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cover: NIGEL THOMSON, Untitled, 1993, (detail), oil on canvas, 153 x 274 cm, courtesy the artist. Photograph Willie Mobbs.



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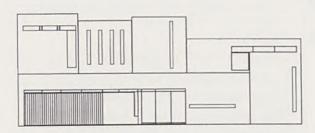
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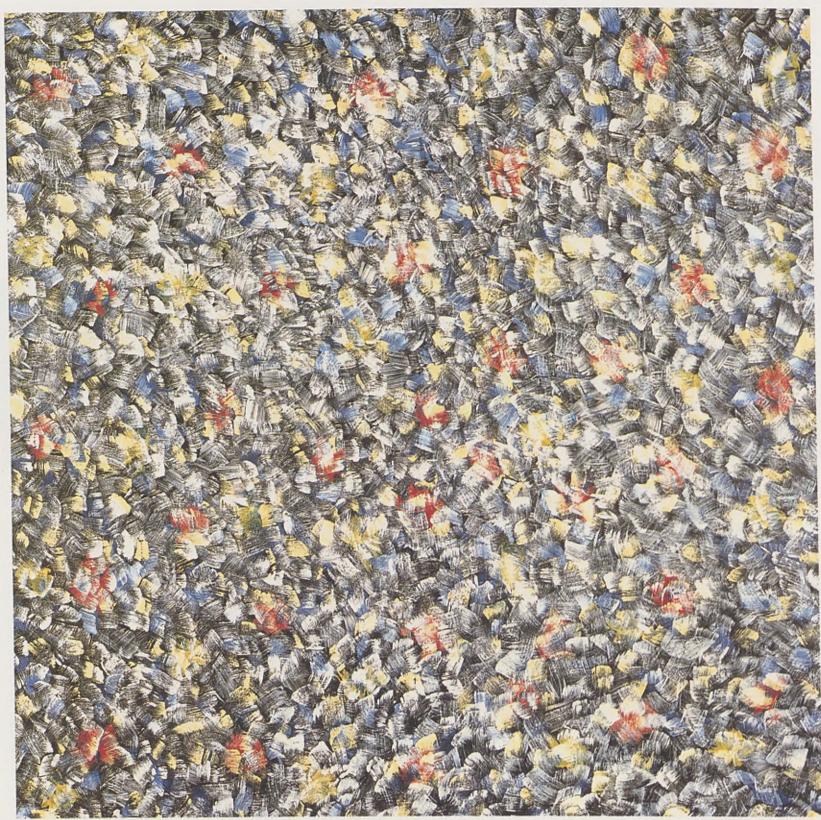
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Joe Separator (detail) 1997 oil and enamel on tarpaulin 215 x 205 cm

Jean Nampajinpa



'Fire Dreaming' 1997

acrylic on canvas 153 x 153 cm

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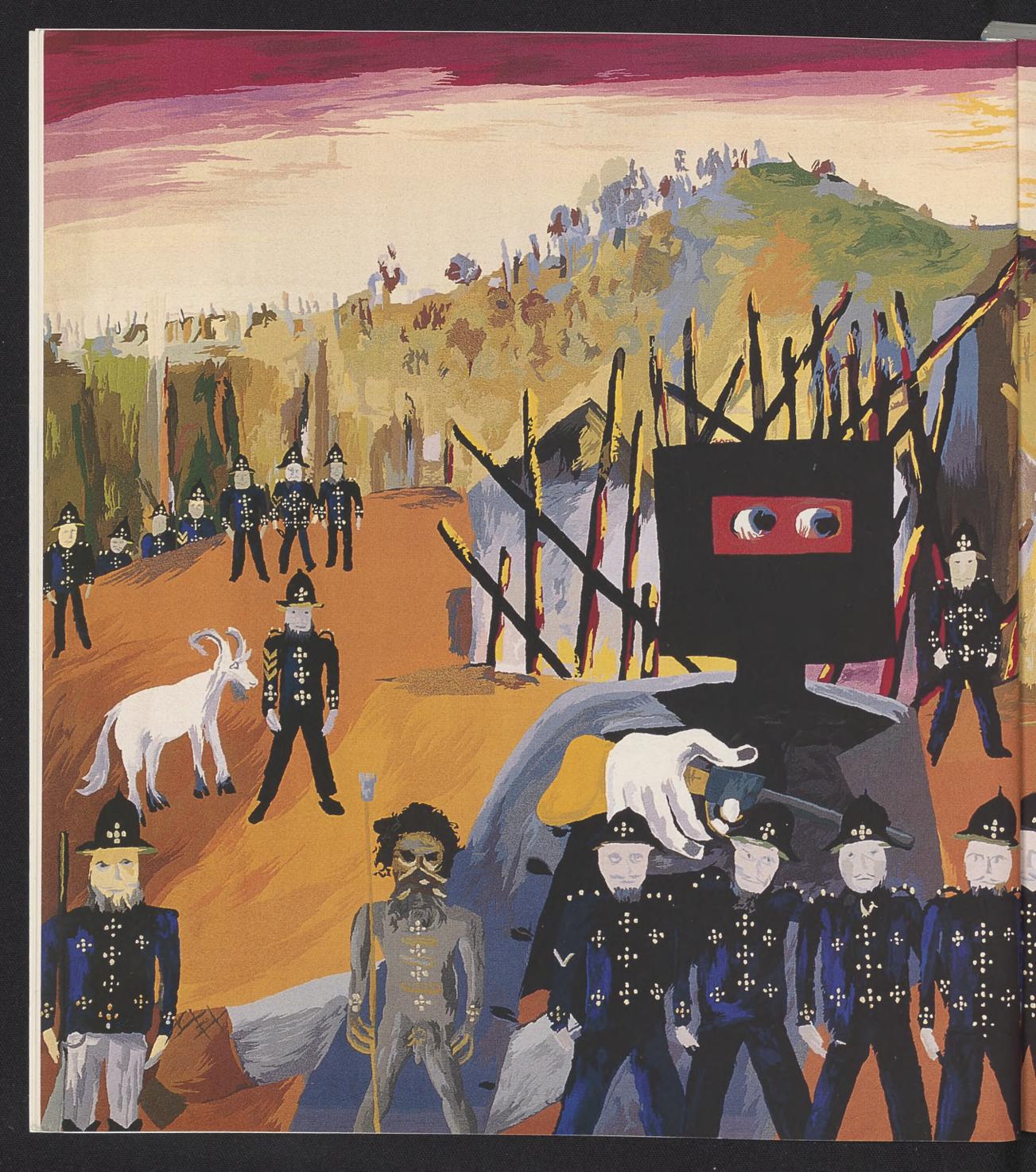
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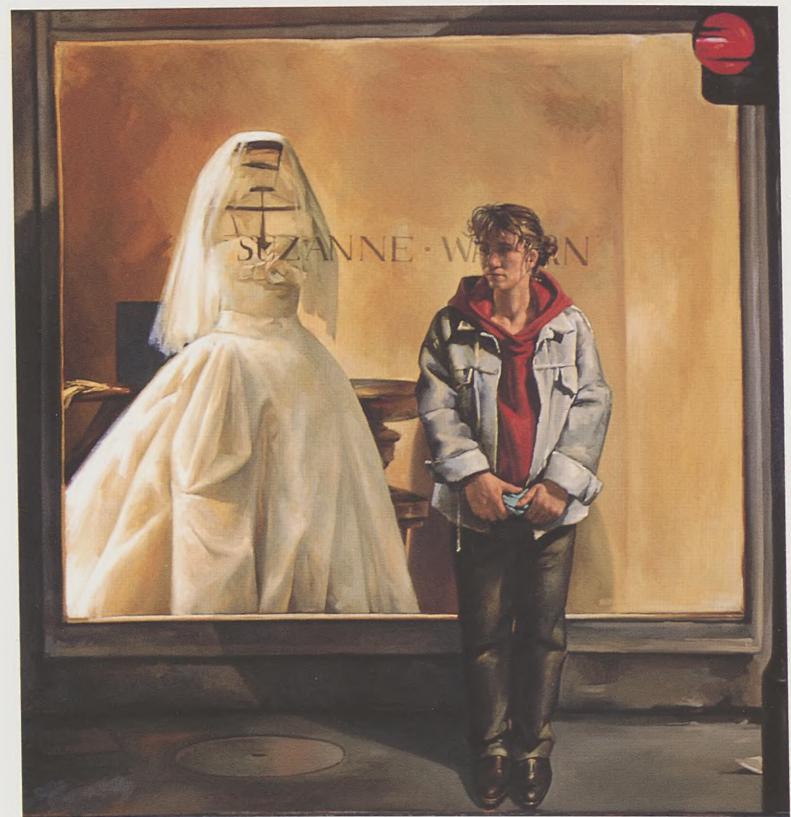


Tandava, 1997, painted steel, 181 x 176 x 76 cm

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The End of Another Day, 1997

oil on canvas, $200 \times 190 \text{ cm}$

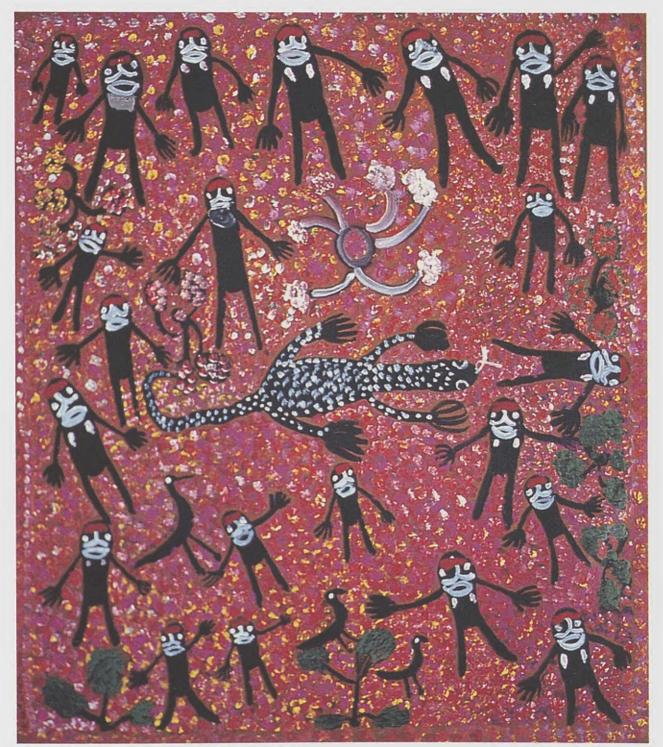
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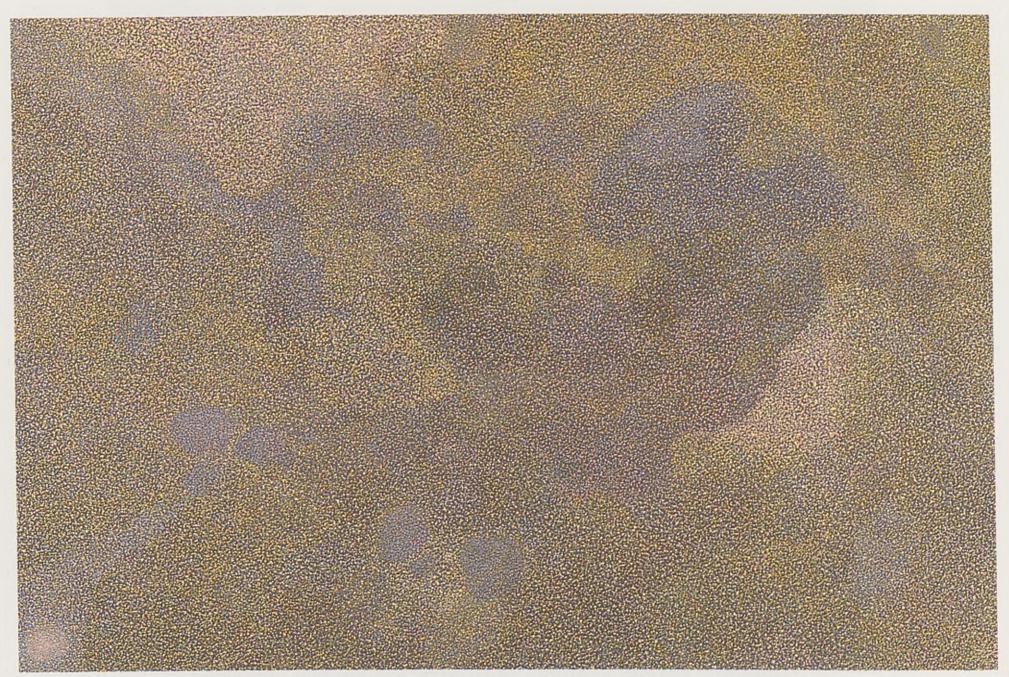
Mary Mclean, Happy Camp (Springtime in the Bush)

acrylic on canvas, 87 x 68 cm

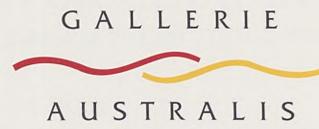
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Thorny Devil Lizard Dreaming (Watercourses & Rockholes), 122 x 183 cm, synthetic polymer on Belgian linen, 1997



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15 Knights with a Queen, 1997

oil on canvas, 90 x 120 cm

From Helen Norton's recent London exhibition 'Dark Knight of the Soul' 5 – 24 January 1998

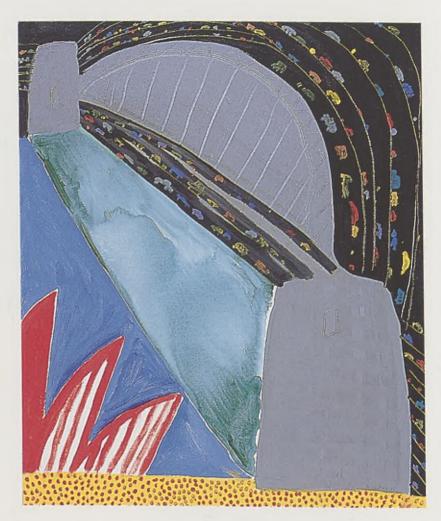
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Ken Done, Bridge and red Opera House I-IV, 1997, oil and acrylic on canvas, each 91 x 76cm.

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Family Grail Series: Songs of the Homeland, 1997

oil on canvas, 92 x 92 cm

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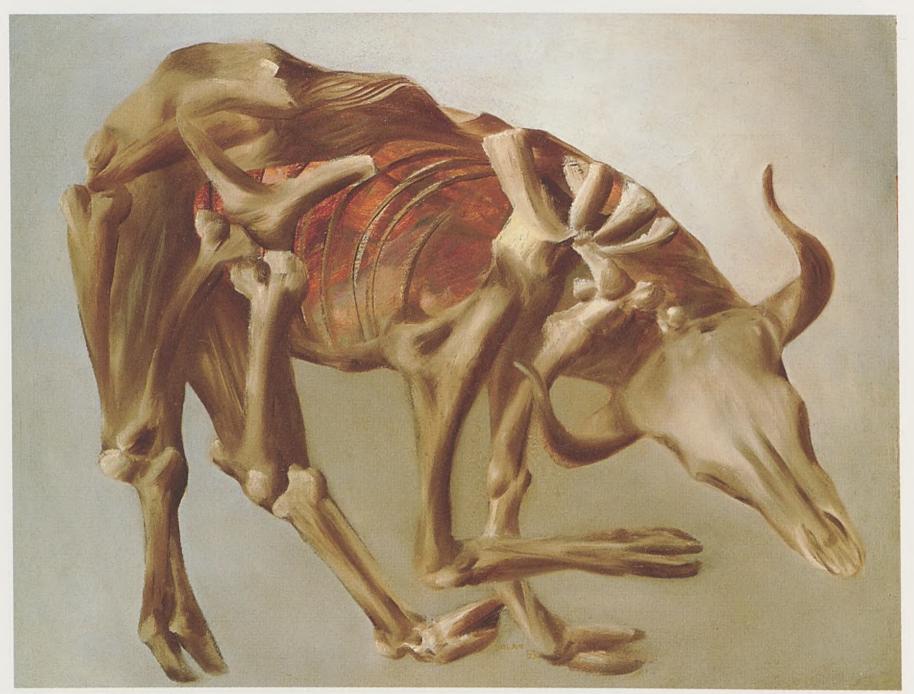
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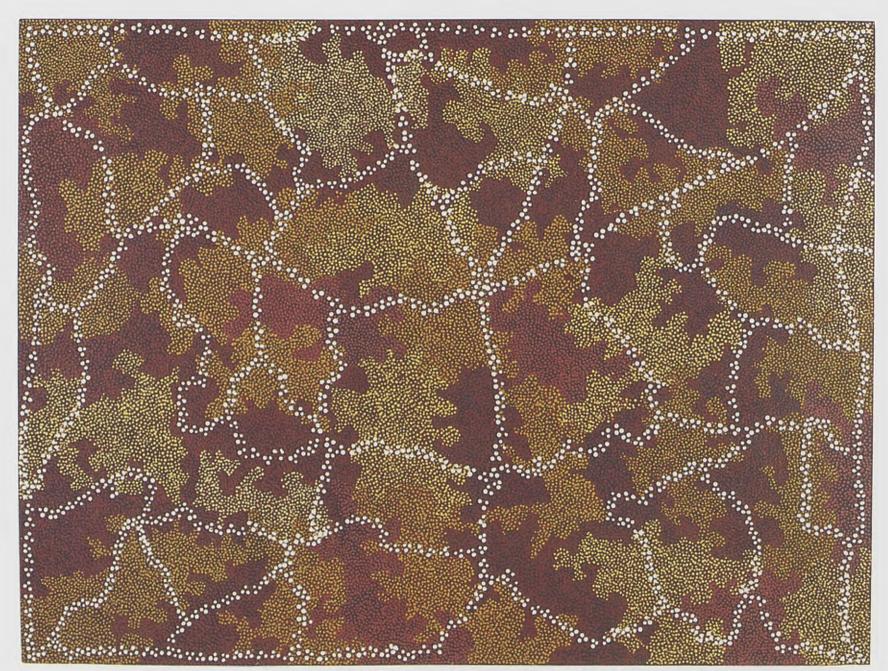


Sidney Nolan, Carcass, 1953

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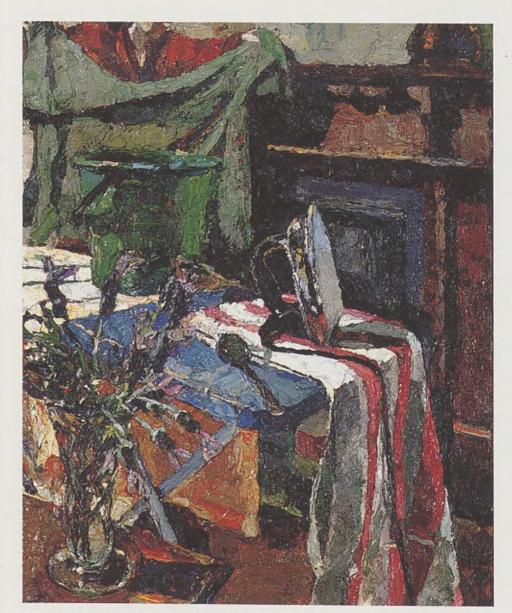
The Tweezers, 1997, yellow box, height 155 cm

'White Lite' April 1997



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Robert Barnes, The Ironing Board

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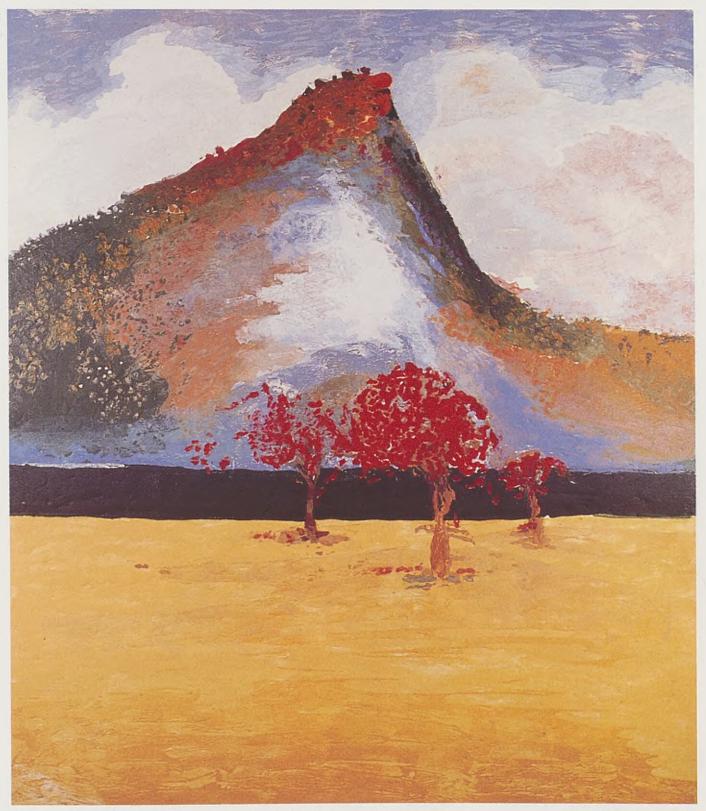
My Mother's Country, 1997

acrylic on canvas, 153 x 153 cm

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5 – 28 April

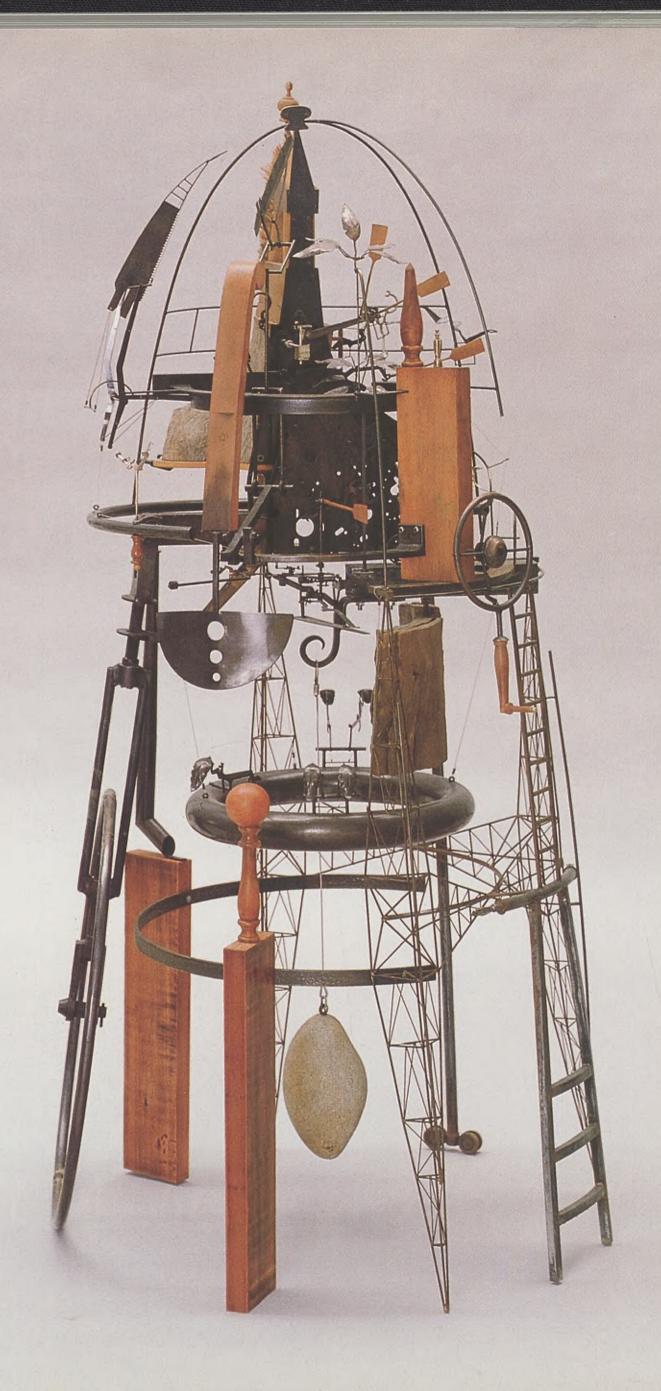
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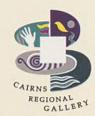
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WTW TO WS M

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This exhibition has received development assistance from the VACF of the Australia Council through NETS Victoria's Curator Grant
This project has been assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body

Image: Geoff Kleem: left, *Untitled* 1995–97, synthetic polymer paint on wood, laminex right, *Untitled* 1994, craftwood. Courtesy Gitte Weise Gallery, Sydney









AGNIESZKA GOLDA



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Packaging the theme

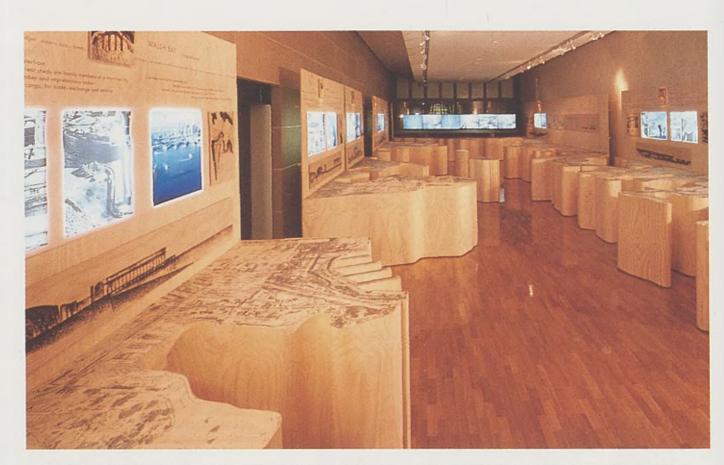
that visual art curators do not – namely, that themes are straitjackets. Paradoxically, the more abstract the theme, the less room to manoeuvre and the less space for invention. The trouble with themes is that they always end up in contrivance: big, abstract ideas, discursively presented. In these circumstances it is rare that the particular, in all its richness, gets a look in. In the preoccupation with the universality of the theme, the true universality of the particular is lost. Big themes are self-defeating since, in the end, they can mean anything anyone wants them to mean.

According to the supervising curator of Australian Perspecta 1997, Victoria Lynn, Perspecta is a biennial survey of 'the latest trends in contemporary Australian art'. Generally, however, Perspecta deals only with carefully selected trends in contemporary Australian art, namely a neo-conceptual, illustrative and 'critical' art that pre-empts criticism by making criticism part of the package.

The rhetoric surrounding this officially endorsed art is replete with words like discourse, dialectic, dialogue and mediation. Ironically, however, it rarely communicates. This is because communication is a joint negotiation of meaning whereas the art I am referring to is determinedly hermeneutic. You either get the message or you don't participate.

For Perspecta 1997, Victoria Lynn opted for the grand theme, 'Between Art and Nature'. However, she built in a fail-safe device by holding the event in eighteen organisations spread across the city of Sydney (and as far away as Campbelltown and Casula Powerhouse) and combining a range of exhibitions, conferences, performances and radio broadcasts, with each organisation hosting its own activities.

The benefits of this decision were threefold. Firstly, it created the mood of a festival, woven into the day-to-day life of the city. Secondly, the net was cast widely enough to encourage



MICHELLE ANDRINGA, LIZ COTTER, PETER EMMETT, RICHARD LePLASTRIER, SAM MARSHALL, FIONA PAUL, RODERICK SIMPSON, KATHLEEN TONKIN, GARY WARNER, Harbourings I: remaking industrial landscapes, 1997, digital media, plywood and graphic installation, dimensions variable, courtesy Museum of Sydney on the site of the first Government House. Photograph Christopher Snee.

accident, serendipity and eccentricity, thereby counteracting the dubious thematisation. Finally, it resulted in events and exhibitions that were concentrated and digestible.

Another problem with exhibitions based on abstractions like 'art' and 'nature' is that they have trouble emerging from their cocoon of semantic amniotic fluid – rather like Goethe's Faust who sits down to translate the Bible, but never gets past the first sentence and the problem of translating the Greek word *logos*. In short, do we ever get past asking what art and nature really mean?

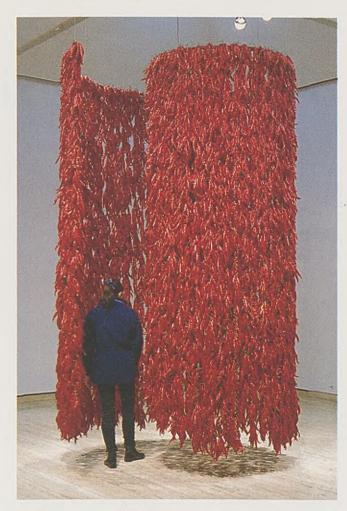
In the case of Perspecta 1997 the answer was generally no, with much of the work either numbingly obvious or impenetrably arcane. The most successful elements were those that avoided a literal engagement with the theme and, instead, responded intuitively. Invariably, they had more to do with artifice than nature – paintings rather than installa-

tions, for example.

An exception was the collection of weavings from Arnhem Land which were part of the 'Web Sites' section of Perspecta at the Art Gallery of New South Wales. As artefacts from a traditional society, these mats, string bags, dillybags, fish traps and necklaces are not only metaphors for a whole cosmology, but are essentially artless.

'Harbourings: Remaking Sydney's Industrial Landscapes', at the Museum of Sydney, was another case in point. Sydney Harbour is implanted in every Australian's brain, the image amplified by the very juncture Perspecta set out to explore – namely, the cultured shoreline as it meets the organic mass of water, with its inevitable calligraphy of flotsam and jetsam. The core of this show was a collaborative installation made of wood, *Harbourings I: remaking industrial landscapes*, 1997, representing the meeting of industrial





above: ANITA GLESTA, Eco of Faraday Wood, 1997, tree stumps, steel, native sea grass, melaleuca seedlings, rubber tyres, dimensions variable. Photograph courtesy Art Gallery of New South Wales. above right: LAUREN BERKOWITZ, Follies, 1997, (detail), chillies, banksia, lavender, welded steel frame, 200 x 400 x 250 cm diameters, courtesy Karen Lovegrove Gallery and Roslyn Oxley9 Gallery, Sydney. Photograph courtesy Art Gallery of New South Wales.

Sydney and the Harbour. Together with Anne Graham's Harbourings III: the cooling tower, 1997, this installation eschewed interpretation and allowed viewers to make their own connections based on images drawn from everyday reality.

Anita Glesta's Eco of Faraday Wood, 1997, an installation of logs suspended on steel frames and fringed by a garden of seagrass planted in rubber tyres, was situated near the herb garden in Sydney's Botanical Gardens. It is described in the catalogue as 'an emotionally charged commentary on humanity's disregard for nature'. Its success lay not in this kind of critical intervention, however, but in the way it intervened in that particular space – a popular recreational area where the flora has become increasingly cultivated and manicured. Set on a gentle slope, Glesta's logs were a reflection of the environment.

A similar visual conundrum, leading to intellectual reverie, was Elizabeth Gower's suite of collages, Chance or design, 1995-96, at the Museum of Contemporary Art. These emblematic shapes - circles of snakes, ovoids of beetles, fish, butterflies, crustaceans, shells

and flowers - are made from cut-out images of flora and fauna from books. Consolidated into their respective shapes, the elements of these pictures are not recognisable from a distance, except as images of compressed energy.1 Gower's collages are metaphors for nature as a complex, dynamic and extraordinarily variegated phenomenon.

Nearby, Vera Möller's my wild life, 1996–97, also set up expectations, only to confound them by presenting the detritus of her personal life as art objects and playing with the potential for artifice in the 'naturalness' of ordinary life. But it was just as well that Möller's work was not exhibited with the Arnhem Land weavings. Where the weavers celebrate art in the ordinary, Möller's objects were testimony to the despair of a culture alienated from the generative union of hand, eye and material.

The most successful work in Perspecta was that which privileged the aesthetic over the discursive. Lauren Berkowitz's Follies, 1997, at the Art Gallery of New South Wales, for example, was a somewhat self-conscious installation consisting of a floor-to-ceiling shower

of lavender, a cylindrical maze of chillies and a wall of banksia. It offered a heady mix of colour, monumental form and olfactory provocation with an aftertaste of whimsy.

At the S. H. Ervin Gallery, on the other hand, Deborah Russell's three oil paintings on linen were exquisitely realised objects with a delayed action message, sufficiently elusive to remain intriguing. Great moments in arboreal history, 1997, for example, combined references to romantic landscape painting with the notion that even nature has a history.

In its own terms, at least, Perspecta 1997 was a success, providing a variety of manageable events and exhibitions, often as entertaining as they were provocative. As an avant-garde event, however, Perspecta remained beyond criticism and what you gained from it depended on what team you were barracking for.

1 See reproductions in Gary Catalano's interview with Elizabeth Gower, Art and Australia, vol. 34, no. 1, 1996, pp. 98-105.

Australian Perspecta 1997: between art and nature, various Sydney locations, August -September 1997.

Paul McGillick

Biennale highlights

he Venice Biennale is the oldest and most prestigious contemporary art event on the international calendar. Staged principally in two large sites, the Giardini di Castello and the Corderie dell'Arsenale, as well as in museums and galleries dotted throughout Venice, it is the largest exhibition of contemporary art in the world. The Biennale's pavilions, built at various times throughout the century by each of the approximately forty-seven participating countries, are themselves noteworthy. Many are spectacular examples of the architectural style of their period although others, such as the Australian pavilion built in the late 1980s, are very disappointing. Melbournebased architect, Philip Cox, adapted the design of the Australian pavilion from one of his well-known beach houses, and presented

it to the nation free of charge. Curators have had to struggle ever since with the legacies of Cox's largesse. While the pavilion would be fine as a beach house, it has serious limitations as a showcase for Australian art. The government cost-cutting exercise that surrounded this building has created a litany of headaches for curators and disappointment for the thousands of visitors who trudge to Venice like pilgrims to see our heritage on show.

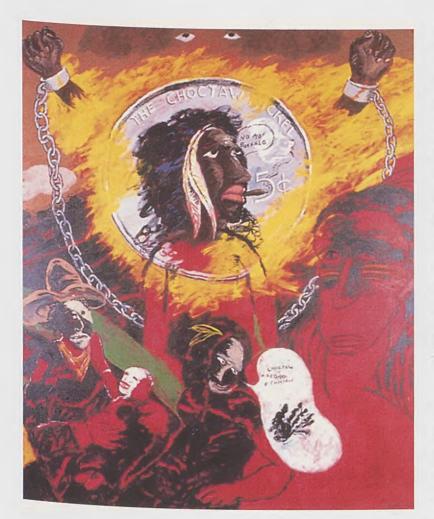
The Venice Biennale is a major threemonth event and one that angry, grungy young men and women on the cutting edge of contemporary art love to hate. Such critics argue that the Biennale showcases artists whose substantial reputations discount the need for more exposure. The argument that these artists choose to exhibit samples of their earlier, more interesting work, is borne out to some extent in the 47th Biennale by the inclusion of familiar works by Julian Schnabel, Jim Dine, Francesco Clemente and Enzo Gucci. It must be acknowledged, however, that one of the strengths of this Biennale was the sheer number of significant contemporary artists that Germano Celant was able to assemble after being appointed curator only four months before the exhibition opened.

Despite its reputation for conservatism, a number of works were surprisingly dissonant and hard-hitting. There was some important new work by Mario Merz, Gerhard Richter and Ed Ruscha, as well as a number of other very beautiful, inspirational pieces, such as Untitled (orange bath), 1996, by British artist Rachel Whiteread. This work was the most seductive sculpture I have ever seen and won Whiteread the prize for best young artist. Classical in its conception, Untitled (orange bath) appears to be made from old materials. It is only after you have actually touched its plastic and rubber that the Roman feel of the work is undermined in favour of a harmony between high art and the everyday.

