of a complete manuscript by Anthony Bradley on the art of Justin O'Brien and it seemed like an ideal project for a new publishing venture. At the time Judy was arguably Australia's best known art book designer – having worked as a freelance for Bay Books on the original Brett Whiteley, Fred Williams and Ian Fairweather monographs, whilst also designing a number of other publications featuring artists like John Olsen, Arthur Boyd and Reinis Zusters. She and Nevill had met while he was an editor at Harper & Row and they had also collaborated on the publication of art books featuring images by Albert Tucker and John Olsen, and posters from the Australian War Memorial.



At the Seaforth premises, 1987

Geoffrey King was well known in the Australian book trade – a former President of the Australian Book Publishers Association and at that time Chairman of the ANZ Book Company. He had a strong interest in Australian art and was immediately attracted to the idea of establishing the new company. The Craftsman's Press Pty Limited was registered with the NSW Corporate Affairs Commission on 13 November 1981 and had its first editorial offices in Geoffrey King's Mosman home. Later the company moved premises to a small one-room shop in Burnt Street, Seaforth – which always seemed to be an inauspicious address for a small, emerging publisher. Fortunately, the editorial offices didn't burn down and the limited edition book programme got underway. For more than three years, all of Craftsman's activities – manuscripts, files and book stock – would be contained within these shop premises. The office was maintained part-time by Geoffrey King and Nevill Drury – with the administrative help of Terasa Newland and later Marion Day. Nevill was working part-time as the editor of *Nature & Health*, a Weldon magazine, and Judy was continuing as a freelance designer for Bay Books, Oxford University Press, Harper & Row and other companies.

The Craftsman's Press got off to an encouraging start when *The Art of Justin O'Brien* was awarded the ABPA Joyce Nicholson Prize for Best Designed Australian Book of the

Year in 1982. The following year Craftsman published *Orpheus-The Song of Forever*, with a text by Nadine Amadio and images by Charles Blackman, and *Lloyd Rees: The Later Works* by Renee Free. Both books received commendation in the ABPA design awards. In 1984 Craftsman's Press published Paul William White's *The Art of Brian Dunlop* and in 1985 issued a handsome boxed edition of opera costume designs : *Joan Sutherland - Designs for a Prima Donna* by Richard Bonyng. With the exception of the latter – which had an international market and was published in an edition of 500 copies – all of the other Craftsman's Press publications had a print run of 250 copies or less. All were signed and numbered, and the Blackman, Rees and Dunlop volumes were accompanied by a signed print.

In 1985 a decision was made to take Craftsman into the field of general art book publishing and Nevill Drury proposed the name Craftsman House to differentiate the new books from the limited edition titles. The first releases in the new programme included *The Fairy World of Ida Rentoul Outhwaite*, *The Joan Sutherland Album* and *Ken Done : Paintings, Drawings, Posters and Prints*. The sale of overseas rights in the first two books and the entrepreneurial skills of Ken Done guaranteed much needed income from



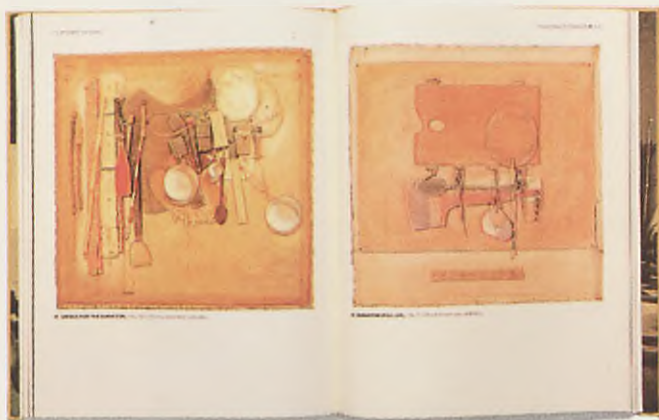
An image by Charles Blackman
from *Orpheus*

these publications and helped Craftsman House establish itself. The early years for any emerging publishing house are its most vulnerable, and Craftsman House was no exception.

At the time, the Rupert Murdoch-owned company Bay Books was the dominant force in Australian art book publishing and since the late 1970s had produced a number of handsome and definitive monographs on leading artists of the day. However there were clear possibilities for Craftsman House to position itself in the market. It was well known that Bay Books had a policy of regularly remaindering its art books and it was also clear that as a publisher it preferred to focus on established, mainstream artists. From the start, Craftsman House chose not to remainder its art books and as a consequence had smaller print runs. More importantly, though, it looked towards publishing the works of the next generation of artists, thereby building allegiances which would extend well into the future. It was also decided to make the books smaller, and more affordable than the Bay Books editions. Early releases in the programme included monographs on Robert Juniper, Colin Lanceley, Lloyd Rees and Alun Leach-Jones, and these would be followed by many others. Mid-career artist monographs remain a strong feature of the Craftsman House publishing programme.



Release of the first
Craftsman House title, 1985



Point to Point: The Art of Tim Storrier

Craftsman House received further recognition when *Point to Point: The Art of Tim Storrier* was named ABPA Best Designed Book of the Year in 1987 and when *John Coburn - Paintings* received the same award in 1988. However it was becoming difficult to maintain the financial momentum needed for an expanding publishing programme. Judy Hungerford had sold her interest in the company in 1987, and was no longer actively involved in Craftsman House, and the new team of directors – Geoffrey King, Nevill Drury and Pat Corrigan – felt that the best policy would be to find a buyer for the company, preferably another publisher that would allow Craftsman House to continue to consolidate its position in the Australian marketplace. In June 1989, following meetings between Geoffrey King and international publisher Martin Gordon, Craftsman House became part of the Gordon and Breach publishing group.

Established in the 1960s, Gordon and Breach had developed as a specialist publisher of scientific and medical books and journals, and had offices in



several cities around the world – including New York, London and Paris. It also had a subsidiary imprint, Harwood, that published academic titles on social science and visual anthropology. Martin Gordon's vision for Craftsman House was to use it as the vehicle for a new visual arts division within his publishing group. Nevill Drury left *Nature & Health* in November 1989 to work full-time as publishing manager of the newly consolidated Craftsman House and Geoffrey King accepted a part-time role as Martin Gordon's representative in Australia, a position which he held until his recent retirement.



Geoffrey King, Judy Hungerford and Nevill Drury – a recent meeting in Sydney

As early as 1987 Craftsman House had begun to focus its editorial and marketing orientation towards the Australian secondary school market by publishing books which related jointly to the arts curriculum and a general arts readership. These included the multi-volume *New Art* series, which profiled mid-career and emerging artists across the country. Also with this dual market in mind Craftsman House later commissioned a definitive volume on the Australian feminist art movement – *Sight Lines* by Sandy Kirby – and *Contemporary Australian Collage and its Origins*, by Arthur McIntyre. Craftsman House also extended into the field of crafts with the publication of Janet Mansfield's *Modern Australian Ceramics* and took its first trans-Tasman step by publishing Dr Michael Dunn's *Concise History of New Zealand Painting*.

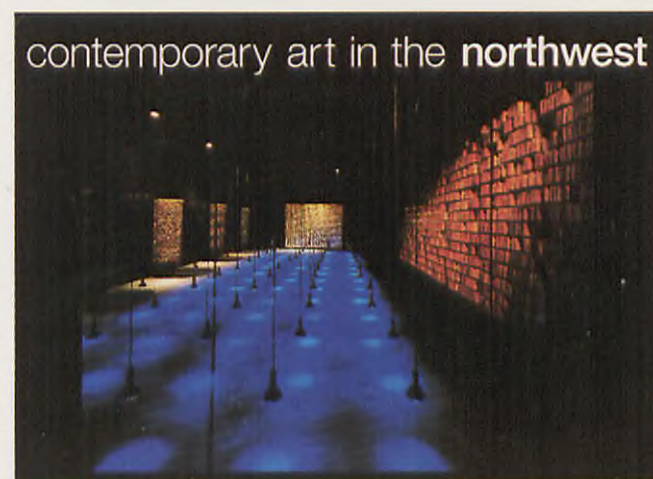
However, Martin Gordon also wanted Craftsman House to develop a more far-reaching international arts programme to supplement its Australasian focus. The acquisition by Gordon and Breach of the long-established *Art and Australia* magazine in 1991, and the purchase of the East German art publishers Verlag der Kunst and *Neue Bildende Kunst* following the German reunification, further consolidated the international thrust of the group's art publishing interests. Since this time, Gordon and Breach has gone on to establish *Art and Asia Pacific* and *World Art* magazines – with Dinah Dysart and Ashley Crawford as publishers respectively. Book projects originating through these magazine divisions are now also published through Craftsman House. An important release for 1995, and timed to coincide with celebrations for International Women's Year, was Joan Kerr's *Heritage: The National Women's Art Book* which was designed and produced by the staff of *Art and Australia* and released under the Craftsman House imprint. *World Art* released its first book in October 1995 – Charles Green's *Peripheral Vision*, an overview of Australian art from 1970-1994.

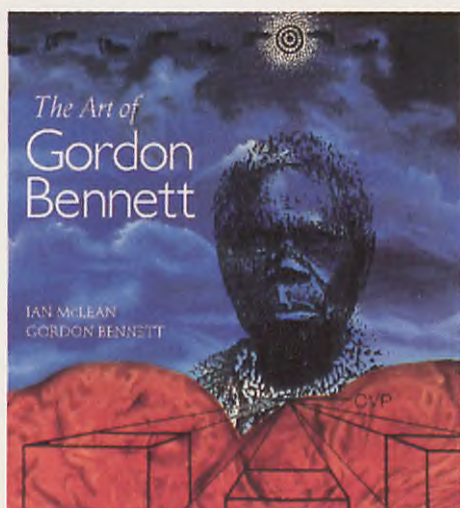
Craftsman House continues to focus its attention on Australian art but has also established two international art programmes. The first of these is a series on contemporary

PUBLISHING

painting in different countries. The first titles to be released were *Contemporary Painting in Scotland* (1992) and *Contemporary Czech Painting* (1993) – both of them the first overviews commissioned in their respective fields and produced in the Sydney office. Subsequent volumes have followed on contemporary painting in Germany, Russia, Poland and New Zealand.

The second series which continues to establish a niche for Craftsman House internationally is the regional American programme which focuses on contemporary art in different areas of the United States and profiles artists who have made a distinguished cultural contribution to their region during the last decade. *Contemporary Art in Texas* by noted art writer Patricia Covo Johnson, was published by Craftsman House in 1994 and followed a year later by Lois Allan's *Contemporary Art in the Northwest*. American artists, writers and galleries have responded with a mixture of curiosity and intrigue at the thought of being published via an editorial office in Sydney, but there is no doubt that these books are covering areas not served by the main American art publishers like Abrams, Abbeville and Rizzoli – who are based in New York. A further title has recently been published on contemporary art in New Mexico and titles on the Midwest, and Northern and Southern California have also been scheduled for publication. The American series is designed in-house by Caroline de Fries, who has worked as Craftsman House's design and production co-ordinator over the last five years.

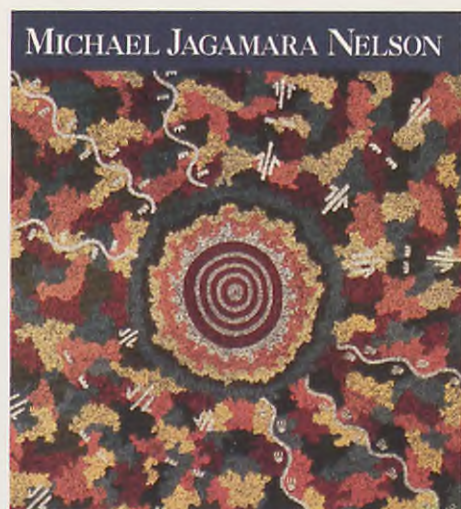




Other directions are apparent in the Craftsman House programme. Complementing Gordon and Breach's commitment to visual anthropology, Craftsman House has published several key titles on Aboriginal art, including Dr Vivien Johnson's scholarly monographs on Clifford Possum Tjapaltjarri and Michael Jagamara Nelson and her biographical dictionary *Artists of the Western Desert*. Other publications on Aboriginal art include a definitive monograph on Moët & Chandon winner Gordon Bennett, Michael Boulter's *The Art of Utopia* and *Wiradjuri Spirit Man* by H.J. Wedge. In addition, Craftsman House has recently published Susan Cochrane's *Contemporary Art in Papua New Guinea* and has co-published several titles on Native American art with the Canadian publisher Douglas & McIntyre. An exciting new title on contemporary Maori art has also been contracted. Meanwhile *Art and Asia Pacific* has commissioned several books on contemporary Asian art, including *Art Taiwan*, released as a joint venture with the Taipei Fine Arts Museum and the Museum of Contemporary Art, Sydney, in 1995.

Craftsman House intends to maintain its commitment to contemporary Australian art, and in recent years has extended its scope beyond painting, performing arts and craft topics into sculpture, photography and architecture. Craftsman published Graeme

IN AUSTRALIA



Sturgeon's *Contemporary Australian Sculpture* in 1991, and has followed it with several other titles in this field. The award-winning *Contemporary Australian Architecture* by Graham Jahn, with superb photographs by Scott Frances, has been one of Craftsman House's most successful titles of recent years, and the recently published *Australian Photographers Collection #1*, which gained awards for both design and production from the APA and Galley Club respectively, is the first in an ongoing series on contemporary photography. Craftsman House also has several graphic arts titles forthcoming from internationally renowned designer Ken Cato.

With an expanded sales and marketing department headed by Nichola Dyson-Walker, the Craftsman House publishing programme continues apace, with between thirty and forty new book titles released each year. 13 November 1996 marks the fifteenth anniversary of Craftsman House's contribution to Australian and international art book publishing.

Nevill Drury
Publishing Director
Craftsman House

1981 CH 1996

The Craftsman's Press

1982 *The Art of Justin O'Brien* (A. Bradley)

1983 *Orpheus - the Song of Forever* (N. Amadio/C. Blackman)
Lloyd Rees - the Later Works (R. Free)

1984 *The Art of Brian Dunlop* (P.W. White)

1985 *Designs for a Prima Donna* (R. Bonynge)

Craftsman House

1985 *The Fairy World of Ida Rentoul Outhwaite*
(M. Muir/R. Holden)

1986 *The Art of Robert Juniper* (E. Lynn)
Ken Done - Paintings, Drawings, Posters and Prints (K. Done)
The Joan Sutherland Album (J. Sutherland/R. Bonynge)

1987 *The Art of Roland Wakelin* (L. Walton)
Seeing (G. Andrews)
New Art One (N. Drury)

TITLES

PUBLISHED BY

THE

CRAFTSMAN'S

PRESS

AND

CRAFTSMAN

HOUSE

1981-1996:

1987 (continued)

Colin Lanceley (R. Hughes)
Justin O'Brien: Image and Icon (C. France)
Theatrical Postcards - A Collector's Guide (R. Bonyng)
Images from the I Ching (A. Williams/R. Metzner)
Point to Point: The Art of Tim Storrier (L. Van Nunen)
Modern Australian Ceramics (J. Mansfield)
Lloyd Rees: An Artist Remembers (L. Rees/R. Free)

1988

The Queen Victoria Building (A. Gamble)
Graham Cox: The Journey Begins (G. Cox)
Roy de Maistre: The Australian Years 1894-1930 (H. Johnson)
Historical Drawings of Moths and Butterflies (H. Scott/M. Ord)
Historical Drawings of Native Plants (H. Scott/ M. Ord)
Alun Leach-Jones (R. Gray et al)
Ken Done - Australia (K. Done)
Historic Sydney (A. Gamble)
New Art Two (N. Drury)
Early Sydney Moderns (J. Campbell)
John Coburn - Paintings (N. Amadio)

1989

Theatre of the Impossible: Puppet Theatre in Australia
 (M. Vella/H. Rickards)
Around the Quay (A. Gamble/N. Souter)
Kevin Connor (B. Pearce)
Tony Tuckson (D. Thomas/R. Free/G. Legge)
Modern Australian Furniture (M. Bogle/P. Landman)
Australian Watercolour Painters: 1780 to the Present Day
 (J. Campbell)
New Art Three (N. Drury)
Noela Hjorth: Journey of a Fire Goddess (N. Hjorth)

1990

Michael Shannon (G. Sturgeon)
Contemporary Australian Collage and its Origins (A. McIntyre)
New Art Four (N. Drury)

1990 (continued)

Contemporary Australian Painting (ed. E. Chanin)
Margaret Olley (C. France)
Joan Sutherland & Richard Bonynges with The Australian Opera (R. Bonynges)
Lloyd Rees: The Last Twenty Years (R. Free)
Grace Cossington Smith (B. James)
Brian Dunlop (L. Strahan)
Collecting Art (E. Chanin)
Jeffrey Smart: Paintings of the '70s and '80s (J. McDonald)
Artists and Galleries of Australia (3rd edition) (M. Germaine)

1991

Contemporary Australian Sculpture (G. Sturgeon)
Basil Hadley (D. Dolan)
Franz Kempf (R. Brooks/G. Thomson)
Salt Glaze Ceramics (J. Mansfield)
New Art Five (N. Drury)
John Olsen (D. Hart)
A Concise History of New Zealand Painting (M. Dunn)
Medieval Texts and Images (ed. M. Manion)
The Art of Utopia (M. Boulter)
Women Artists of Australia (M. Germaine)

1992

Teaching Children to Draw (K. Cikanova)
New Art Six (N. Drury)
Robert Juniper (P. O'Brien)
Salvatore Zofrea: Images from the Psalms (T. Snell)
Picturing Architecture (D. Luscombe/A. Peden)
Indigena (ed. G. McMaster/L. Martin)
Dale Frank (J. Magon)
Images in Contemporary Australian Painting (N. Drury)
Sight Lines (S. Kirby)
New Zealand Women Artists: A Survey of 150 Years (A. Kirker)
New Art Seven (N. Drury)
Contemporary Stone Sculpture in Zimbabwe (C. Winter-Irving)
Ken Done: Paintings and Drawings (K. Done)
Contemporary Painting in Scotland (B. Hare)

1993

Contemporary Czech Painting (P. Pecinkova)
Australian Women Artists Poster Book (N. Drury)
Contemporary Aboriginal Painting Poster Book (N. Drury)
Colin Lanceley (revised edition) (R. Hughes)
New Art Eight (N. Drury)
James Gleeson: Images from the Shadows (R. Free)
Teaching Children to Paint (K. Cikanova)
Soft Sculpture (J. Feddersen)
Andrew Sibley (S. Grishin)
Contemporary Sculpture in Australian Gardens (K. Scarlett)
Sandra Leveson (H. Ivory)
Salvatore Zofrea: Immagini dai Salmi (T. Snell)
New Sculpture (N. Drury)
Tin-Glazed Earthenware (D. Carnegie)
Garry Shead: The D.H. Lawrence Paintings (S. Grishin)
Eroticism (ed. D. Dysart/L. Paroissien) *

1994

The Art of Clifford Possum Tjapaltjarri (V. Johnson)
Balgo Hills Aboriginal Paintings Poster Book (J. Cowan)
Contemporary Australian Architecture (G. Jahn)
Wirrimanu (J. Cowan)
Aboriginal Artists of the Western Desert (V. Johnson)
Contemporary Painting in Germany (B. Stark)
Australian Naive Art (S. Warner)
Duchamp - Passim (A. Hill)
Violence to Non-Violence (ed. W. Kelly)
Understanding Architecture (L. Roth)
Images 2: Contemporary Australian Painting (N. Drury)
Inuit Women Artists (O. Leroux et al)
Raku (T. Andrews)
The Electric Kiln (H. Fraser)
Contemporary Art in Texas (P. Johnson)
The Best Style: Marion Hall Best (M. Richards) *
Marea Gazzard: Form and Clay (C. France) *
The Puzzle of Pain (Tr. F. Djite-Bruce) *
Roar ! (T. Allen)
Contemporary Australian Printmaking (S. Grishin)
Ian Fairweather (ed. M. Bail) *

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1995

Roy de Maistre: The English Years 1930-1968 (H. Johnson)
Australian Studio Glass (N. Ioannou)
The Art and Life of Weaver Hawkins (E. Chanin/S. Miller)
William Robinson (L. Fern)
Anneke Silver (J. Magon)
Contemporary Ceramic Art in Australia and New Zealand
 (J. Mansfield)
The Barossa Folk (N. Ioannou)
Contemporary Painting in Russia (E. Dyogot)
Alun Leach-Jones (revised edition) (R. Gray)
Art Under Socialist Realism (G. Prokhorov)
Non-official Art: Soviet Artists of the 1960s (A. Erofeev)
Sots Art (E. Andreeva)
Moscow Conceptualism (N. Tamruchi)
An Experience of Madness: Alternative Russian Art (N. Tamruchi)
Between the Utopias: New Russian Art during and after Perestroika
 (A. Kovalev)
Contemporary Porcelain (P. Lane)
Leonard French (S. Grishin)
Robert Grieve (D. Ellis)
Contemporary Art in the Northwest (L. Allan)
Conserving Paintings (A. Byrne)
Contemporary Painting in Poland (R. Noyce)
Art Taiwan (ed. N. Jose) **
Throwing Pots (P. Rogers)
Kiln Building (I. Gregory)
Teaching Mixed Media to Children (K Cikanova)
Smoke-fired Pottery (J. Perryman)
The Australian Photographers Collection #1 (ed. R. Imhoff)
Public Sculpture in Australia (M. Hedger)
Peripheral Vision (C. Green) ***
Dictionary of Glass (C. Bray)

1996

Southeast Asian Art Today (ed. J. Van Fenema)
Rod Milgate (P. Pinson)
Lesbian Art (E. Ashburn) *
Hilarie Mais (A. Loxley) *
Akio Makigawa (D. Bromfield) *
Modernism and Feminism (H. Topliss)

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and book catalogues
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Charmaine Pichler and Kevin Jeffries.

1996 (continued)

Stewart MacFarlane (V. Helmridge-Marsillian)
Inge King - Sculptor (J. Trimble) *
The Goddess and the Moon Man (S.L. Holmes)
New Visions, New Perspectives (A. Voigt)
Fire and Shadow: Spirituality in Contemporary Australian Art
(N. Drury/A. Voigt)
First Choice (K. Cato)
Contemporary Painting in New Zealand (M. Dunn)
Australian Architecture: Award Winners (N. Quarry)
James Gleeson (revised edition) (R. Free)
Wendy Stavrianos (L.M. Cree)
The Art of Gordon Bennett (I McLean and G. Bennett)
Contemporary Art in New Mexico (J. Adlmann with B. McIntyre)
Michael Jagamara Nelson (V. Johnson)
Marion Borgelt (V. Lynn) *
Hossein Valamanesh (P. Carter) *
Chasing Shadows : The Art of Kathleen O'Connor (J. Gooding) *
Contemporary Art in Papua New Guinea (S. Cochrane)
Single Firing (F. Tristram)
Impressed and Incised Ceramics (C. Minogue)
Repairing Pottery and Porcelain (L. Acton and P. McAuley)
Having Fun with Yarn and Fabric (K. Cikanova)
Resist and Masking Techniques (P. Beard)
Clay in the Classroom (P. Clough)
De Chirico - the New Metaphysics (M. Calvesi and M. Ursino)
The Australian Photographers Collection #2 (ed. R. Imhoff)
The Language of Oysters (R. Adamson and J. Gemes)
Haida Art (G. MacDonald)
George Lambert : Art and Artifice (A. Gray) *
The Fairy World of Ida Rentoul Outhwaite (paperback edition)
(M. Muir and R. Holden)
Art and Suburbia (C. McAuliffe) ***
Asian Women Artists (ed. D. Dysart and H. Fink) **
Glass Art (P. Layton)
Australian Printmaking in the 1990s (S. Grishin)

* An Art and Australia Book

** An Art and Asia Pacific Book

*** A World Art Book



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Special Book Offer from Fine Arts Press

Christmas 1996

A Special Christmas Offer to *ART and Australia* Subscribers

Fine Arts Press would like to offer subscribers to *ART and Australia* a special benefit for the Christmas season.

As you may be aware, art book publisher Craftsman House and *ART and Australia* have been operating as partners for the last five years and Craftsman House celebrated 15 years of publishing on 13 November this year. To show our appreciation of the continuing support of our subscribers we would like to offer you the opportunity to purchase a selection of books published by Craftsman House and other leading fine arts publishers. If you are already, or would like to become, a subscriber to *ART and Australia*, you will have the opportunity to buy these books at substantially reduced prices.

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by Ken Done with an introduction by Donna Lee Brien



Over the last eight or nine years, most of us have become aware of Ken Done through his graphic designs on T-shirts, calendars, cups, notebooks and cards. This colourful collection combines Ken Done's earlier volumes — *Ken Done* and *Ken Done: Australia* — into one book of exuberant and vivid depictions of exotic flowers, tropical fish, parrots, shells, yachts, still lifes, nudes and portraits.

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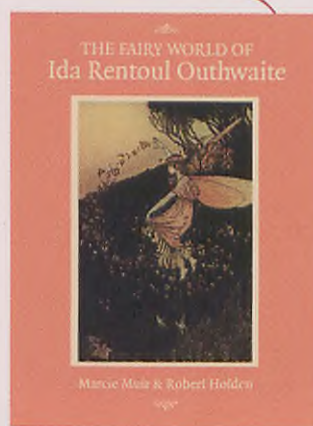
The Fairy World of Ida Rentoul Outhwaite

by Marcie Muir and Robert Holden

The fairy pictures and books of Australian illustrator Ida Rentoul Outhwaite have reached a new peak of popularity after some years of neglect. This book describes Ida's exquisite watercolours and decorative pen-and-ink drawings, her Melbourne background and childhood and her successful career in Australia and overseas. The authors also consider her place in the 'Golden Age' of English book illustration.

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Australian Photographers Collection Vol. 2

edited by Robert Imhoff



Published in conjunction with the Society of Advertising, Commercial and Magazine Photographers (ACMP), this book showcases some of the best work produced by Australian professional photographers in recent years. The photographs have been judged by some of Australia's most successful photographers and are presented under different thematic headings, including people, landscape and still life. Peer recognition is perhaps the highest professional accolade one can achieve, so to be included in the second volume of this series is a great honour.

176 plates in colour, 208 pages, 305 x 229 mm, 9057031116, hardcover

Normal price **\$80.00** ART and Australia subscriber price **\$68.00**

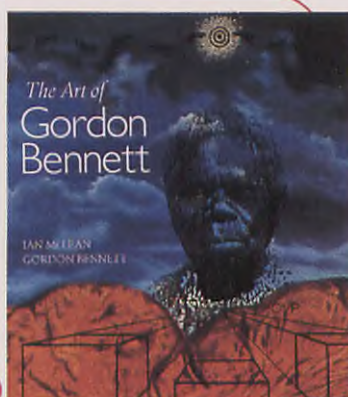
The Art of Gordon Bennett

by Ian McLean and Gordon Bennett

Gordon Bennett is an extraordinarily thoughtful and philosophical artist with an urgent sense of mission to understand both his own self and the future of the Australian nation. More directly and explicitly than any other Australian artist, he participates in the debate on republicanism, sovereignty (land rights) and citizenship which currently grips the Australian imagination, and has earned a national and international reputation as one of Australia's most significant painters.

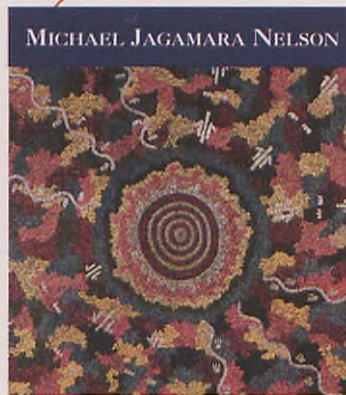
48 plates in colour, 40 illustrations in black & white, 140 pages, 286 x 254 mm, 905703221X, hardcover

Normal price **\$75.00** ART and Australia subscriber price **\$63.00**



Michael Jagamara Nelson

by Vivien Johnson



Designer of the Parliament House mosaic and painter of the BMW Aboriginal Art Car, Michael Jagamara Nelson is one of the best known Aboriginal artists. He is also 'a real Warlpiri man', an articulate exponent of Western Desert viewpoints on the internationally famous art movement in which he has played a key role. This comprehensive study interweaves Nelson's perspective on his work with the social and political events which are inseparable from its strength as art.

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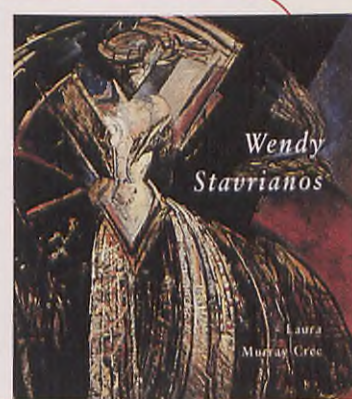
Wendy Stavrianos

by Laura Murray Cree with a foreword by Sasha Grishin

Over the last fifteen years Wendy Stavrianos has produced an impressive body of work dedicated to the connection between archetypal feminine qualities and 'the body and soul of the earth'. Draped fabrics, cloaks, mantles, veils, canopies, tents and other forms of shelter are all distinctive hallmarks of her art, which explores such primal polarities as birth and death, love and sadness, and reflection and ecstasy, in a manner that draws on Old Master techniques while also retaining a thoroughly contemporary perspective.

39 plates in colour, 32 illustrations in black & white, 168 pages, 286 x 254 mm, 9057032112, hardcover

Normal price **\$80.00** ART and Australia subscriber price **\$68.00**



Chasing Shadows: The Art of Kathleen O'Connor

by Janda Gooding



This book is a tribute to Kathleen O'Connor (1876-1968), a key figure in the development of modernism in Australia. Settling in Paris in 1908, she embraced an impressionistic style until the First World War, when she lived in Bloomsbury, London, and her palette and style changed dramatically under the influence of Post-Impressionism. At the conclusion of the war she returned to Paris, where still life became her favoured subject and the site for her explorations of modernism.

44 plates in colour, 37 illustrations in black & white, 144 pages, 286 x 254 mm, 9057040115, hardcover

Normal price **\$65.00** ART and Australia subscriber price **\$55.00**

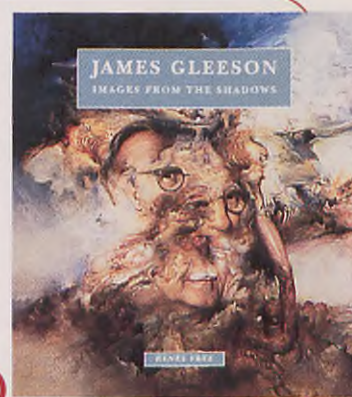
James Gleeson: Images from the Shadows

(Revised Edition) by Renée Free

James Gleeson is regarded as the foremost Australian Surrealist painter and poet. His career spans from 1938 to the present day, and encompasses works created in response to wartime, the haunting and beautiful 'Garden' paintings, his heroic 'psychoscapes' and experimental collages, and the most recent 'cosmic' paintings which explore the undercurrents within the subconscious mind. This fascinating book is the first comprehensively illustrated volume on James Gleeson's oeuvre.

60 plates in colour, 57 illustrations in black & white, 188 pages, 286 x 254 mm, 9766410836, hardcover

Normal price **\$80.00** ART and Australia subscriber price **\$68.00**



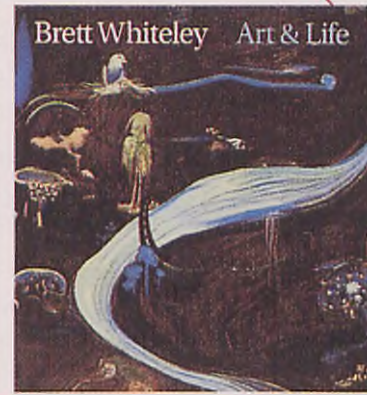
Brett Whiteley: Art & Life

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.

180 plates in colour, 52 illustrations in black & white, 240 pages, 285 x 268 mm, 0500092524, hardcover

Normal price **\$59.95** ART and Australia subscriber price **\$50.00**



George Lambert: Art and Artifice

by Anne Gray



George Lambert (1873-1930), one of the most remarkable artists that Australia produced at the turn of the century, was particularly noted for his versatility in different media. In this long-awaited monograph, art historian Anne Gray draws upon a mass of documents to reveal Lambert's considerable achievements in his art and his life. Lambert made his mark as a painter of portraits, landscapes and still life, as a graphic artist and as a sculptor. This book contains high quality reproductions of many of his finest works, including portraits in both pencil and oil.

52 plates in colour, 100 illustrations in black & white, 204 pages, 285 x 260 mm, 9057040514, hardcover

Normal price **\$85.00** ART and Australia subscriber price **\$72.00**

Award Winning Australian Architecture

by Neville Quarry

What are the best works of Australian architecture? Who says they are the best, and why? This book answers those questions with reference to the buildings which have won National Architecture Awards from the Royal Australian Institute of Architects since the inception of the award program in 1981. Categories include: public buildings, residential buildings, conservation, recycled buildings, commercial architecture, interior architecture and civic design.

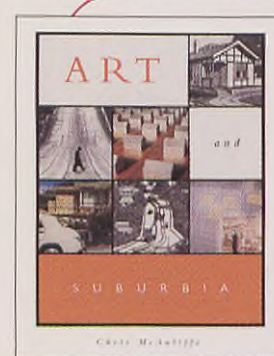
227 plates in colour, numerous line diagrams, 284 pages, 285 x 250 mm, 9057032015, hardcover

Normal price **\$85.00** ART and Australia subscriber price **\$72.00**



Art and Suburbia

by Chris McAuliffe



Art and Suburbia is an exploration of images of Australian suburbia, from the turn of the century to the artists of today. It features the works of Arthur Streeton and Frederick McCubbin, through to the modernist suburban reveries of Clarice Beckett in the 1930s and the post-war disillusion of John Brack. Images from over fifty Australian artists are reproduced, juxtaposed with visual material documenting the growth and changing nature of the suburbs and quotes from writers, humorists and other commentators reflecting on Australian suburbia.

24 plates in colour, numerous illustrations in black & white, 136 pages, 255 x 200 mm, 9766410291, hardcover

Normal price **\$49.95** ART and Australia subscriber price **\$42.00**

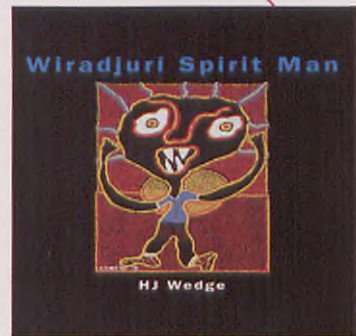
Wiradjuri Spirit Man: HJ Wedge

by HJ Wedge with an introduction by Brenda L. Croft and an essay by Judith Ryan

HJ Wedge is one of the most popular contemporary Aboriginal artists exhibiting today. Through his engaging stories and highly colourful paintings, HJ presents a unique insight into the realities and imaginings of contemporary Aboriginal life. Each painting is accompanied by a story told in HJ's words. Sometimes whimsical and often hard-hitting, these pictures and stories challenge racial stereotypes by presenting a diverse view of rural and urban Aboriginal life.

42 plates in colour, 11 illustrations in black & white, 108 pages, 245 x 255 mm, 9766410194, hardcover

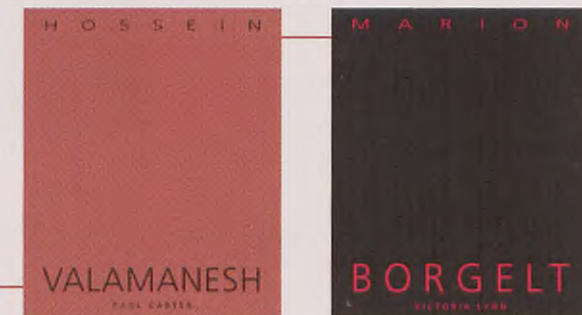
Normal price **\$45.00** ART and Australia subscriber price **\$36.00**



Hossein Valamanesh: ART and Australia Monograph No. 3

by Paul Carter

Iranian/Australian painter and sculptor Hossein Valamanesh was born in Iran in 1949. His work reflects his relationship to the land of his birth and to his adopted country. The artist's themes include personal journeys, a search for identity and the association between human and earth. He has executed a number of successful public sculptures, and has been selected for several prestigious international exhibitions.



Marion Borgelt: ART and Australia Monograph No. 4

by Victoria Lynn

The sensuous abstractions of Marion Borgelt are charged with feminine sensibility. In her paintings she explores organic forms and her textured surfaces, rendered with a palette of reds and browns, have a tactile richness. She has won numerous art prizes, internationally, and represented Australia at the Indian Triennale in New Delhi in 1986.

Both books feature 24 plates in colour, numerous illustrations in black & white, 60 pages, 230 x 190 mm, 9766410526, hardcover

Normal price for both books **\$59.90** ART and Australia subscriber price **\$50.00**



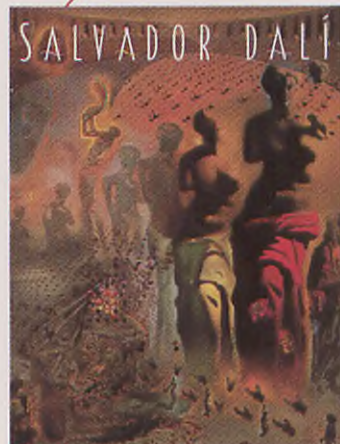
Special Book Offer

from Fine Arts Press

Christmas 1996

Salvador Dali: Masterpieces from the Collection of the Salvador Dali Museum

by Kenneth Wach



Forty masterpieces have been selected from the museum's collection. Each is reproduced in full colour with illuminating commentary, discussing both the works' style, in art historical terms, and their often complex psychological content. In addition, the book's general introduction provides a broad overview of Dali's flamboyant career as an artist. Also illustrated, in black and white, is a representative selection of Dali's drawings, demonstrating his consistently fine draftsmanship through all phases of his career.

40 plates in colour, 31 illustrations in black & white, 128 pages, 325 x 245 mm, 0810932350, hardcover.

Normal price \$59.95 ART and Australia subscriber price \$50.95

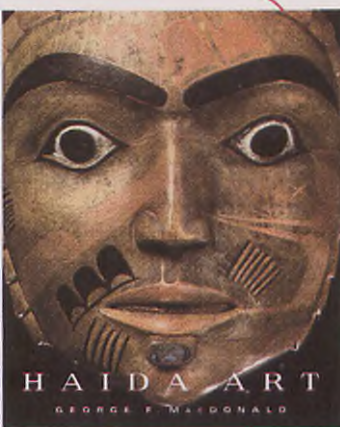
Haida Art

by George MacDonald

By the time the first Europeans landed in 1774 on the shore of Haida Gwaii — off the north-west coast of Canada — the Haida had attained a distinctive and powerful style of sculpture and painting in order to display their myths, lineage and history. This definitive book covers the full range of the elegance and glory of Haida art from early times up until today, including monumental totem poles, shamans' charms, masks of supernatural beings, chiefly regalia, feast dishes, pipes, rattles and other ceremonial objects.

85 colour photographs, 90 black & white photographs, 256 pages, 310 x 250 mm, 9057032619, hardcover.

Normal price \$80.00 ART and Australia subscriber price \$68.00



Blumenfeld: A Fetish for Beauty

by William A. Ewing

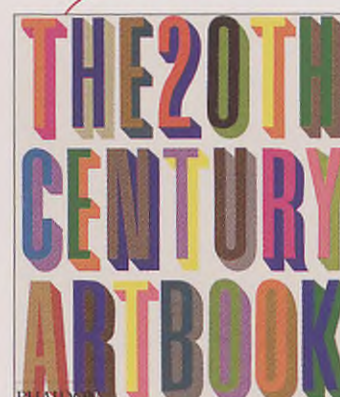


A combination of stunning photographs with a fascinating life story, this book discusses the life and work of one of the outstanding figures in 20th century photography. Until now Blumenfeld's work has only been published piecemeal — there has never been an opportunity to see a full retrospective selection. With work from the Blumenfeld estate and photographs from galleries, museums and private collectors, it provides a thorough representation of his extraordinary oeuvre — drawings, collages and photographs of all genres.

More than 235 illustrations, 47 in colour, 148 in duotone, 256 pages, 310 x 245 mm, 0500542023, paperback

Normal price \$99.00 ART and Australia subscriber price \$84.00

The 20th Century Art Book



This book is an entertaining A to Z guide to the art of an extraordinary century. From the towering figures of Picasso, Duchamp, Beuys and Warhol to the most innovative contemporary artists, 500 full-page colour plates present celebrated works alongside future classics. Each image is accompanied by an incisive caption, while cross-references allow the reader to browse through the century by subject matter or artistic tendency. Full glossaries of terms and artistic movements provide the crucial information to navigate the richly diverse art of a fast-moving century.

500 plates in colour, 512 pages, 290 x 250 mm, 0714835420, hardcover

Normal price \$49.95 ART and Australia subscriber price \$42.45

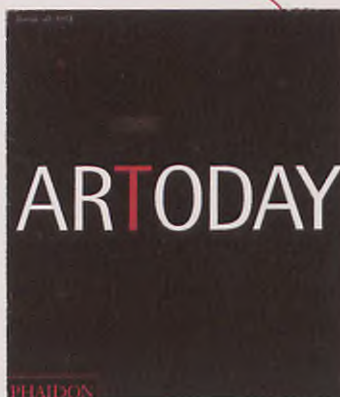
Art Today

by Edward Lucie-Smith

Art Today — a completely new version of the 1977 book of the same title — reflects the huge changes that have swept across the art world since 1960. The author charts the progress of contemporary developments and points out their sources and interrelationships — many of them surprising. The work of nearly 500 outstanding contemporary artists is analysed and illustrated in stunning colour. Informative, authoritative and challenging, *Art Today* is the only book available that provides a clear and comprehensive guide to contemporary world art.

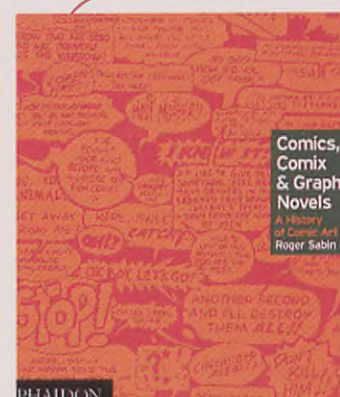
Over 500 illustrations in colour, 512 pages, 290 x 250 mm, 0714832014, hardcover

Normal price \$125.00 ART and Australia subscriber price \$105.00



Comics, Comix & Graphic Novels: A History of Comic Art

by Roger Sabin



For more than a century the comic book has been one of our most familiar, yet least appreciated, popular artforms. Encompassing traditions from the USA, Britain, Europe and Japan, this book is the most comprehensive and up-to-date survey of comic art available. Illustrated with over 700 images, this book will appeal to comic fans of all kinds, and will undoubtedly become an essential reference work for students, graphic designers and media professionals.

Approximately 500 plates in colour, 200 illustrations in black & white, 240 pages, 290 x 250 mm, 0714830089, hardcover

Normal price \$79.95 ART and Australia subscriber price \$67.95

Latin American Art in the Twentieth Century

edited by Edward Sullivan

Written by a distinguished team of experts, each writing about her or his own country, this book is the first general survey of an important and increasingly popular field, and the first to present a genuinely Latin American viewpoint. Presented in over 300 outstanding images, major artists such as Wifredo Lam, Frida Kahlo, Diego Rivera and Fernando Botero are seen in a wider context, and the exploration of the important traditions of Ecuador, Peru, the Dominican Republic, Paraguay and Bolivia will be a revelation to many.

Approximately 300 plates in colour, 10 illustrations in black & white, 352 pages, 290 x 250 mm, 0714832103, hardcover

Normal price \$125.00 ART and Australia subscriber price \$105.00



Jasper Johns: A Retrospective

by Kirk Varnedoe with an essay by Roberta Bernstein



This is the most authoritative book on this important American artist. Accompanying a major exhibition at The Museum of Modern Art, New York, it reproduces 240 works, arranged in sections that allow comparison of paintings, drawings and prints from each era of Johns' career. Varnedoe's introduction reviews the themes that have informed his work since the epoch-making *Flag* and *Target* paintings of the mid-1950s, and two essays analyse Johns' references to the work of his predecessors, and his impact on both artists of his own time and younger artists today.

261 plates in colour and 4 fold-outs, 222 illustrations in black & white, 408 pages, 310 x 229 mm, 0870703889, hardcover

Normal price \$120.00 ART and Australia subscriber price \$99.95

Christian Lacroix: The Diary of a Collection

by Patrick Mauriès

Christian Lacroix is one of the world's most admired fashion designers. In the months preceding a collection, Lacroix compiled two stunning books of collages and sketches as a complete record of his working processes. These elegant 'scrapbooks' document every stage of design — from the earliest inspirations to the finished garment. A large selection from these albums has been collected here in 128 pages of full-colour plates with detailed commentaries. Nearly every page includes notes and comments in the designer's own hand, providing unprecedented access into the mind of a couturier.

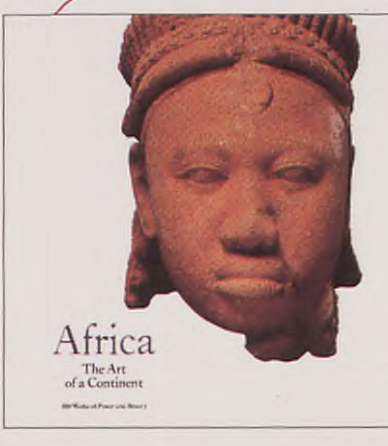
128 plates in colour, 192 pages, 300 x 240 mm, 0500017344, hardcover

Normal price \$99.00 ART and Australia subscriber price \$84.00



Africa: The Art of a Continent

essays by Kwame Anthony Appiah, Suzanne Blier, Ekpo Eyo, Henry Louis Gates, Jr. and Peter Mark with a preface by Cornel West

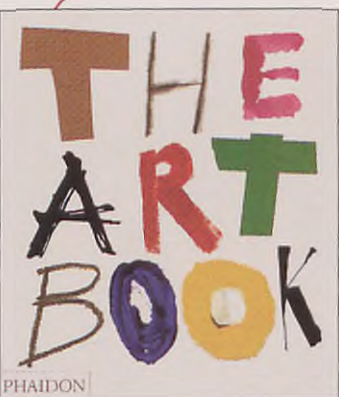


Inspired by a landmark exhibition at the Guggenheim Museum, New York, this book provides an accessible overview of one of the world's great art traditions. It presents masterworks organised into seven geographical areas: Ancient Egypt and Nubia, eastern Africa, southern Africa, central Africa, western Africa and the Guinea Coast, Sahel and Savanna, and northern Africa. Spectacular sculptures in wood, bronze and stone provide stunning proof of the aesthetic strength of African traditions and an international team of scholars explores the significance of each of the objects reproduced.

