ART AND AUSTRALIA

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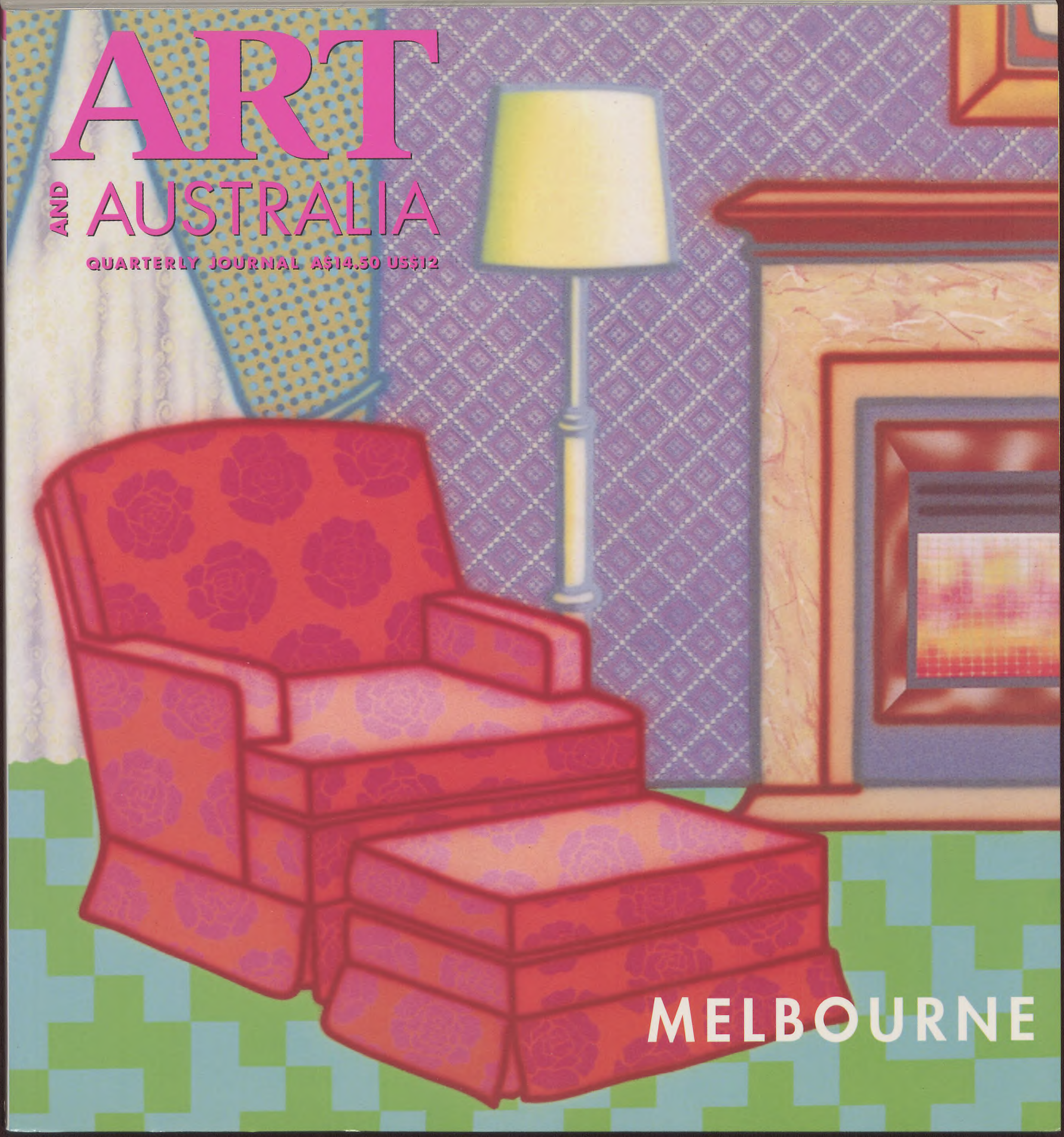

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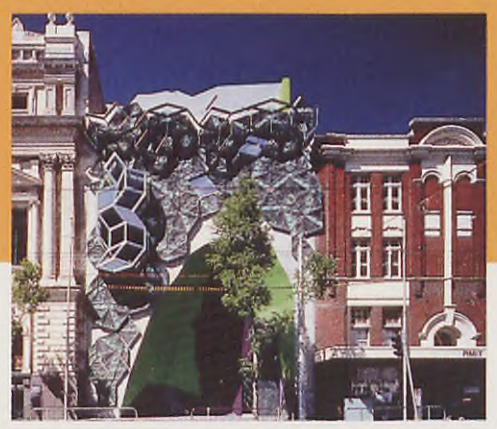

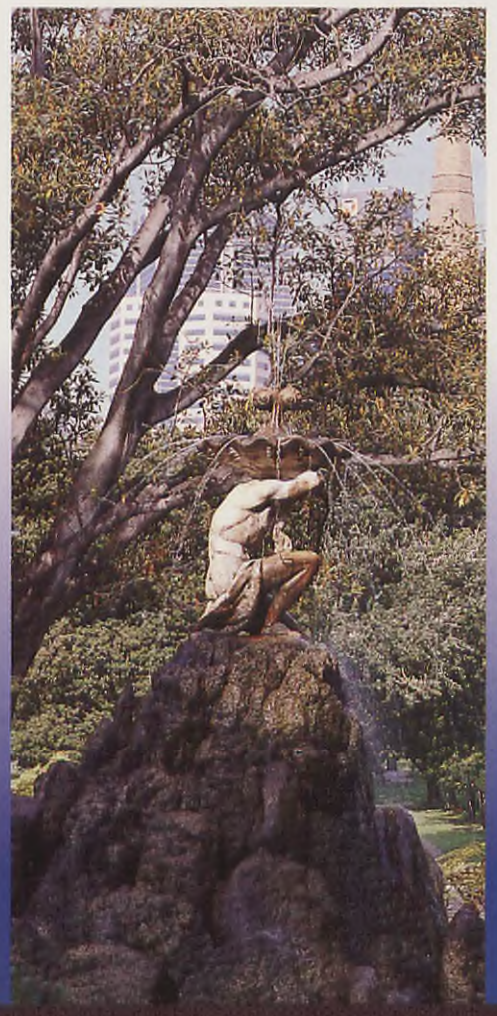

Top: Detail of HOSSEIN VALMANESH'S environmental installation, **Faultline,** 1996, which gives new life to Riverside Quay by the Yarra, and draws on the historical maritime and civic significance of the site.

Centre left: **Royal Melbourne Institute of Technology's** new **Storey Hall** facade (completed in 1996) on Swanston Street. Architects ASHTON RAGGATT McDOUGALL.

Centre right: Detail of **Storey Hall's** new auditorium – an original blend of nineteenth-century dimensions and late twentieth-century eclecticism.

Bottom: CHARLES SUMMERS' **River God** fountain, erected in 1962 and recently restored to full glory in Melbourne's Fitzroy Gardens. Stonework and landscaping by artist TIM JONES. Photographer Vicki Jones.

Below: Part of the collaborative public artwork **A history apparatus: Vessel, craft and beacon,** 1995, designed by CHRIS REYNOLDS and constructed in aluminium and fibreglass as a National Metal Industry Sculpture Project, with support from the City of Melbourne.

Opposite page:
Top: Detail of HOSSEIN VALMANESH'S **Faultline.**

Centre: This giant Calca red granite sculpture, **The public purse,** 1994, by SIMON PERRY, attracts bottoms of all ages during lunchtime in the Bourke Street Mall.

Bottom: Lightening up the skyline: DANIEL JENKINS'S **Weather vanes,** 1993, in copper and gold leaf fly against the city winds on the Swanston Street Walk. Jenkins's pig weather vane symbolises Melbourne's eternal optimism!

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MELBOURNE:

A City for the Arts

Walking through Melbourne's streets is like stumbling into a living gallery. The scope of the public art sites is now so impressive that even locals are surprised by the constant revitalisation of the city's fast-changing facade. Melbourne's art galleries, public installations, festivals and temporary exhibitions offer a smorgasbord of visual attractions throughout the year. The local government, or City of Melbourne, a key leader in this renaissance, is busy nurturing the strength of Victoria's visual arts community through a range of programs and strategies put in place since the early 1990s. Today the City of Melbourne's visual arts programs prove creativity can coexist with, and complement, the broader political goals of local and state government.

Melbourne's art galleries, public installations, festivals and temporary exhibitions offer a smorgasbord of visual attractions throughout the year.

Above: LORETTA QUINN'S monumental bronze sculpture, **Beyond the ocean of existence**, 1993, designed for the Swanston Street Walk.

Below: A pavement parody: PETRUS SPRONK'S bluestone **Architectural fragment,** 1993, is located outside the State Library on the Swanston Street Walk.

According to the City of Melbourne's Manager for Cultural Development and Marketing, Kate Brennan, Melbourne's commitment to innovative contemporary practice is growing annually. Brennan sees partnerships between the council and other major institutions and artists' groups as essential features of Melbourne's artistic landscape. She maintains that, in addition to fulfilling its advocacy role within the city's business community, the City of Melbourne devotes a large component of its working process to collaboration with individual artists and arts organisations. She regards the City of Melbourne's recent successes as something of a civic victory for art, meeting the challenge of mediating between government policy and the diverse priorities of Melbourne's visual arts community.

Several of the City of Melbourne's landmark programs and policies establish significant national standards for Australia's visual arts culture. Major achievements listed by Brennan include the extensive Public Art Program, a range of commitments to indigenous art and artists, and a Percent for Art policy based on European and North American precedents. These current policies evolved from early public art projects such as the 1992 Swanston Street Walk. Brennan claims that this project provided the incentive 'that got the council working on its Public Art Program and an endorsed public art policy'. In planning the walk, the City of Melbourne advertised for expressions of interest in creating site-specific works for the upgraded promenade. Submissions were assessed by the council's Public Art and Acquisitions Committee, a group comprising practising artists and industry representatives. Some thirteen permanent and temporary artworks were then commissioned and installed along the pavements of the central Melbourne street.

Above: **Three businessmen who brought their own lunch: Batman, Swanston and Hoddle,** 1993, by ALISON WEAVER and PAUL QUINN, brings a comic energy to Swanston Street's bustling centre.

Left: Detail of **Three businessmen who brought their own lunch.**

Works are situated outside shops and in cafe courtyards, designed into paved areas and, in some cases, painted onto functional objects such as poles. Sculpted dogs and businessmen, weather vanes and metallic floral seating are just some of the attractions. Criticism from parts of the arts community concerning the eclectic nature of the walk's artworks prompted the City of Melbourne to review the program through 1995 and 1996. Brennan reiterates that its overall aim remains 'to integrate public art into the overall fabric of the city, where it can have social and symbolic meaning'. She adds:

> We're now focused more upon allocating the council's Percent for Art and any other funds to two or three key projects, as opposed to many. This will make sure that art is integrated into the design and development of the city. We're looking at a much broader way of achieving artworks: by limiting invitations and perhaps through commissioning pieces for event activities. There'll also be a greater emphasis on temporary works. We're taking the program to the next stage, making sure that what we do is of the highest possible standard.

The City of Melbourne has committed $21 million to the arts over the next three years. In addition to supporting the public art initiatives, this budget includes major support for local festivals such as the Melbourne Festival, the Next Wave Festival and the city's international drawcard, the Australian Contemporary Art Fair. In 1998 the fair will boast over 200 stalls from around the world. Brennan regards this event especially as 'a major focal point for the Asia–Pacific region' as well as providing vital exposure for the city's vast number of commercial art galleries and artists. Forums, publications and seminars discussing contemporary art practice feature in this and the city's other festival programs. The accessible public nature of these events exposes artists to new audiences, and visitors to the rich creativity of Melbourne's art community.

This year the City of Melbourne announced a major new visual arts festival, yet to be named. Brennan describes the project, a significant addition to the national arts calendar, as 'at least a three-time event featuring significant national and international commissioning and elements of discourse'. Together with a soon-to-be-built magnificent major civic space, Federation Square, it is intended to consolidate Melbourne's position as a cultural leader into the next century.

Below: Detail of DEBORAH HALPERN'S **Angel,** 1989, which stands in the moat at the National Gallery of Victoria on St Kilda Road.

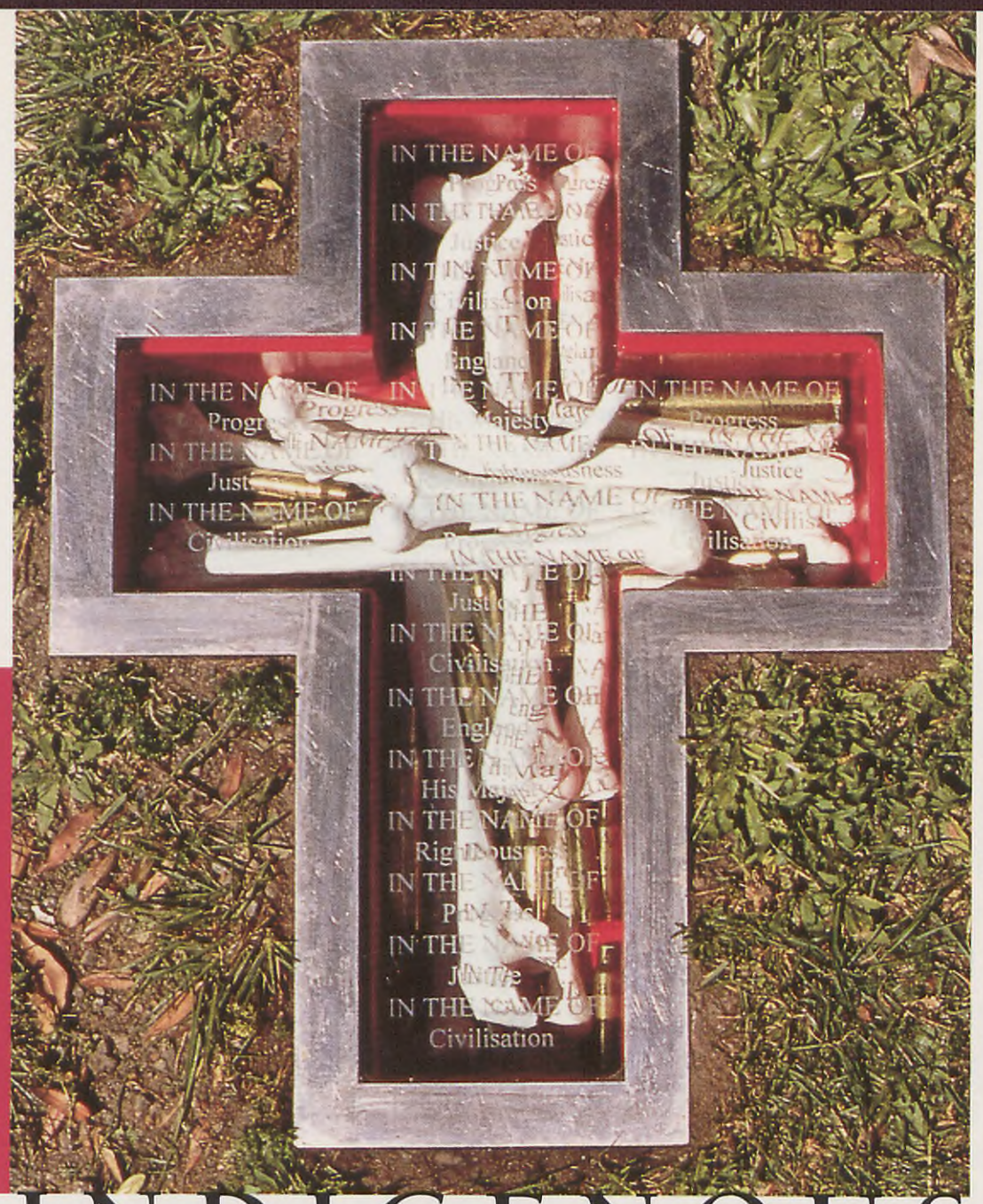
Federation Square will be a fresh focal point for the city's creative heart. Situated on the old Gas and Fuel site at the corner of Flinders and Swanston streets, it will provide a civic domain for numerous activities and complement the lively environment over the river along Southbank. With tenders for the design just completed, Brennan says that plans for its final function remain flexible. 'The idea is for an institution without walls where you create state-of-the-art facilities and

opportunities for exhibitions and performance.' Modelled loosely on nineteenth-century winter gardens, the area will include permanent and temporary display areas and a large city square, and accommodate events-oriented organisations such as Cinemedia. Brennan says that the site will feature a large indoor/outdoor space for activities – 'an ideal solution to Melbourne's problematic weather!'.

Melbourne's National Gallery of Victoria will also undergo a major facelift soon to ensure its place alongside the other prime arts institutions such as the Victorian College of the Arts, the Centre for Contemporary Photography, the Australian Centre for Contemporary Art, and the Museum of Modern Art at Heide beyond the central city precinct. Another signpost to Melbourne's contemporary energy is the Royal Melbourne Institute of Technology's new Storey Hall complex and Centre for Design. Like the City of Melbourne itself, each of these key organisations contributes to what Brennan terms an 'increasing sophistication' within Melbourne's arts community – a future-oriented perspective encouraging the social role of art in the city and its environs.

Top: Detail of MEGAN EVANS'S neo-classic painted mural (1994) surrounding the Grand Central Gardens at the corner of Bourke and Williams streets.

Centre: The Exhibition Buildings during the 1996 **Australian Contemporary Art Fair**.



Left: MEGAN EVANS designed this small box, sited beside the Matthew Flinders statue, in 1995 to symbolise the effects of colonisation on the Aboriginal tribes of Victoria. The cross recalls the traditional *Barramal*, the 'emu' constellation of stars known popularly as the Southern Cross.

Below: This poster (details also shown) about environmental degradation was among those sponsored by the city's Environment Services branch for the Chaumont poster competition in 1992. Artist LIN ONUS.

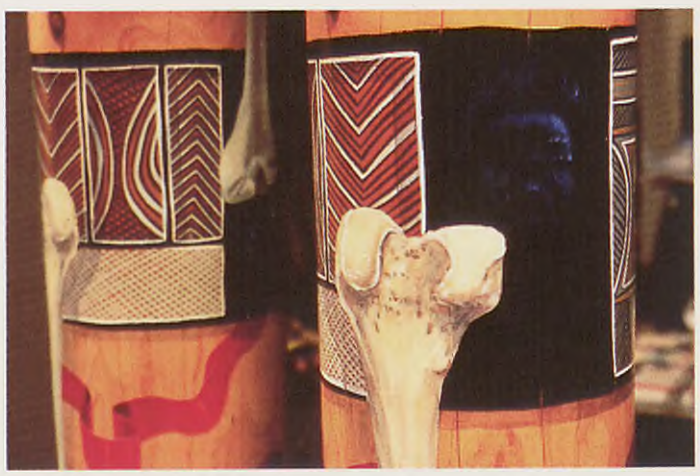
INDIGENOUS ARTS:

A Major Priority

Melbourne's creative spirit owes much of its energy to the growing presence of Aboriginal art in the city. In addition to the quality contemporary work shown by commercial galleries such as Gallery Gabrielle Pizzi, there are many public artworks commissioned by the City of Melbourne that are by indigenous artists. Recently the City of Melbourne's historically based collection was augmented with significant pieces by local Aboriginal practitioners such as Leah King-Smith and the late Lin Onus. The City of Melbourne actively fosters indigenous arts in Melbourne through a variety of sponsorships and creative affiliations, each intended to increase the public's awareness of Victoria's Aboriginal heritage and to encourage indigenous input into cultural projects.

Above: Aboriginal artists MAREE CLARKE and SONJA HODGE working in the morning sun on their **Painted poles** on the Swanston Street Walk in 1993.

Below: Part of the Another View Walking Trail (1995), these Aboriginal poles outside the National Mutual Plaza on Collins Street are sombre monuments to the effects of European colonisation on tribes in the Melbourne area. Artists MEGAN EVANS and RAY THOMAS.



One figure closely involved in the council's indigenous planning is Joy Murphy, Aboriginal Policy Officer for the Shire of Yarra Ranges. As an elder of the Wurundjeri clan, Murphy represents a group of some thousand Victorian Aborigines connected with territory around Melbourne's city and environs. She maintains that the council has a responsibility 'to let the people out there know whose land this is. Everyone needs to recognise what happened to the traditional people of this land'. Her input into the City of Melbourne's cultural heritage policies since the early 1990s has increased awareness of Aboriginal issues and helped to raise their profile in local projects.

An ongoing working relationship with the Koorie Heritage Trust also helps the City of Melbourne to maintain open communication with Aboriginal groups. The council provides the trust with financial support for some of its activities. This year it committed $50,000 towards publications and to assist in the relocation of the trust from the Museum of Victoria to its own headquarters. In return for this assistance, the trust provides the council with advice on how to work with various Aboriginal communities. The partnership offers mutual benefits: facilitating the loan of the trust's precious historical artworks – such as the examples by William Barak and Tommy McCrae currently on view in Melbourne's Town Hall – and enabling a greater Aboriginal component in the City of Melbourne planning strategies.

Indigenous content is also a major priority in local festivals, and in late 1996 the City of Melbourne dedicated $200,000 towards the inclusion of a more comprehensive Aboriginal content in Melbourne's Moomba Festival. Through such initiatives the council hopes to encourage greater emphasis on this area, perhaps creating enough interest to spark a future festival of indigenous arts.

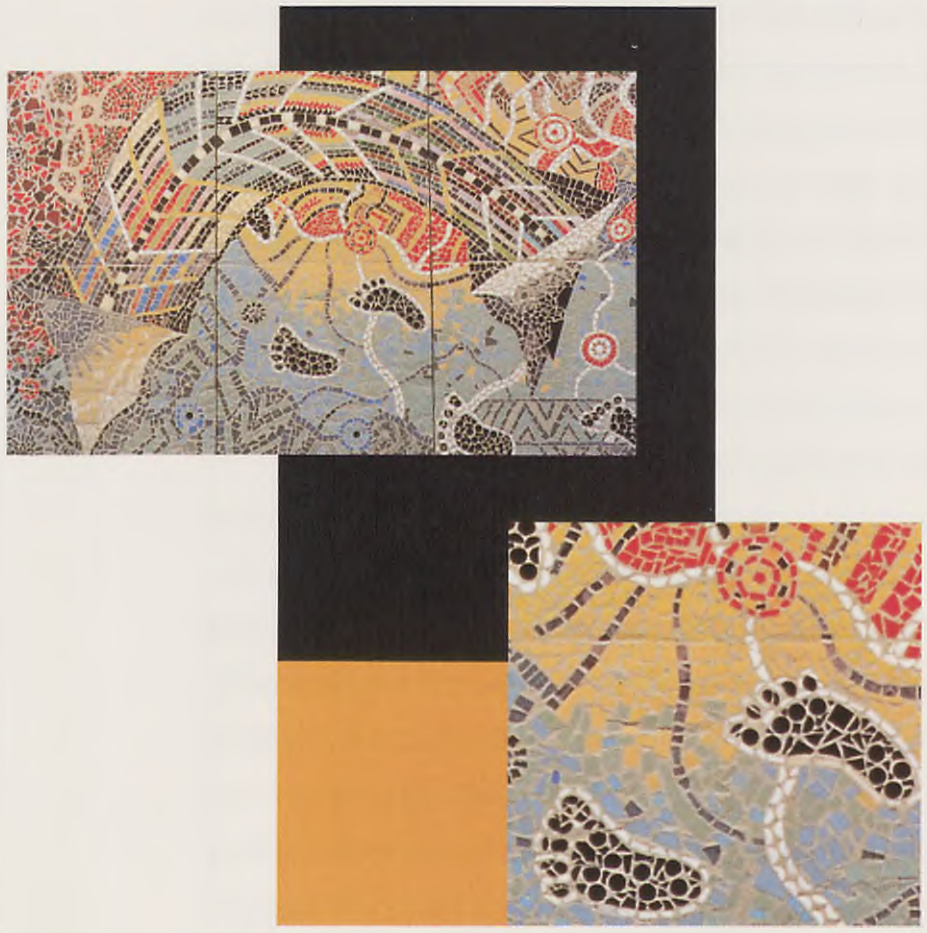
The Another View Walking Trail is one of Melbourne's most impressive commitments to indigenous arts to date. Initiated in 1994, this exhaustive project involved an intimate collaboration between two artists – white Australian Megan Evans and Koorie Ray Thomas – and an Aboriginal researcher–writer Robert Mate Mate. With support from the City of Melbourne, these individuals devised original artworks for some seventeen public sites around the city, focusing on locations significant to both Aboriginal and European settlement history. Sites include the Old Melbourne Gaol (where two Tasmanian Aborigines were the first prisoners executed), the Flagstaff and Queen Victoria Gardens, Old Customs House

and the city's bridges over the Yarra. In each case, the content of the imagery refers to a legend or anecdote of Aboriginal history to parallel the known European heritage of the location. A giant Rainbow Serpent links each site and, with its tail in its mouth outside Parliament House, represents the continuity of life, death and rebirth that links black and white traditions. Already the trail has been integrated in education syllabuses by the History Teachers' Association of Victoria.

Left: RAY THOMAS'S bronze pavement inlay represents the traditional **Karak Goruk** (Seven Sisters) who acted as messengers for ceremonies. Located adjacent to the Georges Fountain on Collin Street for the Another View Walking Trail (1995).

Below: This pavement mosaic at the entrance to Melbourne's Queen Victoria Gardens for the Another View Walking Trail was produced by MEGAN EVANS and RAY THOMAS in collaboration with the Galaimble Men's Recovery Centre. The detail of the mosaic shows the Rainbow Serpent and footprints leading to the next site on the trail.

Evans describes how the project worked towards providing an alternative vision of Melbourne's history:



Public monuments of European figures
throughout the city were always
thorns in the side of Aboriginal people.
The trail is meant to bring about a
psychological transformation, leading people
through 'another view' of history by
following the path of the snake.
If you go on the whole walk,
you come back to where you started,
but hopefully with another perspective.

A COMMITMENT TO PUBLIC ART

Above right: **Grand visions,** 1995, a large-scale temporary slide projection at the City of Melbourne's Grand Central Gallery and garden sites, caused much craning of necks. Curated by Wendy Rew and sponsored by Lend Lease. Artists MARIE SIERRA-HUGHES and IAN DE GRUCHY.

Above: HOSSEIN VALMANESH'S environmental installation, **Faultline.**

Below: Platform exhibition space in the Spencer Street railway underpass, featuring an amusing text installation by ROISIN O'DWYER (1994).

The City of Melbourne's Percent for Art policy is perhaps the most significant sign of local government's desire to work with artists and arts organisations to ensure Melbourne's cultural reputation continues into the future. Under the policy, 1 per cent of the City of Melbourne's capital works budget is allocated annually to the inclusion of art in major projects, or to the commissioning and acquisition of artworks for designated redevelopment areas. This collaborative strategy, initiated in 1992, satisfies the aspirations of council's Urban Design and Cultural Development branches and encourages the appointment of artists as active design team members who contribute to all stages of a project's planning and construction.

Several of Melbourne's main attractions owe their contemporary atmosphere to the Percent for Art policy. Queen Victoria Market now houses an eye-catching sculptural environment by local artist Bernice McPherson, with each sculpture designed to blend in with the upgraded food hall. In 1992 council decided to renovate Bourke Street Mall by commissioning a number of artists to design site-specific artworks related to the ambience of the central shopping and civic precinct. New pieces included performance pedestals with glass mosaic-work by David Wright and bronze inlays by Sue Anderson; a giant *Public purse* designed in Calca red granite by sculptor Simon Perry; and pavement tiles fabricated with materials ranging from glazed ceramic and glass to concrete and found objects. These artworks establish an enjoyable visual continuity with those along the adjacent Swanston Street, and augment the visual richness of the city's heart. They now comprise part of the council's Melbourne Open Air Sculpture Museum, a recognised entity incorporating all public works commissioned for the central business district. The MOASM invites tax-deductible gifts from businesses and individuals.

Melbourne's inner city parklands burst with creative flair too. In the past, the council's Parks and Gardens department has used Percent for Art funding to commission temporary floral designs by artists such as Phillip Faulks. During the State's festival season, artists and horticulturists often team up to decorate green areas with vibrant splashes of colour, providing a stark contrast to Melbourne's subtle grey architecture. In 1996 the Royal Botanic Gardens followed the spirit of the City of Melbourne's Public Art Program by establishing a temporary sculpture walk featuring work by established and younger local artists. Initiated by Nancy Staub as part of the garden's 150th anniversary, the project was an overwhelming success.

The scupture walk added fuel to the council's own Yarra River Sculpture Precinct, a Public Art Program initiative involving Melbourne's entire riverside community in the creation of a cultural strip interspersing permanent and temporary artworks throughout the year. Still in its early stages, the precinct will augment recent Southbank and future Docklands developments, as well as the city's renovation of the Turning Basin – a historical site originally used for turning boats, now returned to its maritime splendour through features including giant figure-heads sculpted in wood and metal by artists Bruce Armstrong and Geoffrey Bartlett.

In the early 1990s many buildings were left vacant in the wake of Australia's recession. Rather than tolerate empty windows, the City of Melbourne adopted many of the vacated spaces as convenient locations for exhibiting art to city audiences. Through the City Art Public Space Program, the council negotiates with owners of buildings put up for lease or sale to display work in areas ranging from shop windows and foyers to bus shelters. Hundreds of artists can place their work in prominent office blocks, often on twenty-four-hour view from street level. Level One (two display windows on the second floor of a Swanston Street building) is a direct result of this innovative arrangement, as is Platform, which comprises a row of advertising display cases in the underground pedestrian walkways leading to Melbourne's central railway stations at Spencer and Flinders streets. Such venues open up new methods of displaying artworks to the general public and provide city commuters with a challenging change from the usual array of advertising. The City of Melbourne's more recent Wait 'n See Bus Stop Program offers a similar opportunity for artists to place their work in one of five sites.

These alternative council-sponsored spaces complement the multitude of artist-run venues in and around the central city. Along with other venues such as Westspace (in West Melbourne), the Helen Schutt Access Gallery (in the Centre for Contemporary Photography, Fitzroy) and Temple Studios (South Yarra), they affirm Melbourne's ongoing faith in the social benefits of exhibiting contemporary art outside the parameters of the mainstream gallery scene.

Top: One of the quirky features of the collaborative artwork **A history apparatus.**

Centre: PHILLIP FAULKS'S beehive design (1995) for Melbourne's famous floral clock on St Kilda Road.

Bottom: Maquette for the dragon figure-head (1997), designed to suit the maritime history of the Yarra's Turning Basin. Sculptors BRUCE ARMSTRONG and GEOFFREY BARTLETT chose the dragon motif to recall traditional Chinese or Viking sea-craft. Photographer Vicki Jones.

Time and tide, 1994, by AKIO MAKIGAWA glows at night beside the Melbourne Town Hall on the Swanston Street Walk. Its stone and metal echo the city's history and query future directions.

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cover: **HOWARD ARKLEY, New room, 1993,** (detail)
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Photograph courtesy Tolarno Galleries, Melbourne.

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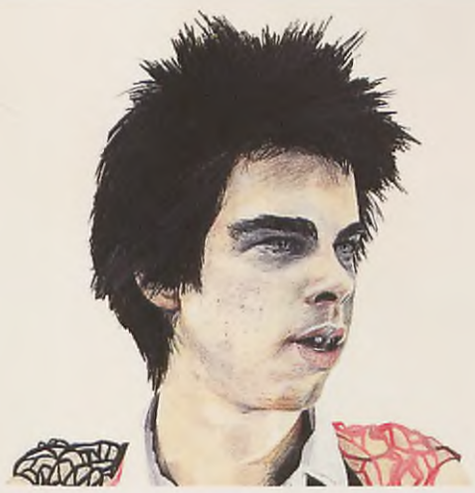
462



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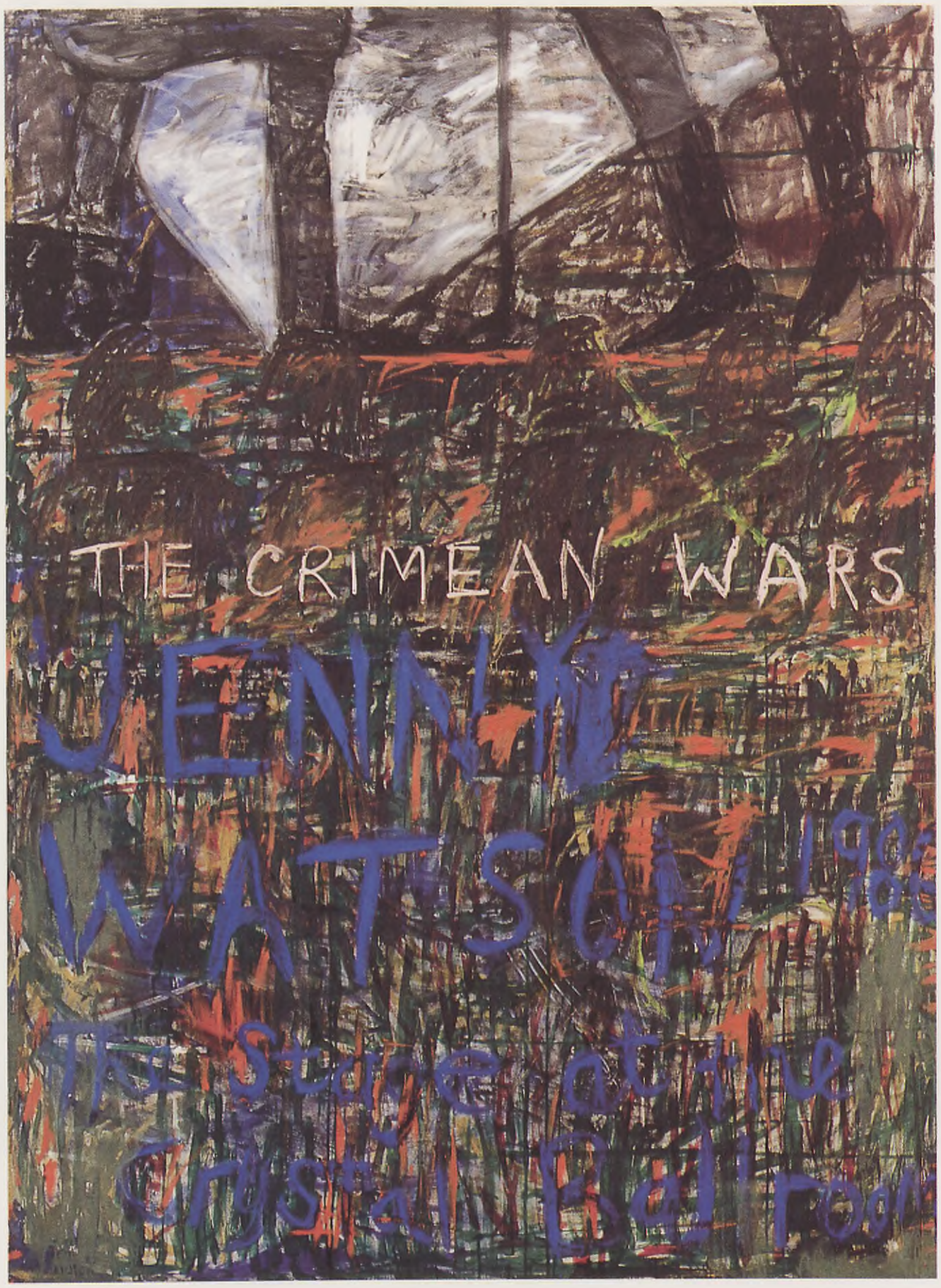

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The Crimean Wars: The Stage At The Crystal Ballroom, 1986

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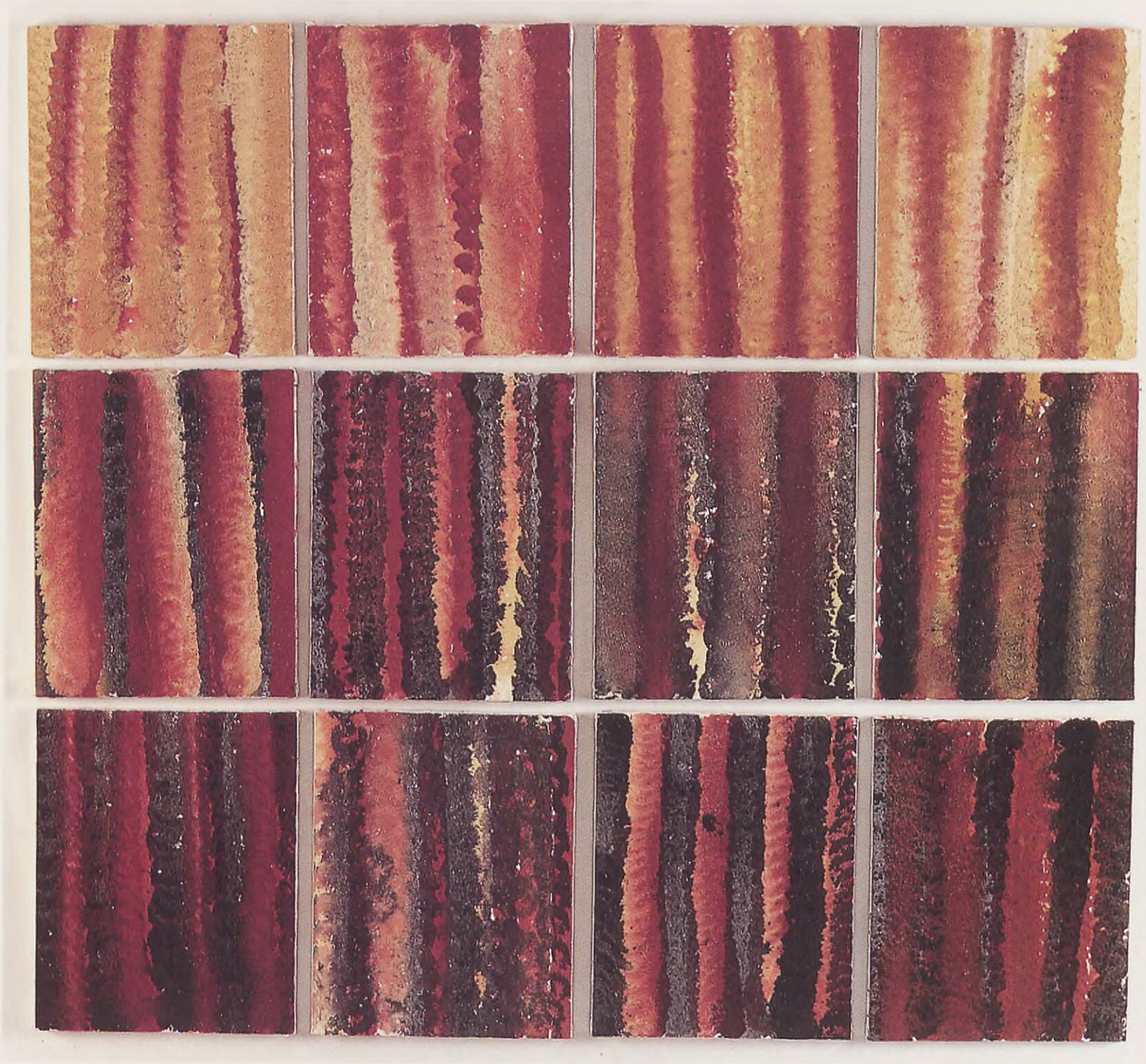
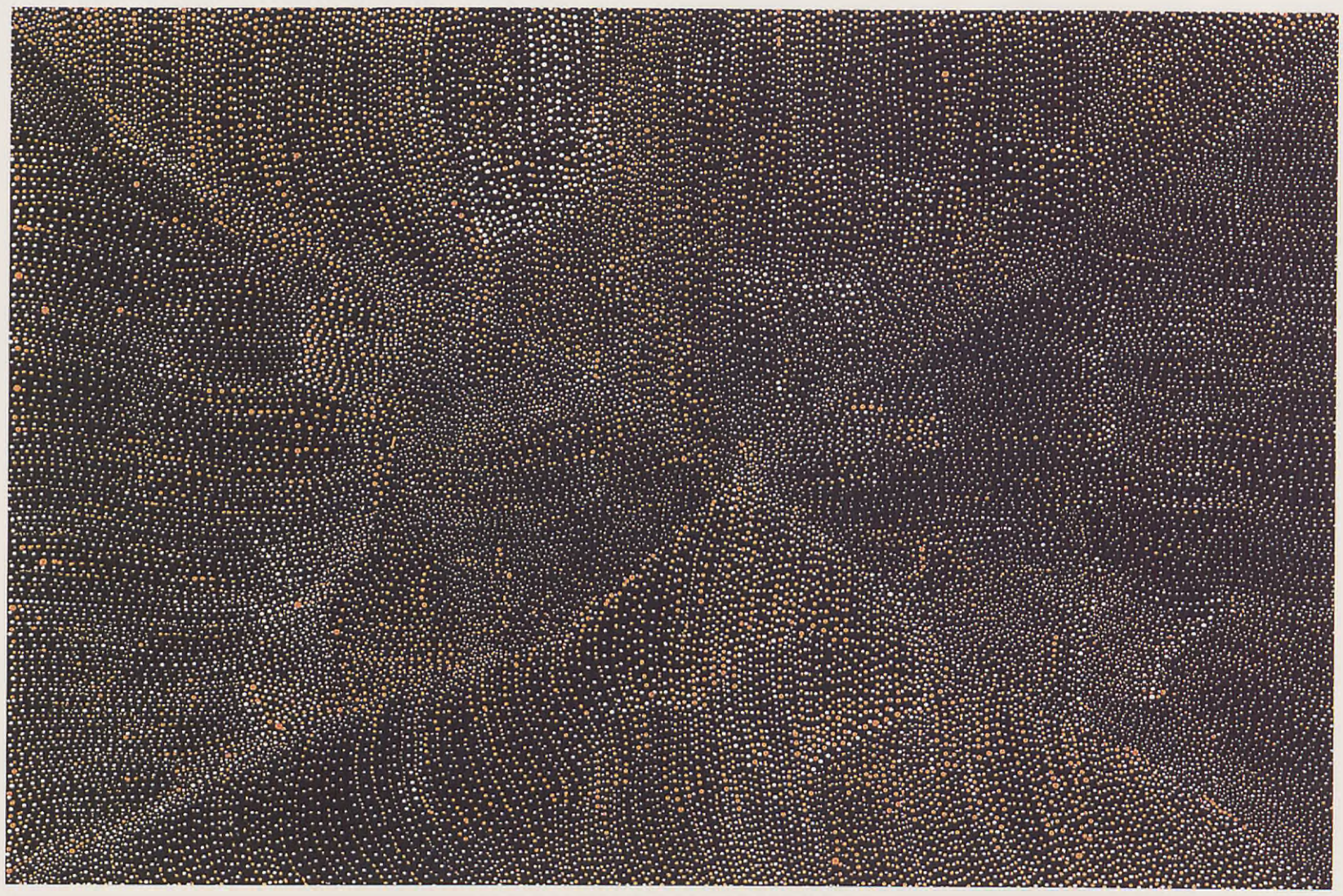


Body Dance, 1995, ochre and charcoal on cotton canvas, one panel of twelve pieces each measuring 50 x 40 cm

GLORIA PETYARRE



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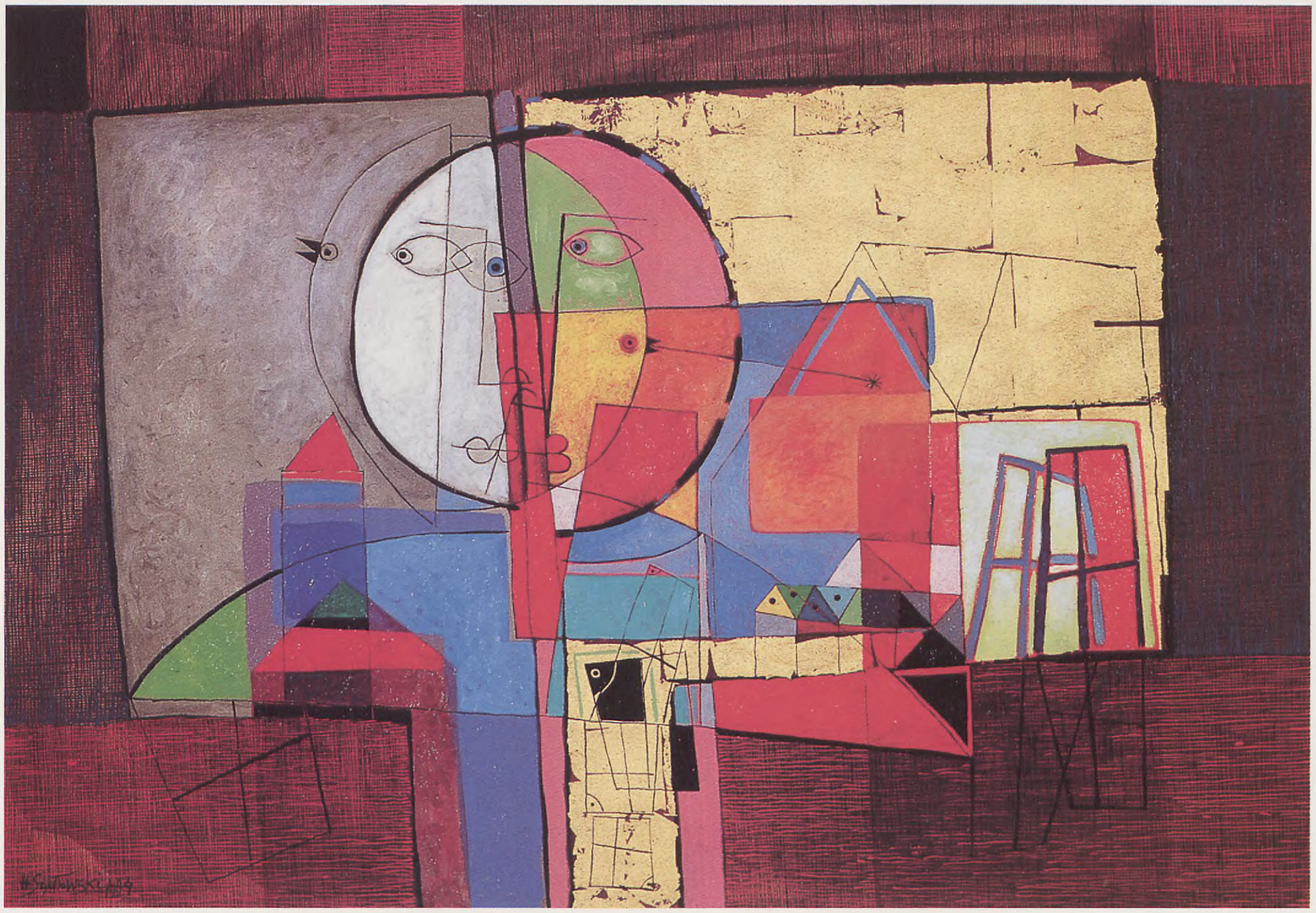

Hot night over the Blue River Bridge 89 x 128 cm

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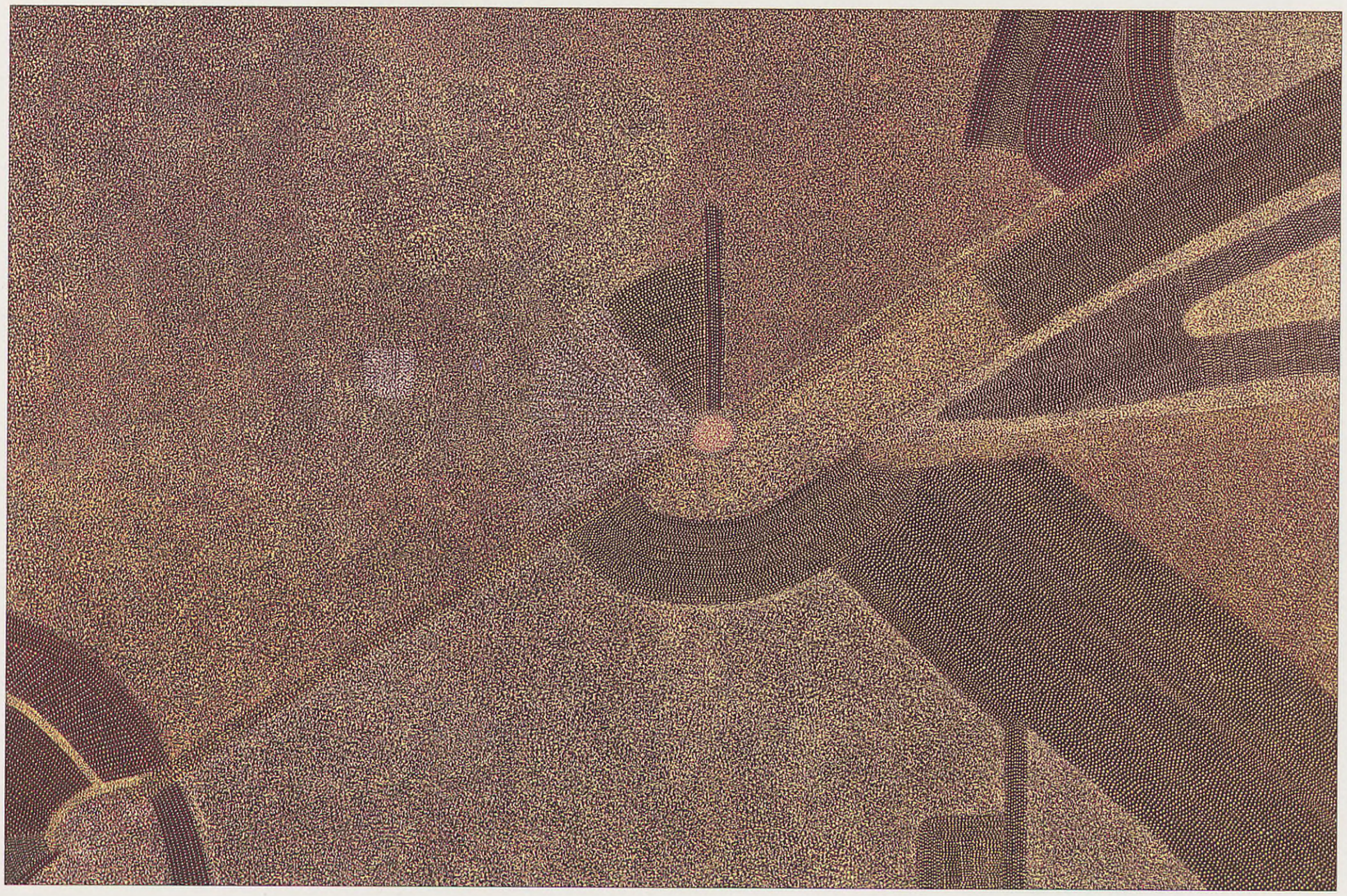
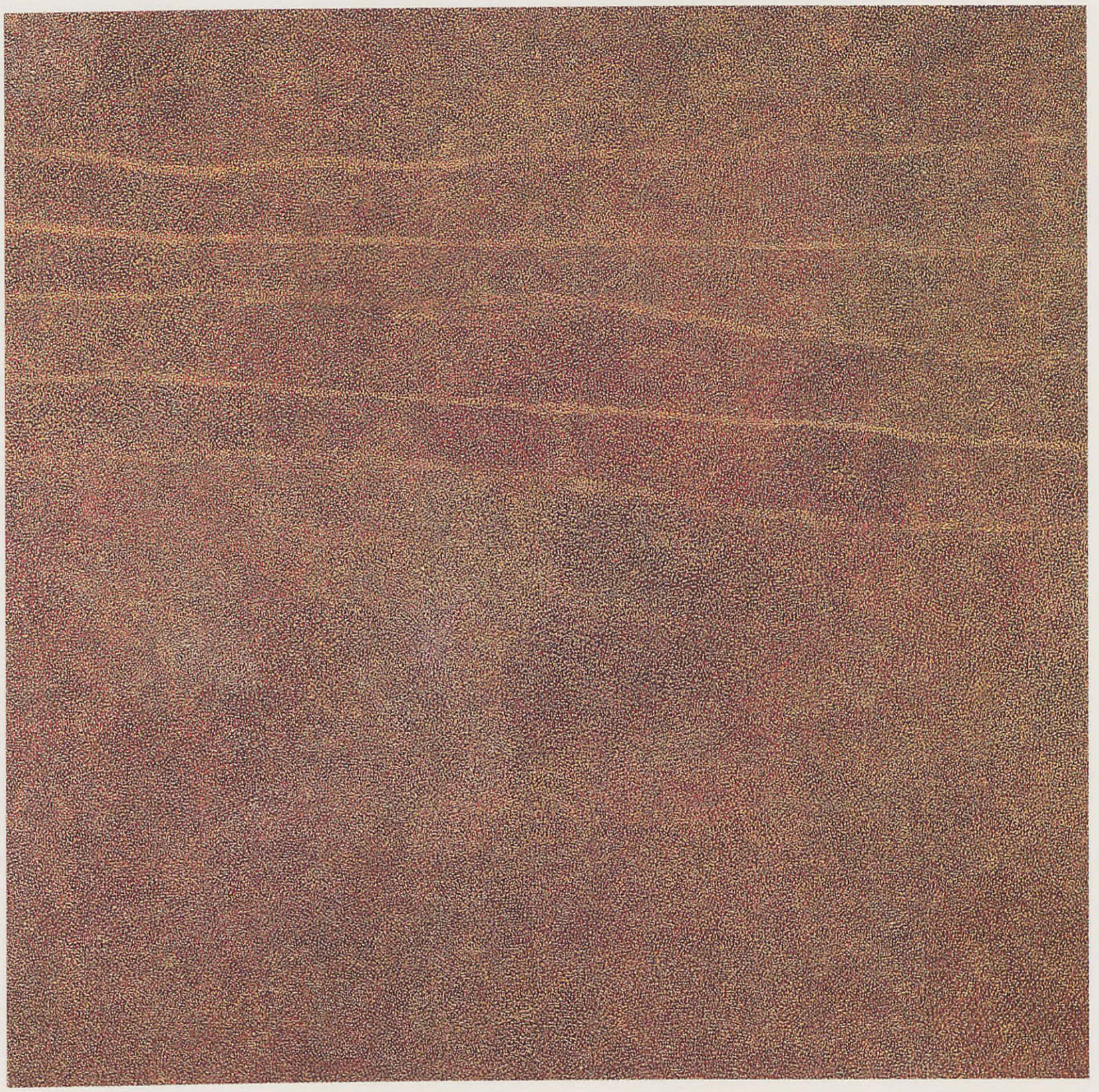


Bush Hen Dreaming, 1997, synthetic polymer on Belgian linen, 122 x 183 cm

Kathleen Petyarre



"My Country – Then and Now", 1997, synthetic polymer on Belgian linen, 183 x 183 cm

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Ena Joyce

The Masters, 1997, oil on cardboard, 75 x 77 cm

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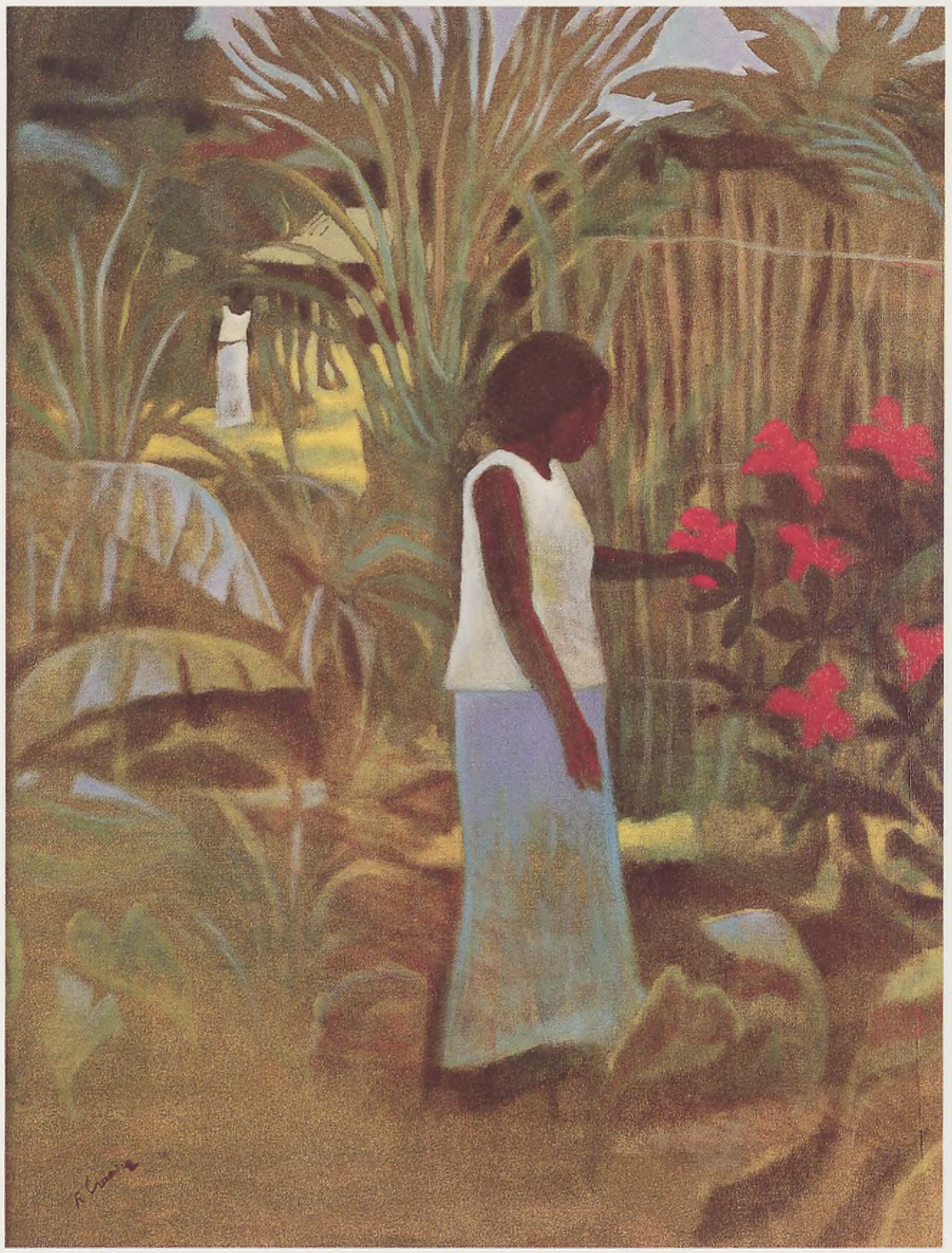

RAY CROOKE, *Islanders & Hibiscus,* oil on canvas board, 100 x 65 cm

Collector's Choice

3 June – 11 July 1997

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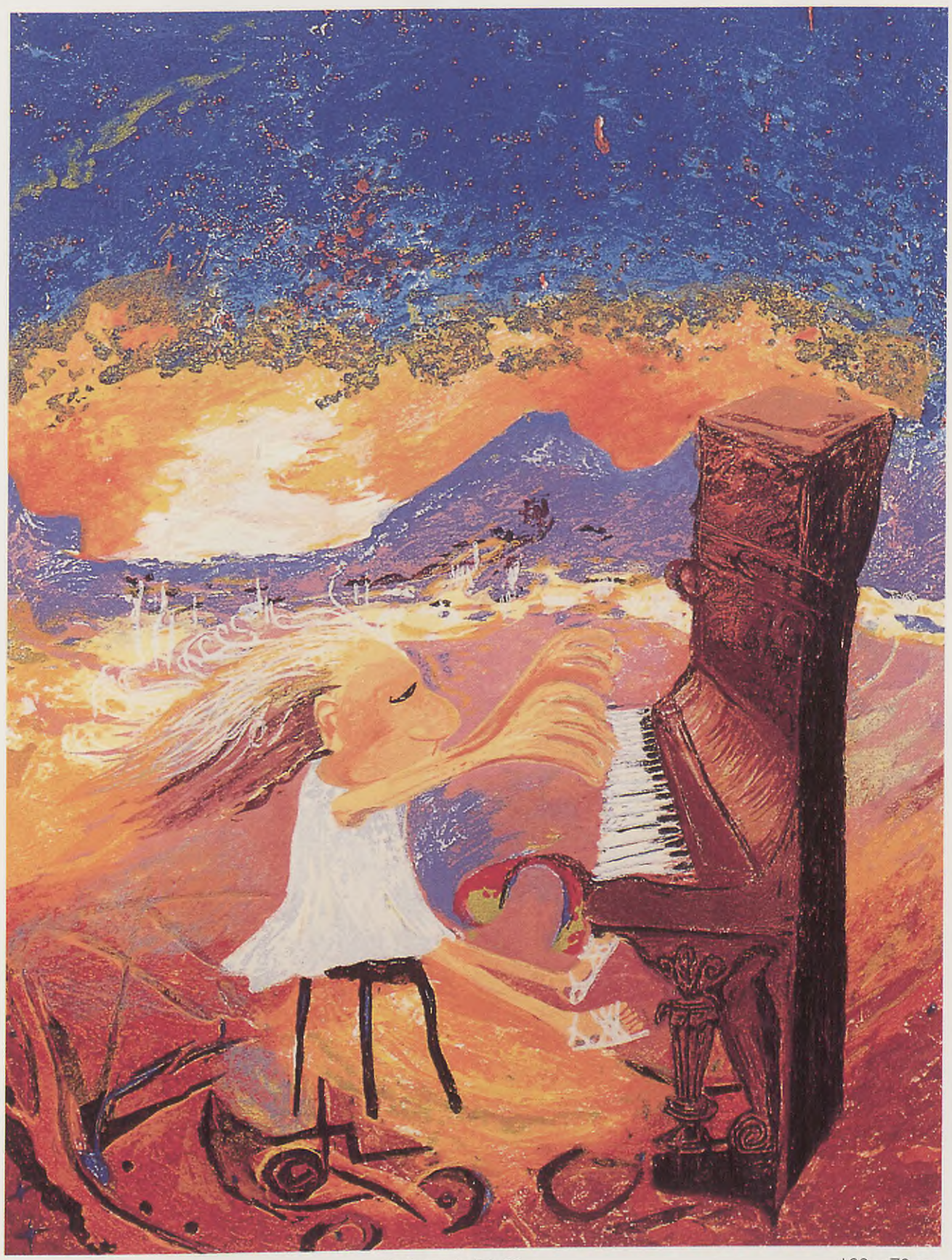
Ken Done, *Bridge I, II, III, IV* 1996, acrylic on canvas, 122 x 152cm.