Marina Abramovic, known to Australians for her collaborative performance work with her former partner Ulay, performed a solo work of real vigour and beauty. Abramovic was initially banned by her home country, the former Yugoslavia, from performing in the Biennale, but after the intervention of Germano Celant, her politically engaged piece, Balkan baroque, went ahead. In this performance Abramovic sat in the centre of a large barn-like space surrounded by copper tubs of bloody water. Dressed in a flowing white gown and perched on a pile of rotting animal bones, she sang songs of her homeland in a mournful and plaintive tone while using a scrubbing brush to endlessly clean the bones arranged before her. Two videos played simultaneously behind Abramovic throughout the



Australian pavilion, 1997, 47th Venice Biennale. Courtesy Art Gallery of New South Wales.



ROBERT COLESCOTT, Choctaw nickel, 1994, acrylic on canvas, 213 x 182 cm, New School for Social Research, New York.

performance. One presented the seductiveness of war, and the other a pseudo-scientific discourse about rats and wolves from behavioural psychology. By the third day of the performance the stench from the rotting flesh was overpowering – a metaphor for the moral stench of 'ethnic cleansing'. Abramovic was awarded the Golden Lion, the grand prize of the Venice Biennale, for this brave and intellectually demanding performance.

Robert Colescott, an African-American artist based in Arizona, demonstrated the United States's preparedness to represent itself with an artist whose vision of America is critical to say the least. In a style which makes reference to the Fourteenth Street painters, to Berliner Georg Grosz, and to the political arts of mural painting and cartoons, Colescott exhibited large paintings full of disturbing juxtapositions and narratives about racism, miscegenation and sexual excess. Colescott's experience of watching the great Mexican communist artist, Diego Rivera, work on the Pan American unity mural at the Golden Gate International exposition on Treasure Island in

San Francisco Bay in 1940, has clearly influenced his work. Engaging with the history of America after Columbus, Colescott, like Rivera, tells stories about the experience of people who did not reap the benefits of the American Dream. Working with the memories of African-Americans, Native Americans and others of non-Anglo descent, Colescott presents a different version of the modern history of the United States. He has emerged as an important voice in a postcolonial tradition that has struggled to find an international presence.

The work in the Australian pavilion fell somewhere between the overtly political and overtly aesthetic art of much of the best work in the Biennale. While the colourful canvases of Judy Watson, the bold paintings of the late Emily Kame Kngwarreye

and the weaving of Yvonne Koolmatrie was impressive, the pavilion proved an unyielding space, and one could not fail to sympathise with the curators and the problems they faced. The Australian selection was difficult to read, except as a postcolonial discourse

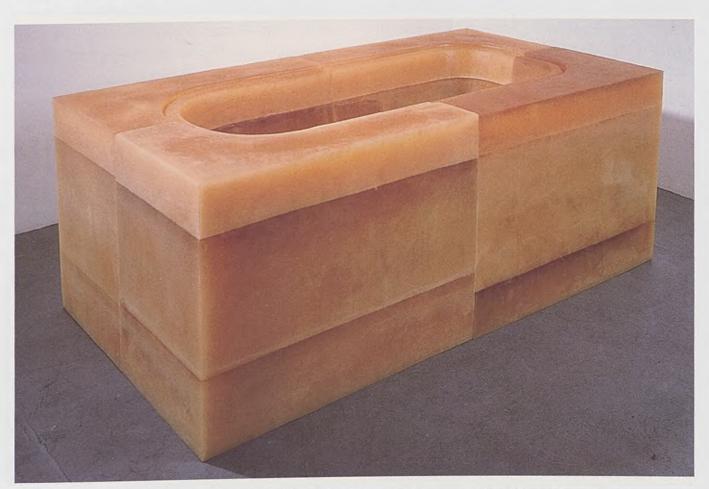
opposing authenticity and hybridity. The curators seemed to be constructing an argument about the existence of 'authentic' Aboriginal art and setting the work of the artists on show against the more politically engaged and hybrid work of other Aboriginal artists in Australia. The dedication of the exhibition in the Australian pavilion to the memory of Kngwarreye, the great artist of Utopia, was a fitting and moving gesture.

47th Venice Biennale, 15 June – 9 November 1997.

fluent: Emily Kame Kngwarreye, Yvonne Koolmatrie, Judy Watson. National tour of Australia's representative exhibition at the 47th Venice Biennale: The Art Gallery of New South Wales, 20 December 1997 – 23 February 1998; The Drill Hall Gallery, Canberra, 13 March – 3 May 1998; Australian Centre for Contemporary Art, Melbourne, 5 June – 5 July 1998; Tasmanian Museum and Art Gallery, 17 July – 6 September 1998; Tandanya, Adelaide, 26 September – 8 November 1998; Art Gallery of Western Australia, 20 November 1998 - 23 January 1999.

Jeanette Hoorn

Dr Jeanette Hoorn is an art historian and critic who teaches at the University of Melbourne.



RACHEL WHITEREAD, Untitled (orange bath), 1996, rubber and polystyrene, 80 x 207 x 110 cm, Saatchi Collection, London. Photograph Mike Bruce, courtesy The British Council, London.

Negotiating complexity

his was the tenth documenta to be held at Kassel in Germany. From 1955, the year of the first documenta, until 1989, when the Berlin wall came down, Germany was a divided nation. The recent show, only the second since reunification, reflected - as Catherine David, its artistic director, writes in her introduction to the 'documenta X' book - some of the political changes that have occurred worldwide since the ending of the Cold War: the reconfiguration of national interests within Europe, the globalisation of economic markets, the resultant upsurge of national and regional feeling, the realignment of power between the United States, Europe and Asia, and the continuing uncertainty surrounding the Arab, Muslim and African worlds. Kassel, David writes, 'now located in the center of a reunified Germany and seriously affected by the current recession, can appear as the 'exemplary' site of an entire range of rifts and displacements, and as the focus of a political and aesthetic inquiry that we have attempted to inscribe in the very structures of 'documenta X'.'

It was a determinedly and ambitiously political show, cerebral rather than purely

visual, offering no easy sensual gratifications. Like the problems it addressed, it was complex, multi-layered and dispersed. It spread throughout the city from the former railway station at the centre of Kassel, down into subterranean passages and on to the Museum Fridericianum, the Ottoneum, the Orangerie and the banks of the river Fulda. It inhabited many sites: the wall, street, billboard, page, screen and the World Wide Web. There were films, lectures, videos, theatrical performances, and one hundred guest speakers giving their opinions in the forum of one hundred days.

Catherine David conceived 'documenta X' not as an exhibition of contemporary art but a 'manifestation culturelle'. The show itself could be entered in several ways, yet never wholly discovered or possessed. You could experience the event via the 'documenta X' website or the huge 'documenta X' book, or by journeying to Kassel itself and literally moving from site to site. I sampled each of these approaches by turn, in a manner that was necessarily incomplete. 'Documenta X' seemed simultaneously to invite and to deny the pos-

sibility of total entry and total knowledge, drawing you in, yet – through its very complexity – keeping you at a distance, like a hypertext with further dazzling options always on offer.

Lothar Baumgarten's photographic work was installed at the former railway station in Kassel, and included archival material, mainly photographic images, which were an intimate diary of his time spent with the Yanomami, an Indian tribe in Venezuela, in 1978. These pictures were not taken in search of exoticism, but as records of everyday experience with another culture. From a very young age, Baumgarten has been drawn to anthropology and has developed an interest in the 'other' of western culture. The material installed in the railway station, however, was not collected as an analytical study. The photographs seem instead to be snapshots of his friends the Yanomami.

Over many years the architect Aldo van Eyck has looked at communities from other cultures, and at the physical structure of villages from the Sahara desert in Africa to Indian communities in South America. His



JEFF WALL, Milk, 1984, (detail), transparency in light box in vitrine, picture: 188.7 x 229 cm, vitrine: 251 x 600 x 100cm, FRAC Champagne-Ardennes, Reims.



HELEN LEVITT, New York, 1939, black-and-white photograph, vintage print, 17.8 x 26.3 cm, Laurence Miller Gallery, New York.

Otterlo diagram of 1959, exhibited at the Museum Fridericianum, relates these structures to the three architectural traditions central to his own creative beliefs: a Greek temple for the classical tradition, immutability and rest; a counter-construction of Van Doesburg for the modern tradition, 'change and movement'; and a Pueblo village from New Mexico as 'the vernacular of the heart'. Van Eyck believes that the three traditions should not be thought of as mutually exclusive but as together encompassing 'a formal and structural potential sufficiently

fertile to produce variable answers for the complex reality of human relationships'.

This optimistic and utopian view was at variance with the images of alienation, conflict, desolation and dereliction that prevailed throughout 'documenta X'. The impact of these images was often strengthened by their surroundings. This is particularly true of those installed in the city's bleak and dimly lit underground passageways. The images of displacement by French artist Suzanne Lafont, for example, were glued to these subterranean walls as posters. Each poster represented the long migration of guest workers from Istanbul through Belgrade, Budapest, Vienna and Frankfurt.

In another subterranean passage, Jeff Wall's Milk, 1984, a large-format colour transparency in a light box, accentuated the shabbiness of the dingy corridor. A man is shown squatting against a sunlit wall, jerkily holding a paper carton from which - frozen by the camera lens - milk cascades upwards in a fine lacy spray. The squatting figure is, in a sense, at home in this desolate place, and the spilt milk, bursting like an explosion from its container, is particularly suggestive.

One of the galleries in the Fridericianum is entirely taken up by Wall's photographs of men and women going about their daily tasks. These are large works: Housekeeping, a black-and-white photograph of 1996, measures 192 x 258 cm, and other works, including Cyclist, Passerby, Citizen and Volunteer, are of similar dimensions. Wall, like Manet before him, is a painter of modern life, but with a



JOHAN GRIMONPREZ, Dial H-I-S-T-O-R-Y, 1995-97, video installation.

camera. In the high-ceilinged gallery these larger-than-life photographs had the magnificence of Old Master paintings, but with a pervasive contemporaneity and black humour.

In the next gallery was a series of Walker Evans portraits of 1938-40, photographed in the subways of New York: the perfect choice for an exhibition which concentrated so intensely on images of urban life. People from the inner city were also the subject of Helen Levitt's photographs, this time the inhabitants of the run-down Harlem of the 1940s. Hans Haacke's images of the slum quarters of Harlem and the lower East side were, in contrast to Levitt's, of empty tenements, real estate which had changed hands with immense profit to those who skilfully bought and sold. Shapolsky et al. Manhattan Real Estate Holdings, a Real Time Social System, as of May 1, 1971: Photographs of New York was an installation of serial photographs of 146 tenements accompanied by two location maps. The installation included precise documentation of the purchase and sale prices of these tenements, the financial gains accruing from these transactions, the social status and business connections of the various parties concerned, and the deprivations inherent in a class system.

'Documenta X' was full of contrasts and parallels: visual, theoretical, social and political. From the imposing magnitude of Wall's images, one moved to the snapshot photo-

graphs by Gerhard Richter. They made up an almost floor-to-ceiling, wall-towall installation entitled Atlas, a work in progress which began in 1962. There were 5000 images from 1945 to 1996 in this installation. The photographs included landscapes, cityscapes, concentration camps, pornographic images, family snaps and portraits. Atlas was like a visual diary, each set of photographs providing clues to the shape of a life, or group of lives.

'Documenta X' was as much about video as static installations. Of the videos, Johan Grimonprez's Dial H-I-

S-T-O-R-Y, 1995-97, was shattering to the mind and senses. A critique of reality shaped by the media, the video was a collage of archival footage of aeroplane hijacks, electronic and digital images, media photographs, clips from science fiction films and Grimonprez's own film footage. The commentary on the sound track was based on passages from two Don DeLillo novels, White noise and Mao II. I took refuge in the Richard Hamilton installation of seven computer-assisted interiors which made up a portrait of his house. The technological mastery of each image was beguiling and disconcerting as it offered a play between virtual and actual spaces.

This documenta offered a space for reflection and a critical analysis of historical events and artistic practice. It was openly polemical and forced viewers to focus beyond the scale of plastic values. Above all, it asked viewers to think. The forms of 'thought' this 'documenta X' provided were sometimes rowdy or superficial, but their cumulative force and energy was remarkable, leaving us, at the very least, with a plenitude of memorable and, at times, haunting images.

documenta X, Kassel, Germany, 21 June - 28 September 1997.

Grazia Gunn

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

Victoria's Rembrandts

Framing

n 1954, Daryl Lindsay, then director of the National Gallery of Victoria, commissioned a frame from the London frame-maker, Pollak, for the recently acquired Rembrandt, Portrait of a white-haired man, signed and dated 1667. Unlike Lindsay's reframing of the Gallery's Australian painting collection (where he replaced individual, strong, ornamental late nineteenth-century frames with a lean, aesthetic style taken from Whistler), with the Rembrandt he opted for overwrought historicism. Stepped corners and applied ripple mouldings, darkened wood and gold edges gave an imposing painting an overstated frame.

Perhaps no other painter has experienced such diverse critical attention and constant reappraisal as Rembrandt. The presentation of his paintings, from their restoration through to their framing, mirrors this complexity. In 1954 framing Rembrandt meant taking an elaborate rendering of an assumed historic precedent. The painting had come to the collection in 1951 with a nineteenth-century

classical revival frame. Labels on the reverse suggest this frame was on the painting at least as early as 1930. It reflects a previous century's taste for robust gilded ornament, without reference to historical precedent. In doing so it acknowledges the framing of the painting as an aesthetic preoccupation.

Nevertheless, to contemporary museology, neither of these solutions is adequate. In 1984 the Rijksmuseum staged a pivotal exhibition, 'Prijst de Lijst', examining the issues related to framing Dutch paintings in the Golden Age.² The exhibition led to a spate of reframings for the Rembrandt exhibition which toured Berlin, Amsterdam and London in 1991–92.³

For the exhibition 'Rembrandt: A Genius and His Impact' at the National Gallery of Victoria in 1997, we looked again at the framing of *Portrait of a white-haired man*. By now Lindsay's frame was looking tired and false, especially with the more complete view of seventeenth-century Dutch styles that had emerged in 1984. Much was no longer better. The frame, with its fiddly detail, distracted our eye

from the painting. We set about finding a replacement that more accurately acknowledged historical precedent while responding to the pictorial needs of the painting. As a result the painting is now presented in the third frame it has carried this century. Almost austere in comparison with the previous two, it is based directly on a portrait frame from 1665.⁴ It is a simple, uniform, ebonised timber moulding. It reflects a new appreciation of historical accuracy but in doing so engages in an entirely different aesthetic discussion.

Authenticity

In 1933 one of the first infra-red photographs used in the reading of a signature on a painting was made by A.P. Laurie of *Self portrait* by Rembrandt. It showed an image of two signatures and two dates, Rembrandt 1660, in the centre right of the painting and resolved the question of what the date was, posed by Sir Charles Holmes in the *Burlington Magazine* earlier in the year.⁵ By the end of the year the painting was in the collection of the National







REMBRANDT VAN RIJN, Portrait of a white-haired man, 1667, oil on canvas, 108.9 x 92.7 cm, National Gallery of Victoria, Felton Bequest 1951, in the frame in which it came into the collection; *centre:* the Daryl Lindsay frame after the reframing of 1954; *right:* after the reframing of 1997.



Infra-red photograph by A.P. Laurie in 1933 showing the two signatures and dates.

Gallery of Victoria. By the end of 1984, the attribution to Rembrandt had been suspended. The painting was one of a number that the Rembrandt Research Project had felt unable to include in A Corpus of Rembrandt Paintings.⁶

A.P. Laurie had published, in 1932, a pioneering technical examination, The Brushwork of Rembrandt and His School,7 dwelling heavily on detail photographs of brushwork from paintings. He provided a worthwhile contribution to the business of backing up connoisseurship with technical data, an issue at the heart of the program begun by the Rembrandt Research Project in Amsterdam in 1968.

The problem of the Self portrait, now titled Portrait of Rembrandt, like the best of painterly questions, refuses to go away. As with many paintings where attributions have hit highs and lows, it niggles away at the art-historical as well as the technically minded.

Re-examining the painting in 1997 added further insights: examination of cross-sections taken from the painting for the first time showed that the ground layer, which makes up the bulk of the visible paint layer, is of a type known as a single-layer quartz ground. This ground is one of two types common to paintings on canvas by Rembrandt, but may not be peculiar to his studio. It is thought to be representative of grounds prepared outside the studio. The canvas weave and thread count are also to be found in Dutch paintings from around 1650 onward. Of the two signatures on the painting, the older one, just legible in the Laurie infra-red photograph, appears in cross-section to sit on the original paint film and dates from or near to the time of execution of the painting. Recent research has pushed the provenance of the painting



ARTIST UNKNOWN, Portrait of Rembrandt, 1660, in the manner of Rembrandt, previously known as Self portrait, oil on canvas, 76.5 x 61.6 cm, National Gallery of Victoria, Felton Bequest 1933.

back to 1748-56,8 leaving a window of around eighty years for the painting to have come into existence. Though it is unlikely that the painting can find its way back into the attributed works of Rembrandt, just who painted it, and why, remains to be firmly established. The older signature surely holds the clue.

- 1 For a detailed provenance of the painting see Ursula Hoff, European Paintings Before 1800 in the National Gallery of Victoria, National Gallery of Victoria, 1995, pp. 232-3.
- ² See the catalogue P.J.J. van Thiel & C.J. de Bruyn Kops, Prijst de Lijst, Rijksmuseum, Amsterdam, 1984 and, more recently, the English translation of the text Framing in the Golden Age: Picture and Frame in 17th-Century Holland, Rijksmuseum, Amsterdam, 1995.
- 'Rembrandt: The Master and His Workshop', Gemälde-galerie, Berlin; Rijksmuseum, Amsterdam; National Gallery, London, 1991–92. Portrait of a whitehaired man travelled in this exhibition, cat. no. 50.

- 4 The prototype is *Prijst de Lijst*, cat. no. 51. The frame was made by J.J. Davies, London, 1997.
- 5 Sir Charles Holmes, 'A Rembrandt Portrait from Welbeck', Burlington Magazine, no. 360, vol. 1, xii, March 1933.
- 6 For a description of the painting and the current status of the attribution see Hoff, op. cit., pp. 234-5.
- 7 A.P. Laurie, The Brushwork of Rembrandt and His School, Oxford University Press, 1993.
- 8 N. Sturgess, 'Rembrandt by Himself: A Brief History of the Melbourne Portrait of Rembrandt by an Unknown Artist', Art Bulletin of Victoria, no. 33, National Gallery of Victoria, 1993.

Rembrandt: A Genius and His Impact, National Gallery of Victoria, 1 October – 7 December 1997; National Gallery of Australia, 17 December 1997 - 15 February 1998.

John Payne

John Payne is Senior Conservator of Painting at the National Gallery of Victoria.

Power and glory

he revaluation of low-life realism, optical exactitude and folk symbolism in Dutch visual culture as a crafts-based, scientific and republican alternative to the dominant aristocratic values of Italian Renaissance humanism, took place relatively recently.1 The sheer diversity of more than forty paintings from Dutch and Australian collections in 'The Golden Age of Dutch Art: Seventeenth Century Paintings from the Rijksmuseum and Australian Collections' takes this thesis further by directing attention to the extent of difference within Dutch art as well as between it and that of other countries. Quite apart from a fine selection of Italianate landscapes turned out by the colony of Dutch artists in Rome, there is evidence enough of southern values and the conventional subordination of still life. landscape and portraiture to history and allegory in Ferdinand Bol's Allegory on Education, 1663, Salomon Koninck's King Solomon's Idolatry, 1644, and Jan Weenix's Johan van Twist's mission during the blockade of Goa, c. 1647-48. But these were produced for the comparatively small patrician aristocracy of what Simon Schama called the 'pear-shaped' structure of Dutch society, more numerous in the middle than at the wealthy top and impoverished bottom.2 Even so, these elevated works betray uniquely Dutch pressures. Bol's Allegory inserts the intelligent features of a gifted daughter within an opposition between Vanity and Wisdom that launders family wealth from weapons trading into the cultural capital of domestic accomplishment. (The incomplete upward mobility portrayed in Barent Fabritius's Willem van der Helm and his family, 1656, requires the stiff postures and immediate intelligibility of a shop-sign by comparison.) Likewise, the exoticism of Man in oriental costume, 1635, from Rembrandt van Rijn's studio is punctured by the angry strain around the left eye of



NICOLAES VAN GELDER, Still life, 1664, oil on canvas, 110.5 x 88 cm, Rijksmuseum, Amsterdam.

an unmistakably contemporary sitter. The only history painting free from the insistence of local portraiture is King Solomon's Idolatry, whose sumptuous trappings touch upon a peculiarly Dutch ambivalence: the love of art denounced in order to portray it.

These exotica are less representative of middling Dutch taste than the many fine landscape paintings in the show, yet we are likely to misinterpret them according to romantic preconceptions. The German philosopher Hegel argued that the flattening out of nature's gross material onto canvas was a uniquely subjective act of purgation. Nature's transient effects – light, colour, detail – are creamed off, pressed out and imaginatively

recombined into private echoes of inner mood. The Christmas-card associations of Jan Beerstraaten's Winter view at Sloten, c. 1658-59, and oceanic feeling of Anthonie van Borssom's Moonlight riverscape, c. 1665-77, superficially endorse this view, but consider the birds tossed or gliding in the steady wind that blows across the expansive vista of Jan van Goyen's Polder landscape, 1644. These creatures may at first serve as focal points for personal projection, like the crows in van Gogh's Yellow cornfield, 1889, but as the tonally contrasted strips of land resolve into illusory depth beneath the comprehensive sky, artist and spectator acquire representative personhood before a functional panorama that conveys a sodden realism and the meteorological accuracy of a weather forecast. The same wind that hurtles clouds and birds above the Polderland turns the sails of the windmills that drain water from the land into the river or canal on which a working boat is also blown along. Both the eye and the elements beat down disused fences on our side of the river where peasants trudge obliviously. The darkness of this foreground acts as foil to the bright tract of greenery on the far side of the river where hay bales, lime kilns, peat works and church towers are compressed into a vast symbolic space of collective work and worship. This lattice of relationships natural, human and divine - extols the management necessary to a national vision in which the minute gallow trees (providing food for birds?) play an essential part. Enforcing the obedience on which survival of the social organism depends, they contribute to the bracing effect of a landscape that takes us out of ourselves.

Lieve Verschuier's *Keelhauling in Rotterdam Harbour*, c. 1665–72, is devoted entirely to the spectacle of discipline. Human identity is withheld from the mutineer who hangs from

a yardarm too far away for us to see if he has survived the ordeal we witness. Instead it is liberally accorded to the red-clad figure sitting on a nearer boat amongst the sea-borne crowds. He was the official overseer of such ceremonies (which are repeatable, like banquets) and was the likely client of the painting. 'Lively' is the dispassionate term that Norbert Middelkoop chooses to evoke the feeling of the painting in a catalogue steeped in local knowledge and reticent suggestion.

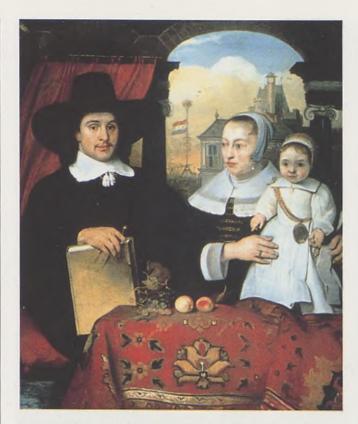
The beauty of power naturalised in space reaches an apogee in Jacob van Ruisdael's stunning Landscape with view of Castle Bentheim, c. 1660–65, from the Art Gallery of New South Wales. While the missing skyline takes the ground from beneath us, the gentle rotation of our eye around a hemisphere of natural plenitude is interrupted by a road that rises to the summit through several zones of property and power. The result is stability in the midst of vertigo.

Turning to the urban scenery of Jan van der Heyden's Fantasy view of an Amsterdam canal, c. 1667-72, we partake in representation as performance. The special interest of the artist (though others worked on this painting) is that he was not only foremost among architectural painters of his day but also an 'improver', responsible for designing a successful system of street lighting and developing the first hosepipe for fire prevention. The painting is not a 'fantasy' in our sense of the term. Rather it combines two known precincts of the city into one convincing scene, into which a stately house from yet another quarter, an imaginary statue, and a memorial plaque, are also blended. Actual improvements feature in the painting through the presence of protective cladding around mature trees and a working woman treading planks from a barge. These appearances do not disrupt the atmosphere of time-honoured habitation consecrated by the light that filters through the masts of herring packers, light that is not incongruous with shadows cut by buildings rather than by clouds. Van der Heyden's fictional montage of real elements seems to mirror in his art the myriad acceptable decisions that go into the 'composition' of any city fabric. The figures in the scene who cross





top: JAN VAN GOYEN, Polder landscape, 1644, oil on canvas, 22 x 33.5 cm, Rijksmuseum, Amsterdam. above: JAN VAN DER HEYDEN, Fantasy view of an Amsterdam canal, c. 1667–72, oil on canvas, 44 x 57.5 cm, Rijksmuseum, Amsterdam.



BARENT FABRITIUS, Willem van der Helm and his family, 1656, oil on canvas, 148 x 127.5 cm, Rijksmuseum, Amsterdam.

on unknown missions raise the question of who is working for whom. We work with the artist at urban imagining at the same time as we leisurely consume results which already seem to possess a permanent form. Vital to the social and kinetic impact is that we seem to shift around into the vista on a barge.

Several other genres featured in the exhibition press for attention. Portrait pairs by Frans Hals and Dirk Santvoort provide subtle evidence of gender difference between husbands, wives, sons and daughters. The furthest flung ambitions and contritions of a maritime republic are momentarily juxtaposed in the contrasting textures of several compelling still lifes. Sometimes the fragile array has already been devastated by greedy revellers, but the eeriest one, by Nicolaes van Gelder, is fetishistic in the precarious height and delicacy of its assemblage: pale and acid colours charged with vanitas symbolism loom hypnotically from the unnaturally dark surroundings.

In a sense the exhibition belies its title, which possibly derives from the nineteenth-century French painter and critic Eugène Fromentin: 'Not a trouble, not an anxiety existed in this world so strangely sheltered, that this might be taken for the Golden Age of Holland,

if history did not inform us to the contrary.'3 On the contrary these paintings constantly remind us of the savagery and continuing sacrifice on which the relative shelter and security of a new nation continued to depend.

- Svetlana Alpers, The Art of Describing: Dutch Art in the Seventeenth Century, University of Chicago Press, Chicago, 1983.
- ² Simon Schama, The Embarrassment of Riches: An Interpretation of Dutch Culture, Collins, London, 1987.
- ³ Eugène Fromentin, The Old Masters of Belgium and Holland, first pub. 1882, repr. Schocken Books, New York, 1963, p. 149.

The Golden Age of Dutch Art: Seventeenth Century Paintings from the Rijksmuseum and Australian Collections, organised by the Art Gallery of Western Australia in association with the Rijksmuseum, Amsterdam: Art Gallery of Western Australia, 23 October 1997 – 11 January 1998; Art Gallery of South Australia, 23 January – 15 March 1998; Queensland Art Gallery, 28 March – 4 May 1998.

Richard Read

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Nolan's Nolans

Sidney Nolan's paintings from the period 1938 to 1989 reveal the artist's original vision and emerging interest in themes that would come to haunt his extraordinary imagination. A selection of the largely narrative works from this period, and a few early pieces from 1938 that are informed by the modernism of Picasso and the abstraction of Paul Klee, were shown in a recent exhibition, 'Nolan's Nolans: A Reputation Reassessed', at Agnew's in London. The exhibition began with Nolan's St Kilda paintings from 1945 and continued with his series concerned with drought, Ned Kelly, Mrs Fraser, Burke and Wills and other mythological subjects.

The isolated naked figure, the outsider in the landscape, recurs in a number of paintings. In *Kelly and armour*, 1962, for example, Kelly stands naked, his black armour lying on the ground and his body hatched with light horizontal lines that resemble Aboriginal ceremonial markings, the scars of a flogging or the stripes of a convict's uniform. A similar sense of defeat and vulnerability is echoed in *Rimbaud at Harar*, 1963. The painting recalls an 1883 photograph of the poet Arthur Rimbaud standing by a tree, dressed in a white suit with his arms folded. Nolan, however, paints a naked and vulnerable Rimbaud, standing defiantly in a lightless landscape beside the dried prickly branches of a tree.

During his formative years Nolan had been greatly inspired by the inventive images and metaphors in Rimbaud's prose poetry. In a letter to Sunday Reed in 1940, Nolan wrote that Rimbaud's *Illuminations* is 'a book of miracles'. Two years later, in *Angry Penguins*, he wrote that Rimbaud, in both his poetry and his mercantile activities in Africa, 'bears the birthmark of an angel, naked and possessed'. Nolan

perceived Rimbaud as a unique creative talent and a rebel who attacked established notions. Something of the poet's vision and romantic but tragic life is reflected in Nolan's 'Ned Kelly' series and in many of his later works.

The tragic alienated figure appeared in a number of Nolan's paintings, and included the escaped convict Bracewell rescuing Mrs Fraser in the 1947 painting, Fraser Island; the Anzac in Soldier on a beach, c. 1962; and the heroic explorer in a repellent landscape in Crossing plateau, 1964. There is, however, a humorous and playful side to Nolan that is clearly evident in Diver, 1945, for example. This is a spirited scene of six interlocking bodies, or rather one body in sequential motion, gracefully suspended in space as it leaves the diving board, arching towards the deep blue water. The composition is charming and child-like and the divers have few



SIDNEY NOLAN, Horse rolling on the beach, c. 1945, ripolin on board, 61 x 91.5 cm.

1940s, as this exhibition makes clear, lead into the more expansive canvases and composite narratives of his later years. The exhibition, curated by Nicholas Usherwood, offers glimpses into Nolan's remarkable body of work, even if at times I wished for a more structured and cohesive selection.

- 1 The photograph of Rimbaud is reproduced in Charles Nicholl, *Somebody Else: Arthur Rimbaud* in *Africa 1880–91*, Jonathan Cape, London, 1997, cover and p. 240.
- Jane Clark, Sidney Nolan: Landscapes and Legends, ICCA & Cambridge University Press, Sydney, 1987, p. 32.

Nolan's Nolans: A Reputation Reassessed, an exhibition from the estate of Sir Sidney Nolan, Agnew's, London, 11 June – 25 July 1997.

Sidney Nolan, Ned Kelly & Beyond, a comprehensive show of early works (for sale). Opens 18 March 1998 at Savill Galleries, 156 Hargrave Street, Paddington.

Grazia Gunn

Grazia Gunn is a freelance writer living in Cambridge, England.

anatomical details. Sharing the same face and body, complete with dress and shoes, they are comically poised and ready for the big splash.

Another equally playful although more surreal painting, Horse rolling on the beach, was painted by Nolan around 1945, with ripolin, an enamel paint, and the artist's favoured medium. Nolan superlatively controls the opacity yet deliquescence of paint in this picture. The composition is horizontal and especially flat as if it were a projection screen. A headless horse of monumental scale is suspended on the surface of a deep blue sea of luminous ripolin. Defying gravity, he is stilled, like the diver, with his legs up in the air. He is headless, yet the image does not imply mutilation, nor does it refer to Nolan's drought paintings, in which horses appear distorted in their last struggle with death, or to the catastrophe implicit in a similar but more sinister work of 1947, The slip, where a horse is suspended between a high cliff and the horizon line. Horse rolling on the beach is more exuberant: the horse is (it seems) merely cavorting; yet, as ever with Nolan, the image is ambiguous, hovering between fun and menace.

Nolan's small, powerful paintings of the



SIDNEY NOLAN, Diver, 1945, ripolin on board, 63.5 x 76 cm.

Boulder City Kalgoorlie Western Australia

S o I'm asked to write an essay on Drysdale's photography. Immediately *the* image comes to mind. The one that haunts me. The one that shouldn't haunt me because it isn't significant looking. It's so boring really, so nothing in every way, there are so many others that are much, much better, but it's the one that screams into my mind all the time.

'How do they know that I adore Drysdale's photography?', I think. I loudly protest that I can't write, I can't write. I'm only a visual artist, I can't put words together. But the awful, wonderful photograph keeps coming back and I must pay tribute to it. I have to sing about it so that perhaps others will look at the picture and come to love it the way I do.

The image is of a lonely hotel on the horizon, in what looks like outback Australia. All brown and old, it sits on the side of a wide, wide, dirt road. On the dirt road are big, deep, heavy tyre tracks left by transport vehicles. Also some mad, weaving skid tracks, probably left by 1950s fun-seeking teenagers in cars.

I think of teenagers in cars because to the right of the photograph, just exiting the frame, is a great-looking 1950s Holden – the Australian car. The Holden is gunning along the dirt road, kicking up a wonderful dust show. That's what you do when you're young and driving in the outback along remote dirt roads. Especially if you're from the city. When there are no speed restrictions you get excited and gun your car. You put your foot on the accelerator and you flog it. You don't care if you kill the car. Who cares if you break down further up the road? That's further up, not here.

In the photograph the weaving tracks lead your eye to the distance beyond the horizon. You don't really want to see over the horizon. It looks so grey and awful; can't be much there. Maybe a drab town baking in the hard heat.

The photograph is so hot-looking. It looks like it's 40 degrees Celsius. It was definitely taken around noon, the hottest time of the day. You can tell that it's noon by the way the shadow falls

beneath the escaping car. The shadow floats directly beneath the car rather than dancing along to the side of it, as it would do in the late afternoon.

Oh, the heat in the picture makes me feel drowsy, like an afternoon when you're on holiday and staying with old relatives who take naps. You nap as well because it's really, really quiet and the television is bad. You wouldn't turn the television on anyway because it would disturb the oldies and hurt your eyes too much to sit so close to the buzzing screen. So, all hot and sweaty, you lie on the sinky single bed in the spare room and drift off.

The Drysdale photograph makes me drift off. It *sends* me. I imagine trudging along that claypan excuse for a footpath with my head spinning from heat exhaustion. I'm walking because I've gunned my car too much and it has broken down. I get excited as the old brown hotel shimmers into view. Finally I arrive under its shady awning but the door is locked shut.

Sure enough, the hotel is abandoned. It can't really be a fully operational hotel, not way out there. But if I strain my eyes, I can make out a figure underneath the awning in the picture. Even at such a great distance I can tell that the figure is sad. Perhaps the person has just stepped out of the hotel to watch the happy, escaping car whiz past.

The thin post which juts outs and holds up the top floor of the hotel is at the exact centre of the photograph. The post is like a thin bent arm doing its job very well and without trouble. It is also like a syringe going into the earth and it anchors the hotel to the horizon.

Look at the pale, pale blue sky. Unrelenting and cloudless. Day in and day out it's like that out there. The sky is always clear and you want it to be, because if there were devil storm clouds brewing behind the hotel, they would add too much drama to the image.

The photograph works because it is devoid of drama. It is such a desolate scene that if you were driving towards it you wouldn't



RUSSELL DRYSDALE, Boulder City – Kalgoorlie Western Australia, October 1956, cibachrome colour photograph, 25.5 x 38 cm, National Gallery of Victoria, Melbourne.

think twice about it. You would be happy that you were whizzing by. Happy to be going off somewhere else more exciting with your lovely, interesting companions and not left behind to stand forlornly under the hotel awning.