110 plates in colour, 20 illustrations in black & white, 160 pages, 305 x 290 mm, 0810968940, hardcover

Normal price \$65.00 ART and Australia subscriber price \$55.00

The Art Book



Easy-to-use, informative and fun, *The Art Book* is an A to Z guide to 500 great painters and sculptors from medieval to modern times. An unparalleled visual source book, only here could Michelangelo be considered with Millaïs, Picasso with Piero della Francesca and Rodchenko with Rodin. Each artist is represented by a full-colour plate of typical work, accompanied by explanatory and illuminating information on each image and its creator. The entries are comprehensively cross-referenced and glossaries of artistic movements and technical terms are included.

500 plates in colour, 512 pages, 290 x 250 mm, 0714829846, hardcover

Normal price \$49.95 ART and Australia subscriber price \$42.45

De Chirico: The New Metaphysics

by Maurizio Calvesi and Mario Ursino

Giorgio de Chirico (1888–1978) is widely regarded as one of the masters of 20th century art — the originator of Metaphysical painting, and a precursor to the Surrealists. His first period of Metaphysical painting (1910–1918) remains his most celebrated and produced some of his most memorable images. However, his later metaphysical period was also a time of intense creativity and evocative artmaking. This book is a celebration of that period in de Chirico's career, and evaluates not only his paintings, but also the mythic and symbolic sculptures produced at that time.

107 plates in colour, 43 illustrations in black & white, 160 pages, 310 x 245 mm, 9057030217, hardcover

Normal price \$95.00 ART and Australia subscriber price \$80.00



Contemporary Art in Papua New Guinea

by Susan Cochrane



With changing perceptions in Australia and New Zealand art galleries and museums, acceptance of, and interest in, the contemporary art of Papua New Guinea is rapidly increasing. This book explores the contemporary world of Papua New Guinea seen through the eyes of its artists. The artworks included are representative of twenty years development in contemporary art and are accompanied by text which offers a personal interpretation of the currents and features of the contemporary art movement.

120 plates in colour, 168 pages, 286 x 254 mm, 9057032317, hardcover

Normal price \$80.00 ART and Australia subscriber price \$68.00

Contemporary Art in New Mexico

by Jan Adlmann with Barbara McIntyre

This exciting and superbly illustrated book provides an authoritative overview of contemporary art in New Mexico — a region that is host to unique and varied cultural influences. Featured artists include: Carol Anthony, Thomas Barrow, James Lee Byars, Constance de Jong, Eddie Dominguez, John Dunn, John Fincher, Betty Hahn, Luis Jimenez, Carlos Quinto Kemm, Bruce Nauman, Gail and Zachariah Rieke, Susan Rothenberg, Luis Tapia, Steina and Woody Vasulka, Melissa Zink.

48 plates in colour, 96 illustrations in black & white, 232 pages, 286 x 254 mm, 976809771X, hardcover

Normal price \$75.00 ART and Australia subscriber price \$63.00



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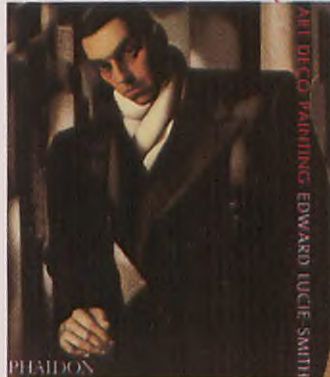
Art Deco Painting

by Edward Lucie-Smith

This is the first book specifically to examine Art Deco painting and define it as a genre. Lucie-Smith analyses the characteristics of the style, period and history of the movement, explaining its relationship to Classicism, the Symbolists, the Precisionists, photography and Cubism. He discusses the frequent use of classical imagery, the importance of society portraiture, the portrayal of the *demi-monde* and the lure of decorative exoticism. Illustrated in colour throughout, it provides an authoritative and spectacular survey of the rich subject.

109 plates in colour, 160 pages, 280 x 240 mm, 0714835765, paperback

Normal price \$39.95 ART and Australia subscriber price \$33.95



Balthus

(Revised Edition) by Stanislas Klossowski de Rola



One of the greatest living painters, Balthus is also one of the most elusive. This book presents one of the widest selections of the artist's work ever published — landscapes, street scenes, still lifes and women from the 1930s to the present. No one is more capable of offering an insight into the great artist than the author; his eldest son, who possesses a unique knowledge of his father's life and work. His most important pictures, including some that had been lost, are combined with a unique photographic section showing Balthus at work as a young artist, as well as more recent images.

107 plates in colour, 8 illustrations in black & white, 160 pages, 285 x 250 mm, 0500092605, hardcover

Normal price \$69.95 ART and Australia subscriber price \$59.45

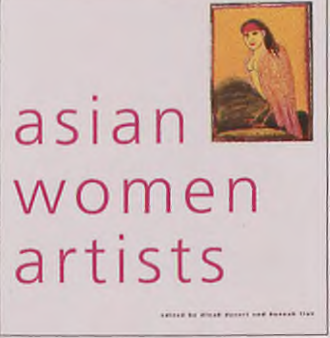
Asian Women Artists

edited by Dinah Dysart and Hannah Fink

The many feminisms of the Asian world are introduced in this series of essays on contemporary women artists written by art critics and historians from the region. The relevance of the western feminist model is called to account and new perspectives on gender issues are revealed through the experiences of women from China, Korea, Taiwan, Japan, India, Philippines, Singapore and Indonesia. More than 100 colour reproductions profile prominent women painters, sculptors, installation artists and printmakers, and testify to the quality and vitality of their art.

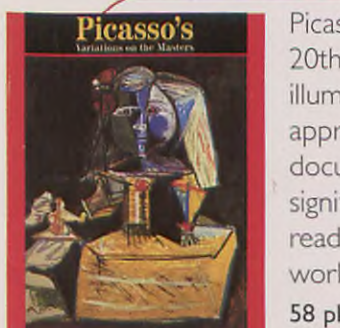
120 plates in colour, 144 pages, 242 x 225 mm, 9766410100, hardcover

Normal price \$45.00 ART and Australia subscriber price \$38.00



Picasso's Variations on the Masters

by Susan Grace Galassi



Picasso, one of the most radical and forward-looking artists of the 20th century, was fascinated by the work of his artistic forebears. This illuminating book is the first thorough investigation of Picasso's use of appropriation as a continuous process throughout his career. It documents his variations on the work of earlier masters, revealing the significant role that these works played in his creative thinking and the reader is given a unique opportunity to see some of the most important works of European art history through his eyes.

58 plates in colour, 131 illustrations in black & white, 240 pages, 255 x 190 mm, 0810937417, hardcover

Normal price \$65.00 ART and Australia subscriber price \$55.00

A History of Costume in the West

by François Boucher

This definitive volume provides an exact picture of how men and women have dressed throughout the ages and explores the reasons for the adoption of an endless succession of styles and fashions. Lavishly illustrated, each epoch and region is discussed in the various chapters which include prehistory, the ancient civilisations of Egypt, Greece and Rome, Europe in the Dark Ages, the Renaissance, the rise of fashion at the royal courts of the 18th century, through to the marvellous variety of styles in modern times up to the present day.

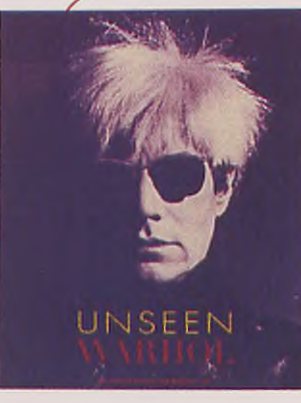
365 plates in colour, 823 illustrations in black & white, 460 pages, 280 x 219 mm, 0500279101, paperback

Normal price \$69.95 ART and Australia subscriber price \$59.00



Unseen Warhol

by John O'Connor and Benjamin Liu



The paradox of Andy Warhol, one of the most visible and most elusive figures of our time, is heightened by this collection of twenty interviews with the artist's close friends and colleagues. Their recollections form an entertaining, often fascinating, oral history of his career, and photographs by Billy Name, Paige Powell and other friends, create a clearer, more intimate picture of the artist. Complementing the text are more than fifty works from private collections and the Warhol archives, most of which have never been published before.

44 plates in colour, 40 illustrations in black & white, 208 pages, 280 x 229 mm, 0847819671, hardcover

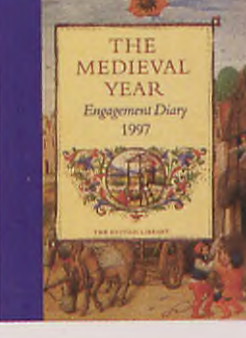
Normal price \$98.00 ART and Australia subscriber price \$83.00

The Medieval Year Engagement Diary 1997

Books of Hours frequently included calendars of the major feast days, incorporating beautiful scenes of work and play for each month of the year or illuminated zodiac signs. The British Library's 1997 diary includes twelve of the most attractive pages from a wide variety of manuscripts, each one shown and described with its appropriate month. Each diary page is also enhanced with a lavish border decoration, and the library's curator of illuminated manuscripts provides an introduction and commentary on the seasonal activities of the medieval year.

15 plates in colour plus colour border on each page, 144 pages, 246 x 189 mm, 0712304835, hardcover

Normal price \$39.95 ART and Australia subscriber price \$33.95



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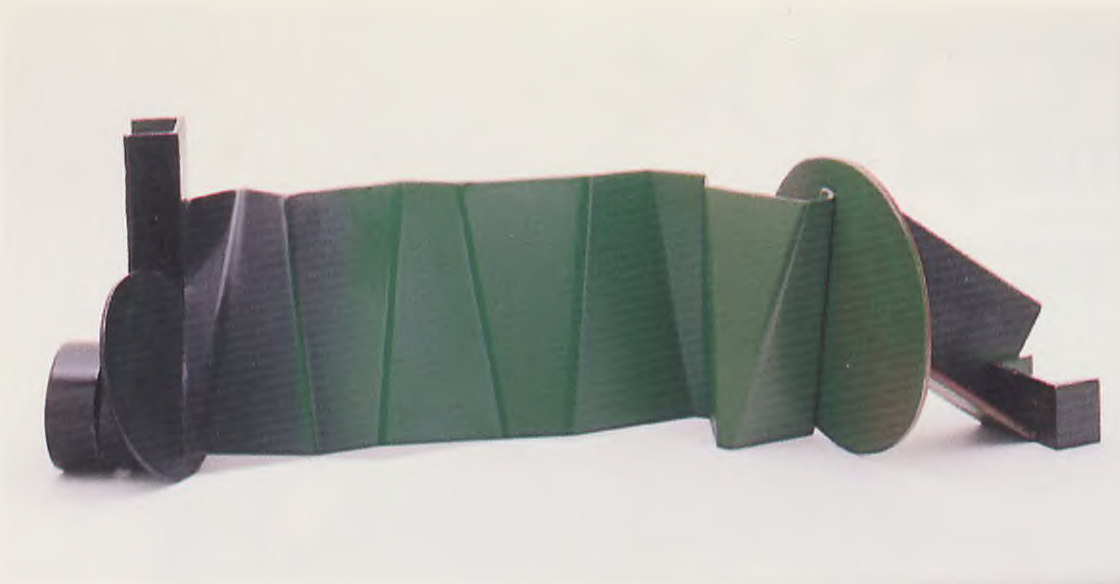
Ceramics designed by Keith Murray
for Wedgwood, c. 1940

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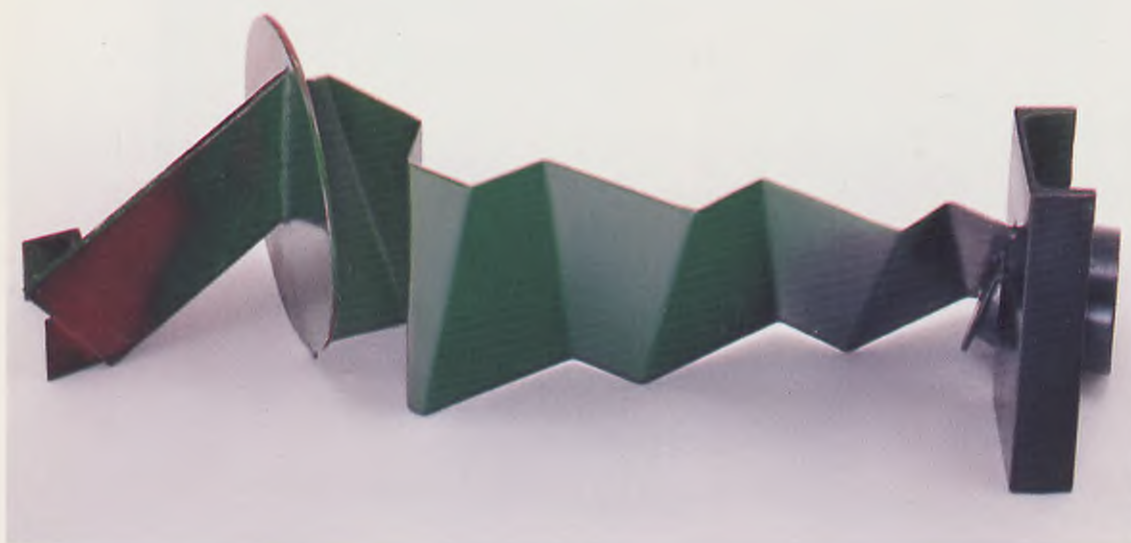
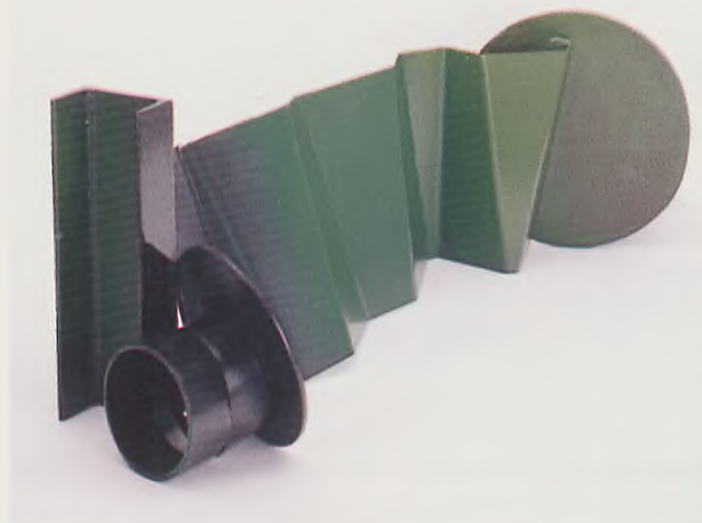
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**Summer 1996
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1995, (detail) oil on canvas, 153 x 122 cm, private
collection. Courtesy Niagara Galleries, Melbourne.
Photograph Mark Ashkanasy.

ART AND AUSTRALIA

QUARTERLY JOURNAL



194

COMMENTARY

- 172** KANDINSKY AND THE RUSSIAN AVANT GARDE
TERRY SMITH
-
- 174** NO EXIT
The Guinness Contemporary Art Project
BRUCE JAMES
-
- 176** COMPOST
Suburban adventures at the Adelaide Festival
STEPHANIE HOLT
-
- 178** RESURRECTION CITY
The creation story of Storey Hall, RMIT
HARRIET EDQUIST
-
- 234** TRIBUTES
Michael Lloyd; Louis James
-
- 236** ART MARKET
Out with the old, in with the new
TERRY INGRAM
-
- 238** EXHIBITION COMMENTARY
-



202



220

ESSAYS

- 180** MUSEUMS AND CITYMAKING
Andrew Anderson's vision
DANIEL THOMAS
-
- 188** RESTLESS, ABSTRACT AND REALIST
The art of Debra Dawes
ROSS GIBSON
-
- 194** WONKY ART
The paintings of Angela Brennan
STUART KOOP
-
- 202** FEMINISING THE SURREAL
The body in the work of Jane Burton, Sally Smart and Jenny Kemp
HELEN McDONALD
-
- 210** LANDSCAPE AND MEMORY IN TASMANIA
The paintings of Tim Burns, David Keeling and Philip Wolfhagen
VICTORIA HAMMOND
-
- 220** ROMANCING LANDSCAPE
Space and place in Western Australian art
ROBERT COOK
-
- 228** BALANCE AND DUALITY
The recent work of David Rankin
VICTORIA LYNN
-

ART DIRECTORY

- 263** Current gallery and exhibition details
-
- 275** REVIEWS
Courtney Kidd on Rebecca Horn; Stephanie Holt on Jennifer Isaacs's *Quirky Gardens*; Colin Hood on Edward Colless's *The Error of My Ways*.
-

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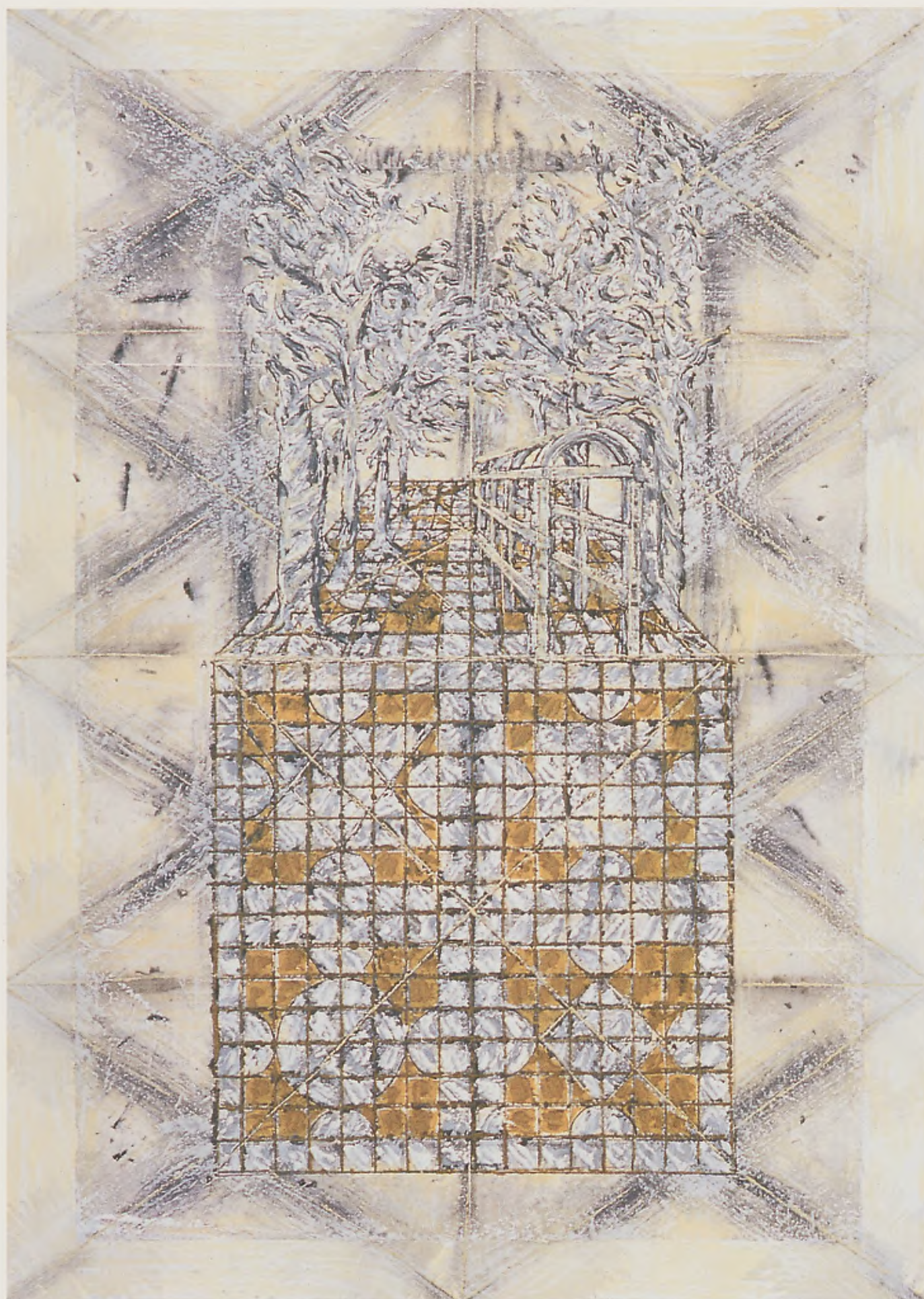
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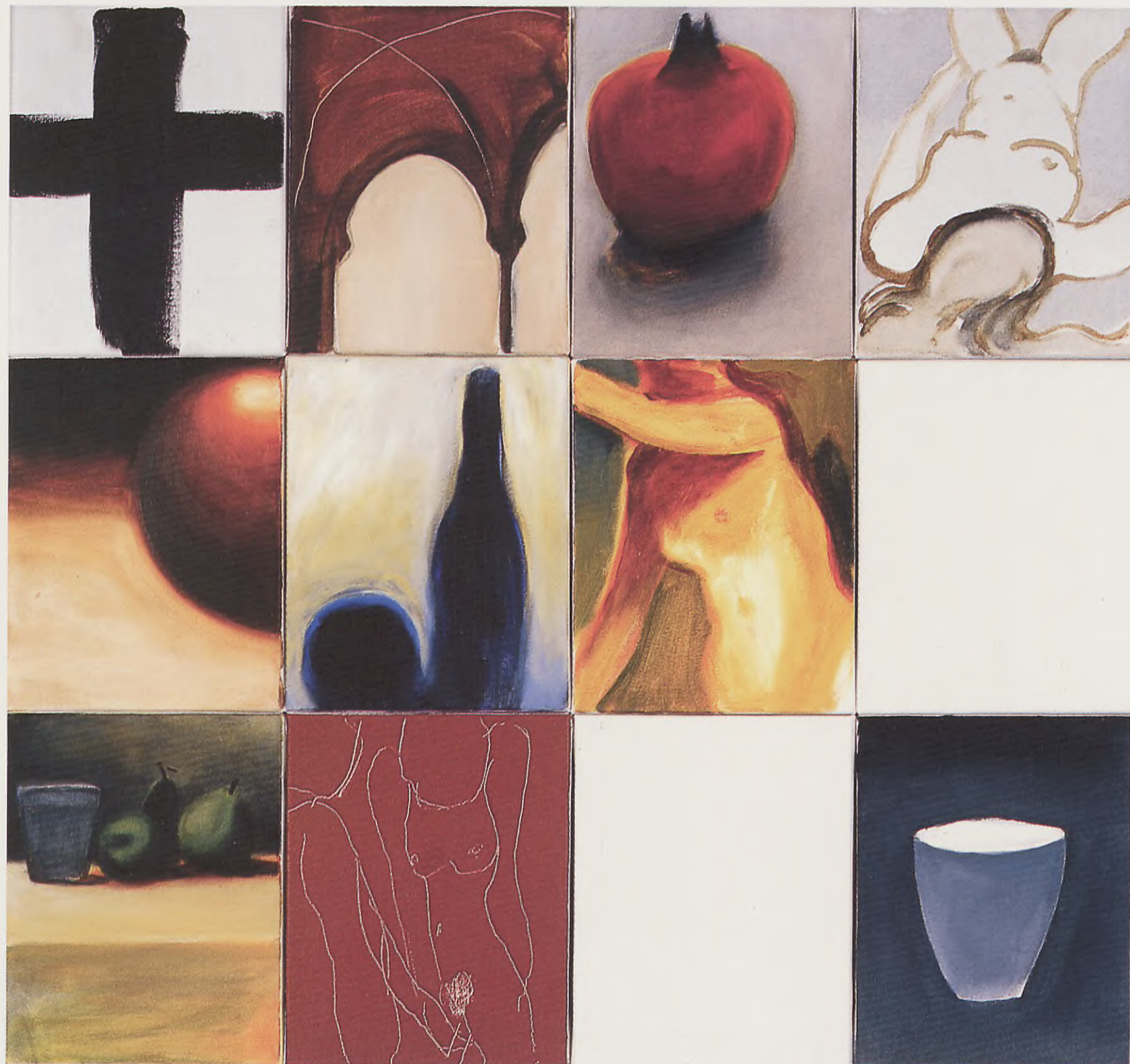
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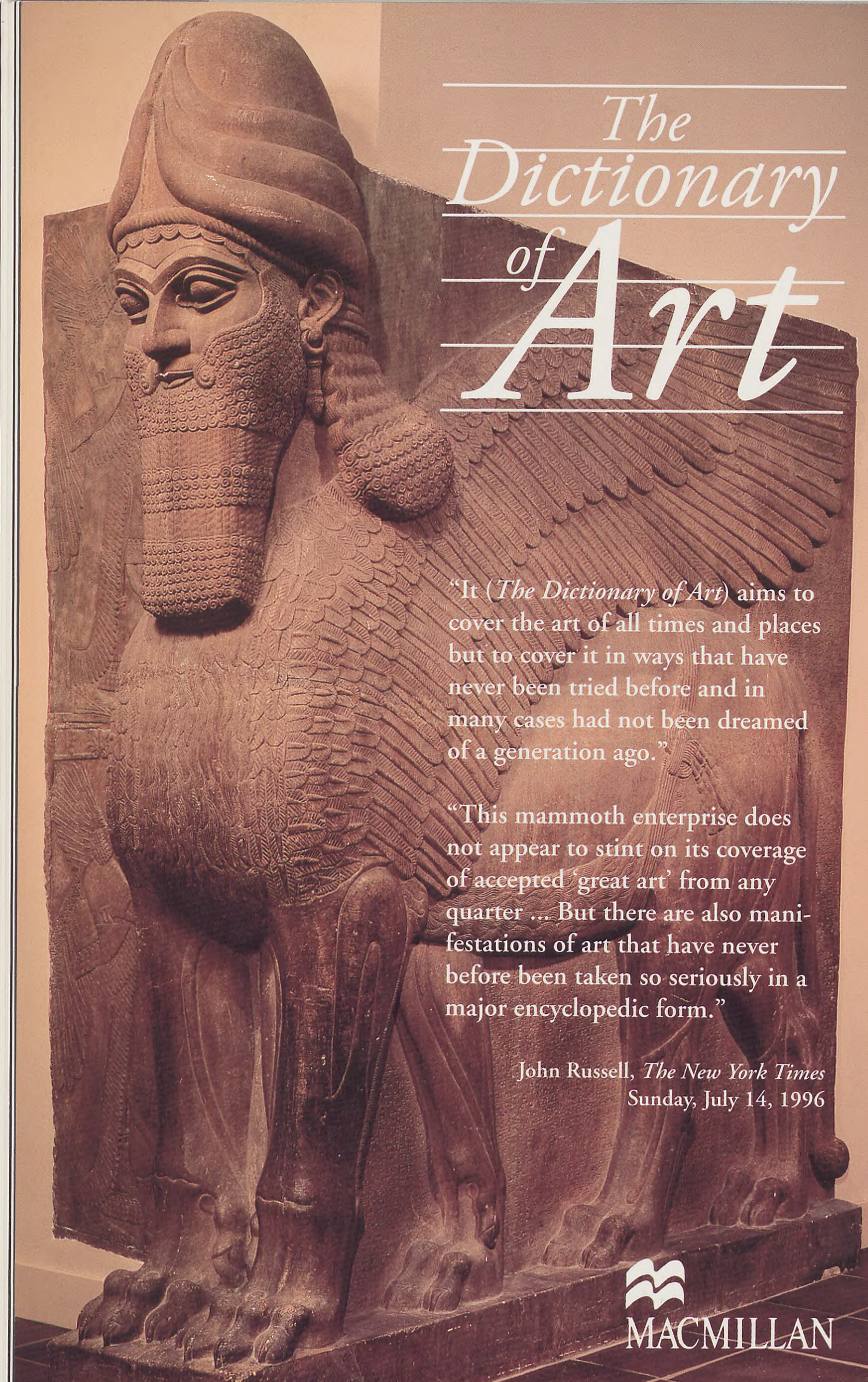
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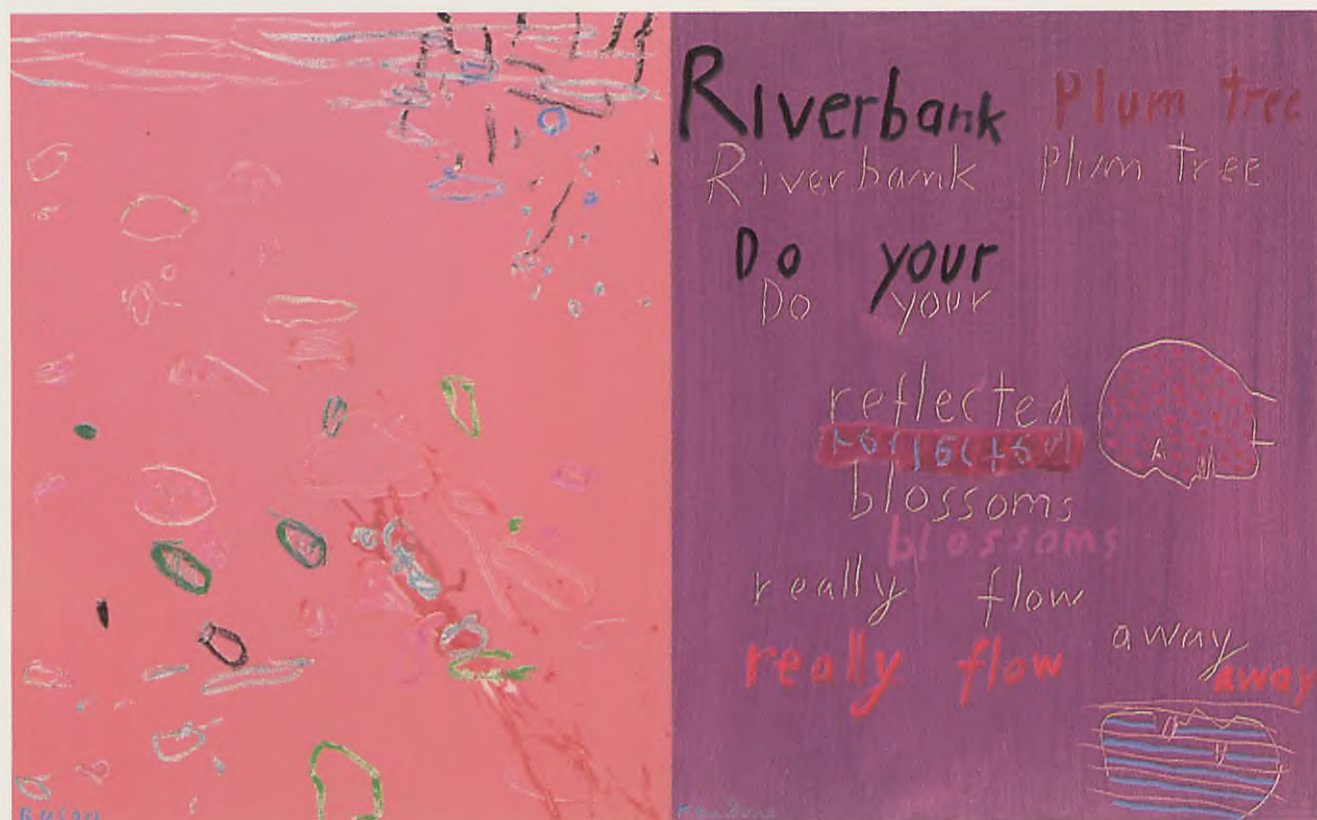


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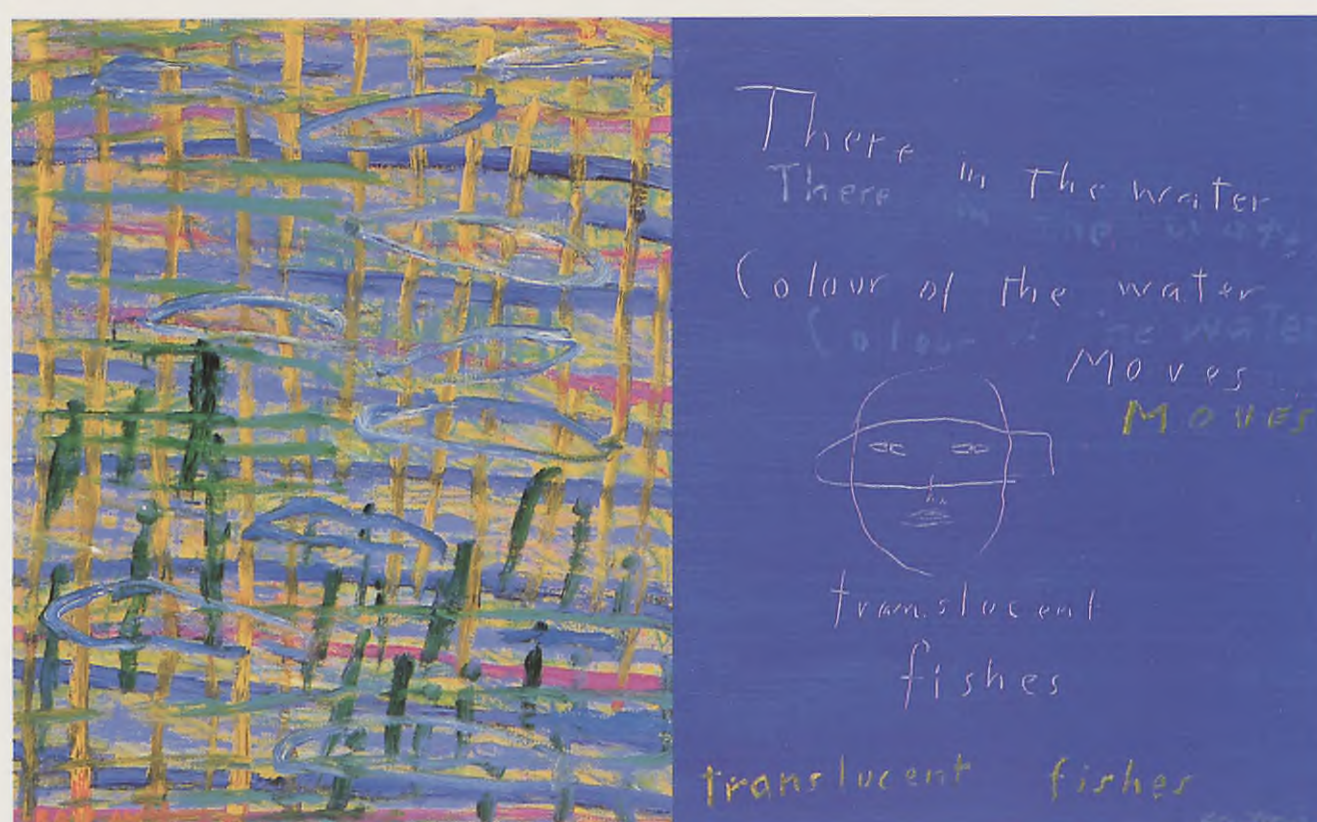
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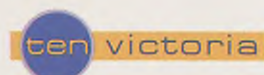
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Protective Spirit, about 875-860 BC. From Nimrud,
North-West Palace (detail).

Kandinsky and the Russian Avant Garde

This exhibition is a revelation for three important reasons. It shows us work by very well-known leaders of the Russian avant-garde, such as Kandinsky, Malevich and Rodchenko, known only to scholars of the period. It includes a substantial complement of works by women artists, such as Stepanova, Rozanova and Popova. But the greatest surprise is the appearance of a not particularly avant-garde Russian modernism during the 1920s and 1930s, like those local modernisms that occurred in most other countries during the period, including Australia.

The Russian avant-garde is best known in the West through the great collection at the Guggenheim Museum, New York; key examples at the Museum of Modern Art, New York; at Yale University; and at museums through-

out Europe. A sense of the explosive artistic energy of the second decade of the century in Russia has been connected, in legend, with the world-transforming Revolution itself. Indeed, the reputation of the avant-garde artists has outlasted that of their revolutionary comrades, as the Great Experiment turned not only sour but vicious, and eventually evaporated.

During the 1970s and 1980s a number of exhibitions – especially the wonderful 'Paris–Moscow/1900–1930' (Paris 1979) and 'Moscow–Paris/1900–1930' (Moscow 1981) – showed that the achievements of the Russian artists of this moment went well beyond radical experimentation in painting and sculpture to extraordinary innovation in photography, architecture, design, theatre, costume, adver-

tising, typography, expositions, public events – indeed, every aspect of modern visual culture.

Other exhibitions and books have highlighted the depth of the avant-garde itself. None more so than that of Moscow-based Greek and British embassy chauffeur, George Costakis, who, from the 1930s, assembled thousands of works by the discredited avant-garde. Thames and Hudson published his collection in 1981.

'Kandinsky and the Russian Avant Garde' is not a knock-your-socks-off spectacular. Entirely a painting show, it suggests nothing of the revolution in visual culture perpetrated by these artists. Of the avant-garde leaders, Tatlin and El Lissitzky are conspicuous by their absence. The exhibition does, however, include a fine group of Kandinskys, one or two from each of his earlier periods. Yet it entirely fails to sustain the argument implied by the title: that Kandinsky was the leader of the Russian avant-garde. And, despite the welcome presence of four works by the lesser-known Pavel Filinov, it does not pursue the idea that symbolism was a powerful tendency for these artists, and that it was developed in the most original way by Kandinsky. Presumably the title was meant to remind Sydney audiences of the concentration of Kandinskys in the 'Masterpieces from the Guggenheim' exhibition of 1992. More originality with titles, please, and fewer misleading simplifications.

There is an excellent wall of paintings by Malevich, who quite eclipses everyone else. Some very impressive Rodchenkos, and two historically pivotal Larionov *Olympia*-type nudes, one a homage to van Dongen, the other to toilet-wall graffiti.

Women artists are strongly present. Alexandra Exter moves quickly from Cézanne in 1912 to Léger by 1919. Goncharova, co-founder of rayonism, paints a fully Matissean green studio in 1907–8, a sturdy folkish peasant scene in 1911, and an equally strong



MIKHAIL LARIONOV, *Katsap Venus*, 1912, oil on canvas, 99.5 x 129.5 cm, collection The State Museum of Art, Nizhnii Novgorod.

cubist *Orchids* by 1913. Only then did she move to Paris, at Diaghilev's invitation.

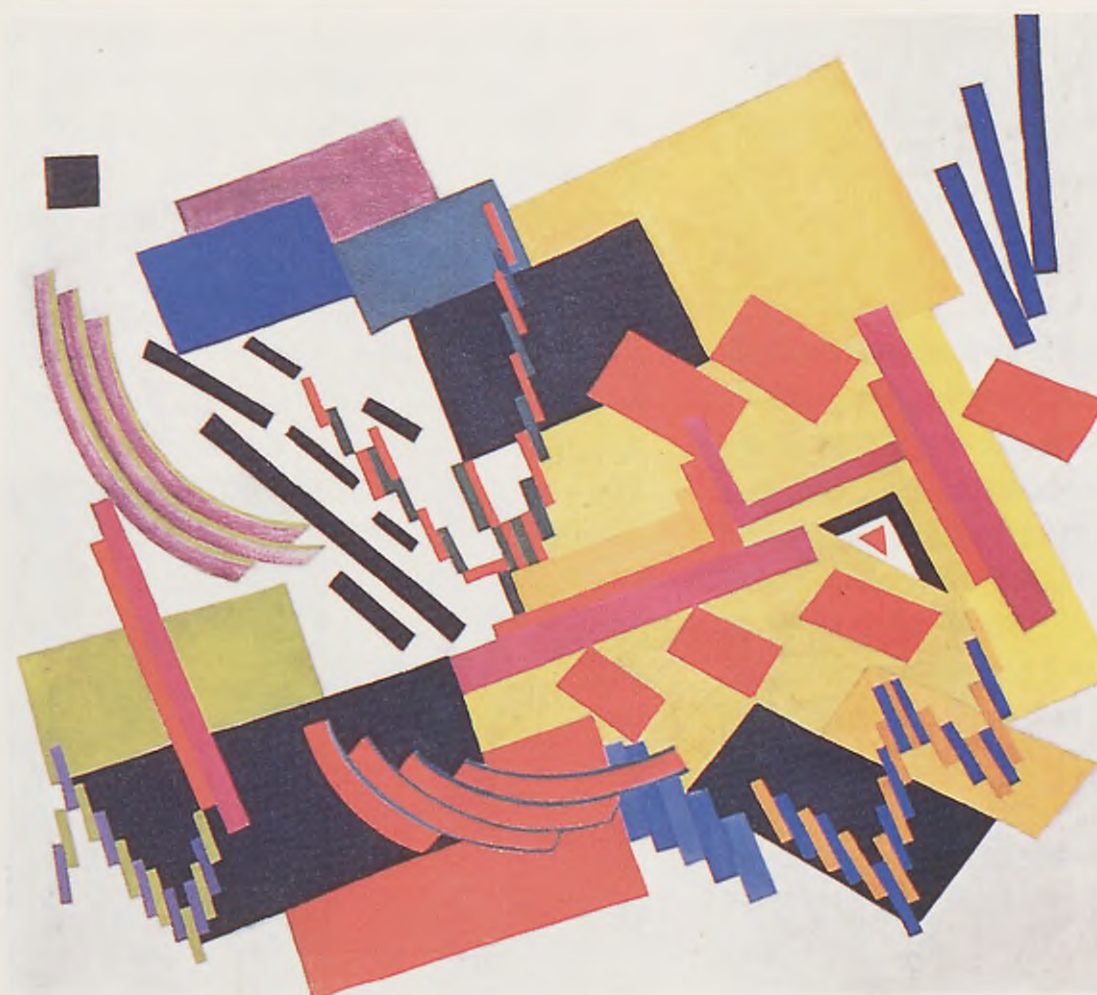
Olga Rozanova, similarly, moved through imitation to something distinctive. A very dramatic cubo-futurist *The city*, 1913, leads to a folk art based *Queen of diamonds* two years later, before leaping to a highly accomplished, almost baroque *Non-objective composition* of 1916.

Composition in red, 1920, by Varvara Stepanova stood out for me. A male stick figure seated, a female standing, both composing a non-objective composition on a futuristic table, she leading the invention. A stunning pictorial parable of suprematism, cast in an ironic cubo-futurist style!

What makes this show exceptional is that it comes entirely from museums outside Moscow, and mostly outside St Petersburg. It is this that brings into focus something which the dazzling achievements of the avant-garde has long obscured: that the majority of Russian artists inclined towards the modern during the 1920s and 1930s devoted most of their inventive energies to grasping the principles underlying the utterly new kinds of picture-making that Cézanne, Picasso and Matisse had just come up with.

Sometimes these very different novelties were distinguished, sometimes they merged in oddly appealing combinations. Ilya Mashkov's large *Still life*, 1913, treats its bowls and fruits with Cézanne's intensity but arranges them and their colours according to a Matissean orchestration, then sets a sumptuous table against the backdrop of a Russian fantasy scene in which a horseman visits two women à la Gauguin. His *Nude*, 1915, is a similarly vigorous mix.

This is the legacy of Larionov and Goncharova. It is the mainstream of Russian modernism, the majority practice which persisted alongside the truly explosive inventiveness of the constructivists, suprematists and the productivists. Rodchenko, Malevich, Tatlin, El Lissitzky, Popova, Kluin and others truly transformed art as such. Most of the other artists in this exhibition may be better understood as absorbing elements of French modernism into the unfolding concerns of Russian art. This is obvious in their use of local and



OLGA ROZANOVA, *Non-objective composition*, 1916, oil on canvas, 94 x 102 cm, collection The Fine Arts Museum, Yekaterinburg.

regional motifs, their insistence on identifiably folk or peasant imagery, the implied narrative, the reluctance to give up the human figure and the painterly genre.

How does Kandinsky fit this picture? Squarely as a Russian modernist, except for his stint at the Bauhaus (not encompassed by this exhibition).

The impact back on mainstream Russian modernism of the constructivist, suprematist and productivist avant-garde was, of course, arrested by the shifts towards socialist realism around 1930. It is regrettable that, in the end, this shift had the effect not only of marginalising the Russian avant-garde but also of containing Russian modernism within the frameworks of its French inspirations.

What might have been can be imagined if we recall the work of major artists such as Alexander Deyneka who, already in the mid-1920s, were creating a powerful fusion of realism and constructivism. This possibility seems not to have occurred to the organisers of this exhibition, because there is nothing of his, nor of the parallel efforts of Rodchenko and others, especially with photomontage.

A final, very striking element emerges when one registers the buckled frames, the sparse paint, the limited colour range of many of the works. We are suddenly reminded of just how hard it must have been to make artworks at a time of social turmoil and actual scarcity. For me, this is most movingly evident in *Still life. The plate*, 1918, by Wladyslaw Strzeminski. The bareness of a room is vividly present in this virtually literal fragment, the poverty of the times in its misshapen frame.

The young Strzeminski went on to become a leader of the Polish constructivist movement. Now there is a territory scarcely known to Australian audiences: the modernisms of Central Europe and of the Baltic States. A rich field awaits adventurous curators, especially these days.

Kandinsky and the Russian Avant Garde,
Art Gallery of New South Wales,
8 June – 18 August 1996.

Terry Smith

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

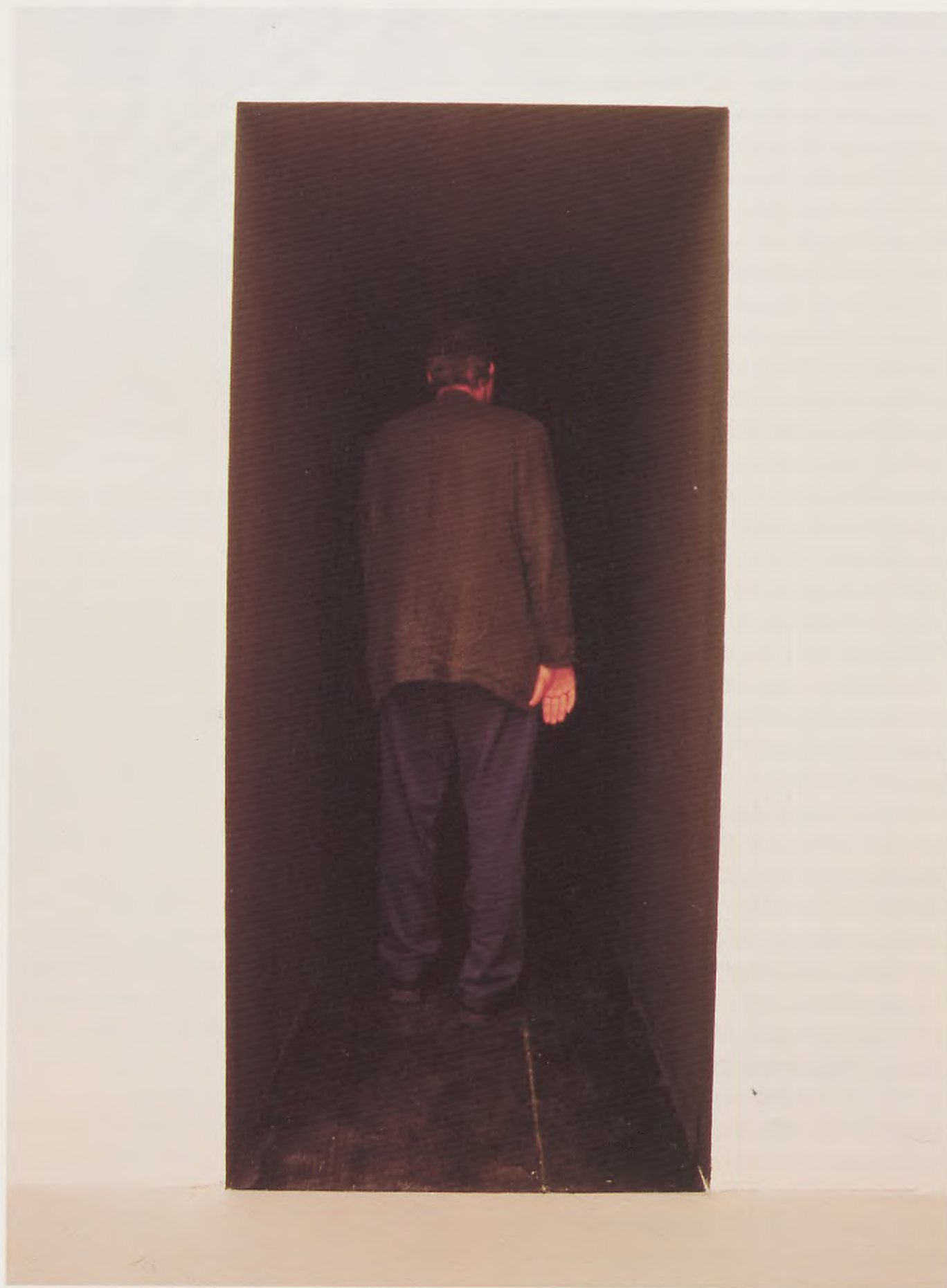
No Exit

Taking its title from Jean-Paul Sartre's 1945 existential masterpiece *Huis Clos* – traditionally translated as *No Exit* – and opened by entertainment prodigy Barrie Kosky, this second in the series of five projected exhibitions sponsored by brewer Guinness seemed on the surface more about theatre than visual art. I do draw a distinction between these creative forms, even in the face of the interchangeability which is now their common condition in our culture.