Helen Norton



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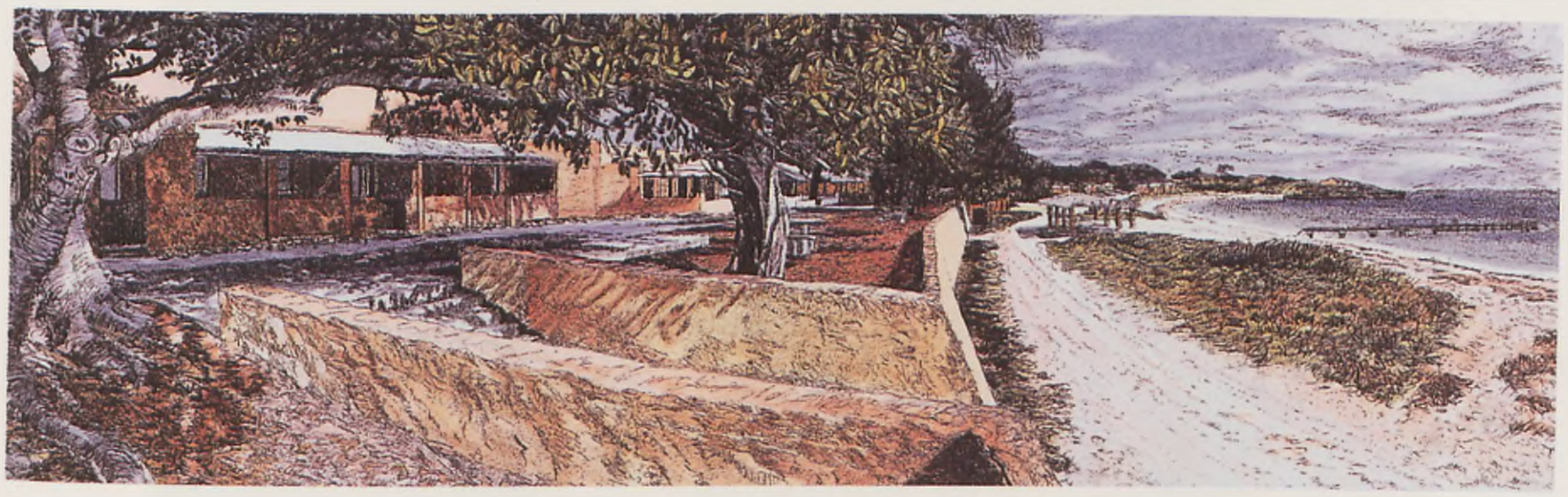

Edges of a Rottnest Shore, etching hand coloured, 13.5 x 43.5 cm

ETCHINGS FROM AN ISLAND

21 September – 12 October 1997

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The Pass, acrylic on canvas, 122 x 91.5 cm.

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'Untitled' 1996, cibachrome photograph, 60 x 60 cm

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Rooms of art

'Islands: Contemporary Installations' was a powerful and moving exhibition – and yet it is difficult to say exactly why this show of a dozen diverse large works interspersed with the permanent collection of the National Gallery of Australia was so successful.

Close to the beginning of their introductory essay in the catalogue the curators say that one of the motives of 'Islands' was to work against the virtual experience of the world through multinational media channels, particularly television and the cyberworlds of more recent computer information technologies. Nevertheless, some work depended on high-tech means, most obviously the video and sound in Lyndal Jones's *From the Darwin translations: Room with finches* and Bill Viola's *Interval*. The refusal of information technologies in itself wasn't what unified the show. It might have been that 'Islands' was a show of installation art, but I don't think that installation as a field is sufficiently coherent for this to be the case. At best, you can know only when you are not looking at an installation, and a group of installations may not necessarily have anything in common just because they are installations.

What made this diverse group of works into a coherent exhibition was not a shared agenda, such as opposition to the mediation of information technologies, or a shared attitude to form, here the anti-formal field of installation, but a more broadly based set of attitudes hinted at close to the end of the curators' introductory essay:

> In these works, there is a lack of cynicism, and irony is tempered by sincerity. In exploring 'Islands', the pleasure of looking is linked with other senses, tapping feelings and associations. Stimuli, used to prick the senses, promise authentic meanings.

The artwork surpassed the promise of the catalogue; what 'Islands' gathered together was a riot of profoundly sensuous and thought-provoking artworks which dealt with elemental human experiences, often tracing the shifting, unnameable borders between nature and culture.

RICHARD WILSON, 20:50, 1987, oil and steelplate, dimensions variable, Saatchi Collection, London.

So what might an artwork dealing with elemental human experiences, often tracing the unnameable borders between nature and culture, be? To see Lyndal Jones's *From the Darwin translations: Room with finches* meant walking down a short corridor and turning into a wider, deeper space and walking across to a tall, wide display case full of finches. Within the display case a single rough branch crossed from the lower left to the upper right. At first sight the brightly lit space of the aviary appeared flat, with the dark lines of the branch looking like ink on paper or fabric, or oil on canvas, and the finches appeared as

representations of themselves. Around the aviary was a second space where a video was projected onto the enclosed back of the display case, and there was room for people to stand and watch, or sit on a bench. There was also a video monitor outside the room in a separate area facing Brancusi's two *Birds in space*, hovering over their pool in the permanent collection. The video was visually lush and the audio erotic and compelling; the sound of the finches could be heard above the deep, seductive voice. Jones is attempting the almost imponderable task of bringing together ideas derived from Freud and Darwin in her work, and succeeding: quietly, wittily and effectively mediating on the ruminations of two of the fathers of modern cultural boundaries, wondering where man meets beast.

Richard Wilson's vertiginous *20:50* was next along from Jones's work. This was one of the most spectacular and reproduced works in the exhibition, much used in publicity. One viewer at a time could walk up a short ramp in a sharp, deep steel wedge to find themselves surrounded by a waist-high pool of used sump oil that filled the large room. The pool of oil tended to disappear, becoming a vast mirror for the white walls and ceiling fittings above, its surface disturbed only by the light breeze from the air-conditioning. It was a great, horizonless, sublime landscape where up might be confused with down, and the deep black of the oil become the reflected white of the room. The stinking substance of the oil itself was an ambiguity: both geologically old mineral product of nature and used by-product of industrial culture. It was awe-inspiring.

I've begun in the middle of the exhibition, but as the works were dispersed through the gallery, there wasn't a line to follow from beginning to end. Probably the first work to be met would have been the Ramangining artists' *Aboriginal memorial*, 1984, as it is in the heart of the first room of the gallery itself. This well-known, extraordinary artwork was one of seven works from the National Gallery's own collection drawn into the show. It was remounted on new plinths and slightly reconfigured for 'Islands'. In the same room was Fiona Foley's *Land deal*. This was the one false step in the exhibition; it was too tightly confined in the corner of the room. Its use of small hardware – axes, knives and scissors – along with mirrors, beads, a blanket and a great spiral of flour on the floor had a direct relationship with the hollow-log coffins of the *Aboriginal memorial*. It nearly worked, but its tight space shrank it to something like a footnote rather than a complement to the *Aboriginal memorial* that I felt it was conceived to be.

ALFREDO JAAR, **The eyes of Gutete Emerita, 1996,** (detail) light box and slides, courtesy the artist.

The concerns with historical conflict and cultural exchange that motivate *Land deal* and the *Aboriginal memorial* were echoed in the works of Alfredo Jaar, Yukinori Yanagi and, more ambiguously, Christian Boltanski. Yukinori Yanagi's *Chrysanthemum carpet*, a huge field of rich red punctuated with bright brass petals and bursts of text, was beautifully absorbing. It is a quiet hymn of dissent from the inherited myths of militaristic nationalism. Boltanski's strips of ghostly fabric fluttering in front of photographs of the dead were more allusively concerned with sorrow and loss. Jaar's *The eyes of Gutete Emerita*, a huge pile of slides, all identical, of a close-up of the eyes of a witness to one of the shocking massacres in Rwanda, was similarly simple and powerful, particularly in its refusal of the spectacle of horror that is the daily fare of news reporting. Another well-known work from the permanent collection, Joseph Beuys's *Stripes from the house of the shaman, 1964–72*, participated in this elegiac, elemental mood.

The exhibition was not dominated by the sombre; there was a balance of playfulness and wit. Annette Messager's *Penetration* had the viewer walking through a space filled with dozens of body organs made as soft toys, dangling, along with a number of illuminated light globes, from a woollen grid above. And the familiar wooden structures of Rosalie Gascoigne's *String of blue days* conveyed a smiling if subdued optimism.

The exhibition as a whole, dispersed as it was, transformed the spaces of the permanent collection and developed a dialogue with it. This was most directly evident in Montien Boonma's *Temple of the mind: Sala for the mind*. A stupa-form made of herb-coated wooden boxes, it was installed in the room housing the collection of Asian art. The form was open in an arc wide enough to enable a viewer to enter and stand within it, under a number of brass bells, also coated with herbs, suspended in the upper half of the stupa. Although it was well within the gallery, the honey-sweet

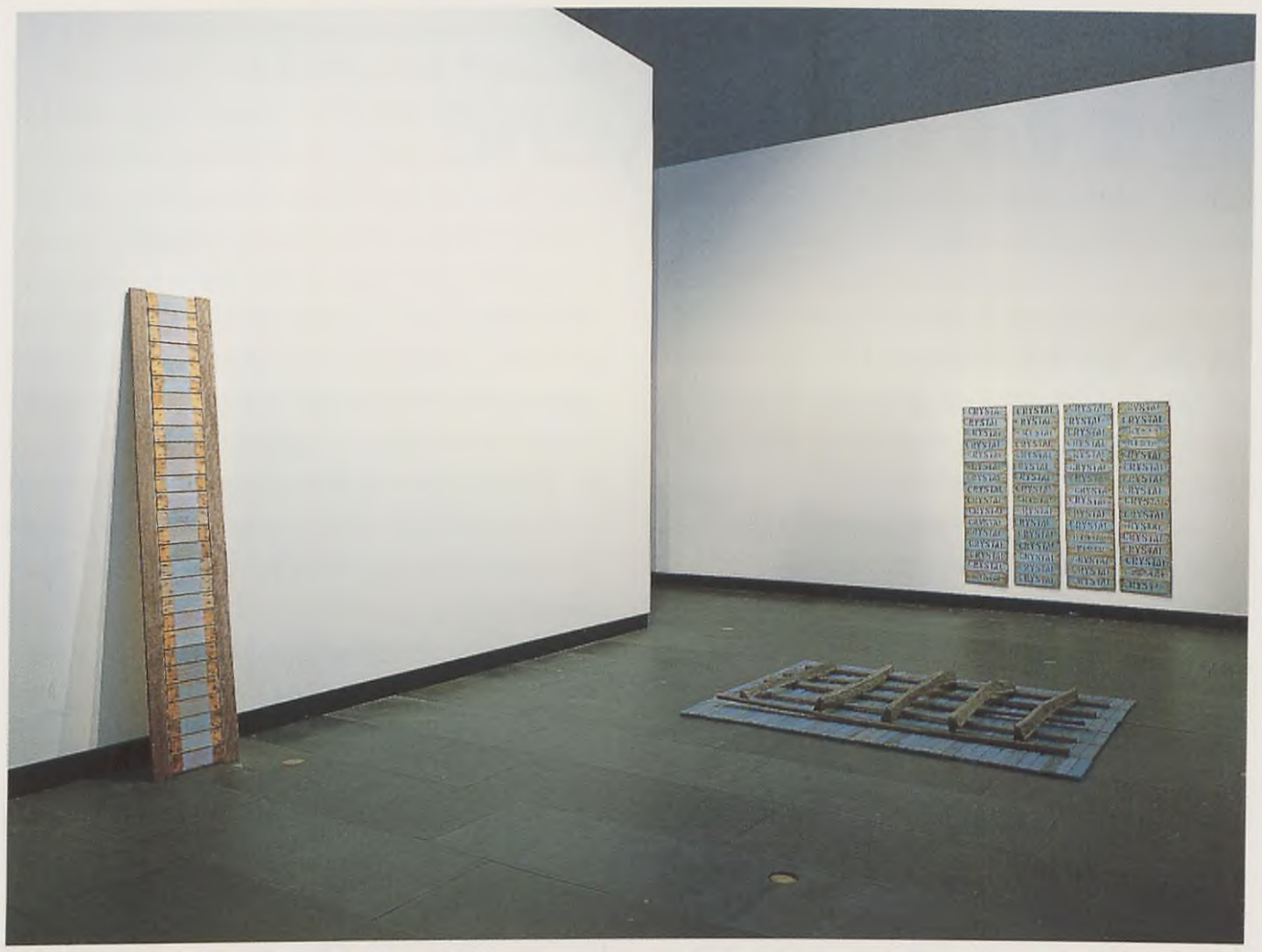
fragrance of this work reached the front door. The buddhas of the permanent collection, displayed in this room, had been turned to the wall: a simple device that had the curious effect of animating those works, a reminder of their life as devotional objects, even as they remain non-devotional in the gallery space.

'Islands' managed its wonderful diversity through bringing together sensual and intellectual pleasures in a play of oppositions within and between its works. The impact of the works was consistently direct and visceral. Most of the works in the show could be used to exemplify this, and it was almost by chance that I finally arrived at Bill Viola's *Interval*, an installation of computer-controlled video projectors and speakers. The video images were projected onto the longer walls of a large, dark rectangular room: first on one wall, then switching to the other, with the tempo changing from long episodes to quick flashes and then slowing again over time. One wall showed a lone man in a tiled bathroom washing his vulnerable, naked body from a bucket, with the quiet sounds of his movements and the splash and trickle of water creating a contemplative and soothing environment. With the switch to the opposite wall came a rush of violently loud noise, and shaking, shifting images of a roaring forest fire or the tumbling waves of the sea or a flood. Images moved quickly. They were hard to make out. Fragments of figures occasionally appeared. The switch back to the bathroom was experienced as relief. Despite the technical and complex means of the work, the effect was simple and elemental. It was thought provoking and seductive. In a way which characterised the show overall, it worked through a direct engagement with the body of the viewer, developing a forceful, emotional charge.

Islands: Contemporary Installations from Australia, Asia, Europe and America,
National Gallery of Australia, Canberra,
31 August – 27 October 1996.

Gordon Bull

Gordon Bull is Head of the Art Theory Workshop at the Canberra School of Art.



top: **ROSALIE GASCOIGNE, String of blue days, 1984,** painted wood, Art Gallery of Western Australia.

above: **JOSEPH BEUYS, Stripes from the house of the shaman 1964–72, 1980,** felt, wood, coats, animal skin, rubber tube, pamphlets, copper, quartz and ground minerals, dimensions variable, National Gallery of Australia.

Above and beyond

It is now almost a decade since the first Artists' Regional Exchange (ARX) was held in Perth. That project brought together a small group of artists and critics from Australia and New Zealand and six artists from South-east Asian nations to share ideas and techniques and to promote greater 'understanding of cultural differences'. Since 1987 ARX has developed into a major arts institution that involves many artists and writers-in-residence, exhibitions, tours and symposia. The Asia-Pacific Triennial of Contemporary Art (APT), held in 1993 and 1996, has also done much to change the ways in which Australian arts engage with matters 'Asian'.

There is clearly now a new intellectual and cultural climate in Australia which celebrates the idea that Australia's future lies in Asia. High-profile exhibitions such as the APT are supported by governments because such events aspire to educate the Australian community about Asia's rich and diverse aesthetic traditions, and it is assumed that Australia's commercial interests require a cultural understanding of those with whom we trade. Cultural exchange is thus seen as an essential part of the broader politics of Australia's engagement with Asia in which commercial interests take precedence.

Such a politics is based on a range of assumptions that are seldom examined – and which are often also taken for granted by the arts. For example, the fundamental dichotomy between East and West remains largely unchallenged by exhibitions in which works of 'Asian' art, no matter how contemporary, are presented. Such exhibitions usually take the form of surveys of the diverse cultural traditions included. In a survey, though, the artists and their artistic traditions are necessarily 'othered', treated as if they belonged in a neatly packaged box. Within such a neo-Orientalist framework it becomes difficult to locate the works of Asian–Australian artists, to examine the hybridisation of traditions, to explore the complex questions concerning colonial formations, both past and present, and to investigate the new cultural spaces that have arisen out of globalisation.

So an exhibition such as 'Above and Beyond: Austral/Asian Interactions', which approached the politics of Australia's engagement with Asia thematically, and not in the form of a survey, was particularly welcome. 'Above and Beyond' presented the works of thirteen Australian-based artists who are all interested in the ways in which the old identities defined around nation, culture and ethnicity are melting down, and how the new cultural identities are being reshaped by the rapid and continual movement of people, ideas, traditions and technologies.

It brought together the works of not only Asian–Australian artists, such as Lindy Lee, Emil Goh, Alwin Reamillo, Guan Wei, Simryn Gill, Ah Xian, Kate Beynon and John Young,

JOHN YOUNG (assisted by Renata Petanceski), Untitled #5 (A public image: Not a homage to Shih-t'ao), 1996, oil on canvas, 183 x 183 cm, courtesy the artist.

JOAN GROUNDS and SHERRE DeLYS, Ceci n'est pas une pipe, 1995–96, wood, metal, speaker, CD recording and player, 15 x 15 x 25 cm, courtesy the artist.

but also Australians of other backgrounds who have explored the themes of Asia–Australia relations, such as Pat Hoffie, Kevin Todd, Neil Emmerson and Joan Grounds. Also included was a haunting work by Judy Watson, *One night in Bhopal*, that explores the complexities of indigenous identity, both autobiographically and politically. The image, presented in the colours of earth, is interpreted through the western abstract conventions, a range of Aboriginal concerns and a personal narrative about a period of residency in India. It is an exploration of an in-between space that seeks to transcend the tidy-looking dichotomies with which we are so often encouraged to interpret and portray experience.

Simryn Gill's *Wonderlust* is particularly interesting in that it is a postcolonial investigation of the tensions between modernity and tradition. It views identity as being located within what Homi Bhabha has called the hybrid 'third space', a space that is beyond the East–West duality. The *Wonderlust* man wears a coconut-bark suit that refers at once to western and eastern symbols which destabilise contemporary Asian identity. The image contains both the trappings of western modernity and the elements of a postcolonial search for the lost cultural icons of subjugated cultures.

Emil Goh's *joo siew* also highlighted the importance of cultural memory in the construction of contemporary identity. It consists of a flickering candle next to a photograph of Goh's mother, obtained by Goh during one of his regular visits to Malaysia. Goh's mother is wearing a western wedding dress but the candle points to the traditional cultural practice of respecting one's elders. Goh's installation is positioned within a hybrid space created by the history of colonialism, the experiences of migration, the pain of separation and the movement of ideas, signs and symbols from one location to another.

Travel is a theme that is central also to Alwin Reamillo's *Pasa doble*. But the travel to which Raemillo refers is not travel freely undertaken, but rather the much more sinister transportation of Filipino women, 'exported' to other countries including Australia. The installation comprises two crates, inscribed with labels in a number of languages that echo the colonial history of the Philippines. Powerfully, it suggests that the contemporary movement of people is underpinned by an international political economy perpetuating cultural and gender inequalities. It points also to the fact that colonialism had already rendered problematic the East–West dichotomy upon which so much of our thinking about Australia's engagement with Asia is based.

As his work, *Disappearance of self-portrait*, suggests, even before Ah Xian left China after the Tienanmen student protests, he had already been influenced by western ideas. In Australia he has had a greater access to such ideas. At the same time he has become interested in exploring the ways in which European history, American popular culture, Chinese religion and other traditional symbols of Asian cultures are brought together in the contemporary representations of the diasporic Chinese. Eschewing any hint of cultural authenticity, Ah Xian's installation showed a fax machine, used as an icon of western technology, which had the effect of refracting his identity until it totally disappeared.

In Ah Xian's work, as in other works included in the exhibition, processes of identity formation were presented as involving a paradox: on the one hand, the loss of traditional cultural identity is bemoaned and decried; on the other hand, it is also recognised that our collective cultural history has made it impossible for us to find a pure space in which authenticity resides. Colonialism

SIMRYN GILL, Fragments #3–5 from 'Wonderlust', 1996, Fragment #3: coconuts, leather shoes; Fragment #4: coconut bark, cotton thread, braces, wooden clothes hanger; Fragment #5: banana skin, engraving, text from *Spy Line* (Len Deighton), dimensions variable, courtesy the artist and Lee Weng Choy, Singapore. Photograph K. Pleban.

and migration have made us all aliens in whichever nation we choose to live. There is no essential source of our cultural practices; there are only narratives that reveal our histories and our imagination.

The Orientalist discourse created an impression that East and West were essentially different. The works in this exhibition exploded this piece of fiction, creating not only a sense of existential unease and foreboding but also a sense of excitement. Viewed in one way, this could suggest that we all live and work in uncomfortable hybrid spaces, and that the alienation that this creates must be overcome. But I like to view Asian–Australian interactions much more positively: as providing spaces of exploration, full of resources for creativity and artistic endeavour – as a source of enrichment. If 'Above and Beyond' was a disturbing exhibition, as a friend attending the opening of the exhibition described it, then it was disturbing in a most positive way, making us confront some of the most deep-seated contradictions inherent in the politics of Australia's engagement with Asia.

Above and Beyond: Austral/Asian Interactions, curated by Clare Williamson and Michael Snelling, Australian Centre for Contemporary Art, Melbourne, 2 August – 15 September 1996; Institute of Modern Art, Brisbane, 26 September – 2 November 1996; 24HR ART, Darwin, April 1997; Contemporary Art Centre of South Australia, Adelaide, June 1997; Canberra Contemporary Art Space, July – August 1997.

Fazal Rizvi

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Medicinal art

The 'Art, Medicine and the Body' project arose out of an examination of the different ways of representing the human body adopted by these two discursive systems. During the Renaissance artists explored territory similar to that explored by the medical profession and their involvement in experimental science was both a response to the discoveries of their medical colleagues and an intrinsic part of their own research. However, in the intervening centuries the split between medical science and the arts has given rise to polarised images of the human body that have isolated two key forms of human knowledge.

The questions raised by the political, social and cultural effects of that schism, and the impact it has had on the way we perceive our bodies, prompted the project's curator, Michele Theunissen, to examine 'the intriguing and unstable field that questions representations of the body and the notion of being human in the late twentieth century'. She began to investigate aspects of these now diverse bodies of knowledge as a key element in her own work while completing her MA at Curtin University. In the process she discovered that many of her peers were similarly intrigued by both the areas of accordance and dissonance evident in the approaches of medical science and the visual arts. The result was a project that brought together members of both communities to examine each other's preconceptions and explore ways in which an informed exchange might occur.

This process included a series of lectures by psychiatrists, research scientists, art theorists

MICHELE THEUNISSEN, Between medicine and the body, 1996, 16 mm film, projector, glass container, liquid and sensor sound.

MARGARET AINSCOW, Degeneration, 1996, latex, graphite, hair and text, 100 x 200 cm.

and artists, interspersed with numerous meetings and discussions by the group of artists. The outcome was a major exhibition by twenty-eight artists, supported by a national conference and a catalogue that documents their research and provides insights into the ideas and concepts that formed around the project. It was a complex and risky experiment that not only produced unexpected results, but also opened up new ways of working for those involved.

Collaboration was a key element and for many this was unfamiliar and frustrating territory. For others it was liberating. In Theunissen's case, working with artists in other fields to create her audio-visual installation of filmed images of a human form distorted through the process of projection onto a glass 'fish tank' enabled her to create a powerful and compelling work that gave visual and aural form to the gaps and spaces 'between medicine and the body'. For the seven artists whose collaboration resulted in a huge installation of hundreds of coloured plastic buckets, hung throughout the major exhibition space at the Perth Institute of Contemporary Arts, the process was often frustrating and perplexing. Nevertheless, both works were immediately accessible to an audience, and their play with the notion of the body as fragile container was evoked poetically through these memorable images.

In a variation of this theme Andrew Britton focused on the internal containing integuments of the body in his installation *The membranous concierge*, an assortment of large red balloons, held together by the armature of the gallery's stairwell. Margaret Ainscow also examined the containing surface of the human body, although in her work it was the palpable connection between the epidermis and the canvas that was the focus. The loosely hung layer of 'skin' with its long soft hairs puncturing the surface and its tattooed message of decay, 'Degeneration', was an unsettling image, its terror made more compelling by its beautiful form.

Indeed, this fascination with the 'beauty' of the human body was evident in many works, but it was rarely presented as benign. Even Aadje Bruce's lovingly knitted breasts, piled together in baskets, carry a disturbing message about the incidence of breast cancer, despite their comforting and whimsical appearance.

Approaching Rod van der Merwe's huge installation documenting his dreams over an extended period of time seemed like an infringement of personal space. Hung like vertebrae from a twisting spine, the hundreds of sheets containing images and text exposed his internal dream life with the same invasive clarity of an X-ray machine. Many of us have dreamed of possessing Superman's X-ray vision, but the ethical question of our right to look within and the dangers that might arise from such an intrusion are given concrete form in this work.

For those artists involved in the 'Art, Medicine and the Body' project, the exhibition and seminar were a beginning rather than a final statement. By moving outside the comforting but confining parameters of their own practice and engaging with the worlds of other professions that share common concerns with the human body, the artists placed their own research into a more challenging arena. By situating their practice within the discourses of other professional bodies, they made a significant advance in bridging the gap between these two ways of knowing and representing the human subject.

top right: **ANDREW FROST, NICK HORN, MICHAEL SINGE, CHRISTINE POLLER, CASS McDONALD, RICK HADLOW and DEBORAH McVEIGH, Buckets, 1996,** 340 plastic buckets, dimensions variable.

above: **ANDREW BRITTON, The membranous concierge, 1996,** balloons, dimensions variable.

Art, Medicine and the Body, Perth Institute of Contemporary Arts, 1 August – 1 September 1996.

Ted Snell

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Melbourne and the 1956 Olympiad

Contradicting the image of order that the meticulous display suggested at first glance, '1956: Melbourne, Modernity and the XVI Olympiad', at the Museum of Modern Art at Heide, was in fact an exhilarating exhibition of colliding worlds. Curators Simon Plant, Max Delany and Juliana Engberg brought together in bracing abrasion many of the elements that made up the social and cultural life of postwar Melbourne – landscape gardening, paintings, sculptures, photographs, architectural models, furniture, textiles and television footage.

The breadth of the exhibition was its most admirable feature as well as its controlling one. For given such a variety of examples from a confined period the viewer could delight in picking out recurring obsessions. As well, such a presentation subtly undermined the traditional myopic art-historical version of the 1950s as a battleground between the abstractionists and the figurative artists, or between the regional and the international.

The period was perceived by those living through it as a time of 'banality, ignorance, sterility and naivety', according to John and Helen Brack in the accompanying catalogue. Perhaps this is how it has gone down in history too. But this exhibition, by providing such a variety of artistic expression from the mid-1950s, could be viewed as a laboratory in which the social and cultural historian could see beyond the personal and the fragmented and into the fault lines of history, picking out exactly where new influences began to come in and where old ideas were discarded.

CHARLES BLACKMAN, Portrait of Georges Mora, 1956, enamel paint on litho paper on hardboard, 95.8 x 128.5 cm, collection William Mora.

Ideal interior for a modern house, c. 1950, designed by Robin Boyd.

Two lines in particular stood out. The first and most pervasive was a rejection of all nostalgia and a preference for the new and innovative. In architecture and design there was a turning away from the neo-Norman, half-timbered, clinker-brick suburban villas with their liquidambars and silver birches set in manicured lawns, in favour of new engineering-based shapes and solutions involving lightweight forms and encouraging a closer relationship with the outdoors. In the exhibition, models and photographs documented the houses that were oriented to outdoor living, the window walls that looked onto patio gardens of cacti and pebbles. Featuring the still-elegant Gerald Lewers sculptured fountain, the forecourt garden to the 1958–59 ICI House in Melbourne was brilliantly re-created by Jane Shepherd and Simone Slee, in acknowledgment of the significance of Melbourne's first 'glass tower', designed by Bates, Smart and McCutcheon.

Models and photographs of the work of young architects Kevin Borland, Peter McIntyre and Neil Clerehan demonstrated a new sensitivity to the siting of domestic architecture, which in itself sounded a new awareness of the unique character of the Australian

landscape. The desert architecture of Richard Neutra and the biomorphic forms and new materials used by designers Eames and Saarinen surely pointed the way.

This new awareness and appreciation of the local landscape would also account for the passion for landscape art that characterised the 1950s, and which was represented in the exhibition by examples of the work of Albert Namatjira and contemporary television footage of the artist painting in the desert. The ambiguous attitudes of Australians to the indigenous population were a feature of this period and they were subtly signalled in the exhibition by two inclusions: the admirable 1956 portrait of Namatjira by William Dargie, and Arthur Boyd's *Half-caste child*, 1957, one of his 'Bride' series, which was inspired by Boyd's encounters with Aboriginal people during a trip from Alice Springs to Arltunga in 1951. The paintings in this series were exhibited as 'Love, Marriage, and Death of the Half Caste' in Melbourne in 1958.

The second element the exhibition brought to light was the importance of particular personalities at critical times. A presiding spirit of the exhibition could be said to be that of a postwar emigré, Georges Mora, whose portrait, painted by his employee at the time, Charles Blackman, looks like nothing so much as a melting snail curled about a chair. Mora brought French food and a preference for the bohemian life to East Melbourne and Collins Street in the 1950s. He provided sympathetic perception and real support for a generation of artists, and remained a significant artistic presence in Melbourne until his death. Less demanding than John and Sunday Reed, the other major private patrons of the period, but mischievous and provocative, Mora had the gift of giving encouragement without directions. Blackman, Laurence Hope and Robert Dickerson were but some who benefited from his support.

MIRKA MORA, Tackling Melbourne, 1956–57, oil and enamel on composite board, 61 x 123 cm, courtesy the artist.

Cover of *Home Beautiful*, November 1956. Reproduced with permission.

Sculpture maintained but a shadowy presence in the exhibition, rather as it did in the galleries up until the fresh breezes blew in from the earth works and site-specific works of the late 1960s. The examples shown – an early Clement Meadmore, an amusing Julius Kane, a solid Inge King and a well-crafted Clifford Last – looked a little directionless alongside the vigour of the architecture and design.

On the other hand, the representation of paintings of the period was excellent. Clifton Pugh's brooding *Portrait of Marlene*, 1956, is the archetypal muse, her great hooped form drawn together by the clasped hands in an arrangement that was to dominate the artist's compositions henceforth. The colours of this work – browns and blacks pierced by sharp green eyes and lit by areas of white, orange and teal blue – became the palette of the 1950s.

All the other expected icons were there: Roger Kemp, Dawn Sime, John Perceval, Fred Williams, Edwin Tanner. The display upended simplistic stylistic characterisations of the period, as one recognised imagery inherent in the so-called abstract paintings of the period and the abstracting tendencies of much of the figurative art. Surrealism continued to dominate in the 'metaphysical' and 'psychological' imagery of John Howley, Erica McGilchrist, Kemp and Simes. Total abstraction would have to wait until the colour-form painting of the late 1960s.

As we recede further from the 1950s more sophisticated readings of the decade are needed. The catalogue essays contribute to these, even if we find one (admittedly on a discussion of the effect of the Olympic Games on Melbourne) retaining the old Marxian characterisations of 'conflict between the traditionalists and the modernists'.

1956: Melbourne, Modernity and the XVI Olympiad, Museum of Modern Art at Heide, 17 December 1996 – 2 March 1997.

Ann Galbally

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Flower power

In spring, when the sap is rising, humans like to celebrate nature by turning their attention to flowers, regarding them as the most exotic embodiment of nature's beauty and finding symbolic significance in the fertility of this other world. It is customary to mark spring's arrival with floral exhibitions and flower festivals, where nature is redesigned by art in order that both sources of aesthetic experience might leave the human subject feeling physically and morally uplifted.

When spring officially arrived in Sydney in 1996 the Ivan Dougherty Gallery was still busy with the Biennale, but in October it opened its doors to 'Floressence', an exhibition of uplifting floral ambience curated by Felicity Fenner. Comprising forty-seven prints, paintings and photographs of floral imagery from the last eighty years of Australian art practice, it stands as one of the few opportunities Australians have had to consider a history of floral imagery produced in this country and, in particular, to view a collection of traditional work of this kind. With the large and diverse range of works on display contextualised with broad and general comments rather than original research or interpretation, it seems fair to assume that the primary objective of 'Floressence' was its spectacle.

'Floressence' had a chronological trajectory of premodernist, modernist and postmodernist, but with greater emphasis on the last two cultural paradigms. In terms of mainstream practice, these three correspond to the theoretical areas of mimesis, formalism and pluralism. In the catalogue Felicity Fenner points out that there are certain works in 'Floressence' that do not correspond neatly to this narrative. For example, Clarice Beckett – whose dreamy *Still life – Magnolia in an Oriental vase*, c. 1930, is one of many profoundly beautiful pictures in the exhibition – continued to paint flowers in a traditional manner, looking upon them as evocative objects, while those around her saw them as coloured shapes. With such works bringing complexity to an exhibition already challenging in terms of coherency, and with eighty years of work to consider, it would have been helpful if the essay had more emphatically differentiated artists for whom the referent of flower is paramount (the naturalists and realists), artists concerned with the signifier of flower (the formalists interested in flowers as shapes of colour) and artists concerned with the flower's signifier (the symbolists whose metaphors refer back to literature and the arts).

CLARICE BECKETT, Still life – Magnolia in an Oriental vase, c. 1930, oil on cardboard, 55.5 x 48.5 cm, private collection.

Curatorial attention was primarily on the vibrancy of the exhibition space, but this was where theoretical territories and historical specificities collapsed into each other – which is why the exhibition was in need of a more discursive catalogue. A collection of floral imagery can be deceptively simple and straightforward. 'Floressence' encompassed different traditions and historically different critical receptions for floral imagery. Different media and genders created their own theoretical complications. The exhibition reconciled the divergence of artists and histories by concentrating on the experience of the viewer.

It is a traditional view that flowers are decorative, and that flower painters, photographers and printmakers do not work from a conceptual base. Many artists, including those exhibited in 'Floressence', were criticised in their lifetime for producing banal work; Ethel Stephens, for example. At the Ivan Dougherty Gallery Stephens's painting was interestingly placed near Elizabeth Pulie's work – a small oval still life (1920s) by a little-known artist adjacent to a large, bold, Mary Quant-style 1960s retro painting (1990s). In 1896, due to certain decorative qualities, Ethel Stephens was reviewed under the heading 'Un-Artistic Artists'.[1] She belongs to a floral history with which Elizabeth Pulie is connected but from which she does not suffer.

Installed adjacent to each other, Elizabeth Pulie and Ethel Stephens represented the premodernist artist and the postmodernist artist respectively, one demonstrating a concern

ALISON REHFISCH, **Azaleas and apples**, undated, oil on canvas laid down, 38 x 33.5 cm, private collection.

BRETT WHITELEY, **Good morning glory (II), Byron Bay, c. 1990**, oil and mixed media on canvas, 76 x 76 cm, private collection.

with nature, depth and illusion, the other concentrating on surface and pattern. Their comparison also made a feature of the scale shift in this exhibition from the smaller traditional images to the significantly larger contemporary works belonging to Stephen Nothling, Tim Maguire and Rosemary Laing. These works are so unrelated to the works in 'Floressence' pre-dating 1980 that they seem unnatural in this context. This is exemplified in Maguire's *Flower piece*, 1995, where the flowers are forceful and, against all expectation, the viewer feels physically and psychically overwhelmed by them.

'Floressence' showed that today there are no deterrents to men and women working with floral imagery, unlike the situation in which the historical works were produced. Margaret Preston was once compelled to differentiate herself as a flower painter from a flower to combat the idea that flower painting is a natural inclination of women. Nora Heysen remembers that 'once upon a time you were asked not to contribute a flower painting to an exhibition',[2] so poor was the regard for this genre. The histories and contexts of the historical artists are very different from those of the contemporary artists in the show.

The timing of the opening of 'Floressence' with spring gave the impression, unwittingly, that flowers were inspirational objects for every artist included in the exhibition. But, while Margaret Coen did comment 'I paint flowers because I love them',[3] this is not the case for many contemporary artists. Today the relationship of flowers to nature is less the concern of artists than the relationship of art to art, or the floral to the floral. Many of the contemporary exhibitors have nothing emotional invested in flowers as objects of perception but are interested in flowers as objects formed by discourse. They refer to writers such as Norman Bryson and Claudette Sartiliot, whose *Herbarium Verbarium: The Discourse of Flowers* presented 'Floressence' exhibitors such as Glenys Jackson with a compelling way to consider the flower as a strange creature whose roots are underground in the unknown and whose blooms are in the light above. With this discussion of the flower as a model of the unconscious and the conscious, Sartiliot's book also offers a poetic way to interpret the haunting qualities of works such as Brett Whiteley's *Good morning glory (II), Byron Bay*, c. 1990. Although there is no imperative for a curatorial essay to engage with the interpretation of objects, this approach often enhances the audience's experience of work.

1 'Un-Artistic Artists', *Bulletin*, 19 September 1896, p. 12.
2 'Nora's Private World: At 80 the Sap Still Rises', *Sydney Morning Herald*, 17 August 1991, p. 9.
3 Margaret Coen's Obituary, *Sydney Morning Herald*, 1 September 1993, p. 26.

Floressence, Ivan Dougherty Gallery, Sydney, 24 October – 16 November 1996.

Ann Elias

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Thoughtful art

IAN BURN, This painting is better ..., 1993, oil, card, wood, three parts, each 33.5 x 29.5 x 4.5 cm.

Ian Burn's late work, completed in a few years before his untimely death in 1993, represents a development and a deviation from the austere language of conceptual art, but also something far more important in Australian art: it signals the end of political art as Burn and his generation had understood it.

Burn saw the contradiction – for sentimental reasons otherwise largely played down by the Left – between avant-garde art and 'politically correct', socially committed, collective artistic action. These strands were clearly becoming irreconcilable by the time Burn began, in 1990, making the works that are so carefully presented in the touring exhibition 'Artists Think: The Late Works of Ian Burn' and its beautifully produced, scholarly catalogue. Burn's late paintings grew out of his thinking and writing (which was, as often as not, a collaborative process with other writers and artists, including the exhibition's curator, Ann Stephen) and he was evidently convinced that the rules of the game had utterly changed and many of the players had inadvertently changed sides.

However, I do not wish to suggest that Burn left political art behind; he doesn't seem to have ever left anything completely behind, returning again and again throughout his life to the same themes and materials. Burn repeatedly examined a particular framing context – value – and how it was produced, right up to *This painting is better than the last one*, 1993. This consistency can be located both in his art and his equally important parallel vocations of art criticism and trade union arts organiser.

Art and Australia has itself been drawn into Burn's long and 'excellent adventure'. At the end of the September 1970 issue, for example, the magazine published a dense article – 'Conceptual Art as Art' – by expatriate artist Ian Burn. Burn was among the first artists to take an authorial and a critical position simultaneously, generating both his own art criticism and art. Carefully wading through his always cautious prose, the reader can identify the logic that later led him to his work with the Australian labour movement and, towards the end of his life, to heart-breakingly poignant paintings. He insisted that artists not abandon a critical role to critics, asserting that artworks could and should incorporate many levels of discussion and that the role specialisations of the 'art industry' should not squeeze the artist out of art criticism. However, the complicated demands – on art, on audiences – of conceptual art were to produce a self-imposed crisis among artists: Burn's very late work represents a final, elegiac postscript to that crisis. It is fair to say that all his work, including that with trade unions, was marked by his own absolutely deliberate refusal to decide finally on which side of the fence he wanted to stand, and whether painting was dead or not.

Burn worked collaboratively (Burn, Mel Ramsden and Roger Cutforth founded the Society for Theoretical Art and Analysis) and then collectively, as part of a much larger team, becoming one of the key New York members of the Art & Language group. Upon his return to Australia in 1977, Burn worked for over a decade with trade union-based arts organisations, an activity that is exhaustively documented in *Ian Burn, Art: Critical, Political,*

which was published to coincide with the exhibition 'Artists Think'. The book's editor, Sandy Kirby, worked with Burn on a 1985 exhibition, 'Working Art'. During this decade Burn's personal artistic practice, except for early conceptual works, became almost invisible.

His association with the Media Action Group, which was a floating collective of over a dozen people, has to be differentiated from his artistic collaboration with Art & Language, with Ramsden and, finally, with unknown amateur landscape painters, as the work created by union-based organisations, however empowering, fitted into recognisable existing historical categories of community art. The artists themselves were aware of this distinction; they recreated an older practice of artists facilitating communication. Burn completely understood the inevitable failure of future attempts to bring art to the 'people', for not only were the 'people' already coming to art, but political art itself had, Burn reluctantly saw, become an intellectual and aesthetic backwater.

Burn could not quite bring himself straightforwardly to designate his later works as art, seeking instead to create an intermediate imaginative zone of reflexive critical art. The implication is spelt out in the artist's statement, reproduced in *Artists Think*, and in the weirdly beautiful *Documentary walls*, 1967–93, the authorship of which is unclear. Was Burn appropriated by Ann Stephen and Julie Clark, or the reverse? The deceptive and deliberately amateurish character of conceptual art supplemented, but was not at all identical with, the (now-conventional) postmodern image of the 'death of the author'. This distinction – and Burn's typically ingenuous appropriation of amateur art as well as his own early pictures – confused my colleague, Melbourne *Age* reviewer Robert Nelson, who accused Burn of having little important to say about the revaluation of differences between amateur and professional art. This was a subject that his later works did not address at all, except as a decoy. His career with Union Media Services and his history as a member of a New York art gang, described by Michael Corris in *Artists Think*, had become the subjects of his art. The 'political artist' as such was no longer a real entity, having lost, as Burn painstakingly analysed in the essay reproduced at the end of *Ian Burn, Art: Critical, Political*, almost every last trace of critical potential except that of sentiment.

Burn's final paintings are an attempt to make a critical and poetic art, with all the instability and oscillation that this implies. Burn elaborated a particular type of unorthodoxy pointedly distinguished from the appropriation so characteristic of the 1980s. The *Value added landscapes* superimpose text over amateur landscapists' paintings: Burn was a translator–artist attempting to mediate between different kingdoms – those of image and text. As a sneaky insurance against almost inevitable misinterpretation, he also represented mediation in action – as did far less intelligent avant-gardists – as if he were somehow able to be detached from his paintings.

In 1970, attempting to police the borders between poetry and information, Burn insisted that conceptual texts were not to be considered literature or aesthetics or criticism or any of the standard categories that one gets in the support or surrounds of the art environment. Text was simply a medium for the expression of thought. In 1991 Burn noted that 'the contemporary or postmodernist tendency is to read pictures rather than to look at them… To only read pictures is to rely on a rhetorical vision – vision which treats the picture as nothing but a rhetorical surface'. His early works are extraordinarily and internationally important but they oscillate between rhetoric and the hypnotic myopia of New York. Burn's later works have the same contradictory trajectories: on the one hand, a regional orientation towards the unconstrained textuality of Borges and Robert Smithson; on the other, a leaning towards an extremely sophisticated, highly aesthetic neo-avant-garde conceptualism. He was attempting – in a characteristically cautious way – to distinguish between text-based art and conventional strategies of Duchamp's ready-made, but he was also doubling the transparency of language with typed words that were no longer taken to be identical with spoken language. This was a literary conception – a strangely extravagant, original, paradoxical conception – of the artist as a 'value added' landscape.

Artists Think: The Late Works of Ian Burn, retrospective, originating Monash University Gallery, Melbourne, 6 July – 24 August 1996; touring to Art Gallery of Western Australia, Perth, 16 October – 1 December 1996; Museum of Contemporary Art, Sydney, 11 April – 20 July 1997; Queensland Art Gallery, Brisbane, 18 October – 30 November 1997.
Artists Think: The Late Works of Ian Burn, exhibition catalogue, edited by Ann Stephen, Power Publications, Sydney, in association with Monash University Gallery, Melbourne, 1996, 120 pp., $30.00.
Ian Burn, Art: Critical, Political, edited by Sandy Kirby, University of Western Sydney Nepean, Sydney, 1996, 64 pp., $15.00.

Charles Green

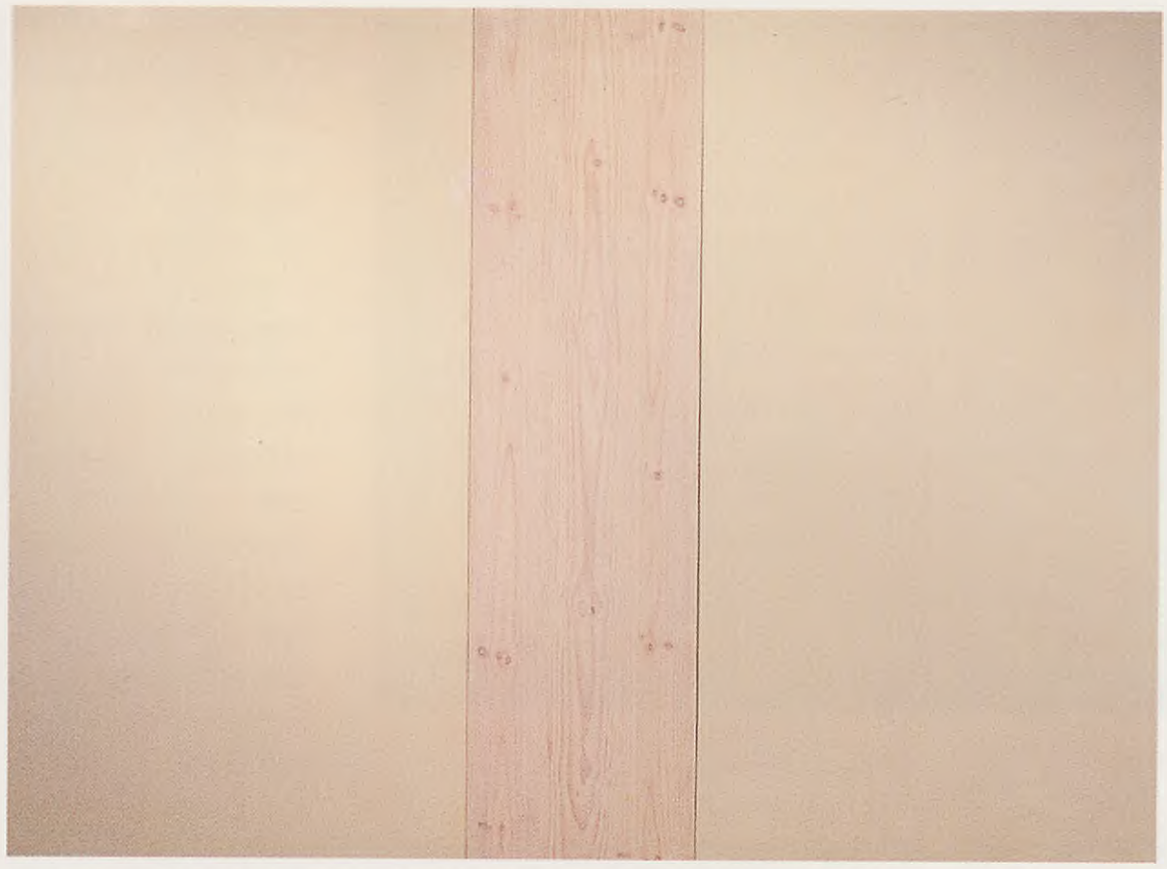
Charles Green is an artist and the author of *Peripheral Vision: Contemporary Australian Art 1970–1994*, Craftsman House, Sydney, 1995.