There is nothing traditionally romantic or a single playful thing to make you want to be in this image. The dreadful fence, running along the left side of the picture up to the hotel, depresses me. It is made of dumb, awful stumps and thick wire, probably to keep in some poor skinny cattle. A fence without charm that you wouldn't want to sit on or jump over or even whack with a stick as you walked past. The fence is just there doing its job.

So why am I compelled to sigh a little and stare every time I see Boulder City? Probably because the image aches with exquisite hopelessness. Barren and beyond remote. The hotel stands alone on

that stretch of road. It has had its day and people pass it by. It reminds or rather scares us into not ever wanting to be like the hotel. We know that we are not like the hotel, we are better.

This must be why I like the Drysdale photograph. It depicts a scene that I never want to enter. If I saw the hotel in real life, I wouldn't stop to go in it. I'd rush on past into my wonderful future because I like to think that I'm better, better than the hotel, better than the whole godforsaken scene. Better, better, better ... that's right, better.

Tracey Moffatt

Tracey Moffatt is a photographer and filmmaker. She is currently writing a feature film script and holding her first solo exhibition at DIA Center for the Arts, New York, from October 1997 to September 1998.

Mowaljarlai

n the early hours of Wednesday 24 September 1997, Mowaljarlai passed away after a heart attack. Mowaljarlai was a Ngarinyin man of the Brrojirad (Pink Hibiscus) clan whose traditional country is in the Roe River area of the West Kimberley. He battled over forty years for the Ngarinyin people to reoccupy and regain title to the country from which so many of his kin had been displaced. Fortunately, the Ngarinyin communities on the pastoral stations provided an ever-present focus for families who had been shifted to Mowanjum on the edge of Derby in 1956. These networks of family enabled Ngarinyin people to maintain rich associations with their land and Mowaljarlai was the instigator of the Ngarinyin homeland project which saw permanent self-determining settlements emerge throughout the heart of the traditional lands.

Mowaljarlai's astonishing energy and devotion to the welfare of his people led many of us to hope that he would always be here amongst us. Yet he himself always reminded us that the great teachers had 'only a little time left'. Now that he has gone, a gaping hole has opened up in our lives.

Mowaljarlai was unique in his capacity to speak directly to the hearts not just of his own people but of the white world which often brutally bore down upon himself and his people. He took the challenge with characteristic flair and style, relishing the struggle to understand and communicate with a global audience. To this end he became fluent and literate in four or more languages, transcribing the stories of his own and neighbouring people and translating not just words but entire concepts into a language which reached the hearts of thousands of people across the world, most recently at UNESCO headquarters in Paris in June 1997. His gifts enabled him to negotiate the deadly minefield of colonial relationships.

Many of these skills were nurtured in his



MOWALJARLAI, Mungu Ngunga: Visionaries who gave the law, 1997, ochre and acrylic on panel, 102 x 76 cm, Kimberley Art, Melbourne.

birthplace Kunmunya under Rev. J.R.B. Love and the guidance of his own elders. Thus Mowaljarlai appears as a bright spark of life in the earliest work of researchers Andreas Lommel in the 1930s and then Professor A.P. Elkin, Howard Coate, Arthur Cappell, Peter Lucich, Michael Edols (the list stretches up to the day before his death), shining out as a remarkable human being rather than just an anonymous object of research. Mowaljarlai was linguist, author, storyteller, anthropologist, an extraordinary painter, teacher, preacher and land rights and social justice activist. He is irreplaceable, an acclaimed but still sadly underestimated representative of the generation that has tried so painfully to make the transition to living in a radically altered world. From being the first ambulance driver at Derby hospital serving the injured stockmen on the remote cattle stations; to diesel engineer on the luggers supplying the west Kimberley coast; from travelling his country with an endless procession of professionals recording the stunning Wandjina paintings and the Ngarinyin landscape that so deeply shaped his being; from his pensioner quarters in which he raised his young sons; to the halls of overseas universities and bringing home the remains of stolen relations and their material culture, Mowaljarlai enjoyed to his last day the challenge of working towards his still elusive goal – his people living back in their home countries with an economically sustainable life.

Only three weeks ago Mowaljarlai lost one of his young sons in a tragic death in custody. Refusing to be beaten by the loss, he was under great pressure as he watched old people burying their children. Nevertheless, in the last few days he completed a painting of Yalgu, images of teenage Wandjina, continued his own investigations into the death of his son, partook in Native Title Tribunal proceedings and worked on clan maps of Ngarinyin countries. A fine, handsome, animated man has thus left us heart-broken. Ngarinyin people now gamal (grieve) for a founding voice of Kamali Land Council, Kimberley Language Resource Centre, Ngarinyin Aboriginal Corporation, Kimberley Land Council, Gulingi Nungga Corporation - and the list runs on and on.

Mowaljarlai leaves behind a wife, seven children and too many grandchildren to mention by name. He will be mourned across borders and cultures.

Deru genjan darr ngarwan dambun ju muna ling marungnya Unggurr ju guluman bienya narigu nagrunguma yu ngara ngarwanya. (When I'm on a high mountain looking out over country my Unggurr (life-force) flows out from inside my body and I fall open with happiness.) Paddy Neowarra and Laurie Gownaulli, companions of seventy years, repeat this favourite phrase of Mowaljarlai's.

Kamali Land Council

Mowaljarlai talks to Ulli Beier

This conversation, organised by Jutta Malnic, took place in 1996.

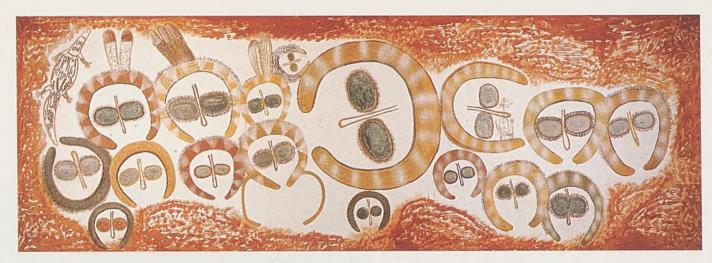
Ulli Beier: In an unpublished manuscript by Jutta Malnic you talk about 'morning'. You are quoted as saying: 'The sun is coming up now with this beautiful colour inside. The glow of colour is coming towards me.' I have been told that many Aboriginal languages do not have a word for 'colour'. Which is the Aboriginal term that you have translated as 'colour'?

Mowaljarlai: Largalarga. Largalarga is the colour of sunrise. But in the evening we call it galla. This is the beautiful sunset. Largalarga is light coming, light increasing. The morning rakes up the darkness, and light grows from small to big. In the evening, when light is fading away, that is called galla. I can use the Word largalarga to mean 'growing' or 'increasing', also in another sense. If someone asks me for money, I may say: 'I haven't got any money growing in me'. I use largalarga to express that.

The colour of the morning gives you strength. It's getting into your body. Early in the morning you don't know what's going to happen during that day. You are afraid of the day. You are going out somewhere. In the fullness of the power of the day you are learning and educating yourself, while you got this colour inside you. The colour is like power, like energy that flows into you from the Milky Way, from the universe, as you would say. When colour is strongest - in the morning and in the evening – that is the time for teaching our children; it is also the time for ceremonies.

When an old man knows he is going to die, he will always hold out till sunrise or sunset, because that is the time when the spirit power is strongest.

Now, as you accumulate power at sunrise through colour, at sunset you must give out 'good'. You must have that colour in you, to give out something to other people; you must be kind to somebody, you must serve somebody. That's the colour you have in you; you absorb it from the light, then you give it to others. It's like energy that flows through you.



MOWALJARLAI and NIKOLAUS LANG, Neggamorro Minjel Monggnano, 1996, (detail), ochre on linen, 137 x 392 cm, Kimberley Art, Melbourne

It's like a tide that rises in the morning and flows through you and ebbs away.

If you have a combination of different colours, like the reds and yellows and greens on this book cover here, could you also describe that as largalarga or galla?

No, that is djilli. Djilli is all different colours together. Harmony of colours.

Can a black-and-white rock painting be called djilli?

Yes, because that is beauty. Djilli is beauty. We can call a bird djilli, because of the different colour combinations on his dress. A good-looking person can be called djilli. People admire you: 'Oh, he is a nice-looking man' because you got that djilli in your life, in your body.

What qualities would you look for in a woman, to be called beautiful?

Good looking, her eyes, her hair, her skin – it is like she is throwing her colour at a man. She draws the man. But the details are not important. Beauty means that our love goes to her. Her love draws us. We do not talk about her dark skin or her light skin; or about straight hair or frizzy hair, slender body or plump body. We don't do that. We accept it all in one. Djilli does not only refer to a person's body. There is also beauty inside you. Djilli is character, mind. You can't separate the hair, the eyes, the body from the mind. It all goes together. Djilli is harmony.

Then I suppose that when you refer to a rock

painting as djilli this does not merely refer to the way the colours have been put together — it also refers to the contents and meaning of the images? We did not put those colours in the earth. It was our spirits who put them there. The pipeclay, the red ochre, the yellow ochre: those are the colours they put in the earth for us. We use them, but we never made them. The red colour represents the blood of a man who died. The yellow comes from the kidney fat of one of the great spirits. The white is faces. The black is charcoal. The spirit that burned. All those colours put together – that is djilli.

What are the names for red, yellow, white and

Bilji is red ochre. Gumbarru – yellow ochre. Anmol - pipeclay. Wunnon - charcoal, the fire spirit.

But the colour of this black cassette recorder here – would you call that wunnon also?

That is wagumada. Anything black is wagumada. My skin is wagumada. Wunnon is the material with which we paint. In the same way: anything white is called rowagnari. Paper, a candle – that's rowagnari. But pipeclay, with which we paint, is anmol. Now, red ochre is bilji, but anything red is called djellawa gnari blood is djellawa gnari. Yellow, like that book cover there, is kumbarri.

Do you have names for colours that do not occur in your paintings? Blue? Green? If you look at the sky now, how would you describe its colour?

That is pitjabidja – hazy colour. But a strong

blue is *jablirri*. Ocean is *jablirri*. Salt water. And really dark blue is *djirgna*. Green is *djollolo*. Leaves on a tree, grass are *djollolo*. But the important colours are the ones that were put in the ground by the *Wandjina*, our spirits. They are there to remind us of what happened in creation time.

Look at this photograph. You see the white lines on the man's body. That belongs to *Djingun* painting. This represents peace. It is peace colour. We wear that for dancing in a corroboree.

The colour red represents Wodoi - the executioner. He is the bone man. The blood man. Wodoi is painted all red. Wodoi and Djingun were two nightjar men. They decided to bring some sacrifice. Wodoi went to look for an emu. But Djingun went to find sugar bag (honey). Djingun returned first. When Wodoi arrived he said: 'What are you doing?' Djingun said: 'I am cooking this sugar bag in the stone oven as sacrifice.' Then Wodoi said: 'You shouldn't do that. You should sacrifice something raw – with blood. It's the celebration of new life.' He got angry and he hit Djingun on the head and knocked him down. Then he ran away. When Djingun recovered he got up and followed Wodoi. He tracked him until he caught him in the ranges. And when he hit him, Wodoi's blood fell on the earth and this is how we got red ochre. The red ochre reminds us of his blood and of the law.

When the elders want to judge something, they paint themselves red. But they say: 'Let us dance first. Then afterwards we can sort ourselves out.' The yellow reminds us of that lightning man. He uses yellow. When we use yellow on a Wandjina painting it always stands for the lightning cloud.

When we look at a Wandjina painting, the colours remind us of all these things. The Wandjina looks at us with big eyes. But the lower part of his face where the mouth should have been, and his chest are all painted white. That white is 'mist', that is 'beyond our understanding'. Now the ring that's closest to his head—the yellow one—that's lightning. Next, moving outwards, you have the dark rain cloud. Then follows the white ring, which represents the wind cloud, cumulus. The

black shape is his chest, that's his heart. And that other black shape further down, that's a hair belt—a pubic shield—woven from kangaroo hair. And all this harmonious, proper combination of colour is called *djilli*.

Did you ever paint a Wandjina figure in a cave?

No, I didn't. But as a child I watched my elders painting many times. When I was a child, the Wandjina never went dull. My people were always renewing the paint. In the hot weather people were living scattered all over the country. They would live in different places with their relatives. But when the wet season came, everybody returned to their own place – to their own cave. And then the people who belong to that country would do the painting during the period in which they were isolated when there was floodwater everywhere. I watched them paint, and they told me what colours to use.

Did people ever discuss the paintings? Would they comment on it whether it was well done or not?

Oh, yes. If somebody put a crooked line, he will wipe it off. He will do it himself, right there, but other people can't comment on it.

Only the owner of that place, the guardian of the cave, knows. He is the boss and he can do it the proper way. He can correct – but the other people can't. He would say: 'Go and get lost. You go and do your own.'

Is there only one man painting each cave?

No – his wife, his daughter, his aunt, his son – all together. When he dies, his eldest daughter takes over – she is the boss. Or his son. Man or woman, it doesn't matter. The oldest takes over the care for the totem.

So in a sense there is no such thing as a professional painter. Anybody becomes an artist, when the ritual demands it of him. Does it mean that Aboriginals don't discuss Wandjinas as works of art?

The Wandjina are our spirits. They are rain makers. We must give them respect. When we approach a Wandjina cave, we can't just walk up to it like that. When we come to about a hundred yards of it, we have a boundary there. We must drop our bundle, we must

stand fully naked before him and say: 'Do not get angry with me, because I have not come to you for some time. I have brought a visitor for you. Please do not get angry with him.'

Then we approach the Wandjina. We light a fire and smoke some mushrooms. When the incense smoke rises, we are accepted. All the time we are there, we must behave respectfully. We must keep quiet. If we offend Wandjina, he can destroy us with floods and lightning. We are not the ones who put the Wandjina images on the rocks. When they entered the earth, they left their own images for us on the rocks. But we must repaint them from time to time, because when the image gets dull, the Wandjina is very unhappy. We must always try to keep the Wandjina happy, because without them there can be no increase in life on earth. If we do not pay proper respect to the Wandjinas we cannot survive on earth.

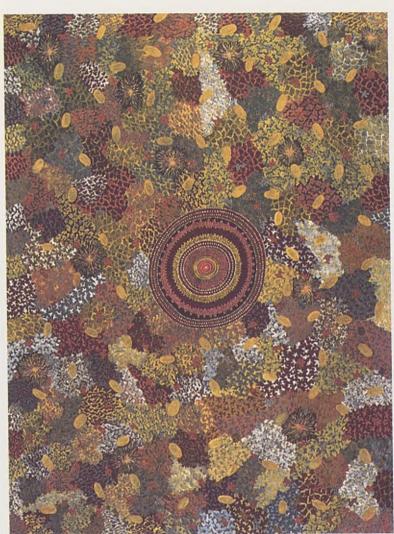
Recently there was an uproar in the media about a group of young Aboriginals who had received a government grant to repaint a Wandjina cave. It was alleged that the youngsters were not guided by responsible elders, that they painted out the original painting completely with white colour, and then tried to recreate the original images with the help of polaroids they had taken. Some commentators claimed that they had ruined an ancient site instead of restoring it in the traditional way. The government withdrew its grant and there was much argument over the implications of the whole incident.

The most important thing was to get the young people there. To give them a chance. Our young people now grow up without being initiated. Some of them drink. I think it was important to take them to that site. To teach them respect for our spirits. To give them a little bit of awareness. Maybe they did not do that painting very well. But the Wandjina was fading away and he was very unhappy, because he had been neglected so long. Now these young people visited him; they gave him respect and they made him all bright and shining again. You can see him now from far away. So the Wandjina is happy again.

Tjampitjinpa

his is to note the passing in Alice Springs of Tjampitjinpa, a community member and important player in the Western Desert painting school. A recent Indigenous health survey found the life expectancy of Aboriginal males in 1997 to be forty-seven years. Tjampitjinpa would have been well aware of this phenomenon, as he suffered from a renal ailment in the later years of his life that would eventually bring his death at the age of only fifty-two. Born at Haast Bluff at the end of the Second World War, he and his family were moved to Papunya by the welfare department in the late 1950s. It was there that he attended school. Later he trained as a health worker and lived in a number of disparate Aboriginal settlements across the Northern Territory. Tjampitjinpa exemplified the younger 'new Papunya' artists, in contrast to the stereotypical images of ancient, guru-like Aboriginal men, taking up their brushes to paint.

Living in the north at the time of the 'dot and circle' revolution at Papunya in the early 1970s, Tjampitjinpa worked as a labourer from Port Keats to Maningrida before returning to Papunya in the mid-1970s to toil as a tractor driver, bus driver and briefly, police tracker. By the time he took up painting he had a broad experience of mainstream Australian culture as well as of life in various Aboriginal settlements. Despite being one of the youngest of the Papunya group, Tjampitjinpa only began painting in his midthirties in the early 1980s under the tutelage of Old Mick Tjakamarra, a custodian of the Honey Ant Dreaming at Wurumpi. Old Mick had authorised the painting of the Honey Ant designs on the Papunya school wall in 1971 and helped to set the art movement in motion. Tjampitjinpa was his first pupil, poised to explore the artistic possibilities of the mature Papunya style under the careful supervision of the older artists. However, at



TJAMPITJINPA, Ipalu: Bush Banana Tjukurrpa, 1986, synthetic polymer paint on canvas, 243.5 x 182.2 cm, National Gallery of Victoria.

that stage, Tjampitjinpa may have been more familiar with the secular versions of dreamings on canvas than with actual ceremonies, and his works derived their finished forms from more universal painting practices.

In 1984 Tjampitjinpa's painting, Happening at Mt. Leibig, won the Northern Territory Art Award, the Territory's major annual prize for contemporary art. In many ways a minor provincial award, it became historically important in the year Tjampitjinpa won when local non-Aboriginal competitors complained that the art of Papunya was merely folk art and therefore should not be placed in the same competition. In defending her decision, 'southern' Judge Nancy Underhill accepted

Papunya art as a genuine painting movement and described the work as being of a higher standard than other art in the local competition.

Flying Ant Dreaming, Tjampitjinpa's first canvas devoid of circles, U-shapes and other iconographic features that defined Western Desert art, appeared in 1985. Consisting entirely of layers of yellow, red ochre and white stippling against a black ground, it represented winged termites swarming around their nest after rain. The style may have been a response to criticism during the 1984 Art Award suggesting that Tjampitjinpa's painting was derived from ceremony and not strictly 'art'.

By this time the booming tourist trade in

'dot paintings' in Alice Springs continually called for new and different images. Anyone who showed interest was encouraged to paint. Tjampitjinpa, who had begun to spend more time in town for family reasons, refined his 'flicked dotting' painting technique, creating a vibrant, soft-focus surface for the work. This eventually resulted in the 'Bush Fire' series, where paint was layered and stippled – yellow and red for flames and burning embers, white and black for ash and smoke. Fire exists as a religious theme in Dreaming, as a cleansing and renewing agent for the land and, although expressionist in

as on story.

A significant figure who forged a new direction in this important school of contemporary Australian painting, Tjampitjinpa is represented in nearly all State galleries, the National Gallery of Australia, major private collections as well as many overseas institutions. His passing is strongly mourned by his family, friends and contemporaries.

form, these works still convey a reverence that relies as much on the emotional visual response

Djon Mundine

NIGEL THOMSON AND

Joanna Mendelssohn

n the surface Nigel Thomson's paintings should make easy viewing. They are after all made within the tradition of academic realism. The images are clearly defined, photographic even, but underlying most of his art there is a sense of ambiguity. If there is any consistent thread in his art, it is a certain edgy sensibility. His paintings are unsafe.

Some of his earlier works could even be described as dangerous. They have, on occasion, been labelled obscene.

This sense of unease is even true of those paintings which have been honoured with the glittering Archibald Prize, that annual celebration of the power of an image to rate on prime-time television. Thomson's paintings appear easy to read, every picture tells a story. But while the story may be clear, it is never a pretty one. It can be inspiring, like the portrait of Barbara Blackman, seeing interior truths in exterior darkness, or like the fragile Chandler Coventry alone in his gallery in his wheelchair. Or it can be unbelievably bleak, like the award-winning painting of an interior in a mental hospital. Even a painting showing a glowing sunny day gives the viewer a sense of dislocation, a world not quite at ease with itself. A yuppie pool-side vision contains a dead body.

OTHE WORLD OF UNEASE



Thomson denies that this sense of lurking unease, of dislocated relationships, has anything to do with his own circumstances, especially the family of his childhood: '[It was a] very happy family. Very balanced, very normal. One sister, an academic. Very intelligent, lives in Canberra ... You mustn't miss the point. Agatha Christie, Alfred Hitchcock. Knighted by the Queen. Sir Alfred spent all his life terrorising people – *Psycho. Frenzy*. Because I used to paint disturbing, often violent images doesn't mean that I'm a psycho myself.'

Nigel Thomson was born in Sydney in 1945, and spent his childhood in the leafy suburbs on the north side of Sydney Harbour. He loathed school, but had good friends. There was one childhood experience that brought him to a sudden realisation that life could have a darker side, and the images born from this experience became an essential part of his visual memory. In order to fund the Sydney Opera House, the New South Wales Government created a £100,000 Opera House lottery. At a time when average male weekly earnings were approximately £20 a week, this was wealth indeed. On 7 July 1960 Graeme Thorne, the 8-year-old son of the first family to win the lottery,



NIGEL THOMSON, Mother drowning son, 1976, oil on canvas, 116 x 90 cm, private collection.

was kidnapped on his way to school. A ransom demand was made, but never collected. The case caught the public imagination, not just because of the sudden brutality of the crime, but because this was every family's dream of sudden wealth turned into their worst nightmare. The front pages of newspapers covered the agony of the wait, the fruitless search for the boy. And five weeks after the kidnapping Graeme Thorne's body was found in a vacant lot.

The reason why I painted the 'Graeme Thorne' series is manifold. It was Australia's loss of innocence. It was Australia's first kidnapping, Australia's first Opera House lottery, the first time that forensics played a major role in capturing the criminal. It also happened in my neck of the woods; I walked past the spot where the boy's body was lying under a rock. I mean, I walked past there for five weeks. So it was a very personal thing for me ... I was motivated by all those things. It was an intellectual approach. I researched it and painted a series of works, dispassionate, grimly narrative in a documentary style, emulating, to some degree, the print media and its handling of the case.

The 'Graeme Thorne' series grew out of Thomson's memories and time spent delving in to the police archives. When it was exhibited in 1988 Thomson was criticised for dwelling on the macabre. But the critics missed the point. He was defining both a time and a place in his personal past, a time when people in the comfortable suburbs suddenly realised that the world was not always safe, that strangers could come and snatch children, and this would all be recorded in black and white to become the front pages of newspapers.

Up until 1961 you didn't lock your back door or your car. We were innocents. This was a kid. Kidnapped. And 'I'm going to feed him to the sharks', said the man, 'unless you pay me £100,000'. So it riveted Australia and it was suddenly no longer safe to send your child to school by himself, herself. I used to hitchhike when I was thirteen. We wouldn't do that now. You see in those days you trusted everyone. You trusted your next-door neighbour. You trusted people. This was our Lindbergh case. ... And my friend lived next to the vacant allotment. His bedroom window faced the vacant allotment. He was looking at Graeme's body and not realising it for five weeks.

School was so alienating to Thomson that he left after gaining his Intermediate Certificate. For a while he worked in an advertising agency, and then in 1961 he enrolled at the Julian Ashton Art School. In his memory this is the first time he realised he wanted to be an artist: 'The day I walked into Ashton's and smelt the turps, within a few minutes I'd decided. Ashton's don't teach art. They teach skill, that's all. Drawing, tonal painting. You want to learn about art? Go to university. I went to Ashton's. I'm pleased I did because they taught me how to draw, to paint. The rest was up to me.'

Although he has no earlier memory of wanting to be an artist, a friend told him once that she remembers him saying when he was thirteen that he wished to be an artist, and his mother thought so highly of

right: NIGEL THOMSON, 'This family has just eaten human flesh', 1978, oil on canvas, 120 x 120 cm, courtesy the artist. Photograph Willie Mobbs.

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below: NIGEL THOMSON, Tunnel, 1992, oil on canvas, 130 x 282 cm, Manly Art Gallery and Museum, Sydney.

previous page: NIGEL THOMSON, Graeme Thorne, 1987, oil on canvas, ink, hardboard, polyurethane foam, 183 x 313 cm, courtesy the artist. Photograph Willie Mobbs.

THIS FAMILY HAS JUST EATEN HUMAN FLESH





a watercolour made when he was five that she kept it as a sign of his visual talent and imagination. 'My mother asked, "What is that drawing? What is that painting?" And I said it's a lady set on fire in gaol.'

After about eighteen months at Ashton's the would-be artist decided he needed to go to London, the ambition of most young Australians of his generation. He reached Perth where he stayed for four years, eking out a living in a range of jobs including nine weeks working at a psychiatric hospital. He found the experience of seeing people at their most helpless a traumatic one. Years later it emerged in a series of paintings of disturbance and control: 'It was a terrible experience, I've got the images with me still, and that did inspire a series of paintings I did in the '80s on mental institutions. A lot of imagery came direct from my experiences. I took the view of the patient, helpless and vulnerable; some nurses were uncaring, even sadistic. I saw many things.'

It is a very Thomson paradox: inhumanity coming from those whose job it is to protect society's most defenceless members; the absurdity of life.

parents murdering their children, children murdering their parents, blindness.

He argues that the subjects he painted, while not pretty, do reflect an aspect of the real world, and that his art is a visual form of the absurdist world of Joe Orton's plays: 'A lot of work in those days was black humoured and full of absurd paradox. It lessened the grimness while still conveying the point, though theatre of the absurd has no point, of course.'

Thomson returned to Sydney in 1979. When his paintings were exhibited some critics felt it necessary to describe him as a photorealist. He disagrees: 'Photorealism is an art movement of the late 1960s. Their interest was in the ordinary and the commonplace. Mine is self-evidently layered, far beyond the superficial.'

Despite the dark subject matter of the works from the 1970s and 1980s, he remembers those years as being exceptionally happy: 'Simple paradoxes and enigmas. They're the key words. People write

I have a suspicion of artworks today that are so arcane in their meaning, you doubt there is one, the claims of the artist notwithstanding. I like to think of my work as being not shallow and not easy, but not too intellectual, not inaccessible.

A successful exhibition at Skinner galleries enabled Thomson to travel to London. He remembers: 'In 1970 my influences were Andrew Wyeth and Jeffrey Smart. When I was a student, Dobell. I was interested in man alone, alone in landscape. I was interested in destruction, in bleakness and all that kind of thing.'

In England the bleak world turned into a series of macabre comments on the hypocrisies of modern society, almost like visual jokes with a mordant sense of humour. One work has a poster-like study of an apparently 'good' family in a domestic setting, with the banner-like caption: 'This family has just eaten human flesh'. Thomson explains: 'I suppose I had to show that pristine kitchen and that correct and normal family, upright and decent. If you took away that image leaving only the words, what would you expect to see in its place? Headhunters no doubt.'

The painting is in part about the failure of advertising to tell the truth, and the paradox between the written word and the visual language. He adds, 'The most normal looking people are sometimes the most inwardly disturbed'.

From England Thomson travelled to Holland, where he was able to find work teaching art, as well as seeing the great Dutch collections. After four years he returned to London for another year. His works of this period show a decidedly macabre sensibility inspired by the human condition. They include wars, domestic violence, suicide,

disturbing novels, you make film noir, I painted dark pictures.'

It is hard charting Thomson's history as an artist, as many paintings are destroyed shortly after completion, and so exist only as photographs. In the mid-1980s he made a series of paintings about the Moors murders, the girls and boys lured by murderers who taped Lesley Anne Downey's dying cries. He blames these extremes of behaviour on organised religion: 'I was painting evil, madness and the stupidity of religion. I did a whole lot of these paintings. Then I destroyed them. As serious artists we're only here to bequeath what we're happy with.'

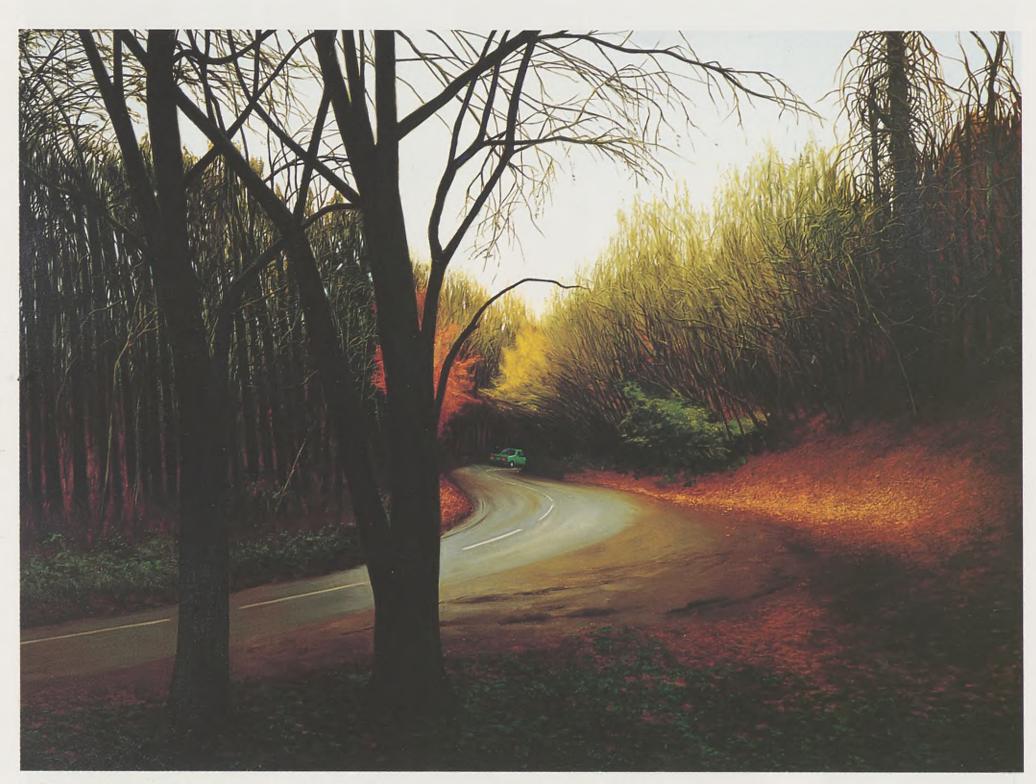
But the Moors paintings are important as they are a necessary prelude to the important 'Graeme Thorne' series. Photographs of them show the use of Catholic symbolism to describe the enormity of the crime against the innocents. He is not always so savage. One surviving painting on the nature of religion shows an apparent pattern of nuns, roses and fire, a memorial: 'In 1975 nine nuns were incinerated in a nunnery. I figured that all these nuns spent their lives in prayer and worship only to have this death as their reward. I mean these poor simple women and this is what happens to them.'

Reading symbols and their meaning plays an important part in Thomson's art. A painting of 1993 has a complex grouping of images showing the destruction of the good qualities in Germany with the rise of Nazism: 'Its an historical painting. More evil! It's a painting of an historic event. One of the most disturbing events of the rise of the Nazis





top: **NIGEL THOMSON**, **Untitled**, **1997**, oil on canvas, 107 x 243 cm, courtesy the artist. Photograph Willie Mobbs. *above:* **NIGEL THOMSON**, **Untitled**, **1993**, oil on canvas, 153 x 274 cm, courtesy the artist. Photograph Willie Mobbs.



 $NIGEL\ THOMSON,\ Untitled,\ 1997,\ oil\ on\ canvas,\ 138\ x\ 184\ cm,\ courtesy\ the\ artist.\ Photograph\ Willie\ Mobbs.$

was the burning of books. It was seminal. They were going to rewrite history. The horse represents warfare. The red girl is a Nazi propaganda poster, and the naked girl is the rape of Germany. The work is emblematic. And the colours of course are the colours of the German flag-red, gold and black.'

Thomson feels he has to take care with the use of symbols in his art. The deliberate obscurity of some artworks worries him: 'I have a suspicion of artworks today that are so arcane in their meaning, you doubt there is one, the claims of the artist notwithstanding. I like to think of my work as being not shallow and not easy, but not too intellectual, not inaccessible. I hate pretensions so much in evidence today.'

Hence the portrait of Barbara Blackman, awarded the 1997 Archibald Prize. It is a portrait of blindness, rather than just of Blackman herself. She is surrounded by shadows embracing her: 'I had the idea of blindness and how the artist would depict blindness. So the picture started with an idea, an intellectual rather than an emotional approach to the subject.'

The symbols of the floral dress, unseen by the sitter, the withered flowers, the unused writing desk, and the unseen personal papers were simply there in Blackman's house. But they suited Thomson's purpose of showing a woman who could see interiors through the lack of sight.

In 1983 Thomson was awarded the Sulman Prize with David's 'Death of Marat', which some critics labelled as derivative.

I appropriated the image and used the letter in Marat's hand as a vehicle in which to print my protest at the double standards in this country. I wrote in French but forgot most people here don't read French, so my point was lost. When the original was shown here everyone admired the grisly subject, with its bath of blood, open stab wound, bloodied knife ... The moment I paint a picture that has, say, a man murdered, dead in a swimming pool, no matter what the meaning behind it, whoa there, Thomson is a sicko!

The following year one of his canvases (*Children's rites*) was removed from the Sulman Prize, judged by Arthur Boyd. Those who ordered its removal took the subject at face value.

Nigel Thomson's most recent paintings continue the enigmatic quality of his earlier work, but they are more subtle. In his painting of wild dogs in a gully, he juxtaposes black-and-white dogs with a photograph of army generals. They could be the dogs of war. Another painting is of a bleak forest with a twisting road. At the turn of the road, a car is putting on its brakes, indicating a sudden halt: 'Like life itself. What awaits around the corner is anyone's guess.'



NIGEL THOMSON, State institution, 1986, oil on canvas, 149 x 225 cm, private collection.

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the real deal



JAMES ANGUS, Rhinoceros, 1995, fibreglass, synthetic polymer paint, aluminium, 105 x 320 x 165 cm, Art Gallery of South Australia. Gift of H. Brown 1996. opposite page: JAMES ANGUS, The tallest man in the world, 1996, enamel and fibreglass, 111 x 44 x 38 cm, courtesy the artist.

Christopher Chapman

There is a paradox inherent in the world and in the art of simulation: they are both real and illusory. In the past, art often sought to represent the world, and even to trick us into thinking we were seeing its real incarnation (the illusion of foreshortening in Renaissance art and in trompe l'oeil, for instance). But these were static images and even if they recorded their artist's vision faithfully, they still represented only a moment – like a photograph does today. These images may give the impression of depicting reality, or even of a single moment that really existed, but ultimately they depict an illusion. This is true in the most pragmatic terms: when we look at a painting or photograph, or the image on a television or computer screen, we are looking at a flat plane inflected With particles of light. It takes a perception conditioned by culture to recognise an image which we can then understand and interpret. Therefore, every image of the world, even news stories or 'Real TV', is an illusion. The image's relation to the world is not one of mimesis, or even complete simulation.

The world exists, as do we, yet even what we agree upon as 'objective reality' is necessarily illusory. As philosopher Jean Baudrillard puts it: 'By the fact of the dispersal and the relative speed of light, all things exist only in a recorded version, in an unutterable disorder of time-scales, at an inescapable distance from each other'. The question of the difference between the world and our perception of it is complex. Even when we can describe the world scientifically, we discover differences between our own human-scaled world, and that of the micro-cosmos, and of the universe.

