

ART AND AUSTRALIA

QUARTERLY JOURNAL A\$14.50 US\$12

IN AUSTRALIA WE SAY ...



“...BUT IS IT ART ?”

Rosalie Gascoigne • Peter Tyndall • Yvonne Audette • Luke Roberts
Fairytale • The Dog in Australian Art Part I

SOTHEBY'S

Founded 1744



Sir Arthur Streeton 'La Salute from Riva Schiavoni' c. 1908

Sold by Sotheby's in August 1997 for \$101,500

FINE AUSTRALIAN AND EUROPEAN PAINTINGS
Melbourne – April 1998

ENTRIES NOW INVITED

For enquiries and appraisals please contact Sotheby's
Sydney (02) 9362 1000 or Melbourne (03) 9509 2900

THE 1971 ARCHIBALD PRIZE

Sir John 'Black Jack' McEwan

by

CLIFTON PUGH

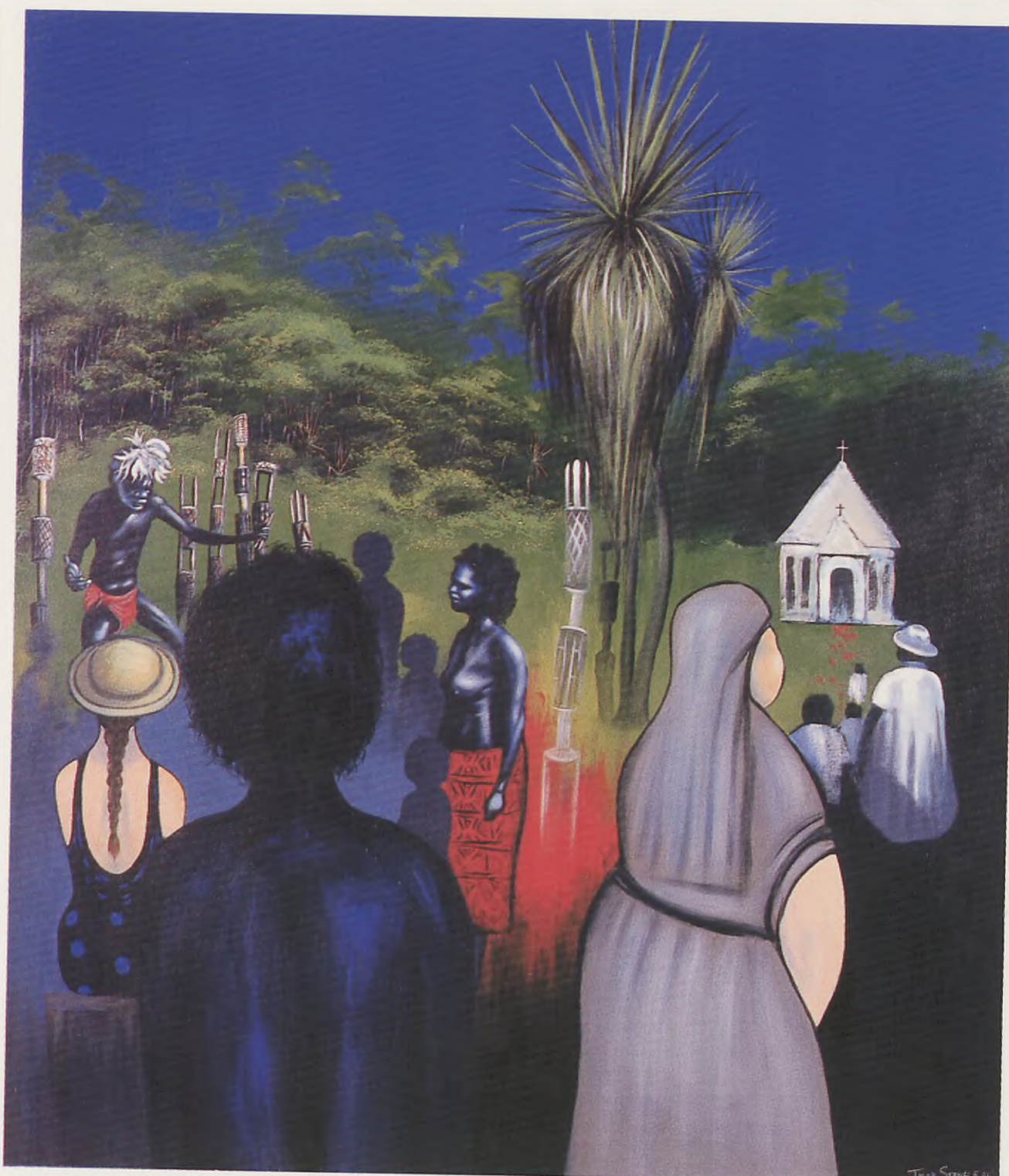


oil on board

180 x 130 cm

ADRIAN SLINGER GALLERIES

Level 2, 171 Elizabeth Street, Brisbane QLD 4000 Telephone (07) 3221 7938 Facsimile (07) 3221 6955



Jacob Stengle 1996

Funeral at Melville Island

INDIGENART

Gallery of Aboriginal Art

ACGN

THE MOSSENSON GALLERY 115 Hay Street Subiaco Perth WA 6008
Telephone +61 8 9388 2899 Facsimile +61 8 9381 1708 Email mossens@wantree.com.au

Volume 35 Number 2

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

Published by Fine Arts Press Pty Limited
Tower A, 112 Talavera Road, North Ryde, Sydney
NSW 2113 Australia
Telephone (02) 9878 8222 Facsimile (02) 9878 8122
email: info@gbpub.com.au
website: www.artaustralia.com

Publishing Director Nevill Drury
Editor Laura Murray Cree
Editorial Assistant Claire Armstrong

Consultant Editor Leon Paroissien
Editorial Advisers Juliana Engberg, Sasha Grishin,
Deborah Hart, Ted Snell and Daniel Thomas

Production Director Hari Ho
Art Director Marian Kyte

Marketing/Advertising Manager Anna Mayo
Advertising Sales Executive Elizabeth Aders
Advertising Consultant Anna Bosman
Advertising Assistant Lucy Joseph
Marketing Executive Charmaine Pichler

Administration Director Rhonda Fitzsimmons
Accounts Pamela Press
Customer Service Kay Hill

ADVERTISING

Elizabeth Aders
Telephone (02) 9878 8222 Facsimile (02) 9878 8144
email: eaders@gbpub.com.au

SUBSCRIPTIONS

Australia Kay Hill
Telephone (02) 9878 8222 Facsimile (02) 9878 8122
Tollfree (1800) 224 018
email: sales@gbpub.com.au

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

TRADE DISTRIBUTORS

Australia Network Distribution Co Hong Kong Federal
Publications India International Art Books Japan Yohan
Korea Young Poong Book Store Co Ltd Malaysia MPH
Distributors Sdn Bhd New Zealand Propaganda
Distributors Ltd Philippines International Publishers
Distributor Singapore MarketAsia Distributors (S) Pte Ltd
Taiwan International Publishers Distributor Thailand
International Publishers Distributor UK Central Books USA
Bernhard DeBoer Inc, NJ; Armadillo & Co Distributors, CA

Designed and Produced in Australia

Printed in Singapore by Toppan. MITA(p) NO. 168/11/96
© Copyright Fine Arts Press 1997 ALL RIGHTS RESERVED

SUBSCRIPTION RATES

(4 issues – 1 year) A\$54 within Australia; A\$78 overseas
(8 issues – 2 years) A\$98 within Australia A\$140 overseas
Single copies RRP A\$14.50 (plus post and packing A\$6)

cover:

PETER TYNDALL

detail

A Person Looks At A Work Of Art/
someone looks at something ...

–1979–

opposite page top: ROSALIE GASCOIGNE, *Shoreline*,
1988, discarded wood, 18 x 54 x 4 cm, private collection.
Photograph courtesy Art Gallery of New South Wales.

200



226

COMMENTARY

- 190** SIXTIES VISION
'I Had a Dream' at the National Gallery of Victoria
ROBERT ROONEY
-
- 192** EMIGRE ARTISTS IN AUSTRALIA
'The Europeans' at the National Gallery of Australia
DINAH DYSART
-
- 194** OF HIS TIME
Anne Gray's book on George Lambert
JULIANA ENGBERG
-
- 196** A NEW ERA AT THE NATIONAL GALLERY
Betty Churcher and Brian Kennedy
ALAN DODGE
-
- 198** ARTIST'S CHOICE
Clarice Beckett's *October morning*
ROBIN WALLACE-CRABBE
-
- 252** TRIBUTES
Mike Brown; Joan Campbell
-
- 254** ART MARKET
Equilibrium restored
TERRY INGRAM
-
- 256** EXHIBITION COMMENTARY

ART DIRECTORY

- 280** Current gallery and exhibition details
-
- 292** REVIEWS
Tony Palmer on Giorgio Morandi;
Jonathan Holmes on Containment;
Michael Denholm on Clement Meadmore; Ted Snell on Hatched;
Christopher Chapman on Popcorn;
Jennifer Spinks on Enchante

ESSAYS

- 200** THAT SIDLING SIGHT
The art of Rosalie Gascoigne
HANNAH FINK
-
- 209** BONZAVIEW
Peter Tyndall's country art
DANIEL THOMAS
-
- 218** YVONNE AUDETTE
The expatriate years
CHRISTOPHER HEATHCOTE
-
- 226** THE PEOPLE'S POPE
The esoteric treasures and alter egos of Luke Roberts
TIMOTHY MORRELL
-
- 234** MIRROR MIRROR
Cruelty and innocence in the work of Louise Hearman, Mary Scott and Anne Wallace
JENNIFER SPINKS
-
- 242** THE DOG IN AUSTRALIAN ART
Part I – The colonial period
LEIGH ASTBURY

242



*That Tjakamarra snake come up
from long way –
Karrinyarra
and stop here now
at Wilkinkarra –
from here he go
underground
and shed his skin
then he come up
to Nyinmi
and finish up there.*

Timmy Tjapangati



Whichaway?

Photographs from Kiwirrkura
1974 – 1996

1998 TOURING EXHIBITION

18 March – 18 April

Stills Gallery, Sydney NSW Tel: 02 9331 7775

14 May – 28 June

Brisbane City Gallery QLD Tel: 07 3403 4355

8 August – 13 September

Araluen Centre, Alice Springs NT Tel: 08 8952 5022

30 September – 31 October

Flinders Art Museum, Adelaide SA Tel: 08 8201 2631

11 November – 11 December

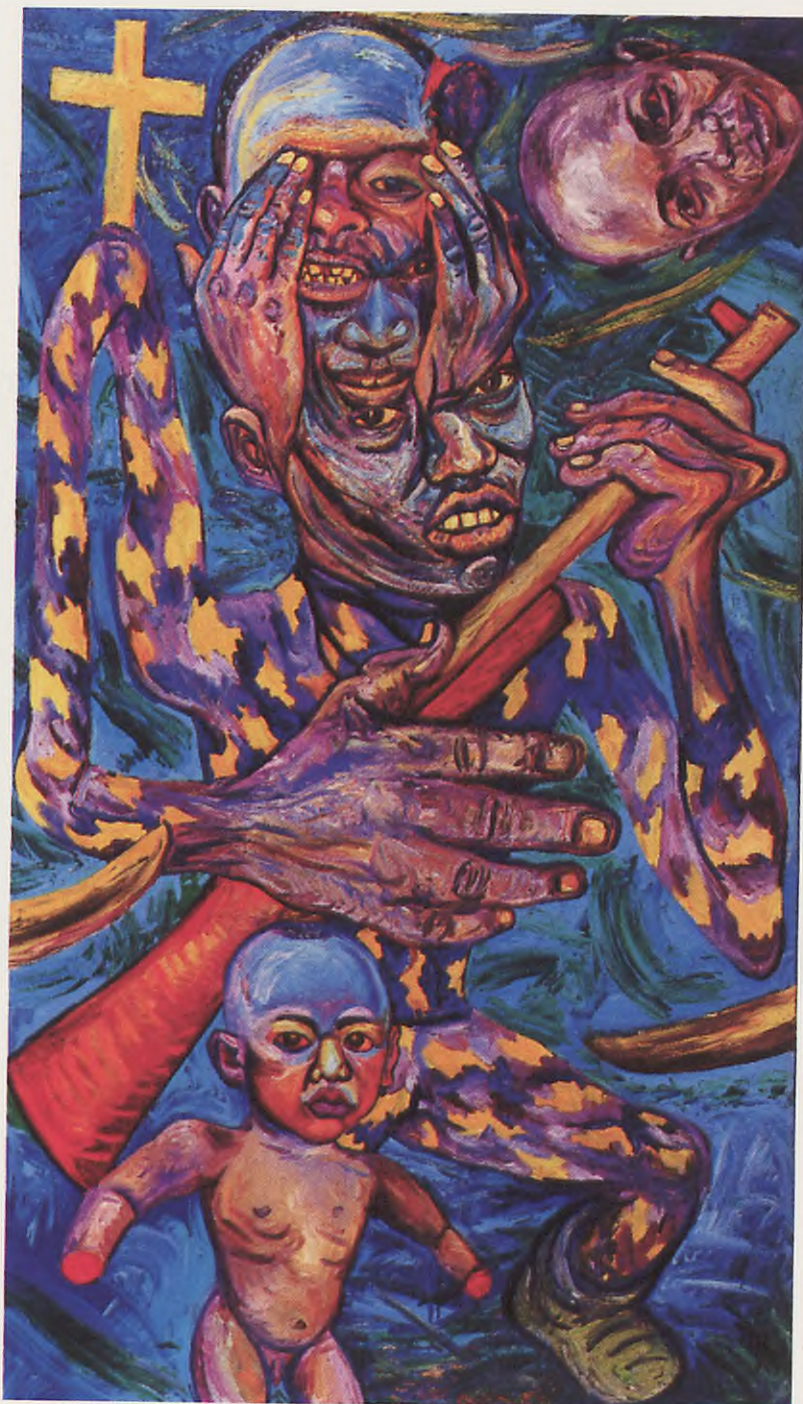
Canberra School of Art Gallery ACT Tel: 02 6249 5841



Jon Rhodes

We seen it on the television 1990 (detail) 90 x 119 cm

GEORGE GITTOES



Rwanda Maconde, 1997

oil on canvas, 152.5 x 87 cm



Blood & Tears, 1997

oil on canvas, 152.5 x 87 cm

'THE REALISM OF PEACE'

21 February – 18 March 1998

DURING THE ADELAIDE FESTIVAL OF ART

greenhill
galleries

140 Barton Terrace, North Adelaide, South Australia 5006 Telephone 08 8267 2933 Fax 08 8239 0148

ACGN

N I A G A R A

G.C.REMIX
Acid House & Garage

245 PUNT ROAD RICHMOND VICTORIA
3121 AUSTRALIA TEL: 61 3 9429 3666
FACSIMILE: 61 3 9428 3571
email: niagara@netspace.net.au
DIRECTOR WILLIAM NUTTALL



G U N T E R C H R I S T M A N N

KASIMIR 1997
ACRYLIC ON CANVAS
122 X 91 CM

MARION BORGELT

4 MARCH — 21 MARCH 1998

Imbol Painting: Coptic,

Celtic & Kubic Figure II

oil, acrylic, jute, wax,

papier mâché, wood

198 cm x 167.5 cm x 8 cm



SHERMAN GALLERIES

19

98

SHERMAN GALLERIES GOODHOPE

EXHIBITIONS

Marion Borgelt

Kimio Tsuchiya

Peter Atkins

Tim Storrier

Jacky Redgate

Philip Wolfhagen

John Young

Mike Parr

Jenny Turpin

Imants Tillers

Denise Green

Bernhard Sachs

16-18 Goodhope Street

Paddington, Sydney, Australia

Telephone 61 2 9331 1112

Facsimile 61 2 9331 1051

goodhope@ozemail.com.au

central.com.au/shermans/

Sherman Galleries will be

closed Tuesday

23 December 1997,

re-opening on Tuesday

13 January 1998.

SGOODHOPE

RICHARD GOODWIN



'Exoskeleton V' 1996 timber, steel, clothing and acrylic resin 100 x 240 x 110 cm

ANNANDALE GALLERIES

25 November – 20 December 1997

110 Trafalgar Street, Annandale Sydney NSW 2038 Australia
Telephone (61-2) 9552 1699 Fax (61-2) 9552 1689 email AnnandaleG@aol.com
Tuesday – Saturday 11–5.30 Directors Bill and Anne Gregory

ACGA

Member Australian Commercial Galleries Association ACGA

GUY WARREN



'Tribal' 1997 oil over acrylic on canvas 161 x 362.5 cm

ANNANDALE GALLERIES

29 October – 22 November 1997

110 Trafalgar Street, Annandale Sydney NSW 2038 Australia
Telephone (61-2) 9552 1699 Fax (61-2) 9552 1689 email AnnandaleG@aol.com
Tuesday – Saturday 11–5.30 Directors Bill and Anne Gregory

ACGA

Member Australian Commercial Galleries Association ACGA

JANN ROWLEY



Alexia

mixed media on linen, 150 x 150 cm

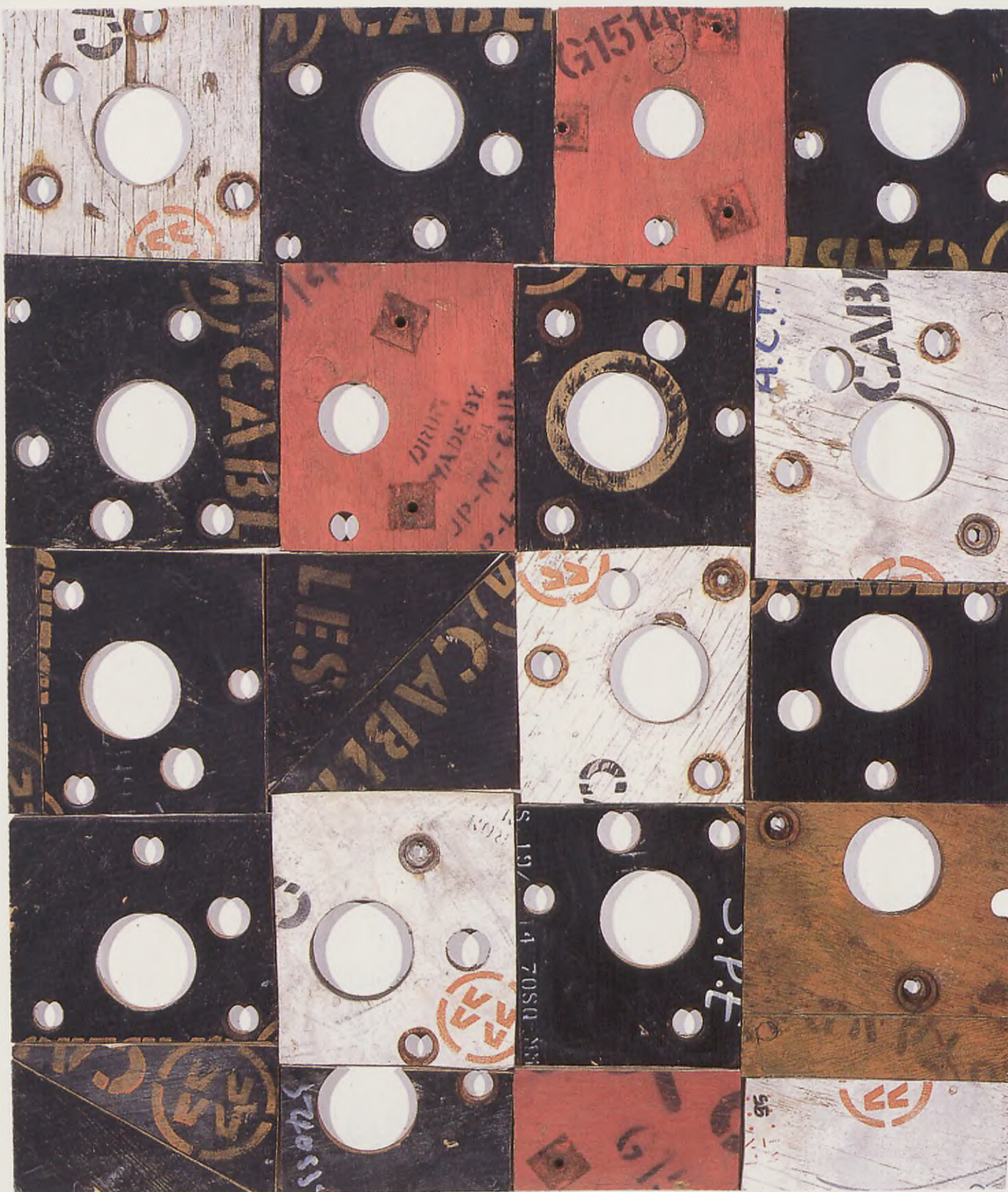
Solo Exhibition 10 December 1997 – 14 January 1998

Stafford Studios of Fine Art



STAFFORD STUDIOS
OF FINE ART

102 Forrest Street, Cottesloe
Western Australia 6011
Telephone: (08) 9385 1399
Mobile: 0419 85 9512
Facsimile: (08) 9384 0966
Open Tues–Fri 10–5 Sun 2–5



Gay Gordons, 1996

sawn electrical drums, 99 x 84 cm

ROSALIE GASCOIGNE

REPRESENTED BY

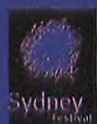
ROSLYN OXLEY9 GALLERY

SOUDAN LANE (OFF 27 HAMPDEN STREET) PADDINGTON NSW 2021 AUSTRALIA TEL. (02) 9331 1919 FAX (02) 9331 5609

sponsored by

LOUIS VUITTON
MAILLER A PARIS

in association with the 1998 Sydney Festival



supported by



The Yves Klein Foundation



The Museum of Contemporary Art was established by The University of Sydney through the J.W Power Bequest with the assistance of the Government of New South Wales. The MCA acknowledges the financial assistance of the Australian Film Commission, the Australia Council, the Federal Government's arts funding and advisory body, and the NSW Ministry for the Arts.

Harry Shunk *Man In Space! The Painter of Space Throws Himself into the Void* 1960



Yves Klein

MUSEUM OF CONTEMPORARY ART

Sydney Australia www.mca.com.au

YVES KLEIN
12 December 1997 - 29 March 1998

Peter Tyndall

The Pedestal and the chopping block

November 1997



ANNA SCHWARTZ GALLERY

185 Flinders Lane Melbourne 3000 Australia • T 613 9654 6131 • F 613 9650 5418 • E asg@netspace.net.au

P o l i x e n i P a p a p e t r o u

ELVIS

IMMORTAL

1987-1997



Polixeni Papapetrou **Elvis Immortal: 1987-1997**

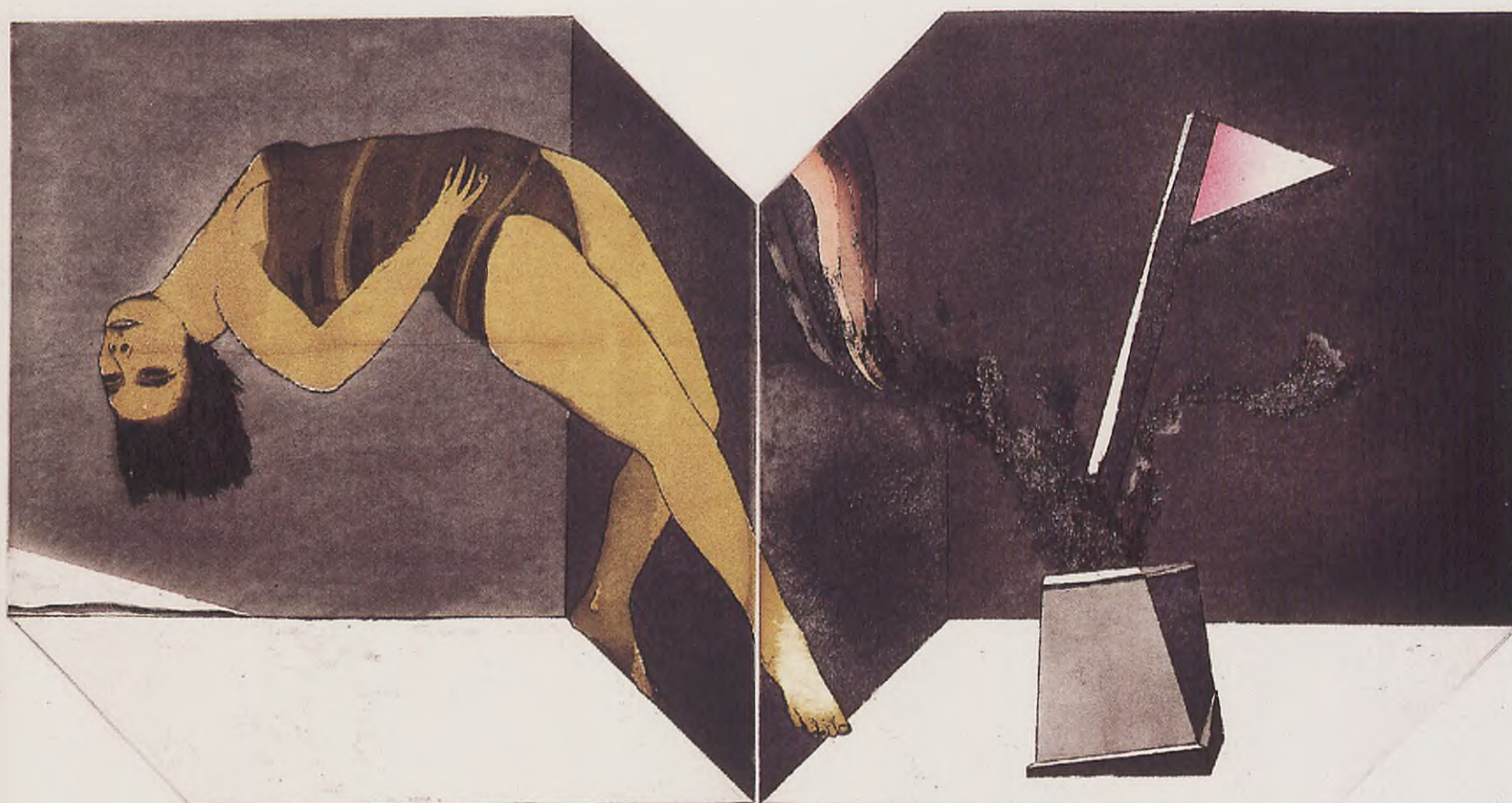
20 December 1997 - 1 February 1998

B E N D I G O A R T G A L L E R Y

42 VIEW STREET BENDIGO VIC 3550
TEL - 03 5443 4991



AUSTRALIAN GALLERIES
REPRESENTING THE
GEORGE BALDESSIN ESTATE
PRESENTS A
MAJOR EXHIBITION OF ETCHINGS
PRODUCED 1963-1978



Performance 1971 etching, aquatint and colour stencil on two plates 53 x 101 cm overall size (platemark)

Melbourne - 20 October - 15 November 1997
Sydney - 24 November - 19 December 1997
Brisbane - February - March 1998

A fully documented catalogue raisonné of the Estate prints is available illustrating
over 300 works, edited by Julianna Kolenberg, with a major essay by Elizabeth Cross
\$25.00 plus \$4.95 postage and handling

Melbourne - 35 Derby Street, (PO Box 1183) Collingwood, Victoria 3066 Facsimile 03 9419 7769 Telephone 03 9417 4303
Sydney - 15 Royston Street, (PO Box 282) Paddington, New South Wales 2021 Facsimile 02 9360 2361 Telephone 02 9360 5177

MEMBER OF ACGA AUSTRALIAN COMMERCIAL GALLERIES ASSOCIATION INCORPORATED

TANIA FERRIER

February 1998



White Girls, 1997

acrylic on paper, 70 x 50 cm



FESTIVAL OF PERTH

ARTPLACE

Upstairs Old Theatre Lane 52(i) Bayview Terrace, Claremont WA 6010
Telephone (08) 9384 6964 Fax (08) 9384 3432 Director Brigitte Braun

ACGN

Brett McMahon



1st Floor, 1997, oil on canvas, 150 x 150 cm

king street gallery on burton

102 burton street darlinghurst nsw 2010
telephone / fax: 02 9360 9727
tuesday - saturday 11am-6pm

king street gallery

613 king street newtown nsw 2042
telephone / fax: 02 9519 0402
tuesday - saturday 11am-6pm

JOAN FRAPPELL



Joan Frappell, *El Amor Brujo*, oil on canvas, 96 x 75 cm

B.C. FINE ART GALLERY

Directors: Dr Jock Barrie and David Cinis

116 Turpin Road, Labrador QLD 4215 (Gold Coast) Telephone (07) 5527 0221 AH (07) 5537 4424

DONALD FRIEND



Donald Friend, *The Golden Age*, watercolour on paper, 45 x 61 cm



B.C. FINE ART GALLERY

Directors: Dr Jock Barrie and David Cinis

Regular Exhibitions - Enquiries Invited

116 Turpin Road, Labrador QLD 4215 (Gold Coast) Telephone (07) 5527 0221 AH (07) 5537 4424

Gallery Hours Wednesday to Sunday 10am - 5pm

PRO HART

My Country Australia

2 December – 23 December 1997

Pro Hart is famous the world over for his paintings of outback Australia.
The paintings in this exhibition are expressive of the country he loves so much
and are full of life, warmth and humour.

SUMMER EXHIBITION

9 January – end February 1998



ROBERT JUNIPER, *Twice by Teya*, oil and acrylic on Belgian linen, 151 x 182 cm

Exhibition of paintings by prominent Australian artists –
Boyd, Juniper, Blackman, Storrier, Nolan, Cassab, Hart, Boissevain, Long,
Emily, Heysen, Dyer, Olsen, Woodward, Voigt, Coburn, Johnson, Taylor,
Whiteley, Perceval, Murch, Lindsay, Friend, Crooke, Coen and Rigby

Wagner Art Gallery

39 Gurner Street, Paddington 2021 Tel (02) 9360 6069 Fax (02) 9361 5492

Gallery Hours: Monday – Saturday 10.30am – 6pm Directors: Nadine Wagner and Shirley Wagner

MARY LARNACH-JONES

Recent Works

22 November to 6 December 1997



Art Deco Tulips

oil on board, 60 x 50cm

at

KOZMINSKY GALLERIES

ESTABLISHED 1851

FIRST FLOOR 421 BOURKE STREET MELBOURNE • TELEPHONE (03) 9670 1851 • FAX (03) 9670 1852

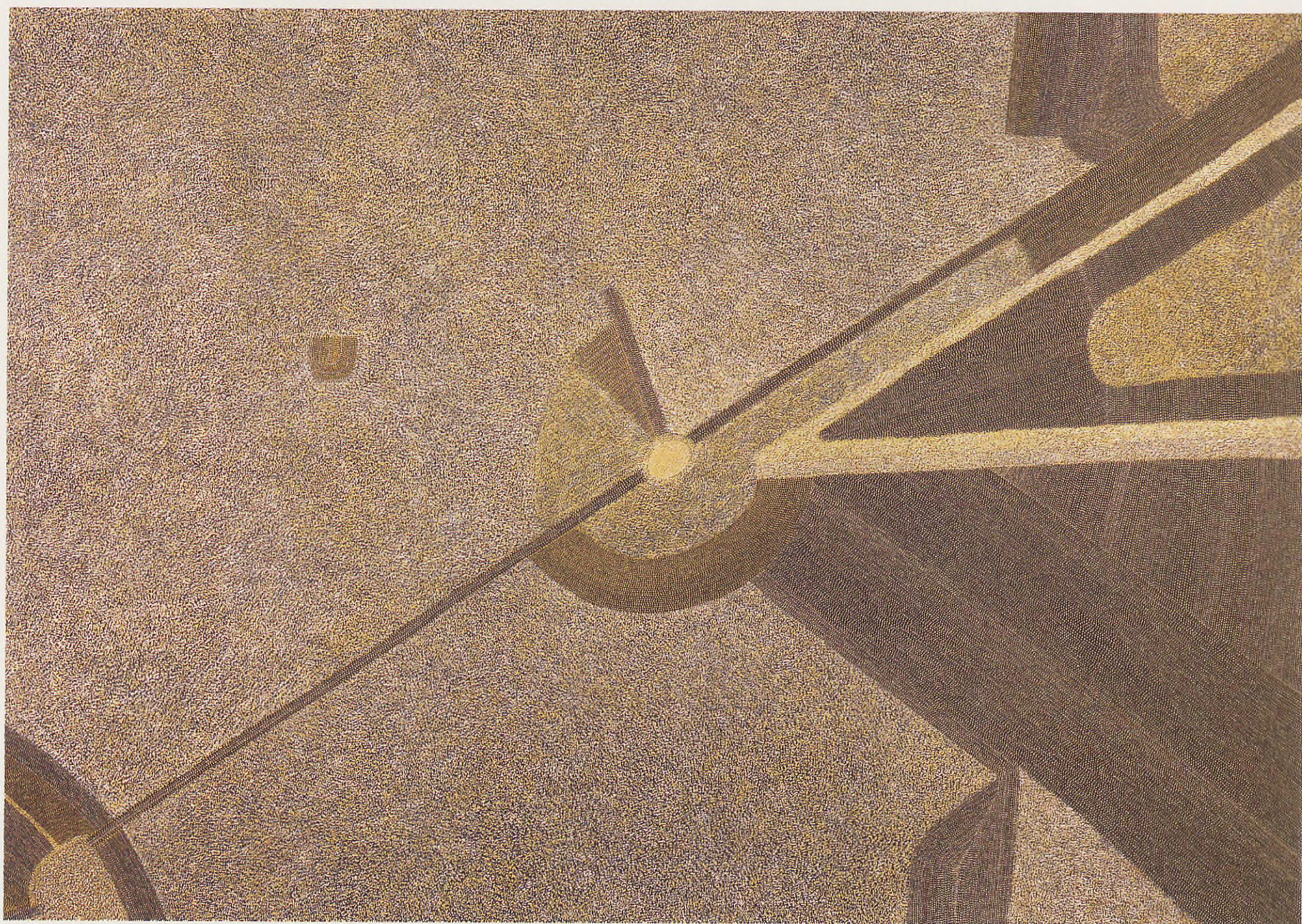
HOURS: MONDAY – THURSDAY 10AM–5.30PM • FRIDAY 10AM–8PM • SATURDAY 10AM–3PM

GALLERIE



AUSTRALIS

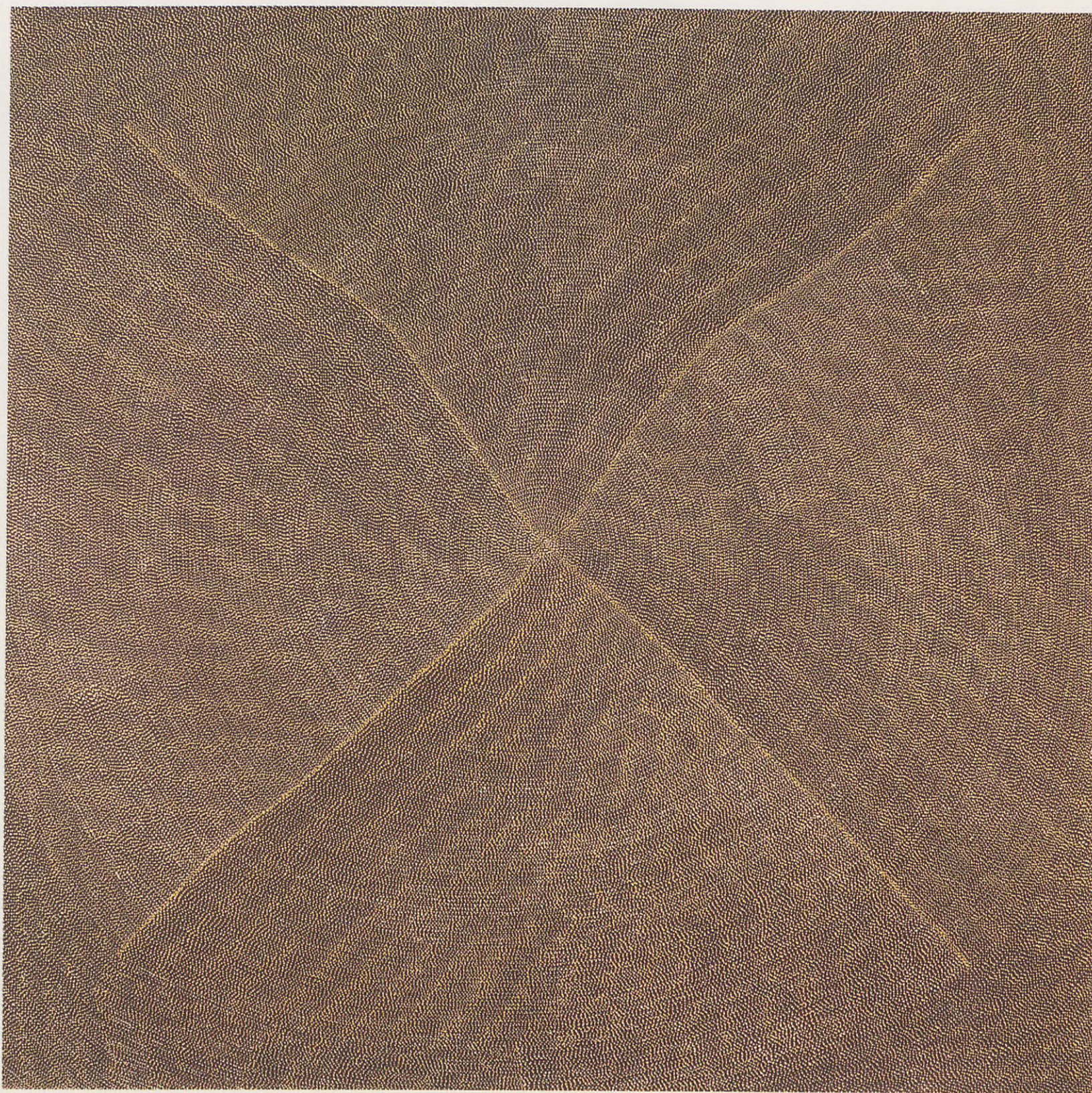
Abbie Loy



Bush Hen Dreaming, 1997, synthetic polymer on Belgian linen, 153 x 213.5 cm

Kathleen Petyarre

Mountain Devil Lizard Dreaming – Winterstorm, 1997, synthetic polymer on Belgian linen, 152.5 x 152.5 cm



GALLERIE AUSTRALIS

Lower Forecourt Plaza, Hyatt Regency Adelaide, North Terrace, Adelaide, South Australia 5000

Tel: +61 (08) 8231 4111 Fax: +61 (08) 8231 6616 Email: gaustralis@cobweb.on.net

Gallery Hours: Mon – Fri 10 – 6pm Sat 12 – 4pm Closed public holidays

Kathleen Petyarre and Abbie Loy are exclusively represented by Gallerie Australis



BRIAN DOAR

Warp Factor Samba, 1997
clay, glaze and acrylic, 51 x 42 x 41 cm

LEGGE GALLERY

183 Regent Street Redfern Sydney 2016 Tel (02) 9319 3340 Fax (02) 9319 6821

ACGA

Crispin Akerman



Astrolabe, from The Wreck of the Batavia series 1995, oil on canvas, 60 x 66 cm

NEXT EXHIBITION

A new series of paintings inspired by Joan Lindsay's
'Picnic at Hanging Rock'

7 February – 3 March 1998



Phallic Minimalism No. 1, 1997
Italian oil on canvas, 130 x 250 cm

Tac Carpenter

Tac is an artist inspired by human sensuality. It is the struggle for dominance between the deepest of psychological needs; lust and socially driven conformation that fuels the sometimes twisted erotic images. Invited by the Sheraton Mirage, The Gold Coast to exhibit her works. The 1997 catalogue of works available tac@artlover.com

Telephone (07) 5526 7787



Ken Done, *Looking at the lights on Parramatta Road II*, 1997, acrylic on canvas, 80 x 100cm.

THE KEN DONE GALLERY

1 HICKSON ROAD, THE ROCKS, SYDNEY, 02 9247 2740, OPEN 7 DAYS



KINCH



JIM KINCH *Start Tactics* acrylic on canvas 63 x 114 cm

Represented by

SA	Kensington Gallery	39 Kensington Road, Norwood 5067 Tel. 08 8332 5752
VIC	Without Pier Gallery	27 Bay Road, Sandringham 3191 Tel. 03 9521 6477
NSW	Sylvania Gallery	234 Princes Highway, Sylvania Heights 2224 Tel. 02 9522 0298
QLD	Tony Gill Gallery	146 Main Street, Montville 4560 Tel. 07 5442 9228
WA	McKenzies Gallery	8 Sterling Road, Claremont 6010 Tel. 08 9385 4180

IAN de SOUZA



'Iris and Lemons' 1997 watercolour on artboard 102 x 76 cm

EXHIBITING GALLERIES

Ian de Souza Garden Studio

14b Blinco Street, Fremantle Western Australia 6160 Viewing by appointment
Tel: (08) 9335 6797 Fax: (08) 9335 3528 International Tel: (61) 8 9335 6797 Fax: (61) 8 9335 3528
Manager: Rosslyn Byrne

Accent Fine Art Gallery and Framers

23 Railway Road, Subiaco Western Australia 6008
Tel/Fax: (61) 08 9381 6177 Director: Charles Boudville

Dempsters Fine Art Gallery

181 Canterbury Road, Canterbury Victoria 3126
Tel: (61) 03 9830 4464 Fax: (61) 03 9888 5171 Director: Mrs Anne Dempster

Michael Commerford Gallery

16 McLachlan Avenue, Rushcutters Bay, PO Box 374 Kings Cross NSW 2011
Tel: (61) 02 9331 3338 Fax: (61) 02 9331 7464 Director: Michael Commerford

Monsoon Gallery

Cable Beach, PO Box 954 Broome Western Australia 6725
Tel: (61) 08 9193 5379 Fax: (61) 08 9193 6063 Directors: Tiffany Hill and Michael Tanner

Yallingup Galleries

Fine Art, Furniture and Design, Caves Road Yallingup, C/O Post Office Yallingup Western Australia 6282
Tel/Fax: (61) 08 9755 2372 Directors: R and R Malcolm

Hand-crafted Period and Modern Frames Styled and Made by Expert Craftsmen



Reproduction of Sir Edward John Poynter's
'The Queen of Sheba visiting the Court of Solomon' Private Collection

GRAHAM REYNOLDS PTY. LTD.

PICTURE FRAMERS AND GILDERS

463 VULTURE STREET EAST BRISBANE 4169 AUSTRALIA TELEPHONE 07 3391 7340 FAX 07 3391 2994

The Golden Age of Dutch Art

SEVENTEENTH CENTURY PAINTINGS FROM THE
RIJKSMUSEUM AND AUSTRALIAN COLLECTIONS

PRESENTED BY



WILLEM VAN DE VELDE THE YOUNGER, 1633-1707, SHIPS OFF THE COAST, c.1658-60. AMSTERDAM, RIJKSMUSEUM

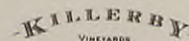
Art Gallery of Western Australia 23 October - 11 January
Art Gallery of South Australia 23 January - 15 March
Queensland Art Gallery 28 March - 4 May

ART GALLERY OF WESTERN AUSTRALIA

AN ART GALLERY OF WESTERN AUSTRALIA TRAVELLING EXHIBITION, ORGANISED IN ASSOCIATION WITH THE RIJKSMUSEUM, AMSTERDAM
MADE POSSIBLE BY THE MINISTRY OF FOREIGN AFFAIRS AND THE MINISTRY OF EDUCATION, CULTURE AND SCIENCE OF THE NETHERLANDS
AND THE STATE GOVERNMENT OF WESTERN AUSTRALIA



The West Australian



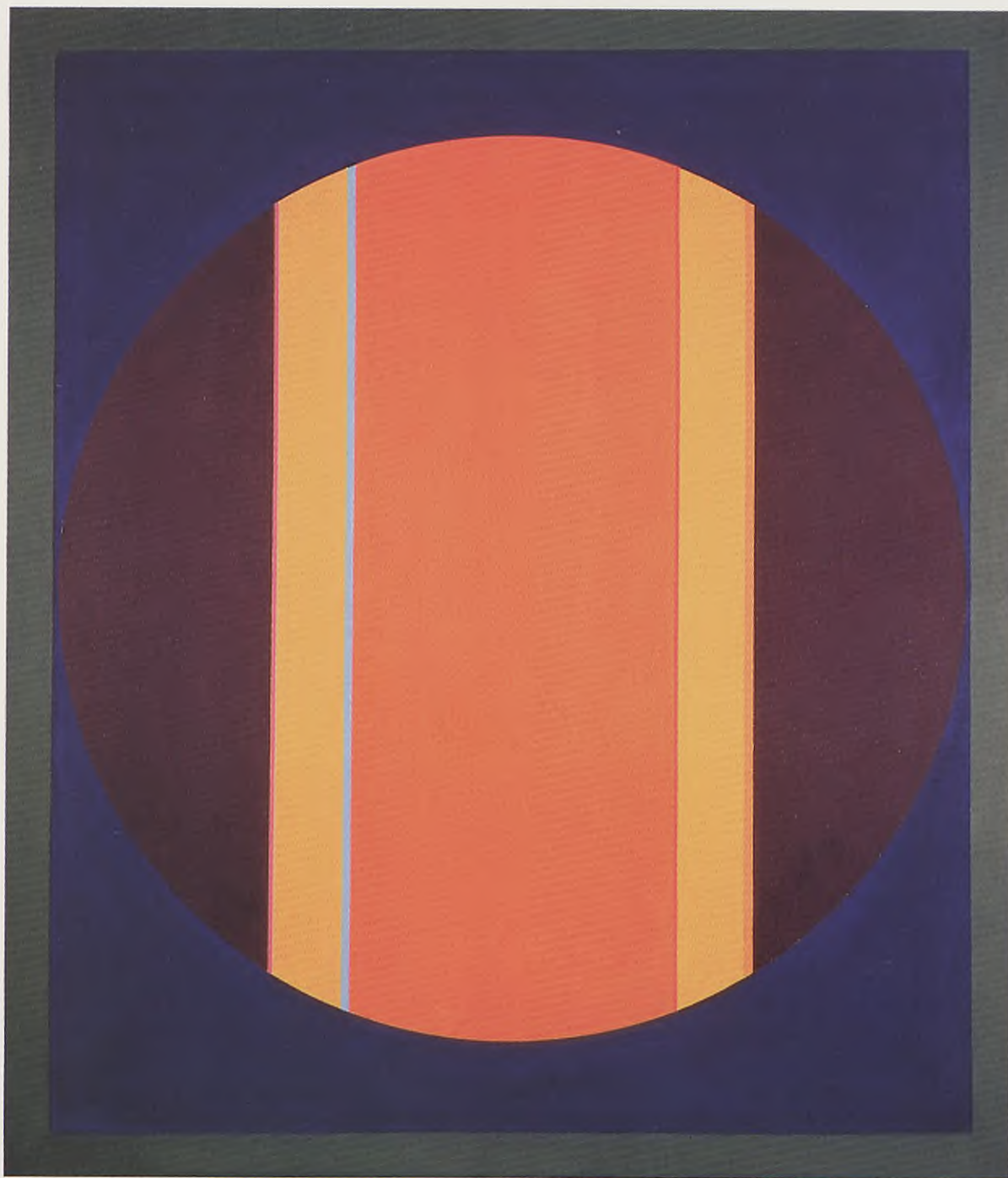
A DE VLAMINGH TRICENTENNIAL CELEBRATION EVENT FOR WESTERN AUSTRALIA

Sixties vision

Little Pattie singing about her 'Blond-Headed, Stompie-Wompie, Real Gone Surfer Boy', the words printed across David Beal's photograph *Surf riders, Dee Why, New South Wales*, 1962, and invitations to 'get with the 60s vibe with psychedelica [sic], Pop Art and space-age design' – the impression gained from the advertisements for 'I Had a Dream: Australian Art in the 1960s' was of a fun show where images from popular culture and nostalgic knick-knacks ripe for retro-plundering would be on equal terms with the works of art. For me, such expectations were reinforced by the arrival of a fluorescent-pink media release promising a survey of 'our grooviest decade' in which 'lava lamps, lurex jumpsuits and funky furniture will provide the context for paintings by some of the country's most prominent artists, including [Arthur] Boyd, Blackman, Whiteley and Nolan'.

There was, in fact, only one lava lamp (how many Australian households actually possessed them?), a Lucas evening tunic and jumpsuit in polylurex, a hand-crocheted dress by Rochelle King, and Janet Dawson's round laminex coffee table (an example of hard-edge abstraction gone functional). Nearby were chairs by Grant and Mary Featherstone, the Fler Company (Fred Lowen, designer) and Gallery A Pty Ltd, from the early 1960s. With their sleek Scandinavian-inspired designs, the chairs could hardly be called funky, not in the light of such icons of West Coast American funk as David Gilhooly's *Elephant ottoman*.

The very select examples of 1960s fashion, craft (there were pots by Milton Moon and Marea Gazzard) and furniture were confined to a couple of platforms in a wing featuring paintings by Stan Ostoja-Kotkowski and Gunter Christmann, an Alun Leach-Jones screenprint, a Frank Hinder 'luminal kinetic' and two Martin Sharp posters. There was also



SYDNEY BALL, *Canto no. 21*, 1966, oil on canvas, 178 x 152.5 cm, National Gallery of Victoria.

an equally select group of photographs that included Beal's surfers, Henry Talbot's portrait of *Jackie and Billy* (Thorpe), representing rock'n'roll Australia, and Max Dupain's geometrised views of the Australia Square Tower and the Sydney Opera House roof.

As curator of the show, Jennifer Phipps was diligent in restricting her choices to works from the years under consideration (1960–69). That some of the exhibits were trapped in the period of their creation was

brought home by the closeness of the 'funky furniture, snappy threads' and other objects to Ostoja-Kotkowski's *Enclosed spheres*, 1965, whose dazzling stripes could be viewed through 3-D glasses; Leach-Jones's tiny animated shapes; and Hinder's essay in motorised shape-shifting behind corrugated glass, *Blue arcs*, 1967, which seems unable to escape the limits imposed by such labels as 'Op Art'. On the other hand, Sharp's psychedelic *Jimi Hendrix* and *Legalise Cannabis* posters (both

1967) would be period pieces no matter where they were hung.

In 1991 Phipps curated 'Off the Wall/In the Air: A Seventies Selection'. As that survey included installation works, it was necessary to divide it between the Monash University Gallery and the Australian Centre for Contemporary Art, which had recently become affiliated. However, for her second attempt to encapsulate a decade, Phipps was restricted to a space not much bigger than that given to 'The Field', a survey of one aspect of Australian art in the 1960s (hard-edge and colour-field abstraction), with which the National Gallery of Victoria opened its new building in 1968. The result was an exhibition where most artists were represented by a single work.

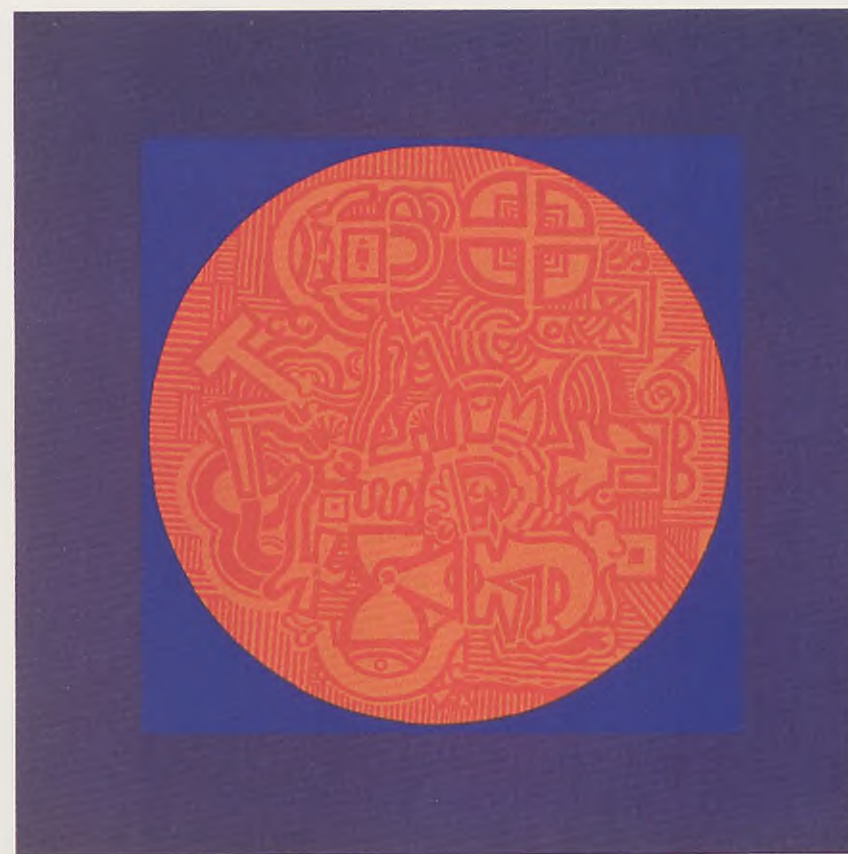
Although Phipps would have preferred to cover the 1960s more fully, she rose to the challenge with a selection that negotiated as well as could be expected that perilous path between personal choice and historical necessity. In the process she retrieved from the past many works that had fallen victim to an art world prone to selective amnesia.

I am thinking here of the succession of paintings from the early 1960s that charted Sydney responses to gestural and textural abstraction, often with surrealist overtones, in the works of Ralph Balson, Maximilian Feuerling, Carl Plate, Elwyn Lynn and Stanislaus Rapotec.

In a section of the display occupied by participants of 'The Field', Phipps, perhaps mindful of Central Street over-sensitivities, maintained a diplomatic balance between Sydney and Melbourne artists – Dick Watkins, Tony McGillick and Sydney Ball representing the former; Dale Hickey, Robert Hunter and Paul Partos among the latter; with James Doolin, an American painter of influence while he lived in Australia, straddling both cities. Although by some strange oversight Ti Parks wasn't a member of 'The Field', his mixed-media sculpture *Tent II*, 1968, complemented perfectly the 'impure' abstractions of Hickey and Watkins.

Proof that the arrival of a new decade doesn't mean 'out with the old, in with the new' was to be found in the graphic designers' choice of the same warped letters to spell out both 'Off the Wall/In the Air' and 'I Had a Dream'. Not surprisingly, many of Phipps's choices either continued or were a reaction to certain preoccupations of the 1950s. For example, the varieties of abstract expressionism practised by, say, Balson, Feuerling and Rapotec were of a kind the Antipodeans regarded as a threat to their own brands of humanist figuration in 1959, while the abstracted plant forms in John Coburn's *Primordial garden*, 1965, were already growing in abundance during the 1950s, in painting and decorative arts, from British neo-romanticism to Scandinavian ceramics.