A smile in the mind's eye

The truly uncanny, indeed, finally moving, thing about Australian art in the 1980s is the way that it can be written as a fable of representation, a miniature emblem … of a logic that has programmed Western civilisation from the very beginning.[1]

In *What Is Appropriation?* and *An Uncertain Smile*, Rex Butler presents a history of Australian art of the last decade and a half. He begins, more or less, with Paul Taylor's 1982 'Popism' exhibition at the National Gallery of Victoria.[2] Popism announced an aesthetic strategy that came to dominate the contemporary practice and criticism of the 1980s and after. Known variously as 'appropriation', 'second-degree' and 'image-scavenging', it proposed a radical critique of the notions of originality and artistic intentionality. Images were understood to function like texts, their meaning dependent on context rather than being authorially dependent. Here, the privileged model was photography. As Taylor subsequently argued, while Popism was located within recent multinationalism, its utterance was particularly Australian. His homology is always worth repeating: 'Popism, like the Aboriginal nomads, can therefore find a metaphor for itself in its existence on the surface and edges of the existing landscape'.[3]

In Butler's presentation there are two consequences of the art, and rhetoric, of Taylor's radical superfluity. One concerns the limitations of Australian art, the other the possibilities for art and criticism generally. If, as Popism's pose suggests, all experiences of Australianness are always already mediated by images, the task of fashioning an authentically Australian image becomes both impossible and redundant. He suggests that one way of understanding the art of the 1980s is as an attempt to work through the implications of this argument, first and most eloquently made by Paul Foss in his 1981 essay 'Theatrum Nondrum Cognitorum'.[4] Butler points



A. D. S. DONALDSON, Banal painting, 1990, mirotone 831 on wood, 244 x 308 cm, courtesy David Pestorius Gallery, Brisbane, and Sarah Cottier Gallery, Sydney.

out that to argue that Australianness thus embodies the condition of un-originality, that this is what constitutes its identity, is to make a logical error, for it is to claim precisely that value (originality) already discredited.

Appropriation's iconoclasm, its interrogation of notions of originality, is the first of three successive attitudes it engenders. The second is iconic, in that the image is understood not only as a text but as always involving what Butler calls 'extra-aesthetic' concerns. Imants Tillers' increasing reference to his Latvian origins is a good example, as is the tendency to read Jenny Watson's post-Popism work in terms of its 'expressive' content. Butler notes that appropriation proffers three possible relationships of the copy to its source – different, the same, the same and different – and that each possibility entails its own aesthetic: in turn, aggressive iconoclasm, iconic homage and banality. (The last, the third of appropriation's 'attitudes', is fundamental to the analysis he undertakes in *An Uncertain Smile*.) The move from one to the other of these aesthetics provides a model for an art history of the 1980s and, while Butler does not write this history, the essays he collects in *What Is Appropriation?* document its passage.

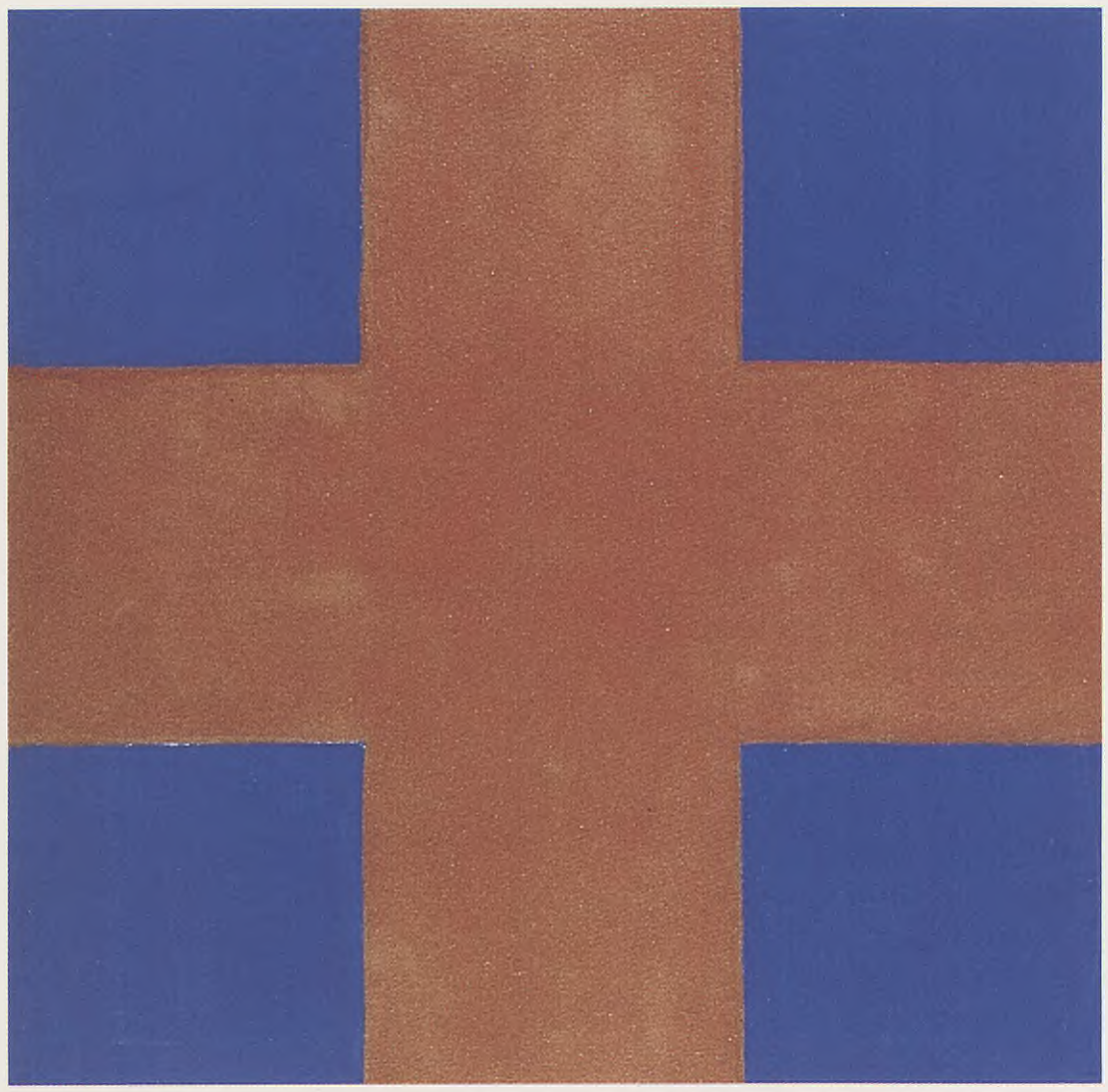
In spite of its analytical prowess, Butler's work leaves questions untouched. Why and how is appropriation different from other models of aesthetic reference? How, if the 'logic' of appropriation is as old as western representation itself, was it that the conditions for the playing out of this logic were so favourable in Australia in the 1980s?[5] Butler ultimately subsumes all Australian art of the period to the logic of appropriation when what he speaks of is, more correctly, an art historical procedure whereby predecessors and antecedents are established retrospectively. If the work of Peter Tyndall, Robert

MacPherson and Simone Mangos, to use some of his examples, cannot avoid being seen as appropriative, this finally says very little about their work. (It also says something very limiting about the tasks of art history.)

In *An Uncertain Smile* Butler considers the possibilities of art practice and criticism in the light of appropriation's ascendancy. He notes a pervasive ambivalence, brought about by 'the logic of representation itself whereby the appropriated copy is both a destabilising recontextualisation of the original and a testament to its lasting power'.[6] The history of appropriation makes this logic visible; the history of Duchamp and Warhol does something similar to intentionality. Warhol empties and formalises Duchamp's radicality, and the ongoing repetition of this gesture, when critics and audiences ask of the artist 'Are you serious?', produces the 'logic of camp'. For Butler, this is the signature of 1980s art and criticism. In the face of this, the contemporary critic 'decides he cannot decide', and the work is no longer the enactment of the aporia of intentionality so much as it is *about* this aporia.[7] As Butler notes, this is a consumptive logic, reducing contemporary art to two alternatives: complicity or critique.

This 'camp' might 'threaten to destroy art' but it is not unassailable. In his analysis of articles from ten years of *Art & Text*, where he shows how the criticism of the 1990s inherits the tropes of the 1980s, Butler is able to grasp at a space beyond this logic. This is a space where criticism itself might constitute a form of resistance. This is spectral, phantasmic, but Butler sets some store by it, writing that in *Art & Text*'s ironising distance from the orthodoxies of New York postmodernism there might be something 'that in the end might save us'.[8]

If distance is to 'save' Australian art, it can no longer provide its subject matter. Writing on the work of A. D. S. Donaldson, Butler notes that the experience of European travel and study prompted Donaldson's post-Popism realisation that provincialism in Australia is neither a problem nor a topic for a young artist. He contends that instead of feeling cut off from the tradition of European abstraction as an Australian, Donaldson was capable of participating in and contributing to it. Donaldson's question, as posed by Butler, is: what could it mean to belong to this tradition as an Australian?[9] That this is scarcely an original question for an Australian artist cannot be lost on Butler, whose own work in not without its irony. Australian art and criticism might well respond blankly to his call for a practice that would be 'serious, unironic' and 'naive'. His dismantling of the logic of the 1980s helps free it from the necessity of elaborating its own condition.



JOHN NIXON, Self portrait (Non-objective composition) Blue and brown cross, 1985,
enamel and acrylic on canvas, 61.5 x 61.5 cm, courtesy the artist.

1 *What Is Appropriation?*, p. 15.
2 Butler notes two precursors to Taylor's exhibition: the series of concerts and exhibitions organised by David Chesworth and Tsk-Tsk-Tsk at the Clifton Hill Community Centre in 1979–80, and Judy Annear's 'Art in the Age of Mechanical Reproduction' at the George Paton Gallery in 1982.
3 Paul Taylor, 'Popism: The Art of White Aborigines', *On the Beach*, vol. 1, 1982. This article originally appeared in *Flash Art*. Reprinted in *What Is Appropriation?*.
4 This essay first appeared in *Foreign Bodies Papers* (Local Consumption Publication, 1981). Reprinted in *What Is Appropriation?* In another sense, Robert Hughes had already made this argument about Australian art in 1966.
5 The importation of a variety of structuralist and post-structuralist methodologies is a result, not a cause, here.
6 *What Is Appropriation?*, p. 15.
7 *An Uncertain Smile*, pp. 30, 38.
8 ibid., p. 44. Butler's interest in the work of writers Edward Colless, Adrian Martin and Meaghan Morris similarly lies in the way they produce perspectives 'outside the cul-de-sac' of endgamism. He devotes considerable attention to their writing in this book.
9 *An Uncertain Smile*, p. 93. The work of Dick Watkins, briefly taken up as an appropriation artist by *Art & Text* in the 1980s, illustrates one way of thinking through this question.

What Is Appropriation? An Anthology of Critical Writings on Australian Art in the '80s and '90s,
edited by Rex Butler, Institute of Modern Art, Brisbane, and Power Publications, Sydney, 1996, 316 pp., $39.95.
An Uncertain Smile: Australian Art in the '90s,
by Rex Butler, Artspace, Sydney, 1996, 140 pp., $15.00.

Ingrid Periz

Ingrid Periz is completing her PhD on video and the crises of the avant-garde at New York University.

Not quite straight

> Queer people indeed have a place to fill and a work to do in the economy of the world that no one can occupy so well or perform so efficiently. They are something like the curiously shaped articles there is such a difficulty with when packing a trunk or a portmanteau. One has to try again and again to find what is the exact position they were meant to occupy, but when it is found, the fit is perfect, and moreover they hold all the rest firmly together.[1]

Jeffrey Smart's autobiography *Not Quite Straight* is the story of a man who took a long time to find his place in the world. It is the story of how Smart became the 'gentleman painter'. That Smart finds eventual solace in the cultural milieu of Europe is typical of many generations of Australians, but what is different about this story is that Jeffrey Smart actually 'cut it' within that milieu.

Not Quite Straight is a particularly selective narrative, focusing on Smart's early life. It takes the reader from the quaint backwater liberalism of pre-World War II Adelaide to Europe, then to Sydney in the 1950s and 1960s, and then back again to Europe. Along the way we meet family, friends and lovers.

The author is from 'old Adelaide', and while possibly not quite 'top drawer' his family was pretty close to it. Music and art provided welcome escapes from humdrum provincialism, and Smart presents himself as a person marked by destiny. He is pleased to relate that at Victor Harbour he was accosted by a couple of Theosophists who told him that he was 'a Master'. An early teacher, a 'Miss Tuck' (Marie Anne Tuck, 1866–1947), said mysteriously, 'You've painted before'. There are also stories of significant dreams, seances and clairvoyants. This mystico-spiritualist leaning is rather strange considering the rigorous attention to a detailed observation of the real in his work.

Smart initially learnt late-nineteenth-century methods and approaches to painting, but was introduced to the safer elements of modernism through an attraction to reproductions of Cézanne and through resident Adelaide artists such as Ivor Hele and Dorrit Black. However, the most important influences on the younger, pre-Europe Smart were the poems of T. S. Eliot and his close friendship with the artist Jacqueline Hick.

Eliot's poems of despair and alienation played into Smart's then-burgeoning realisation of his sexuality. Like many of his generation, he regarded homosexuality as a tragic affliction, but luckily our protagonist was born into a class where one could be a homosexual.

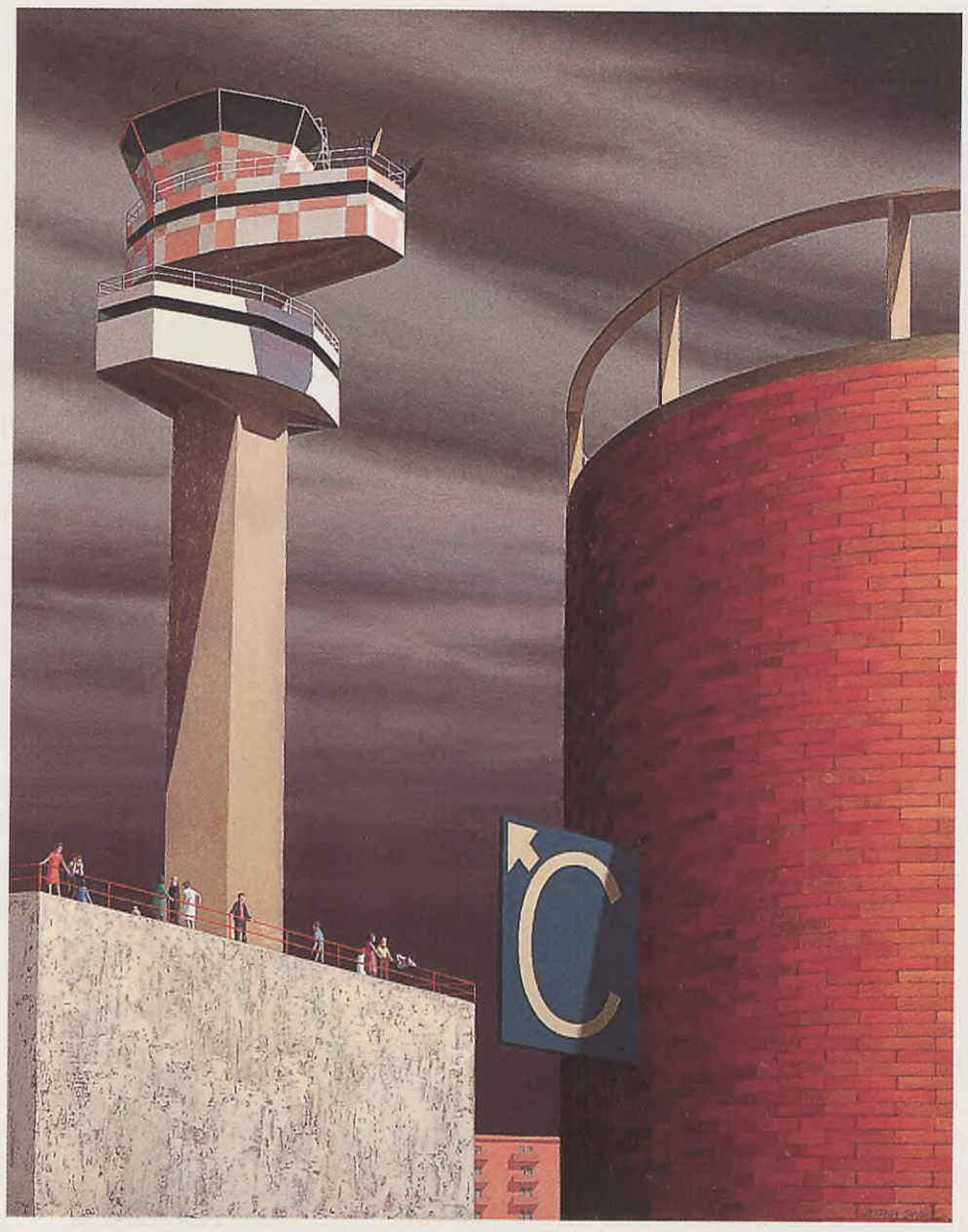
Hick was one of the first people he tried to tell of his 'secret'. In the 1940s Hick was developing a tough and acerbic visual style that was informed by social concerns and the mildly romantic surrealism coming out of England via magazine reproductions. It was during this time that she made what is for Smart the most important contemporary painting: an image of a cement cone at the entrance to the Adelaide Botanical Gardens. Hick did not keep the work but it remained in Smart's consciousness, so much so that in 1975 he attempted a homage cum exorcism – *The traffic stand*, now in the Thyssen-Bornemisza Collection.

There are echoes of Hick in the Jeffrey Smart work *Robe*, in the Art Gallery of South

JEFFREY SMART, Robe, 1947, watercolour on paper, 50.8 x 61.3 cm, Art Gallery of South Australia.

Australia. In this painting, made in 1947, three conical piles of draped fishing nets frame a tight but 'satisfying design' of nautical detritus. The comparatively loose handling of paint adds to the disquieting sense that all the forms depicted in this image await imminent animation. This work illustrates again the Anglophile influences at play (see the work of John Piper, Edward Wadsworth and John Armstrong et al.) within Australian art of the late 1940s. *Robe* also heralds Smart's later more complex explorations of the urban environment. From the late 1960s Smart gained notice for paintings that emphasise a puzzling dissociation of the self and the contemporary urban environment. There is a cool, studied quality to his work that is inspired by a range of realist art including Edward Hopper and Piero della Francesca. Smart enjoys creating strange and difficult, tortuously constructed paintings. There is an ordered emptiness and smooth finish in Smart's work that is reminiscent of architectural cartoons. In this autobiography he does at least admit he is a 'frustrated architect'.

Robe was made just before Smart's first trip overseas. There are familiar tales of genteel poverty in London but, unlike many antipodeans, Smart and Hick escaped to Italy where the weather was better and life considerably cheaper. For an artist who claims that the expressionist movement was 'a disaster', it is no surprise that coming in contact with Great Artefacts of European Culture underlined his faith in realism. However, there is a frustrating lack of detail to these observations. Art, it seems, is an adjunct to a pleasant travelogue. For example, why does Smart cite as his top four great works of art Piero della Francesca's *Flagellation*, Giovanni Bellini's *San Zaccaria Virgin enthroned*, Giorgione's *Fête champêtre* and a mosaic after Dioskourides of Samos, *The street musicians*? What is it about these works that specifically excites his sensibilities?



JEFFREY SMART, Control tower, 1969, oil on canvas, 91.5 x 72.5 cm, Art Gallery of South Australia.

Smart returned to Australia in the early 1950s, continued to paint and worked for the ABC. Smart claims that, in 1951, the year in which he won the Commonwealth Jubilee Art Prize, he still did not know how to paint. He became the man about Sydney town, the dandy Jeffrey. He cleverly became the slum landlord to support his dream of the gentleman painter. He was always working. Throughout the narrative Smart emphasises the constant labours of his career choice. By the summer of 1965, he writes, he felt as though his paintings were 'getting somewhere', but refuses to tell the reader just where that might have been. Again, I would have preferred a little more detail to illuminate this period of slow artistic gestation. So often in Australian art there is the opposing narrative presented: youthful flashes of genius leading quickly to a vacuous facility of content and medium. The period from 1965 to the present is the time of Smart's major critical and commercial acclaim but the text slips away to a disconcertingly quick conclusion, with the author telling us that he wants to be like Titian who painted until his death at ninety-eight!

Not Quite Straight, then, provides a new set of gossipy insights into the life and occasional visions of an important Australian artist from the 1930s to around 1970. With this memoir these decades become a slightly less bleak landscape. *Not Quite Straight* is also of more than passing interest because so few artists, let alone Australian artists, write autobiographies. Once the most popular literary form, there is now a certain archaism about the whole exercise of 'this is my life'. The author obviously wants to provide a clearer, more honest account than what can be made second-hand. This style of text is a way for artists to maintain a little more control over the reception of their work. But in Smart's memoir the major consideration has been to create a book that is a quick and lively read. The tone of the text is wry, light and entertaining. There is nothing wrong with this approach, but more detailed information would certainly have enhanced what is essentially a polite thank-you note to those who helped him in his career of Jeffrey Smart, Gentleman Painter.

1 Ernest Martin, 'Social Studies No. 1 – Queer People', *Centennial Magazine*, vol. 1, no. 7, February 1889, p. 466.

Not Quite Straight: A Memoir, by Jeffrey Smart, William Heinemann Australia, Melbourne, 1996, 464 pp., $40.00.

Craig Judd

Craig Judd is a lecturer in Art History at the College of Fine Arts, University of New South Wales.

Melbourne muse

The portrait shows a man of sexual affairs, sexist and only lastly an artist. A confident claim that Colahan 'was at the peak of his ability in the 1920s and early 1930s, one of the three or four best known painters in Melbourne, along with Meldrum, Streeton and Sir John Longstaff' comes on the first page with other foundation claims for the book. The sexism tag – 'he was something of an old-fashioned sexist' – is a wise opinion of the author's near the end of the book. But these points are typical of the book's sketch style. Although Kinnane writes at one point that Colahan 'followed the call of his two prime desires: work and women', only the latter gets real attention.

I was quickly convinced, reading the book, that it would help to have a grasp of male psychology and preferably a professional angle on the sexuality of the Australian male. Failing that, there is plenty of cause for thought. Colahan's portrait of his first wife, painted within months of their marriage, shows a sourpuss, her eyes screwed up in pain, perhaps already suffering from the marital headache. The author finds that portrait 'attractive if somewhat tense-looking', without questioning why a new husband would choose to show his young wife with a headache. We are told in passing that Violet set fire to Colin's studio in the same year, but again, nothing is made of it. Touring in Spain three years later, Vi and one of Colin's artist companions, Archie Colquhoun, developed 'intense' feelings for each other. Kinnane is not interested in the situation between Vi and Colin, or Vi and Archie, but concentrates on the two men. 'Feelings had become intense over what Archie saw as Colahan's ill-treatment of her' – we are not told what ill-treatment; instead, 'Colin reckoned that Archie was sex-starved' and, because he was 'wary of

COLIN COLAHAN, Self-portrait, c. 1930, oil on canvas, 43 x 35.3 cm, private collection.

Colquhoun's temper' and knew 'he carried a gun', preferred to whisk Vi away rather than have it out with him. The story is beautifully simple: the men typecast as mates and rivals, with women the objects of their mating instincts. The interpretation may be Colahan's, it could be that of his circle, or Kinnane's own construction. It is thoroughly consistent. No matter how old Colahan grows, how far he strays, the same kind of man he undoubtedly stays.

We are told that the energy between Colahan and Justus Jorgensen was greater than that between man and woman: 'in the company of attractive women they thought competitively of each other'. Back in Melbourne in the late 1920s Colahan began 'painting one particular woman with great devotion. Mireille Wilkinson was the French wife of an Australian economist and writer on financial and population matters, Harold Launcelot Wilkinson. Highly informed on finance and investment, Lance Wilkinson was a wealthy man'. Colahan would have liked to marry this wealthy man's wife; failing that, he had a child by her that her husband accepted as his own.

During that time Colahan's sexual life was well-rounded. Of his many lovers, Mollie Dean, through her murder, was the one woman to breach Colahan's code of life. Her violent death in November 1930 brought the Meldrum group under public scrutiny. Colahan felt exposed. He lost a sense of inner comfort, lost weight and developed an ulcer, 'so in later times when recalling this confused flood of events and the powerful feelings it stirred in him, he was naturally inclined to represent those feelings by narrating a tale of his own victimisation'.

The end of Colahan's Australian career was virtually the end of his art. In London, from the mid-1930s, there were endless opportunities for indulging in interesting women, 'French wines and cuisine, Gothic cathedrals and mansard roofs, gardens, fountains, ceramics, painting, textiles, Persian carpets and eighteenth-century furniture'. He showed no interest in or concern about the political climate, rapidly heating towards World War II. He gave more and more attention to the art of living well, less and less to art itself. Meldrum, in his sixties, could still define art as the pursuit of truth and 'how to think'. Well before that stage Colahan's life had tailed off into decorative billabongs. Eventually, in old age, he lived on the Italian Riviera, in complicated harmony with wife, ex-wife, ex-lover and various children.

Knowing nothing about Colahan's life apart from what the author presents, I am hampered as a reviewer. But I can assess Kinnane's treatment of Colahan's art. I suspect that many readers will be entertained (as I was) by the rest of the book, but Colahan as artist is ineptly portrayed. How can Kinnane say that Colahan's paintings of the late 1920s and early 1930s moved away from Meldrum's style when they are so close stylistically? How can he be so blind to the difference between Colahan's superficial style and Clarice Beckett's personal vision?

It would be better if Kinnane hadn't strayed so deeply into the morass of modernism. One never knows what definition he has in mind, whether Patrick McCaughey's late 1960s concept, my own empirical use, or a 1990s postmodern definition. Kinnane makes flattering use of my *Australian Modern Painting Between the Wars*, but misinterprets it, most seriously by confusing Meldrum's initial tonal style (which altered in notable respects after he developed a theory) with his theory (first formulated in 1915) and his philosophy of art (always much broader than his theory). Meldrum's ideas evolved and always addressed their problematic relation to competing doctrines. His theory, ostensibly traditional, was modern in its use of a manifesto and its scientific problem solving. He does not fit Kinnane's tidy scheme of opposites, which suggests that because Meldrum and his followers attempted to maintain unity and order, the modernists did not; because the modernist painters emphasised colour and design, Meldrum eschewed them. The attention given to design and colour by Meldrum, Beckett, Percy Leason, Colahan and so on, and the extreme orderliness of diverse modernists such as Margaret Preston, Eric Thake, Ralph Balson and Kathleen O'Connor show the fallacy of that way of thinking.

Colin Colahan: A Portrait, by Garry Kinnane, Melbourne University Press, 1996, 200 pp., $45.00.

Mary Eagle

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

top: **COLIN COLAHAN, Flinders Street viaduct, rain, c. 1934,** oil on canvas, 44 x 37 cm, private collection.
above: **COLIN COLAHAN, Melbourne, 1929,** oil on canvas, 32.5 x 40 cm, private collection.

In this issue we look at Melbourne. Not necessarily at images of Melbourne, nor even at the key (since well-documented) moments in its art history. Rather, we focus on the particular milieux from which art in Melbourne has emerged over the last few decades: on Melbourne not as subject but as lived-in imaginary. Stephanie Holt looks at the municipal art of St Kilda, a suburb in which artists have often worked and lived. Charles Green writes on Melbourne's most single-minded gallerist, Bruce Pollard, and Daniel Thomas on the art of its most notable regionalist, Robert Rooney (who has lived in the same street in Melbourne his entire life). Edward Colless contemplates Melbourne's most famous painting, *Chloe*, over a beer in Melbourne's most famous pub,

Melbourne

the Young & Jackson. Chris McAuliffe looks at the ways that Melbourne's punk music scene in the late 1970s and early 1980s enabled a 'modernist bohemianism' that prompted a release for artists into the postmodern.

Of all Australian cities there is an intensity particular to Melbourne. Beneath the lethargy of its great suburban sprawl one senses something tight, held in check, combustible – a sense of energy or violence suppressed. This Melbourne imaginary hovers like an incubus over the dark visions of Tucker and Henson; alternately, it can be read in terms of the banal, in the emptiness of Brack's new suburb images of the 1950s and the absences of late 1960s minimalism and conceptualism.

In her article on Brack's *Collins Street, 5 p.m.*, Juliana Engberg explores exactly this dynamic between mundanity and modernity, played out in this instance through allusion to an imported internationalism versus local innovation. For perhaps it is precisely the intensely localised nature of Melbourne that is its defining condition. As Daniel Thomas implies in his article on Rooney's suburban Dadaism, 'internationalism' is made possible only through a concentrated parochialism. Whether depicted in the 'Paris end of Collins Street' or amid the seaside squalor of St Kilda, Melbourne is transformed through the imagination of artists, in Thomas' words, into 'a place of marvels'.

Bill Henson, Untitled, 1985–86, type C colour photograph, 128 x 115 cm, courtesy Roslyn Oxley9 Gallery, Sydney.

MELBOURNE MODERN

The art of Robert Rooney

Daniel Thomas

A biographical art maybe, but not necessarily autobiographical, warns Robert Rooney. He allows that his work could be a voice for what he fondly calls 'the secret life of the suburbs'.

If the personal is to stand for the cultural in his Melbourne, Rooney nevertheless constructs, deadpan, a very interesting self. His biography for a retrospective exhibition titled 'From the Homefront', presented by Monash University Gallery in 1990, begins with the art he made when aged about five: 'Encouraged by his mother to cut up photographs in the *Australian Women's Weekly* and paste different heads on bodies'.

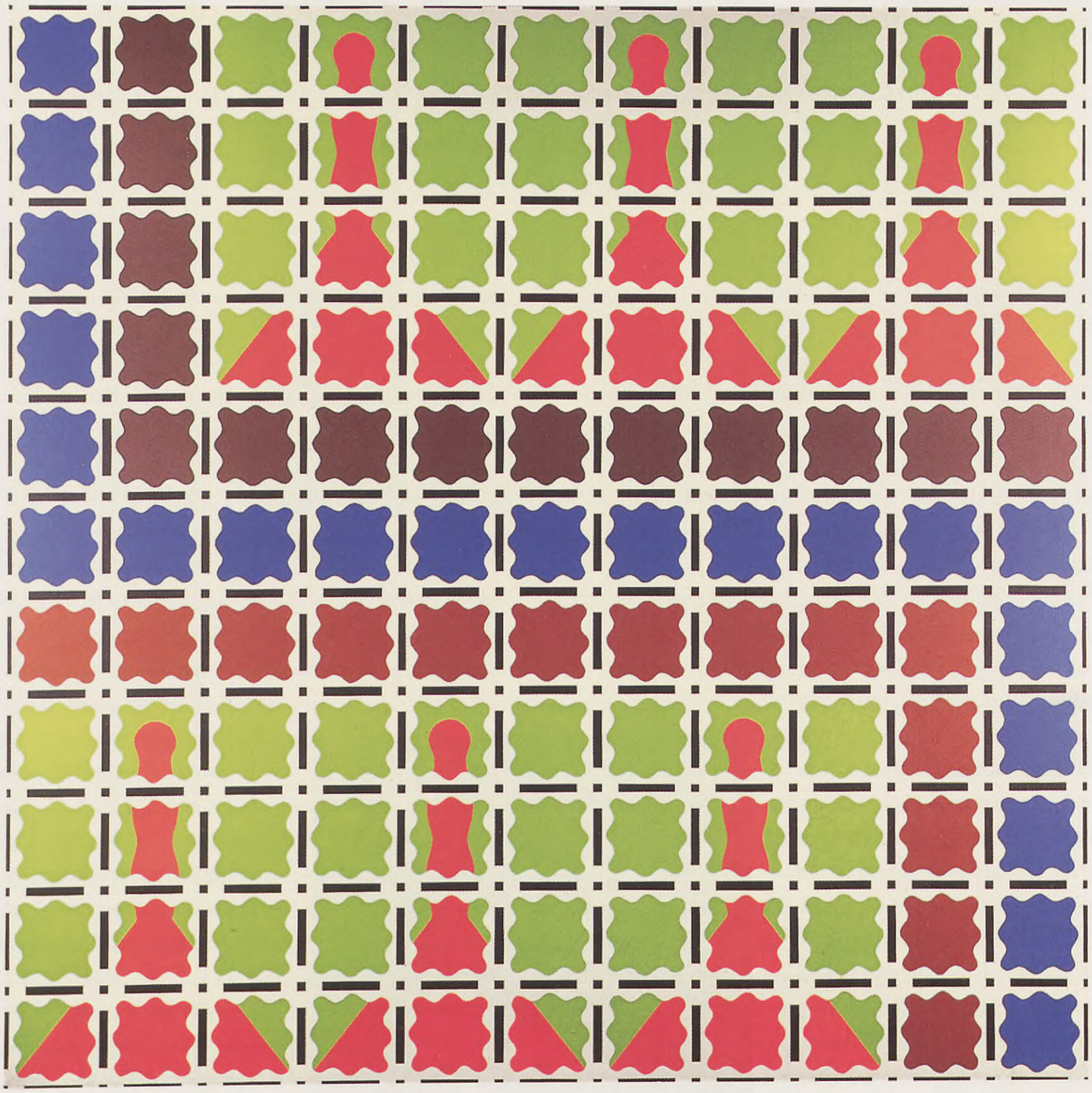
Mother was not only casually subverting the most powerful of Australia's mass media, but also making young Robert into a Dada collagist, with a taste for violence.

Rooney expected the art-history-literate reader of that loaded note to think of Max Ernst's photomontage technique of the 1920s, of avant-garde 1950s 'cut-up' literature by William Burroughs, and more generally of the nineteenth-century proto-Dada statement by the poet Isidore Ducasse: 'Beautiful like the chance meeting on a dissection table of a sewing machine and an umbrella'. Rooney sets up relationships that are playful, witty and unsettling.

'Dada is as dead as the dodo', wrote Bernard Smith in 1959 for the *Antipodean Manifesto*, an anti-abstraction statement for a Melbourne exhibition of six figurative painters. Rooney had been determinedly modern at art school, from 1954 to 1957, and he spluttered in a letter to former art-school colleague Rosemary Adam: 'well what about all the books coming out on DADA and Duchamp and the BBC are having a series of programs on DADA and the antiart movement and its effect on art and literature today, like pollock motherwell john cage the beat poets and all that … anyway what about ROBERT RAUSCHENBERG and JASPER JOHNS … is dada as dead as a DODO no …'

Dada is intensely regionalist. Duchamp's ready-mades – porcelain urinals, bicycle wheels, bentwood hat racks – spoke of modern life in Paris or New York from 1910 to 1920. A less familiar city, Hanover, was vividly recalled by those who knew it when they encountered its tram tickets, newspapers, cheese packets, light switches and other rubbish in *Merz* collages by Kurt Schwitters. So Dada done in Melbourne, as the 1950s performer Barry Humphries also knew well, would reveal a real Melbourne.

In 1959, having failed to gain his commercial-art Diploma in Illustration & Design, Rooney began twenty years work as a salesman in



ROBERT ROONEY, **Kind-hearted kitchen-garden IV, 1968,** acrylic on canvas, 168 x 168 cm, University of Melbourne Art Collection.

bookshops. It kept him in touch with new books on new art. He became an expert on children's books. And he loved the second-hand books, their absurdity, their comic potential: 'You never know what surprises each day will bring … Books on physical activities such as Swedish Club Swinging, Exercising in the Bath, The Walking Stick Method of Self-defence … or, as I soon discovered, the sorts of things people leave in the old books they sell' – like forgotten membership cards of the Communist Party of Australia, or sixpenny war savings stamps, which eventually, in the 1980s, would become the paintings *The red card, Australia, 1944–45* and *What price victory?*. Melbourne's recent past, the adventurous secret life of its bookish suburbs, tumbled from the cast-out reading matter.

Such finds were immediately made into collage booklets for Rooney's friends from art school. This 'Spon' work was named after the radio 'Goon Show' term of praise for spontaneous absurdity. By 1966 Rooney realised that the material collected for the Spon books and other private 'entertainments' could be the basis of his public, professional art, and in 1967 he began his abstract serial/cereal paintings based on banal household goods. 'BANAL: Means familiar rather than boring … I had a madness for breakfast cereal – used to live on it.'

In his first public paintings, of youth culture, of Coke drinking and motor accidents, Rooney had used images found ready-made in magazines and newspapers and rock TV (the artist's house in 1957 became an early and avid TV home). In Rooney's words: 'There's not one self-invented image … To me creativity is a matter of choosing something and structuring it. Originality is something talked about by people with nothing in their heads'.

Then three abstract-Dada exhibitions came in quick succession: 'New Paintings: Kind-hearted Kitchen-gardens and Slippery Seals', 1968; 'Canine Capers and Cereal Bird Beaks', 1969; and 'Superknits and Snaps', 1970. Dale Hickey made similar hard-edge abstract paintings that drew upon 'devalued' mass-culture household design. So did Ti Parks. But in the exhibition 'The Field', which in 1969 launched the National Gallery of Victoria's new building and, for the general public, a new cool abstraction into high visibility, Rooney's work stood out like a sore thumb. He says his work is not satire, but that it has a sense of the absurd.

His *Kind-hearted kitchen-garden IV* was gaudier than anything else in 'The Field', closer to the alluring edge of bad taste than the many big colour-field corporate decorations. The title too was a lone oddity in an exhibition full of po-faced paintings with the 1960s period-piece title *Untitled*. Eventually we might decide that Rooney's 1967–70 paintings are not entirely absurdist, but are also celebrations of home life, as drily tender as the eighteenth-century household kitchenscapes painted by Chardin.

Through his art the world might see everyday Melbourne transfigured, as if through a child's mind, into a place of marvels.

Packaged mass-production foods provided forms for Rooney's serial-structure paintings. A cut-out bird mask to be made from the back of a Kellogg's Rice Bubbles packet was the source of stencils used in the *Cereal bird beaks*, a Kellogg's Shredded Rice Chex cut-out '3-D scene' of duck shooting provided stencils for the *Canine capers*, and Rice Bubbles also offered cut-out 'string-a-long puppets' whose elements entered the *Variations slippery seal*. The *Cereal bird beaks* were hard and fierce – as were the *Superknits*, which turned knitting patterns into crowds of menacing aliens – but the friendly biomorphic dog and seal forms danced around in a series of repeated scalloped-edge forms, sourced from the border of a Christmas-cake box.

The visual effect is like John Whiteoak's description of Rooney's experimental music performances and compositions of the earlier 1960s. Jazz musicians were often infuriated by the 'tendency of Rooney to deliberately avoid the propulsive, accented, "swing" feel characteristic of jazz, in favour of a "pushing and pulling" at the regular accent to create a "timeless" or "floating" effect'.

The *Kind-hearted kitchen-gardens*, besides their scalloped cake-box grid, contain larger baluster forms based on the space inside a clothes-peg. They reminded the artist of brightly coloured displays of paint cans that he had seen placed in front of a cut-out house and garden in a big hardware store. The series title, though found ready-made in the head-

right: **ROBERT ROONEY, Holden Park 1 & 2, 1970,** eleven and eight colour photographs mounted on board, 76 x 102 cm, Monash University Gallery, Melbourne.

opposite page: Robert Rooney in his flying outfit, Broomfield Road, Hawthorn East, c. 1942.

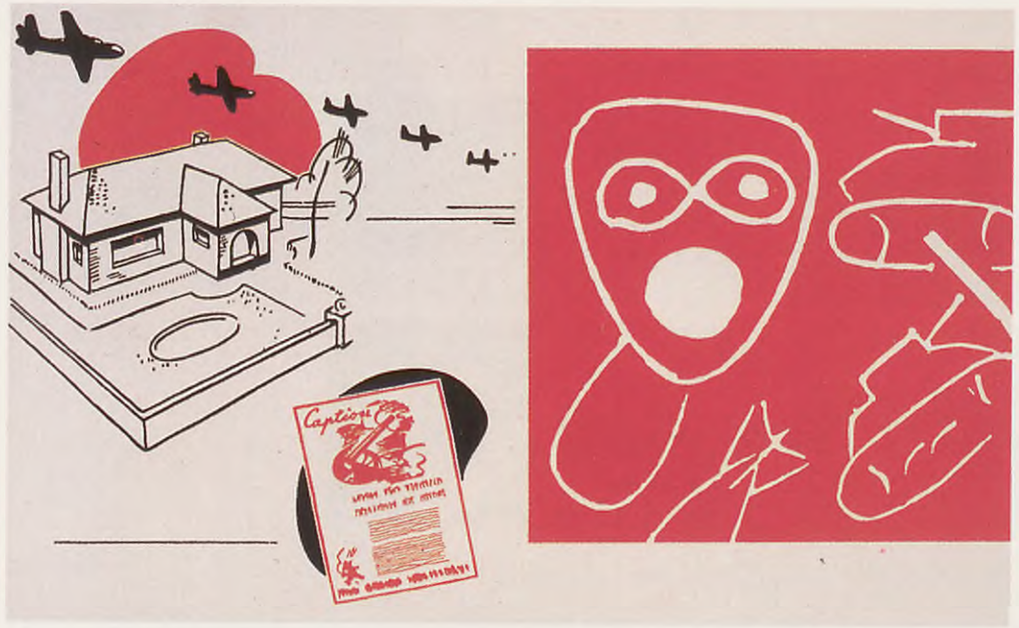
ings above a double-page spread in a dictionary, is not arbitrary. It is surely a love message to his parents and the home they had created at Broomfield Road, Hawthorn East.

When I visited the artist to choose a *Kind-hearted kitchen-garden* for the National Gallery of Australia, he indicated a plant by the front door: 'My mother once painted that'; then a well-timed pause, 'No, not a picture; she painted directly onto the leaves, some with pointillist dots, some with abstract-expressionist gestures. With my leftover acrylics at the time of the *Kitchen-garden* paintings'. Then, passing the kitchen, 'My father built the kitchen himself. It's an addition; there was a bit of garden there, a lemon tree. Added in the mid-1950s. Yes, the 1967–68 paintings were given characteristically 1950s colours'. Rooney was filled with affectionate admiration for his parents' domestic creativities.

On the way out Rooney pointed to another house: 'The only move I've ever made was across the road, from that house to this, in 1943'. Not quite true, but he doesn't remember his first arrival at Broomfield Road as a two-year-old. He enjoys the legend that he has never travelled: 'I rather like the idea that the art can come to me'. That's probably a gentle rebuke for those who don't use close-at-hand information as well as he does. He didn't gain anything from the Marcel Duchamp exhibition that came to Australia in 1967: 'I understood him already from books'.

Throughout the 1970s Rooney did not paint. He took 'Snaps': dumb, carefully inartistic photographs of his familiar Melbourne. He had to find a way of doing it differently from Edward Ruscha's greatly admired Los Angeles photo booklets such as *Every building on the Sunset Strip*, 1966. The first was a poster, *War savings streets*, 1970, which echoes the grids over maps in street directories, and one of the streets was Rooney's own Broomfield Road. He was increasingly interested in the strangeness of the recent past, 'another country', which after a quarter of a century still interpenetrated the present with painted signs mysteriously announcing 'This is a war savings street'.

Holden Park 1 & 2 grew from the field work for *War savings streets*. Rooney, who does not drive, had a friend with a Holden – 'Australia's own car', mass-produced by an American multinational, just as Kellogg's cereals were also American multinational familiarities that permeated Australian lives. While photographs were being taken, the car kept getting into the pictures. The Holden's owner was Barry McKimm, a trumpeter and composer in whose groups Rooney had played piano. Following a method used by John Cage for musical

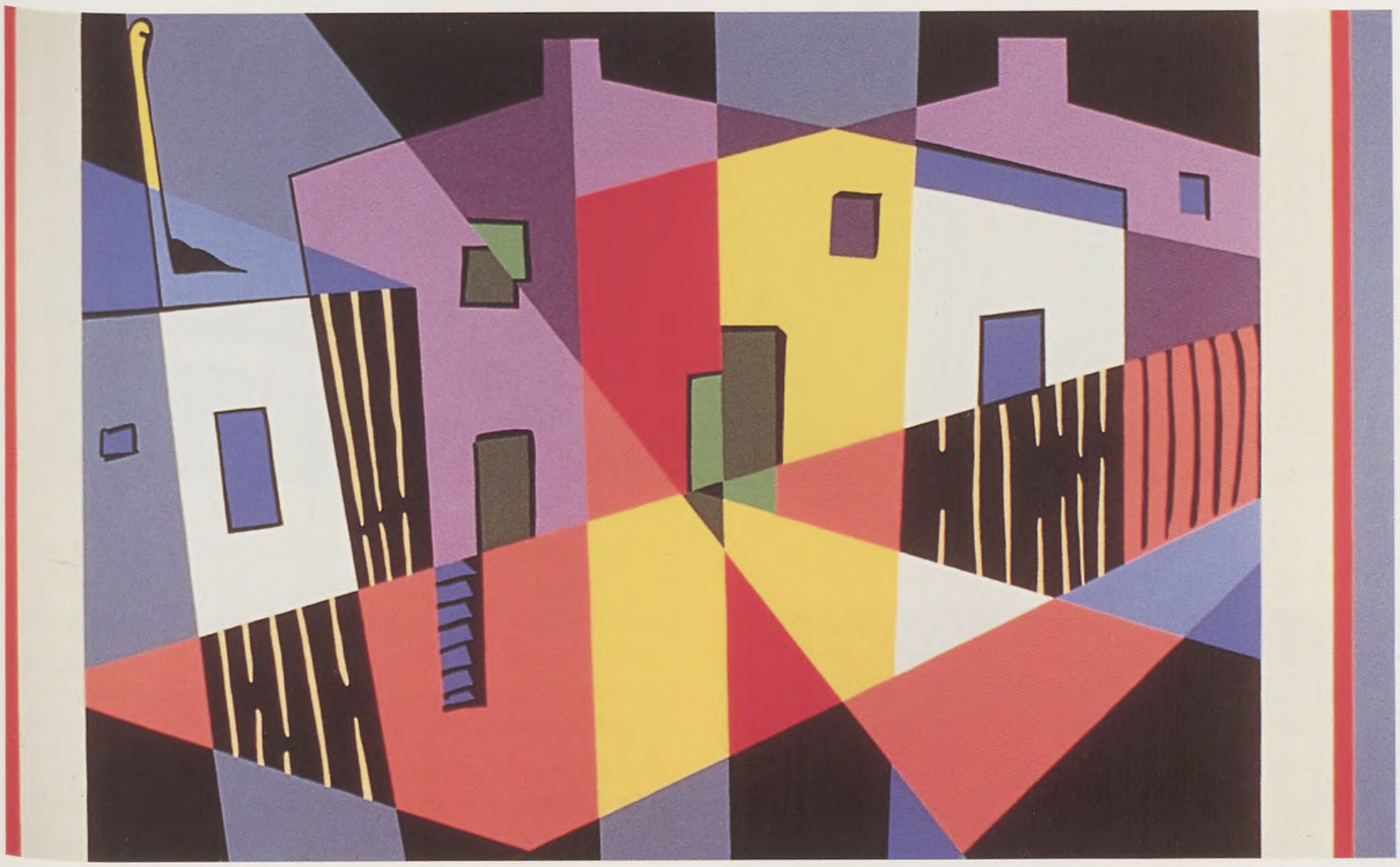


composition, Rooney marked a sheet of transparent paper wherever it showed imperfections, placed it over a street directory map of his own suburb, and, without the intervention of any aesthetic preference, pinpointed the eleven houses before which the car would be posed for *Holden Park 1*. Most of the sites were south of Broomfield Road. *Holden Park 2* was more random, the houses found further afield while searching for war savings streets; its eighth and last house was McKimm's home in Fitzroy. This deadpan look at characteristic Australian suburbia showed that we were rather American.

Rooney's formative childhood years had been filled with the idea of war. His father was in the Air Force, a maintenance man not a fighter pilot, but Robert at four or five posed for a photograph in the backyard wearing a flying outfit and a gun. He remembers going to the pictures and receiving war-effort propaganda from Bugs Bunny and other American movie cartoon characters. So his return to painting became partly an adult interrogation of the 1940s wartime imagery he had lived among as a child. In 1973 he called his exhibition of new paintings 'As You Were'.

'One Complete Abstract Painting Included in Every Picture' was the title of his 1985 exhibition. In these cool paintings of hot subjects it is the abstract stylisation that gives the pictures their aesthetic force. Abstract versus figurative is, he says, a meaningless dispute. *Understand the weapon* presents a child's pop-gun in a descent of propaganda leaflets, accompanied by four singing American servicemen. *The home front* juxtaposes a suburban house with a gas mask, tanks and a bomb. The gas mask was taken from an illustration to a poem, 'Child's Journey', published in 1944 in the Melbourne magazine *A Comment*; the house from a prospectus for 'The Art Training Institute: The Empire's Foremost School of Commercial Art'. Although the correspondence school gave a Melbourne address and invoked the British Empire, Rooney suspects it was based on, or franchised from, a big 'Art Training Institute' in the United States. Australian dream homes, like our favourite motor cars and breakfast foods, might be less Australian than they seem.

Two-part compositions recur frequently in works whose main concern is to effect an introduction between the ordinary and the elite, between popular culture and high art. From Rooney's 1991 exhibition 'Collage Collectibles' – his first solo exhibition of Spon work similar to the private offerings to friends made around 1960 – *Loplop's Aussie cousin presents Mein Kampf* is an Australian child's drawing of a bird looking at a librarian's marker note for an English translation of Hitler's notorious book. Rooney had found both the drawing and the note in second-hand books, the bird drawn onto endpapers. Loplop was a bird-like persona for Max Ernst, used in many of that artist's collages, notably *Loplop introduces members of the Surrealist Group*, 1931, where



above: **ROBERT ROONEY, After Colonial cubism, 1993,** acrylic on canvas, 123 x 198.5 cm, BHP Art Collection, Melbourne.

opposite page top: **ROBERT ROONEY, The home front, 1983,** acrylic on canvas, 123.2 x 198.5 cm, Kings Park Secondary College, Melbourne.

opposite page below: **ROBERT ROONEY, Loplop's Aussie cousin introduces Mein Kampf, 1993,** acrylic on canvas, 148.3 x 114.5 cm, National Gallery of Australia.

(s)he is an X-ray creature, rather Aboriginal to an Australian eye. Art-historical introductions are taking place in Rooney's work as well as introductions between self-centred childhood innocence, and nature, and, on the other hand, the worldwide power of culture -- of books and words and war.

The child's drawing used in the 1991 collage is badly faded, so for his next exhibition, 'In Storyland and Other Infant Abstractions', 1993, Rooney reworked the Loplop collage as a large painting – 'more like the original', he says, 'than the original'.

Most of the 'In Storyland' exhibition was based on illustrations in an American children's book of the 1920s. Beside the Loplop painting there were also paintings based on Rooney's own early-1950s work from his last year at Swinburne Junior Tech. Two were studies in biomorphism, one a study of straight lines (*Straight line fever*), and one of cubism. *After Colonial cubism*, 1993, was copied from a forty-year-old poster-colour painting in a sketchbook, and was based on the backs of shops in Riversdale Road, Hawthorn, as seen from Broomfield Road. It was nearly called *Post-colonial cubism*, but that would have distracted attention from Rooney's admiration for, and recognition of the painting's general resemblance to, Stuart Davis's provincial but cheerfully American *Colonial cubism*, 1954.

Before abstract expressionism there were American works for Australians to admire and emulate, though few besides Rooney were well informed about these alternatives to the usual British and French sources. Rooney was particularly interested in the American-ness of this pre-hegemonic American art, and for an Artist's Choice in *Art and Australia* he drew our attention to Philip Evergood's *Art on the beach*, c. 1936, a subject from Provincetown, Massachusetts. We might have thought it peculiarly Australian.

In *Life* magazine, in an advertisement for Alexander Eliot's forthcoming book, *Three Hundred Years of American Painting*, 1957, there was a striking detail from Charles Sheeler's painting *Golden Gate*, 1955, of the bridge at San Francisco, and Rooney decided that the detail would make a good abstract painting. Somewhat as a tribute to the anonymous graphic designer who chose the advertising detail so well, Rooney – who says he is never in a hurry – at last, nearly forty years on, made the transcription. He titled it *Golden Gate, or Time's little Sheeler*, partly because the book was published by Time Inc., partly as a play on words about time healing oversights and neglect.

The 1995 exhibition in which *Golden Gate* appeared – Rooney's most recent – was called 'That Which I Should Have Done I Did Not Do', and that too is an American reference, for it is the title of a famous painting by Ivan le Lorraine Albright of a neglected doorway.

The same exhibition also included *The J. C. variations* (John Cage, not Jesus Christ) and four music-based *Spanish encounters*, all planned long before. However, there was a new departure: three portraits. Of British literary celebrities of the romantic period, they were based on silhouettes by Marieanne Hunt of Byron, Keats and her husband, Leigh

Hunt (whom Hazlitt called 'The Spirit of the Age'). Rooney titled the series 'The Spirit of the Age', and subtitled the Byron image *Fame*, Keats *Romance*, and Hunt *Industry*. The silhouettes allowed a pleasing introduction of hard-edge (classical) style to romantic content.

The artist nearly put a cap on the Keats image and would then have titled it *Self-portrait*, but says it was too well known to the world of literature. Even so, the picture of a relaxed but ardent reader makes a fine conclusion to this account of an unusually bookish artist, a painter of much higher emotion than his cool stylism might first indicate, and a playful connoisseur of the absurd. He wonders, apologetically, 'I suppose I'm an oddity. A minor eccentric? But I just do what I do'.

That sounds like a rare case of true art. Being himself. Knowing his own world unusually well, and finding it very interesting. Structuring what he finds with great care and tenderness. And making quite a few things up. That Spirit of the Age, if it were really a self-portrait, would be reading Rooney's favourite book, André Gide's *The Counterfeiters*.

This year, surprisingly, Rooney will turn sixty. His work has always had the freshness of youth but also the elegance and intelligence of maturity. It wears wonderfully well, and therefore must be as good as any works of art can be. Through his art the world might see everyday Melbourne transfigured, as if through a child's mind, into a place of marvels. Rooney is a great regionalist.

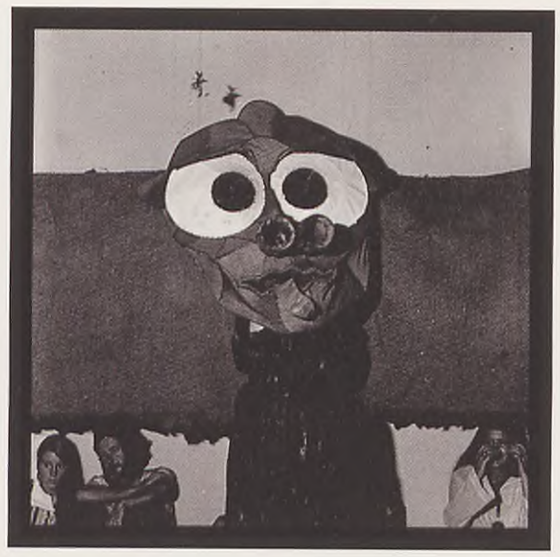
Acknowledgments
Interviews with the artist, late 1996, and access to his archive. Published interviews: Chris van der Craats, *Farrago*, 21 October 1983 (University of Melbourne); Teresa Zolnierkiewicz, *Follow Me Gentlemen*, September – November 1986; Ashley Crawford, *Tension*, October – November 1990; and Gary Catalano, *Art Monthly Australia*, June 1994. Jenepher Duncan (curator/editor), *From the Homefront: Robert Rooney, Works 1953–1988*, Monash University Gallery, for an exhibition 19 October 1990: this includes complete documentation to 1990 and, among other essays, Rosemary Adam, 'Spons I have Seen', and John Whiteoak, 'Robert Rooney and the McKimm/Rooney/Clayton Music Collaboration: Melbourne, 1960s'. Robert Rooney, 'Philip Evergood: Art on the Beach', Artist's Choice no. 22, *Art and Australia*, Autumn 1985. Robert Rooney, *Innocence and Danger: An Artist's View of Childhood*, Heide Park & Art Gallery, for an exhibition of which Rooney was curator, 6 June 1987. René Block (curator/editor), *The Readymade Boomerang: Certain Relations in 20th Century Art: The Eighth Biennale of Sydney*, Biennale of Sydney, for an exhibition 11 April 1990; and Juliana Engberg (curator/editor), *Downtown: Ruscha, Rooney, Arkley*, Museum of Modern Art at Heide, for an exhibition 14 March 1995: these provide two notable examples of Rooney's overseas art sources 'coming to him' – in the Biennale, whose catalogue was arranged according to artists' birth dates, Rooney was placed alongside Edward Ruscha, as both were born in 1937. Juliana Engberg (curator/editor), *1956: Melbourne, Modernity and the XVI Olympiad*, Museum of Modern Art at Heide, for an exhibition 17 December 1996. Diane Waldman, *Collage, Assemblage, and the Found Object*, Abrams, New York, 1992.