In our present era the question of reality and illusion is paramount, and is being explored in a number of fields, including art:

since the early 1990s artists around the world have produced work that seeks to represent or engage with reality in new ways. As art has always been concerned with illusionism of some form² - whether abstract or representational - perhaps what is at stake in this new art that simulates reality is the distinction between 'the real' and our perception of 'the real'. In an age of virtual experiences, theme parks, simulated realities, illusions and fabrications of all kinds, this art is both pertinent and symptomatic of current thought and experience. And although much of this work takes its cue from Pop art, performance art and happenings of the 1970s, and even appears similar to these earlier historical forms, the new 'art of the real' can only be understood from the vantage of the 1990s. It could not exist otherwise.3

simulated reality in contemporary australian art

Simulation

'Mass production hides natural differences between things. There's something comforting about mass production. I don't think it's real. I think it's unnatural to hide natural differences.' DAMIEN HIRST⁴

In 1995 James Angus sculpted a life-size adolescent male rhino from clay. The final work, *Rhinoceros*, is a fibreglass cast of the creature sprayed with fluorescent-yellow acrylic paint and mounted horizontally on the gallery wall. The work emerged out of Angus's interest in transforming spaces via the intervention of a sculptural object. The mimetic character of the work can be linked to his multiple casts of an electric can-opener, for instance. But *Rhinoceros* makes a connection with the natural world, and was the first of a number of other extinct or rare creatures that Angus created in 1996 and 1997 in the United States. *Rhinoceros* is uncannily realistic, but after the initial shock of recognition, of experiencing a creature as massive and fantastic as a rhino at close range, the work is abruptly transformed into

an object of mass production. It looks like a gigantic toy, or a creature about to be animated by special effects. Its placement and colour make it appear as a hallucination. It becomes a dream-image.

Angus's simulations are always affected by shifts in scale, placement, colour or materials (the technology of fibreglass or synthetic plastics). Recently Angus created a toy-sized 'action man' figure of Robert Pershing Wadlow, the world's tallest man. A second version depicts Wadlow scaled in ratio terms so that he appears the height an average person would be in relation to him, this Alice-in-Wonderland effect placing us in the position of a 213-centimetre-tall human.

Both versions disrupt our conventional scale relation to the world.

Paul Quinn's work has always conveyed a sense of violence, often tempered by humour or perversity, or by the surprising 'naturalism' he achieves through his materials: silicone, fake fur, latex. His earlier works often depicted creatures whose appearance was a hybrid of biological and synthetic origin, but also called to mind the illusory world of science fiction or documentary cinema. That they are no

more or less extraordinary than the constantly evolving inhabitants of our natural world is of great significance to Quinn. His current brand of simulationism is directly related to his experiences in Japan, Vietnam, and Melbourne. His recently produced small sculptures that suggest morsels of food and his new 'creatures' relate to a specific type of simulation: they bring together delicate and precise illusionism of plastic sashimi in the windows of Japanese restaurants and the experience of seeing animals in cages tied to tiny motor-bikes screeching through Hanoi.

Christopher Langton's inflatable sculptures are designed and made by the artist himself using the materials and machinery of commercial industry. While his inflatables represent things as abstracted or cartooned, they often appear strangely realistic because they represent something that already exists in cartoon form. Not only do they reproduce a 'cartoon world', they often appear as enlarged versions of the kinds of inflatable toys that really exist. In this sense they reproduce

is real, but is drawn from an illusory, imaginary domain – cartoons, or the games invented by those who play with these toys. Langton's Souvenir, 1997, curiously closes this circuit. The work is an inflatable koala, modestly scaled. It is available in an unlimited edition, and the purchasers can select the colour of their souvenir from a swatch of vinyl samples. The work closes the gap between the art object and the consumable. Although it is fabricated with intent,

simply what it is.5

Real things and real events

it is also, like the traditional readymade,

'[Art] is no longer idolatric now, but critical and utopian, even when – particularly when – it demystifies its object or when, with Duchamp, it aestheticises at a stroke, with its bottle-rack, the whole field of daily reality.' JEAN BAUDRILLARD⁶

Marcel Duchamp's infamous work of art, Fountain, 1917, a readymade men's urinal turned on its back, inaugurated the use of the unaltered object taken from the world and represented as art. While Fountain is known mainly through reproduction and literature, Duchamp's gesture has remained of critical importance for much art since. The concept it

chat would

fur,
reapio-

CHRISTOPHER LANGTON, Souvenir, 1997, PVC and air, 89 x 61 x 69 cm, courtesy Tolarno Galleries, Melbourne.

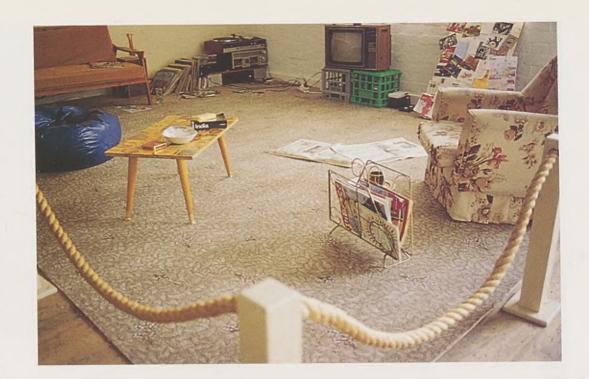
proposed was radical, yet in the 1990s Duchamp's gesture is mostly assumed or taken for granted. It is generally accepted that an artist can simply re-present any existing object as art.

The status of the found object in recent art can reveal a deadpan irony, a psychological trauma or a conceptual puzzle. David Rosetzky's presentation of things from the world (a functioning tropical aquarium, a row of Barcelona chairs) fits into his exploration of the psychological effects of decor, of the way our living environments affect our psychology and vice-versa. His readymades are smooth and seductive, suggesting a range of subconscious effects: libidinal, psychotic, fetishistic. Supremely aesthetic, Rosetzky's take on the real is one based on the exigencies of style. His objects isolate the desire for objects that provide a formally pleasing environment. His fish-tank, Aquamarine, 1996, recalls the therapeutic role of the object as it is used in doctors' and psychiatrists' waiting rooms, but by selecting the type and number of tropical fish, plants and rocks in the tank, he also creates a small 'natural' universe generated by aesthetic choices.

Lyndal Walker's installation 1990s share-household living room, 1996, constructs an interior that suggests a museum display in its detail and exactitude. While the general ambience of Walker's living room is generic (second-hand furniture, television on milk-crates, beanbag), the details of the piece are precise: a breakfast-cum-mull-bowl with Tally-Ho papers, the *Lonely Planet* guide to India, the yellow

and red packet of Champion Ruby tobacco, the Face magazine, particular records stacked against the stereo. For anyone who has lived in such an environment, the work is a cliché that also bears out some kind of truth, the result of accumulated memory. In isolating such an environment, Walker succeeds in communicating cultural imperatives that are localised and surprisingly personal.⁷

Deborah Ostrow has also created environments that are actual, and evoke metaphoric and symbolic readings. In the front sunlit gallery at 200 Gertrude Street she installed shiny stainless-steel shelves, a bar and stools, and visitors could drink hot tea from a shiny round urn. The work, *Teahouse*, 1995, updated the sense of meditation and quietude that is conjured by that title. Ostrow's teahouse was serene and shiny, and offered the opportunity for a modern ritual. At Sydney's CBD Gallery Ostrow installed *Thy Thy 1: Restaurant*, 1995, with folding chairs and table and a video monitor playing a tape recorded at the Thy Thy restaurant in Victoria Street, Melbourne. Again, Ostrow distilled a particular type of experience to a spare aesthetic



above: LYNDAL WALKER, 1990s share-household living room, 1996, installation, found objects, dimensions variable, courtesy the artist.

below: PAUL QUINN, Untitled work in progress, 1997, (detail), silicone, natural pigments, 30 x 26 x 26 cm (approx.), courtesy the artist.





As art has always been concerned with illusionism of some form – whether abstract or representational – perhaps what is at stake in this new art that simulates reality is the distinction between 'the real' and our perception of 'the real'.



DALE FRANK, Perfumed Lotus Gallerie, 1996, social sculpture, Coronation Motel, Brisbane, courtesy the artist.

formulation. Where Ostrow's more recent works documenting aspects of sex-workers' lives exude a kind of casual intensity, her earlier installations are purer and imbue the everyday with a cool, aesthetic tonality.

Dale Frank has created a number of 'social sculptures' in which social interaction can take place. Beginning in December 1994 and occurring in galleries and independent spaces, these works have taken the form of discotheques, a pool-hall, and a sumptuous hotel-room environment where two transsexual escorts entertain guests with chocolates, champagne and their services. Frank's creation of these events is always predicated on aesthetic concerns, so the situations themselves become loaded with meaning in the way any work of art does. Frank's decisions cover the ambience of lighting, placement of furniture and choice of consciousness-altering substances (including alcohol, chocolate and cannabis). The works exist in the 'real'

time of our own experience of them, and therefore become an active part of our formational memory.

Frank's social sculptures can be interpreted in different ways. By mimicking a real situation, they set it apart from the continuum of reality and allow us to reflect on the socially coded nature of real situations. They enable us to step back and observe the way social and cultural situations are constructed. Alternatively, as Rex Butler suggests, 'Upon realising that the real subject of the work is their own behaviour, the participants in fact embrace the artificiality of the situation and play up their usual social roles'. ¹⁰ In recognising that our perception of reality is illusory, Frank's works can be considered both ways. As the social sculptures insert themselves into the temporal reality of our experience, they are illusory, as is all experience; as they are critical of social interaction, they remind us of this realisation. ¹¹

Illusionism

'In the best case, we can try to catch some of the glimpses flickering through our memory.' Thomas $\mathsf{DEMAND^{12}}$

It is accepted that photographs are incapable of representing reality, but in recent times several artists have used snapshots as a means of representing a moment of reality intensified via the medium. For instance, many of Dale Frank's social sculptures have been documented by Frank and others, and the images convey a sense of immediacy and lassitude. Lyndal Walker has also used snapshot photography in her work. Because of our familiarity with the form of the snapshot, we are able to understand its attempt to capture the transitory and 'authentic'

nature of our experiences. Much contemporary photography takes its cue from, or even directly uses the technology of, snapshot photography to convey immediacy, as these images generally convey a high degree of chance and mirror, to an extent, our own perceptions of the world.

Other work is more closely related to the hyper-real imagery of advertising and virtual reality. Patricia Piccinini's digitally generated photographs invent a future world of genetic manipulation and shopping, while Kieran Kinney's photorealist paintings suggest a certain irony that signals both a nostalgia for realism and a recognition of the high-definition imagery presented in advertising and digital imaging.

We live in a time when, according to scientists, scientific knowledge of the world is almost complete. And given the confusion and frustration that we face when attempting to reconcile our own perceptions of reality with its existence, Jean Baudrillard's admonition is reassuring:

The absolute rule is to give back more than you were given. Never less, always more. The absolute rule of thought is to give back the world as it was given to us – unintelligible. And, if possible, to render it a little more unintelligible. 13

¹ Jean Baudrillard, The Perfect Crime, trans. Chris Turner, Verso, London, 1996, p. 52.

² Illusionism, in the case of some minimalist art, is refuted. Robert Morris writes about sculpture: 'Save for replication, which is not to be confused with illusionism, the sculptural fields of space, light, and materials have always functioned concretely and literally'. Robert Morris, 'Notes on Sculpture', in Minimal Art: A Critical Anthology, ed. Gregory Battcock, E.P. Dutton Inc., New York, 1968, p. 223.

³ The work by Australian artists discussed in this essay operates in the context of work produced overseas. Artists relevant to this topic include Thomas Demand, Charles Ray, Rirkrit Tiravanija, Tobias Rehberger, Jason Rhoades and Jorge Pardo.

⁴ Damien Hirst interviewed by Stuart Morgan, Damien Hirst: No Sense of Absolute Corruption, exhibition catalogue, Gagosian Gallery, New York, 1996, p. 14.

⁵ Langton's Souvenir is also available in metallic tones, including silver, when it makes a cute visual pun on American artist Jeff Koons's stainless-steel cast inflatable Rabbit, 1986.

⁶ Baudrillard, op. cit., p. 77.

On these works by Rosetzky and Walker, see Sarah Tutton, 'The Real Thing: David Rosetzky and Lyndal Walker', Like, Art Magazine, vol. 2, March 1997, pp. 28–32.

8 See Robert Nelson, 'Deborah Ostrow', Agenda, vol. 43, July 1995, p. 27.

9 See Jonathan Nichols, 'Natural Heat: Simulation or Just Addiction', in Deborah Ostrow: Where to from Here, exhibition catalogue, Contemporary Art Centre of South Australia, Adelaide, 1996.

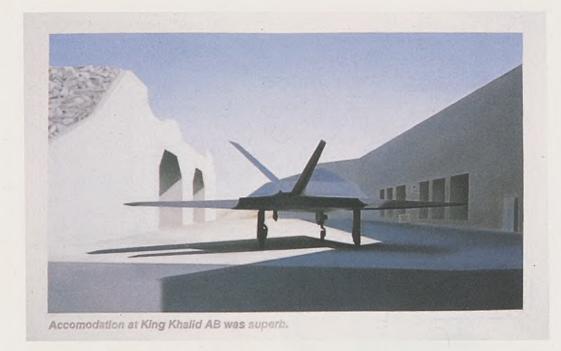
10 Rex Butler, 'Eyes Closed in Dale's Disco', Like, Art Magazine, vol. 2, March 1997, p. 16. On these works, see Christopher Chapman, 'Dale Frank: Pool Shark', in Dale Frank, exhibition catalogue, Institute of Modern Art, Brisbane, 1996; 'Room Service', Broadsheet, vol. 25, no. 4, Summer 1996–97, p. 23; and a forthcoming essay for Frank's project at the Queensland Art Gallery, 1998.

12 Thomas Demand interviewed by Vik Muniz, 'A Notion of Space', Blind Spot, vol. 8, 1996, unpaginated.

¹³ Baudrillard, op. cit., p. 105.

This article was written in June 1997.

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above: KIERAN KINNEY, Machine porn, 1996, pastel on paper, 113 x 174 cm, courtesy Robert Lindsay Gallery, Melbourne.

opposite page top: Lost in music, 1996, curated by David Rosetzky, installation view, 1st Floor, Melbourne, 1996.



DEBORAH OSTROW, Thy Thy 1: Restaurant, 1995, installation with video, dimensions variable, CBD Gallery, Sydney. Photograph courtesy the artist.



John Brack's Forgotten People

Chris McAuliffe

left: JOHN BRACK, The new house, 1953, oil on canvas on board, 127 x 55.8 cm, private collection, Melbourne. Photograph courtesy Deutscher Fine Art, Melbourne.

opposite page: JOHN BRACK, The tree, 1956, pen, ink and wash, 36.1 x 51.2 cm, National Gallery of Victoria.

The acerbic tone of John Brack's works of the 1950s has encouraged critics and historians to see them as aloof social commentary. Although Brack himself came to regret the superior tone of some paintings,² his own characterisation of his art as 'social irony' remains appropriate.³ While Brack's art consistently dealt with everyday motifs, his willingness to discuss its literary and theoretical sources has steered interpretation towards the more rarefied domain of aesthetic theory, conferring a certain autonomy on the works.⁴ But by emphasising the specificity of the everyday motifs of his work, I will argue that his art suggests the need for a reappraisal of the status of Australian modernism in the 1950s.

This period is often characterised as a struggle between figurative and non-objective art. Brack's scepticism towards abstraction and his short-lived affiliation with the Antipodeans suggest that his figurative style was forged in reaction to modernist non-objectivity. However, Brack was equally sceptical of figuration, most notoriously in his criticism of David Boyd and his assertion that 'bushrangers ... bore me'. His ultimate concern was whether the modernist vanguardism upon which both figuration and abstraction were premised could be sustained.

Robert Lindsay has noted the significance for Brack of Wyndham Lewis's writing.6 Lewis argued that 'modern art, of the highly experimental sort advocated in [vorticist, cubist, and expressionist] essays and manifestoes, is at an end'. 7 Lewis's claim that angst-ridden, agonistic vanguardism had become redundant after the First World War had such an impact on Brack that he continued to repeat it well into the 1980s.8 Consequently, Brack was dismissive of romanticism, which, in Melbourne, meant rejecting the expressionism and surrealism of the Angry Penguins circle. But Lewis also suggested that efforts to preserve modernist vanguardism were necessarily artificial, leading Brack to conclude that abstraction too had become repetitive and conventional. In a telling gesture, Australia's great artist of suburbia argued that after cubism 'All over the world [abstract paintings] sprang forth, like suburban villas'. 9 Brack's distance from contemporary Australian aesthetic debate - especially the competition between abstract and figurative schools – was a result of his conclusion that the very vanguardist terms upon which such debate was based were exhausted.

Brack's key motifs – commuters, cars, suburbia – were those of a nation in the throes of post-war modernisation; they articulate his concern that artistic modernism might not survive such social change. For Brack, affirming the possible failure of modernism became a means of defining the character of Australian culture in the Menzies era. Brack's combination of an iconography of modernisation with a conviction that artistic modernism had reached technical completion pointed to the real problem at the core of post-war Australian art: the uneasy

'He took up his brushes and haunted the suburbs.'



relationship between an increasingly formulaic aesthetic modernism and a still dynamic social modernism. 10

Brack's figurative work was not an act of stylistic conservatism or merely an effort to engage with human as opposed to abstract values. Rather, it was an attempt to develop a practice that engaged with the specificity of modern Melbourne in a way that showed art's inability to develop a version of vanguardism congruent with it. The Australian artistic vanguard was still determined to define itself in terms of agonism and bohemianism, rather than in terms of the material modernism of urban, industrial culture. What set Brack apart from the Melbourne scene was his recognition of its failed ambition, a product of its inability to see the redundancy of the agonistic vanguard. In a variant on Lewis's thinking, Brack concluded that a genuine avant-garde ought to reflect on what art could no longer do and the historical conditions of its redundancy. The absence of vanguardism in Australia was not simply the product of an unsympathetic culture, as the bohemian would have it, but also of an avant-garde still convinced of modernism's manifest destiny, defining vanguardism in narrowly romantic terms.

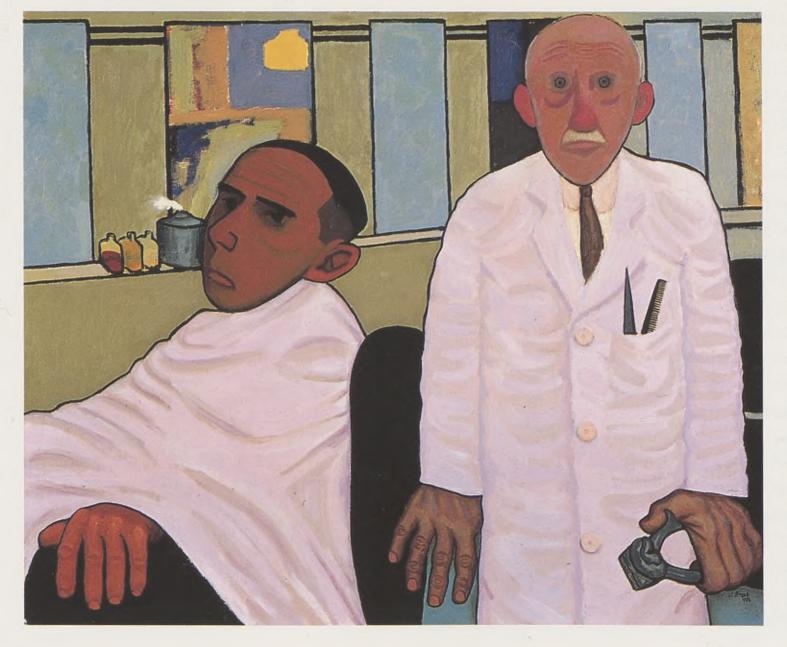
The need to dispense with romanticism is made clear in The new house, 1953. A reproduction of van Gogh's Langlois Bridge hanging

above the mantelpiece suggests the domestication of agonistic modernism. ¹¹ In the same year that he made the painting, Brack remarked: 'No one today is shocked by van Gogh – reproductions of his pictures fill the land'. ¹² The painting reveals Brack's recognition that he too was subject to Lewis's claims: modernism was dead, contemporary vanguardists were flogging a dead horse rather than addressing the very real possibility of a 'world without art'. ¹³ The work may lament the domestication of modernism but it is also a reminder that the avantgarde had to develop an adequate response to that domestication. The houseproud bourgeoisie depicted in the painting embody the narrow self-satisfaction of suburban culture. But equally, it was the self-satisfaction of the avant-garde, content to premise itself on the very romanticism that had been tamed and commodified by modern consumer culture, that was at issue.

The conditions of the avant-garde's redundancy are subtly charted in the precisely observed details of *The new house*. The house may have been new but it was hardly up-to-date. Contemporary interior decoration magazines and homewares advertisements peddled a more flamboyant modernity: full skirts, tailored dresses echoing Dior's 'New Look', and space-age light fittings. The conservative taste of

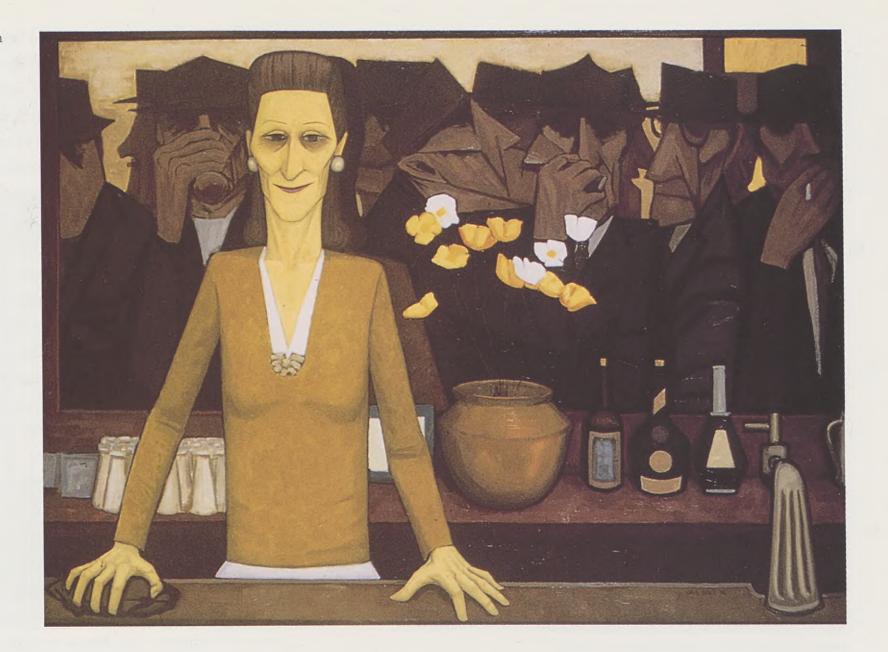
Brack's new home-owners indicates that they were consumers, but rather pedestrian ones. They were willing to embrace the new but were prudent, even tentative, in the way they went about it. I would go 50 far as to say that what Brack depicted was a version of modernisation that still clung to older values; in effect, a Menzian culture.

There are striking parallels between The new house and Sir Robert Menzies's wartime manifesto, The Forgotten People. Menzies's forgotten people were the middle class, whose ambition, independence and hard work were the backbone of a 'dynamic democracy'.14 The home was the focal point of Menzian ideology; 'homes material, homes human, homes spiritual' were 'the foundation of sanity and sobriety ... the indispensable condition of continuity determining 'the health of society as a whole'.15 Menzies's model combined both progressivism and conservatism. The sobriety and frugality of the middle class would guarantee investment and progressive postwar reconstruction. At the same time, the



right: JOHN BRACK, The bar, 1954, oil on canvas, 96.4 x 140 cm, private collection. Photograph courtesy National Gallery of Victoria.

opposite page: JOHN BRACK, The barber's shop, 1952, oil on canvas, 63.2 x 76.2 cm, National Gallery of Victoria.



cultivation of these values would sustain art and the life of the mind. These are precisely the values evident in Brack's painting: sobriety, frugality, a stake in the country and a taste for culture. If Brack's dry, Eliot-like treatment of the home-owners suggests some suspicion of suburban culture, he had the acuity to see that it was not a suburban complacency towards art that was the problem in the 1950s so much as the assimilation of art to that culture of complacency (and the avantgarde's own complacency in failing to recognise the normalisation of modernist rhetoric within Menzian ideology).

The Menzian interplay of dynamism and conservatism resonates through Brack's work in the 1950s, not because Brack was an adherent of Menzies but because this interplay characterised Australian culture, the status of the avant-garde and the relationship between the two. The bar, 1954, for example, is a motif that juggles both the regulated and the anarchic, repression and release. Brack's bar paintings are commonly spoken of in terms of the legendary 'six o'clock swill', the frenzied drinking between the end of working hours and the then early closing of pubs. But it should be remembered that hotels were among the most heavily regulated spaces in Australian society. The Liquor Licensing Act of 1928, consolidated in 1952, runs to 323 sections and

383 pages, its myriad provisions all directed towards containment of alcohol consumption and maintenance of order and good repute.¹⁶

The debate over hotel hours, which raged throughout the decade, reinforced the connection between regulation, order and morality, suggesting that the pub was one of those sites at which society demonstrated its ability to keep itself in good standing. Closing hours were directly linked to the health of the family unit: proponents of extended hours argued that six o'clock closing sent husbands home drunk; while opponents argued that extended hours would keep them from their families even longer. In an interesting and subtle instance of corporate advertising, Carlton and United Breweries ran a campaign, illustrated with images of pastoral landscapes, suggesting that strict liquor controls were an affront to the pioneer tradition, denying the Australian worker his just reward for a hard day's work. The bar, then, not only signified male society but also figured in debates regarding health, family and heritage.

Brack's connection of his painting with Manet's Bar at the Folies-Bergère was intended to demonstrate that work such as Manet's was no longer possible.17 If Melbourne's bohemia still cavorted at the Swanston Family Hotel, Brack must have seen this as futile theatricality.



above: **Triumph Mayflower**. Vehicle courtesy Mr Sid Gallagher and the Triumph Car Club of Victoria.

below: Ford Prefect advertisements, left: October 1950; right: July 1951.

opposite page: JOHN BRACK, The car, 1955, oil on canvas, 41 x 101.8 cm, National Gallery of Victoria.

Modernity, once glamorous, had been subsumed within the greyness of regulation, administration and moral stricture.

Similarly Brack's 'Racecourse' series refers to the fate of art in the

Similarly, Brack's 'Racecourse' series refers to the fate of art in the age of modernism's decline. Brack suggests that horseracing, once a vibrant expression of modernity in impressionist painting, had lost its shine. Horseracing was an ambivalent motif, being both the aristocratic sport of kings and a declassé industry with shady connections to the underworld. The State-regulated totalisator system of off-course betting was not in place during the 1950s, and punters were obliged to visit the racecourse if they wished to gamble legally. Today racing is promoted as an entertainment spectacle, but in the 1950s meetings the whiff of illegality still hung over the industry. Open starting barriers were in use in Victoria until 1958, occasionally resulting in chaotic and dangerous starts. Drug-testing and photo-finishes had been introduced in 1947, but suspicions of race-fixing and drug use remained.¹⁸

While Brack's racecourses have the formal discipline typical of his work, the reality was that crime, controversy and uproar were not uncommon. The contrast was intended, for Brack chose his motifs with deliberation. Influenced by the literary theory of Henry James, Brack would have seen sport as an opportunity 'to show my people, to exhibit their relations with each other', to build an art out of images 'floated into our minds by the current of life'. Horseracing, with its blend of the aristocratic and the anarchic, the toff and the tout, offered the ambivalence that Brack sought, allowing him, again following James, to depict not merely the 'situations' of social types, but the 'state of bewilderment' that arose in them. He aimed to represent

ambiguous situations in which the confusions of contemporary culture would become apparent.

This careful choice of subject is also evident in The car, 1955. The vehicle depicted has been identified as a Triumph Mayflower.21 Produced between 1949 and 1953, it was a medium car in both size and price, but its distinctive razor-edged styling suggested aspirations to the status of saloon. Its nickname, 'the watch charm Rolls', recognises this.22 In an Australian context, its understated Britishness would have been played off against the larger Holden and the more garish American imports. Its buyers could be assumed to be part of an urban lower middle class with pretensions to Anglo style.

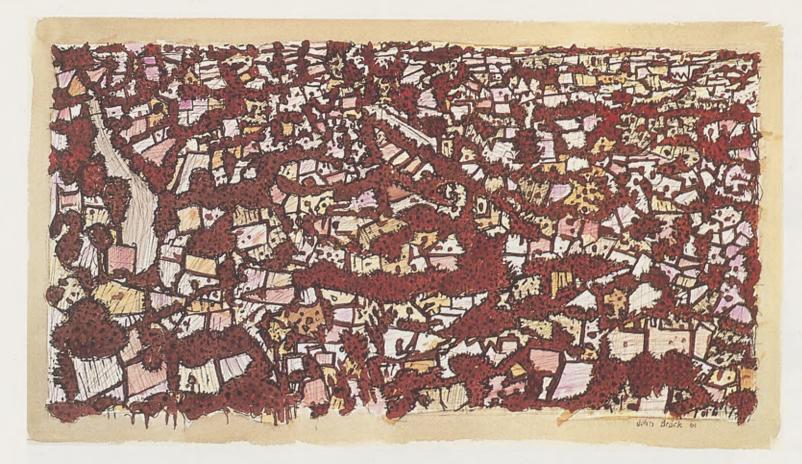






The specificity of the painting runs counter to the assumption that Brack trafficked only in archetypes. James's theory of the novel demanded that the particularities of the world be developed into general statements on the human condition. Brack's account of the germination of the painting is thoroughly Jamesian: a passing car led to the grander theme of the family and landscape in modern Melbourne. But the anecdotal origin belies the extreme precision of the painting. The angular lines of the Mayflower are there, as are the distinctive wing turning-indicators built into the central pillar of the cabin. Even the height of the children relative to their parents in the front seat can be explained by the fact that the rear seat was about ten centimetres higher than the front.23 More significantly, the Mayflower conferred a particular social status on the family. Lower middle class, but with pretensions; Australian, but with an allegiance to Britain; owning a car of the kind referred to as the 'happy medium', but seeking a certain distinctiveness; another instance of that Menzian mode of family discernible in The new house. The date of the painting reinforces this; in 1955 the Mayflower had been out of production for two years. Like the decor of The new house, the car is not quite up-to-date, not quite brand new, and not quite certain whether it is Australian or English. Just as he had done when he substituted manual for electric clippers in The barber's shop, 1952, Brack tempered Australian modernity with a faint air of anachronism.

The juxtaposition of family, landscape and car in the painting suggests that Brack was familiar with the languages of post-war modernisation. During the 1950s automobile advertisements frequently established a relationship between the car and the landscape. The car was depicted as a leisure vehicle offering access to the beach and bush. Numerous images of picnics, holidays and sightseeing trips marketed what advertisers called 'family motoring'. Complementing these were images linking the car with exploration: automobiles were shown traversing the vast distances of the Australian outback, while occasionally long car trips were likened to the travels of the early white explorers. The colonial dream of traversing and taming the continent was coupled with the more contemporary desire for day-trips. The latter, in particular, reinforced the union of consumption and leisure in the car. Advertisements for all models of automobile also suggested that the car was a focus of family unity and pride. Images of happy families in or around the car abounded, often being reinforced with images of comfortable family homes or envious neighbours.



Brack's *The car* alludes to both advertising conventions. The family that he depicts echoes those of the contemporary print media. The parents are accorded conventional gender roles (women were rarely depicted driving cars), while the family as a whole seems conscious that being in the car demands that they also consider how they look in it. Brack's recognition of the ways in which the car mediated between its occupants and their physical and social environment is evident in their address to the viewer and in the sketchy landscape in the background. The reduction of the landscape to a fleeting effect has been remarked upon in the past, being seen as a sly reference to the work of Brack's peer, Fred Williams.²⁴

But far more pointed are the parallels between the painting and contemporary advertising. Advertisements for the Ford Prefect show, as Brack's painting does, a nuclear family, safely ensconced in their sensible, medium-sized car, enjoying the landscape as something to be glanced at in passing and purchased in handy bunches, or using the car as a means of asserting their unity.

Brack's work of the 1950s might be described, generally, as using images of contemporary social experience, shaped by post-war modernisation, as a means of demonstrating that Australian art could no longer define modernism in terms of its classical procedures. If modern art appeared slow to 'take' in the post-war years, it was because Menzies's paradoxical conception of a dynamic yet soberly conservative democracy so permeated Australian culture. The unfulfilled promise of modernism appeared once more in *The unmade road*, 1954, which echoed architect Robin Boyd's complaints about the shortcomings of modern suburbia in his weekly *Small Homes Service* newspaper col-

umn. Boyd wryly updated the pioneer legend, casting the new home-owners of the half-built outer suburbs as equivalent to the early settlers (itself an analogy with an air of Menzies's rhetoric to it). These new pioneers were identifiable, according to Boyd, by the caked mud on their shoes and clothing. Each morning the inhabitants of 'the new Australian wilderness of the outer suburbs' undertook 'a hazardous adventure', traversing 'a sea of deep, clinging clay ... politely termed unmade roads'.25 For Boyd, the unmade road was symptomatic of the unsystematic planning and incomplete construction that made suburbia a failed utopia. Significantly, Boyd cited North Balwyn, where Brack lived at 33 Maud

Street from 1952, as one of the worst offenders.²⁶ The daily press itself provided further impetus – a letter from 'fed-up ratepayer' of Burwood, headed 'Unmade road' was illustrated with a photograph showing a scene similar to that in Brack's painting.²⁷

In the 1950s Brack's paintings used carefully orchestrated motifs that spoke of modernisation, the mass media and consumer society. Suburban culture was a sign of the new, of expansion, of reconstruction and prosperity but its dynamism was, within a Menzian ideology, curiously stultifying. For Brack, it was an apt metaphor for modernist art's loss of impetus. The utopian promise of suburbia was substituted for that of art, with both unable to deliver on their promise. The continued importance of Brack's 1950s work rests on this pessimism. If much debate on Australian art in the period centred on the question of what version of modernism was appropriate to Australia, Brack asked, more pointedly, whether modernism itself was still a viable discourse.

- Paul Colin, Van Gogh, trans. Beatrice Moggridge, John Lane/Bodley Head, London, 1926, p. 43.
- ² Janet Hawley, 'John Brack', in her *Encounters with Australian Artists*, University of Queensland Press, St Lucia, 1993, p. 115.
- John Brack, VHS videotape, Australian Contemporary Art Archive, Deakin University, Geelong, 1980.
- 4 Both Sasha Grishin, The Art of John Brack, 2 vols, Oxford University Press, Melbourne, 1990, and Robert Lindsay, John Brack: A Retrospective Exhibition, National Gallery of Victoria, Melbourne, 1987, are extremely thorough in their discussions of Brack's artistic and literary sources, which included Georges Seurat, Wyndham Lewis, Henry James and Rainer Maria Rilke.
- John Brack, 'Leave the Epic Alone!', Observer (Sydney), 15 November 1958, p. 627. Brack quoted in Robert Hughes, 'Brack: The Anti-Romantic Gadfly', Observer (Sydney), 21 March 1959, p. 182.
- 6 Robert Lindsay, 'The Figure in the Carpet: Some Literary and Visual Sources in the

Work of John Brack' in his John Brack: A Retrospective Exhibition, p. 12. Lindsay suggests that Lewis's 1939 essay 'Super-nature Versus Super-real' was of particular importance to Brack.

⁷ Wyndham Lewis, *Wyndham Lewis on Art*, Thames & Hudson, London, 1969, p. 306.