With, I suspect, mischievous intent, Phipps set up a confrontation between the 1960s generation, represented by



ALUN LEACH-JONES, *Untitled*, c. 1967, colour screenprint edn 17/20, 50.2 x 50.2 cm (image), 74 x 70.6 cm (sheet), National Gallery of Victoria.

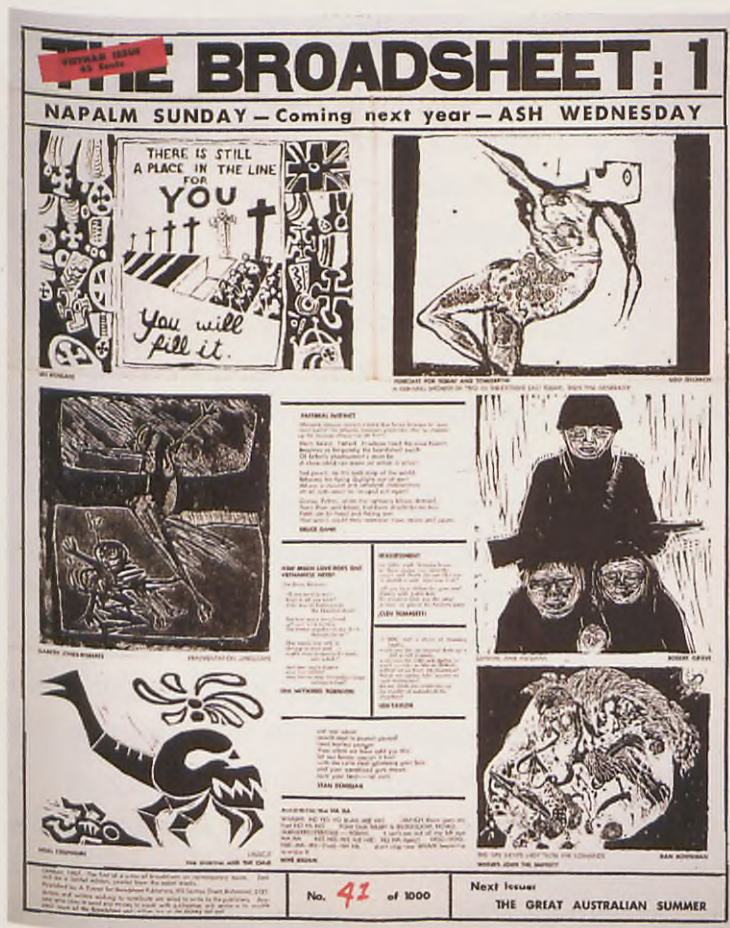
Mike Brown and Vivienne Binns, and elders such as Nolan, Fred Williams and former Antipodeans Boyd, Blackman, John Brack and Albert Tucker. In *Art, beautiful art*, 1965, a picture containing 'vulgar language' that brought forth the Sydney Vice Squad, Brown mocks the art establishment of the day, while exhorting collectors to 'Buy, buy, buy. Take it from me. Besides, I might die tomorrow'.

However, on this occasion he was upstaged by Binns with *Suggon*, 1965, a comic kinetic abstraction whose attention-grabbing wire-mesh 'lips' were once considered shockingly suggestive of female sexuality. Binns was also the star of the otherwise doozy coverage of 'I Had a Dream' on ABC Television's arts program 'Express'. Funny and 'in your face', her comments breathed life into interviews with artists that seemed more like *The Night of the Living Dead* than personal celebrations of Australian art in the 1960s.

I Had a Dream: Australian Art in the 1960s, National Gallery of Victoria, Melbourne, 23 April – 16 June 1997.

Robert Rooney

Robert Rooney is an artist and Melbourne art critic for the *Australian*.



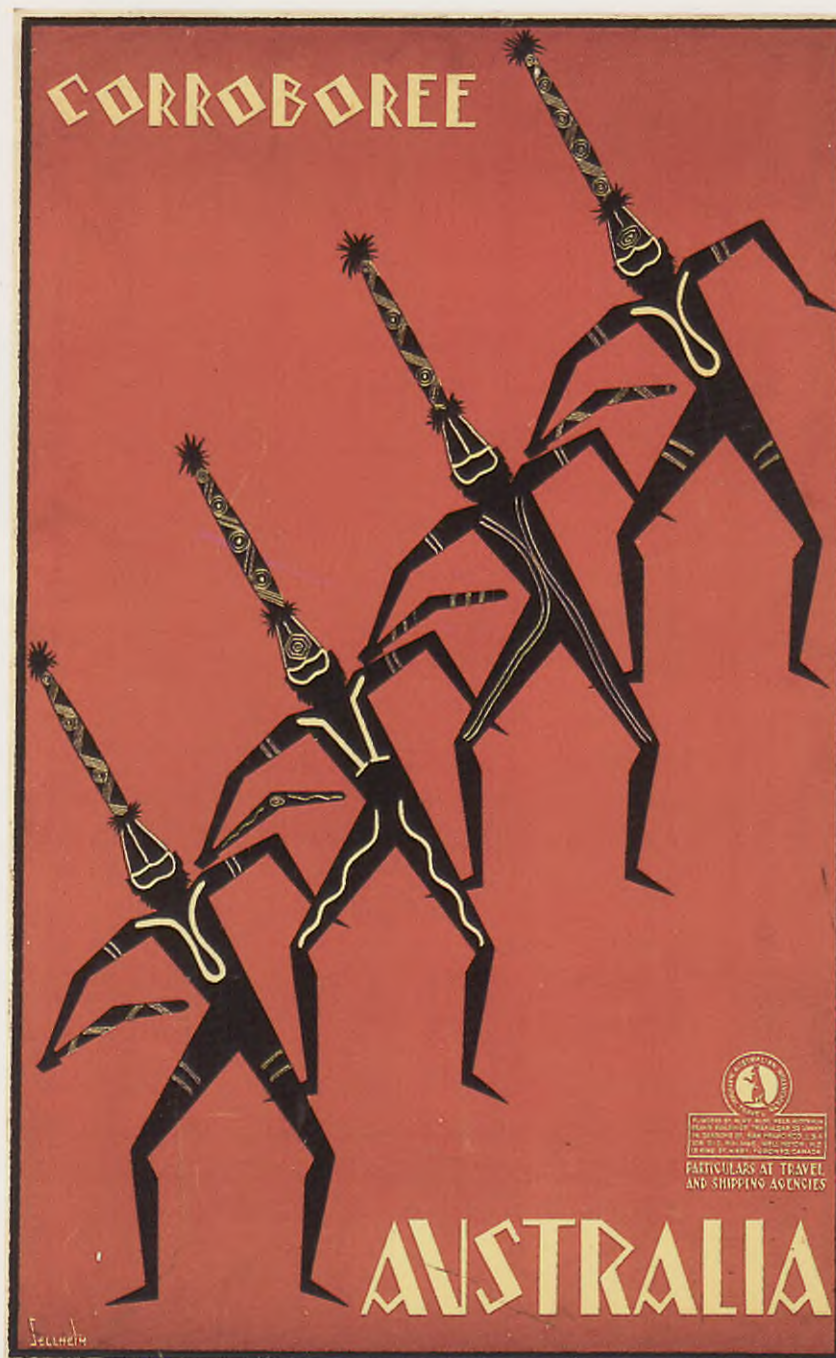
VARIOUS ARTISTS, *The broadsheet: 1: Napalm Sunday*, 1967, colour offset lithograph edn 41/1000, 63.4 x 50.3 cm (sheet), La Trobe Collection, State Library of Victoria.

Emigré artists

A most important exhibition, 'The Europeans: Emigré Artists in Australia 1930–1960', was presented at the National Gallery of Australia from March to June in 1997 – important because it was about the making of our own culture, a subject that is keenly debated in these multicultural times.

Powerful memories of the exhibition remain: of entering the sparse, yet intensely personal first room with its drawings, woodcuts and watercolours executed by artists such as Ludwig Hirschfeld Mack, Klaus Friedeberger and Erwin Fabian, all of whom were interned during the Second World War at Tatura and Hay; of Margaret Michaelis's photographs of the Jewish ghetto at Cracow, Poland; and of Yosl Bergner's identification of urban Aborigines with the Jewish people in oil painting. Then, of turning the corner into the next room and finding the space crowded with posters, furniture, architectural drawings, sculpture, oil paintings, jewellery, photographs, and even a hatbox and packaging designed by Louis Kahan for a Melbourne fashion house – a veritable profusion of fertile ideas and entrepreneurial energy. The story told by the presentation of these objects (many from the National Gallery's collection, with some being acquired as the result of research for this exhibition) was one of initial dislocation and isolation on the artists' part followed by an unleashing of creative activity and an embracing of the new environment.

There was no exhibition catalogue but instead the occasion was marked by the publication of a collection of essays, also entitled *The Europeans: Emigré Artists in Australia 1930–1960*. Edited by Roger Butler, who was the curator of the exhibition, it includes sixteen essays by experts on subjects as varied as



GERT SELLHEIM, *Corroboree, Australia*, 1930s, colour lithograph on paper, 101.4 x 63 cm, National Gallery of Australia.

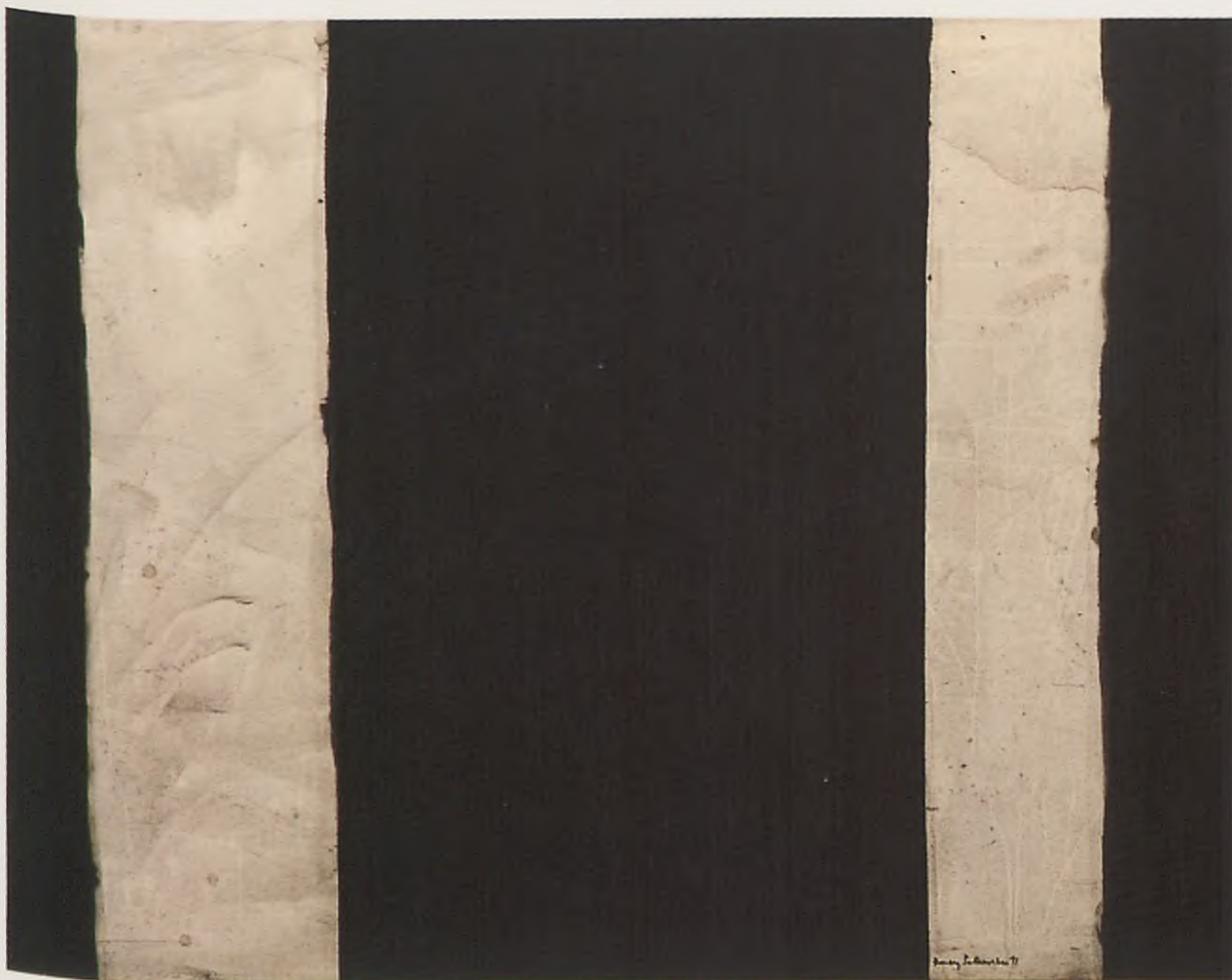
the histories of printmaking, fashion, dance, gardens and the art market, each one focusing on the work of Europeans who arrived in Australia during this thirty-year period as refugees from fascism or as 'displaced persons'. The essays are crammed with information about artists, some of whose names are now household words and others whose authorship is being acknowledged for the first time.

This publication and the *Emigré* issue of

Art and Australia (vol. 30, no. 4, winter 1993) provide the main source of information on this subject. As neither publication claims to be in any sense comprehensive – the special issue of *Art and Australia*, constrained by its status as a magazine, served merely to introduce the topic and suggest its contemporary relevance, and *The Europeans* was designed to complement the exhibition by revealing the wealth of material available for future research and interpretation – it is obvious that the need for a book that critically examines the contribution made by this extraordinary influx of talent is paramount. There is an urgent need to document the artists, the galleries and the works of art in an accessible reference format (sadly *The Europeans* has no index) and also to provide answers to questions such as what defined Australian culture in the mid-twentieth century and how the arrival of the European émigrés shaped it for the future.

Roger Butler claims in his introduction to *The Europeans* that Australian art practice was transformed – but how did this happen? A close reading of the texts suggests many avenues for exploration.

The Europeans knew little about Australia; many of them arrived purely by chance. They had no preconceived ideas to colour their perceptions, and their reactions were many and varied. Gert Sellheim, for instance, responded to Aboriginal art, using it as a source of inspiration. In his designs for posters to encourage tourism he drew on Aboriginal motifs to signify a sense of place (he also designed the flying kangaroo for Qantas). The German architect Frederick Romberg was unique in his time for referring to Melbourne features of texture and form in his essentially modern international-style



HENRY SALKAUSKAS, *Striped painting*, 1971, ink and synthetic polymer paint on paper, 137.5 x 167.5 cm, private collection.



ANN GRAHAM, *The washerwoman*, 1948, oil on canvas, 92 x 66 cm, private collection.

buildings. Wolfgang Sievers photographed industrial sites, as author Helen Ennis says, to present Australia to the world as a 'sophisticated, industrialised nation'. One of the most interesting essays in the collection, written by Tim Bonyhady, discusses the significance of the photographs by Olegas Truchanas (Lithuanian) and Peter Dombrovskis (Latvian), who were driving forces in alerting Australia and the world to the significance of the Tasmanian wilderness.

Through professionally managed exhibitions, the teaching of new techniques and theories, lecturing and writing, the ideas and styles of the European émigrés infiltrated Australian culture, encouraging new approaches to design and new ways of thinking about art. Paul Haefliger worked on *Art in Australia* during the war and as art critic for the *Sydney Morning Herald* for sixteen years. Many émigrés held teaching positions. At Melbourne University Franz Philipp taught art history, and Fritz Janeba architecture. Gerhard Herbst taught industrial design at Royal Melbourne Institute of Technology, and Sellheim was the Correspondence teacher for Poster Design at

Melbourne's Art Training Institute. Some artists passed on their knowledge and skills to trainees; professional jeweller Niina Rätsep (Ots) to Darani Lewers, for example.

The émigrés also reported first-hand accounts of the development of modern art and they brought examples with them. They had direct or indirect connections with the Bauhaus. Sculptor Inge King had lived in New York and seen Jackson Pollock's first exhibition. But most of all they brought with them attitude. They had certain cultural expectations and when these were not met, they set about making them happen. They opened restaurants and art galleries. They designed gardens and grew the kinds of flowers they preferred, but at the same time drew attention to the special qualities of Australian flora. They cultivated vegetables such as capsicum and eggplant that were exotic to the Anglo-Celtic palate. They commissioned sculpture and conceived monumental pieces for public places in order to improve the streetscape. They designed textiles that were inspired by their new surroundings and they created a market for their products. Ballet schools

and companies were established and works with titles such as *Terra Australis* (Edouard Borovansky) were choreographed. Elegant furniture (Schulim Krimper) and stylish fashions (Germaine Rocher) were custom-made, with European taste accommodated to the Australian lifestyle.

The essays included in *The Europeans* are vivid with descriptions and details that bring the personalities and the period to life; all are a pleasure to read. The exhibition is over but the good news is that a smaller version comprising works on paper, photographs, self-portraits, sculpture and jewellery selected from the original show will tour Australian regional galleries throughout 1998. It is sure to surprise its audience.

The Europeans: Emigré artists in Australia 1930–1960, edited by Roger Butler, National Gallery of Australia, Canberra, 1997, 256 pp., \$24.95.

Dinah Dysart

Dinah Dysart is a former publisher and editor of *Art and Australia*.

Of his time

In many ways the career and works of Australian artist George Lambert are both symptomatic and symbolic of the development of Australian art in the early part of the twentieth century. His is the quintessential journey from bush to city, from colony to empire, from pre-modernity to modernism, and back again. His art occupies the same betwixt-and-between zone of these temporal points – the zone that saw the drama of the draughthorse and its heavy toil replaced by the pantomimes of portraiture, and finally the return to the amphitheatre of the, now excavated, landscape.

When he died in May 1930 Lambert was publicly mourned by an Australian art world that had become sufficiently satisfied with its own sophistication to grieve for the son it had lost to the frippery of Edwardian London, but found again, towards the end of his life, formalising a vision of the sunburnt country. Illustrating the magnitude of bereavement felt by his contemporaries was the shrouding, in black, of his early epic 'big country' picture, *Across the black soil plains*, 1899. As expected, the Lambert Memorial Number of Sidney Ure Smith's *Art in Australia* was plenteous with praise. Fellow artist, and elegant portraitist, George Bell suggested that Lambert was 'the great figure of Australian Art', while that great gum-tree impresario Hans Heysen remembered him as 'a great draughtsman and designer and a very beautiful colourist with an astonishing sense of form'. Heysen was probably closer to the mark, but Bell's comments should not be dismissed as sheer sentiment.

During the 1920s Lambert was rarely out of the pages of Ure Smith's *Art in Australia* journal. He was the successful artistic sophisticate against whom an emerging generation of artists were encouraged to pitch themselves and their efforts. Furthermore, he was that perfect union of the aesthete and the salt-of-the-earth type: a fanciful, mannered dandy with the gladioli, as he pictured himself in



GEORGE LAMBERT, *Portrait of Miss Thea Proctor*, 1903, oil on canvas, 91.5 x 71 cm, purchased under the terms of the Florence Turner Blake bequest 1961, Art Gallery of New South Wales.

1922, and a rugged individualist marking out a history of Australia in earth and clay with a heightened sense of realism. Some, like Ure Smith, saw him eventually, and after some initial misgivings, as the sane and palatable messenger of modernism. Others with more progressive aims in their own art – artists such as de Maistre, Cossington Smith, Preston and, of course, long-time confidant Thea Proctor –

saw him as pushing the boundaries on behalf of others while remaining inside his own self-imposed borders. The respect he gained from the progressives was based on their understanding of his interest in creating images that eschewed sentiment and pursued a formality of arrangement.

Given the hyperbole that surrounded his reclamation by those of influence in the



GEORGE LAMBERT, *The convex mirror*, 1916, oil on wood panel, 50 x 50 cm (circular), private collection.

1920s, and the souring of feeling that characterised reactions to his work after his death, it seems curious that we have had to wait until the near close of the millennium to have a major monograph produced, and so reinsert Lambert into the chronology of Australian art. Authored by Anne Gray, formerly curator at the Australian War Memorial and presently director of the Lawrence Wilson Art Gallery in Western Australia, *Art and Artifice: George Lambert 1873–1930*, is both an easy-to-enjoy biography and a thorough artist's survey. It will justifiably regain the attention lost to Lambert between the 1930s and now.

Gray as chronicler is highly respectful of her subject. Hers is a no-frills-or-thrills account of his progress. She is judicious, for instance, in her treatment of the most discussed scandal of the artist's life – Lambert's alleged affair with Thea Proctor – refuting its basis in fact, while suggesting that a rumoured affair offered both a certain social protection and convivial convenience. She posits the opinion that Lambert's reputation could only be enhanced by the 'artifice' and appearance of two women on his arms, and that 'it may have agreed with Proctor to look as if she were committed to a man'. For the long-suffering Amy Lambert, Gray appears to have balanced sympathy. Gray has decided to keep apart the life and the art of Lambert, as much as that is possible. She has organised her book so that the biography is contained within specific chapters and the art analysis follows in others.

In this way she is able to pass over the entanglements of the Lambert–Proctor relationship when analysing the complexity of Lambert's domestic tableaux, which commonly joined Amy and Thea in timeless mythology. For Gray, these works showing the maternally voluptuous Amy and the poised Amazonian Proctor cohabiting in the symbolic space of the canvas – often with the Lambert brook – are Lambert's contemporary social commentary on the status of women. One is linked to home and hearth, while the other has a view firmly fixed on career. This reading is both plausible and non-hysterical, and perfectly in keeping with Lambert's interest in the issues of his time: symbolism and narrative-based metaphor.

Gray does Lambert a great service in locating him in his times and providing an account of the motivations that would keep him from abandoning his academic-based practice for the more experimental end of modernism. She is particularly good at linking these motivations to the constant pressure of Australia's own search for its identity between the wars. As would be expected from a curator who has had time to contemplate many of Lambert's works made during the First World War,

Gray is purposeful in relating the shift in Lambert's work that occurred during this period: Lambert's battlefield sketching, which involved rapid recording, resulting in a pared-down aesthetic.

Gray does not restate the hyperbolic 'greatness' theory that once characterised reactions to Lambert and his art: hers is a studied account that astutely avoids any rash claims. Its combination of substantial research and careful contextual insights will enliven anyone's interest in Lambert and, indeed, in his period of history. Generously illustrated, Gray's book also provides an opportunity for the reader to dwell on Lambert's works – to spend time admiring his particular facility with organicist design and his clear adeptness at capturing a splendour in his sitters. Ultimately, however, one comes away feeling, as I think Gray intends, that Lambert was an artist not of portraits, but of his time.

Art and Artifice: George Lambert 1873–1930, by Anne Gray, Craftsman House, Sydney, 1996, 204 pp., \$85.00.

Juliana Engberg

Juliana Engberg is Senior Curator, Museum of Modern Art at Heide, Melbourne.



GEORGE LAMBERT, *The Dardanelles from Chanak, effects of blizzard on Gallipoli*, 1919, oil on artist's board, 20.1 x 30.1 cm, Australian War Memorial, Canberra.

An era ends, another begins

The year 1997 marked a turning point for the National Gallery of Australia. After over six years as director, Betty Churcher stepped down and Brian Kennedy, former deputy director of the National Gallery of Ireland, succeeded her. Betty left behind her a gallery with a truly national profile and a number of notable acquisitions, not least *The lovers* by René Magritte and *Still life with mask* by Picasso, and one of the last major works by the Streeton, Roberts, Conder, McCubbin group, *Golden summer* by Arthur Streeton. But while these additions to the collection are all stellar in their way, Betty will be most remembered for her achievement in raising the visibility of the gallery, both locally and nationally.

When she was first appointed, Betty was confronted with a situation where there was little understanding between the National Gallery and the wider community, not a

major exhibition in sight, and a gallery building with a leaking roof. Under the founding director, James Mollison, the National Gallery (then the Australian National Gallery) had presented some major exhibitions, including 'The Great Impressionists from the Courtauld Collection'; 'Modern Masters from the Metropolitan Museum, New York'; 'Old Masters – New Visions from the Phillips Collection' and 'Civilisation: Ancient Treasures from the British Museum'. All had a high profile and great attendances, but they were marketed in isolation from the tourism, hospitality and meetings industries. Betty and her staff took an active role in the business community to make sure that every opportunity to work together was taken and exploited for the benefit of all. The gallery's decision in 1992 to increase the number of major exhibitions from one every eighteen months to two per

year profited Canberra's tourism and hospitality community: as the gallery brought hundreds of thousands of people through its doors, the hotels and restaurants in Canberra were filled. The gallery's decision also made Canberra an attractive venue for conferences, and organisers scheduled conventions and meetings to coincide with major exhibitions.

In conjunction with this push for increased cooperation between the gallery and the business community, Betty mounted a campaign to target the population base of Sydney. Sydneysiders were encouraged to time their visits to Canberra to take advantage of the latest 'blockbuster' exhibitions. Meanwhile the National Gallery was careful to avoid Sydney as its partner in these exercises (with the exception of the exhibition 'Surrealism: Revolution by Night') in order to make the most of its target audience. Canberra's population of just over 300,000 people cannot provide the numbers for the returns required to pay for an expensive exhibition program.

Underlying the gallery's higher profile was a strong marketing strategy. Theme shops, a wide product range, clever placement of retail outlets in relation to exhibitions as an internal part of the exhibition design, and an improved members magazine all reinforced the excitement of the programs. Project teams, started under Mollison and fine-tuned under Betty, made certain that education, access and marketing formed a part of the overall development of exhibitions. A sponsor who came on board early enough became an integral member of the project team for an exhibition, encouraging the gallery and sponsor to work together and ensuring the best result for both.

Perhaps less touted, but equally important, was Betty's program to refurbish the gallery in successive stages. In 1990–91 the depressing sight of the main galleries stripped of artworks, with buckets catching dripping water and plastic spread everywhere served as a



RENE MAGRITTE, *The lovers*, 1928, oil on canvas, 54 x 73 cm, National Gallery of Australia.

catalyst to rethinking the internal spaces of the gallery. During this period two new 'mezzanine' galleries were added and a fit out of two of the largest galleries provided a better sense of scale and lighting for works of European and American art. As a result, the 6-metre-long *Blue poles* by Jackson Pollock no longer looked like a postage stamp. Bush-hammered concrete walls that were shedding concrete dust were clad with new smooth siding in a number of galleries. The curatorial teams then rationalised the presentation of their collections and provided exciting new contexts for the various areas of the National Collection.

Overseeing all these changes was the person herself. Betty is a warm and witty speaker, a believer in the talents of others and, I believe, a genuine humanist. Her background of scholarship and teaching provided her with inestimable tools to raise the visibility and popularity of the gallery. To many, 'Betty Blockbuster' was the National Gallery. The gallery's success was such that the Canberra community openly admitted that it was living off the National Gallery's exhibitions program. This has been borne out by statistics showing that the gallery had a major impact on the Canberra economy. The exhibition 'Esso Presents: Rubens and the Italian Renaissance' injected an identifiable \$25 million into the Canberra community. Betty leaves a great legacy behind her and a hard act to follow!

Enter Dr Brian Kennedy. Brian hails from Dublin and has a strong scholarly background both in Irish art and European art in general. His doctoral dissertation looked at government funding for the arts in Ireland and was highly critical of the government's lack of commitment to the arts. It must have had an impact, because over the last five years the National Gallery of Ireland has grown from a collection of dusty old masters in a dowdy building to an excitingly displayed collection housed in several recently added wings. Brian has been instrumental in carrying the National Gallery of Ireland through all the phases of these additions and improvements.

Brian's interest in Australia was aroused when he was called in to add the National Gallery of Australia and the Art Gallery of



FREDERICK McCUBBIN, *The Yarra, Studley Park, 1886* (Melbourne), oil on canvas, 79.2 x 109.7 cm, National Gallery of Australia. Gift of James Fairfax 1993.

South Australia to the tour of 'European Masterpieces from the National Gallery of Ireland'. As project manager and Canberra curator of the exhibition, I first met Brian by telephone and fax machine. When the exhibition came to Canberra, so did Brian Kennedy. He helped us to pack up the exhibition and move it to Adelaide. During that time Brian became fascinated with Australian art, in particular Sidney Nolan's 'Ned Kelly' series, and subsequently has done much research on the subject. Brian also established an ongoing relationship with the National Gallery, which had plans to bring further exhibitions to Australia in partnership with the National Gallery of Ireland.

Over the ensuing years several National Gallery staff visited Brian and his director, Raymond Keaveney, in Dublin. Brian's interest in Australia continued, as did Australia's interest in him. In the second attempt to find a new director to succeed Betty Churcher, Brian was the chosen one. In retrospect it seems only natural that Brian was approached for the job. His wide experience at a relatively young age has given him the tools he will

need to take the National Gallery of Australia into the new millennium. Like Betty, he is personable, and respects and encourages the talents and abilities of others. He brings with him a fresh vision – the advantage of coming in from the outside. One of his earliest tasks will be to bring his forces together to best rationalise and develop the collection. His considerable experience with exhibitions will help him as he plans the program of events for the next five years or more. His experience in managing major building projects will stand him in good stead as the new exhibition spaces for the gallery are built in Canberra. And his background in Ireland in gaining government support will be invaluable. Like all directors of major galleries in Australia today, his ability to attract both government commitment and private funds in an era of shrinking resources and downsizing will be tested to the utmost.

Alan R. Dodge

Alan Dodge is Director of the Art Gallery of Western Australia.

Eloquent silence

From birth I was brought up with a Clarice Beckett on the wall. It was sombre, framed in a wide, dull-finish black frame; come to think of it, rather the way my mother's parchment-white face was framed by the rim of a severe, black, Spanish-esque hat. I was mature, after my fashion, and had come to know something of Klee, Gauguin, Conder and El Greco before I had a notion of who Clarice Beckett was. In spite of, or possibly because of, this ignorance the painting worked on my imagination. I guess it defined for me what painting should be about.

In the back of *October morning's* picture space there are small patches of blue – Port Philip Bay flattened on the picture plane through being framed by the trunks of trees, I suppose in a manner equivalent to that of earlier art-nouveau-inspired Australian Mythic nationalists. Modest to a fault, and very sophisticated, Beckett leaves this two-dimensional–three-dimensional ambiguity unheadlined. I guess the thing that I like most about *October morning*, and about the Beckett I knew as a child, is the painterly dissembling, the apparent lack of pictorial, indeed, artistic ambition. Art is easily subverted by notions of innovative heroism. Not so Beckett's. She was too sophisticated for that. And certainly not so *October morning*. You have to stand there for a while, in silence, before the painting starts to come on to you. The work I grew up in front of – trees and behind them the blue of water – remade itself day after day. So, I guess I am attracted to *October morning* because of its capacity to keep on talking – not through word constructions but through its own, quite unique silence. We are, let's face it, victims of language; it smothers the visual arts.

It is believed that the man in *October morning* is a particular individual who featured in Clarice Beckett's emotional life, yet there is no need to bring that to the painting. He's fine as an enigma. Often he appears to be of neither more nor less substance than the trunks of the trees. Occasionally he can threaten the seaside-suburban tranquillity of the street, its unmade footpath, the hedge, the blossom (that amazing tumble of yellow). His left leg and the trunks of the trees (one vertical, of course) suggest a movement of deep, neutral colour-tone towards blue – of the sea. And the path works with and against its own perspective, reading flat or as defining a relatively deep space that is blocked some distance behind the man. Or the space is a sequence of containing rectangles. Or it isn't. The tint of flesh colour showing through where the man's head would be if he

were indeed more than areas of smudged and, most probably, rapidly applied paint – if he were not a tree – suggests the existence of consciousness, possibly running parallel with the consciousness of the trees, the blue sea, the fence rail, the blossom, the hedge, the path.

I might be attracted to the painting because of my familiarity with Beckett's work from childhood, or because of a sympathy I have developed for the Meldrum painters – principally for Beckett and Percy Leason. They represented something more substantial than art as myth-making nationalism on the one hand, or a sequence of responses to European modernism's wavelets lapping our shores on the other.

October morning is the sort of painting you might do if you were a fine-tuned, intuitive artist, as unconcerned with being as with not being Australian. The work stands in subtle contrast to some other paintings by the same artist – for example, the couple that hang from time to time in the Australian National Gallery where the means Beckett uses are able to be read by modernism-addicted commentators as relating to their obsession. I don't have a problem with this link with the modern. Yet the power of *October morning* is, for me, to do with its lack of overt reference to much outside the artist's experience. In a way it is possible to think of Beckett painting this person in the same spirit as Marcel Proust ran the characters who formed his life through the pages of *Remembrance of Things Past*. Simultaneously seeing the subject from a distance and from within, placing what is seen within the matrix of art, while avoiding becoming pedantic or sophomoric about the 'art' side of things.

In a perfect world all painting would be as modest, as lying in wait for us to discover as this.

Look at the shadows, think about them, the directions in which they fall.

Obviously, year by year I have enjoyed art-world enthusiasms. Even when Gilbert and George painted themselves gold – or was it silver? – and sang 'Underneath the Arches', I thought ... aren't they charming, and then forgot about it. *October morning*, on the other hand, stays with me. I remember it. It makes me feel different. Three months ago, visiting the spot from which it must have been conceived, I tried to overlay what I was looking at with my memory of the picture. Nothing happened. It must all be in the painting, in the obstinate silence of smudges of colour on a surface.

Robin Wallace-Crabbe

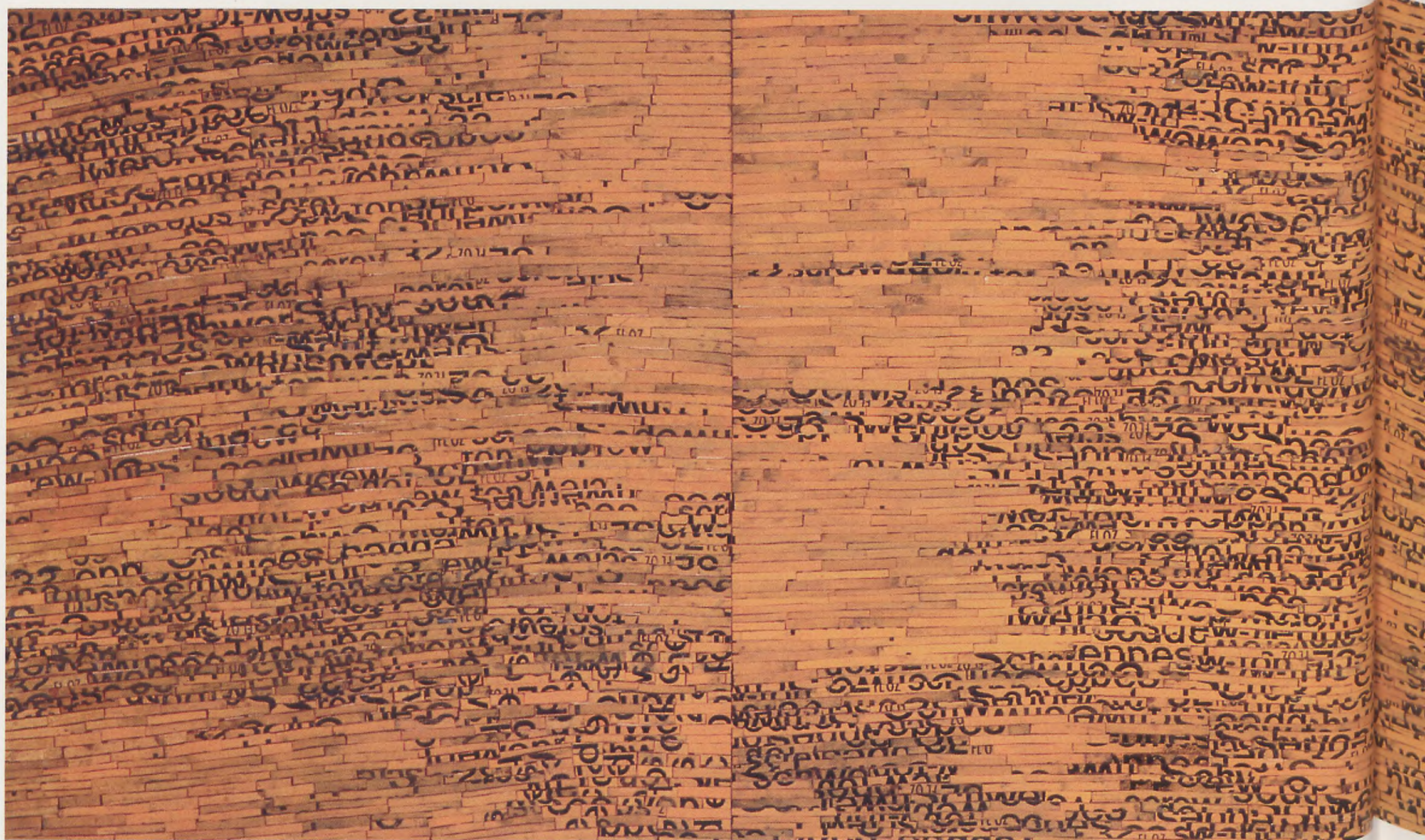


CLARICE BECKETT, *October morning*, 1923, oil on canvas on board, 55 x 44 cm, collection Rosalind Hollinrake.

that sidling sight

wondering about the art
of Rosalie Gascoigne

Hannah Fink

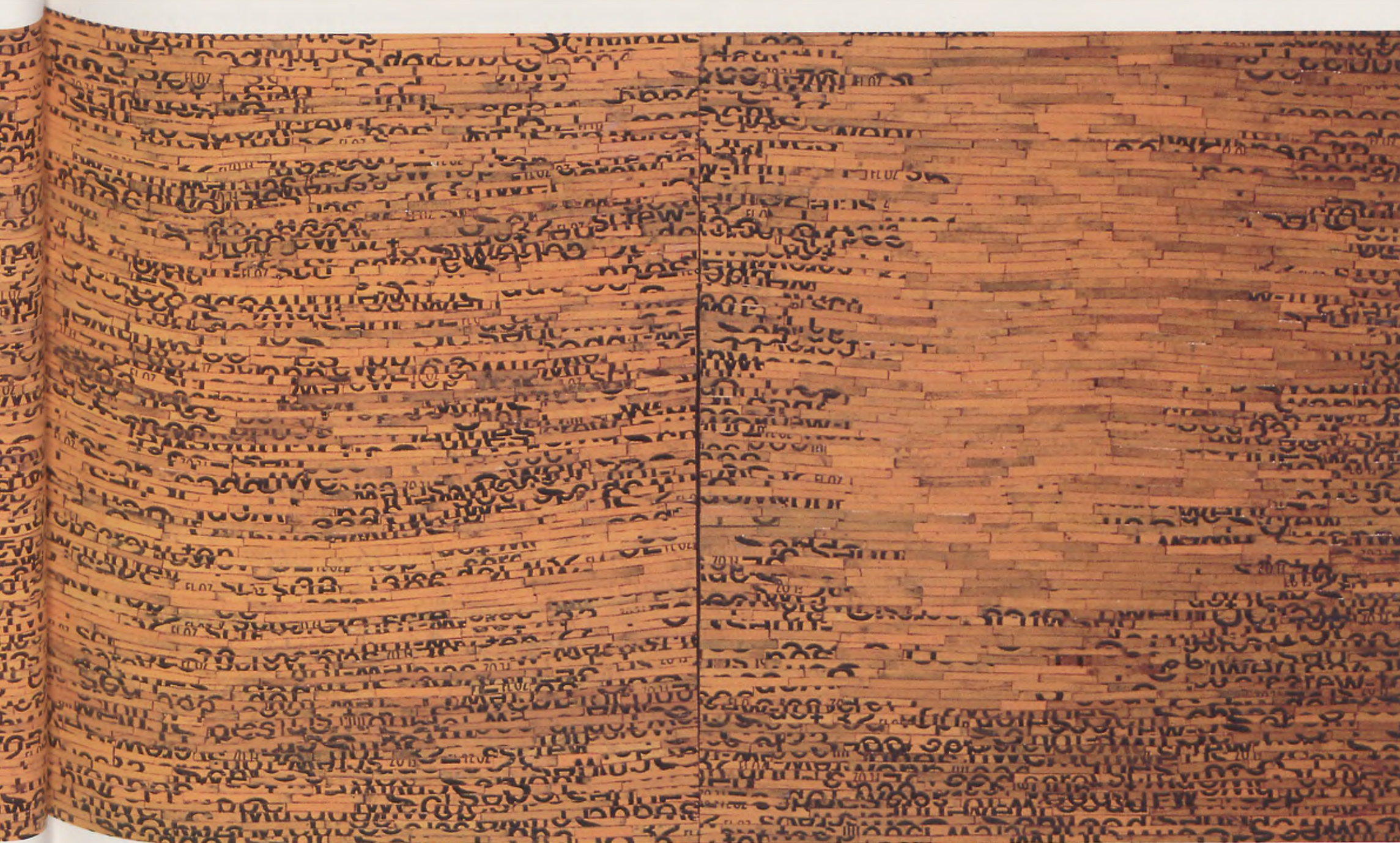


Art may tell a truth,
Obliquely. Do the thing shall breed the thought
Nor wrong the thought, missing the mediate word.

Robert Browning, *The Ring and the Book*

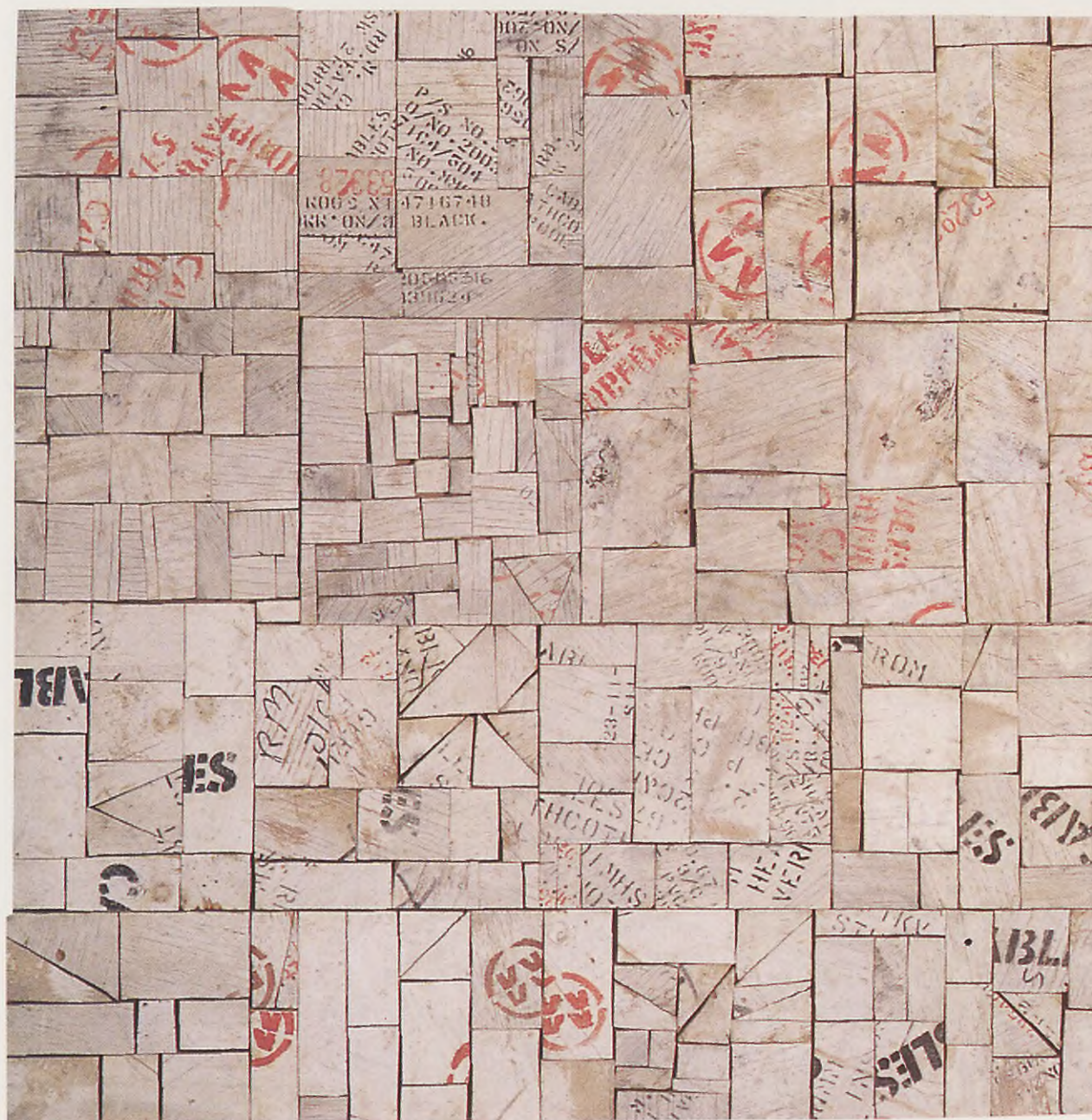
Writers operate through words
Sculptors through deeds.

Pomponius Gauricus, *De Sculptura* (c. 1504), epigraph to Rilke's *The Rodin-book*, 1903



previous page: ROSALIE GASCOIGNE, *Monaro*, 1989, sawn and split soft-drink crates on plywood, 130.8 x 457.4 cm, Art Gallery of Western Australia.

below: ROSALIE GASCOIGNE, *White city*, 1993–94, wood on craftboard, 110.2 x 108 cm, courtesy Roslyn Oxley9 Gallery, Sydney.



Rosalie Gascoigne began her art life arranging flowers. She produced her first 'public' arrangement – an antique brass vase filled with buttercups and broom – at primary school in the late 1920s. She began exhibiting around 1950 with the local horticultural society in Canberra, and it was not until 1974 that she held her first exhibition in an art gallery. In the early 1960s she studied ikebana with Norman Sparnon, but otherwise has had no art training. Gascoigne can neither draw nor paint, and her fifty-year apprenticeship, she says, was in looking.

Gascoigne's work fits in everywhere and nowhere: it is minimal, conceptual, both landscape and genre, found object and ready-made. Yet the force of Gascoigne's work does not come so much from a handling of the internal problems of representation within art as from a direct negotiation with the lived-in world, between the eye and the object. This is not to say that Gascoigne's work has not been informed by or does not operate through modernist modes; it has been and does. Gascoigne's work belongs comfortably in a modernist genealogy – she is 'doing' the same or similar things as Cézanne, Duchamp, Jasper Johns, Agnes Martin, Joseph Cornell. But this approach, the mix-and-match relativism of modernist chronologising, is, for Gascoigne, a

deflection. Modernist modes are a means, not an end. Gascoigne's art comments not self-reflexively on the nature of art but rather on the experience of seeing itself: on how we encounter the material world in late twentieth-century Australia.

The lesson of found object and ready-made art has long been to look at the random, unframed beauty of the world, teaching us to find beauty – and art – in coincidence. Gascoigne's found materials are seemingly maverick, the booty of the fickle-eyed bowerbird. Yet these fragments were once part of larger patterns: of road signage and language; of manufacture and freight; of fencing, wallpaper and linoleum; of colour, lettering, a bird's coat of feathers – one could venture of modernism itself – all systems with an internal logic, each with its own organising principle.

These systems are regulatory; the road system, in particular, is one that prevents us from 'beating our own path'. Once broken, these systems and the things of which they are made become redundant like the thousand recalcitrant objects, thoughts and glimpses for which one cannot find a place: an old postcard from a friend, a button that belongs to a garment long ago discarded, a dead man's clothes. With all the questing wilfulness of the autodidact, Gascoigne reorders these grids according to her own system, one governed by

visual logic. One thinks of William Blake's maxim, 'I must create a system or be enslaved by another man's'.

Fragmentation – an exploded material order – is a given in Gascoigne's opus: the premise of abstraction, that shattered form reveals order, is the starting point of creation. Like a faulty kaleidoscope, Gascoigne's parquetry is imperfect: wholeness is achieved only in deference to brokenness, vision in the accommodation of blindness. Once refigured, the pieces do not quite fit together; within the wholeness of the work they remain awkward, obdurate, like a child's building blocks gone awry. For it is only through the interstices – in the fleeting and the half-glimpsed – that we glimmer the great unwritten narrative of 360-degree vision.

To attempt to transcend the innate limitation of sight through a composite, or kinetic, reality is a utopian, cartographic project. Caught within that ambition is the tension, or dynamic, between partial and panoptic sight: between the self-possession of still-life and the panoramic ambitions of landscape, the stubbornness of objects and the capacity of space, the stasis of the object and the immediacy of light. Whether in her jigsaw wall works or pieces 'for walking around', Gascoigne captures exactly the conflict between our inability to see more than one thing at a time and our desire for synthesis and simultaneity – for sense.

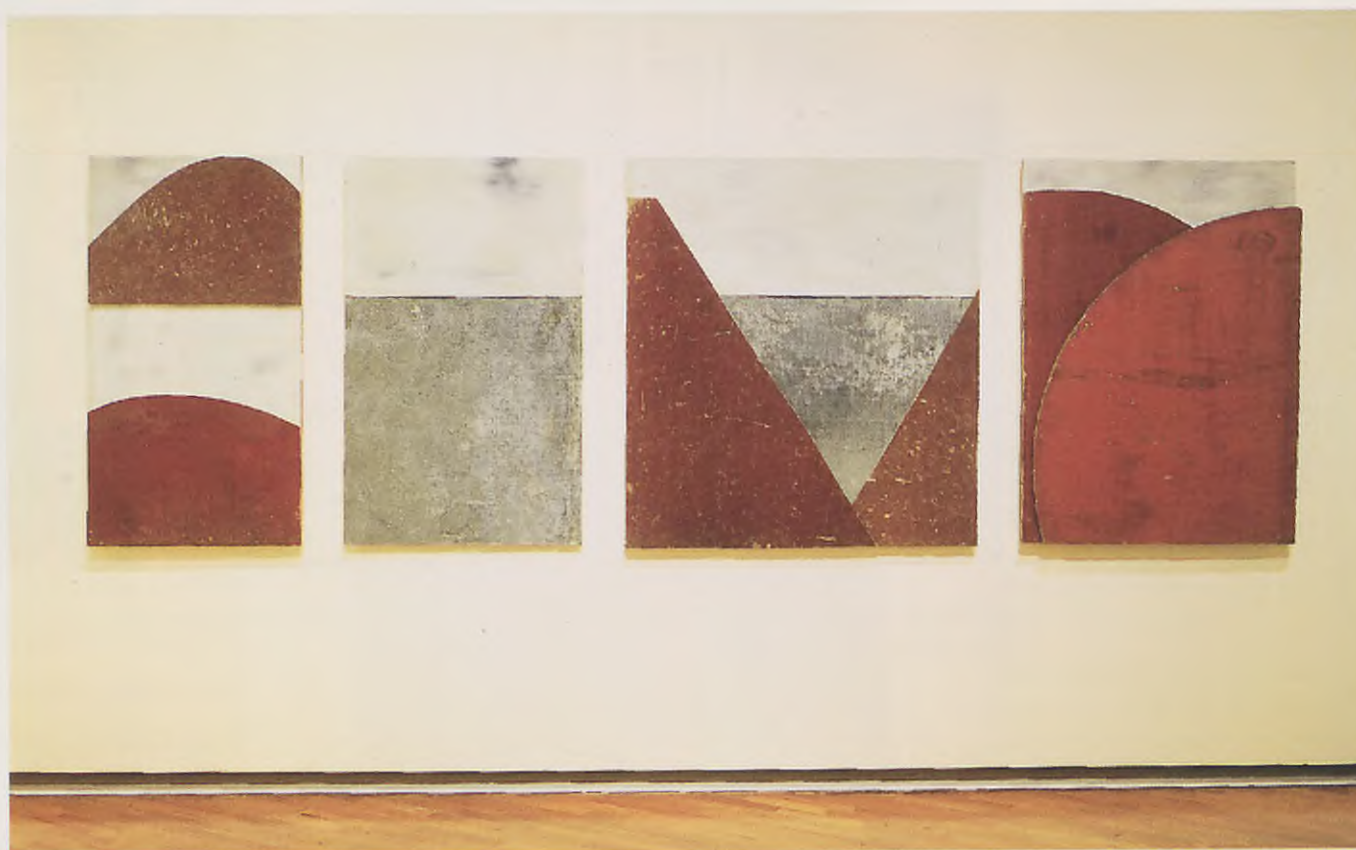
One of the great changes to the landscape in the latter half of this century has been the elaboration of the road system, the articulation of a road language and, particularly, the creation of the freeway. Gascoigne lives in a suburb of Canberra, a city which, to the outsider, seems all freeway and no city. She drives out to the country in her stationwagon to search rubbish tips and paddocks for materials, gathering the visual 'cargo' that will later inform her work. An early work exhibited at her first Sydney exhibition, at Gallery A, comprises an arrangement of thistles placed behind an actual car windscreen, and the sights garnered while driving are as much a part of her works as the materials of which they are made.

There is a great communality in the experience of driving in Australia; in particular, going bush means that you have, at some point, to drive there. A large part of our experience of the bush is of driving through it – that fast-track cinema of speed, colour and untouched textures. The glimpses, whether liminal or panoramic, that driving affords – the flashing chrome-yellow signs with their black symbols, the walls of sandstone riven to make way



above: ROSALIE GASCOIGNE, *Steel magnolias*, 1994, corrugated iron on plywood, 104.5 x 98.5 cm, courtesy Roslyn Oxley9 Gallery, Sydney.

below: ROSALIE GASCOIGNE, *Suddenly the lake*, 1995, synthetic polymer paint on composition board, galvanised tin, four panels, 129.1 x 69.7 cm, 129.5 x 78.9 cm, 130.3 x 118.5 cm, 129.5 x 93.8 cm, National Gallery of Australia.





ROSALIE GASCOIGNE, *Skylight*, 1993, plywood, road signs and wooden tiles, 125 x 91 cm, private collection, Melbourne.
Photograph courtesy Art Gallery of New South Wales.

for roads, the wide bolt of sky that unravels over the rise of an approaching verge – are as much our experience of 'the bush' as trees and earth and water.

These shards of vision, images that flash too swiftly to be caught, make sense only within the peripatetic narrative of driving itself. The peripatetic is literally, apart from being a follower of Aristotle, one who walks about in connection with her calling. Led wherever chance or her thoughts may take her, the peripatetic is by nature a speculator. Just as one 'wanders about' one 'wonders about' (and one thinks and writes about – *around* – a work of art, not of it). The peripatetic is perpetually moving about, and so perpetually arriving – and seeing things for the first time. Revelation is her mode.