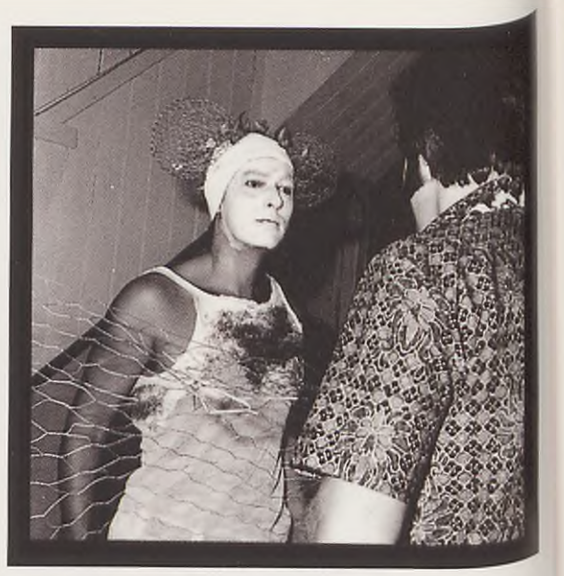
For the record, Rooney has been employed since 1980 as an art critic, first for the Melbourne *Age* and then, from October 1982, as Melbourne critic for the *Australian*. Writing for newspapers, unlike his previous employment in bookshops, has had no impact on his art and therefore no place in my discussion of his work. Both, of course, being modest but steady sources of income, might have contributed to the remarkable purity of his art-making and his art.

Daniel Thomas is Emeritus Director, Art Gallery of South Australia, and in 1997 has a Melbourne Parks & Waterways residency at Warrandyte.

opposite page: **ROBERT ROONEY, Golden Gate, or Time's little Sheeler, 1995,** acrylic on canvas, 102 x 198.5 cm, courtesy Pinacotheca, Melbourne.

below: **ROBERT ROONEY, The Spirit of the Age 1: Romance, 1995,** acrylic on canvas, 137.4 x 112 cm, private collection.





PINACO

Charles Green

In her extraordinary 1994 novel *Mad Meg*, Melbourne author Sally Morrison describes Figments Gallery, an early 1970s setting for various characters' exhibitions. Figments was probably a thinly disguised portrait of Pinacotheca, the gallery which was then without doubt the most experimental and important space for contemporary art in Melbourne:

> At Figments, Miles is doing *Objecthood*. Room One: white paintings on white walls. Room Two: continual release of bubbles from a bubble-blowing machine over a sand drawing by Miles' wife, Anita, on the floor. Room Three: *Absence* – the huge painting of a black pedestal abraded so the struts behind the canvas show through. The process of making art is part of the art object.[1]

As the satiric diversity of Morrison's fictional description suggests, Bruce Pollard's gallery Pinacotheca exhibited a large proportion of the minimal and post-object art, installation and performance shown in Melbourne during the late 1960s and early 1970s. This period inevitably dominates discussion of the gallery, as it is hard to overestimate Pinacotheca's importance at the time. The gallery exerted considerable moral influence as a rigorously uncommercial space, drawing tiny audiences and almost no sales except to Pollard himself, for his support of his artists was both financial and moral. The gallery's first year of operations, at Fitzroy Street, St Kilda, wouldn't have suggested this avant-gardism – the 1967 exhibitions were extremely conventional compared with the wild shows at Tolarno across the road. By 1969, however, the Tolarno artists, including Dale Hickey, Robert Hunter and Ti Parks, were creating major exhibition after exhibition at Pinacotheca.

Why was Pinacotheca so important, and why, when a list of its shows is scanned, does it seem that a surprisingly complete cross-section of artists, from Peter Booth and James Gleeson to John Nixon and

OTHECA

A private art history

Robert Hunter, held important exhibitions there? What explains the gallery's seeming invisibility today, even though several of the same major Australian artists, including Gleeson and Hunter, as well as a whole group of younger painters of considerable interest regularly exhibit in the vast space at the end of a narrow, car-bound Richmond lane? The explanation lies in Bruce Pollard's role, which was more complex and personal than that of the usual artists' dealer, although he has never been their sole spokesman. As Jonathan Sweet's invaluable short study notes, at the centre of the free-wheeling and often factionalised Pinacotheca milieu was a gallerist of great integrity.[2] Besides, Pinacotheca's vast Richmond factory space, as Clive Murray-White observed, had 'the air of New York; if you took a photograph of your work, it would look like a major international avant-garde show'.[3]

Pollard blurred the divisions between gallerist, critic and art theorist, entrepreneurially articulating a highly intuitive understanding of his artists' work – which has since been defined as existential, moody Melbourne Cool – in many interviews appearing in exhibition catalogues and the short-lived art magazines of the period. This activist conception of the gallery director's role, as defining and encouraging experiment, has to be compared to that of Daniel-Henri Kahnweiler in Paris during the period preceding 1914. On the other hand, Pollard's own laid-back, uncommercial business manner frustrated and mystified many of the artists. Even though other gallery directors, including Rudy Komon and Georges Mora, were taste-makers of considerable influence, Pollard was (often to the great annoyance of his artists) a patriarchal conscience and an immovable, Oedipal object.

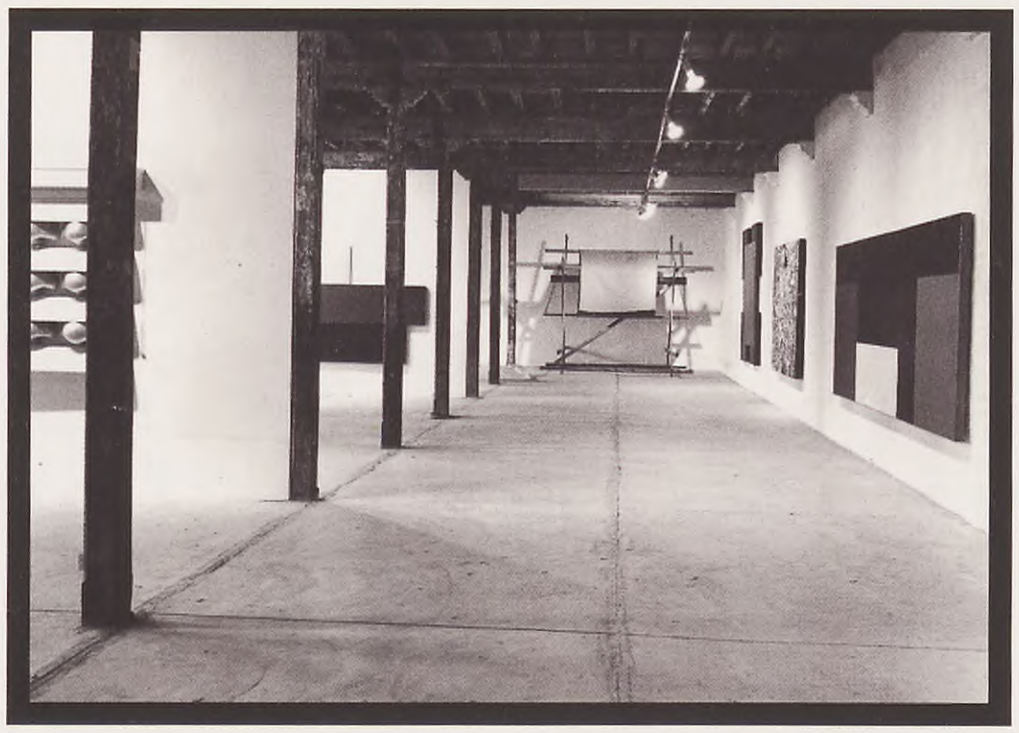
There was also the matter of good timing. According to Pollard: 'There are some periods that are absolutely crucial. The time around 1970–71 was crucial – a real moment of crisis – because of the disintegration. The great modernist machine had ground to a halt. Anything

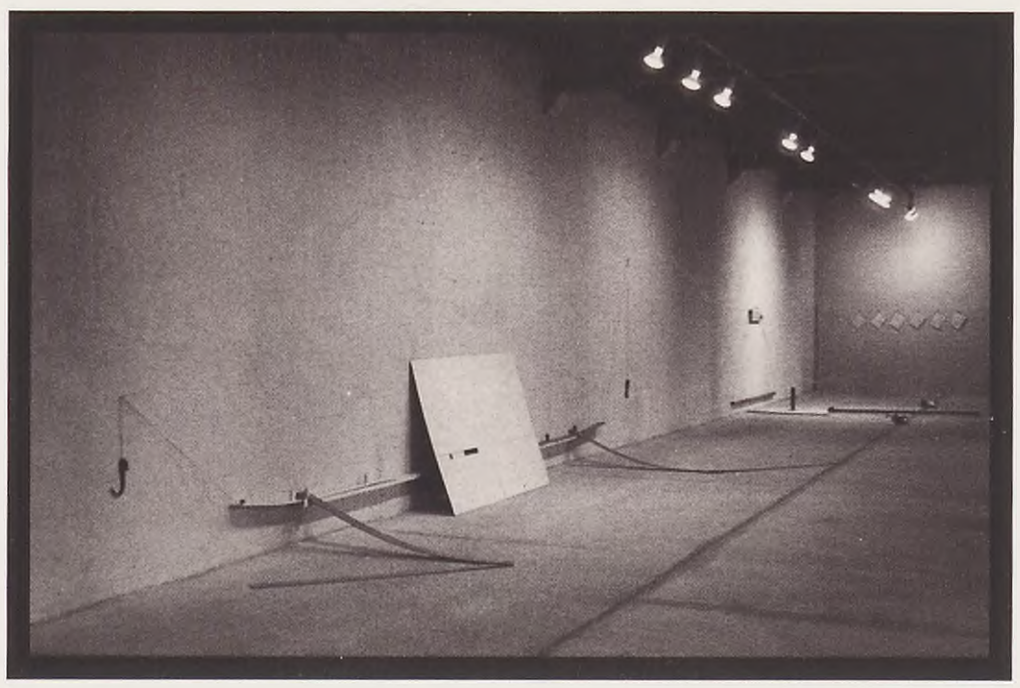
previous pages: **KEVIN MORTENSEN, MIKE BROWN and RUSSELL DREEVER, The Opening Leg Show Party Bizarre, 1973,** happening, Pinacotheca, courtesy Kevin Mortensen.

below: Inaugural exhibition, Pinacotheca, 10 Waltham Place, Richmond, May 1970, includes *left,* works by **PETER DAVIDSON and TREVOR VICKERS**; *rear,* **TI PARKS, Banner, 1969,** mixed media, collection National Gallery of Australia; *right,* **PETER BOOTH, Untitled, 1969,** collection National Gallery of Victoria.

bottom: **TI PARKS,** 1972 exhibition, mixed media, Pinacotheca.

opposite page: **SAM SCHOENBAUM, One year's work, 1974,** mixed media, Pinacotheca.





could have happened'. He also commented on a sensation felt almost simultaneously in New York and Melbourne: that of the exaggerated speed with which art's previous certainties seemed to unravel. Between 1968 and the mid-1970s, and then in episodes beyond that period (including the gallery's central role in 'Continuum', a dramatic, cross-Melbourne series of exhibitions of Japanese art in 1985), Pinacotheca occupied a key place in this rapid realignment of artistic possibilities. From the start, however, its shortly-to-be historical position at the defining edge of new art was obvious. Terry Smith sensed that old certainties were in the process of month-by-month disintegration, writing in an *Other Voices* review of the inaugural exhibition at the new Richmond site that 'our conception of what is sculptural is no longer fixed'.[4] The works on display were appropriately hybrid and commanding, from Ti Parks's deconstruction of painting, *Banner*, 1969, to a superb, sombre black-and-red abstraction by Peter Booth.

Pinacotheca was also the site of some of conceptual art's first appearances in Australia, including Ian Burn and Mel Ramsden's 1969 and 1971 exhibitions. According to Pollard, 'Conceptual art started in Melbourne in 1969, before it had hit the magazines very much. Ian Burn and Mel Ramsden sent out a lot of New York Artworkers Coalition literature, as well as their own work'. Four of Burn's *Xerox books* were displayed in an empty room on a table surrounded by chairs. Surprisingly, Fred Williams, who had clearly remained, unlike many participants in the Australian art scene, comparatively open-minded and interested in the works of younger artists, bought one *Xerox book* for himself and reserved another for his Sydney dealer, Rudy Komon. Pollard's reaction to the show was absolutely positive, underlining the distance he now feels from similar art: 'When I first saw them [the *Xerox books*] in the box I wondered why bother with an art gallery. When they were installed, the fact that they were in an art gallery intensified my reactions to them'.

Shortly after, Joseph Kosuth wrote to Pollard asking him if he would place *The second investigation*, 1969, as a paid advertisement in different Melbourne newspapers, coinciding with similar appearances in London and New York papers. Pollard paid for the advertisements (even though one newspaper refused to accept them on the ground that they might be subversive), enabling Kosuth to create a work by remote control at long distance. There were several other international and interstate collaborations, ranging from an exchange exhibition with the Sydney alternative space Inhibodress (featuring early photo works by Tim Johnson), to a 1978 two-person exhibition by American minimal sculptor Carl André and his friend, local painter Robert Hunter.

Many international visitors met parties of local artists at the gallery, including European impresario curator Harald Szeemann, in 1971, and Italian Arte Povera artist Mario Merz; others visited to see what

The time around 1970–71 was crucial – a real moment of crisis. The great modernist machine had ground to a halt. Anything could have happened.

was going on and sometimes, like feminist curator Lucy Lippard, left in a hostile huff. Burn and Ramsden held a second Pinacotheca exhibition in 1971. The sole exhibit was their *Collected works*, 1971, a thick publication bound by heavy rivets and resembling a brutalist training manual that consisted of photocopies of all the artists' works, articles and diagrams between 1965 and 1971. John Nixon showed an even more austere group of works, but the end-point (and high point) of Pollard's involvement with conceptual bureaucracy was Sam Schoenbaum's poignant, live-in collection of notes and ephemera, *One year's work*, 1974.

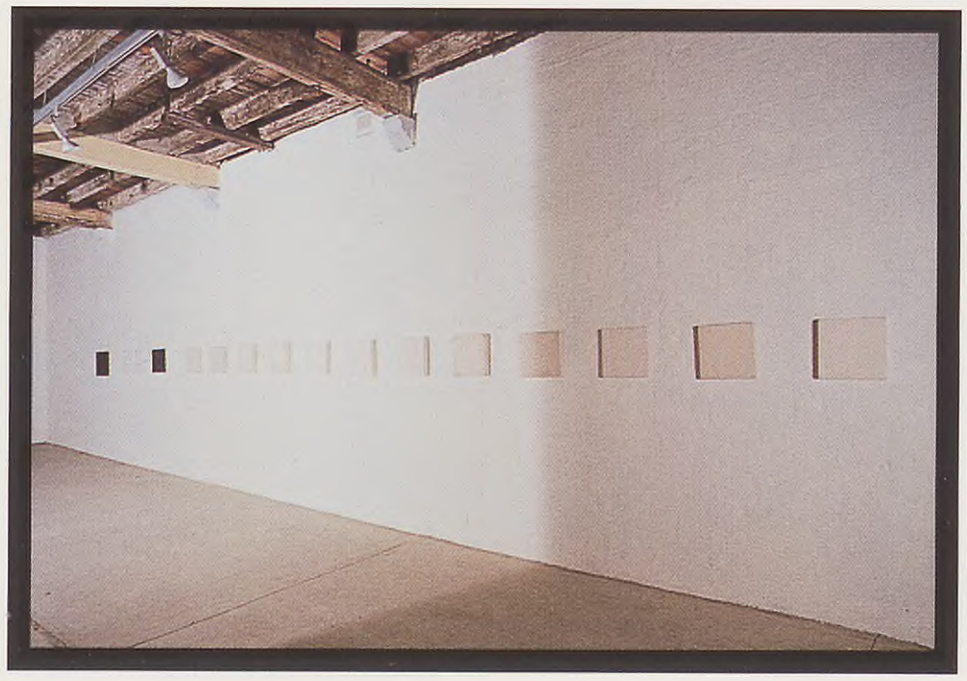
At the opposite end of the artistic spectrum were a series of highly theatrical, bizarre happenings and installations, including Mike Brown's psychedelic epic *Welcome to Planet X*, 1971, within which Brown appropriated a Robert Hunter minimal wall painting from a previous exhibition. Kevin Mortensen's surreal *The seagull salesman, his goods and visitors*, 1971, was without doubt one of the most haunting performance – installations of 1970s art. In 1973 Kevin Mortensen, Mike Brown and Russell Dreever collaborated on an extravagant happening at Pinacotheca, 'The Opening Leg Show Party Bizarre'. There were several such anarchic events at Pinacotheca during the early 1970s. Trevor Vickers, whose shaped fibreglass modular paintings were an influence on many young Melbourne artists, remembered that such events were sometimes disrupted or upstaged by other artists' unscheduled but often pre-planned interventions, producing narrative elaborations outside the organisers' intentions but within the unsuspecting audiences' expectations of general, chaotic weirdness.

Pollard himself felt that these minor scandals, although intriguing, were insufficiently self-critical to bear intense scrutiny, for they invariably reinforced cherished but deeply regressive myths of bohemia.

Somewhere between the conceptualist zones of pure thought and the hippy mythologies of sheer indulgence lay the most unclassifiable artists, including Jonas Balsaitis, whose massive 1970 'Metron' paintings looked like the end of *2001: A Space Odyssey*. They were as immediately legendary as his two later abstract animated films, which were hand-drawn cell by painful cell. Through virtuoso bricolage, Ti Parks turned conceptual art into *grand guignol*. His 1972 solo exhibition – preserved in one radiantly grainy black-and-white photograph and an attenuated checklist detailing extraordinarily weird mixed media, including fur, wire, water and even human hair – was a catalogue of formalist framing devices and compositional formulas reincarnated as grunge installations.

The particular artistic content of the core group of these Pinacotheca artists resembled the work in the third room of Sally Morrison's fictionalised Pinacotheca: 'the huge painting of a black pedestal abraded so the struts behind the canvas show through'. Many Pinacotheca exhibitions (particularly those of Ti Parks, Trevor Vickers and Guy Stuart) experimented with sculptured paintings, exposing the sides and back of their painting supports. Robert Hunter's temporary wall paintings of the 1970s became icons of minimal emptiness in Australian art. In a few artists' statements for catalogue essays, usually written in association with Bruce Pollard, the artists articulated an understanding that the apparently nihilistic theme of emptiness was

The gallery exerted considerable moral influence as a rigorously uncommercial space, drawing tiny audiences and almost no sales except to Pollard himself, for his support of his artists was both financial and moral.



the contemporary truth of painting, rather than what Pollard called 'Platonic Idea–Form bullshit'. They reworked and adapted conceptual art, evolving a deliberately impure version of their metropolitan sources, often with a specifically suburban inflection. This perversion was demonstrated through an ultimate dilution of content. The artists' rejection of interiority or 'content' was based on a refusal, strange though this seems, of the sensual primacy of sight.

The widely noted emptiness and meaninglessness at the heart of art caused Hickey, Hunter, Robert Rooney and Simon Klose considerable aesthetic anguish, and they struggled to rationalise their artistic activities. The labyrinthine bleakness of Franz Kafka's novels – which were admired by Pollard and the artists – might be compared to many works shown at Pinacotheca. Rooney, Klose and Hickey were all working with parodic forms of conceptual art, exhibiting 'clumsy' photographs. Rooney and Klose presented joint work where each artist completed new pieces by the other. Hickey moved from *90 white walls* to the apparently conservative cup paintings within a major collaborative project of 1972–73, but created at least two other conceptual works along the way that were never exhibited. One of these was an adaptation of an entry form for a large art prize that detailed the rules and conditions of entry. The 1973 'Cup' project, a three-person exhibition by Hickey, Klose and Rooney, was an attempt to exhaustively measure something – a cup – by its ability to be shown or described. They achieved, however, a fragmentation and dislocation that the artists remembered as extraordinarily disruptive or retrospectively dismissed as a cul-de-sac. Each artist showed 90 centimetre-square pictures on thick stretchers, although the three originally conceived the exhibition as a collaborative work in itself. By the time they installed the works, Hickey's paintings had metamorphosed into tonal-realist still lifes and looked very different from the other artists' severe monochromes.

Pollard experimented with collective direction, which resulted in interminable group meetings, a short-lived magazine that collapsed amid fratricidal in-fighting between the more hippyish and the more buttoned-down, laconic minimal artists, and plans for a cinema and an artists' café in the dank, sometimes water-filled basement. In 1972 he travelled overseas, leaving the running of the gallery and exhibition program to the artists. The experience was not completely positive, for the artists were unprepared for the sheer boredom (on winter days almost nobody visited the gallery), loneliness and continual small humiliations of running a gallery. At group meetings, the artists argued over tiny decisions such as whether a glass screen should replace the forbidding steel door; one meeting's minutes announced plaintively that the meeting was open to 'any other controversial hard-hitting consciousness expanding business'. When Pollard returned, the disenchanted artists preferred that he resume control.

The idea that a zone between art and criticism could be created by an art of text-based critical propositions was of decreasing interest to Pollard, as was the funk anarchy of Brown and Mortensen. He had begun to spell out a typically austere, 'Melbourne' belief that art could show how things in the world are alike but different, and that more traditional media – most importantly, painting – could combine this aim with a perverse preference for the inarticulate, creating the iconic,

above: **DALE HICKEY, Cups, 1973,** oil on canvas, each 90 x 90 cm, courtesy Robert Lindsay Gallery.

opposite page: **DALE HICKEY, SIMON KLOSE and ROBERT ROONEY, The 'Cup' project, 1973,** installation view, Pinacotheca.

almost mystical resonance that he found in Colin McCahon's panels or the magical Sepik River assemblages that he had presciently collected. The younger artists whom he began to recommend and collect (for Pollard's exhibiting policy was principally shaped by his personal collection) looked at first sight like neo-surrealist obsessives. The imaginary landscapes and *vanitas* still lifes of David Wadelton, Rod McRae, John R. Neeson and myself (although I no longer exhibit at the gallery) were reflective of a particularly apocalyptic strain of 1980s romanticism. Their paintings were, in many unexpected ways, consistent with the eccentric, highly inflected post-conceptualism and post-minimalism that Pollard's older artists – particularly Robert Hunter and Robert Rooney – had evolved, even though the two senior artists had begun to look like progenitors of Popism and neo-abstraction. The younger painters, however, combined Pollard's 'Melbourne' austerity with an indifference to modernist debates that placed them on the other side of what Jennifer Phipps called, in a 1987 exhibition, 'The Bright Abyss'.

The same three underlying themes – the unexpected, inexplicable separation of formalism from modernism; the obsession with cataloguing minute differences; and images of inarticulate blindness, muteness or visual deception – marked the work of the three indisputably major artists who dominated Pollard's exhibition program during the 1980s: Peter Booth, James Gleeson and Rosalie Gascoigne. From 1977 Booth alternated exhibitions of landmark neo-expressionism, in which a few paintings were dispersed in the cavernous empty spaces, with crowded installations of small, Goya-esque sketches. Booth's spectral bestiaries were, like Rosalie Gascoigne's monumental assemblages, organised like lexicons. Both artists emphasised muteness and pre-linguistic sensation, even though the subject-matter (Booth's private hells and Gascoigne's angelic rubbish) was different.

Pinacotheca stood at a remove from the stainless-steel professionalism of the 1980s, but is probably more in tune with the 1990s. Austerity and perverse anti-commercialism are immensely charismatic and not necessarily damaging to sales, as Pollard is well aware, for he understands the massive cultural capital he has amassed among collectors and older curators. Among younger artists and critics, though, the ascendancy of elaborate literary theorisation and a new, generational network of loyalties has fuelled the impression of an old-fashioned patrician reserve at odds with its time. On the other hand, the increasingly obvious irrelevance of the commercial sector's attempts at reinvention (the artistic debacle of the Australian Contemporary Art Fair), the enervation of the star-artist system, and the return of naive but energetic artist-run spaces have produced an artistic landscape that validates many of Pollard's preferences.

A few years ago *Good Weekend* ran a short feature in which Australian gallery owners nominated their favourite rival. To no one's real surprise, most chose Bruce Pollard, citing his generosity, absolute honesty and personal commitment. I think that they missed the distinguishing aspect of his gallery: it has been run on a shoestring as if it were a private art foundation with an ambitious mandate. The gallery's policy was always based around a quasi-curatorial desire, backed by Pollard's own lonely preparedness to acquire the works of his artists, to *see* something – a void – even though from the early 1970s it was clear that this *something* paradoxically could never be seen.

1 Sally Morrison, *Mad Meg*, William Heinemann, Melbourne, 1994, p. 207.
2 Jonathan Sweet, *Pinacotheca: 1967–73*, Prendergast, Melbourne, 1989.
3 ibid., p. 20.
4 Terry Smith, 'Pinacotheca Group Exhibition, June, Melbourne', *Other Voices*, vol. 1, no. 2, August – September 1970, p. 45.

Charles Green is an artist who works jointly with Lyndell Brown. He wrote an introduction to recent Australian art, *Peripheral Vision: Contemporary Australian Art, 1970–94*, Craftsman House, in 1995, and is currently collaborating on a history of Pinacotheca.

Just for fun

Images of Luna Park and St Kilda

Stephanie Holt

Let me begin this story with a trip, a guided tour on one of those trams that hook their way, along an inverted question mark of metal and wire, through the streets of St Kilda. This trip has drawn Melbourne people for over a century to this 'Lido of the South'.[1] They all have their own stories. Look closely, and there is a story of the city to be told, for St Kilda is Melbourne's playground. These streets, with all their rhythm of development and dereliction, remain a succession of landmarks, of memories.

The tram heads south from the city centre through 4 kilometres of arching trees. As this grand boulevard segues into an eight-lane highway, the Number 15 veers into Fitzroy Street. Behind it lies a neat geometry of suburban streets. Ahead, the city's carefully laid out grid gives way, as if collapsing casually into Port Phillip Bay. At the corner, a 1960s office block has been converted into apartments. It's a charmless building, and the apartments don't seem to be selling. My father used to work there when I was little, and we would travel in from the landlocked suburbs to meet him. Blocks of flats and faded residential hotels are being turned into 'apartments' all along here, looking out to the parklands of the Junction Oval. We pass the George Hotel, refashioned now, though one tatty portico still declares it 'The Ballroom' and conjures up smoke-enshrouded, drug-enhanced nights in the early 1980s. Behind it, its rival of the temperance era, the St Kilda Coffee Palace, bustles with backpackers. Over the road, people mill outside the Salvation Army crisis centre that dispenses food and care; on the corner the chemist dispenses methadone. The Number 96 from the north of the city swings into Fitzroy Street here, and the trams head down to the beach.

We pass Tolarno's Restaurant and Gallery, founded in the 1960s by Georges and Mirka Mora; past Leo's Spaghetti Bar, where the brown brick and glass facade spells out LEO, and where I ate my first gelato; past the Cleve Gardens, where a toilet block painted with the Aboriginal flag has been knocked down in deference to the sensibilities of local traders and in anticipation of never-materialising hordes from the

SIDNEY NOLAN, **Luna Park, 1941**, enamel on canvas mounted on cardboard, 46 x 59 cm, private collection.

Luna Park is refracted in these artists' visions, as unstable as the reflection in a Giggle Palace mirror, as dizzying as a spell in the Rotor.

CLARICE BECKETT, Luna Park, St Kilda, c. 1919, oil on cardboard, 18 x 22 cm, courtesy Rosalind Hollinrake.

Grand Prix. Across the road the Number 11 is disgorging a handful of travellers after a meandering run through beachside suburbs. The trams begin to swing in a smooth arc along the Upper Esplanade following the beach, overlooked by Victorian terraces, Art Deco apartment blocks, hotels old and new, and 1960s high-rises.

At the end of the Esplanade, the Number 3 is arriving from the suburbs to the east. Our tram will trundle on for another 100 metres or so, turning into a cake shop- and deli-studded strip to its terminus in Acland Street. But we'll get off here, at Luna Park, where a gaping mouth beckons, and the signs promise 'Just For Fun'. Built in 1912 – the star of a foreshore that could already boast such attractions as the open-air Paradise Picture Garden, the Oakrood tea garden ('with continuous band playing'), a merry-go-round, roller-coaster, Ferris wheel, games of skill, and theatricals from 'The English Pierrots' and 'The Jesters'[2] – Luna Park dates from the first wave of the world's great amusement parks.

Not that Luna Park is a relic from the past. Though their permanence allowed the contrivance of a thrilling, unworldly ambience, it was constant change – the replacement of unsuccessful attractions with promising novelties, tired themes with topical ones – that kept these parks afloat.[3] Beyond its gaping gateway, behind the wooden fretwork of the scenic railway, little of the original park remains. The pleasure industry has always drawn creative people to St Kilda, offering work to musicians and performers, and generating high-density accommodation, and a lively culture of hotels, cafés and attractions. Feted through much of its history as St Kilda's signature attraction, and serving often as a gaudy reflection of the vitality, diversity and fluctuating fortunes of its host suburb, Luna Park has periodically attracted the attention of Melbourne artists. Its unashamed vulgarity, exuberantly iconic facade and illusional interior resist easy aestheticisation, yet it has proven an intriguing subject. Luna Park is refracted in these artists' visions, as unstable as the reflection in a Giggle Palace mirror, as dizzying as a spell in the Rotor.

By the end of its first decade, Luna Park had been painted by one of the most notable recorders of rapidly modernising Melbourne, Clarice Beckett. In *Luna Park, St Kilda,* c. 1919, one of her earliest works, she already exhibits her distinctive ability to capture the tenor of her times, incorporating motifs from everydays that other artists would dismiss as unworthy, graceless. Her *Luna Park*, restrained and suggestive as befits a new pupil of Max Meldrum, encompasses markers of both urbanity and modernity: an electric light; a motor car; a woman, with chic cloche hat and simple dress, striding across the Esplanade. If St Kilda was a refuge from the routine and bustle of the metropolis (for it is the relation of 'village' or 'resort' to 'metropolis' that dominates discussions of the time), it was equally about the modern. It was modern facilities – the newly electrified railway, the electrified trams from

GEOFF LOWE, St Kilda, 1982, acrylic on canvas, 51.4 x 142.8 cm, Port Phillip City Collection.

Malvern – that opened up the area to day-trippers and genteel out-of-towners (Beckett herself boarded here, having been sent to Melbourne for her studies by parents in the country), and it was their scientific marvels of which the showmen boasted.

Contemporary reports of Luna Park itemise the technological innovations that brought it to life: the 80,000 electric light globes; the 'huge water wheel [that] lifts 200 tons of water every ten minutes for the canal'; the 115 kilometres per hour speeds of a scenic railway propelled by gravity alone.[4] Though it conjured up fantasy worlds of the past, Luna Park was not a place of nostalgia but of innovation and modernity.

Beyond the modernity of new technologies, the foreshore Beckett chose to depict exemplified a more elusive characteristic of the modern city: this was a place where the distinctions of class and rigid proprieties became blurred. Here aristocratic old St Kilda met the cosmopolitan beach crowd, decorous promenaders rubbed shoulders with free-spirited bathers. In their bathing suits 'you cannot tell a banker from a mendicant when you meet him on the asphalted footway' noted one commentator, who, still mulling over the hot topic of appropriate beachwear, went on to observe that 'a perfectly proper thing may be improper under certain circumstances'.[5] At places like Luna Park, the sexes and classes were thrown together in situations that thwarted physical restraint and social deference. Patrons were even encouraged to take a shy at the top-hatted toffs of the Melbourne Joy Club, 'sixteen grotesque freaks … staggering from one pub to another'.[6] Beckett's sole, striding woman is emblematic of the freedoms, and concomitant uncertainties, opening up in the modern city.

There is something a little ironic, however, about Beckett's image, for Luna Park's operations were severely reduced from 1916 due to the war and disputes over the lease, and the need for repairs delayed its postwar reopening. While Beckett marks this locale unmistakably, with the scenic railway and the Mogul-inspired cupola of one of the entrance towers, the park's latticed boundary appears as ephemeral as the morning mists and fading daylight of her better known images. The face, too specific, too imposing perhaps, has been cropped from the image, just as the roadway rises in front of the park, sharply dividing the picture plane, keeping the figure dominant.

Reopening in 1923, Luna Park had its heyday in the 1920s. Crowds were large, profits were high, and the new offerings – Dodgem Cars, the Big Dipper, a magnificent Carousel – more thrilling than ever. Though St Kilda still offered its pleasures throughout the Depression, one local recalled that 'The Esplanade was likened to the "Boulevard of Broken Dreams"';[7] the elegant guest houses were half-empty, local residents struggling, its attractions out of favour with the 'in-crowd'. For children, however, seaside pleasures retained their magic. Sidney Nolan, who grew up in St Kilda, was bewitched by this 'kitsch heaven', spending long days on the beach and 'always rather reluctant to face the fact that it was sunset … even though it meant that night brought another kind of beach life'.[8] Nolan was part of an avant-garde discovering, in a place of stifling conformity and apprehension, surrealist art and symbolist poetry, and with them, a fascination for childhood and fantasy. Among Nolan's earliest figurative gestures were motifs drawn from his own environment: the lines, arcs and arabesques of water, pier, sail – and of the Scenic Railway. In 1941 he produced his first images explicitly of Luna Park, tracing the dramatic interlocking curves of the Scenic Railway and Big Dipper. For all his use of flat colour and child-like line, he creates an otherworldly space that is, seductively, both welcoming and vertiginous. The moon itself looms huge behind it all.

ALBERT TUCKER, Images of modern evil #16, 1945, oil on plywood, 48.3 x 61 cm, National Gallery of Australia.

War placed new tensions on St Kilda's crowded, highly transient and cosmopolitan community – whether between German or Italian families and their neighbours, the Anglo-Jewish establishment and recent European Jewish refugees, or landlords and tenants – but St Kilda's pleasure industry flourished anew. Petrol rationing, the mobilisation of civilians into war industries, and the need to maintain morale on the home front had drawn the crowds back. But the bombing of Pearl Harbor, Singapore and Darwin brought war ominously close. In December 1941, a 'brown-out' was imposed. One observer noted the eerie effect: 'No neons, no brilliance of Luna Park; no arcs to spotlight the infinite variety of the crowd and tease lovers, scarcely even a glimmer anywhere around the bay'.[9] Even greater change came with the stationing of American troops in Melbourne in February 1942: the Junction Oval occupied by the army; the Palais de Danse requisitioned as a base post office; a United States Army Officers Club established at the Prince of Wales Hotel; a condom-dispensing machine installed in the toilets outside Luna Park. If St Kilda was already a focus for Melbourne prostitution, its giddy pleasures and convenient parklands long suspected of encouraging immorality, then the war bestowed a new licence.

Albert Tucker was one St Kilda local who abhorred this apparent free-for-all. 'Beer and sexual contests along Swanston Street, all along St Kilda Road from Princes Bridge, down to Luna Park at St Kilda. The GI, the digger, the schoolgirl tarts, Victory Girls', he later recalled.[10] No matter that the new freedoms the wartime city offered often found expression in homely, patriotic or otherwise 'innocent' diversions. Nor that women might have negotiated these new freedoms with rather more aplomb than Tucker imagined, as a widely circulated parody by two local women noted: 'Thanks for the memory / of St Kilda's Esplanade / (You walked me home – and stayed) / Of gardens dark / and Luna Park / Those football games you played / PS We'll get over it'.[11]

It is in this context that the Angry Penguins – a generation turning their gaze to the city, to the street – surveyed Luna Park. For Tucker, the surreal, dim frenzy of the park evoked the horror and anxiety of war. Associated with abandonment of the rigid proprieties of the world outside, perhaps the park also played on the sense of alienation Tucker attributed to his own indeterminate class identity, and to a mind shuttered against 'all sorts of marvellous things'.[12] In his *Luna Park*, 1945, he creates a frightening, mechanical environment. It is a threatening scene of harsh colours, disorienting diagonals and odd light sources. The rides

SIDNEY NOLAN, Giggle Palace, 1945, synthetic polymer paint on canvas, 76.2 x 63.5 cm, Art Gallery of South Australia.

are like mechanical beasts: one can almost feel their weight and swing. Their robotic arms mimic the outstretched limbs of Tucker's female figures. The comparison makes these grotesque, fleshy creatures all the more mindless, demonic. Luna Park's world brings together the divertissements of the street that Tucker so distrusts – think of his predatory trams and sinister curlicues of iron lace – and the decorations of the self that he so despises: the uniforms, skirts and make-up of his Victory Girls. Tucker has attributed the potency of his signature crescent motif to yet another Luna Park scene, captured in his *Images of modern evil #16*, 1945, a figure by the entrance that 'screamed with mechanical laughter. This image troubled me because I realised that the crescent was allowing a destructive, mad side of my mind to link up with it and, in a sense, I had to flee from it'.[13]

A more sensual, if no less surreal, vision of Luna Park is found in John Perceval's *Soldiers at Luna Park*, 1944. The murky colours of the brown-out, the ghostly grinning figures and a looming puppet, hand mockingly on heart, throw into relief the couple at the centre of the composition: an Australian soldier embracing a woman, seemingly sheltered by the carousel they gaze at, silhouetted against its roseate glow. Though this is a fairground of momentary absorptions amid frenzied sensation, it has none of the moralising or misanthropy explicit in Tucker's image.

For Nolan, who spent part of the war stationed in the Wimmera and weathering the storms of the Ern Malley affair, St Kilda remained the fantastic carnival of childhood. In 1945 he painted an extensive series of fragile but joyous structures and scenes of play, under a luminous St Kilda sky. There is his soaring, delicate Ferris wheel; flag-strung Robe Street; the tracery of paths of the Esplanade. Joy, colour, fragility, fantasy. These were all attributes of Luna Park, its Mogul towers and Moorish palaces concoctions of paint and plywood. This triumph of fakery and pastiche was an inadvertent mockery of all that art – whether the ennobled landscapes of Heysen, the psychic authenticity of Tucker, or the observations of the social realists – then stood for. As Nolan's earlier homage acknowledged, Luna Park used the very devices of art (evocative colouration, the rhythms and geometry of composition, artful layering of perspectives and grounds) to produce a kaleidoscopic, three-dimensional *trompe l'oeil*. Optical effects were inherent in the park's pleasures, from the surreal perspectives offered by the Ferris wheel and the plunging descents of the roller-coasters, to the distorting mirrors of the Giggle Palace, and the painted backdrops of its photographic studio – the latter, the respective subjects of Nolan's *Giggle Palace* paintings. Nolan clearly revels in this hermetic world of illusion, sensation and memory. Yet he is not naive about its appeal, subsequently describing *Giggle Palace*, 1945, as 'about reorientation, and soldiers know how impossible it becomes: it's all distorted. So this mirror at Luna Park has a double, distorted image and double meaning. Maybe the world, when you try to look at it exactly, comes out disorientated'.[14]

Joy Hester's *Fun-fair*, c. 1946, provides a final, powerful image from this period. It was produced shortly after the war as the horrific images of the concentration camps were beginning to circulate, deeply affecting the young artist. Contemporary photographs capture Hester sunning herself on St Kilda beach; the comforts of this life, even under wartime conditions, contrasted tellingly with the newsreels coming from Europe. Though it owes a debt to Nolan, *Fun-fair* is a striking inversion of his bright images. Hester's sky is gloomy, rising over a dark sea and a headland of dirty pale sand. On the shore lies the faceless body of a girl, limp and doll-like. It is as if the figure has drained all colour from her surrounds – her skin a warm brown, her dress a watery, bubble-splattered blue – yet even this fails to enliven her. This is a disturbing amalgam of two of the most striking faces of Australian popular culture: the helmeted Ned Kelly, which Hester had seen in Nolan's work at Heide; and the bug eyes and toothy grin of Luna Park. Her dual figures also evoke, ambiguously, a more personal crisis: her unhappiness with Tucker, an older, powerful husband, recently discharged from the army, and the disorientation and ambivalence that surrounded the birth of her first child.

After the war it seemed that nothing could be the same again, yet in Melbourne prosperity flowed, new waves of immigrants arrived, and new attractions and refurbishment in the early 1950s readied Luna Park to entertain a new generation. Though cars and prosperity led many Melburnians further afield to holiday homes and surf beaches,

and the notoriety of St Kilda crime and prostitution deterred others, children, locals and working-class visitors, including the bodgies and widgies of the 1950s, filled the foreshore. Uncertainty remained, but it was less an uncertainty of immediate, material prospects than of purpose and meaning. Luna Park served writers of the postwar decades, Martin Boyd and Barrett Reid among them, as a metaphor for fleeting comforts, a place of desperate seeking after connection and forgetfulness. This spirit is evoked, though less poignantly, in visual images from the 1950s by Charles Blackman and Michael Shannon.

Like Hester, Blackman renders his *Luna Park*, c. 1953, schematically, with yawning mouth, grotesque teeth, and startled, startling eyes. A tram and one of the Esplanade's distinctive Burley Griffin-designed street lamps provide further touchstones. The action, such as it is, occurs outside the park, where the presence of a photographer suggests this is a place of special occasions, yet Blackman's Luna Park gives no hint of gaiety or pleasure awaiting those who venture under its teeth. It is a melancholy scene, less menacing than sad. The only light in this dark sketch is the photographer's flashlight. The outsize camera is a single flash of wit, hinting perhaps, like the oversized advertisements and slogans of Blackman's subsequent paintings, at a world fuelled by naive reliance on signs and images.

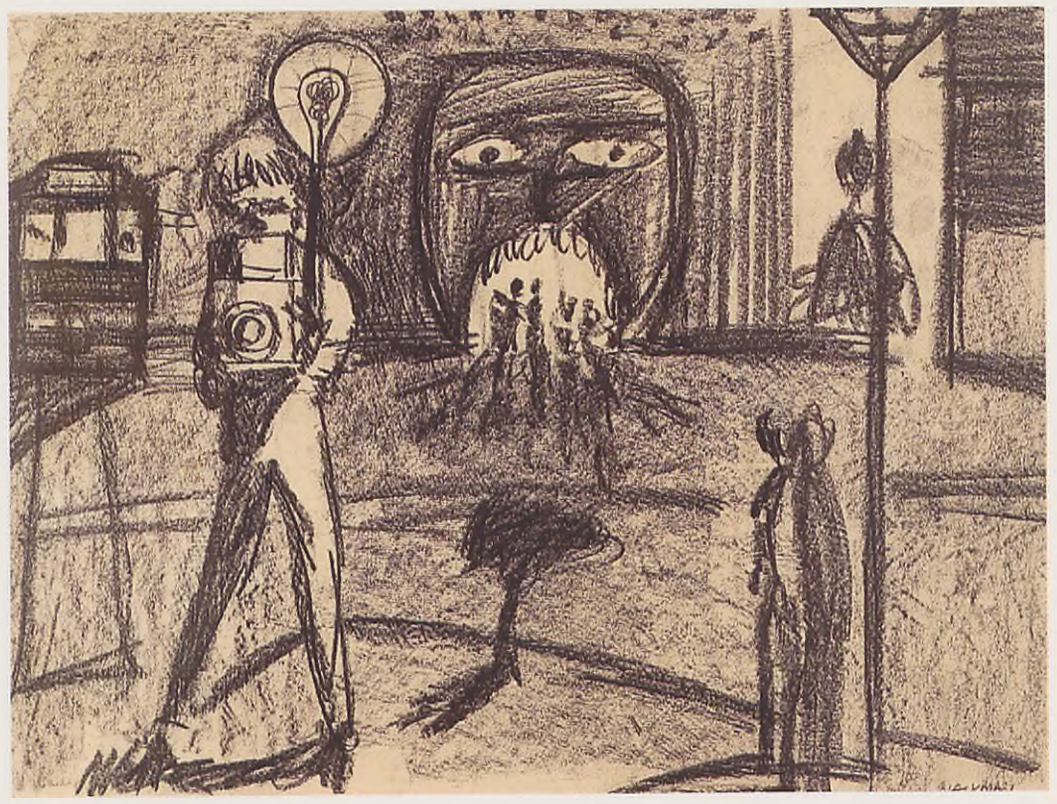
False promises fill Michael Shannon's *Luna Park*, 1955, too. Whereas Blackman denies his subject any warmth or vivacity through the crude reductionism of his dark sketch, Shannon achieves the same end through garish, in-your-face exaggeration. The face fills his canvas, worked over in blotchy brushstrokes and crude colour. Even the sky is an unnatural, sickly mauve. An oblique viewpoint makes the familiar unfamiliar, forcing us to recognise its grotesquerie.

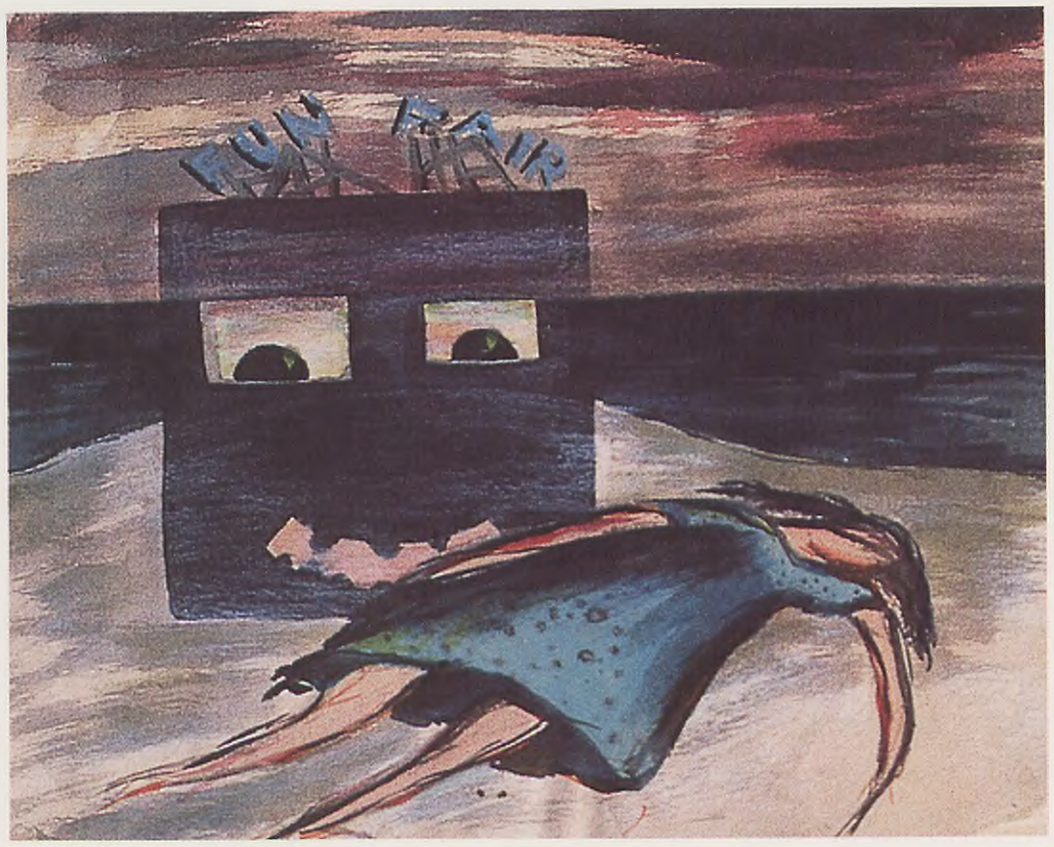
In the decades that followed, 'the inertia of the owners and the loyalty of second- and third-generation patrons [ensured that Luna Park] survived at a time when much of Melbourne's built heritage was obliterated and amusement parks across the world were closing – or burning down'.[15] It was a reassuring monument at a time when the fabric of its local community seemed under threat, when the old High Street was being turned into a soulless highway with the loss of many homes and landmarks, and after over ninety years the St Kilda Football Club was moving south to Moorabbin. Though the local council dubbed St Kilda, in a 1970 promotional brochure, 'The City of Internationalism', its internationalism was as evident in the proliferation of cramped, low-ceilinged flats and motels as it was in the diverse culinary offerings boasted of in Acland Street.[16] The reality for local residents was a lack of good housing, public services and facilities – typical of inner suburbs at a time of rapid outer-suburban development – exacerbated by the area's continued housing of the poor, transient, and newly arrived, many of them in the crumbling guest houses and partitioned, subdivided

opposite page: **DESTINY DEACON, Whitey's watching, 1994,** colour polaroid, bubble jet print on paper, 59.5 x 72.5 cm, courtesy Gallery Gabrielle Pizzi, Melbourne.

below: **CHARLES BLACKMAN, Luna Park, c. 1953,** pencil on paper, 37.5 x 50 cm, Port Phillip City Collection.

bottom: **JOY HESTER, Fun-fair, c. 1946,** brush and ink, watercolour, pastel, private collection.





mansions that were now being let out as flats. For the pleasure industry, 'cosmopolitanism' was less a matter of a Mediterranean-style seaside resort than of the availability of jazz, espresso and French cooking. Though St Kilda still boasted of its entertainments, the foreshore's theatre, skating rink, pier and amusement park – where suburban iconoclasts Skyhooks shot some early promotional images – seemed quaint and anachronistic beside the new nightlife of cabarets, caged go-go dancers, female impersonators and early-hours supper clubs. Such attractions marketed the putative bohemianism and immorality of St Kilda to Melbourne's suburban adventurers. For visitors and locals alike, Fitzroy Street offered three galleries, most significantly Georges Mora's Tolarno's and Bruce Pollard's Pinacotheca.[17]

When Robert Rooney, a Pinacotheca artist, turned his gaze on Luna Park while living nearby, he constructed an almost poignant parody. In a sequence of fifty-one photographs titled unambiguously *Luna Park: St Kilda 8 Jan 1975*, 1975, he creates a diorama shot from the adjoining O'Donnell Gardens. Luna Park is little more than an occasional glimpse through palm trees, an undulating line – the track of the Scenic Railway – weaving along the horizon. As in Beckett's painting, it makes an elusive backdrop. There is a seaside airiness, a gentle movement and suggestion, in the sweep and pry of the camera. If there is illusion in this work, it is the disappearing act of its casually absent subject. The choice of that subject, however, is apposite. A humbled icon of suburban Melbourne childhoods – now filled with free-standing mechanical rides, its gloriously illusionary structures run down – Luna Park has a nostalgia-laced familiarity that undermines the rigorous, heroic modernism of its encasing grid.

To artist Geoff Lowe, living in St Kilda from the mid-1970s was like having a marvellous 'secret world'. The self-conscious artistic avant-garde and intelligentsia who congregated north of the city, around the pubs and theatres of Carlton, were generally dismissive of visual art for its private and 'bourgeois' nature; many artists found St Kilda a more conducive place from which to make work.[18] There was an openness but also a *frisson* in St Kilda. Alongside long-time residents, the transient population that had often found a home there increasingly included students and other young people, single mothers and their children, the infirm and addicted. Street-level activism and community services were developing in response. Fitzroy Street had become notorious as a centre of prostitution and drug dealing, but only a block away were the beach, neglected mansions let to artists and musicians, and broad tree-lined streets.

A humbled icon of suburban Melbourne childhoods, Luna Park has a nostalgia-laced familiarity that undermines the rigorous, heroic modernism of its encasing grid.

Lowe's *St Kilda*, 1981, draws together landmarks of St Kilda in a manner derived from Italian Quattrocento painting. If Rooney's diorama contrives to be empty and repetitive, Lowe's is crowded with information and incident. There is the pier and breakwater, the yacht club slipway, the vaults below the Upper Esplanade, a short-lived site of public art. A figure perches on the bluestone retaining wall of the beach. With the knowledge that the sitter, Lowe's neighbour Sue, was dying of cancer as she sat for him, her sombre ghostliness becomes poignant. Yet her ephemeral, intractable presence also provokes a meditation on the power of iconic images, on the embodiment of such elusive values as a Renaissance civic duty or a 1970s 'community identity'. Just as mythical deeds and obscure legends empower earlier religious and civic icons, a fictitious 'St Kilda' names, binds and protects this place, sheltering a fragmented, often disaffected community. Just as saints hold their attributes, Lowe's apocryphal saint – for St Kilda takes its name from a boat, which took its name from a far-flung Scottish island, which took its name from a misreading of an early map – holds a maquette of her domain. The landmarks of the municipality nestle within Luna Park. Its roller-coasters protect an otherworld behind strong but fragile-looking city walls.

Strength and fragility could be taken to characterise St Kilda during the following years, when a self-conscious protectiveness of its uniqueness was common. Luna Park survived, but with increasing decrepitude, a victim of arson, vandalism and neglect, its reputation shaken by accidents, one of them fatal. Though St Kilda, like the park, was

above: **ROBERT ROONEY, Luna Park: St Kilda 8 Jan 1975, 1975,** 56 colour photographs on mountboard, each 8.8 x 8.8 cm, sheet 77 x 102.5 cm, private collection.

opposite page: **SIOBHAN RYAN,** St Kilda poster, 1990.

JOHN DUNKLEY-SMITH, Study for perspectives for conscious alterations in everyday life [Olympia], 1991, acrylic on MDF, five panels, each 60 x 60 cm, Port Phillip City Collection.