⁸ Brack remarked that 'We come after the age of heroes, and after the age of disillusionment of those who had grown up before 1914'; Kevin Childs, A Month of Lunches, Oxford University Press, Melbourne, 1984, p. 20. In a videotaped interview Brack repeated, three times, the claim that those who grew up after 1914 were not entitled to ^a romantic 'cry of despair'; John Brack, Deakin University, 1980.

⁹ John Brack, 'Abstract Painting', lecture delivered at the University of Melbourne, October 1953, p. 1. Reprinted as Council of Adult Education, Discussion Group Art Notes, reference no. S.8, L.12. Copy held in artist's file, State Library of Victoria.

10 'After forty years, we can fairly say that the technical revolution in art is complete'; Brack, 'Abstract Painting', op. cit., p. 11.

11 In this period writers as varied as George Johnston, Dorothy Hewett and Barry Humphries all used the van Gogh print as a sign of middle-class domestic decor. Magazines such as the Women's Weekly also recommended van Gogh prints as part of a tastefully modern interior. See my Art and Suburbia, World Art/Craftsman House, Sydney, 1996, pp. 70-1.

¹² John Brack, 'Matisse' (1953) Council of Adult Education, Book Discussion Notes, no. 610, Melbourne, 1994, p. 1.

13 Lewis, 'Super-nature Versus Super-real', p. 310.

14 Robert Gordon Menzies, The Forgotten People, Angus & Robertson, Sydney, 1944, p. 8.

¹⁵ Menzies, The Forgotten People, p. 3.

16 J. X. O'Driscoll & Kevin Anderson, Meagher's Licensing Law and Practice, 4th edn, Law Book Co. of Australia, Melbourne, 1952.

¹⁷ John Brack, Deakin University, 1980.

¹⁸ For a history of horseracing during this period see Neville Penton, A Racing Heart, William Collins, Sydney, 1987, especially pp. 151-81.

19 Henry James, 'Preface to Portrait of A Lady' in his Literary Criticism, vol. 1, The Library of America, New York, 1984, pp. 1072-3. Both Grishin and Lindsay argue that James's collected prefaces to his novels were central to Brack's aesthetic. Helen Brack has suggested that the gestation of the racecourse series had the following tone: 'Done the pub, done 5pm, Doug Green did the train so can't do that, might do the footy, what about the races?'; Letter from John and Helen Brack 1996, Museum of Modern Art at Heide, ¹⁹⁵⁶: Melbourne, Modernity and the XVI Olympiad, Bulleen, 1996, p. 46.

²⁰ James, 'Preface to The Princess Casamassima', Literary Criticism, vol. 1, pp. 1088, 1092.

²¹ Ian Burn, 'The Car, The Family, The Landscape', in Daniel Thomas (ed.), Creating Australia; 200 Years of Art 1788-1988, International Cultural Corporation of Australia, Sydney, 1988, p. 183.

²² For detailed information, see David Culshaw & Peter Horrobin, The Complete Catalogue of British Cars, Macmillan, London, 1974; and Graeme Robson & Richard Lang-Worth, Triumph Cars: The Complete 75 Year History, London, 1979.

²³ An observation made by Sid Gallagher, owner of the Mayflower illustrated.

²⁴ Grishin, The Art of John Brack, vol. 1, p. 51.

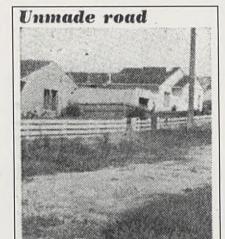
Subdivision, 1954; New houses, 1954.

²⁵ Robin Boyd, 'Home in the Gluepots', Age, 28 August 1951.

²⁶ Built between 1939 and 1941, the house at 33 Maud St was a semi-detached clinker

brick villa in the style that Robin Boyd termed in his Australia's Home. Unmade road', Herald, 22 April 1953, p. 4. Several of Brack's motifs may have been found on his doorstep. The nearby tram terminus appeared in North Balwyn tram terminus, 1954. One of the two telephone boxes in Maud St (marked in a contemporary edition of Morgan's Street Directory) may have been the model for The telephone box, 1954. The Sands and McDougal Directory of Victoria lists many vacant lots and houses under construction in Brack's neighbourhood; these may have provided material for

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THE condition of Eyre St., Bur-wood, is a positive disgrace. The unmade street is a menace to housewives pushing young child-ren along in prams, and causes serious damage to vehicles using it.

it.

When local residents complained to the Box Hill Council we were told that there was insufficient money available.

But thousands have been spent on repairing other roads which were in a good condition.

The enclosed photograph speaks for itself.

—"FED - UP RATEPAYER," Burwood.

left: 'Unmade road', Herald, 22 April 1953, p. 4.

below: JOHN BRACK, The unmade road, 1954, oil on canvas, 73.6 x 50.7 cm, private collection, Melbourne. Photograph courtesy Sotheby's, Melbourne.

opposite page: JOHN BRACK, Segment of a suburb, 1961, watercolour, pen and ink on paper, 39.8 x 67.2 cm, National Gallery of Australia.



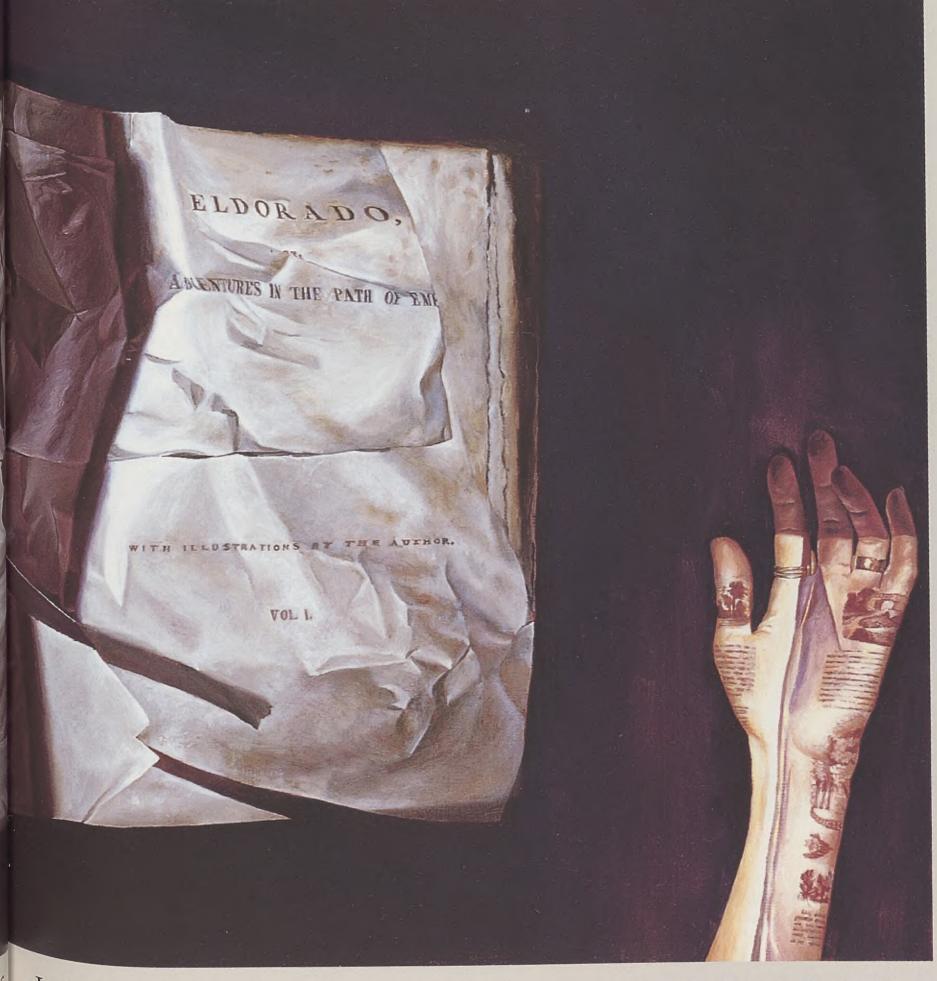
The DESIRING



Contemplating the Art of

Phantom

Jeanette Hoorn



LYNDELL BROWN and CHARLES GREEN



above: LYNDELL BROWN and CHARLES GREEN, The mirror, 1993, oil on canvas, 93 x 93 cm, private collection, Melbourne.

previous page: LYNDELL BROWN and CHARLES GREEN, Les soirées nomades, 1996, oil on linen, 46 x 92 cm, courtesy Robert Lindsay Gallery, Melbourne.

In 1988 photographer Lyndell Brown and painter Charles Green began to produce texts in collaboration with each other. By abandoning the making of individual works of art, they denied a small but serious group of collectors Green's smouldering, surreal landscapes with their thick, painterly surfaces, and Brown's cool, erotic skylines. In their place has emerged an art preoccupied with the dynamics of cultural formation, with debates about authenticity and hybridity, and with painting the body. These texts contemplate the globalisation of western culture and the invention of 'occidentalism' through references to the history of oil painting, Cartesian mapping systems and that symbol of Europe's journeying to the Pacific, the tattoo.

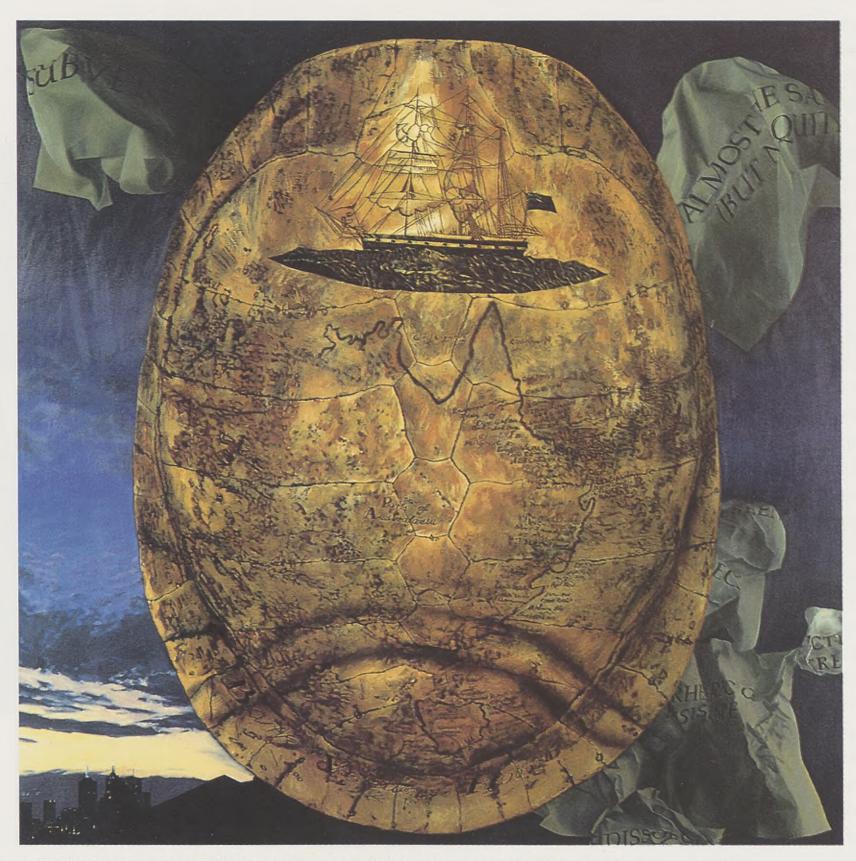
There is no making sense of the work of Charles Green and Lyndell Brown in a simple, reductive formula. Meanings form phantom-like in their paintings, only to vanish just as quickly. Connections that are not quite tangible, meanings that are not quite stable, continually appear in conversation with each other and with the spectator. This refusal to disclose meanings seems to be in direct conflict with the means through which the work, especially the paintings, are realised. By using the high finish of the Renaissance tradition of oil painting and imagery heavy with 'meaning', the artists dupe the spectator into believing that the canvas will offer up a satisfying narrative closure. In fact, the outcome is more like the experience of looking at Velasquez's Las Meninas. Here the narrative, if there is one at all, resides in the moment of exercising the gaze onto the canvas itself, a field destabilised by the many relationships the painter makes between the figures represented in the picture and the spaces they inhabit.¹

Fragments of narrative are offered in the paintings of these two Melbourne artists. While these fragments act as postmodern pieces of quotation – as simulacra – at the same time they work to undermine postmodernism's interest in evacuating new meaning in artistic and intellectual formations. This undermining is achieved by placing quotational references against local references such as fractured pieces of Melbourne's skyline, bold warehouse spaces, nineteenth-century atlases and travel journals. Here the insistence that there can be no new meaning is laid to rest, together with the clapped-out remains of the avant-garde. New meanings are forged, no longer through the self-referencing of avant-gardist rhetoric – recognised by Edward W. Said and others as a spent force of artistic production – but instead through the experiences produced by travel, migration and hybridisation. It is out of the cultures of exile, the creole cultures of Australia and the Third World, that an interesting art is emerging.²

These works take up the ideas of Homi Bhabha and M.M. Bakhtin on the role that linguistic hybridity plays in undermining political authority.³ Brown and Green rely on the double-voice of hybridity to forge meaning in their own pictures. They achieve this by placing fragments



LYNDELL BROWN and CHARLES GREEN, The pearl fisher, 1994, oil on canvas, 122 x 122 cm, private collection, Perth.



LYNDELL BROWN and CHARLES GREEN, Tabula rasa, 1994, 93 x 93 cm, private collection, Germany.

of academic pictures from the European tradition against local references. The resulting image both celebrates and neatly compromises the authority of painting itself. The pictures produce in the spectator ^{an} impression of academic art 'gone wobbly'. It is in the 'wobbliness' of the imagery that the impact and power of the pictures inhere and in the hybridisation of painterly language that meaning is located.

Brown and Green's partnership has produced a profoundly antiauteurist attitude to making art. The Nietzschean artist as superhero, the cult of the boy genius that so deeply influenced modernist practice, here lies dead in its grave. Art appears to these artists rather as a fiction; they see their relationship to painting as 'treacherous'. There is no investment in meaning in their work; rather, there is a sense of detachment from it. The romantic myth of the artist has been forcefully despatched and if there is an agenda, it is to achieve invisibility,

nothingness.4 Theirs is an art of serendipity. It shares something with the fairytale The Three Princes of Serendip, whose heroes made happy and unexpected discoveries of things by accident.5 If there is romance, it is the romance of Wonderment of the kind described so persuasively by Stephen Greenblatt, but it is knowingly presented. The processes of fantasy and desire that drove the journeying-out of Europeans into the New World are here rein-Scribed and reproduced. Through yielding to the spectator the experience of the marvellous that controls the discourses of the sublime, Brown and Green force the spectator to take $^{\mathrm{on}}$ the position of the imperial subject. In so doing they force a postcolonial critique.

While reinscribing the romance of desire they at the same time subtly undermine it.7

There is no 'real' time in these pictures, and in this sense the art of Brown and Green has a profoundly anti-historicist bent. Michel Foucault's confidence in the stability of a historically constituted reality in his account of power and its institutions is here challenged.8 These Works have, rather, an affinity with Jacques Lacan and the discourses of psychoanalysis. Not even the Virgin is allowed to maintain her fictional unified self. Their painting entitled The mirror, 1994, reproduces in fragmented form a seventeenth-century portrait of the Virgin by the Italian painter Bernardo Cavallino (1616-56), held in the National Gallery of Victoria.9 This fractured three-quarter profile of the Virgin, produced in constructivist vocabulary, belies the impression of the self as integrated, whole and unified. The profile is placed against a silver-encrusted emu egg, also in the collection of the National Gallery of Victoria. A local nineteenth-century silversmith has set his talents to celebrating Australian national identity through embellishing a naturally occurring piece of local exotica. The collision course between centre and periphery represented by these images of the Virgin and the emu egg is mediated by a piece of Venetian-style drapery, which forms a passage between them.

There are no stable subject identities or relationships in the work of these artists, but an interrogation of how the subject constitutes itself in the new world of globalised culture. How is the West and the rest produced into a new contemporary mindscape?

The shifting relationship between centre and periphery is continually played out in Brown and Green's pictures. Simultaneously, the culture of the museum is frequently taken up, reflecting the actual staging place of public art. In The pearl fisher, 1994, the figure of a

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itself in the new world of

globalised culture.

young woman, whose gravity of expression and magnificence of dress indicate both her membership of the ruling class and her participation in an important event, is borrowed from a betrothal portrait by a minor Italian mannerist painter in the National Gallery of Canada, Ottawa. The figure stands like a temresentation of Darling Harbour. Crumpled

papers, texts that have no meaning, buffer the imagery. These are all absorbed into the grand cityscape that dominates the canvas, a view of Melbourne's night lights from the Westgate Bridge, travelling out of town. This historical 'fiction' works towards presenting meanings about the mix of postcolonial cities.

The engagingly titled Tabula rasa, 1994, turns on the imagery attached to the surface of a large turtle shell (Podocnemis expansa) originating in South America. 10 The authenticity of this artefact is attested to by its display in the colonial gallery of the National Gallery of Australia in Canberra, next to the Glovers and the Buvelots. The imagery depicted on the shell includes a map of Australia and a sketch of the sailing ship, The Venus of Hobart Town, produced by an unknown artist, probably of European descent, living in Hobart around 1830-35. These sketches have been inscribed into the surface of the shell through scrimshaw, a technique most commonly applied to the



above: LYNDELL BROWN and CHARLES GREEN, Paysage, 1994, 122 x 122 cm, Museum of Art, University of Melbourne.

opposite page: LYNDELL BROWN and CHARLES GREEN, Culture grid 1971–96, 1996, (details of top-right and bottom-left panels), cibachrome photograph, six parts, each 76 x 102 cm, courtesy Robert Lindsay Gallery, Melbourne.

surfaces of animal bones such as ivory or whale bone. Scrimshaw originated as a folk artform in eighteenth-century America, where it was practised by members of seafaring communities on the west coast.

In Paysage, 1994, a nineteenth-century steel line engraving of a colonial landscape from the Picturesque Atlas of Australasia gives way to a sparse postmodern architectural space which has the feeling of a place of invigilation. The atmosphere produced by the contrast of the landscape in full light against the darkened space of the woody cavern is mediated by references to elegantly dressed metropolitan bodies who delicately point to this loaded piece of culture, this top-heavy signifier of the Europeanisation of Gondwana Land. Here the twin forces of fantasy and desire are seductively entwined.

Paysage is emblematic of a change of direction that took place in Brown and Green's practice following a period of time spent in Paris in 1994. The exhibition 'L'ame au Corps' at the Grand Palais stimulated their growing interest in the relationship between the history of science, the body and colonialism. In The nervous system, 1995, these ideas are reconfigured in the juxtaposition of a torn nineteenth-century 'map' of the human nervous system and a Renaissance drawing of the centre of the Tuscan city of Lucca. An arm bearing a tattooed representation of a road map of Sydney gestures towards the texts. Like the spirit of the phantom, these hover over a contemporary 'map' of Melbourne's skyline, a panopticon, a bird's eye view of this post-industrial landscape.

In *Les soirées nomades*, 1996, (nomadic evenings/nomadic encounters/moveable feasts), the crumpled leaves of what looks like a classic reference volume offer up the just decipherable word 'Eldorado', proclaiming the demise of the authority of the text while at the same time invoking the nostalgia and romance associated with the idea of the existence of something as coherent as a 'body' of knowledge. This is flanked by two arms bearing tattoos, one of which is constructed like the central image, as a book with a spine, in a play on seams, spines and borders. The other bears an image of two Polynesian women dancing from the panoramic cycle entitled *Les Sauvages de la Mer Pacifique* in the Art Gallery of New South Wales. Produced by the workshop of the artist Joseph Dufour after the work of Jean-Gabriel Charvet (1750–1829), these images illustrate scenes from one of the European voyages of exploration of the eighteenth century.¹²

In Brown and Green's work the tattoo stands not only as a symbol for alterity but as a sign for western anxieties about borders. Tattoos, for one thing, disrupt the ideal of the body as whole and unified because they appear on the skin, the organ which encloses the body and contains it. All of those substances which are regarded as abject (blood, urine, saliva) threaten to spill out of the body which is not contained. In marking the body through the tattoo, tensions are set up which disrupt the ideal of a unified and 'natural' body. The tattooed hands and arms

of Brown and Green's pictures, appearing as they do on 'fragments' of the body, reinforce the configuration of the body as disparate and at the same time act as mediating entities between centre and periphery.

While most of the work of Charles Green and Lyndell Brown is about globalisation and the production of public discourse, their recent work explores things that are closer to home. The cibachrome photographs which make up the installation Culture grid 1971-96, 1996, present an intellectual history of the 1970s, 1980s and 1990s as seen by two denizens of the 'grid'. Pondering these works is like reading the biography of Edie Sedgwick, that dedicated consumer of 1960s New York pop-culture, as Brown and Green disclose their intellectual genealogies and, as they do so, that of their generation. For the spectator, experiencing this installation is like peering into one of Joseph Cornell's boxes, those remarkable modernist cabinets of curiosity.

The warm tones of the photographs at the same time produce a Venetian feel, uncannily mixed with a suggestion of late twentiethcentury grunge. The assemblage aesthetic of American West Coast funk is reflected in the arrangement of the composition, and the diagonal thrust of Caravaggio's paintings is recalled in the lighting. A strong cinematic quality in the images conjures up a powerful mise-en-scène produced for the enactment of a narrative that only the spectator can bring about. In Culture grid 1971-96 the desiring phantoms of Serendip wreak havoc with the past as they stumble upon the future.

¹ Michel Foucault, The Order of Things, Tavistock, London, 1970, pp. 3–16. ² Edward W. Said, Culture and Imperialism, Chatto & Windus, London, 1993.

3 M.M. Bakhtin, The Dialogic Imagination: Four Essays, University of Texas Press, Austin, 1981; Homi K. Bhabha, 'Signs Taken for Wonders: Questions of Ambivalence and Authority Under a Tree Outside Delhi', May 1817, Critical Inquiry, vol. 12, no. 1, 1985, pp. 144-65.

⁴ Interview with Charles Green and Lyndell Brown, 5 May 1997.

⁵ Horace Walpole coined the term serendipity from The Three Princes of Serendip. (Serendip is a former name of Sri Lanka or Ceylon.) See the Compact Edition of the Shorter Oxford Dictionary, Oxford University Press, 1978, p. 2735.

⁶ Stephen Greenblatt, Marvellous Possessions, the Wonder of the New World, University of Chicago Press, 1991.

⁷ For a persuasive discussion of the themes of hybridity, desire and difference see Robert J.C. Young, Colonial Desire, Hybridity, Theory, Culture and Race, Routledge, 1995.

8 See Joan Copjec, Read My Desire, Lacan against the Historicists, MIT Press, Cambridge Mass., 1995.

⁹ Bernardo Cavallino (1616–56), The Virgin Annunciated, canvas mounted on board, 85.5 x 70 cm, unsigned, undated, c. 1640, National Gallery of Victoria, Felton Bequest

10 The Bark Venus of Hobart Town, c. 1830-35, ink on South American turtle shell, 15.4 x 65 cm, National Gallery of Australia, Canberra.

¹¹ Artists' Statement, October 1994.

¹² Joseph Dufour and his workshop, after Jean-Gabriel Charvet (1750–1829), Les Sauvages de la Mer Pacifique, c. 1805, wallpaper, woodcut and gouache on canvas, Macon, France, Art Gallery of New South Wales, Gift of the Art Gallery Society.





Hunting the Puma



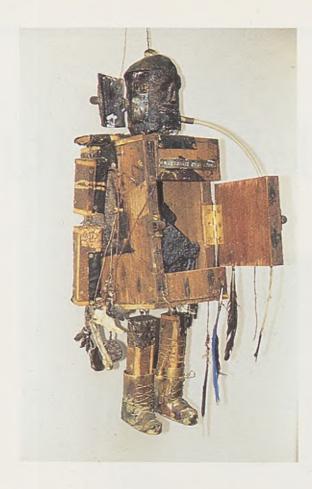
Grazia Gunn

above: **PETER GRAHAM, Piercing the flesh domain, 1996,** gouache and charcoal on paper, 189.5 x 130.5 cm, private collection. *opposite page:* **PETER GRAHAM, Initiating the senses into the Holy Eye, 1996,** charcoal, gouache, 198 x 132 cm, private collection.

The work of Peter Graham



Peter Graham's work was first shown in 1990 at Melbourne's Australian Centre for Contemporary Art (ACCA), when Peter was only twenty years old and still studying at the Victoria College, Prahran under Philip Hunter. I had seen Peter's work the previous year on a visit to the college. He had been allotted a small table in a corner of an overcrowded studio that he shared with other students. Though Peter wasn't there, I was immediately struck by drawings piled on and under a rickety old table, its surface smudged with traces of paint; others were in boxes, and some in a little school-case. It seemed that all the chaotic spread of drawings could at short notice be contained in this school-case and be on the way to somewhere else.



above: PETER GRAHAM, Astronaut John Glenn, 1989, bronze, wood, coal, photograph, feathers, wire, copper and paint, private collection.

below: **PETER GRAHAM**, **Thinking rock**, **1989**, bronze, 9 x 6.5 x 7 cm, courtesy the artist.

opposite page: PETER GRAHAM, Necromancer (Prayer of death blues), 1994, (top detail), steel, iron, bronze, lead, bone, plaster, leather and chalk, tool box, 161.5 x 100 x 27 cm overall, courtesy the artist.

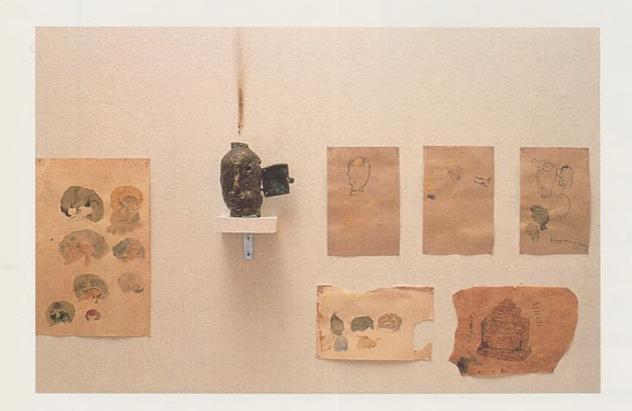
The drawings had, in fact, travelled from the bush where Peter had been. That explained why some were scrappy and a little dirty, and many were on torn pages or just odd bits of paper – as if the urgency to draw or make a mark with a coloured stain was such that any surface would do. On some there were faint pencil lines; on others, a few brushstrokes, a sepia wash, a stroke of pink, brown smudges, black lines. There were some photographs and a few odd found objects. To one side of the table were a few notebooks, their jackets well worn from use. I was intrigued and charmed by this enigmatic collection.

The theme of the ACCA exhibition was the traveller-explorer. The drawings and sculptures of this early series are pictorial narratives of two kinds of journeys: one into space, with reference to astronauts; the other on a terrestrial trail in search of an elusive wild cat, the legendary Victorian puma. The pictorial narrative for the space journey developed from reports on John Glenn and the Mercury spacecraft astronauts, while the journey in search of the puma was inspired by media accounts of sightings and searches in the countryside. There had been attempts to capture the puma - even by helicopter, at Riddell's Creekbut the beast was never found. Peter Graham spent days in the bush on the outskirts of Melbourne searching for the puma and producing drawings and objects relating to the search. The puma for the artist was a catalyst for a search undertaken as much in his studio as in the bush. Both journeys might be seen as allegories for the artist's own exploration into unknown areas, as much to recover the ancient past as to discover different ways of transcending the materials of his trade:

The broken-down fences in the country became lines for me within the drawing; a gap in that fence would allow a contained space to leak or seep through into an open space. A line down the page was a method of containing the beast. The puma was never literal, but I imagine that I still detect its presence when I am working in the studio, or even smell its breath. ¹

Graham equates the sixth sense, that mysterious intuitive knowledge of the wild beast, with the creative impulse.

The drawings and sculptures that were exhibited at ACCA are wonderfully inventive works, eccentric at times and startling in their unexpected narrative associations. They are mysterious, revealing and often witty. The cast-bronze heads of the astronauts – for example *Thinking rock*, 1989 – feature hinged doors on top or at the side of the head, through which thoughts can go in and out. The thoughts are in the form of small lumps of sculpted rocks sitting loosely in the head. One of the bronze heads has a furnace with a fire in it, literally burning out from the surge of ideas, and there is a chimney at the top from which the smoke can escape. One of the astronauts, John Glenn, has a lump of coal in his stomach (*Astronaut John Glenn*, 1989). The accompanying series of small drawings represents the various in-flight resources needed on the long journey into space.

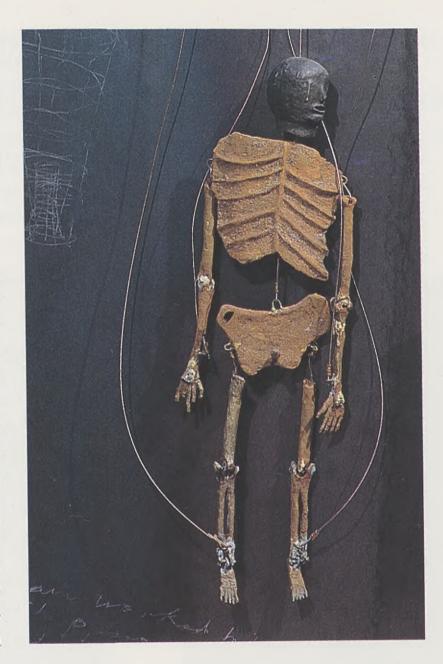


These works were also influenced by objects seen in natural history museums, and by the drawings, Watercolours and diary entries of the early botanical explorers. One of Peter's favourite books is Joseph Banks's Florilegium, based on drawings of plants made by Daniel Solander during Cook's 1768-71 voyage. Peter Graham's notebooks recall the diaries of such explorers-naturalists, each page being filled with annotated drawings and intimate fragments of narrative.

Peter Graham is a mythographer whose themes are at ^{Once} traditional and private. His iconography, usually set against a darkened background or in the under-World, is of journeys viewed as allegorical rites of passage. In a 1996 series, fine plant-like structures struggle to rise and spread upwards from the earth's core. The chimerical plant forms in these drawings flow with great delicacy - a fragile line here, a barely apparent form there - their delicacy made more vulnerable by the contrasting earthy property of the two-dimensional surface. In some drawings the fine lines almost dissolve into the porous surface, perhaps alluding to alchemy, in which Graham is most interested. In others, the image seems to be lifting off the surface, as in the 1996 work The spectre of a rose!, whose very title is taken from that of an old alchemical drawing.

The spectre of a rose! is a woodcut-print with oil, gouache, ink and charcoal on paper, and acetate. A skeletal hand holds the spectre of the rose, which is like an ectoplasmic extension. A skull rests at the bottom edge; at the top two rectangular forms, placed opposite each other -Graham refers to them as 'ghost cliffs' or 'thinking rocks' - mark the transition into another domain. Towards the middle ground a thief snaps the stem of the rose. The lower stem emerges from the skull, symbolically the source of thought but also of death, and now regenerated into a component of the fertile soil. The thief's hand and the rose itself are on the overlaid acetate so that the spectre of the rose appears to be actually lifted off the drawing. Graham says: 'The rose itself is a diagonal that marks the flight path taken by a traveller from one dimension into another, up through those ghost cliffs at the top and into another life'.

The journey in this drawing brings to mind a kind of Dante-esque Underworld, but more solitary, more silent than Dante's journey with Virgil. The surface of the drawing is heavy with black printer's ink, intensifying the depth of the passage from one dimension to the other. Further down in the subterranean, darkest, lowest margin, a hand-Written inscription simply says: 'The Spectre of a Rose, this I would





Peter Graham is a mythographer whose themes are at once traditional and private.

His iconography, usually set against a darkened background or in the underworld, is of journeys viewed as allegorical rites of passage.





steal for you'. Graham says that it is the voice of the dead. Perhaps one should not try to explain the work by further comparison. Yet in ancient mythology the Egyptians believed in communicating with the dead by building tombs called *Mastaba*, which had connecting chambers (like the ghost cliffs) marking the passage from one dimension to the other: a passage connected an outer chamber, in which offerings were made, to an inner chamber containing the image of the dead, and then a deep shaft descended underground to the actual grave. The stratifications in Graham's drawings recall similar spiritual journeys, reiterating mystical rituals in ancient cultures, communicating with the spirit of the dead.

While he is playful in his treatment of traditional death symbols, Graham, like Goya, is earnestly preoccupied with nightmare visions of the world. Nothing can have the power of Goya's 'Black Paintings' of 1820–23, nor is it easy to imagine parallels for the blackness of Goya's nightmares in those fourteen paintings at the Prado; yet in trying to unravel some of the blackness in Graham's work, I think of them, as I do of the shaded passages in Rembrandt.

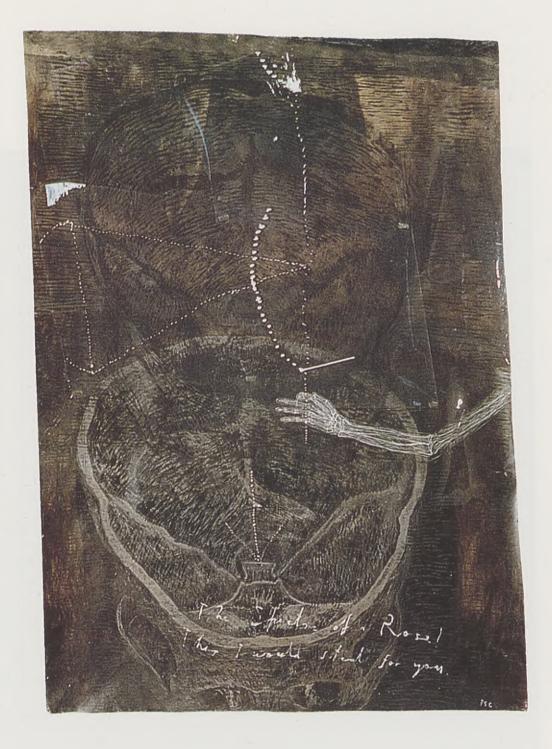
As a child, Graham was captivated by his father's book of Rembrandt etchings, and still admits to being much inspired by aspects of both Old Masters' work:

I recognise most immediately the essence of what it is that these artists are trying to convey. The dismal, feeble light that is throughout some of Goya's pictures I feel I have seen, and I know where some of those strange little scenes are situated in the dark recesses of my mind, I recognise them immediately. They frighten me as well. It is as if these artists have witnessed awful atrocities; they have gone on a journey to another land and have come back changed.

The context for Peter Graham's journeys is borrowed from Ovid's primal tale of Phaeton, the proto-traveller. In Ovid's story, Phaeton asks Phoebus, the sun, his father, to be allowed to drive his chariot of fire. The father implores him not to take it, for the journey is dangerous. Phaeton recklessly takes his father's chariot, but is unable to control the winged horses, who gallop wildly through the air, scorching the chill stars of the Northern Plough and the clouds, burning mountains, woods and cities. The earth cracks open and the sea shrinks. The world is charred and left in total darkness.