Suddenly the lake, 1995, a work donated recently by the artist to the National Gallery of Australia, captures exactly the motorist's surprise on encountering Lake George on the approach to Canberra. Recalling Colin McCahon's *Six days in Nelson and Canterbury*, 1950, this work depicts the same landscape seen from different angles at different moments. Like scenes seen from a car window – the inverse view, perhaps, of John Brack's *The car*, 1955 – these four panels depict not so much the landscape itself as the moment (or moments) in which it is apprehended. Land only becomes landscape when we look at it: like perspective, it is an expression of our limited vision. Where the patchwork wall-pieces offer a picture of composite time, a splintered approximation of whole sight, *Suddenly the lake* presents four separate glimpses, the white space that separates the panels like a blink or the motorist's blind spot.

Where the wallpieces might imply motion, Gascoigne's floorpieces are literally, as one work is titled, pieces 'for walking around'. In the works that use objects, such as *Set up*, 1984, the viewer is able to simulate whole sight, to walk around the object and view its back and front and sides – but not its interior or underside. For despite this kinetic enactment of whole sight the object remains impenetrable, self-possessed, stubborn. It is a principle of draughtsmanship that one measures objects with one's eyes by looking not at the objects themselves but at the spaces that separate them. Gascoigne puts the viewer precisely in the position of the draughtsman who, more often than not, is defeated by the object he tries to describe. These works as much describe our relationship with objects as our inexorable detachment from them.

Form and matter, in both the wallpieces and the pieces for walking



above: ROSALIE GASCOIGNE, *Set up*, 1984, wood, enamelware, 200 x 200 cm (approx., dimensions variable), collection Museum of Contemporary Art, Sydney. Photograph courtesy Art Gallery of New South Wales.

left: ROSALIE GASCOIGNE, *Cloister*, 1974, found objects, postcards and wooden spheres, 61.5 x 4 x 5.5 cm, private collection. Photograph courtesy Monash University Gallery, Melbourne.



ROSALIE GASCOIGNE, *Fool's Gold*, 1992, reflective synthetic polymer film on plywood on composition board, 158.7 x 161 cm, National Gallery of Australia.

Whether in her jigsaw wall works or pieces 'for walking around', Gascoigne captures exactly the conflict between our inability to see more than one thing at a time and our desire for synthesis and simultaneity – for sense.

around, always rely on space and air. For Gascoigne, the air is animate – 'miraculous', in her words – and there is no such thing as empty space. This dynamic is realised in some of the two-dimensional works, such as *Clouds III*, 1992, in which floating archipelagos of pattern and colour are strung together in negative space. In her recent installations, such as *But mostly air*, 1994–95, the viewer has the sense of standing within the landscape itself, amidst heat and air and light. In contrast to the dense, compacted space of some of the collage wallpieces, and to the literalism of the object-based works, these recent works invoke the elements themselves rather than any pictured 'landscape'.

The visual landscape of this century is one proliferately inscribed. The material world is constantly talking to us in a silent voice: on shop hoardings, buses, billboards, road signs, food packaging, newspapers, television. Writing has become part of the world we see without seeing. For not seeing comprises the contemporary experience of sight as much as seeing itself. The daily exercise of sight in the city is as much one of exclusion as reception: it is a continuous process of editing, excision, of blocking out unbidden sight and sound. We see too much, and so we tutor ourselves not to see.

The use of language in Gascoigne's road-sign and crate works is consistently dysfunctional. She says that she is careful not to allow meaning to emerge from the juxtaposition of letters; unparsed, letters and words become purely visual entities, a pre-grammatical and pre-perspectival version of representation. This disarray could be likened to dyslexia which, according to Marshall McLuhan:

is an inability to adopt a single, fixed point of view with respect to all letters and words. Conversely, it consists of approaching letters and words from many points of view simultaneously ... without an assumption that any one view is solely correct.¹

To the severely dyslexic (as to the typographer and the concrete poet) letters are merely shapes; for the artist they become decorative, like the patterns in wallpaper or linoleum. Gascoigne, like her fellow New Zealander Colin McCahon, has a sheer love of lettering and typography, a delight in its visual properties. In an article written for the journal *Landfall*, McCahon describes how he 'fell in love' with signwriting:

Once when I was quite young – we were still living on Highgate and hadn't yet shifted to Prestwick Street – I had a few days of splendour. Two new shops had been built next door, one was Mrs McDonald's Fruit Shop and



ROSALIE GASCOIGNE, *Hung fire*, 1995, retro-reflective road-sign on wood, 209 x 176 cm, courtesy Roslyn Oxley9 Gallery, Sydney.

Dairy, the other was taken by a hairdresser and tobacconist. Mrs McDonald had her window full of fruit and other practical items. The hairdresser had his window painted with HAIRDRESSER AND TOBACCONIST. Painted in gold and black on a stippled red ground, the lettering large and bold, with shadows, and a feeling of being projected right through the glass and across the pavement. I watched the work being done, and fell in love with signwriting. The grace of the lettering as it arched across the window in gleaming gold, suspended on its dull red field but leaping free from its own black shadow pointed to a new and magnificent world of painting.²

Gascoigne's love of lettering is, in part, a love of the clothes of another beloved – language itself. She is an artist who thinks like a poet. To ally Gascoigne's work with poetry is not an elaboration: she says that her retro-reflective works originated in the moment when, seeing a reflective road sign glinting amid a sheaf of grass, she thought, 'Tyger, tyger'.³ Gascoigne's tertiary training was in literature, and her picking ground is the Monaro – David Campbell territory. Poems themselves – or at least, short poems – are fragments, or fragments perfected: glimmers caught of the sovereign frame in which thought, vision and language are fused. One could venture that poetry is visual art perfected – perfect, since pictured only, and Platonically, in the mind's eye. This is the condition to which Gascoigne's work aspires.

In a 'Diary' written for *Art Monthly*, Gascoigne described driving around the Canberra countryside with the poet Rosemary Dobson:

the culverts and natural hollows were full of long pale winter grass – hushed, as it were. Stretching? Yawning? Sighing? We tried to think of words for grass of that sort. I keep coming back to the pallor of it. 'Ashen' we thought of but it has a dying fall to it. It is not sad grass. We suggested and discarded and found no right answers at the time. But Rosemary being extra good with words has probably made her peace with the problem by now.⁴

This sifting about for the right word, this need to know the object through words, points to a belief in an essential, incarnate language. Indeed, the imperative vocabulary of road signage – stop, go, slow – is a pure language stripped of connotation. Yet unlike McCahon, who uses words literally and in the full sense of the logos, Gascoigne's use of language is decidedly abstract. She says that she uses Schweppes crates only because she likes their colours. Moreover, many of Gascoigne's most beautiful and powerful road-sign and crate works – such as *Road side*, 1988, or the phosphorescent *Fool's Gold*, 1992 – are ones in which all traces of writing have been excised. Gascoigne's work is not so much about language itself as about what language aspires to do: to approximate, if not capture, the glories of the revealed world.

Whether in the enclosed, domestic spaces of the early box works or the elemental expansiveness of the more recent installations, Gascoigne's constellation is ruled by beauty, what she calls 'the plea-

tures of the eye'. At the centre of her vision is the primacy of looking, and an engagement with primary wonders: how we see, how we speak, how we make visual sense of the world. Wonder – 'a sudden surprise of the soul'⁵ – is for Aristotle the source of aesthetic pleasure. 'Since both understanding and wondering give pleasure, the things that rouse them must also give pleasure ... For the pleasure is not just pleasure in the object; instead there is the inference that "This is that", so that the result is our coming to understand something.'⁶

Yet Gascoigne says that her work is not about recognition, and that she is wary of 'playing recognition' too easily. Gascoigne's work is most often understood in terms of metaphor for landscape, particularly of the Canberra countryside. The titles of the works certainly hint at these scenes: at white mornings filled with glare, at pastures of shimmering grass and lakes tufted by wind. Yet this 'nature' is decisively mediated by man and the man-made. For as much as Gascoigne's work is about landscape – a description of place – it is about the moment at which we encounter it. Often that which is being identified is not necessarily a place or a thing but the experience of recognition itself.

At a certain point when walking past Gascoigne's retro-reflective wallpieces, the sculpture disappears, combusts in a flash of pure refraction ('What's matter but a hardening of the light?').⁷ These multi-perspectival works refer to a series of responses, a compilation of many moments of apprehension, and so are locked in time, are of the past. The effect of light on the still image is to bring the work into the present, and to create for the viewer an immediate moment of apprehension. Thus for the viewer, momentarily encased in white light, the 'somatic authority' of wonder is made fleetingly manifest.⁸

1 Marshall McLuhan and Bruce R. Powers, *The Global Village: Transformations in World Life and Media in the 21st Century*, Oxford University Press, New York, 1989, p. 64.

2 Colin McCahon, 'Beginnings', *Landfall* 80; quoted in *Colin McCahon: Gates and Journeys*, Auckland City Art Gallery, 1988, p. 76.

3 From William Blake's poem 'The Tyger' in *William Blake: A Selection of Poems and Letters*, ed. J. Bronowski, Penguin, Harmondsworth, 1958, p. 49.

4 Rosalie Gascoigne, 'Diary', *Art Monthly*, September 1987.

5 Descartes, quoted in Stephen Greenblatt, *Marvelous Possessions: The Wonder of the New World*, The University of Chicago Press, Chicago, 1991, p. 20.

6 From Aristotle's *Poetics*, excerpted in *Ancient Literary Criticism*, edited by D. A. Russell and M. Winterbottom, Oxford University Press, 1972, p. 134.

7 David Campbell, 'Hear the Bird of Day', *Collected Poems*, Angus & Robertson, Sydney, 1989.

8 A phrase by Greenblatt; *ibid.*, p. 19.

'Material as Landscape', a survey exhibition of Rosalie Gascoigne's art curated by Deborah Edwards, can be seen at the Art Gallery of New South Wales from 14 November 1997 until 11 January 1998. This exhibition focuses on Rosalie Gascoigne's engagement with a specific Australian landscape through the inclusion of approximately thirty works ranging from the late 1970s to the present day. Many of the works discussed in this article can be seen in this exhibition.

Hannah Fink is former editor of *ArtAsiaPacific* and *Art and Australia* magazines. She is currently researching a book on the art and life of Rosalie Gascoigne.

Bonza**view**

The country art of Peter Tyndall

Daniel Thomas



FOSTERVILLE INSTITUTE OF
APPLIED & PROGRESSIVE
CULTURAL EXPERIENCE.
-1995-

Cheers Bob, Peter



detail
A Person Looks At A Work Of Art/
someone looks at something ...

-1995-

detail
A Person Looks At A Work Of Art/
someone looks at something ...

Some years later he discovered what was in the Red Box.

An international conceptualist, one of the few Australians whose work has been sought by leading foreign curators for, say, the Aperto section of the Venice Biennale and for exhibitions in Berlin and Japan. Since the mid-1970s, that's how Peter Tyndall has been perceived. Now, in 1997, Tyndall has positioned himself as an Australian regionalist. For the Bendigo Art Gallery's new extensions he honoured his home town with an exhibition named 'Dreaming Bendigo into Being'.

'I've always made art out of my own life', he says. Born in February 1951, he likes to think he remembers the visit one year later to the photographer 'Reg V. Brock of Bendigo' for the portrait session from which his mother chose a prophetic image: baby Peter viewing the geometric mystery of a hand-held cube. The photographer-prophet's studio was at View Point, Charing Cross, the cross-shaped heart of a city that sprawled over goldfields discovered exactly a hundred years before Tyndall's birth.

Tyndall says that later, aged nine or ten, he was:

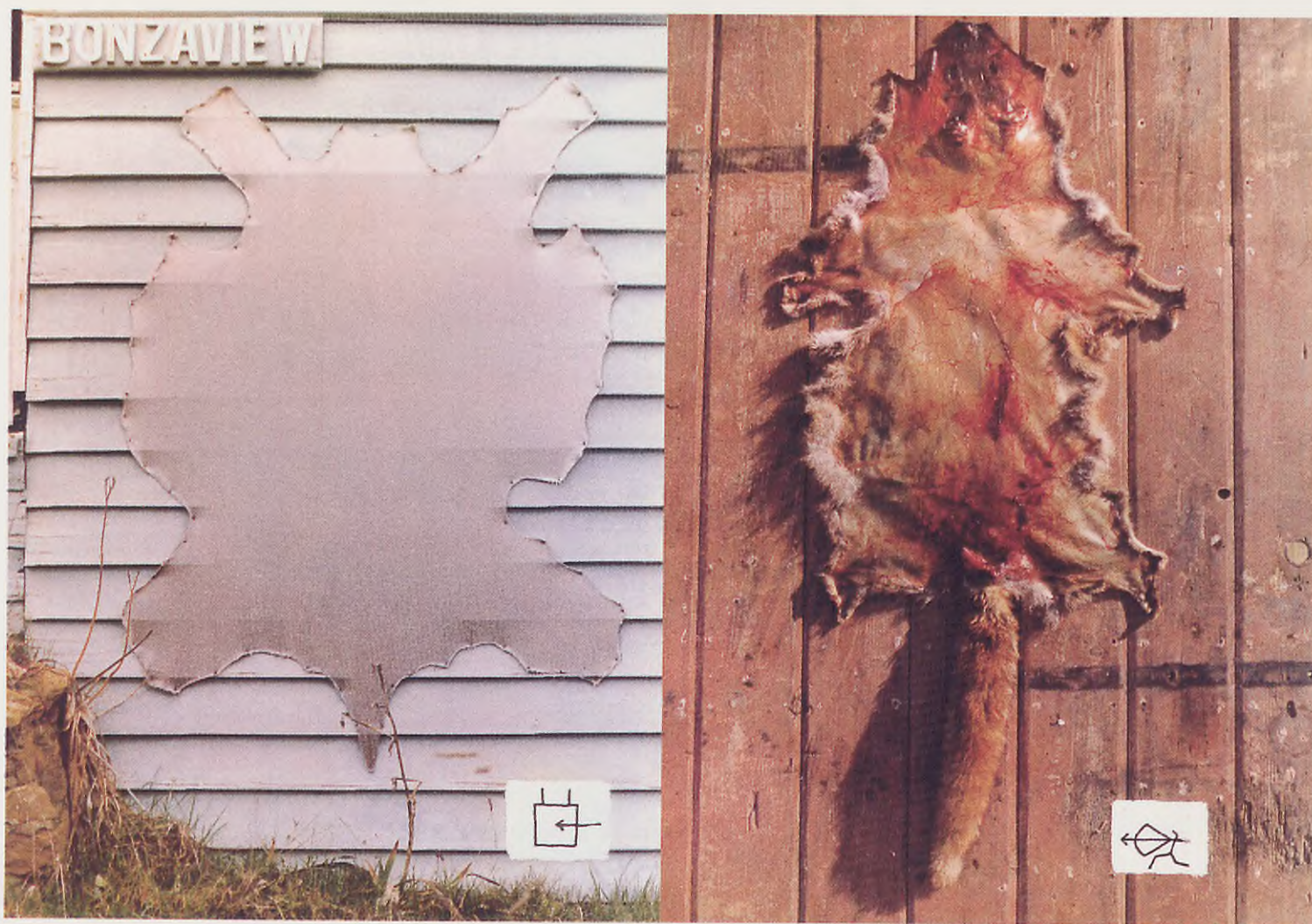
taken by my mother to the Bendigo Art Gallery ... I clearly remember looking at those old old pictures, painted by people I imagined to be long dead. The artists were gone, dead, but here, still, in front of me, were their actual paintings. It was as if these artists had survived death. This idea I found interesting at the time, I wasn't obsessed with it ... but certainly it was a positive tease.

He enrolled in architecture at the University of Melbourne, perhaps

because, aged five, he had been enthralled by the building of his father's new pharmacy, a project of streamlined, shiny modernity, on the outskirts of Bendigo at Kangaroo Flat. But when the young adult Tyndall first chanced to visit a gallery he was bowled over, and instead of pursuing architecture he decided, two years into the course, to abandon it for art. The exhibition, at the Joseph Brown Gallery, was of paintings by a fellow-student's father, John Brack. That most stylish of all Melbourne artists, a superb paintcraftsman and a dry visual wit, was an exciting example of art-making in the real world of Tyndall's time and place. Tyndall's own (self-taught) paintcraft is as refined as Brack's, and so are his images and ideas.

For a while around 1972 Tyndall lived a hippyish life in ghost-town scrub north-east of Bendigo. The Fosterville Institute of Applied & Progressive Cultural Experience, whose rubber stamp continues to appear on his works, was a gift bestowed by Conceptual Art on a place that in its heyday had a church but never achieved a Mechanics' Institute, let alone a Philosophical Institute.

A characteristic Fosterville Institute work, though not made at Fosterville, is a drawing subtitled *Performed in the Storm Observed in the Calm*, with photographs of young Tyndall disorientated but maintaining the hand-held verticality of the drawing. It bears the same three-line title as every other work since 1974, which is when his art became 'focused':



detail

A Person Looks At A Work Of Art/
someone looks at something ...

concerning The Canvas Animal

-1976-

detail
A Person Looks At A Work Of Art/
someone looks at something ...

PERFORMED IN THE STORM
OBSERVED IN THE CALM

-1976-



FOSTERVILLE INSTITUTE OF
APPLIED & PROGRESSIVE
CULTURAL EXPERIENCE.



detail
A Person Looks At A Work Of Art/
someone looks at something ...

–1991–



detail

A Person Looks At A Work Of Art/
someone looks at something ...

And it incorporates Tyndall's obsessively used ideogram: a frame suspended by two strings:

The frame, so-called, signified the Thing, any thing, anything that we recognise and can name; that we recognise because 'it' has already been culturally isolated within the world by the application of a Dagger Definition. The strings, so-called, are in fact the various lines of physical and metaphorical support that connect any defined Thing into the matrix of the world. This ideogram is about things and their interrelationships; it refuses to recognise the notion of 'the thing-in-itself'.

The ideogram particularly emphasises the relationship between a viewer of a work of art and the 'detail' of time and space that might be framed in the work.

It corresponds with the first line of my three-line title/poem: *detail*. Such a 'detail' might be given either specifically, *A Person Looks At A Work Of Art* for instance, or as a generalisation, *someone looks at something ...*

Today, as Tyndall's vision has expanded beyond 1970s art practice (performance, photography, concepts of observation) to a deeper ecological and mythic view of the world, he sees the significance of the Storm and Calm work in its drama of the Four Elements:

Earth: upon which I attempt to stand upright. Air: the fierce tree-bending wind. Fire: the drawing was made using charcoal taken from the fireplace in the lounge room. Water: spots of rain carried by the wind have left their splashing record on the drawing.

In 1976 Tyndall left Melbourne to live in the country, at Hepburn Springs. He is still there, in the late-1920s house apparently once owned by a signwriter. Tyndall tenderly restored the house sign found at 'Bonzaview'.

Rustic skills were honoured in several works made during the early years at 'Bonzaview'. Those subtitled *concerning The Canvas Animal* incorporated canvases 'cut and stretched in the manner of preparing the skins of once-hunted animals, in memory of the great physical hunts of the past'. Hung by hunters on walls, skins become a kind of painting. But, says Tyndall, the artist is a hunter too. In a two-part photographic work:

Beneath the bloodied skin of a fox, shot by a farmer near Fosterville, is a simple drawing depicting a traditional body-hunter with bow & arrow. Now the great hunt is of the spirit. In this domain the artist is a hunter. What we see in this double-image work is the arrow of the body-past fired through time to strike into our day, making its mark ritually and symbolically within the boundaries of Definition.

us-
og-
ally
The
ical
his
ise

a
be

h a
for

ice
co-
the

ing
e in
their

urn
nce
nd

rly
mal
ing
cal
nd
art

is a
ow.
hat
ugh
hin

detail
A Person Looks At A Work Of Art/
someone looks at something ...
-1979-



From 'Bonzaview' one looks at native forest and a flight path enjoyed by native birds. A one-eyed kookaburra became familiar, so Tyndall suspended outside the studio window a perch in the form of his 'detail' ideogram, and waited, camera-ready, for several weeks. Its good eye to the camera, the bird eventually posed between the black and white texts (In Australia we say ... '... But is it art?'), and the red and yellow Day-glo symbols (OZ ZEN in a lightning flash, and the question-mark perch for a kookaburra taken from the cover of Neville Cayley's book *What Bird Is That?*). Country cunning, patience and planned chance here produced magical results for a hunter-artist.

Colleagues in Melbourne were puzzled by Tyndall's decision to abandon the big city for life in the bush. How could he hope to make world-quality art there? He knew better, and in 1988-90 made a number of text paintings that commanded the viewer ('but first of all myself') to !RELAX! WORLD ART IS ONLY HEGEMONY ART !RELAX!. He sometimes repeats the command upside down, for Antipodean viewing. Intended to be exhibited in world art galleries ('I'm aware of the irony - I live it'), these paintings were also intended to be seen and photographed outdoors in Australian nature. Eventually the shots were taken among peppermint gums beside the 'Bonzaview' studio.

Let the Rivers Flow was a processional banner with which the Hepburn Springs and Daylesford communities in 1982 protested against a proposed dam on the Franklin River in Tasmania. Tyndall was involved in that communal political action. In 1989, for an artist's

project in *Art and Australia*, he illustrated his *Missing Painting (History of Art)* under the heading 'for The Missing and the Disappeared', an unusually politicised verbal framing for so arcane an object - just strings and a label. A firm though quiet political stance is often present in his art.

From the late 1980s Tyndall's Roman Catholic background surfaced in early Christian crosses, appropriation of religious imagery and use of the (Greek) word *LOGOS* (Speaking into Being or The Word made flesh). Even so, in his 1992 exhibition at the daadgalerie, Berlin, he brought together two specific regional localities: the Berlin Wall and the Hepburn Springs Mother Goose Mine. A photograph of the entrance to the goldmine splits a Christian cross at the centre of a five-part Logos painting; gallery visitors 'were required to adopt a posture of humility', and so, bending to peer through a keyhole in an eye of the Logos, they saw a Renaissance image of the Triumph of Christianity over Paganism, dominated by a golden crucifix. And Tyndall tells us that when asked if there were any Aboriginal Dreaming stories related to gold, an Aboriginal man replied that there weren't: 'Gold. That whitefella Dreaming. That Jesus Dreaming'.

For the exhibition 'Dreaming Bendigo into Being', Tyndall introduces an Aboriginal presence to the goldrush city. A major *LOGOS/HA HA* painting was planned as the exhibition centrepiece. Tyndall's *Ha Ha* is the 'satirical belly laugh ... the uncontrolled utterance of the voice which embarrasses the Logos and blemishes its perfect state'. *Ha Ha* is

the kookaburra laughing outside the white cube of the artist's studio. *Ha Ha* is darkness and disorder; the flood that can rage out of the creek concealed beneath the European, Christian authority of Bendigo's Charing Cross and its prim Queen Alexandra Fountain. Bendigo Creek had once flowed through Dja Dja Wrung Aboriginal land.

Tyndall's characteristic extended horizontal format (five-part to imply the five letters of the word *LOGOS*), is suspiciously similar to the proportions of the pharmacy facade at Kangaroo Flat. When his father retired, the artist claimed the red plastic



detail
A Person Looks At A Work Of Art/
someone looks at something ...

LOGOS / HA HA

-1992-

detail
A Person Looks At A Work Of Art/
someone looks at something ...

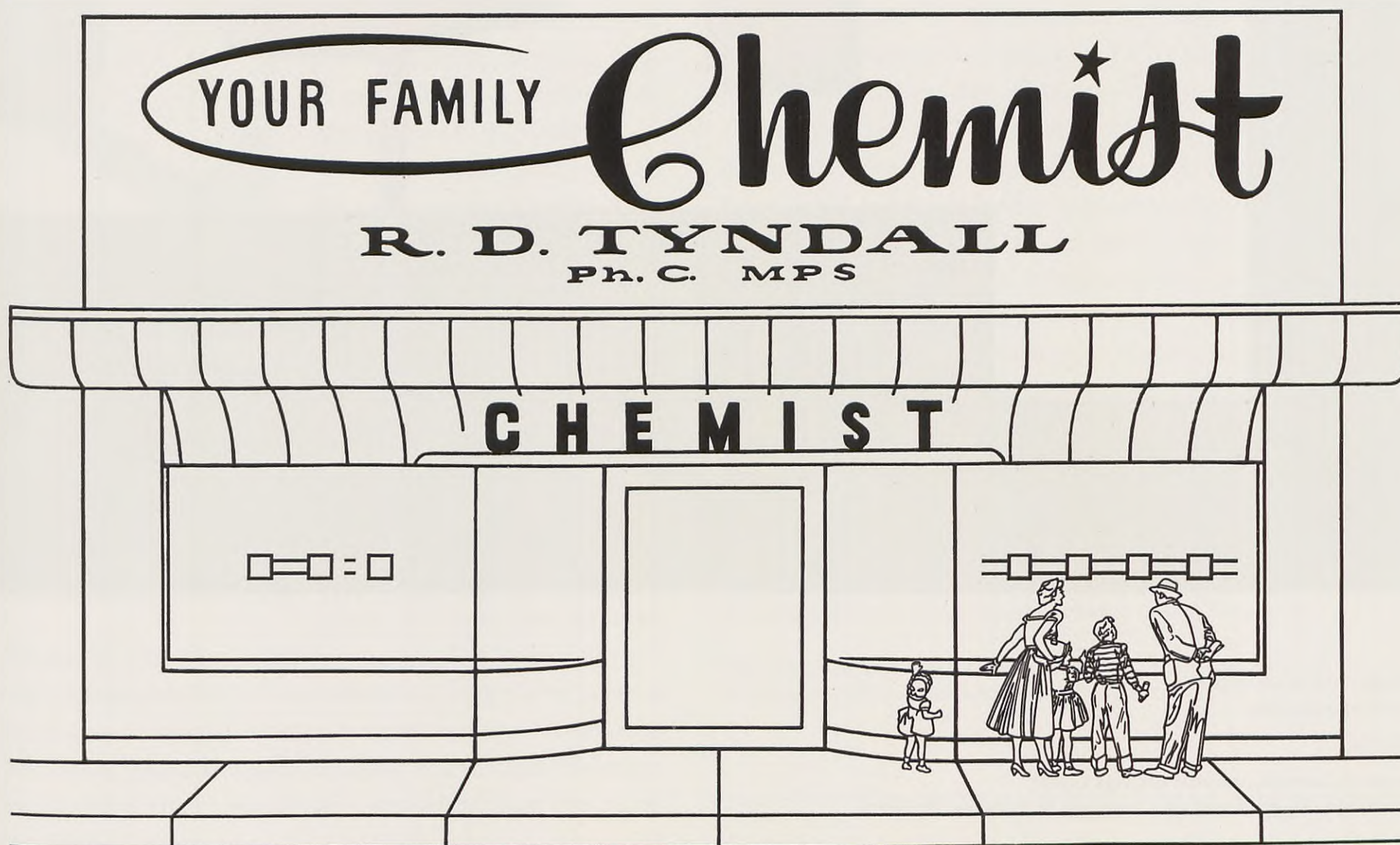
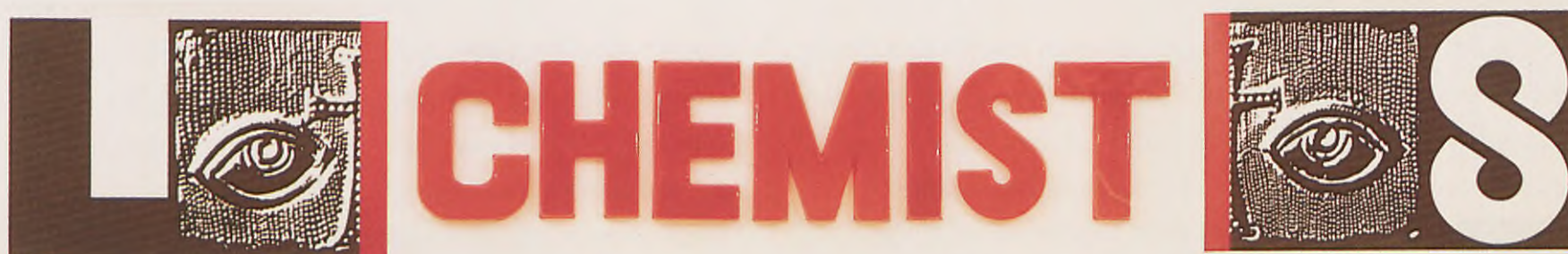
LOGOS / HA HA

-1995-

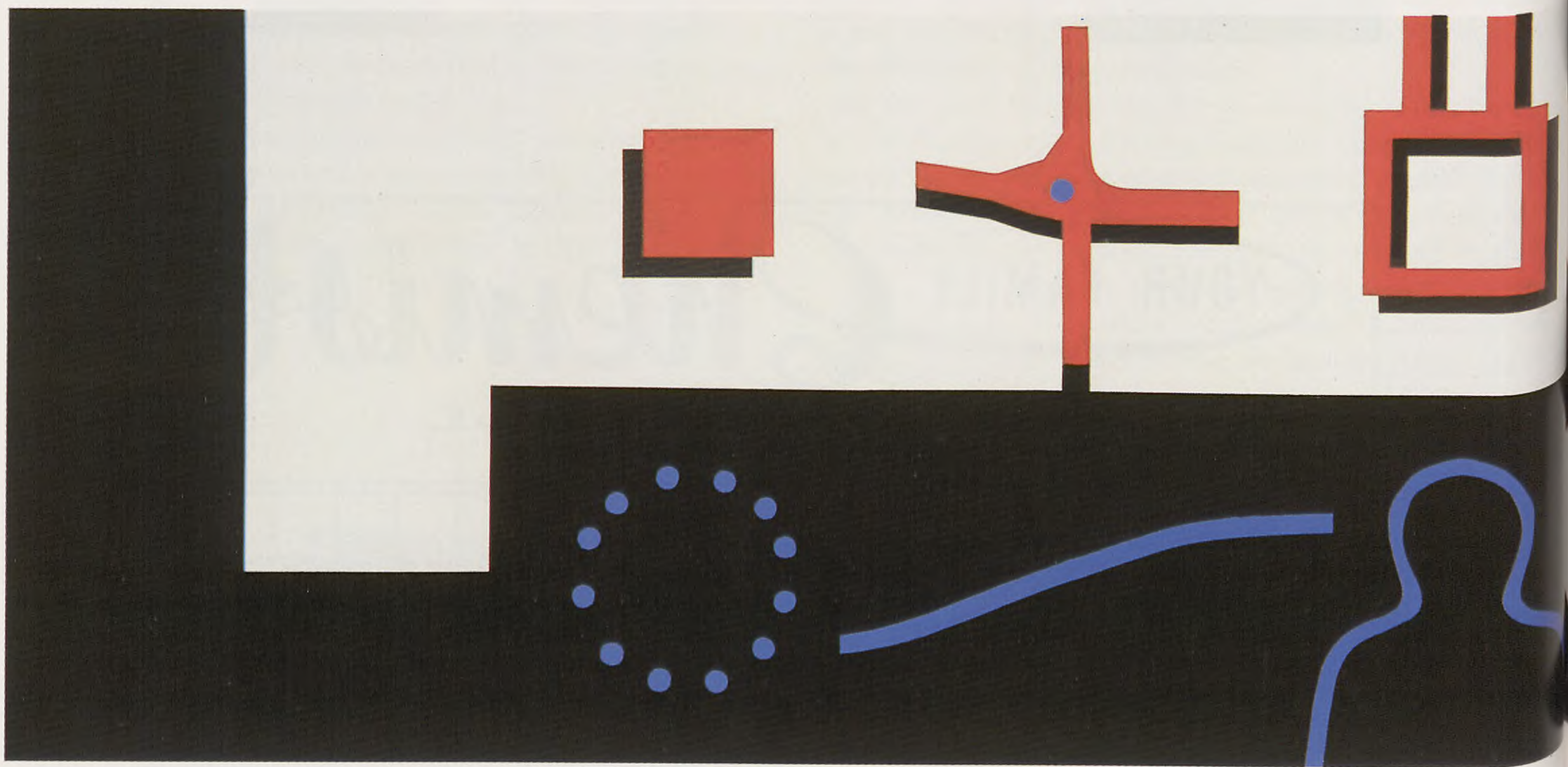
detail
A Person Looks At A Work Of Art/
someone looks at something ...

for my father: Richard Tyndall, Chemist

-1997-



TYNDALL'S ART DOES NOT RANT. IT DISTILS, IN HIGHLY POLISHED IMAGERY, A CLEAR-HEADED IDEA OF WHAT AUSTRALIA IS. EXTREME ORDER WON'T DO. THE PAGAN, THE SUBCONSCIOUS, THE FLUID, THE DARK AND UNCERTAIN ARE ALWAYS PRESENT, EVEN THOUGH THEY ARE NOT ALWAYS VISIBLE OR ACKNOWLEDGED.



detail

A Person Looks At A Work Of Art/
someone looks at something ...

LOGOS / HA HA

(The Triumph of Charing Cross over Bednego Creek)
(after The Triumph of Christianity over Paganism by Tommaso Siciliano)

-1997-

CHEMIST sign from above the entrance and incorporated it into a LOGOS / HA HA painting.

While making a 1997 line drawing of the facade and the hoarding that was once above it, Tyndall felt that the signwriter's 'wild, sweeping, curving embrace of the C [for Chemist] gathers like a Madonna into her arm the words YOUR FAMILY', and he specially noted the star used as a dot for the letter i in Chemist. We can read the star as a hint of alchemy and of a magician father. Tyndall's Family Chemist shop becomes a site of magical, spiritual, transformative power comparable to the unusually numerous Christian churches strung along the High Street strip from the city's heart at Charing Cross to its southern extremity at Kangaroo Flat.

The line drawing, begun solely with the intention of documenting the poorly photographed Family Chemist shop, eventually became a work of art in its own right. The artist realised that the sliding glass door at the centre of his father's pharmacy corresponded closely to the

opening, between a split crucifix and staring Logos eyes, which occurs at the centre of many post-1988 paintings. So he added to the documentary drawing a family of shop-window viewers, a family familiar from many of Tyndall's detail paintings of *A Person Looks At A Work Of Art/ someone looks at something ...* That family was drawn from an image first used at the top of the first page of a scrapbook made by the 5-year-old Peter Tyndall in 1956, the year when Richard Tyndall's pharmacy was built. The original scrapbook image was an advertisement for Guild Chemist shops, and the 1950s family was looking at a White Christmas tableau littered with Christmas gifts. Now, in the late 1990s, the family has returned

to its Kangaroo Flat origins to contemplate a window 'poster' devised by the artist-philosopher son of the (al)chemist father. The persons now look at an abstract symbol signifying endless linkages. They might be ready for a more hybrid Bendigo Dreaming, one that acknowledges indigenous Australia: they have certainly moved on from the 1950s Eurocentric White Christmas.

Hepburn Springs is close enough to Bendigo for Tyndall to have visited his parents frequently, where they still lived in the family home. A first idea for the 'Dreaming Bendigo ...' exhibition had required a life-size bronze of baby Tyndall looking at the cube, and a life-size bronze of the chemist father with the 'binary bicycle' on which he went to work. The baby sculpture became instead a large red cube installed at the centre of a bright room; the father with bicycle became a circle of blue stones in a dark room, its walls covered with transcripts of the artist's dreams. Both these installations are symbolised in the big painting, the exhibition centrepiece, which thus still acknowledges family, although it is chiefly about broader Australian culture.

Subtitled *The Triumph of Charing Cross over Bednego Creek (after The Triumph of Christianity over Paganism by Tommaso Siciliano)*, this five-part LOGOS / HA HA painting begins and ends with the letters L and S, and has at its centre a bright red crucifix above a shadowy blue serpentine stream. It signifies the 'triumph' of British colonising culture over the indigenous Aboriginal people who lived on what was first known to the settlers as Bednego Creek. The cultural 'triumph' is flanked on the left by the authoritarian red square and the more resilient blue circle, and on the right by a human body & mind contemplating, from the blue shadows, a work of artifice, red, right-angled Art.

Tyndall's art does not rant. It distils, in highly polished imagery, a clear-headed idea of what Australia is. Extreme order won't do. The pagan, the subconscious, the fluid, the dark and uncertain are always present, even though they are not always visible or acknowledged.

The word 'bonzer' has become archaic. In early twentieth-century Australian slang it indicated high approval. The view from Tyndall's 'Bonzaview', as seen in his art, is more moderate. But it is optimistic; only, it is saying, open up to our dark dreams, let them subvert and modulate Australia's hard certainties and, by knowing ourselves, through art, we might revitalise the place. Tyndall's art is fresh, crisp and inventive; it's about much more than art. It's about living better in Australia. He is a supremely intelligent bush philosopher.

Acknowledgments

Interviews with the artist 1996 and 1997; his many writings in his exhibition catalogues and in art magazines, notably in *Tension*; and Pamela Hansford's book *Peter Tyndall: Dagger Definitions*, Greenhouse, Richmond, 1987. Quotations are from the interviews, the artist's comments on works selected for this article, and from *Death and the Viewer: Peter Tyndall*, Australian Centre for Contemporary Art, Melbourne, 20 September 1996. All works illustrated are courtesy Anna Schwartz Gallery, Melbourne.

'Dreaming Bendigo into Being' was at the Bendigo Art Gallery, 24 October – 30 November 1997.

Daniel Thomas was the Parks Victoria writer in residence 1997 at Nilja, Longridge Park, Warrandyte.

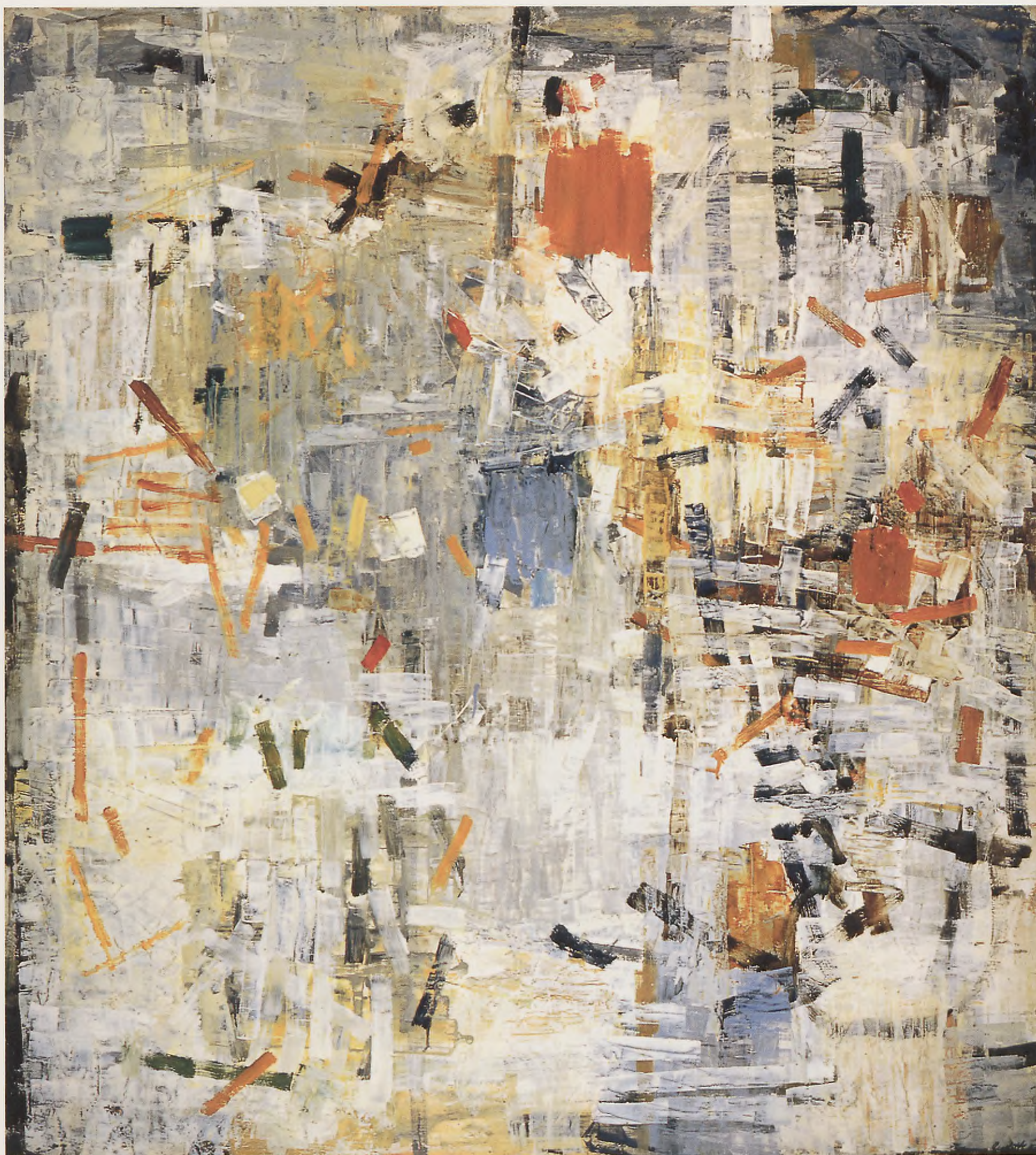
the expatriate years

Yvonne Audette's future was set when she boarded a ship for the United States in October 1952. Born and raised in Sydney, the 22-year-old artist had just spent several years studying painting under John Passmore at the Julian Ashton Art School, as well as taking evening drawing classes with Godfrey Miller at East Sydney Technical College.¹ Most fledgling painters would have considered this sufficient training, but Audette was hungry for more. She was intent upon studying overseas, an ambition her American-born parents offered to fulfil, provided she went not on the conventional artist's tour of the galleries and cathedrals of Europe, but instead travelled to the United States. Thus her destination was settled.

Good fortune began when Audette met aboard ship two Boston collectors taking a Pacific cruise. The couple generously gave the young artist an introduction to several

gallery directors, including James Johnson Sweeney of the Chicago Art Institute, and to the Vanderbilt family, the powerful East Coast patrons. Landing at San Francisco, Audette found that the collectors' names carried much clout, and she was able to museum-hop across the United States, seeing the finest art each city had to offer as she moved eastwards. The painter arrived at her goal, New York, with further introductions that had arisen out of the weeks spent travelling. She rented a cheap bedsit-cum-studio on the Westside, and immediately began visiting public galleries and private collectors. Audette also inquired about enrolling at the conservative New York Academy of Design, where the staff were so impressed with her folio that they offered her a Fogg scholarship. After settling in she started slipping off to the more experimental Art Students League, and gradually tapped the pulse of the gallery circuit through exhibition openings and artists' gatherings.

Christopher Heathcote



YVONNE AUDETTE, *Allegro serata*, 1956–57, oil on particle board, 122 x 110 cm, Queensland Art Gallery.

YVONNE AUDETTE, *Il segno*, 1956–57, oil on particle board, 130 x 92.5 cm, private collection, Sydney.



For Audette, nothing seemed further from the cosiness of the 1950s Australian art scene than the feisty Manhattan vanguard. American artists, collectors, dealers and critics felt themselves to be rising above orthodox aesthetic concerns and forging a serious new visual dialogue about human existence. The most heated discussion focused on the meaning of an emerging style that lay outside the young Australian's experience: abstract expressionism. Meeting and conversing with painters such as Theodoros Stamos and Robert Motherwell soon broadened her artistic horizons, as did the firm friendship she formed with Clement and Jenny Greenberg, the influential critic and his wife.² But the probable turning in Audette's outlook was triggered by several visits to the studio of Willem de Kooning, who was then sweating over what were to be his canonical *Woman* paintings for an imminent show at Sidney Janis Gallery. The young artist found in his compositions and conversation a passage through the staid Cézannism taught back in Australia. De Kooning's works were figuratively based, but he applied paint lyrically, so the final piece seemed closer to a visual poem: each energised brushstroke was brimming with feeling.

Ceasing to make conventional figurative scenes, Audette experimented throughout 1953 and 1954. Instead of assembling figure groups from small dabs and facets of colour, she allowed her oil painter's tools gradually to suggest their own blocky forms by intensely working her media with a mixture of brushes, palette knives and scrapers, as we see in *Overpass* of 1954. Taking the abstract expressionist view that energised line alone was enough to convey visual meaning, she laid down the pigment in broad, bold marks using a palette of earth colours and black. The resulting, quite rugged, non-objective composition mirrored her wish to treat painting as a reservoir of emotion.

After spending nearly four years in the United States, Audette still felt the pull of European culture. Feeling she had absorbed as much as she could in New York, she sailed for Spain with a friend, the German-American painter Jack Koenig, in mid-1956. The pair spent several weeks drawing and painting rural peasants in Granada, then travelled up through Spain to France, Holland, Germany and Italy. They were as much enchanted by European contemporary art as by the Old Masters; indeed, Audette recalls being profoundly moved by exhibitions of Afro Basaldella, Renato Birolli, Jean Fautrier, Hans Hartung and Pierre Soulages, who all worked with *tachisme* and Continental forms of gestural abstraction. She was especially attracted to the percolating central Italian art scene and considered taking a studio in Florence. But first she decided to make a trip to Australia to see family and friends, and take stock of her creative experiences.

Audette visited Sydney during late 1956. John Passmore, her former teacher, led the painters welcoming her back. The pair had regularly

YVONNE AUDETTE, *Overpass*, 1954, oil on canvas, 80 x 110 cm,
private collection, New York.



'LIVING IN THAT GREAT TOWN (FLORENCE)
SURROUNDED BY THE GREAT ART OF THE PAST
PRODUCED BY KNOWING HANDS, TAUGHT ME THAT
ART IS WROUGHT OUT OF DAY-TO-DAY LABOUR,
OUT OF CONSTANT APPLICATION, SO THAT THE
HAND BECOMES MASTER OF THE MEANS.'

corresponded since 1952, Audette having kept Passmore supplied with a rich fund of New York art news, clippings of overseas reviews, advanced magazines such as *Art News* and *Arts Magazine*, even photographs of her own work.³ The senior painter held a dinner for her at his home, inviting a circle of young artists to meet her and receive news of avant-garde developments in the United States and Europe. There were several informal gatherings with this group over the following weeks, and Audette began two abstract expressionist paintings, demonstrating the New York idiom to local artists (she gave one piece to Passmore as a gift).⁴ Her former teacher also urged her to join in 'Direction One', a group show he and the artists Robert Klippel, John Olsen, Bill Rose and Eric Smith were about to hold at Macquarie Galleries to demonstrate the worth of local vanguard art. Audette declined his invitation and, now feeling out of place on the art scene, returned to Italy in the new year.

It was in Florence over the next decade that Audette painted her most accomplished and eloquent works. 'Living in that great town', she later explained, 'surrounded by the great art of the past produced by knowing hands, taught me that art is wrought out of day-to-day labour, out of constant application, so that the hand becomes master of the means.'⁵ She honed a distinctive idiom by trowelling thin, semi-transparent layers of tan, olive and pale grey oil paint upon a firm masonite surface, then, using a square-head brush, activating the visual field by composing short wobbly bars and blocks of colour across the top. Being a perfectionist, Audette took months to complete most pieces, which is probably why the artist did not repeat herself.

Audette's production encompassed a broad range of passions, from the brooding pathos of *Il segno* (The sign) through to the high elation of

Allegro serata (Joyous evening), both of 1956–57. The paintings may have looked like spontaneous expressions – for example, in *Allegro serata* deft marks of ochre and green jive in a vivacious dance across the cool sheen of a pale grey field, the entire effect apparently registering a fleeting mood – yet this immediacy is contrary to the laborious tactility of the composition: beneath the buoyant configuration of cavorting brushstrokes, it appears almost knitted with long deliberate scrapes of oil paint. Clearly, such compositions were intended to be more than evocations of mental states. On one level, Audette wished to make paintings about paint, setting herself pictorial problems to solve; but she also wanted the painting to be an arena of human action, with individual brushstrokes registering her passing presence; and she aspired to venture beyond conventional mythical symbols to make a universal pictorial language from her blocky lines. These complex aims undoubtedly represented a distillation of ideas Audette had digested in New York, although in the case of *Il segno* she also injected concerns central to the European *tachistes*. The painting is a conscious attempt to resolve a debate over whether each brushstroke is just a semi-articulate expressive *gesture*, or whether it can function as a more integrated form of communication, a rational *sign*.

Audette held her inaugural solo exhibition at Gallerie Numero in Florence during 1958. She was already a familiar figure in contemporary art circles, so the show's reception was convivial. Collectors were impressed and her abstract expressionist works sold well, as happened again with a second exhibition at Gallerie Schettini in Milan later in the year, and a further Gallerie Numero show in 1959. It was becoming possible for her to make a living from abstract art. Things looked so positive that Audette considered exhibiting in Sydney, but Passmore counselled her against the project, predicting that the art scene would savage a female abstract expressionist. Still, an unexpected door seemed about to open when she briefly visited New York in June 1959. Audette's old circle of acquaintances, including Clement Greenberg, was favourably moved by her works, and the prominent dealer Betty Parsons wanted to discuss holding a New York show. But negotiations faltered over how the high cost of shipping an entire exhibition of paintings from Italy was to be met. Resolving to exhibit solely in Europe, Audette returned to her Florentine studio and prepared for a Paris show booked for 1961.

The artist's routine was broken in the first week of May 1960 when John Passmore arrived on her doorstep. He had started painting in a manner similar to that of Audette, and was now using her distinctive trowelled background and palette. The results were certainly forceful; in fact, he had won the prestigious Rubinstein Scholarship with one of these abstractions, and intended to spend several months in Florence. Audette had already found him a studio-flat, but he was bristling to get

YVONNE AUDETTE, *Cantata 12: Journey to the centre*, 1963–64,
oil on particle board, 130.2 x 192.2 cm, National Gallery of Victoria.

about and see great art, so they packed her car and drove across to Venice. Passmore did not travel well. He quickly grew tired and irritable each day, collapsing with an angina attack late in the month, his Continental sojourn indefinitely curtailed.⁶ The incident left Audette unsettled and feeling unable to paint, so she decided to spend the rest of the year travelling.

Audette worked diligently on her paintings through the early 1960s, carving out her own space in the European *tachiste* movement. Her initial muscular style evolved into a more graceful idiom composed of ranks of supple lines, as we see in *Cantata 12: Journey to the centre*, completed in 1963–64. The scatter of thick dashes and oblongs has given way to a firm visual scaffold of marks hovering before pungent squares of colour, with the handling of the brush being more confident and direct. Most striking is the painting's luminosity, for Audette's colours are quite lyrical and emotive, the thin veils of background colour being charged with a cherry glow. It is typical of Audette's



below: YVONNE AUDETTE, *Calligraphy*, 1962–64, oil on particle board, 86.5 x 100.5 cm, University of Melbourne. Gift of Joseph Brown.

opposite page: YVONNE AUDETTE, *Winds of autumn*, 1966, oil on particle board, 102 x 86 cm, private collection, Sydney.

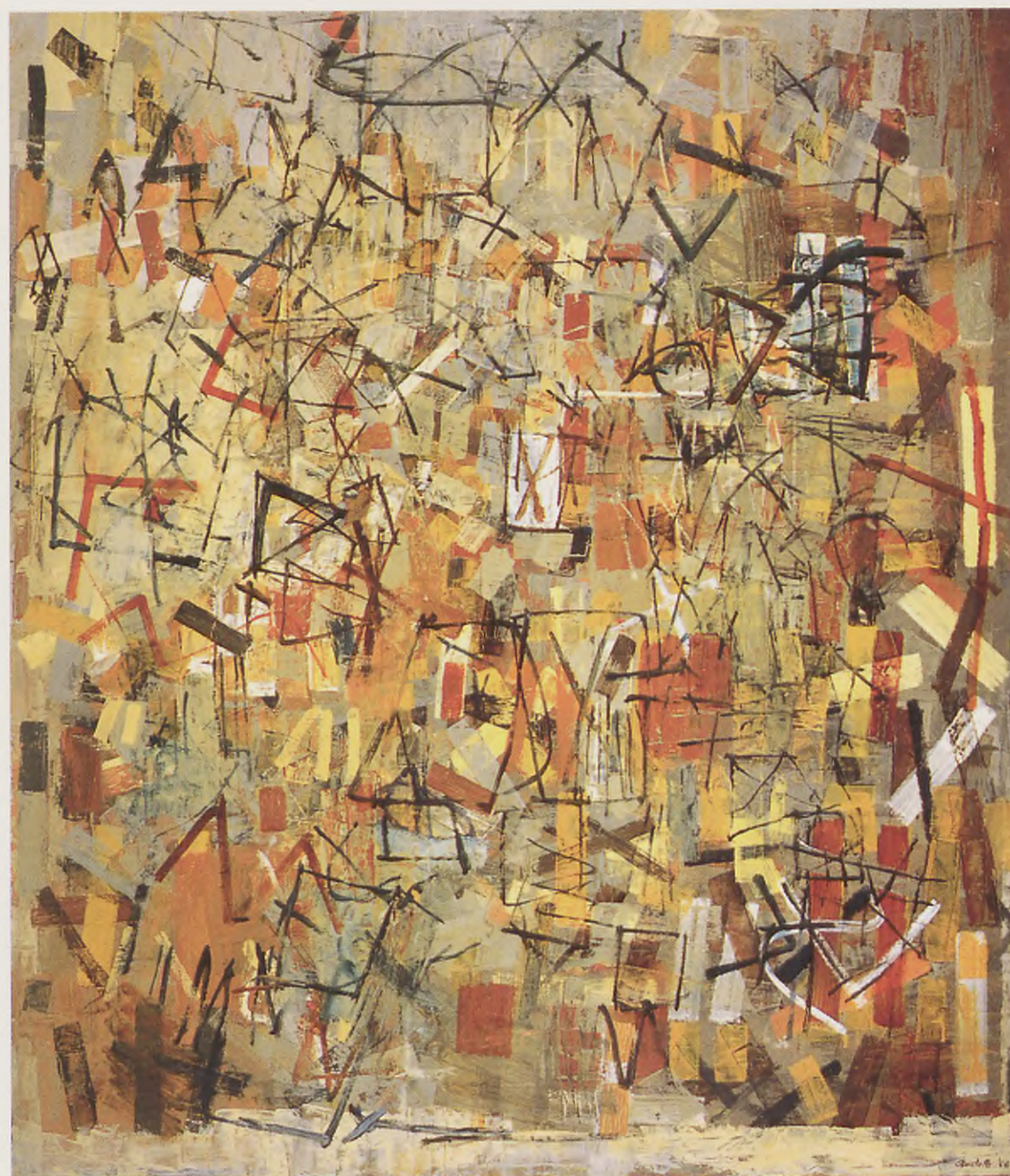


ON ONE LEVEL, AUDETTE WISHED TO MAKE PAINTINGS ABOUT PAINT, SETTING HERSELF PICTORIAL PROBLEMS TO SOLVE; BUT SHE ALSO WANTED THE PAINTING TO BE AN ARENA OF HUMAN ACTION, WITH INDIVIDUAL BRUSHSTROKES REGISTERING HER PASSING PRESENCE.