As curated by Victoria Lynn, 'No Exit' presented discrete but thematically related installations by three artists who have not exhibited as a group before: the Australians Maureen Burns and Mike Parr, and the Canadian Luc Courchesne.

Depending on one's bias, these installations were either in the nature of properly sculptural manifestations executed by artists or hybridised *mise en scènes* which might have issued from the minds of set designers. If I take the latter view, it's not to discount the very real formal properties of each work nor to dismiss the creativity of their makers. Nor is it to disregard Lynn's own insistence on the distinction between 'literary illusionism and the physical presence of the modern art object'. It is, however, to indicate a shift of audience interest from the latter to the former. 'No Exit' was, in its strangely pristine way, a demonstration and perhaps even a defence of such a shift.

In her crisply argued essay in the catalogue – a beautiful publication – Lynn alluded to the recent Adelaide Festival performances of the Maly Theatre of St Petersburg whose production, by report, dealt chillingly with claustrophobia and entrapment as political constructs. Barrie Kosky, it hardly needs saying, was the impresario whose wider, and wilder, musings on this subject lay behind the festival. Lynn's invitation to him to preside over the opening of the gallery show made perfect sense, even if



above: MIKE PARR, *Fathers II (The law of the image)*, 1994, installation for the 1994 Adelaide Festival.

opposite page: MAUREEN BURNS, *@ home*, 1996, installation, 'No Exit', Art Gallery of New South Wales. Photograph Jenni Carter.

it risked tipping perceptions of the event towards the evidently theatrical rather than the meditatively visual.

Lynn had clearly been thinking for some time about an exhibition theme of enclosure if not naked entrapment *per se*, and the Maly performances were tailor-made for co-option to her purpose, at least conceptually. The compelling intensity of focus of the Russian troupe, Kosky's enthusiasm for extremes of spectacle, Sartre's own dramatic implosiveness, and whatever other currents Lynn found herself responding to, can be seen to provide a condoning ambience for 'No Exit' – the cauldron of its birth, if you want to apply Shakespearean terms.

The show, like the catalogue, was conceived as a work in progress. To use another theatrical term, Lynn *workshopped* her ideas with the participating artists. They in turn responded experimentally and adaptively to the curator's brief and the specific needs of her institutional spaces. Though the curator was careful to choose already existing prototypes of work by the nominated artists, in each case modifications and customisations were undertaken for the occasion.

'No Exit' was thus the kind of visual experience to whose final effect and meaning all participants contributed. In fact, it was the very model of the modern museum show in being an aesthetic entity in itself, as well as one by virtue of its individual constituents. 'No Exit' was also intelligent, ordered, impartial and, for all its emotional statement, somewhat cool. It had something to say, and a systematic way of saying it. Indeed, a certain seamlessness may be indicated as its chief drawback for anyone with a desire for spontaneity or openness.

Burns's enigmatic structure, *@home*, crafted from orange plush, stainless steel and milky glass screens, presented itself to the viewer as an obstacle to be negotiated, a test endured, before he or she proceeded to the rest of the show; another type of negotiation – linguistic – was required to graduate from Luc Courchesne's computerised quartet of virtual characters in search of an author; after that remained the terror-filled negotiation of Mike Parr's minimalist black labyrinth – a hat trick of

impossibilities that brought to mind the Sphinx's tripartite riddle to Oedipus.

For Burns, entrapment was articulated via an ironic and not altogether disapproving investigation of the paradigm of modernist utopia. The domestic designs of Mies van der Rohe and the writings of Le Corbusier, as well as references more vernacular and more personal to Burns, informed the piece, which at once invited and repelled comfortable engagement. Shaped like the single arm of a swastika, *@home* had the disturbing regimentation of a mortuary fitting. Its hot colour and surreptitious light suggested irradiation. Its buttony plumpness was not of health, but distension. Despite this queasiness, Burns allowed a note of humour to creep in; the silly ingenuities of Heath Robinson were evoked along with van der Rohe.

Courchesne, a professor of industrial design at the University of Montreal and a feted multimedia artist already seen at Sydney's Museum of Contemporary Art and Ivan Dougherty Gallery, approached entrapment from the point of view of the insect in the amber. His four performers were suspended in perpetual cyberspace, able to speak and

gesture in their immemorial chamber, but not escape it. Like the players in the sitcom *Seinfeld*, the inhabitants of Courchesne's *Hall of shadows* were educated, articulate, argumentative and fatally incapable of character development. No *exeunt*.

It is hard to speak objectively of Mike Parr's *Fathers III (Subject verb object)*, if indeed objectivity were a useful response to his confronting sensorily deprived nightmare. As well, this reviewer, like many visitors I observed, was unable to journey more than a few metres into the interior of the totally aphotic maze. Parr cannot, probably does not, expect everyone to journey with him to the deeper recesses of his psyche. That the vehicle of transport exists – in this instance the maze – is, sometimes, enough.

No Exit marked a strong, if unifying, second stage in the Guinness project.

No Exit: The Guinness Contemporary Art Project, Maureen Burns, Luc Courchesne and Mike Parr, Art Gallery of New South Wales, 22 May – 30 June 1996.

Bruce James

Bruce James is a Sydney-based writer and broadcaster.



Compost

Mapping a suburban aesthetic

With works from fifteen contemporary artists displayed in fifteen inner-suburban homes, the Adelaide Festival's 'Compost' suggested a fortuitous union of festival themes and art world obsessions: the festival's key motif of mapping, enacted as we traipsed those steaming Norwood streets, lists of addresses, photocopied maps, and never-checked tickets in hand; Barrie Kosky's interest in a suburban aesthetic; ongoing debates around the ways artworks are encountered and made meaning of, not to mention incipient unease about the insularity of the art scene.

The highlight of the 'Compost' art trail was an exuberant montage of the mass-produced and the handcrafted, the casually found and the carefully constructed; an installation prompting meditations on childhood, gender, cultural difference, display and tourism. On the street, the word passed around: 'What did you think of ...?', 'Have you seen it yet?', 'You've got a treat in store!'. The only catch was that the room of dolls in Portrush Road wasn't officially an exhibit. Instead of the ironic distance of contemporary art they were framed by the quiet pride of the collector, the householders' willingness to answer questions, and concern to make visitors welcome. The curators' *modus operandi*, by contrast, was a provocative dislocation of the art object: in 'Compost' terms, the doll room was merely the setting for Christopher Snee's *We are all elephants*.

The dolls, their sensuous surfaces sequestered behind glass, invested Snee's cast con-

crete elephants with a toy-like tactility. Underfoot, dwarfed by the surrounding display cases, they made an engagingly humble herd. The beige lino of the floor evoked a tableau of animals grazing incongruously in a desert. Yet even as I describe them this way, I wonder whether this idiosyncratic setting leads me too easily to narrativise, to anthropomorphise, to choose overly modest metaphors. Has the austerity of the museum, its comforting containedness, trained me to be suspicious of such readings?

Here were the pleasures and frustrations of 'Compost'. Pleasure in peeping into others' private places; concocting stories from decor and personal effects; talking to people with unfamiliar takes on art; encountering works in disconcerting ways. Frustration in the way the carefully structured limits to the experience mitigated against whole-hearted participation in this pleasure. The distance between

residents and visitors was often only tentatively broached. Those presiding at homes, we were warned, were likely to be volunteers, not residents; if there was to be exchange, the conventional interaction of viewer with artwork should be sufficient. And while the difficulty of identifying the 'art' was acknowledged, this ultimately assumed a division between attributed, titled 'artworks' and the anonymous domestic worlds they occupied. Yet the questions that sprang first to mind were things we wanted to ask the householders, and the most memorable houses were those where we had the chance to get some answers. For the residents, too, there were frustrations: one spoke of her hesitation, fearing she was overstepping her mark, in placing a visitors book that rapidly gathered appreciative critiques; and others who joined the bus tour at the close of the exhibition expressed regret that this was not their initiation to the week.

The arbitrariness of some pairings seemed a pointless straining for effect. There was a considerable sense of drama as we located each site, found our way in, searched for the 'art', but the denouement was sometimes little more than a shrugged 'Is that all there is?'. How interesting is it, *really*, to observe that a Stephen Bram gets lost on a wall of posters and handbills? How thought-provoking to find Howard Arkley's vibrant *Ketoacidosis and head* eviscerated in a genteelly stylish townhouse? (Annoyingly, hung where owners would never hang it, with distracting reflections and im-



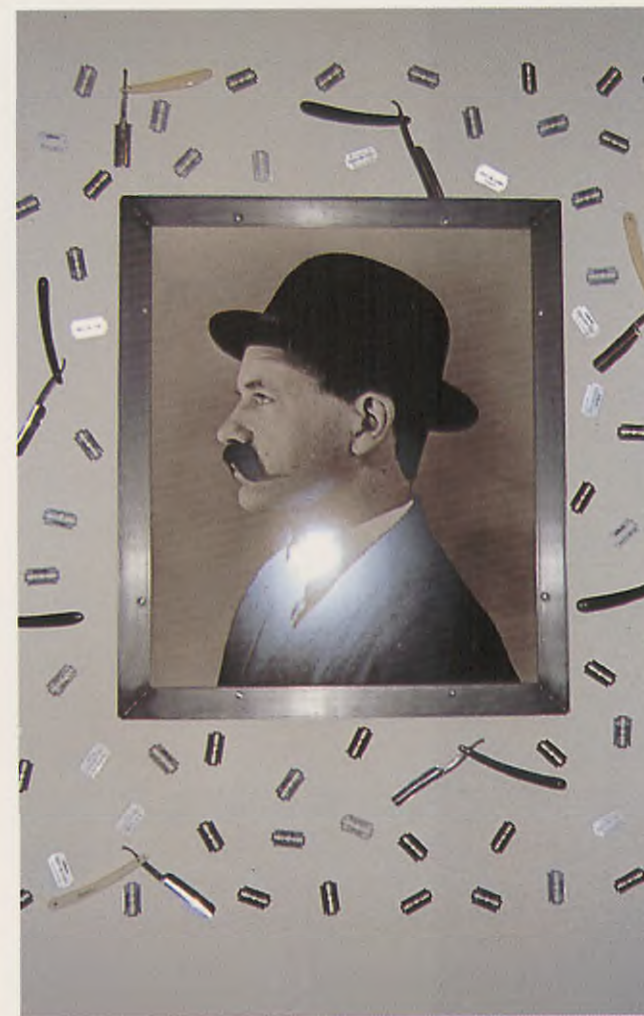
CHRISTOPHER SNEE, *We are all elephants*, 1996, cast cement, each 18 x 24 x 9 cm, courtesy Kunst Gallery, Sydney.



Doll from the site of Christopher Snee's *We are all elephants*.



Residents' and artists' bus tour at the close of the Compost week.



STEPHEN WIGG, *Untitled*, 1996, (detail) mixed media installation, courtesy the artist.

possible to view at close quarters head-on.) Yet at times the unwitting artists found willing collaborators. Some negotiated around this temporary intruder in their rooms with whimsy (the child's paintings mounted adjacent to Anna Platten's luminous adults-eye-view nursery scene), wit (the whip draped over the doorknob beside Maria Kozic's power-tool-wielding *Bitches*) or wicked humour (a Stephen Bram knock-off targeted by Regina Walter's menacing *Ware*).

Helen Fuller's his 'n' hers installations set in play a complex appreciation of domestic space as neither mute nor homogeneous. In a corner of the lounge room sat a chromed rubbish bin, its brightness lost at floor level, drawing our attention rather to the owner's bits and bobs, displayed above in an old type-setter's tray. Even with the addition of wheels and an oversized handle, the bin sat comfortably in a home evincing a bower bird sensibility. This looked like a place where rubbish was quickly cleaned away but no object was consigned to the rubbish bin without a careful appraisal, cutting across that resilient sub-

urban stereotype of bland homes presided over by joyless housewives. Outside in the shed lay carefully aligned boards of variously coloured layers of house paint, the back shed scraps offering up incidental colour-field abstractions, a conceptual seriality. Amid garagey grit and fumes, their meticulous masculinity offered a surprising and surprisingly recognisable complement to the lounge room a few steps away.

In a project that hinged on the placement of works, the curators' stubborn disavowal of site-specific works was self-defeating. It was almost impossible and surely unproductive to read these sites as anything but installations. Stephen Tigg's remaking of a rector's study drew plaudits both for its challenging interventions in this masculine domain and in appreciation of the sheer precision and inventiveness of its installation. As with Kozic's *Bitches*, the subtle menace of a stranger's intrusions was here writ large. In a place of comfortable meditation for its owner, and of solace for its visitors, the artist had arranged photographic self-portraits, modelling a suc-

cession of male hairstyles, against a patterning of razors and blades. As we leaned in for a closer look, we found tiny guillotines on the walls, books held at bay by a scattering of blades on their spines.

Denial hovered over the project, even if its sanctions were regularly flouted. Owners not present, viewers not intruding, works not site-specific, artists not involved in the siting – could these intimate environments be so easily emptied of real, other, everyday and held at arm's length? For all the fun, the tantalising memories, ultimately 'Compost' whetted my appetite but left me with a sense of missed opportunity.

Compost, Adelaide Festival,
7–15 March 1996.

Stephanie Holt

Stephanie Holt is Associate Editor of *World Art* magazine, Melbourne.

Resurrection City

Ashton Raggatt McDougall's Storey Hall, RMIT

Some years ago I proposed that Swanston Street and its St Kilda Road extension could be viewed as a 'linear gallery' in that it contained, from the Shrine to Melbourne University, well over twenty galleries or sites that could be taken as museum objects, including the Shrine, the Australian Centre for Contemporary Art, the Arts Centre, Flinders Street Station, Young and Jackson's, St Paul's, the Capitol Theatre auditorium, Town Hall, State Library and Museum, RMIT's galleries, Melbourne University galleries, Newman College and numerous bits in between. Rather than a walk, the whole strip could be packaged as the cultural spine of Melbourne, with trams as movable gallery-art object-audience. This proposal seems more appealing now with the addition to the Swanston Street 'cultural spine' of a new arts complex at RMIT comprising a number of gallery spaces, an auditorium in Storey Hall and an Annexe that has become one of the most discussed art 'objects' in the city.

The Storey Hall refurbishment by Ashton Raggatt McDougall (ARM) has given RMIT and the city new accessible arts spaces and a functional building, one that had been under-used and closed for years because it lacked the minimum mandatory exit and safety facilities; it could not cater for the number of people the university wanted to fill the space with and at the same time retain a fire rating. The solution to this impasse proposed by Ashton Raggatt McDougall was to use the space next to Storey Hall, occupied by two small shops, as a conduit for the functions the hall could not house; thus the Annexe was devised as the prosthesis that would enable the older building to live a while longer.

The Annexe is also the ornament of, or the accessory to, the older building, the theoretical adjunct which seeks to embrace Storey



RMIT Storey Hall, auditorium foyer. Photograph John Gollings, courtesy Ashton Raggatt McDougall.

Hall with its patterns, fluoro lights and greenness. Where Storey Hall is a late classical building based on a tripartite elevational scheme, traditional, humanly proportioned orders and regular geometries, its new fit-out and the Annexe building's facade and internal elevations derive from the contemporary mathematics of Roger Penrose's non-periodic tiling. This potentially dynamic, infinite pattern has also been taken as the theoretical model from which an understanding of the building can be derived. Leon van Schaik has pointed out that:

In its free flowing way it [Storey Hall] predicts a world in which column and beam construction becomes a system of default ... This building is a forerunner of the Yokohama Pier design by Zaero-Polo, which if built will be the largest structure without a linear structure to emerge from the new technology.¹

As yet Storey Hall can only act as a rhetorical announcement of what might emerge in

the future. While Ashton Raggatt McDougall have recently discussed their use of Penrose's non-periodic tiling and the CAD programs which made the translation of tessellation pattern to built form possible, the building's theoretical accessory is nonetheless characterised by a strong narrative drive that marks all of the firm's work, and that does not necessarily have much to do with the *technological* future.

The metaphoric reference to Penrose's mathematics is actually grounded in laborious manual skill which put the building together, and most of what we see remains an insertion into the older fabric of Storey Hall, just as its many urban references are to the older architectural traditions of Swanston Street and St Kilda Road (Luna Park, the crypt of the Shrine, the window wall of the National Gallery, the ceiling of the Capitol Theatre auditorium). Thus a tension exists between the representation of present and potential

technologies and reference to past architectural monuments in the city. A very nice precis of this tension can be seen within the facade tile ornamentation. These bronze 'non-periodic tiles' are both the product of old handcraft and technologies, and new speculative fields of architecture, just as their textural surface refers to Gottfried Semper's theoretical construction of the origins of architecture in textile craft at the same time as their interlocking formal logic refers to Penrose's contemporary mathematics.

Thus the narrative is multivalent and polyglot; it also has to do with peripheral conditions – the hybrid, appropriation, collage, the 'blur'. At the same time, however, it concerns itself with less readily defined areas of human aspiration that might be termed eschatological rather than technological. Ashton Raggatt McDougall have argued that as a 'collective unconscious' that can resurrect the disused bits of urbanity Storey Hall is like the 're-assembled saints, already envisaged by artists and theologians of the apocalypse'. The basement area is compared with 'the subterranean level of Dante's Purgatorial struggle'; the interior with the Edenic garden; and the work



RMIT Storey Hall, Gallery 2. Photograph John Gollings, courtesy Ashton Raggatt McDougall.



RMIT Storey Hall, Gallery 1. Photograph John Gollings, courtesy Ashton Raggatt McDougall.

as a whole is offered up to the city to be tested 'by fire as to whether they have built with stone, iron, wood, hay or straw' (1 Cor. 3.12.13). On the facade tiles is stamped: 'Resurrection City'.²

Whatever role ARM desires for its architecture in the city, the mathematical model is a good vehicle for conveying its breadth and doubleness of purpose, being both rationalist and speculative discourses with a long tradition in Christian metaphysics.³ Some of the fundamental paradoxes that have contributed to Christian speculative thought, particularly in 'negative theology', pose parallel problems to those offered up by non-periodic tiling. Nicholas of Cusa, a Renaissance mathematician and theologian, used a geometrical figure in trying to describe the infinite extension of God – he was both the centre and the circumference of a circle. This might be compared with the conundrum raised by Martin Gardner in his analysis of Penrose's non-periodic tiling published in the *Scientific American* over a decade ago. If, for example, you were to imagine that you were:

... living on an infinite plane tessellated by one tiling of the uncountable infinity of Penrose tilings. You can examine your pattern, piece by piece, in ever expanding areas. No matter how much of it you explore you can never determine which tiling you are on. It is no help to travel far

out and examine disconnected regions, because all the regions belong to one large finite region that is exactly duplicated infinitely many times on all patterns.

At the same time non-periodic tiling is a brilliant metaphor for the mystery of creation, as Gardner again observes, quoting G.K. Chesterton: 'Everywhere there is a "silent swerving from accuracy by an inch that is the uncanny element in everything ... a sort of secret treason in the universe"'. This passage is a nice description of Penrose's planar worlds.⁴ It is also a nice description of the world Storey Hall attempts to describe.⁴

1 Leon van Schaik, Preface to *RMIT Storey Hall*, Faculty of Environmental Design and Construction, RMIT, Melbourne, 1996, p. 5.

2 Ashton Raggatt McDougall, 'New Patronage', in *RMIT Storey Hall*, Faculty of Environmental Design and Construction, RMIT, Melbourne, p. 9.

3 For a discussion of this aspect of mathematics within the Renaissance context, see Harriet Edquist, 'Architectural Representation and the Discourse on God', in *Angelic Space*, exhibition catalogue, Monash University Gallery, Melbourne, 1992, pp. 7–26.

4 Thanks to Roderick McIvor for help with this review.

Harriet Edquist

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Andrew Andersons

M U S E U M S A N D C I T Y - M A K I N G

Daniel Thomas

Andrew Andersons designed a new wing for the Art Gallery of South Australia, Adelaide, which opened this year; his exhibitions gallery was opened in 1993 beside an art collectors' house at the Museum of Modern Art at Heide, Melbourne; in 1991 his partial conversion of a port authority's former headquarters opened as the Museum of Contemporary Art (MCA), Sydney. He seems to have become Australia's most wanted architect for extensions to or conversions of anything with high heritage and civic significance.

His previous art-museum work at the Art Gallery of New South Wales had also proved particularly successful. The prime users – viewers seeking undistracted stimulus from works of art – loved his galleries, but so did the backstage users, the hospitality industry and the exhibition makers.

Andersons's 1968–72 reworking of the Art Gallery of New South Wales had been the catalyst for other such public works during his time in the Government Architect's Branch of the New South Wales Department of Public Works, which he had entered in 1964, straight from university. During the Wran premiership the lead-up to Australia's Sydney-based bicentennial celebrations saw Andersons adding a further extension to the Art Gallery during 1985–88, and major extensions to the Gallery's closest neighbours, the State Library of New South Wales and the New South Wales Parliament House.

Art Gallery of South
Australia, Adelaide,
atrium foyer of extensions
designed 1989-90, built
1994-96. View of upper
floor for collections,
ground-level entrance
and stairs to temporary-
exhibitions gallery in
basement. Photograph
John Gollings, 1996.



By 1988 Wran's bicentennial boom was over, the new Greiner government was about to discontinue in-house design of public works, and Andersons decided that instead of accepting elevation to the top management position of New South Wales Government Architect, he would join a big private practice and continue to enjoy the pleasures of design, for a wider range of clients but also with the possibility, which hasn't happened, of out-sourced New South Wales government work. He says he went to Peddle Thorp & Walker because, unlike most firms' city-fringe locations, its office was above Circular Quay: a special place, the heart of Sydney and of the bicentennial nation. And public works Andersons had been in charge of: the bicentennial urban-design upgrade of the Quay and its Macquarie Street link with State Parliament.

Andersons's own favourite work is not any of his buildings; it is his orchestration of architects and landscapists at Circular Quay. (Although architecture should preferably be by a single designer, he says urban design should be collaborative – so for that favourite project the names to be credited are Peter Stronach, Lawrence Nield, Peter Hall, Darryl Conybeare and Oi Choong.) The Quay became a hugely improved setting for the wondrous Sydney Opera House and for what Andersons calls 'the theatre of city life'. He dislikes the suburbs, declines motor vehicles whenever possible, walks to work from Paddington every day, understands paving surfaces, sunlight and shelter, and aromas of trees and street cafes. 'Macquarie Street and the Quay are small, intimate versions of Haussmann's nineteenth-century boulevards for Paris ... In Australia most decisions are made by people who are chauffeur-driven ... Pedestrians have a different cast on how the world operates, notice things in a more profound way.'

City-centre pedestrian living was, from Sydney outer-suburban Oatley, a wistful memory for Latvian displaced-person parents; they had once strolled easily from their apartment to the opera and the cafes of Riga, a sophisticated, artistic city known in Eastern Europe as a 'little Paris'. Schoolboy Andrew in the 1950s always headed for the centre of things in Sydney, the Mars space-age coffee shop in Pitt Street and the Galleria Espresso. In 1965–66 he had a postgraduate year at Yale, with many weekends in Manhattan. It was a peak moment for Andy Warhol & Co. and Andersons would continue to appreciate Pop art.

Yale and New York were followed by a year in London with Ove Arup. In 1966–67 the work 'seemed to be additions to almost every

college in Oxford and Cambridge; minimum-sized slender concrete columns and beams – not maximum as in then current Brutalism – to fit into the Gothic university context. Later, the New South Wales Parliament House was like doing an Ove Arup infill at Oxford.'

Oxford, a more densely textured city than Cambridge, is the key to the special character of Andersons's Art Gallery of South Australia. Although designed before the MCA, on the Circular Quay waterfront, and before the Museum of Modern Art at Heide for a garden above the Yarra, the Adelaide interiors in 1996 appeared to follow what

we had already seen in 1991 and 1993 – a hint of Classicism in rather formal, clearly defined rooms, diffused natural toplighting where possible, reviving glimpses of the real world outside, and reviving shops and cafes. (Andersons, an ardent art consumer from childhood, has always known that museum visits, and concerts and operas, are exciting, energy-consuming, high-stress activities.)

The big difference in Adelaide was the busy academic flavour of the context. It is a very tight infill, much of it underground, off a city main-street, immediately surrounded by rough colonial military neo-Gothic converted to museum use, by other museums and a State Library, and by a university.

If the MCA gives glimpses of Sydney as a magically waterborne modern Venice with the Opera House as a modern St Mark's Cathedral, the Art

Gallery of South Australia's extensions have created new courtyards and undercroft passageways that evoke enclosed, collegiate ferment. It's perhaps no accident that during Andersons's student years the *Architectural Review* was always full of urban-design and townscape analysis by Gordon Cullen – whose jokey drawings caught the eye of talented draughtsman Andersons – and that those studies always seemed to imply supreme world excellence, as livable cities, to Venice and Oxford.

Concealment followed by surprise was one of Cullen's key concepts: the Radcliffe Camera, the domed library which is Oxford's heart, disappears as you approach and then suddenly looms above narrow laneway openings; St Mark's Cathedral is not visible from its waterbus stop on the quay at Venice, it surprises you later, close up. (The Sydney Opera House badly needs a bit more close-up concealment and surprise.) So in Adelaide the glimpse down an austere, cypress-lined lane, from beside the former Classical temple-front entrance, is of a new Art Gallery entrance which conceals a sunny courtyard cafe (still growing

*Andersons dislikes the suburbs,
declines motor vehicles when-
ever possible, walks to work
from Paddington every day,
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sunlight and shelter, and aromas
of trees and street cafes.*

Museum of Modern Art
at Heide, Melbourne.
Exhibition galleries by
Andrew Andersons,
1991–93. Photograph
John Gollings, 1995.



its vines), and the surprises of a Gothic chapel-auditorium, a small military parade ground, outdoor sculptures and a university teeming with students.

A more particular influence than parental memories of life in Riga and the international influence of Gordon Cullen's urbanism was Robert Venturi. Venturi was a professor at Yale when Andersons was there. His *Complexity and Contradiction in Architecture* first appeared in an in-house magazine at Yale before being published in 1966 by the Museum of Modern Art, New York. The book signalled a paradigm shift from highly formalist Modernism. Architecture, Venturi proposed, might benefit from ambiguity as well as clarity, richness as well as simplicity, mannerism even, and symbolism. History was important; diversity was to be celebrated, not tunnel-vision Modernism alone. And the 'ordinary' was to be appreciated: 'Main street was almost all right'. Venturi was very interested in Andersons's pictures of Sydney; he enjoyed seeing her extreme contrasts.

When Andersons returned home the Askin government, suddenly in need of a major project for the 1970 bicentennial celebrations of Captain Cook's fathoming of New South Wales, dusted off the proposal for a long-overdue upgrade of the Art Gallery of New South Wales. He had worked on an earlier scheme in 1964 (aged twenty-two) and the scholarship to Yale had placed him close to two of the world's most

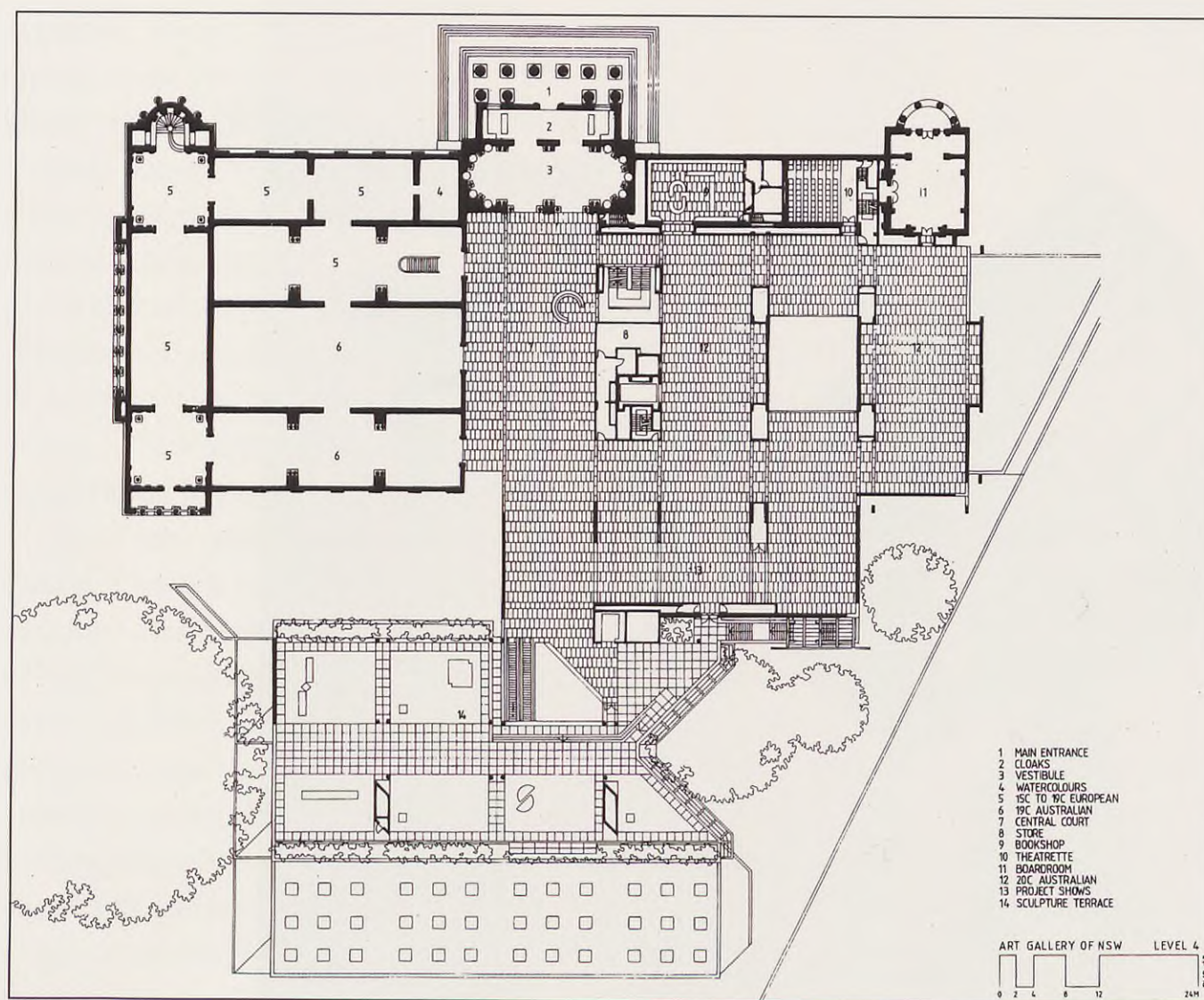
admired new museums: the early-1950s Yale University Art Gallery by Louis Kahn and New York's 1960s Whitney Museum of American Art by Marcel Breuer. Andersons was assigned the big new job.

I was there, a client curator at the Art Gallery of New South Wales. We greatly admired the architect's exhaustive consultation to establish our detailed needs. In the end he knew our needs – *and those of our users* – better than we did. Practically, for example, he knew that a cafe at the front door might be profitable whereas we had assumed a harbour-view cafe; but might it be a bit hard for visitors to find? Our assumption that natural light should be resisted, for art-conservation reasons, gave way to compromise; unexpected little slit windows for harbour glimpses would be greatly enjoyed by visitors.

Andersons in turn was delighted by my wish to restore the old portion of the gallery to its nineteenth-century richness, to historically correct crowded installation of paintings in tiers, on Indian red walls. He knew that visitors would love it. He says we were the first art museum in the world to revert from badly modernised interiors. We didn't realise that our marvellous contract of complex, richly coloured old Classicist rooms with the white and grey concrete Brutalism in the new was a splendidly extreme example of Venturi's new theory of 'Complexity and Contradiction'.

Aesthetically we appreciated Andersons's wish to dramatise the junction of Classical old and Brutalist new with high glass walls which, like the slit windows, revealed things quite unexpected for a visitor approaching the building. But delight by sudden revelation of what had been concealed wasn't the only purpose; those views were, for Andersons, also an essential acknowledgment of the building's particular location. He is a place-maker.

His designs, unlike office buildings waiting for unknown users and unspecific needs, result from an intense engagement with very specific needs. He enjoys difficult clients like the staff of the State Library of New South Wales. And his second key principle, he says, is very specific engagement with the site. He insists we know that this Art Gallery is on the crest of a rise, that there is a slope down to Woolloomooloo Bay (dramatised in the second extension of 1988), and that we are overlooking a harbour invaded by sandstone headlands. So his external facing of Sydney sandstone acknowledged more than the material used in the earlier part of the building; it also heightened consciousness of the spirit of the particular



place. Andersons rather despises architects like Richard Meier who provide the same brand-image styling and materials for a museum whether in modern American Atlanta or beside a medieval German cathedral in Ulm.

Only one design principle embodied in his first extension to the Art Gallery of New South Wales was abandoned in subsequent museum projects. Instead of exhibition spaces like open-plan offices, with extremely flexible rearrangements of partition walls plugged into grid ceilings, he realised that visitors were happier in more clearly defined – more Classical – spaces. The shift is visible in the 1985–88 second extension of the Art Gallery of New South Wales. It became a personal style at the MCA, at Heide and in Adelaide, but still with flexibility for partitioning and still with outside glimpses which can be temporarily blocked, as sometimes happens at Heide's wild foliage-scape window.

It was a shift from the grid-ceilinged example of Louis Kahn's Yale University Art Gallery and Breuer's Whitney Museum to the example of Kahn's later Kimbell Art Museum (1972) at Fort Worth, Texas. First visited by Andersons in 1984 prior to designing the second extension for the Art Gallery of New South Wales, the Kimbell is his, and just about everybody's, favourite art-museum building. Its Classical clarity, its diffused and reflected natural light received through vaulted roofs, provided a model for the upper floor's gables in Adelaide, for the two large upper galleries built into the MCA (the rest of which is plasterboard inside former office rooms) and for Heide.

Because all his cultural projects have been conversions or additions, each highly dependent on the existing context, Andersons has not had a brand-image style for easy comprehension by, and photographic presentation in, architectural trade magazines. Perhaps these art-friendly interiors should be the trademark image, tranquil and classical.

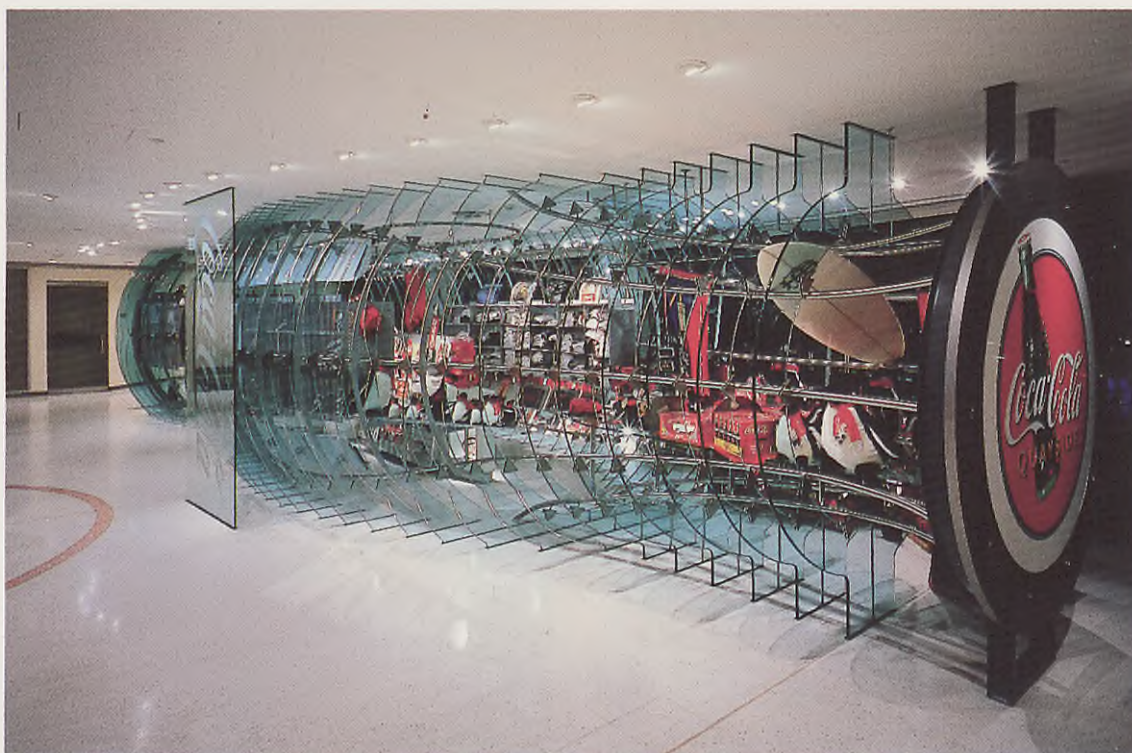
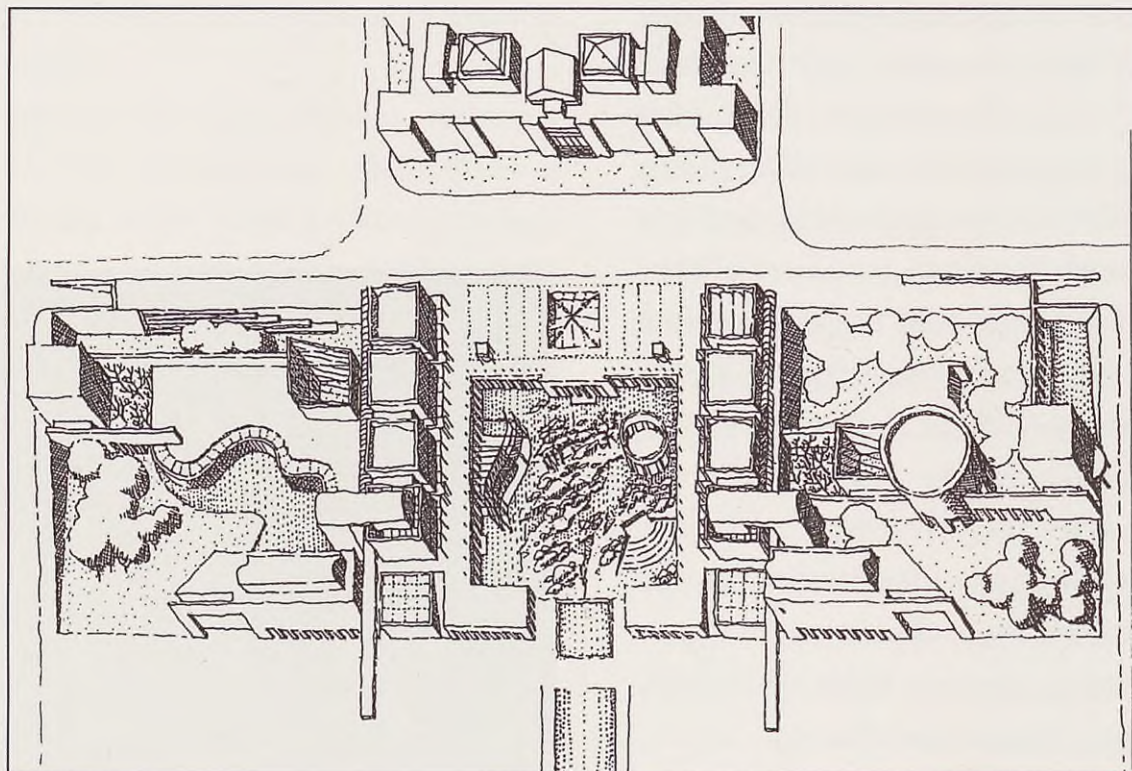
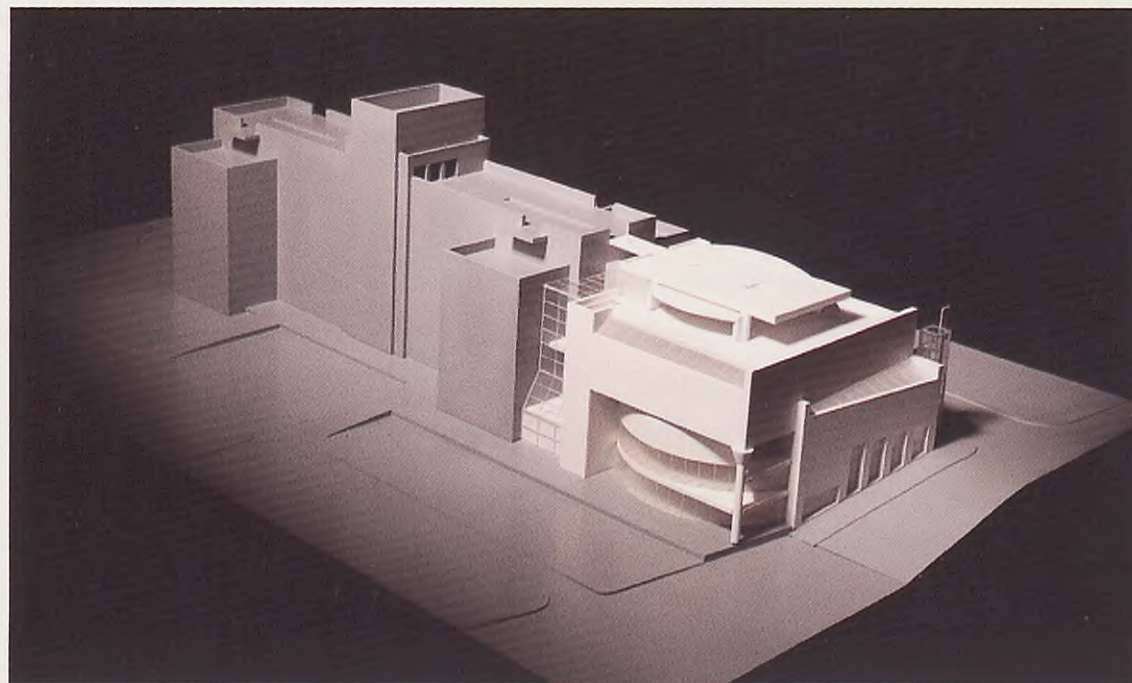
In Adelaide such an interior was, for the first time, part of the first excitement of entry. Perhaps that is why Andersons received a great surge of excited congratulations during the opening ceremony, such as he says had never come his way at previous ceremonies.

Nevertheless, we would not neglect his Venturian first principles of complexity and contradiction, and the application of those principles in the provision of human shelter that is pleasurable to inhabit, and stimulating, even playful. In 1994 Sydney Chinatown's Capitol Theatre restoration was also a postmodern homage – affectionate rather than snootily ironic – to 1920s Hollywood-based popular culture. And in 1995, as a project director, but not the design architect (that was Jon Cullen) for a Coca-Cola Museum in the lobby of an office block, it was Andersons who enthusiastically encouraged and helped realise the idea for a museum shop in the form of a huge walk-in bottle. This is a rare and wonderful occurrence in architecture of a cross-reference from Warholian Pop art painting.

opposite page: The Art Gallery of New South Wales, Sydney, entrance level plan, including Bicentennial Wing, 1985–88.

below: The Art Gallery of New South Wales, Sydney, Captain Cook Wing, 1968–72. View of the lobby designed by Walter Vernon 1895 and built 1902. Photograph Max Dupain, 1972.





Place-making is very specific in the character enhancement of site in each of Andersons's design projects; a notable non-museum example being his Sydney Botanic Gardens restaurant lurking in a palm-jungle micro-climate. He is, however, more than a place-maker. He has also been, during his Public Works years, a city-maker.

Studies and recommendations by Andersons for buildings designed by others have made Sydney an increasingly vibrant city. Long before he was asked to design its conversion, he recommended to Government that the former Maritime Services Board be given to the MCA, the best use in his view for that extraordinary site facing the Sydney Opera House. (And back in the 1960s he was very conscious that the upgraded Art Gallery of New South Wales, which opened a year before the Opera House, was a companion cultural facility, of equal value to a city offering the fullest good life.) When there was talk of shifting what in 1988 became the Lionel Glendenning-designed Powerhouse Museum to a distant suburban site, at Ryde, Andersons instead advocated its inner-city expansion, beside a new Entertainment Centre and a University of Technology. He restored the early-colonial Hyde Park Barracks for use as a museum. And he did the deals between State Government and a property developer which required the inclusion of a museum in the Denton Corker Marshall-designed Governor Phillip Tower; it opened in 1995 as the Museum of Sydney, in Bridge Street, close to Circular Quay, a further concentration of vitality in the best part of town. The best of present-day Sydney is, to a surprising extent, a city created by Andersons.

He awaits the opportunity to build a neo-Brutalist wing where makeshift sheds now adjoin the MCA, partly to provide a startling contrast to the not-quite-interesting, timid vertical-ribbed 1939 Art Deco of the parent building, partly to make the inland side more of a real street frontage, but mostly so that Sydney's heart might have, in a proposed cinemathèque, a year-round festival of film culture.

In Canberra in 1991–92 Andersons remodelled the National Gallery of Australia's Gallery 2, where *Blue Poles* is displayed, and in 1997 a temporary exhibitions wing is due to be built. In 1991 the National Museum of Australia commissioned a study of a site in the centre of the national capital, beside Old Parliament House, a possible alternative to the distant lake shore at Yarramundi Reach. Andersons need not be the designer, but it would boost the city-making process. Canberra desperately needs infill, enclosure and pedestrian-friendly vitality. The nation's heart is dead and empty.