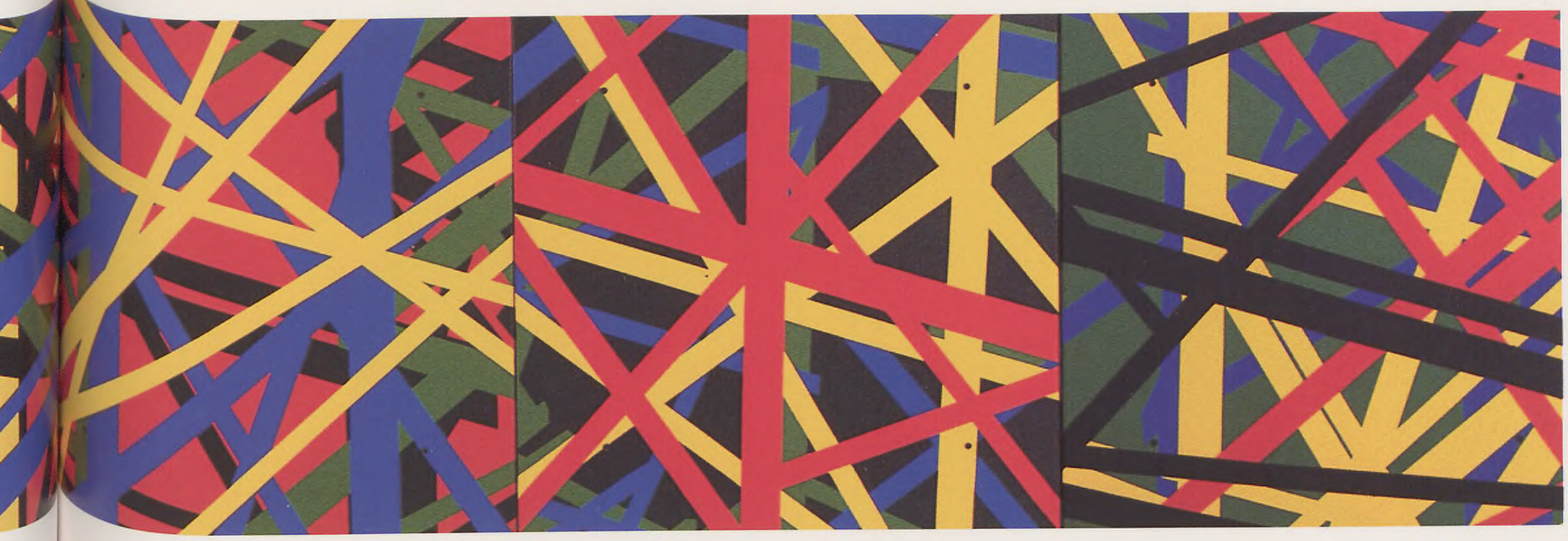
generally reviled by middle-class Melbourne, it continued to provide a refuge for many of Melbourne's people. Visual artists young and old made their homes there. Paul Kelly eulogised the Esplanade, 'where the beach needs reconstructing / where the palm trees have it hard … sweet promenade'. Increasingly, artists were acknowledged and embraced by the local council for their role within the local community.

From 1980 the City of St Kilda staged the St Kilda Festival, a showcase of art, writing and music by the seashore, commissioning local artists to design their festival poster. Luna Park – a local institution, an icon of pleasure and fantasy – features prominently. Varying from Jon Cattapan's energetic, child-like cavalcade under Luna Park's looming grin (1985) and Shellie Conway's discreet abstractions incorporating the Scenic Railway's fretwork (1986), to Geoff Ricardo's Spirit of Carnival,1995, in which Luna Park is represented by one of its entrance towers, the posters reflect understandings developed, and motifs revisited, over the course of Luna Park's history. Partly through the Acquisitive Exhibition inaugurated with the festival, the municipal art collection now includes works by many St Kilda artists, past and present, including Micky Allan, Peter Booth, Tony Clark, Aleks Danko, Rozalind Drummond, John Nixon, Stieg Persson and Rosslynd Piggott.

For years Luna Park had been taken for granted, a fondly remembered but rarely visited landmark wedged in a busy corner by the beach. But with the demolition of the Big Dipper in 1989 and a 1990 exhibition by local artists at Linden Gallery drawing attention to the state of the carousel, community support was mobilised, a conservation survey undertaken, the park's heritage value legally protected and, finally, restoration work begun. Restoration and rebuilding, in fact, are the leitmotif of St Kilda streets these days. The irony is not lost on long-term residents. The low rents and social diversity that have attracted artists and others to St Kilda for decades are giving way before a brutally escalating gentrification predicated on marketing the 'bohemian', 'arty', 'cosmopolitan' appeal of the area. And in a telling footnote, as the council amalgamations of the economic rationalist 1990s have absorbed St Kilda into the new City of Port Phillip, the defining sweep of the Scenic Railway has disappeared from the municipal logo.

Change is nothing new to St Kilda though. There is still an edge there, and with it the possibility of re-imagining Luna Park in a spirit more challenging than simply celebratory, as exemplified in a number of recent works. For the 1990 St Kilda Festival poster, Siobhan Ryan, in the manner of Geoff Lowe's *St Kilda*, constructed a new city, condensing St Kilda into a Scenic Railway-bounded island. But the railway's track slides off into the water. Luna Park's face gleams defiantly from its sanctuary amid the waves, like the guardian of some doomed refuge. Both magical and menacing, the fascinated anxiety that suburban Melbourne liked to displace onto St Kilda, the image seems to suggest, has transformed into the fear of residents for a St Kilda in danger of being 'taken over' by foreigners from beyond its borders, be they an emerging Art Deco/po-mo/cement-render/heritage-colours-buying class from the rest of Melbourne, or travellers from the other side of the world.[19]

John Dunkley-Smith's painting *Study for perspectives for conscious alterations in everyday life [Olympia]*, 1991, a companion to earlier film and photographic images, is a bold, disorienting work that evokes a place, history and vitality even as it speaks of the perseverance of illusion and the perversion of modernist rationalism; its *trompe l'oeil* abstraction recalls Nolan's early images. Just as the haphazard patching of the Scenic Railway structure over time had compromised its precise and pleasing geometry, so Dunkley-Smith skews and dissembles



the neat modernist grid. Architects Ashton Raggatt McDougall have explored fantastical streetscapes, reinvigorating the landmarks of popular memory, rediscovering the joy of the vulgar. They took up, on paper at least, the provocative suggestion made by Premier Joan Kirner in 1990 that a local icon such as Luna Park might be the most appropriate inspiration for the much-resisted bridge to be built between two central Melbourne department stores. Since then forms reminiscent of Luna Park have appeared in the remarkable cave-like entrance to the Storey Hall building, and in the curves and cupolas of their St Kilda Town Hall redevelopment.

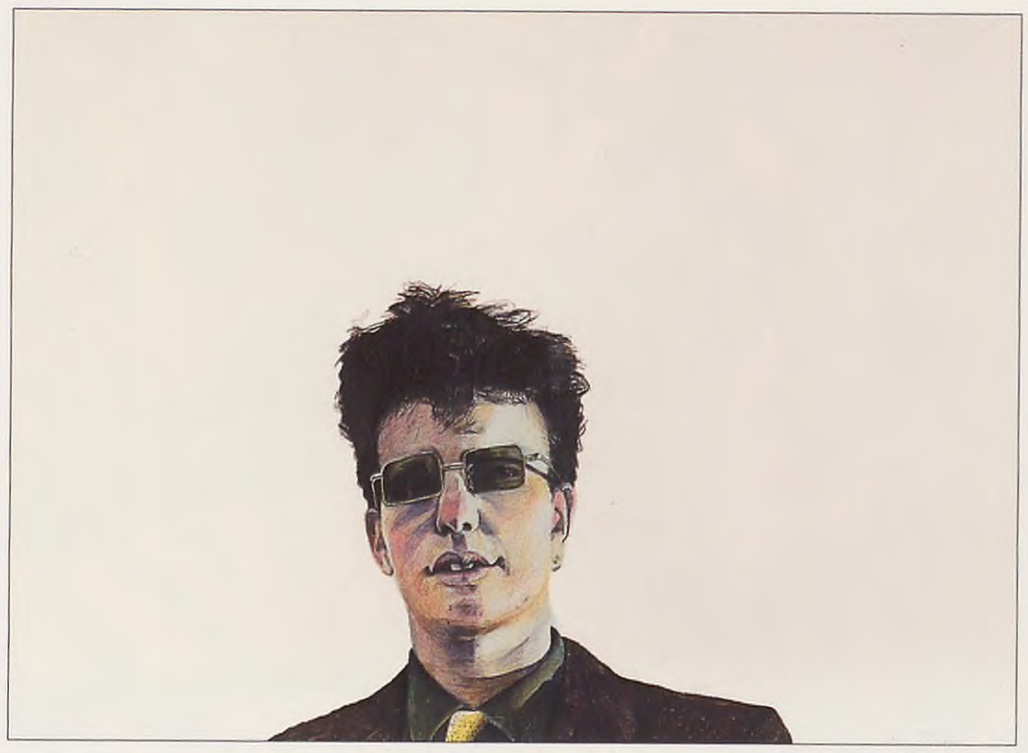
Artist Destiny Deacon has photographed Luna Park's gaping mouth in a droll and unsettling inversion in her *Whitey's watching*, 1994. Stark lighting and close cropping re-present its iconic face in a way reminiscent of Hester and Blackman. Though the park no longer encourages patrons to throw balls at 'coloured mammies', as they did in an early shy, a lingering racism in St Kilda was brought to the fore when Yothu Yindi's lead singer, Mandawuy Yunupingu, was notoriously refused entrance to a Fitzroy Street bar in the early 1990s. Deacon's image, at once playful and pointed, is a useful reminder that a culture of pleasure more readily breeds acquiescence than activism, and the openness and abandon of carnival is not the same thing as liberation and equality in the city outside.

The diversity of these recent works suggests that the distinctive pleasures of St Kilda, and Luna Park as its longest surviving and most significant monument, retain a place in Melbourne's popular imagination. And though the disparate artistic community of St Kilda is spreading, dispersing, in the face of economic change, Melbourne's artists continue to find there a rich source of imagery for explorations of identity and place, illusion and fantasy.

I am indebted to the historical information available in the *Luna Park Conservation Analysis*, Robert Sands P/L Architects, February 1992; and in *The History of St Kilda*, particularly vol. 3, *St Kilda: The Show Goes On*, by Anne Longmire, Hudson Hawthorn, Melbourne, 1989. I also wish to thank Joan Winter, City of Port Phillip Arts Officer, for her co-operation in allowing me to view and reproduce works from the Port Phillip City Collection.

1 *St Kilda the Beautiful*, St Kilda Shore Publicity Committee, 1934.
2 *Fun on the Foreshore: St Kilda by Day and Night c. 1910*, St Kilda Progress Association, p. 9.
3 Melbourne's Luna Park is believed to be the only such park still in existence.
4 *Herald*, 14 December 1912, p. 15.
5 *St Kilda by the Sea*, vol. 1, no. 1, 1913, Prahran Telegraph Printing Company.
6 *St Kilda by the Sea*, ibid.
7 Des Bicknell, interview, cited in Longmire, p. 29.
8 Sidney Nolan (1962), cited in Jane Clark & Patrick McCaughey, *Sidney Nolan: Landscapes and Legends*, Cultural Corporation of Australia, Melbourne, 1987.
9 Henrietta Drake-Brockman, 'Between the Lights', *Meanjin Papers*, Summer 1943, cited in Longmire, p. 95
10 'Thanks for the Memory: To the US Marines (1st Marine Division)', by Diana Gibson & Audrie Gullett, reproduced as Plate 7 in Longmire.
11 Albert Tucker, cited in James Mollison & Nicholas Bonham, *Albert Tucker*, Macmillan, South Melbourne, 1982, p. 37.
12 ibid., pp. 48, 50.
13 ibid., p. 38.
14 Sidney Nolan, cited in Elwyn Lynn, *Sidney Nolan: Australia*, Bay Books, Sydney, 1979, p. 48.
15 Rohan Storey, 'Luna Park: A History of Fun and Fantasy', *View*, vol. 2, 1995, p. 74.
16 As detailed in *St Kilda: City of Internationalism, Your Holiday Centre*, St Kilda City Council, c. 1970, these included 'the best array of pastryshops this side of Vienna… Pickles, cheeses, wurst, even artichoke hearts – everything imaginable … Russian, Chinese and Israeli food'.
17 Both galleries are still in operation, though they have long since left St Kilda. Occasional exhibitions are still held in the old gallery space attached to Tolarno's Restaurant in Fitzroy Street.
18 From a conversation with the artist.
19 The original painting by Siobhan Ryan now hangs across the road from Luna Park in Acland Street's Dog's Bar.

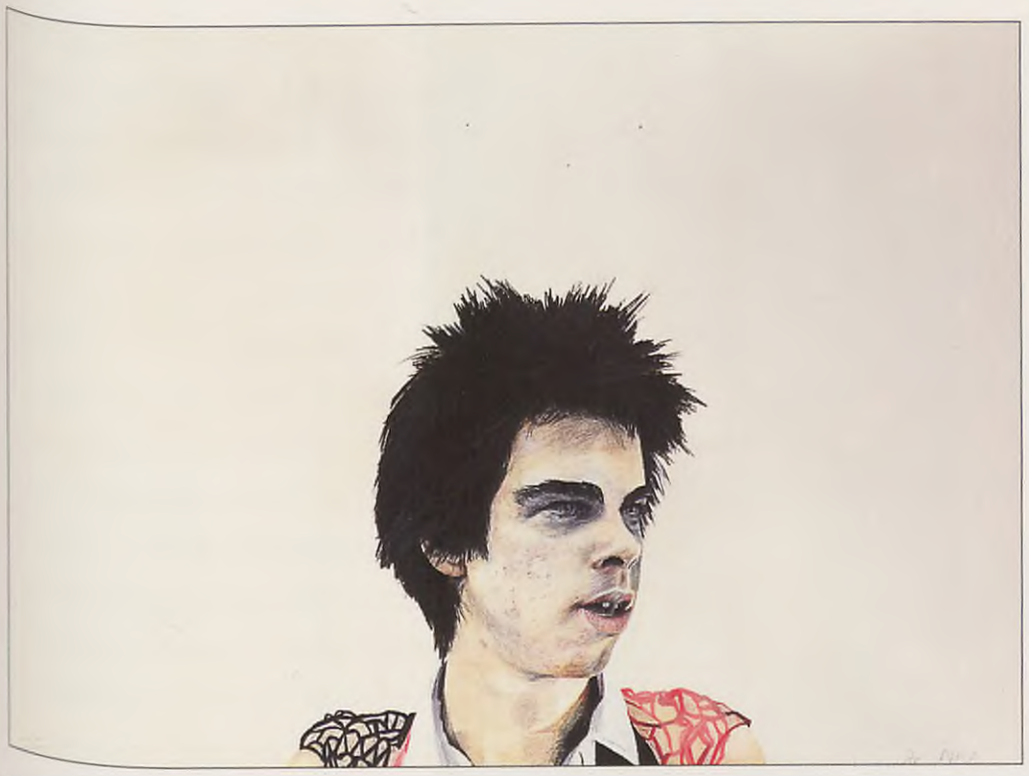
Stephanie Holt is Associate Editor of *World Art* and co-editor of the recent Sybylla Press anthology *Motherlode*.



LET'S TALK ABOUT ART

art and punk in melbourne

Chris McAuliffe



For more than a century, Australian artists have struggled to establish a culture of bohemianism, a theatrical combination of art and lifestyle that would distinguish them from mainstream society and unite them with modernist avant-gardism. In Melbourne, this staging of aesthetic and social outsiderism has a venerable history: the artists' camps of the 1880s; the Swanston Family Hotel, Heide and the Moras' restaurant in the 1940s and 1950s; the jazz clubs and film societies of the 1960s; the collectives of the 1970s. In each case outsiderism meant juggling contradictions. The desire for unaffected rebellion was at odds with the inherent contrivance of bohemianism; the ambition to escape mainstream culture was tempered by the recognition that stylish affectation was endemic to the consumer society.

PUNK ROCK WAS THE ULTIMATE ART SCHOOL MUSIC MOVEMENT.[1]

NO ONE WANTED US THERE ... FINALLY WE FINISHED AND LEFT THEM TO THEIR PAINTINGS.

Philip Brophy, on performing at the Victorian College of the Arts[2]

previous pages: **JENNY WATSON, The Boys Next Door,** *from left to right,* **Tracy Pew, Philip Calvert, Nick Cave, Mick Harvey, 1977,** gouache and coloured pencil on fabriano paper, each 58.7 x 76 cm, courtesy Mornington Peninsula Regional Gallery, the artist and Anna Schwartz Gallery, Melbourne. Photographs Andrew Curtis.

below: Private viewing of the Boys Next Door portraits at Jenny Watson's studio, Wellington Street, St Kilda, 1977. *Left to right*, Anita Lane (back to camera), Nick Cave (obscured), Tracy Pew.

A more recent link in this chain was forged in the intersection of punk rock and art from the late 1970s to the mid-1980s.[3] At venues such as the Tiger Lounge (Royal Oak Hotel, Richmond), Bananas (Earls Court, St Kilda), the Crystal Ballroom (Seaview Hotel, St Kilda), the Champion (Fitzroy) and the Exford (Melbourne) punk musicians and young artists fed off each other, fusing style and creative practice in subcultural languages.[4] By blending the raw aggression of punk with the cool, studied decadence of David Bowie's art rock, musicians declared their opposition to the stultifying formulas of 1970s 'progressive' and 'pub' rock. For artists, punk melded art's avant-gardism and pop culture's everyday vitality in a way that suggested a path out of the bureaucratisation of modernism and into the fluidity of the postmodern.

Punk was seen as more than just music; artists learned valuable lessons from its fashions and modes of circulation. Punk's exploitation of scandalous clothing (leather, Nazi emblems, safety pins) suggested that pop style might have a jarring social impact. The effects it gained from minute nuances of style (the width of a tie, the thickness of eyeliner) accelerated the growing tendency to see meaning as a product of the manipulation of codes; punk was street-level semiotics. Punk's appropriation and reformulation of the structures of the music business (independent record labels and venues, 'fanzines') demonstrated that there were ways around the monolithic workings of the culture industry. Above all, it was the sense of possibility propelling punk that influenced artists. Time and again Melbourne artists, however different their stylistic affiliations, agree that punk encouraged them to seek alternatives to the dominant styles, practices, institutions and audiences of mid-1970s art.

The small punk community in Melbourne, with its fluid movement of musicians between bands, zealous fans, and blurring of boundaries between performer and audience showed artists the strength and energy that could be generated by a cultural community. In effect, punk demonstrated that an avant-garde culture was still possible. More importantly, it unashamedly constructed bohemianism through style and consumption, at the interface of art and mass culture, rather than through a radical separation from mainstream society. If would-be bohemians in Australia had previously thought in terms of clear distinctions between high and low culture, punk showed that transgression was staged at the mobile and indistinct borders where the two overlapped.[5]

Punk's rebellious return to basics and disdain for the conventions of the music industry had an aura

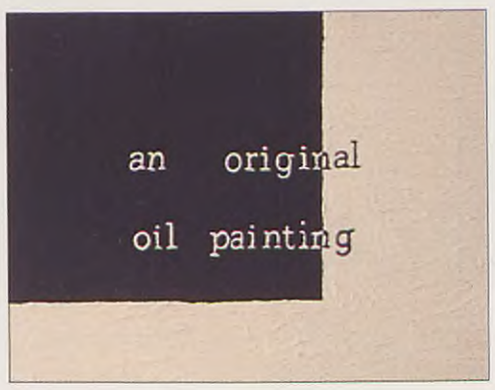
above: The Boys Next Door performing at the Crystal Ballroom, late 1979. Photograph Jenny Watson.

below: **JENNY WATSON, An original oil painting (Black and white): For Nick Cave, 1979,** oil on canvas, courtesy the artist and Anna Schwartz Gallery, Melbourne.

of authenticity that appealed to artists, but so too did punk's self-conscious manipulation of pop music style. While many English punk bands attacked the corporate values of the music industry, their music referred constantly and playfully to pop's history (perhaps most surprisingly when Glen Matlock converted Abba's hit 'SOS' into the Sex Pistol's 'Pretty Vacant', making him, in his own words, 'the Marcel Duchamp of the fretboard'[6]). This fusion of authenticity and artifice suggests that the cross-over between art and punk was built on a mutual recognition of the highly coded nature of art and mass culture alike. While rock still clung to a romantic myth of bohemia, punk encouraged artists to become more self-conscious of the conventions of that myth. Young artists sought to establish their difference from the mainstream even as they became increasingly aware of the artificiality of the gesture. In some cases, their awareness of this artificiality became the very crux of their practice, leading critic Paul Taylor to link the new music and the new art under the rubric 'the second-degree', a reference to the tendency of both to put all utterances within quotation marks.[7]

What is at stake, then, in artists' involvement with punk music is the ways in which it allowed them to rethink and reinvigorate notions of bohemianism and avant-gardism, of the nature of art's production and circulation, of art's relationship to mass culture. If its catchcry was 'No Future', punk nevertheless showed artists that bohemia still had a future, albeit one more overtly tied to the patterns of mass culture. Punk, itself a musical form owing a heavy debt to Pop art,[8] made pop culture's destabilisation of genre, media and value a commonplace.

In the mid-1970s hotels were the principal venues for live rock music in Melbourne, spawning a 'pub rock' movement that was regarded as closer to rock's rhythm and blues roots than pop music. At the same time, younger musicians and fans, as well as some promoters, sought something new. When independent promoter Laurie Richards launched the Tiger Lounge in 1976, he sensed a new spirit emerging.[9] Richards was willing to book non-mainstream acts, in particular the rising crop of young bands who distinguished themselves from pub rock, building on such proto-punk sources as the Stooges and the New York Dolls, or the art rock of David Bowie, Roxy Music and the Velvet Underground. New bands were featured at Tuesday 'try out' nights; it was here that many young artists, especially students, encountered punk, drawn in varying degrees by a desire for new music, the cheapness of the gigs or word of mouth. Jenny Watson recalls attending her first Boys Next Door gig out of a sense of obligation to one of her students at Caulfield Institute, Nick



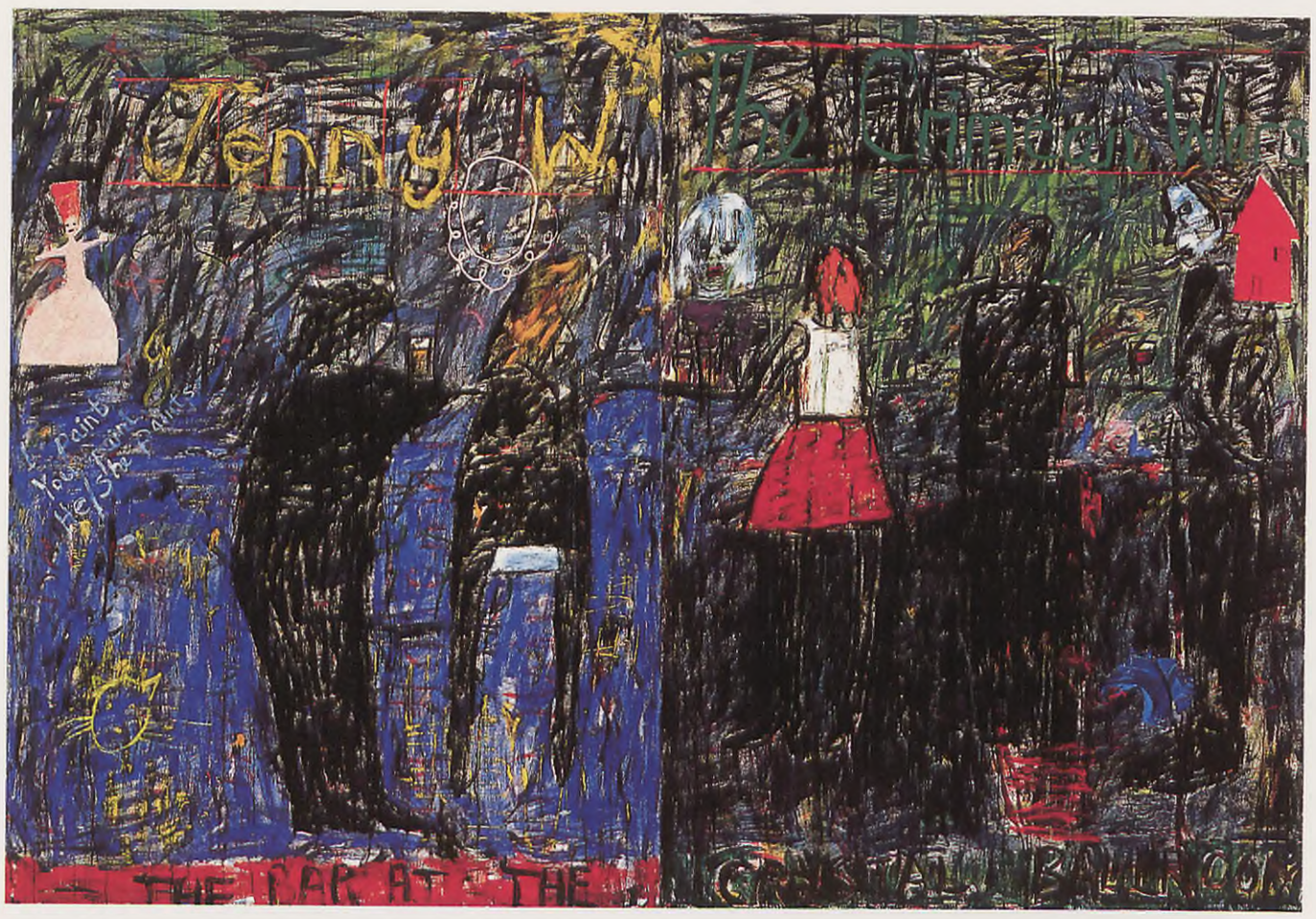
Cave, who sang with the band.[10] Richards unwittingly created the bohemian environment artists desired by insisting on run-down decor and challenging bands. His belief that the overall style of a venue was the key to its success was more fully realised in his next venture, the Crystal Ballroom.

In the late 1970s St Kilda was a happy hunting ground for those craving the *frisson* of a bohemian lifestyle. Always associated with carnival and recreation, St Kilda had become notorious as a centre for prostitution and drug peddling. Because of its abundance of flats and rooming houses, the suburb was noteworthy for the youth and mobility of its population.[11] With a history of colonisation by artists and musicians, St Kilda also had the advantage of close proximity to art schools at the Prahran College of Technical and Further Education and the Caulfield Institute of Technology; the Victorian College of the Arts and Royal Melbourne Institute of Technology were also readily accessible by train and tram.

The Seaview Hotel epitomised the appeal of St Kilda. Constructed in 1897 as a grand hotel in the resort tradition, the hotel evoked a glamorous past. Hal Porter wrote that, in the late 1940s, the hotel (then the George) was 'the Titanic that missed the iceberg, and has merely got shabby and patched'.[12] The Seaview's low-life reputation reached its zenith (or nadir, depending on one's point of view) in 1987 when the Liquor Licensing Commission closed the hotel in the face of accusations that it was a Mafia front involved in money laundering and the heroin trade.[13] It was the shabby grandeur of the old hotel that excited Laurie Richards when its licensee invited him to promote the venue. By 1979 the Wintergarden Room (which was already booking punk acts under an existing promoter) had been converted to the Star Club, and the old upstairs dining room, complete with chandeliers and etched-glass windows, had reopened as the Crystal Ballroom. While not the only punk venue in Melbourne, the Crystal Ballroom became the focus of the nascent punk and New Wave scene. Patrons revelled in the down-at-heel ambience of the venue but also recognised the consistent style of the music, posters and fliers (many designed by Philip Brophy) associated with it. If the Tiger Lounge had developed an ad hoc following among artists, the Ballroom answered a far more extensive and deliberately voiced demand for a stylish and innovative venue at which a community of taste, style and identity could be consolidated.

Artists who frequented the Ballroom included Greg Ades, Brett Colquhoun, Stephen Bush, Jon Campbell, Peter Walsh, Maria Kozic, Peter Tyndall, John Nixon, Geoff Lowe, John Matthews, Nick Seymour, Vivienne Shark LeWitt and Tony Clark. Many of these artists found in the energy, raw enthusiasm and disregard for convention of punk a way in which to articulate their scepticism towards a previous generation's formalism and conceptualism. Consistently, artists recall that punk gave them a sense of licence, that it encouraged a rejection of convention. When he painted *Hot corgis*, 1977, while still a student at RMIT, Jon Cattapan deliberately evoked the anti-royalist sentiments of the Sex Pistols' 'God Save the Queen' and the raw collage technique of punk graphics. The rough vigour of the painting echoed punk music, but, more importantly, the use of a then-unfashionable expressionist style was a gesture directed against the formality of dominant styles, authorised by punk's refusal to play by the rules.

Howard Arkley also drew on the energy of punk music as a means of breaking away from his more formal and considered paintings of the 1970s into his more freely worked and densely packed images of the 1980s. Having seen punk bands in New York and London while travelling, Arkley was pleased to find a similar scene on his return to Melbourne. Works such as *Primitive*, 1982, were painted at the same frantic pace as a punk song, with the same improvisation and inclusive collage aesthetic.



JENNY WATSON, The Crimean Wars: The bar at the Crystal Ballroom, 1985, oil, acrylic, beads, fabric cut-outs, powder pigments on cotton duck, 274 x 366 cm, Museum of Contemporary Art, Sydney.

JON CATTAPAN, Hot corgis, 1977, mixed media construction, 1200 x 830 x 50 cm, courtesy the artist. Photograph Graham Baring.

HOWARD ARKLEY, **Primitive, 1982,**
acrylic on paper, 120.5 x 403 cm,
courtesy the artist.

The imagery derives from objects and incidents from the artist's everyday life. Punk's attention to the ephemera and banality of the everyday inspired Arkley and other artists to turn away from art's high-blown themes and to build their work out of immediate experience.

Simon Frith and Howard Horne note two key stages in the ongoing relationship between rock and art.[14] The first, prevalent in the art school bands of the 1960s, saw rock adopting the artistic figures of romanticism and bohemianism in order to establish a sense of substance and authenticity that would distinguish it from the commercialism of pop music. The second, more common in the art rock, punk and New Wave of the 1970s, saw rock adopting the knowing irony of Pop art in order to reflect on, and even parody, its growing commercial status. The two streams merged in the meeting of art and punk at the Crystal Ballroom. Musicians dabbled in versions of romantic bohemianism borrowed from art and literature, or in some cases sought it out directly at art school. Rock's own mythology had its roots in nineteenth-century romanticism, being seen as an intuitive and personalist medium, akin to Wordsworth's 'spontaneous overflow of powerful feelings'. Rock's more prominent performers updated romantic motifs of the melancholic, the addict and the gypsy.[15] If the romantic myth persisted, new Melbourne bands were also inclined to parody rock, turning to Pop-art-influenced performers like Bowie and the New York Dolls, and directing their irony and artifice against the po-faced authenticity of pub rock or the misguided artfulness of 'prog rock'. Melbourne punk bands appeared to be in two minds about rock: they exploited its romantic myths to construct a transgressive image but they were equally inclined to mock such myths, replacing them with a more knowing, Pop mentality.

The coexistence of both authenticity and artifice in Melbourne punk was acknowledged by members of the Boys Next Door. Nick Cave described the band's songs as 'kind of sad and tragic, but they're treated with a sort of sarcasm'.[16] Roland Howard claimed that the band members had 'a self-mocking attitude about everything'.[17] Their predilection for irony, articulated on stage in alternately deadpan and bombastic performances deliberately teetering between pathos and bathos, did not prevent them from invoking romanticism to describe their music. Indeed, although Cave's taste ran to conventional expressionism in painting, the equivalence of art and rock rested on the tempering of romanticism with irony: 'My paintings are figurative, but extremely distorted fantasy-type stuff … extremely sort of erotic. They're a bit like the way we perform. What they mean is something incredibly dry but the way they're painted is really flamboyant'.[18]

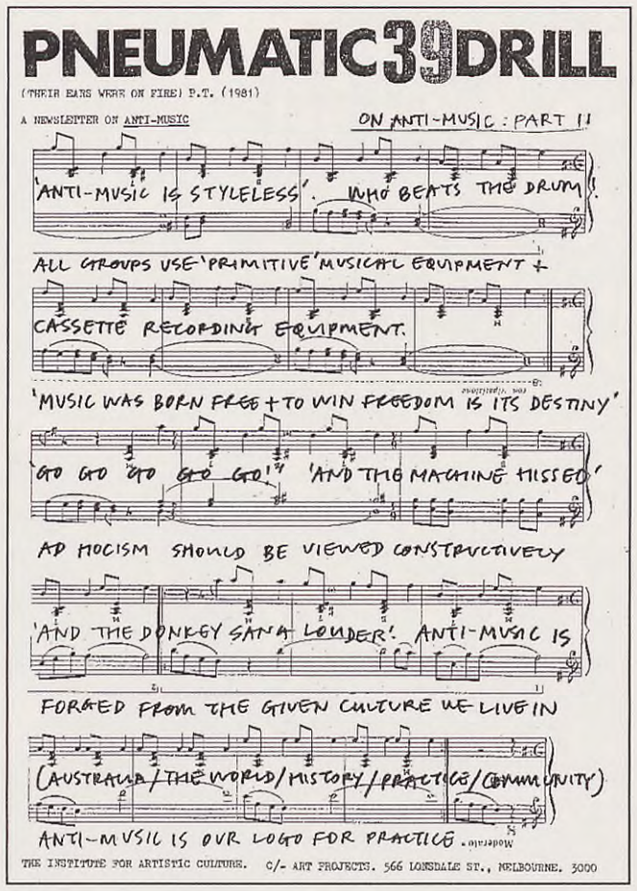
A decidedly anti-romantic view of punk was taken by Tch-Tch-Tch, a group of artists and musicians comprising Philip Brophy, Maria Kozic, Ralph Traviato and Jane Stevenson, among others. A series of performances ('Punk Band', 1977, 'Minimalism', 1977, and 'What

Is This Thing Called Disco?', 1980) adopted a quasi-structuralist approach to popular music, suggesting that behind its apparent spontaneity lay a bedrock of code and convention.[19] In tones echoing Jean Baudrillard, Brophy described Cave as 'a posture of the real' whose performance simulated emotion.[20] Yet it appears that Cave deliberately rather than inadvertently deployed this tactic. In the late 1970s, romantic notions of art still had some appeal (especially when they could be turned against the rigidity of formalism), but equally, it was a moment when the conventional nature of art's myths was acknowledged and became the very stuff of practice. This is not to suggest that Tch-Tch-Tch and the Boys Next Door had come the full circle; however, the Crystal Ballroom, where both groups performed, did provide a common ground, and, more importantly, an audience eager to make something of their contiguity.

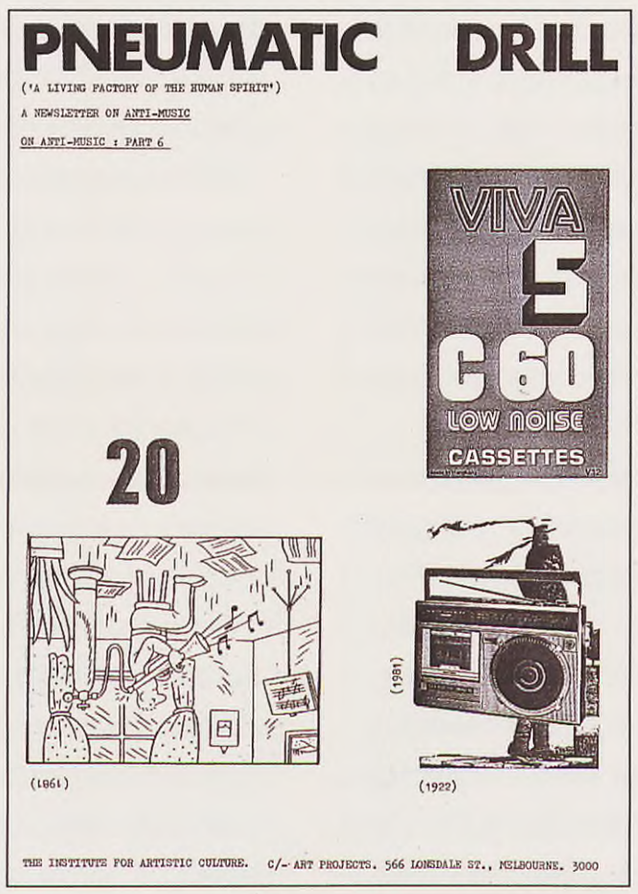
This play of sincerity and irony, authenticity and artifice, evident in Pop-inspired art and music alike, was seen as a hallmark of the Crystal Ballroom, and several of its traits are evident in the work of Jenny Watson. Her *A painted page, pages 52 & 53 of 'In the Gutter' (The Ears)*, 1980, reproduces two photographs comparing punk and tribal body adornment. The fusion of styles (abstraction, photorealism, Pop) and cultures (Africa, London, art, the street) typifies an art more concerned with the circulation of reproduced images than with the sanctity of cultural categories. Punk directed Melbourne artists towards a semiotics of style rooted in youth subculture, particularly punk's assemblage of multiple styles, a technique that Dick Hebdige described as 'bricolage'.[21] In turn, Watson developed a stylistic hybridity in her own work, combining Pop, figuration, narrative painting and feminism in a passage away from 1970s materialist politics and towards the 1980s politics of the sign. In such a context, vanguardist transgression, previously founded on the rhetoric of authenticity, could now be built out of the elaborate revivalism, collage and artifice of fashion.[22]

If Watson's concern with the traffic in style began from within the realm of art, it was confirmed by her experience of the Crystal Ballroom. The music press commented as often on the appearance of punk bands as on their music. So, too, do artists in their recollections of the period. Artists and students, steeped in the bohemian tradition, could be expected to be style-conscious; punk allowed them to rediscover the transgressive power of style. At the Ballroom, thin ties, pointy shoes, fish-net stockings and, above all, black clothing performed the double function of identifying a subculture while offending parent culture.[23] In *The Crimean Wars: The bar at the Crystal Ballroom*, 1985, Watson stages a complex politics of identity. Portraying herself as a black-clad punk fan, Watson claims an affiliation with the bohemian tradition, a position valued within modernism but frequently disallowed to women. At the same time, a bohemianism based on popular music hasn't quite the revered status of one based on art, and Watson risks being taken for

an ersatz bohemian (a risk amplified when it is realised that Ballroom regulars were frequently derided as middle-class dilettantes in the music press). The self-portrait encapsulates the uneasy status of bohemianism as something desired but no longer authentically attainable; as something conventional that may yet be reinvigorated if those previously denied its roles are admitted to its realm; as something whose effect is premised on affectation.



This combination of enthusiasm and scepticism is evident in Watson's relationship with the Boys Next Door. On the one hand, Watson seemed concerned to document the association quite directly. Her 1977 portraits of the band members were based on photographs and executed in a manner still evoking the photorealism of her earlier paintings. (A similar set of portraits was done of the Go-Betweens and reproduced on the cover of their 1978 album, *Send Me a Lullaby*.) On the other hand, she used punk as a way of transferring the encounter with art firmly into the arena of mass culture. In 1979 Watson executed *An original oil painting (Black and white): For Nick Cave*, and persuaded Cave to hold it aloft while his band performed a song entitled 'Let's Talk about Art' at the Crystal Ballroom. The Boys Next Door were able to acknowledge their debt to art and art rock both literally and ironically; the song introduces art with none of the subtle pretentiousness of art rock, but as if it were an item on a checklist. The very obviousness of the gesture overdetermined, and thus deflated, rock's flirtation with art. Watson was able to counter art's high cultural tradition by rendering the painting itself generic and its exhibition momentary; in effect, the work was one that aspired to the status of a three-minute pop song. A telling symbiosis was achieved:



musicians were brought into the artist's studio, while art appeared on the musician's stage. It is precisely this bridging of territories – with its collapsing of art into the domain of mass culture, performance and mechanical reproduction – that characterised much of the neo-Pop/post-conceptual impulse of Melbourne art.

While punk's impact on the visual arts in Melbourne was most immediately apparent at the level of iconography and style, and to a less immediately obvious degree in the formation of a sense of community, in the long term the greatest effect has been felt at the level of infrastructure. Punk adapted many of the structures of the music industry to its own ends. Independent record labels signed bands, and recorded and distributed their music, without having to deal with major corporations. Fans produced their own roneoed and photocopied magazines. Student radio stations developed new broadcasting formats and more liberal playlists. New agents, entrepreneurs, record stores and magazines accompanied the new music. Versions of such independent practices already existed in the art scene, particularly in the alternative spaces and independent journals fostered by conceptual art and the women's art movement. But punk showed that the do-it-yourself ethos could circulate music at a global level, with a global impact.

John Nixon took the cue for his activities at the Institute of Modern Art, Brisbane (1979–81), and Art Projects, Melbourne (1981–83) from punk as much as from the earlier internationalism of conceptual art. Art Projects was established and operated by artists in the spirit of DIY. Many of the patterns of the conventional art system were followed (advertising, catalogues, invitations) but they were always

IF ITS CATCHCRY WAS 'NO FUTURE', PUNK NEVERTHELESS SHOWED ARTISTS THAT BOHEMIA STILL HAD A FUTURE, ALBEIT ONE MORE OVERTLY TIED TO THE PATTERNS OF MASS CULTURE.

inflected with a punk style; whether in the rough fanzine aesthetic of the publication *Notes on Art Practice* or in the willingness to show the work of new, young artists. Nixon, along with Tony Clark and other collaborators, pursued the DIY democracy of punk to the extent of forming a 'band', Anti-Music, whose improvised music was recorded domestically on cassette. Nixon's continued faith in the utopian nature of constructivism was evident in the project. In *Pneumatic Drill*, a series of photocopied manifestos articulating the Anti-Music philosophy, the productivist rhetoric of constructivism was melded with the raw graphics of the punk fanzine. Once again, punk facilitated a reconfiguration of modernist bohemianism. For Nixon, bohemia embodied a community of collective cultural practice, a model of authentic production to be pitted against capitalism.[24] The portable cassette democratised technology and the means of cultural production. Inspired by punk's appropriation of music industry forms, especially Malcolm McLaren's advocacy of pirate recording, *Pneumatic Drill* declared the portable cassette recorder 'the first real musical instrument'.[25] At the same time, a hint of punk's cynicism tempered the idealism of the modernist avant-garde; the utopian language of constructivist manifestos was paired with the faux-utopia of advertising slogans promising 'every sort of cassette recorder you could ever wish for'.[26]

Punk seemed to open myriad fields of opportunity: anyone could form a band, anything could count as music. Yet even as punk destabilised cultural and commercial structures, it made artists all the more conscious of constraint. Punk showed how a sense of bohemian transgression and experimentation could be retrieved, but located such practices firmly within the realm of the culture industry, rather than beyond it as had traditionally been thought to be the case. Peter Tyndall's performance 'Slave Guitars', 1981, was a case in point. The artist himself had bridged the gap between art and music, performing in the band Use No Hooks and as an

opposite page top: **JOHN NIXON, Pneumatic Drill**, no. 39, 1982.
opposite page below: **JOHN NIXON, Pneumatic Drill**, no. 20, 1981.
below: **PETER TYNDALL, A person looks at a work of art/Someone looks at something … The slave guitarist (A public relations image), 1979**, detail.

artist at the Organ factory (Clifton Hill Community Music Centre). But the ability to move freely between cultural sites did not imply that culture itself had been freed. The guitar itself, with its marionette-like frame and strings, embodied the artist's conception of cultural practice occurring within a 'puppet culture framing system'. Music was a form of production taking place within a system, a notion familiar to any artist acquainted with conceptual art, but one reinforced by punk's repeated assaults on popular music as a corporate structure. Music and, by extension, art could produce 'either *harmony* or *discord*'.[27] The artist's contorted face could be read as a parody of the grimaces of the guitar hero, but also as an ambivalent image of pain (constraint) or laughter (liberation).

As the style consciousness of punk amplified into the mannerist revivalism of early 1980s pop, critics complained that punk had failed. But if style became punk's Achilles' heel, just as bohemianism was art's, a powerful legacy persists in Melbourne. While many artists speak of punk nostalgically, they are equally conscious that elements of the scene now taken for granted – the artist-run gallery or journal – exist as a direct result of punk's example.

Special thanks are due to Vivian Lees for assisting me in contacting interviewees, and to the individuals who allowed me to interview them.

1 Simon Frith & Howard Horne, *Art into Pop*, Methuen, London, 1987, p. 124.

2 Bruce Milne, *Roadrunner*, April 1979, p. 8.

3 While often inspired by English or American punk bands, few, if any, Melbourne bands cared to be identified as 'punk'. In the absence of today's blanket term 'alternative music', I will use 'punk' as a term of convenience, as it was in the late 1970s.

4 This article focuses primarily on one site, the Crystal Ballroom. Other sites that warrant attention are the Organ Factory in Clifton Hill, a centre for musical experimentation where artists and film-makers such as Peter Tyndall, Philip Brophy, Maria Kozic and Ralph Traviato performed; the 'Noise and Muzak' exhibition at the George Paton Gallery, University of Melbourne, curated by Judy Annear, which featured recordings by punk bands and performances by groups associated with the Organ Factory; the Champion Hotel in Fitzroy and the Exford Hotel, Melbourne, where the 'Little Bands' movement melded music, theatre and art; and the Roar Gallery, Fitzroy, with links to post-punk bands such as Fungus Brains and People with Chairs up Their Noses. For regional variations, see Ross Harley, *Know Your Product*, Institute of Modern Art, Brisbane, 1986, and *Oddfellows: The Essence of Contemporary Western Australian Figurative Artists*, exhibition catalogue, Lawrence Wilson Gallery, University of Western Australia, Perth, 1996.

5 For an account of this phenomenon in the nineteenth-century avant-garde, see Thomas Crow, 'Modernism and Mass Culture in the Visual Arts', in his *Modern Art in the Common Culture*, Yale University Press, New Haven, 1996, pp. 3–37. Crow's argument draws on Dick Hebdige's *Subculture: The Meaning of Style*, Methuen, London, 1979, a text familiar to Melbourne artists and critics in the early 1980s.

6 Glen Matlock with Pete Silverton, *I Was a Teenage Sex Pistol*, Omnibus Press, London, 1990, p. 91. Matlock himself briefly attended St Martin's College of Art, but only, he claims, because he had read that many rock bands had been formed at art schools.

7 Paul Taylor, 'Australian "New Wave" and the "Second Degree"', *Art & Text*, no. 1, Autumn 1981, pp. 23-32.

8 See Van M. Cagle, *Reconstructing Pop/Subculture: Art, Rock, and Andy Warhol*, Sage Publications, Thousand Oaks, 1995.

9 Interview with Laurie Richards, 18 December 1996.

10 Interview with Jenny Watson, 20 December 1996.

11 Peter Viola, *Social Structure and Housing in St Kilda: Stage 1 Report*, City of St Kilda, June 1979, p. 22.

12 Hal Porter, *The Paper Chase*, University of Queensland Press, St Lucia, 1966, pp. 232–3.

13 Chris Hornsey & Glen Downer, 'Hotel Launders Mafia Money', *Sun* (Melbourne), 1 August 1987, p. 9. In November 1988 the George was added to the Historic Buildings Register on the grounds of its architectural and historical significance. Since then, the George has been renovated under the ownership of Donleavy Fitzpatrick and reopened, incorporating wine bars, luxury apartments and an art gallery. It is now held up as a model of the rebirth of Fitzroy Street as an upmarket leisure zone. For a history of the hotel, see Timothy Hubbard, *The George Hotel: Submission to the Classifications Committee of the Historic Buildings Council*, June 1988.

14 Frith & Horne, ch. 3, 'The Rock Bohemians', and ch. 4, 'The Pop Situationists'.

15 Robert Pattison, *The Triumph of Vulgarity: Rock in the Mirror of Romanticism*, Oxford University Press, Oxford, 1987, explores equivalences between rock and romanticism. Theodore Gracyk presents a trenchant critique of this claimed equivalence in his *Rhythm and Noise: An Aesthetics of Rock*, Duke University, London, 1996.

16 Jillian Burt, 'Boys Next Door', *Roadrunner*, vol. 1, no. 3, June 1978, p. 6.

17 John Stapleton, 'The Boys Next Door', *Roadrunner*, n.d., probably December 1979, p. 21.

18 Anonymous, 'Boys Next Door … Alien Tales', *Juke*, 15 July 1978, p. 13. Cave's biographer, Ian Johnston, notes Cave's fascination as an art student with Brett Whiteley, in *Bad Seed: The Biography of Nick Cave*, Little, Brown and Co., London, 1995, pp. 24, 39. In interviews Cave has expressed interest in the work of Chaim Soutine, Mathias Grünewald, Francis Bacon, Lucian Freud and Giorgio de Chirico .

19 Brophy published an extensive taxonomy of the styles of punk and art rock in his 'Avant Garde Rock: History in the Making?', in *Missing in Action: Australian Popular Music in Perspective*, ed. Marcus Breen, Verbal Graphics, Melbourne, 1987, pp. 126–44.

20 Philip Brophy, 'Visions of Reality', *Stuff*, 4 December 1984, n.p.

21 Hebdige, esp. pp. 1–19.

22 Melbourne-based artists began publishing texts on fashion, popular music and youth subculture in the early 1980s. See Vivienne Shark Le Witt, 'Why Egyptian Mods Didn't Bother to Bleach Their Hair, or More Notes about Parkas and Combs', *Art & Text*, no. 3, Spring 1981, pp. 80–6; Philip Brophy, 'What Is This Thing Called Disco?', *Art & Text*, no. 3, Spring 1981, pp. 59–66. Brophy reviewed Hebdige's *Subculture: The Meaning of Style* in *Art & Text*, no. 1, Autumn 1981. *Stuff*, a folio of writing irregularly published in the early 1980s by Tch-Tch-Tch, featured writing on art and mass culture by artists, musicians, art critics and rock journalists. From the early 1980s Melbourne-based publications such as *The Virgin Press*, *Tension* and *Crowd* treated art, film, music and fashion as components of a single-taste culture.

23 In his *Men in Black*, Reaktion, London, 1995, John Harvey traces the many meanings of black clothing, several of which seem to have been combined in the art–punk scene: romantic melancholia and morbidity associated with romanticism; the evocation of the status of a uniformed elite; a sense of power, whether derived from black's clerical or military lineage; and the association of black leather with transgressive subcultures such as bikers or S&M practitioners. While less concerned with women's wearing of black, Harvey notes that it might signify their appropriation of masculine power, as well as evoking decadence, elegance and predatory sexuality. With typical irony, Roland Howard suggested that the Boys Next Door took an interest in punk because 'We liked the pictures [in *New Musical Express*]'. (Tim Aanstedt, 'The Birthday Party Interview', *Offence Newsletter*, April 1983.)

24 Nixon's continued belief in bohemia as a model of cultural practice is declared in his introduction to the exhibition 'La Bohème', which he curated at City Gallery, Melbourne, 1988.

25 John Nixon, 'Invisible Music', *Pneumatic Drill*, no. 4, June 1981, n.p.

26 'On Anti-Music: Part 3', *Pneumatic Drill*, no. 36, n.d.

27 Peter Tyndall, 'Slave Guitars (formerly Slave Guitars of the Art Cult)', *Art & Text*, no. 4, Summer 1981, p. 45.

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Collins Street 5pm

Juliana Engberg

In the mid-1950s Melbourne was emerging from postwar, Anglo-austerity and re-fashioning itself once again as a cosmopolitan centre. Cinesound News celebrated Melbourne's first pavement café to the strains of a piano accordion; dress boutiques with French-sounding names appeared; and restaurants served something *à la mode*. Collins Street became Melbourne's street of chic, and the accolade 'the Paris end of Collins Street' was once more planted in the city's psyche to galvanise a renewed mythology of place. Collins Street *was* Melbourne.

The *Age* newspaper ran a regular column on its front page, 'Collins Street Calling', written by journalist John Hetherington, in which snippets of city gossip, ironic commentary and the occasional political broadside chronicled the times. Featuring everything from musings on the Town Hall's trapping of pigeons to the extradition of Hitler Youth immigrants, Hetherington cast an internationalist net for his local catchment.

Melbourne was in a flurry to revamp itself in readiness for the Olympic Games. In 1955 the new Hosies Hotel, featuring a stylish and ultra-modern mural by artist and designer Richard Beck, was evidence of a civic optimism. In the same year, along Collins Street, Allan's Music Store, that 'landmark of cultural progress', put plans into action to build a ten-storey house of music that would 'be one of the most modern music centres in the world', according to owner Geoff Allan. News of his plans elicited goodwill messages from far-flung parts – 'New York, Chicago, Paris, London and other musical centres around the world', he was quoted as saying.[1] At another address along the same street, the now legendary apartment of Georges (restaurateur) and Mirka Mora (artist and restaurateur) became a Mecca of European-style bonhomie and the authentic salon for a new regional bohemianism. The Moras encouraged the revived Contemporary Art Society by staging exhibitions and providing a venue for meetings.[2] Several recent histories have redirected our thoughts away from the idea that the 1950s were a total cultural blot-out, and through them we have come to understand the era as a pivotal point in Australia's attempts to shape its local cultural identity.

With so much alleged cultural optimism around it must seem, on reflection, strange that one of our most enduring cultural icons of the period is John Brack's dourly observed *Collins Street, 5 p.m.* For indeed Brack's picture has, since its first appearance at the Peter Bray Gallery in 1956 and quick purchase by the National Gallery of Victoria, become the painting that stands in for our idea of Melbourne during the 1950s.

The sober *Collins Street, 5 p.m.* has received much attention over the years. Sasha Grishin has provided a particularly thorough account of the circumstances of its coming into existential existence: John Brack sketching in a Collins Street doorway while waiting for his friend John Stephens; the important source photographs of Melbourne buildings taken by fellow teacher Lawrence Course; the lurking subtext of T. S. Eliot's *The Waste Land*; the philosophy of Rilke and the colour theories of Seurat and Kandinsky.[3] And yet there is still no accounting for the continuing interest we have in this work, which to all appearances summarises Melbourne not so much as a glittering, cosmopolitan cultural centre, but as a downright dreary district.

Two recent contemporary works, *The encyclopedia of missing rooms* by Gail Hastings, and a promotional photomontage of the recently completed RMIT Storey Hall project by Melbourne architects Ashton Raggatt McDougall, offer both homage and two different readings of Brack's masterpiece that might assist us to move closer to some of its complexities, as well as some of the reasons for its longevity as a quintessential Melbourne talisman.

In her series of watercolours *The encyclopedia of missing rooms*, Gail Hastings provides an imaginary narrative that playfully, and with some irony, alerts us to one of the central ambitions of John Brack's enterprise: the development of a visual language that engages with both abstraction and reality. What we might call, these days, a hyper-real space – an arrangement that exaggerates reality in order to create an abstract generality, which then focuses on the particular.