Peter Graham's journeys of exploration often recall the world set on fire by Phaeton. His drawings are covered with charcoal smears and printer's ink black as pitch, depicting scenes of desolation and near-darkness. Ovid's story haunts him, just as the scenes in some of Goya's pictures do

But in Graham's work, as in Ovid's world, things do not simply die, but are transformed from one state to another; thus renewal and regeneration are important themes. The skeletal fragments in the composi-

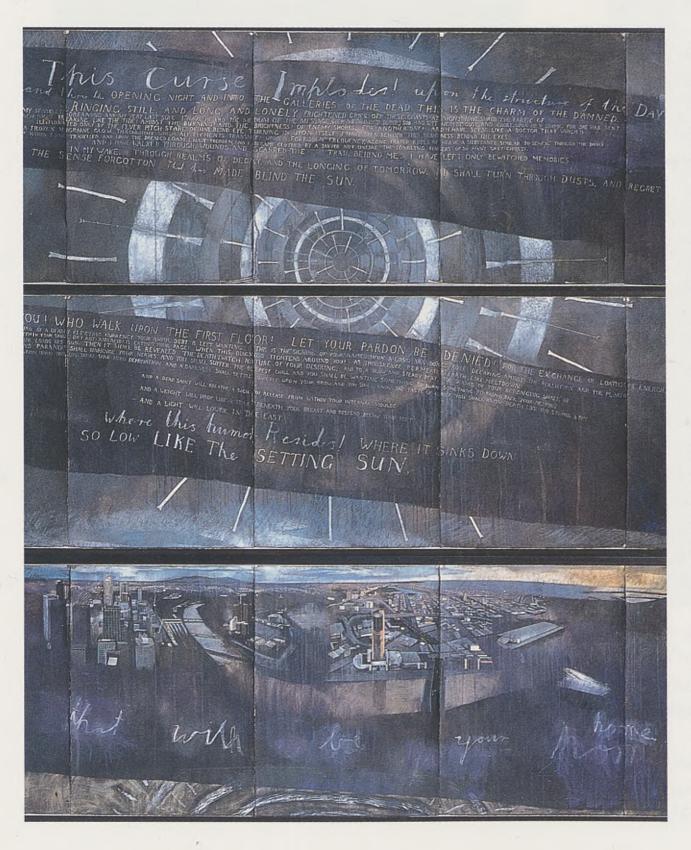


above: PETER GRAHAM, The spectre of the rose!, 1996, woodcut, oil, gouache, ink, charcoal on paper, acetate, 185×134.5 cm, courtesy the artist.

opposite page left: PETER GRAHAM, Pod, 1996, gouache and charcoal on paper, 199×133 cm, private collection.

opposite page right: PETER GRAHAM, Heat death (Burn path), 1996, gouache, charcoal and conté on paper, 290.5 x 141 cm, private collection.

Graham equates the sixth sense, that mysterious intuitive knowledge of the wild beast, with the creative impulse.



tions emphasise change and regeneration, as well as human mortality. The skull suggests to Graham not merely death in the literal sense, but the birth of ideas. A seed must die before it can be regenerated. The drawing *Pod*, 1996 – which takes the diagrammatic form of a journey – is an example of this. Graham says that he made these drawings of seed pods while feeling the bumps on his own head, equating regeneration in nature with the birth of ideas. The plant form in *Pod* spreads on a surface divided into three distinct areas, each representing a stage of a journey that 'an astronaut or a spirit traveller might take. The conical structure is a sequence of dream states, each cone giving birth to the next'. Like all Peter Graham's images, the forms suggest more than one reading. The two rock shapes high above the plant form and beneath the setting sun are the ghost cliffs that are also present in

The spectre of a rose!.

What are ghost cliffs? What are thinking rocks? Graham's language, like his images, is intensely private and often difficult to translate. It might be called a language of transference. 'Ghost' could be translated as 'thought'; 'noble soul' as 'idea'; and 'magician song' as 'creative trance' — but here again the meanings may be multiple. These words relate to images within his work, where the recurrent transmigratory bird (for example) is often an allegory for thought; the skull is death and life; the bone is a conductor—transmitter; the wild beast is the creative process; the magician is the artist; the astronaut is the traveller—explorer; and cones and fish traps are filters for dreams and thoughts, or for channelling information from one dimension to another.

The transition from two-dimensional drawing to three-dimensional sculpture is a continuing experiment. It was evident in Graham's first exhibition in the juxtaposition of sculptures and drawings. These first astronaut sculptures can be seen in retrospect to be working models for their more developed mutation into the marionettes in the steel magician case of 1994, Necromancer. The subtitle for this sculpture is Prayer of death blues, a 1920s song of the Mississipp1 blues singer Charlie Patton, many of whose songs were about contacting the dead. (Peter Graham has always wanted to play music, but from early childhood music was his older sister's domain, while his was drawing.) Music is an important component in Graham's work. Graham's choice of music tends towards ritual and devotional chanting, which is very much in character with a certain mysticism in his pictures. When the 1990 exhibition was being installed it was to the chant of Qawwali.3

Necromancer is shaped like a suitcase, and in some ways is a large version of the little school-case that contained the early drawings of Graham's student days. This suitcase, though, is so big that one could step inside it, and it contains the tools of the allegorical magician—sorcerer, the artist. Among the tools for divining are a sculpted head and a puppeteer's glove with which to manipulate the head, like a marionette; but the glove, Graham says, is also for safety, as the head contains lead. Above is an iron cross; to the side are a magician's staff, a marionette and a cast of the inner side of a bird. The dislocated associations of the tools give the sculpture a surreal dimension.

The titles of Graham's drawings give clues, either directly or by association, to the interpretations of the works. In *Piercing the flesh domain*, 1996, the lines of communication perforate the field of pink. *The season of fevered senses*, 1996, relates to the seasonal migratory process of the bird. According to Graham, the bird embodies thought, and 'the skeleton hands are clawing desperately, longing for everything in that thought, even death'.

The word 'ghost' is used repeatedly in the titles of the drawings – My ghost of 1992; Ghost-hands forming of 1994; Ghost palm and Ghost cliffs, both of 1996 – and in Peter Graham's conversation. He believes that images are devices that 'enable communication with the dead through the surface of the picture'. In Ghost-hand writing, 1996 there are glimpses of the underside through the surface of the picture, between the gaps in the three horizontal bands of ghost script. The underside is the Melbourne cityscape. The drawing in part is about the devastating bushfires of 1985, which charred the countryside and covered Melbourne in thick black smoke. But the iconography more generally refers to pollution and destruction on the grand scale of Phaeton.

Peter Graham became particularly aware of pollution when he was living in the seaside suburb of Port Melbourne. Sitting on the beach, he wrote about boats going on a journey and taking news of a polluted world beyond the horizon. He imagines a message is returned through the wind and tide. He writes: 'The waves roll in, they are huge, significant silent messengers, they are huge, rhythmic bodily messages, they are silent in their huge upheaval, but pregnant with sound, and although some break and sear, they whisper into the brain'.⁴

Peter Graham's works have just this effect: of silent and mysterious return.

The quotations are from an interview with the artist in Cambridge on 17 March 1997.

Mary M. Inness (ed., trans.), The Metamorphoses of Ovid, Penguin Books, London, 1955.

³ Qawwali means 'utterance'; the Qawwal is the Sufi's devotional music.

Quoted from one of Peter Graham's notebooks, dating from the late 1980s.

opposite page: **PETER GRAHAM, Ghost-hand writing, 1996**, (detail), gouache, charcoal and pencil on paper, 245 x 288 cm, private collection.

below: PETER GRAHAM, The season of fevered senses, 1996, woodcut, acrylic, charcoal, pencil and gouache on paper, 170.5 x 131.5 cm, private collection.



Grazia Gunn, formerly director of ACCA, is now a freelance writer in Cambridge, England.

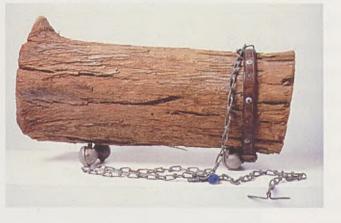
THE DOG

ne of the paradoxes of modern western society is that as it has become more urbanised and industrialised the ownership of pets has increased. As people have become more distanced from the

PART II - THE TWENTIETH CENTURY

rawness of nature the ownership of domestic pets has allowed them to affirm those links which bind humans to the animal world. In nine-teenth-century Australia, as elsewhere, artists focused on dogs to explore a larger theme of nature versus civilisation, ranging in their subjects from the sentimental treatment of domestic pets to the portrayal of dogs as emblematic of the violent terror and savagery of the wild. While some of these themes and subjects have continued to preoccupy Australian artists during this century, the age of psychoanalysis, the threat of nuclear annihilation and concern with the conservation of nature have brought new subjects and dimensions to the representation of the dog in art.¹

The strength of Australia's bush folklore tradition in the early 1900s served to confirm a symbolic role for the dog in the popular imagination. In 1927 the organising committee for the Henry Lawson Memorial requested of George Lambert 'not only a correct portrait in bronze but a work of art which will suggest Lawson as a typical figure in the beginnings of an Australian Literature' and that he be represented as an



'Australian of the Bush, and not of the City ... in the costume of a bushworker'. Having known Lawson personally in the 1890s when they were

both submitting work to the Sydney Bulletin, Lambert was familiar with

the 'up country' ethos popularised by the magazine. Critics seemed to agree that he had succeeded in capturing his subject in a typical story-telling pose, 'as if reciting some of his verse to his mate'.³

Lambert extended the initial concept of the commission for a single figure to include an older, seated swagman and his dog at the base of the statue. He may have been aware that Frank Mahony had earlier portrayed Lawson as a swagman on the tramp, with faithful dog in tow, in a thumbnail sketch for the frontispiece of Lawson's book of verse, In the Days When the World was Wide, first published in 1896.⁴ Whatever the case, the bushman and his dog was a popular, anecdotal subject in late nineteenth-century Australian art and illustration: Lambert had himself painted such a subject in *She-oak Sam*, dating from the late 1890s.⁵ The inclusion of the dog in the *Henry Lawson Memorial*, 1927–31, while calculated to appeal to a popular, democratic image of the writer, nevertheless reminds its audience that in humorous yarns, such as 'That There Dog of Mine' and 'The Loaded Dog', Lawson helped to make stories of dogs a vital element in the folklore of the bush.



above: GRACE COSSINGTON SMITH, 'Krinkley Konks' sleeping, 1927–28, oil on pulpboard, 47 x 63 cm, private collection. Photograph Greg Weight. opposite page: ALEKSANDER DANKO, Log dog, 1970, log, metal castors, engraved metal tag, metal chain, 44 x 77.5 x 28 cm, John Kaldor Collection. Photograph courtesy Visual Arts Library, Monash University.

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The most famous statue of a dog in Australia, The Dog on the Tucker Box, 1932, situated about eight kilometres from the New South Wales country town of Gundagai, owes its existence to bush folklore. Five Mile Creek, outside the present town of Gundagai, was a favourite stopping place for teamsters and their wagons in the nineteenth century, and this generated a body of popular verse about the town. In the 1880s fragments of a lost poem, now known as 'Bullocky Bill', appeared in the Gundagai Times. The poem extolled the virtues of Bill, a tough old teamster, whose bullock team became bogged at Five Mile Creek and, as the final straw, 'Then the dog shat on the tuckerbox / Five miles from Gundagai'. In the 1920s Jack Moses produced a bowdlerised version of this piece of doggerel that omitted the offending scatological reference. His poem became so popular that - leading up to the Gundagai centenary celebrations - a local stonemason, Frank Rusconi, was commissioned to create a bronze statue of the faithful dog on the tucker box as a symbol of local pioneering achievements. 6

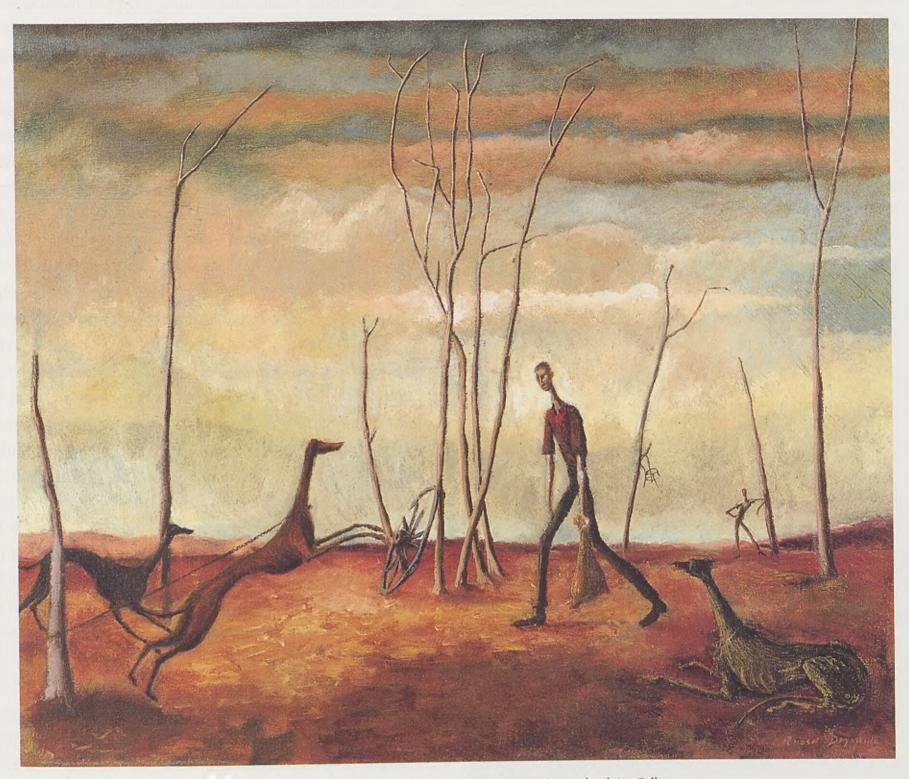
Regardless of the scepticism of the art cognoscenti, statues of dogs continue to serve as important symbols for local communities, especially where they can suggest links with a pioneering past. To mark its claim as 'the home' of the Australian kelpie sheepdog, in 1994 the Ardlethan district community in the northern Riverina of New South Wales asked Charlie Beltramie to create a bronze 'kelpie monument'



(*The dog on the roch*) to celebrate a significant part of Ardlethan's rich history. Not to be outdone, in 1996 the Victorian Western District town of Casterton launched a rival claim by commissioning Melbourne sculptor Peter Corlett to make a bronze kelpie to commemorate the birthplace of the original kelpie bitch at Worrock Station, near Casterton, around 1870. Carefully studied from life, Corlett's *Kelpie*, 1996, shows a bitch in working stance – semi-crouched with one paw raised from the ground in readiness – as she gives the eye to sheep in her command. Much different in appearance and removed in location is the mythological little mutt, *Larry La Trobe*, 1992 (and 1996), which Pamela Irving created in bronze for Melbourne's City Square. But the popular *Larry La Trobe* also derives from the folklore tradition, as Irving explains: 'It relates to all the stories about Australia, the poetry, the books and so on ... *The Drover's Dog* and *The Dog on the Tucker Box*. My work is a bit off-beat, whimsical, funky kind of stuff anyway.'9

Russell Drysdale combines a rural subject with modernist stylistic devices to project a new image of the Australian outback in his seminal work, *Man feeding his dogs*, 1941. A gaunt, elongated figure, sack in hand, lopes along to feed the dogs, such mundane routines perhaps lending meaning to an otherwise lonely and forbidding existence. One of the dogs strains against its chains in anticipation, its energetic activity contrasting with the stillness of the drought-stricken landscape; the dogs, also victims of the drought, are lean, almost emaciated. To Drysdale, the man was a rural type as much as an individual: 'he was one of those people who could have been a rabbiter on a property or ... an employee whose job it was to look after the station dogs'. ¹⁰ There is a residue of the folkloric, even an incipient romanticism, in Drysdale's portrayal of man and dogs as stoic survivors in a harsh and unforgiving land.

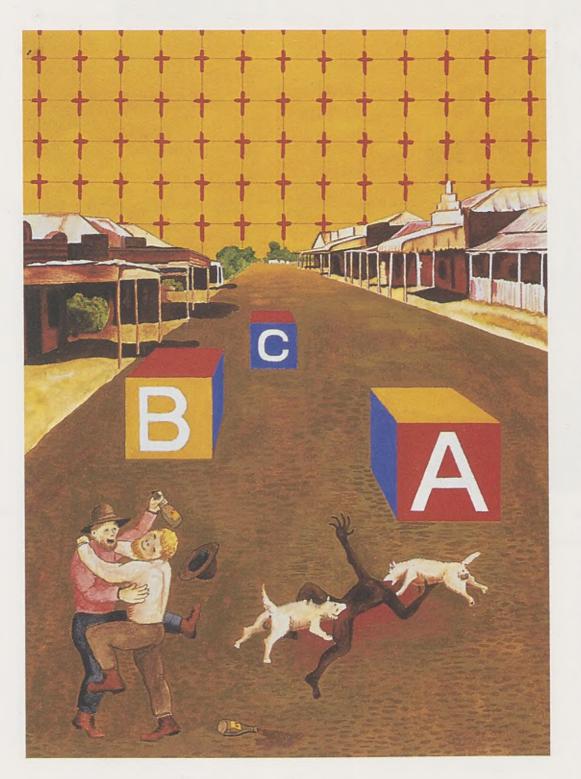
Few contemporary Aboriginal artists have sympathy with the type of national narrative and frontier ethos conveyed by Drysdale's imagery. Gordon Bennett's art frequently aims to disturb what he describes as 'the complacent acceptance of Australia's sanitised history'. 11 He employs grimly uncompromising subject matter and elements of the grotesque to jolt the viewer into an awareness of the violence and brutality that remain unacknowledged in colonial images depicting the 'peaceful settlement' of the Australian landscape. 12 Blooding the dogs, 1991, one of a series of six watercolours treating the theme of Aboriginal massacres in Australian history, shows two drunken white settlers dancing jubilantly on the deserted main street of a country town while their dogs devour the splayed corpse of a naked Aborigine. In conceiving this image, Bennett drew on actual events recorded in Bruce Elder's book, Blood on the Wattle.13 In the recent video of his Performance with object for the expiation of guilt: violence and grief remix, 1996, Bennett again employs images of dogs to express the barbarism of the frontier mentality by including a film-clip from the documen-



above: RUSSELL DRYSDALE, Man feeding his dogs, 1941, oil on canvas, 51.2 x 61.4 cm, Queensland Art Gallery. *opposite page:* GEORGE LAMBERT, Henry Lawson Memorial, 1927–31, bronze, 5.2 x 1.73 x 1.73 m, Royal Botanic Gardens, Sydney. Photograph Scott Donkin.

tary, *The Killing Times*, 1985, which shows a posse of white settlers sooling their dogs onto fleeing Aborigines.¹⁴

In the history of modernism in Australian art dogs have served widely differing roles, variously expressing or critiquing its iconography and values. Grace Cossington Smith's painting of her family's pet bulldog, 'Krinkley Konks' sleeping, 1927–28, provides a rare example where the subject of a dog is interpreted in the light of the concerns of early modernism with form, rhythm and dynamic design as an expression of the vitality of life. The picture received an enlightened response from the critic of the Sydney Mail, who commented that the artist had: 'treated her design with breadth and simplicity, leading the spectator by just sufficient indications to share her impression. The effect, as well as being a satisfying composition, is wonderfully true.' As Bruce James has observed, the formal dynamic of a 'radiation from centres' makes the curled-up, fleshy form of 'Krinkley Konks' sleeping the con-



figural partner to the concentricity of the artist's still life, Things on an iron tray on the floor, 1927.16

With the emergence of a more expressive and symbolic form of modernism in the 1940s, especially in Melbourne, the dog became a frequent iconographic presence in Australian art. As well as representing an animism which binds humans to the natural world, its presence reflects the psychoanalytic interpretations of Sigmund Freud and Carl Jung that were 'in the air' at the time. The dog appears repeatedly in the work of Arthur Boyd, symbolising irrational animal instincts that may control human life and activity: sexual impulses or desires, aggressive and sometimes violent drives, or deep-seated fears and anxieties. The immediate sources of the artist's imagery are identifiable: for instance, the Boyd family's pet spaniel, Peter, or the artist's memory of a crippled dog whose paralysed back legs were held up by a woman taking it for a walk in South Melbourne. But such sources serve primarily as catalysts for Boyd's imagination. Dogs – like other key generative images in his oeuvre - undergo transmutations and are transposed and repeated in different subjects, assuming new levels or permutations of meaning. Thus Peter, sometimes a passive observer, also metamorphoses into an active participant or evil beast, as in Dog devouring cripple, 1943-44.

By the early 1960s dogs in Boyd's iconography are increasingly part of a primordial world where the drives that govern humans and animals are no longer clearly distinguishable. Here the artist found inspiration in European myths and legends, especially those manifested in Renaissance pictures he had become familiar with in London: Piero di Cosimo's *A mythological subject* (then known, significantly, as *Death of Procris*) and Titian's *The death of Actaeon*. Both pictures deal with the involvement of dogs in the theme of death and eroticism: the watchful presence of the dog over the recumbent nude body of the nymph in the former, and the active role of Diana's hounds in killing Actaeon in the latter. The Piero-inspired dog initially appears in Boyd's erotic subjects watching intently over recumbent nymphs in darkly secluded forest settings; it becomes more active and threatening in subsequent pictures until it metamorphoses into a beast that sexually violates the nymph. 17

Boyd's fellow artists in Melbourne, John Perceval and Danila Vassilieff, had similarly drawn on European myths and legends to enrich their iconography. Perceval used the story of Romulus and Remus to explore the theme of maternity, suggesting parallels between human and animal experience. In Inspired by a production of Prokofiev's Peter and the Wolf in Melbourne in 1947, Vassilieff created a series of water-colours on the subject which evokes the delights and fears of a child's spontaneous response to a folk tale.

As with Arthur Boyd, animals in the art of Peter Booth appear to provide a link with powerful natural forces beyond rational understanding. In Booth's influential picture, *Painting 1977*, 1977, a large white

bull terrier is the only living companion to a man who stares fixedly at the viewer from an apocalyptic landscape: behind him a city is burning, a fiery red orb illuminates a darkened sky, and enigmatic symbols and shields are scattered through the landscape. The burning city has its origins in Booth's childhood memories of the bombing of his native city of Sheffield during the Second World War. As suggested by a related work, Drawing (Burning city, girl and dog), 1977, the dog can Possibly be traced to an occasion when a bull terrier once accompanied his daughter, Melissa, up a Carlton street. When imaginatively trans-Posed in Painting 1977, these themes and motifs gain further reverberations: the burning landscape conjures up the apocalyptic void of a Post-Hiroshima world; and the dog, rather than being a malevolent presence or a symbol of aggression, becomes a protector or guardian figure of man. Man and dog are here lone terrestrial survivors, the dog's capacity to survive making it a distant heir to Goya's famous picture of A dog in the Prado.²⁰

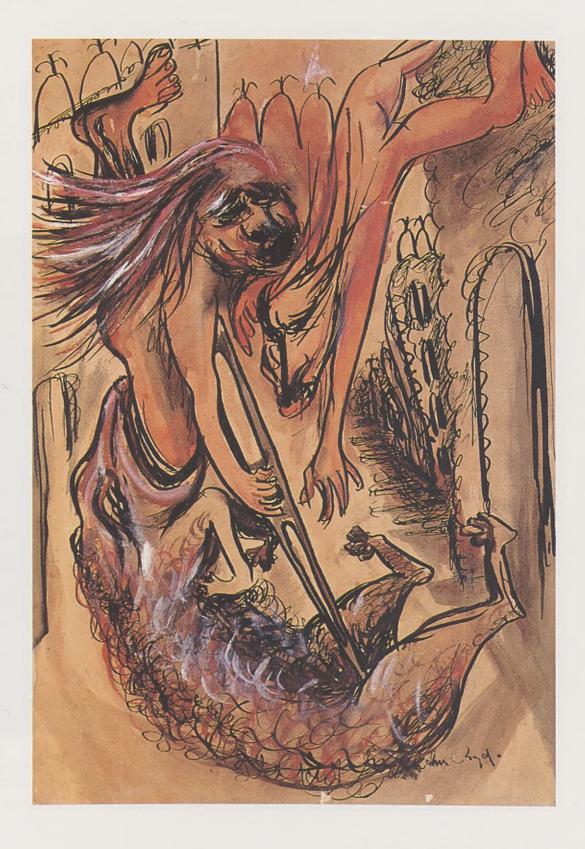
Notions of animism were persistent in art circles in the early 1980s, as manifested in several exhibitions on the theme. Dogs of an apparently Boydian or Boothian pedigree also began to proliferate in the expressionist styles of young Melbourne painters, such as Sarah Faulkner and David Larwill, who gathered around Roar Studios during this time. What often distinguishes the Roar artists' treatment of dogs, however, are elements of parody and punk humour. Their dogs are creatures of an urban tribalism, rather than belonging to the primordial world evoked by Boyd or Booth. Indeed, artists have on occasion used the subject of dogs as an anarchic gesture in response to what they perceive to be the exclusiveness or intellectual preciousness of the current avant-garde or art scene.

A more gently ironic humour pervades Lin Onus's sculptural installation, *Dingoes*, 1989, where he appropriates Australia's indigenous dog for the Aboriginal cause by painting it in traditional Aboriginal colours. The dingo has long been considered as vermin and the term has entered popular usage to denote cowardice and treachery in humans. Clifton Pugh had attempted in the late 1960s and 1970s to rehabilitate the dingo's reputation in a series of paintings which celebrate it as a tough survivor under difficult conditions.²³ The idea of the dingo as survivor re-emerges in Onus's installation in a different guise. The dingo fence in Australian history can serve as a 'metaphor for the treatment of the Aboriginal people', but the spirit-dog in *Dingo Proof fence* (from the 'Dingoes' series) effortlessly breaches it, symbolising the indomitable spirit of the Aborigines.²⁴

In contrasting poetic vein, Aleksander Danko's *Log dog*, 1970, employs the Duchampian tradition of the readymade to play wittily with the status of the art object: the canine's existence was even recognised by council registration. With its visual pun, *Log dog* manages to

opposite page: GORDON BENNETT, Blooding the dogs, 1991, watercolour on paper, 37 x 27 cm, private collection, Brisbane.

below: **ARTHUR BOYD, Dog devouring cripple, 1943–44**, watercolour, gouache, pen and ink on paper, 38.7 x 26.5 cm, Museum of Modern Art at Heide, Melbourne. Photograph Terence Bogue. Reproduced with permission of Bundanon Trust.





The age of psychoanalysis, the nuclear threat and concern with the conservation of nature have brought new dimensions to the representation of the dog in art.



top: LIN ONUS, Dingo proof fence (from the 'Dingoes' series), 1989, synthetic polymer paint on fibreglass, metal wire, 95 x 100 x 110 cm, National Gallery of Australia. © Lin Onus, 1989. Reproduced by permission of VI\$COPY Ltd, Sydney, 1997.

above: PETER BOOTH, Painting 1997, 1997, oil on canvas, 182.5 x 304 cm, National Gallery of Victoria.

raise a certain 'doggy' affection in most audiences. ²⁵ Artists like Jenny Watson reflected the gradual movement towards postmodernism, engaging with the paradigm that our understanding of an animal is inseparable from knowledge of its cultural representation. Watson's early drawings of dogs, such as *Beagle pup*, 1972, were derived from a book on training pets and from pet food labels. ²⁶ In the 1980s artists frequently produced images of dogs that openly acknowledged their codes of representation in the mass media and photography. Maria Kozic's *Perfect match*, 1984, shows the ageless Lassie in four valentine's hearts with Elizabeth Taylor and other famous film-star offsiders, suggesting that the most popular images of dogs in society may be absorbed from the customary suburban pastime of watching television. The title of Kozic's picture derives from a popular 1980s Australian television game show. ²⁷

The dog in Australian art represents part of a continuing dialogue between ideas of nature and civilisation. Perhaps the scales have tipped too much to one side. On a visit to Australia in 1997 the American performance artist, Laurie Anderson, commented that it bothered her that children are 'adopting' digital dogs on the World Wide Web for \$29.95 a month, when 'to get a real dog, with shots, is \$10 from the pound'.28

¹ See Robert Rosenblum, *The Dog in Art: From Rococo to Post Modernism*, John Murray, London, 1988, and Loyd Grossman, *The Dog's Tale*, BBC Books, London, 1993.

² Anne Gray, Art and Artifice: George Lambert 1873–1930, Craftsman House, Sydney, 1996, p. 170.

³ Sydney Morning Herald, 18 July 1931, p. 11. See the literature cited in Anne Gray, George Lambert 1873–1930: Catalogue Raisonne, Bonaray Press in association with Sotheby's & Australian War Memorial, Perth, 1996, p. 139.

Henry Lawson, *In the Days When the World was Wide*, Angus & Robertson, Sydney, 1896. Mahony also illustrated some of Lawson's stories about dogs, for example, 'Two Dogs and a Fence' in Lawson's *While the Billy Boils*, second series, Angus & Robertson, Sydney, 1908, between pp. 270–1.

Lambert's She-oak Sam is reproduced in the Deutscher Fine Art catalogue, Australian Art: Colonial to Contemporary 1780s–1990s, August 1996, no. 29.

⁶ Peter Pierce (ed.), *The Oxford Literary Guide to Australia*, Oxford University Press, Melbourne, 1987, pp. 44–5; *The History of 'The Dog on the Tucker Box'*, Gundagai Newsagency, Gundagai, n.d. (c. 1983?).

⁷ Roy Webster, *The Dog That Nearly Never Was*, Ardlethan & District Development Association, Temora, NSW, n.d. (c. 1995?), p. 12.

Weekly Times, 25 September 1996, p. 2; Age, 21 September 1996, p. 3; information from Peter Corlett.

Newspaper cutting, Age, September 1996; Melbourne Times, 18 September 1996, p. 4. Larry La Trobe was stolen in August 1995 and later replaced by a replica from the same mould in September 1996.

Christopher Saines, 'At One With His Place: Russell Drysdale, Man feeding his dogs, 1941', in Daniel Thomas (ed.), Creating Australia: 200 Years of Art 1788–1988, International Cultural Corporation of Australia, Adelaide, 1988, p. 180. Sketches Drysdale made for the dogs in the picture are reproduced in Drysdale Drawings, Joseph Brown Gallery, Melbourne, 1981, nos 23 and 24, and Lou Klepac, Russell Drysdale, Bay Books, Sydney, 1983, p. 62.

Gordon Bennett, in Ian McLean & Gordon Bennett, The Art of Gordon Bennett, Craftsman House, Sydney, 1996, p. 53.

12 Ibid., pp. 50-1.

13 Bruce Elder, Blood on the Wattle: Massacres and Maltreatment of Australian Aborigines

since 1788, Child & Associates, Sydney, 1988, p. 31, and especially p. 112 where reference is made to white 'ruffians' boasting about their dogs disembowelling 'blackfellows'. See also Robert Hughes, *The Fatal Shore*, Collins Harvill, London, 1987, p. 414 for rumours that during the early nineteenth century in Van Diemen's Land kangaroohunters would shoot blacks to feed their dogs.

14 Bob Plasto (producer), *The Killing Times*, documentary film, Imago, 1985. *The Killing Times* refers to the Coniston Massacre of 1928 in the Northern Territory where between 60 to 70 Aboriginal men, women and children were murdered in retaliation for the death of one white man; for the Coniston Massacre see Bruce Elder, *Blood on the Wattle*, op. cit., ch. 12; information from Gordon Bennett.

15 Sydney Mail, 1 August 1928, p. 33. Cited by Bruce James, Grace Cossington Smith, Craftsman House, Sydney, 1990, p. 73.

16 Bruce James, Grace Cossington Smith, op. cit., p. 75.

- 17 My necessarily simplified account of Boyd's complex iconography of dogs has been drawn from Franz Philipp, *Arthur Boyd*, Thames & Hudson, London, 1967, and Grazia Gunn, *Arthur Boyd: Seven Persistent Images*, National Gallery of Australia, Canberra, 1985.
- 18 For accounts of the Romulus and Remus theme in Perceval's art, see Margaret Plant, *John Perceval*, Lansdowne, Melbourne, 1978, and Traudi Allen, *John Perceval*, Melbourne University Press, Melbourne, 1992.
- 19 Felicity St John Moore, *Vassilieff and his Art*, Oxford University Press, Melbourne, 1982, pp. 82–3; sixteen of Vassilieff's watercolour and gouaches are featured in Laura Murray, *Peter and the Wolf*, National Gallery of Australia, Canberra, 1982.
- 20 Booth's *Drawing (Burning city, girl and dog)*, 1977, is reproduced in Frances Lindsay (curator), *Peter Booth: Works on Paper 1963–1985*, exhibition catalogue, University of Melbourne, Melbourne, 1985, p. 23, no. 50; see also Frances Lindsay, 'Peter Booth', *Art and Australia*, vol. 16, no.1, September 1978, p. 47; Booth remembers his daughter's fondness for dogs, especially for a bull terrier owned by friends. *Drawing (White dog)*, 1978, no. 64 in Lindsay, *Peter Booth: Works on Paper*, op. cit., p. 26, no. 64, was done for his daughter; Rosenblum, *The Dog in Art*, op. cit., p. 110; the fame and influence of the dog in Booth's *Painting 1977* is parodied in Juan Davila's painting, *Sentimental history of Australian art*, 1982.
- 21 For example, Jenny Zimmer (curator), *Animals and Animism in Australian Art*, exhibition catalogue, RMIT Gallery, Melbourne, 1981; Margaret Rich, *Animal Imagery in Contemporary Art*, exhibition catalogue, Ballarat Fine Art Gallery, Ballarat, 1983.
- 22 See Traudi Allen, Roar, and Quieter Moments from a Group of Melbourne Artists 1980–1993, Craftsman House, Sydney, 1995.
- 23 See, for example, Ivan Smith, Dingo King, Wren, Melbourne, 1977.
- 24 Wally Caruana, *Aboriginal Art*, Thames & Hudson, London, 1993, p. 194; in 1997 Gordon Bennett exhibited at Sutton Gallery, Melbourne a work titled, *Home Decor* (*Preston + De Stijl = Citizen*), *A Dingo Took My Baby*.
- 25 Margaret Plant, *Irreverent Sculpture*, exhibition catalogue, Monash University Gallery, Melbourne, 1985, p. 69.
- 26 Leon Paroissien, *Jenny Watson: Paintings and Drawings 1972–1985*, exhibition catalogue, University Gallery, University of Melbourne, 1985, pp. 5 and 19.
- 27 Robert Rooney, *Innocence and Danger: An Artist's View of Childhood*, exhibition catalogue, Heide Park and Art Gallery, Bulleen, Vic., 1987, pp. 14 and 29; for the art of Ron McBurnie which places the dog in a suburban context, see Roger Butler, *Ron McBurnie: More Suburban Etchings*, exhibition catalogue, Perc Tucker Regional Gallery, Townsville, 1990, and Chris McAuliffe, *Art and Suburbia*, Craftsman House, Sydney, 1996, pp. 113–14.

28 Age, 4 January 1997, p. 7.

Acknowledgments

Leigh Astbury would like to thank those who assisted with information for this article: Gordon and Leanne Bennett, Peter Booth, Peter Corlett, Peter Pierce, Chris McAuliffe and the Gundagai Tourist Office.