Are any chauffeur-driven decision-makers listening?

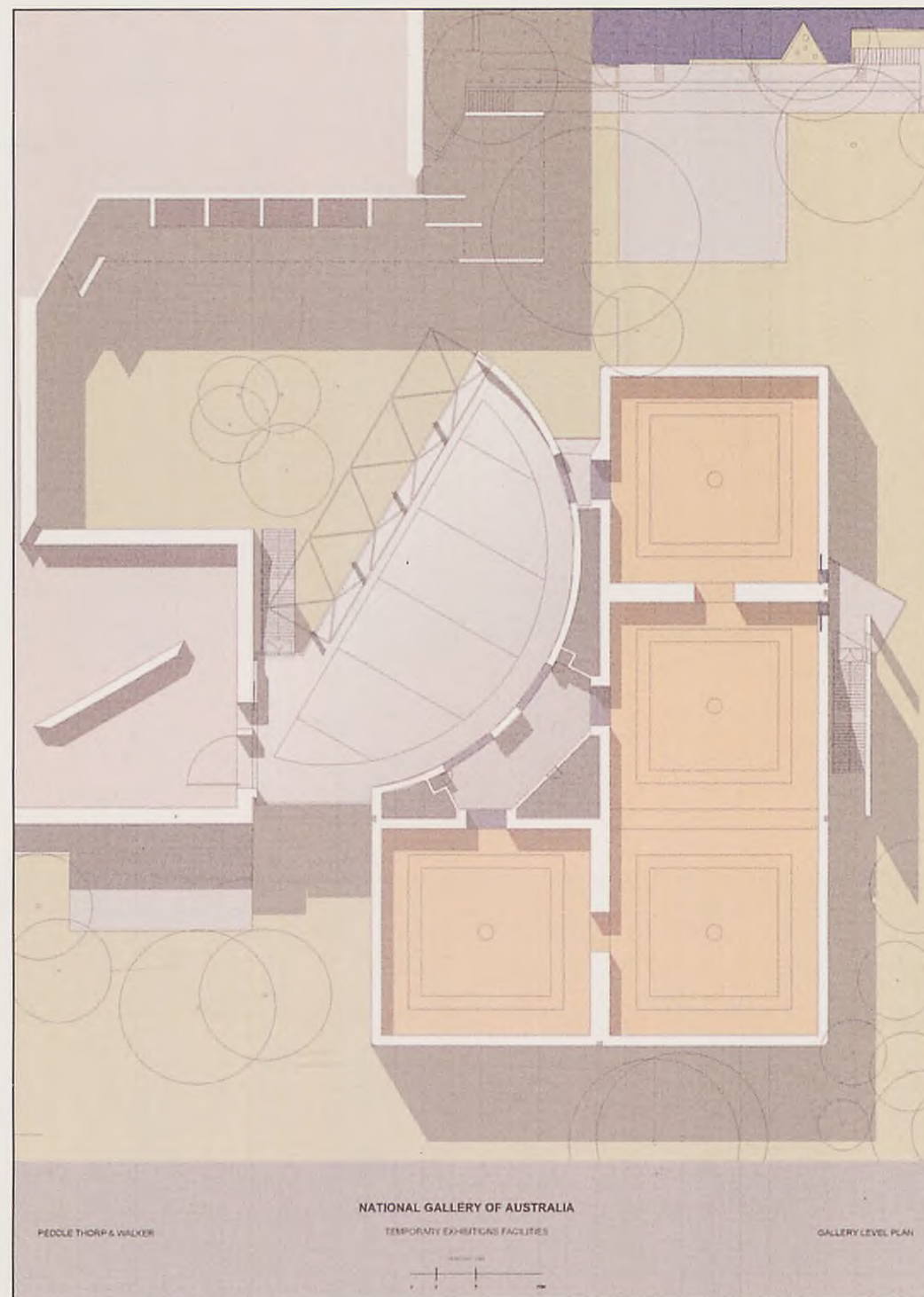
Daniel Thomas worked in art museums from 1958 to 1990, and as director of the Art Gallery of South Australia persuaded Government to commission Andrew Andersons to design gallery extensions.

opposite page top: Museum of Contemporary Art, Sydney, model, 1996. Proposed northern extensions, including a cinemathèque, to museum conversion 1989–91 of office building designed by W.H. Withers 1939 and built 1946–52. Photograph Patrick Bingham-Hall.

opposite page centre: National Museum of Australia, Canberra, diagram, 1991. Proposal for the museum to be located below Old Parliament House on the National Capital land axis without disturbing the vista. Drawing Siobhan McInerney.

opposite page bottom: Museum shop in a walk-in bottle: Coca-Cola Museum, Coca-Cola Amatil Building, Circular Quay, Sydney, 1995. Photograph Patrick Bingham-Hall.

below: National Gallery of Australia, Canberra, plan, 1996. Proposed extension for temporary exhibitions galleries.



THE PAINTINGS OF DEBRA DAWES

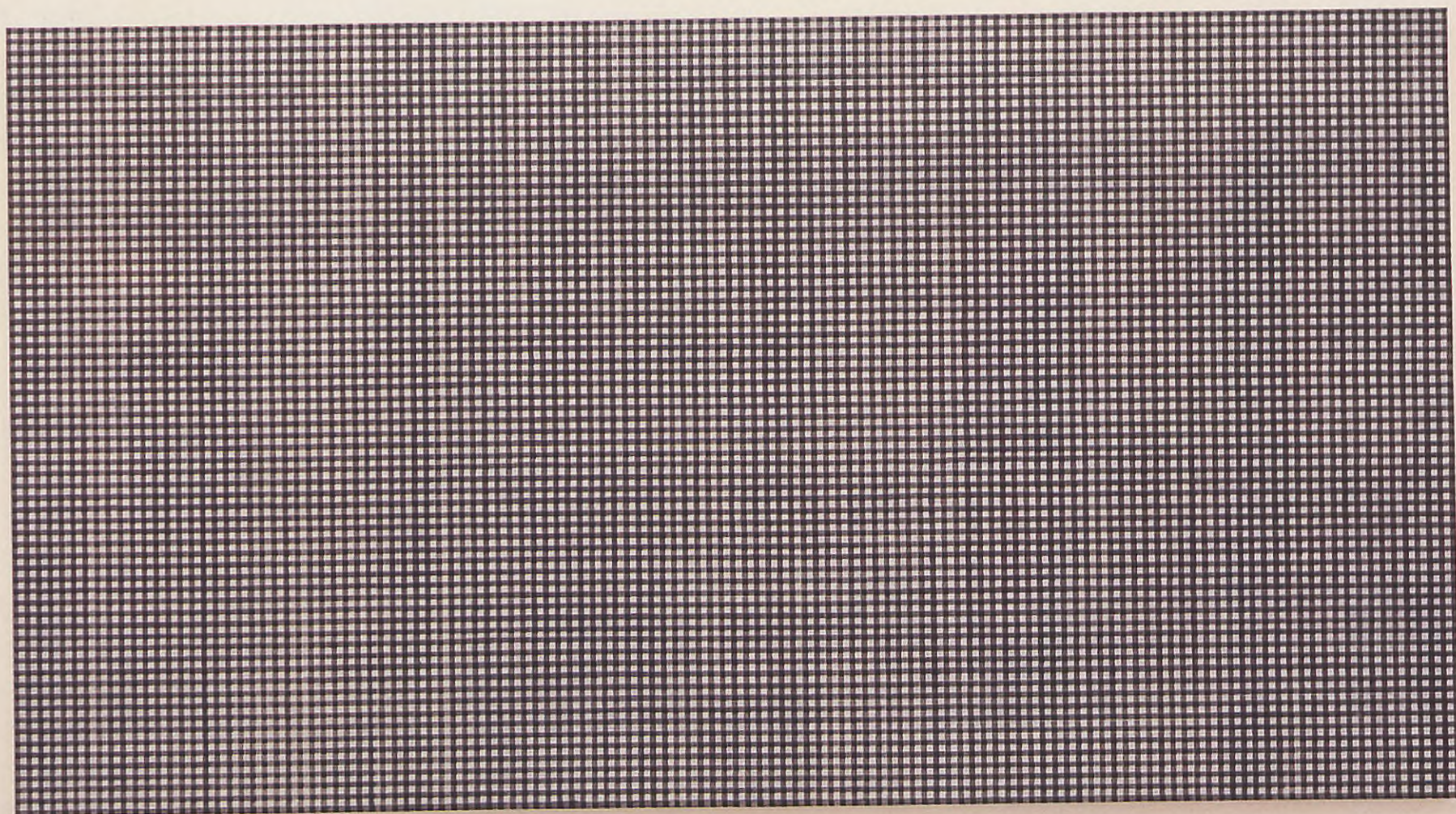


RESTLESS ABSTRACT & REALIST

Ross Gibson

above: DEBRA DAWES, *Granny Rainbow reframed*, nee Mary Anne Cready. Born 20 May 1873, in Knockatour County Clare, Ireland. Died 12 July 1963, in Goondiwindi, Queensland, 1996, black and white sepia toned photograph, oak and cedar recycled frame, 16.5 x 12.5 x 2 cm.

opposite page: DEBRA DAWES, *Gray spectra*, 1996, acrylic on canvas, 202.5 x 367.5 cm, courtesy Sherman Galleries Goodhope, Sydney.





DEBRA DAWES, *Summer 1963*, from left to right: Betty Dawes holding Debra Dawes, Gloria Leys holding Douglas Leys, Joan Rooke holding Joanne Dawes, photograph, 9 x 9 cm.

For ten years now, Debra Dawes has been producing series after series of exquisitely sparse paintings. They are almost always concerned with the basic elements of visual perception: whiteness, blackness, rectilinear form, repetition and difference. The paintings are as rewarding as they are austere and rigorous. They require you to work with them, to observe yourself looking, as you accept the pleasures of light and texture and as you sense the patterns of feelings and provisional meanings that the paintings can generate. Inevitably, such work has been seen as minimalist, grid-governed and therefore high-modernist. This impression has been helped along by some of the titles Dawes has accorded her exhibitions: 'Psychodelia and Other States' (1987), 'Abstract Paintings' (1988) and 'On the Edge' (1992). Impeccably avant-garde.

Given that these works calmly claimed their place amid the arising jangle of postmodernism, Dawes seemed to be applying her sly sense of irony and self-consciousness to a meditation on the vagaries of the art world. The paintings seemed to transcend the topical brouhaha, to be making a statement in their quietness. But as I've continued to look, I've felt the ever-strengthening inkling that somewhere in this refined, aesthetic process, the politics of everyday life are also generating their charge.

And with her latest exhibition, 'Gray Spectra', at the Sherman Galleries Goodhope in Sydney, Dawes has made this inkling plain. She has supplied subtle cues – visual, material and textual – to help you see that, complementary to the canny self-awareness, her paintings also reach past the art world and refer, arrestingly, to the world of everyday life. Each time you think you have their measure, they offer a new, worldly way to think and feel with them. They are invigorating and restless that way. It's why her work continues to be so resonant and *moving*.

I'll respond to the cues presently. But first we need to address the paintings themselves, for they seize your attention as soon as you walk into their space.

Almost everyone who has admired and studied Dawes's paintings over the years can recall a startling moment of revelation when this ascetic and explicitly abstract work suddenly also offers itself as richly figurative and deeply personal and affecting. In recent exhibitions, Dawes has guided her viewers towards this realisation, giving her installations titles like *Houndstooth*, 1991, and *Starlite*, 1993. The names are right there in front of you, fixing your attention on mundane, domestic matter – fabric that is sure to be somewhere in your house, or concrete brickwork that you can encounter on any day in any suburb or town. While viewing the latter two shows, as always I was delighted immediately by the optical vivacity of the black and white patterning, and then I was suddenly astonished to realise the simple fact that these uncompromising abstractions were also ultra-realist representations

of worldly goods. Moreover, I recall being puzzled by the depth of feeling that the pictured goods – this banal fabric, that cheap architectural formwork – provoked in me as I remembered their place in my world. How strange, these backyard epiphanies. How unsettling to feel these things from the past insist that they are not past.

In the 'Gray Spectra' show, Dawes has presented two enormous paintings of gingham fabric, one with blackness at all its edges, the other bounded by whiteness. Paintings of gingham, not *on* gingham, each a celebration of technique and discipline, each differing from the other in tone and 'chromatic liveliness', but each one serially related to the other and formally minimalist also. Yes, the modernist cues are all there: the grid, the black square, the white square, the brushwork, the determined avoidance of perspectival depth. Yes, if you rest with these concerns, you'll doubtless have a fine minimalist time. But you will also have ignored most of the guidance and a large portion of the pleasure and self-examination that Dawes offers.

Firstly, once you look past the abstraction, you see that these are unequivocally pictures of *gingham*, realist 'homages' to that material which has been a flag to every Australian's growing-up, that chequered signal which sends you racing through summer remembrances of mother, sister, teacher, shopkeeper, restaurateur, picnicker. Who can truly claim not to have at least one 'gingham emotion' zinging around in their nervous system? These paintings are quite deliberate, scatter-shot memory-prompts. They run your past and present across you in sudden, private warps and wefts.

But this exhibition called 'Gray Spectra' is not only the paintings. Nor is it as scattershot as it first seems. Dawes has designed and installed 'Gray Spectra' like a slow-release reservoir seeping with interpretive and memorial cues. And with each cue that you encounter, the show keeps bringing you back, offering you fresh layers of meaning and emotional charge. For example, a little while after entering the gallery, you notice that there are two tiny photographs lingering near the enormous canvases. The first photo is dated 1963 and shows a group of white women standing in front of a train. One of the women holds a small girl who is wearing a gingham dress and looking directly at the camera. Amidst all these women the child appears paradoxically constrained and displayed, yet also supported. In the background of the scene there's a railway station sign: MOREE. The second photograph shows an old woman, white-skinned but cast darkly in profound shadow, quite stern of countenance and demeanour, standing in featureless space. A caption names her as 'Granny Rainbow' and informs that she was born in County Clare, Ireland, and that she died in Australia in 1963.

So, we can turn and look at the paintings again. That year 1963 and that place Moree both help us now to see each painting as a profusion



DEBRA DAWES, Victorian Irish bog oak pendant,
7 x 5.5 x 0.9 cm.



Installation view of 'Gray Spectra', March 1996, Sherman Galleries Goodhope, Sydney.

of intersections. The photographs thus help us monitor our meditations in front of the paintings. 1963: timelines crossing and momentarily connecting. The past for Granny Rainbow, the future for the woman who must be grown now and was present then as the gingham girl. These timelines, these generations of women bound together by circumstance and possibly by family. Historical time jittering with interconnection and presence.

And what of the town of Moree? Street-grids laid out in huge rectangular expanses. Farm plantations sectioned off by fences. Cottonfields trimmed by irrigation channels. You can take these impressions back to the paintings. Now you see the black and the white side by side yet also blending to barely perceptible gray, this colour ghostly or spectral in the way it is perceived only fleetingly and in our peripheral vision as we scan the huge, contrasty canvas. Despite the fact that we see it, it's as if the gray is never explicitly present on the surface. If you look even more intently, you see black and white *clashing* also, rather than blending, when you look unblinkingly. The town of Moree. Black and white causing a giddy kind of stipple on the chequered surface of each painting. If you stand in front of them for long enough, the surfaces swim with a strange, active dapple, like the surface of water in a municipal swimming pool. The town of Moree. The town where, in the 1960s, there was so much contention about blackness and whiteness and their interrelation, so much contention staged in and around the town's swimming pool. So, once you've accepted the prompting of the photographs, these paintings (which you already know to be much more than mere abstraction) cease to be solely figurative depictions of gingham.

Then, just as all these references and remembrances begin to pull you under, you notice that Dawes has provided yet another way into the exhibition. A sheet of paper offers two quotes. One from Greg Denning, a contemporary ethnographic historian: 'There is no past that I describe that is not joined to my present. There is no other that I describe that is not joined to myself.' The second is from William Wordsworth, a voice from history:

*Yet in the midst
Of these vagaries, with an eye so rich
As mine was – through the chance, on me not wasted,
Of having been brought up in such a grand
And lovely region – I had forms distinct
To steady me.*

Now, if we take these cues to the paintings, the show deepens again. Denning writes of the necessity to understand oneself as inseparable from the very things that estrange us: the past and other people. Wordsworth writes of childhood and the heritage of one's homeland.

Even if it is strange or grievously estranged, the homeland gives you many of the forms that will enable you to be well-formed in the larger world, even if you have come from a place as contentiously formed as Moree. So the paintings become autobiographical somehow. But they do not become arcane. For the other thing that the quotes do is focus your thinking on the world history that produced Australian culture. Wordsworth was writing in the age of Romanticism – that fervid period of nature and European culture interrelated – which was also the time of Australian colonialism – that tumultuous time of Europeans' culture related ever so profitably to mercantile ideas of nature and commodity. And given that we are living in an Australian culture now that is an ever-altering system which has survived collisions involving timelines, other people and differentiated forms of land-occupancy and self-definition, it is evident now that Dawes's black-and-white paintings – so domestic and 'feminine' at first glance, so modernist rather than Romanticist at first glance – must also be reviewed as epic, national-history pictures. If the sullied ground of colonialism and agribusiness is the place you have come from, if it is the place where you must look for the forms to steady you, is it any wonder that the paintings you produce in reference to such a 'grand and lovely region' are so productively unsettled? Is it any wonder that, the more you scrutinise them, the more your paintings are 'ghosted' uneasily with retinal burns of gray spectra pushing into your perception like something that ought to be concealed but will not be kept down?

Meanwhile, all the time these questions are keeping you so restlessly engaged with 'Gray Spectra', you notice one more cue cradled in the wall: a small black heart of Irish bog-oak, etched with shamrocks. A nineteenth-century memorial trinket ... black, heavy, and *still present* in a world seemingly so estranged from such an other world past. So the cues prompt more enquiry. Who was in that second photo? Granny Rainbow. All that colour in her name. All that obscurity and age in her face and her stance. Where was she from? County Clare, Ireland. How did she get here, in this blank gray field, in Australia? Whom did she give her heart to? Who lives on now with her legacy, known or unknown? Who was just beginning to live in 1963, when Granny Rainbow passed away and faded, seemingly, into the background?

The 'Gray Spectra' installation offers such questions. The answers? Well, by now you must know that they are up to you. And by now you know, also, that these kinds of questions and revelations and interconnections will never stop emerging, so long as you stay in the exhibition. Dawes's work is restless and invigorating that way.

Ross Gibson is a writer who also makes films and multimedia environments, most recently for the Museum of Sydney.

The failures of modernism and the painting of Angela Brennan

Stuart Koop

Angela Brennan's work affords the writer great pleasure, for rarely does art welcome words so readily. Her work is very accommodating in this respect. As Darby Bannard said of abstract art in the 1960s: '[It is] made to be talked about.'¹

Brennan's work is porous; it allows words and feelings and thoughts to move through its textures and forms. Sometimes they sit comfortably in nooks and crannies; sometimes they bounce around between the open weave. As I describe this effect, I reckon it must occur in more than one dimension, perhaps by turning a word into a colour, or a concept into temperature, or an interpretation into a beat. The work generates abstract relations capable of interrelating the senses and faculties, translating ideas from one register to another.

Yet it's hardly remarkable that abstract art should have an analogue or correlate; it nearly always does. But Brennan's paintings are not simply bound to a classic *abstract* code of representation, which is to say a 'non-representational' or 'non-pictorial' code. They are also palpably real and material before our eyes and body – like the emphatic drips or stains of Jules Olitski or like Morris Louis – and in these moments there can be no denying the physical behaviour of paint and fabric. And Brennan's paintings seem to be quite graphic depictions as well: of the warp and weft of different fabrics and textures; of the microscopic details of cellular organisms; of certain after-images from

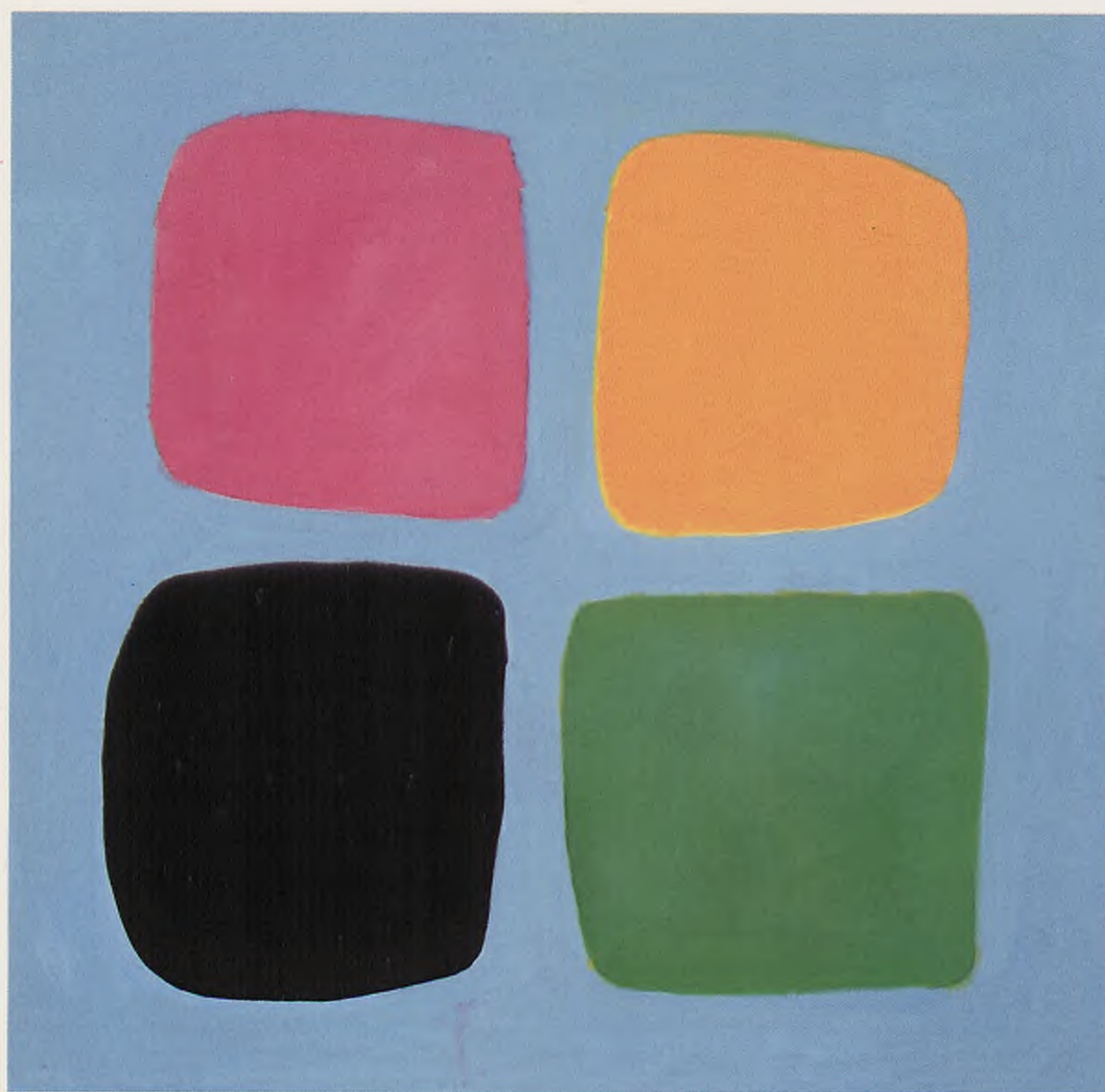
looking at the sun; of famous modernist paintings (by Arthur Dove, Joseph Albers or Ad Reinhardt, for example).

In this respect, the paintings interrelate representational domains, ultimately denying modern abstraction its transcendental metaphors or analogues, since what appears abstract is equally representational and material. Which is to say Brennan's paintings fail to transcend, they don't take off, they are rooted to the spot in the immediately present moments of their painting and their being looked at in the late 1980s and early 1990s. And of course, it's not only the failure of painting but the failure of looking which prevents the ascension of painting to its former lofty realm held in the 1950s and 1960s. The failures of modernism are equally prescribed by changes in interpretation and appreciation as they are by changes in material painting practice.

Yet in this failing everything else becomes possible. It is in this gap that writers have found everything to say about Brennan's paintings: about the paintings' loving critique of high American modernism; about their feminisation of rational or Euclidean geometry; about their wacky revision of 'the grid'; about their bent philosophical logics. It seems we constantly remark the failure of painting (and not just Brennan's) in alluring and relieving ways, as so many forgiving amendments to an unbearable regime of aesthetic and philosophical value.



Living involves the arrangement of forms about us and painting is simply a bounded arena in which this practice is intensified and regulated, often limited to specious materials. Jules Olitski called the recognition of the edge of his canvas 'drawing'. Brennan redraws this line even further out.



Indeed, who would want such painting to succeed these days? Who would welcome back the rigours and piety of high modernism?

Two discrete sets of references are undeniably intertwined in Brennan's work: modern art and philosophy. Robyn McKenzie coined a word to describe the qualified relation of Brennan's work to these two canons, calling it 'wonky'.² But why use a word which doesn't mean anything for sure? Because it measures a phenomenon in language comparable to Angela Brennan's paintings. Like the word, the paintings are a kind of *slang*: vivid, non-conventional, only vaguely meaningful.

The closest meaning for 'wonky' is shaky or unsteady. And while the effect or impression of Brennan's work is indeed wonky I am more interested in the cause, that is, in the 'wonk' as that force inducing the deviation. Generally speaking, any wonk is bound to manifest itself along an edge since it is only remarked in relation to a straight line measured between two planes or points. The edges of modernism are well defined. It's true too, that modernism is highly legislative regarding edges, both literal and metaphorical edges, like the boundary of the picture plane or the border definition between art and life. It's here, along the edges, that one would expect to find the wonk in its manifest guises.

1. PUSH AND PULL

Hans Hofmann emigrated to the United States in 1930 and profoundly influenced a generation of American abstract painters working in the 1940s and 1950s, not to mention the ideas of the eminent critic of that generation, Clement Greenberg. Many of Hofmann's theories have retained their currency, an indelible imprint on pedagogy. One in particular still taught universally bears on the push and pull of the picture plane which causes some forms to recede and others to jump out depending on their shape, texture and colour ('an illusory oscillation into and out of space'). Hofmann described composition as a kind of brokerage between these two opposing forces. Finding a suitable harmony between them was the aim of all art and great art was above all 'perfectly balanced' in this respect.³

In some of Brennan's paintings it's precisely this torsion which threatens to shear one painted surface from another; the colours and shapes are repellent and the canvas writhes and twists with spent energy and hot paint. Often there is not so much a unity by agreement or a balance of opposites – as Hofmann may have advocated – but a complete exhaustion of colour and form so that elements of a picture simply lie down together in consummate fatigue. It's as if you can hear the stretcher buckling beneath these frenzied exchanges. Perhaps the word wonk is after all onomatopoeic: the sound of timbers buckling and canvas shifting.

2. ART AND LIFE

In 1958 Allan Kaprow wrote his seminal essay on Jackson Pollock's action painting and 'all-over technique'. He observed of Pollock's work that 'the confines of the rectangular field were ignored in lieu of an experience of a continuum going in all directions simultaneously, beyond the literal dimensions of any work'.⁴ The canvas Kaprow observed was incidental to Pollock's performance, and often insufficient to fully contain or represent it.

The edge of Pollock's canvas was the brink of life to which he brought painting in the 1950s. The continuum which Pollock (or at least Kaprow) saw beyond the painting's border was modern life: New York, the cold war, alcohol, Greenberg, fame, love, poverty – everything apart from the formal relations inhering in the painting of Pollock. Of course, the biography of Pollock is written in this margin as the impact of a remarkable life on the course of American painting.

For Kaprow, Pollock's work was a signpost to the first Happening in 1961, where art was supposed to be continuous with life and practised beyond the materials of painting altogether. Kaprow advised: 'The line between the Happening and daily life should be kept as fluid and perhaps as indistinct as possible', a prescription which directly affects the edges of things just as it once bled the edge of painting into living.⁵

Kaprow reinscribes the edge of the canvas as a permeable boundary between art and life which can in fact be readily traversed. For example, in 1989 someone backed over one of Angela Brennan's paintings in a car, which of course buckled and cracked the painting under the weight. The frame was corrected slightly though it was never replaced, and the paintwork still bears an imprint. The work was renamed by Brennan *Hit and run* to honour the incident.

This singular story of the transgression of the border is also indicative of the flood of extraneous material which has worked its welcome way across Brennan's canvases: alarm clocks, correspondence, other people's work, kitchen utensils, toys and other miscellany in a cascade of *objet trouvé*. Of course living involves the arrangement of forms about us and painting is simply a bounded arena in which this practice is intensified and regulated, often limited to specious materials. Jules Olitski called the recognition of the edge of his canvas 'drawing'.⁶ Brennan redraws this line even further out.

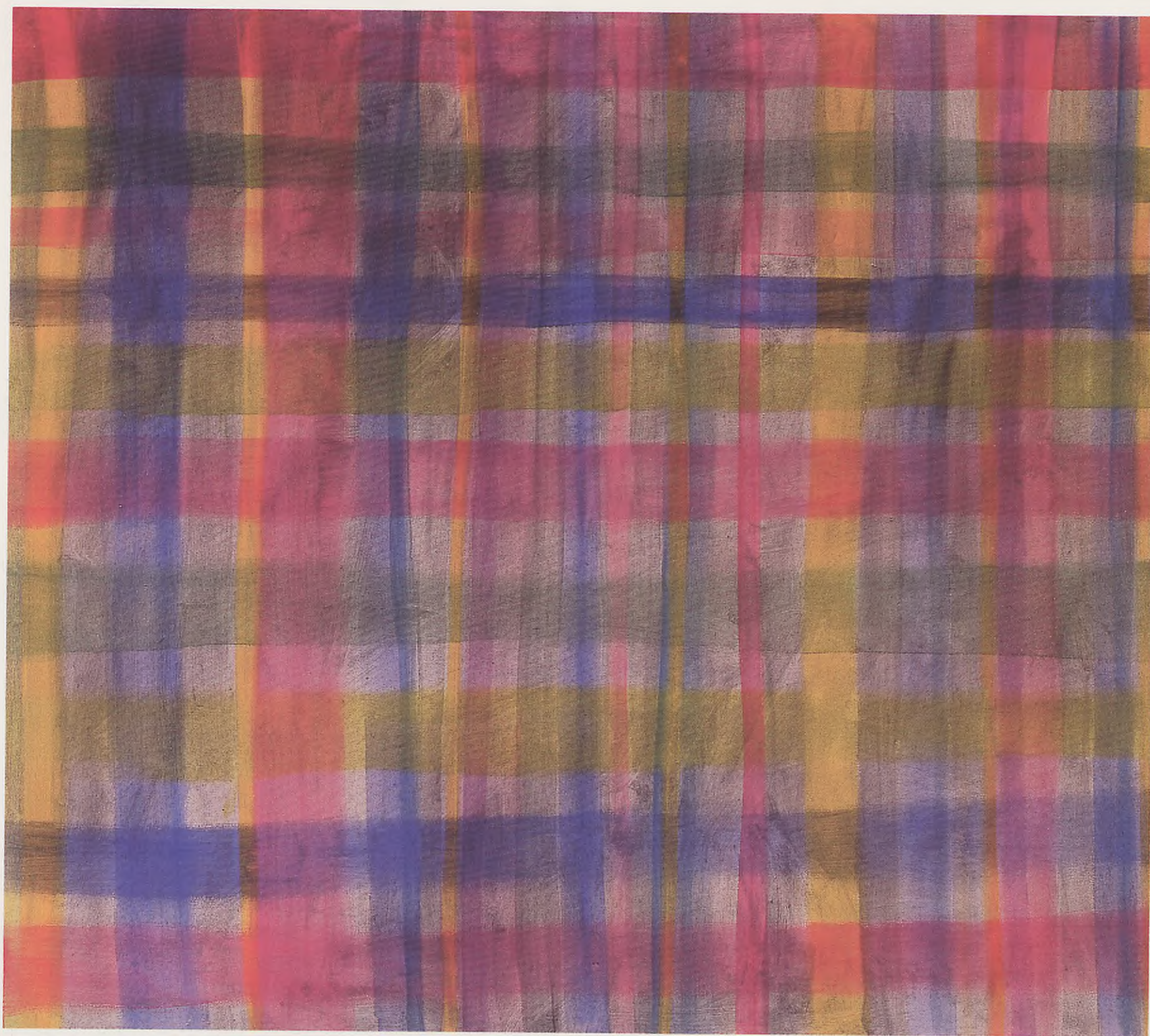
To observe photographs of Mondrian or Pollock at work in their studios (as Kaprow does) is to realise that modernist art and life were often co-extensive despite rhetorical claims to the contrary. Modernism was as much a code of behaviour as a code of representation, imposing the same moral and ethical imperatives on life and art. Alternately, there were also vigilante modernists such as Reinhardt who, like border guards, constantly patrolled the canvas edge repelling extraneous thought and emotion, maintaining the exclusiveness of life and art.⁷



above: ANGELA BRENNAN, *Undo*, 1996, oil on canvas, 184 x 168 cm.

opposite page: ANGELA BRENNAN, *Untitled*, 1995, oil on canvas, 122 x 122 cm, private collection.

previous page: ANGELA BRENNAN, *My couch is green and my beams are made of cedar*, No. 1, 1995, (detail) oil on canvas, 153 x 122 cm, private collection.



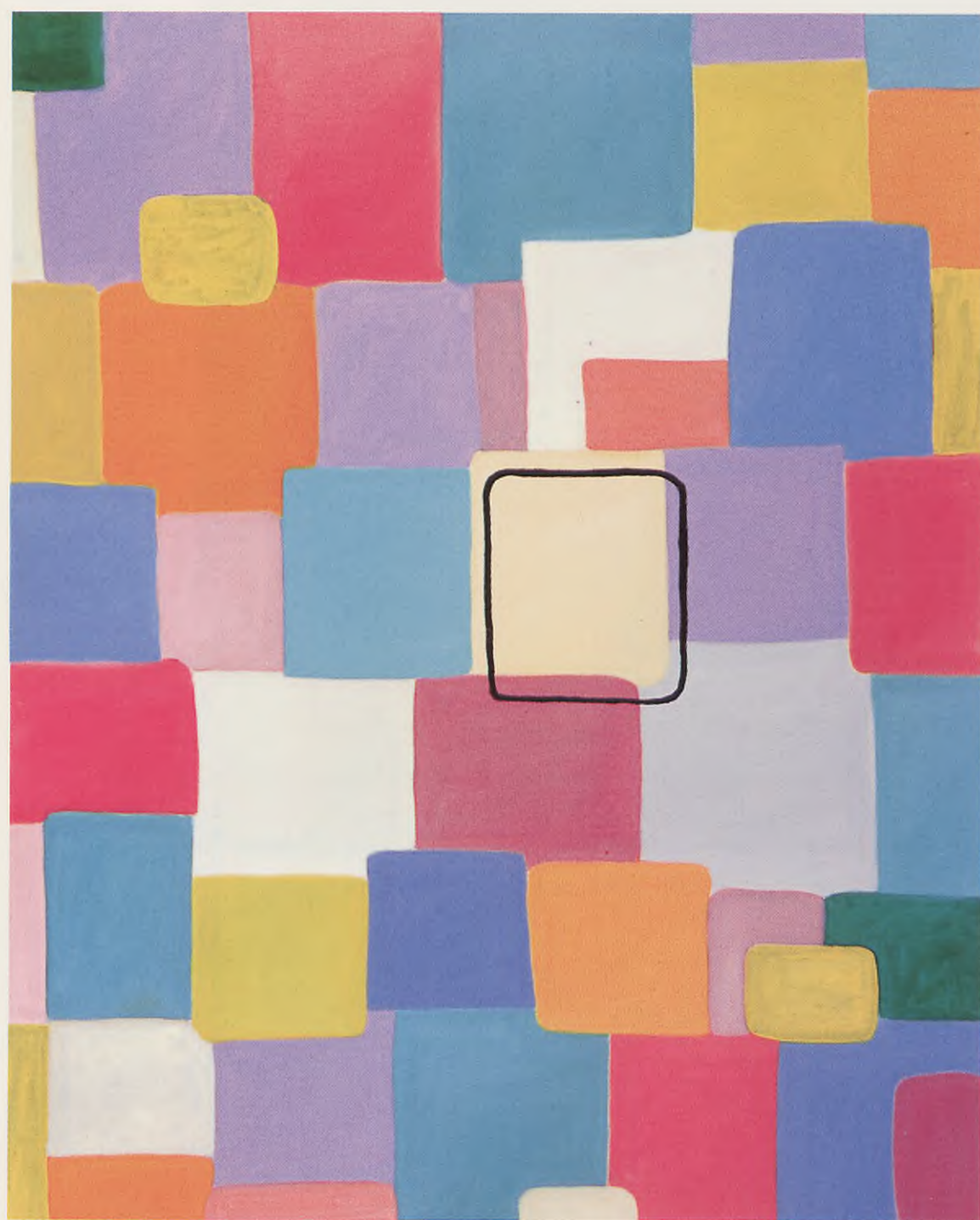
ANGELA BRENNAN, *Deep time*, 1996, oil on canvas, 138 x 153 cm.



ANGELA BRENNAN, *Untitled*, 1996, oil on canvas, 153 x 184 cm.

below: ANGELA BRENNAN, *If and only if*, 1995, oil on canvas, 153 x 122 cm, private collection.

opposite page: ANGELA BRENNAN, *From which and where I want to go*, 1996, oil on canvas, 168 x 199 cm.



Yet often in Brennan's work abstract modernist motifs provide the means for interrelating disparate materials and ideas; in exactly the same way garage door designs can appear very similar to Ad Reinhardt paintings from the 1960s (or for that matter, chenille bedspreads). One can either welcome the comparison or reject it out of hand, yet an unqualified relationship persists between all things and much of Brennan's work adopts this potential relation as a predicate, finding the patterns and forms of modernism repeated in unlikely places.

3. BAD ART

Clement Greenberg elaborated on the consequences for modernism of conceding to unlegislated tastes in his 'Seminar I' essay published in 1973. And in his opinion they were dire:

If anything and everything can be intuited aesthetically, then anything and everything can be intuited and experienced artistically. What we agree to call art cannot be definitively or decisively separated from aesthetic experience at large ... If this is so, then there turns out to be such a thing as art at large: art that is, or can be, realised anywhere and at any time and by anybody.⁸

In this passage, Greenberg has his nose to the glass surveying the non-modernist world beyond the perimeter he has vowed to protect.

It is against 'art at large' and 'kitsch' that Greenberg guards this preserve. These derided categories provide a necessary counterpoint to the definition of modernism as a specialised, professional practice. They function within the theory of modernism to remainder all of those artworks which were not the focus of Greenberg's positive critical attention. Through these terms it is possible to glimpse the institutional boundary at stake between high and low culture, which only taste and its exclusive practice could maintain since, as Greenberg himself had conceded, 'art ... can be realised anywhere and at any time and by anybody'. The crucial distinction recast by Greenberg was ultimately between good and bad art.

Often I am surprised at my own conservative expectations of finish in the matter of painting something as simple as two adjacent fields of colour. Angela Brennan's paintings are barely rendered in many cases but especially so along the seams, between different fields of colour or pattern. A student visiting Brennan's exhibition in 1989 remarked to me of the work that he could have done any of the paintings on show. On this basis they could not be art, not truly art. They were artless. Is this the same artlessness that Robyn McKenzie described in her review as the 'radical amateurism of punk'?

Although on the question of finish one could compare Brennan's barely painted abstraction to Rothko's ethereal colour fields, she lays no claim to the metaphysical signifiers of abstract expressionism.

While Rothko's brush may have echoed his soul's transit and there may be some despairing moments in his work (the failing registration of forms for one, which mirrored his own demise), Brennan's brushwork is spared the intense scrutiny of connoisseurs. Finally, something else altogether is more alluring.

Perhaps, like punk, Brennan's paintings do raise the possibility of anyone doing them. They are readily accessible at the level of technique which – to be clear – is not to say that they are easy to do or badly done. Yet they do eschew technical virtuosity in favour of another kind of competence, and to say your child could do as well is to pay the work the highest compliment. They are *encouraging*. They clearly recommend the activity of painting and palpably render the artist's delight in materials. As a writer I can confess to experiencing my strongest impulses to take up painting in front of Brennan's work.

Her work also reminds us that if we ever wanted to own a great American modernist painting, say a Joseph Albers, we are better off attempting our own. Not so that we can appreciate it unreservedly, but so that we will have experienced it more completely. This is the kind of tribute paid in her copies of works by Arthur Dove, Ad Reinhardt, Joseph Albers, Frank Stella and other modernists: the desire for a direct experience of form and colour. It is also the open invitation to the viewer extended in every painting by Brennan.

Of course such encouragement runs contrary to the principles and conventions on which the institution of modern art is founded both as a profession and as a specialised practice. According to such exclusive criteria perhaps 'bad' art is simply art made by the 'wrong' people.

Brennan's work has traded well on the general deconstruction of modernism throughout the 1980s and 1990s.⁹ But in each of its pointed failings (according to the tenets of modernism) her work also manifests – as psychologists would say – an issue with authority symptomatic of these times. It is clearly irreverent and larrikin in its references to modernism or, as Brennan puts it, a matter of 'mucking around'. Humour permits these slight transgressions of the rules of modern art which reappear in the final analysis as a reconstructed, and finally livable, dogma.

It is the edge of the modernist canvas – at the same time an institutional boundary – which delineates the rest of the world, the rest of art. The defence of this boundary was imperative upon Greenberg and other modernists. Beyond it lie all the failures of modernism which Greenberg sensed as inevitable in 1973: everyday life, the amateur, Duchamp, and conceptual art, minimalism – all the wonks to be sure. If Angela Brennan's paintings are wonky it's because they illustrate (indeed welcome) the impact of all these things upon modernism. She paints wonky modernism for the 1980s and 1990s. And it's about the only way a modernist painting can look today.



- 1 The result, Bannard suggests, of incessantly having to ask 'But what does it mean?', Darby Bannard, 'Present-Day Art and Ready-Made Styles', *Artforum*, December 1966, p. 33.
- 2 Robyn McKenzie, 'Audacious Use of Influence', *The Age*, 23 August 1995, p. 14.
- 3 Hans Hofmann, 'On the Aims of Art', *The Fortnightly*, vol. 1, no. 13, 26 February 1932, pp. 7–11. This was its first English translation, the original was written in German in 1931.
- 4 Allan Kaprow, 'The Legacy of Jackson Pollock', *Art News*, October 1958, pp. 2–6.
- 5 Allan Kaprow, 'The Happenings are Dead ... Long Live the Happenings', *Artforum*, March 1966, p. 37.
- 6 'Outer edge is inescapable. I recognise the line it declares, as drawing. This line delineates and separates the painting from the space around.' Jules Olitski, 'Painting in Color', *Artforum*, January 1967, p. 20.
- 7 'The one thing to say about art and life is that art is art and life is life, that art is not life and that life is not art.' Ad Reinhardt, 'Art as Art', *Art International*, vol. 6, no. 10, December 1962.
- 8 Clement Greenberg, 'Seminar One', *Arts Magazine*, no. 48, November 1973, p. 44.
- 9 Principal essays include Serge Guilbaut's, 'The New Adventures of the Avant Garde in America' (1980), Mary Kelly's 'Reviewing Modernist Criticism' (1984), and Thierry de Duve's 'The Monochrome and the Blank Canvas' (1990).

This essay is based on a paper presented at the 1995 'Support Women Image Makers' forum in Melbourne.

All images courtesy the artist and Niagara Galleries, Melbourne. Photography by Mark Ashkanasy.

Stuart Koop is a writer and curator, and Director of the Centre for Contemporary Photography, Melbourne.

Feminising the Surreal



Helen McDonald

above and opposite page:
JANE BURTON, *Two or three things I know about her*, 1994-95,
type C colour prints, each 29 x 25 cm.



opposite page: SALLY SMART, *The sewing room (Prosthetic)*, 1995, acrylic on canvas with collage elements, 250 x 310 cm.

below: MAX ERNST, collage from *Une Semaine de Bonte*, Dover, New York, 1976, p. 79. © ADAGP, Paris and DACS, London 1996.



Jane Burton's photo-compositions reinstate the female nude as a symbol of beauty, with all its latent eroticism. She says that in her work the nude functions as a metaphor for the self, and that as such it is not a token of male desire, so much as a vehicle for the exploration of her own sexuality. In the 1980s, feminists would have been wary of Burton's 'essentialist' argument, which implies an authorial basis to meaning, ignores the social construction of the body and plays down the pernicious involutions of the gaze. In the late 1990s, however, as 'bad girls' take the stage, academics theorise sadomasochism, critics valorise transgression, pornography floods the Net, national sports heroes undress for erotic posters, and fashion models pose as corpses to sell expensive clothes, it has become clear that all distinctions pertaining to identity and sexuality are shot through with ambiguous traces of desire. In this climate, arguments for the prohibition of the female nude in art are showing signs of strain.

Burton's art has been exhibited in group shows with a 'bad girl' theme, and there are hints that her nudes have been engaged in what she calls 'foul play'. Stains and artificial colouring on their skin connote their guilt, perhaps, but as such they mark an interiorised and psychological subject. Despite the camera's fetishistic focus, and a shadowy mood of anticipation reminiscent of film noir, there is no hint of physical violence in Burton's compositions, no threat of rupture to the surface of the body. Nor do her nudes acknowledge complicity with the (male) gaze through self-conscious gestures or returned looks. Perhaps the reinstatement of the nude need not include its negative ideological coding? Or if it does, could the ambiguity which results be construed positively for women? These are the questions that the languid assurance of Burton's nudes pose for feminist art criticism.

One of the reasons why Burton's pictures are so alluring is that they encapsulate the ambiguities of the medium of photography itself – nature configured as sign, the body arrested in motion, the subject suddenly suspended as an uncanny premonition of eroticism or death. These features of photography, according to Rosalind Krauss, provided the aesthetic conditions for surrealist art, and while Burton does not consciously invoke surrealism, it is a reference point that her works infer. The issues raised by the surrealists concerning the sexual determination of subjectivity and the social construction of identity have been revived by feminists and, more recently, by gay and lesbian critics, all of whom tend to favour a psychoanalytic approach. The female body was central to the surrealist project, and woman is generally constructed in their art as the victim of sadistic desire. Hal Foster has suggested, however, that these 'figures of woman ... are often ambiguously reflexive about male fantasies, not merely expressive of them; and ... the subject positions of these fantasies are more slippery than they first seem'. He goes on to suggest that 'underneath [the] sadism



lies a masochism'.¹ Feminists have tended to argue that constructions of woman by women artists active in the surrealist movement ultimately failed to slough off patriarchal framing. Contemporary feminists may be better positioned to exploit the ambiguity and 'slippery subject positions' of surrealist art.