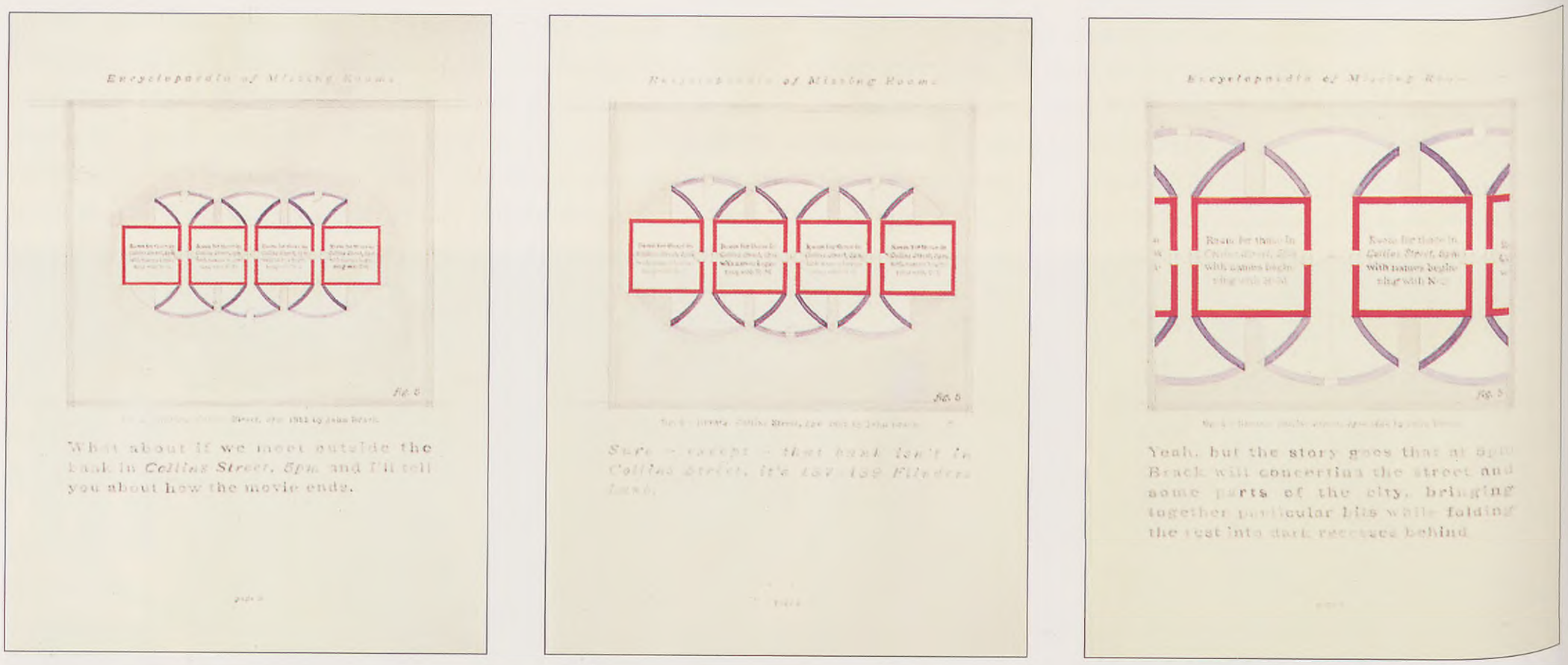
Taking the hyper-real to the next dimension, Hastings has created 'rooms' for those people who find themselves embroiled in Brack's exercise. Or, as she puts it:

> The story goes that at 5 p.m. Brack will concertina the street and some parts of the city, bringing together particular bits while folding the rest into dark recesses behind. Life will be pretty treacherous around 5 p.m., so mind that you don't get caught in any of those rooms folded behind.

She has drawn holding bays for those people who will be caught in this crush: people with names beginning with B–G, H–M, N–S, T–Y. This

above and previous page (detail): **JOHN BRACK, Collins Street, 5 p.m., 1955,** oil on canvas, 114.8 x 162.8 cm, National Gallery of Victoria.

opposite page: **ASHTON RAGGART McDOUGALL,** promotional photomontage for their refurbishment of Storey Hall, RMIT.



bit of apocryphal art history and fancy not only helps us to understand some of the compositional concerns that Brack contemplated – the creation of a specific yet non-specific place, the use of imagination and artifice – but also suggests one of the reasons for the picture holding such appeal. By alluding to those people who are recessed by Brack's radical squeezing of the conservative Collins Street, Hastings reminds us of those individuals who are excluded from Brack's bleak vision – those people who are not clerks and office drudges, but the creative bohemians of another Collins Street, perhaps found at Mirka's Café.

The bestowing of iconic status on Brack's *Collins Street, 5 p.m.* is after all as much about the viewers' realisation, with some joy, that they are not included in this passing parade of frieze-like figures who march to the sound of the Town Hall clock. Rather, they are a part of that other Melbourne, the progressive city emerging from drudgery.

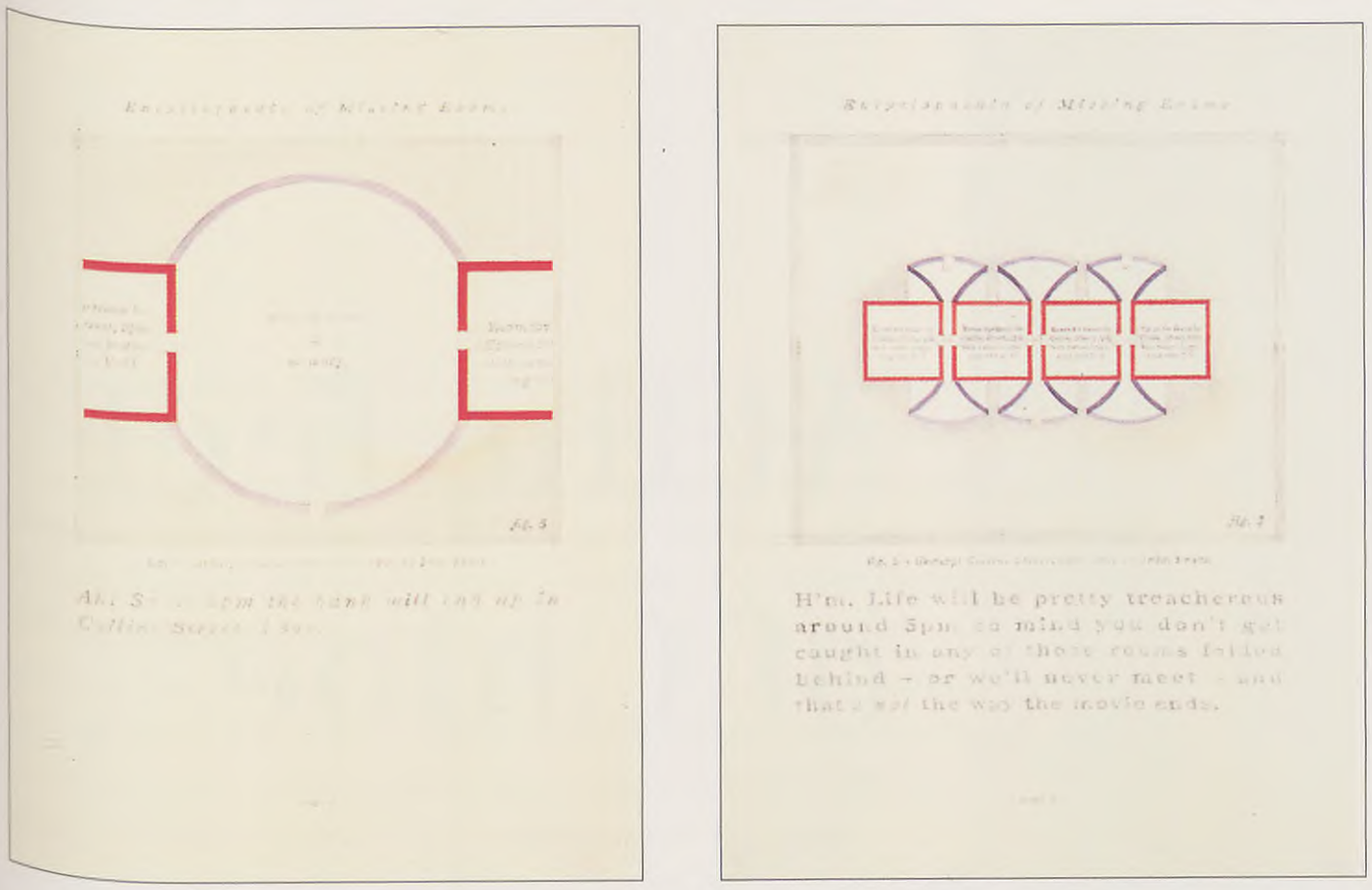
For, once we think through Hastings' version of events, it is clear that Brack has constructed his painting as two competing zones. There are two Collins Streets in this painting: the one in the background, which marches along in regular file in front of a pastiche of institutionalisation – the Collins Street that represents conformity to the machine of industry and commerce; and the other Collins Street in the foreground, with its less regulated troops who have branched off from the background at a slight angle to the dominant line.

Brack offered his own clue to this arrangement of complexity, this coexistence of the commonly held point of view and a more individualistic one, when he remarked: 'There would need to be many faces, which must *not* become ciphers. Even offices workers have dreams'.[4] And he *has* created a zone of dreaming for his foregrounded figures, who manage to stand out from the crowd and strike out in their own direction. Indeed, if these foregrounded people were to continue marching along Collins Street following their own trajectory, which pushes towards the viewer, the street would become a very wide divide.

But there are other reasons for the complexity and therefore appeal of this painting. Not only does it propose two zones of human experience, and offer membership of either, or even both simultaneously; but it also presents the two zones of the central artistic debate of the 1950s: abstraction versus figuration. It is the first, and most articulate, visual thesis of what would eventually become the collective opinion written down in the *Antipodean Manifesto*:

> The existence of painting as an independent art is in danger. Today tachists, action painters, geometric abstractionists, abstract expressionists and their innumerable band of camp followers threaten to benumb the intellect and the wit of art with their bland and pretentious mysteries. The art which they champion is not an art sufficient for our time, it is not an art for living men. It reveals, it seems to us, a death of the mind and spirit.[5]

For just as the background represents the social march of conformity, so too does it allude, artistically, to the parade of institutional abstractions that were seen by many figurative artists in the mid-1950s to represent a trend towards the generic, non-specific picturing of the internationalist avant-garde. Brack creates his own avant- (forward) garde in the deliberately delineated front-line of personalities who are the overture to the manifesto declaration that the image represents



GAIL HASTINGS, Missing rooms 'Collins Street, 5 p.m.', 1994, watercolour and lead pencil on paper, set of five, each sheet 38.5 x 28.6 cm, framed 50.5 x 40 cm, courtesy Anna Schwartz Gallery.

'some form of acceptance of, and involvement in, life'.[6] His well-chosen, sketched-from-life frontal characters are not mere 'lines, shapes or colours',[7] as compared with the pattern that forms his background crowd in front of the Bank of New South Wales (which is perhaps a metaphor for the hold abstraction had in the more northern State).

While artists, critics and even the newly appointed director of the National Gallery of Victoria, Eric Westbrook, pondered the direction in which art would head during 1956,[8] for the lay viewer these issues probably mattered little. What the casual viewer perceived in John Brack's *Collins Street* was the coexistence of abstraction and reality that provided the background to a mythology of place already firmly planted in the city's psyche. Brack's picture was both establishment and modernity, the twin social claims of Melbourne, in an all-new admixture that once more bravely set Melbourne's top street into a worldly context. And there is no mistaking the deliberate reference to the 'Paris' end of Collins Street, which is manifest as a lingering homage to Bernard Buffett.

Brack's 'modernity' is assured in the subject matter of the plight of modern man and his struggle for individuality set against the particular political background of the Menzies era and the debates surrounding socialism and anti-communism. The great divides occurring in the Labor Party, which saw the formation of the Democratic Labor Party, were at least equal to the chasm created by Brack's team of pictured dissenters. Taking all this into account, it can be said that in this image Brack has provided the most synthetic view of Melbourne at one of its most culturally challenging times.

The potency of Brack's complex artistic and social icon has not been lost on Melbourne architects Ashton Raggatt McDougall, who reference it in their promotion of the new RMIT Storey Hall – a building that synthesises Melbourne by using the cultural pastiche already developed by Brack. Their homage is clear: modernity, progressiveness, a sense of true avant-gardism comes from pushing the boundaries and foregrounding the unique. From forging the particular from the generic. And it is this essential lesson that has made *Collins Street, 5 p.m.* not a pessimistic piece of artistic nostalgia, but a living cultural icon.

1 'Ten Storey "Music House" for Allan's', *Age*, 11 May 1955, p. 1.
2 Barbara Blackman, 'The Good Ship Mora: Melbourne in the Fifties', *Meanjin*, vol. 2, 1996; see also Christopher Heathcote, *A Quiet Revolution: The Rise of Australian Art 1946–1968*, Text Publishing, Melbourne, 1996.
3 Sasha Grishin, *The Art of John Brack*, vols 1 & 2, Oxford University Press, London, 1990, is a complete *catalogue raisonné* and provides first-hand accounts from John Brack and much scholarly insight. Also of importance to the study of John Brack is Robert Lindsay et al., *John Brack: A Retrospective Exhibition*, exhibition catalogue, National Gallery of Victoria, Melbourne, 1987.
4 Cited in Grishin, p. 48.
5 Charles Blackman, Arthur Boyd, David Boyd, John Brack, Bob Dickerson, John Perceval, Clifton Pugh & Bernard Smith, *The Antipodean Manifesto*, 1959, reprinted in Gary Catalano, *The Years of Hope*, Oxford University Press, 1981, pp. 203–5.
6 *The Antipodean Manifesto*, cited in Catalano, p. 204.
7 ibid., p. 203.
8 See Heathcote, pp. 81–4.

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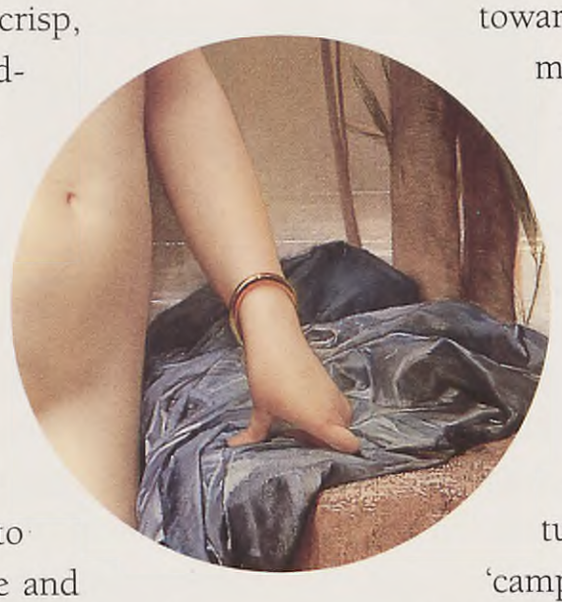
At the feet of Chloe

A study of erôs

Edward Colless

JULES LEFEBVRE, Chloe, 1875, oil on canvas, 260 x 139 cm, courtesy Young & Jackson's Hotel, the Australian Pubco and Austotel.

She stands alone, disinterested and unoccupied, in the middle of a crowded city bar. Her name is Chloe. Her long thick dark hair is pinned up high to show off the soft nape of her milky white neck as she looks over her shoulder. She has the aloof profile of an undistinguished if pretty girl on a classical medallion. Her other shoulder droops to give her neck an attenuated line; it looks like a familiar, studied move that makes her appear pensive as well as naturally elegant. Her right hand is tucked in tight on her high, slender waist, with her hip lifting into a vivacious, smart curve. The contours of her bare arms, trim belly and neat little breasts are sleek and crisp, and her skin is lit in a fine chill that polishes her nakedness. Her bearing is impeccable and inviolable, yet not as icy as it seems. The supple volumes of her lower torso and face flicker with a warm sensation, as if she is about to blush or quiver. She demurely closes her legs, but so tightly that her thighs rub together and one knee slides behind the other as she angles her back foot up on a rocky step.



This coyness is deceptive. Above the waist she turns aside, away from us. Below her thighs she seems to be stepping forwards, straight towards us. The large and second toes of her front foot spread with her body's weight and part before us: a tantalising, soft opening into which our glance is invited … from the long line of her inner leg and the impenetrable, marble-smooth folds of her pubis. If this little breach discreetly alludes to her duplicitous erotic deportment, then the sly gesture made by her left hand – with which she balances her upper body – parodies her sexuality broadly. Exactly level with her crotch, her hand rests naturally, if not exactly comfortably, on a rock draped with a slinky silk cloak. Inverting the clean triangular geometry of her crotch, the thumb and forefinger are pushed down and – suggestively – wide apart. The cleverly obscene gesture repeats a larger triangular form linking the foot, the crotch and the hand; and also repeats the shape of the bent elbow, and the space between her feet and back ankle. In fact, her pose multiplies this simple form innumerable times, on different scales (even down to the cleft between her toes) and with varying degrees of wit, alternately closing and opening her body throughout.

This is *Chloe*, painted by Jules Joseph Lefèbvre for the 1875 Salon in Paris, and now hanging in an upstairs bar named after it in Young & Jackson's Hotel, opposite Flinders Street Station. 'A famous Melbourne Icon', states the hotel's publicity. *Chloe* has sentimental charm as well as historical significance. Stephanie Holt's engaging account of *Chloe*'s critical reception in Melbourne, when the painting was shown at the 1880 International Exhibition and then three years later at the National Gallery of Victoria, demonstrates that the moral and aesthetic disputes provoked by the painting were instrumental in shifting Melbourne society away from conservative colonial British taste towards a 'progressive' European sense of cultural refinement.[1] Today, *Chloe*'s popular reputation is without dispute. But this general appeal comes at a price. As bar decor, *Chloe* satirically disrupts the proprieties of cultural consumption. A museum artefact is housed in a pub. Parisian high art is enjoyed by Melbourne bar flies. Refined eroticism is exposed to common pleasure. As an 'icon', *Chloe* has become – with good reason – a facile joke about elitism and a nostalgic joke about decorum. Its cultural status is conserved through an intimidating 'camp' humour that burlesques the sophisticated taste the painting was once recruited to champion.

Treat *Chloe* too seriously and it will make a fool of you, precisely because it is still such a puzzling and deceptive work. The sexual display of the life-size female figure is as ambiguous, equivocal and audacious as any good antique Venus (even if only vaguely recalling a classical pose): she discloses herself through gestures of false modesty rather than by ingenuousness. But her setting is mere expedience, as if the studio itself were barely disguised by a routine flat backdrop and theatrical props. Her accessories (bracelet, drapery) are trivial, but for their enhancement of the naked flesh. Classical reference (even simply to the genre of the antique nude) would, of course, ennoble the corporeality of the naked body. Because this is so understated in *Chloe* as to be almost mute, the painting appears to be a charade with an anonymous, unclad Parisian girl in a studio playing a fictional character to provide material for an academic artist's virtuosity in eroticism.

Holt notes that 'neither pictorial nor narrative surrounds provide much context for understanding *Chloe*, and its classical allusions are

unconvincing'.[2] A contemporary critic of Lefèbvre appropriately found this failure to forge a classical *mythos* scandalous, observing in its place 'a living woman, a modern woman, poeticised in the memory of antiquity'.[3] He came close to a challenging insight with this remark. The model is overexposed, too real for the painting. This is due not to the subject's specifically confronting sexual presence (Chloe is no Olympia) but to an arresting equivalence of the living model with the persona she performs. The static scene has the hypnotic allure of a *tableau vivant*, an often risqué mode of drawing-room or salon entertainment (popular in the late eighteenth century and first half of the nineteenth as 'Monodrama', or 'Attitudes') in which a performer mimes the emblematic pose of a classical statue or painting in the manner of a model in an artist's studio.[4] Although its presumption to a classical pedigree would not have been taken seriously by either performer or audience, the 'living image' was not a farce or a joke. Part of the erotic appeal of this peculiar mode of theatre (unlike its effect in the studio) would have been the haunting spectacle of a performer transfixed and inexpressive, as if in a mesmeric trance, captured in an arbitrary exhibitionistic act without purpose – other than its exhibitionism – and in effect without beginning or end. Art (the performer's skill in posing) transfigures nature (the performer's body) into a copy of itself, but this copy is already a copy of art, which is copied after nature. The *tableau vivant* weaves its spell through this phantasmic repetition of artificial and natural images (which, like the performance, is without beginning or end).

Like the *tableau vivant*, *Chloe*'s classical allusions are indeed unconvincing. They are a charade, a rhetorical device that captures the model, artist and viewer in a sophistic, vertiginous logic. To whom or what, for instance, does the painting's title refer? It may be the fictional figure portrayed by the model; it may also be the actual name of the model; or it may be a pseudonym of hers, or one given her by the artist. Both the model and her figurative image could be Chloe: the painting cannot propose either of these as a representation or copy of the other, and thus cannot define either as the subject matter. They are both as real as each other, but ironically this identity of the two (which could be judged indecorous should it expose the reality of the model) is only visible as a hallucinatory ghosting of either with the other.[5] If a generic classical allusion were all that was required to excuse the voyeurism, the female figure could have been dubbed a 'Nymph'. The painting's eponymous yet incomprehensible figure is an object of fascination rather than a device for facile justification. Fascination is the opposite of conviction; it entails a paralysis of judgment and of the will. Lefèbvre is at the feet of *Chloe*, spellbound by his own artistic power to describe this, his phantasm.

Chloe's classicism is thus phantasmic; its relation to a classical source is erotic. This classical reference is a subject that is virtually a treatise as well as a narrative on eroticism. Daphnis and Chloe are innocent rustic lovers whose sexual and sentimental education has provided the West with one of its most enduring pastoral romances. The book in which they are characters was written most likely in the second half of the second century AD by someone identified as 'Longus'.[6] Daphnis and Chloe are foundlings, raised in the rough circumstances of the countryside of Lesbos by two hayseed foster families. They have a natural sense of morality (which, although rendering them unimaginably sweet, still leaves them shockingly vulnerable). They also have an exquisite physical beauty that – along with certain valuable tokens (a purple robe, an ornate dagger) found with them as infants – suggests they are from a high social rank, even if expelled from it. Their families think shrewdly of these children as economic investments. Their purity, innocence and beauty will allow for a couple of lucrative arranged marriages. But the god Eros turns things upside down: one spring he commands that Daphnis (who has now turned fifteen) and Chloe (who is thirteen) be sent to work in the fields. Away from the ambitions of their foster families, the two teenagers are exposed to their natural feelings and, by the god's plan, to the allure of *erôs*.

The world that opens up to them along with their pubescent desires is a violent and unpredictable place. Daphnis is kidnapped by bloodthirsty pirates (he is saved by divine intervention), and Chloe is nearly raped by a neighbour (who, leaping on her from a bush while disguised in a wolf's skin, is attacked by Chloe's dogs). But the greatest challenge facing them, and it is told with a sly but affecting candour, is what to do with the unnamed and undirected parts of their bodies that burn with excitement. The more they experiment (looking at each other naked, touching, kissing) the more inflamed they become, and the more frustrated. Even the animals know what to do, complains Daphnis in despair of his implausible ignorance; and it adds to his frustration that they cannot teach him the secret. The lesson that the god Eros provides, which finally allows the consummation of their romance, is ambiguous. In an inversion of the threatened rape of Chloe, an experienced woman who has Daphnis in her own romantic sights instructs him in the manual details of sex by seducing him. 'Give yourself to me as a pupil', offers Lycaenion (her name means 'a little she-wolf'), 'and as a favour to those Nymphs I will teach you'. And so he throws himself 'at her feet', pleading for knowledge of the art (the

technê).[7] Lycaenion's seduction is successful, not so much because it is opposed to rape but because, combining a sweet cunning with comedy, it is more artful.

This is emblematic of the book's *technê*. Its nonchalant style is skilful and sophisticated, just as the form is far more intricately contrived than its episodic plot and bucolic scenery might seem to suggest. 'While hunting game on Lesbos', the prologue begins, 'I saw in a grove of Nymphs the most beautiful vision I ever saw – an image inscribed [a painting], a narrative of desire …'[8] Like Actaeon, who chances on Diana bathing naked with her entourage, this hunter looks into a grove of nymphs and is arrested by an unparalleled image, which he both looks at and – in order to write his book – turns away from. This image, which contains 'everything to do with *erôs*' (*panta erôtika*), is the tale of Daphnis and Chloe that the narrator will subsequently describe and into which, by describing it, he will disappear. 'And as I marvelled at it', he continues, 'a desire possessed me to rival the painting in writing. Searching for an interpreter of the painting [an exegete], I worked through to perfection four books [the story of Daphnis and Chloe], a dedicatory offering to Eros, the Nymphs, and Pan …'[9]

As a hunter, the narrator is associated with the domain of the wolfish seducer and rapist. This is a confident and urbane sexual analogy that anyone experienced in sex and figurative language, the text implies, should pick up on. So it seems to be in a gesture of false modesty that Longus has his narrator, almost immediately, assume a naivete like that of Daphnis and need to find, in a local interpreter, his own Lycaenion to reveal the secret of 'the narrative of desire' that he is looking at.[10] For the narrator, the story represented in the painting is equivalent to the body of Chloe within his story. This is the sensual vision that transfixes him: the identity between the text of love and the object of love, both of whom are Chloe and neither of which has precedence over the other. The beauty of this vision moves him to 'rival' it in writing (*antigrapsai têi graphêi*: both 'to transcribe, duplicate or copy' and 'to respond to or compete with').[11] This has a strange effect on the text.[12] Longus has suffused the entire 'narrative of desire' with the narrator's desire to rival it, a desire that cannot be narrated. This rivalry cannot be convincing because it cannot represent the difference between itself and its source, a difference that would permit aesthetic judgment. Without that judgment, the rivalry is indiscernible from repetition.

The eroticism of Lefèbvre's *Chloe* and Longus's *Daphnis and Chloe* arises from their hallucinatory overexposure. In a sense, both artists disappear into their works of art in order to make them; it is as if they were absorbed by their own inducement of desire, fascinated by their own arousal. This is an obvious condition of erotic art: it repeats but fails to copy that which is inimitable. In a way, it must fail to convince in order to exercise the power to fascinate. The paradox of eroticism is exposed theoretically as the confusion of instinct (*physis*) and aesthetics, of nature and artifice, and as the reversal of subject and object. This paradox is experienced by artists as a phantom rivalry between signification and affect; and it is manifest in stylistic terms as a reversal of substance and image, function and ornament. Both Lefèbvre's and Longus's classicism are compromised and uninterpretable because

FREDERICK REHBERG, Drawings faithfully copied from Nature at Naples and with permission dedicated to the Right Honourable Sir William Hamilton, His Britanic Majesty's Envoy Extraordinary and Plenipotentiary at the Court of Naples. By his most humble Servant Frederick Rehberg, Historical Painter in his Prussian Majesty's Service at Rome … MDCCXCIV (1794).

their work is fascinated by this rivalry and reversal. Their classicism seems a charade, like an 'Attitude', an act of deception that deceives no one. This is the difficult pleasure of erotic art.

A recent acquisition of the Louvre's explicates with amusing and intricate vulgarity the difficulty posed by erotic art when it transposes signification and affect. The Swedish artist Johan Tobias Sergel probably started working on his bas-relief sculpture *Nymphe au bain* in 1775 in Rome.[13] It may not have been finished, back in Sweden, until as late as 1812. It is a small work, and hardly a commanding one. It could be a comical companion piece to *Chloe*. A nymph appears to be stepping from or perhaps into a bath. An ornamental satyr or herm, a priapic sculptured torso on a pedestal, is standing beside and slightly behind her. The nymph has a voluptuous figure, even being heavy set around the shoulders and forearms. It is highly likely that this nymph's features are based on those of Sergel's lover, Anna Rella Helströmm, although this could hardly be called a portrait.[14]

What does the 'attitude' adopted by this nymph signify? She has provocatively pulled her robe away from her bottom to show herself off to the satyr, or to make use of the herm as a sex toy. The sculpted erection on the herm and its fixed smile appear to be a fantastic response to the nymph's 'advance'; she looks over her shoulder with a knowing smile to see his comical, and ineffectual, erection. The satyr, if he is animate, can see her the way we cannot – not only from behind, but also on offer – and he shows us this by his arousal. If this herm is a partner to the nymph's desire, then the scene is infused with the desire of the artist himself, much like the narrator's desire that seduces the narrative in *Daphnis and Chloe*.[15] But exposing this desire has the effect of making it appear – like the desire it represents – to be only a charade.

The satyr may have an inexhaustible sexual energy but it is a petrified accessory to the nymph's desire.[16] His veiled phallus is mirrored in enlarged form on the opposite side of the composition by a vigorous sweep and projection of drapery hanging off the side of the bath. The nymph's left hand spreads generously around this exaggerated protrusion, using it as a support. The fingers of her other hand spread and open around the thrust of her knee, which juts forward like the two nonsensical, shrouded phalluses on each side of it. A suggestive little furl of her robe is exposed in the gap between her first and second fingers, an explicit version of the soft cleavage between the first two toes on the foot that moves towards us. She may look towards the satyr behind her, but she opens herself to the viewer in front of her. Sergel embeds his own lusty, privileged vision of his lover inside this scene through the satyr in the background; yet he also attempts to rival that vision by adding to it his view of the scene from outside. This rivalry of visions overexposes the nymph: her vulgarity reduces his phallic signals to ornamental fixtures.

JOHAN TOBIAS SERGEL, Nymphe au bain, 1775–1840, relief marble, 78.8 x 63.3 x 13 cm, Musée du Louvre. © Photograph RMN – M. Bellot.

Sergel's composition is derived from a detail of a relief bacchanal he saw on a Roman sarcophagus (now in the Farnese) in which a nymph provocatively backs up to a herm either to invite or to demand intercourse. Details like this are not uncommon in bacchic Roman or Pompeian friezes as bracketing devices. Facing into the horizontal action of the frieze at its borders, the ornamental herm is mistaken by the intoxicated nymph for a participant in the orgy.[17] In Sergel's sculpture, it is the artist who mistakes the nymph for a participant in his desire. As a result, the scenic elements of the picture seem caught between states of visibility and of figuration.

The bathtub tilts forward from the top and to one side in an unnecessarily precarious way, exposing the line and volume of the nymph's right leg as it moves across in front of the bath. The forward projection of the nymph's foot to the very brink of the supporting ledge makes the front half of her body loom voluptuously out of the wall. It is as if the flat surface of the marble is a skin that has stretched, creased, billowed and bulged in a bizarre morphological convulsion to release the female figure. Just as it does with the satyr's erection. Indeed, the nymph's body itself is a kind of erection, breaking through from a schematic image into a swollen sensuality.

She is the expression as well as the object of the satyr's sexuality. Figurative desire fails to recognise its own limit. The satyr straddles two images of its desire, and properly occupies neither: one as stimulus to the artificial eroticisation of the woman's body, the other as response to her innate eroticism. This is the same double movement that fascinated Lefèbvre as he looked at his indefinable desire, *Chloe*. He might well have muttered the warning of Longus's narrator: 'without a doubt no one has succeeded in escaping *erôs* nor will anyone in the future, so long as beauty exists and there are eyes to see'.[18]

1 Stephanie Holt, '"Chloe": A Curious History', in *Strange Women: Essays in Art and Gender*, ed. Jeanette Hoorn, Melbourne University Press, Melbourne, 1994, pp. 130–4.
2 ibid., p. 119.
3 De Montaiglon, cited in Holt, p. 119.
4 This entertainment was made infamous by Emma Hart (better known later as Lady Hamilton) in her 'Attitudes'. The young and precocious if unsophisticated Emma was the lover of the archaeologist and connoisseur Sir William Hamilton, and accompanied him as his protégé while he was British Envoy to the Court of Naples. Emma devised her 'Attitudes' while there in 1787 to entertain the ageing and doting Sir William and his visitors, among whom was Goethe. She posed with a veil inside a black box, which presumably provided a theatrical frame and shallow pictorial space for the body. Goethe recorded that 'not content with seeing his image of beauty as a moving statue, this friend of art and girlhood [Sir William] wished also to enjoy her as an inimitable painting …' (*Italian Journey 1786–88*, trans. W. H. Auden & Elizabeth Mayer, Collins, London, 1962, p. 311.) A set of twelve engravings, after drawings of the Attitudes by Frederick Rehberg, was published in 1794, possibly in Rome, and the engravings were quickly and widely copied. Emma had been a popular model in London (notably for her friend George Romney), and was familiar with the discipline of sitting for artists both for portraiture and for mythological subjects, often posing as a bacchante or nymph.
5 The artist, in this scenario, is like the antiquarian tourist from Théophile Gautier's tale 'Arria Marcella' (1852) who, in the Pompeii museum, is fascinated by the image in a lava cast of a beautiful young woman, a victim of Vesuvius's eruption. The intensity of his romantic desire to 'reconstruct' her from this fragmentary relic (the cast is only of her breasts!) causes a hallucinatory episode in which he encounters her as a living person. Her name is the title of the story. But that name refers to the antique relic and the hallucinatory image which matches it. The historical Arria is represented only through the correspondence of the two 'copies' of her; but she is, for the lovesick archaeologist, less real than those copies. Or they are more real than she is.
6 The most readable, general translation is Paul Turner's of 1956, originally published for the Penguin edition, and also in the Prestel edition (Pegasus Library), 1994, with Marc Chagall's lyrical but often sentimental and coy illustrations. For less graceful but more precise selections, see John J. Winkler, 'The Education of Chloe', in *Rape and Representation*, eds Lynn A. Higgins & Brenda R. Silver, Columbia University Press, New York, 1991.
7 Lycaenion satisfies herself and also demonstrates that the secret of sex is penetration; but, as Winkler points out, the real secret that Daphnis learns is in a 'footnote' that Lycaenion offers after the event. She warns him that because, unlike herself, Chloe is a virgin, 'she will scream and she will cry and she will lie in a large pool of blood as if slain'. The graphic fusion of violence with sexual initiation is a significant plot device. 'This troubling thought', says Winkler, 'governs the behaviour of Daphnis for the rest of the novel: his fear of her blood/wounding/pain is what keeps the plot from being consummated there and then' (Winkler, p. 27).
8 Winkler, pp. 19–20.
9 Translation by Froma I. Zeitlin, in 'The Poetics of Erôs: Nature, Art, and Imitation in Longus' "Daphnis and Chloe"', in *Before Sexuality: The Construction of Erotic Experience in the Ancient Greek World*, eds David M. Halperin, John J. Winkler & Froma I. Zeitlin, Princeton University Press, Princeton, NJ, 1990, p. 431. Winkler's translation attempts to reveal the stylistic difficulty in a crucial verb in the sentence: 'As I watched and wondered a yearning seized me to counterscribe the painting …' (Winkler, p. 20)
10 Winkler suggests this is an irony characteristic of Longus (Winkler, p. 20). If so, one might call this a sophistic irony, due to the way it confuses the narrator's statements with the meta-statement of the author.
11 Winkler, p. 32, note 20. See also Zeitlin, p. 433, note 49.
12 This is indicated by Longus's bold use of the traditional rhetorical device of *ekphrasis* (the description of works of art within a story) in the narrator's proem as the motivation for the entire novel. Both Winkler and Zeitlin point out that Longus's own textual style is an intricate weave of imitations of many authors (notably Sappho) in rivalry with them. On Longus's mimetic technique, see Zeitlin, pp. 436–40.
13 The Louvre *Nymphe* is in marble; a plaster original now in the National Museum of Stockholm was executed in Italy in 1775.
14 See entry in catalogue, *Nouvelles acquisitions 1996*, Musée du Louvre, Paris, 1996.
15 A scene in Mario Vargas Llosa's novel *In Praise of the Stepmother* (Faber & Faber, London, Boston, 1991) offers an intriguing version of this rivalry. The book is arranged as a series of fantasy explications of erotic paintings, parallel to a realist story. In particular, chapter 2 is an explication of Jacob Jordaens' *Candaules, King of Lydia, showing his wife to Prime Minister Gyges* (1648, now in the National Museum of Stockholm). This painting could almost be a rear view of Sergel's sculpture. A fleshy woman standing in a luxurious bedroom has turned her back to the viewer and removed her robe from behind to expose herself to the viewer as she steps into bed. A lap dog, seated on a stool to her left, gazes up between her parted bare legs. The dog mirrors the bestial stare of a man (Gyges) who peers in through parted drapes on her right. He is unseen by her, as she glances with an alluring and affectionate smile over her shoulder at the viewer who is presumably in the position of the King (the first-person narrator of the painting's story). In Llosa's text the King and Gyges have been discussing the erotic qualities of the female body, and the King decides to settle the matter by inviting Gyges secretly to observe the Queen at night. 'And as I contemplated her and thought of Gyges doing the same', says the King, 'the perverse complicity that united us suddenly made me burn with desire … Perhaps she sensed, that night, that it was not two of us but three who took our pleasure in that bedchamber …' (Llosa, p. 21) The King's arousal depends upon his narrative of desire being bracketed by Gyges's desire (like Sergel's satyr), which is paradoxically induced, concealed, appropriated and revealed by the King. The 'perverse complicity' of desire is the essence of the rivalry and repetition constituting the eroticism of the story. Llosa's magic realist use of *ekphrasis* is, like Longus's , an extra-narrative device that reveals his own novel's erotic narrative.
16 On the meanings of the satyr's erection in Greek art and myth, see François Lissarague, 'The Sexual Life of Satyrs', in Halperin, Winkler & Zeitlin, pp. 53–81.
17 A drawing of a satyr sculpture and nymph by Sergel from the same time suggests that he may have seen Marcantonio Raimondi's etching of the 1520s (now in the Bibliothèque Nationale, Paris) of a similar feature from a second century BC sarcophagus. In the throes of the orgy a bacchante attempts to have intercourse with the statue by backing up towards it. Her hand gestures in futility between her legs towards the flaccid and inert organ on the statue. The only thing she can grasp, in her other hand, is the single horn on the statue's head. This symbolic correspondence makes the work comical, but it also intensifies the empty gesture of the hand between the legs which, seemingly detached from her arm, appears to extend her hidden genitals as if they are monstrously twitching in desire and being transfigured into a grasping hand. This grotesque sexual ambiguity makes the scene especially piquant. In Sergel's drawing a quasi-rococo touch in the feathery line and hatching turns this grotesquerie into frivolity. The herm has an erection, and so Sergel's nymph gets what she wants. (Raimondi was notorious for his pornographic suite of engravings, after Giulio Romano's drawings done in anger on the walls of the Vatican, known as *I modi*, or *The positions*. See Lynn Lawner's excellent book on the subject, *I modi*, Northwestern University Press, Evanston, Ill., 1988.)
18 Zeitlin's translation (Zeitlin, p. 431).

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Pat Larter

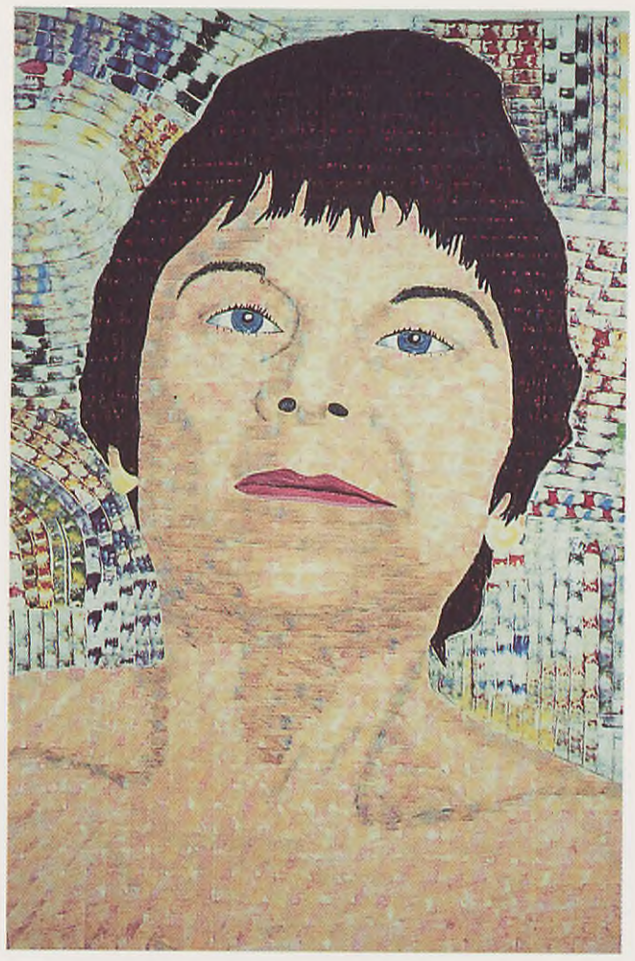
Pattie Larter was one of those people described by the term 'salt of the earth'. I admired her tremendously and my life and work has been enriched by her acquaintance.

Her work as a performance artist, and her other activities as 'mail' artist and later as visual artist were characterised by an energy that was honest and earthy, full of wicked fun and innovation. Through a glitzy and slightly sleazy aesthetic, she hit a true note that challenged the wiles and disguises of human nature. She stayed in touch, I think, with attitudes we mostly lose in the face of pressures to be adult in particular ways.

Her life and work cannot be seen outside of her lifelong relationship with her husband, Dick Larter, just as his cannot be seen or understood outside of his continuous interaction with Pattie.

I first met them in the 1960s through Watters Gallery, where Dick and I exhibited. Pattie was the subject for Dick's paintings, and I was deceived into thinking of her as the model doing the artist's bidding, but it was not so simple! While viewing some film footage they had made, which was like the paintings in movement, I realised the integral nature of her collaboration with Dick – just how crucial her role was and how much she was in charge of that role.

Pattie and Dick are from a period and genre of artist life that was hot by comparison with the coolness of much art practice today. Their practice is passionate, political, intuitive, erotic, iconoclastic and essentially made by the hand. I remember, in the mid-1970s, visiting their home at Luddenham on the outskirts of Sydney. They had a block of bushy land with maybe some livestock and a minimal fibro house. Inside were the bare essentials for the family and art was everywhere evident. The walls of the kitchen were floor-to-ceiling decked with collage and painting. No common suburban household



RICHARD LARTER, Pat painting, 1983, acrylic on canvas, 200 x 140 cm approx., courtesy Watters Gallery.

this, more like the houses of art students with very little money and a great deal of creative drive.

Pattie was mother to five children. Her career as mother and wife can be celebrated for the wisdom and love she brought to it without limiting or denying the joy of her sensual and erotic life. Her strength and love maintained Dick, as it did their family, through many difficult times.

Later they moved to Yass in New South Wales and were able to buy the house next door as a studio. This became a vibrant hive of industry. Pattie worked on a closed-in verandah, Dick in the central room, and both had a room each in which to store completed work. It seemed their companionship and interdependence was also fuelled by a competition which energised them both and kept the innovation flowing.

Pattie was her own woman in all this, as model, wife, mother and performance artist. And then, in the 1970s, when international recognition came as a mail artist, she was able to demonstrate the wit of her political and social critique through a network outside the constraints of mainstream art. This suited her well for, contrary to the impression given by the send-up lascivious poses modelled for Dick's paintings, she was shy, unwilling to claim the limelight for herself and certainly a non-establishment person.

In recent years she made exuberant paintings with glitter, sequins, mirrors, iridescent metallic sheets and luminous paint that explored decoration itself, and erotic photographic images of young men. These works set good taste on hold and presented the viewer with a roller-coaster ride through the excitement of exotic paint and glittering surfaces at the same time as it spoke of life and its not-so-simple journeys.

Pattie's life journey began as Patricia Florence Holmes in England in 1936. She suffered from tuberculosis as a child and left school at fourteen. She studied art at Toynbee College and at seventeen married Richard Larter. They migrated to Australia in 1962. Her journey ended in a Canberra hospital on Monday, 13 October 1996.

Pat was a blithe spirit, a rum 'un, a cheeky arty tart, a most generous soul …! For those who knew her and, if history does its job, for many who didn't, she will live on.

Vivienne Binns

Anthony Galbraith

Anthony Galbraith was uniquely gifted, a consummately skilful artist, one whose benign disregard of public ambition worked against a greater public awareness of his work. When pressed on the subject of his chosen creative isolation, he would invariably reply with characteristic mock diffidence, 'But I'm just a domestic painter'. In an active working life spanning the past twenty years Anthony Galbraith permitted himself to hold only two solo exhibitions. During the last year of his life he steadfastly rejected offers to undertake another, insisting he would do so only when he was convinced that the work was 'ready', meaning definitive. On the two occasions when he did exhibit, in 1987 and 1992 at Macquarie Galleries, both exhibitions were highly successful, with works being acquired for important public and private collections.

I met Anthony in the mid-1970s during a teaching visit to the Alexander Mackie College in Sydney. I was impressed by his work and, equally, by the character of his being. Not so long after this he came to work for a year at the New York Studio School as a recipient of a Peter Brown Memorial Scholarship and the Dyason Bequest. New York provided Anthony with the opportunity to experience first-hand the works of many artists he admired, including the early-twentieth-century Russian constructivists and the cubists. Most of his works realised since the late 1970s are painstakingly considered, painted relief constructions that exist in abstract parallel to the perceived world – contra-formations of actual and illusory planes of tonal colour. They are works that resonate with distinctive tension between poetic painterly intuition and resolute formal definition.

Anthony valued good craftsmanship and referred to his own artistic practice, and that of many others with whom he identified as 'picture-making'. It was this abiding interest in the complex structural terminology of art that

Anthony Galbraith in his studio, 1991. Photograph Sam Schoenbaum, courtesy Ivan Dougherty Gallery.

was at the core of his wide-ranging historical appreciation of artistic practice. In the rich creative environment of New York, Anthony's constructions attained independence, a level of assured subtlety and a complexity of execution not present in his earlier Australian works. After his return to Australia in 1980 and a decade of concerted work, Anthony spent several months in Paris in the company of his close friend, the painter Rodney Pople. This experience and the opportunity to spend unimpeded weeks in the presence of major European art added to his growing confidence in his own working process. The result is a highly distinguished, albeit, as yet, insufficiently known *œuvre*: work of a quality which has begun, as it will continue, to grow in our collective awareness.

At the beginning of his year in New York Anthony stayed for a short period at the loft on East 20th Street that I shared with Hilarie Mais. There began our enduring friendships with him, two among many lasting friendships with an ever-increasing circle of kindred creative people who came into his delightful orbit. On his return to Australia he became the social epicentre of a loose-knit group of gifted peer artists and others in Sydney, all of whom were united in their respect for the clarity of his observations and opinions as well as his capability as an artist. His many luncheon and dinner parties – enhanced by his culinary flair – are missed tremendously. As Felicity Fenner commented recently, 'No one can whip up a soufflé or a stroganoff like Ant could'. To mention some of his circle would be to exclude others, but central among them, as true friends above and beyond their bonds of family love, were his mother, Laura, and his sisters, Di and Lib; it was they more than anyone who brought him comfort and greatly eased the anguish of his dying. I know that I would not be forgiven for failing to mention that he is also survived by two other special companions, rather eccentric canine ones called Blaise and Jackie, who also, if inadvertently, helped him through this time.

Anthony Galbraith lived a rich personal and artistic life, one burgeoning with further potential. His was a singular and encompassing talent. On 4 October 1996, when he was forty-five, his life was cut unfairly short, like so many others in our time, by that unremitting scourge, the AIDS pandemic. Yet, always stridently dismissive of indulgence, Anthony came to the inexorable end with consummate grace and his characteristic brand of laconic humour. As through a mirror, he had witnessed it before, with the death of his companion, Roger Shaw, in July 1994.

To communicate the extent of the sense of loss of all of us who knew and now mourn Anthony Galbraith's absence – of his once special presence so central in our lives – is impossible. We revelled in his generous, articulate persona, his exceptional, giving humanity and his art.

William Wright

There's no place like home

The big question facing sellers of Australian art in 1997 is not whether to consign it to auctions in Melbourne or Sydney, but whether to send it to London, Godalming or Torquay. This, at least, would appear to be the conclusion after several extraordinary bidding duels for Australian art in salerooms in London and a number of English country towns.

Buyers, however, beware. Operators could be tempted to resume the 'reverse arbitrage' trade that flourished in the mid-1980s. Sharp operators then sent dubious or tired Australian art to sale in Britain's regional salerooms in the hope that the art would be snapped up by fossickers who thought they were making a find. The fossickers eventually caught on to the use of country auctions as 'tips' and, whereas they had once filled the only daily flight to the Isle of Man to secure a cache of Haughton Forrests or jumped on a train to Exeter on reports of a Conrad Martens being found in a cowshed, they simply stayed home. The consignments bombed and the reverse arbitragists abandoned their contortions.

Today the renewed anxiety of Australian collectors to obtain work that is fresh to the market has Australian traders and their agents combing the British auction rooms again in earnest. Australian dealers are usually prepared to pay just that little bit extra for a work that has not been exposed to their clients through catalogues of the main sales Down Under. They may even be tempted to overpay, as the extra spice of securing an unexposed work reasonably estimated generally guarantees a sale. In Australia, however, the estimates may well have been bid up by auctioneers keen to secure the consignment, and the work goes unsold, leaving it financially blemished.

Given the extensive attic vacuuming that has taken place in Britain over the past fifteen years, it is remarkable that Australiana continues to surface there. Dealers such as the late George Grunhut used to take up residence for several months in a Mayfair hotel, advertise for Australian art in the quality broadsheets and always return with a few Nolans, Mackennals or John Peter Russells. Art sleuths such as Tony Cowden chased up estates and even talked to public galleries about de-accessions. However, several key Australian paintings – including one ironically titled *Found* by Frederick McCubbin, and William Strutt's *The little wanderers* – are 'whereabouts unknown' and hopefully still await recovery from a dusty attic.

JOHN PETER RUSSELL, Madame Sisley on the banks of the Loing at Moret, 1887, oil on canvas, 45.7 x 60.9 cm, Christies, sold for $200,500.

Paintings sourced from the United Kingdom were a big factor in the increase in the turnover of Australian paintings at Christie's Australian art auctions in 1996. The figure was up from $6.82 million to $15.03 million thanks to such consignments as Eugene von Guerard's *View of Geelong*, which the now Lord Lloyd Webber bought early in 1996 for $1.98 million, and street scenes of Sydney and Melbourne in the 1880s by Jacques Carabain.

Most of the Australian works found in Britain's regional or metropolitan rooms end up with collectors in Australia, although a number of expatriates and collectors with Australian links buy Australian works. The would-be buyer of the early *View of Sydney* (by an unknown artist), which Moss Vale dealer John Hawkins was not permitted to export, was reported to be a Singaporean with a home in Sydney. The two Carabains showing Collins Street, Melbourne, and King Street, Sydney, went for $145,000 and $101,500 respectively to Dr John Buttsworth, a Sydney art consultant reported to act for a Sydney-based Austrian financier.

American collectors already dominate the top end of the Aboriginal art market. The importance of American buyers to the Aboriginal market was seen in 1996 when an unnamed American private collector paid the equivalent of $85,843 – nearly four times the previous record – for a bark painting by Madaman at a Sotheby's tribal art auction

in mid-November in New York. Fourteen Aboriginal artefacts, including parrying spears and shields, sold at Boardman's auction at the Town Hall in Clare, Suffolk, on 20 November 1996, for £stg7400, more than double the estimates. However, they went to an unnamed Australian dealer against other room and telephone bidding by the Australian trade.

Both prices reflected the attention now paid by collectors to provenance, which survived the export of the objects from Australia. The bark sold at Sotheby's had been collected by Dr Stuart Scougall on a field trip to Arnhem Land in the 1950s. The artefacts sold by Boardmans had belonged to Lord Loch, a former governor of Victoria, and must have dated to at least 1885. Even if the artefacts had been made especially for Lord Loch – and were therefore not 'authentic' ceremonial pieces – they could increase in significance because of the funding being channelled into the new Museum of Victoria.

The artefacts had been housed in a mansion that had been donated to the locality of Clare by the family of Lord Loch and which had served as a school. The school had been alerted to the value attached to Australia's heritage in February last year when it consigned a small late nineteenth-century oil painting of Port Melbourne by Ugo Catani to the same auction house. Despite heavy snow, the painting of Queen's Wharf on a rainy day was bid to what appeared to be a very healthy $21,500. It went to Melbourne dealer Lauraine Diggins and was subsequently acquired by the State Library of Victoria. A more extraordinary success was the £stg27,000 paid for a painting of a cornfield curiously catalogued as the work of S. Keith at an auction held by Woolley and Wallis. Expected to fetch only a few hundred pounds, it excited interest as a possible John Peter Russell.

Australian dealers and auction houses have stepped up their advertising for stock in Britain – the source of so many rewarding Australian art discoveries – although France too has yielded plenty of treasures. Nicholas Lambourn of Christie's London painting department 'stepped on' the John Peter Russell painting *Madame Sisley on the banks of the Loing at Moret*, which had been sent to London

JACQUES CARABAIN, King Street, Sydney, 1889, oil on canvas, 125.1 x 94.7 cm, Christies, sold for $101, 500.

JACQUES CARABAIN, Collins Street, Melbourne, 1889, oil on canvas, 125.1 x 94.7 cm, Christies, sold for $145,000.

by its Paris owner for valuation to establish the price for a negotiated sale to the Art Gallery of New South Wales. Lambourn recommended the work be sold in Melbourne and the Art Gallery of New South Wales subsequently acquired the painting, with the help of the Margaret Olley Trust, at Christie's November auction for $200,500.

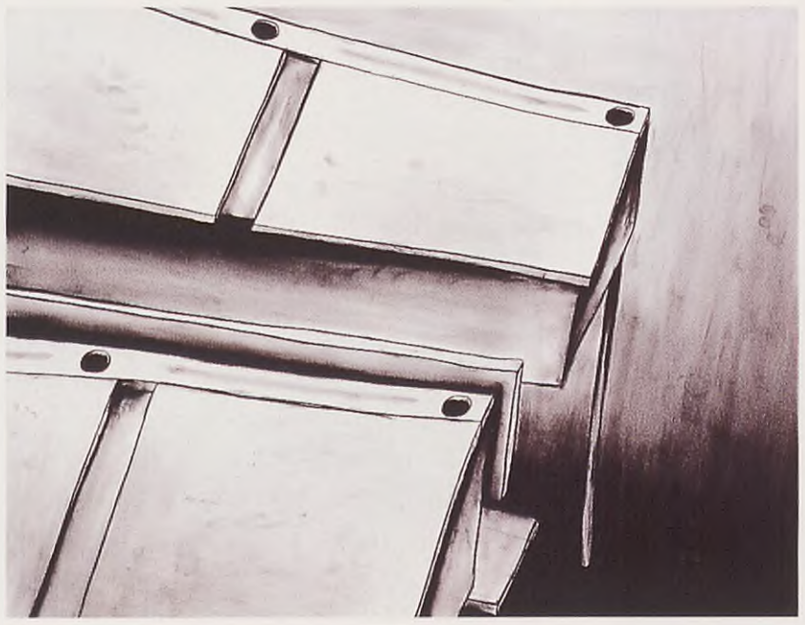
Melbourne's Chris Deutscher was among the dealers who were taking a harder look at the United Kingdom as a source of stock as 1997 opened, having been – along with Lauraine Diggins Fine Art – one of the dealers to capitalise on the run of Australian art 'discoveries' in the British salerooms in 1996. On 2 October Deutscher secured four nineteenth-century watercolours of Sydney and its environs by the colonial artist Jacob Janssen for £stg116,500 at an auction in Godalming, Surrey. The bidding on the works, consigned by an owner said to have Australian connections, was a battle of four telephones including the final London trade underbidder. Deutscher has advertised widely in the United Kingdom for Australian art – but, in an indication of the Australian trade's wider horizons in a limited market, has lately added Indonesian paintings, one of the hottest new areas in the international saleroom, as other works he is prepared to buy.

The London market in Australian art continues to be primed by Patrick Corbally Stourton with his particular interest in Nolans and Boyds, while the New York market for Aboriginal art is looking to reinvigoration from Adelaide dealer Robert Steele, who took a lease at the beginning of the year on a Soho gallery space.

Nothing even Rebecca Hossack, Australia's cultural attaché in London, could do for Australian culture, however, could match in financial terms the spending by Sydney dealer Denis Savill on four large Blackmans that came up at Phillips's rooms in New Bond Street. Estimated as low as $9000 each, the four works, three of them on Blackman's familiar schoolgirl theme, were acquired for $200,000. Savill was confident he could resell them at a profit within a few months Down Under. They were, after all, 'fresh' to the market.