œuvre that *Cantata 12* is only one side of her production, for she was simultaneously developing more restrained compositions such as *Calligraphy*, 1962–64. It consists of wispy dark lines traversing an off-white field; although it is hardly a blank ground, for we can make out the residue of numerous erased and overpainted hatchings, scrawls and graffiti. The work rebuts the cheer and high spirits of *Cantata 12* with an austere visual silence. Indeed, the ciphers seem to be subtly fading into calm emptiness, *Calligraphy* striving to offer the viewer a Zen-like sense of serene nothingness.

These multiple strands converge in Audette's final quite elated European paintings, such as *Winds of autumn*, 1966. The picture is churning with restless activity, motifs and marks appearing to be tossed about helter-skelter. It is almost as if the artist has put everything into one piece – gestures are in the composition, as well as signs, scrawny graffiti and geometric blocks – in an attempt to produce a comprehensive statement of her values. The festive abstraction's overarching theme involves order and chaos, the way they continually fuse into each other in the world until we cannot tell them apart. And yet what should be a mass of *tachiste* contradictions works very effectively, stylistic turmoil being resolved into an exhilarating visual harmony.

Yvonne Audette had spent fourteen years abroad by 1966, and was feeling homesick. Europe had been good to her, and she had held a further six successful exhibitions at galleries in Rome, Paris, Florence, Milan and London since 1961. But she hungered for Sydney, for the people, the atmosphere and, most of all, the outgoing way to life. So the expatriate artist packed her belongings and returned home to Australia.



¹ Audette also took sculpture lessons for a term under Lyndon Dadswell at East Sydney Technical College, and several months of creative drawing lessons in the studio of Desiderius Urban.

² Greenberg and Audette regularly corresponded until the critic's death in 1994. Greenberg also took Audette around the galleries on her occasional visits to New York, and she reciprocated on his trips to Italy, and then Australia.

³ Through this link, Audette was probably the Passmore circle's main overseas source of information on advanced American and European art in the 1950s.

⁴ Audette recalls that Passmore reworked the painting's surface by adding a number of agitated lines over her trowelled background, and eventually exhibited the piece as his own composition. (Interview with the artist, 11 April 1997.)

⁵ Interview with artist, *Sydney Morning Herald*, 8 February 1968.

⁶ On medical advice, Passmore went to London to convalesce, staying with the British painter Keith Vaughan.

Dr Christopher Heathcote is author of *A Quiet Revolution: The Rise of Australian Art 1946–1968*.

The people's

LUKE ROBERTS

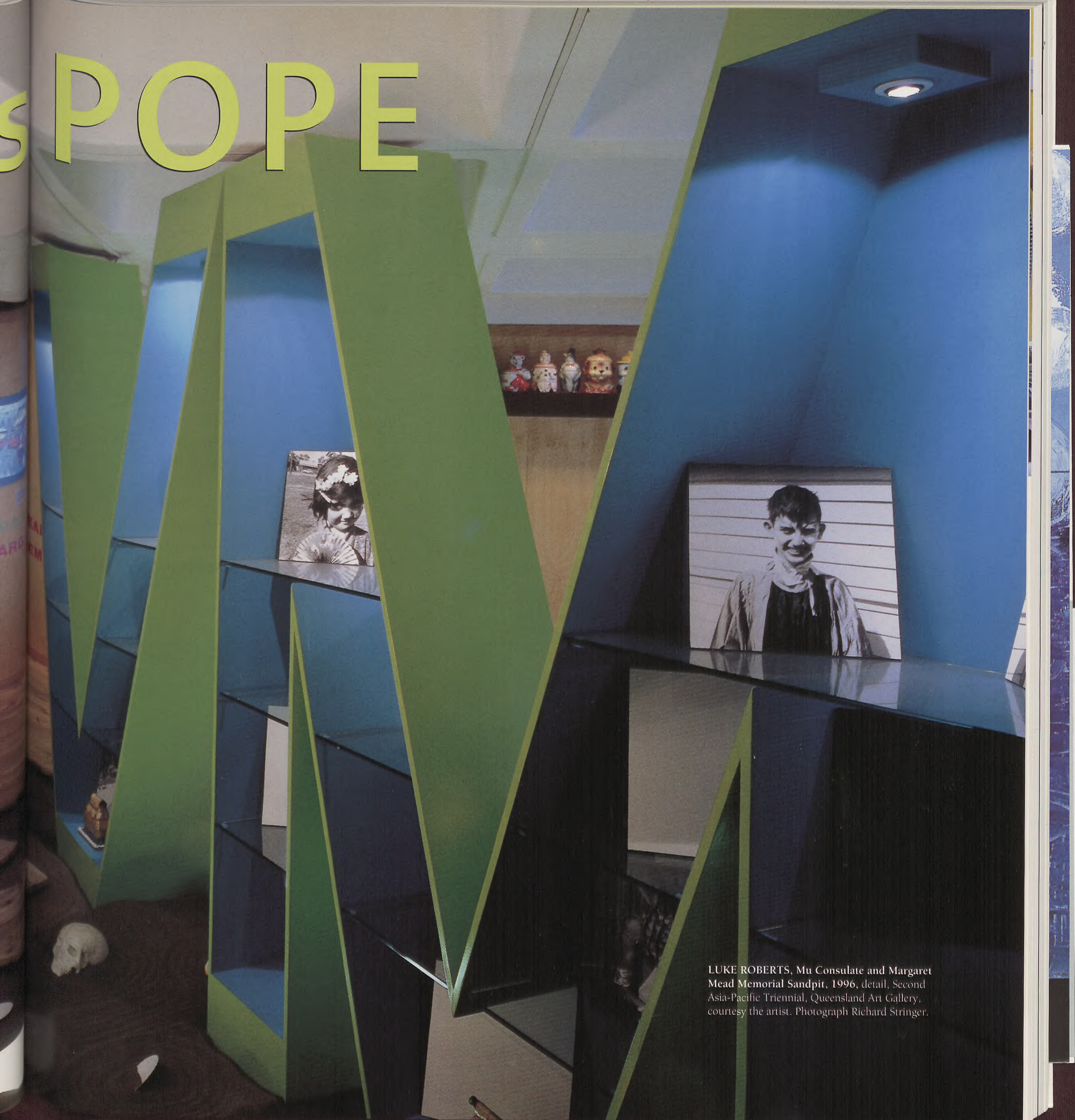
Timothy Morrell

Luke Roberts is known for two ever-expanding bodies of work that frequently overlap. One is his *Wunderkammer* (Cabinet of wonders) project, a personal collection of precious objects, esoteric treasures and poignant thrift-store relics that he periodically exhibits in accordance with strict museological principles in a subversively funny but well-informed discourse on the way cultural values are manufactured and manipulated by the museum. The other is the creation of alter egos as a performance artist, the most recognisable of which is Pope Alice.

The papal persona does not fit easily into existing conventions of performance art, and her manifestations are not so much performances as appearances (in the way that the Virgin Mary appears); they are more concerned with the idea of a transformed being than with the process of performed actions. Roberts uses methods for creating an illusion that are borrowed from both tribal incantations and show business, often incorporating specific references to celebrated artists. He explores the power of Christian mysticism and ecclesiastical ritual, but subverts dogma of any sort, whether religious, ideological or aesthetic.



S POPE



LUKE ROBERTS, *Mu Consulate and Margaret Mead Memorial Sandpit*, 1996, detail, Second Asia-Pacific Triennial, Queensland Art Gallery, courtesy the artist. Photograph Richard Stringer.

Roberts has dedicated his extremely entertaining working methods to the fairly harsh exposure of aspects of contemporary culture that the society responsible for creating that culture might prefer to deny. The official enshrining of all that is dignified and formal in art runs counter to what for most people are the deepest sources of pleasure, which are often undignified and usually irrational. Humour is the most immediately accessible of these sources, but mystery and even faith belong in the same category.

Roberts is an itinerant artist who has periodically lived in Brisbane. In the catalogue of his 1982 Brisbane exhibition, he described Brisbane as a brassy whore and himself as a tourist in his own town.¹ They were the days of rigid public morals and rampant private indulgence in Queensland, to which Alice Jitterbug – one of Roberts's performance characters – provided full-frontal confrontation. Photographs of Roberts dating from those more restrictive times show Alice Jitterbug naked, with masses of Farrah Fawcett-Majors hair and teeth, and provide startling mementoes of the era.

Then came Pope Alice. When, over the last decade or two, Brisbane became international and corporate, so did she, venturing into techno music and making her own contribution to Australia's vigorous courtship of Asia. Pope Alice was always conceived within the Japanese tradition of *onnagata*, the performing of female roles by men in kabuki theatre. Roberts has his own affinity with Japan that dates back to childhood, and he began studying the Japanese language in 1972.



Japanese subtitles are often added to papal portraits and publications, an acknowledgment of global reality superimposed over the artist's personal expression. Few Australian artists have positioned themselves so precisely to reflect the corporatisation of culture.

The most succinct account of the Pope Alice *Mystory* is printed on the wrapper of the Condom Pax marketed by Miraculous Merchandising (a division of the Pope Alice Corporation). In the year ABCD5252 Pope Alice fell to Earth through a black hole and landed at Uluru, near the site of the present-day town that bears her name, Alice Springs. Her subsequent wanderings led her to associations with Queen Nefertiti, Jesus Christ, and American circus freak show promoters Barnum & Bailey. She had the first lounge act in Las Vegas.

While the Pope Alice creation myth stretches the imagination, the origins of Luke Roberts are almost as remarkable, given the subsequent course of his career. One of the curious facts of Australian cultural history is the almost effete urban background of the artists and writers who manufactured the white Australian bush legends (Arthur Streeton, Tom Roberts, Henry Lawson). Luke Roberts, who deals in global mythologies, was born in 1952 in the outback town of Alpha, close to the centre of Queensland, and grew up in the country. As a small boy he was educated by the Sisters of St Joseph, the 'Joeys', the order founded by the beatified and eventually to be canonised Mary MacKillop. (His painting of her, to his mixed amusement and anger, was appropriated by the French photographers Pierre et Gilles for their 1995 portrait of Kylie Minogue.) In 1971 he studied at the Julian Ashton Art School in Sydney, then as now a bastion of common sense in Australian art. He transferred to the Queensland College of Art, where he completed studies in 1974. Alice Jitterbug made her first official public appearance in the same year, in Melbourne. Since then his career as an artist has been spent escaping ordinariness, but also celebrating its richness.

During the 1970s Roberts's dress, behaviour and art were too



right: LUKE ROBERTS, H.D.H. Pope Alice/Official portrait for diplomatic missions of the lost continent of Mu, 1996, photographic performance, unique polaroid, The Windsor Room, Brisbane City Hall, Queensland Art Gallery. Photograph Natalie Paton.

opposite page top left: LUKE ROBERTS, Popepeople 220497 (Quentin Crisp), 1997, photographic performance, unique polaroid, Australian Consulate-General, New York, courtesy the artist.

opposite page top right: LUKE ROBERTS, Popepeople 190893 (Gilbert & George), 1993, photographic performance, unique polaroid, Queensland Art Gallery event, Brisbane, courtesy the artist.

opposite page below: LUKE ROBERTS, Pope Alice/Alice Texas, 1997, photographic performance, limited edition colour photograph, 'Curator of the Universe' series, Alice, Texas, United States. Photograph Alejandro Diaz & Chuch Ramirez.





above: LUKE ROBERTS, *My childhood vision of Mother Mary MacKillop galloping past the Alpha Convent bringing more Joeys to central western Queensland*, 1994, oil and gold leaf on linen, 168 x 122 cm, private collection.

opposite page: LUKE ROBERTS, *Alice Jitterbug*, 1975, performance detail, Queens Ball, RSL Hall, Nundah, Brisbane, courtesy the artist.

extreme to fit in with the Brisbane art milieu and he had little to do with the painters who were then prominent. His activities were largely centred around his interest in Native American shamanism, ancient Egypt, hunting in junk shops for his own kind of holy relics, and gathering together collections so extensive that twenty years later they would require an apartment of their own, identical to the neighbouring one in which Roberts lived. In the 1970s he conducted a sort of underground salon of Warhol-style superstars in the subtropics,² acutely conscious of the parochialism he shared with them. (Pope Alice's first public appearance, in 1979, was receiving débutantes at a boisterously depraved Brisbane parody of the 'coming out' balls given for the daughters of the provincial gentry.)

Political censorship, legal suppression of sexuality and neglect of art created a bleak environment for his formative years as an artist in Brisbane. Ten years after completing art school studies he left for Europe, with such strong feelings about the regime he was leaving behind that he seriously considered applying for political asylum in The Netherlands. He lived abroad from 1984 to 1987, and was included in the 1987 'Salon de la Jeune Peinture' at the Grand Palais in Paris. He then returned to live and work in Brisbane again for ten years. Although he had much earlier found an antidote for the mundane in supernatural beliefs and practices of Native Americans, it was not until 1996 that he first visited the United States. It was a gratifying culmination of two decades spent creating various metaphors for the mystical transformations wrought by art when Roberts was awarded a major fellowship in New York, legendary home of art miracles. He was invited to work there for a year in a studio of the Institute of Contemporary Art at PS1 Queens.

Roberts continues to produce paintings, but his primary artistic activities, documented with increasingly careful directorial control in photographs, are ephemeral. The most widely enjoyed of these are his installations of the *Wunderkammer*. The twentieth-century doctrine of the art museum replacing the church as the home of spiritual devotion in the West provides a connection between the two areas of his work, papal and curatorial. At a more personal level, however, these two different activities share a common concern with defining identity. The refusal to accept fixed, conventional categories of identity links Roberts's alternative personae and the *Wunderkammer* exhibits, which he transforms through the magic of museology. The *Wunderkammer* recreates the spirit of the cabinets of curiosities that predate the

modern museum, and combines interesting, historical and beautiful objects in a fairly unsystematic way. Like its predecessors, the Luke Roberts *Wunderkammer* contains paintings, natural history specimens, mechanical devices and quaint souvenirs but, while accurate information is provided on some labels, a great deal of intriguing misinformation is provided on others. Each object has an accession number printed on the label, and the artist has expressed a wish to catalogue and number everything on earth.

In 1994 Roberts made his biggest installation at the Queensland Art Gallery in Brisbane, the *Wunderkammer/Kunstkamera* (Cabinet of wonders/Chamber of art), which was palatial in style and scale. In

addition to Roberts's own remarkable possessions, seldom-seen objects from the gallery's permanent collection were liberated from storage, where they had been long imprisoned for contravening curatorial orthodoxy. Oddly combined and even more oddly labelled, these were exhibited around the walls and in display cases with scurrilous humour and genuine affection. Works by well-known Australian artists were combined with others by sincere amateurs, all majestically surveyed by a huge and magnificently framed, but ruined, painting of Queen Victoria, with bits of conservator's tissue still adhering to its decaying surface. A section of the walls was panelled with wood in the style of a grand eighteenth-century English house, over which were displayed the Roberts collection of lurid

magazine and newspaper headline posters, in wire racks as they appear outside newsagents.

Roberts takes delight in exposing the lie of the modern, authoritative (authoritarian) museum, in which various bits and pieces from various times and places are homogeneously blended into a scholarly narrative that is to a large extent the museum's own invention. The wonderment and mystery of strange things is lost under the bright lights and densely researched labelling of modern museums. While abandoning the dignified style of display that they enshrine, Roberts mimicked the less dignified aspects of modern museum practice: exhibition merchandise was sold in conjunction with the *Wunderkammer/Kunstkamera*, and corporate sponsorship from major thrift-store retail chains was acknowledged in the elaborate (but fictitious) signage wall now obligatory for a major exhibition.

The *Wunderkammer/Kunstkamera* of 1994 included such little-known treasures of Queensland as a mummified cane toad 'mortally wounded by metamorphosis' and, on loan from a real country town



right and below: LUKE ROBERTS, *Wunderkammer/Kunstkamera*, 1994, detail, mixed media, dimensions variable, Queensland Art Gallery, Art Gallery of New South Wales, National Gallery of Australia and the artist. Photograph Ray Fulton.

opposite page: LUKE ROBERTS, *Mu Consulate and Margaret Mead Memorial Sandpit*, 1996, detail, Second Asia-Pacific Triennial, Queensland Art Gallery, courtesy the artist. Photograph Richard Stringer.



museum, the Gympie Ape. (This bemusing artefact, composed of two interestingly shaped boulders stuck together with cement, is thought by some to resemble an ancient carving, and is popularly believed to be evidence of a gold rush to the rich fields of Gympie by the pre-dynastic Egyptians.) The wing feather from the Archangel Gabriel was of dubious authenticity, but the small engine component from the *Enola Gay*, the plane that bombed Hiroshima, was the real thing. The identification of the exhibits was comical or genuine, and sometimes both. The slightly rusty tin with an explanatory label reading 'Brains: infant 4–8 months' was originally described that way by the H. J. Heinz company when it sold it as baby food. The installation included large numbers of hobby art paintings designated 'The Map of God' and, hovering overhead like a cloud of cherubim in a baroque fresco, were countless home-made stuffed toys, known as 'All Souls of the Revolution', all from second-hand shops. Roberts drew the viewers' attention to the obsessive dedication of the people who made these things, and sug-

gested a depth of personal meaning artlessly invested in them that made it difficult to dismiss them as kitsch.

Roberts allows his viewers a good time, which is a problematic issue for many contemporary artists. Unlike more alienating installations that sidestep the issue of popular entertainment, the *Wunderkammer* draws crowds; it unleashes the power of euphoria and absolves earnest visitors to the art museum of their shame at revelling in what they secretly enjoy, the way Catholic guilt is released in the confessional.

Roberts was included in the Queensland Art Gallery's Second Asia-Pacific Triennial of Contemporary Art in 1996, for which he was requested by the curator of the Australian component (Thai writer and critic Dr Apinan Poshyananda) to produce an Asian *Wunderkammer*. Roberts also incorporated Oceania, by establishing in the gallery a consulate of the lost Pacific continent of Mu. This was a corporate-style consular lobby, complete with a curved wood-veneer signage wall and a lift to nowhere (and certainly not to the destinations listed on the tenants' directory beside the lift, which included the Bank of Mu, Southbank Introductions and Western Civilisation Inc.). In display cases built into one wall was an incoherent collection of largely Oriental artefacts on loan from the Mu-Museum and PoPA (the Palace of People's Art), unreliably labelled in the *Wunderkammer* manner. The centre of the space was occupied by the *Margaret Mead Memorial Sand Pit*, littered with human skulls.

This elaborate hoax vigorously subverted any facile reading of the triennial as a simplistic assimilation of other cultures. Based on misunderstanding and misinterpretation, and lampooning the earnest science of anthropology, the *Mu Consulate* displayed what gets lost in translation, and implied a belief (implicit in most of what Roberts does as an artist) that mystification is not a bad thing. It looked like a trade stand at another World Fair, possibly in another world. This satirical version of what the triennial tries strenuously to avoid – a clumsy nationalist propaganda exercise driven by economic imperatives – fitted in well





with the more or less veiled political protests made by many artists in the exhibition. The elaborate sense of dislocation was in particularly close keeping with work by artists from New Guinea, Korea and the Philippines, who expressed the convulsive culture shocks that are defining their societies. In highlighting the misunderstandings that occur when foreign meets foreign, Roberts made an unexpectedly telling statement about what links us to our neighbours.

Given this dedication to building up intensely detailed environments, combined with inventing personae, film was a logical step for Roberts. For most of his career he has worked on his own films, and made *Nazissus* in 1983. He appeared in Tracey Moffatt's 1992 film *Bedevil* as an incongruously towering Frida Kahlo, beyond the pale even in the ramshackle bordertown of Moffatt's film. Photography, however, is a more accessible medium, and this has been the most concentrated area of development in his recent work. The exaggerated emotiveness of mass-produced holy pictures is a kind of pictorial language that neatly combines Roberts's interest in Catholicism with the tendency in some contemporary photography to paraphrase familiar images (which is actually one of the oldest conventions in this relatively new artform). This combination can be seen in the photograph of Pope Alice in Pieta pose with a blood-stained naked woman in her lap (now in the collection of the Museo Nacional Centro de Arte Reina Sofia in Madrid). Roberts re-presents the most loved icons of Christian art with the full Technicolour vulgarity of cheap devotional images and

the glistening sharp focus of what in the pulp publishing industry is euphemistically called 'art photography'. His recent photographs are quite direct in their references to Michelangelo, Bernini and pornography (soft and somewhat hard). They are conjunctions of the sacred and the profane at their most extreme.

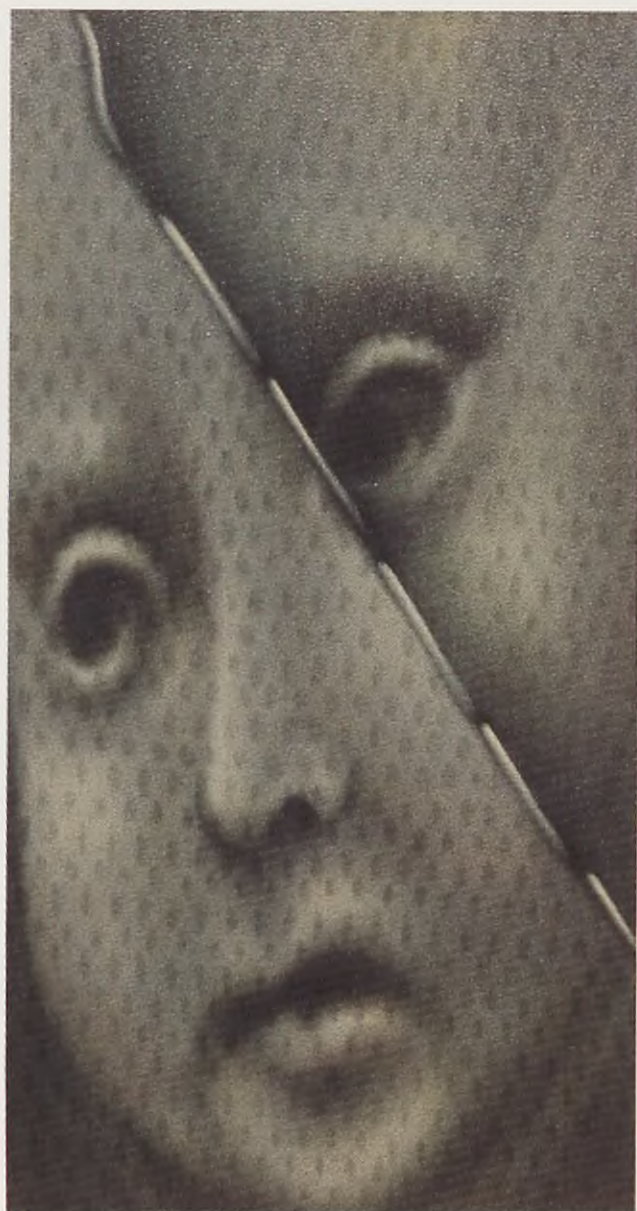
Despite working within an international context, reacting to the emotional and intellectual constraints of isolation has been an essential influence on Roberts. Not just a tourist, he found himself an exile in his own town. He has carefully cultivated this as a strength in his work, evolving the mythical life of Pope Alice as a saga of travels and manifestations in various times and civilisations. The travels of Luke Roberts have led him to the conclusion that 'the circumference informs the centre ... the whole world is provincial and parochial', and that working in Queensland is 'a personal strategy ... to highlight marginality, difference, identity and the very nature of cultural influence and cultural imperialism'.³

1 Luke Roberts, '95% OF ARTISTS LEAVE BRISBANE, WHY DON'T YOU? or alternatively WOULD THE LAST PERSON OUT OF BRISBANE PLEASE TURN OFF LUKE ROBERTS', artist's catalogue statement, Institute of Modern Art, Brisbane, 3-28 August 1982.

2 Information about this aspect of 1970s Brisbane was provided by Mark Bayly.

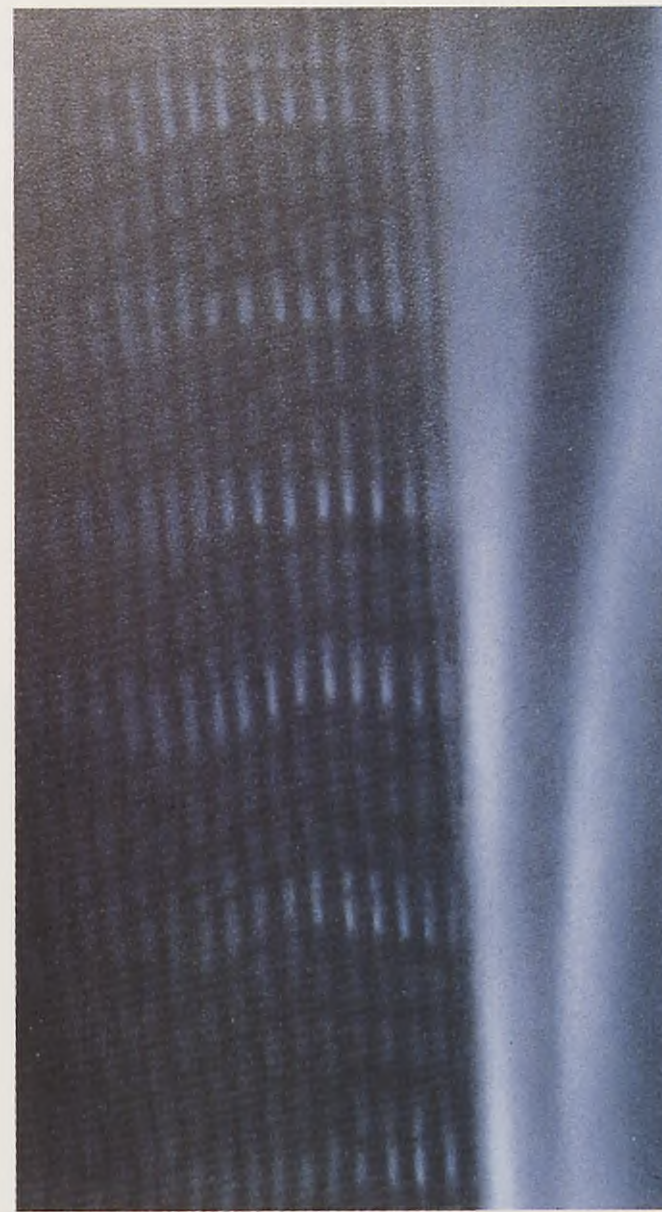
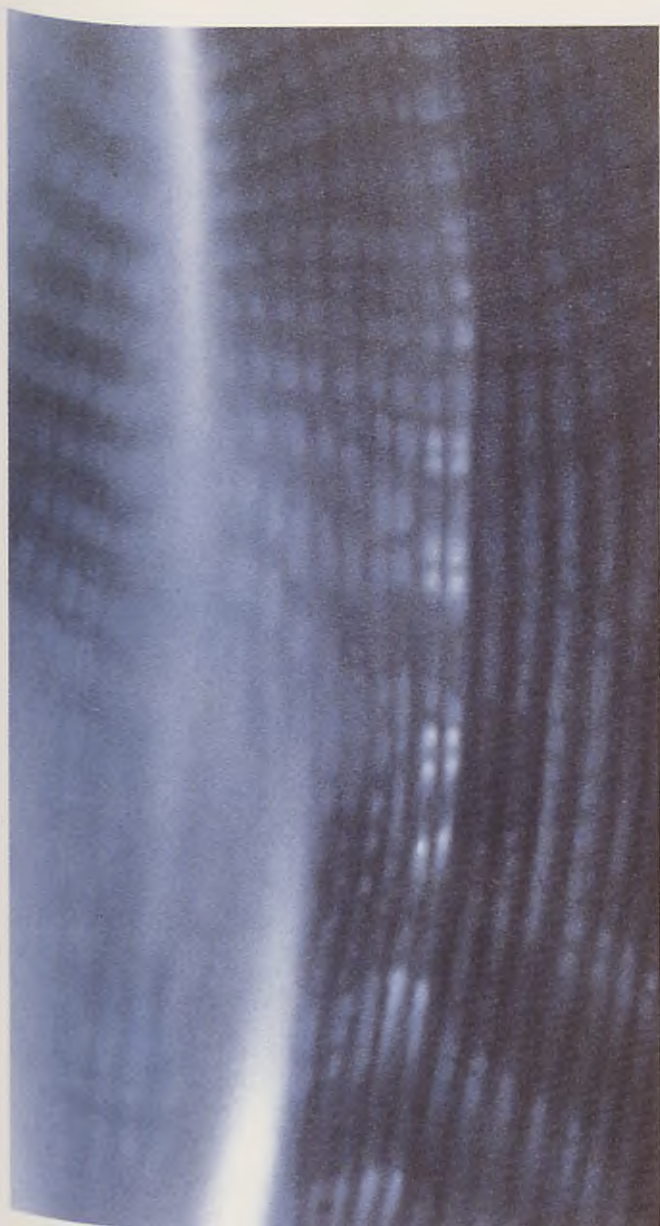
3 Correspondence with author, 13 May 1997.

Timothy Morrell is Curator of Contemporary Australian Art at the Queensland Art Gallery, Brisbane.



MIRROR
MIRROR

Jennifer Spinks



C R U E L T Y A N D I N N O C E N C E
in recent paintings by

L O U I S E H E A R M A N

M A R Y S C O T T

A N N E W A L L A C E

below: ANNE WALLACE, *Sight unseen*, 1996, oil on linen, 193 x 122 cm, courtesy Darren Knight Gallery, Sydney.

opposite page: ANNE WALLACE, *Damage*, 1996, oil on linen, 134.5 x 168 cm, courtesy Darren Knight Gallery, Sydney.

previous page left: MARY SCOTT, *Dissolve*, 1995, (detail), oil on glass, three of eight panels, each 77.6 x 40.6 cm, courtesy the artist. Photograph John Farrow.

previous page right: MARY SCOTT, *Mirror Mirror*, 1995, (detail) oil on glass, three of six panels, each 84 x 47 cm, courtesy the artist. Photograph John Farrow.



Crudely tortured teddy bears, blank-eyed violated dolls, scatological shapes and forms, and parodied or ruptured fairytale narratives warn of childhood's perils rather than its pleasures in 1990s installation art, and bring new sentiment to the ready-made. An excessive, almost baroque, materiality transforms 'kiddie' installations by artists such as Kathy Temin, Mike Kelley and Annette Messager into perverse versions of a child's playroom, where anything is permitted except restraint. Countless other artists have reworked the new 'genre', and the best of their installations have an intense physicality that confronts childhood experiences and sensations on a raw level. Too many, though, merely mimic the fashionable childhood hang-ups that seemed so fresh at the beginning of the decade but have quickly become the stuff of parody.

Although abused soft toys coopted by artists no longer seem confronting, and too often are even bereft of charm, a surprising new form of childishness has insinuated itself into some recent Australian painting. Anne Wallace's subtle and restrained canvases capture moments of mysterious, adolescent fears and fantasies, while Mary Scott's fragile paintings on glass present wilfully ambiguous spaces haunted by hovering, suspended children's faces. Louise Hearman's small, richly worked and coloured paintings distort familiar landscapes, turning them into pagan scenes of metamorphosis and evil enchantment populated by strange beasts and subhuman creatures. Recent works by each of these artists are often dominated by blues and greens, and careful, although not necessarily sharp, renderings of place; coolness of colour is often matched by an eerie sparseness of form. In fact, these images might seem rather restrained, even tame, next to the Day-glo fantasias of childhood running rampant in some 1990s installation art. In their paintings, however, these artists have pared down art's cult of the 'uncanny' child to its essential, its most compelling and disturbing aspect: the interaction of cruelty and innocence. Their work appears to brood upon childhood and adolescent memories, conjuring up the ghosts and scenes of obsessive, youthful fears.

These are artists who eschew – and probably disdain – the cheap drama and easy connections with the world of the child on which bandwagon 'kiddie' art thrives. Instead, their paintings capture and amplify an intense vulnerability, an unstable perception of reality and a disturbing eroticism. The figures and scenes in their paintings transmit a fragile sense of innocence, one precariously brought into a dark world. It is also an alluringly ambiguous innocence: we can't know whether it drew these figures here, or whether it is the only thing that might save them.

Anne Wallace's 1996 series of paintings depicts dark and oppressive interiors occupied by a solitary adolescent girl. *Satin lining* conjures up an exquisitely vulnerable scene, yet with a stiff and brittle quality that wards off the viewer. The girl lies on a bed or floor, her head bent

forward to reveal her neck. Dark hair flows around the neck, spilling out in a deflated and unnerving mimicry of the head's own shape. The girl's schoolgirl-blue dress has an awkward, hand-tailored, old-fashioned air: a prim party outfit that has been unnaturally transposed into a scene of disarray and neglect. The colours of the image are deep but without warmth, and the deathly paleness of the girl's skin – especially where the fabric gapes – intensifies the morbid eroticism of the painting's cold and eerie boudoir fantasy.

In fact, this room that recalls a 'boudoir' or bedroom becomes the most fascinating and inexplicable element in Anne Wallace's 1996 images. It is the subject of the painting *Sight unseen*, the only one from the series that does not include a human figure. Water spills out from under an almost comically portentous door in the corner, much as hair spills from the neck of the girl in *Satin lining*. The cause, no doubt, is mundane: an overflowing bathtub or a basin where handwashing is soaking. Yet the intense greenness – the subterranean light – of the scene invites the viewer to speculate on other causes, ones that fit the mood of slow, obscure enchantment pervading the image. Perhaps the door might swing open to reveal an underground lake rather than the bathroom we expect; perhaps the girl in her stiff party dress has never seen the sun and is the shadowy, changeling inhabitant of some bleak, modern-day grotto.

Of course, these are fanciful propositions. Yet how else can we understand the shockingly vivid, oddly controlled lines of blood that creep down the girl's legs in *Damage* (the fluid so strangely dissociated from her body) if not as a weird condition of her enchantment, of her estrangement from the world? The blood lines are the mark of an inhuman pain, like the invisible knives that Hans Christian Andersen's Little Mermaid felt each time she took a step. They tell us that this scene is far removed from the world of reality.

If Anne Wallace's paintings have a murky undercurrent of enchantment, the very title of Mary Scott's six-panelled work *Mirror Mirror*, 1995, draws us into a fairytale world. Its icy blue tones and clean, repetitive marks have a spacey, futuristic feel. Yet Scott's work – not unlike Anne Wallace's work – also conjures up the slipperiness of carefully stitched satin, the inhuman perfection of an ice queen in a children's tale who throws shards of mirror into the hearts of lovers and makes them as cold as

THESE ARTISTS HAVE PARED DOWN ART'S CULT OF THE 'UNCANNY' CHILD TO ITS ESSENTIAL, ITS MOST COMPELLING AND DISTURBING ASPECT: THE INTERACTION OF CRUELTY AND INNOCENCE.





ANNE WALLACE, *Satin lining*, 1996, oil on linen, 134.5 x 168 cm, courtesy Darren Knight Gallery, Sydney.



LOUISE HEARMAN, *Untitled*, 1995, oil on masonite, 61 x 46 cm, courtesy Mori Gallery, Sydney and Robert Lindsay Gallery, Melbourne. Private Collection.

below: LOUISE HEARMAN, *Untitled*, 1993, oil on masonite, 39.5 x 40 cm, courtesy Mori Gallery, Sydney and Robert Lindsay Gallery, Melbourne. Collection Artbank.

opposite page: LOUISE HEARMAN, *Untitled*, 1996, oil on masonite, 53 x 69 cm, courtesy Mori Gallery, Sydney and Robert Lindsay Gallery, Melbourne.



she is herself. Marks criss-cross through the central panel of *Mirror Mirror* like ribbons lacing up a corset, or the wings of a bluebird beating past, too close. These lines are like signals of movement, and they reinforce the terrible, silent stillness of the creature in the central panel, whose blank eyes stare out of its babyish face.

If it is a child, it is no ordinary human child. Its face reappears in a 1995 eight-panelled painting titled *Dissolve*. In one of the panels precise stitches split the soft skin of the child-sprite's face, revealing Scott's obsession with rupturing the innocence of pure appearance. Other panels show her intense fetishisation of materiality, so crucial to any fairytale narrative that conjures up magical and transformative objects. Scott pushes us too close for identification, though, and in one panel the substance becomes a swirling, terrifying ripple that could be hair or a deep, rich oil. In another image, battered yet luxuriously painted metal gleams as though brushing a finger across its surface could summon a genie. Scott's wish-giver, however, is a pallid child with dark, unseeing eyes, and cruelty hovers both before and behind these voids.

Children and adolescents with a disturbingly adult air or knowledge often lurk in the twilight pagan groves of Louise Hearman's paintings. The natural world is dangerous in these images, haunted by malevolent spirits and evoking uncanny narratives. Hearman seems lured by the transformative possibilities of darkness yet also enraptured by the corporeality of light. The deep, rich colours of her paintings have a theatrical luminescence, or they gleam with intense bursts of white. In *Untitled*, 1995, a child-like figure stands encased in a heavenly glow as though wrapped in a gauze veil; the air is literally thick with enchantment.

Louise Hearman's ability to balance drama and oddity in her paintings creates an unsettling effect. In *Untitled*, 1993, dark, jagged trees and thick scrub conceal a grove of long, liquidly golden grasses; the background for a creature whose hands appear to be bound, and whose silky satin slip tightens and creases over her figure. This, surely, is the victim of an assault. Yet (as in Anne Wallace's paintings) the violent implications of the scene are subtly rendered ambiguous as one continues to look. A golden haze replaces the creature's face and hair, as though the viewer were actually about to see an instant of transformation, and this creature were the guardian – not the victim – of the grove.

Hearman's fascination with representing the unrepresentable – the action of metamorphosis – also supernaturally suspends the strange beast depicted in *Untitled*, 1996, capturing it in an instant when it is neither animal nor human. Like the 1993 painting, it could be an image caught from the corner of the eye, or seen in the instant between sleeping and waking. These paintings, with their exquisite paganism and sinister playfulness, turn the creatures who inhabit dark woods and deserted bushland into amoral, sub-human actors playing out roles in a theatre of obscure drama and transformation. They exist in a distorted, enchanted space of grotesque humour and beauty, at the edge of the everyday world.

Anne Wallace's, Louise Hearman's and Mary Scott's paintings lack the easy clues that demarcate the zone of childhood in so much recent art: soft toys, unsteady, scrawled writing, even sheer messiness. On the other hand, they have an affinity with the fairytale narratives that run through work by artists such as Paul McCarthy and Mike Kelley. The gleefully delinquent work of these performance and installation artists seems to draw upon and parody the moralising and often melodramatic versions of fairytales with which we are familiar today: the nineteenth-century stories that were peasants' tales cleaned up for the edification of children. (Indeed, it is this simple morality that makes them so powerful, hidden away in the recesses of the mind in a Jungian jumble.)

Fairytales have a secret, subtle and more complex history, though, and one that echoes the cold eroticism of Anne Wallace's *Trauma*, the obsessive materiality of Mary Scott's *Mirror Mirror*, or the enchanted pagan grove of Louise Hearman's *Untitled* from 1993. The first literary fairytales were not the nineteenth-century stories that we think of today, collected by folklorists such as the brothers Grimm, but wonder tales written by aristocrats, often women, in *ancien régime* France during the seventeenth and eighteenth centuries. It was during this period that stories like 'Beauty and the Beast' and 'Donkeyskin' suggestively entwined grown-up sensuality with images of children or adolescents. These wildly imaginative narratives were not written for children – although an occasional pretence that they were, knowingly added an extra *frisson* – but for other adults. The most notorious spinner of these sweetly sadistic stories was Marie-Catherine d'Aulnoy. Her grown-up fairytales are murky with subhuman lovers, torture chambers and a grotesque sense of humour. (In one typical story, d'Aulnoy's heroine can break a spell only by leaving the amputated, bloody and still gesticulating hand of a prince underneath her pillow while she sleeps.) They



are set in groves at twilight, dank grottoes, and the boudoirs of curious, innocent girls.

Anne Wallace, Louise Hearman and Mary Scott may not have had these stories in mind – or even stories like these – when making their paintings, but their work echoes the imagery and sensibility of these erotic, mannered tales, and their similarly wilful confusion of sophistication and childishness. Perhaps baroque fairytales are like a secret history or hidden genealogy for the obscure and personal mythology that makes the paintings of these artists so mysterious. Seduction and violence are implied but also suspended in their images; these are worlds not of action but of atmosphere (although they invite narrative elaborations). Above all, these paintings contain a deceitful innocence that rules out explicitness while fetishising ambiguity and metamorphosis. Thus, they contain figures that hover between the animate and the inanimate, the real and the supernatural, and are set in spaces where the 'real' world constantly threatens (and promises) to collapse into the image seen through the mirror. Each painting's dark fairytale ambience acts as an unwitting reminder that 'Beauty and the Beast' and its ilk were originally written for a sophisticated rather than an innocent audience. These stories resonate with a quality that is equally fundamental to the work of all three artists: a perversion that is disturbing precisely because it is never vulgar.

Jennifer Spinks is a freelance writer who lives in Hobart. She is currently undertaking a postgraduate research degree at the University of Tasmania.

Leigh Astbury

THE DOG

IN AUSTRALIAN ART

The First Fleet had scarcely cast anchor in Sydney Cove in 1788 before Governor Arthur Phillip and his officers set about the task of implanting the benefits of British civilisation in an untamed, foreign land. The traditional, upper-class sport of hunting and the need to supply the settlement with food were soon united in the hunting



PART I – THE COLONIAL PERIOD

of kangaroos, though the officers themselves did not favour eating kangaroo meat. Nor perhaps did Governor Phillip, who had his own gamekeeper to stock his table; that is, until the gamekeeper was speared to death by Aborigines in December 1790.

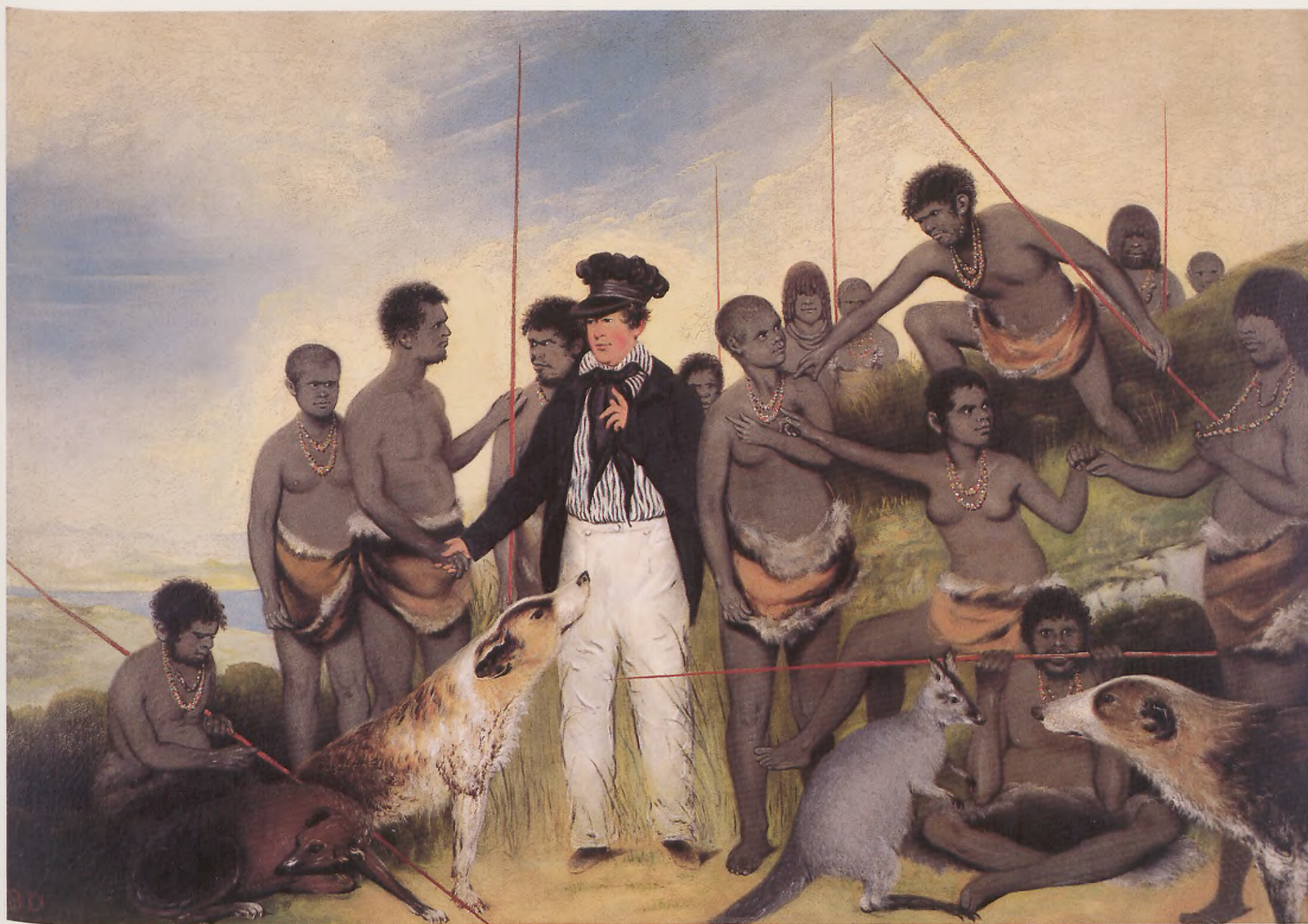
In *A Complete Account of the Settlement at Port Jackson, in New South Wales*, published in 1793, one of Phillip's marine officers, Captain Watkin Tench, explained the difficulties 'sportsmen' initially encountered in killing kangaroos, because 'the greyhounds for a long time were incapable of taking them'. He was able to report that the greyhounds 'have acquired by practice the proper method of fastening upon them. Nevertheless the dogs are often miserably torn by them. The rough wiry greyhound suffers least in the conflict, and is most prized by the hunters'.¹ Alongside the marked enthusiasm for kangaroo hunting, the first twenty years of settlement witnessed the introduction of popular British bloodsports such as dogfighting, cock-

fighting and bullbaiting. (The latter sport involved a tethered bull being forced to defend itself against dogs trained to attack its nostrils.)²

As other observers of early settlement were to do, Tench noted the Aborigines' attachment to 'the only domestic animal they have', the dingo.

The opportunity to attempt to tame a dingo was perhaps irresistible, and Governor Phillip, Captain John Hunter and the surgeon general, John White, each took one as a pet. As keen amateur naturalists, Hunter and White also wrote about the dingo in their published journals; White, for example, reproduced an engraving of the 'Dog of New South Wales' in his *Journal* and described how it was 'very ill-natured and vicious, and snarls, howls, and moans, like dogs in common'.³ Phillip had earlier published an engraving of a dingo in *The Voyage of Captain Phillip to Botany Bay* (1789), based on an illustration drawn from a live specimen sent to England.⁴

Because of the intensive pursuit of natural history, Europeans were from the beginning of settlement involved in hunting and collecting live or dead animal specimens to be sent back home to Britain. With their related aims of mastering and classifying nature, hunting and natural history emerge as key expressions of the early imperialist venture in Australia. For Europeans, the hunt served a symbolic purpose



BENJAMIN DUTERREAU, *The Conciliation*, 1840, oil on canvas, 121 x 170.5 cm, Tasmanian Museum and Art Gallery.

opposite page: S. T. GILL, *Native sepulchre*, c. 1870, (detail) watercolour, 29.9 x 46.1 cm, National Gallery of Victoria.

in asserting their dominance over the darker, untamed forces of Australian nature, but the borderline between civilisation and barbarism in the hunt now appears blurred, if not decidedly dubious.⁵

Whether in pursuit of quarry or natural history specimens, the dog was an important auxiliary to the hunter. Cast in the role of servant to man, the dog has long been absorbed into human society, often assuming an emblematic function in western art. So too does the dog appear in widely differing, even contradictory, roles in art of the colonial period: it registers changes in societal attitudes and practices; and mirrors the passions, fears and fancies of its audiences.⁶

In early colonial society the pleasures of the hunt soon became endowed with standard codes and rituals, even if native fauna had at first to suffice in the absence of more traditional quarry. Devotees of the hunt set about breeding dogs suitable for hunting kangaroos, generally cross-breeding greyhounds with larger breeds, such as Scottish deerhounds, for added strength and ferocity. From this emerged an identifiable mixed breed, which colonists named 'kangaroo dogs'. By the 1820s colonists turned their attention to the importation of traditional quarry of deer, boar, foxes, rabbits and hares, in an attempt to reinforce the imperial connection with an elite British sport.

Despite these efforts to strengthen the imperial connection, an alternative view of the hunt developed that was to hold sway in colonial art

until the 1860s. With the growth of the pastoral industry and the gradual movement towards free colonies, the hunt seemed more accessible to the ordinary person in Australia, compared with the sport in Britain; it gained democratic associations of a pioneer society, free from the restrictive class regulations of the British game laws. As the naval surgeon and pastoralist Peter Cunningham observed in 1827, the open, park-like character of the Australian bush seemed naturally suited to the freedom of riding and hunting: 'if a kangaroo or an emu should start up in your path, you enjoy a clear and animated view of the chase, until the dogs finally surround and seize upon their victim'.⁷ It was indeed the exhilaration of 'the chase' on horseback through the open bush, with kangaroo dogs in vigorous pursuit of their prey, that attracted colonial artists such as Edward Roper, W. Stuart and S. T. Gill to the kangaroo hunt as a typically Australian, up-country subject. The scene of 'the chase' was thus customarily preferred to the related hunting subjects of 'the meet' and 'the kill', familiar to colonial artists through British sporting prints.

S. T. Gill's 'Kangaroo Hunting', a series of three colour lithographs (No. 1 *The meet*; No. 2 *The chase*; No. 3 *The death*), is more unusual in ostensibly employing the standard tripartite subject categories of British hunting scenes. The series conveys the problematic relationship between the hunt as an archetypal image of the freedom of pioneering life and the role of the hunt as an elite ritual with elaborate social codes and rules.⁸ Gill casts a gently satiric eye over the pretensions of the colonial gentry who aspire to the elitism of the hunt, underlining the discrepancies between British prototypes and the colonial reality. In *The death*, c. 1860, the members of the squattocracy are easily identifiable by their colonial garb, with their knee-length riding boots, coats and cabbage-tree hats, and hunting whips in hand. Prized kangaroo dogs sit at the feet of the colonial squire in the foreground, replacing the hounds or greyhounds of the British hunt, while a man prepares to cut off the kangaroo's tail with a knife, a colonial equivalent of the traditional hunting custom of collecting trophies. The scene becomes a conscious display of white dominance over nature, with a group of Aborigines carrying spears conveniently relegated to the landscape background.⁹

The connection between colonial authority and power and dogs found one of its most violent and gruesome expressions at Eaglehawk Neck in Van Diemen's Land (Tasmania) in the 1830s and 1840s. Eaglehawk Neck is a narrow strip of land, less than 100 metres wide, connecting the Tasman Peninsula to the Tasmanian mainland. As such, it was crucial to the security of the notorious penal settlement at Port Arthur on the peninsula. At Eaglehawk Neck a line of vicious, chained watchdogs, up to eighteen in number, were employed to guard the strip of land and to prevent convicts escaping to the mainland; at night





above: S. T. GILL, Kangaroo hunting, No. 3, The death, c. 1860, colour lithograph, sheet size 37.7 x 54.8 cm, La Trobe Collection, State Library of Victoria.

opposite page: UNKNOWN ARTIST, Dog guard across Eaglehawk Neck; from a sketch taken during a visit of Sir John and Lady Franklin in 1840, c. 1840, wood engraving, 11.5 x 11.5 cm (approx.), Beattie Collection, National Library of Australia.



above: UNKNOWN ARTIST, Wallaroo and dog, c. 1845, watercolour, 19.6 x 19 cm, National Gallery of Victoria.

opposite page: S. T. GILL, Native sepulchre, c. 1870, watercolour, 29.9 x 46.1 cm, National Gallery of Victoria.

an oil lamp burned next to each dog and lit the landscape. A contemporary engraving shows the dogs leaping and straining against their chains, teeth bared, as they are inspected by the governor, Sir John Franklin, his wife, Lady Jane, and their entourage. The image provides a stark contrast between the polite veneer of civilisation and the brutal methods actually used to control convict society.

There were no dingoes in Van Diemen's Land and the first dogs were domesticated European ones introduced by sealers after 1800. Dogs initially figured in a system of barter between sealers and local Aborigines, Aboriginal men sometimes lending their wives to sealers for a short period in return for gifts of dogs. Aborigines quickly absorbed dogs into their society and religion, and used them extensively for hunting. However, territorial disputes over kangaroo hunting grounds were at the crux of the escalating warfare between Aborigines and Europeans after 1808.

The artist Benjamin Duterrau was sympathetic to the Aborigines' plight in Van Diemen's Land, but he was even more impressed by the achievement of the Methodist bricklayer George Augustus Robinson in bringing about a 'conciliation' of the Aborigines. Duterrau's painting *Native taking a kangaroo*, 1837, makes some pretence at ethnographic interest in illustrating one of the Aborigines' methods of hunting kangaroos; but the artist's idealisation of his subject is clearly apparent in the classical pose of the figure and the way in which the dog, a type of collie, holds the kangaroo so tentatively by one ear.

The idealisation of *Native taking a kangaroo* is continued in Duterrau's *The Conciliation*, 1840, intended as an important celebration of Robinson's missionary zeal in persuading the Aborigines 'to quit barbarous for civilized life'. Here, the theme of conciliation is expressed through the naive symbolism of the 'reconciliation' of the hunting dog, introduced by Europeans, and the indigenous wallaby. Robinson's experiment in removing Aborigines to Flinders Island, in fact, proved a dismal failure. Within weeks of arriving there, the displaced Aborigines rejected a 'civilized life' of living in couples, and returned to their preferred mode of communal living, cooking outside and allowing their dogs to sleep with them.¹⁰

While dogs were often portrayed in art as servants or allies of man, colonial artists and writers on occasion viewed them through the lens of the romantic movement's fascination with the amoral forces of nature, expressed in the co-existence in nature of beauty, violence and cruelty. In the watercolour *Wallaroo and dog*, c. 1845, by an unknown artist, a kangaroo dog and its prey hurtle dramatically down a rocky gorge, the dog still straining to effect its kill; the remote and desolate setting of

this deathly encounter reinforces the picture's romantic mood.