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Relaxed and comfortable

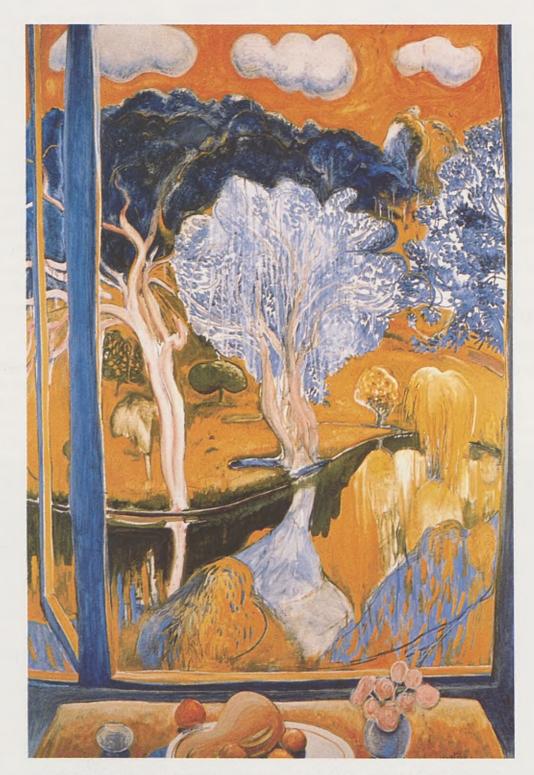
Serene river banks', now almost a generic term for the type of paintings that grandma used to have and which are so 'easy to live with', are making a comeback. They may not be river banks per se but paintings of rolling landscapes or gum trees – as well as safe still lifes with flowers or fruit – seem wanted again in the salesroom. Just as the era that appreciated them appears to have passed (it was identified with auctions at Melbourne's Malvern Town Hall when dealer Dana Rogowski sat in the front row and hurled brickbats at the auctioneer), traditional art is making a comeback.

The auctions held by Sotheby's and Christie's in Melbourne on 25, 26 and 27 August 1997 were marked by high prices for the work of Hans Heysen, Arthur Streeton and Norman Lindsay. The crowd seemed no older than usual and many of the new faces seemed relatively young. Bifocals were anything but universal. But the preference for the moderns that has been a feature of the salesroom in the 1990s was not so obvious.

An audience of buyers ready – at least mentally – for *On Golden Pond* (a movie about happy, retired old people in an idyllic setting) paid an auction record for a Brett Whiteley at Christie's. Whiteley is more closely associated with provocative subject matter but this was a golden (or at least a yellow) painting of a pond, *The pond at Bundanon*, 1976, which made \$332,500.

Availability of fine examples of the traditional school helped account for the interest. The traditional paintings in the sales tended to be good works by front-rank artists, not secondary works by artists such as Robert Johnson, James R. Jackson or Rubery Bennett.

The prices were still well under boom-times but an early Streeton panel, *Mosman Bay*, soared to \$156,500, while a later view by the same artist, *Melbourne*, *from Dandenongs*, sold for \$50,600. An obviously more inter-



BRETT WHITELEY, The pond at Bundanon, 1976, oil on canvas, 230 x 137.5 cm. Christie's, sold for \$332,500. Photograph Christie's, Melbourne.

nationally minded clientele showed their appreciation for the grandpa of Australian traditional landscape painting by paying \$101,500 each for two Streeton views of Venice that in the well-established hierarchy of genres had run third after the early panels and later vistas. If you cannot buy a serene river bank then settle for the banks of a canal, it seems.

At Sotheby's, competent and attractive works by the second-rank of the 'old' school fared well when Percy Lindsay's *Berry's Bay* sold for \$16,750 – between two and three times more than its estimate. Norman Lindsay, who in his day would not have been associated with traditional values in the moral sense, was the subject of renewed enthusiasm when a large oil painting, *Nude study*, found a home



NORMAN LINDSAY, Nude study, c. 1935, oil on canvas, 59.5 x 44.5 cm. Sotheby's, sold for \$55,200. Photograph Sotheby's Australia, Melbourne.

for \$55,200 at Sotheby's, and a watercolour, Dangerous ladies, did well to make \$25,300 at Christie's. Even more redolent of the boomtimes, however, Heysen's large oil, Morning mist, attracted keen competition well over its top \$120,000 estimate to make \$189,500.

Nothing could be more peaceful than Edward Hicks's *The peaceable kingdom*, and one of the most celebrated offerings at Christie's was mildly evocative of this famous American masterwork. It was *Animaux de la Nouvelle Hollande* by the French explorerartist Charles Lesueur. This Christmas-card-sized watercolour, depicting a near complete menagerie of Australian fauna, sold for \$211,500 to an art consultant who is known to have at least one keen Australiana buff on his books.

The watercolour belonged to another period that has been off the boil since the late 1990s, although the result, and the price of nearly \$2 million paid more than a year earlier for Eugène von Guérard's View of Geelong, showed that the demand is around for exceptional pictures whatever the period. John Glover's At Moulting Lagoon, east coast, Tasmania did not quite fit the bill, its convict shepherd in the foreground being far less desirable than an

Aboriginal. The price was therefore considered a little low (and there was certainly no flurry of bids in the room) when the oil painting was knocked down for \$640,500 to Dr Joseph Brown who is known to have just the right corporate client for this kind of picture.

Two traditional artists who have been the subject of books and exhibitions fared indifferently. George Lambert has been the subject of a major new monograph and there has been a travelling exhibition of the work of Tom Roberts. Works by Lambert offered in both sales failed to find buyers, while a standing portrait by Roberts failed to sell at Christie's and a fine landscape offered at Sotheby's could have done a little better. Janet Cumbrae-Stewart's pastel nudes, however, which used to do so well at the Malvern Town Hall, were among the other traditionals to attract competitive bidding.

Sidney Nolan's work appears to be benefiting from the new price structure established by the London dealer Agnew's and it was to another London dealer that his *Dust storm over Darwin*, 1951, was knocked down for \$85,550. Charles Blackman, the subject of vigorous marketing by Sydney dealer Denis Savill, and John Olsen, were other star performers in the moderns.

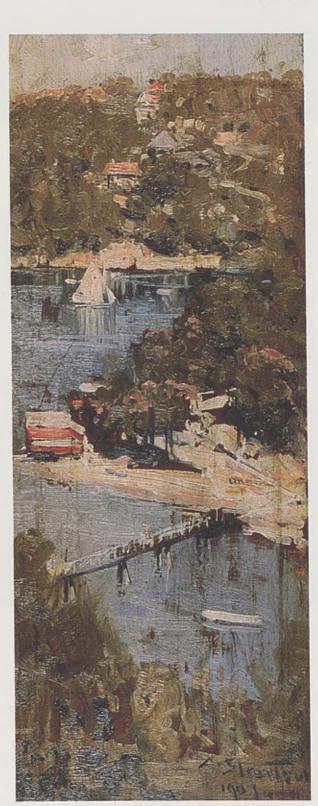
Despite high clearance rates and an edging forward of the prices of pictures in the \$20,000 to \$100,000 bracket, the sales pointed to the elusiveness of the big ticket item as the sales grossed less than previous winter auctions. Perhaps this business is going back to the now more aggressive art-dealer trade which has taken up the challenge thrown down by the auction houses for the retail market. Sydney dealer Martin Browne's reported private sale in July of a work by Colin McCahon for \$1 million certainly suggests a dealer comeback.

While the lower-priced works did not sell as well in the two sales, commercial galleries were reporting sporadic sell-out shows of young artists and Lawson's reported a swag of sales from its tribal art auction of 25 August to an untutored buyer who simply 'walked in off the street'.

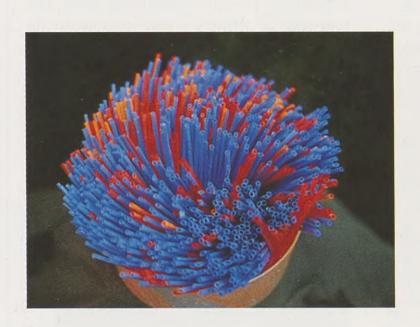
But if there were any dramatic signs that collectors had seen the light of a new awaken-

ing, it was in the demand for crucifixions. Roy de Maistre's *Crucifixion*, 1944, fetched \$18,400 at Sotheby's and, although Arthur Boyd's *Crucifixion* did not sell under the hammer at Christie's, negotiations following the sale appeared to point to its changing hands. The transactions obviously had nothing to do with the appointment from Ireland of a new director of the National Gallery of Australia, Canberra but the National Gallery of Ireland is said to be one of the best places to see this subject matter.

Terry Ingram



ARTHUR STREETON, Mosman Bay, 1907, oil on wood panel, 32 x 12.5 cm. Sotheby's, sold for \$156,500. Photograph Sotheby's Australia, Melbourne.



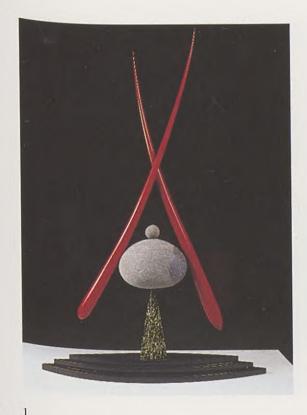


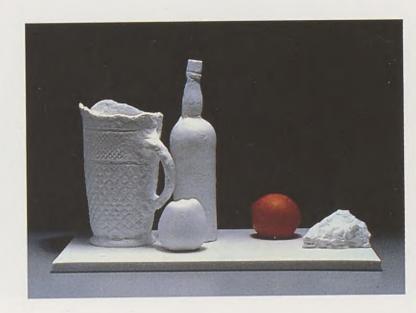




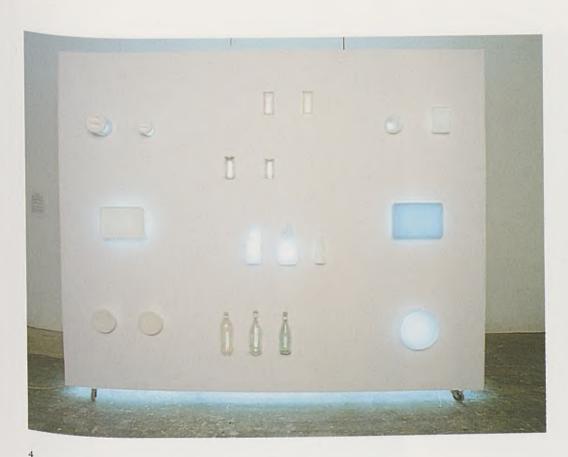


1. AADJE BRUCE, Colour, 1997, found plastic straws, second-hand plastic box, 28 x 39 cm, Artplace, Perth. 2. LESLEY DUMBRELL, Rouge, 1997, watercolour on paper, 30.5 x 30.5 cm, Christine Abrahams Gallery, Melbourne. 3. KATE DURHAM, Car radio head, 1997, mixed media, 95 x 80 cm, Pinacotheca, Melbourne. 4. PAUL HANDLEY, Museology – blueprint, 1997, computer painted vinyl, 240 x 300 cm, First Draft, Sydney. 5. SUE FORD AND BEN FORD, Faces, 1976–96, (detail), installation of 15 minute b/w silent film, 16mm, shot on b/w reversal film, Australian Centre for Photography, Sydney.





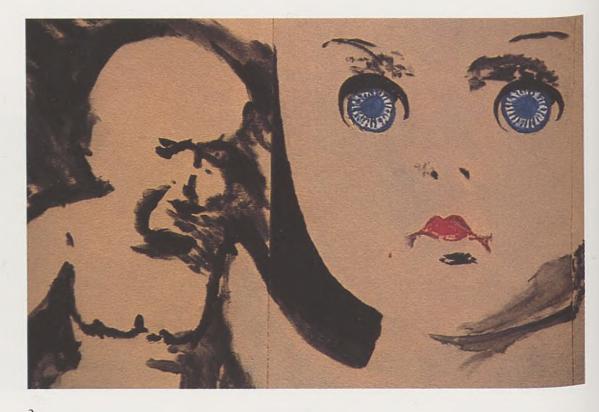




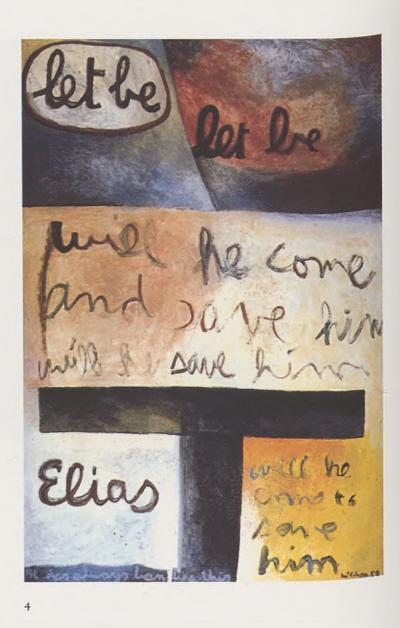


1. AUGUSTINE DALL'AVA, Destiny intercepted, 1996–97, Italian slate, painted wood, stones, 124.5 x 82.5 x 23 cm, Australian Galleries, Sydney. Photograph Viki Petherbridge. 2. GEORGE SEGAL, Classical still life, 1990, limoges porcelain, 36 x 32 x 53 cm, Sherman Galleries Hargrave, Sydney. 3. RON ROBERTSON SWAN, After Leda, 1996, painted steel, 28 x 53.5 x 41 cm, Olsen Carr Gallery, Sydney. 4. SIONE FRANCIS, Fridge, 1997, (installation rear view), timber, plastic lights, bottles, Tupperware, 240 x 360 x 60 cm, 200 Gertrude Street, Melbourne. Kenneth Pleban Photography, courtesy Smyrnios Gallery Australia. 5. JOHN MEADE, Night-time 2, 1997, plastic, 60 x 40 cm overall, Sutton Gallery, Melbourne.





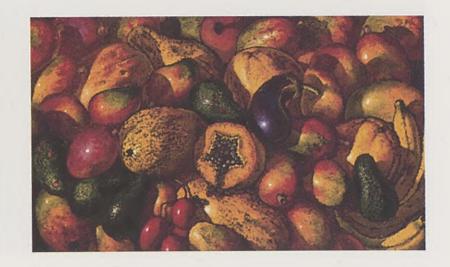




1. MARTIN KING, Fault II, 1996, lift-ground aquatint on chine collé, 40 x 40 cm, Stephen McLaughlan Gallery, Melbourne. 2. PHILLIP McNAMARA, Looking, 1997, (detail), acrylic on canvas board, 51 x 122 cm, Artplace, Perth. 3. HEATHER SHIMMEN, The invisible hand of the future, 1997, mixed media, 157 x 197 cm, Lyall Burton Gallery, Melbourne. 4. COLIN McCAHON, Let be, let be, 1959, enamel and sand on hardboard, 183 x 122 cm, Martin Browne Fine Art, Sydney.













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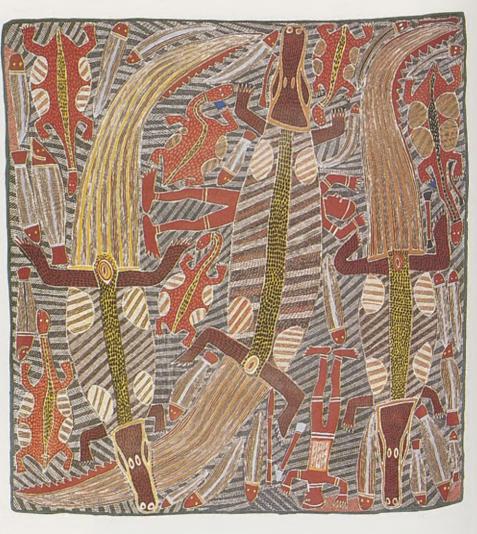
1. STEPHEN HALEY, Alphabet city, 1997, oil on linen, 188 x 140 cm, La Trobe Street Gallery, Melbourne. 2. PRUDENCE FLINT, Pleasure beyond price, 1996, oil on linen, 86 x 72 cm, Temple Studio, Melbourne. 3. STEPHEN TREBILCOCK, Tropical harvest, 1997, oil on canvas, 55 x 90 cm, Art House Gallery, Sydney. 4. ELLEN JOSE, Ailan notbuk, 1996, oil on Belgian linen, diptych, 101 x 71 cm, William Mora Galleries, Melbourne. 5. MARION EAST, Conclusion, 1994, oil on canvas, 60.5 x 91 cm, ANCA Gallery, Canberra.











5

1. MALCOLM HARDING, Time-skull, 1997, oil on canvas, 54 x 88 cm, Tin Sheds Gallery, Sydney. 2. PHILIP STONE, Lady and lamp-post, 1989, oil on canvas, 180 x 115 cm, Roar Studios, Melbourne, 1997. 3. JEFFREY BREN, A fable, 1997, watercolour, 102 x 84 cm, Flinders Lane Gallery, Melbourne. 4. RUTH JOHNSTONE, Mare Hibernucus, 1997, acrylic and watercolour on cotton, 150 x 235 cm, and Blue waters unmapped, 1997, series of nine monoprints, 42 x 61 cm, (installation view), Australian Print Workshop, Melbourne. 5. DJAMBU BARRA BARRA, Crocodile men's stories, 1996, acrylic on cotton duck, 185 x 175 cm, Hogarth Galleries, Sydney.







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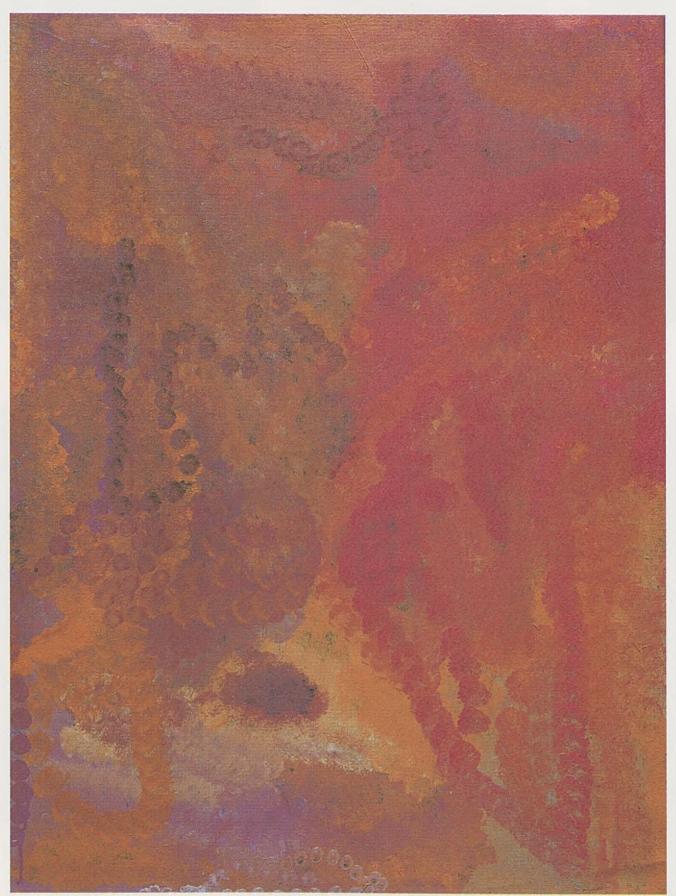




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^{1.} RICHARD CLEMENTS, Aftermath, 1997, oil on linen, 152.5 x 106.5 cm, Michael Wardell Gallery, Melbourne. 2. GARY JAMES (AKA SPOOK), Come fly with me, 1997, oil on cnavas, 137 x 91 cm, William Mora Galleries, Melbourne. 3. ROBERT MAPPLETHORPE, Flowers, 4 (Blue calla), 1983, photogravure, 60.9 x 76.2 cm, Roslyn Oxley9 Gallery, Sydney. 4. EUAN MACLEOD, Double seascape 1, 1997, oil on canvas, 122 x 92 cm, Watters Gallery, Sydney. 5. RICKY MAYNARD, This was the best the boys could do for a brother's handshake this morning, broken bones from falls and blues ('Urban Diary' series), 1997, silver gelatin print, Manly Art Gallery and Museum, Sydney.

The Art of Emily Kngwarreye



Emily Kngwarreye, Alalgura Landscape, 1993, 121 x 90 cm, acrylic on linen

Delmore Gallery

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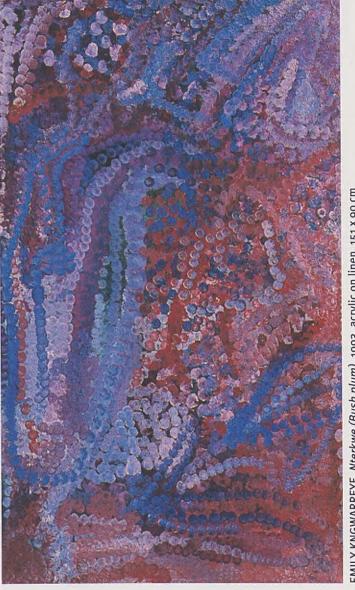
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CONDITIONS OF ENTRY: 1. Information on how to enter this competition forms part of these conditions of entry. Any new subscription to either ART and Australia, World Art, ART Asia Pacific or Contemporary Visual Arts is eligible. Each new subscription entitles you to one entry in the draw and any new two year subscription allows two entries. 2. Employees of Gordon and Breach Publishing Group (and their immediate families) and any employees associated with this promotion are ineligible. 3. The prize will be an original Emily Kngwarreye painting (Nterkwe, Bush plum) valued at A\$12,000. 4. This competition commences 1 March 1998 and will conclude on 27 November 1998. All subscriptions must be received by 5pm on that day to be eligible. 5. The competition will be drawn by hand in the Boardroom of the Art Gallery of NSW at 2pm on 4 December 1998. All subscribers are welcome to attend. 6. The winner will be notified by mail and the name of the winner will be published in The Australian newspaper on Tuesday, 7 December 1998 and in the following issues of ART and Australia, World Art, ART AsiaPacific and Contemporary Visual Arts. 7. The prize is not transferable or redeemable for cash. 8. The Promoter is Fine Arts Press Pty Ltd (000 042 428), Tower A, 112 Talavera Road, North Ryde NSW 2113 Australia. NSW Permit No. TC97/9051 issued 27/11/97, VIC Permit No. 97/2109 issued 27/11/97, ACT Permit No. TP97/1748 issued 26/11/97, SA Permit No. T7659 issued 1/12/97, NT Permit No. NT972739 issued 4/12/97.

orisone Scene

Red Hill Gallery

61 Musgrave Road, RED HILL 4059
Tel: (07) 3368 1442 Fax: (07) 3367 3107
Monday to Saturday 9.30 – 5, Sunday 11 – 5
Fine art, framing and art rental. Special exhibitions including:
April: Robin Hines – Traditional watercolours
May: Terry Swan – Contemporary watercolours.

Queensland Art Gallery

Queensland Cultural Centre, South Bank SOUTH BRISBANE 4101 Information (07) 3840 7303 Open daily 10 – 5 Admission free **7 February – 29 March:** The Drawings of Ian Fairweather **20 February – 13 April:** Emily Kame Kngwarreye – Alhalkere – Paintings from Utopia **28 March – 4 May:** The Golden Age of Dutch Art: Seventeenth

Century Paintings from the Rijksmuseum and Australian Collections.

The Verlie Just Town Gallery and Japan Room

3rd Floor Charlotte House 143 Charlotte Street (between Albert & Edward) BRISBANE 4000 (07) 3229 1981 Monday to Saturday 10 – 4 25th Anniversary. New city-centre address in F

25th Anniversary. New city-centre address in Brisbane exclusively representing 25 prizewinners including Judy Cassab, Graeme Inson, John Rigby, Irene Amos, Owen Piggott, Basil Hadley, Gary Baker, T Allison-Levick. Presenting original antique Ukiyo-e woodblock prints.

Brisbane City Gallery

Ground Floor, City Hall King George Square, BRISBANE 4000 Tel: (07) 3403 4355 Monday to Sunday 10 – 5 **26 March – 10 May:** Minister's Awards for Excellence in Art –

26 March – 10 May: Minister's Awards for Excellence in Art – The Awards have the aim of promoting and recognising excellence in art education in state and non-state schools in Queensland

5 February – 22 March: John Passmore: The Late Works Merv Muhling: Survey Exhibition

26 March – 10 May: Love Hotel – Contemporary international painting, sculpture and works on paper from the National Gallery. The love hotel is where reality and fantasy meet.

Fusions Gallery

cnr Malt and Brunswick Streets, FORTITUDE VALLEY 4006 Tel: (07) 3358 5122 Fax: (07) 3358 4540 Tuesday to Saturday 11 – 5

31 March – 25 April: Graduates Exhibition – Work of the 1997 Graduates from Tertiary Institutions across Queensland and Northern NSW. Sculpture and functional ceramic art

28 April – 30 May: Wood-Fired Exhibition – Select group of artists specialising in the wood-fired medium. Traditional and contemporary ceramic works

Fusions Gallery offers an extensive range of hand-crafted clay and glass work for sale in conjunction with changing exhibitions by leading artists.

University Art Museum Brisbane

The University Art Museum is situated on level 5 and level 6 of the Forgan Smith Tower at The University of Queensland's St Lucia campus. Close to the University of Queensland City Cat and bus stops, the Forgan Smith Tower is in the centre of the University overlooking both the Great Court and University Drive Tel: (07) 3365 3046 Fax: (07) 3365 1347 Monday to Friday 10 – 4 23 January – 13 March: Kicking Cans – Curated by Ross Searle. Courtesy of Kick Arts Collective, Cairns

27 March – 15 May: A Concrete Pasture – Recent works by Carl Warner. Courtesy of Milburn Gallery, Brisbane
29 May – 31 July: Face to Face with HIV and Aids – Works by Maree Azzopardi, William Yang, Kathy Triffitt. Curated by Jillian Duffield.

Customs House Art Gallery

399 Queen Street, BRISBANE 4000 Tel: (07) 3365 8999 Fax (07) 3365 8900 Monday to Sunday 10 – 4 (closed public holidays)

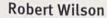
The Stuartholme-Behan Collection

Over 100 works dating back to the early 1800s. Such prominent Australian artists as Roberts, Heysen, Lambert, McCubbin, Bunny and Streeton are among those represented

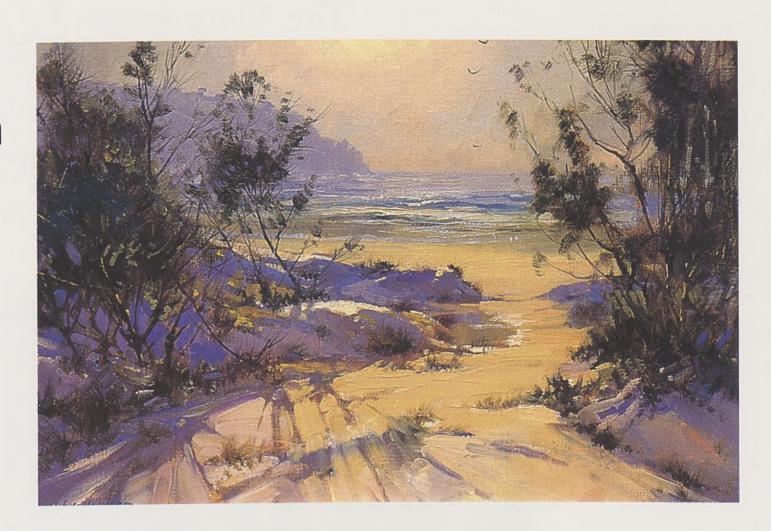
The Nat Yuen Collection of Chinese Antiquities including rare Neolithic painted pottery jars from the late third millennium BC and an early Ming Blue and White grape dish, circa 1403 AD.

Robert Wilson

North Coast Sand Dunes 46 x 61 cm



Studio 58 Brighton Street Bundeena NSW 2230 Telephone (02) 9527 1318



R NOTES

Window Shoppers, acrylic and oil on canvas, 46 x 36 cm. Photograph Victor France

REGINA NOAKES

After completing a specialist course in music and art at Teachers College, WA, Regina went overseas to study art at Oxford, UK and the Massachusetts Institute of Technology, Boston USA.

Her figurative work is influenced by Romanesque and Indian paintings and has evolved into a distinct and personal style. Regina's subjects tend to be familiar, often with a touch of humour.

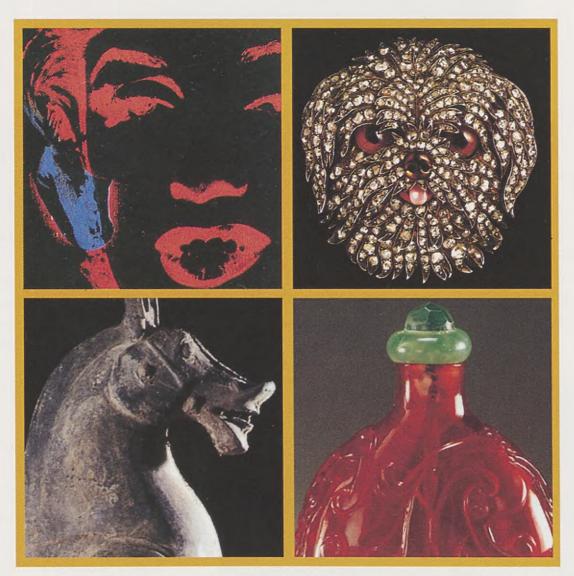


FINE ART GALLERY

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

The Hong Kong 1998 International 1998

THE HONG KONG INTERNATIONAL FINE ART AND ANTIQUES FAIR



A major international fair for the exhibition and sale of important paintings, antiques, silver, textile arts, jewellery, sculpture and modern, contemporary and oriental works of art. More than 70 leading international dealers from 20 countries, including a lecture programme.

7 - 11 May 1998 The Hong Kong Convention and Exhibition Centre

For information on tickets and Opening Preview invitations please contact: Telephone: +65 337-0153 Facsimile: +65 337-4719

Organized by Fine Art & Antiques Expositions Pte Ltd (a subsidiary of Bradbury International Holdings Pte Ltd)

F R A M E R S

Jarman The Picture Framer

158 Burwood Road, Hawthorn VIC 3122

Tel: (03) 9818 7751 Fax: (03) 9819 2950

Monday to Friday 9 am-5 pm, Saturday 10 am-4 pm

'Streeton used us ... so did McCubbin.' Established 1879.

We are the specialists in traditional gold leaf. Beautiful mirrors.

Individual contemporary designs. Full restoration service for frames

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318_B Military Road, Cremorne Junction NSW 2090 Tel: (02) 9953 5874 Fax: (02) 9953 8301

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

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Tel/Fax: (08) 9381 6177

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Makers of fine picture frames including restorations, conservation framing, mirror frames, gilding, contemporary hand finished surfaces, etc. We don't just frame, we get the feel of the artist's impressions and compliment the work. (Artist discounts available).

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Andrew and Ronald Streets, Wynnum QLD 4178 Tel: (07) 3396 4251 Tel/Fax: (07) 3893 2025

Established 1964 and have seen numerous changes in framing ideas and methods – quality service is our motto.

Also restoration specialists (oils and paper), hand cut designed matts, art supplies, tapestries and accessories.

Keith and Laraine Richardson proprietors.

Hawk International

³⁷⁴ Pacific Highway, Crows Nest NSW 2065 Tel: (02) 9439 3324 Fax: (02) 9906 4359

PO Box 740 Crows Nest NSW 2065

We design frames for anything and everything! For 22 years we have tackled the large – an aerial view 5.5 x 2.5 m – and the small. We promote and specialise in conservation framing; we also frame objects and memorabilia in timber and acrylic boxes, needlework, tapestries, photographs, watercolours, drawings, oil paintings, prints, posters, etc.

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Fine art framers specialising in the framing of artefacts and unusual objects, antique frames and mirror frames, exhibition framing. High quality handcrafted frames: conservation framing, gilding, restoration and repairs, French and glass mats, French mounts and an extensive range of fine imported mouldings.

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498 Mt. Alexander Road, Ascot Vale VIC 3032 Tel: (03) 9370 5744

Large range of frame styles including ornate fancy corner frames.

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

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71 Leichhardt Street Kingston ACT 2604 Ph: 02 6295 3180 Fax: 02 6241 3531

ANNA SCHWARTZ GALLERY

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110 Trafalgar St Annandale NSW 2038 Ph: 02 9552 1699 Fax: 02 9552 1689

ARTPLACE

52i Bayview Terrace Claremont WA 6010 Ph: 08 9384 6964 Fax: 08 9384 3432

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AUSTRALIAN GALLERIES

15 Roylston Street Paddington NSW 2021 Ph: 02 9360 5177 Fax: 02 9360 2361

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31 Captain Cook Crescent Manuka ACT 2603 Ph/Fax: 02 6295 2550

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267 Church Street Richmond VIC 3121 Ph: 03 9427 0140 Fax: 03 9428 7350

CHRISTINE ABRAHAMS GALLERY

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Hyatt Regency Nth Terrace SA 5000 Ph: 08 8231 4111 Fax: 08 8231 6616

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LEGGE GALLERY

183 Regent Street Redfem NSW 2016 Ph: 02 9319 3340 Fax: 02 9319 6821

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159 Victoria Street Potts Point NSW 2011 Ph: 02 9368 1152 Fax: 02 9357 2596

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35 McDougall Street Milton QLD 4064 Ph/Fax: 07 3369 9305

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NATIONAL GALLERY OF AUSTRALIA TRAVELLING EXHIBITIONS

1998 — celebrating ten years of exhibitions across Australia



Everyday Art: Australian Folk Art

Australian and Aboriginal art in furniture, textiles, ceramics, metalwork and domestic and decorative objects

National Gallery of Australia, Canberra ACT, 25 April – 21 June 1998

Brisbane City Gallery, Brisbane Qld, 4 July – 16 August 1998

Wollongong City Gallery, Wollongong NSW, 11 September – 22 November 1998

Ballarat Fine Art Gallery, Ballarat Vic, 5 December 1998 – 31 January 1999

Art Gallery of South Australia, Adelaide SA, 19 February – 5 April 1999

Art Gallery of Western Australia, Perth WA, 17 April – 30 May 1999

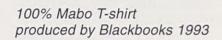
Museum & Art Gallery of the Northern Territory Darwin NT, 18 June – 1 August 1999

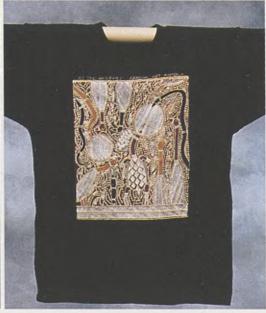
Tasmanian Museum & Art Gallery, Hobart Tas, 19 August – 3 October 1999











Copyright infringement of a painting by Johnny Bulun Bulun used as evidence in the historic Aboriginal T-shirt case

HOW DEADLY IS YOUR T-SHIRT?

It could be a celebration of indigenous Australia's determination to 'survive the white man's world' - but it might also be the work of copyright infringers, plundering the visual cultures of Aboriginal Australia as ruthlessly as the squattocracy once plundered Aboriginal lands.

Check out the surreal domestic interior of the House of Aboriginality CD-ROM. The House is furnished with hundreds of products which incorporate motifs from Aboriginal art, tracked down over the years by Dr Viv Johnson and her intrepid band of student copyright detectives. Some illegally copy Aboriginal art works; some are produced by Aboriginal community enterprise; others occupy the vast 'grey' area of Aboriginal 'inspired' imagery: all shed new light on the riddle of 'authentic' Aboriginal art. We invite you to join us on the case of the stolen designs, which will not be solved until the world understands the true nature of the offence against these artists and the culture for which their art speaks. Send in reported sightings or catch up on the latest developments at the House of Aboriginality WEB site (http://www.mq.edu.au/house_of_aboriginality/).

To assist would-be copyright detectives, the House of Aboriginality project team has produced a COPYRIGHT DETECTIVE'S KIT. For \$A50.00 (plus \$7.95 postage and handling within Australia) you will receive The House of Aboriginality CD-ROM, 60pp full colour Copyrites national touring exhibition catalogue, and official House of Aboriginality Training Manual. Ideal educational aid for all levels from primary to tertiary, leading students into the world of Aboriginal art via the issues of copyright infringement and cultural integrity.