Terry Ingram

Terry Ingram is Saleroom Correspondent for the *Australian Financial Review*.



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1. GREG ADES, Learn, 1996, (detail) charcoal on paper, twelve parts, each 84 x 104 cm, Stripp Gallery, Melbourne. **2. PETER GRAHAM, From frozen grounds, 1996,** charcoal, gouache, pencil on paper, 205 x 140 cm, Tolarno Galleries, Melbourne. **3. NEIL EMMERSON, From 'The Rape of the Lock' series, 1996,** colour lithograph, 47 x 30 cm, Gitte Weise Gallery, Sydney. **4. ALEXANDER McKENZIE, Self portrait in a group, from the 'Fishworks' series, 1996,** oil on canvas, 122 x 183 cm, King Street Gallery, Sydney. **5. EUGENE CARCHESIO, Museum of Silence (Department of Collective Memory), 1987–95,** matchbox constructions, 9 x 17.5 x 18 cm, courtesy Sutton Gallery, Melbourne, and Experimental Art Foundation, Adelaide.

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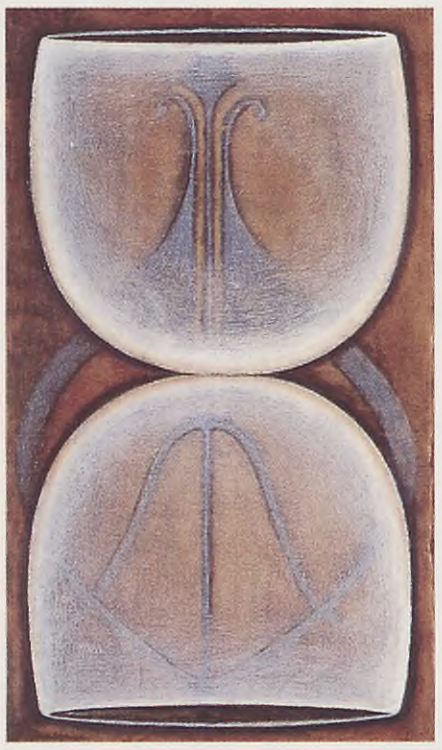

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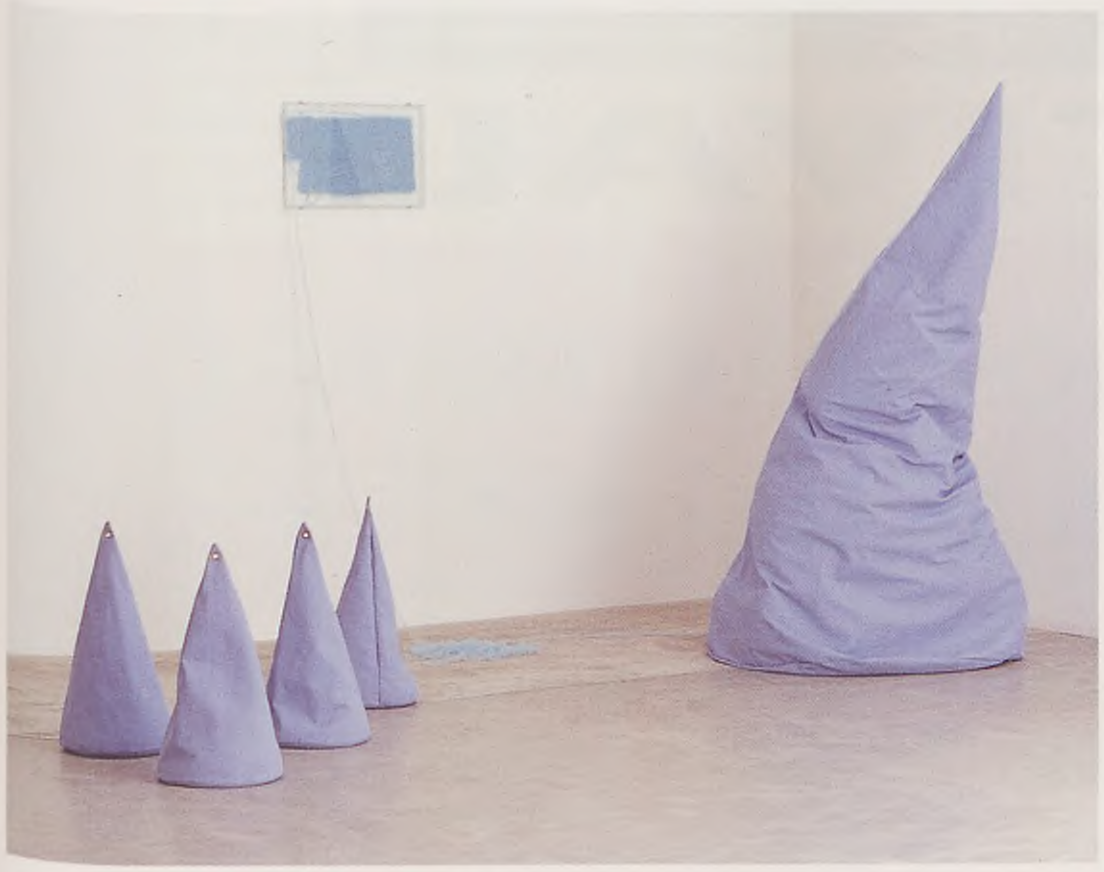

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1. JELLE VAN DEN BERG, Clog, vase, lemon, bottle, 1995, oil on wood, 29.5 x 29.5 cm, Australian Galleries, Sydney. **2. MARION BORGELT, Figure IX from 'Crucible Suite', 1996,** oil and wax on jute, 23 x 16 cm approx., Christine Abrahams Gallery, Melbourne. **3. LIZ COATS, Returning B, 1996,** (detail) float glass, fused glass, pigments, 20 x 60.7 cm, Annandale Galleries, Sydney. **4. MIKALA DWYER, Recent old work, 1996,** canvas and wadding, dimensions variable, Sarah Cottier Gallery, Sydney. **5. HELGA GROVES, The perfume river, 1996,** (detail) phosphor bronze mesh, perspex, pressed metal, spray paint, two elements, each 76 x 152 cm, courtesy Gitte Weise Gallery, Sydney. Photograph courtesy the artist. Winner of the 1997 Möet & Chandon Art Fellowship.

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Crafts Council of Queensland

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Tel: (07) 3229 2661 Fax: (07) 3229 2243
Monday to Friday 10am – 4pm
The Crafts Council Gallery co-ordinates an ongoing display of contemporary Queensland craft.

Fusions Gallery

Cnr Malt and Brunswick Streets, FORTITUDE VALLEY 4006
Tel: (07) 3358 5122 Fax: (07) 3358 4540
1 – 26 July: Andrew Cope (Vic): Bowls, vessels and teapots; decorative and functional ceramics
29 July – 30 August: Stephen Baxter (NSW): Sculptural, highly decorative forms; unconventional ceramics
2 – 27 Sept: Student Spectrum '97 Selected work from the students of Qld's ceramic art schools.

Red Hill Gallery

Fine Arts, Framing, Art Rental
61 Musgrave Road, RED HILL 4059
Tel: (07) 3368 1442 Fax: (07) 3367 3107
Monday to Saturday 9.30am – 5pm, Sunday 11am – 5pm
Noted Australian artists represented including Elizabeth Duguid, John Beeman, Lois Beumer Exhibitions held monthly

BOOKSHOPS

The Gallery Shop

Art Gallery of WA Perth Cultural Centre Perth WA
Tel: (09) 328 7233 Fax: (09) 328 6353
Daily 10am – 5pm

Western Australia's Art Bookshop
mail and phone orders welcome.

Artisan Craft Books

Meat Market Craft Centre
42 Courtney Street, North Melbourne VIC 3051
Tel: (03) 9329 6042 Fax: (03) 9326 7054

Australia's only bookshop specialising in crafts.
An extensive range of books, exhibition catalogues and journals. Phone, mail and fax orders most welcome.
Books on all crafts as well as history, theory and criticism and sculpture.

The Arts Bookshop pty ltd

1067 High Street Armadale VIC 3143
Tel: (03) 9822 2645 Fax: (03) 9822 5157
Open daily

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

The Bookshop

Art Gallery of South Australia North Terrace
Adelaide South Australia 5000
Tel: (08) 8207 7029 Fax: (08) 8207 7070
Open every day 10am – 4.45pm
(except Christmas Day)

New shop stocking a large range of art books, posters and merchandise. SA artists jewellery, ceramics, glass. School and mail orders welcome. Student discount.

The Gallery Shop

Art Gallery of NSW Art Gallery Road Sydney NSW 2000
Tel: (02) 9225 1718 Fax: (02) 9233 5184
Daily 10am – 5pm

Australia's most comprehensive range of artbooks, from practical art to art appreciation plus a superb range of posters, cards, calendars, replicas and giftware.

Ariel Bookshop

42 Oxford Street Paddington NSW 2010
Tel: (02) 9332 4581 Fax: (02) 9360 9398

Specialising in art, architecture, graphic design, typography, photography and art and design theory. All annuals and journals available, also cd rom. 10% student discount.

Pentimento Bookshop

275 Darling Street Balmain NSW 2041
Tel: (02) 9810 0707 Fax: (02) 9810 3094
Mon – Wed 9am – 8pm Thur – Sat 9am – 10pm
Sun 10am – 10pm

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

The Gallery Shop

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

Australia's premier art bookshop, with a range of National Gallery of Australia merchandise, gifts and art objects.
We cater for everyone, from the visual arts scholar to the first-time Gallery visitor.
Mail orders and special orders welcome.

CEDRIC BAXTER

17 August – 7 September

Juliets Chamber, oil on board, 60 x 78cm

Cedric Baxter, a twelve year old refugee from the Japanese occupation of Burma in 1942, migrated to Australia with his family in 1946.

Cedric's major studies and qualifications were gained in the field of fine arts, including the prestigious Walkley Award for Australian Cartoon of the year 1968, and the official poster for the Commonwealth Games 1962.

Cedric is a self taught painter, and has exhibited extensively in Australia since the early 1950s. Cedric is a figurative painter with love for human emotion and response.

ACCENT

ART GALLERY

23 Railway Road, Subiaco WA 6008
Telephone/Fax: (09) 381 6177
Mon to Fri 9 – 5.30, Sat 9 – 1, Sun 2 – 5
Manager: Ainslie Gatt

acrylic and mixed media on board
75 x 105 cm

MARK WATERS

Commissions Accepted
Phone (02) 9436 2085
Sydney • Australia

Medea, brass and steel,
height 67 cm

SCULPTURE
by
Michael Culling
29 June – 12 July

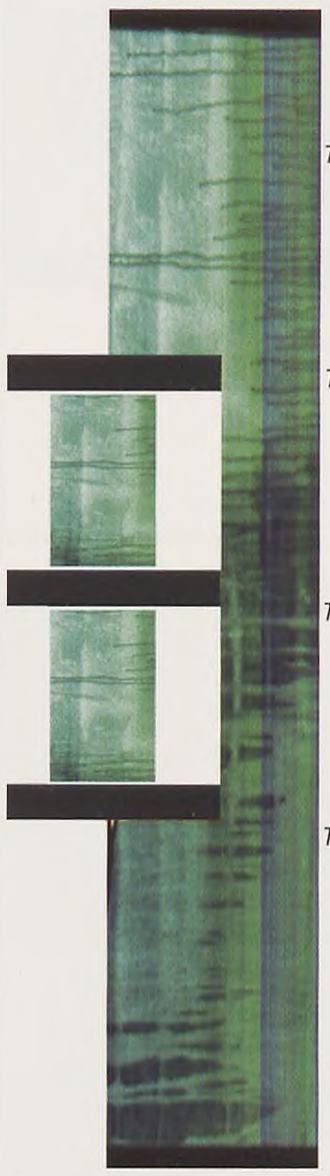
Bel Decor
Art Studio

154 Church Street
Brighton VIC 3186
Tel: (03) 9593 1366
Wed to Sat 12–6pm

RMIT UNIVERSITY

THE FACULTY OF ART, DESIGN AND COMMUNICATION

The Faculty of Art, Design and Communication at RMIT offers a diverse range of programs at undergraduate and postgraduate level to serve a local and international market. The faculty has a strong research and consultancy focus. Short courses are offered in a range of disciplines at both Higher Education and Vocational Education and Training levels.



THE DEPARTMENT OF FINE ART
conducts programs in the discipline areas of Painting, Printmaking, Ceramics, Sculpture and Gold and Silversmithing. A range of postgraduate research and coursework programs is available.

THE DEPARTMENT OF COMMUNICATION STUDIES
offers programs in Media Studies, Public Relations and Journalism. The Bachelor of Arts in Professional Communications is available to international students. A range of postgraduate research and coursework programs is offered.

THE DEPARTMENT OF FASHION AND TEXTILE DESIGN
conducts undergraduate studies in Textile Design and Fashion, including streams in Fashion Design with Merchandising. The Department is home to the Textile Resource Collection.

THE DEPARTMENT OF VISUAL COMMUNICATION
offers undergraduate and postgraduate programs in Advertising, Graphic Design, Photography (Scientific and Illustrative) and in Multi-Media Arts (Fine Art Imaging, Video, Sound and Multimedia). The Department houses the Centre for Animation and Interactive Media, a focus for national and international postgraduate study in the new media arts technologies and The Works, a graphic and information design consultancy.

The Vocational Education and Training component provides courses and programs in a range of visual arts and media disciplines to Diploma level through the departments of Creative Media, Visual Arts and Display and Printing.

RMIT University
Faculty of Art, Design and Communication
GPO Box 2476V, Melbourne, Victoria, 3001
Tel (03) 96602173, Fax (03)9660 3728

McGregor Winter School

30 June – 5 July, 1997 Toowoomba, QLD

'A learning experience in a holiday atmosphere'
Offering several classes in visual arts including
PAINTING AND SCULPTURE

Painting Safaris
Charters Towers with Maxwell Miller, 6 – 13 September 1997
Cost $1280 ex Charters Towers

Further Information: The Director, PO Box 220, Darling Heights QLD 4350
Tel: (076) 31 2755 Fax: (076) 31 1606

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

VISUAL ARTS

The BA (Visual Arts) is an exciting three year full-time degree structured to allow flexibility of studio specialisation. Students may take any one of several pathways through the programme allowing an in depth specialisation in one studio or a mixture of studio studies in the major area with supporting minor studies drawn from the School of Visual Arts units, the Academy of Performing Arts or from a wide range of minor units offered by other faculties of the university. The studios available include ceramics and Sculpture, Drawing (including computer imaging), Painting, Printmaking and Textiles.

Painting by Walter Clarkson

Special entry based on folio presentation and interview is available and application may now be made directly to the School of Visual Arts. Interstate applicants may submit up to a dozen slides or photographs of recent work in lieu of folio.

For further information please contact: James Hamilton, Admissions Officer, 2 Bradford Street, Mount Lawley WA 6050, (08) 9370 6594, fax (08) 9370 6665.

WESTERN AUSTRALIAN ACADEMY OF PERFORMING ARTS
EDITH COWAN UNIVERSITY

COWAN 3.97 ART AUSTRA

National Gallery of Australia
Travelling Exhibitions

JANUARY – DECEMBER 1997

Exhibition venues for 1997
Exhibition venues serviced

NORTHERN TERRITORY
Alice Springs
Brunette Downs
Darwin
Jabiru
Katherine
Palmerston
Pine Creek
Tennant Creek

QUEENSLAND
Barcaldine
Blackwater
Brisbane
Cairns
Charleville
Dalby
Emerald
Gladstone
Gold Coast
Ipswich
Logan
Mackay
Mt Isa
Noosa
Rockhampton
Stanthorpe
Toowoomba
Townsville
Winton

NEW SOUTH WALES
Albury
Armidale
Bathurst
Broken Hill
Bourke
Campbelltown
Dubbo
Moree
Mudgee
Murwillumbah
Newcastle
Orange
Parkes
Penrith
Sydney
Tamworth
Wagga Wagga
Wollongong

WESTERN AUSTRALIA
Albany
Broome
Bunbury
Carnarvon
Derby
Geraldton
Kalgoorlie
Karratha
Katanning
Kununurra
Perth
Port Hedland
Wyndham

INTERNATIONAL
Auckland – NZ
Christchurch – NZ
Gifu – Japan
Manila – Philippines
New Delhi – India
San Diego California– USA
Wellington – NZ

SOUTH AUSTRALIA
Adelaide
Kadina
Millicent
Mt Gambier
Naracoorte
Port Adelaide
Port Pirie
Renmark
Whyalla

TASMANIA
Burnie
Devonport
Hobart
Launceston

VICTORIA
Ararat
Ballarat
Benalla
Bendigo
Bulleen
Hamilton
Geelong
Melbourne
Mildura
Morwell
Mornington
Mt Waverley
Sale
Shepparton
Warrnambool

AUSTRALIAN CAPITAL TERRITORY
Canberra

Fashion Afoot: 1980s to Now

Tasmanian Museum and Art Gallery Hobart
20 December 1996 – 3 Febuary 1997

Then and Now: Pitjantjatjara and Aranda Artists 1930s – 1990s

Waverley City Gallery Melbourne
29 November 1996 – 19 January 1997

Geraldton Art Gallery
14 Febuary – 29 March

Bunbury Art Galleries
17 April – 25 May

Flinders University City Gallery Adelaide
13 June – 10 August

Soft but True: John Kauffmann Art Photographer

Art Gallery of New South Wales Sydney
29 November 1996 – 27 January 1997

Art Gallery of South Australia Adelaide
14 March – 27 April

Museum of Modern Art at Heide Melbourne
20 May – 6 July

Bathurst Regional Art Gallery
18 July – 31 August

Toowoomba Regional Art Gallery
19 September – 2 November

Between the Bush and the Boudoir

Gold Coast City Art Gallery Surfers Paradise
7 December 1996 – 2 February 1997

New England Regional Art Museum Armidale
7 Febuary – 6 April

Mornington Peninsula Regional Gallery
13 April – 25 May

Araluen Centre for Arts and Entertainment
Alice Springs
7 June – 6 July

Cairns Regional Gallery
18 July – 14 September

Kept for Best: Australian Fine Crafts or the Home 1900 – 1995

Mecure Inn Kununurra Arts Council
5 – 11 April

Derby Public Library and Cultural Centre
17 – 24 April

Durack Gallery Broome
29 April – 8 May

Karratha College
16 – 22 May

Gascoyne Art Gallery Carnarvon
27 May – 3 June

Geraldton Art Gallery
7 June – 6 July

Goldfields Art Centre Gallery Kalgoorlie
12 – 20 July

Middleback Theatre Foyer Gallery Whyalla
29 July – 11 August

Port Pirie Regional Gallery
16 – 31 August

Riddoch Art GAllery Mt Gambier
5 – 14 September

Chaffey Theatre Renmark
20 September – 5 October

Parkes Arts Council
11 – 13 October

Dragon and Phoenix: The Textiles of Southeast Asia's Chinese Communities

Robert McDougall Art Gallery Christchurch
New Zealand 18 March – 18 May

Drawn from Life

Queen Victoria Museum and Art Gallery
Launceston 14 February – 6 April

Ivan Dougherty Gallery Paddington
17 April – 17 May

Ballarat Fine Art Gallery
30 May – 13 July

Lawrence Wilson Art Gallery Perth
25 July – 28 September

Noosa regional Gallery
10 October – 9 November

Orange Regional Gallery
21 November 1997 – 11 January

Eye of the Storm: Eight Contemporary Indigenous Australian Artists

Museum of Contemporary Art Sydney
11 March – 11May

Museum of Modern Art at Heide
3 June – 13 July

In the Cold: Photography 1945 – 1965

Geelong Art Gallery
25 July – 24 August

Ipswich Regional Art Gallery
6 September – 12 October

Venue to be comfirmed

Love Hotel

Plimsoll Gallery, University of Tasmania, Hobart
29 August – 28 September

Australian Centre for Contemporary Art, Melbourne
16 October – 30 November

Venue to be confirmed

The Drawings of Ian Fairweather

Art Gallery of New South Wales Sydney
17 October – 7 November

Queensland Art Gallery Brisbane
December 1997 – February 1998

Elaine & Jim Wolfensohn Gift Suitcase Exhibition

In 1988 Australian businessman Jim Wolfensohn donated funds to enable the National Gallery to purchase works of art of museum quality for the enjoyment of children who live in remote areas of Australia. His wish for children to share the discovery of art has materialised in the form of two kits that travel all over Australia.

Elaine & Jim Wolfensohn Gift 1888 Centennial Melbourne Cup Exhibition

In 1994 the national gallery added to the Wolfensohn Gift collection *The 1888 Melbourne Cup*. 1888 was the hundredth anniversary of British settlement in Australia and the Melbourne Cup trophy of that year, which features three magnificent horses cast in silver was known as the Centennial Cup.

The National Gallery of Australia Travelling Exhibitions Program gratefully acknowledges the support of

Visions of Australia
A Federal Government Touring Program

National Gallery of Australia
Travelling Exhibitions

Australian airExpress

Drill Hall Gallery

29 May – 29 June
National Aboriginal and Torres Strait Islander Art Award

3 – 27 July
Common Ground – Recent work by Arone Meeks and his collaborative work with Native American Artists

3 – 27 July
Vessel Icons – An Exhibition by Tim Moorhead

31 July – 31 August
Lukas Kandl – Recent Work

ANU Drill Hall Gallery
Kingsley Street, off Barry Drive, ACTON ACT 2601
Tel: (06) 249 5832 Fax: (06) 247 2595
Wednesday to Sunday 12–5
Admission free. Director Nancy Sever

NOLAN GALLERY

7 Jun – 7 Sep — **East Gallery:**
Selected works from the Nolan Gallery Collection

On Sunday 16 June, the Gallery celebrates the return of its 'Kelly' paintings with the launch of the series of poems by 1997 CAPO fellow, Rhyll Mcmaster, especially commissioned by the gallery.

12 Sep – 9 Nov — **West and East Gallery:**
Sunrise/Sunset

Selection from the Howard Hinton Collection includes work by Herbert Badham, Rupert Bunny, William Dobell, Adrian Feint, Elioth Gruner, J.J. Hilder, Fred Leist, Sydney Long, Kenneth Macqueen, Albert Namatjira, Lloyd Rees, Arthur Streeton and Roland Wakelin. The exhibition is being toured by the New England Regional Art Museum, Armidale. For the duration of this exhibition the Nolan Gallery Foundation Collection will not be on display.

It is advisable for intending visitors to contact the gallery to confirm the current program.

NOLAN GALLERY
Lanyon Tharwa Drive, THARWA ACT 2620
Tel: 06 207 2694 Fax: 06 237 5204
Tuesday to Sunday 10–4 and most public holidays

PERC TUCKER GALLERY

Until 15 June — **By the Harbour, the Beautiful Harbour**
Views of Sydney's shoreline by Streeton, Long, Withers, Minns, Fullwood, Gruner and others from the Hinton Collection at the New England Regional Art Museum.

13 June–20 July — **The Urban Edge**
Alex Danko, Roland Wakelin, Jessie Traill, Jeffrey Smart and Ron McBurnie focus on the realities of where most Australians actually live – the cities and suburbs, from the Queensland Art Gallery.

20 June–3 August — **Dürer and German Renaissance Printmaking**
From the Art Gallery of South Australia, a collecton of 80 woodcuts and engravings by German master printers from 1470 to 1550.

From 8 August — **The Weimar Republic: German Prints and Drawings 1918–1933** George Grosz, Max Beckman, George Scholz and Otto Dix are amongst the artists who portray the social conflict of the Weimar Republic in a travelling exhibition from the Art Gallery of Western Australia.

PERC TUCKER GALLERY
Flinders Mall, TOWNSVILLE QLD 4810
Tel: (077) 220 289, 772 2560 Fax: (077) 723 656
Hours: Tues, Wed, Thurs & Sat 10am – 5pm
Fri 2pm – 9pm, Sun 10am – 1pm Admission Free

Casula Powerhouse Arts Centre

VIET NAM VOICES
Australia and the Vietnam War
Closes 8 June

SYDNEY COLLEGE OF THE ARTS
Ceramics Survey
9 June – 8 July

MILPRA – MEETING PLACE
Indigenous Art Award and Exhibition
7 – 28 July

HAPPY BIRTHDAY MOTHER INDIA
Celebrating the 50th Anniversary of Indian Independence
28 July – 10 August

FIBRO
Kissing the Crust of Fibro. Perspecta '97 event
22 August – 14 September

Casula Powerhouse Arts Centre
1 Casula Road, CASULA NSW 2170
Tel: (02) 9824 1121 Fax: (02) 9821 4273
Daily 10–4 Free Admission

WAVERLEY CITY GALLERY

16 May–15 June — **Shadows in the Dust**
Cancelled
We apologise for any inconvenience. Please check with the Gallery for details of current exhibition.

20 June–20 July — **Ruby Brilliant**
Born in Germany, Ruby Brilliant trained as a painter before taking up knitting as her chosen medium. The forty handknitted pieces in the exhibition show her use of colour, texture and pattern. Organised and toured by Campbelltown Bicentennial Art Gallery.

25 July–24 August — **What's New; recent acquisitions (I)**
A chance to see what is new to The Monash City Council Collection, especially photography purchased with the assistance of the Australia Council for the Arts.

Waverley City Gallery
170 Jells Road WHEELERS HILL 3150
PO Box 139 MT WAVERLEY VIC 3149
Tel: (03) 9562 1569 Fax: (03) 9562 2433

BALLARAT FINE ART GALLERY

30 May – 13 July

Drawn from life
(A National Gallery of Australia Travelling Exhibition)

18 July – 24 August

New Visions
Local artists, painters, sculptors, photographers.

BALLARAT FINE ART GALLERY
40 Lydiard Street North
BALLARAT VIC 3350
Tel (03) 5331 5622 Fax (03) 5331 6361.
Open daily 10.30am – 5.00pm

WOLLONGONG

CITY GALLERY

WOLLONGONG CITY GALLERY

23 May–6 July — **Artists Books Artists Secrets**
A cultural exchange between 10 Australian and 10 German artists in real and virtual space.
A Wollongong City Gallery Touring Exhibition curated by Margaret Hunt.

6 June–13 July — **Drawing on Experience**
7 artists from Arts Project Australia promoting artists with intellectual disabilities.

11 July–7 Sept — **Flagging the Republic**
Designs for a new Australian flag by 70 contemporary artists. Toured by New England Regional Art Museum in conjunction with Sherman Galleries, Goodhope.

WOLLONGONG CITY GALLERY
Cnr Kembla and Burelli Streets, WOLLONGONG NSW 2500
Tel: (042) 28 7500 Fax: (042) 26 5530
Email: wcg@magna.com.au
Internet: http://www.magna.com.au/~wcg
Open: Tuesday – Friday 10am–5pm Weekends and public holidays: 12–4pm Closed Mondays and Good Friday

SWAN HILL REGIONAL art GALLERY

6 June – 13 July	**ANU Art Collection Fiftieth Anniversary**	Prominent art treasures from the Australian National University
18 July – 24 August	**Abstraction Now**	A celebration of non-figurative contemporary Australian Art.Toured by Geelong Art Gallery
22 August	**USA pianist, Roman Rudnytsky in concert**	Internationally acclaimed classical concert pianist
29 – 30 August	**Film festival**	Featuring the latest arthouse movies

Hours
Mon–Fri 10am–5pm
Sat–Sun 11am–5pm

ARTS 21
ARTS VICTORIA

SWAN HILL REGIONAL ART GALLERY
Horseshoe Bend, SWAN HILL Victoria 3585
Tel: 03 50329744 Fax: 03 5032 1133

New England Regional Art Museum

Home of the Howard Hinton and Chandler Coventry Collections

30 May–13 July

Eduardo Paolozzi: Artificial Horizons and Eccentric Ladders: Retrospective of works by internationally renowned forerunner of the Pop Art movement.

Sophie Steffanoni, 1873–1906: An artist who worked under Lister and exhibited with McCubbin and Withers in 1901.

Andrew Davey: The Fortune Series: Installation piece exploring language and levels of meaning.

18 July–31 Aug

Bunyip and the Night: Explores the idea of 'Bunyip' in children's books.

From Silkscreens to Computer Screen: 20 Years of the Fremantle Print Award

Corruption Matters: TAFE Student Perspective on the theme of Corruption.

Come and have coffee in the new cafe and view the new gallery spaces in the Stage 2 building.

NEW ENGLAND REGIONAL ART MUSEUM
Kentucky Street, ARMIDALE NSW 2350
Tel: 067 725 255 Fax: 067 712 397
Gallery Hours: Mon to Sat 10–5pm, Sun 1–5pm

Tweed River Regional Art Gallery

4 June to 29 June

7th CPM National Print Awards

Creating Dimension – Gold Coast Sculptors

2 July to 27 July

Chromatographic Dispersion Paintings:

The Digital Carving of Cognitive Space

Martin Howard Boscott

30 July to 31 August

The Tweed Valley Art Prize

Tweed River Regional Art Gallery
Tumbulgum Road, MURWILLUMBAH NSW 2484
Tel/Fax: 066 720 409 Wednesday to Sunday 10–5
Admission Free

LAKE MACQUARIE CITY GALLERY

A Regional Gallery of NSW

Changing exhibitions monthly in arguably the most beautifully situated gallery in NSW

15 MAY–15 JUNE **En Plein Air – Open Studio** with Sue Horsey *plus* the **Exhibition of Dejeuner Works** resulting from the picnic day at the Gallery.

19 JUNE–20 JULY **Photography Acquisitions 1997** Outstanding works of photojournalism in the Hunter curated by Ron Morrison.

24 JULY–17 AUG **Sculptors in Residence** Professor Graham Gilchrist and TBA *plus* **Our Home in Australia – Paul Pulati and Andrew Collis**

21 AUG–21 SEPT **South America** – A Blockbuster

1A FIRST STREET, BOORAGUL NSW 2884
(Turn at the Booragul roundabout and proceed to the end of the first street)
Gallery Hours: Thurs, Fri, Sat & Sun 10am – 4pm
Tel: (049) 210382 Fax: (049) 658733

These projects have been made possible with the assistance of the NSW Government through the Ministry of the Arts.

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

5 June to 22 June **Selected Works, Maitland Art Prize Winners 1957–1997** from the Maitland City Art Gallery Permanent Collection

26 June to 27 July **Tyrrell's Triumph – Another Dimension** Celebration of the Sesquicentenary of the Anglican Diocese of Newcastle

31 July to 24 Aug **Secondary Student Art Prize (1978–1997)** Works selected from schools in the Maitland City Area, Cessnock, Dungog, Kurri Kurri, Raymond Terrace (Twenty Years On)

Foyer Gallery **Mini-Exhibitions Council hours Mon–Fri 8.30–4.30**

June 1997 Selected photographs by photographers from the *Newcastle Herald*

July 1997 Press Prints by the *Maitland Mercury* Staff Photographers, Cathy Bowen, Stuart Scott and Kristen Orr

August 1997 Selected photographs by Members, Maitland Camera Club

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

June 1997 Brian Wolfonden 'Pumphouse Storm'

July 1997 Oscar Edwards 'Gloxinias and Fruit'

August 1997 Greg Hansell 'Major Mitchell'

BUNDABERG ARTS CENTRE
an Arts and Cultural initiative of the Bundaberg City Council

July
Dale Frank
Gin Gin Paintings
touring

August
Marian Drew
Retrospective
touring

BUNDABERG ARTS CENTRE
Art museum
National Sport Art Collection
Studio residency program
1 Barolin Street Bundaberg QLD Australia 4670
PO Box 538 Bundaberg QLD 4670
Tel: 071 52 3700 Fax: 071 52 9155
Monday to Friday 10–5 Saturday & Sunday 11–4
Arts Centre Manager Steven Alderton

Campbelltown City Bicentennial Art Gallery and Japanese Tea-House Garden

Until 27 July	**Eyes on the ball:** Art imitates sport! Images of Australian Rules football. Toured by Waverley City Art Gallery
4 Jul–31 Aug	**Read a story, see a picture:** 14 contemporary figurative artists respond to a story by Anna Maria Dell'oso
10 Aug–14 Sep	**Where Yesterday may be Tomorrow:** Major installation by Joan Brassil as part of Perspecta 1997
29 Aug–28 Sep	**Made with Meaning:** Crafts from 14 Far North Queensland Aboriginal Communities

Open Mon to Sat 10am – 4pm, Sun 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

Toowoomba Regional ART Gallery

4 June – 6 July	**Melba: A Sentimental Journey** An exhibition exploring the life of one of Australia's greatest public figures and internationally acclaimed singers – Dame Nellie Melba *Toured by Lillydale Museum*
11 July – 14 September	**Tolerance** This exhibition looks at diversity in Australian society *Toured by National Museum of Australia*
14 August – 11 September	**Minister's Award for Exellence in Art Education** Visual arts students - years 11 and 12 from the Darling Downs

Toowoomba Regional Art Gallery
PO Box 3021 TOOWOOMBA QLD 4350
Tel: (076) 316 652 Fax: (076) 316 895
Located 531 Ruthven Street TOOWOOMBA
Tuesday to Saturday 10–4 Sunday 1–4
Public holidays 10–4 **Admission free**

Mindscapes
Recent ceramics by Garry Bish & Tony Conway
29 May – 24 June

Clifton Pugh and Friends at Dunmoochin
4 June – 6 July

Margaret Stones
Botanical illustrations from the University of Melbourne
9 July – 9 August

The Vizard Foundation Collection, Australian Contemporary Art
13 August – 28 September

Bendigo Art Gallery

42 VIEW STREET, BENDIGO VICTORIA 3550
Tel: (03) 5443 4991 Fax: (03) 5443 6586
Open daily 10am – 5pm

LATROBE REGIONAL GALLERY

9 May–22 Jun TONY TREMBATH – Act Three Scene One
Sculpture Installation which investigates the light spectrum and various sources of illumination.
Sponsored by Edison Mission. Operations and Maintenance.

NOTHING NATURAL – Reconfiguration of the body in relation to the new technologies of the pop world of games, interactives and advertising

AMERICAN ICONS/AUSTRALIA CYNICISM
Works by Helen Preston

27 Jun–27 Jul HELEN GEIER – Perspectives and Chance connections – Recent Works

1 Aug–7 Sep CHILDRENS BOOK ILLUSTRATORS – Annual exhibition of original artworks by notable Australian book illustrators

LATROBE REGIONAL GALLERY
138 Commercial Road, MORWELL VIC 3840
Tel: (03) 51 341364 Fax (03) 51 348174
Tues–Fri 10am–5pm Sun 1.30–4.30pm

EDISON MISSION
OPERATION & MAINTENANCE
An EDISON MISSION ENERGY Company

BROKEN HILL CITY ART GALLERY

Arts End of the World

City of the Arts 1997–1999

Dorothy Helmrich Art Award 1995

National Innovative Awards in Local Government – Commendation in Art & Culture 1995

BROKEN HILL CITY ART GALLERY
Cnr Blende and Chloride Streets BROKEN HILL NSW 2880
PO Box 448 Broken Hill 2880
Tel: (08) 8080 2227 Fax: (08) 8087 1411

Tamworth City Gallery presents

Spectral Visions

Curated by Felicity Fenner
16 May – 30 June 1997

Archibald, Wynne and Sulman

Prize selection from AGNSW
4 July – 17 August 1997

Australian National University Art Collection

50th Anniversary Touring Exhibition
22 August – 10 October 1997

TAMWORTH CITY GALLERY
203 Marius Street TAMWORTH NSW 2340
Tel: (067) 68 4459 • Fax: (067) 66 9560

ARTS COUNCIL gallery

ARTS COUNCIL gallery

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

242 Gladstone Road
Dutton Park
BRISBANE QLD 4102
(entrance via corner Lochaber and Walton Streets)
Tel: 07 3846 7500
Fax: 07 3846 7744

Mon to Fri 9–4.30
(closed public holidays)

Director
Irene Girsch-Danby
Manager – Exhibitions
Queensland Arts Council

20 May – 16 June 1997
STRADDIE VISIONS
Photographic and video documentation featuring local indigenous history, sandmining operations and local artists on Stradbroke Island. Courtesy of Moreton Institute of TAFE

23 June – 18 July 1997
GRANITE BELT SCULPTURE
Recent sculptures and constructions by Granite Belt Artists, Herb Mayer, Max Powell and Rob Simcocks

29 July – 22 August 1997
LIFESTYLES OF INDONESIA
Australia Premiere exhibition direct from Indonesia featuring social issues and cultural influences

23 September – 20 October
SEEING THE FEELING
Portraying life experiences by 9 country women from Clermont in central Queensland

The ACg is an initiative of Queensland Arts Council
e-mail: qldartscoun@peg.pegasus.oz.au

Gladstone Regional Art Gallery and Museum

1 June – 28 June
THE MIDNIGHT GROCER – Brennan and Geraghty's Portrait of a Country Store
A National Trust exhibition toured by Regional Galleries Association of Queensland, assisted by Visions of Australia

1 July – 24 July
WOOD DREAMING – An exhibition of Contemporary Australian Woodcraft
Curated by Terry Martin. Toured by Regional Galleries Association of Queensland, assisted by Arts Queensland

1 August – 6 September
THE URBAN EDGE – Historical and Contemporary Works from the Collection
A Queensland Art Gallery Travelling Exhibition

Gladstone Regional Art Gallery and Museum
cnr Goondoon and Bramston Streets, GLADSTONE QLD 4680
Enquiries: (079) 70 1242 Fax: (079) 72 9097
Open Mon–Fri 10am–5pm
Saturday and public holidays 10am–4pm

WALKER ST GALLERY

DANDENONG COMMUNITY ARTS CENTRE & WALKER ST GALLERY

Supporting visual art in the south east region of Melbourne

Exciting exhibition proposals sought from emerging and established artists

For further information contact the Director

WALKER ST GALLERY
Cnr Robinson and Walker Streets
DANDENONG VIC 3175
Tel: (03) 9706 8441 Fax: (03) 9706 7651
Open: Monday – Friday 11am – 5pm
Saturday 11am – 4pm Closed public holidays

Moree Plains Gallery

Established 1988. Housing an important collection of Aboriginal Art and Artefacts

6 Jun–8 Aug **Year of the Chair – Transitions of the Southern Tour:** Works by Peg McCumstie and Flying Arts participants.

9 May–15 Jun **Native Title Now:** A challenging, thought provoking exhibition, exploring land issues from an Australian Indigenous perspective. Featuring works from many high profile indigenous artists.

4 Jul–17 Aug **Breath of Life:** Works by Kevin Gilbert and Elenore Williams

22 Aug–14 Sep **Festival of the Black Soil Plains:** Celebration of culture in Moree

Come and visit this most prestigious **Moree Plains Gallery**, featuring the **Kamilaroi Gallery** with its collection of contemporary Aboriginal art and artifacts

Moree Plains Gallery
Cnr Heber and Frome Streets
P.O. Box 1108, MOREE 2400 NSW
Tel: (067) 527 481 Fax: (067) 527 173
Mon to Fri 10–5, Sat 10–2, Sun 11–2

Wagga Wagga City Art Gallery

40 Gurwood Street, WAGGA WAGGA NSW 2650
Tel: (069) 235 419 Fax: (069) 235 409
Opening hours: Tues – Fri 11 – 5, Sat 10 – 5, Sun 2 – 5

Exhibitions

30 May–15 June **A Question of Identity** – Paintings and performance work by Wagga Wagga artist Arthur Wicks.

18 –29 June **Association of Riverina Cultural Clubs** – Crafts from Wagga Wagga region.

4 July–3 August **Death: Insights on Life** – Seven Australian Artists explore the theme of death and the Rookwood Cemetery.

8 Aug–7 Sep **Passages of Time** – Paintings by Melbourne artist Eleanor Hart.

National Art Glass Collection

The Wagga Wagga City Art Gallery is recognised for its important collection of contemporary art glass. The 20th Century has seen a national resurgence of creative glass-making not equalled since the exotic handcrafted glass of the Romans. Visit the National Art Glass Collection and see works by Australian and international glass artists such as Stephen Skillitzi, Brian Hirst, Les Kossatz, Nick Mount, Richard Marquis and Theodor Sellner.

Art Directory

What's On

QUEENSLAND

A WHITE PATCH GALLERY
164 White Patch Esplanade,
BRIBIE ISLAND 4507
Tel./Fax (07) 3408 9000
Affordable works of excellence by leading Queensland and interstate artists with international representation. Gallery artists: Kasey Sealy, Pro Hart, Kenneth Jack, John Maitland, Doug Sealy, Peter Slater, Roxanne Minchin, John Milenkovic, Roy Pye and many more. Monthly solo exhibitions in private room.
June: Pro Hart
July: Doug Sealy
August: John Maitland
Over 200 pieces by leading Australian artists on display.
Tuesday to Sunday 10 - 5,
open public holidays

ART GALLERIES SCHUBERT
Marina Mirage, Seaworld Drive,
MAIN BEACH 4217
Tel. (07) 5571 0077 Fax (07) 5591 3850
Modern and contemporary paintings, sculpture, works on paper, books and photographs by Australia's leading artists.
Daily 10 - 5

B.C. FINE ART GALLERY
116 Turpin Road, Labrador,
GOLD COAST 4215
Tel. (07) 5527 0221 Fax (07) 5591 4795
Comprehensive collection of paintings, drawings, sculptures, bronzes. Regular exhibitions by leading Australian artists.
Wednesday to Sunday 10 - 5

BEACHSIDE GALLERY
9 Hastings Street, NOOSA 4567
Tel. (074) 74 5422 Fax (074) 74 5101
Spacious air-conditioned gallery with permanent displays by leading Queensland and nationally renowned artists and sculptors. Monthly exhibitions.
Daily 10.30 - 6

CAIRNS REGIONAL GALLERY
Cnr Abbott and Shields Streets,
CAIRNS 4870
Tel. (070) 31 6865 Fax (070) 31 6067
To 22 June: 'Personality, Place and Passage: Mark Hayes'
To 13 July: 'Between Two Worlds', Australian archives exhibition; 'Hope', works by Hope Neal
14 June to 20 July: 'Not a City Thing: Photographs by Vincent Long'
28 June to 20 July: Artists of North Queensland
From 19 July: 'Between the Bush and the Boudoir', a National Gallery of Australia travelling exhibition
From 26 July: Cairns Art Society annual exhibition.
Daily 10 - 6

CINTRA GALLERIES
40 Park Road, MILTON 4064
Tel. (07) 3369 1322 Fax (07) 3368 2638
Exhibitions of contemporary Australian paintings, sculpture and prints. Collection of nineteenth-century furniture, paintings, sculpture and prints.
Monday to Saturday 10 - 5

FLINDERS GALLERY
693 Flinders Street, TOWNSVILLE 4810
Tel. (077) 71 2222 Fax (077) 21 6310
Exhibiting contemporary paintings and sculptures by leading and emerging Australian artists. Antiquarian prints and fine oriental carpets. Changing exhibitions.
Monday to Saturday 9.30 - 5

GOLD COAST CITY ART GALLERY
135 Bundall Road,
SURFERS PARADISE 4217
Tel. (07) 5581 6567 Fax (07) 5581 6594
Presenting a dynamic and diverse program of exhibitions and related events, including evening lectures, artists talks and musical performances.
Monday to Friday 10 - 5,
Saturday and Sunday 11 - 5

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

IPSWICH REGIONAL ART GALLERY
Cnr Limestone and Nicholas Streets,
IPSWICH 4305
Tel. (07) 3812 3477 Fax (07) 3812 0428
Presenting national touring exhibitions. Featuring a collection of Australian art, designer crafts, works on paper, contemporary, indigenous and historical works.
Daily 10 - 4

LOGAN ART GALLERY
Cnr Wembley Road and Jacaranda Avenue, LOGAN CENTRAL 4114
Tel. (07) 3826 5519 Fax (07) 3208 4741
Advertising (07) 3826 5562
Home of the annual Logan Art Award. Regular exhibitions of local artists' work. Changing exhibitions every four weeks.
Tuesday to Sunday 10 - 5

MANITZKY GALLERY
92 Main Western Road,
NORTH TAMBORINE 4272
Tel. (07) 5545 1471 Fax (07) 5545 1102
Situated in the beautiful Gold Coast hinterland. Regularly changing solo exhibitions of international and Australian art.
Daily 10 - 5

MONTVILLE ART GALLERY
The Village Green, MONTVILLE 4560
Tel. (074) 42 9309 Fax (074) 42 9380
Destroyed by fire on 26 August 1995. To re-open Christmas 1997. Spacious air-conditioned gallery representing established Queensland and national artists.
Daily 10 - 5

PHILIP BACON GALLERIES
2 Arthur Street,
FORTITUDE VALLEY 4006
Tel. (07) 3358 3555 Fax (07) 3254 1412
Regular exhibitions by leading Australian artists. A large collection of nineteenth-century and contemporary paintings, sculpture, prints and jewellery.
Tuesday to Saturday 10 - 5

QUEENSLAND ART GALLERY
Queensland Cultural Centre,
South Bank, SOUTH BRISBANE 4101
Tel. (07) 3840 7303
Fax (07) 3844 8865
To 27 July: 'Four Centuries of Ukiyo-e', surveys the history of traditional Japanese woodblock prints from the time of seventeenth-century master Moronobu through to the twentieth-century revival
4 June to 20 July: 'The Weimar Republic: German Prints and Drawings 1918–1933', works by internationally renowned artists such as Max Beckmann, Käthe Kollwitz and Otto Dix portray the mood of the period between World War I and II in Germany
7 June to 18 August: 'Marks and Moments: Paintings by Gordon Shepherdson', spans the past two decades of the artist's career, placing his work within the context of the Australian figurative tradition
From 13 August: 'Dürer and German Renaissance Printmaking', a touring exhibition from the Art Gallery of South Australia that features woodcuts and engravings by Dürer, Lucas Cranach and Hans Holbein
From 27 August: 'Living Culture', commemorates the seventieth anniversary of the Sogetsu School of Ikebana by Sofu Teshigahara, and examines evolving styles of this modern Ikebana school.
Admission free
Daily 10 - 5

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

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

VERLIE JUST TOWN GALLERY
6th Floor, MacArthur Chambers,
Cnr Edward and Queen Streets,
BRISBANE 4000
Tel. (07) 3229 1981
Established 1973. Solos and stockroom for prize-winning leading and emerging Australian artists, including Cassab, Inson, Rigby.
Monday to Saturday 10 - 4,
or by appointment

Spanish School of Sevilla, Mother and child, c. 1650, oil on canvas, 166 x 109 cm, Anna Art Studio and Gallery.

NEW SOUTH WALES

ACCESS CONTEMPORARY ART GALLERY
38 Boronia Street, REDFERN 2016
Tel. (02) 9318 1122
Fax (02) 9318 1007
To 21 June: Graham Blondel, paintings; John Vella, constructions
24 June to 19 July: Christina Cordero, prints; Leo Robba, paintings
22 July to 16 August: Keely Fielding, paintings; Stephen Trethewey, sculptures
From 19 August: Rachel Ellis, paintings; Leslie Oliver, sculptures.
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 8 June: 'It's a Rare Thing', Botanic Gardens of Adelaide
6 June to 6 July: 'Artexpress'; Judith Ahern, photographic project show
1 to 31 August: 'Sunrise, Sunset', historical exhibition from the Hinton Collection, New England Regional Art Museum.
Monday to Friday 10.30 - 5,
Saturday and Sunday 10.30 - 4

ANNA ART STUDIO AND GALLERY
15/4 Birriga Road,
BELLEVUE HILL 2023
Tel./Fax (02) 9365 3532
House of traditional art, established 1970. Changing exhibitions of Australian and European paintings and drawings. Exclusively representing traditional artist Anna Vertes.
By appointment

ANNANDALE GALLERIES
110 Trafalgar Street, ANNANDALE 2038
Tel. (02) 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 13 July: 'Morandi'
12 June to 24 August: 'Dancing to the Flute', music and dance in Indian art
21 June to 17 August: 'Discipline and Beauty', photography
23 July to 17 August: 'Möet and Chandon'
From 2 August: 'Australian Perspecta 1997'.
Daily 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 Roylston Street, PADDINGTON 2021
Tel. (02) 9360 5177 Fax (02) 9360 2361
30 June to 26 July: Arthur Boyd
5 to 30 August: Euan Heng, paintings; Lynne Clarke, mixed media; stock show.
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 6 July: 'Granite Country', paintings by John Caldwell, represent the artist's response to the rugged landscape of the granite belt between the Central Tablelands of New South Wales and Central Queensland; 'Ruby Brilliant Knitted Clothes'
To 7 July: 'Colour City on Tour', a selection of dazzling colour from Orange Regional Gallery's permanent collection
18 July to 31August: 'Soft but True: John Kauffman, Art Photographer', a National Gallery of Australia touring exhibition.
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
The Bell Gallery is celebrating twenty-five years of exhibiting Australian fine art. Winner of 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

The Bell Gallery.

painting, printmaking, photography, sculpture, ceramics, fabric design and installations.
Monday to Friday 10 - 5

BOYD GALLERY
Struggletown Fine Arts Complex, 4 Sharman Close, NARELLAN 2567
Tel. (046) 48 2424 Fax (046) 47 1911
Continuous exhibitions of established artists and investment works. Six galleries and restaurant in complex. Pottery and antiques exhibition gallery.
Wednesday to Sunday and public holidays 10 - 5

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

CAMPBELLTOWN CITY ART GALLERY
Art Gallery Road, CAMPBELLTOWN 2560
Tel. (046) 20 1333 Fax (046) 20 1385
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

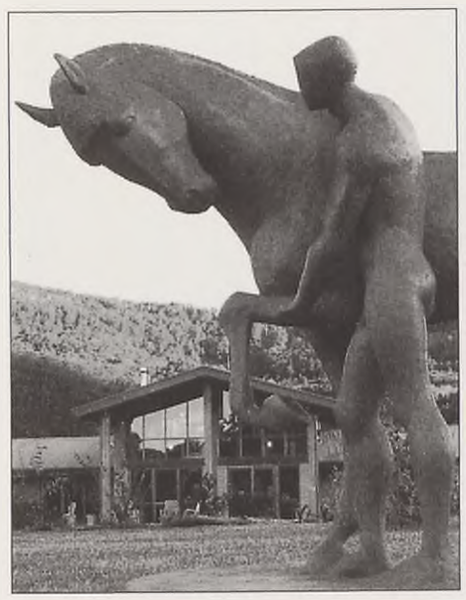
COO-EE ABORIGINAL ART GALLERY
98 Oxford Street, PADDINGTON 2021
Tel. (02) 9332 1544 Fax (02) 9360 1109

Publishes and sells limited edition prints. Exhibits work from Delmore Downs, Balgo Hills, Utopia, Lajamanu Maningrida, Turkey Creek.
Monday to Saturday 10 - 6,
Sunday 11 - 5

COOKS HILL GALLERIES
67 Bull Street, COOKS HILL 2300
Tel. (049) 26 3899 Fax (049) 26 5529
To 16 June: 'A Focus on Newcastle 1880–1997', Bicentennial Exhibition. Survey feature of established painters and topographic summary of the Hunter region. Artists include Albert Henry Ford, Julian Rossi Ashton, Max Ragless, Herbert Gallop, Mervyn Smith and others
20 June to 14 July: Tim Storrier,

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

FOCUS GALLERY
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 and stories of Sydney



Australia, with contemporary plans and nineteenth-century photographs and drawings. It surveys his work in England, his work as Governor Macquarie's architect and his private practice.
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

station, Australian Craftworks retails the finest in Australian crafts. Browse, purchase, enjoy.
Monday to Saturday 9 - 7, Sunday 10 - 7

AUSTRALIAN GALLERIES
15 Roylston Street, PADDINGTON 2021
Tel. (02) 9360 5177 Fax (02) 9360 2361
30 June to 26 July: Arthur Boyd
5 to 30 August: Euan Heng, paintings; Lynne Clarke, mixed media; stock show.
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

The Bell Gallery.

painting, printmaking, photography, sculpture, ceramics, fabric design and installations.
Monday to Friday 10 - 5

BOYD GALLERY

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Tel (1 800) 545 8398
Fax (1 215) 750 6343

Publishes and sells limited edition prints. Exhibits work from Delmore Downs, Balgo Hills, Utopia, Lajamanu Maningrida, Turkey Creek.
Monday to Saturday 10 - 6,
Sunday 11 - 5

COOKS HILL GALLERIES
67 Bull Street, COOKS HILL 2300
Tel. (049) 26 3899 Fax (049) 26 5529
To 16 June: 'A Focus on Newcastle 1880–1997', Bicentennial Exhibition. Survey feature of established painters and topographic summary of the Hunter region. Artists include Albert Henry Ford, Julian Rossi Ashton, Max Ragless, Herbert Gallop, Mervyn Smith and others
20 June to 14 July: Tim Storrier, paintings; Col Levy, ceramics
From 15 August: David Perks, 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
21 June to 13 July: Western Districts National Photographic Exhibition at the Regional Library
29 June to 31 August: 'Australia through Her Picture Books', Dubbo Regional Gallery collection.
Wednesday to Monday 11 - 4.30,
closed between exhibitions

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 contemporary 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
Designed by the fashionable architect John Verge for Colonial Secretary Alexander Macleay and his family, Elizabeth Bay House is a superb example of colonial architecture in a magnificent setting overlooking Sydney Harbour. Elegantly furnished to the period 1839–1845, the interiors present an evocative picture of nineteenth-century life.
Tuesday to Sunday 10 - 4.30, Closed Monday (except for public holidays)

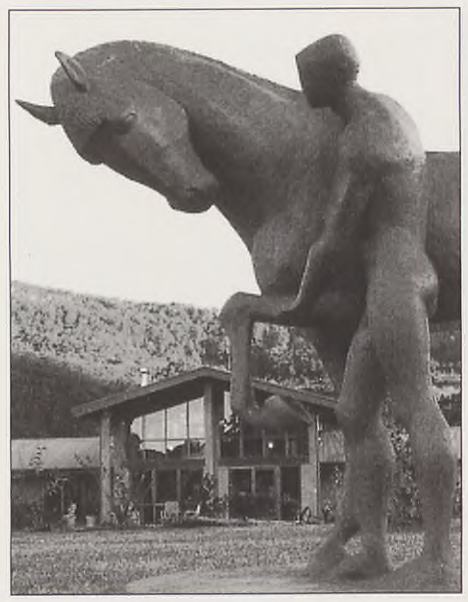
FALLS GALLERY
161 Falls Road,
WENTWORTH FALLS 2782
Tel. (047) 57 1139
Etchings by Boyd, Olsen, Blackman, Shead, Friend, Miller, Rankin.
Contemporary ceramics by Brooks, Barrow, Rushforth, Samuels and others.
Wednesday to Sunday 10 - 5

FOCUS GALLERY
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 and stories of Sydney 1788–1850 and beyond.
From June: 'Encountering India: Colonial Photography 1850–1911'. The years of burgeoning international interest in photography coincided with the years of uncontested British supremacy in India from 1858 to 1918. Representing some of the finest photography produced in the nineteenth century, this exhibition looks at photography as a reflection of, and commentary on, the colonial experience. It charts the creation and projection of British images of Indians and their lives and of Indian images of themselves. An exhibition in collaboration with the British Library's Oriental and India Office collections.
Daily 10 - 5

FRED FINK GALLERY
71 Bay Road, WAVERTON 2060
Tel. (02) 9923 2655
Fax (02) 9923 2677
Constantly changing exhibitions of famous and emerging Australian artists. Smaller investment pieces. Conservation framing. Modern Australian cafe.
Wednesday to Monday 10 - 7

GALERIA ANIELA FINE ART GALLERY
Mt Scanzi Road,
KANGAROO VALLEY 2577
Tel./Fax (044) 65 1494
Works of art live for generations. We offer only the finest art. A stunning selection of paintings and sculpture by prominent artists.
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



Galeria Aniela Fine Art Gallery.