That the dingo was early associated in the European imagination with melancholy and death stemmed from real experience. Relating an actual incident, Tench was one of the first to comment on the dingoes' 'most dreadful howling for the loss of their prey'.¹¹ Events that took place over a six-month period in 1790 at Toongabbie, west of Sydney, were especially gruesome. Here there was a large hole for the convict dead and fresh corpses were thrown into it on most days. 'At night, the howling of dingoes could be heard around the pit as they fought over the bodies.'¹² Dingoes soon became renowned for the cunning and stealth with which they perpetrated attacks on settlers' sheep and farmyard animals. For colonial poets such as Charles Harpur and



Henry Kendall, the dingo and its 'blood polluted dens' became emblematic of the pioneers' hazardous environment, representing a lurking, melancholy presence in the forest. It is the romantic, melancholy mood of the scene that is also emphasised in S. T. Gill's watercolour *Native sepulchre*, c. 1870, though earlier versions of the subject probably had a more pronounced ethnographic purpose.¹³ The dingoes hovering watchfully beneath the corpse on its unusual, elevated bier are registered as amoral predators of nature, harbingers of death, their symbolic role suggested by the fact that the corpse appears already to have been picked clean by birds and other scavengers.

By the mid-nineteenth century there were signs that animal painting was established as a distinct subject category in colonial art, providing a limited number of artists with an avenue for employment and patronage. The *Sydney Morning Herald* of 2 June 1849 noted that Thomas Balcombe 'has long been known in the colony as a very

While dogs were often portrayed in art as servants or allies of man, colonial artists and writers on occasion viewed them through the lens of the romantic movement's fascination with the amoral forces of nature, expressed in the co-existence in nature of beauty, violence and cruelty.

spirited animal painter'. The artist's (*Kangaroo dog owned by Mr Dann of Castlereagh Street, Sydney*), 1853, one of a pair, echoes the conventions of English canine portraiture in the alert pose of the dog and the employment of an indistinct background so that the lines of the breed are clearly revealed.¹⁴ In Britain a similar mixed breed, called lurchers, were the favoured dogs of poachers, but traditional class distinctions sometimes went awry in dog painting in the colonies. Nevertheless, as the pioneering era drew to a close, hunting progressed from the practical to the pleasurable (or, as one writer puts it, from the pursuit of the edible to the inedible¹⁵). From the 1860s Frederick Woodhouse established a successful practice in Melbourne as a sporting artist, painting winners of the Melbourne Cup and catering to the aristocratic pretensions of sporting gentlemen such as the Chirnsides of Wyndham (later Werribee) Park, who instituted hunting and coursing events on their properties.¹⁶

While sporting artists were inclined to cling resolutely to their standard formulae, animal painting in the second half of the nineteenth century was profoundly influenced by the English artist Sir Edwin Landseer. As early as the 1840s his work was well known in the Australian colonies through engravings. Landseer had the ability to project

human values and characteristics onto animals so that his subjects were infused with sentiment and morality. In his portraits of Queen Victoria and Prince Albert, their children, pets and animals, he helped Victoria and Albert present an image of themselves and their children as an ideal family. Victoria's well-known fondness for her pets, recorded in Landseer's pictures, encouraged the idea that dogs were indispensable members of any respectable household.¹⁷

William Dexter's *Lady's pet*, 1855, is indebted to Landseer, but here the purpose is to offer a witty commentary on social class and status, and to titillate the imagination. In this portrait of his wife Caroline's Blenheim miniature spaniel, called Phocion, the dog is seen holding one of his mistress's riding gloves in his mouth as he raises his paw appealingly to the viewer. On the marble-topped table may be found Caroline's fashionable riding hat with ostrich feather, a silver-decorated riding crop, and a diaphanous, lace-edged riding veil bearing her initials, C.D. The concept and title of the picture derive from Landseer's popular work *The cavalier's pets*, 1845, which Dexter would have known through an engraving. We are encouraged to see dogs in such images as standing for the different worlds and social aspirations of their absent owners, and offering visual puns about 'good breeding'.¹⁸

Colonial authorities who wished to impose order and respectability on the public spaces of Australia's emerging metropolises considered the presence of stray mongrels on the streets a scourge to be eliminated, yet artists seem to have taken customary delight in portraying them. From the 1850s onwards S. T. Gill created numerous variants on the theme of the confrontation of lowly mongrels and pampered pets on the street – to become a familiar symbol of the social frictions of burgeoning cities. The unaccompanied, independent dog remains a common motif in representations of the modernity of the city in the 1880s. A sturdy mutt is conspicuous in the foreground of George Ashton's illustration 'View in Collins Street, Melbourne',¹⁹ forming perhaps an ironic counterpoint to the elegantly dressed crowd; a small dog, silhouetted against a patch of sunlight, appears within the crowd on the right in Tom Roberts's *Allegro con brio, Bourke Street west*, 1885–86 and 1890. Richard Thomson has suggested that in such instances dogs may represent 'the play of chance, an





above: THOMAS BALCOMBE, (Kangaroo dog owned by Mr Dann of Castlereagh Street, Sydney), 1853, oil on canvas, 61 x 76 cm, Mitchell Library, State Library of New South Wales.

opposite page: WILLIAM DEXTER, Lady's pet, 1855, oil on canvas on cardboard, 60.8 x 84.4 cm, Art Gallery of South Australia. A. R. Ragless Bequest Fund 1981.



unplanned likelihood that supplements the illusion of reality'.²⁰ Chance did not, however, always favour pampered pets, as Charles Conder wittily reminds us in *How we lost poor Flossie*, 1889. On a visit to town one rainy day the McCubbins' fluffy white terrier succumbed to a libidinous impulse and formed a liaison with another dog. Poor Flossie was never seen again.²¹

Dogs feature prominently in numerous pictures of rural life by the artists of the Heidelberg School, as one might expect. Whatever the immediate narrative demands of a subject, these artists responded knowingly to the public's fondness for dogs and to traditions of canine painting. Charles Douglas Richardson's *The last of the flock: An incident in Australia*, 1882, shows a pioneer, head bowed and rifle still in hand, ruminating on the survival of a solitary lamb standing plaintively next to the body of its dead mother. His sheepdog tentatively inspects the prostrate form of the dingo that has just been shot. Laden with sentiment, the scene brings together various strands in the portrayal of the dog in colonial art: the dingo as an emblem of melancholy and death; the dog as the pioneer's faithful ally in taming and settling the land; and the contrast between cruelty and violence, and innocence in nature.

Dog painting was not the preferred choice of all artists. Yet the onset of the economic depression in the early 1890s saw Arthur Streeton, who had little aptitude for animal painting, accepting a commission to paint the dogs of his patron, Mrs Bleek. As he explained matter-of-factly in a letter to Roberts: 'Painted one picture little dog; recd. £10 for it. 2nd picture 2 larger dogs, larger canvas, price, etc.'²² Loureiro, on the other hand, was a skilled painter of animals and his Landseer-like picture of a huge St Bernard, *Baron*, was exhibited to critical acclaim in 1895. A writer in *Table Talk* enthused: 'The royal animal lies at ease with his head down on his forepaws, and his eyes knowingly fixed on the spectators as if he fully appreciated all the art-jargon talked in front of him ... Such work is worth half-a-mile of "Misty Mornings"'.²³ The popular taste for dogs and dog painting occasionally tended to override other criteria of judgment. In 1895 the National Gallery of Victoria saw fit to purchase Loureiro's *Baron*, although three years earlier the trustees had ignored his important historical picture, *The death of Burke*. The irony of the situation did not go unnoticed by the Age:

'I'm glad they've bought your dog at all events', said an artist to the painter of one of the works chosen; 'but why didn't they buy your death of Burke?' 'What can one expect as an artist in Melbourne, but to be sent to the dogs', was the answer.²⁴

1 Watkin Tench, *Sydney's First Four Years* (with introduction by L. F. Fitzhardinge), Angus & Robertson, Sydney, 1961, p. 270.

2 Richard Waterhouse, *Private Pleasures, Public Leisure*, Longman, Melbourne, 1995, p. 7. See more generally J. W. C. Cumes, *Their Chastity Was Not Too Rigid*, Longman Cheshire/Reed, Melbourne, 1979.

3 John White, *Journal of a Voyage to New South Wales*, ed. Alec H. Chisholm, Angus &

Robertson, Sydney, 1962 (1790), plate 33, p. 196.

⁴ Bernard Smith & Alwyne Wheeler (eds), *The Art of the First Fleet*, Oxford University Press, Melbourne, 1988, pp. 348–9.

⁵ See John M. MacKenzie, *The Empire of Nature*, Manchester University Press, Manchester, 1988, p. 34 and *passim*; also Tom Griffiths, *Hunters and Collectors*, Cambridge University Press, Melbourne, 1996, especially chapter 1, 'Hunting Culture'.

⁶ Loyd Grossman, *The Dog's Tale*, BBC Books, London, 1993, p. 208.

⁷ Cited by Griffiths, *op. cit.*, p. 15.

⁸ John M. MacKenzie, 'The Imperial Pioneer Hunter and the British Masculine Stereotype in Late Victorian and Edwardian Times', in *Manliness and Morality*, eds J. A. Mangan & James Walvin, Manchester University Press, Manchester, 1987, p. 193.

⁹ That Gill was clearly aware of the racial implications of the subject can be seen in an earlier watercolour version, *Death of the Boomer*, 1853 (La Trobe Collection, State Library of Victoria), which includes an Aborigine, dressed in western clothes, as one of the three members of the hunting party in the foreground. This figure is omitted in the later lithograph, significantly altering the meaning of the subject.

¹⁰ Lyndall Ryan, *The Aboriginal Tasmanians*, University of Queensland Press, St Lucia, Qld, 1981, p. 192 and *passim*.

¹¹ Tench, *op. cit.*, p. 269.

¹² Roland Breckwoldt, *A Very Elegant Animal: The Dingo*, Angus & Robertson, Sydney, 1988, p. 82.

¹³ Ron Appleyard, Barbara Fargher & Ron Radford, S. T. Gill, *The South Australian Years 1839–1852*, Art Gallery of South Australia, Adelaide, 1986, p. 63.

¹⁴ Patricia R. McDonald & Barry Pearce, *The Artist and the Patron: Aspects of Colonial Art in New South Wales*, Art Gallery of New South Wales, Sydney, 1988, p. 77. Other artists who established reputations as animal painters in Sydney include Edward Winstanley and Thomas Newall; and in Melbourne, from the 1880s onwards, Henry Hainsselin and J. C. Waite.

¹⁵ James Urry, 'Savage Sportsmen', in *Seeing the First Australians*, eds Ian Donaldson & Tamsin Donaldson, Allen & Unwin, Sydney, 1985, p. 55.

¹⁶ See Colin Lavery, *Australian Colonial Sporting Painters: Frederick Woodhouse and Sons*, David Ell, Sydney, 1980.

¹⁷ MacKenzie, *The Empire of Nature*, *op. cit.*, p. 31; Grossman, *op. cit.*, p. 23. The standard work on Landseer is Richard Ormonde, *Sir Edwin Landseer*, Rizzoli, New York, in association with the Philadelphia Museum of Art and the Tate Gallery, London, 1981.

¹⁸ Tim Bonyhady, *Australian Colonial Paintings in the Australian National Gallery*, Australian National Gallery, Canberra, in association with Oxford University Press, 1986, p. 64. For Landseer's *The cavalier's pets*, see Ormonde, *op. cit.*, pp. 196–7.

¹⁹ Ashton's illustration, 'View in Collins Street, Melbourne', appears in *Victoria and Its Metropolis*, vol. 1, ed. Alexander Sutherland, Melbourne, 1888, p. 544.

²⁰ Richard Thomson, 'Les Quat' Pattes: The Image of the Dog in Late Nineteenth-century French Art', *Art History*, vol. 5, no. 3, September 1982, p. 330.

²¹ One of the quirks of the symbolism of the dog in art is that the dog is a symbol of fidelity but also symbolises erotic desire and animal lust or lasciviousness. Conder's treatment of the latter theme in *How we lost poor Flossie* is characteristically witty and light-hearted.

²² R. H. Croll (ed.), *Smikey to Bulldog*, Ure Smith, Sydney, 1946, p. 37. The larger picture of two dogs was exhibited at the May 1892 Victorian Artists' Society exhibition as no. 181, *Brace of Gordon setters*. It is reproduced in the Sotheby's auction catalogue for 19 August 1991 as no. 330, *Two setters in a landscape*, 1892 (oil on canvas, 85 x 110.5 cm).

²³ *Table Talk*, 20 September 1995, p. 6. I owe this reference to Jane Clark.

²⁴ Age, 29 October 1895.

Leigh Astbury would like to thank those who helped with information for this article: Andrew Brown-May, Geoffrey Smith, Richard Neville and Jane Clark.

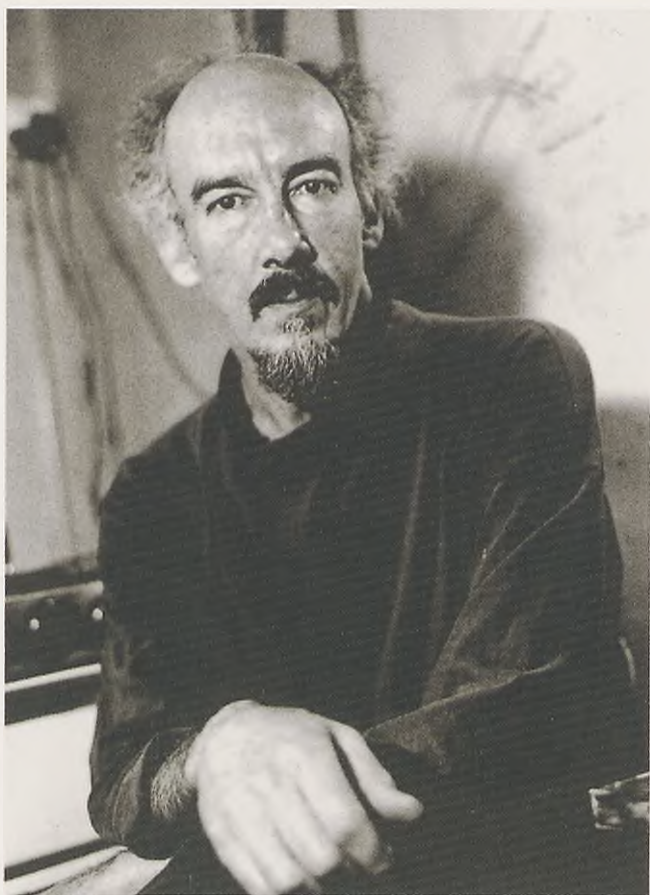
Leigh Astbury lectures in the Department of Visual Arts, Monash University, Melbourne. He is the owner of an Australian mixed-breed dog, Ziggy.

below: CHARLES DOUGLAS RICHARDSON, *The last of the flock: An incident in Australia*, 1882, oil on canvas, 76 x 50 cm, private collection, courtesy Lauraine Diggins Fine Art, Melbourne.

opposite page: CHARLES CONDER, *How we lost poor Flossie*, 1889, oil on wood panel, 25 x 9.2 cm, Art Gallery of South Australia. Elder Bequest Fund 1941.



Mike Brown



Photograph courtesy Clay Lucas.

Mike Brown died of cancer on 9 April 1997 at the age of fifty-eight. His illness had been diagnosed three months earlier, and the intervening weeks witnessed his desperate struggle against a remorseless series of incapacitating symptoms and consequences of the disease. The struggle was not for any kind of cure – he had been given no hope of that, and he accepted the situation with a degree of courage that in retrospect surprised no one who knew him well. What he wanted was a little more time (a year he thought would be sufficient) to complete unfinished work, and to respond to the innumerable friends who arrived daily on the doorstep of the Fitzroy terrace house where he had lived since 1980.

It is perhaps too soon to evaluate the full legacy of Mike Brown's life and work over the long term, but for the last thirty-five years his presence in Australian art has seemed all but inescapable. Even during the 1980s – the

darkest and most difficult years, in which he suffered an apparent fall from critical favour and endured bouts of crippling depression and demoralising poverty – he produced some of his most public and provocative work, including collages that used material from pornographic magazines and graffiti. The problem of survival was eventually alleviated by the award of an Australian Artists Creative Fellowship in 1992. A retrospective exhibition, 'Power to the People', at the National Gallery of Victoria followed in 1995.

During the 1960s and 1970s Mike Brown's work and its discontents seemed to dominate the discourse of Australian art. The imitation realist movement of 1962 was followed a year later by the scandal of the banning of *Mary-Lou* from the Tate Gallery exhibition. Then in 1964, with the text of *The kite*, Mike Brown sought to cleanse the temple of Sydney art, and in 1966-67 he went through the ordeal of being prosecuted for obscenity. In the 1970s he renewed his attack on the condition of Australian art, while producing much of his finest painting in the near-abstract *Mindscapes* and the collages that featured in his survey show 'Embracing Chaos' at the National Gallery of Victoria in 1977.

The art itself – at once so apparently guileless, yet also seemingly so unpredictable – could perplex even those who championed it. One major obstacle was that Mike Brown repudiated any notion of stylistic consistency, opting instead for a personal pluralism that seemed then, and still seems, like heresy. Even the commitment to collaboration that he pioneered with Ross Crothall remains a troublesome practice. Both artistic strategies represented alternatives to what he diagnosed as the most self-limiting aspects of the modernist cult of individualism: its

ultimately futile obsession with the avant-garde notion of incessant novelty and its elevation of the artist as hero.

In opposition to this modernism, he sought an art more closely connected with the great traditions of Islamic, Asian and tribal art, but which also remained rooted in the vernacular and immediate cultural circumstances of folk and popular art. If his art has any modern roots, they lie in the scarifying and reforming character of dada; yet his exploration of collage and pattern derived most directly from non-European sources.

Mike Brown was also a writer and thinker of great originality and power – though most know this aspect of his work only from his polemical assaults on the condition of Australian art and the texts that became an essential component of his exhibitions. His interest in metaphysical speculation, which owed much to the impact of Zen and Taoist thought, provided one polarity of his art. This



MIKE BROWN, *R for Revolution*, 1980, synthetic polymer paint on composition board, 100.1 x 90.1 cm, private collection.

was countered by a deep involvement in the politics of sexuality, which provided a focus for the other polarity.

As an activist and radical, Mike Brown was tempted by neither the language nor the conceits of the Marxism and poststructuralism that coloured so much Australian art and

criticism during his lifetime. The change he sought was always real and immediate: a culture free of censorship; a better and more democratic art to which all might have direct and ready access. But whatever the seriousness with which these campaigns were waged, his view of the world was predicated

upon a profound sense of relativism and irony – the source for the wit and humour that pervades the art of Mike Brown. In his own words: 'If you want to ever become a really Serious Artist, what you first need is a tremendous sense of humour'.

Richard Haese

Joan Campbell

As the huge crowd of mourners at her funeral demonstrated, Joan Campbell was a woman who reached out to all who knew her. She gave of herself endlessly, and inspired many through her boundless energy, her joy in life and her awareness of what really matters. She had a gift for friendship, and for infusing those around her with humour and well-being. She was a patient listener and a woman of absolute good sense. Despite all her successes and international reputation, she always remained an honest 'work with your hands' person.

Joan died in Perth on a very peaceful morning, on 5 March 1997, aged seventy-one. She believed in a productive life and she followed the progress of her work right up until the day before she died. In the weeks immediately before her death her strength diminished, but her drive to see her work completed gave her energy, ensuring that her last works were the most spiritually pleasing she had ever done.

She possessed a remarkable vision, pioneering new firing and glazing techniques. For many years she produced predominantly low-fire ware, using earthenware clay in a raku-like manner. This spontaneous technique allowed her to achieve the colours and surface treatment appropriate to the Australian landscape. In 1981, after years of regular exhibitions, she began working on large-scale ceramic sculptural commissions, mainly for public buildings, and with high fire and bright colours. Throughout her working life she worked with what was around her – clays, seaweeds, driftwood – to create forms that were distinctly Australian.

Her achievements were widely recognised



in the national and international arenas. She was the first Australian to be selected to the International Academy of Ceramics in 1973. She was awarded an MBE for her service to the arts in 1978, and the Roz Bower Memorial Award for her service to Community Arts in 1986. In 1997 she was presented with the prestigious Australia Council Emeritus Medal.

She played an important role in shaping the visual arts in Western Australia. Because of her advocacy for the recognition of the crafts in our society, she received eight major appointments to national and State cultural authorities and was appointed to many foundations and advisory councils. To all these she made a significant contribution through her uncompromising integrity.

Joan's death has deprived us of a friend and

colleague, and Fremantle and Bathers' Beach, where she worked for over twenty years, cannot be the same without her. She was a mentor and role model for many, sharing her knowledge of working with clay with those who joined her workshop and encouraging them in finding their personal direction.

Joan lives in the memories of her family and those of friends and colleagues who knew and loved her. She survives through her work. Her final ceramic sculptures were about the sea and about continuity, which led her to comment: 'I know that when I am gone the sea will still be there, in continual motion ... Our span of life force is limited, but our contribution is important; it is essential to life's continuity'.

Anne Gray

Equilibrium restored

The art market lost an old friend in 1997. Inflation all but disappeared. The market in valuables tends to flourish most vigorously in periods of high inflation as investors seek to preserve the real value of their wealth. This year inflation has hit lows unprecedented in modern times. This decline in inflation, however, has also been accompanied by a sharp fall in interest rates. As money is less attractive on deposit, expenditure becomes more attractive.

While the sluggish state of the economy shows that there is no boom in consumer confidence, reports from the art and antique trade suggest a marked readiness by both monied and less affluent classes to buy top quality, rare or unusual items. With this well telegraphed to sellers by auction houses and dealers, the market has attracted the solid flow of fresh material that it likes so much. *Voilà!* In

tandem with trends in New York and London, an equilibrium – even enthusiasm – not seen since the market prepared to hyperventilate in the late 1980s, has come into place. This phenomenon has been helped by more workable reserves, with more vendors sufficiently nervous about the pitfalls of over-exposing their pictures not to be greedy. (A painting which fails to sell on its first appearance at auction becomes tarnished by the rejection.)

Sotheby's finally listed for auction, in August, several semi-legendary collections (the Voss Smith collection and half of the Dr Sheumack collection), many years after the collectors who put them together had died. Christie's listed considerable fresh stock and the art sales catalogues of Joel's in Melbourne and Lawsons in Sydney also looked much more interesting than they had for some time.

Many new faces were to be seen in the sale-rooms, indicating that new fortunes appear to have been made in the 1990s. The time was also right in the buying cycle for pictures to gain credibility. Real estate prices had been rising for some time and, after buying houses, people tend to furnish them. When they have bought the furniture they often buy art. Although auctions continued to set the pace by forcing immediate decisions upon buyers, red stickers proliferated around the galleries where decisions to buy were not urgent: they do not have to be made in the split second when a hammer is about to fall. Yet seasoned collectors know that they do not always have a choice of when to buy the best – 'unrepeatable' opportunities can be just that.

These factors, and art sales being rare events in Sydney now that the two leading multinational auction houses focus their attention on Melbourne, served Lawsons well in its Sydney sale on 22 July. This included works from the modest estates of Donald Dobie, MP, Sir Garfield Barwick and the artist David Strachan, as well as many works attractive both to the small private collector and as dealer stock. Lawsons' newly renovated rooms were full, buyers repeatedly 'jumped' the bidding in a competitive attempt to secure their desired purchase, sleepers flew and a number of artists' records must have been set. The interest was particularly encouraging as activity was in the bottom-to-middle end of the market, which had proved less resilient during the recession than the top end.

Judging by this sale, the 1990s buyer is not overly obsessed with names but wants good pictures. There are lots of 'C's on the ABC list of who-to-buy in Australian art before Wolfgang Cardamatis, who was prominent in Sydney during the Second World War before he returned to Europe in 1946. However, his *Sketch of Nicolas Ivangine wearing Pierrot costume*, a small oil on paper, went for \$3520



DONALD FRIEND, *Sporting landscape (Trumper Park)*, c. 1960s, gouache, ink, 57 x 81 cm, Lawsons, sold for \$16,500. Photograph Lawsons, Sydney.

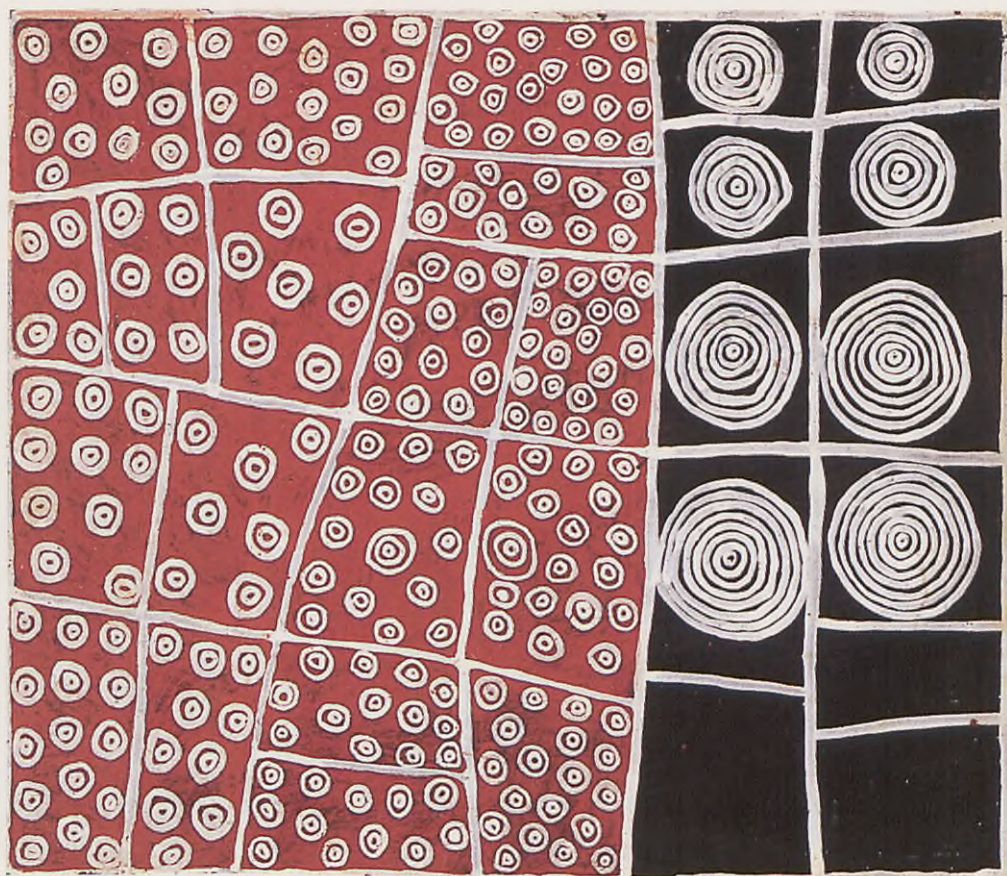
against an estimate of only \$400 to \$600. Cardamatis's Australian-Dutch associate, Jacques Murray, was the subject of similar interest when his *Still life with pear* sold for \$2420 against a rather similar estimate. Both works had the added celebrity of being from the collection of David Strachan.

John Drummond Moore is an artist whose works are collected by the alphabetically minded collector (the 'postage stamp' outlook has been all too common on the local collecting scene), after people like Conrad Martens and Frederick McCubbin, but his medium-sized *Watsons Bay*, with a like estimate, was chased to \$5830 in one of the most vigorous bidding duels seen in the saleroom for some time.

Alongside these sleepers, the sale featured numerous works by 'named' artists, which demonstrated a firming of bidder enthusiasm in the middle range. From the estate of Sir Garfield Barwick, Albert Namatjira's *Ghost gums, James Range N.T.* received a gong when an impatient bidder jumped the bidding several times until it was knocked down to him for \$25,300. Donald Friend's *Sporting landscape (Trumper Park)*, also from the Barwick estate, sold for \$16,500; Margaret Olley's *Place Dauphine, Paris*, an ink and wash on paper, sold for \$5060; Sidney Nolan's *The surfboat* went for \$9200; and Sam Fullbrook's *Flower piece, Oakley* sold for \$18,700.

Phillips was obviously struggling against high estimates on the paintings which formed part of its two-day sale in Sydney in late July, and the same selectivity was in evidence in successful bids of \$2080 for a watercolour sketch of Manly Pier in 1894 by an unknown artist. Wemyss Auctions experienced a similar response to a small offering of works from the estate of Freda Robertshaw earlier in the month. But then it is a saleroom commonplace that it is so much easier to deal with the dead. They are not around to argue reserves.

Red spots were seen around the galleries on work by artists as varied as Brian Dunlop and Imants Tillers, thanks to the emergence – or



SHORTY LUNGKARDA TJUNGARRAYI, *Untitled*, 1972, synthetic polymer powder paint on composition board, Sotheby's, sold for \$123,500. Photograph Sotheby's Australia, Melbourne.

so anecdote has it – of many new buyers, plus the sporadic return of old buyers and chance sales to visiting celebrities. Elton John bought a portfolio of photographs by Bill Henson from Deutscher Fine Art, while the price on Colin McCahon's *Let be, let be* in Sydney dealer Martin Browne's mixed exhibition of 17 July – 17 August was 'on application' but reported to be \$1 million. The painting bore a red sold sticker early in the exhibition, so there must have been reason for the reported gallery celebrations. It had been knocked down to Browne at a New Zealand auction for \$641,000 in 1995.

The outfitting of the Melbourne and Sydney casinos also pumped a lot of money into art. Local buyers of contemporary art in particular must also have been fortified by reports of critical and commercial successes overseas. Works by Tracey Moffatt sold well at the Chicago and Basel art fairs and was acclaimed in several international 'salons'. But the market in Australian art received its biggest boost on 30 June when Sotheby's held a sale of 306 lots of Aboriginal art. Helped by an exhibition of selected lots in New York,

40 per cent of the 'top lots' (\$800,000 of purchases) were sold to overseas buyers, according to Sotheby's Aboriginal art expert, Tim Klingender. Bidding came from fifteen countries. The overseas buyers included at least one celebrity (Elton John again) who bought a painting by Kngwarreye.

While Aboriginal art had traditionally been the poor relation of Australian 'white art', the sale grossed \$2.73 million, which would have been a respectable total for a sale of non-Aboriginal Australian art. Three paintings sold for six-figure sums and a new auction record for an Aboriginal artwork of \$206,000 was established when *Water Dreaming at Kalipinyapa* by

Johnny Warangkula Tjupurrula was knocked down for that amount. Both *Untitled* by Shorty Lungkarda Tjungarrayi at \$123,500, and his *Water Dreaming* at \$103,700, exceeded the previous auction record of \$74,570 for an Aboriginal painting on canvas. They also exceeded the previous record of \$74,570 for an Aboriginal bark painting.

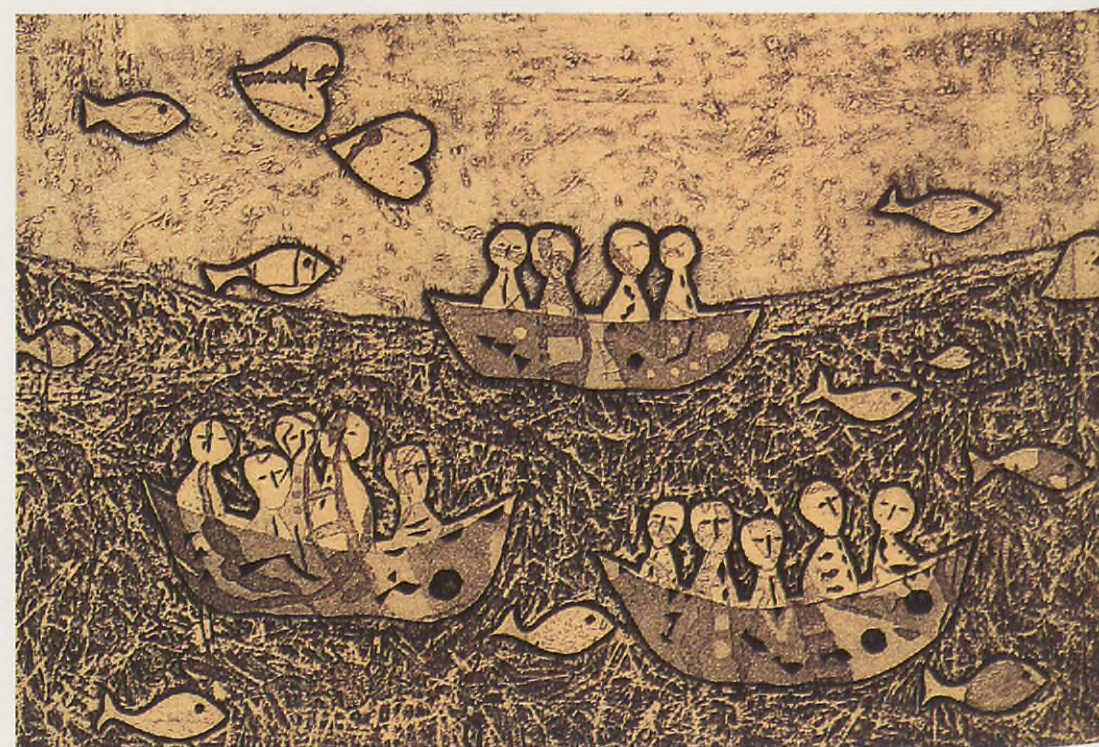
A falling Australian dollar was no doubt only an incidental incentive to overseas buyers of Australian paintings but it did not dissuade local collectors from buying overseas. While details remained elusive, reports of major purchases by Australian collectors intensified in mid-1997. These included Victorian and French impressionist paintings (the latter by a collector new to the field), masterpieces by Stanley Spencer and works by Ed Ruscha. However diminished the currency, the London art trade continued to chase the Australian dollar with exhibitions of Tudor and Stuart portraits and works by Raoul Dufy and John Hoyland as part of the Sydney International Art Festival organised by Sydney print dealer Josef Lebovic in July and August – surely a sign of the broadening of the Australian art market.

Terry Ingram

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



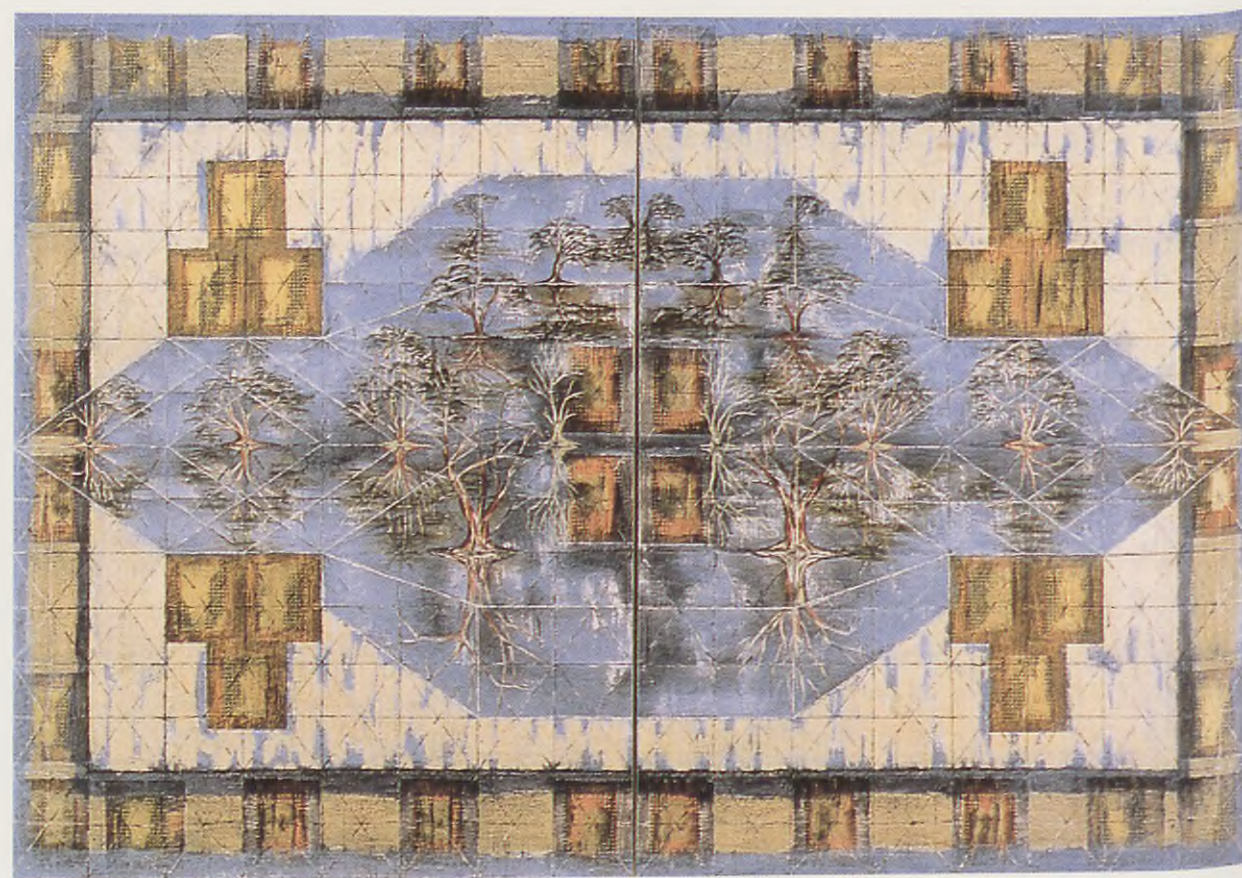
1



2

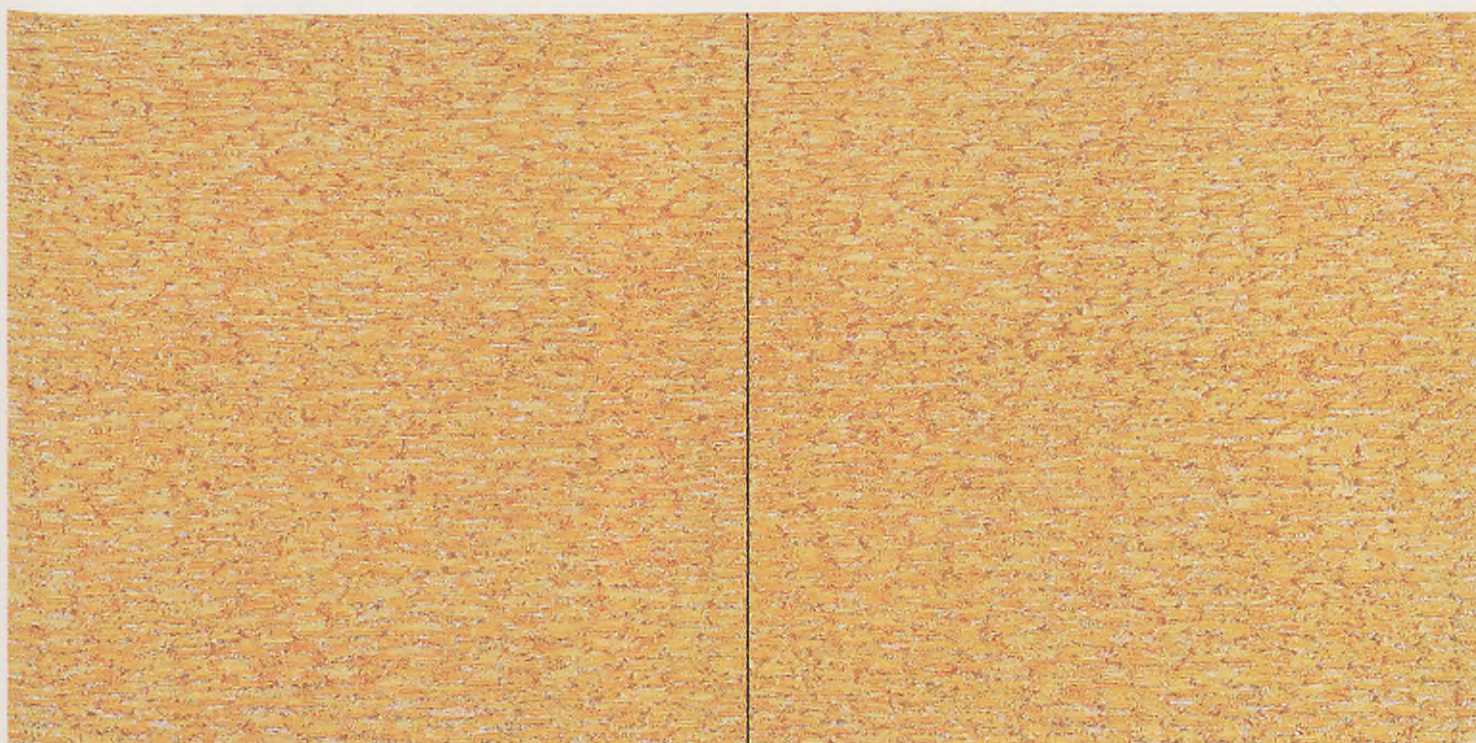


3



4

1. ELIZABETH CUMMINGS, *Hinchinbrook dugongs*, 1997, collage and gouache on paper, 50 x 60 cm, The Palm House, Royal Botanic Gardens, Sydney. 2. CHRISTINA CORDERO, *Night story about women and boats*, 1997, etching, aquatint, relief (3rd state), edition 15, 23.5 x 34.5 cm, Access Contemporary Art Gallery, Sydney. Photograph Vicki Vinnicombe. 3. ANNABELLE SOLOMON, *Dark side of the moon*, 1996, 118 x 121 cm, assorted fabrics machine-pieced and embroidered, National Gallery of Victoria. 4. HELEN GEIER, *Two worlds*, 1997, oil on canvas with collage and water-based washes, 210 x 300 cm (diptych), Christine Abrahams Gallery, Melbourne.



1



2



3



4



5

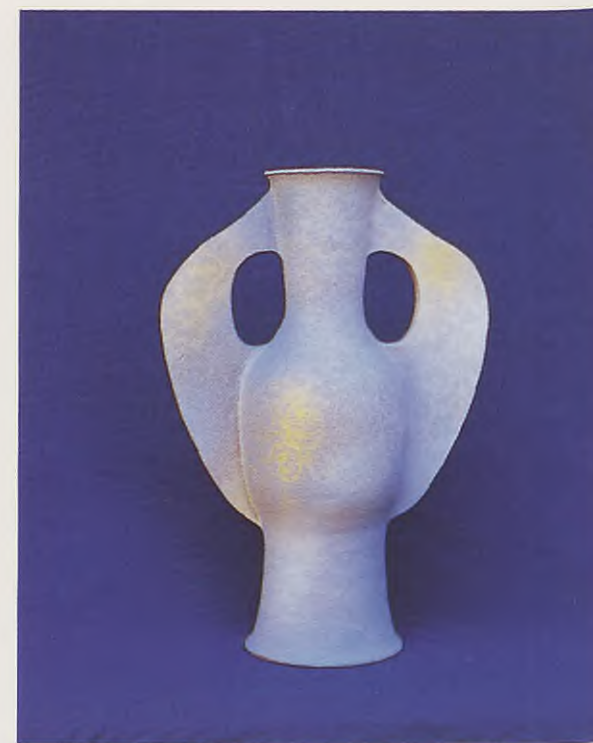
1. DAVID SERISIER, *Yellow*, 1997, oil and wax on linen, 127 x 254 cm, Annandale Galleries, Sydney. 2. ROGER CRAWFORD, *Dripping wet I*, 1997, painted wood, 32 x 91 x 11 cm, Watters Gallery, Sydney. 3. JANIS NEDELA, *Counterpoint no. 2*, 1993, tenon saw, hard-cover text books and book dust, 33 x 29 x 30 cm, Fremantle Arts Centre, Fremantle. 4. PAT LARTER, *Wrap it up*, 1994, synthetic polymer paint and glitters on board, 91.4 x 61 cm, Niagara Galleries, Melbourne. 5. RON DAVIS, *Cube 1*, 1971, offset lithographic print on paper, with laminated polyester film overlay, laminated to acrylic sheet and cardboard, 75.5 x 110 cm, Museum of Contemporary Art, Sydney.



1



2



3



4



5

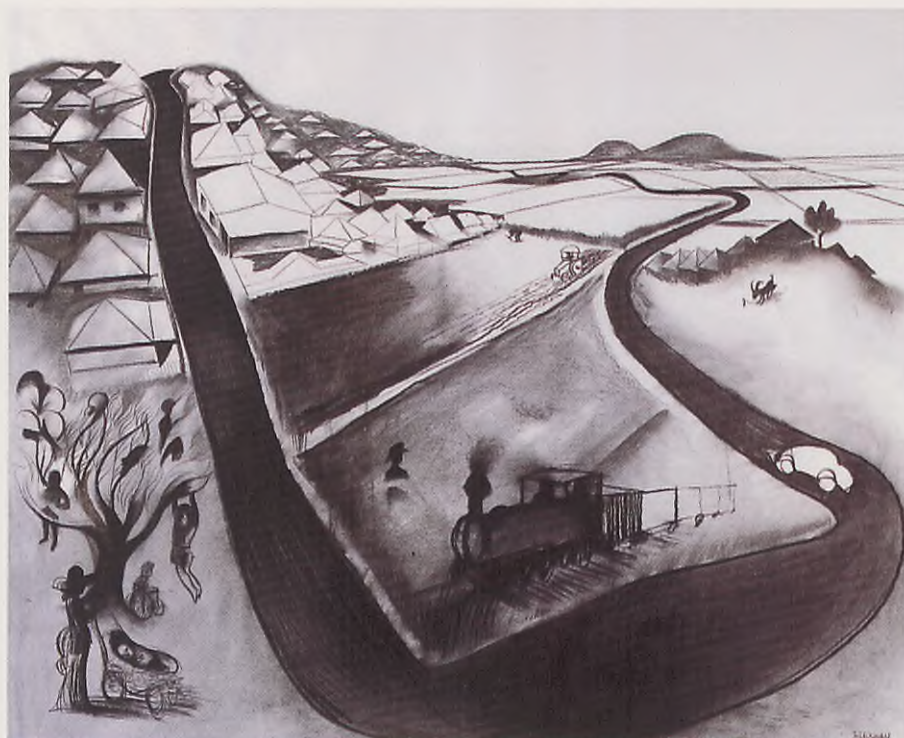
1. GAIL ENGLISH, *Four seasons*, 1997, oil on canvas, 183 x 183 cm, Art House Gallery, Sydney. 2. JOAN CAMPBELL, *Ovoid I*, 1996, earthenware, sprayed dry-matt and gloss glaze, 65 x 50 cm, Lawrence Wilson Art Gallery, Perth. 3. TIM MOORHEAD, *Vessel icon*, 1997, metallic lustre ware, 90 x 30 x 50 cm, Drill Hall Gallery, Canberra. 4. PAUL BACON, *Fisheyes*, 1997, oiled and waxed steel, 66 x 127 x 16 cm, Legge Gallery, Sydney. 5. GLORIA TAMMERE PETYARRE, *Untitled (Awelye)*, 1997, synthetic polymer paint on canvas, 295 x 183 cm, Gift of the Friends of the Benalla Art Gallery in Memory of Pamela Gullifer AM, 1997, Benalla Art Gallery. Photograph Tony Dewan.



1



2



3



4

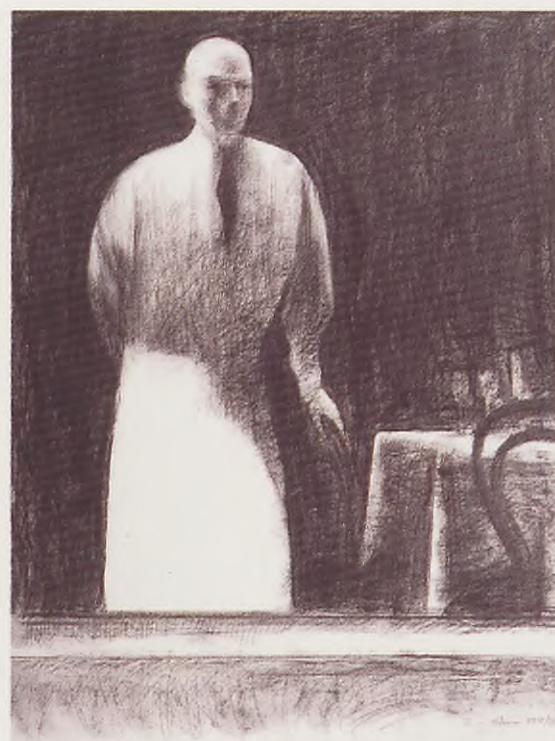


5

1. ARTHUR BOYD, *Mother protecting her children*, c. 1952, ceramic, 80 x 46 x 20 cm, Australian Galleries, Sydney. 2. ROSEMARY MADIGAN, *Still life*, 1997, painted wood, 37 x 24 x 17 cm, Ray Hughes Gallery, Sydney. 3. CHARLES BLACKMAN, *The winding road*, 1982, charcoal on paper, 147 x 178 cm, Swan Hill Regional Art Gallery. 4. LEON GOLUB, *White Squad III*, 1982, synthetic polymer paint on canvas, 309 x 435 cm, purchased 1997 with funds provided by the Art Gallery of Western Australia Foundation, Art Gallery of Western Australia. Photograph David Reynolds. 5. NORMAN LINDSAY, *Deposed*, 1935, watercolour, 40 x 39 cm, Gould Galleries, Melbourne.



1



2



3



4



5

1. PETER CERNEAZ, *Chooky*, 1996, photograph projected off sketchbook collage, 70 x 100 cm, photographically enlarged by 1000%, Particle Contemporary Exhibition Space, Sydney. 2. RICK AMOR, *The waiter*, 1996, charcoal on paper, 73.5 x 55 cm, Niagara Galleries, Melbourne. 3. MARYANNE COUTTS, *Observatory*, 1996, synthetic polymer paint on paper, 78 x 58 cm, Dianne Tanzer Gallery, Melbourne. 4. ROBERT CAMPBELL JNR, *Sunset on the Macleay overlooking Euroka*, 1990, acrylic on canvas, 118 x 197.5 cm, Roslyn Oxley9 Gallery, Sydney. 5. TONY CRAGG, *Spyrogyra*, 1992, glass, steel, 220 x 210 cm, Art Gallery of New South Wales.



1



2



3



4



5

1. ELIZABETH FORD, *Reredos from Brocolitia*, 1997, oil, mixed media on canvas, 154 x 154 cm, Beaver Galleries, Canberra. 2. BRIAN DUNLOP, *Quinces*, 1997, gouache, 62 x 73 cm, Eva Breuer, Sydney. 3. JOHN POWER, *Figures dancing*, c. 1920, oil on canvas on wood, 50.7 cm diam., Museum of Contemporary Art, Sydney. 4. IMANTS TILLERS, *Aftermath I*, 1997, oilstick, gouache, synthetic polymer paint on 120 canvasboards, 304.8 x 355.6 cm, Sherman Galleries Goodhope, Sydney. 5. TONY TUCKSON, *TD 901*, (1963-65), gouache on paper, 76 x 96 cm, Watters Gallery, Sydney.

THE ART GALLERY BOOKSHOP

ART GALLERY OF WA Perth Cultural Centre Perth WA
Tel: (08) 9492 6766 Fax: (08) 9492 6655
Daily 10am – 5pm

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

QUEENSLAND ART GALLERY SHOP

PO Box 3686 South Brisbane QLD 4101
Tel: (07) 3840 7132 Fax: (07) 3840 7149
Open daily 10am – 5pm South Bank Brisbane
Mail orders and special requests welcome

The Gallery Shop where art browsers will discover:

- Specialist art books, literature, popular culture, catalogues and reference titles
 - Original ceramics, jewellery and glass
 - Contemporary gift ideas and art merchandise for all ages.
- A new full colour direct mail catalogue is available.

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 GALLERY SHOP

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

Art books without boundaries: prehistory to postmodernism, Australian and international, artists' biographies from Michelangelo to Bacon, art movements and histories. Phone or fax for a free copy of our *Gift Catalogue* and our latest titles in *The Art Book Survey*.

ARTISAN CRAFT BOOKS

Meat Market Craft Centre
42 Courtney Street North Melbourne VIC 3051
Tel: (03) 9329 6042 Fax: (03) 9326 7054
email: artisan@alphalink.com.au

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.

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 NATIONAL GALLERY SHOP

NATIONAL GALLERY OF AUSTRALIA Parkes Place Parkes ACT
GPO Box 1150 Canberra ACT 2601
Tel: (02) 6240 6420 Fax: (02) 6240 6529
(1800) 808 337 (during business hours)
email: BrianPanga.gov.au

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.

NATIONAL GALLERY OF AUSTRALIA TRAVELLING EXHIBITIONS

In 1998, celebrating ten years of exhibitions across Australia

In the Cold: Photography 1945–1965 (9 January 1998 – 31 January 1999)

- Bunbury WA
- Sydney NSW
- Armidale NSW
- Mt Gambier SA
- Adelaide SA

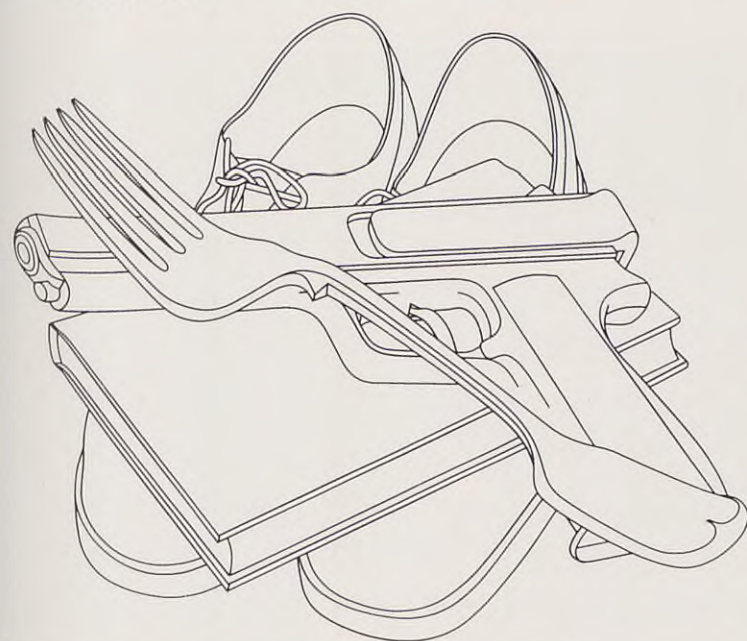


Otto Steinert Germany 1915–1978 *Mask of a Dancer*
(*Maske einer Tänzerin*) 1952 gelatin silver photograph
34.0 x 26.2 cm National Gallery of Australia

Love Hotel

(26 March – 4 October 1998)

- Brisbane Qld
- Auckland New Zealand
- Perth WA



Michael Craig-Martin Ireland born 1941 works in Great Britain
Reading with shoes 1980 black pressure-sensitive tape
dimensions variable National Gallery of Australia

The Drawings of Ian Fairweather (7 February – 29 March 1998)

- Brisbane Qld



Ian Fairweather Australia 1891–1974 (*Figure*) 1949
ink and wash on paper 20.1 x 25.7 cm Private Collection, Melbourne
© Ian Fairweather's estate via Viscopy Ltd, Sydney 1997

A Stream of Stories: Indian Miniatures from the Gayer-Anderson Collection (15 February – 5 December 1998)

- Adelaide SA
- Geraldton WA
- Millicent SA
- Hamilton Vic
- Mackay Qld
- Brisbane Qld



Guler, Himachal Pradesh A religious teacher c.1820
opaque watercolour on paper 16.0 x 23.5 cm
National Gallery of Australia The Gayer-Anderson Gift 1954

Romanticism and Realism: British and French Prints 1800–1870

(16 May 1998 – 3 January 1999)

- Townsville Qld
- Sale Vic
- Bendigo Vic
- Newcastle NSW



Eugène Delacroix France 1798–1863 *Royal tiger* 1829
lithograph 32.6 x 46.5 cm National Gallery of Australia

Everyday Art: Australian Folk Art (25 April 1998 – 31 January 1999)

- Canberra ACT
- Brisbane Qld
- Wollongong NSW
- Ballarat Vic



Misses Hampson active Tasmania c.1900 *The Westbury quilt*
1900–03 cotton 200.0 x 300.0 cm National Gallery of Australia

For further information regarding
the 1998 Travelling Exhibitions
Program telephone (02) 6240 6524.