Over the past two decades, Sally Smart has probed the possibilities that surrealism offers for a painting-based, feminist art practice. Her recent exhibition of paintings, entitled 'The Unhomely Body', 1996, draws on the collages of Max Ernst in a play on the way architectural space is implicated in ideas about and responses to the body. The female body, nude as often as not, features prominently in Ernst's collage novel *Une Semaine de Bonte* (1933), which was produced by cutting and pasting engraved illustrations from old, popular books and catalogues. The free association of images celebrates the play element in art, but it also entails the dismantling of identity and a critique of representation, since it imitates the arbitrary way media images construct our idea of reality. Smart extends or fakes these processes in her paintings in order to deconstruct traditional conceptions of the mind, body, femininity and reality, on which Ernst's surreality depends.

Each of the large canvases decorating the rooms of the Contemporary Art Centre of South Australia in which 'The Unhomely Body' was shown was conceived as a room in itself. Titles such as *The sewing room (Prosthetic)* and *The anxiety room (Stain)* reflect the fact that the ambiguous relationship between real and representational space extends to a blurring of architectural, psychological and bodily functions. *The sewing room (Prosthetic)*, for example, with its feminine associations and colourful remnants of materials strewn daintily across shadowy table-legs and precarious chairs, takes on a medical gloss when read against a blood-stained sheet bordered by cupboards that become animated like extensions to the body. The painted canvas, with elements of real and faked collage, becomes a shimmering wall of floating organs, non-functional furniture and decorative patterns, all competing with one another for meaning, eventually reducing each to the terms of the other. The Rorschach-shape, which is repeated throughout the show, is thus the perfect ambiguity, for it can be read as a chance blot of paint, a decorative form, an organ of the body, or as an overdetermined, psychoanalytic symptom.

Smart's send-up of psychoanalysis plays on the *uncanny*, a notion which, although not consciously adopted by the surrealists, is invoked by the marvellous, which is treated everywhere in their art. The *uncanny*, or the *unhomely* (*unheimlich*) as Freud calls it, can occur as a domestic form of absolute terror at the sight of something familiar made strange through repression, for it derives from the ambiguous relationship between the Sex-Life Drive and the Death Drive. Freud cites the mother's genitals as the paradigm of an *unhomely* place, 'the

opposite page: SALLY SMART, *Wall of organs*, 1995–96, oil and acrylic on paper, calico, satin, canvas and felt with collage elements, dimensions variable.

below: SALLY SMART, *Self-portrait*, 1995–96, photograph.



Kemp's actresses are conventionally slim, fit and able to look good in a slinky black dress but, as a departure from Delvaux, they are not young ideal beauties, and their nakedness is confronting rather than erotic.

PAUL DELVAUX, *L'Echo*, 1943, oil on canvas, 105 x 128 cm, private collection.
© Foundation P Delvaux – St Idesbald, Belgium/DACS 1996.



former *heim* of all human beings'.² The home or house is therefore a common site for experiences of the *uncanny*, when the subject projects a frightening replica of himself as the alien other onto the walls and into the spaces that contain him. Freud links this 'doubling' and 'the compulsion to repeat' with primitive beliefs in witchcraft and 'the evil eye'. It can thus explain the artist's compulsion to represent (reality), and the complex dynamics of the gaze.

Smart sets up a series of visual strategies by which she parodies the 'architectural' uncanny, shifting furniture and rearranging body parts, flaying wallpaper and hanging strips of skin. Her paintings confuse inside and outside, so that what we normally see of the body is partly hidden, and what is hidden is brought to light and hung up for display. By these means she tricks the projected desire of the spectator, and destroys that 'deceiving double of reality', illusionism. The repetition of dark stains and mutating Rorschach patterns, like cancer cells out of control, serves to accelerate the defusion of identity and signal the presence of death. This blood-and-guts horror in the paintings is offset by their presentation as monumental, elegantly composed works of art that are strangely beautiful.

Smart's feminist intervention is underscored by the 'feminine' connotations of housework and neurosis that she obliquely critiques, and by the performative aspect of her work. The large canvases are hung as unframed pieces of cloth, interspersed with paper cut-out organs and

furniture which draw attention to her feminised art-making processes, such as cutting and sewing. A self-portrait of Smart wearing some paper cut-out organs attached to her work-clothes, alludes to new theorisations of the body, such as Deleuze's 'body without organs', and to new technological ways of seeing the body, such as X-ray photography. It also bears witness to the importance she gives to replacing the voyeuristically constructed female body of masculinist art with the body of an actual woman who sees through that construction and is the active agent of her own meanings.

'Writing the body' has been the principal concern of feminist performance artists, many of whom have extended the project into the realm of the obscene, often invoking the surrealist writer, Bataille, and his advocacy of an aesthetic based on transgression. This is not the direction taken by the playwright-director Jenny Kemp, however, whose staging of the naked female body is inspired by the surrealist paintings of Paul Delvaux. Perhaps because she comes to his work from a background in theatre, Kemp sees beyond art

criticism's claim that Delvaux's paintings eroticise the viewing process and allow no privacy for his nudes, for she interprets his women as intelligent, meditative and inward-looking. Delvaux's brilliance, she believes, lies in the way that he alludes to an inner world of private thoughts by carefully measuring the psychic relationships between people, in a setting that is, in most respects, the everyday world. This is in contrast with the paintings of Dali, for example, which claim to represent only the realm of the unconscious.

Kemp's latest play, *The Black Sequin Dress* (1996), develops the theme of female introspection. It begins with a forty-something-year-old woman, Undine, who leaves her domestic life in a council flat to go to a nightclub wearing a slinky black dress. As she nervously crosses the floor, she is gripped by a sudden urge to look backwards, but when she does so she slips and falls. From hereon the narrative structure, the identity of the woman, and her anxious journey shatter into fragments which are then deflected into myth, dream, memory and fantasy. Using devices found in Delvaux's work, such as doubling (the woman in her various roles is played by four different actresses) and repetition (this scene is repeated many times), Kemp is able to illuminate multiple levels of consciousness and to suggest parallel, colliding, currents of desire.

By establishing a dialogue between Undine's inner and outer worlds, Kemp aims to de-centre the voyeur-victim relationship associated with representation of the female nude. She sees no risk, therefore, in preserving stereotypes, like the nude, in order to consider them deeply, taking time to tease out lateral, psychic resonances from the woman's point of view. Accordingly, her actresses are conventionally slim, fit and able to look good in a slinky black dress but, as a departure from Delvaux, they are not young ideal beauties, and their nakedness is confronting rather than erotic. Only once does a fully nude actress appear on stage. She steps out in high heels, carrying a handbag and chanting a panic-stricken monologue as she re-enacts the first scene, recalling it in terror. To her right, a fully dressed woman in a black sequined dress nervously puts on lipstick, and, to her left, a woman in a nightie, waking up after a bad dream, reaches for a glass of water and watches a man slip past with a skeleton. A fourth woman watches from the window of a suburban house. The woman's nakedness in this scene conveys powerfully the absolute shock of finding oneself singular and vulnerable in the external world while having to negotiate a multiplicity of anxious, internal demands. Undine's nudity is the ultimate test of this social skill. She does not capitulate in any



JENNY KEMP, *The Black Sequin Dress*, 1996, a play. From left: Natasha Herbert, Margaret Mills, Mary Sitarenos, Greg Sonte, Ian Scott. Photograph Jeff Busby.

way and, by fending off terror, insists on the ownership of her body and the dignity of her actions. A later commentary on the event by a male actor externalises our perception of her, but while Undine is on stage it is her interior world which controls her body and the scene.

The artistic productions discussed in this article would not usually be grouped together, either stylistically or thematically. Even as participants in a feminist discourse, the orientations of Burton, Smart and Kemp are very different, and I have not even touched on how that discourse has been expanded, for instance, by lesbian and postcolonial interventions. Instead I have opened windows for a detailed view of recent works by the three artists named. While resisting comparisons that might diminish the art's complexity, I have attempted to show how both Smart and Kemp have probed the uncanniness and ambivalent subject positions of certain surrealist art practices, that this strategy has yielded an intriguing ambiguity in their own art, and that it has cleared the ground for a more positive reading of the female body. Jane Burton's female nudes, I suggest, are poised to occupy that ground.

1 Hal Foster, *Compulsive Beauty*, MIT Press, Cambridge, Massachusetts, 1993, p. 13.

2 Ibid., p. 8.

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TIM BURNS, DAVID KEELING AND PHILIP WOLFHAGEN

Landscape and memory in Tasmania

Victoria Hammond

Although we are accustomed to separate nature and perception into two realms, they are, in fact, indivisible. Before it can ever be a repose for the senses, landscape is the work of the mind. Its scenery is built up as much from strata of memory as from layers of rock.¹



David Keeling selects two adjacent images from a cluttered pin-board in his studio. One is a postcard reproduction of *Landscape with Apollo and Mercury* by Claude Lorraine. The other is a photograph Keeling has recently taken at Ouse in the Derwent Valley near Hobart. These two landscapes, so distanced temporally and geographically, the one an idealised eighteenth-century prospect, an imagined Arcadia, the other a framed cut in real time and space, are, as Keeling enthusiastically points out, uncannily similar: compositions of distant blue-hilled vistas framed by a repoussoir of dark foreground foliage. In Tasmania, nature has a habit of imitating art.

This correspondence of art history with an observed landscape is somehow emblematic of the relationship three very different painters have with Tasmania, of how their formal, more universal concerns as artists whose work is embedded in painting traditions are also grounded in their experience of the local. Tim Burns, David Keeling and Philip Wolfhagen are not landscape painters in the conventional sense. They do not depict the natural features or effects of a given locale with more or less mimetic intent. Nor is their work in the insouciant postmodernist vein of pastiche, parody or critically self-conscious references to the sublime, the pastoral or other historical modes. Works of the latter kind, even those that are not quotations, rarely present evidence of an experiential knowledge of the natural environment. The sense of an actual known landscape has grown dimmer in proportion to our alienation from nature. At the same time contemporary landscape-based painting is a casualty of our postmodern identification of historical landscape painting with structures of power.

Recent criticism of landscape aesthetics – a field that goes well beyond the history of painting to include poetry, fiction, travel literature, and landscape gardening – can largely be understood as an articulation of the loss of innocence that transforms all of Kenneth Clark's assertions² into haunting questions and even more disquieting answers.³ While landscape painting is a favoured topic for art historical interpretation and reinterpretation, the subject of contemporary manifestations is rarely addressed, in spite of the numbers of artists – including significant ones – who extract from the landscape. Commentators on these artists may be at pains to explain what amounts to a perfectly excusable aberration (landscape as expressive vehicle or metaphor), in the context of the artists' more acceptable contemporary concerns.

These three artists are, above all, committed to painting. Burns was an abstract painter in Sydney and Melbourne prior to taking up a teaching position at the School of Art at Hobart in 1988 and discovering in nature the additional dimension he was seeking. Keeling found the subject matter he was casting around for when he returned to Tasmania from Sydney in 1983. Wolfhagen's viewing of a masterful

Colin McCahon work when he first arrived in Sydney came as a revelation: serious painting could bear a relation to a profound attachment to place.

THE PROSPECT: DAVID KEELING

*He talked of foregrounds, distances and second distances – sidescreens and perspectives – lights and shades and by an easy transition from a piece of rock fragment ... to forests, the inclosure of them, waste lands, crown lands and government, he shortly found himself arrived at politics; and from politics it was an easy step to silence.*⁴

Through the window of Keeling's studio in North Hobart the eye sweeps across a compact expanse of suburban roof-tops in the foreground to a blue distance of Tranmere's denuded hills describing a graceful arc around the Derwent Estuary. In the middle distance the stacked houses of outer suburbia push their way inexorably up the hill-sides. This middle ground, the suburban 'frontier', with its hinterland beyond, is Keeling territory. His studio's high vantage point affords a prospect where man's impact on the environment, the collision of culture with nature, is laid out as clearly and sequentially as a narrative. Indeed the view from the studio calls to mind the landscape backdrops in Renaissance paintings, where stage-like settings were used to reinforce a moral allegory. Keeling has deployed this backdrop device for a number of years with increasingly concentrated symbolic meaning.

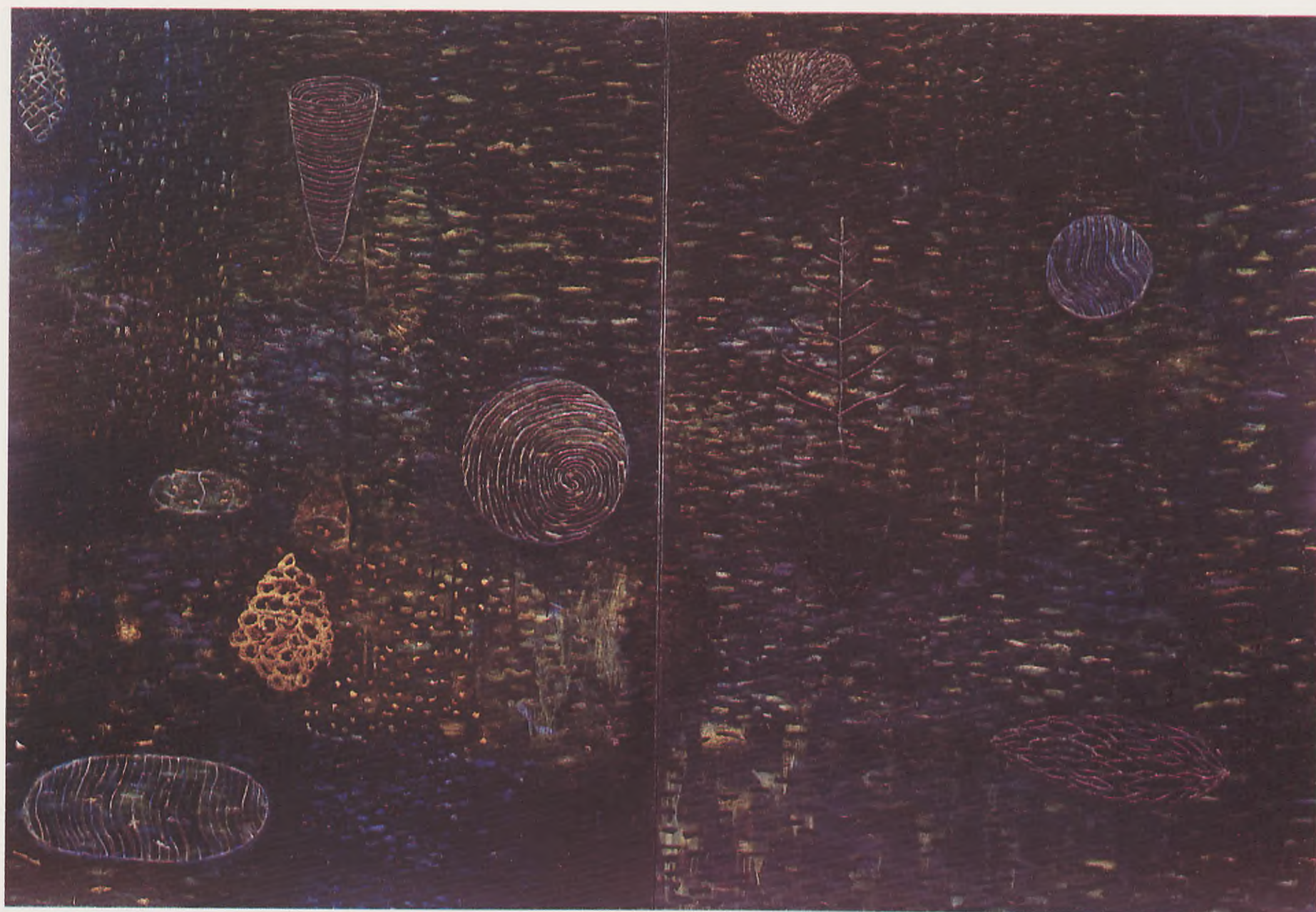
When Keeling says he cannot look at the landscape without remembering its histories, he is referring to Tasmania's dark colonial history, its more recent environmental battles and, implicitly, to the history of art. His paintings are contemporary allegories where present realities are dramatised by their association with historical scenarios. This association may be overt, but more often the meaning is veiled and plural, inviting more than one reading. *Der Zustand* (*The state of things*), for example, refers overtly to the postmodern outcomes of colonialism, the hare being the emblem of the 'introduced species'. The work could also be a piece of self-mockery referring to the 'death' of landscape painting, as well as to the imminent death of nature: the two are, after all, inextricably linked. In *Balcony* meaning is located in the pure irony of artificial 'nature' – the graceful arabesques of metal foliage – distracting the viewer's attention away from real nature. Our 'view' is in fact blocking the view.

In works of the mid-1980s Keeling loosely appropriated John Glover's compositions, and 'layered' contemporary, depleted landscapes over the colonial artist's golden pastoral vision of Tasmania. Postmodern ironic reversal is deployed in these early works to posit the contemporary outcomes of earlier, irrevocable, appropriations; if we continue to think of the landscape in terms of ownership then it is



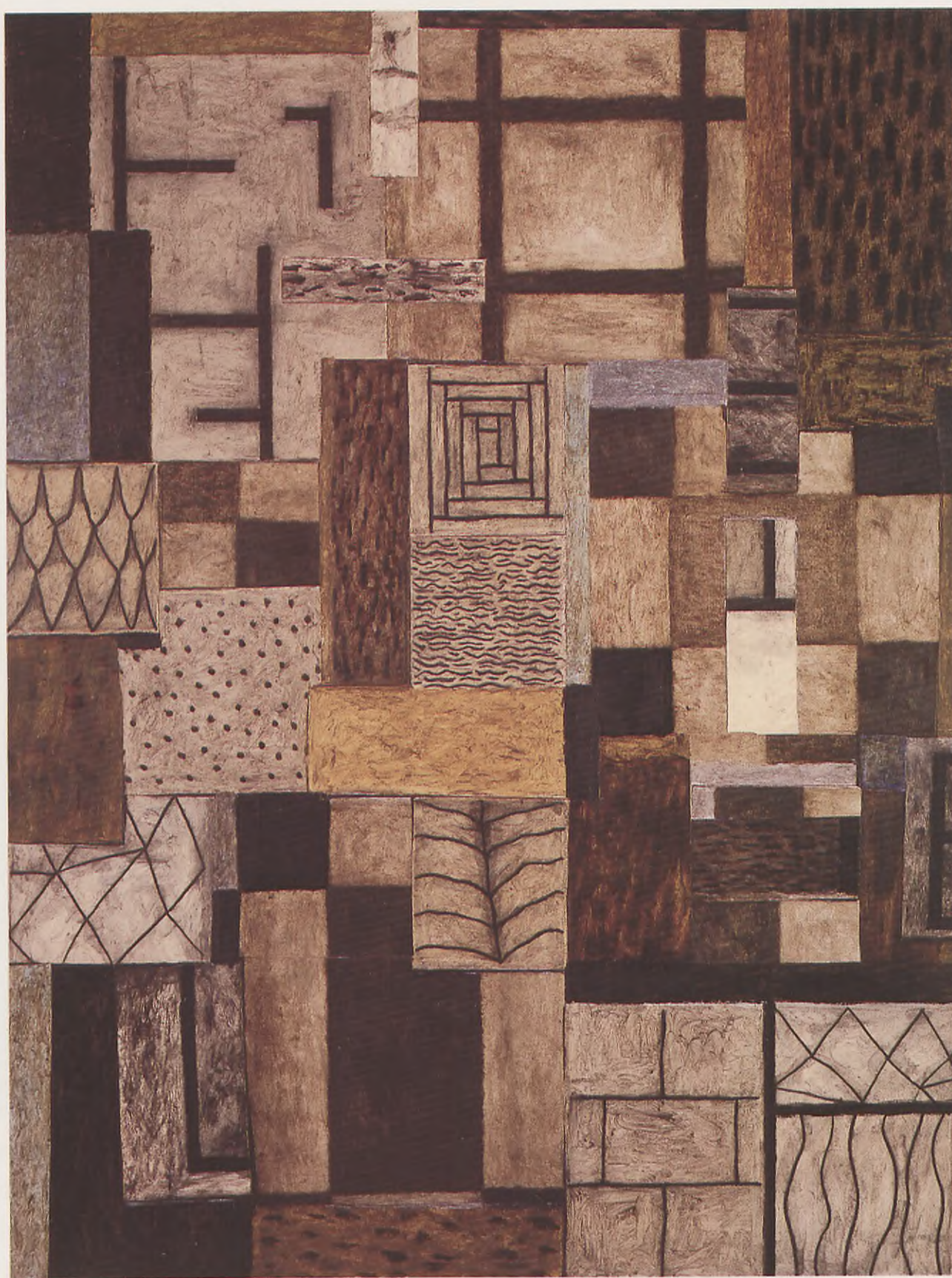
above: DAVID KEELING, *Der Zustand* (The state of things), 1993, oil on linen, 123 x 160 cm, private collection.

previous page: DAVID KEELING, *Balcony*, 1996, oil on linen, 183 x 152 cm, courtesy Dick Bett Gallery, Hobart and Niagara Galleries, Melbourne.



above: TIM BURNS, *Backwater*, 1996, oil on canvas, 170 x 240 cm, courtesy the artist.

opposite page: TIM BURNS, *Dependency*, 1995, oil and mixed media on plywood, 179 x 120 cm, courtesy Dick Bett Gallery, Hobart.



at our peril. More recently, the warning about our prospect for the future has been subsumed into the fabric of the work. Glover's iconic Tasmanian hills are encoded in the background; their sensuous, foliated forms denuded, the golden pastoral re-signified as the gold of drought or desert.

Keeling's early studies in filmmaking are evident in the way he composes, lights and dramatises his images. His paintings are an imaginative fusion of the filmic and the surreal, theatrically lit emblems or 'main players' incongruously placed centre stage in a landscape arena. The images are suffused by light that emanates from a mysterious source. Theatrical backlighting heightens the sense of drama; while this defining light may register as sheer creative artifice, its source is the phenomenon of Tasmanian skies. Keeling speaks of the light which 'isolates and is critical of every form it falls on'.

What distinguishes Keeling's paintings is the intangible nature of the 'action'. The images are haunted by an ominous stillness, by de Chirico's metaphysical silence, and by the existence of an impossible space. The dead hare in *Der Zustand* is suspended from a rope attached to—what? The vanishing point in *Balcony* is—where?. One is behind the hills, and the other leads through the clouds into infinity. A metaphysical space has been inserted into an actual space. Where is the viewer positioned? Which 'view' is real – man's conception of nature or the landscape itself?

THE PROCESS OF PAINTING—THE PROCESS OF NATURE: TIM BURNS

*The muffled lyricism of his work consists in the disassociation of an esoteric emotional sensation from the highly codified abstract technique by which it is articulated.*⁵

Tim Burns's studio is at Judbury, in the remote hills surrounding the Huon Valley, an environment which he describes as 'only minimally touched by the human'. Looking through Burns's large studio window, the viewer is confronted directly by nature: an intimate close-up of closely wooded hills rising steeply above a rocky stream of translucent water. Water in all its patterns, rhythms and guises recurs in Burns's paintings as a stream of the subconscious or, when interacting with light, a flow of conscious experience of nature.

Nature as experience – fluid, shifting, floating, connecting, metamorphosing – fuses with Burns's concerns as a lyrical abstractionist. His perception of nature as confluence, as interconnected with the human, embraces Jungian concepts of ritual, myth and memory. Our memory is the great stream of collective unconscious stretching back in time, a 'backwater'. The painting *Backwater* elicits a sense of conscious experience floating on the surface above the subconscious.

Innumerable layers of paint have been built up to achieve the rich depths, beneath shimmering archetypal symbols which originate in regenerative forms in nature. By contrast, *Brushing the dark*⁶ is an experience of dark nature: an inexplicable fear lurks in claustrophobic depths beneath the floating rectangles of light and reason. Residing in these brooding depths is the sense of a great, powerful, primordial energy in process.

Burns emphasises the importance of the ritual of painting, referring to the rituals of nature and the gestures of his modernist precursors, but also perhaps stressing the painter's direct physical relationship with process and medium, and with nature, as opposed to technology-based art.

Dependency articulates Burns's concerns as a painter. The large drawing brings to mind Roland Barthes's useful notion of the idiolect: the sum total of each individual's knowledge and experience. *Dependency* is like a metonymic spatial journal that cross-references symbols of nature and segments of images appropriated from Burns's own painting history with clear allusions to his modernist heritage. Through the spatial play of pattern and incident, abutting or confluent edges, and with Hans Hoffman's mobile spatial planes in mind, Burns has activated the flat pictogram format with three-dimensional push and pull. Moving through the disciplining structure of the grid system, the eye shifts over painterly variations on the grid theme, fluid rhythms of water, undercurrents of dark nature and phenomenological incidents of light on water. The linear progression of experience with painterly influence and development is thereby transposed to a spatial realm of interconnectedness, where nature and the processes of art – the intuitive and the rational – are synthesised.

CONCENTRATES OF NATURE: PHILIP WOLFHAGEN

*Every true style is the scaling down to our human perspective of that eternal flux on whose mysterious rhythms we are borne ineluctably.*⁷

At Longford, in the midlands, Wolfhagen has re-established his studio in Tasmania after having worked in Sydney for seven years. Through the window of his studio the rugged peaks of the Great Western Tiers can be seen fifty kilometres to the north. Against the Tiers lies the Isis Valley, the landscape of Wolfhagen's childhood and youth, near where his family has lived for generations. As a child, Wolfhagen experienced a sense of awe at the solemn grandeur of this landscape. Over forty years ago his grandmother recorded her uneasy entrancement with it:

There are fifty peaks rising over four thousand feet which have never been climbed, rolling moors and rocky tors, and sedgy hollows in which lie little lakes and tarns surrounded by groves of archaic pines, those dark pointed



PHILIP WOLFHAGEN, *Darkness at 41°S 147°E*, 1995, oil and beeswax on linen, 168 x 208 cm, courtesy the artist.



PHILIP WOLFHAGEN, *Second elevation*, 1993, oil and wax on linen, 142 x 175 cm, private collection.

pinetrees of the landscape in old fairy story books of childhood ... But no little people keep vigil on these heights.⁸

Wolfhagen's distanced, hazed, *Second elevation*, an equally uninhabited landscape of entranced consciousness, is like a painterly approximation of his grandmother Kathleen Graves's prose. The shrouded light and the reduced tonal palette produce a hypnotic effect; the painter, through the gestures of painting, conjuring up the memory of an ideal state of mind which he seeks to recapture and hold. As for Burns, painting is a ritualised process for Wolfhagen. The trance-like quality of his paintings is elicited by his own 'semi-frenzied' state of consciousness when he paints, induced by being swept up in the solemn progressions of funereal music, and integral to the act of painting.

The rocky terrain of *Darkness at 41°S 147°E*, with its rises and declivities, its horizon receding into infinity, offers an ambiguous spatial illusion: the foreground seems reachable yet unattainable, close yet distant, as Wolfhagen was close to the landscape in spirit yet physically distant when he painted it. The viewer would need to be levitating above the landscape to be able to see it from this vantage point. In a sense the painting is about the relationship of nature and the imagination. Standing close to the work, the viewer experiences a sensation of shock at the sheer physicality of the paint: the image of a revered, elusive landscape adjusts into pure painterly abstraction.

Wolfhagen's influences have been painters whose consciousness is embedded in landscape. The formative influence was Colin McCahon, who transformed his profound, religious attachment to place into an increasingly interactive relationship between sky and land, mind and body, the physical and the metaphysical. Wolfhagen's most enduring influence has been John Constable's oil sketches, an ideal form whose 'concentrates of nature' Wolfhagen seeks to transpose into a contemporary idiom.

Wolfhagen has centred the development of his work around memory. He describes his paintings as 'illusory spaces' and seeks to attain and capture on canvas a state of consciousness whose ideal nature is defined by what the landscape represents. Nature and the painter's consciousness are inseparable, as they are for Tim Burns. Throughout his seven years in Sydney, Wolfhagen deployed the Central Highlands, which he refers to as 'my country', as an ongoing metaphor for shifts in states of consciousness, proof of how deeply embedded the Tasmanian landscape is in his mind.

OVERVIEW

The contemporary painter whose practice benefits from direct contact with nature treads a no-man's land between two ideological extremes. One is the appeal for some miraculous reinstatement of nature at the

centre of contemporary art, a 'remythologising of consciousness',⁹ so that the positive side of the argument becomes identified with the ratbag fringe.

The other extreme, no less dubious, has its source in our post-modern recognition that concepts of nature are cultural constructs.

*The advent of post-industrialism has also seemed to make obsolete the very concept of nature, giving rise to a critique of the reign of nature in art. If the industrial period represents the era in which nature was viewed as real, society can today be seen as entering an era in which bourgeois culture is severing its bond with this nature and completing the process by which it has established its own mode of thought, its own consciousness as referent. Increasingly the important 'others' of the industrial period have been eliminated – wilderness is bracketed by law, while tribal and folk modes of social organisation have been almost completely assimilated (there remains only the difficult question of the unconscious).*¹⁰

The discussion of these painters introduces only three ways of looking at the landscape; three instances where interaction with nature is a critical element in a consciousness of the world. There are myriad others. Their work illustrates that art that emanates from landscape continues to be relevant to contemporary practice in Australia. What is lacking is a relevant discourse positioned at the centre, between unrealistic views of nature on the one hand, and intoxication with increasingly labyrinthine theory and technological artforms on the other.

- 1 Simon Schama, *Landscape and Memory*, London, 1995, p. 6. The title of this essay is a reference to *Landscape and Memory*.
- 2 The writer is referring to Kenneth Clark's *Landscape into Art*, London, 1949.
- 3 W.J.T. Mitchell (ed.), 'Imperial Landscape', in *Landscape and Power*, Chicago, 1994, p. 6.
- 4 Jane Austen, *Northanger Abbey*, quoted by Anne Bermingham, in 'System, Order and Abstraction: The Politics of English Landscape Drawing Around 1795', *Landscape and Power*, op. cit., p. 77.
- 5 Edward Colless, 'Tim Burns', *Adelaide Biennale 1990*, Art Gallery of South Australia, Adelaide, 1990, p. 27.
- 6 The title *Brushing the dark* is taken from a book of poetry by the Tasmanian poet Andrew Sant.
- 7 Andre Malraux, *The Voices of Silence*, Princeton, 1978, p. 323.
- 8 Kathleen Graves, 'Tasmanian Pastoral', *Elevations: Philip Wolfhagen Paintings*, Devonport Gallery and Arts Centre, Devonport, 1993.
- 9 Suzi Gablik, *The Re-enchantment of Art*, New York, 1991, p. 47.
- 10 Peter Halley, 'Nature and Culture', *Arts Magazine*, New York, September 1983, p. 17.

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Victoria Hammond is a freelance curator and writer. She curated the touring exhibition 'Brushing the Dark: Recent Art and Tasmania', 1996.

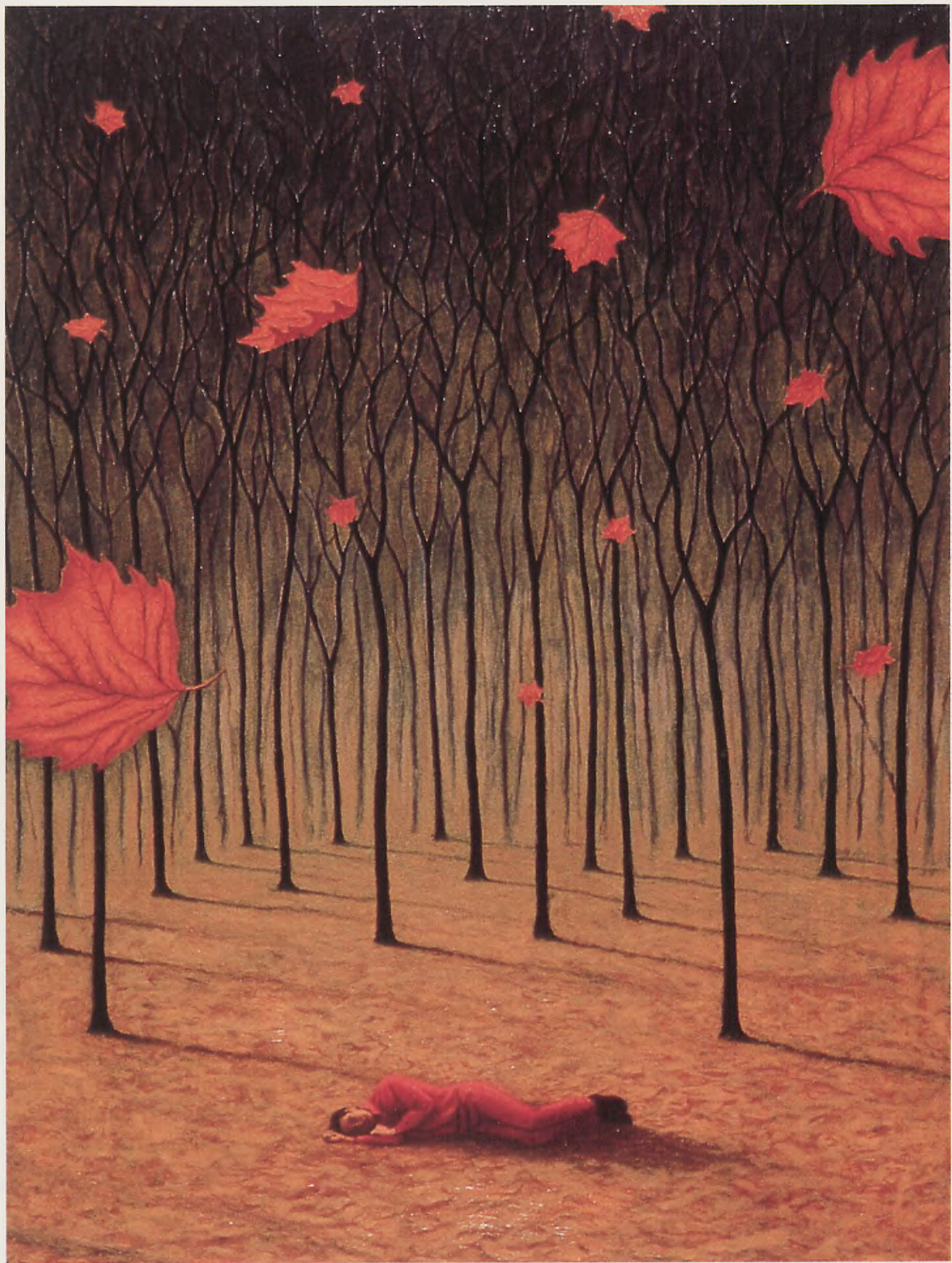
Romancing Landscape



Robert Cook

For Freud, love was typically characterised by a flow of libido, of what he called an 'object-cathexis', progressing from the lover to the beloved.¹ Accordingly, the rituals and ceremonies (both solemn and silly) that clothe this amorous flow might be seen as the very essence of what is called romance. To 'romance landscape', then, is to attend to the rituals that clothe love as it takes landscape as its object of desire. To explore these processes is to explore the nature of the projections that qualitatively define what landscape is, and hence, what it means to people.

Conceptions of place and space in Western Australian art



right: ANDREW DALY, *Tossed by the wind II*, 1994,
oil on canvas, 73 x 53 cm, courtesy the artist.

opposite page: ANDREW DALY, *Letting go*, 1990,
oil on canvas, 30.5 x 29.1 cm, courtesy the artist.



top: JAMES LINTON, *South Bunbury*, c. 1926, watercolour and pencil, 24 x 33.5 cm, collection Edith Cowan University.

above: WALTER ROWBOTHAM, *Corner store, Leederville*, watercolour, 24 x 29.5 cm, courtesy Gregsons Auctioneers.

Frequently, the art of painting has been uppermost among the rituals of romancing the landscape. It is possible even to posit something of a tentative, selective and loosely structured narrative on Western Australian landscape painting centred around this romance. Thus, a connection might be posited between a number of earlier Western Australian artists – Amy Heap, James Linton, Walter Rowbotham, Arthur Wakefield Bassett and Irene Carter – who worked predominantly in the first half of this century, and a group of the State's contemporary artists – Andrew Daly, Jill Kempson, Simone Price, Ivan Bray and Philip Berry – working at this century's end. For both groups of artists landscape as place and space becomes metaphor and allusion, displacing a fidelity to the real with the pictorial circumscription of desire. Environments are depicted whereby people and place are not entirely separate, but rather are intertwined and enfolded upon one another. This (partial) regional narrative centres, therefore, around the conception of place and space as encapsulating: the landscape is a site of support and nurturing for both potential inhabitants (of the pictorial spaces) and the personal associations, feelings and ideas that the artists weave across their images.

The narration of this Western Australian romancing of the landscape begins, logically enough, with the historic artists. For Irene Carter (1900–54) and Arthur Wakefield Bassett (1869–1948), night and dusk scenes presented an opportunity to depict the landscape as a site of quietness and contemplation. Carter's *Moonlight scene* (undated) and Bassett's *Tranquil evening*, c. 1945, use the play of moonlight to bathe the landscape in a suggestive glow. As places of potential solitude and comforting slumber the landscape is a site of 'holding', a space that might support and envelop possible pictorial inhabitants or the world-weary viewer.

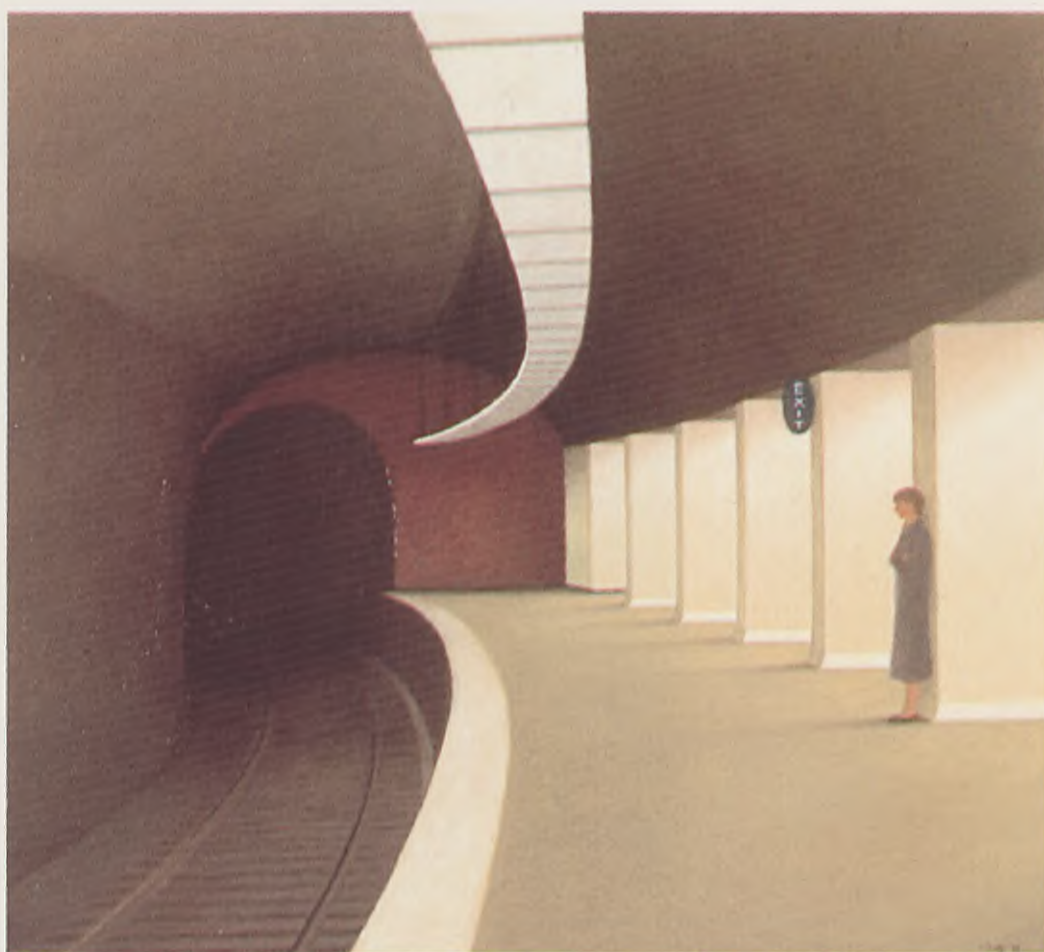
While *Moonlight scene* and *Tranquil evening* hint at how their spaces might be inhabited, the work of James Linton (1869–1947) clearly illustrates the encompassment of people in this type of landscape. As such, Linton's *South Bunbury*, c. 1926, *Parkerville*, c. 1945, and *At Falls Road, Hovea*, 1945, all present an intimate and loving bond between people and nature. In these pictures the land has apparently been cultivated through physical labour, though there are no traces of the hard struggle that farming sometimes engendered. In place of this the land is like a garden that effortlessly supports humans. In *At Falls Road, Hovea* a man and woman converse after (perhaps) some work has been done. They are at ease in their world, relaxedly enjoying the fruits that it offers them. As in *Parkerville*, cultivated land is coupled with semi-garden-like borders set in subtle contrast to the 'quietly wild' bush in the middle ground and distance. 'Wild' nature and 'cultivated' nature reside side by side, carefully nurturing and supporting their human inhabitants.

In Linton's *South Bunbury* the same elements are also present. In this image, the close relationship between humanity and nature is further accentuated through the situating of a house behind the bushes that the two women pick fruit from. The juxtaposition of the house and the young women at the fruit tree creates an impression of a nature that nurtures its inhabitants, sheltering their dwellings and giving them sustenance. Such a harmonious relationship is also evident in much of Amy Heap's (1894–1956) work. In Heap's cover for the 1929 Christmas edition of the *Western Mail*, for instance, a young woman, or girl, is seated by the bank of a lake. The girl is encapsulated in her loving environment, as the Australian Christmas tree that hangs over her creates an internal space, framing both her and the house on the opposite side of the lake. As in Linton's *South Bunbury*, pictorial connections are made between the home and nature, as nature enfolds itself around both the girl and the home, uniting them both in its space.

In the work of Walter Rowbotham (1879–1951) such conceptions of the landscape have been, at times, extended onto the streets, and other areas, of suburban Perth. Rowbotham's *Salisbury Street, Perth* (undated) and *Corner store, Leederville* (undated) present images of the streets of suburban and urban Perth as quiet, still and deserted. Not in the mode of the alienated (sub)urbanite, however, as these streets can be seen as a possible extension of the feelings and attitudes embodied in the bush landscapes. Indeed, Rowbotham's *House near Lake Monger*, depicting a woman walking towards a house nestled in the trees and shrubs that surround it, is a setting only a few kilometres from the centre of the city.

Emerging out of this historical visual context, the work of contemporary artists – Andrew Daly, Jill Kempson, Ivan Bray, Simone Price and Philip Berry – draws on and extends many of the attitudes that define place and space in their predecessors' landscapes. In a number of pictures in Andrew Daly's recent exhibition, 'Tossed by the wind II',² Daly explores the relationship between a lone figure and his environment. His paintings *Winds of change*, 1993, and *Tossed by the wind II*, 1994, for instance, explore the close bond between a young man and the forest he is in. In *Winds of change* the man wanders, treading lightly, through the forest, while in *Tossed by the wind II* he lies on the forest floor in an elongated version of the foetal position. The relationship with the forest is an interesting one, with the forest depicted in a way that allows it to be read as a possible metaphor for the interior of a body; the large red leaves that hover delicately in the foreground seem like hearts and the thin trees behind it like capillaries. In this space, the young man is not an outsider, but is, rather, encapsulated within the landscape; the relationship with the ground, with nature, is one of support and trust.

The hushed and gentle melancholy of Daly's work is also present in



top: JILL KEMPSON, *White road*, 1989, oil on board, 25.5 x 30 cm, courtesy Galerie Düsseldorf.

above: ANDREW DALY, *Train station*, 1988, oil on canvas, 41 x 45.9 cm, courtesy the artist.



JILL KEMPSON, *La luna*, 1990, oil on board, 30 x 25 cm, courtesy Galerie Düsseldorf, collection Charles Gairdner Hospital.



ANDREW DALY, *Winter in the city*, 1995, oil on canvas, 48.4 x 35.9 cm, City of Perth Art Collection.



top: IVAN BRAY, *The Prodigal Son*, 1994, oil on linen, 66 x 83 cm, courtesy the artist and Delaney Gallery.

above: SIMONE PRICE, *The shepherd at rest*, 1994, oil on canvas, 46 x 46 cm, courtesy the artist and Delaney Gallery.

that of Jill Kempson, as she presents softened and intimate depictions of places and spaces woven out of the influence of the Italian landscape. During a painting trip to Tuscany in 1989 Kempson produced a number of suggestive paintings exploring the mystery and wonder of the Tuscan landscape; large conifers held untold treasures and mysteries; curiously meaningful shadows were cast. Her subsequent travels in Australia also produced images of softness and delicacy of atmosphere, in a way, layering the Tuscan landscape over the Australian. Her small pictures of the Australian outback create a paradoxically intimate experience of the vastness of the centre of Australia. Instead of presenting a harsh and dry land, the land is bathed in a soft and glowing light. As such, the landscape exudes a subtle, though powerful, significance, a significance that cannot be pinned down to one particular feeling or attitude, existing, rather, as an unknown, mysterious presence. The landscape can never be fully explored, mapped and charted, thus maintaining its potential as a vehicle for further projections and explorations of the self.

As well as drawing out the landscape as a presence in itself, as Kempson does, the work of Simone Price and Ivan Bray mythologise it. Price and Bray people a generalised landscape and specific places with mythological figures: the ethereal beings of their imagination. The landscape is a site for the exploration of stories and feelings, for the creation of an 'other-world', a theatre of the beyond. Bray's work is generally darker and more brooding than Price's. In Bray's worlds the natural elements are unleashed onto the people that occupy the land. In images such as *The lightning dance*, 1990, and *The Prodigal Son*, 1994, something of a dialogue is established, an exchange between the powers of nature and humanity. The connections with the landscape in Bray's work are not the gentle, encompassing ones of Daly and Kempson, but are, rather, tumultuous and at times terrifying. Bray uses the landscape as an animated force, as a presence in itself that creates a relationship with the people it encapsulates.

As in Bray's work, Price's 're-primitivise' conceptions of place and space. Her *The conservation (with crow)*, 1995, presents a small group of white men dressed in primitive garb playing among some eucalyptus trees. These people, inhabiting a recognisably Western Australian landscape, are not the displaced or alienated white settlers or explorers, but rather are at one with, or even natives of, this landscape. In this picture it might be argued that there is a European mimicry (or even displacement) of forms of Australian Aboriginality. However, Price's *The shepherd at rest*, 1994, might also be seen as a critique of just such a practice. In this image Price plays cheekily with the figure of the shepherd as a figure that not only takes care of his flock but that also, by virtue of his giant-like size, acts as caretaker, or shepherd of the landscape itself. The shepherd is out of place. His small sheep are the size of

flies and the hills akin to green beanbags. In this, the inflated importance of the white *man* in the environment seems ludicrous indeed.