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
Exhibition program reflecting contemporary art and craft practice and theory, with a particular focus on regionalism.
Tuesday to Friday 10 - 4.30,
Saturday and public holidays 1 - 4,
or by appointment

GOULD STREET ART GALLERY
72 Gould Street, Cnr Curlewis Street,
BONDI BEACH 2026
Tel. (02) 9365 1343
Exhibiting contemporary Australian painting, sculpture, ceramics, photographs.
Wednesday to Sunday 12 - 8

GREENWAY GALLERY
Hyde Park Barracks Museum,
Macquarie Street, SYDNEY 2000
Tel. (02) 9223 8922 Fax (02) 9223 3368
To 6 July: 'Floorcoverings in Australia 1800–1950', uncovers a fascinating and surprising history of Australia underfoot. This exhibition explores the history of contemporary domestic floorcoverings and showcases rare surviving remnants of Australian floorcoverings – Axminster carpets and oriental rugs jostle for floor space with platypus, kangaroo and possum skin rugs in nineteenth-century homes.
From 26 July: 'Francis Greenaway – Architect', an exhibition of the life and work of the first professional architect in Australia, with contemporary plans and nineteenth-century photographs and drawings. It surveys his work in England, his work as Governor Macquarie's architect and his private practice.
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.
Monday to Friday 10 - 5, Saturday 1 - 5

THE KEN DONE GALLERY
1 Hickson Road, The Rocks,
SYDNEY 2000
Tel. (02) 9247 2740 Fax (02) 9251 4884
Specialises in original artwork, limited edition prints and posters by Australian artist Ken Done.
Free admission.
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
June: Edwina Palmer, assemblages and paintings; Evan Salmon, paintings
July: Bruce Howlett, Emma Jones

August: Glen Murray, Peter Maloney, Vivienne Ferguson.
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 22 June: 'Drift', explores the similarities and differences between the work of five contemporary Australian artists with different cultural backgrounds but for all of whom issues of dislocation are a component of their practice: Aleks Danko, Fiona Foley, Nike Savvas, Guan Wei, Constanze Zikos
To 27 July: 'Contemporary Printmakers from Estonia 1970–1995'. World War II and the Soviet occupation of Estonia impeded any artistic developments for many years. It was not until the 1960s that signs of change started to appear and innovative trends emerged. The more established artists represented in this exhibition signal those early cultural and political struggles
28 June to 31 August: 'Propositions & Possibilities', seeks to reappraise the role of drawing as vital to every area of visual arts practice, especially since the emergence of new technologies such as computer-generated graphics
From 1 August: 'Espiritu del Tierra (Spirit of the Land)', Shannon Trout, photographs. This exhibition is the result of the artist's six-month solo expedition through Brazil, Ecuador and Peru photographing the Indians and their heritage. It juxtaposes the beauty of ancient South American civilisations and nature with the destruction of the world's largest rainforest.
Tuesday to Sunday 11 - 5

LISMORE REGIONAL ART GALLERY
131 Molesworth Street, LISMORE 2480
Tel. (066) 22 2209 Fax (066) 22 2228
Permanent collection of contemporary Australian art, touring Australian exhibitions, changing display of local art and craft for sale.
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

THE MONAD GALLERY
169A Avenue Road, MOSMAN 2088
Tel. (02) 9969 3025
Original works of art in all mediums. Decorative and traditional exhibitions.

TRUDY GOODWIN, Old signal box Pyrmont, The Monad Gallery.

Custom framing.
Tuesday to Friday 11 - 5.30,
Saturday 10 - 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.
June to 31 August: 'Contemporary Art from Britain'. The first major British exhibition to tour Australia in twelve years, it explores new kinds of cultural developments occurring in Britain. Artists featured include newly emerging artists, those of current prominence such as Damien Hirst and Douglas Gordon, and well-established artists whose work is relevant to a younger generation
To 20 July: 'Artists Think: The Late Works of Ian Burn', focuses on Burn's late self-portraits and 'value-added' landscapes, which reflect upon the visual constructions of Australian art and the ways it is positioned internationally
2 July to 22 August: 'Geoff Lowe: A Constructed World', a project that traces connections between the many different elements of Lowe's work, discloses something of the artist's working and thinking processes and the conceptual framework of his practice
From 1 August: 'Australian Perspecta 1997'. In collaboration with the Art Gallery of New South Wales and other contemporary art sites in Sydney, the MCA presents an exhibition on the theme of 'environment, ecology and nature' as part of 'Perspecta 1997'.
Daily 11 - 6

NEWCASTLE REGION ART GALLERY
Cnr Laman and Darby Streets,
NEWCASTLE 2300
Tel. (049) 29 3263 Fax (049) 29 6876
To 6 July: 'William Dobell 1899–1970: The Painter's Progress'
5 July to 18 August: 'Early Views of Newcastle 1801–1821'
12 July to 24 August: 'Treasures of the Diocese'; Prints from the permanent collection 1988–1996.
Monday to Friday 10 - 5,
Saturday 1.30 - 5,
Sunday and public holidays 2 - 5

THE NICHOLSON MUSEUM
Southern Vestibule, Main Quadrangle,
The University of Sydney,
SYDNEY 2006
Masterpieces of ancient art feature in permanent exhibitions of artefacts from Egypt, Greece, Rome and the Near East.
Monday to Friday 10 - 4.30

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.
'Circus – 150 years in Australia'. A collection of costumes, props, posters and circus memorabilia from the1840s to the present day, brought to life by interactive displays, audio visuals and performances
From June: 'MAP Design'. The work of furniture and interior designers Christopher Connell and Raoul Hogg is the focus of the museum's new Design Gallery, a space dedicated to showcasing the cream of Australian design
From 24 June: 'Evolution and Revolution through Chinese Dress', from the elaborate court costume of the Qing Dynasty to hip and contemporary Hong Kong fashion, this exhibition looks at the changing dress of one of the world's oldest cultures
To 31 July: 'Migrants from the Mountains', intricately woven and embroidered textiles, richly decorated costumes and superbly crafted silver jewellery of the Hmong people of south-west China and the northern regions of Thailand, Laos and Vietnam.
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,
Saturday 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
Contemporary Australian and international art, paintings, sculpture, photography, installation, video and performance.
4 to 28 June: Robert Campbell Jnr; group show
2 to 26 July: Geoff Lowe, Geoffrey Weary
30 July to 23 August: Clay Ketter, Robert Mapplethorpe.
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
To 7 June: Paul Partos
12 June to 5 July: Richard Dunn
10 July to 2 August: Imants Tillers
7 to 30 August: Allan Mitelman.
Tuesday to Saturday 11 - 6

SHERMAN GALLERIES HARGRAVE
1 Hargrave Street, PADDINGTON 2021
Tel. (02) 9360 5566 Fax (02) 9360 5935
Throughout the year the gallery has a constantly changing program of exhibitions by gallery artists, including works by Tim Storrier, Michael Johnson, Philip Wolfhagen, Marion Borgelt, Simeon Nelson, Mike Parr, Guan Wei and John Young, and a large collection of original prints and works on paper.
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

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 Sydney's oldest surviving public buildings. Displays of Australian gold and silver treasures, coins and architectural history.
June, July, August: 'Gods, Gowns and Dental Crowns', an exhibition that 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

SYDNEY OBSERVATORY
Observatory Hill, Watson Road,
SYDNEY, 2000
Tel. (02) 9217 0485
This historic sandstone building, Sydney's only major museum of astronomy, gained international recognition in the 1880s when astronomer Henry Chamberlain Russell took some of the world's first astronomical photographs and helped develop the world's first global atlas on the sky. It became a museum and public observatory in 1982.
See the wonders of the southern sky. Night viewings include a film, talk, exhibition visit and viewing through a state-of-the art telescope.
Opening nightly, except Wednesday, for night viewing, bookings essential.
Monday to Friday morning reserved for booked groups, weekends 10 - 5, school and public holidays 2 - 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. Pottery both decorative and domestic.
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 BERTOUCH GALLERIES
61 Laman Street, NEWCASTLE 2300
Tel. (049) 29 3584 Fax (049) 26 4195
To 15 June: Shirley Cameron-Roberts, paintings; Graham Cox, paintings; Julio Santos, glass; Krysten Walker, sculpture; Graham Wilson, woodblocks
20 June to 6 July: Sue Jones, pottery; Marea Kozaczynski, paintings; Brian Wolfenden, sculpture; Julie Squires, sculpture; Rae Richards, paintings
11 July to 3 August: Mary Beeston, paintings; Larry Beeston, weaving; Ron Hartree, paintings; Brad Snape, sculpture
8 to 31 August: Alf Scott, ceramics; Brian Roberts, paintings; Chris Ross, paintings; Graham Gilchrist, sculpture.
Friday to Monday 11 - 6,
or by appointment

WAGNER ART GALLERY
39 Gurner Street, PADDINGTON 2021
Tel. (02) 9360 6069
Fax (02) 9361 5492
3 June to 18 July: 'Collector's Choice', investment and rare paintings for the discerning collector
22 July to 15 August: 'The American Dream', Hockney, Larry Rivers, Lichenstein, Warhol, American contemporary graphics
From 19 August: John Rigby.
Tuesday to Saturday 11 - 6,
Sunday 1 - 5

WATTERS GALLERY
109 Riley Street, EAST SYDNEY 2010
Tel. (02) 9331 2556 Fax (02) 9361 6871
18 June to 5 July: Rod McRae, and Roger Crawford, paintings
9 to 26 July: Tony Tuckson, abstract paintings and works on paper
30 July to 16 August: Virginia Coventry, and Mostyn Bramley-Moore, paintings
From 20 August: George Barker, paintings and works on paper; Maeve Woods, 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

ACT

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

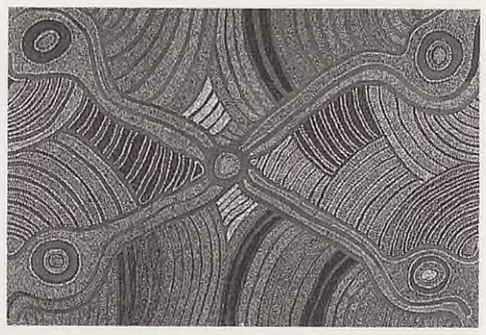
WORKSHOP ARTS CENTRE
33 Laurel Street, WILLOUGHBY 2068
Tel./Fax (02) 9958 6540
Ewart Gallery:
To 7 June: Students from Cromehurst school, mixed media
25 July to 9 August: Jean Hanrahan and Janette Hanrahan, a selection of prints from 1977 to 1997
15 to 20 August: Workshop Arts Centre annual painting exhibition.
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 Street, 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
Two exhibitions every month by major Australian artists. Aboriginal art always in stock.
June: Kerrie Lester and Murray Gill, works on paper
July: Brian Dunlop, Philip Wolfhagen, Geoffrey Ricardo; stock exhibition
August: Michael Taylor, paintings.
Wednesday to Sunday 11 - 6



ADA BIRD PETYARRE, Mountian devil lizard dreaming, 1994, acrylic on canvas, 78 x 114 cm, courtesy Ebes Collection, Aboriginal Gallery of Dreamings.

GALLERY HUNTLY CANBERRA
11 Savige Street, CAMPBELL 2612
Tel. (06) 247 7019
Paintings, original graphics and sculpture from Australian and international artists.
By appointment

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.
To 14 September: 'A Face in the Crowd', painter and writer Robin Wallace-Crabb presents an engaging collective portrait of our changing nation. This exhibition brings to Canberra works from forty-eight collections throughout Australia.
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
10 Schlich Street, YARRALUMLA 2600
Tel. (06) 285 2218 Fax (06) 282 5145
Solander Gallery has a new location. Continuing to bring the best of Australian art to the National Capital.
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.
To 8 June: Lachlan Warner, drawings
11 to 29 June: Martin Paull, paintings
2 to 20 July: Fronica Binns and Sonia Van de Haar, mixed media
23 to 27 July: Tim Acker, photographic installation
7 to 17 August: Kerrie Russell, paintings, drawing, prints
From 20 August: Jane Bradhurst, paintings, drawing, prints.
Wednesday to Sunday 11 - 5

CHARLES BLACKMAN, The tilted building, 1953, oil on composition board, 100 x 75 cm, Andrew Ivanyi Galleries.

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, Lorna Napurrurla Fencer. 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 prominent Australian artists. Gallery established for over twenty-five years.
Monday to Saturday 11 - 5,
Sunday 2 - 5

ANNA SCHWARTZ GALLERY
185 Flinders Lane, MELBOURNE 3000
Tel. (03) 9654 6131
Fax (03) 9650 5418
Contemporary Australian art.
Tuesday to Saturday 12 - 6

A.R.T. GALLERY EDEN
Shop 14, Collins Place,
45 Collins Street (enter from hotel driveway), MELBOURNE 3000
Tel. (03) 9654 1351 Fax (03) 9663 7800
7 June to 3 July: 'The Australian Human Comedy Series', a series of lithographs that have evolved over the last twenty years, by William Gleeson
5 to 31 July: 'Andamooka', paintings by David Hume that explore the unique landscape around the Andamooka area.
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 that 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 29 June: The first in ACCA's three-part 'Death and the Body' series examining recent explorations into mortality; Sally Mannall, recent works; '... we all fall down', Alex Rizkalla
5 July to 3 August: 'Mirrormax', Jeff Gibson; 'Pre-Millennial Tribulation', Mike Stevenson and Ronnie Van Hout
From 8 August: 'Out of Order', Margaret Morgan.
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
10 June to 5 July: Graeme Drendel, paintings; Euan Heng, prints; Julie Jame, drawings
14 July to 9 August: Geoffrey Dupree, paintings; Henry Mulholland, paintings and works on paper; Geoffrey Ricardo, prints
From 18 August: Arthur Boyd, paintings, Paris prints, Atelier Bordas prints.
Monday to Saturday 10 - 6

AUSTRALIAN PRINT WORKSHOP
210 Gertrude Street, FITZROY 3065
Tel. (03) 9419 5466 Fax (03) 9417 5325
Monthly exhibitions of contemporary Australian printmaking by established and emerging artists, generated by printing projects at the workshop.
Monday to Friday 10 - 5,
Saturday 12 - 5

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

BEL DECOR ART STUDIO
154 Church Street, BRIGHTON 3186
Tel. (03) 9593 1366
Changing exhibitions of contemporary Australian and European artists.
29 June to 12 July: Michael Culling, sculpture.
Wednesday to Saturday 12 - 6

BRIDGET McDONNELL GALLERY
130 Faraday Street, CARLTON 3053
Tel. (03) 9347 1700
Fax (03) 9347 3314
Australian and European paintings, drawings and prints. Artists include William Strutt, Oswald Brierly, Derwent Lees, Sidney Nolan and Lloyd Rees.
Monday to Friday 11 - 6,
Saturday 12 - 5

BUTTERFLY GALLERIES
861 High Street, ARMADALE 3143
Tel. (03) 9500 0222 Fax (03) 9525 8077
Specialising in Australian fine art from colonial, contemporary, impressionist and modern periods by well-known Australian artists.
Monday to Friday 11 - 5.30,
Sunday 1 - 5

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

CONTEMPORARY ART SOCIETY OF VICTORIA
PO Box 283, RICHMOND 3121
Tel./Fax (03) 9428 0568
(fax by appointment only)
Three group shows yearly. Monthly members' nights, artwork displays, gallery walks, talks, slides and workshops.
CAS. Inc. 9″ x 12″ national touring exhibition 1997
8 to 19 July: The Malthouse Gallery, 113 Sturt Street, South Melbourne
29 July to 31 August: Seymour Centre Theatre Complex, York/Everest Foyers, Cnr City Road and Cleveland Street, Broadway, Sydney.

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
June: Louis Kahan
July: Jules Sher
August: Ken Johnson.
Ongoing display of vibrant and unique Australian studio glass.
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 Dunlop, Boyd, Blackman, Coburn and Shead. Corporate art service available.
Monday to Friday 9 - 5.30

GALLERY GABRIELLE PIZZI
141 Flinders Lane,
MELBOURNE 3000
Tel. (03) 9654 2944
Fax (03) 9650 7087
10 June to 5 July: Papunya women group exhibition, paintings
8 July to 2 August: Harry J. Wedge, paintings and works on paper
5 to 30 August: 'Ngukurr', paintings.
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
A gallery with licensed cafe overlooking the Port of Sale. Frequently changing touring exhibition program, permanent collection, regional artists.
To 8 June: Eva Volny, recent bronze sculptures
To 15 June: 'Tradition, Cloth and Meaning', an exhibition of contemporary textiles
13 June to 16 July: Kerryn Kirkby, recent sculpture and jewellery
13 June to 27 July: 'Dualisms No. 2', an exhibition of contemporary textiles
20 June to 3 August: Victor Litherland, and Charles Aisen, naive art
31 July to 24 August: Simon Bazeley, recent paintings
6 to 17 August: 'Education Art Expo'
From 21 August: 'Eureka – The First Republic', an exhibition of paintings and historical material.
Daily 10 - 5, closed public holidays

GOULD GALLERIES
270 Toorak Road, SOUTH YARRA 3141
Tel. (03) 9827 8482
Fax (03) 9824 0860
Extensive selection of important Australian artists 1880 to contemporary. Advisers to corporate and private clients. Valuations, restorations, paintings purchased.
Monday to Friday 11 - 6,
Saturday 11 - 5, Sunday 2 - 5

GREYTHORN GALLERIES
462 Toorak Road, TOORAK 3142
Tel. (03) 9826 8637
Fax (03) 9826 8657
Representing fine Australian artists with regular solo exhibitions. Additional display, Ansett Golden Wing and VIP lounges, Melbourne
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

JOAN GOUGH STUDIO GALLERY
326–328 Punt Road,
SOUTH YARRA 3141
Tel. (03) 9866 1956
Contemporary art by Australian artists in association with Jenifer Tegel, Los Angeles, and Anthony Syndicas, Paris.
June: Chrystal Jordan, watercolours.
Monday 3 - 8, or by appointment

JOSHUA McCLELLAND PRINT ROOM
15 Collins Street (2nd floor),
MELBOURNE 3000
Tel. (03) 9654 5835
Fax (03) 9654 5835
Early Australian prints, linocuts and etchings, also Chinese pottery and porcelain.
Monday to Friday 10 - 5

KARYN LOVEGROVE GALLERY
Second Floor, Love and Lewis Building,
321 Chapel Street, PRAHRAN 3181
Tel. (03) 9510 3923
Fax (03) 9510 3919
Representing Marianne Baillieu, Lauren Berkowitz, Clinton Garofano, Geoff Lowe, Tracey Moffatt, Callum Morton, David Noonan, Robyn Stacey, Imants Tillers.

KARYN LOVEGROVE – LOS ANGELES
Bergamot Station, 2525 Michigan Avenue A1, Santa Monica, California, CA 90404 USA
Tel. (310) 829 3299
Fax (310) 829 3499
Co-directors Sarah Ritson and Karyn Lovegrove.
Wednesday to Saturday 12 - 5, or by appointment

KINGSTON ARTS CENTRE
979 Nepean Highway,
MOORABBIN 3189
Tel. (03) 9556 4440
Fax (03) 9556 4441
http://www.pcg.apc.org/~kingart
kingart@pcg.apc.org
A dynamic multifunctional centre for the visual and performing arts, committed to public accessibility and artistic innovation.
To 1 June: 'Seasons and Feelings', Martin Kizur, paintings
3 June to 1 July: 'Four Generations', Sharyn Meade, photographic installation
17 to 31 July: 'Homage to Marcel Duchamp', Paul Thomas, paintings
3 to 24 August: 'Journey to Utopia: Han Douma 1905–1986'
From 27 August: Patricia Dykers-Kidd, sculpture.
Monday to Friday 10 - 6,
Sunday 2 - 5

LAURAINE DIGGINS FINE ART
5 Malakoff Street
NORTH CAULFIELD 3161
Tel. (03) 9509 9855
Fax (03) 9509 4549
Specialists in Australian Aboriginal, colonial, impressionist, modern and contemporary paintings, sculpture and decorative arts. Changing exhibitions of new, established and international artists throughout the year.
Monday to Friday 10 - 6,
Saturday 1 - 5, or by appointment

LYTTLETON GALLERY
2a Curran Street,
NORTH MELBOURNE 3051
Tel./Fax (03) 9328 1508
Corporate and private collection advice. Valuations. Periodic exhibitions by invitation. Continual availability of works by acknowledged Australian artists particularly Yvonne Audette, Peter Graham, Ronnie Jakamarra Lawson, Marika Family, Lynn Miller-Coleman, 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

MINER'S COTTAGE ART GALLERY
2923 Warburton Highway,
WESBURN 3799
Tel. (03) 5967 2535
Traditional and contemporary works including landscape, portraiture, nude, floral, in oil, watercolour, pastel and gouache. Featuring artist O. Simon.
Friday to Sunday, 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 that aims to perform an informational and educational role within the campus and public communities. It provides an annual program, with related catalogues and events, that critically interprets and documents recent Australian visual art practice.
To 28 June: 'Fire and Life', Jon Cattapan and Surendran Nair; 'Morphic Fields', Marianne Baillieu
10 July to 23 August: 'Screen', slide, video and projection works by Japanese and Australian artists.
Admission free
Tuesday to Friday 10 - 5,
Saturday 1 - 5, closed Monday and between exhibitions

NATIONAL GALLERY OF VICTORIA
180 St Kilda Road, MELBOURNE 3004
Tel. (03) 9208 0222
Fax (03) 9208 0245
To 7 July: Graeme Hare, photography
4 June to 28 July: 'Contemporas'
2 July to 18 August: 'Lit from Within: Amish Quilts from Lancaster County'
From 16 July: Ginger Riley Munduwalawala.
Daily 10 - 5

NIAGARA GALLERIES
245 Punt Road, RICHMOND 3121
Tel. (03) 9429 3666
Fax (03) 9428 3571
To 14 June: Kevin Lincoln, paintings and works on paper
17 June to 19 July: Richard Larter and Pat Larter
22 July to 30 August: Robert Klippel.
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

THE POST MASTER GALLERY
321 Exhibition Street (cnr La Trobe Street), MELBOURNE 3001
Tel. (03) 9204 7727
Fax (03) 9204 7743
June and July: Gallery closed for building
From 19 August: 'The Millionth Migrant'.
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 ART CENTRE
Cherry Tree Creek, LORNE 3232
Tel. (052) 89 1989
http://www.ne.com.au/~qdos/

Field sports of the natives of New South Wales, c. 1819, a set of 10 aquatints, Peter R. Walker Pty Ltd.

This new complex set in bushland offers a fine art gallery space, indoor/outdoor performance space and hectares of sculpture park.
Thursday to Tuesday 11 - 6

RMIT GALLERY
Storey Hall, 344 Swanston Street,
MELBOURNE 3000
Tel. (03) 9660 1717
Fax (03) 9660 1738
Exhibitions of local and international contemporary art, design, craft, architecture and technology with supporting lectures, seminars and publications.
Free admission
Monday to Friday 11 - 5,
Saturday 2 - 5

ROBERT LINDSAY GALLERY
45 Flinders Lane, MELBOURNE 3000
Tel. (03) 9654 2133
Fax (03) 9654 3520
June: Annette Bezor
July: Louise Hearman
August: Jan Nelson, Luise Fong.
Tuesday to Saturday 11 - 6,
or by appointment

RONALD GREENAWAY ARTIST GALLERY
24 Prospect Hill Road,
CAMBERWELL 3124
Tel. (03) 9882 8824
Presenting for viewing and sale fine artworks on paper or canvas by accomplished traditional or modernist artists. Representing Inez Abbott, Heather Belle Johnson, Elwyn Lynn, Franta Maly, Joyce McGrath and Ronald Greenaway. Offering an ongoing consultancy to art investors or corporations forming significant collections. Arranging major portrait commissions. Provision of advanced private tuition in painting techniques. Artists desiring representation in Melbourne are invited to make initial contact by letter.
Visitors 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 ST GALLERY
(Dandenong Community Arts Centre),
Cnr Robinson and Walker Streets,
DANDENONG 3175
Tel. (03) 9706 8441 Fax (03) 9706 9543
Walker St Gallery supports exhibitions of creative contemporary work and offers theme shows and touring exhibitions. Gallery calendar available.
Monday to Friday 11 - 4,
Saturday 11 - 4

WAVERLEY CITY GALLERY
170 Jells Road, WHEELERS HILL 3150
Tel. (03) 9562 1569
Fax (03) 9562 2433
Temporary exhibitions from historical to contemporary, local to international art, craft and design. Permanent collection of Australian photography.
Tuesday to Friday 10 - 5,
Saturday and Sunday 12 - 5

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, 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) 8364 4610
Fax (08) 8364 4865
To 30 June: Anne Hamden
From 15 August: Kay Singleton Keller.
Tuesday to Friday 10 - 5,
Saturday and Sunday 2 - 5

ADELAIDE FESTIVAL CENTRE TRUST
Visual Arts Department,
King William Road, ADELAIDE 5000
Tel. (08) 8216 8850
Fax (08) 8212 7849
Artspace
To 28 June: Pablo Byass, Megan Allford, Ida Maglai and Elizabeth Starling
4 July to 16 August: 'Land', Catherine K, Christine James, Lucinda Clutterbuck, Jo Crawford, Irene Briant, Jenny Clapson, Contantine Nicholas and Nica Schwarz
Festival Theatre Foyer
To 5 July: 'A Tapestry', a photo

Art and Australia Readership Survey

WINNERS

The following five subscribers have been selected to have their subscriptions to *Art and Australia* extended for a further four issues: Fred Johansen, John Thompson, Jennifer Watson, Mark Hildebrand and G. Ingham.

Congratulations to the winners, and thank you to all the subscribers who participated in the survey.

documentary by Tom Dion and Joanne Saad from the Wollongong City Gallery
8 July to 16 August: 'The Fuji ACMP Australian Photographers Collection II'
From 19 August: 'Ask that your way be long …', a thirty-year survey, 1964 to 1995, of the printmaking of Jorg Schmeisser.
Admission free
Monday to Friday 10 - 5,
Saturday 1 - 5

ART GALLERY OF SOUTH AUSTRALIA
North Terrace, ADELAIDE 5000
Tel. (08) 8207 7000
Fax (08) 8207 7070
To 29 June: 'Bohemian London: Camden Town and Bloomsbury Group Paintings in Adelaide'. This exhibition illustrates the story of two of the most vigorous groups of artists living in London immediately before World War I. Deeply influenced by French post-impressionism, these painters brought the hot colours of the Mediterranean to the gloomy drawing-rooms of Edwardian London
27 July to 31 August: 'A Celebration of 150 Years of the Anglican Diocese of Adelaide'. Including silver objects, furniture, paintings and embroidered textiles selected from the splendid furnishings of South Australia's churches, this exhibition brings together a range of the beautiful objects that form part of the Anglican ecclesiastical tradition in Australia
From 15 August: Anne Newmarch. An important South Australian visual artist, Newmarch addresses various political and social issues in her work, including those of the women's movement. Works include paintings, photographs, prints and collages.
Daily 10 - 5

BARRY NEWTON GALLERY
269 Unley Road, MALVERN 5061
Tel./Fax (08) 8271 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) 8267 4449
Fax (08) 8267 3122
6 to 29 June: Steven Cox, paintings and watercolours; Helen Kavanagh, prints
4 to 27 July: Murray Zimiles, paintings and works on paper
1 to 24 August: Dean Bowen, paintings, works on paper, sculpture; Nick Mount, glass works.
Tuesday to Friday 11 - 5,
Saturday and Sunday 2 - 5

EXPERIMENTAL ART FOUNDATION
Lion Arts Centre,
NORTH TERRACE, ADELAIDE 5000
Tel. (08) 8211 7505
Fax (08) 8211 7323
eaf@camtech.net.au
The EAF runs a gallery and bookshop, projects and talks programs representing new developments in Australian and international practices.
Tuesday to Friday 11 - 5,
Saturday and Sunday 2 - 5,
closed Monday and public holidays

GALLERIE AUSTRALIS
Lower Forecourt Plaza, Hyatt Regency,
NORTH TERRACE, ADELAIDE 5000
Tel. (08) 8231 4111
Fax (08) 8231 6616
Exhibiting Aboriginal artists from Papunya, Haasts Bluff, Utopia, Balgo Hills, Arnhem Land and Turkey Creek.
Monday to Friday 10 - 6,
Saturday 12 - 4

GREENHILL GALLERIES
140 Barton Terrace,
NORTH ADELAIDE 5006
Tel. (08) 8267 2933
Fax (08) 8239 0148
Monthly exhibitions featuring the work of leading Australian artists, including paintings, prints, sculpture, ceramics and jewellery.
15 June to 9 July: Jenny Gore, enamels
13 July to 3 August: Selected artists
From 5 August: Twenty-fifth birthday exhibition of major artists from this quarter century.
Tuesday to Friday 10 - 5,
Saturday and Sunday 2 - 5

KENSINGTON GALLERY
39 Kensington Road, NORWOOD 5067
Tel. (08) 8332 5752
Fax (08) 8332 5066
Interesting exhibitions each month by leading Australian artists. Agents for Barbara Hanrahan and Jorg Schmeisser.
June: Simon Fieldhouse, paintings, clever witticisms on the legal and medical fraternity.
Tuesday to Friday 10 - 5,
Saturday and Sunday 2 - 5

UNIVERSITY OF SOUTH AUSTRALIA ART MUSEUM
Holbrooks Road, UNDERDALE 5032
Tel. (08) 8302 6477
Fax (08) 8302 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
11 June to 20 July: Tom Roberts
To 6 July: 'Möet and Chandon Touring Exhibition'
10 July to 24 August: Guides' choice from the collection.
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.ois.net.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

GODDARD DE FIDDES CONTEMPORARY ART
Upper Plaza, QVI Building,
250 St Georges Terrace, PERTH 6000
Tel. (09) 324 2460
Fax (09) 324 2460
Monthly exhibitions of contemporary Australian art.
Tuesday to Friday 11 - 5,
Saturday 2 - 5

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.
15 July to 5 August: Wim Boissevain, new paintings
From 12 August: Christopher Orchard, new works.
Monday to Friday 10 - 5,
Sunday 2 - 5

GUNYULGUP GALLERIES
Gunyulgup Valley Drive,
YALLINGUP 6282
Tel. (097) 55 2177 Fax (097) 55 2258
Changing display of furniture, fine art and craft by established and emerging Western Australian artists.
1 to 15 June: Mary Knott, paintings and sculpture
6 to 20 July: Brian McKay, 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

STAFFORD STUDIOS
102 Forrest Street, COTTESLOE 6011
Tel. (09) 385 1399 Fax (09) 384 0966
Regular exhibitions of contemporary artists, national and international: Frank Hodgkinson, Robert Dickerson, Louis Kahan, Anne Graham, Milton Moon, Wim Boissevain, Diana Johnston, Victor Greenaway, John Borrack, Mary-Jane Malet. Stafford Studio specialises in international marketing and exhibitions.
Tuesday to Friday 10 - 5,
Sunday 2 - 5

TASMANIA

HANDMARK GALLERY
77 Salamanca Place, HOBART 7000
Tel. (03) 6223 7895
Fax (03) 6223 7015
Since 1982 Handmark Gallery has sought, found and developed an extraordinary range of talent from the Tasmanian art and craft movement. The most successful of these artists are now represented in international and national galleries. This philosophy continues as demonstrated by the ever-changing presentation of work by new and established artists and craftspeople.
Daily 10 - 6

MASTERPIECE FINE ART GALLERY AND ANTIQUES
63 Sandy Bay Road, HOBART 7005
Tel. (03) 6223 2020
Fax (03) 6223 6870

Specialising in Australian paintings – colonial to contemporary. Plus European works, colonial furniture and *objets d'art*. Government-approved valuer.
Monday to Saturday 10 - 5.30

THE SALAMANCA COLLECTION
65 Salamanca Place, HOBART 7004
Tel./Fax (03) 6224 1341
In historic Salamanca Place, specialising in twentieth-century Australian art such as Charles Blackman, Donald Friend, Roland Wakelin, Alison Rehfisch, as well as work with a Tasmanian connection.
Daily 10 - 5

NEW ZEALAND

AUCKLAND ART GALLERY
Heritage Gallery: Cnr Wellesley and Kitchener Streets,
New Gallery: Cnr Wellesley and Lorne Streets, AUCKLAND
Tel. (64 9) 307 7700
Fax (64 9) 302 1096
Heritage Gallery:
To 6 July: 'Couture to Chaos', fashion from the 1960s to now, major styles and trends through clothing and accessories by artists/designers. Over 100 costumes and accessories from the collections of the National Gallery of Victoria
From 28 June: 'Goldie'. New Zealand's first blockbuster exhibition surveying Charles Goldie's works from student years to Maori portraits. Goldie is New Zealand's most copied and controversial artist
New Gallery:
To 22 June: 'Peter Hill: Superfictions – The Art Fair Murders', a simulacrum of a contemporary art fair in which real and bogus works of art commune, freed from the aesthetic and historical strictures of curatorial practice
From 30 August: 'Dick Frizzel: Portrait of a Serious Artiste', a long-awaited exhibition of this popular local artist featuring thirty-five works painted between 1978 and 1992.
New Gallery:
Saturday to Thurday 10 - 6,
Friday 10 - 8
Heritage Gallery: Daily 10 - 4

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

RICHARD MacDONALD, **The trumpeter**, cast bronze in edition of 90, Marina Gallery.

MARINA GALLERY
18A Quayside, Town Basin,
WHANGAREI 0115
Tel./Fax (64 9) 438 8899
www.netlist.co.nz/Art/MarinaGallery
Representing 'down-under' United States foremost contemporary figurative bronze sculptor Richard MacDonald, and prominent and emerging New Zealand artists in all mediums.

OEDIPUS REX GALLERY
1st Floor, 32 Lorne Street, AUCKLAND
Tel. (64 9) 379 0588
Fax (64 9) 309 6652
Contemporary painting and sculpture from New Zealand and the Pacific. Abstract, landscape and figurative work in stock now.
Tuesday to Friday 10 - 5,
Monday and Saturday 11 - 3

ROBERT MCDOUGALL ART GALLERY AND ANNEX
PO Box 2626, CHRISTCHURCH 8001
Tel. (64 3) 365 0915
Fax (64 3) 365 3942
The gallery features regularly changing exhibitions of New Zealand and international, historical and contemporary art.
6 June to 6 July: 'Redeye', Ann Shelton, photographs
To 13 July: 'Shadows of Doubt', Barry Cleavin, prints
11 July to 10 August: Simon Biggs, Canterbury University artist-in-residence
12 June to 3 August: ' Treasures in Trust', selected items from the National Library, Wellington.
Summer 10 - 5.30 daily,
Winter 10 - 4 daily

JONES AND STUBBS

'I know that face!', I remember saying the first time I came across one of Brett Jones and Sarah Stubbs's works. Showing off my knowledge of daytime soaps as the image of a minor TV character materialised on the canvas. Enjoying, vicariously, a pleasure that's only an occasional treat these days. For some time now – the most recent exhibitions were held concurrently at Westspace and Platform in Melbourne, with stylish pocket-sized booklets to accompany each show – these artists' collaborations have taken their cue from daytime television.

The bland affectation of the source and the flash of recognition: these are the tricks Jones and Stubbs use to draw their audience into their odd, elusive dramas. One doesn't need to be able to place these characters – as I had congratulated myself on so cleverly doing – to recognise them, for they speak their place, their role of the moment, in the set of a chiselled jaw, the tilt of a perfectly coiffed head. The snatches of text, of dialogue, are like that too. Bland, recognisable, bound to the surface, they are the straining for effect of a personals ad, a chat-show compere's patter, a talk-back radio call. This is the white noise of contemporary talk.

Yet if that suggests Jones and Stubbs are out to mock this decidedly un-hip end of popular culture, the sophistication of the works and their adaptation to specific contexts – the gallery walls of Westspace, the station subway vitrines of Platform, the printed page – suggest otherwise.

Westspace hosted four paintings. Worked in oil on linen, the broad contours of the stars' faces emerge from a milky fog of images. With their flattened-out highlights and shadows, these are the in-your-face faces of soap emotion, making cameo appearances in imagined dramas.

In *I know you must be wondering*, 1996, talk-show host Phil Donohue proffers a gesture of inquiry, of invitation. Meanwhile, Eric Forrester, patriarch of 'The Bold and the Beautiful', grips a telephone receiver, frowning slightly, forceful, resolute. A generic TV blonde glances away, neck tensed, eyes hooded … troubled. Who leads the discussion, who gives the orders here? Ask these questions, and find a scenario of male power. But swirling behind these players are the warmly tinted faces of a talk-show audience. Words float among them – I think he should remarry … marry … I think he should be alone – in and out of focus. It's all a game. A game that might be a rehearsal for something else, something outside the studio, beyond the screen. We know what we're talking about here, even if the words of love and need are blunt and pragmatic, not poetic.

And then we notice at the periphery above, 'Coming up: Wha…' – it's unfinished, but the 'what' doesn't matter, we're ready to move on to the next act; and below, 'was I right or was I right!' – the street-jive-cum-studio-patter of question-as-answer. Declamatory inconclusion. Perhaps it is this, forgetting her script for a moment, that puzzles and overwhelms the actress. And Phil and Eric are looking increasingly marginal to the real action.

The dynamics of connection, communicated in, with and against a mass-mediated muzak, are Jones and Stubbs's real subject. Which is why it's so gratifying to see them produce work for different settings. At Platform, where most viewing is the 'out of the corner of the eye' kind, they called for attention not with layers of imagery compelling contemplation but with stripes of boldly printed words and snaps of images – monochromatic, sparse, eyecatching.

Here the clichés of soapie dialogue fell on forgiving ears. 'I think it's now time to move on, to take a step forward.' It could be a next-day reliving over the coffee urn, a strident surtitle to the action in the subway, a subtly ambiguous caption reflected back at the viewer. Rather than peak-hour hubbub, these works mimic snatches of overheard conversation ringing true through the noise. Together they build a narrative, a tragi-comedy of commuterdom.

They got me hooked. I have to keep watching, waiting … for the next episode …

Brett Jones and Sarah Stubbs, Withinbetween, Platform, Melbourne, 22 July – 23 August 1996; **Blueblockers and Role-playing in the Land of RGB,** Westspace, Melbourne, 7–24 August 1996.

Stephanie Holt

HOWIE AND SCOTT

Why bring together two artists whose work seems to have nothing in common but Scope? Ann Howie works in oils on canvases of uniform sizes; Eamonn Scott uses wood panels from demolished rooms and works over their worn surfaces in various mediums. She concentrates on compositions and colours; he works with juxtapositions and

BRETT JONES and SARAH STUBBS, Back into the dating mix (just divorced), 1996, oil on linen, 152 x 244 cm.

ANN HOWIE, Fernand and Stanley's Roofing Company, 1996, oil on canvas, 81 x 117 cm.

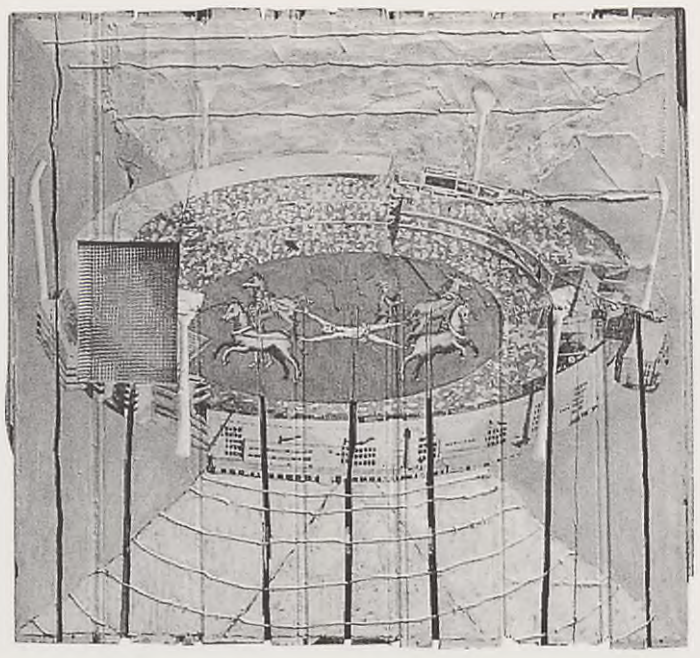
graphite drawings. The ambiguous physicality of these objects is rendered seamless in reproduction – the aura is mortal. Howie and Scott both included self-portraits, but they tell you little about persona. Hers keeps her face a secret – the ringed hand divided from the jug – a surrogate portrait of a marriage. His puns on the artisan in his workshop. Though he is seen full frontal, he's under a skull-crusher and less important than the stuffed otter he holds on a platter or the horizontal play of subtracted shapes across the top.

The theoretically informed might tag the two artists political adversaries and/or gender representatives – in either case, as aesthetic opposites. Melbourne loves compare and contrast. It's a way of dressing indifference as passion, and disguising imbecility as authority, and it has been around at least since the Trustees acquired Saints George and Joan to flank the entrance to the Public Library among the lilli pillies. They stand there yet, bronze equestrian statues, the hero in naked contrapposto on a rearing stallion stabbing the dragon below, the heroine aloft, fully armoured and holding the reins of a motionless steed: male energy and female control. Slides and dual projectors have made the authoritarian habit endemic and dull.

Like who can say how many now, Howie and Scott are self-funded with some sales and supplementary income from work in the community. It is there that they see the impact of art education and from there that they draw the strength to work out of uncertainty and away from mediocrity. John Brack got it right, circa 1990, when he said that for him the art money came too late. His old-master complaint highlights the error of valuing contemporary art by way of the proper name. Add the pedigrees of gender, medium, subject, celebrity, ethnicity or location and the art barely counts.

We get the plot without a denouement, an event without a prelude. Howie's *Dinklar* is a travel picture, the title a placename. A heavy summer sky dwarfs the solitary figures. They can't stop what's going to happen no matter how long the spires across the fields have looked the same. In Scott's *Quarter-time entertainment*, set at the MCG, the geometry contains the narrative. The faces in the stands are made by drawing in the spaces between them.

'Howie and Scott' sounds like a couple of early explorers. Their technical skills are attuned to serendipity. They both regularly make on-the-spot sketches, for reference not posterity. Art can carry more meaning than a signature style. Once, in the United States, Meyer Schapiro warned young Clement Greenberg that abstraction was in the nature of art and not a necessary historical condition of the twentieth century. A more recent fashion has been for criticality and against expressivity. Like Greenberg's antithesis between abstract and representational – Pollock triumphs over Dubuffet – such exclusivity is absurd. Howie's additions and subtractions are based less on calculation and more on how observation is mediated through consciousness. Scott, meticulously recycling images of architectural and mechanical devices, begins with shapes, surfaces and spaces. There's humour in both – sometimes droll, for example *More things to pick up (Italian)*; sometimes satirical, for example *Rationalist* – crossed with a pervasive sense of the menacing present.



EAMONN SCOTT, Quarter-time entertainment, 1996, graphite, lino, plastic, paint on wood, 100 x 106 cm.

Eamonn Scott, Scope, Melbourne, October 1996; **Ann Howie, Home and Away,** Scope, Melbourne, November 1996.

M. E. McGuire

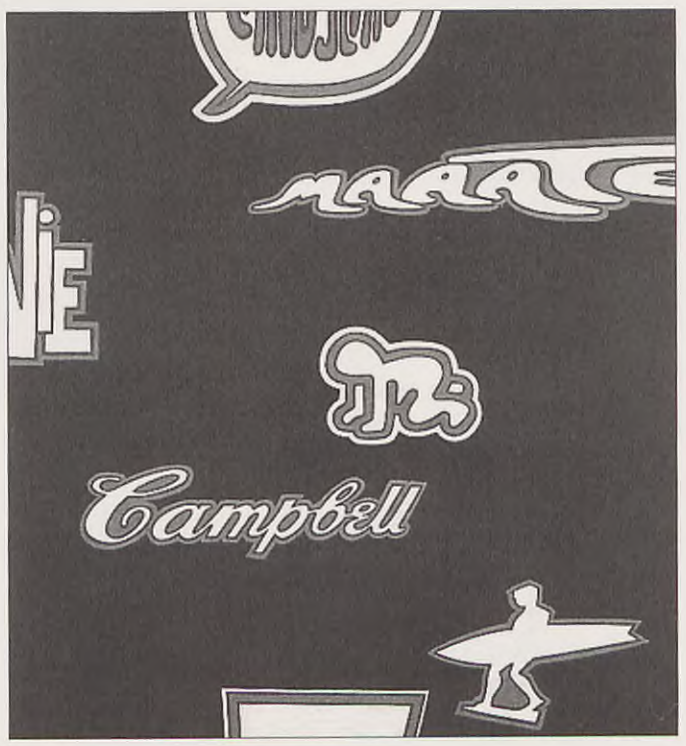
LOW SHEEN

'Low Sheen', Jon Campbell's paeon to the experience of growing up in Melbourne's suburban wonderland during the 1960s and 1970s, possessed a lot of charm. Well versed in the lexicon of Pop styles and iconography, Campbell exhibited images that were bright, shiny and 'high sheen', along with more distinctive work that was cobbled together with an engaging 'do-it-yourself' aesthetic. The exhibition offered a range of large-format gallery-sized canvases, smaller intimate works of various shapes and sizes, and painted sculptural pieces containing an assortment of logos and symbols with catchphrases such as 'Love', '(Holden) Kingswood' and 'yeah'.

In the larger *Combination* canvases, Campbell adorned pink, green and blue colour fields with various insignia derived from colloquial, commercial and artistic sources. The insignia included Keith Haring's emblematic human figure, the old surf-shop logo and Australian expressions such as 'Maaate'. These works create a nicely balanced tension between the 'serious' hand-painted traditions of colour-field painting (which served as the backgrounds), and the commercial image manufacture and catchy design angles of the logos, more characteristic of a Pop sensibility.

In other paintings Campbell demonstrated an intuitive grasp of the ways in which the symbols of consumerism shape our formative cultural identifications and experiences. The logos that have clearly made lasting impressions on him include the Carlton Football Club emblem and the Holden Monaro GTS logo. These insignia resonate with memories of Melbourne childhoods, such as getting into the football for free at three-quarter time in order to watch your favourite team play, or being awe-struck by the rumbling power of General Motors V8 Australian version of the Ford Mustang, usually driven by rambunctious 'hoons'. However, these celebratory and idealised associations were overplayed at times and the exhibition would have benefited from the inclusion of works with a stronger critical focus.

Campbell's paintings express a 'blokey' sentiment



JON CAMPBELL, Combination 4, 1996, enamel paint on cotton duck, 167.4 x 152.2 cm.

and the qualities of Aussie improvisation. These are evident in the artist's use of materials ranging from tin-plated advertising hoardings to polystyrene lettering, and in his smaller images that are idiosyncratic hybrids of painting and sculpture. A similar do-it-yourself approach is apparent in Campbell's use of iconography in works such as *Low sheen*, where he roughly overpainted an old Astor LP with gold, and in a pink guitar construction, which any adolescent might make in praise of their favourite rock guitarist.

Although occasionally incorporating aspects of American culture, Campbell's work is distinctively regional and very much situated in Melbourne, Australia. His do-it-yourself approach tends to generate an inventive regional–international dialogue, and is reminiscent of that of Robert Rooney and Dale Hickey in the late 1960s and early 1970s. The artist appears less concerned with producing a product fit for the international market (displaying all the benefits of a professionally slick finish) than with imbuing the work with an Australian ethos where one is capable of ramshackling materials together in order to 'get the job done' without a lot of fuss.

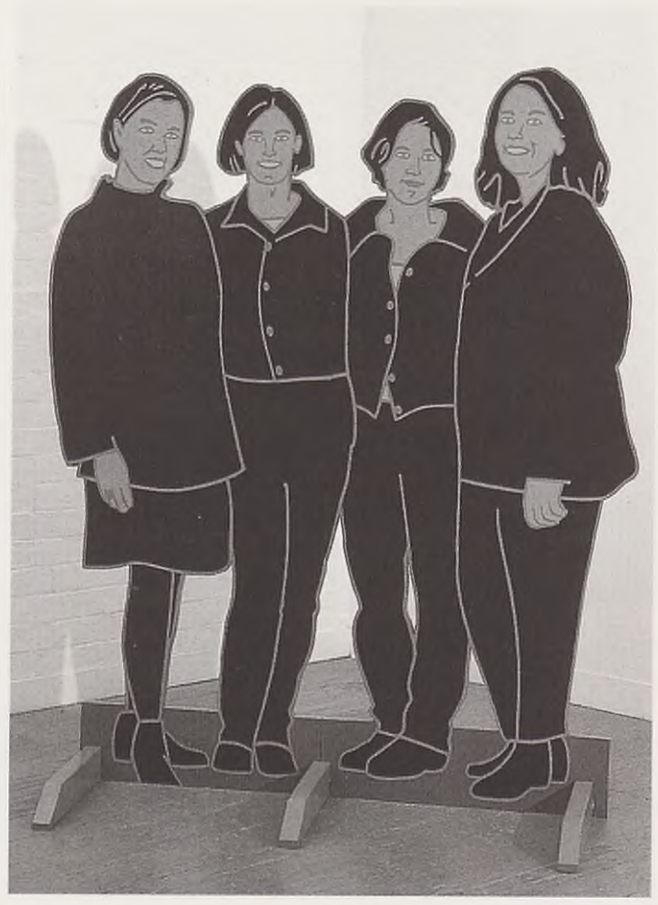
Jon Campbell, Low Sheen, Robert Lindsay Gallery, Melbourne, October – November 1996.

Mark Pennings

ABORIGINAL ABSTRACTION

'Contemporary Abstract Aboriginal Art' at Sherman Galleries Hargrave presented a controversial thesis: that non-representational Aboriginal art is in fact abstract, not in an autonomous and spiritual sense, but in the western, modernist meaning of the term.

The exhibition was curated and jointly presented by Christopher Hodges, director of Utopia Art Sydney, and featured work by Maxie Tjampitjinpa, Rover Thomas, Kngwarreye, Gloria Petyarre, Mick Namarari Tjapaltjarri, Ronnie Tjampitjinpa, Turkey Tolson Tjupurrula and Ada Bird Petyarre. Each of these artists' work is revered for its essentially non-objective evolution from the codified traditional images and motifs on which it draws. Notwithstanding semantic problems and restrictions, the limited size and scope of the exhibition inhibited a convincing argument for a definitive school of abstraction in contemporary Aboriginal art. Yet as a tightly curated project designed to question, albeit unwittingly, the very concept of abstraction in Aboriginal art, it provided a provocative forum.



JON CAMPBELL, Fiona, Annie, Ann, Kathryn, 1996, enamel paint on board, 192 x 156.5 cm.

A poignant footnote arose during the exhibition with the death of its most famous artist, Kngwarreye. Rendered in yellows and browns in the entangled, linear style that characterises her very latest work, *Alhalkere* encapsulates the movement and continuance that the artist associated with the living spirit of her land. The link between knowledge, empiric observation and a technically fluid approach to picture-making, all informed by a lifetime of ceremonial body painting, invests Kngwarreye's painting with a resonance that transcends simple categorisation as abstract or representational.

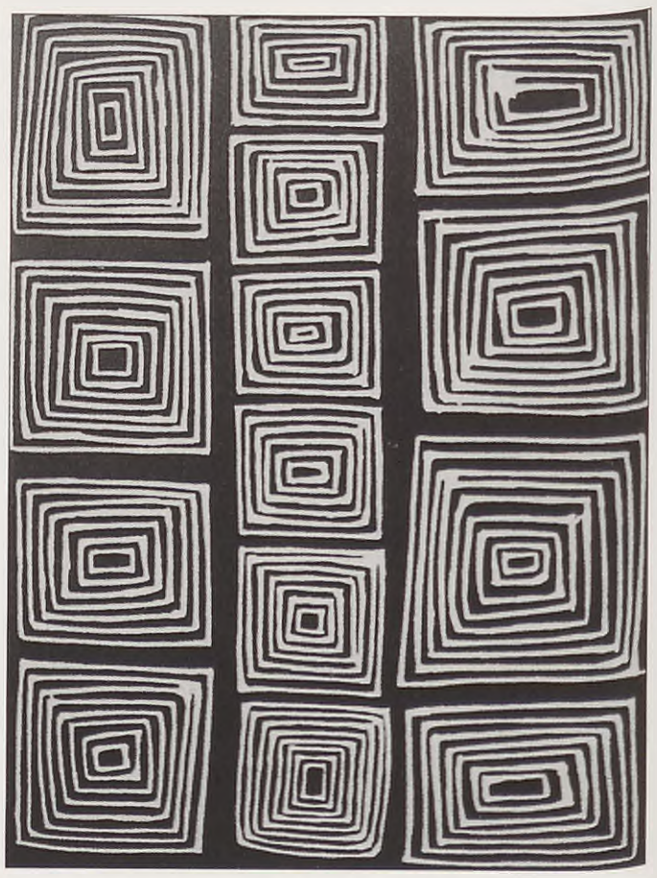
In the exhibition's accompanying catalogue essay, Hodges makes a case for reading the work as abstract, claiming: 'It is unconsciously that these works have their most profound effect, for beyond all the pragmatic references there is a direct visual statement being offered'. He concludes: 'This direct expression of universal forces allows the work to speak directly to us all'. The counter argument is that all good art speaks a universal visual language and its level of accessibility is not contingent on its degree or directness of inferred narrative. That is, emotive resonance and universality are not in themselves relevant factors in the contextualisation of art as abstract.

The most pertinent issue to arise from Hodges's thesis and from the exhibition as a rhetorical exercise is that of cultural assimilation. Certainly, it is convenient to classify Aboriginal art into western art movements, but does this reflect a scholarly and pluralistic multiculturalism or does it deny and deprive the cultural heritage to which the works actually belong?

To speak of abstraction is to refer to modernism, which is peripheral to the reading of Aboriginal art and ultimately only useful as a point of comparison. Though the exhibition did not set up direct parallels with western abstraction, it is a challenging proposal that would add punch to Hodges's otherwise rather subjective stance. For example, when the Art Gallery of New South Wales hung major paintings by Brian Blanchflower and Kngwarreye adjacent to each other a few years ago, the sensory, emotive and technical similarities were overwhelming. In critical discourse, however, Aboriginal art's cultural lineage of many thousands of years is impossible to reconcile with a modern western lineage of abstraction that spans less than a century.

Contemporary Abstract Aboriginal Art, Sherman Galleries Hargrave, Sydney, August – September 1996.

Felicity Fenner



RONNIE TJAMPITJINPA, Untitled, 1996, woodblock print, 30 x 22.5 cm, courtesy Utopia Art Sydney.

John Michael Challen

Autumn Afternoon oil on canvas 111 x 60 cm

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