**Australian
air Express**



ORDER FORM

- | | |
|---------------------------|----------------------------|
| ALVAR AALTO | LUCIO FONTANA |
| ANDY WARHOL | MAGRITTE |
| ANNIE LEBOVITZ | MALCOLM MORLEY |
| ANTHONY CARO | MARCEL DUCHAMP |
| ARTHUR BOYD | MASACCIO |
| BALTHUS | MAX ERNST |
| BAUHAUS | MIRO |
| BEN NICHOLSON | MONDRIAN |
| CEZANNE | NORMAN FOSTER |
| CHAGALL | OTTO DIX |
| CHANEL CHANEL | PAOLO VERONESE |
| CHILLIDA | PATRICK HERON |
| CHRISTIAN BOLTANSKI | PAUL DELVAUX |
| CLAES OLDENBURG | PAULA REGO |
| DEGAS | PIERRE BONNARD |
| DONATELLO | POLLOCK |
| EUGENE DELACROIX | RAOUL DUFY |
| FRANCIS BACON | RAPHAEL PROGRAM 1 |
| FRANS HALS | RAPHAEL PROGRAM 2 |
| FRIDA KAHLO | REMBRANDT |
| GONZALEZ | REYNOLDS |
| HELMUT NEWTON | ROBERT MOTHERWELL |
| HOCKNEY AT THE TATE | SEURAT |
| HOCKNEY JOINER PHO. | STORY OF FASHION 1 |
| HOWARD HODGKIN | STORY OF FASHION 2 |
| ISAMU NOGUCHI | STORY OF FASHION 3 |
| JACQUES LIPCHITZ | VERMEER |
| JASPER JOHNS | VERMEER - LIGHT, ... |
| LICHTENSTEIN | W. EUGENE SMITH |

☐ Tick here to receive a Phaidon video brochure

complete & send to:

BOOKWISE INTERNATIONAL

P.O.BOX 296, WELLAND SA 5007

Ph: 08 8268 8222 Fax: 08 8268 8704

name : _____

address : _____

_____ phone : _____

Payment: I enclose a cheque for the total amount, including \$5.00 postage & handling, made payable to Bookwise International, or charge my credit card:

VISA / BANKCARD / AMEX / MASTERCARD / DINERS

card no. : _____

expiry date : _____ total cost : _____

signature : _____

ART VIDEOS

· critical analysis · in-depth interviews · samples of work ·



Magritte, detail from *Le fils l'homme*

an exploration of art on film

For Educators, libraries and art lovers...

These art videos provide an entertaining and informative insight into a diverse range of artists from past centuries to present. Many of the programs offer the rare opportunity to see the featured artist at work in their studio.
running time approx. 60 minutes.

Cost \$34.95 plus \$5.00 postage & handling

from

PHAIDON PRESS

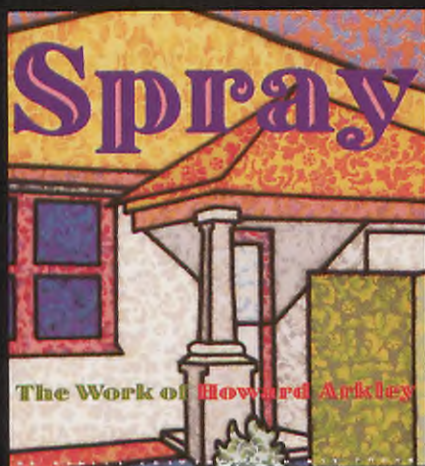
also available from all fine art book stores.

CHARACTER AND CHARISMA FOR SALE/OYO Howard Arkley

Sparkling brand new monograph, suit first Arkley buyers. This fantastic property, "Spray", features corner house offering fantastic views of Bungalow Homes, OYO flats, Spray Ven-
eers. In a fine contemporary setting, this much sought-after book suits renovators, innovators and investors. Comprises 132 pages with 100 colour plates of unnatural light. Close to shops. You'll love this treasure. Inspect today at nearest bookshop or make appointment. Agent: Craftsman House (Australia). Ph.1800 224 018.



Illustration: *Indoors-Outdoors*, 1994, acrylic on canvas, 203 x 153 cm.



Spray: The Work of Howard Arkley.

A World Art Book by Ashley Crawford and Ray Edgar. Examining Arkley's distinctive airbrush work from its earliest development through abstraction, the gradual move into figurative iconography and his eventual focus on house paintings in the late '80s. *Spray* documents the achievement of Australia's foremost painter of suburbia. Published through Craftsman House, 1997, 132 pages, 100 colour plates, 55 black and white illustrations, hardcover, 10.5 x 11.5 in., ISBN 976 6410 28 3. Special offer to *Art and Australia* readers A\$70. (see order form opposite page 284)



ARTIQUE
PICTURE FRAMING
PTY LTD

Established 1980

Fine picture framers.

Specialising in water gilding and period
finished frames.

Conservation and restoration of paintings.

Hand-made, custom-designed frames –
conservation framing.

Choose from over 100 imported mouldings.

318B Military Road Cremorne Junction NSW 2090
Tel (02) 9953 5874 Fax (02) 9953 8301



**RFC
GLASS
PRIZE
1997**

On show at the
Brisbane City Gallery

11 December 1997 to
1 February 1998

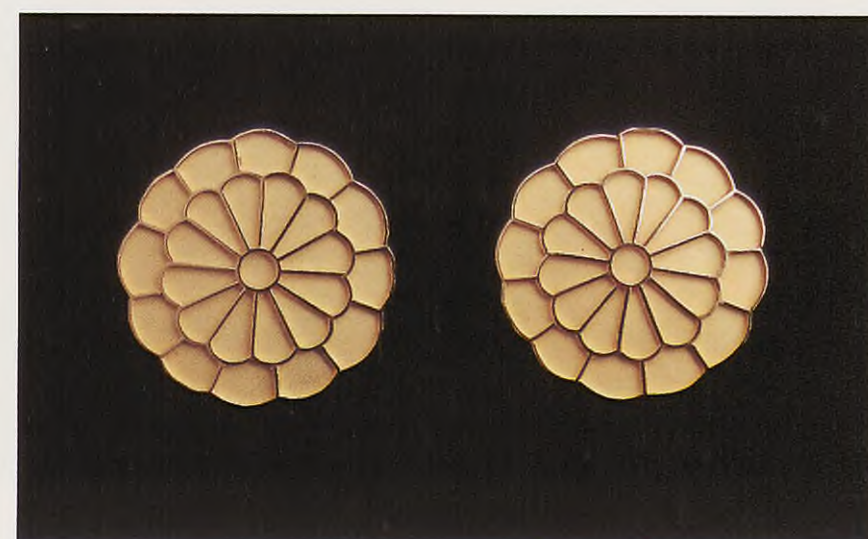
The Queensland showing of the RFC GLASS PRIZE
is an initiative of the

CRAFTS Council of Queensland

Tel: (07) 3229 2661 Fax: (07) 3229 2243



Supported by Brisbane City Council



Barbara Heath

Chrysanthemum Earrings 1994, 750 gold, 4 x 4 cm. Photograph Peter Budd.

The Patron, the Maker and the Jewel

30 October – 7 December

Barbara Heath's exhibition of privately commissioned jewellery
which explores the intimate, collaborative nature of such work.



QUEENSLAND GOVERNMENT

Brisbane City Gallery

Ground Floor, City Hall, King George Square,
Brisbane 4000 Enquiries: (07) 3403 4355
Open Monday to Sunday 10am–5pm



Supported by
Brisbane City Council



The Salamanca Collection

Open 10am–5pm Daily

65 Salamanca Place Hobart 7004 Phone (03) 62 241 341 Fax (03) 62 236 800

Tasmania's Quality Gallery

Specialising in C20th Australian paintings and works with a Tasmanian connection.

Charles Blackman, Donald Friend, Roland Wakelin, Ray Crooke, Robert Dickerson, Alison Rehfish, Jean Appleton, Clarice Beckett, Dorothy Braund, Penleigh Boyd, Emma Minnie Boyd, Tom Garrett and John Eldershaw.



Donald Friend, *King Bedalu's House*
ink, wash and gouache, 77 x 56 cm

CUSTOMS HOUSE ART GALLERY BRISBANE

STUARTHOLME-BEHAN COLLECTION OF AUSTRALIAN ART

3 January – 1 March 1998

The Collection includes works by Roberts, Heyesen, Lambert, Bunny, McCubbin & Streecon.



George Lambert,
Study for the White Glove
(Miss Collins), 1922
Pencil on paper, 28 x 20 cm

The Customs House is a cultural, educational and heritage facility of the University of Queensland.

Open 7 Days 10am–4pm (except Public Holidays)
399 Queen Street, Brisbane Qld 4000 Tel (07) 3365 8999



Rick Everingham

Italian Oils

4 – 25 November

LIBBY EDWARDS SOUTH YARRA GALLERIES

10 William Street, South Yarra 3141 Telephone: (03) 9826 4035
Hours: Tuesday – Friday 10am–5pm, Saturday 2–6pm



Willy Sheather, *Cockatoo Girl*

Group Show 1997 Christmas Exhibition

From 30 November

Esther Erlich, Eva Hannah, Murray Gill, Richard Kulma, Peter O'Hagan, Gordon and Janene Richards, Willy Sheather, Edwina Warrender, Robert Holcombe and Helen Norton.

LIBBY EDWARDS PORTSEA VILLAGE GALLERY

3745 Point Nepean Road, Portsea 3944 Telephone: (03) 5984 2299
Hours: Wednesday – Sunday 11am–6pm (or by appointment)

HEINZ STEINMANN



Afternoon Light, Cape Tribulation, oil on canvas, 106 x 137 cm

Steinmann's works are the result of decades of artistic evolving and dedication mostly based on life and ventures in our far Northern Tropics and remote outback.

.....

Gallery R also features prominent Australian artists such as: Lawrence Daws, Ray Crooke, Robert Dickerson, Margaret Olley, Norman Lindsay, Reinis Zusters, Tom Gleghorne and many others.

Mooloolaba Gallery R Investments

109 Parkyn Pde, Mooloolaba Qld 4557
Telephone/Facsimile: (07) 5444 7933
Trading Hours: 11.00am – 5.30pm 7 days



Full Moon, Serigraphy (opaque pen and liquid opaque)
edition of 5, printed on acid free drawing paper, 28.5 x 37.5 cm

MONICA KARGULEWICZ (Printmaker)

14 Anama Street, Greensborough Vic 3088 Tel (03) 9434 2882



There is a curiously addictive pleasure to be found in the actual creation of an artwork that far surpasses talking about it.

Interested?

STUDIO 33

intense 5 to 20 day art experiences;
it's also something to talk about.

33 Hill St. Uralla NSW 2358 Australia
Tel/fax: 02 6778 3333 – Tel: 02 6778 3733
email: modoz@northnet.com.au
online: <http://www.com.au/neiss/studio33/index.html>

NATIONAL DIRECTORY of Visual Arts and Craft Writers

The National Directory of Visual Arts and Craft Writers is an invaluable critical resource to seek out well-focused critical writing on the arts. The Directory provides access to Australian arts writers whose expertise span over areas including architecture, art history, cultural theory, contemporary visual art, craft, decorative arts, design, film, gender studies, indigenous art, museology, new technologies, photography and queer theory.

Museums Australia Members \$8.00 plus \$5.00 postage
Non Members \$10.00 plus postage

To order please phone:

Museums Australia Inc. (03) 9486 3399

24 Queens Parade, Nth Fitzroy VIC 3068



Arthur Boyd

SUMMER EXHIBITION

Works from artists including Joanna Logue, Brian Dunlop, Jules Sher, Jörg Schmeisser, Arthur Boyd, Graham Fransella, David Preston, Peter Hickey, Brendon Darby, Ken Johnson, Nikos, David Rankin and Studio glass from Australia's leading glass artists.

EDITIONS GALLERIES

ARMADALE

1017 High Street, Armadale VIC 3143
Tel: (03) 9822 1228 Fax: (03) 9822 1338
Gallery Hours: Mon-Fri 10-5.30, Sat 11-5, Sun 12-5



THE PAINTING, 1997, acrylic on aquarelle paper, 20 x 31 cm



Introducing

ANDRE VAN DER KERKHOFF

Classically trained in Austria, Andre van der Kerkhoff has exhibited widely in Europe. He now brings his fine art practice to Australia.

Andre van der Kerkhoff is represented by the Bauhaus Art Gallery.



DO NOT OVERTAKE, 1997, acrylic on aquarelle paper, 20 x 31 cm



The Bauhaus Art Gallery

1st Floor, 129 George Street
Brisbane QLD 4000
Telephone: (07) 3229 5494 Fax: (07) 3844 4217



Frametek Fine Custom Picture Framing

Eleanor Frangos
127 Old Cleveland Road Capalaba QLD 4157
Telephone: (07) 3390 2620 Fax: (07) 3245 3944



Art Gallery of South Australia Publications

Australian Decorative Arts: 1820s–1990s *Christopher Menz*

pp.176, available in hard back: \$60.00
and paper back: \$39.95

This lavishly illustrated book contains a very comprehensive text which explains with ease the development of Australian decorative arts in various media from the 1820s to today.

Bohemian London: Camden Town and Bloomsbury Paintings in Adelaide *Angus Trumble*

pp.88, available in hard back: \$49.95
and paper back \$29.95

Bohemian London tells the story of the Camden Town and Bloomsbury Group of artists working in the early twentieth century. Prints, drawings and decorative arts provide context for the paintings, especially the ceramics, textiles and furniture of the Omega Workshops, a collaborative venture involving a number of Bloomsbury artists.

Dreamings of the Desert: Aboriginal dot paintings of the Western Desert *Dr Vivien Johnson and Jane Hylton*

pp.140, available in hard back: \$65.00
and paper back: \$35.00

This book illustrates the history of Western desert dot painting, representing most of its important artists and its phases of development. It concentrates on the Art Gallery's collection which is high in quality and broad in scope.

Still-Life still lives

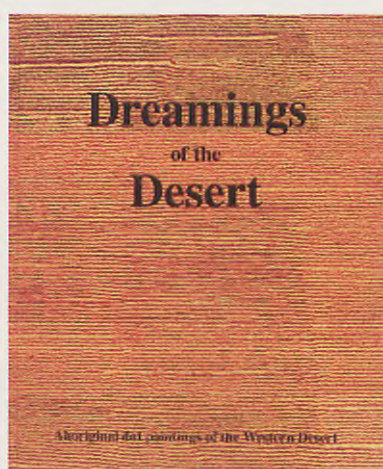
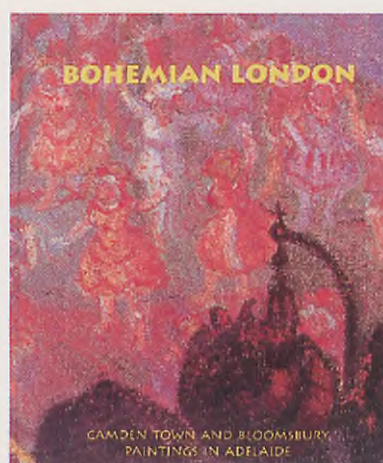
*Ron Radford, Angus Trumble,
Christopher Chapman*

pp.44, available in paperback: \$14.95

Brings together an extraordinary collection of Old Master works and Australian nineteenth century paintings in the western still-life tradition and juxtaposes them with over twenty installation and three-dimensional works by some of Australia's most important contemporary artists.

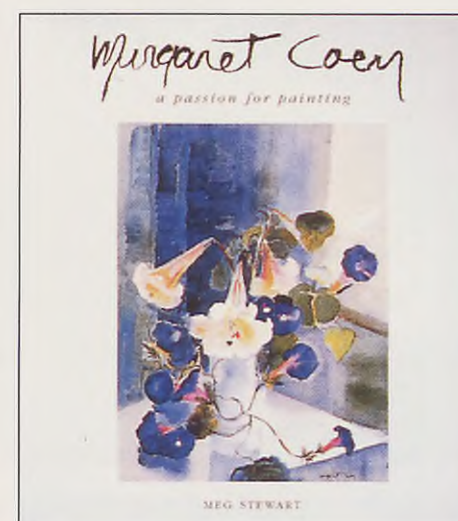
All publications available at these prices from
The Bookshop, Art Gallery of South Australia
North Terrace, Adelaide SA 5000 Tel (08) 8207 7029 Fax (08) 8207 7070

If ordering please add \$4.00 per title for postage and handling
Trade orders available through Thames & Hudson



MARGARET COEN: A passion for painting

by Meg Stewart



Margaret Coen was best known for her vibrant watercolours of flowers; less known is the extraordinary range of works she produced which included landscapes, portraits and figure studies, through a lifetime devoted to painting.

152 pages, 126 colour illustrations, 290 x 260 mm,
Hardcover, RRP \$70, ISBN 07310 6609 X

STATE LIBRARY OF NSW PRESS

Macquarie Street, Sydney NSW 2000 • Tel (02) 9273 1514 • Fax (02) 9273 1262

POCHOIR GALLERY



Matthew Larwood, hand-blown cobalt glass

For work that is wonderful, witty, romantic and rare, in glass, jewellery, ceramics, limited edition graphics and much more.

Shoppingworld, 77 Berry Street North Sydney NSW 2060
Telephone: (02) 9922 2843

SWAN HILL REGIONAL art GALLERY



Wilma Walker
'Gagan' – Twined basket made from split fibre of black palm (from the base of the frond). The handle is made from lawyer cane. Photograph by Jeanie Adams



Women's Work, Land and Spirit
14 November – 14 December

An exhibition of contemporary crafts by indigenous women from Australia, Torres Strait and seven Pacific Island countries presented by WAPECC (Inc) (Women of Asia & the Pacific Exchange of Culture & Craft)

New Exhibition Spaces and Shop
Opens 14 November

Renovations are finally complete. Visitors are welcome to browse through our new exhibition spaces, community access gallery and beautifully appointed gallery shop featuring a range of contemporary glass, ceramics, cards and gifts

Gallery Hours: Mon–Fri 10am–5pm Sat–Sun 11am–5pm
Horseshoe Bend, SWAN HILL Victoria 3585
Telephone: (03) 5032 9744 Facsimile: (03) 5032 1133



FOR ART BROWSING

Art books, literature, popular culture, catalogues and reference titles, original ceramics, jewellery and glass. Contemporary gift ideas and art merchandise.

Queensland Art Gallery

Open 7 days 10am – 5pm Mail orders welcome
Tel: (07) 3840 7290 Fax: (07) 3840 7149

Representing

Ahern, J
Carter, J
Elliston, P
Erwitt, E
Farrell & Parkin
Fokkema, G
Grome, R
McFarlane, R
Manos, C
Pam, M
Quirk, P
Salgado, S
Strizic, M
Talbot, H
Tyssen, I
Wickham, S
Williams, J.F

Access to inventories
of works by Australian
and International
photographers
including

Adams, A
Arnold, E
Atget, E
Avedon, R
Brandt, B
Brassaï
Bourke-White, M
Cartier-Bresson, H
Cotton, O
Doisneau, R
Dupain, M
Evans, W
Frank, R
Groover, J
Horst P. Horst
Kertész, A
Klein, W
Mapplethorpe, R
Man Ray
Mann, S
Moore, D
Newton, H
Penn, I
Ritts, H
Riboud, M
Stieglitz, A
Strand, P
Sturges, J
Weber, B
Weegee
Wegman, W
Weston, E
Witkin, J.P

Photography
Bookshop
Espresso Bar

Australian and International 19th-early 20th century and contemporary photography

Consulting, search and valuation services are available to collectors.

A dynamic exhibition programme in an '... essential destination'

John McDonald, Art Critic, *Sydney Morning Herald*.



Gallery Hours, Mon to Sat 10–6 pm, Sun 12–5 pm

BYRON * MAPP * GALLERY

178 OXFORD STREET PADDINGTON NSW 2021
TELEPHONE: 61 2 9331 2926 • FAX 61 2 9331 2928

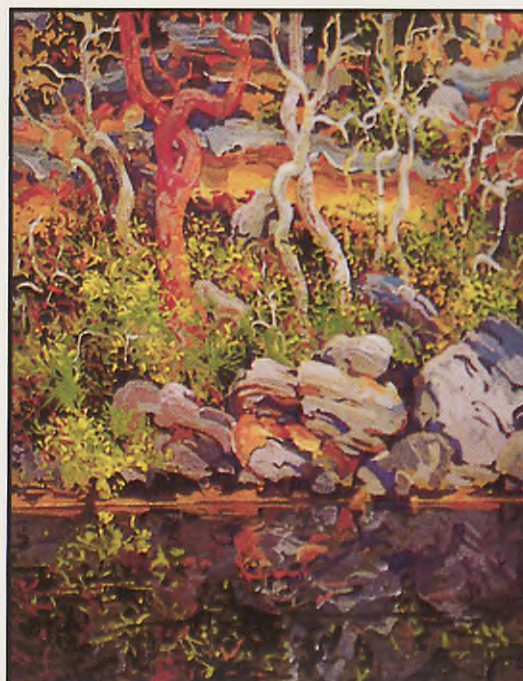
BRUNO BRUNI



Still Life with Ballerina, lithograph, 100 x 72 cm

for Bel Decor Art Studio

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



Alasdair McGregor



Peter Carnigy



Tel: 0500 550 040 WAYNE HUNTER TAYLOR
Artspace Hilton International SYDNEY NSW 2000
Fairmont Resort LEURA NSW 2780
Darling Park (IBM) SYDNEY NSW 2000

ART CONSULTANTS



Sunday morning, 1988. Courtesy of Philip Bacon Galleries, Brisbane

North of Capricorn The Art of Ray Crooke

Perc Tucker
Regional Gallery
Flinders Mall, Townsville
21 November 1997
~ 4 January 1998

Touring Eastern Australia
in 1998

Cairns Regional Gallery
12 January - 22 February

Gladstone Art Gallery and
Museum
6 March ~ 18 April

Rockhampton Art Gallery
24 April ~ 31 May

Customs House Gallery,
Brisbane
12 June ~ 26 July

Campbelltown City
Bicentennial Art Gallery
7 August ~ 17 September

Drill Hall Gallery,
Australian National
University
1 October ~ 1 November



PERC • TUCKER
REGIONAL • GALLERY



Banana Beach, oil on acrylic canvas, 120 x 145 cm

PHIL O'BRIEN

Solo Exhibition

22 February – 15 March 1998

ACCENT

FINE ART GALLERY

23 Railway Road, Subiaco WA 6008

Tel/Fax: (08) 9381 6177

Mon to Fri 9–5.30, Sat 9–1, Sun 2–5

Gallery co-ordinator Ainslie Gatt

Robert Wilson

Mungo Dreaming

92 x 120 cm

Robert Wilson

Studio 58 Brighton Street

Bundeena NSW 2230

Telephone (02) 9527 1318



YVONNE AUDETTE

LYTTLETON GALLERY

Director: Jan Martin

2a Curran Street, North Melbourne 3051. Tel/Fax (03) 9328 1508

By appointment

MARK WATERS

(02) 9331 8828

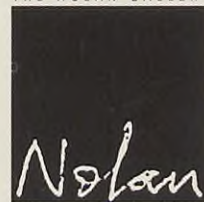


acrylic and mixed media on board, 105 x 75 cm.

commissions accepted
SYDNEY AUSTRALIA

regional highlights

THE NOLAN GALLERY



Nolan Gallery

14 Nov–7 Dec **West Gallery: Nolan Foundation Collection**

East Gallery: Selected Works from the Nolan Gallery Collection

12 Dec–14 Feb **West Gallery: Nolan Foundation Collection**

East Gallery: Granite Country – Paintings by John Caldwell

In the East Gallery a series of works by John Caldwell illustrating the 'Granite Country' of Eastern Australia provide interesting comparisons with the Nolan Foundation Collection.

NOLAN GALLERY

Lanyon Tharwa Drive, THARWA ACT 2620

Tel: (02) 6237 5192 Fax: (02) 6237 5204

Tuesday–Sunday 10–4 and most public holidays

It is advisable to call before visiting to confirm program



MILDURA ARTS CENTRE

Artists with links to or interest in the Sunraysia/Mallee region are invited to participate in a major exhibition in March 1998 to be titled:

Palimpsest

(writing on an old parchment that has been obliterated and written over)

Following the exhibition an independent curator will select works for a touring exhibition.

Artists wishing to participate should contact Ian Hamilton or Karen Harris on (03) 5023 3733

MILDURA ARTS CENTRE

PO Box 105 MILDURA 3502

Telephone (03) 5023 3733 Fax (03) 5021 1462

email: milduraac@peg.apc.org





WAVERLEY CITY GALLERY

31 Oct–30 Nov

Savannah

Savannah shows the work of four photographers who travelled from Cairns to far North Queensland and back across the Gulf Savannah country. It investigates the region's imagery, modes of transport, people and the dynamics of the project itself.

5 Dec–1 Feb

Painting the Land Story

Painting the Land Story shows how art is created and used by Aboriginal and Torres Strait Islander people to convey religious and cultural beliefs. The exhibition includes paintings, sculptures, textiles, ceramics, printmaking and photography.

6 Feb–22 Mar

Still Action: The War Photography of Damien Parer

This exhibition comprises still photographs by Australian war cinematographer Damien Parer covering the Middle Eastern and New Guinea campaigns of WWII.

Waverley City Gallery

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



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

regional highlights



Tweed River Regional Art Gallery

Building Australia's Portrait Gallery

3 December – 4 January

COAST CULT

Paintings about the beach by five Queensland artists

7 January – 8 February

ARTISTS' TOYS

BLEMISH

Paintings by James Guppy

11 February – 19 March

MADE WITH MEANING

Crafts of Aboriginal Far North Queensland

Tweed River Regional Art Gallery

Tumbulgum Road, MURWILLUMBAH NSW 2484
Tel/Fax: (02) 6672 0409 Wednesday to Sunday 10–5
Admission Free



BENALLA ART GALLERY

12 Dec – 18 Jan

BELOW THE SURFACE

An exhibition of contemporary textiles.
Organised and toured by Goulburn Regional Art Gallery through Visions of Australia.

23 Jan – 22 Feb

THE KING OF THE ACCORDION

Includes paintings by Suzanne Archer, Bronwyn Bancroft, George Gittoes, Salvatore Zofrea and Vicki Varvaressos.
Curated by Joseph Eisenberg.
A New England Regional Art Museum Touring Exhibition.

'By the Lake', Bridge Street BENALLA VIC 3672
Telephone (03) 5762 3027 Fax (03) 5762 5640
Open Tuesday to Friday 10.30 – 5.00
Saturday, Sunday & Public Holidays 12.00 – 5.00
Closed Monday

Tamworth City Gallery presents

the guitar shaped fringe festival

It's A Guitar Shaped World 4

Tamworth Art Camp

Fringe Floating

Festival 'Cavalcade' Floats by
Laurens Tan and Arthur Wicks

16 January – 1 March 1998

TAMWORTH CITY GALLERY
203 Marius Street TAMWORTH NSW 2340
Tel: (02) 6768 4459 • Fax: (02) 6768 4499
Email: gallery@tpgi.com.au • Admission is Free



Moree Plains Gallery

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

EXHIBITION PROGRAM

12 Dec–23 Jan **'YILAALU' – Photographic Exhibition
from Moree Historical Society**

12 Dec–23 Jan **'UP FRONT' – Exhibition of student's works
from Moree TAFE**

30 Jan–24 Feb **THE DOUG MORAN
NATIONAL PORTRAIT PRIZE**

Moree Plains Gallery
Cnr Heber and Frome Streets
PO Box 1108 MOREE NSW 2400
Tel: (02) 6752 7481 Fax: (02) 6752 7173
Mon to Fri 10–5, Sat 10–2, Sun 11–2



Toowoomba Regional **ART** Gallery

5 Dec–11 Jan

Cheers: An exhibition by final year Visual Arts Students
of the University of Southern Queensland.

17 Dec–8 Feb

Sophie Stephanoni 1873–1906: An exhibition of
previously unknown paintings by Sophie Stephanoni who
painted within the Julian Ashton School in the 1890s.
These works were first exhibited at the Art Gallery of
New South Wales in 1996. A New England Regional Art
Museum Touring Exhibition.

13 Jan–8 Feb

**Personal Vision: Multiple Perspectives – Aboriginal
and Torres Strait Islander Prints:** Contemporary
indigenous prints from the Queensland University of
Technology's Oodgeroo Collection.

13 Feb–29 Mar

**Heritage Building Society Acquisitive Photographic
Awards – 1998:** Incorporating the Bruce MacKenzie
Memorial Youth Award.

Toowoomba Regional Art Gallery
531 Ruthven Street, TOOWOOMBA QLD 4350
PO Box 3021 Village Fair Post Office TOOWOOMBA 4350
Tel: (07) 4688 6652 Fax: (07) 4688 6895 **Admission free**
Tues – Sat 10–4 Sun 1–4 Public holidays 10–4



Drill Hall Gallery

4 – 21 December

Ian Howard: Survey Exhibition 1967 – 1997

Works in a range of media from a thirty-year period are
featured in this exhibition. Ian Howard, Provost and
Director, Queensland College of Art, Griffith University,
works within the genre of political art and is influenced
by the idea of war and its effects.
Curated by Lucienne Fontannaz.

January – Gallery closed

5 February – 8 March

The Amcor Paper Award

An exhibition which celebrates the use of paper as the
major medium. Participation is by invitation.
Curated by Hendrik Kolenberg, Senior Curator
Australian Prints, Drawings and Watercolours,
Art Gallery of New South Wales.

ANU Drill Hall Gallery

Kingsley Street, off Barry Drive, ACTON ACT 2601
Tel: (02) 6249 5832 Fax: (02) 6247 2595
Wednesday to Sunday 12–5 Admission free.
Director Nancy Sever

Casula Powerhouse Arts Centre

BODY SUITS

1 – 21 December 1997

Curated by Jane Trengove
Including work by Susan Norrie,
Mikala Dwyer, Ruark Lewis

SWISH

24 January – 22 February 1998

Works by Peter Cooley, Andy Davey,
Christopher Dean, Ian Provest,
Tom Strachan



Casula Powerhouse Arts Centre

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

Gladstone Regional Art Gallery and Museum

8 December 1997 – 26 January 1998

Life on the Land – paintings by Gil Jamieson (1934–1992).
Organised and toured by Rockhampton Art Gallery,
assisted by the Gordon Darling Foundation.

31 January – 28 February 1998

The 13th Review – an overview of the permanent
collection to mark the thirteenth anniversary of the
Gladstone Regional Art Gallery & Museum.

6 March – 18 April 1998

North of Capricorn – the art of Ray Crooke.
Organised and toured by the Perc Tucker Regional
Art Gallery, Townsville.

Gladstone Regional Art Gallery and Museum

cnr Goondoon and Bramston Streets, GLADSTONE QLD 4680
Enquiries: (02) 4970 1242 Fax: (02) 4972 9097
Open Mon–Fri 10am–5pm
Saturday and public holidays 10am–4pm
Closed Christmas/New Year 24 December '97 – 5 January '98



Orange Regional Gallery

21 Nov–11 Jan

DRAWN FROM LIFE

A fine exhibition of drawings from the collections of the
National Gallery of Australia, concentrating on the discipline
of life drawing, the artists and the models who influenced
our art history. Includes works by Lambert, Proctor, Dobell,
Streeton, Cumbræ-Stewart and many more.

5–21 Dec

TRIBAL ART OF FIVE CONTINENTS

A Christmas exhibition of tribal artworks, old and new,
from New Guinea, Trobriands, Solomons, South America,
Africa and Cape Dorset (Eskimo).
Organised by Galleries Primitif, Sydney.

16 Jan–15 Feb

JANET BRERETON 1992–1993: TAPESTRIES

A retrospective exhibition of works, mostly from corporate
collections, of major tapestries by the late Janet Brereton.

16 Jan–22 Mar

THE MARY TURNER COLLECTION

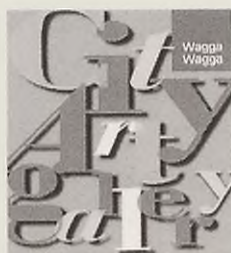
Australian modern painters since 1916 given to Orange
Regional Gallery by Mary Turner OAM.

20 Feb–22 Mar

ODDFELLOWS

Contemporary Western Australian Figurative Artists.
Touring from Lawrence Wilson Art Gallery.

Orange Regional Gallery Civic Square, Byng Street, ORANGE NSW 2800
Tel: (02) 6361 5136 Fax: (02) 6361 5100 Email: A.SISLEY@cww.octec.org.au
Tuesday to Saturday 11–5, Sunday and public holidays 2–5, closed Mondays



Wagga Wagga City Art Gallery

40 Gurwood Street, WAGGA WAGGA NSW 2650

Tel: (02) 6923 5419 Fax: (02) 6923 5409

Opening hours: Tues–Fri 11–5, Sat 10–5, Sun 2–5

Exhibitions

5 Dec – 11 Jan

WAGGA WAGGA CITY ART GALLERY PERMANENT COLLECTION

Featuring the National Art Glass Collection and
the Margaret Carnegie Print Collection. This is a
rare opportunity to see a large body of the City
Art Gallery print collection on exhibition.

16 Jan – 8 Mar

DRIFT – ALEKS DANKO, FIONA FOLEY, NIKE SAVVAS, GUAN WEI, CONSTANZE ZIKOS

Five Australian artists with ethnic backgrounds
explore the foundations of identity.



BALLARAT FINE ART GALLERY

The Art of Gold

28 November 1997 – 1 February 1998

CURATED BY CLAIRE BADDELEY

Emphasising the 'Art of Gold'; works included are drawn from all over Australia – ceramics, painting, tapestry, jewellery, sculpture and much, much more ...

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

Maitland City Art Gallery



Brough House, Church Street, MAITLAND NSW 2320
Tel: (02) 4933 1657, (02) 4933 6725 Fax: (02) 4933 6725
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

20 Nov–21 Dec	Selected works by Artists of the Upper Hunter
2–25 January	Selections from the Permanent Collection and the Maitland City Art Gallery 1997 Artists-in-Residence programme
29 Jan–22 Feb	Steel Works – The Hunter Through Printmakers' Eyes Curated by Joy Longworth
Foyer Gallery	Mini-Exhibitions Council hours Mon–Fri 8.30–4.30
December 1997	Selected works by students of Visual Arts
January 1998	'Rumblings' – 1997 Newcastle Printmakers Workshop Twelfth Mini Print Exhibition
February 1998	Paul Thomas – 'The Vision Splendid' – a collection of large format images of natural landscapes
Foyer Gallery	Work of the Month Council hours Mon–Fri 8.30–4.30
December 1997	Selected works by students of Visual Arts
January 1998	Frank Hinder – '12 M.W.S.D.B.'
February 1998	Brian Cowley – 'Original Blast Furnace at Merthyr Tidfyl, South Wales'

BROKEN HILL CITY ART GALLERY

1997–1999 SECOND CITY OF THE ARTS

2 – 9 November

Early Childhood Centres Exhibition

13 – 23 November

TAFE Annual Exhibition

25 November – 1 February 1998

Outback Art Prize

The Broken Hill City Art Gallery conducts the outback art prize annually. The 1997 judge is Ms Barbara Tuckerman RGANSW.

BROKEN HILL CITY ART GALLERY

Cnr Blende and Chloride Streets
BROKEN HILL NSW 2880
PO Box 448 Broken Hill 2880
Tel: (08) 8088 5491 Fax: (08) 8087 1411

BROKEN HILL: THE ARTS END OF THE WORLD

New England Regional Art Museum

Home of the Howard Hinton and Coventry Collections

From October 1997 the New England Regional Art Museum has thrown open the doors of its new extensions for people to enjoy its high quality exhibitions, innovative education and public programs in new gallery spaces, artist studio, cafe, theatre, sculpture terraces and landscaped gardens.

7 Nov– 8 Feb

Final gauge: The history of Ipswich Railway Workshops

Søren Ledet: Photographs

Aspects of Dance: Robert Dickerson

A biography of the Collections

Our Chinese Heritage, Our Museums

13 Feb–26 Apr

Adolph Gustave Plate: A restless life

From Highland Drove to the Australian Outback:

Etchings of Sue Jane Taylor

Lin Quaife: Etchings

1 May–12 Jul

Chops and Changes



NEW ENGLAND REGIONAL ART MUSEUM

Kentucky Street, ARMIDALE NSW 2350
Tel: (02) 6772 5255 Fax: (02) 6771 2397
Gallery Hours: Mon to Sat 10–5pm, Sun 1–5pm



SOUTHERN HIGHLANDS REGIONAL GALLERY

- 21 Nov–4 Jan** **Three Wise Women**
Exhibiting artists – Pamela Challis, Robin Lawrence, Georgina Worth.
-
- 9 Jan–8 Feb** **The Textile**
Old and new combined with associated memorabilia.
-
- 13 Feb–22 Mar** **Shakespeare Related Exhibition**
in conjunction with Southern Highlands Shakespeare Festival.
-

SOUTHERN HIGHLANDS REGIONAL GALLERY
Old Station Masters House – c.1869
Argyle Street Moss Vale Tel: (02) 4869 1901
Hours: Friday, Saturday, Sunday 10am – 4pm
ADMISSION FREE



WOLLONGONG CITY GALLERY

- until 14 Dec** **Rachel Burns** – Lyrical expressionist oil paintings by 1997 Resident Artist.
- until 14 Dec** **Debra Gully** – Masked dolls exploring notions of beauty and mass production.
- 13 Dec–19 Jan** **Ornamentalism** – Helen Nicholson, Debra Dawes, K. Horton and A. Speight, Constance Zikos, Kate McKay, Elizabeth Pulie, Tony Clark and Bruce Reynolds. Curated by Andrew McNamara and toured by ima.
- 20 Dec–8 Feb** **Oddfellows** – Contemporary Western Australian figurative painting. Curated by Sandra Murray and toured by Art on the Move.
- 24 Jan–15 Mar** **Arthur Boyd: Family and Friends** – Paintings and ceramics from the Bundanon Trust Collection, including works by the Boyd family, Joy Hester, John Perceval, Brett Whiteley and John Olsen. Curated by Anne Loxley.

WOLLONGONG CITY GALLERY
Cnr Kembla and Burelli Streets WOLLONGONG NSW 2500
Tel: (02) 4228 7500 Fax: (02) 4226 5530
E mail: wcg@magna.com.au Net: <http://www.magna.com.au/~wcg>
Open: Tues–Fri 10am–5pm Weekends and public holidays: 12–4pm
Closed: Mondays, Good Friday; Christmas Day, Boxing Day and New Years Day

regional highlights



Campbelltown City Bicentennial Art Gallery and Japanese Tea-House Garden

- 5 Dec–1 Feb 98** **Artexpress**
An exciting exhibition of outstanding works by 1996 Higher School Certificate students from schools in New South Wales.
-
- 11 Dec–18 Jan 98** **Death – Insight on Life**
An exhibition of the work by contemporary artists, invited to explore perceptions of death in our society. Including Tom Arthur, Fiona Hall, Leah King Smith, Anne MacDonald, Robyn Stacey, Laurens Tan and Ken Unsworth.
-

Campbelltown City Bicentennial Art Gallery
Art Gallery Road, cnr Camden and Appin Roads, CAMPBELLTOWN NSW 2560
Telephone: (02) 4620 1333 Facsimile: (02) 4620 1385
Open: Tuesday to Saturday 10am–4pm,
Sunday and public holidays 12noon–4pm. Open Monday by appointment.

Elvis Immortal 1987–1997

Polixeni Papapetrou
20 December – 1 February

The St Albans Suite

Robert Cirelli + Eamon O'Toole + Bryce Ritchie
6 February – 1 March

Views of Melbourne

National Gallery of Victoria Touring Exhibition
6 February – 1 March

Bendigo Art Gallery

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

What's On

280	Queensland
281	New South Wales
286	ACT
286	Victoria
290	South Australia
290	Western Australia
291	Tasmania
291	New Zealand
292	Reviews

QUEENSLAND

A WHITE PATCH GALLERY

164 White Patch Esplanade,
BRIBIE ISLAND 4507
Tel./Fax (07) 3408 9000
Affordable works of excellence by
leading Australian and Queensland
artists with international representation.
With 130 square metres of air-
conditioned comfort, and monthly
exhibitions in separate solo exhibition
room. Over 200 pieces on display,
combined with sculpture, glass art and
ceramics. One-hour scenic drive north
of Brisbane to beautiful Bribie Island.
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. (07) 5474 5422 Fax (07) 5474 5101
Spacious air-conditioned gallery with
permanent displays by leading
Queensland and nationally renowned
artists and sculptors. Monthly
exhibitions.
Daily 10.30 - 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

FUSIONS GALLERY

Cnr Malt and Brunswick Streets,
FORTITUDE VALLEY 4006
Tel. (07) 3358 5122

Fax (07) 3358 4540

The gallery offers an extensive range of
handcrafted clay and glass work for sale
in conjunction with changing
exhibitions by leading artists.
Tuesday to Saturday 11 - 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. (07) 5474 9140
Fax (07) 5474 5101
Representing leading Australian artists,
many of whom live on Queensland's
beautiful Sunshine Coast. Bi-monthly
exhibitions.
Daily 10.30 - 6

LOGAN ART GALLERY

Cnr Wembley Road and Jacaranda
Avenue, LOGAN CENTRAL 4114
Tel. (07) 3826 5519
Fax (07) 3826 5350
Advertising (07) 3826 5562
Presenting local and national touring
exhibitions. Home of the Logan Art
Award. 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. (07) 5442 9309
Fax (07) 5442 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 7333
Fax (07) 3844 8865
To 26 January: 'Observed and
Contrived: Recent International
Photography from the Collection';
'Gainsborough to Gilbert & George';
British Art from the Collection';
'Contemporary Vessels and Jewels':
Australian Fine Metalwork'
20 December to 22 February: 'Francesco
Conz and the Intermedia Avant-Garde'
From 7 February: 'The Drawings of Ian
Fairweather'
From 20 February: 'Emily Kngwarreye-
Alhalkere - Paintings from Utopia'. An
exhibition of one of Australia's greatest
artists, Kngwarreye.
Admission free
Daily 10 - 5

RAINBIRD GALLERY AND SCULPTURE GARDEN

134 Main Street, MONTVILLE 4560
Tel. (07) 5442 9211
Fax (07) 5442 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. (07) 4681 1874
Fax (07) 4681 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 & JAPAN ROOM

3rd Floor, 'Charlotte House',
143 Charlotte Street, BRISBANE 4000
Tel. (07) 3229 1981
Twenty-five years representing
established and quality emerging artists
exclusively in Brisbane. From tonal-
realism to total-abstractness. Seventeenth
to twentieth-century Ukiyo-e woodcuts.
Monday to Saturday 10 - 4,
Sunday 2 - 5

NEW SOUTH WALES

ACCESS CONTEMPORARY ART GALLERY

38 Boronia Street, REDFERN 2016
Tel. (02) 9318 1122
Fax (02) 9318 1007
Extensive stockroom open to public.
Tuesday to Saturday 10 - 6,
or by appointment

ALBURY REGIONAL ART CENTRE

546 Dean Street, ALBURY 2640
Tel. (02) 6023 8187
Fax (02) 6041 2482
To 14 December: 'Charles Sturt
University 1997 Visual Art Graduates
Exhibition and Riverina College of
TAFE Student Exhibition'
To 14 January: 'Latest Photographic
Acquisitions'; 'More of Siblings', a
photographic suite of media
personalities and their siblings in the
nude
19 January to 1 March: Kevin Connor,
Pam Hallandal and Jan Senbergs,
drawings.
Monday to Friday 10.30 - 5,
Saturday and Sunday 10.30 - 4

ANNA ART STUDIO AND GALLERY

5/4 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 11 January: 'Rosalie Gascoigne -
Material as Landscape'



MYLES BIRKET FOSTER 1825-1899,
Woodland scenery, watercolour,
26 x 45 cm, Anna Art Studio and Gallery.

To 18 January: 'David Moore - the
unseen images'
6 December to 22 February:
'Orientalism: Delacroix to Klee'.
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 ART INFORMS

21 St. Georges Road, LEURA 2780
Tel. 0500 550 040
Fax (047) 843 063
Corporate art consultants and purveyors
of Australian art and sculpture at
Darling Park and Hilton International,
Sydney, and Fairmont Resort, Leura.
Monday to Friday 9 - 5.30

AUSTRALIAN GALLERIES

15 Royston Street,
PADDINGTON 2021
Tel. (02) 9360 5177
Fax (02) 9360 2361
To 19 December: George Baldessin,
works from the estate; Tess Edwards,
paintings
January and February: Selected works.
Monday to Saturday 10 - 6

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. (02) 6331 6066 Fax (02) 6332 2991
13 December to 2 February: 'Sarajevo',
works which confront issues arising
from modern day warfare using Sarajevo
as a paradigm; 'Pattern and Fragment',

Established 1963
von Bertouch Galleries
61 Laman Street,
Newcastle 2300
Gallery hours 11 to 6 pm
Friday, Saturday, Sunday
and Monday or by arrangement
Tel (02) 4929 3584 Fax (02) 4926 4195

Newcastle Region
Art Gallery

Laman St, Newcastle 2300
Phone (02) 4929 3263
Fax (02) 4929 6876
Tues - Sun 10am-5pm
Closed Christmas Day,
Good Friday and
Mondays. Other Public
Holidays 2-5pm

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

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

PWCS
DSA AG/363

local artist Anne McLaughlin's final works from her Masters Degree in Visual Arts; 'Off the Wall', a selection of three-dimensional pieces from the Gallery's collection of small sculpture.

The 1998 Bathurst Art Purchase – entry forms available now, entries close May 1998

Monday to Friday 10 - 4,
Saturday 11 - 3,
Sunday and public holidays 1 - 4

THE BELL GALLERY

10 Jellore Street, BERRIMA 2577
Tel. (02) 4877 1267 Fax (02) 4877 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

BOYD GALLERY

Struggletown Fine Arts Complex,
4 Sharman Close, NARELLAN 2567
Tel. (02) 4648 2424 Fax (02) 4647 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

CAMPBELLTOWN CITY ART GALLERY

Art Gallery Road,
CAMPBELLTOWN 2560
Tel. (02) 4620 1333 Fax (02) 4620 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

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. (02) 4926 3899 Fax (02) 4926 5529
To 20 December: Rod Bathgate, pastel paintings; Julie Parker, glassware; Tony White, jewellery
From 20 February: 'Newcastle Waterways', select group of painters.
Friday, Saturday and Monday 11 - 6,
Sunday 2 - 6, or by appointment

DUBBO REGIONAL GALLERY

165 Darling Street, DUBBO 2830
Tel. (02) 6881 4342
Fax (02) 6884 2675
To 7 December: 'The Big Picture', K-12 school and TAFE works
13 December to 26 January: '1996 Doug Moran Portrait Prize'
From 7 February: 'Michael Riley: Koori Photographer', local Koori portraits and oral history; 'Tracts: Back of Bourke', Mandy Martin, paintings and drawings.
Wednesday to Monday 11 - 4.30,
closed between exhibitions

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
Home to three generations of Macleay gentleman scientists, their wives and families, Elizabeth Bay House provides the venue for a link between the heritage and visual art worlds. Some of Sydney's foremost contemporary installation artists engage with the house and its collections to create a series of site-specific installations that re-examine the heritage, social and scientific values of Elizabeth Bay House for a contemporary society.
Tuesday to Sunday 10 - 4.30, Closed
Monday (except for public holidays)

EVA BREUER ART DEALER

83 Moncur Street,
WOOLLAHRA 2025
Tel. (02) 9362 0297
Fax (02) 9362 0318
Exhibiting quality works by Boyd, Nolan, Williams, Olsen, Olley, Crooke, Coburn, Friend, Dickerson, Blackman, Shead and more.
Tuesday to Saturday 11 - 6,
Sunday 12 - 6

FALLS GALLERY

161 Falls Road,
WENTWORTH FALLS 2782
Tel. (02) 4757 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 13 December, January, February: 'Ferdinand Bauer: Natural History Paintings of Australia 1801-1803'. The 65 exquisite drawings, drawn on Bauer's voyage with Matthew Flinders are more than accurate scientific depictions of the exotic plants and animals collected in Australia – they are extraordinary works of art in their own right.
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 (02) 4465 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. (02) 4369 2111
Fax (02) 4369 2359
Fine arts dealer in Australian works from 1920s to 1970s. Eight hectare sculpture park.
Woolloomooloo office by appointment.
Daily 10 - 5

Fire-Works gallery

Aboriginal Art and Other Burning Issues

For consultancy services and the most comprehensive range of indigenous art in Brisbane.



678 Ann Street, Fortitude Valley
Tel (07) 3216 1250 Fax (07) 3216 1251
email: fireworx@thehub.com.au



ARTS & CRAFTS
MARKET

OWN YOUR OWN

Freehold Strata Title Brick Shop in a new canal front
Arts & Crafts Market on the Gold Coast.
Use it or rent it – 13% Return, \$45,900
Completion Early 1998.

☎: (07) 5530 1885

Southport-Oxenford Rd, Hope Is.
(Near Sanctuary Cove)
PO Box 308 BC Southport 4215

GALLERY GIBRALTAR ART CONSULTANCY

P.O. Box 726, BOWRAL 2576
Tel. (0419) 617 187
Fax (02) 4872 1640
Purchasing advisory service for home, office and commercial premises. Access to a wide variety of artists. Arranging commissions and organising exhibitions. By appointment – Shirley Becke.

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. (02) 4823 0443 Fax (02) 4823 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 1 February: 'Francis Greenway – 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' cooperative 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

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

KEDUMBA GALLERY OF AUSTRALIAN DRAWING

Blue Mountain Grammar School,
Great Western Highway, enter via Adele

Avenue, WENTWORTH FALLS 2780
Tel. (02) 4757 2371
Fax (02) 4757 1121
This gallery houses the Kedumba Collection consisting of the winning works of the \$10,000 invitation Kedumba Drawing Award and other drawing acquisitions.
Director: Jeffrey Plummer
Thursday to Friday 11 - 4, or by appointment
Exception Kedumba Drawing Award exhibition

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

LARS KNUDSEN GALLERY

Everglades Gardens, Everglades Avenue,
LEURA 2780
Tel. (02) 4784 3200 Fax (02) 4784 3101
View paintings and prints by one of the world's most exciting bird artists in the famous Everglades Gardens at Leura.
Thursday to Monday 10 - 5,
including public holidays

LEGGE GALLERY

183 Regent Street, REDFERN 2016
Tel. (02) 9319 3340
Fax (02) 9319 6821
1 to 12 December: Gallery Summer Exhibition
13 December to 2 February: Gallery closed
3 to 21 February: Beryl Wood
From 24 February: Edward Milan;
Kerry Russell.
Tuesday to Saturday 11 - 6

LISMORE REGIONAL ART GALLERY

131 Molesworth Street,
LISMORE 2480
Tel. (02) 6622 2209 Fax (02) 6622 2228
Permanent collection of contemporary Australian art, touring Australian exhibitions, changing display of local art and craft for sale.
Tuesday to Saturday 10 - 4,
Sunday 11 - 3

THE MONAD GALLERY

169A Avenue Road, MOSMAN 2088
Tel. (02) 9969 3025
Original works of art in all mediums. Decorative and traditional exhibitions. 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.
December and January: 'The Seppelt Contemporary Art Award'. This new award recognises an Australian or New Zealand artist for an outstanding exhibition or other presentation of their work in the twelve months preceding 31 May 1997
From 12 December: 'Yves Klein'. Works by Yves Klein (1928-1962), one of the most extraordinary figures in postwar avant-garde art, known for his performance events, paintings and sculptures saturated with colour, paintings made with fire or by the imprint of the human figure on canvas, or marked by rain, wind and traces of plants.
Daily 10 - 6

Established in 1976, the **Australian Commercial Galleries Association** continues to represent and promote living Australian artists. A strong and respected voice in the industry, the association provides a clear and ethical position pertaining to business practices on behalf of the commercial galleries it represents.

GENERAL ENQUIRIES

ACGA Secretariat: Anne Sanders, Manager
Phone: 02 9361 3341 Fax: 02 9380 6839 E-mail: acgasec@geko.net.au

PO Box 2600 Strawberry Hills NSW 2014 <http://www.camtech.net.au/~acga/ACGA.html>

Promoting the ethical representation of Australian artists.