Like the other contemporary artists considered here, Philip Berry weaves a heavily affective spell over the spaces he constructs. Berry's paintings (like much of Bray's work) often etch their spaces out of thick and jewel-like layers of paint, creating a landscape without a strict human-space division. In *Flowers for mother*, 1994, Berry depicts a young man holding a small bunch of flowers close to his body, and behind him a small home. Like *The park*, 1994, a row of trees encloses the figure within the landscape, drawing the viewer into a world within the picture. The poignant and personal stories of love and loss that Berry tells in his works merge with the landscape, affecting the trees and the sky, turning the landscape into an extra player in the dramas he narrates.

Indeed, the merging of people and place in Berry's work is evident in the work of all the artists mentioned in this essay. Such a use of the landscape might be conceptualised as a 'potential space', a term devised by the psychoanalyst D.W. Winnicott to signify the space between the infant and the world, before the infant experiences a sense of differentiation from its environment.³ This selective narrative on the projections that construct the Western Australian landscape as one of encapsulation might, therefore, be seen as detailing something of a regional 'structure of feeling'⁴ centred around a certain primal indiffer-entiation between people and space. It might be possible to speculate that these landscapes posit a kind of romance and a mode of 'being-in-the-world' before we fully knew what the world was, and indeed, what we were. To romance the landscape in this way might be to use it as a creative site for the rethinking of the relationships we have with the world(s) around us. The works discussed in this essay demonstrate that landscape has not become an outmoded artistic genre, and that it will continue to be wooed, courted and romanced as new visions and projections meet its surface, extending its definitions as a creative site for the exploration of ideas, desires and feelings about our 'being-in-the-world'.

¹ Sigmund Freud, 'On Narcissism: An Introduction', in *On Metapsychology: The Theory of Psychoanalysis*, Penguin, Melbourne, (1914), 1991.

² Andrew Daly: *Tossed by the Wind*, exhibition catalogue, Lawrence Wilson Art Gallery, University of Western Australia, Perth, 1996.

³ D.W. Winnicott, *Playing and Reality*, Routledge, London, 1982.

⁴ Raymond Williams, *Marxism and Literature*, Oxford University Press, Oxford, 1977.

With thanks to Associate Professor Ted Snell for 'setting the ball in motion', and Professor David Dolan for his useful comments on the article in draft form.

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top: IVAN BRAY, *The lightning dances*, 1990, oil on paper, 27 x 34 cm, courtesy the artist and Delaney Gallery.

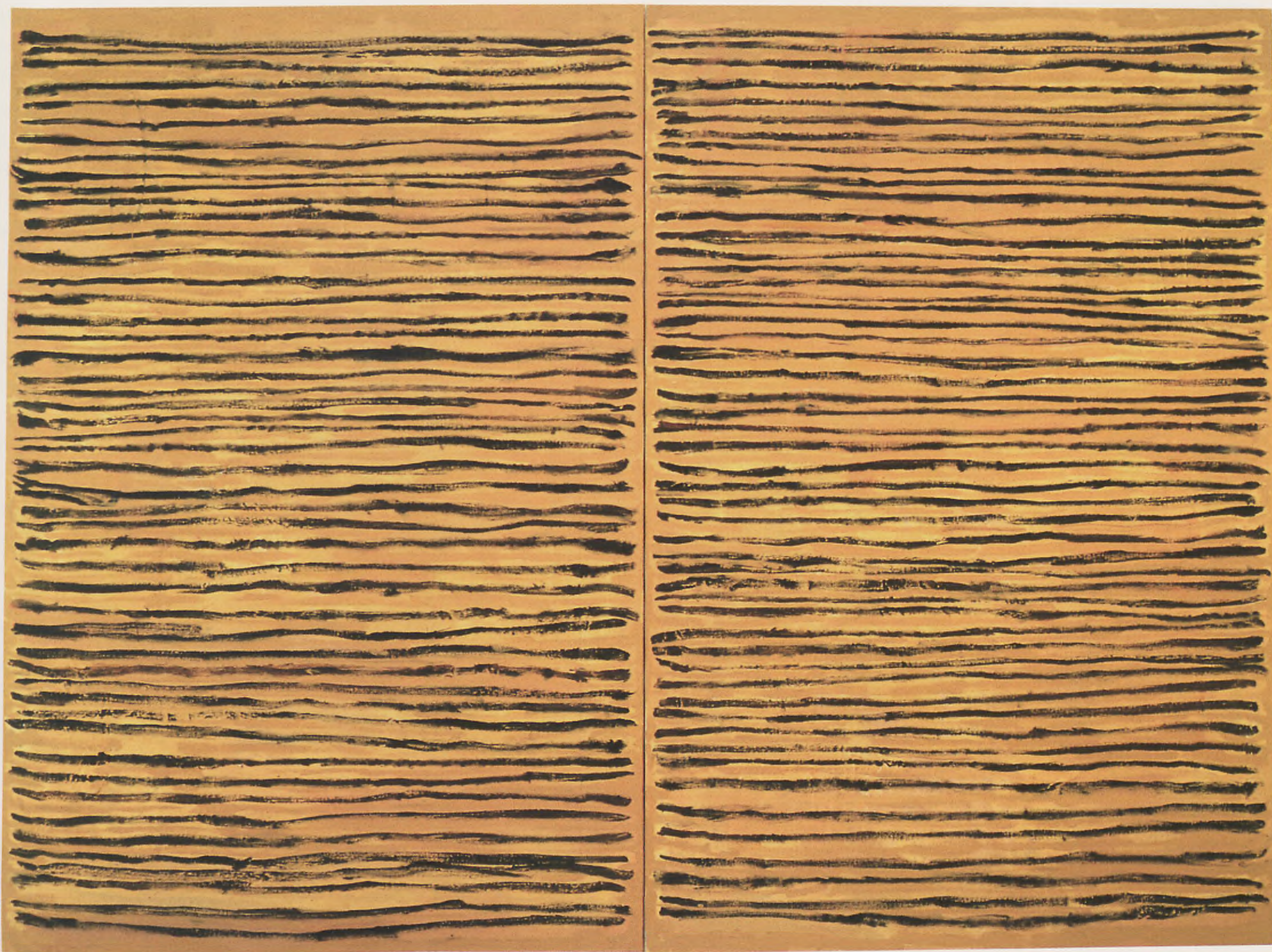
above: PHILLIP BERRY, *Flowers for mother*, 1994, oil on canvas, 120 x 114 cm, courtesy the artist and Delaney Gallery.

BALANCE AND DUALITY

IN THE WORK OF DAVID RANKIN



Victoria Lynn



above: DAVID RANKIN, *Prophecy of dry bones*, 1996, acrylic on linen, 182.8 x 243.8 cm.

opposite page: DAVID RANKIN, *Painted vessel*, 1995, ceramic, height 63.5 cm.

David Rankin's lyrical and resonant abstracted landscape paintings are motivated by an enthusiasm for cultures East and West. While Rankin's art subscribes to no particular aesthetic movement and has explored a variety of visual possibilities (landscape, abstraction, figuration, oils, acrylics, printmaking and ceramics), his oeuvre is permeated by an enduring concern: to reflect the indefatigable nature of the human spirit. Further, throughout his career Rankin has sought a balance between the structure of the painting and the spontaneity of the brush marks: a tension between the armature and the *matière* that envelops it.

Rankin's 'place' in contemporary Australian art is not easy to define. In his late forties, living in New York City since 1989, a 'painters' painter', Rankin has not been influenced by the post-conceptual art of the last fifteen years. (While many might comment that painting is 'dead' or 'unfashionable' or 'impossible', there has in fact been a quiet experimentation with various possibilities for painting over the last decade.) Rankin's art is partly located in a genealogy that, in Australia, goes back to Tony Tuckson and, in Europe, to Cy Twombly. Unlike many of his contemporaries, however, Rankin has for significant periods of time left abstracted landscape painting to one side, and followed his passion for portrait painting (namely of his wife, the poet Lily Brett) and dark, sombre oil paintings that are flooded with an abiding depth of emotion inspired by human rather than landscape themes. For Rankin to move out of his milieu, as it were, into these other areas has been a necessary, if unpopular, part of his own journey as a painter. Painting for this artist never sits still. Its insolubility is its challenge and its appeal.

When Rankin looks at art, he looks at Cézanne, traditional Chinese painting, Goya, Rembrandt and Picasso. When he reads, he enjoys the work of William Carlos Williams, Primo Levi and various treatises on Jewish and Irish history.¹ Mostly, though, he spends time recalling elemental forces as they are embodied either in the landscape, such as the shimmering bleached expanse of the Great Australian Desert, or a particular place, such as the walls, doors and windows of the old city of Jerusalem, a city that sits at the crossroads of East and West.² Drenched with the memories of frustrated victories, death, war and anguish, the worn facades of Jerusalem bear the traces of humanity while the desert is, for Rankin, a palette of human survival and release.

When Rankin is not literally travelling (between New York and

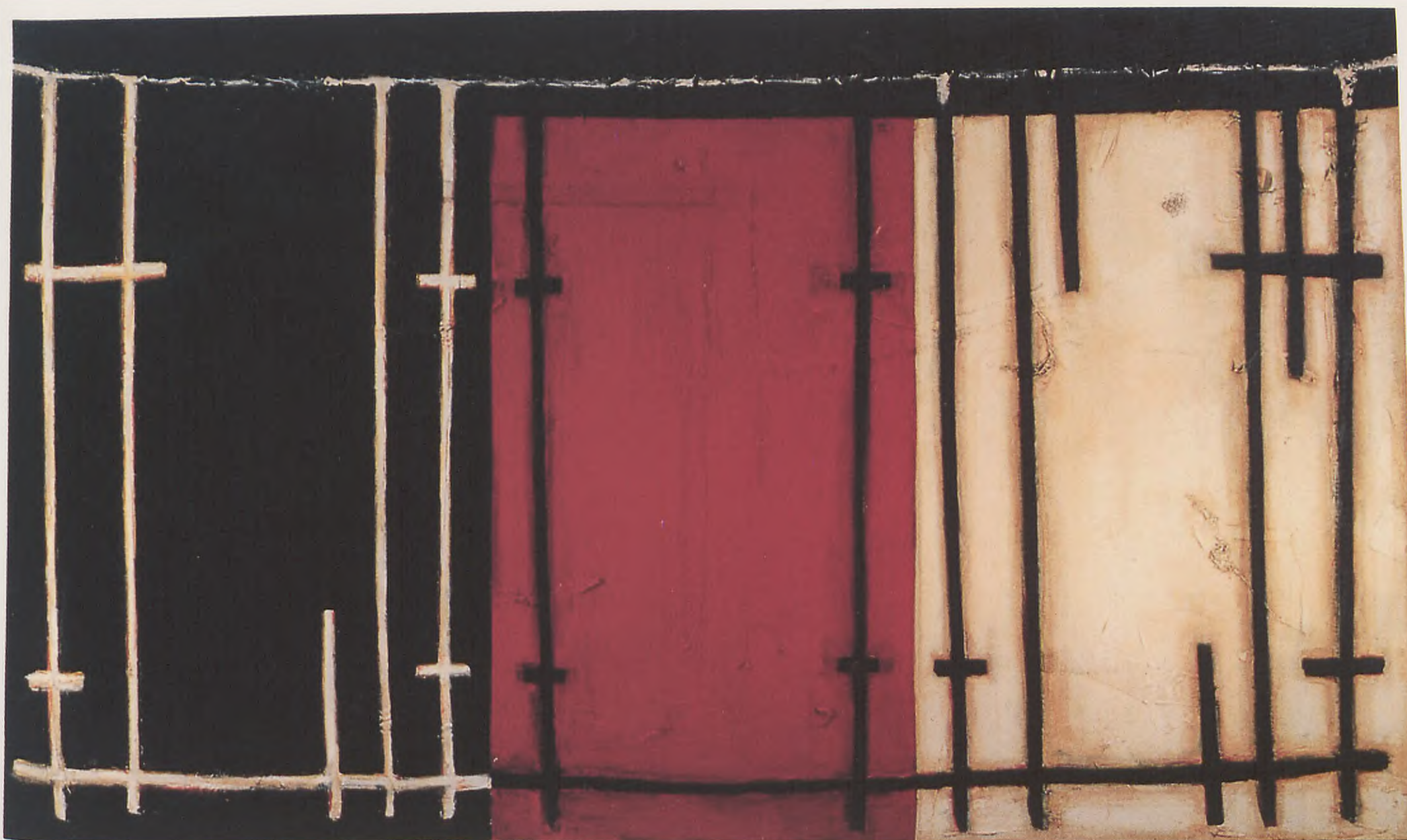
Australia, or to Europe or Israel) he is travelling in spirit. Rankin does not 'map territory' when he travels; rather, he is opened up by the challenge of displacement, transforming this sensation into a displacement of painterly style. He comments: 'The only notion of creativity that I have ever understood is the ability to tolerate conflict ... tolerate the conflict of having information floating around without it being pigeon-holed and allowing it to make new marriages at different times.'³

This sense of conflict permeates Rankin's art on all levels. Not only can conflict be understood in terms of his exploration of East and West, or his own varied styles; within individual works there is a visual conflict between a sustained structure and a diaphanous, painterly field of energy, flux and movement. The lucidity of this kind of openness to conflict, the bravery of it, is what makes Rankin's art worth looking at again and again.

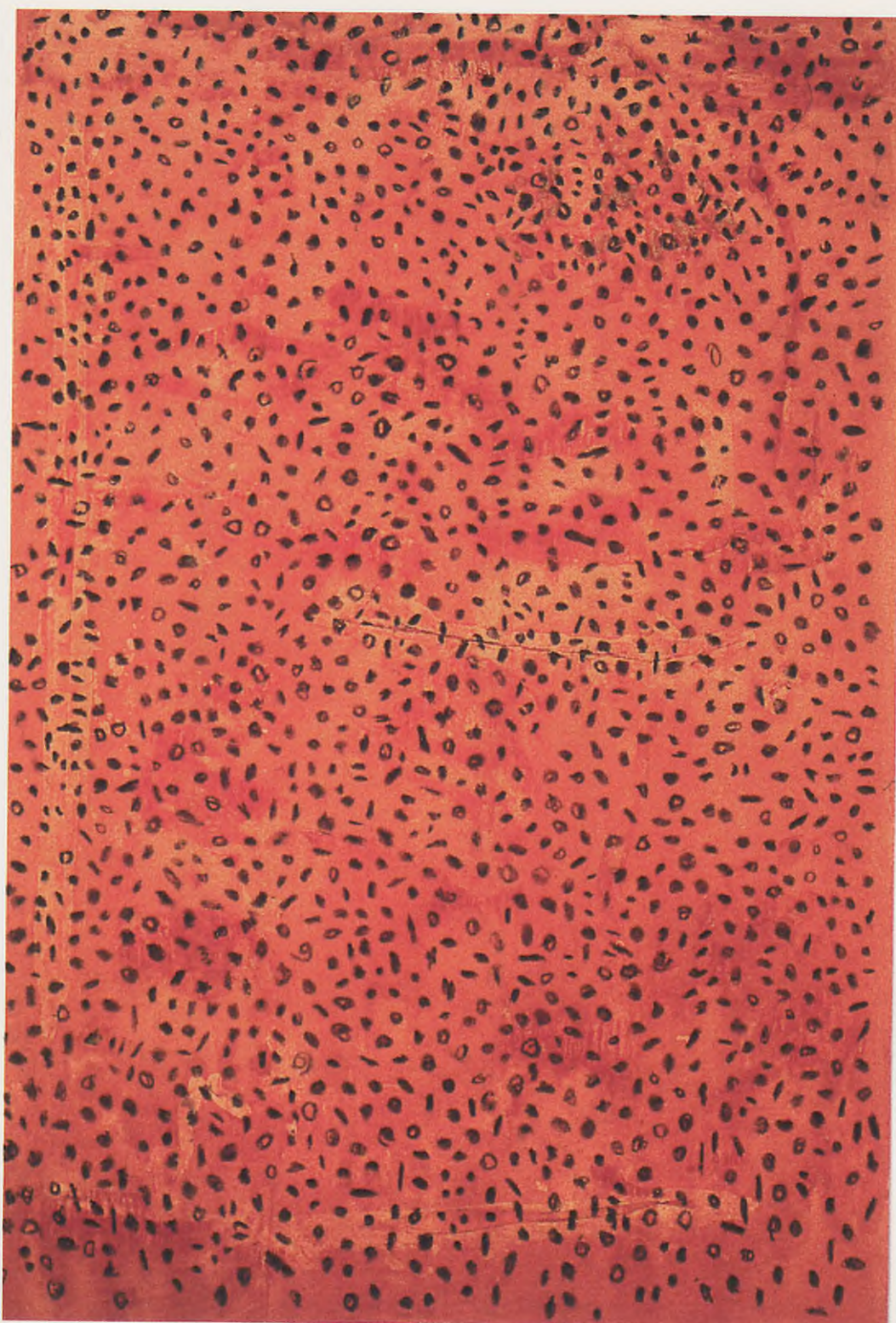
Between 1992 and 1994 Rankin painted a series of large oil paintings entitled the 'Husband and Wife' series. As he explains, these paintings are like an encyclopedia of everything he has ever thought and done in painting. The range of colour (black and white underlaid with ochre) may be related to his long-held enthusiasm for the Australian landscape. The imagery can be linked not only with the Aboriginal art that influenced his earlier work (in particular Mimi figures and burial poles) but also a more recent series by the artist entitled 'The Drowned and the Saved', 1988, based on a book by Primo Levi of the same name. The 'Husband and Wife' series also resembles a magnified seal from the traditional Chinese painting Rankin has studied throughout his career and recalls the passion so pervasive in the Jerusalem paintings of walls and doors created by the artist in 1989. Rankin explains:

I wanted to paint a picture that had individual voice and a structure that was indissoluble. I wanted a sense of duality, I wanted two voices in it, two individual characters, two individual voices that were separate, distinct and yet made of mutual identity that couldn't be dissolved. That to me became the paradigm of our society and our culture. That is why I called them the 'Husband and Wife' image. To me this is the bedrock of our society – individuals who have unique equal voices who form a unit core.⁴

The two individual 'sides' in these paintings are black and white. This choice of colour is to do with striving for an elemental core in meaning not, as some have surmised, with the interracial problems in the United States and elsewhere in recent years. At times the works are exclusively black and white. At other times the warm white and black



DAVID RANKIN, *Husband and wife*, 1994, acrylic and oil on linen, 198 x 304.8 cm.



DAVID RANKIN, *Elemental odes*, 1995, acrylic on linen, 228.6 x 152.4 cm.

are separated by a panel of blood-red ochre. In each of them is a tightly knitted balance between the field of colour and the architectural structure, as well as between the opposing 'sides' of the canvas. The 'Husband and Wife' paintings comprise a continuing frieze of forms that conceal and reveal, the negative spaces implying the presence of individuality or mortality as powerfully as the positive forms. While the references in these paintings are not specific to current racial unrest, the works may be understood as metaphors for the value of a unity that preserves a harmony of individual forces.

These paintings are bisected at top and bottom by a lintel-like structure that is bowed under the weight of an invisible force. The crutch-like forms that occasionally stretch across the canvas and link these two horizontal axes are steady and unshakeable. It is worth tracing the source of these forms in Rankin's oeuvre. When Rankin spent time in Israel in 1988–89, he made numerous sketches of the lily. A symbol of purity and a flower of immense beauty, the lily provided for Rankin the form of two white vertical streaks. These were variously drawn over areas of colour, at times coalescing into the image of a bleeding doorway, at other times a fragile whisper of nature. The previous year, Rankin produced the 'Drowned and the Saved' series of paintings. Dark works punctuated by the spectre of ghostly white figures suspended from a horizontal lintel, these paintings are a memorial to the victims of the Holocaust, their harrowing forms insisting on the importance of remembering. In the catalogue for the exhibition Rankin quoted Primo Levi: 'Human memory is a marvellous but fallacious instrument.'⁵ The lily and the lintel: a vertical and horizontal form whose fragility and essence, synthesised by Rankin in the 'Husband and Wife' paintings, bear and survive the weight of human memory.

Despite the warmth of colour in these works, they are without light. A more recent series, on the other hand, takes Rankin almost full circle to the dot paintings he produced in the early 1970s. In the pictures such as *The dark prince*, 1972, there is a playfulness in the skipping opticality of the imagery and an affinity with the work of American post-painterly abstractionists like Larry Poons. More often than not, Rankin's 1970s paintings have a watery, silver-grey appearance. Influenced by his interest in Chinese art and literature – the controvertability of poetry and painting, Chinese calligraphy and Taoist philosophy – these works are harmonious visual poems.

The kind of regular 'marking' in the early paintings appears repeat-

edly in Rankin's work and extends to his ceramics. For instance, the emphatic forms lying on fields of tawny sepia which characterise the *Wall marking* paintings from 1989 (part of the Jerusalem series) are like silhouetted vessels or coffins. The 'walls' are of the earth, and their rubbed and glazed surfaces bear the patina of age. The forms embody the sculptural presence that Rankin achieves in his most recent ceramics, where the object is itself 'marked' by line and gesture. As in the paintings, there is a varied tension between armature (the vessel) and painterliness, each enveloping the other in a marriage of two individual and equally potent forces.

Sonora landscape and *Elemental odes*, 1995–96, are suffused with a golden glow revealing something of what Rankin has explored between the early 1970s works and the present. *Elemental odes* and *Sonora landscape* are of the desert. They possess the succulence and fleshy sensuality of a human form. The underpainting is quietly stirring, while the dots form a scattered array rather than an even field of small ellipses. These works, while lyrical and airy, have a lingering hint of the pain that pervaded the Jerusalem oil paintings. Rankin's markings are fresh – reflected in the quickness with which the artist has turned his wrist and drawn with charcoal into the wet acrylic paint – but they are without innocence. In these newest paintings, light is synonymous with touch: it denudes, unveils and reveals, casting a harsh shine on markings that appear both new and old, alive and withered, fruitful and battered. Rankin comments: 'Throughout history people have gone to the desert to seek release, freedom; to come to terms with themselves, and their own sense of mortality. With this series, I have opened myself up to that sense of light and airiness beyond the epiphany.'⁶

From the minutiae of a mark to the immensity of the desert is a complex journey but one that Rankin achieves with ease and tenderness. He preserves the two in a delicate balance that metaphorically suggests the place of human mortality in the field of life.

¹ His wife, the poet Lily Brett, is Jewish, while Rankin is of Irish ancestry.

² Rankin visited Israel for an extended period in 1988–89.

³ Interview with the author, New York, December 1994.

⁴ Ibid.

⁵ Primo Levi, *The Drowned and the Saved*, cited in *David Rankin*, exhibition catalogue, Realities Gallery, Melbourne, 1988.

⁶ Interview with the author, New York, December 1994.

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DAVID RANKIN, *Sonora passage*, 1995, acrylic on linen, 182.8 x 198.1 cm.

Michael Lloyd

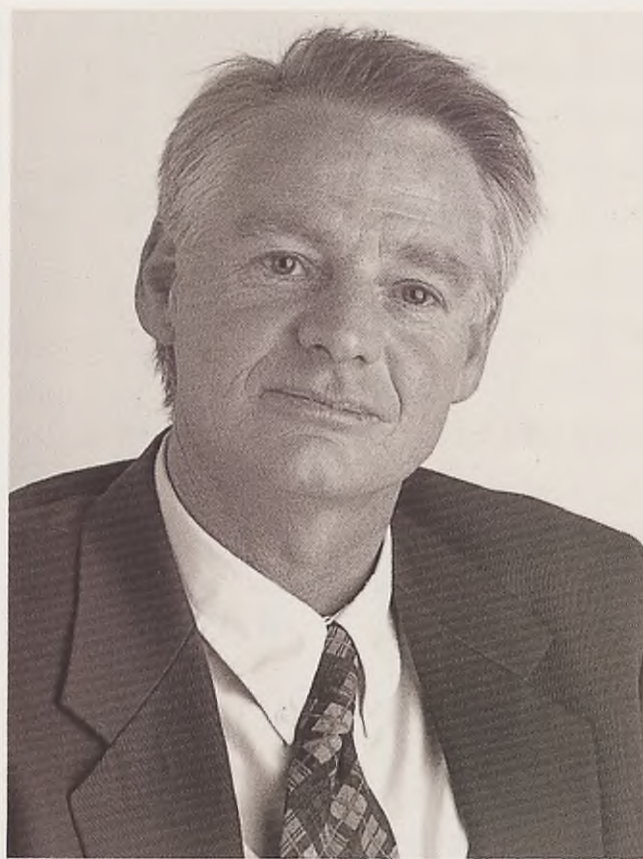
With the death of Michael Lloyd on 19 May 1996, the National Gallery lost more than an inspired curator, it lost a charismatic leader whose influence reached well beyond the boundaries of Australia.

His unquenchable enthusiasm for art lit up this Gallery for nearly seventeen years. His agile mind, the breadth of his scholarship, and his generous concern for everyone who came within his sphere are legacies we will treasure.

The degree to which Michael was loved and respected by scholars and art museum professionals throughout the world became evident as tributes began to flow in. All paid homage to the originality of Michael's art scholarship, to his extraordinary powers of persuasion when soliciting works for major exhibitions, and to his irresistible charm and personal grace.

One referred to Michael's refreshing Australian persona, his casual, almost boyish generosity of spirit, and his self-effacing manner which never succeeded in masking his rare skills as a curator. The Director of London's Tate Gallery, Nick Scrota, wrote: 'I am glad that the Turner exhibition was such a success, and that Michael should have gone out in such a burst of fiery glory.' It is indeed some comfort to know that to the very end Michael was working with full creative fervour on what he liked to do most, and that, although he died before Turner had run its full course, he lived long enough to know that he had set a new milestone in Australia's history of major exhibitions.

Michael's first degree was gained in 1972 at the University of Melbourne, and he was awarded a postgraduate research grant to prepare his MA at Monash University. It is interesting that his thesis topic was 'The Self-portrait in Twentieth-century Art', because Michael was forever intrigued by the creative process and, above all, he enjoyed the company of artists and writers. I was fascinated to



notice with what care he protected Turner's memory while working on the exhibition. It was as if he were protecting a personal friend – always directing our eyes back to the pictures on the wall and away from gossip about Turner's private life.

It occurred to me then that there might be similarities between Turner and Michael Lloyd – both were intensely private men, both were men of great passion and integrity, both concerned for the well-being of others (Michael for his fellow curators, Turner for less fortunate English artists), and both men were passionately loyal to their chosen institutions (Michael to the National Gallery and Turner to the Royal Academy).

When Michael joined the National Gallery in 1979 he came in as an Assistant Registrar, but quickly became an Assistant Curator with the responsibility to research and display the international collection, and to develop the sculpture garden. Both these early responsibilities at the National Gallery became his abiding concerns. When I joined the staff as

Director in early 1990, Michael was Curator of European and American Paintings, Sculptures, Drawings and Decorative Arts. He was the first curator to take the new director to task and, even as we faced each other in resolute dispute, my attention was snagged by the strength of his commitment. I think it was from that moment that I began to think of Michael as a potential leader. Years later we remembered this first battle of wills with amusement. 'Well', explained Michael with a grin, 'how was I to know you would turn out to be such a staunch supporter of the international collection?'.

In 1990 he became the Senior Curator of International Art (still with his eye on the sculpture garden) and in 1992 he became an Assistant Director (Development and Management of Collections).

Michael knew what it takes to make a great museum. Above all he knew the importance of a great collection, and of its unique legacy to future generations of Australians. His acquisition of Paul Cézanne's *Afternoon in Naples*, c. 1875, was a source of particular pride; but the list is long: Natalya Goncharova, *Peasants dancing*, 1910–11; Juan Gris, *Checkerboard with playing cards*, 1915; Henri Matisse, *Oceania*, 1946; Rene Magritte, *The lovers*, 1928; Pablo Picasso, *Still life with mask*, 1937; James Kounellis, *Untitled*, 1990, all entered the collection during my time at the Gallery. And before my time there were other great purchases: Georges Seurat, *Study for le Bec du Hoc, Grandcamp*, 1885; Hans Arp, *Shirtfront and fork*, c. 1992; Joan Miro, *Landscape*, 1927; Henri Matisse *The Abduction of Europa*, 1929; Jackson Pollock, *Totem lesson 2*, 1995; and Anselm Kiefer, *Twilight of the west*, 1989. It is a proud record.

Perhaps above all, I valued Michael's creative flair: his ability to grasp the full potential of any idea and to inspire those about him with the strength to transform that idea into a

vision we could all understand. He did this with the full force of his personality.

The two exhibitions that Michael personally initiated and developed were two of our most significant: 'Surrealism: Revolution by Night', 1993, and 'J.M.W. Turner', 1996. Both exhibitions produced substantial catalogues and both were hugely ambitious. Each made a special contribution to Australian art scholarship; each earned international esteem. In these exhibitions, Michael's aim was to go

for broke: to represent 'Surrealism' with the very best examples available in public or private collections; and to represent the full stretch of Turner's contribution to painting by borrowing key paintings to highlight and illuminate the artist's long career. In each case Michael crafted a beautiful exhibition, which lingers in the memory – lucid, revealing and articulate.

Michael did not want the full gravity of his final illness to be generally known, because he

wanted his friends and colleagues to treat him as they always had for as long as possible – Michael wanted no long Sunday faces, or doleful sentiments. His manner of leaving this life was entirely consistent with the way he lived it – full of courage, pride and quiet dignity.

Michael is survived by his wife Janette and two daughters, Anna and Georgia.

Betty Churcher

Louis James

Louis James died in Sydney on Thursday, 18 January 1996. Born in Adelaide in 1920, he studied part-time at the South Australian School of Art and gained employment as an illustrator before becoming a draughtsman with the Department of Lands. It was through his service with the AIF in the early years of the Second World War, during which he was stationed in London for six months before serving in Tobruk, Palestine and Syria, that he thought seriously about painting as a vocation.

Back in Australia after the war he painted briefly in a social realist idiom, but then, like a number of his Adelaide contemporaries, including Jeffrey Smart, Michael Shannon and Lawrence Daws, James became an expatriate. He and his wife Pat, whom he had married six years before, left for London in 1949. They stayed for fifteen years. In London he absorbed the romantic tendencies of modern British painting, at the same time gaining much from looking at the works of ancient and contemporary artists: from the prehistoric cave paintings of Spain, to work of the Tachistes of France, and the Cobra group, which established itself in Paris from Scandinavia and the Netherlands. He was indeed inspired by a broad range of artists in an exciting period of experimentation and change in the practice of painting. Through all of this, however, James developed a style unmistakably his own, working up vigorous impastos suffused with the glow of enigmatic symbols

and the recalled patterns of places and people.

Certain qualities differentiated James's vision as an artist from that of many of his fellow expatriates. He did not yearn for the vast open spaces of Australia, or really for its colours. He loved the culture of the European city, its clusters of people and movement, its old rituals. Like many of his contemporaries he raised the horizon of his landscapes to the top of his compositions and made them disappear, thus exploring the pervading flatness of abstraction that was almost irresistible to the young artist during his years in England and long after his return to Australia. But he brought to that flat surface, which never lost its reference to human incident and structure, the great



Photograph Greg Weight, 1994.

presence of his instinctive feeling, evoking a dreamlike state that was purely personal. Indeed, we could describe his paintings as maps of feeling which we can navigate to experience the way he saw things. And whether it was the landscape of England and Europe or, later, the splintered reflections and traffic of the wonderful harbour city of Sydney, James sought to express the magic that was equal to his eyes.

James and Pat returned to Australia in 1964 and settled in Sydney. This move marked a change in his technique and subject matter insofar as it brought back to him dramatically the physical actuality of his birthright. In London he had loved the hustle and bustle, but Sydney struck him more forcefully with its sheer dynamic hardness of light and colour. He had held successful exhibitions in England during his period abroad, and continued to do so in Australia for the next three decades, displaying through them a remarkable constancy of interest. The soft, heraldic images he conjured in his paintings in England changed to the scattered energy and incident of Sydney – but seen nevertheless with the eye of a poet. The world Louis James painted held little interest without an exalted sense of, in his own words, 'magic and mystery'. He is survived by his wife, Pat, and was buried at Gawler, South Australia, where they had married fifty-three years earlier.

Barry Pearce

Out with the old, in with the new

The Australian art market is entering a new cycle. Seldom has it been more obvious that a fresh generation of collectors is taking over from the old. The changeover is seen not only in the period of art that is selling but in the make-up of the auction crowds and the gallery goers.

Over the past five years the market has taken a quantum leap forward in the age of works that are most keenly sought after. Some of the buyers who are chasing works in both the salerooms and on the gallery circuit now have flat-tops, shaved heads and Potomkin eyeglasses. Gone is the sea of grey hair, the naturally bald and the bifocalled. The rag traders who made the Australian art market in the 1960s and early 1970s are selling off their Drysdales. Money is helping oil the changeover. Since the reduction in tariffs Australia's textile industry has been much reduced.

The first buyers of the Papunya dot paint-

ings are now more than two decades older. But some of their \$100 purchases have been selling at levels that make the original purchase prices look historic. Upper four-figure prices have been great incentives for buyers, who originally had bought simply to encourage the artists, to put the works back on the market, and entirely new buyers – or buyers moving sideways from modern or contemporary Australian art – have subsequently rewarded them with five-figure returns.

Collectors have also been changing ground as prices move beyond their means. Few have the resources to match Andrew Lloyd Webber or Reg Grundy in the competition for great rarities like Eugene von Guerard's *View of Geelong*, for which Lloyd Webber paid close to \$2 million at auction. Grundy had earlier paid \$775,000 for *West Wyalong*, one of the several Drysdales that has come onto the market as the great collectors of the 1960s aged or died.

It came from the fabled Landau collection, put together from the family timber fortune.

Sotheby's sniffed out the Sheldon and the Benno Schmidt collections which had also been put together many years before, albeit by American collectors with attachments to Australia. From the United States Christie's lured a collection that had been put together by Ruth Farkas, a deceased American diplomat. Of an almost similar vintage was the collection put together by Joseph Brender, who for a while was the textile industry in Australia. Both Christie's and Sotheby's shared in the offering of half a dozen major Drysdales from this collection in their sales in August 1996.

'Those were the days', retired art dealer Barry Stern might have opined from Morocco, as many of the old favourites hit the market again. Stern always maintained that brown was the best colour for a picture as it was warm and the art trade did most of its business in winter. In summer, at least in Sydney, buyers went to the beach.

In his early days Stern was backed by Michael Hershon, who claims to have put more bras on Australian women than anyone else in the garment industry. Stern also sold to the Landaus. But in 1995 Stern sold his gallery and the building housing it to his former assistant, Dominic Maunsell, who is now also promoting Aboriginal art, including 'Emily' who may be to the 1990s what Drysdale was to the 1970s market. No new or old collector could be without a painting by Emily Kngwarreye and, despite her age of ninety, she was the subject of several simultaneous exhibitions of recent work in Brisbane, Melbourne and Adelaide.

Several waves of buyers had followed the rag traders who championed modern Australian art in the 1960s and 1970s. There were the car dealers, property developers, Perth entrepreneurs – and now it seems the entertainment industry – with a little help from



A selection of Italian glass, including Venini, Barovier & Toso and Cenedese, c. 1955, Phillips International Auctioneers and Valuers.

the transport industry through Lindsay Fox, whose purchase of McCubbin's *Bush sawyers* for \$717,500 in May 1995 set in train the up-market revival. Ray Hughes sold three of the paintings in his Bill Robinson exhibition of July 1996 to members of the film industry.

The increasing premium on works that can be regarded as 'unrepeatable opportunities' – *Geelong* is an exceptional von Guerard and *West Wyalong* especially poignant – appears to have priced many of the traditional buyers, such as doctors, veterinarians, lawyers and accountants, out of this market.

The thinning out of the blue-rinse set at Joel's painting sales in Melbourne has been reflected in the prices of sheep-and-cattle-with-gumtrees paintings, and the firm's catalogues have come to feature prominently works by Jeffrey Smart and Donald Friend. As the moderns moved up to match the better impressionist and colonial works in price – or because exceptional examples of safer older work were not available – some collectors switched to contemporary art, and especially contemporary Aboriginal art. Dr Peter Elliott, who had bought works by many of Rudy Komon's artists when they were far less established than today, formed an attachment to Balgo painting.

Reports of Sotheby's sale of Aboriginal art in Melbourne on 17 June suggested that some of the money which had been in the top end of the modern Australian market was on the move. By going into the outback, Sotheby's staff were able to uncover stashes of early boards from Papunya, which obviously appealed to the art-historical oriented.

Anatjari Tjakamarra's *A Cave Dreaming* of 1972, which at \$73,999 set an auction record for an Aboriginal painting, would have cost the original buyer a pittance, but more recent early collectors of other communities also cashed in. Works from the mysterious Sam Barry collection of Balgo art from the early 1990s sold for ten times their original asking price at up to \$9,200. Sam Barry remained elusive, as did many of the buyers. Obviously, not all those bidding up the Aboriginal works were serious art lovers – word was around that a big Melbourne investor had spotted an opportunity in a market in which the most



GUY GREY-SMITH, *Salt Lake*, 1966, oil on board, 60 x 94.5 cm, Lawsons, sold for \$9,350.

familiar collectors' names were American, and spelt with a K – for John Kluge (mobile phones), Richard Kelton (property development) and David Kahn (Florida real estate).

New buyers were out in force at Lawson's sale of Australian and European paintings in Sydney on 23 July, and in the composition of the offering the sale also marked the passage of time. Stock from Brisbane's old Moreton Gallery was placed cheek by jowl with a 1970s corporate collection and an anonymous Sydney collection of which the highlight was *Salt Lake*, a large abstract by Perth's Guy Grey-Smith.

Salt Lake tripled its lower estimate to make \$9,350, and the auctioneer's claim that there were six bidders on the phone suggested that Perth, centre of the 1980s art boom, was back in business. One of the phone bidders, Sydney dealer Denis Savill, snaffled the painting with plans to refloat it at an impending exhibition in Perth. Lawson's enlarged rooms were full for the occasion and dealers were as peeved as ever to be outbid by buyers they had never seen before.

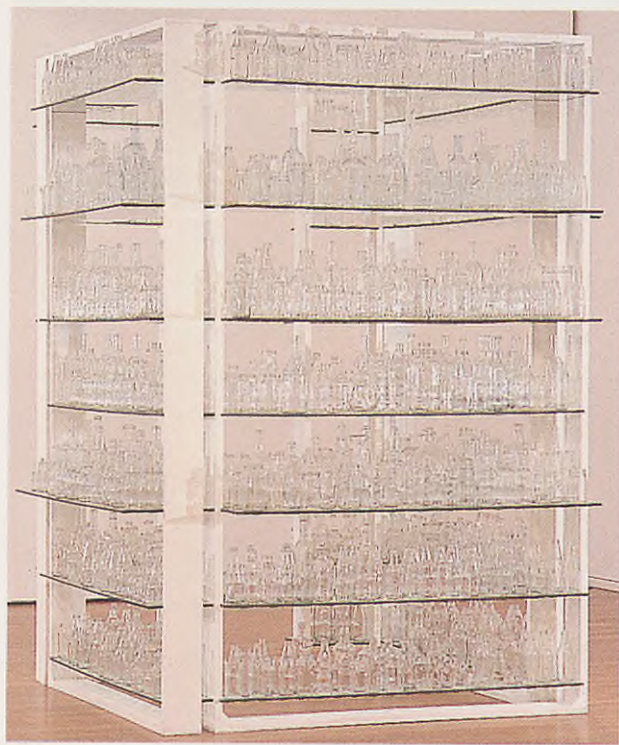
But a bigger sea of new faces confronted Andrew Shapiro when he brought down the hammer on Phillips' first twentieth-century design sale in Australia in Sydney on 6 May.

Here punk totally displaced blue rinse and the old saying that what one generation buys is thrown out by the next and gathered back together by the third seemed – at least in the composition of the crowd – to be well supported. These new buyers were as reticent in elaborating on their purchases as members of the old school, who had learned from the public downfall of some of the big spenders of the 1980s that conspicuous consumption was now a no-no.

With their particular flair for marketing, the two multinational auction houses appear to have helped create a new body of collectors who knew or cared little for galleries. Trade buying, however, suggested that the dealers had also been creating clients. Most were not ready to be identified but some of the exuberance shown in the new price structure and in the high auction turnovers – totally in contrast to general retail sales and also absent from the related antique market – suggested that a rare outbreak of inconspicuous consumption had been isolated in a market in the most non-utilitarian of commodities.

Terry Ingram

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



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1. LAUREN BERKOWITZ, *Glass room*, 1996, wooden frame, glass shelves, glass bottles, 260 x 150 x 150 cm, Roslyn Oxley9 Gallery, Sydney. 2. CAROLYN FELS, *Desire IV*, 1995, oil and graphite on linen, 198 x 182.5 cm, King Street Gallery, Sydney. 3. LACHLAN DIBDEN, *Blue sky and sunshine*, 1996, acrylic and graphite on paper, 41 x 31 cm, Legge Gallery, Sydney. 4. PETER BOOTH, *Russia 2*, 1994, oil on canvas, 61 x 91.5 cm, Deutscher Fine Art, Melbourne. 5. JILL NOBLE, *The red bottle*, 1996, oil on canvas, 122 x 167.5 cm, Australian Galleries, Sydney.



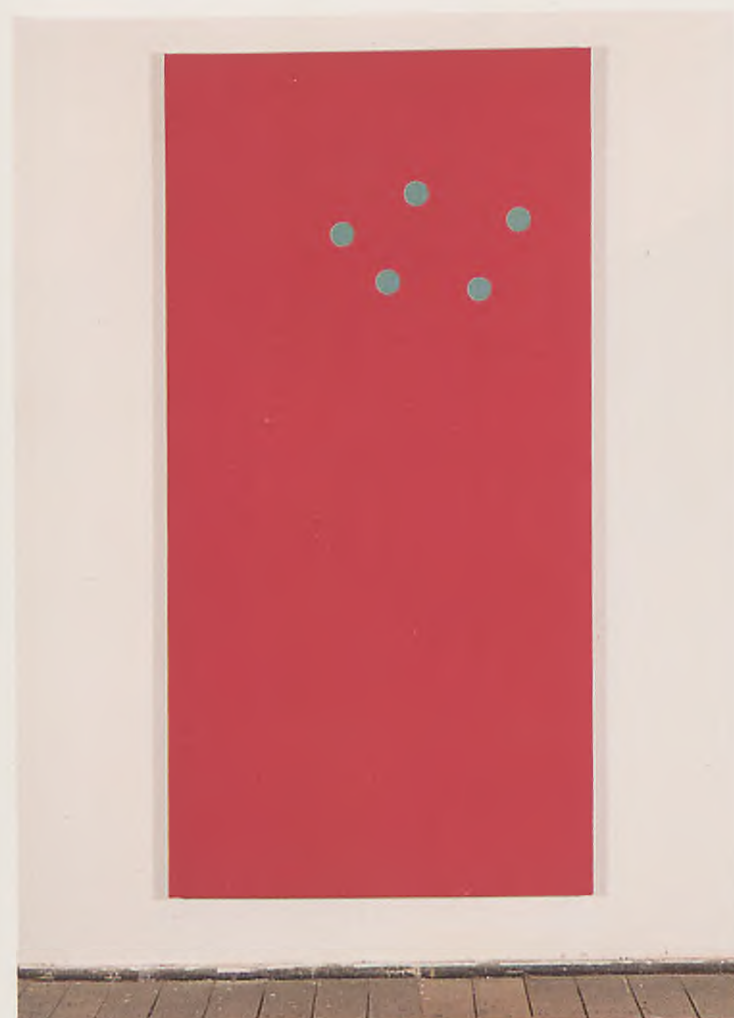
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1. MICHAEL HARRISON, *Blue bear*, 1995, acrylic on paper, 29.8 x 20.8 cm, Darren Knight DKW, Melbourne. 2. MATTHYS GERBER, *Untitled*, 1996, 152 x 152 cm, Sarah Cottier Gallery, Sydney. 3. BRYCE RITCHIE, *Natalie*, 1996, acrylic on canvas, 200 x 200 cm, George Gallery, Melbourne. 4. BRIAN BLANCHFLOWER, *Cluster*, 1993–94, acrylic with powdered pumice on flax, 220 x 110.5 cm, Annandale Galleries, Sydney. 5. DICK WATKINS, *Atlanta dream*, 1996, acrylic on canvas, 122 x 244 cm, Martin Browne Fine Art, Sydney.



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1. TIM STORRIER, *A suspicious self-portrait*, 1976, hand-coloured etching on paper, 44.5 x 40.1 cm, Australian Galleries, Sydney. 2. HOSSEIN VALAMANESH, *Lovers*, 1996, lotus leaves on gauze, 50 x 45 cm, Sherman Galleries, Sydney. 3. ROBERT BARNES, *Clothes drying*, 1996, 75 x 60 cm, Gallery 460, Gosford. 4. STEPHEN BUSH, *Photograph by Christopher Little*, 1995, oil on linen, 152 x 188 cm, Centre for Contemporary Photography, Melbourne. 5. DAVID JENZ, *Black light*, 1995 (detail), timber, steel and briquettes, 120 x 450 x 6 cm, Australian Galleries, Melbourne.