ACGA

AUSTRALIAN COMMERCIAL GALLERIES
ASSOCIATION INCORPORATED

NEW ENGLAND REGIONAL ART MUSEUM

Kentucky Street, ARMIDALE 2350
Tel. (02) 6772 5255
Fax (02) 6771 2397
Home of the Howard Hinton, Chandler Coventry and NERAM Collections. Changing exhibitions and new facilities – video/conference theatre, cafe, sculpture/performance terrace and new galleries. All welcome. Monday to Saturday 10 - 5, Sunday 1 - 5

NEWCASTLE REGION ART GALLERY

Cnr Laman and Darby Streets, NEWCASTLE 2300
Tel. (02) 4929 3263 Fax (02) 4929 6876
To 11 January: 'Dreaming the Republic', Aboriginal responses to the coming of the republic
6 December to 18 January: 'John Passmore', late works; 'Newcastle Upon-Tyne Exhibition', including works by 50 artists from Newcastle Upon-Tyne, England.
Tuesday to Sunday 10 - 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

NORTH SYDNEY FINE ART GALLERY

10 Church Street, NORTH SYDNEY 2060
Tel. (02) 9955 1690
Open weekends in the historic



ANN CAPE, *Nude*, charcoal and pastel on paper, North Sydney Fine Art Gallery.

surroundings of North Sydney. Introducing a variety of young exciting contemporary artists and sculptors from Australia and abroad who have made Australia their home. Thursday 6 - 9, Saturday and Sunday 10 - 5

OLSEN CARR

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

PENRITH REGIONAL GALLERY & LEWERS BEQUEST

86 River Road, EMU PLAINS 2750
Tel. (02) 4735 1100
Fax (02) 4735 5663
To 18 January: 'Forbidden Love: Bold Passion'. Australian lesbian history. The life stories of nine different women, drawing on their oral narratives as well as visual material
To 1 February: 'Festival of the Dreaming: Sport, Leisure and Aboriginality', a photographic/visual display representing professional and amateur Aboriginal sportspeople. Tuesday to Sunday 11 - 5

POCHOIR GALLERY AND FRAMERS

North Sydney Shopping World, Berry Street, NORTH SYDNEY 2060
Tel. (02) 9922 2843
Specialists in contemporary original prints, handcrafted jewellery, ceramics, glassware and fine framing. Advice given to corporate buyers. Monday to Friday 9 - 5.30, Saturday 9.30 - 2

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. To 3 February: 'Star Trek: The Exhibit'. This is a unique and rare chance to gain a glimpse behind the scenes of this phenomenon of popular culture
December January February: 'Evolution and Revolution: Chinese Dress 1700s to Now'. From the elaborate court costume of the Qing Dynasty to hip and contemporary Hong Kong fashion;

'Cyberzone', is a fun, hands-on exhibition that demonstrates and explains exciting new multimedia technology. Daily 10 - 5

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 twentieth-century Australian and international artists. Also representing emerging artists with regular exhibitions of painting, prints and ceramics
Tuesday to Saturday 11 - 5.30,

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. January: Gallery closed. 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 20 December: Imants Tillers. Selected major works to coincide with the launch of 'Imants Tillers and The Book of Power' by Wystan Curnow, published by Craftsman House
23 December to 12 January: Gallery closed
21 January to 7 February: 'Young Artists', guest curator
11 to 28 February: Works from the Mécénat Collection. Tuesday to Saturday 11 - 6

SHERMAN GALLERIES HARGRAVE

1 Hargrave Street, PADDINGTON 2021
Tel. (02) 9360 5566
Fax (02) 9360 5935
Constantly changing exhibitions by gallery artists; Peter Atkins, Marion Borgelt, Debra Dawes, Juan Davila, Richard Dunn, Denise Green, Michael Johnson, Colin Lanceley, Hilarie Mais, Akio Makigawa, Allan Mitelman, Simeon Nelson, Mike Parr, Paul Partos, Stieg Persson, Jacky Redgate, Bernhard Sachs, Stelarc, Tim Storrier, Imants Tillers, Hossein Valmanesh, Guan Wei, Philip Wolfhagen 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, SYDNEY 2000
Tel. (02) 9326 9066
Fax (02) 9358 2939
Innovative contemporary Australian art. Tuesday to Sunday 12 - 6

STILLS GALLERY

36 Gosbell Street, PADDINGTON 2021
Tel. (02) 9331 7775
Fax (02) 9331 1648
Stills Gallery specialises in contemporary Australian photography. We have relocated into a large warehouse-style space in the Rushcutters Bay area of Paddington. We close over Christmas, reopen mid-February. Wednesday to Saturday 11 - 6

STRUGGLETOWN FINE ARTS COMPLEX

Sharman Close, NARELLAN 2567
Tel. (02) 4646 2424
Fax (02) 4647 1911
Six galleries plus restaurant. Changing

exhibitions monthly. Fine craft gallery, Harrington House, exhibition gallery, Boyd Gallery, Struggletown Pottery. 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

Tel. (02) 9360 3353
Fax (02) 9361 0305
Changing exhibitions of Australian artists.
Tuesday to Saturday 11 - 5.30,
Sunday 12 - 5

VON BERTOUCHE GALLERIES

61 Laman Street, NEWCASTLE 2300
Tel. (02) 4929 3584
Fax (02) 4926 4195
5 to 22 December: Mario Ermer, Di Baker and Dorothy Wishney, paintings; John Cliff, ceramics
24 December to 29 January: Gallery closed
30 January to 8 February: House show
From 13 February: 35th Anniversary



McGREGOR SCHOOLS USQ

"A learning experience in a vibrant atmosphere"

Held at the
University of Southern Queensland
TOOWOOMBA, QLD
Classes in Performing, Visual
and Creative Arts

McGREGOR SUMMER SCHOOL, USQ
5 - 16 January 1998

McGREGOR WINTER SCHOOL, USQ
29 June - 4 July 1998

Contact: The Manager, McGregor Schools USQ, PO Box 220
Darling Heights QLD 4350 Tel: (07) 4631 2755 Fax: (07) 4631 1606

Subscription Enquiries

AUSTRALIA

Fine Arts Press
Tower A, 112 Talavera Road
North Ryde NSW 2113
Australia
Tel (61 2) 9878 8222
Fax (61 2) 9878 8122
Freecall (1800) 224018
email sales@gbpub.com.au

ASIA

International Publishers
Distributor (Singapore) Pte. Ltd
Kent Ridge PO Box 1180
Singapore 911106
Tel (65) 741 6933
Fax (65) 741 6922

EUROPE

IPD Marketing Services
PO Box 433 St. Helier
Jersey JE48QL
Channel Islands
Tel (44 1) 734 560 080
Fax (44 1) 734 568 211

UK

International Publishers
Distributor
PO Box 90, Reading
Berkshire RG1 8JL
United Kingdom
Tel (44 1) 734 560 080
Fax (44 1) 734 568 211

USA

International Publishers
Distributor
PO Box 41010
Riverfront Plaza Station
NJ 07101-8007
United States of America
Tel (1 800) 545 8398
Fax (1 215) 750 6343

ART and Australia

Australian subscription price

☐ 1 year (4 issues) for only AU\$54

☐ 2 years (8 issues) for only AU\$98

Overseas subscription price

☐ 1 year (4 issues) for only AU\$78

☐ 2 years (8 issues) for only AU\$140

Please debit my

☐ Bankcard (Australia only) ☐ Mastercard ☐ Visa

No.

Signature

Expiry date/.....

OR enclose ☐ cheque ☐ money order for AU\$

payable to Fine Arts Press

Surname Title Initials

Address

..... Postcode

Country

Tel Fax

Paid by (if gift subscription)

Surname Title Initials

Address

..... Postcode

Country

Phone, fax, email or post to your nearest subscription office today.

(AA 35/2)

Spray: The Work of Howard Arkley



Please send mecopy(ies) of Spray: The Work of Howard Arkley
at the special offer price to Art and Australia readers of AU\$70 (post free)

Please debit my

☐ Bankcard ☐ Mastercard ☐ Visa

No.

Signature

Expiry date/.....

Tel Fax

OR enclose ☐ cheque ☐ money order for AU\$

payable to Fine Arts Press

Surname Title Initials

Address

..... Postcode

Country

Mail this completed form to:

Craftsman House, Reply Paid 109, (within Australia only)

c/- Fine Arts Press Pty Ltd, Tower A,

112 Talavera Road, North Ryde NSW 2113 Australia

(AA 35/2)

NEW ENGLAND REGIONAL ART MUSEUM

Kentucky Street, ARMIDALE 2350
Tel. (02) 6772 5255
Fax (02) 6771 2397
Home of the Howard Hinton, Chandler
Coventry and NERAM Collections.
Changing exhibitions and new facilities
– video/conference theatre, cafe,
sculpture/performance terrace and
new galleries. All welcome.
Monday to Saturday 10 - 5,
Sunday 1 - 5

NEWCASTLE REGION ART GALLERY

Cnr Laman and Darby Streets,
NEWCASTLE 2300
Tel. (02) 4929 3263 Fax (02) 4929 6876

To 1
Abo
the
6 D
Pass
Tyn
50 a
Eng
Tue

THE

Sou
The
SYE
Mas
per
Egy
Mor

NO

10 c
NO
Tel.
Ope

surroundings of North Sydney.
Introducing a variety of young exciting
contemporary artists and sculptors from
Australia and abroad who have made
Australia their home.

Thursday 6 - 9,
Saturday and Sunday 10 - 5

OLSEN CARR

76 Paddington Street,
PADDINGTON 2021
Tel. (02) 9360 9854
Fax (02) 9360 9672
Specialising in outstanding examples of
contemporary Australian painting and
sculpture. Showing works by Olsen,
Coburn, Storrer, Larwill, Kovacs and
Whiteley.

'Cyberzone', is a fun, hands-on
exhibition that demonstrates and
explains exciting new multimedia
technology.
Daily 10 - 5

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

SHERMAN GALLERIES GOODHOPE

16-18 Goodhope Street,
PADDINGTON 2021
Tel. (02) 9331 1112
Fax (02) 9331 1051
To 20 December: Imants Tillers.
Selected major works to coincide with
the launch of 'Imants Tillers and The
Book of Power' by Wylan Curnow,
published by Craftsman House
23 December to 12 January: Gallery
closed
21 January to 7 February: 'Young
Artists', guest curator
11 to 28 February: Works from the
Mécénat Collection.
Tuesday to Saturday 11 - 6

ART and Australia

REPLY PAID 109
c/- FINE ARTS PRESS PTY LTD
TOWER A, 112 TALAVERA ROAD
NORTH RYDE NSW 2113
AUSTRALIA

NO POSTAGE STAMP REQUIRED
IF POSTED IN AUSTRALIA



NO POSTAGE STAMP REQUIRED
IF POSTED IN AUSTRALIA



Craftsman House

REPLY PAID 109
c/- FINE ARTS PRESS PTY LTD
TOWER A, 112 TALAVERA ROAD
NORTH RYDE NSW 2113
AUSTRALIA

Subscription Enquiries

AUSTRALIA

Fine Arts Press
Tower A, 112 Talavera Road
North Ryde NSW 2113
Australia
Tel (61 2) 9878 8222
Fax (61 2) 9878 8122
Freecall (1800) 224018
email sales@gbpub.com.au

ASIA

International Publishers
Distributor (Singapore) Pte. Ltd.
Kent Ridge PO Box 1180
Singapore 911106
Tel (65) 741 6933
Fax (65) 741 6922

EUROPE

IPD Marketing Services
PO Box 433 St. Helier
Jersey JE48QL
Channel Islands
Tel (44 1) 734 560 080
Fax (44 1) 734 568 211

UK

International Publishers
Distributor
PO Box 90, Reading
Berkshire RG1 8JL
United Kingdom
Tel (44 1) 734 560 080
Fax (44 1) 734 568 211

USA

International Publishers
Distributor
PO Box 41010
Riverfront Plaza Station
NJ 07101-8007
United States of America
Tel (1 800) 545 8398
Fax (1 215) 750 6343

AN
pap

exhibitions monthly. Fine craft gallery, Harrington House, exhibition gallery, Boyd Gallery, Struggletown Pottery. 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

TRINITY DELMAR GALLERY

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

UTOPIA ART SYDNEY

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

VALERIE COHEN FINE ART

104 Glenmore Road, PADDINGTON 2031

Tel. (02) 9360 3353
Fax (02) 9361 0305
Changing exhibitions of Australian artists.
Tuesday to Saturday 11 - 5.30, Sunday 12 - 5

VON BERTOUCHE GALLERIES

61 Laman Street, NEWCASTLE 2300
Tel. (02) 4929 3584
Fax (02) 4926 4195
5 to 22 December: Mario Ermer, Di Baker and Dorothy Wishney, paintings; John Cliff, ceramics
24 December to 29 January: Gallery closed
30 January to 8 February: House show
From 13 February: 35th Anniversary Louis James.
Friday to Monday 11 - 6, or by appointment

WAGNER ART GALLERY

39 Gurner Street, PADDINGTON 2021
Tel. (02) 9360 6069
Fax (02) 9361 5492
2 to 24 December: 'My Country Australia', Pro Hart
25 December to 8 January: Gallery closed
9 to 28 February: Australian Summer Exhibition. Well known contemporary Australian artists, mixed media.
Monday to Saturday 10.30 - 6,

WATTERS GALLERY

109 Riley Street, EAST SYDNEY 2010
Tel. (02) 9331 2556
Fax (02) 9361 6871
2 to 13 December: Group exhibition
16 to 20 December: Summer exhibition
21 December to 1 January: Gallery closed
2 to 31 January: Summer exhibition continues
3 to 21 February: Jon Plapp, paintings
From 24 February: Patricia Moylan, paintings; Robert Parr, sculpture.
Tuesday and Saturday 10 - 5, Wednesday to Friday 10 - 8

WESWAL GALLERY

192 Brisbane Street, TAMWORTH 2340
Tel. (02) 6766 5847
Regularly changing exhibitions presenting a wide range of quality work by local and other Australian artists and craftspeople.
Daily 9 - 5

WOLLONGONG CITY GALLERY

Cnr Burelli and Kembla Streets, WOLLONGONG 2500
Tel. (02) 4228 7500 Fax (02) 4226 5530



McGREGOR SCHOOLS USQ

"A learning experience in a vibrant atmosphere"

Held at the
University of Southern Queensland
TOOWOOMBA, QLD
Classes in Performing, Visual
and Creative Arts

McGREGOR SUMMER SCHOOL, USQ
5 - 16 January 1998

McGREGOR WINTER SCHOOL, USQ
29 June - 4 July 1998

Contact: The Manager, McGregor Schools USQ, PO Box 220
Darling Heights QLD 4350 Tel: (07) 4631 2755 Fax: (07) 4631 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



Sydney College of the Arts
The University of Sydney



- THEORIES OF ART PRACTICE
- CERAMICS
- ELECTRONIC ART
- GLASS
- JEWELLERY & OBJECT DESIGN
- PAINTING
- PHOTO MEDIA
- PRINT MEDIA
- SCULPTURE
- PERFORMANCE INSTALLATION

The College invites you to make an application
for the Bachelor of Visual Arts Degree.
Applicants have the choice of majoring in one
of the above studio areas.

The college also offers a number of courses
at postgraduate level.

For further information contact:
Student Administration, PO Box 1605, Rozelle NSW 2039 Australia
Telephone: (02) 9351 1000 Facsimile: (02) 9351 1199

ACT

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 6 December: Workshop Arts Centre Annual Print, Sculpture and Watercolour Exhibition
10 December to 31 January: Workshop Arts Centre Teachers Exhibition
7 to 22 February: To be advised
Monday to Friday 9.30 - 4, Saturday 10 - 4

ACT

AGOG

(Australian Girls Own Gallery)
71 Leichhardt Street,
KINGSTON 2604
Tel. (02) 6295 3180 Fax (02) 6241 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

BEAVER GALLERIES

81 Denison Street, DEAKIN 2600
Tel. (02) 6282 5294
Fax (02) 6281 1315
beaver@interact.net.au
Canberra's largest private gallery.
Regular exhibitions of contemporary

paintings, sculpture, glass and ceramics by established and emerging Australian artist. Gallery and licensed cafe open daily.

To 24 December: 'Christmas Collection 1997'

25 December to 2 January: Gallery closed

3 January to 6 February: Exhibition of gallery artists

From 7 February: Crispin Akerman, paintings.

Daily 10 - 5

CHAPMAN GALLERY CANBERRA

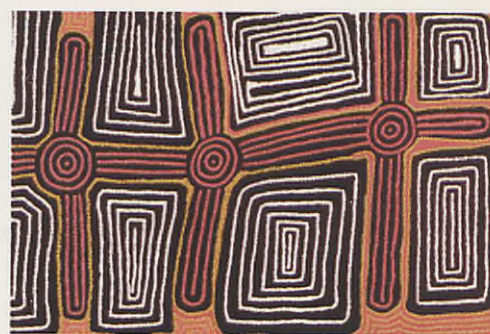
31 Captain Cook Crescent,
MANUKA 2603
Tel. (02) 6295 2550
Aboriginal art and artifacts always in stock. Paintings by Rover Thomas, Emily Kame Kngwarreye, Ronnie Tjampitjinpa and ceramics by Thancoupie.
December: 'Towards Utopia'. Senior men's paintings and leading women - Kathleen Petyarre, Emily Kame Kngwarreye (dec.), Ada Bird, Abbie Loy and Barbara Weir
January and February: 'Summer Exhibition'. Aboriginal art from Arnhem Land, Bathurst, Melville and Elcho Islands.
Wednesday to Sunday 11 - 6

GALLERY HUNTLY CANBERRA

11 Savage Street, CAMPBELL 2612
Tel. (02) 6247 7019
Paintings, original graphics and sculpture from Australian and international artists.
By appointment

NOLAN GALLERY

Lanyon, Tharwa Drive,
Tourist Drive 5, THARWA 2620
Tel. (02) 6237 5192 Fax (02) 6237 5204
Important works by Sidney Nolan



TIMMY PAYUNGKA TJAPANGATI,
Wetti Tjukurrpa, 1994, acrylic on canvas,
91 x 61 cm, courtesy Ebes Collection,
Aboriginal Gallery of Dreamings.

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. (02) 6285 2218
Fax (02) 6282 5145
December: Christmas show
January: Gallery closed
February: Please contact gallery for exhibition details.
Wednesday to Sunday 10 - 5

SPIRAL ARM GALLERY

Leichhardt Gallery
Top Floor, Leichhardt Street Studios,
71 Leichhardt Street,
KINGSTON 2604
Tel. (02) 6295 9438
Fax (02) 6295 2781
Spiral Arm exhibits affordable contemporary artworks in all mediums by artists across Australia.
To 14 December: Brett Moore, paintings
17 to 24 December: Leichhardt Street Studios Christmas Sale
January and February: Please contact gallery for exhibition details.
Wednesday to Sunday 11 - 5

VICTORIA

ABORIGINAL GALLERY OF DREAMINGS

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

ALCASTON GALLERY

2 Collins Street (Spring Street entrance),
MELBOURNE 3000
Tel. (03) 9654 7279
Fax (03) 9650 3199
alcaston@icplus.net.au
Representing Ginger Riley
Munduwalawala, Moima, Djambu Barra Barra, Amy Jirwulurr Johnson, Barney Ellaga and the Ngundungunya Association, Ngukurr, S.E. Arnhem Land, Jilamara Arts and Crafts, Milikapiti, Melville Island, Hermannsburg Potters, Lorna Napurrurla Fencer, Lily Nungarrayi Hargraves, early Central Desert artists. Exhibiting new artists on a regular basis.
Works in stock: Kathleen Petyarre, early Central Desert artists.
Monday to Friday 9 - 5,
or by appointment

ANDREW IVANYI GALLERIES

262 Toorak Road, SOUTH YARRA 3141
Tel. (03) 9827 8366
Fax (03) 9827 7454
Consultants and dealers in works of art by leading Australian artists. Exhibiting works by Nolan, Boyd, Blackman and others.
Monday to Saturday 11 - 5,
Sunday 2 - 5

MARY PLACE GALLERY

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

VIVIEN ANDERSON GALLERY

ABORIGINAL, AUSTRALIAN AND
NEW ZEALAND CONTEMPORARY ART

470 Dandenong Road, Caulfield North
Victoria, Australia 3161
Tel/Fax: (61) 03 9509 3138
By appointment only



SALI HERMAN, Paddington street scene, 1959, oil on canvas, 30 x 37 cm, Andrew Ivanyi Galleries.

ANNA SCHWARTZ GALLERY

185 Flinders Lane, MELBOURNE 3000
Tel. (03) 9654 6131
Fax (03) 9650 5418
Contemporary Australian art.
December: Akio Makigawa
January: Gallery closed
February: Susan Cohn; Shelley Lasica, performances
Tuesday to Saturday 12 - 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 and 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.

5 to 21 December: 'Ken Unsworth'. Second in the ACCA series on mortality that demonstrates Unsworth's engagement with ideas around death and decay
22 December to 12 January: Gallery closed

13 January to 15 February: 'Ken Unsworth', continues
From 21 February: 'Take that ruined choir ... make it sing'. Final in the series on mortality. Peter Kennedy's exhibition is conceived as a generic memorial, relating to a number of disturbing historical events of the twentieth century.

Tuesday to Friday 11 - 5,
Saturday and Sunday 2 - 5

AUSTRALIAN GALLERIES

35 Derby Street,
COLLINGWOOD 3066
Tel. (03) 9417 4303
Fax (03) 9419 7769
To 19 December: Christmas Show; Dean Bowen, paintings and prints; Kate Ryan, paintings
January: Gallery closed
10 February to 1 March: Deborah Klein, paintings and 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. (03) 5331 5622
Fax (03) 5331 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.
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 painting 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)
Group exhibitions monthly, artists' nights and social activities.
9 to 19 December: '9" x 12" National Touring Exhibition 1997'. Carnegie Gallery, Argyle Street, Hobart, Tasmania.

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



*Fine rag papers for printmaking, drawing
& painting made in Tuscany by*

ENRICO MAGNANI

sold in Australia by

MAGNANI PAPERS AUSTRALIA

53 Smith Street, Fitzroy Victoria 3065 Tel: 03 9417 3736

Write or telephone for a packet of samples and a price list

DEALERS IN FINE ART • EST. 1970

**IVANYI
GALLERIES**

262 Toorak Rd South Yarra VIC 3141
Ph 03 9827 8366 • Fax 03 9827 7454
Mon - Sat 11-5 • Sun & Pub Hols 2-5

**BLACKMAN
BOYD
NOLAN
CROOKE
LINDSAY
PUGH
WILLIAMS
FRIEND
& MANY MORE**

**EDITIONS GALLERIES
ARMADALE**

1017 High Street, ARMADALE 3143
Tel. (03) 9822 1228
Fax (03) 9822 1338
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
Gabrielle Pizzi presents Brenda Croft, Julie Gough, Rea, Harry J. Wedge, Destiny Deacon, Karen Casey, John Mawandjul, Owen Yalandja, Ronnie Tjampitjinpa, Mick Namarari Tjapaltjarri, Narputta Nangala, Gertie Huddleston.
Monday to Friday 10 - 5.30,
Saturday 11 - 5

GEELONG ART GALLERY

Little Malop Street, GEELONG 3220
Tel. (03) 5229 3645 Fax (03) 5221 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. (03) 5142 3372
Fax (03) 5142 3373
A gallery with licensed cafe overlooking the Port of Sale. Frequently changing touring exhibition program, permanent collection, regional artists.
To 14 December: Chris Gray, recent paintings
12 December to 25 January: 'From Silkscreen to Computer Screen'. Twenty years of the Fremantle Print Award
From 12 December: Recent acquisitions 1995-1997
19 December to 18 January: 'It's Cool to be Hot'. An exhibition of Australian artists
23 January to 22 February: 'It's About

Time'. Kim Donaldson, installation
From 27 February: 'Forrest and Galea', two regional artists.
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. (03) 5334 0376
Fax (03) 5334 0307
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.
Monday 3 - 8, or by appointment

**JOSHUA MCCLELLAND
PRINT ROOM**

15 Collins Street (2nd floor),
MELBOURNE 3000
Tel./Fax (03) 9654 5835
Early Australian prints and paintings; linocuts, etchings and lithographs of the 1930s. 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. Also showing Lyndal Walker and Andrew Hurle.
Wednesday to Saturday 12 - 5,
or by appointment

**KARYN LOVEGROVE -
LOS ANGELES**

Bergamot Station, 2525 Michigan Avenue A1, Santa Monica, California, CA 90404 USA
Tel. (310) 829 3299
Fax (310) 829 3499

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.
1 to 21 December: Helen Ifandis, paintings
18 January to 1 February: Andrew Odgers, recent paintings
5 to 19 February: 'Beaches'. Craig Roberts, paintings.
Monday to Friday 10 - 6,
Sunday 2 - 5

LAURINE DIGGINS FINE ART

5 Malakoff Street
NORTH CAULFIELD 3161
Tel. (03) 9509 9855
Fax (03) 9509 4549
We specialise in Australian colonial, impressionist, modern, contemporary, Aboriginal and decorative arts. Artists include Robert Baines, Stephen Bowers, Peter Churcher, John Dent, Michael Doolan, Fraser Fair, Andrea Hylands, Michael McWilliams, Andrew Rogers, Mark Strizic, Albert Tucker and Susan Wraight.
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 (03) 5263 1230
Changing exhibitions of new and established artists.
Saturday and Sunday 11 - 5.30,
or by appointment

**MILDURA RURAL CITY
COUNCIL**

PO Box 105, MILDURA 3502
Tel. (03) 5023 3733
Fax (03) 5021 1462
Supporting artists developing new and innovative interpretations of region and isolation. Short artists residencies available.
Monday to Friday 9 - 5,
Weekends and holidays 1 - 5

**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.
From 22 October: 'Envisioned', Rosemary Laing and Rebecca Cummins.
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
3 December to 2 February: 'McCaughy Prize'



RUDOLPH PRENZEL 1866-1941,
Pan console, Peter R. Walker Pty Ltd.

13 December to 11 January: 'Heart and Flare'

From 13 December: 'Australian Treasures of Prints and Drawings'

From 19 December: 'Russell Drysdale 1912-1981'

From 20 December: 'Papunya: The Origin of a Modern Art Movement'

20 January to 9 February: 'New Q'

From 13 February: 'VCE Top Cats'

From 21 February: 'Arabesque'.

Daily 10 - 5

Open until 8.30 Wednesday during major exhibitions

NIAGARA GALLERIES

245 Punt Road, RICHMOND 3121

Tel. (03) 9429 3666

Fax (03) 9428 3571

Niagara Galleries, exhibiting the best in contemporary art: Amor, Boston, Christmann, De Kooning, Kngwarreye, Larter, Marden, Varvaressos, Whisson. To 6 December: Gunter Christmann, paintings

Tuesday 11 - 8,

Wednesday to Saturday 11 - 6

PETER R. WALKER PTY LTD

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

PG PRINTMAKER GALLERY

227 Brunswick Street,

FITZROY 3065

Tel. (03) 9417 7087

Fax (03) 9419 6292

Contemporary Australian printmakers, including indigenous artists, Polish, English, New Zealand and Japanese.

Two floors plus folios on request.

Monday to Friday 9.30 - 5.30,

Saturday 10 - 5,

Sunday 1.30 - 5.30

QDOS ART CENTRE

Cherry Tree Creek, LORNE 3232

Tel. (03) 5289 1989

<http://www.ne.com.au/~qdos/>

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

December: Tim Jones; Alun Leach-Jones

February: 'focus #4: Repeating Logic'.

Annette Bezor and Gabrielle Brauer.

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

WALKER ST GALLERY

(Dandenong Community Arts Centre),

Cnr Robinson and Walker Streets,

DANDENONG 3175

Tel. (03) 9706 8441

Fax (03) 9706 9543

EXHIBITIONISTS

DISCOUNT FRAMING FOR ARTISTS AND STUDENTS



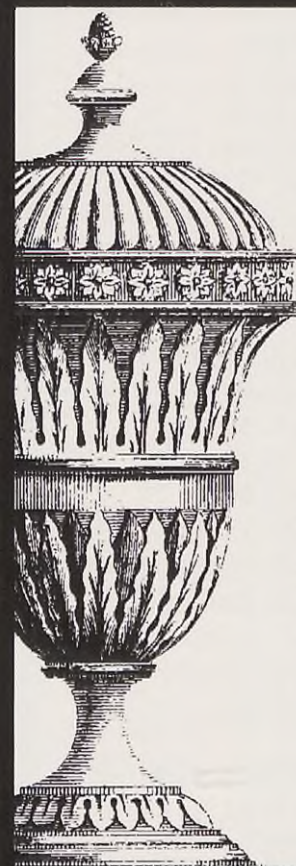
**WE ARE NOW TAKING
BOOKINGS FOR 1998/99**

Art Gallery and Framing, 613 Elizabeth Street
Strawberry Hills NSW 2016

Tel: (02) 9310 1277 • Fax: (02) 9310 1176

Hours: Mon - Fri 10am - 7pm • Sat - Sun 10am - 4pm

Wemyss Specialist Auctions



**ENTRIES ARE INVITED
FOR 1998 INCLUSIONS**

- VETERAN & VINTAGE CARS
- ARCHITECTURAL ANTIQUES
- COSTUME & TOYS
- SILVER & CERAMICS
- AUSTRALIAN & EUROPEAN PAINTINGS & PRINTS
- CONTEMPORARY PHOTOGRAPHY
- NAUTICAL COLLECTORS' ITEMS
- TIMEPIECES

"A smart synthesis of
new technology and
proven auction house
practice"

Domain SMH 1996

Wemyss

auctions@wemyss.com.au

Wemyss - Specialist Auctions 10 Wentworth Avenue, Sydney
Opposite the YWCA. Tel: (02) 9283 4900 Fax: (02) 9283 5600

SYDNEY

BRISBANE

PERTH

LONDON

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

SOUTH AUSTRALIA

ADELAIDE CENTRAL GALLERY

45 Osmond Terrace, NORWOOD 5067
Tel. (08) 8364 4610
Fax (08) 8364 4865
Continually changing exhibitions. To 21 December: 'Let Loose', A group exhibition of glass and ceramics including Liz Williams, Julie Blyfield and artists from the Jam Factory 30 January to 22 February: Michael Kutschback, paintings by the F.H. Faulding Residency Winner. Tuesday to Friday 10 - 5, Saturday and Sunday 2 - 5

ANIMA GALLERY

187 Rundle Street, ADELAIDE 5000
Tel. (08) 8232 3936
Fax (08) 8223 4250
anima@eastend.com.au
We specialise in monthly exhibitions of the best of Australian contemporary and Aboriginal art as well as contemporary European art. Wednesday to Friday 10 - 5.30, Saturday and Sunday 2 - 5

ART GALLERY OF SOUTH AUSTRALIA

North Terrace, ADELAIDE 5000
Tel. (08) 8207 7000
Fax (08) 8207 7070
To 4 January: 'Persia and Beyond, Islam and Asia', this exhibition includes ceramics, glass and textiles 19 December to 8 February: 'The Painted Coast'. An exhibition inspired by the unique coastal area of Fleurieu Peninsula, South of Adelaide; 'Pictura Britannica: Art from Britain'. Through a variety of styles, techniques and media this large group show brings together 48 artists whose works reflect

a personal response to a vigorously changing and culturally diverse Britain in the 1990s. Daily 10 - 5

BMG ART

Level 1, 94-98 Melbourne Street, NORTH ADELAIDE 5006
Tel. (08) 8267 4449
Fax (08) 8267 3122
To 21 December: Geoff Ricardo, prints; Deborah Miller, graphics and slides January: Gallery closed From 21 February: 'Book of Fire', Murray Zimiles, prints and paintings; Adelaide Festival Exhibition from New York. Tuesday to Saturday 11 - 5, 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 include paintings, prints, sculpture, ceramics and jewellery. Tuesday to Friday 10 - 5, Saturday and Sunday 2 - 5

KENSINGTON GALLERY

39 Kensington Road, NORWOOD 5067
Tel. (08) 8332 5752
Fax (08) 8332 5066
Interesting exhibitions each month by leading Australian artists. Agents for Barbara Hanrahan, Jörg Schmeisser,

John Dowie, Louis Kahan, extensive stockroom. 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. (08) 9492 6600
Fax (08) 9492 6655
To 14 December: 'The Japan Inspiration: Influence in Crafts' To 11 January: 'The Golden Age of Dutch Art: 17th Century Paintings from the Rijksmuseum and Australian Collections' 6 December to 8 February: 'Narelle Jubelin: Soft Shoulders' From 5 February: 'Traditions/Tensions: Contemporary Art in Asia' From 26 February: Photobased work from Singapore. Daily 10 - 5

ARTPLACE

52(i) Bayview Terrace, CLAREMONT 6010
Tel. (08) 9384 6964
Fax (08) 9384 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

GALERIE DUSSELDORF

9 Glyde Street, MOSMAN PARK 6012
Tel./Fax (08) 9384 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. (08) 9324 2460
Fax (08) 9324 2460
Monthly exhibitions of contemporary Australian art. Tuesday to Friday 11 - 5, Saturday 2 - 5

GREENHILL GALLERIES

37 King Street, PERTH 6000
Tel. (08) 9321 2369
Fax (08) 9322 1025
Greenhill Galleries represent the highest calibre of artists in Western Australia as well as prominent contemporary Australian artists. Monday to Friday 10 - 5, Sunday 2 - 5

GUNYULGUP GALLERIES

Gunyulgup Valley Drive, YALLINGUP 6282
Tel. (08) 9755 2177
Fax (08) 9755 2258
Exhibiting fine art, furniture and craft by established and emerging Western Australian artists. 18 January to 1 February: Jeremy Kirwan Ward, paintings. Daily 10 - 5

LISTER GALLERY

68 Mount Street, PERTH 6000
Tel. (08) 9321 5764
Fax (08) 9322 1387
Early to contemporary fine Australian paintings and drawings. Works by Russell Drysdale, Arthur Boyd, Sidney Nolan, Sam Fullbrook, Guy Grey-Smith and Robert Juniper. Monday to Friday 10 - 5, Sunday by appointment

STAFFORD STUDIOS

102 Forrest Street, COTTESLOE 6011
Tel. (08) 9385 1399
Fax (08) 9384 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 Borrick, Mary-Jane Malet. Stafford Studio specialises in international marketing and exhibitions. Tuesday to Friday 10 - 5, Sunday 2 - 5

STAIRCASE GALLERY

57 High Street, FREMANTLE 6160
Tel./Fax (08) 9430 6447
http://interway.ois.net.au/fremart
fremart@interway.ois.net.au
Fine art and woodcraft, jarrah furniture concepts. Exhibiting



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

contemporary Australian artists and artisans. We distribute globally. Monday to Saturday 10 - 5.30, Sunday 11 - 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*. Large collection of Chinese antiquities. Works by convict artists, including C. H. T. Constantini. Government-approved valuer.
Monday to Saturday 10 - 5.30

THE SALAMANCA COLLECTION

65 Salamanca Place, HOBART 7004
Tel. (03) 62 241 341
Fax (03) 62 236 800
In historic Salamanca Place, specialising in twentieth-century Australian art such as Charles Blackman, Donald Friend, Roland Wakelin, Alison Rehfisch, as well as works with a Tasmanian connection.
Daily 10 - 5

NEW ZEALAND

JONATHAN GRANT GALLERIES

280 Parnell Road, Box 37-673, PARNELL
Tel. (64 9) 308 9125
Fax (64 9) 303 1071
jonathan@artis-jgg.co.nz
www.artis-jgg.co.nz
Specialists in nineteenth and twentieth-century British, European and Antipodean paintings, including historical New Zealand watercolours.
Monday to Friday 9 - 6,
Saturday 10 - 4

MARINA GALLERY

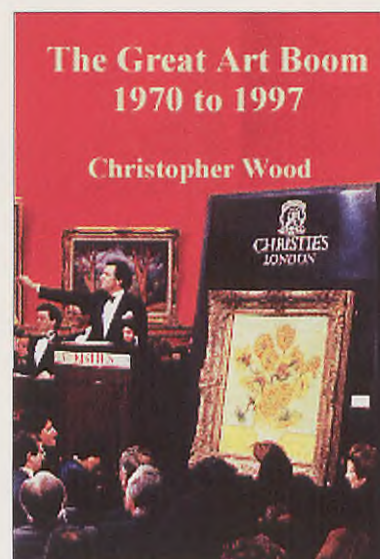
18A Quayside, Town Basin, WHANGAREI 0115
Tel./Fax (64 9) 438 8899
www.netlist.co.nz/Art/MarinaGallery
Representing 'down-under' United States foremost contemporary figurative bronze sculptor Richard MacDonald, and prominent and emerging New Zealand artists in all mediums.
Daily 10 - 4

ROBERT MCDUGALL 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.
December, January, February: 'Sculpture in the Gardens'
5 December to 11 January: 'Nam June Paik: TV Garden'
15 January to 15 February: 'Now Showing'. Ten contemporary New Zealand artists consider the influence of cinema on their work.
To 25 January: 'Francis Hodgkins'. Fiftieth anniversary since her death – toured by British Council
To 8 February: 'Margaret Stoddart 1865-1934'
Summer 10 - 5.30 daily,
Winter 10 - 4.30 daily

Art Sales Index Ltd

Titles for the Season



The Great Art Boom 1970-1996

A survey by Christopher Wood of the world's most important 400 artists whose 190,000 international auction sales have generated £9 billion/\$15 billion. The introduction covers the principal selling groups with graphs and tables. This is followed by a commentary on each artist, highlighting their achievements. Illustrated, hard bound.

US\$120 / £75

1997 Gordon's Print Price Annual

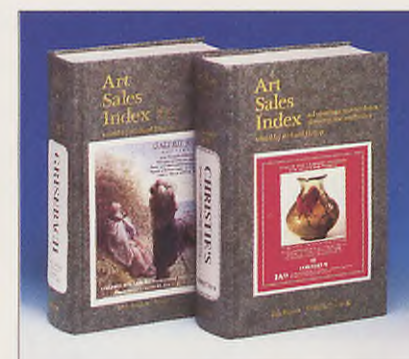
20th annual edition - international coverage of every major & many minor auction house. Over 37,000 prices realized including 'bought-ins' at auctions worldwide. Prices given in Dollars, Pounds and Marks. 1,376 pages.

US\$235 / £150

1995/96 Art Sales Index

112,500 works of fine art by 35,000 artists & sculptors, 2,100 international auctions. Essential for art galleries and collectors. Includes estimates.

US\$185 / £115



1990/96 Art Sales Index CD-ROM

This invaluable reference source gives details of 647,500 auction sales by 96,000 artists. Demo disk available.

US\$595 / £350



Immediate despatch upon receipt of payment

All prices include postage and handling

CHEQUE, VISA, AMEX
ACCESS, SWITCH

For orders & further information contact: **Art Sales Index Ltd.**,
1 Thames Street, Weybridge, Surrey KT13 8JG UK
Tel: ++ 44 1932 856426 Fax: ++ 44 1932 842482
email: asi@globalnet.co.uk <http://www.globalnet.co.uk/~asi>

GIORGIO MORANDI

For Australian artists and art lovers alike, the exhibition 'Giorgio Morandi. The dimension of inner space' must be the art highlight of the year. Artists, often unwilling to cross town for a blockbuster in their own city, travelled great distances to see this exhibition of paintings and etchings by the Italian master and they returned to look again and again.

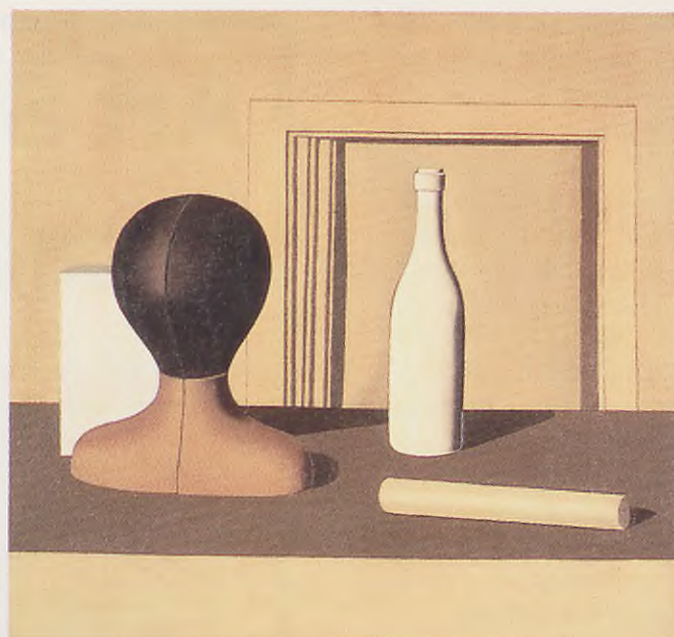
Morandi, who died in 1964, lived virtually all his life in the same house in Bologna, a few doors from where he was born in 1890. In his studio he crafted small still-life paintings, not of vases of flowers, but of humble domestic objects. His bottles, jugs, tins and bowls were arranged on a table surface. Their ordered verticality is broken only by the horizon line, set at the point where the back of Morandi's table meets the wall behind. Just as objects and their groupings move in and out between pictures, so the horizon line is raised and lowered. Objects are painted with or without shadows, depending on the time of day and the artist's fancy.

Morandi's bedroom studio, accessible only through his sister's room, retained the sparse furnishings of his childhood and a timeless monastic simplicity. In this domesticated seclusion, without many of the time restraints, tensions and conflicts which beset most twentieth-century workers, Morandi found the silence, tranquillity and comforting continuity which enabled him to paint. Here he perfected a timeless, serene and poetic language that has a profound universal appeal. The word most often chosen to describe his works is 'sublime'.

From 1907 (when he was seventeen) to 1913, Morandi attended the Bologna Academy. Founded by Ludovico Carracci in the late sixteenth century,



GIORGIO MORANDI, *Still life*, 1941, oil on canvas, 35.5 x 43 cm, private collection.



GIORGIO MORANDI, *Still life*, 1918, oil on canvas, 68.5 x 72 cm, collection Pinacoteca di Brera.

this was the first of the great European art schools to study art of the classical and Renaissance periods, anatomy and life drawing. The young artist was thus equipped with a vast battery of artistic reference and thoroughly prepared to visit the churches, town halls and palaces in his native region and throughout Italy, in search of mentors. The influence of one of these, Piero della Francesca, master of geometry and systematic perspective, remains strong in *Landscape*, 1963, (V1328) in which Morandi is attracted by blocky town buildings and trees with foliage that grows in triangular formation. In another landscape, *Courtyard in the via Fondazza*, 1958, (V1116) and also in the exhibition, Piero's austerity and his familiar blue, as found in the 'Episodes from the Legend of the True Cross', at Arezzo, are dominant.

Although the small still lifes of the 1940s to the 1960s and his reputation as a loner are perhaps the best known things about Morandi, he was always supremely well-informed about art, and as a young man was associated with modern movements. While the earliest painting in the exhibition was *Flowers*, 1916, (V26) a tribute to the nineteenth-century master Odilon Redon, in 1913 Morandi had attended the Serata Futuristi di Modena. In 1914 he met Umberto Boccioni and Carlo Carra in Bologna, attended a futurist exhibition in Florence and showed works in two contemporary exhibitions in Rome. In 1918–19 he produced about eight still-life paintings in the manner of Carra and Giorgio De Chirico. The Sydney show included a wonderful example, *Still life*, 1918, (V35) with a bust-length milliner's form, a bottle, box, timber rod and doorway.

The exhibition included thirty-eight of Morandi's etchings which indicate the consistency of his interest in landscape and still life. In addition to detailed still-life subjects rendered in a realist manner, using criss-crossed diagonal lines, such as *Large still life with lamp at the right*, 1928, (V46) he could also reinterpret existing paintings graphically, (*Flowers in white vase*, 1928, [V51] after his Redon flower piece), and introduce hatching to recreate shimmering summer light (*Haystack at Grizzana*, 1929, (V60).

Morandi's practice of reworking his painted subjects in etchings and his modelling and interpretation of light through deep cross-hatching in his prints links him to some members of the Puteaux group in France, especially Jacques Villon. Villon's famous deep-etched head of Charles Baudelaire, *Baudelaire avec socle*, 1920, would sit very comfortably with Morandi's milliner's bust in *Still life*, 1918, or a group of the artist's etchings.

'Giorgio Morandi. The dimension of inner space' was a fascinating and valuable exhibition. Lou Klepac is to be congratulated for conceiving and realising such a major project.

Giorgio Morandi. *The dimension of inner space*, Art Gallery of New South Wales, Sydney, 9 May – 13 July 1997.

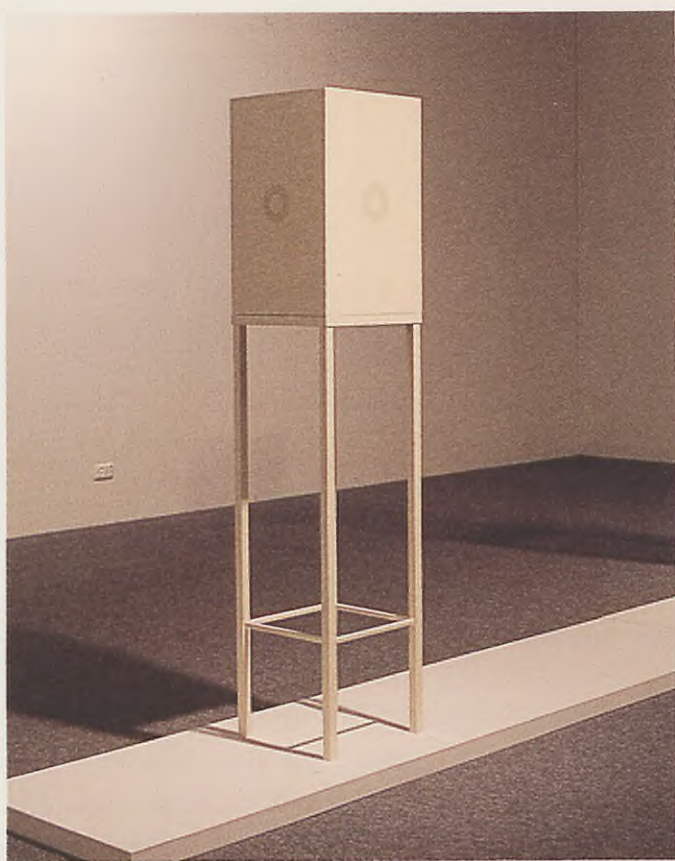
Tony Palmer

CONTAINMENT

For several years now the Australia Council has been funding innovative curatorial projects under its Contemporary Craft Curator program. 'Containment' was a product of this program – part of a series of issues-based exhibitions by the University



GWYN HANSSEN PIGOTT, *Gentle still life*, 1995, ceramic, six elements of varying sizes, courtesy Rex Irwin Art Dealer, Sydney.



SUSAN NORRIE, *Shudder*, 1994, mixed media, two components, each 161 x 34 x 34 cm, Plimsoll Gallery, Hobart.

of Tasmania exploring certain concepts underpinning craft aesthetics that are seldom given critical scrutiny. At first the work appeared to be that of an eclectic group of artists – Debra Dawes, Zsolt Faludi, Gwyn Hanssen Pigott, Carlier Makigawa, Susan Norrie and Mary Scott – but the result of this carefully crafted touring show was an intense and visually satisfying exploration of the nature of containment.

Curator Clare Bond argues in the catalogue that, in this era of hyper-consumption, we have come to expect – even to demand in law – that what designed objects contain should be manifested on their surface; that the contents should be revealed in the very moment of visual consumption. The habit of turning everything into exactly quantifiable things is central to mass consumerism with its goal of instant gratification. However, this habit brings a loss of any sense of relationship between the production of objects and their consumption, and a loss, too, of the habit of contemplation.

All the works within 'Containment' stubbornly resisted easy readings: they made us look and think. Gwyn Hanssen Pigott's exquisite porcelain vases, bowls and cups are containers that, seen singly, flag their utility with lithe grace; viewed in Morandi-esque still-life groups, they took on a remote and self-contained aura where their utility as three-dimensional objects was replaced by an intense sense of their pictorial potential. Similarly,

Zsolt Faludi's beautiful ceramic vessels remained aloof and self-contained. Particularly striking was a series of soaring, attenuated vase forms in pure white porcelain, each form with an isolating and distinctively coloured base, and all forms relentlessly resisting their function as containers. Also displayed were exquisite works in silver by Carlier Makigawa that functioned independently as pendants, as body decoration, but which (at rest) were separately contained in delicate, open-framed cages. Away from the body they seemed to take on a focused iconic power of the kind contained in religious monstrosities.

An intriguing aspect of 'Containment' was that while one might have expected the works to have welcomed touch, they actually seemed to resist the tactile and to offer themselves up, instead, to sight. The paintings by Debra Dawes and Mary Scott implied a dense content below the surface but denied the viewer access. Dawes's two works came from her 'Grey Spectra' series of paintings. The hand-painted 'gingham' pattern generates a retinal overload, and under intense scrutiny rapidly brings on a sickening sense of vertigo; they are paintings about seeing that resist sight. In Mary Scott's paintings on glass, the ground is brittle and non-absorbent – so much so that the rich and sensual painterly surface sits like a resilient skin on its support. Abstracted, repetitive anatomical elements such as nipple and navel forms, as well as fissures suggesting folds of skin, imply a supple body, but

the brittle ground resists the viewer's attempts to see below the surface to what is within.

The sense of the works in 'Containment' resisting closure, of denying easy access and gratification, was exemplified in Susan Norrie's *Shudder*. Two pristine white box forms stood metres apart on their separate stands – mute and elegant and implying some undisclosed utilitarian function. Under scrutiny, it became apparent that one form had a densely fretted but very subtle opening on each face of the box. As one peered into this seemingly empty space, one became intensely aware that it was filled with light. The pleasure gained from this was matched by the heightened realisation that what was within the other box form could never be known; what it contained, as with aspects of much of the other work in 'Containment', could only ever be imagined.

Containment, Plimsoll Gallery, Hobart, 12 April – 2 May 1997; University Gallery, Launceston, 2–31 July 1997.

Jonathan Holmes

CLEMENT MEADMORE

May and June 1997 were memorable for the opportunity to see an exhibition of the recent work of Clement Meadmore – at the Robin Gibson Gallery in Sydney and the Anna Schwartz Gallery



CLEMENT MEADMORE, 1997, bronze and painted aluminium sculptures, various dimensions, installation view, Anna Schwartz Gallery, Melbourne.

in Melbourne. And, to coincide with the exhibition at the Anna Schwartz Gallery, the National Gallery of Victoria had the foresight to exhibit Meadmore's monumental sculpture *Duolith 111*, 1962.

The Meadmore exhibition was the first of the sculptor's work to be held in Australia since 1963. In that year Meadmore moved to New York, where he has since enjoyed a successful career, completing major commissions in the United States, Japan and Australia. Despite being regarded as a leading modernist sculptor in Australia, Meadmore found it difficult to continue as a sculptor in this country. He did not sell one work to a collector while he lived here, as buyers of art then preferred artists who worked in an Australian idiom.

As he himself has stated about his experience of being an artist in Australia, 'in terms of art-history making, art in Australia is like winking at a girl in the dark room'. The difficulties that he faced were not unique to him; most sculptors fought a difficult battle to establish themselves in Australia. The first book on sculpture in Australia, a short history by Lenton Parr, was not published until as late as 1961, and the sculptor Inge King, in between making sculptures, looking after her children and teaching, spent her time promoting the cause of sculpture.

Meadmore's desire to express universal values and to grapple and play with issues of form gives his work an aesthetic strength and a satisfying solidity. Meadmore does not prettify his sculptures, nor does he rely on gimmicks or fashions in art. The delight that we derive from his work comes from his obvious concern with craft and his pleasure in arranging and shaping his material. His sculpture is noteworthy for its elegance, strength and balance, for the dramatic interplay of its twists and curves, and for the harmony of its elements. Like the menhirs of Carnac and Stonehenge (which Meadmore has seen and studied), *Always*, 1992, projects a quiet grandeur, a stillness that draws us into its presence. *Outspread*, 1989, which was one of the most striking works in the exhibition, is sentinel-like, the flow of its form creating a delicate but controlled balance. Meadmore's major work *Riff*, 1996, sweeps and curves in energetic motion, yet at the same time retains a wonderful stillness and simplicity.

In the late 1940s Meadmore was influenced by Mondrian's writings and since then he has aimed 'to infuse' his sculptures with 'a geometric vocabulary with palpable feeling'. In 1970 he stated that 'in a sense, I'm trying to make things that transcend their own geometry. If the geometry ends up

being the thing you see, there's something wrong, it's a dead thing'. To an extent he continues to work in this way, in a form of play that both he and his audience find endlessly rewarding.

Clement Meadmore, Anna Schwartz Gallery, Melbourne, June 1997.

Michael Denholm

HATCHED

Each year the thirty-six university art schools and numerous TAFE colleges around Australia release new batches of fledgling artists into the community. Since 1992 the Perth Institute of Contemporary Art has been celebrating this event with a major exhibition of selected graduate work from around the country. The number of students and

colleges participating has been falling since that first exhibition, possibly reflecting the funding crisis affecting tertiary education around the country, but this hasn't detracted from the significance of the survey or adversely affected the standard of work presented.

Unlike some of the earlier exhibitions that demonstrated a disturbing homogeneity, the 1997 graduate show reflected the diverse strengths of the participants. Visually literate in a changing environment that is increasingly privileging the visual, the graduates provided ample evidence of their resourcefulness, problem-solving abilities, and skill in a range of specialised techniques and communications.

Philip Gamblen from the Western Australian School of Art and Design epitomised these abilities in his massive installation of wire and lasers, which he used to create a pulsing environment of light and movement. The darkened space was activated by light, which illuminated wire channels and passageways that intersected and then shot out towards the edges of the room. In a response to the three-dimensional process of cinema projection, which results in a two-dimensional image, Gamblen constructed an environment in which the process became the focus and the physical reality of the movement of light around the room became the content of the work.

Re-configuration of the commonplace was a key practice for many of the exhibiting graduates, and none was more successful in this endeavour than Jane Finlay. Her doorway jammed solid with thousands of black drinking straws created a magically permeable, though impenetrable, passageway between two rooms. The tantalising possibility of seeing through this surface or of communicating through touch by pressing the straws into a new configuration on the other side was a powerful metaphor for the frustrations of and barriers to communication. Similarly, her padded windows in the adjoining room blocked out the 'real' world from the gallery and replaced the possibility of visual communication with the physical sensation of upholstered panels.

Not surprisingly, most of the participants were from the Western Australian art schools – there were impressive works by Marcus Canning, Sam Collins, David Steed and Linda Mateljan – but Jane Oakley travelled from the College of Fine Arts at the University of New South Wales to install her large-scale work in a long corridor. She created a three-dimensional drawn environment that swallowed up any viewer brave enough to enter.



SHAUN GLADWELL, *Anonymous figures: After Gainsborough*, 1996, oil on canvas, two panels, each 240 x 62.5 cm, Perth Institute of Contemporary Art. Photograph Arthur Georgesson.



MINKA GILLIAN, *Effigies*, 1996, New Zealand flax, hair, found objects, eight elements, overall 45 x 1500 cm, Perth Institute of Contemporary Art. Photograph John Farrow.