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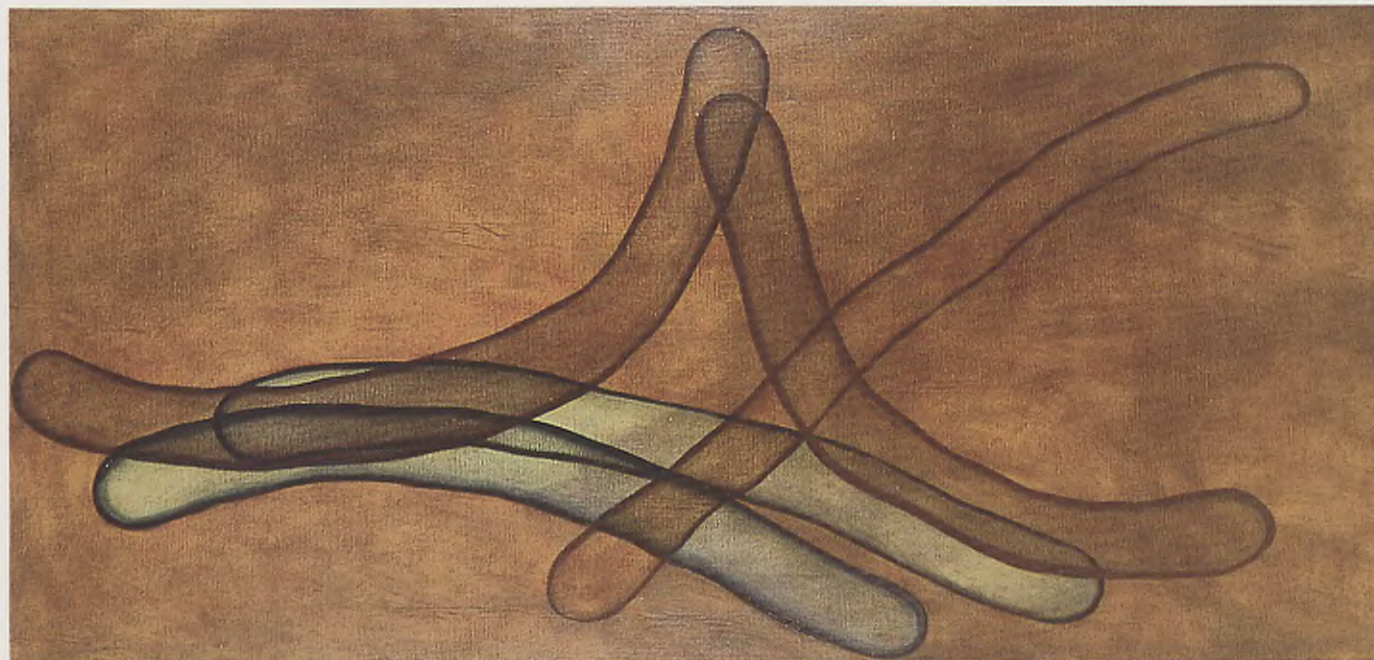
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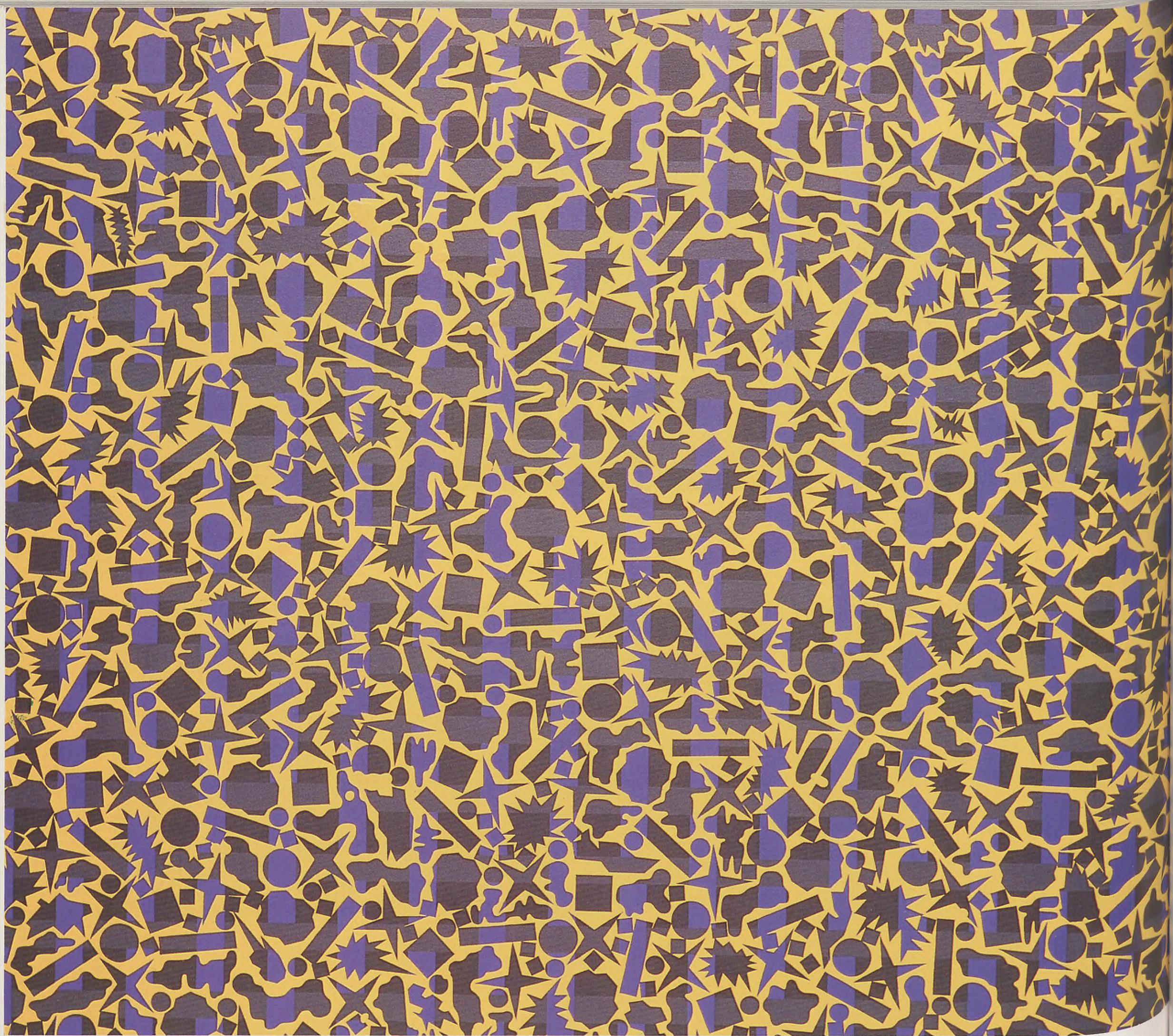


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1. PAUL BOSTON, *Untitled*, 1996, gouache on board, 125 x 90 cm, Niagara Galleries, Melbourne. 2. KATHLEEN PETYARRE, *Mountain Devil Lizard Dreaming*, 1996, acrylic on linen, 122 x 122 cm, Gallerie Australis, Adelaide, and Alcaston House Gallery, Melbourne. 3. KATE DORROUGH, *Doorway by the sea*, 1995, oil on canvas, 61 x 51 cm, Access Contemporary Art Gallery, Sydney. 4. JONATHAN KUMINTJARA BROWN, *Maralinga – white figures*, 1994, mixed natural pigments on canvas, 194 x 104 cm, Tandanya National Aboriginal Cultural Institute, Adelaide. 5. THEO STRASSER, *Mountain cell*, oil on canvas, 96 x 198 cm, Darren Knight DKW, Melbourne.



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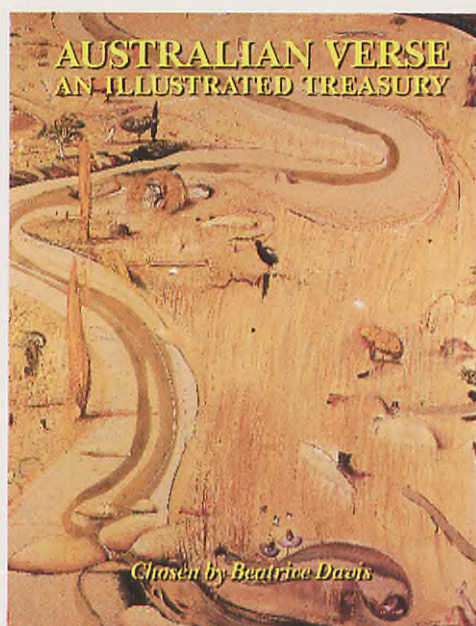
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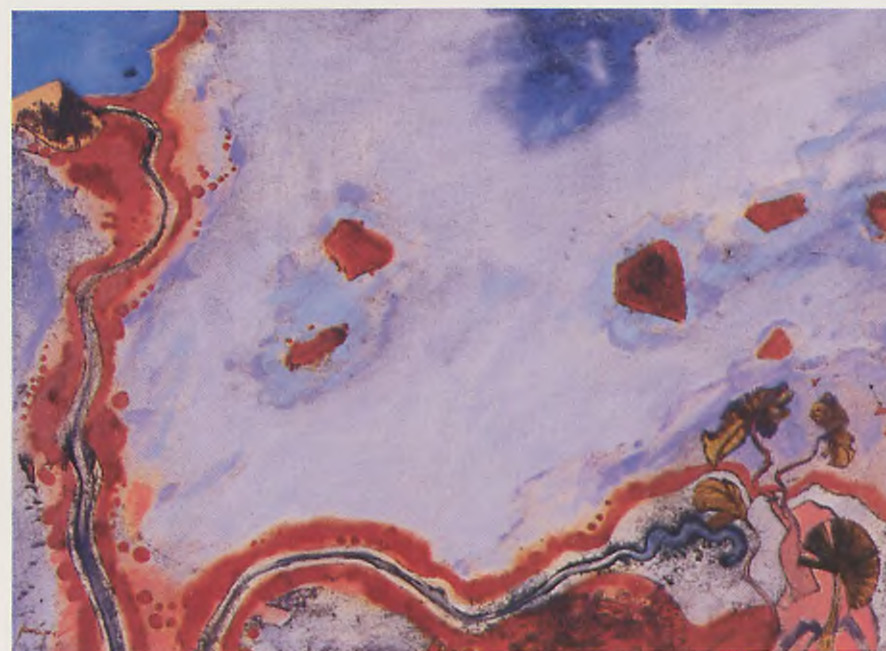
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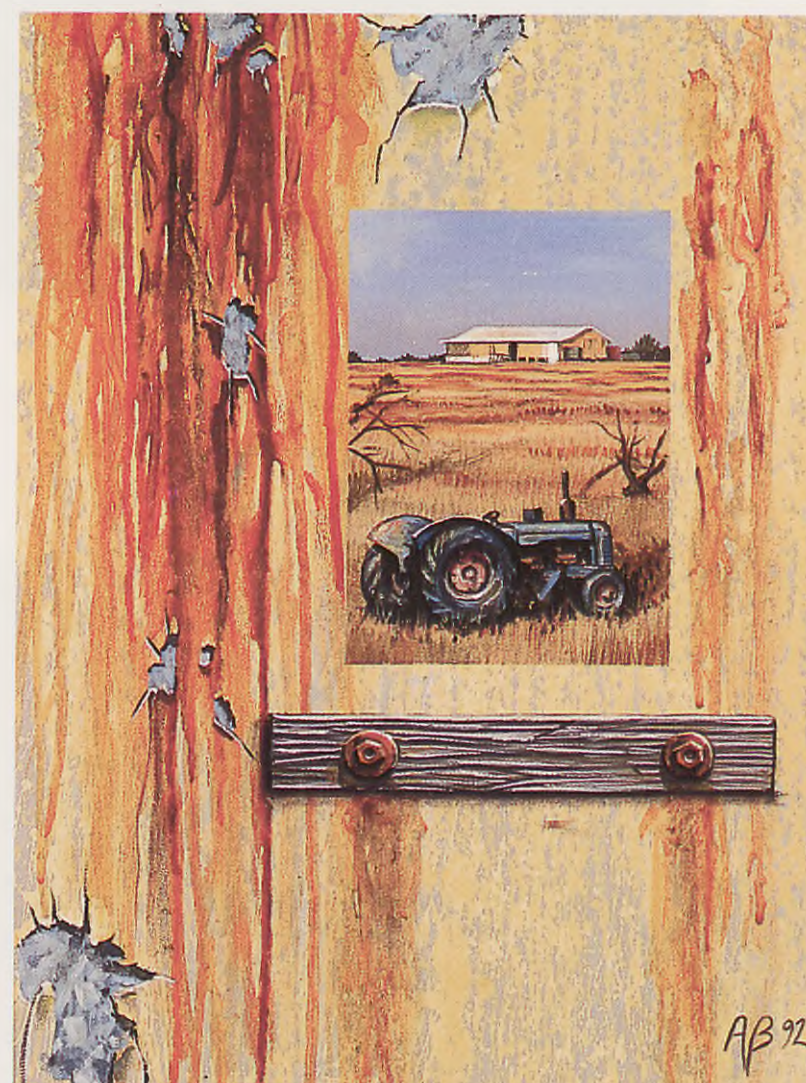
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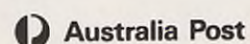
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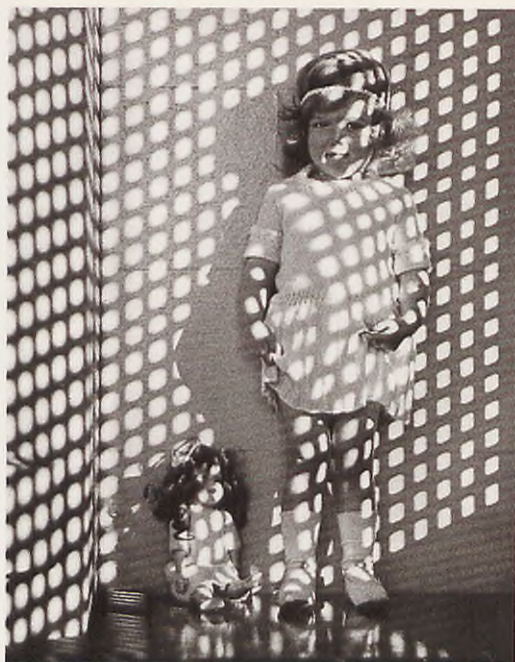
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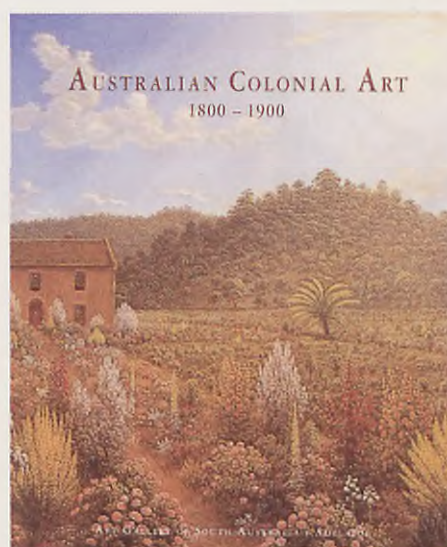
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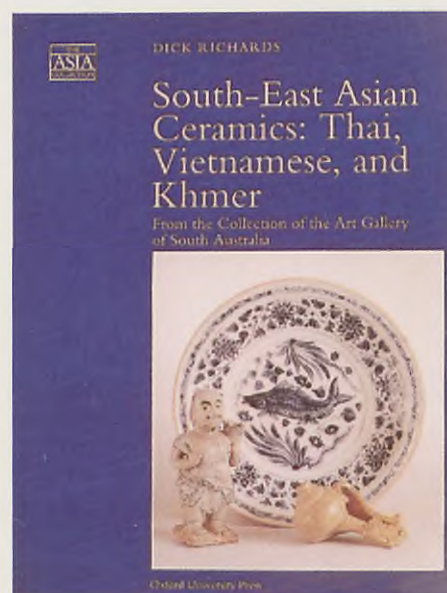
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Published by Oxford University Press, New York
Dick Richards, pp. 212
Hardcover \$59.95
ISBN 967 65 3075 1

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joan gough • studio gallery

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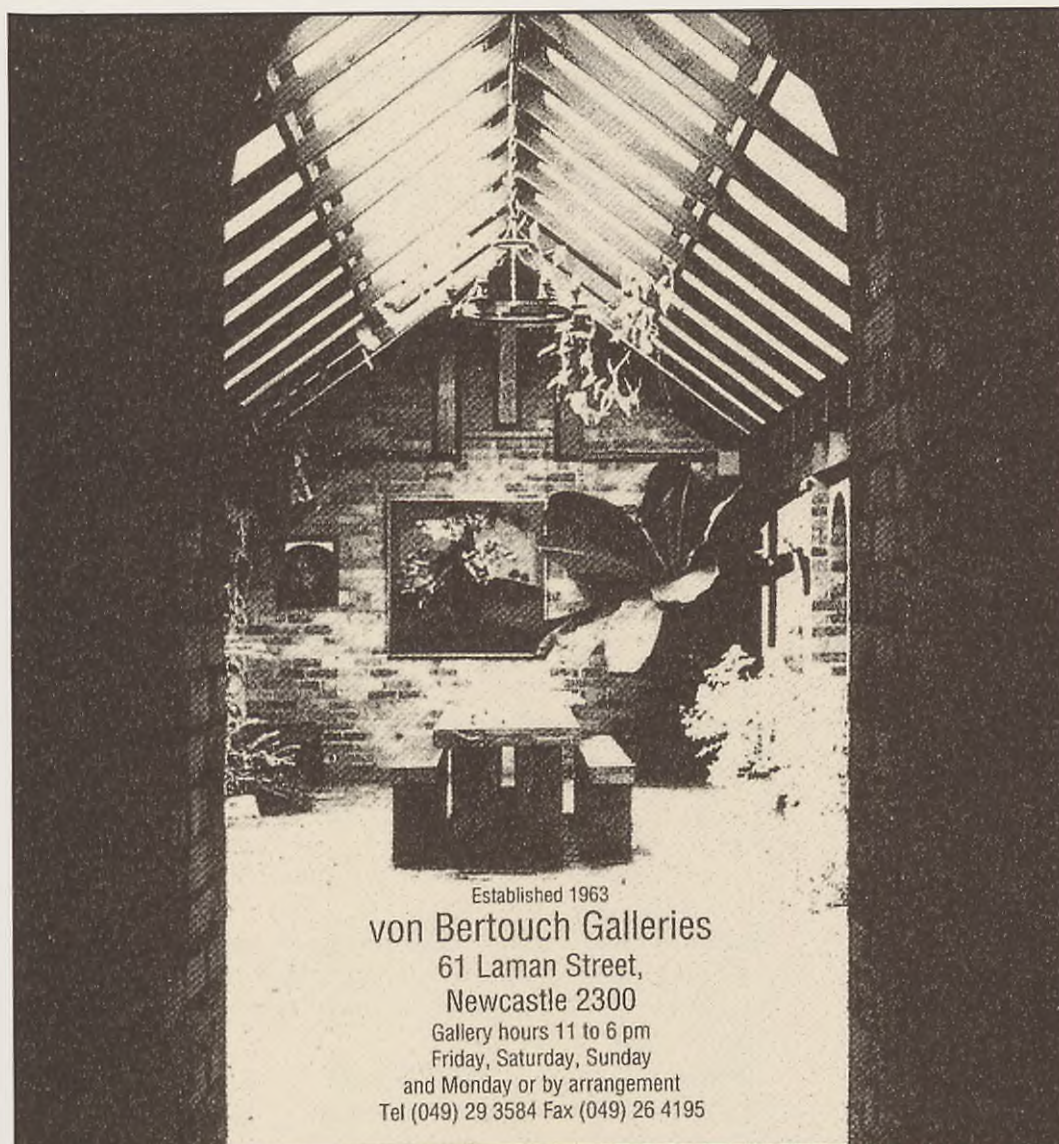
Old Sydney Scene (Old Qantas Site), signed and dated lower left, S. Herman, 1957, oil painting on board, 71 x 113 cm

Sali Herman 1898–1993

Expressions of interest are invited for the above private sale

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Donald Friend, *Attilio*, 1950, pen, ink and wash, 30 x 47 cm

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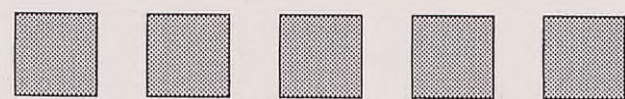
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4 Dec – 5 Jan **1996**

An exhibition by graduating visual arts students of the University of Southern Queensland.

9 Jan – 2 Feb

Conceptual Craft

Works in Ceramics, Glass, Metal, Fibre and Wood dealing with contemporary craft practices.
Crafts Council of Queensland Touring Exhibition

8 Feb – 9 Mar

Jorg Schmeisser

A Survey of Works 1964–1995. A Survey Exhibition depicting Schmeisser's past 30 years of work.
A Goulburn Regional Art Gallery Touring Exhibition

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

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14 December to 16 February 1997

Casula Powerhouse Arts Centre

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Daily 10–4

Gladstone Regional Art Gallery and Museum

16 December –
15 January

JORG SCHMEISSER: A Survey of Works 1964–1995
A Goulburn Regional Art Gallery Touring Exhibition

31 January –
1 March

SHADOWS IN THE DUST: A contemporary portrait of Aboriginal station life on the Cape York Peninsula

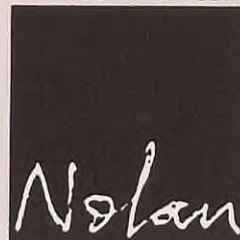
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Gladstone Regional Art Gallery and Museum

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
Closed 25/12/96 to 06/01/97

THE NOLAN GALLERY



NOLAN GALLERY

13 December to 26 January

West Gallery: Nolan Foundation Collection

East Gallery: Selected Works from the Nolan Gallery Collection

2 February to 16 March

West Gallery and East Gallery:

Mandy Martin
'Tracts: Back O'Bourke'

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
It is advisable to call before visiting to confirm program



WAVERLEY CITY GALLERY

29 November 1996 – 19 January 1997

Then & Now: Pitjantjatjara & Aranda artists 1930s–1990s

This exhibition explores differences between the influences and art teaching methods of the two missions on a generation of children who were exposed to first white contact. Curated and toured by AETA.

24 January – 23 February

Abstraction Now

Promotes the quality of work produced by a diverse group of painters. Curated and toured by Geelong Art Gallery.

Waverley City Gallery

170 Jells Road, Wheelers Hill

PO Box 139

MT WAVERLEY 3149

Tel: 03 9562 1569 Fax: 03 9562 2433

Tamworth City Gallery presents

12th Tamworth Fibre/Textile Biennial

28th September – 10th November

Curated by Daniel Brine

Touring throughout 1997 at:

Campbelltown City Art Gallery Nov 29 – Jan 26

Bathurst Regional Art Gallery Feb 7 – Mar 19

Dubbo Regional Gallery March 29 – May 4

Toowoomba Regional Art Gallery May 16 – June 30

Broken Hill City Art Gallery Sept 18 – Oct 19

T **TAMWORTH CITY GALLERY**
203 Marius Street TAMWORTH
Tel: (067) 68 4459 • Fax: (067) 66 9560

regional highlights

The Weimar Republic:

German Prints and Drawings
1918–1933

Organised by the Art Gallery
of Western Australia

Sponsored by the Goethe-Institut
and the German Cultural Centre

Bendigo Art Gallery

9 November – 5 January 1997

42 VIEW STREET, BENDIGO VICTORIA 3550

Tel: (054) 434 991 Fax: (054) 436 586

Open daily 10.00am – 5.00pm

Tamworth City Gallery presents

Country music's only ART option

It's a Guitar Shaped World 3

The Drovers Boy

paintings by
Bob Marchant

**Friday 17 January –
Sunday 23 February 1997**

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Tweed River Regional Art Gallery

28 Dec to 2 Feb

THE DOUG MORAN NATIONAL PORTRAIT PRIZE

The Thirty Finalists for 1996

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

LATROBE REGIONAL GALLERY

To 15 December

DIALOGUES WITH SPACE
Polychrome steel sculpture by Anthea Williams.

CLAY WORKS

Selected ceramics from the Latrobe Regional Gallery Permanent Collection.

20 December to 26 January

AUSTRALIAN FLAG

Australian artist proposals for a new Australian flag. Touring exhibition from the New England Regional Art Museum.

HAIKU AND OTHER POEMS

Suite of new paintings by Ken Done exploring both Japanese haiku and Australian poems and the idea of problems encountered through translation.

SOUTHERN STARS

Gippsland artists' proposals for a new Australian flag.

31 January to 16 March

BLAKNESS: BLAK CITY CULTURE!

Six urban Aboriginal and Torres Strait Islanders use computer generation, video and installation to show diverse and positive aspects of identity for indigenous people.

LATROBE REGIONAL GALLERY
138 Commercial Road, MORWELL VIC 3840
Tel: (051) 34 1364/2275 Fax: (051) 343368
Tues–Fri 10am–5pm Sun 1.30–4.30pm

Maitland City Art Gallery



Brough House, Church Street, MAITLAND NSW 2320
Tel: 049 331657, 049 336725 Fax: 049 336725 Mob: 015 290807
Mon to Fri 1–4, Sat 1.30–5, Sun 10.30–5
Other times by appointment Tel: 049 336725/331657
FREE ADMITTANCE

21 Nov – 22 Dec

Artists of the Wollombi Valley

2 Jan – 26 Jan

Selections from the Permanent Collection

30 Jan – 23 Feb

Teachers Exhibition, Hunter Region

Foyer Gallery

Mini-Exhibitions Council hours Mon to Fri 8.30–4.30

December

Selected Year 12 Student Work from Maitland Schools arranged by the Arts Curriculum Development Committee, Maitland Area

January

'Building Visions' Newcastle Printmakers Workshop, Mini Print Exhibition

February

Selected Works by Merran Cork

Foyer Gallery Works Work of the Month Council hours Mon to Fri 8.30–4.30

December

Selected Year 12 Work from Maitland Schools arranged by the Arts Curriculum Development Committee, Maitland Area

January

Peter Tilley 'Shards with Leaves and Flowers'

February

Glenn Henderson 'Jack Mackerel's Tale'

BROKEN HILL CITY ART GALLERY

Collecting since 1904

28 Nov – 12 Jan OUTBACK ART PRIZE

Judge: David O'Connor S.A.T.E.P. An exhibition of selected works on or with paper depicting aspects of outback life and culture.
1995 Winner: Liz Cuming 'Bundanon View'

16 Jan – 21 Feb THE AUSTRALIAN SCARF: ROSIE NICE

An exhibition which explores the development and uses of scarves in Australian life.

25 Feb – 18 Mar WATERCOLOURS FROM THE COLLECTION

The Gallery contains a large number of major watercolours from some of the nation's most important artists.

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

WOLLONGONG



WOLLONGONG CITY GALLERY

until 24 Nov

Artexpress

Outstanding works by 1995 HSC students

until 1 Dec

Jutta Feddersen

A Survey

29 Nov – 2 Feb

Kevin Butler

resident artist

13 Dec – 2 Feb

Death: Insights on Life

7 contemporary artists

7 Feb – 2 Mar

Corruption Matters

Student Perspective 1996

ICAC student poster competition

WOLLONGONG CITY GALLERY

Cnr Kembla and Burelli Streets

WOLLONGONG NSW 2500

Tel: (042) 28 7500 Fax: (042) 26 5530

Open: Tuesday – Friday 10am–5pm

Weekends and public holidays: 12–4pm

Closed Mondays, Christmas Day, Boxing Day and Good Friday

regional highlights



BUNDABERG ARTS CENTRE

an Arts and Cultural initiative of the Bundaberg City Council

December

Global festive season and local cultural diversity exhibition

January

Clarice Horan

February

Pacific rim artist in residence program

Bundaberg Arts Centre

an Arts and Cultural initiative of the Bundaberg City Council

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

CAMPBELLTOWN CITY



Campbelltown City Bicentennial Art Gallery and Japanese Tea-House Garden

29 Nov to 26 Jan

Below the Surface

An exhibition of contemporary textiles practice and theory. Textiles incorporating issues of cultural tradition, personal experience, environment and social interests. Toured by Goulburn Regional Art Gallery supported by the Australia Council and Visions of Australia.

29 Nov to 26 Jan

12th Tamworth Fibre/Textile Biennial

A critical overview of contemporary fibre and textile practice in Australia, toured by Tamworth City Gallery.

Open Tuesday to Saturday 10am – 4pm

Sunday and public holidays 12noon – 4pm

Group bookings by appointment Monday. Admission is free

Campbelltown City Bicentennial Art Gallery

Art Gallery Rd, cnr Camden & Appin Rds, CAMPBELLTOWN NSW 2560

Tel: (046) 201 333 Fax: (046) 201 385



MILDURA ARTS CENTRE

Calling for expressions of interest from artists and/or galleries wishing to develop collaborative projects with other professions and organisations on projects dealing with regional issues and isolation.

For further information contact Ian Hamilton

MILDURA ARTS CENTRE

PO Box 3206 MILDURA 3502

Telephone (050) 23 3733

Fax (050) 211 462





Orange Regional Gallery

- 10 December to 5 January** **Garden Reflection:** Glass by Setsuko Ogishi (Foyer Gallery)
- 20 December to 26 January** **Martin Howard Boscott** – Chromotographic Dispersion Paintings: Developments and Context (Gallery 1)
Permanent Collection (Gallery 3)
- 31 January to 16 March** **Brett Whiteley:** Aspects and Insights (Gallery 1)
The exhibition, some 45 paintings, drawings, notebooks and memorabilia has a strong documentary feel, from portraits and figure studies to abstractions and landscape. A touring exhibition from the Art Gallery of New South Wales.
- 31 January to 2 March** **Art Stuff:** Works by Robert Millis (Gallery 2)
Journey: Drawings by Martin Coyte (Gallery 3)
- 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



NOOSA REGIONAL GALLERY

The Sunshine Coast's only major contemporary art space

- Nov 21–Dec 14 **Mo Wedd** Retrospective of weavings
Tony Coles Abstract painting
- Dec 20–Jan 11 **The T-shirt show** \$4000 prize
Andrew Moir Ceramics and paintings
- Jan 17–Feb 8 **The Cast** An exhibition of contemporary cast sculpture in a wide variety of mediums
- Feb 14–Mar 8 **Anita Aarons** Retrospective of local 84 year old conceptual artist

Noosa Council

PO Box 141, Pelican Street, Queensland 4565
Tel: (074) 49 0555 Fax: (074) 47 1062



Drill Hall Gallery

- 7 Nov – 19 Dec** **The Canberra Drawing Biennale**
Exhibition rooms 1,2,3. A major exhibition by invited artists which explores the position of drawing in contemporary art practice in the ACT region, establishing a Drawing Biennale in which the work of leading artists in the region will be shown. The first Biennale will highlight two main themes, *A Sense of Place: Canberra the bush capital* and *The Internal Landscape: the human figure and the landscape of the mind*. Curated by Sasha Grishin and Nancy Sever.
- 20 Feb – 30 Mar** **Made in France: Rebecca Driffield and Loretta Ravera**
Exhibition rooms 1,2,3. Recent paintings by two Australian artists living and working in Paris for over a decade. Curated by Nancy Sever.
- ANU Drill Hall Gallery** Kingsley Street, ACTON ACT 2601
Tel: 06 249 5832 Fax: 06 247 2595
Wednesday to Sunday 12–5
Admission free. Director Nancy Sever



SOUTHERN HIGHLANDS REGIONAL GALLERY

- 1 Nov – 12 Jan** **Ginger Meggs 75 birthday exhibition**
Visual Presentation – Drawings – Memorabilia
The Federal Airport Corporation (Sydney)
Collection of Childrens Impressions of Sydney and the airport.
- 12 Jan – 2 Mar** **Royal Art Society of New South Wales**
A special exhibition of members' works.

SOUTHERN HIGHLANDS REGIONAL GALLERY

is located in Historic 'Railway House'
Argyle Street, MOSS VALE
Tel: (048) 69 1901
Hours: Friday – Sunday 10am – 4pm
Selected works from the permanent collection on exhibition

What's On

- 263** Queensland
- 264** New South Wales
- 269** ACT
- 270** Victoria
- 273** South Australia
- 274** Western Australia
- 274** Tasmania
- 274** New Zealand
- 275** **Reviews**

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Spacious air-conditioned gallery
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Queensland and nationally renowned
artists and sculptors. Monthly
exhibitions.
Daily 10.30 - 6

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Cnr Abbott and Shields Streets,
CAIRNS 4870
Tel. (070) 31 6865 Fax (070) 31 6067
To 11 January: 'Six Kuranda Artists',
an exhibition investigating the work
and influence of senior artists, Ray
Crooke, Roger Quinn, Ron Edwards,
Peter Thompson, David Stacey and
Hans Neilsen
From 17 January: 'Deliquent Angel',
Australian historical, Aboriginal
and contemporary ceramics.
Daily 10 - 6

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40 Park Road, MILTON 4064
Tel. (07) 3369 1322
Fax (07) 3368 2638
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and sculpture from the nineteenth and
twentieth centuries. Regular exhibitions
by leading Australian artists.
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DELSHAN ART GALLERY

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Fax (07) 3876 3774
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prominent Australian artists and
regularly changing exhibitions.
Daily 10.30 - 5.30

FLINDERS GALLERY

693 Flinders Street,
TOWNSVILLE 4810
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and sculptures by leading and emerging
Australian artists. Antiquarian prints
and fine oriental carpets. Changing
exhibitions.
Monday to Saturday 9.30 - 5

HASTINGS STREET GALLERY

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Representing leading Australian artists,
many of whom live on Queensland's
beautiful Sunshine Coast. Bi-monthly
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Presenting national touring exhibitions.
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Regular exhibitions of local artists' work.
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Australian art.
Daily 10 - 5

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Fax (074) 42 9380
Destroyed by fire on 26 August 1995.
To re-open Easter 1997. Spacious
air-conditioned gallery representing
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national artists.
Daily 10 - 5

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To 19 January: Second Asia-Pacific
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media works by more than 75 artists

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38 Boronia Street, REDFERN 2016
Tel. (02) 9318 1122
Fax (02) 9318 1007
9 to 21 December: 11th birthday
group exhibition
7 January to 1 February: Kate Briscoe;
Keely Fielding
From 4 February: Barbara Licha;
Jim Croke
Extensive stockroom open to public.
Tuesday to Saturday 10 - 6,
or by appointment

ALBURY REGIONAL ART CENTRE

546 Dean Street, ALBURY 2640
Tel. (060) 23 8187 Fax (060) 41 2482
To 11 December: Riverina Institute of
TAFE, Albury graduates exhibition
To 15 December: Charles Sturt
University 1996 graduates exhibition
14 December to 18 January: 'Archival



ANNA VERTES, *Azaleas*,
Anna Art Studio and Gallery.

Permanence: Time and Timelessness in
100 years of Australian photography'
From 7 February: 'Passages of Time',
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Monday to Friday 10.30 - 5,
Saturday and Sunday 10.30 - 4

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Thursday 11 - 8

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and drawings. Exclusively representing
traditional artist Anna Vertes.
By appointment

ANNANDALE GALLERIES

110 Trafalgar Street,
ANNANDALE 2038
Tel. (02) 9552 1699
Fax (02) 9552 1689
Specialising in the best of Australian,
European and Asian contemporary art
exhibitions and European modern
master exhibitions.
Tuesday to Saturday 11 - 5.30

ART GALLERY OF NEW SOUTH WALES

Art Gallery Road, SYDNEY 2000
Tel. (02) 9225 1744 (information desk)
Fax (02) 9221 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 5 January: Margaret Olley

4 December to 27 January:
'Soft But True, John Kauffmann,
1864-1942', photographs
7 December to 23 February:
'The Beyeler collection', twentieth-century
masterpieces.
Daily 10 - 5

ART NORTH GALLERY

735 Pacific Highway, GORDON 2072
Tel. (02) 9418 4133
December: Mixed exhibition
January: Janine Migliaccio,
expressionist paintings.
Monday to Saturday 10 - 6,
Sunday 10 - 5

ARTIQUE FINE ART GALLERY

318b Military Road, CREMORNE 2090
Tel. (02) 9953 5874
Fax (02) 9953 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) 9247 7156
Fax (02) 9251 5870
Housed in the historic former 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) 9360 5177
Fax (02) 9360 2361
To 18 December: 'Suprematism',
mixed collection
January: Gallery closed
From 3 February: Brian Hirst, glass;
Roslyn Kean, woodcut prints.
Monday to Saturday 10 - 6

AVOCA GALLERY

Lot 3, Avoca Drive, KINCUMBER 2251
Tel./Fax (043) 68 2017
Changing exhibitions of prominent and
emerging Australian artists including
collector works. Gallery restaurant
also available.
Friday to Monday 11 - 5

BARRY STERN GALLERY

19 Glenmore Road,
PADDINGTON 2021
Tel. (02) 9331 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 8 December: 'Contemporary Prints
from Thailand', two leading Thai
printmakers, Pongdej Chaikakut and
Bannarak Nakbunrang
13 December to 2 February: 'Passages
of Time', Eleanor Hart survey 1975-94;
David Wilson, drawings; new
acquisitions from the permanent
collection
From 7 February: 12th Tamworth
Fibre/Textile Biennial; Gerry King and
graduates, contemporary Australian
studio glass.
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

BOOMALLI ABORIGINAL ARTISTS CO-OPERATIVE

27 Abercrombie Street,
CHIPPENDALE 2008
Tel. (02) 9698 2047
Fax (02) 9698 8031
Boomalli, an Aboriginal artists
co-operative based in Sydney,
incorporates painting, printmaking,
photography, sculpture, ceramics, fabric
design and installations.
Monday to Friday 10 - 5

BYRON ARTISANS

Acacia Street, BYRON BAY 2481
Tel. (066) 855 044
Artists include Susie Brockhoff, Ash
Burdonshaw, Lee Carter, Howie Cooke,
Althea Francini, Maurice Franco, Sagari
Gibson, Ros George, Mandy Hallinan,
Tarlai Iggleden, Susan Langton,
Jason Laucher, Danny Mazza, Suvira
McDonald, Albert Digby Moran,
Warwick Pascoe, Jay Pearse, Simon
Pearson, Alle Scott, Russell Scott, Philip
Shane, Peter Scammell, Ineke de Vries,
Janet Wilson.
Tuesday to Sunday 9 - 4

BYRON MAPP GALLERY

178 Oxford Street,
PADDINGTON 2121
Tel. (02) 9331 2926
Fax (02) 9331 2928
Regularly changing exhibition program

catch ART and Australia

on the
internet

If you would like to
promote your gallery in
our home page please
email Anna Mayo at
amayo@gbpub.com.au
or call on (02) 9417 1033

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GERRITT FOKKEMA, Mum and teapot, photograph, Byron Mapp Gallery.

featuring Australian and international photography plus our specialist photography and cinema bookshop and espresso bar.
To 15 December: 'Family', Gerrit Fokkema, photography
18 December to 26 January: 'Sydney', Jeff Carter, photography.
Monday to Saturday 10 - 6, Sunday 12 - 5

CAMPBELLTOWN CITY ART GALLERY

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

CHRISTOPHER DAY GALLERY

124 Jersey Road,
WOOLLAHRA 2025
Tel. (02) 9326 1952,
Mobile (041) 840 3928
Fax (02) 9327 5826
Quality traditional and modern nineteenth- and twentieth-century

Australian and European oil paintings and watercolours for sale.
Monday to Saturday 11 - 6

COOK HILL GALLERIES

67 Bull Street, COOKS HILL 2300
Tel. (049) 26 3899
Fax (049) 26 5529
To 22 December: Christmas show: Bill Witten, surrealism; Julie Parker, glass; Rod Bathgate, paintings
January: Gallery closed
February: Newcastle bicentenary year exhibition, paintings.
Friday, Saturday and Monday 11 - 6, Sunday 2 - 6, or by appointment

DUBBO REGIONAL GALLERY

165 Darling Street, DUBBO 2830
Tel. (068) 81 4342
Fax (068) 84 2675
7 December to 12 January: 'Eris Fleming on Show', paintings; 'Zoo - A Black and White Portrait', Gary Heery, photographs; 'Our Collection', works from the gallery's permanent collection, mixed media.
Wednesday to Monday 11 - 4.30

THE DURNING-LAWRENCE GALLERY

92 Alexander Street, CROWS NEST 2065
Tel. (02) 9439 6670
Fax (02) 9439 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) 9331 6477
Fax (02) 9331 7322
Continuous exhibitions of traditional and modern Australian paintings with six solo shows per year.
Tuesday to Saturday 11 - 5

ELIZABETH BAY HOUSE

7 Onslow Avenue,
ELIZABETH BAY 2011
Tel. (02) 9356 3022
Fax (02) 9357 7176
To 23 February: 'On the MacIntyre', the homesteads and gardens of Western New England. A photographic exhibition by Lindy Kerr, capturing the architectural form and detail of seven of the homesteads. The works also focus on the people, landscape and climate which define this area's pastoral heritage.
Tuesday to Sunday 10 - 4.30

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

GALERIA ANIELA FINE ART GALLERY

Mt Scanzi Road,
KANGAROO VALLEY 2577
Tel./Fax (044) 65 1494
Paintings and sculptures by prominent artists. Original work by Arthur Boyd, David Boyd, Jamie Boyd, David Voigt, Pro Hart, Andrew Bartosz, Bogdan Fialkowsky, Larissa Smagarinsky.
December: Join us for pre-Christmas drinks
January: New Year specials, everyone welcome.
Thursday to Sunday 10 - 4.30, or by appointment

GALLERY 460

460 Avoca Drive, Green Point,
GOSFORD 2251
Tel. (043) 69 2111
Fax (043) 69 2359

Fine arts dealer in Australian works from 1920s to 1970s. Eight hectare sculpture park.
Woolloomooloo office by appointment.
Daily 10 - 5

GOODMAN'S

7 Anderson Street, DOUBLE BAY 2028
Tel. (02) 9327 7311
Fax (02) 9327 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 exhibitions 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 Curlew Street,
BONDI BEACH 2026
Tel. (02) 9365 1343
Exhibiting contemporary Australian and international artists; paintings, sculpture, ceramics, photographs.
Wednesday to Sunday 12 - 8

GREENAWAY GALLERY

Hyde Park Barracks Museum,
Macquarie Street, SYDNEY 2000
Tel. (02) 9223 8922 Fax (02) 9223 3368
To 2 February: 'Women with Attitude: 100 Years of Political Action', this exhibition explores the lively and colourful relationship between women and politics over the last 100 years, from suffrage of the 1890s to equity of the 1990s. Examines the changing strategies

Fire-Works gallery

Aboriginal Art and Other Burning Issues



*'All \$tock Must Go' Incorporating Campfire Group
participating in the Asia Pacific Triennial*

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



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

\$39,000 to \$52,900

...in a Village for Arts & Crafts where there is something different for everyone. Opening early 1997.

Register your interest *NOW!*

Ph: Troy Price (07) 5530 1885

for further information
& colour brochure!

and highlights the issues that have motivated women to become involved in Australian political life.
Daily 10 - 5

HARRINGTON STREET GALLERY

17 Meagher Street,
CHIPPENDALE 2008
Tel. (02) 9319 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

HOGARTH GALLERIES ABORIGINAL ART CENTRE

7 Walker Lane, PADDINGTON 2021
Tel. (02) 9360 6839
Fax (02) 9360 7069

Represents leading Aboriginal artists and communities from Northern and Central Australia and urban areas. Changing monthly exhibitions.
Tuesday to Saturday 11 - 5

HOLDSWORTH GALLERIES

86 Holdsworth Street,
WOOLLAHRA 2025
Tel. (02) 9363 1364
Fax (02) 9328 7989

Changing exhibitions every three weeks by well-known Australian artists.
Monday to Saturday 10 - 5,
Sunday 12 - 5

IVAN DOUGHERTY GALLERY

UNSW College of Fine Arts,
Selwyn Street, PADDINGTON 2021
Tel. (02) 9385 0726
Fax (02) 9385 0706

Twentieth-century and contemporary Australian and international exhibitions changing monthly. Forums, floor talks.
December: 'The Experience of Abstraction'.
Monday to Friday 10 - 5,
Saturday 1 - 5

JUDITH SALMON ART DEALER

Ensemble Theatre, 78 McDougall Street,
MILSONS POINT 2061
Tel./Fax (02) 9799 2317
Changing exhibitions of Australian and international artists in foyer and restaurant.
Monday to Saturday from 10am,
Sunday from 3pm

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,
SYDNEY 2000
Tel. (02) 9247 2740
Fax (02) 9251 4884
Major new exhibiting space showing recent original works by Ken Done.
Artist's studio open by appointment.
Daily 10 - 6

LAVENDER BAY GALLERY

25-27 Walker Street,
NORTH SYDNEY 2060
Tel. (02) 9955 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) 9319 3340
Fax (02) 9319 6821

3 to 14 December: Summer exhibition, gallery artists
15 December to 3 February:
Gallery closed
4 to 22 February: Peggy Randal, paintings; Julie Harris, paintings
From 25 February: Ingo Kleinert, assemblages; John Smith, paintings.
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 12 January: Djalleiri Wanga, bark paintings, crayon drawings, contemporary linoprints from Yirrkala in North East Arnhem Land
17 January to 2 March: 'Subjectivity and the Expressive', abstraction in the 1960's
Gallery 2:
To 12 January: Sophie Bryant, abstract paintings dealing with spirituality
Gallery 3:
To January: 'Adolph Gustave Plate: A Restless Life', journeys through the Pacific, Asia and Australasia 1867-1913
From 8 February: Works from the permanent collection.
Tuesday to Sunday 11 - 5

LISMORE REGIONAL ART GALLERY

131 Molesworth Street, LISMORE 2480
Tel. (066) 22 2209 Fax (066) 22 2228
Changing displays of local art and a permanent collection of art by well-known contemporary Australian artists.
Tuesday to Saturday 10 - 4,
Thursday 10 - 5

MANNING REGIONAL ART GALLERY

Pacific Highway,
TAREE NORTH 2430
Tel. (065) 510 961 Fax (065) 513 034
Exhibitions by local and visiting artists

and travelling exhibitions. Permanent collection of Australian art from 1950s and 1960s.
Thursday to Sunday 12 - 4

MUSEUM OF CONTEMPORARY ART

140 George Street, Circular Quay,
The Rocks, SYDNEY 2000
Tel. (02) 9252 4033
Fax (02) 9252 4361
Permanent collection of Australian and international art and touring exhibitions from all over the world. MCA store and cafe.
From December: 'Numinous Worlds', an exhibition that traces Aboriginal, European and Asian influences on Australian art and looks at the spiritual in Australian art from the late-nineteenth century to today
From 11 December: 'Keith Haring', a retrospective revealing the diversity of the artist's work including over 100 paintings, drawings and sculptures.
Daily 11 - 6

MUSEUM OF SYDNEY

37 Phillip Street, SYDNEY 2000
Tel. (02) 9251 5988
Fax (02) 9251 5966
Exciting modern museum built on one of our most historic sites. Capture the essence, character, the stories of Sydney 1788-1850 and beyond.
From 21 December: 'Guwanyi', stories of the Redfern Aboriginal community.
An exhibition of photographs, memorabilia, artworks and ephemera.
Daily 10 - 5

NEWCASTLE REGION ART GALLERY

Cnr Laman and Darby Streets,
NEWCASTLE 2300
Tel. (049) 29 3263 Fax (049) 29 6876
To 12 January: Sculpture from the Newcastle Region Art Gallery's permanent collection including works

M A R Y P L A C E
G A L L E R Y

12 MARY PLACE (BROWN ST END) PADDINGTON NSW 2021
TEL (02) 9332 1875 FAX (02) 9361 4108
HOURS TUES TO SAT 11-6 SUN 1-5

ISP International Study Programs

ISP is an educational tour company specialising in art, music and other cultural tours to Europe and Asia, including the very popular tours led by Gough and Margaret Whitlam, Peter Egan, Huw Evans and others.

Contact ISP on 9968 4477 to receive information about future tours.

Level 1 / 868 Military Rd (PO Box 297) Mosman 2088

2TA 003943

by Auguste Rodin, Robert Klippel, Inge King and Rosalie Gascoigne 11 January to 23 February: 'Annie Leibovitz Photographs 1970-1994', 150 memorable images including portraits of John Lennon and Yoko Ono, Whoopi Goldberg, Arnold Schwarzenegger and John Cleese. Monday to Friday 10 - 5, Saturday 1.30 - 5, Sunday and public holidays 2 - 5

OLSEN CARR

76 Paddington Street, PADDINGTON 2021
Tel. (02) 9360 9854
Fax (02) 9360 9672
Specialising in outstanding examples of contemporary Australian painting and sculpture. Showing works by Olsen, Coburn, Storrier, Larwill, Kovacs and Whiteley.
Tuesday to Saturday 11 - 6, Sunday 2 - 5

ORANGE REGIONAL GALLERY

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

POWERHOUSE MUSEUM

500 Harris Street, ULTIMO 2007
Tel. (02) 9217 0111
Fax (02) 9217 0462
Australia's largest museum. Exhibitions cover decorative arts with a strong design focus - also technology, social history and design.
From December: 'Circus', looks at 150 years of travelling shows in Australia. A collection of costumes, props, posters and circus memorabilia from the 1840s to the present day, brought to life by interactive displays, audio visuals and performances; 'Handle with Care', an exhibition offering a unique insight into the art of conservation and restoration.
Daily 10 - 5

PRINTFOLIO

Westpac Plaza, 60 Margaret Street, SYDNEY 2000
Tel. (02) 9247 6690
Fax (02) 9247 6680
Australian and international antique and contemporary prints, Australian handmade ceramics and glass.
Contact gallery for current showings.
Monday to Friday 8.15 - 5.45, Saturdays by appointment

PROUDS ART GALLERY

Cnr 175 Pitt and King Streets, SYDNEY 2000
Tel. (02) 9233 4268
Fax (02) 9221 2825
Sydney's most central gallery representing Australia's leading and emerging artists. Investment painting, sculpture, antique prints, expert framing.
Monday to Friday 9 - 5.25, Thursday 9 - 9, Saturday 10 - 5

REX IRWIN ART DEALER

1st Floor, 38 Queen Street, WOOLLAHRA 2025
Tel. (02) 9363 3212
Fax (02) 9363 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

ROBIN GIBSON GALLERY

278 Liverpool Street, DARLINGHURST 2010
Tel. (02) 9331 6692
Fax (02) 9331 1114
Exhibitions of contemporary Australian paintings, sculpture and prints. French and British art from Browse and Darby, London.
Tuesday to Saturday 11 - 6

ROSLYN OXLEY9 GALLERY

Soudan Lane (off 27 Hampden Street), PADDINGTON 2021
Tel. (02) 9331 1919
Fax (02) 9331 5609
To 7 December: Anne Zahalka, photography; Geoff Weary, video installation; John Conomos, video installation
11 to 21 December: Paul Ferman
February 1997: William Yang in conjunction with the Gay and Lesbian Mardi Gras.
Tuesday to Friday 10 - 6, Saturday 11 - 6

SAVILL GALLERIES

156 Hargrave Street, PADDINGTON 2021
Tel. (02) 9327 8311
Fax (02) 9327 7981
Quality paintings by well-known nineteenth- and twentieth-century Australian artists bought and sold. Regularly changing exhibitions, extensive stockroom.
Tuesday to Friday 10 - 6, Saturday 11 - 5

SHERMAN GALLERIES GOODHOPE

16-18 Goodhope Street, PADDINGTON 2021

Tel. (02) 9331 1112
Fax (02) 9331 1051
3 to 21 December: 'Gallery Artists', group show
24 December to 13 January: Gallery closed
21 January to 8 February: 'Anon', an exhibition of anonymous works by well-known and less well-known artists.
Tuesday to Saturday 11 - 6

SHERMAN GALLERIES HARGRAVE

1 Hargrave Street, PADDINGTON 2021
Tel. (02) 9360 5566
Fax (02) 9360 5935
Changing exhibitions of work by gallery artists.
Tuesday to Saturday 11 - 6

SOHO GALLERIES

104 Cathedral Court, Cnr Cathedral and Crown Streets, WOOLLOOMOOLOO 2011
Tel. (02) 9326 9066
Fax (02) 9358 2939
Innovative contemporary Australian art.
Tuesday to Sunday 12 - 6

STILLS GALLERY

16 Elizabeth Street, PADDINGTON 2021
Tel. (02) 9331 7775
Fax (02) 9331 1648
To 21 December: 'Short stories', Matthew Sleeth, black and white documentary series on the circus, Northern New South Wales communities, smelter workers, Melbourne and more.
Wednesday to Saturday 11 - 6

STRUGGLETOWN FINE ARTS COMPLEX

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

SYDNEY MINT MUSEUM

Queens Square, Macquarie Street, SYDNEY 2000
Tel. (02) 9217 0310
Housed in 1816 colonial buildings. Displays of Australian gold and silver, coins and architectural history.
To June 1997: 'Gods, Gowns and Dental Crowns', an exhibition which looks at the myriad uses of gold through the ages. From the bizarre to the decorative, from an Egyptian funeral mask to an imperial Chinese court dress.
Daily 10 - 5

SYLVANIA GALLERIES

234 Princes Highway, SYLVANIA HEIGHTS 2224
Tel. (02) 9522 0298
Representing many popular local and interstate artists in regular exhibitions. Investment art available. Also pottery and glass.
Tuesday to Saturday 10 - 5, Sunday 11 - 5

TREETOPS GRIFFITH GALLERIES

Clothiers Creek Road, via MURWILLUMBAH 2484
Tel. (066) 725 544
Fax (066) 725 904
Traditional and contemporary paintings, fine art, glass, ceramics, jewellery and rare timbers. Treetops lodges, Griffith furniture, verandah restaurant.
Daily 10 - 5

TRINITY DELMAR GALLERY

144 Victoria Street, ASHFIELD 2131
Tel. (02) 9581 6070
Fax (02) 9799 9449
Regular exhibitions of established and emerging artists. Annual pastels and watercolour exhibitions. Not open during school vacations.
Summer: Saturday and Sunday 12.30 - 5.30, Winter: Saturday and Sunday 12 - 5, or by appointment

UTOPIA ART SYDNEY

50 Parramatta Road, STANMORE 2048
Tel. (02) 9550 4609
Fax (02) 9519 3269
Contemporary art representing Aboriginal art from Utopia and Papunya Tula, Northern Territory, and John R. Walker, Robert Cole, Christopher Hodges.
Wednesday to Friday 10 - 4, Saturday 12 - 5, or by appointment

VALERIE COHEN FINE ART

104 Glenmore Road, PADDINGTON 2031
Tel. (02) 9360 3353
Fax (02) 9361 0305
Changing exhibitions of Australian 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 22 December: John Montefiore, paintings; Robin Norling, paintings
24 December to 30 January: Gallery closed
From 31 January: House show
From 7 February: 34th Anniversary

exhibition, celebrating Newcastle's bicentenary year.
Friday to Monday 11 - 6,
or by appointment

WAGNER ART GALLERY

39 Gurner Street, PADDINGTON 2021.
Tel. (02) 9360 6069
Fax (02) 9361 5492
10 to 22 December: Summer exhibition,
mixed exhibition of Australian artists,
contemporary, abstract and traditional
23 December to 7 January: Gallery
closed
To March: Rotating works.
Tuesday to Saturday 11 - 5.30,
Sunday 1 - 5

WATERS GALLERY

109 Riley Street, EAST SYDNEY 2010
Tel. (02) 9331 2556
Fax (02) 9361 6871
3 to 14 December: Mixed exhibition
17 to 21 December: Summer exhibition,
gallery artists
2 January to 1 February: Summer
exhibition, gallery artists
5 to 22 February: Patricia Moylan,
paintings; Peter Poulet, paintings.
Tuesday and Saturday 10 - 5,
Wednesday to Friday 10 - 8

WESWAL GALLERY

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

WOLLONGONG CITY GALLERY

Cnr Burelli and Kembla Streets,
WOLLONGONG 2500
Tel. (042) 28 7500 Fax (042) 26 5530
Largest regional art museum in
Australia. Major collection of
contemporary Aboriginal and Illawarra
colonial art. Temporary exhibitions
changing monthly. Regular public
programs, artist-in-residence, external
installation projects. Gallery shop.
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
December and January: Studio and
gallery hire available; life drawing group
11 December to 31 January: WAC
annual teaching artists exhibition.
Day and evening art classes, weekend
and vacation workshops.
Monday to Friday 9.30 - 4,
Saturday 10 - 3

ACT

AGOG

(AUSTRALIAN GIRLS OWN GALLERY)

71 Leichhardt Street, KINGSTON 2604
Tel. (06) 295 3180 Fax (06) 241 3531
Exhibiting contemporary art by women
working in Australia and the Pacific
region including paintings, sculptures,
prints, photographs and drawings.
Wednesday to Sunday 12 - 5

CANBERRA CONTEMPORARY ART SPACE

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

CHAPMAN GALLERY CANBERRA

31 Captain Cook Crescent,
MANUKA 2603
Tel. (06) 295 2550
Summer months: Rover Thomas, Ronnie
Tjampitjinpa, Emily Kngwarreye, Pansy
Napangardi and the best of Balgo.
Two exhibitions every month by major
Australian artists.
Wednesday to Sunday 11 - 6

GALLERY HUNTLY CANBERRA

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

NATIONAL GALLERY OF AUSTRALIA

Parkes Place, PARKES 2600
Tel. (06) 240 6502 Fax (06) 240 6561
To 27 January: 'Drawn from Life - Life
drawing in Australian Art', this exhibi-
tion examines the influence of teachers
and particular models of art training
on artistic development in Australia
To 23 February: 'Paris in the Late
Nineteenth Century', Musée d'Orsay and
National Gallery of Australia exhibition,
200 works in all media including works
by Gauguin, Bernard, Sérusier, Bonnard,
Vuillard, Denis and Toulouse-Lautrec
From 7 December: 'In the Cold: Photo-
graphy 1945-1965', mapping trends
and figures of photography during the
decades following the Second World War.
Includes works by William Klein, Robert
Frank, Robert Capa, Roger Mayne, Otto
Steinert, Bill Brandt and Minor White.
Daily 10 - 5

PCL

EXHIBITIONISTS


ACT

pcl EXHIBITIONISTS
Art Gallery and Framing
613 Elizabeth Street
Strawberry Hills NSW 2016
Tel: (02) 9310 1277 • Fax: (02) 9310 1176

ARTISTS REQUIRED FOR NEW GALLERY BOOKING NOW FOR 1997-98

DISCOUNT FRAMING FOR ARTISTS AND STUDENTS


Gallery and framing hours: Monday - Friday: 8.30am - 7pm
Saturday - Sunday: 10am - 4pm




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 recieved from
the NSW Government
through the Ministry
for the Arts



PWCS
DSA AG/363

NATIONAL LIBRARY OF AUSTRALIA

Parkes Place, PARKES 2600
Tel. (06) 262 1111 Fax (06) 273 4493
Exhibitions at the National Library offer fascinating glimpses of Australia's social, political and cultural history. This exhibition program draws on the library's extensive collections of Australian colonial art and other specialist collections including maps, manuscripts and oral history.
Monday to Thursday 9 - 9,
Friday to Sunday 9 - 4.45

NATIONAL PORTRAIT GALLERY

Old Parliament House, CANBERRA 2600
Tel. (06) 273 4723 Fax (06) 273 4493
The National Portrait Gallery develops exhibitions which explore different ways of looking at Australians through portraiture.
Daily 9 - 4

NOLAN GALLERY

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

SOLANDER GALLERY

36 Grey Street, DEAKIN 2600
Tel. (06) 273 1780 Fax (06) 282 5145
Christmas Sale.
Wednesday to Sunday 10 - 5

SPIRAL ARM GALLERY

Top Floor, Leichhardt Street Studios,
71 Leichhardt Street, KINGSTON 2604
Tel. (06) 295 9438
Spiral Arm exhibits affordable contemporary artworks in all mediums by artists across Australia.
Wednesday to Sunday 11 - 5

VICTORIA

ABORIGINAL GALLERY OF DREAMINGS

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

ALCASTON HOUSE GALLERY

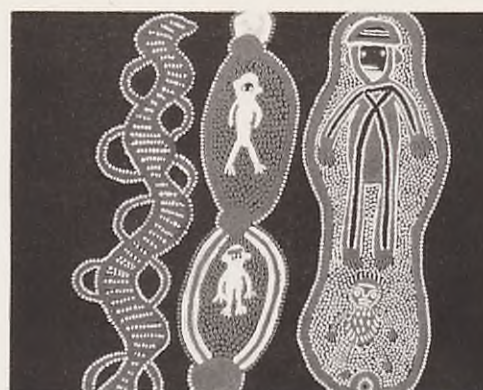
2 Collins Street, (Spring Street entrance),
MELBOURNE 3000
Tel. (03) 9654 7279
Fax (03) 9650 3199
Representing Ginger Riley Munduwalawala, Moima, Djambu Barra Barra, Amy Jirwulurr Johnson and the Ngundungunya Association, Ngukurr S.E. Arnhemland, Jilamara Arts and Crafts, Milikapiti, Melville Island, Hermannsburg Potters N.T. Paintings in stock include Central Desert 1971-96. Exhibiting new artists on a regular basis.
Monday to Friday 9 - 5,
or by appointment

ALLYN FISHER FINE ARTS (AFFA GALLERY)

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

ANDREW IVANYI GALLERIES

262 Toorak Road, SOUTH YARRA 3141
Tel. (03) 9827 8366
Fax (03) 9827 7454
Dealers in fine paintings. Changing exhibitions showing works by



MICK NAMARARI TJAPALTJARRI, Family Bush Tucker Dreaming, 1994, acrylic on canvas, 62 x 76 cm, courtesy Ebes Collection, Aboriginal Gallery of Dreamings.

prominent Australian artists. Gallery established for over twenty-five years.
Monday to Saturday 11 - 5,
Sundays 2 - 5

ANNA SCHWARTZ GALLERY

185 Flinders Lane, MELBOURNE 3000
Tel. (03) 9654 6131
Fax (03) 9650 5418
5 to 8 December: Performance by Shelley Lasica, contact gallery for details
January: By appointment
February: Tony Clark.
Tuesday to Saturday 12 - 6

A.R.T. (ARTROUNDTOWN)

Shop 14, Collins Place,
45 Collins Street,
(enter from hotel driveway),
MELBOURNE 3000
Tel. (03) 9654 1351
Fax (03) 9663 7800
To 23 December: 'Cornucopia', group exhibition of A.R.T. artists
24 December to 20 January: Gallery closed
21 January to 15 February: 'Spirit of Place', group exhibition based on the Australian landscape.
Tuesday to Saturday 11 - 6

ARTS PROJECT AUSTRALIA

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

AUSTRALIAN CENTRE FOR CONTEMPORARY ART

Dallas Brooks Drive, The Domain,
SOUTH YARRA 3141
Tel. (03) 9654 6422
Fax (03) 9650 3438
The ACCA is an independent public art 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 to assist in the development of professional art practice. To 15 December: 'Frontiers of Utopia', Jill Scott, a survey of recent work by this internationally recognised multimedia artist
16 December to 23 January: Gallery closed
From 24 January: 'Ex de Medici - 60 Heads'.
Tuesday to Friday 11 - 5,
Saturday and Sunday 2 - 5,

AUSTRALIAN GALLERIES

35 Derby Street,
COLLINGWOOD 3066
Tel. (03) 9417 4303
Fax (03) 9419 7769
To 14 December: Bob Marchant, paintings; Tony White, jewellery; Patsy Payne, prints
January: Gallery closed
From 10 February: Collection curated by Steve Wickham.
Monday to Saturday 10 - 6



UNSW

COLLEGE OF FINE ARTS

Located in the inner city suburb of Paddington in Sydney, the College of Fine Arts offers exciting and challenging undergraduate and postgraduate (Masters by coursework or research and doctoral) study in the following disciplines:

- Art History and Theory ■ Drawing/Painting ■ Art Education ■ Design ■ Printmaking ■ Art Administration
- Photomedia (all photo based media, photo/installation, digital imaging) ■ Sculpture (object/installation, jewellery/bodyworks, ceramics)
- Time-Based Art (film, video, multimedia computing, sound/installation/performance)

For further information contact Student Administration, College of Fine Arts, PO Box 259, Paddington, NSW 2021. Tel: (02) 385 0888 Fax: (02) 385 0706.

THE UNIVERSITY OF NEW SOUTH WALES

17291

BALLARAT FINE ART GALLERY

40 Lydiard Street North,
BALLARAT 3350
Tel. (053) 31 5622
Fax (053) 31 6361
The oldest provincial gallery in
Australia. Major Australian art collection
from early colonial to contemporary
artworks.
Daily 10.30 - 5

BANK STREET GALLERY

240 Gertrude Street,
FITZROY 3065
Tel./Fax (03) 9416 1188
Exciting new gallery for established and
emerging artists specialising in painting
and printmaking. Solo and group
exhibitions featured regularly.
Wednesday to Saturday 11 - 6

BRIDGET MCDONNELL GALLERY

130 Faraday Street, CARLTON 3053
Tel. (03) 9347 1700
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

CHARLES NODRUM GALLERY

267 Church Street,
RICHMOND 3121
Tel. (03) 9427 0140
Fax (03) 9428 7350
Modern and contemporary Australian
paintings from the 1940s to the present
day. Regular solo exhibitions and
extensive stockroom.
Tuesday to Saturday 11 - 6

**CONTEMPORARY ART
SOCIETY OF VICTORIA**

PO Box 283, RICHMOND 3121
Tel./Fax (03) 9428 0568
Three major exhibitions annually.

Monthly artwork displays, members'
nights, slide shows, workshops,
occasional dinners, country weekends.
Exhibition March 1997.

DELSHAN GALLERY

1185 High Street, ARMADALE 3143
Tel. (03) 9822 9440
Fax (03) 9822 9425
Featuring selected paintings by
prominent Australian artists and
regularly changing exhibitions.
Daily 11 - 6

DEMPSTERS GALLERY

181 Canterbury Road,
CANTERBURY 3126
Tel. (03) 9830 4464
Fax (03) 9888 5171
Fine paintings, works on paper
and sculpture by contemporary
Australian artists.
Monday to Saturday 10.30 - 4.30

DEUTSCHER FINE ART

1140 Malvern Road,
MALVERN 3144
Tel. (03) 9822 1911
Fax (03) 9822 1322
Specialising in Australian art from
all periods: Colonial, impressionist,
modern and contemporary.
Tuesday to Friday 10 - 6,
Saturday 11 - 5

EDITIONS GALLERIES ARMADALE

1017 High Street,
ARMADALE 3143
Tel. (03) 9822 1228
Fax (03) 9822 1338
2 December to 28 February: 'Summer
Exhibition', showcasing mixed media
works by leading Australian artists that
capture the spirit of the season, and an
ongoing exhibition of vibrant Australian
studio glass
25 December to 4 January:
Gallery closed.

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 works by
Australia's leading artists including
Boyd, Schmeisser, Coburn, Stokes,
Johnson, Blackman, Shead and Kahan
25 December to 4 January:
Gallery closed.
Monday to Friday 9 - 5.30

GALLERY 101

Ground Level, 101 Collins Street,
MELBOURNE 3000
Tel. (03) 9654 6886
Fax (03) 9650 5357
December: Mina Shafer, sculpture
January: Gallery closed, stockroom
open by appointment only
February: Kate Derum, mixed media,
textiles and works on paper
Tuesday to Friday 10 - 5,
Saturday 12 - 4, or by appointment

GALLERY GABRIELLE PIZZI

141 Flinders Lane, MELBOURNE 3000
Tel. (03) 9654 2944
Fax (03) 9650 7087
Gallery Gabrielle Pizzi representing the
following artists: Karen Casey,
Destiny Deacon, Mick Gubargu, Lin
Onus, Leah King-Smith, Julie Gough,
Clinton Petersen, H.J. Wedge, Rea,
John Mawandjul, Narputta Nangala,
Gloria Petyarre, Ada Bird Petyarre,
Jimmy Ngalakun.
Monday to Friday 10 - 5.30,
Saturday 11 - 5

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, works from the
permanent collection, and works by
Annemieke Mein.
To 12 January: 'Chance or Design',
Elizabeth Gower, collages
6 December to 2 February: 'Elsie Struss
and the National Gallery School'
From 31 January: 'Native Titled Now',
Tandanya touring exhibition
From 7 February: 'My Face, My Place',
Liverpool City Council community
project.
Daily 10 - 5, closed public holidays

GREYTHORN GALLERIES

462 Toorak Road, TOORAK 3142
Tel. (03) 9826 8637
Fax (03) 9826 8657
Featuring exhibitions of paintings,
sculpture and graphics by contemporary
artists. Corporate and private collection
advisors. Exhibitions held regularly.
Monday to Saturday 10 - 5.30,
Sunday by appointment

JAMES EGAN GALLERY

7 Lesters Road
BUNGAREE 3352
Tel. (053) 340 376
Featuring the unique canvas, timber,
watercolour, pastel and hide paintings
of James Egan. Continually changing
exhibitions.
Daily 9 - 6



6 - 17 January, 1997 Toowoomba, QLD
'A learning experience in a holiday atmosphere'
Offering several classes in visual arts including

PAINTING, SCULPTURE AND PRINTMAKING
also offers **Performing and Creative Arts**

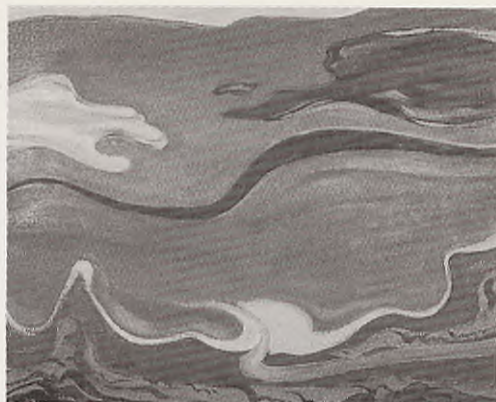
Further Information: The Manager, Cultural Activities, Darling Downs Unilink
P.O.Box 200, Drayton North QLD 4350 Tel: (076) 36 4000 Fax: (076) 36 4888



**THE JULIAN ASHTON
ART SCHOOL** Founded 1890

PAUL DELPRAT - Principal

Write or telephone for prospectus
117 George Street, The Rocks NSW 2000
Telephone (02) 9241 1641 at any time



CONNIE BARBER, Western Port Bay, 1990, oil on linen, Joan Gough Studio Gallery.

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. A non-profit, no commission on sales, no-rent exhibition space. Viewing first Friday 8pm monthly.

December to February: 'Variations in Time', Gaye MacLehnan; Joan Gough. Monday 3 - 8, or by appointment

KARYN LOVEGROVE GALLERY

Second Floor, Love and Lewis Building,
321 Chapel Street, PRAHRAN 3181
Tel. (03) 9510 3923
Fax (03) 9510 3919

Representing Marianne Baillieu, Lauren Berkowitz, Judith Elliston, Dale Frank, Clinton Garofano, Brent Harris, Jennifer McCamley, Tracey Moffatt, Callum Morton, David Noonan, Robyn Stacey, Imants Tillers.

Wednesday to Saturday 12 - 5, or by appointment

LAURINE DIGGINS FINE ART

5 Malakoff Street,
NORTH CAULFIELD 3161
Tel. (03) 9509 9855

Fax (03) 9509 3161

Specialists in Australian, Aboriginal, colonial, impressionist, modern and contemporary paintings, sculpture and decorative arts.

To 18 December: 'The Intervention of Red', Robert Baines, jewellery and objects.

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 exhibitions of works by acknowledged Australian artists including Yvonne Audette, Peter Graham, Ronnie Lawson and John Waller. By appointment

MEAT MARKET CRAFT CENTRE

42 Courtney Street,
NORTH MELBOURNE 3051
Tel. (03) 9329 9966

Fax (03) 9329 2272

Featuring five exhibition spaces, six access production workshops, retail textile and craft shops, refreshments and conference facilities.

Tuesday to Sunday 10 - 5

MELALEUCA GALLERY

121 Ocean Road, ANGLESEA 3230
Tel./Fax (052) 63 1230

Changing exhibitions of 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 20 December: Project Room, Pat Brassington, photography; Monash University Art Prize

21 December to 28 January: Gallery closed

From 28 January: Project Room and Art Prize exhibitions continue.

Admission free

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 25 January: 'Prints Acquisitive'

31 January to 16 February:

Recent acquisitions

From 31 January: 'Peninsula Collectors 1960-1996'

From 19 February: 'Some Children of the Dream'

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

From 4 December: 'Art and Empire', treasures from Assyria

11 December to 27 January:

'Underground London', Robert

Whitaker, photographs 1965-70;

'Men of High Degree', Aboriginal artists from Arnhem Land.

Daily 10 - 5

NIAGARA GALLERIES

245 Punt Road, RICHMOND 3121
Tel. (03) 9429 3666



WILLIAM TIBBITS, Table-top, Yambla, (detail) watercolour, Peter R. Walker Fine Art.

Fax (03) 9428 3571

To 14 December: Evan MacLeod, paintings

15 December to early February: Gallery closed.

Exhibition calendar for 1997 yet to be announced, please call for details.

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, beads, jewellery, sculpture from Africa. Tribal and contemporary craft, also original jewellery made in Australia.

Monday to Friday 10 - 5.30,
Saturday 10 - 4, Sunday 1 - 5

PETER R. WALKER FINE ART

PO Box 648, SOUTH YARRA 3141
Tel. (03) 9820 0437

Fax (03) 9867 6652

Early Australian artworks and items of historical interest. Pre-1840 European decorative paintings. Photographs of stock sent on request.

By appointment

CHAPMAN GALLERY CANBERRA

31 Captain Cook Crescent, Griffith ACT 2603

Monthly exhibitions of sculpture, prints and paintings, by major Australian artists. Aboriginal art always in stock.

Hours: 11am - 6pm Wednesday - Sunday

Telephone: (06) 295 2550

Director: Judith Behan

Australian Art Market Movements Handbook

'the most comprehensive guide to the local art market ever produced'
- *Weekend Australian*

1997 UPDATE
(includes 20 new artists)
NOW AVAILABLE:
\$30 posted

Complete *Handbook* of 200 pages, charting prices for 80 individual artists from 1975, plus update: \$90 posted

Cheque to: Dr Roger Dedman,
PO Box 2004, Barker 3122
or fax (03) 9819 5143
for brochure and sample page

POST MASTER GALLERY

321 Exhibition Street
(Cnr La Trobe Street),
MELBOURNE 3001
Tel. (03) 9204 7727
Fax (03) 9204 7743
7 December to 9 February: 'The
Changing Face of the Kangaroo',
curated collection of artifacts relating
to the kangaroo.
Admission free
Monday to Friday 9 - 5,
Saturday 10 - 5, Sunday 12 - 5

PRINT GUILD GALLERY

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

QDOS ARTS

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

ROBERT LINDSAY GALLERY

45 Flinders Lane, MELBOURNE 3000
Tel. (03) 9654 2133
Fax (03) 9654 3520
To 22 December: 'Works on Paper',
including Tom Arthur, Sydney Ball,
Jon Campbell, Julia Ciccarone, Joanne
Croke, John Davis, Dale Hickey, Robert
Jacks, Tim Jones, Alun Leach-Jones,
Sally Smart, Caroline Williams;
Susan Wyers, paintings
23 December to 31 January:

Gallery closed

February: 'Focus #3'.
Tuesday to Saturday 11 - 6,
or by appointment

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

WALKER STREET GALLERY

(Dandenong Community Arts Centre),
Cnr Robinson and Walker Streets,
DANDENONG 3175
Tel. (03) 9706 8441
Fax (03) 9706 9543
Community access gallery connected
to Dandenong Community Arts Centre.
Exhibitions changing every three weeks.
Calendar of events available.
Monday to Friday 11 - 4,
Saturday 12 - 3

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, Emily Kame Kngwarreye,
Rover Thomas, Queenie McKenzie.
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
December: Glass and ceramic artists,
including Liz Williams and Nick Mount
January: ACSA lecturers exhibition,
paintings
February: Zhong Chen, paintings.
Tuesday to Friday 10 - 5,
Saturday and Sunday 2 - 5

ADELAIDE FESTIVAL CENTRE TRUST

Visual Arts Department,
King William Road, ADELAIDE 5000
Tel. (08) 216 8850 Fax (08) 212 7849
6 December to 25 January: Christmas
selling exhibition
10 December to 1 February: 'Visions',
Asialink photographic exhibition
From 4 February: Tim Guster,
musical instruments.
Admission free
Monday to Friday 10 - 5,
Saturday 1 - 5

ART GALLERY OF SOUTH AUSTRALIA

North Terrace, ADELAIDE 5000
Tel. (08) 207 7000 Fax (08) 207 7070
6 December to 23 February: Dürer
and German Renaissance printmaking
15 December to 16 February:
'Dreamings of the Desert', Aboriginal
dot paintings.
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 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
To 22 December: Jeff Makin, works
on paper; Alexandra Copeland, platters,
pottery, furniture, kilims.
From 15 January: Anthony Chiappin
and Andrew Dunbar, paintings,
ilfochrome; Paul Lacey, paintings.
Tuesday to Saturday 11 - 5,
Sunday 2 - 5

**CONTEMPORARY ART CENTRE
OF SOUTH AUSTRALIA**

14 Porter Street, PARKSIDE 5063
Tel. (08) 272 2682
Fax (08) 373 4286
Promoting contemporary art practice
and critical thinking through local,
national and international exhibitions,
publications and debate, including
Broadsheet.
Tuesday to Friday 11 - 5,
Saturday and Sunday 1 - 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

*Fine rag papers for printmaking, drawing
& painting made in Tuscany by
ENRICO MAGNANI
sold by mail order in Australia by
Robert Jones, 123 Drayton Street,
Bowden, South Australia 5007.*

Write for a packet of samples and a price list.

CONTINUING OUR TRADITION

FINE PAINTINGS BY
PROMINENT AUSTRALIAN ARTISTS

BOYD-NOLAN-LINDSAY-TUCKER-FRIEND-DOBELL-BLACKMAN-OLSEN
WHITELEY-OLLEY-DICKERSON AND MANY OTHERS

ANDREW IVANYI GALLERIES

262 TOORAK ROAD, SOUTH YARRA, MELBOURNE
TEL: (03) 9827 8366 MON-SAT 11-5, SUN 2-5

GREENHILL GALLERIES

140 Barton Terrace,
NORTH ADELAIDE 5006
Tel. (08) 267 2933
Fax (08) 239 0148

Monthly exhibitions featuring the work of leading Australian artists, paintings, prints, sculpture, ceramics and jewellery.

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

KENSINGTON GALLERY

39 Kensington Road,
NORWOOD 5067
Tel. (08) 332 5752

Fax (08) 332 5066

December: Louis Kahan, 50 years of printmaking

January: Mixed exhibition

February: 'Australians at Play', Jim Kinch.

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

UNIVERSITY OF SOUTH AUSTRALIA ART MUSEUM

Holbrooks Road, UNDERDALE 5032
Tel. (08) 302 64 77

Fax (08) 302 6822

A changing exhibition program of contemporary visual art. For program details please contact the museum.

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 5 January: 'The Treasures of New Norcia', from the Benedictine community art collection of European paintings, ecclesiastical vestments and ritual objects

From 18 December: 'Modern Masters from the Museum of Modern Art - The William Paley collection'

22 December to 15 February:

Recent acquisitions, craft and design

24 to 26 December: Gallery closed.

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.

Monthly solo exhibition.
Tuesday to Saturday 10 - 5,
Sunday 2 - 5

CRAFTWOOD ARTISAN GALLERY

57 High Street, FREMANTLE 6160

Tel./Fax (09) 430 6447

<http://interway.blackice.com.au/fremart/>

Fine woodcrafts and new concepts in wood furniture, sculpture, woodturning. We exhibit established and emerging artists and artisans.

Monday to Saturday 10 - 5.30,

Sunday 11 - 4

GALERIE DÜSSELDORF

9 Glyde Street, MOSMAN PARK 6012

Tel./Fax (09) 384 0890

Monthly changing exhibitions of contemporary art. Established 1976, relocated to a new purpose-built gallery in 1995.

Tuesday to Friday 10 - 4.30,

Sunday 2 - 5, or by appointment

GREENHILL GALLERIES

37 King Street, PERTH 6000

Tel. (09) 321 2369

Fax (09) 322 1025

Greenhill Galleries represent the highest calibre of artists in Western Australia as well as prominent contemporary Australian artists.

23 December to 15 January:

Gallery closed

22 January to 16 February:

Dieter Engler

From 18 February: Trevor Woodward, official artist for the Festival of Perth.

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.

19 January to 2 February: Cathy

Gordon, 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

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ERRATA

Volume 33 Number 4

Two works by Fred Williams in the article 'Fred Williams in London' were incorrectly titled; the captions for *Strath Creek Falls III* and *Guthega I* on page 473 were inadvertently transposed.

A work by Jan Senbergs was incorrectly titled in the article 'The Unframed Eye: Perspectives on Antarctica'. The correct title of the work on page 501 is *Borchgrevink's Foot*. The work was also reproduced back to front.

REBECCA HORN

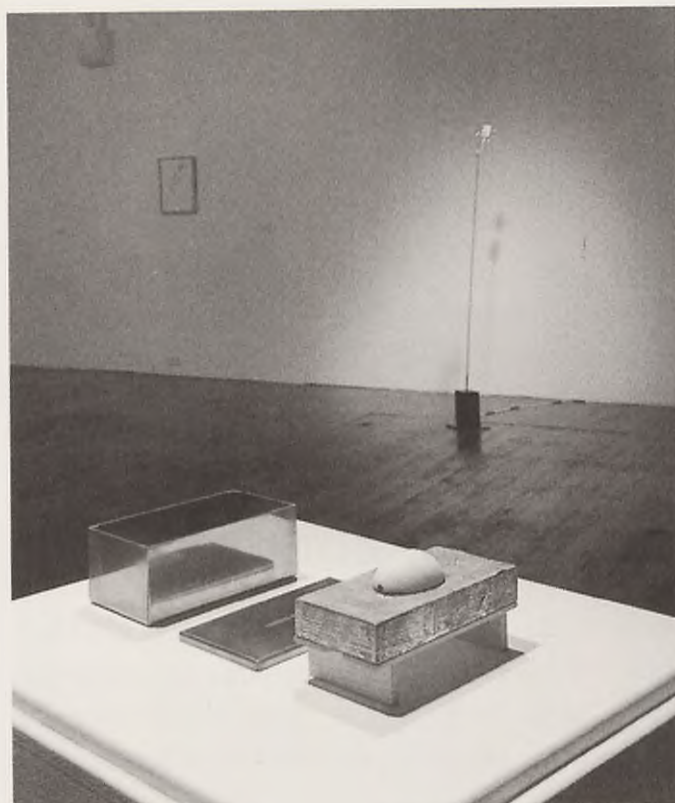
That Rebecca Horn's first solo exhibition in Australia was housed in a former Masonic Hall heightened the sense that a kind of furtive insurgency was at play. Before the eye could settle on determining a rather disjunctive presence from the exhibition, the theatrical arm of the show geared into encore.

From the far wall a motorised sound steered the eye past peripheral objects in vitrines and work on paper to *Liaison a trois*, 1991. A machine gears down and one brush passes over another triggering a pendulum drop of wire. This arcs a larger brush from left to right, mimicking the act of painting, and in so doing functioning as a witty deconstruction of a painting history. This mechanical voice cuts through a noise akin to human chatter emanating from *Le chant du grillon*, 1995. Here, the head of a cricket is the gearing mechanism for parallel metal legs. Each leg holds a plectrum which scrapes along a comb at obsessive thirty second intervals. The musical colouring in the cricket's voice is not any cricket-like signature tune, for the machine in sync is way out of sync with nature.

Other works on exhibition draw on typical Horn themes: a suite of photo-based drawings; two rifles caught in freeze frame in *El beso de la muerte*, 1995; *Swiss golden waterfall*, 1992; and *Thermomètre d'amour XI/XII*, 1988, a glass tube fixed within a wooden case – a metaphor for the mercurial tone of love perhaps. Through the creative act Horn provides a framework within which to question the dimensions of human feeling and the moral dilemma of existence.

But while the discipline Horn brings to these surreal objects is measured in the responsive handling of her media, it is in her kinetic sculpture that her sensibilities are skilfully articulated. The ritualistic grind of *Le chant du grillon* echoes the futility of an absurdist drama. The predicament is realised in *Les funérailles des instruments*, 1995, a poem in which Horn likens the cricket 'Exhausted by this song of Love', to Sisyphus, forever doomed. The cricket speaks for all humanity, its dilemma is a universal dilemma of existence. Ironically, the absurdist realisation is time-based and dependent on the viewer's recognition of human characteristics transposed in the sculpture.

And whilst the combs might hint at a recontextualisation of Duchamp's readymade *Comb*, 1916, their gestures are charged with an energy that makes them at once animate and inanimate. It seems then that the resonance in their absurd



REBECCA HORN, *front*, *Missing full moon*, 1989, mixed media, 6.5 x 21.3 x 9 cm; *back*, *Le chant du grillon*, 1995, mixed media, 170 x 20 x 20 cm, courtesy Annandale Galleries.

gestures lies in a kind of erotic sensuality.

Horn says that drawing is fundamental to her ideas and it is perhaps for this reason that the kinetic works maintain a visual presence, for they are objects drawn through space; their gestures are lines. The failure to create a sensory tableau, an interrelationship between the sculpture, photographs and drawing, renders the immobilised silences, the spaces between the marks, inert.

Horn's credentials include a retrospective at the Guggenheim Museum and the grand prize for Documenta VIII, Kassel, 1986. The risky financial venture undertaken by a commercial gallery in housing the first solo exhibition of her work in Australia is to be commended. Those responsible might argue that any body of work from this significant artist is of value, but one or two good works don't make up a show.

Hot on the heels of Koons's *Puppy* and the Louise Bourgeois exhibition, Rebecca Horn's show suggests that Australia might have come of age, that the paucity of overseas material for local artists to reference had dissipated and that asymmetries have been corrected. It is only through selecting quality work that Australia will become an accredited stopover for quality international art.

Rebecca Horn, Annandale Galleries, Sydney,
22 May – 15 June 1996.

Courtney Kidd

THE ERROR OF MY WAYS

'My writing puzzles me. To my own eyes, at least, it has no shape. It has never really been analytical or theoretical, and I doubt it has even been a type of criticism or reviewing.' ('Losing It', 1994, p. 15)

Once upon a time Edward Colless (essayist, cineaste, art critic and teacher) became what one would describe – in haste, almost certainly in error – a more conservative critic of a politically correct, State-sponsored art establishment. His style of criticism arrived in Australia well before the current controversy over PC washed over (creating the latest luxurious wave of well-upholstered controversy that we just *had* to have).

Many of his reviews and essays throughout the 1980s were sometimes misread, or passed over, as the cranky flutter of an over-embroidered kerchief expressing the connoisseur's disdain for a PC/PO-MO herd mentality. I admit to having not read – until now – this passage reviewing Robert Hughes's *Nothing If Not Critical*: '[T]here is nothing offensively obscure or snobbish in the degree of sophistication assumed by Hughes (as there has been in a large amount of contemporary art criticism), because his writing manages to somehow remain the erudite exercise of an opinion within the familiar experience of a museum visit.' (1991, p. 196)

Colless's output often seems infected with a liberal education 'inappropriate' to a flawless transmission of the judgment and authority acquired for a dignified academic posting. When speaking (or writing) in the public domain, he drew more often from writers such as Peter Handke, Edgar Allan Poe and F. Scott Fitzgerald than from the ever-sharp brigade of *October* art critics (count Rosalind Krauss, Benjamin Buchloh and Craig Owens).

Colless claims – as Sande Cohen has more recently in *Academia and the Luster of Capital* – that teachers, writers and curators have 'over-invested' in expunging those ideas, objects and players that 'materialise in unexpected ways' (I use Cohen's phrasing here). Taking his cue from Lyotard's 1978 essay on 'academic weakness' and Frank Capra's 1939 film, *Mr Smith Goes to Washington*, Colless rides deliciously roughshod over the sterile allure of what he labels 'the imaginary hypermannerist' (he or she who stands opposed to uncontrolled acts of concept or object production).

These are the players – teachers – the hypermannerists – who cling to status and charisma by duping their 'apprentices' with shallow permutations and distortions of ideas that they themselves cannot invest in anything of value (outside of the

scenes of instruction). When the pedagogical curtain descends, all that remains is the position held – on contract or in perpetuity.

The sophistic point to all this is, unarguably, that nothing is actually lost in the hypermannerist exercise except one's honour. That must be forged in order to be paid for one's services. The only option on such a matter of honour is resignation, and only then can one stop the chatter. ('The Imaginary Hypermannerist', 1989, p. 71)

But one thing clearly distinguished the Colless invective from whatever came right-field out of local mainstream press anti-1980s art agitation. Colless's authority – like some antipodean symbolist on self-destruct – was always in danger of falling apart. The Colless style of radical doubt converges on (or resonates with) the first few lines of Laforgue's prose poem 'Dimanche': 'In short, I was going to give myself with an "I love you", when I realised not without anguish that, in the first place, I did not really possess myself'.

Colless has never acted the part of the well-behaved postmodern savant. The literary hyperbole, the almost nerdy love-hate for certain objects, people and institutions, the dramatic – often temporary – occupation of a more 'conservative' position sets Colless apart. Why? Because Colless (the man, the writing) resists the ostensive (object-directed) art criticism forever in need of coinciding *good* theory with *good* objects.

Read his remarks on the 1989 *Perspecta*: 'Ironically, this *Perspecta* has managed to capture and display, like a zoo, the conformism, mediocrity and self-congratulation of theorist and deconstructionist art, of the sort that these days has such an enervating presence in art schools and studios.' (p. 129)

How does Colless write like this and escape the charge of schmoozing with the likes (and 'heightened' sensibilities) of critics like John McDonald and Giles Auty? The answer comes in fits and starts. In the passage above, Colless is actually expressing disappointment at the failure of those he lives and works among to act in a manner that escapes the dictates of good theory. He remains, in a sense, among us and for us while taking our weaknesses to task.

He desires (I imagine) for the writer, the artist and the curator to style themselves and their works, not by rote learning the canons and dogmas of appropriation or affirmative deconstruction (an oxymoron in the minds and mouths of many); nor by maintaining fidelity to a style – old or new – which is marked by a certainty of context or form: 'When an action, a person or an object

appears stylish to us we recognise that they possess something valuable ... In order for style to be stylish, it demands of itself an indifference to the content of actions which constitute it.' ('The Possessed', 1992, p. 85)

Edward Colless, *The Error of My Ways: Selected Writings 1981–1994*, Institute of Modern Art, Brisbane, 1995, \$19.95.

Colin Hood

QUIRKY GARDENS

A tattooed veteran of country rodeos and Jim Sharman's Boxing Troupe who mounts a circular-saw blade on his front lawn. A disgruntled farmer who carves the massive slogan 'Hawke feathers his own nest and shits in ours' across two paddocks. A religious recluse who installs a massive head of Jesus beside a highway in the middle of nowhere. None of these strikes me as 'quirky', with its suggestion of a charming oddity. All, however, can be found – captured in luminous photographs and wrapped in an aint-kitsch-cute cover – in Jennifer Isaacs's *Quirky Gardens*. My gripes with its title aside, this is a welcome and beguiling book; a visual feast of gnomes, whirligigs, fantastic fences, bizarre constructions and topiary.

As the writer points out, increased interest in 'outsider' art and popular culture has paved the way for a study such as this. Isaacs locates her subject – with a brief but deft account – as heir to the aristocratic follies and public amusements of an earlier age. But scholarly attention brings a risk that, in marking out a new object of scrutiny, it will

codify and explain away our fascination. This is a mixed blessing in this case, when it is the unfathomable weirdness and diversity of such gardens that keeps people like me driving up neglected highways and around suburban backblocks. Isaacs's approach – and it makes for an engaging enough book – is to keep her text bright and descriptive, fill it with anecdotes from the gardens' creators, and to remind us – regularly – that there's a world of social history buried in them (the hills (or embedded in those concrete-clad walls, as the case may be)).

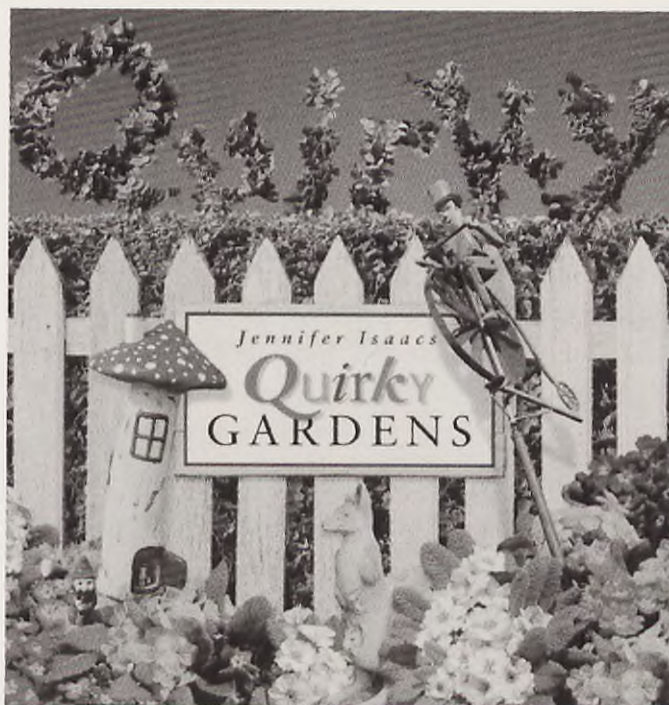
We're not talking camp, kitsch or *idiot savant* here. Nor, for that matter, are we talking about any close reading of the distinctive spirit, iconography or ideology of these creations. No 'death of the gardener' anxieties – or freedoms – hang over Isaacs's text. Instead, a spirit of generosity and enthusiasm flavours the book. Gathered in thematic chapters, the discussion stretches comfortably from modest backyard memorials to beloved pets and an inspired no-mow lawn of tumbled green glass, to constructions of immense size and complexity such as the Port Wakefield cactus garden, Canberra's sprawling paean to miniaturisation, 'Cockington Green', and the elaborate ecology of windmills and waterfalls that engulfs Germano Capaldo's Adelaide home.

These 'gardeners' are by no means all the abject fundamentalist loners, preferring dirt and concrete over greenery, who populate 'outsider' exhibitions and publications in the United States and Europe. Many of their objects nestle among flowers or sit on carefully trimmed lawns. And though some are pursuing an obsessively private vision, a retirement or widowhood hobby that grew, something to brighten the street, or 'because the grandkids love it' are equally common responses to the inevitable 'Why?'.

'Such gardens are eloquent if read with thought and appreciation for the messages within', advises Isaacs. That work is being left, largely to the readers who will follow – and I suspect the messages they receive might be rather more ambiguous, poignant or unsettling than this resolutely sunny book allows. But if *Quirky Gardens's* emphasis on breadth rather than depth is at times frustrating, this book remains an irresistible introduction to this largely unexplored territory.

Jennifer Isaacs, *Quirky Gardens*, University of Queensland Press, St Lucia, 1995, \$34.95.

Stephanie Holt



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