While there was still a large percentage of two-dimensional work, it was encouraging to see a range of work across many disciplines, with some of the most interesting work emerging from the space between old and new technologies. The accomplished paintings of Shaun Gladwell re-examined the forms and techniques of academic painting of the eighteenth century through the lens of the new communications technologies. Using computer software programs, he distorted two paintings by Gainsborough and then meticulously transferred the result onto canvas. Such a process is not new – after all, Vermeer and Canaletto both used the Camera Obscura – but Gladwell's reference to old and new technologies throws new light onto the perennial issues of ownership and power. Listing the traditional palette of the eighteenth-century painter, he created his own liturgy for a modern age: 'Alizarin Crimson is blood: a postcolonial squeeze of old images saturated with signifiers of colonial expansion'.

The 1997 graduate exhibition contained ample evidence of the ambition and rigour of contem-

porary practice, manifest across a diverse range of concerns and media, emerging from the nation's art schools. Unfortunately, the exhibition didn't travel, but the fully illustrated catalogue provided a useful surrogate experience for those unable to attend.

Hatched: Healthway National Graduate Show & Symposium, '97, Perth Institute of Contemporary Art, 5 June – 7 July 1997.

Ted Snell

LIGHT AND SOUND

'Popcorn' was the Contemporary Art Centre of South Australia's first Young Curators Project; the curators, Jackie Deane and Samara Mitchell, and the eight artists are all under twenty-six. The exhibition took the cinematic experience as its theme, foregrounding the total experience of going to the movies rather than focusing on cinema as a medium in itself. On the opening night the smell of hot popcorn wafted out into the street, and visitors wandered through the show with bags of popcorn fresh from a popcorn machine in the front gallery. Entering through a plush red curtain, the viewer was reminded of visiting movie-theatres rather than of specific films. Many works employed light and sound to suggest the cinema experience: light was projected or diffused through opaque glass, plastic and gauze; the sound of film rattling through a projector and various film soundtracks echoed throughout the space.

The artists in 'Popcorn' resisted literal readings of their subject and, although some works were less resolved than others, the exhibition's success lay in its overall mood. Amy Prior's *Flick*, a group of paper lanterns suspended at different heights in a corner – like Chinese lanterns hanging from the branches of a tree – was sweetly nostalgic and conveyed a simple beauty. Each lantern carried four film-stills overlaid by the patterns of a rippled red curtain, reminiscent of images projected on the screen before the curtains had parted. Leanne Marshall shone soft torches through photo-emulsion images of body parts set into the seats of chairs – the ghosts of lovers? In *Lick and suck* Jolenta Sweet-Kirkwood juxtaposed the classic screen kiss with a slurp of a choc-top ice-cream, making the latter appear salacious. Over a small painted portrait of a choc-top, Sarah Minney projected a Super-8 loop of pink square that jumped and shuddered, transforming the painting into a



AMY PRIOR, *Flick*, 1997, mixed media installation, various dimensions, Contemporary Art Centre of South Australia. Photograph Jackie Deane.

flickering film image that remained curiously static. The female duo Hideous Roads covered part of the floor with lawn doused with bourbon and played excerpts from *Casablanca's* soundtrack. The bourbon and the gradually mildewing turf was a heady (and to some a sickly) mix.

Micah Hamdorf's strangely arresting puzzle boards made from large sheets of varnished heavy-duty ply entertained a more oblique reference to the exhibition's theme. Like an infant's giant brain-teasers, his imposing constructions suggested the building and dis-assembling of visual pictures in the mind. In one piece, an inverted and reversed Stars and Stripes flag with a rainbow replacing the stars below cursive text was enigmatic and weirdly menacing. Samuel Wilde had installed four speakers in neat white-painted boxes in two pairs throughout the gallery. The first pair, in quite close proximity facing each other across the gallery, played loops from a Woody Allen movie and a porno flick. The sound level was ambient and required close listening, but the sound also travelled throughout the space. The second of his *Untitled diptych 1 & 2* played a segment from an Elvis Presley movie and a Warhol horror film. The speaker boxes were unobtrusive and their cables ran to a hidden multi-track player



NICOLA ERICSON, *Parallex*, 1996, (detail) wood and enamel paint, one of three components, 26 x 120 x 120 cm, Perth Institute of Contemporary Art. Photograph Per Ericson.



JOLENTA SWEET-KIRKWOOD, *Lick and suck*, 1997, (detail) mixed media installation, various dimensions, Contemporary Art Centre of South Australia. Photograph Jackie Deane.

in the office. These soundscapes didn't suggest their absent visuals but created a purely aural mix.

On emerging through the red curtain into the slanted afternoon autumn sun, the visitor, like all cinema-goers, was appropriately shocked by the brightness and clarity of the real world outside.

Popcorn, Contemporary Art Centre of South Australia, Adelaide, 4 April – 4 May 1997.

Christopher Chapman

ENCHANTE

Crowded rows of toys and 'practical' decorative pieces lined the walls and hung from the ceiling of the small gallery space. The objects were hand-made, mostly from synthetic materials, and had the dingy, cheap, acidic colours of something once bright but now world-weary. At first glance, 'Enchanté' recalled one of Christian Boltanski's lost property installations, or Annette Messager's assemblages of found stuffed toy animals. A viewer might reasonably have expected also to find – on closer inspection – the same kind of sinister sentimentality and pathos that animated these artists' work: of anonymous but still intimate fragments of mysteriously sordid lives.

There was something else going on in 'Enchanté', however. It eschewed the unknowable private dramas and layers of reference that can make the work of Boltanski and Messager so moving, substituting a tangible faith in the physical presence and cheerful immediacy of each object displayed, and in its ability to charm.

'Enchanté' was animated by the potential individuality of the found object, not by any encompassing artistic vision, and this fact was under-

scored by the bold curatorial tactic of cutting out the middleman and negotiating directly with the supplier: in the new world of the found object, the Duchampian artist has become obsolete. Curators Pat Brassington, Brian Parkes and Heather Swann bought, borrowed or scrounged the objects. Their trophies were sorted and classified in the catalogue as if for a stock-take in an op shop – 'toilet-roll covers, soft-knitted toy animals, acrylic-covered coathangers, tea-cosies, pincushions, frilly bed-dolls'. Yet there was a connoisseur's joy apparent in the way they were presented to the 'world' of the art gallery and its audience. A brief credit to the anonymous makers deflected curiosity about each object's provenance. If these objects had been redeemed from a junk shop, they were not transformed by any artist's touch. They remained in limbo: no-one's property, and so they became their own.

This was the paradoxical strength of 'Enchanté': its objects were self-possessed. As long as their creators were anonymous and their contexts unexamined, each object remained free to competitively assert itself. Eccentric yet meaningful hierarchies were memorably established as pipe-cleaner spiders wearing lace caps fought for attention with knitted foxes in obscenely over-stuffed breeches. Each demanded to be admired for its own properties and in preference to any nearby rival.

The prescriptive 'dialogues' and 'readings' that have established pseudo-narratives in so much

recent installation art were superseded by the more intimate, opportunistic and inarticulate connections of glances (sidelong, bold or wistful) and poses (eager or demure). A fuzzy, sticky, knitted green octopus groped out wildly with wired tentacles, its plastic eyes staring (and branded with a scribbled '\$2'). It seemed fascinated by a group of bed-dolls with kittenish eyes, Brigitte Bardot hairdos and spectacular mint green, lavender and aqua-blue Southern-belle gowns. They hung in front of the octopus, spinning dreamily in space like tired children at a toddlers' beauty pageant, with their eyes coquettishly cast to one side.

Objects endowed with eyes had an unfair advantage in this world. Their glances became the conduit of the exhibition's energy, the cut-and-thrust of assertion, counter-assertion, and flirtation. 'Enchanté' drew the viewer into this network of relationships, and into a world where the question '... but is it art?' seemed churlish, if not downright rude. It was a question that the curators and their changelings gracefully evaded. They preferred imposing a condition: that the viewer be susceptible to charm.

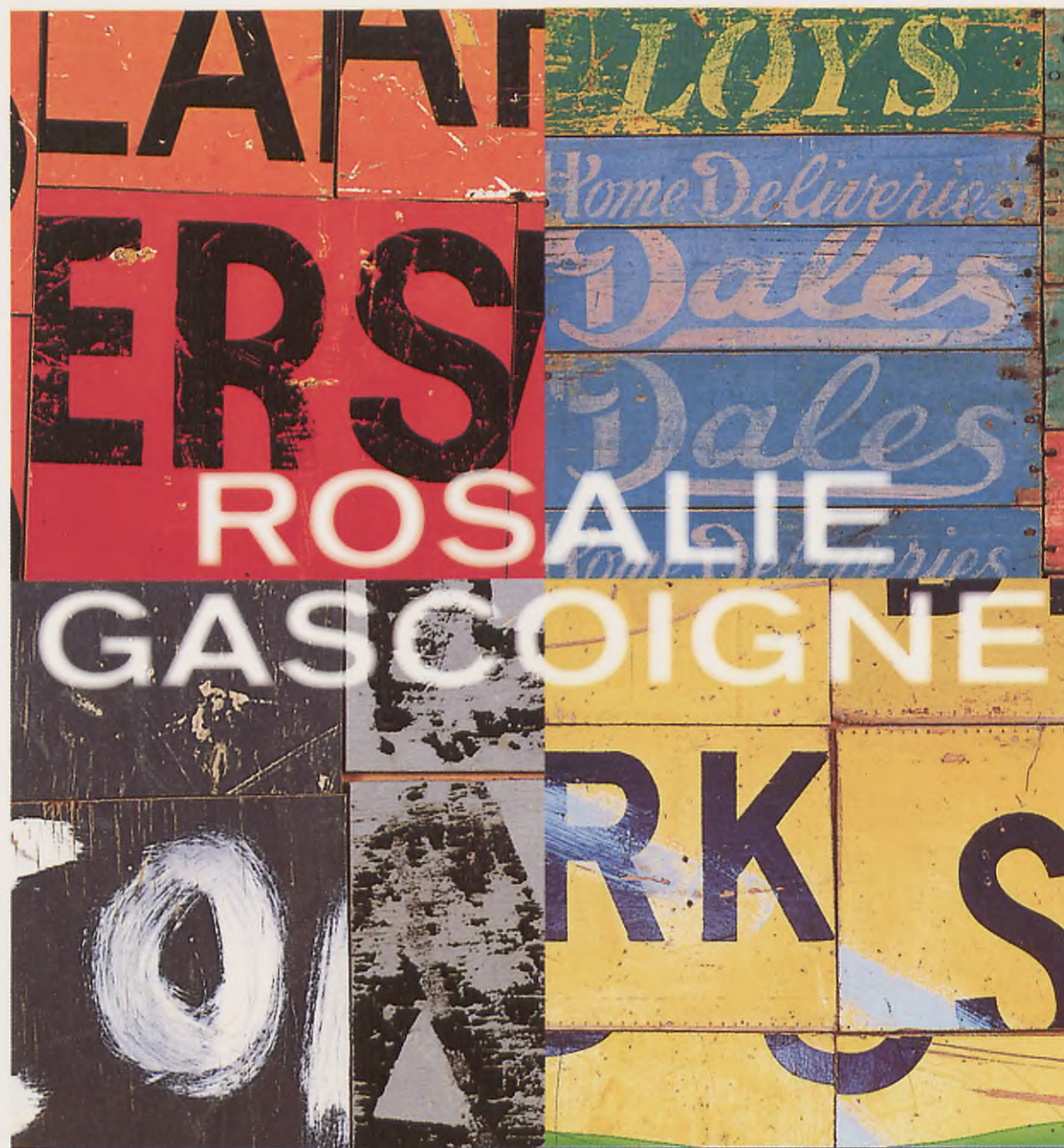
Enchanté: A Collection of Handicrafts, Plimsoll Gallery, Centre for the Arts, Hobart, 10–30 August 1996 and venues in Tasmania until December 1997; Gippsland Art Gallery, 27 March – 26 April 1998.

Jennifer Spinks



Found handicrafts, 1996, mixed media, various dimensions, installation view, Plimsoll Gallery, Hobart.

Announcing the first major publication
on the work of this important artist



ROSALIE GASCOIGNE
BY VICI MACDONALD

118 pages, 100 colour plates, 30 black and white illustrations, 280mm x 260mm

Publication date November 3, 1997


REGARO



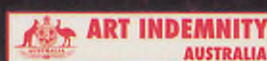
Shell
PRESENTS

REMBRANDT

A GENIUS AND HIS IMPACT



SYDNEY
ON DARLING HARBOUR



CANBERRA
NATIONAL GALLERY OF AUSTRALIA
17 DECEMBER 1997 – 15 FEBRUARY 1998
BOOKINGS: 1800 808 337

ORGANISED BY THE NATIONAL GALLERY OF VICTORIA AND ART EXHIBITIONS AUSTRALIA
Rembrandt *Man in Armour* 1655 (detail) canvas 137.5 x 104.5 cm Glasgow Museums: Art Gallery and Museum, Kelvingrove



John Firth-Smith, *If and Only*, 1993 Illustration from *Images 2: Contemporary Australian Painting* by Nevill Drury
Courtesy of the artist and Robyn Oxley 9 Gallery, Sydney

Special Book Offer from Fine Arts Press

As you may be aware, Craftsman House and *ART and Australia* have been operating as partners for the last six years. To show our appreciation of the continuing support of our subscribers we would like to offer you the opportunity to purchase a selection

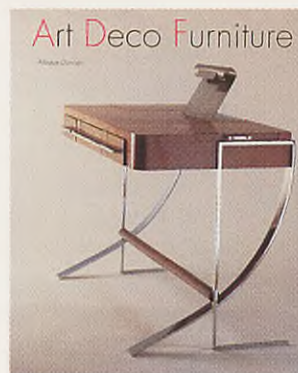
of superior quality books published by Craftsman House and other leading fine arts publishers.

If you are already, or would like to become, a subscriber to *ART and Australia*, you will have the opportunity to buy these titles at substantially reduced prices.

Included in this offer are Craftsman House limited editions, never before placed in a book club offer.

If you are not already a subscriber to *ART and Australia* here is your chance to take up a subscription immediately and thereby take advantage of these excellent offers.

If you choose not to subscribe you may still purchase the books at the full recommended retail price, with a small postal charge.



ART DECO FURNITURE The French Designers

Alastair Duncan

The term 'Art Deco' only came into general use in the 1960s, but it refers back to the great exhibition of 'Art Décoratifs' held in Paris in 1925, which presented to the world a dazzling new style that was to be the successor of Art Nouveau. The colour and monochrome photographs – almost all of them specially commissioned for this book – form a valuable portfolio of Art Deco furniture which will be of special value to those seeking comprehensive information about a design movement which has proved of lasting appeal both to collectors and to the general public.

68 plates in colour, 312 illustrations in b/w, 192 pages, 266 x 224 mm, softcover

Normal price \$49.95 ART and Australia subscriber price \$42



CHASING SHADOWS: THE ART OF KATHLEEN O'CONNOR

Janda Gooding

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

44 plates in colour, 37 illustrations in b/w, 144 pages, 286 x 254 mm, hardcover

Normal price \$65

ART and Australia subscriber price \$55



AUSTRALIAN WATERCOLOUR PAINTERS 1780 to the Present Day

Jean Campbell

For too long there has been a tendency to see watercolour as the medium of the amateur, and the watercolourist as a less 'serious' artist than the painter in oils. Nothing could be further from the truth. For watercolour is the most versatile of media, and one which requires great skill and precision of the artist. Its uses and adaptations are endless. Jean Campbell's detailed critical examination of the work of all the major exponents of watercolour in Australia over the last two centuries provides a much-needed record of this curiously neglected subject.

94 plates in colour, 51 illustrations in b/w, 384 pages, 286 x 254 mm, hardcover

Normal price \$95 ART and Australia subscriber price \$65



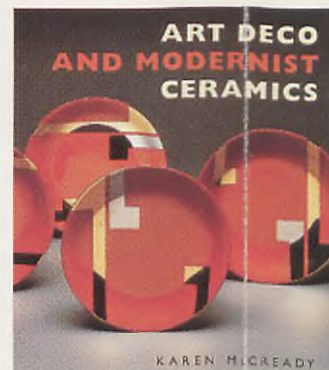
CONTEMPORARY SCULPTURE IN AUSTRALIAN GARDENS

Ken Scarlett

This superbly illustrated book examines the siting of sculptural works in Australian garden settings. The range of sculpture gardens is extensive – including the National Gallery of Australia, Canberra; Carrick Hill, Adelaide; Macquarie University, Sydney; and regional galleries such as the Museum of Modern Art at Heide and McClelland Gallery in Victoria. The works of over 40 sculptors are included.

53 plates in colour, 120 pages, 286 x 254 mm, hardcover

Normal price \$75 ART and Australia subscriber price \$55



ART DECO AND MODERNIST CERAMICS

Karen McCready

This is the first complete guide to the eclectic ceramics of the 1920s and 1930s. It explains the confusingly varied usage of terms such as Art Deco, Modernism, Art Moderne and Streamline Style. Over 200 colour photographs provide a stunning visual reference of objects both useful and decorative, chosen for their visual power, their historical significance, or their appeal to 1990s collectors and practitioners. This book also contains an invaluable A–Z guide to significant ceramicists, designers, decorators and factories, as well as a glossary of technical terms and an extensive bibliography.

201 plates in colour, 287 illustrations in b/w, 192 pages, 254 x 220 mm, softcover

Normal price \$45.00 ART and Australia subscriber price \$38



NEW VISIONS, NEW PERSPECTIVES

Voices of Contemporary Australian Women Artists

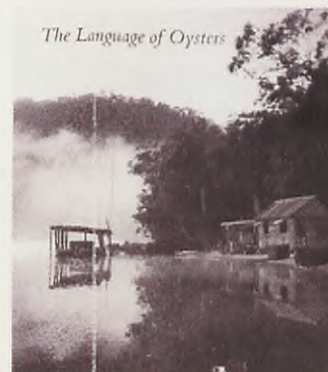
Anna Voigt

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

170 plates in colour, 312 pages, 286 x 254 mm, hardcover

Normal price \$80

ART and Australia subscriber price \$68



THE LANGUAGE OF OYSTERS

Images and Poems of the Hawkesbury

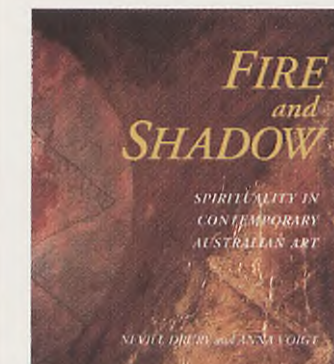
Robert Adamson and Juno Gemes

Robert Adamson is one of Australia's leading award-winning contemporary poets. This book combines his poems about the Hawkesbury River, an environmentally sensitive region of the New South Wales central coast, with evocative photographs taken by his wife, Juno Gemes, a leading Sydney photographer. These stunning photographs are reproduced in duotone.

70 duotone photographs, 144 pages, 255 x 200 mm, hardcover

Normal price \$49.95

ART and Australia subscriber price \$42



FIRE AND SHADOW

Spirituality in Contemporary Australian Art

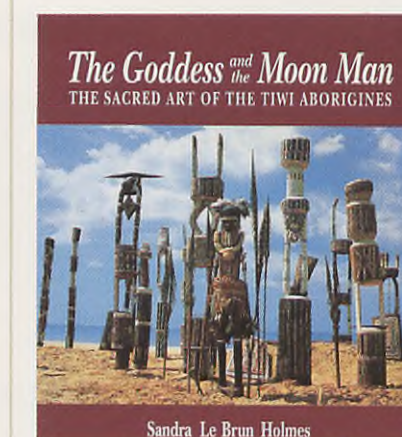
Nevill Drury and Anna Voigt

This book profiles 15 contemporary Australian artists – among them painters, sculptors, installation artists and practitioners of mixed media – and explores the ways in which spiritual ideas, experiences and themes have emerged through the creative process. The result is fascinating because the spiritual perspectives are so diverse, encompassing Roman Catholic and Afro-Christianity, Aboriginal Dreamings, apocalyptic

surrealism, archetypal 'Goddess' imagery, alchemical symbolism, and Buddhist mysticism. Featured artists include: James Gleeson • John Coburn • Rover Thomas • Mirikitjunga Millie Skeen • Gloria Temarre Petyarre • Tim Johnson.

89 plates in colour, 185 pages, 286 x 254 mm, hardcover

Normal price \$75 ART and Australia subscriber price \$65



THE GODDESS AND THE MOON MAN

The Sacred Art of the Tiwi Aborigines

Sandra Le Brun Holmes

This unique book describes and illustrates aspects of the traditional Tiwi culture that have now virtually disappeared. The tale of how man became mortal unfolds in the beautiful and dramatic story of the Tiwi Pukamani ceremony. It is illustrated with the magnificent sculptures, grave posts and bark paintings that, in the absence of a written language, preserved and perpetuated the ancient customs and religion of the Tiwi people of Melville Island.

50 plates and photographs in colour, 60 photographs and illustrations in b/w, 152 pages, 255 x 200 mm, hardcover

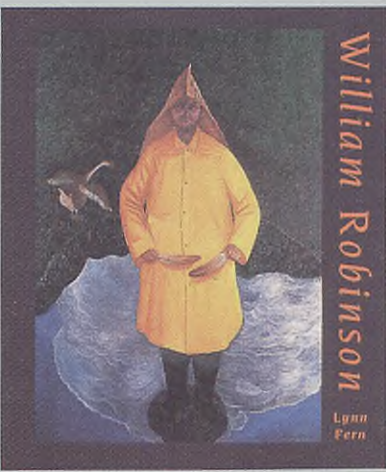
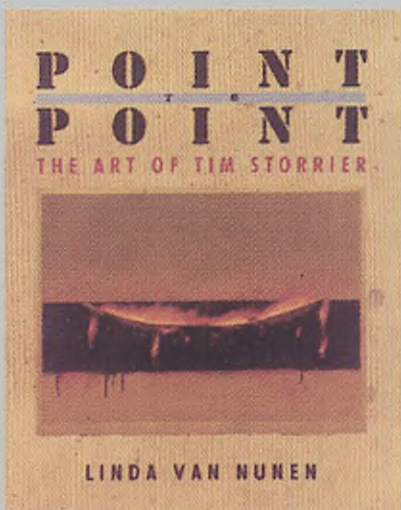
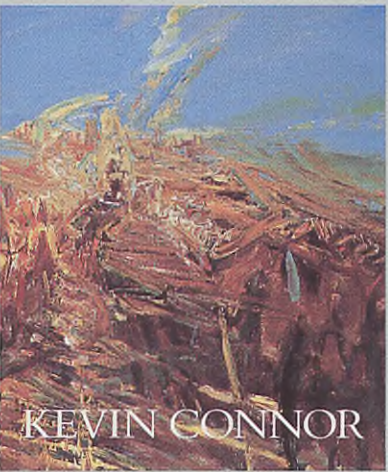
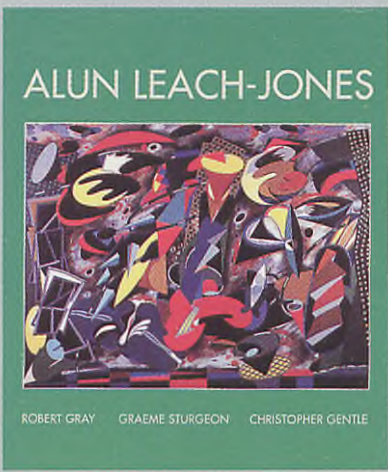
Normal price \$65

ART and Australia subscriber price \$55

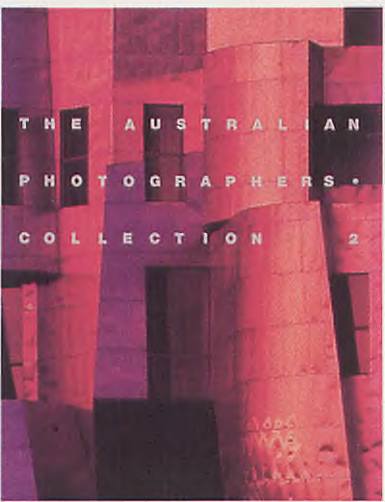
CH

ART and Australia **Subscribers' Offer**

collector's editions



All of these books are cloth bound and elegantly cased



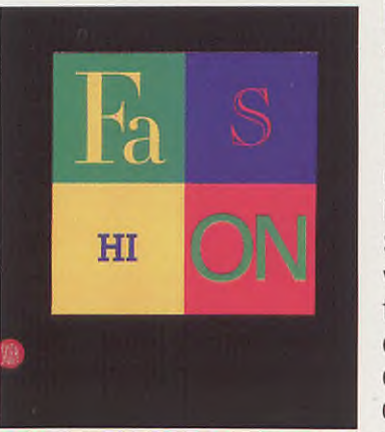
AUSTRALIAN PHOTOGRAPHERS COLLECTION VOL. 2
Edited by Robert Imhoff
This book showcases some of the best work produced by Australian professional photographers in recent years. The photographs contained in this collection have been judged by some of Australia's most successful photographers. Peer recognition is perhaps the highest professional accolade one can achieve – so to be included in this second volume, of an ongoing series, is a great honour. *The Australian Photographers Collection Vol. 2* is presented under different thematic headings including people, landscape and still life. 176 plates in colour, 208 pages, 305 x 229 mm, hardcover
Normal price \$80
ART and Australia subscriber price \$65



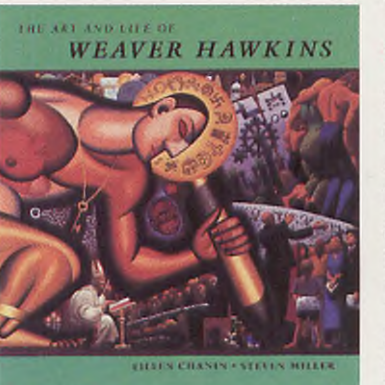
THE PIRELLI CALENDAR 1964–1997
Italo Zannier and Guido Vergani
A celebrated international gallery of photographic beauty, the Pirelli Calendar has featured such top models as Iman, Naomi Campbell and Kate Moss. Its acclaimed photographers, among them Peter Knapp, Joyce Tennyson, Robert Freeman, Norman Parkinson, Peter Lindbergh and Richard Avedon, have defined through select images a unique ideal of beauty in the world: erotic escape from reality. Now, for the first time, every page of every Pirelli calendar together with previously unpublished out-takes, are brought together in this elegant, powerful collection. 293 plates in colour, 306 illustrations in b/w, 396 pages, 280 x 280 mm, hardcover
Normal price \$125 **ART and Australia subscriber price \$100**



THE INTERNATIONAL DESIGN YEARBOOK 1997
Editor Philippe Starck
Now in its twelfth year, this unique showcase features furniture, lighting, tableware, textiles and products created over the past 18 months by designers around the world. This edition provides an up-to-the-minute review of issues characterising design today. New technology, and the need for recycling and reuse are just some of the themes that have influenced designers. Each object is fully illustrated and a reference section includes designer biographies and a list of suppliers and their addresses. 500 plates in colour, 240 pages, 288 x 235 mm, hardcover
Normal price \$115
ART and Australia subscriber price \$98



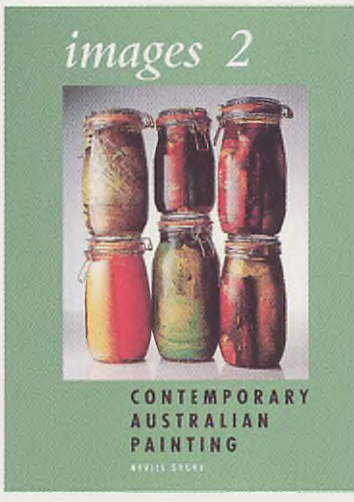
LOOKING AT FASHION
The Catalogue of the Florence Biennale 1996
Edited by Germano Celant
In 1996 the city of Florence hosted its first Fashion Biennale, directed by Germano Celant, curator of Contemporary Art at the Guggenheim Museum in New York, Ingrid Sischy, director of *Interview* magazine, and Luigi Settembrini. It was composed of seven large exhibitions held in exciting venues, including historic museums such as the Uffizi to new spaces like the Ferragamo Museum and the Leopolda Station. The purpose of this new exhibition was to examine the links between fashion and art in a contemporary society where there are no longer hard boundaries between art and design. This huge and rich book is an overview of the art and includes work from artists such as Roy Lichtenstein, Julian Schnabel, Tony Cragg, Damien Hirst and Rosemarie Trockel; musicians such as Elton John; and famous names from the world of fashion, including Rifat Ozbek, Gianni Versace, Vivienne Westwood, Calvin Klein and Alexander McQueen. 247 plates in colour, 400 illustrations in b/w, 684 pages, 280 x 240 mm, hardcover
Normal price \$132 **ART and Australia subscriber price \$110**



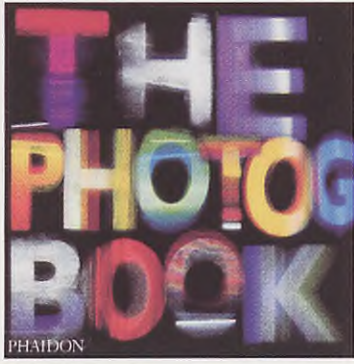
THE ART AND LIFE OF WEAVER HAWKINS
Steven Miller and Eileen Chantini
Some of the most individual paintings ever produced in Australia were those of Weaver Hawkins (1893–1977). English-born, Weaver Hawkins arrived in Australia in 1935 knowing no one, and with a background very different to that of his contemporaries. And yet, until his death in 1977 he remained a unique and stimulating influence on Australian art, a fact that has been increasingly recognised. This authoritative book is a tribute to his art and his vision. 36 plates in colour, approximately 40 illustrations in b/w, 144 pages, 286 x 254 mm, hardcover
Normal price \$75 **ART and Australia subscriber price \$62**



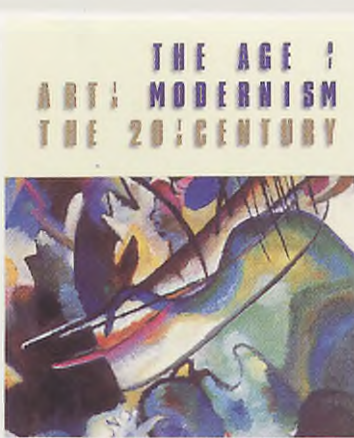
TEACHING CHILDREN TO PAINT
Karlá Cikanová
An innovative book that describes ways of introducing children to the wonderful world of colours through painting. Chapters include: Unusual Encounters with Colours • Pictures of Moods and Emotions • The Warm and Cold Palette • Tension or Tranquility in the Picture • Colour Messages from Painters • Colour and the Environment. Numerous plates in colour and illustrations in b/w, 128 pages, 270 x 210 mm, hardcover
Normal price \$29.95 **ART and Australia subscriber price \$25**



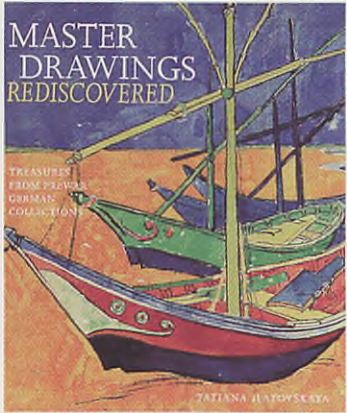
IMAGES 2
Contemporary Australian Painting
Nevill Drury
Conceived as a resource for students and general readers alike, this fine selection of contemporary Australian paintings has been compiled with a thematic perspective in mind. Drawing on works by established artists and also notable mid-career and emerging painters, this book presents a wide range of styles in order to demonstrate different creative approaches within a given category. Included are 289 reproductions in full colour, and substantial text profiles of over 250 contemporary Australian artists. 289 plates in colour, 328 pages, 364 x 257 mm, hardcover
Normal price \$120
ART and Australia subscriber price \$100



THE PHOTOGRAPHY BOOK
Since its birth over 150 years ago, photography has undergone a number of twists and turns in its progress from a practical means of documentation to an art form with its own icons, heroes, galleries and collectors. *The Photography Book* brings together 500 inspiring, moving and beautiful images of famous events and people, sensational landscapes, historical moments, ground-breaking photojournalism, insightful portraits, sport, wildlife, fashion and the everyday. Approximately 70 plates in colour, 430 illustrations in b/w, 290 x 250 mm, hardcover
Normal price \$49.95
ART and Australia subscriber price \$43



THE AGE OF MODERNISM
Art in the 20th Century
Edited by Christos Joachimides and Norman Rosenthal
The Age of Modernism presents a survey of the most significant works of twentieth century art by offering a broad assessment and new perspectives on the period. This volume focuses upon the four major themes of the 'Berliner Kunstsommer 1997' exhibition: reality and its deconstruction; language and concept; abstraction and spirituality; and dream and myth. The authors explore the complex nature of the artworks' innovative power and its significance to a changing world view. Soundly conceived essays and more than 400 colour plates are used, in addition to newly revised biographies of the exhibited artists. This compendium is an indispensable reference for students of twentieth century art. 407 plates in colour, 721 illustrations in b/w, 672 pages, 295 x 245 mm, hardcover
Normal price \$150 **ART and Australia subscriber price \$132**



MASTER DRAWINGS REDISCOVERED
Treasures from Prewar German Collections
Tatiana Ilatovskaya
Recently it became known that for nearly fifty years the State Hermitage Museum in St Petersburg has held in storage a major trove of artworks from German private collections. Taken to the Soviet Union at the end of the Second World War, these masterworks had not been seen since and were generally thought to have been lost or destroyed. Now – in this splendid companion volume and in a second landmark exhibition at the Hermitage – the public can rediscover 89 important drawings by major artists of the nineteenth and twentieth centuries. Featured artists include: Francisco de Goya • Honoré Daumier • Paul Signac • Paul Cézanne • Eugène Delacroix • Ingres • Jean-Francois Millet • Henri de Toulouse-Lautrec • Adolph von Menzel • Thomas Rowlandson • Emil Nolde • Alexander Archipenko • Vincent van Gogh. 89 plates in colour, 200 illustrations in b/w, 224 pages, 285 x 235 mm, hardcover
Normal price \$79.95 **ART and Australia subscriber price \$68**



PAINTING AUSTRALIA
A Child's Guide to Australian Paintings
Margaret Plant
This book is a young reader's introduction to the fascinating art of painting and the exciting range of Australian art. The author has selected 28 masterpieces to tell the story of Australian art from the colonial period to contemporary times. The paintings have been organised around the themes of children, families, gardens, sea and sand, the bush, the Centre and the Far North. The texts provide insight into the subjects and the spirit of art, and the way the paintings are made. Abstract paintings are included and there are a number of examples of Aboriginal art. *Painting Australia* is written as a guide to the visual experience of works of art and is ideal to read to a small child or for school-age children to read themselves. 28 plates in colour, 80 pages, 228 x 265 mm, hardcover
Normal price \$29.95 **ART and Australia subscriber price \$25**

ART and Australia Subscribers Offer

ALUN LEACH-JONES

Robert Gray, Graeme Sturgeon and Christopher Gentle

This illustrated monograph provides a major study of one of Australia's most original and important abstract artists. The book traces the evolution of his work, from his early remarkable 'breakthrough' paintings of the 1960s – the 'Noumenon' series – to the 'Compendium' series of the 1970s and 'The Romance of Death' and 'Gardens of the Voice' series of the 1980s. The monograph culminates with his ongoing series, 'Instruments for a Solitary Navigator'. 48 plates in colour, 26 illustrations in b/w, 180 pages, 286 x 254 mm, hardcover
Normal price \$395 **with print**
ART and Australia subscriber price \$199

GRACE COSSINGTON SMITH

Bruce James

Recognised for her contribution to the development of modernist idiom, Grace Cossington Smith has come to be identified by a series of striking masterpieces. Her work not only reflects the bourgeois certitude of a life devoted entirely to painting, but embraces social, political and moral issues that affected Australian history and altered the artist's vision of the world. This book includes a representative selection of paintings and drawings by Cossington Smith, a stylistic analysis of her work and a fascinating biographical narrative. 113 plates in colour, 188 pages, 335 x 263 mm, hardcover
Normal price \$195 **no print**
ART and Australia subscriber price \$110

KEVIN CONNOR

Barry Pearce

This book shows the long visual development and struggles of one of Australia's most individual artists. It traces his career from his early work to the first 'Haymarket' series in the early 1960s, the landscapes of Sydney ('Portraits of Sydney'), the unnamed portraits painted in Spain, his New York work from 1967–69, the second 'Haymarket' paintings, his portraits and the paintings from 1983–88. 58 plates in colour, 150 pages, 286 x 254 mm, hardcover
Normal price \$395 **with print**
ART and Australia subscriber price \$199

POINT TO POINT

The Art of Tim Storrier

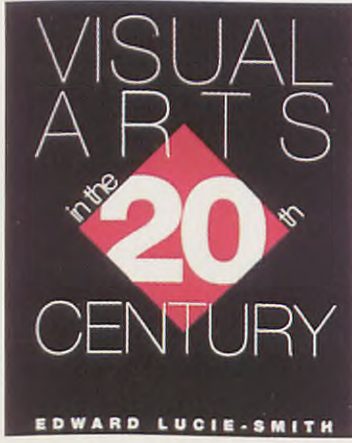
Linda van Nunen

Highly regarded, both as a painter and printmaker, Tim Storrier gained early acclaim by winning the Sulman Prize in 1968, when he was only nineteen. From early excursions into Pop Art, Storrier then began to explore contemporary Californian neo-Dadaism and the imagery of the Arizona desert, as well as the distinctive qualities of Australian homesteads, abandoned campsites and aerial landscapes. He developed a style which is now instantly recognisable. 127 plates in colour, 192 pages, 335 x 263 mm, hardcover
Normal price \$395 **with print**
ART and Australia subscriber price \$199

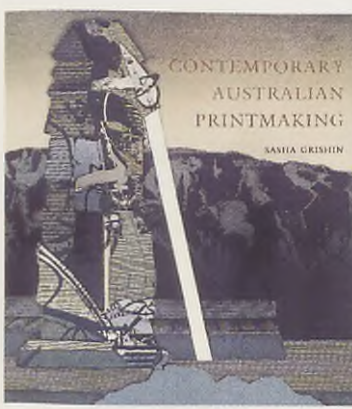
WILLIAM ROBINSON

Lynn Fern

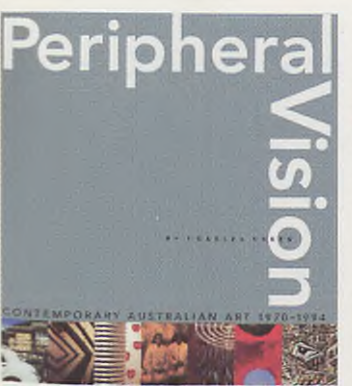
This is the first major publication on the work of the noted landscape artist William Robinson, and documents his emergence as a significant force in the Australian landscape tradition. Robinson often portrays simultaneous sensations of 'time-scale and multi-viewpoints' in his paintings, and his works extend well beyond representational imagery, combining elements of the surreal and the fantastic. 71 plates in colour, 42 illustrations in b/w, 216 pages, 286 x 254 mm, hardcover
Normal price \$395 **with print**
ART and Australia subscriber price \$199



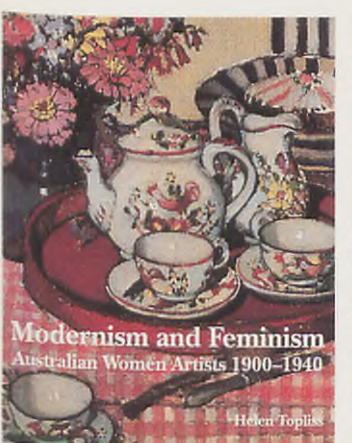
VISUAL ARTS IN THE TWENTIETH CENTURY
Edward Lucie-Smith
In this lucid history of modernism, Edward Lucie-Smith examines the historical, social and intellectual contexts that have underlain individual creativity. In this strictly chronological book readers can find illuminating affinities between approaches to art normally regarded as separate (for example Pop Art and Conceptualism). Each chapter has a fully illustrated colour timeline highlighting the key events of the decade, and outstanding and influential artworks are given a special focus in 22 'key work' feature boxes. 150 plates in colour, 500 illustrations in b/w, 11 illustrated timelines, 400 pages, 280 x 216 mm
Normal price \$79.95 (hardcover) **ART and Australia subscriber price \$68**
Normal price \$55.00 (softcover) **ART and Australia subscriber price \$47**



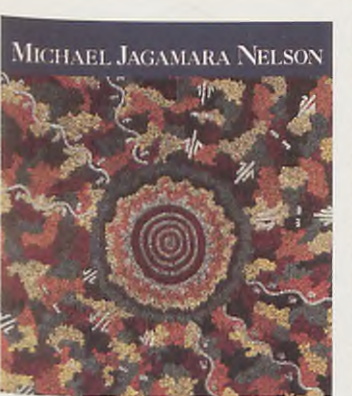
CONTEMPORARY AUSTRALIAN PRINTMAKING
An Interpretative History
Sasha Grishin
Printmaking in Australia in the 1960s and 1970s achieved spectacular prominence when a new generation of artist printmakers appeared, producing work in a wide variety of print media – work that was fresh, original and had a creative vitality. Grishin presents a convincing case for the distinctive nature of Australian printmaking and for the unique role played by printmaking in contemporary art and visual communication. 60 plates in colour, 64 illustrations in b/w, 192 pages, 286 x 254 mm, hardcover
Normal price \$80 **ART and Australia subscriber price \$60**



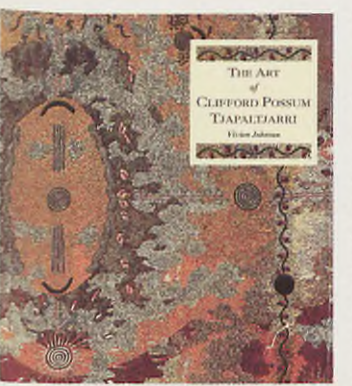
PERIPHERAL VISION
Contemporary Australian Art 1970–1994
Charles Green
Peripheral Vision offers an exploration of the ideas current in Australian art from the 1970s onwards, providing a summary of the issues that are still in flux. The broad terrain of recent visual practice is mapped and illuminated by discussion of individual artists and of the events, galleries, writers and international debates that have played a significant part in the development of recent Australian art. Featured artists include: Mike Parr • Peter Tyndall • Dale Hickey • Robert Rooney • Imants Tillers • Aleks Danko • Susan Norrie • Bill Henson • Jennifer Turpin • Western Desert artists • Tim Johnson. 80 plates in colour, 40 illustrations in b/w, 156 pages, 286 x 254 mm, hardcover
Normal price \$80 **ART and Australia subscriber price \$68**



MODERNISM AND FEMINISM
Australian Women Artists 1900–1940
Helen Topliss
This book answers the question posed by a number of male art historians and critics: Why were there so many influential women artists in the inter-war period? The period between the two wars has been recognised as crucial for women's art but it has never received a proper analysis. Helen Topliss' account establishes a female context for women's art in Australia and demonstrates how women artists belonged to a female network that fostered modernism. The author connects Australian women artists to their European artistic and social contexts, revealing Australian women artists' awareness of the issues raised by the movement for female emancipation. 108 plates in colour, 50 illustrations in b/w, 272 pages, 305 x 230 mm, hardcover
Normal price \$85 **ART and Australia subscriber price \$72**



MICHAEL JAGAMARA NELSON
Vivien Johnson
Designer of the Parliament House mosaic and painter of the BMW Aboriginal Art Car, Michael Jagamara Nelson is one of the best known Aboriginal artists in Australia. He is also a 'real Warlpiri man', an articulate exponent of Western Desert viewpoints on the internationally famous art movement in which he has played such a key role. This book interweaves the artist's perspective on his work with the social and political events that are inseparable from its strength as art. 43 plates in colour, numerous illustrations in b/w, 168 pages, 286 x 254 mm, hardcover
Normal price \$80
ART and Australia subscriber price \$68



THE ART OF CLIFFORD POSSUM TJAPALTJARRI
Vivien Johnson
This is the definitive account of an extraordinary Aboriginal artist. Over 60 major paintings, all with detailed annotations and spanning more than two decades, are represented in this volume. *The Art of Clifford Possum Tjapaltjarri* describes the development of a master painter of the Anmatyerre tribe – one of the founders and leaders of Western Desert art. In the contemporary medium of acrylic on canvas, Clifford Possum Tjapaltjarri expresses his custodianship of the ancient Dreaming stories of Aboriginal Central Australia and his own artistic vision. 63 plates in colour, 192 pages, 286 x 254 mm, hardcover
Normal price \$80 **ART and Australia subscriber price \$68**



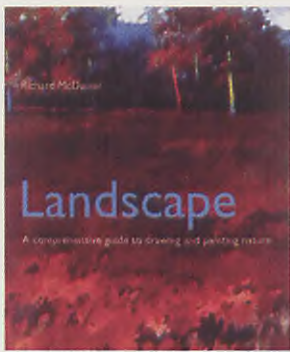
THE VICTORIANS
British Painting 1837–1901
Malcolm Warner
J M W Turner, John Everett Millais, Ford Madox Brown, Edward Burne-Jones, James Tissot and William Holman Hunt are among the Victorian painters whose work is showcased in this elegant volume. Illustrated and discussed are not only Victorian narrative and genre paintings, but also works that reflect international developments such as the European symbolist movement. From the medieval tendencies of Dante Gabriel Rossetti to the classicism of Frederic Leighton and Lawrence Alma-Tadema, Victorian painting encompassed a broad range of subjects and styles. 70 plates in colour, 100 illustrations in b/w, 270 pages, 300 x 235 mm, hardcover
Normal price \$79.95 **ART and Australia subscriber price \$68**



GOYA
Janis Tomlinson
Francisco Goya (1746–1828) has been called the last of the Old Masters and the first of the Moderns. For most of his career he was court painter to the Spanish kings, yet he also produced some of the most compelling images of social unrest ever painted. Among his works are formal royal portraits and the so-called 'black paintings', intensely private images of loneliness and despair. Janis Tomlinson attempts to explain such contradictions and to place the artist and his work in the social and political context of Spain and Europe during the period of the French Revolution and its reactionary aftermath. 167 plates in colour, 82 illustrations in b/w, 290 x 250 mm, 320 pages, hardcover
Normal price \$120.00 **ART and Australia subscriber price \$100**



KING OF THE WORLD: THE PADSHAHNAMA
An Imperial Mughal Manuscript from the Royal Library, Windsor Castle
Abdul-Hamid Lahavri
The Padshahnama ('Chronicle of the King of the World') has long been recognised as one of the greatest works made for the Mughal Emperor, Shah-Jahan, the builder of the Taj Mahal. The volume that is now in the Royal Library at Windsor Castle documents the first ten years of the Emperor's rule. It contains 44 magnificent illustrations and two elaborate illuminations, including works by some of the finest imperial artists of the time. *The Padshahnama* has remained unpublished until the appearance of the present volume. A recent conservation project has allowed all the pages to be reproduced at close to full size for the first time, in a lavish catalogue that is a fitting tribute to one of the world's greatest manuscripts. All the paintings and illuminations are illustrated in colour, with many enlarged details. These are accompanied by eye-witness accounts of the events, personalities and settings depicted. 81 plates in colour, 217 illustrations in b/w, 248 pages, 345 x 245 mm, hardcover
Normal price \$150.00 **ART and Australia subscriber price \$125**



LANDSCAPE
A Comprehensive Guide to Drawing and Painting Nature
Richard McDaniel
This sweeping reference on landscape art brings together the history of and techniques for depicting nature in a variety of mediums. The encyclopedic approach begins with a look at the historical antecedents of the genre from early European and American schools through Impressionism and Expressionism to contemporary landscape art. McDaniel then focuses on materials and methods for drawing and painting; expressive ways to describe nature's textures; the mechanics of working with oils and pastels; and the principles of landscape composition, colour, value and perspective. 250 plates in colour, 50 illustrations in b/w, 176 pages, 267 x 216 mm, hardcover
Normal price \$59.95
ART and Australia subscriber price \$50

Fine Arts Press Book Offer Order Form

Qty	Title	Normal Price A\$	Subscriber Price A\$
1	Age of Modernism: Art in the 20th Century	150.00	125.00
1	Art Deco and Modernist Ceramics	45.00	38.00
1	Art Deco Furniture	49.95	42.00
1	Australian Photographers Collection 2	80.00	65.00
1	Australian Watercolour Painters	95.00	65.00
1	Chasing Shadows: The Art of Kathleen O'Connor	65.00	55.00
1	Clifford Possum Tjapaltjarri, The Art of	80.00	68.00
1	Contemporary Australian Printmaking	80.00	60.00
1	Contemporary Sculpture in Australian Gardens	75.00	55.00
1	Fire and Shadow	75.00	65.00
1	Goddess and the Moon Man, The	65.00	55.00
1	Goya	120.00	100.00
Subtotal A\$			

Qty	Title	Normal Price A\$	Subscriber Price A\$
1	Images 2: Contemporary Australian Painting	120.00	100.00
1	International Design Yearbook 1997	115.00	98.00
1	King of the World: The Padshahnama	150.00	125.00
1	Landscape	59.95	50.00
1	Language of Oysters, The	49.95	42.00
1	Looking at Fashion	132.00	110.00
1	Master Drawings Rediscovered	79.95	68.00
1	Michael Jagamara Nelson	80.00	68.00
1	Modernism and Feminism	85.00	72.00
1	New Visions, New Perspectives	80.00	68.00
1	Painting Australia	29.95	25.00
1	Peripheral Vision	80.00	68.00
Subtotal A\$			

Qty	Title	Normal Price A\$	Subscriber Price A\$
1	Teaching Children to Paint	29.95	25.00
1	The Photography Book	49.95	43.00
1	The Pirelli Calendar	125.00	100.00
1	The Story of Art	79.95	68.00
1	The Victorians	79.95	68.00
1	Visual Arts in the 20th Century h/c	79.95	68.00
1	Visual Arts in the 20th Century s/c	55.00	47.00
1	Weaver Hawkins, The Art and Life of	75.00	62.00
COLLECTOR'S EDITIONS			
1	Alun Leach-Jones	395 + print	199.00
1	Grace Cossington Smith	195 no print	110.00
1	Kevin Connor	395 + print	199.00
Subtotal A\$			

All prices quoted in Australian Dollars

Qty	Title	Normal Price A\$	Subscriber Price A\$
1	Point to Point: Tim Storrier	395 + print	199.00
1	William Robinson	395 + print	199.00
FIVE VIDEOS COLLECTION			
1	Set of five	174.75	150.00
1	Andy Warhol	34.95	
1	Anne Leibovitz	34.95	
1	Arthur Boyd	34.95	
1	Magritte	34.95	
1	The Real Rembrandt	34.95	
Please add postage			
Within Australia: \$6.00 per order		(\$6.00)	(\$6.00)
Overseas: \$15.00 postage per book			
Subtotal A\$			
TOTAL A\$ (including postage)			

Craftsman House offers you a group of five art videos with a special price for *ART and Australia* subscribers



PHAIDON

MAGRITTE

Monsieur René Magritte

Written and narrated
by Edwin Mullins
Directed by Adrian Maben

René Magritte (1898–1967) was arguably the greatest painter of the Surrealist movement. This film analyses why the paintings he produced are so compelling, and how events in his life influenced his work. It begins by tracing his imagery back to childhood impressions, such as the magical experience of trips to the cinema, the bizarre landing of a stray hot-air balloon on the family's house and the tragic suicide of his mother when he was twelve years old. It then follows Magritte's development through his education at the Académie des Beaux-Arts in Brussels, his discovery of Futurism and the work of Italian metaphysical painter Giorgio de Chirico.

Video – 51 minutes

\$34.95



PHAIDON

THE REAL REMBRANDT

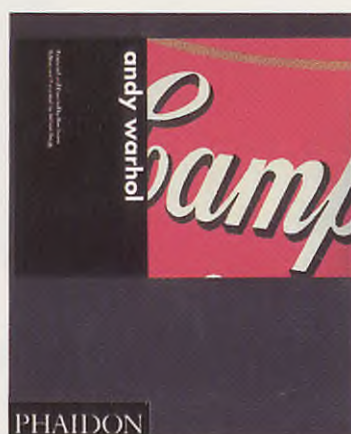
The Search for a Genius

Written by George Hulshof and
Kees van Langeraad
Directed by Kees van Langeraad
Produced by Jet Willers

Rembrandt Harmensz van Rijn (1606–69) was one of the greatest painters of all time. However, considerable controversy has arisen regarding the body of work that can be attributed to him. In this film the latest techniques of authentication are applied to works said to be by the Master. His painting and etching techniques are appraised and on-screen diagrams and comparisons with the work of other artists are used to highlight Rembrandt's own methods and determine the work of apprentices or copyists.

Video – 54 minutes

\$34.95



PHAIDON

ANDY WARHOL

Edited and presented
by Melvyn Bragg
Produced and directed
by Kim Evans

In his later career the American artist Andy Warhol (1928–87) was famous simply for being famous, so much had his own celebrity overtaken awareness of the art he actually produced. This film surveys Warhol's art and cult of the depersonalised personal image. It begins with Warhol's early success in commercial art and reaction against the prevailing tenets of Abstract Expressionism, tracing his emergence as a leading figure of the American Pop Art movement of the early 1960s. The following Warhol attracted at his New York studio – 'The Factory' – was popularly identified with the weirdest fringes of the avant-garde, and his activities as an 'underground' filmmaker are also covered here in-depth.

Video – 79 minutes

\$34.95



PHAIDON

ANNIE LEIBOVITZ

Edited and presented
by Melvyn Bragg
Directed by Rebecca Frayn
Produced by Belinda Allen

The American photographer Annie Leibovitz first attracted attention while still a student in the late 1960s. Her photojournalism came to define the style of *Rolling Stone* magazine, the cult publication of contemporary youth-culture and protest. This film combines an in-depth interview with a survey of Leibovitz's career. It draws on a wide range of material, including early home movies, an extensive sequence of her most compelling images, and commentary from Mick Jagger, *Rolling Stone* editor Jann Wenner and others who have worked with Leibovitz.

Video – 52 minutes

\$34.95



PHAIDON

ARTHUR BOYD

Edited and presented
by Melvyn Bragg
Produced and directed
by Don Featherstone

Arthur Boyd is one of the most important landscape painters to emerge from Australia this century. In this film, shot amid the spectacular scenery of the Shoalhaven river in New South Wales, Boyd talks about his work and its influences, including his early Melbourne paintings, the 'Wimmera' series, his London period and the Shoalhaven paintings. Two new paintings were commissioned especially for the film; the first, *Pulpit Rock*, painted *en plein air*, and the second, a studio work entitled *The Bathers*.

Both pictures consider man's relation to the environment – a recurrent concern of Boyd's – and the film shows the artist at work on them, painting with an acute sensitivity to his surroundings, and often using his hands instead of a paintbrush. The viewer is given a rare opportunity to watch at first-hand the working methods and creative process of a major artist.

Video – 51 minutes

\$34.95