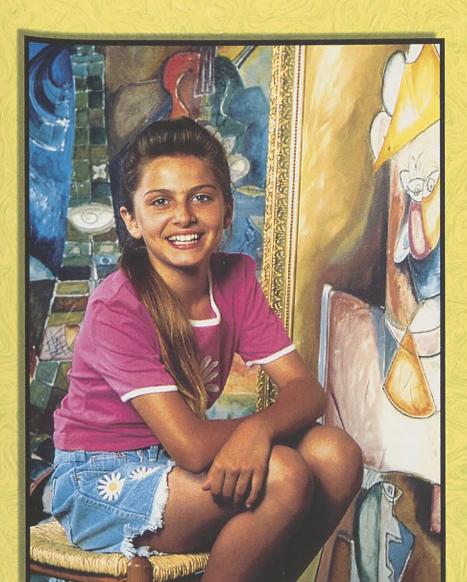
All profits from the sale of the CD-ROM go towards further royalty payments for artists whose images appear on the title and ongoing research into indigenous cultural rights and the merchandising of Aboriginal art imagery.

'You must help me. These things must not be seen. If they are, my people will die.'

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ALTXANDRANECHITA



ALEXANDRA, AGE TWELVE

hen you look through a kaleidoscope you see the colors and the different patterns and it's like us kids. We haven't decided what we're going to do. We think in different ways and these different thoughts are like looking through a kaleidoscope.

One little turn and the pattern totally changes."

-- Alexandra Nechita

"A profound child prodigy."
---Hannaniah Harari

"...a prodigy..."

Newsweek

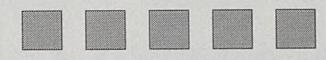
"Mozart with a paintbrush."
---Charles Osgood



"KALEIDOSCOPE"

INTERNATIONAL DEALER INQUIRIES WELCOME ©1997 copyright Alexandra Nechita & International Art Publishers (714) 825-3565





Toowoomba Regional ART Gallery

13 Feb - 29 Mar

Dale Frank Gin Gin Paintings

An exhibition of paintings that investigate the new uncharted physical and cultural landscape that is Dale Frank's residence -White Elephant Station. This exhibition is toured from Bundaberg Art Centre.

3 Apr - 17 May

Drawing on Experience: Reflections of a Popular Culture An exhibition of works by seven artists depicting Australian popular culture, this project was inspired by the artwork of the people who attend the Arts Project Australia studio/workshop. Sponsored by Telstra, the Australia Foundation, the Australia Council, Arts Victoria, Visions of Australia and the Stegley Foundation.

22 May – 21 June The Still Life Show

A travelling exhibition from the Queensland Art Gallery collection based on the theme of Still Life. Artists include Alexandra Coosemans, Maurice de Vlaminck, Jan van Kessel the Elder, Roy de Maistre and Russell Drysdale.

Regional and collection-based exhibitions also on display

Toowoomba Regional Art Gallery

531 Ruthven Street 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



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

Casula Powerhouse Arts Centre

ARABMADE

27 February - 5 April

Surveying the territories of Arabic Australian artists.

ROSSMORE

18 May - 28 June

Twenty years of steel sculpture by Jan King and Paul Hopmeier.

SIX WEDDERBURN ARTISTS

18 May - 28 June

John Peart, Elisabeth Cummings, David Fairbairn, Suzanne Archer, David Hawkes, Roy Jackson.



Casula Powerhouse Arts Centre

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



ARTS COUNCIL Gallery

representing current directions in visual art and craft practices by regional Queensland artists.

Queensland Arts Council Administration Building Entrance via cnr Lochaber and Walton Sts Dutton Park BRISBANE 4102 QLD Australia Hours: Mon to Fri 9.30 - 4.30 closed public holidays Tel: (07) 3846 7500 Fax: (07) 3846 7744 e-mail: qldartscoun@peg.pegasus.oz.au

13 March - 3 April MUG & BOWL REVIVAL

Showcasing the latest pottery by Far North Queensland's most respected potters Keith Silsen & Peter Thompson. The revival also includes the release of limited edition series of mug and bowl sets available via ticket entry only. Bookings essential through the Gallery.

20 April - 8 May

FROM BUSH TO BEACH '98

Featuring the most outstanding work by Open College of the Arts Students. Exhibition includes painting, drawing, textiles, sculpture, photography and writing.

25 May - 19 June HEAT IS ON THE NORTH

Presenting vibrant paintings by Far North Queensland artist George Wagner and poetry inspired by the paintings by Victor Barker from Agnes Water on the Central Queensland coast. Works depict the colour and clarity of the far north as well as social scenes and issues surrounding this popular tourist destination.

The ACg is an initiative of Queensland Arts Council Acting Gallery Director: Helen Sanderson



Tweed River Regional Art Gallery

The Australian Portrait Gallery

11 Feb-15 Mar

MADE WITH MEANING – Crafts of Aboriginal

North Australia

BLEMISH – Paintings by James Guppy

18 Mar-19 Apr

GRANITE COUNTRY – Landscapes by John Caldwell **WOOD DREAMING** – Wood objects of Australia's

best craftspeople

22 Apr-17 May

AUSTRALIA THROUGH HER PICTURE BOOKS -

Collection of our best writers and illustrators of children's books from the 1920s to 1990s

20 May-21 Jun

CPM NATIONAL PRINT AWARD and ARTISTS'
BOOKS, ARTISTS' SECRETS – In collaboration with

German artists and supported by the Goethe Institut

Tweed River Regional Art Gallery

Tumbulgum Road, PO Box 816 MURWILLUMBAH NSW 2484 Tel/Fax: (02) 6672 0409 Wednesday to Sunday 10–5 **Admission Free**



WAVERLEY CITY GALLERY

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.

27 Mar-10 May

Masterpieces of Australian Painting

Reflecting the taste of Alec Cato, collector and connoisseur of the late 1930s, the Wesley College Collection contains works by our greatest traditional painters, including Tom Roberts, Arthur Streeton, Charles Conder and Frederick McCubbin.

15 May-21 Jun

VIGEX International Salon of Photography: 10th Biennial Exhibition

This show displays two hundred works by both professional and amateur photographers from thirty-five countries in a wide range of photographic styles.

Waverley City Gallery

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



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)

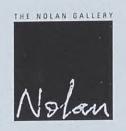
Following the exhibition an independent curator will select works for a touring exhibition.

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





Nolan Gallery

20 Feb-5 Apr

West Gallery: Nolan Foundation Collection

East Gallery: Selected Works from the Nolan Gallery Collection

10 Apr-24 May

West Gallery: Nolan Foundation Collection

East Gallery: Alex Kosmas Bronze works

29 May-23 Aug

West Gallery: Nolan Foundation Collection

East Gallery: Selected Works from the Nolan Gallery 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



SOUTHERN HIGHLANDS REGIONAL GALLERY

13 Feb-22 Mar Shakespeare and related works including

ceramic, cloth, manuscript and other related works. This exhibition is in conjunction with The Southern Highlands Shakespeare Festival

27 Mar-19 Apr Marine Exhibition

Works in all mediums related to the sea

24 Apr-31 May Alison Crystal Retrospective

Southern Highlands Regional Gallery is situated in the historic 1869 Station Master's House, Argyle Street Moss Vale PO Box 566 Moss Vale NSW 2577 Tel: (02) 4869 1901 Open Friday mornings 10 am-1 pm, Sat/Sun 10 am-4 pm **ADMISSION FREE**



Plimsoll Gallery

Tasmanian School of Art at Hobart

27 Feb-22 Mar

In and Out: Contemporary Chinese Art from China and Australia

Recent work by established Chinese artists exploring issues such as change, choice, gender and cultural dislocation. This exhibition, curated by Binghui Huangfu from the Dr. Earl Lu Gallery, Singapore will travel to countries in the Asia-Pacific Region.

27 Mar-19 Apr

Circles about the body

This exhibition will focus on adornment and cultural identity and was curated by Doreen Mellor and Ray Norman to include work by Aboriginal and non-Aboriginal artists.

24 Apr-17 May

Rough Trade

'Are tradesmen also forced to make aesthetic decisions in their everyday life?' The exhibition curator, Jane Gallagher has selected artists who also use the raw materials of the construction industry in their own practice.

Plimsoll Gallery Centre for the Arts Hunter Street, HOBART Tasmania 7000 Tel: (03) 6226 4309 Fax: (03) 6226 4308 12 noon – 5pm daily during exhibitions

Maitland City Art Gallery



Brough House, Church Street, MAITLAND NSW 2320 Tel: (02) 4933 1657, (02) 4933 6725 Fax: (02) 4934 8396 Mob: 015 290807 Mon to Fri 1-4, Sat 1.30-5, Sun 10.30-5 Other times by appointment FREE ADMITTANCE

26 Feb-22 Mar Newtext: A survey exhibition of Hunter Vallery region textile

practice. Curated by Brett Alexander Eleventh Maitland City Art Gallery Festival of Arts and Crafts 26 Mar-26 Apr

and Selected Photographs from the Maitland City Art Gallery Permanent Collection

Maitland Embroiderers - Ten Years On and 30 Apr-31 May Marie Larkin 'Revealing Threads'

Gallery Grounds Sculpture of the Month

March 1998 Vicki Newman-Sienczuk - 'Plus 1'

April 1998 Paul Andrews, Michael Cusack, Stephen Garrett, Isabelle Strachan,

Jane Tyrrell - 'Untitled Collaborative'

Isabelle Strachan - 'Help' May 1998

Foyer Gallery Mini-Exhibitions Council hours Mon to Fri 8.30-4.30

March 1998 Anne-Maree Hunter - 'Plaster and Prints'

Selected works from the Historic Maitland photographic collection April 1998

May 1998 Recent works by Diana Middleby

Work of the Month Council Hours Mon to Fri 8.30-4.30 Foyer Gallery

March 1998 Geoff Woods - 'Pandani Plant, Mount Field, Tasmania'

Selina Weeks-McDonald – 'Bridge House, High Street, East Maitland' April 1998 May 1998 Jenny Rofe - 'Baltimore Album', Fibre Education Kit

Gladstone Regional Art Gallery and Museum

6 March – 18 April

NORTH OF CAPRICORN: The Art of Ray Crooke

A Perc Tucker Regional Gallery project, assisted by the Gordon Darling Foundation.

25 April – 30 May

BELOW THE SURFACE

A contemporary textiles exhibition resulting from a collaborative curatorial process. A Goulburn Regional Gallery project, assisted by the Australia Council, Visions of Australia and New South Wales Government Ministry for the Arts.

Gladstone Regional Art Gallery and Museum

cnr Goondoon and Bramston Streets **GLADSTONE QLD 4680** Enquiries: (07) 4970 1242 Fax: (07) 4972 9097 Open Mon-Fri 10am-5pm Saturday and public holidays 10am-4pm



Albury **Regional Art Centre**

Until 22 March

THE ATLANTA DREAM: Black and white photographs from the Atlanta Olympics

6 - 29 March

LA TROBE UNIVERSITY COLLECTION

5 April – 4 May

MANDY MARTIN: 'Tracts: Back O' Bourke'

9 May - 7 June

JORG SCHMEISSER: 'Ask that your way be long'

May

JAN LIEBER AND SUSAN MORRIS: 'Of Past and

Present Stories'

546 Dean Street ALBURY NSW 2640 Tel: (02) 6023 8187 Fax: (02) 6041 2482 Daily 10.30am - 5pm, closes 4pm weekends Access for the disabled. Free admission

SWAN HILL REGIONAL

R

TOURING EXHIBITIONS

To 29 March A.M.E. Bale (1875 – 1955)

The Stokes Bequest

3 April – 10 May Savannah

Contemporary landscape photography

10 April - 10 May Bodysuits

An exhibition linking the work of artists with and without disabilities through the unifying

theme of the body

14 May – 14 June Meldrum School Paintings

PERMANENT COLLECTION GALLERY

Changing exhibitions each month

.....

ACCESS GALLERY

Changing exhibition program each month

SWAN HILL REGIONAL ART GALLERY

Horseshoe Bend, SWAN HILL Victoria 3585 Tel: (03) 5032 9744 Fax: (03) 5032 1133 Hours Mon-Fri 10am-5pm Sat-Sun 11am-5pm





Drill Hall Gallery

5 February - 8 March **Amcor Paper Award**

13 March - 3 May Fluent

The work of Emily Kngwarreye, Yvonne Koolmatrie and Judy Watson which represented Australia at the 47th Venice Biennale.

7 May – 7 June

Emmanuel Raft – Poetry, Alchemy and Geometry

An exhibition which illustrates a lifetime of work by one of Australia's leading abstract expressionists.

7 May - 7 June Zdena Krejcova

Zdena Krejcova is a visiting Czech artist at the Canberra School of Art. Her work embraces painting, drawing, print, illustration and artist books.

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

WOLLONGONG



WOLLONGONG CITY GALLERY

24 Jan-15 Mar

Arthur Boyd: Family and Friends

Eighty paintings, watercolours and ceramics from the Bundanon Trust collection, featuring works by Arthur Boyd and members of his family and friends.

13 Feb-12 Apr

Joanne Saad: Car Culture

Photographs by Wollongong City Gallery's project artist

for 1997.

12 Mar-17 May **Denise Green**

Works on paper spanning ten years by Australian artist Denise Green, who has been living and working in

New York for the last twenty years.

Too Dark For the Lighthouse 18 Apr-14 Jun

This photographic exhibition explores the contribution Aborigines and Torres Strait Islanders have made to the

defence of our nation in war.

An Australian War Memorial Travelling Exhibition.

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



New England Regional Art Museum

March - May 1998 Exhibitions:

Adolph Gustave Plate:

A restless life – Journeys through the Pacific, Asia and Australasia 1887-1913

From Highland Drove to the Australian Outback:

Etchings and relief sculpture by Sue Jane Taylor

Lin Quaife:

Prints

Chops and Changes:

Food, Immigrants and Culture

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



Moree Plains Gallery

Established 1988. Housing an important collection of Aboriginal art and artefacts

EXHIBITION PROGRAM

Moree Quilters Exhibition 6 Mar-27 Mar

3 Apr-26 Apr Operation Art1

> Exhibition of works by children for the New Children's Hospital, Westmead

24 Apr-14 Jun Inmates Exhibition

Exhibition of Inmates' works from the Boomgate Gallery

From Highland Drove to the Australian Outback 8 May-14 Jun

Sculpture and etchings by Sue Jane Taylor

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



20 Feb – 22 Mar

Orange Regional Gallery

DESERT JOURNEY - In 1997, 10 Central West artists and 6 Feb - 22 Mar curator Brenda Gray travelled through outback NSW on a painting journey.

> ODDFELLOWS – Contemporary West Australian figurative artists. Touring from Lawrence Wilson Art Gallery, Perth

PRIVATE COLLECTION – An exhibition of fine Australian 13 Mar - 13 Apr contemporary paintings curated by Frannie Hopkirk from private collections in the Central West

27 Mar - 26 Apr ARTHUR BOYD FAMILY AND FRIENDS – A major exhibition from the Bundanon Trust of important works from the multi-talented Boyd family

NOT A CITY THING – A study of Australian rodeo cowboy 27 Mar - 26 Apr ritual. Photographs by Vincent Long

REFLECTIONS - Works in various media by David Green, 17 Apr – 15 May Terri Hall, Chris Mullins and Indira Obeyesekere

SYDNEY HARBOUR AND DAVID MOORE - Photographs 1 May – 31 May over many years by a master Australian photographer

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 Tues to Sat 11-5, Sun & 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

16 Jan - 8 Mar **Drift** – Five contemporary artists who share more than one cultural background. Curated by Melissa Chiu and Benjamin Gennocchio.

The King of the Accordion – An exciting exhibition in 13 Mar – 5 Apr which 14 artists have been invited to respond to Anna Maria Dell'oso's novella of the same name. Artists include Kevin Connor, Vicki Varvaressos, Graham

Gittoes, Victor Majner and Madeleine Winch. 11 Apr – 5 May **Images of Sport** – Stunning black-and-white

photographs from international award winning photographers Tim Clayton and Craig Golding from the Sydney Morning Herald. The exhibition includes sporting images of the world's best athletes as well as unknown players and competitors.

8 May - 7 Jun Following the Timberline – Finely carved timber sculptures with a gentle touch of humour, created by Geoff Neil.

Tamworth City Gallery presents

6 March - 5 April 1998

Art Impress

Selected from artworks submitted for the 1997 NSW Higher School Certificate examination in Visual Arts within the Tamworth region.

10 April - 24 May 1998

Impressions: Australians in Vietnam

This exhibition shows the personal experiences of those who served (enlisted and national servicemen, medical staff and civilians such as entertainers) in the Vietnam War, and the enduring impact on them and their families.

An Australian War Memorial Travelling Exhibition.

Still Action -The War Photography of Damien Parer

Damien Parer is best known for his Second World War cinematography, winning an Oscar for *Kokoda frontline*. He was also an accomplished stills photographer and this exhibition features a selection of his very best stills work. Jointly presented by Orange Regional Gallery & The Australian War Memorial, Canberra.

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
Mon to Fri 10–5, Sat 9–12, Sun 1–4 or by appointment

T TO TO THE

BALLARAT FINE ART GALLERY

6 February – 15 March

The William, Rene and Blair Ritchie Collection

20 March - 3 May

'Melbourne Views'

NETS Victoria

8 May - 28 June

Arthur Boyd: Family and Friends

Toured by the Bundanon Trust

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



Campbelltown City Bicentennial Art Gallery and Japanese Tea-House Garden

20 Mar-3 May

Beyond Tian-An-Men

An exploration of the diversity of art practised by Chinese artists living in Australia.

27 Mar-5 May

Dreamscapes

Sculptural installations using found objects by local artist Janine Hilder.

8 Mar-14 Jun

Cinderella Collections

Touring show of some of the finest works from the collections of universities in New South Wales.

12 Jun-11 Jul

Friends Selling Exhibition

A selling exhibition of art by the Friends of the Campbelltown Art Gallery.

Campbelltown City Bicentennial Art Gallery

Art Gallery Road, cnr Camden and Appin Roads, CAMPBELLTOWN NSW 2560 Telephone: (02) 4620 1333 Facsimile: (02) 4620 1385

Tuesday to Saturday 10am-4pm, Sunday and public holidays 12noon-4pm. Open Monday by appointment.

Furnish

5 - 19 March

Hurry Up & Wait

Contemporary Philippine Prints 2 April – 3 May

Artist Books Artists' Secrets

2 April – 3 May

Agnes Goodsir 1864–1939

9 May - 7 June23

Bendigo Art Gallery

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

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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 airconditioned 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
Collection includes south-east
Queensland historical art, modern
and contemporary Queensland art,
indigenous art, ceramics and Evandale
Sculpture Walk.
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.
Re-opened 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

Melbourne Street, SOUTH BRISBANE 4101 Tel. (07) 3840 7333 Fax (07) 3844 8865 To 29 March: 'The Drawings of Ian Fairweather' To 26 April: 'Emily Kngwarreye -Alhalkere - Paintings from Utopia' 28 March to 4 May: 'The Golden Age of Dutch Art: Seventeenth Century Paintings from the Rijksmuseum and Australian Collections' 9 April to 24 May: 'Dark Visions: The Etchings of Goya' From 18 May: 'Russell Drysdale 1912-81', presented by Optus. 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 tonalrealism to total abstraction. Seventeenthto twentieth-century Ukiyo-e woodcuts.
Monday to Saturday 10 - 4,
Sunday 2 - 5

NEW SOUTH WALES

ABORIGINAL AND PACIFIC ART GALLERY

Level 8, Dymocks Building 428 George Street, SYDNEY 2000 Tel. (02) 9223 5900 Fax (02) 9223 5959 Investment-quality art specialising in old bark paintings and sculptures. Also shields, boomerangs, and recent works on paper and canvas. Tuesday to Friday 10 - 5.30, Saturday 10 - 2

ALBURY REGIONAL ART CENTRE

546 Dean Street, ALBURY 2640 Tel. (02) 6023 8187 Fax (02) 6041 2482 To 22 March: 'The Atlanta Dream: The Black and White Exhibition' 6 to 29 March: La Trobe University collection ⁵ April to 4 May: 'Tracts: Back o' Bourke' "The King of the Accordian", paintings and drawings by Mandy Martin From 9 May: 'Ask That Your Way Be Long', Jörg Schmeisser From May: 'Of Past and Present Stories', Jan Lieber and Susan Morris. Access for the disabled Free admission 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 Sydney Harbour, foreshore, coastline and still lifes. Artist in residence. By appointment



ANNA VERTES, Girl at the river, oil painting, Anna Art Studio and Gallery.

ANNANDALE GALLERIES

110 Trafalgar Street,

ANNANDALE 2038
Tel. (02) 9552 1699
Fax (02) 9552 1689
The best of Australian and European contemporary art. Aboriginal bark paintings. Specialising in European modern masters including Picasso, Chagall, Matisse and Miró.
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 Yiribana Gallery -Australia's largest gallery devoted to the permanent exhibition of Aboriginal and Torres Strait Islander art. 14 March to 19 April: Archibald, Wynne & Sulman prizes 27 March to 10 May: Russell Drysdale From 2 May: 'This Other Eden', British paintings from the Paul Mellon collection at Yale From 16 May: 'Paintings from Utopia', Emily Kngwarreye.

ARTIQUE FINE ART GALLERY

Daily 10 - 5

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 (02) 4784 3063
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 Roylston Street,
PADDINGTON 2021
Tel. (02) 9360 5177
Fax (02) 9360 2361
To 7 March: Peter Kingston, paintings and sculpture; Heidi Wood, paintings 16 March to 4 April: Geoffrey Bartlett, sculpture; Helen Kennedy, paintings.
Monday to Saturday 10 - 6

BARRY STERN GALLERY

19 Glenmore Road, PADDINGTON 2021 Tel. (02) 9331 4676

Gallery R Investments Mooloolaba, Sunshine Coast



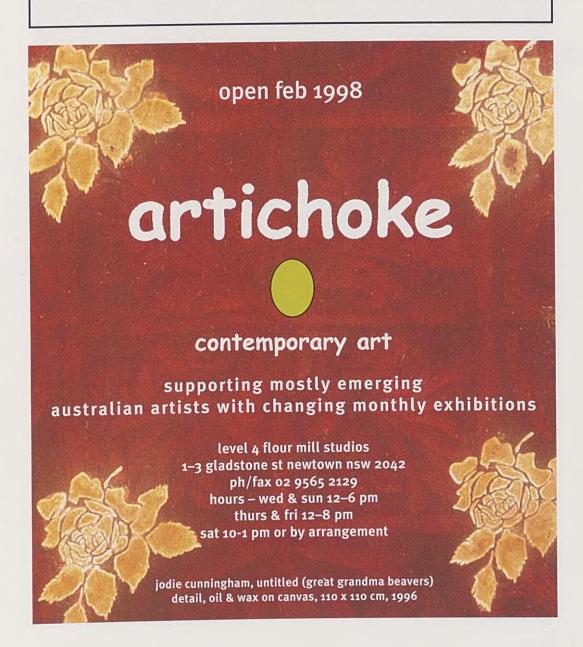


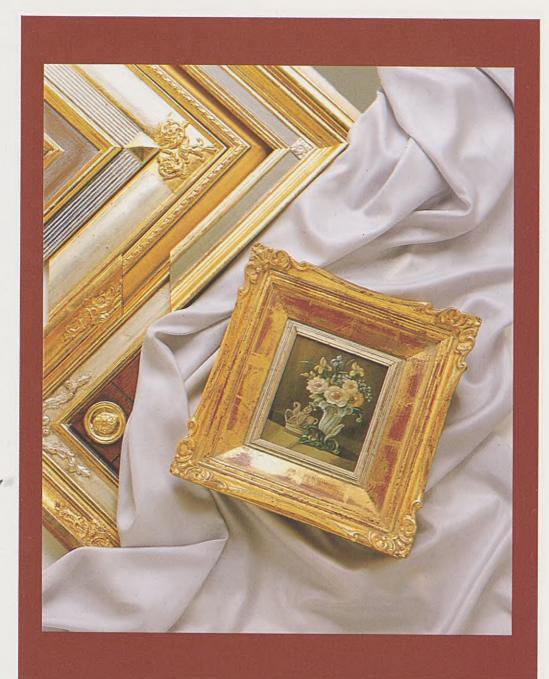
Ray Crooke, Thursday Islanders, oil on canvas, 75 x 60 cm

Works available by Hans Heysen, Ray Crooke, Robert Dickerson and Lloyd Rees; along with Basil Hadley, Joy Anton, James Rix and many others.

109 Parkyn Parade Mooloolaba Qld 4557 Tel/Fax: (07) 5444 7933 A/h: (07) 5448 6901 Hours: 11.00 am – 5.30 pm Open 7 days Always available to talk to artists.

Visit our web site to view our current works www.galleryr.com.au





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318B Military Road Cremorne Junction NSW 2090 Tel (02) 9953 5874 Fax (02) 9953 8301 Fine Australian art and monthly exhibitions.

Tuesday to Saturday 11 - 5.30,
Sunday 1 - 5

THE BELL GALLERY

10 Jellore Street, BERRIMA 2577
Tel. (02) 4877 1267
Fax (02) 4877 1185
The Bell Gallery is celebrating twentyfive 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 mboyd@localnet.com.au http://www.mboyd@localnet.com.au/~ mboyd/ Continuous exhibitions of established

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

98 Oxford Street, PADDINGTON 2021
Tel. (02) 9332 1544
Fax (02) 9360 1109
cooeeamp@ozemail.com.au
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 2289
Tel. (02) 4926 3899
Fax (02) 4926 5529
To 23 March: 'Newcastle Waterways', select group of painters
27 March to 27 April: Rick Everingham, Italian scenes



BASIL HADLEY, Bird on one leg, oil on canvas, 92 x 92 cm, Eddie Glastra Gallery.

1 to 25 May: Susan Sheridan, 'Kimberley' series; Greg Daly; Tony White, jewellery From 29 May: Warwick Fuller, landscape. Friday, Saturday and Monday 11 - 6, Sunday 2 - 6, or by appointment

DUBBO REGIONAL GALLERY

165 Darling Street (opp. Victoria Park), DUBBO 2830 Tel. (02) 6881 4342 Fax (02) 6884 2675 To 8 March: 'Tracts: Back o' Bourke', paintings and drawings by Mandy Martin

14 March to 26 April: 'Stations of the Cross', paintings by Maree Azzopardi; 'The Best of the Blake', 18 works from the Blake Prize exhibition From 2 May: 'Artexpress', selection of NSW HSC visual art student works. 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 exhibitions 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 and 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. To 19 April: 'An Exquisite Eye: The Australian Flora and Fauna Drawings 1801-1820 of Ferdinand Bauer', 65 exquisite drawings executed on Bauer's voyage with Matthew Flinders on the Investigator between 1801 and 1803. 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 the 1920s to 1970s. Changing exhibitions by leading Australian artists. Eight-hectare sculpture park. Woolloomooloo office by appointment. Daily 10 - 5

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 artists; painting, sculpture, ceramics and photographs. Thursday to Sunday 12 - 7

GREENWAY GALLERY

Hyde Park Barracks Museum,
Macquarie Street, SYDNEY 2000
Tel. (02) 9223 8922
Fax (02) 9223 3368
To 7 June: 'Convict Love Tokens', an exhibition featuring poignant and evocative keepsakes spanning 70 years of convict history. Never seen before in such quantity, they depict a rarely



Brian Maloney, Tranquillity adrift

oil on canvas, 120 x 180 cm

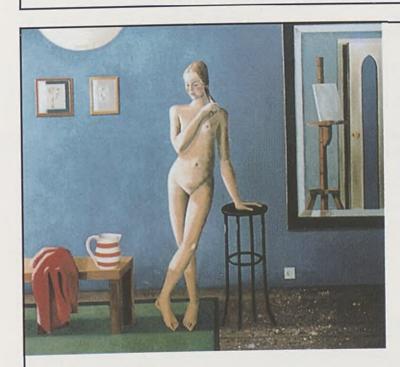


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seen humane and romantic side of convict life.

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, Cnr Albion Avenue and Selwyn Street, PADDINGTON 2021 Tel. (02) 9385 0726 Fax (02) 9385 0706 12 March to 11 April: 'Northern Lights', contemporary Swedish art 16 April to 16 May: 'Master of Arts', visual art 1984–1989 From 21 May: 'Memory and Trauma'. 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 A vibrant and exciting space in Sydney's Rocks precinct representing the work of Australian contemporary artist Ken Done. Free admission. Daily 10 - 5.30

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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
17 March to 11 April: Catherine Haerse, sculpture and works on paper; Julie Harris, painting
14 April to 2 May: Sheligh Morgan, painting; John Smith, painting
5 to 23 May: Bruce Howlett, painting; Peggy Randall, painting

From 26 May: Evan Salmon, painting; Dale Brewer, painting. 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.

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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

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Fax (02) 9252 4361
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To 29 March: 'Yves Klein', works by

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From mid-March: 'Food for Thought', MCA Collection From 10 April: Marina Abramovic. Daily 10 - 6

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
including a video/conference theatre,
cafe, sculpture/performance terrace
and galleries. All welcome.
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Sunday 1 - 5

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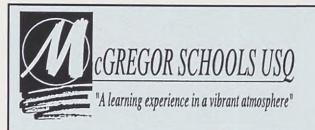
Cnr Laman and Darby Streets,
NEWCASTLE 2300
Tel. (02) 4929 3263
Fax (02) 4929 6876
To 22 March: 'Flaccid Jackson',
installation by Andrew Jackson
21 March to 26 April: 'Artexpress'
28 March to 26 April: Frank McNamara,
a survey
From 2 May: Robert Mapplethorpe,
photographs.
Tuesday to Sunday 10 - 5, public
holidays 2 - 5
closed Good Friday

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

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Sunday 2 - 5

PENRITH REGIONAL GALLERY & LEWERS BEQUEST

86 River Road, EMU PLAINS 2750 Tel. (02) 4735 1100 Fax (02) 4735 5663 To 22 March: Sonia Farley 1927–1997, the themes of the exhibition are Genesis, Morphology and Growth 28 March to 24 May: 'Brian Niland: A Personal Collection', including artworks by artists such as Euan Macleod, Godfrey Miller, George Johnson and Michael Johnson To 5 April: 'Newcastle Group', formed in the UK in the 1880s. It includes a large selection of recent paintings, prints and sculptures From 11 April: 'Leonardo da Vinci –

POCHOIR GALLERY AND FRAMERS

Models of Genius', the models in this

exhibition have been carefully

Tuesday to Sunday 11 - 5

constructed following Leonardo's

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Specialists in contemporary original prints, handcrafted jewellery, ceramics, glassware and fine framing. Advice given to corporate buyers.
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Saturday 9.30 - 2

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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 April: 'The Lions of Retreat Street', based on the Chinese community in Sydney To May: 'Cyberzone', exciting new multimedia technology To May: 'Stepping Out', three centuries To July: 'Evolution & Revolution: Chinese Dress 1700s to Now' To July: 'Ngaramang Bayumi', indigenous Australian music and dance Permanent exhibition: 'Chemical

PROUDS ART GALLERY

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Attractions', the underworld of

chemicals including chocolates,

detergents, surfactants and ultraviolet

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Fax (02) 9221 2825
Sydney's most central gallery
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framing.
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Thursday 9 - 9, Saturday 10 - 5

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Fax (02) 9331 1114
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Fax (02) 9331 5609
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Saturday 11 - 6

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Fax (02) 9327 7981
Quality paintings by well-known
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Regularly changing exhibitions,
extensive stockroom.
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Saturday 11 - 5

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16–18 Goodhope Street,
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Tel. (02) 9331 1112
Fax (02) 9331 1051
shermans@ozemail.com.au
http://www.central.com.au/shermans/
4 to 21 March: Marion Borgelt
25 March to 11 April: Kimio Tsuchiya
15 April to 2 May: Peter Atkins
From 6 May: Tim Storrier.
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, 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 Tuesday to Saturday 11 - 6

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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

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6 February to 22 March

Bolt

An exhibition which brings together the creative efforts of artist-metalsmiths. Curated by the Queensland College of Art, Griffith University.

Moët & Chandon

Regional Tour of Selected Works.

27 March to 17 May

Final Gauge

The history of Ipswich Railway Workshops. A photographic exhibition toured by Ipswich Regional Art Gallery.

Khovar-Ledra Quilts

Sacred hand-stitched quilts from the Bihar region of India. Toured by Casula Powerhouse Arts Centre.

Newcastle Region Art Gallery Laman St, Newcastle 2300 Entry to the Newcastle Phone (02) 4929 3263 Region Art Gallery Fax (02) 4929 6876 is free due to the Tues – Sun 10am–5pm generous support Closed Christmas Day, of PWCS on behalf Good Friday and of the Hunter Mondays. Other Public Valley Coal Holidays 2–5pm Export Industry. DSA AG/363

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Six galleries plus restaurant. Changing exhibitions monthly. Fine craft gallery, Harrington House, exhibition gallery, Boyd Gallery, Struggletown Pottery.
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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

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61 Laman Street, NEWCASTLE 2300 Tel. (02) 4929 3584 Fax (02) 4926 4195
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Exhibition', paintings and works on
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20 March to 12 April: '1960s Reviewed',
paintings and drawings by Nancy
Borlase, John Coburn, Shay Docking,
Robert Grieve, Louis James, Elwyn
Lynn, Guy Warren
17 April to 10 May: contact gallery for
details
From 15 May: Ray Crooke and Teresa
Byrne, paintings and drawings.
Friday to Monday 11 - 6,
or by appointment

WAGNER ART GALLERY

39 Gurner Street, PADDINGTON 2021 Tel. (02) 9360 6069 Fax (02) 9361 5492 To 31 March: 'Summer Exhibition', paintings by prominent Australian artists including Boyd, Juniper, Blackman, Nolan, Cassab, Hart, Voigt, Boissevain, Long, Emily, Dyer, Olsen, Coen, Pockley, Ackland, Inson, Borrack, Arrisueno, Worrall, Heinrich, Brigg, Woodward, Coburn, Johnson, Taylor, Whiteley, Perceval, Murch, Lindsay, Friend, Crooke, Rigby, and sculpture by David McKay Harrison 31 March to 23 April: Lesley Pockley, semi-abstract expressionist; David MacKay Harrison, well-known figurative sculptor 28 April to 21 May: 'Four Seasons', David Boyd. Monday to Saturday 10.30 - 6

WATTERS GALLERY

109 Riley Street, EAST SYDNEY 2010
Tel. (02) 9331 2556
Fax (02) 9361 6871
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18 March to 4 April: Wally Barda,
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8 April to 2 May: Chris O'Doherty,
paintings; Margot Hutcheson, paintings
6 to 23 May: Lorraine Jenyns, ceramics;
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From 27 May: Helen Eager, paintings;
Brian Hartigan, paintings.
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Wednesday to Friday 10 - 8

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Tel. (02) 6295 2550

6 to 30 March: Terry Matasoni, oil on

3 to 27 April: Deborah Halpern, sculpture; Christine Eccles, Canberra Sculpture Forum

1 to 26 May: George Foxhill, oil on

Wednesday to Sunday 11 - 6

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IOHN TJAKAMARRA, Lintjinya Rockhole, 1992, acrylic on canvas, 124 x 76 cm, courtesy Ebes Collection,

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31 Captain Cook Crescent, MANUKA 2603

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JOHN TJAKAMARRA, Lintjinya Rockhole, 1992, acrylic on canvas, 124 x 76 cm, courtesy Ebes Collection, Aboriginal Gallery of Dreamings.

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2 Collins Street (Spring Street entrance), MELBOURNE 3000 Tel. (03) 9654 7279 Fax (03) 9650 3199 alcaston@icplus.net.au Representing Ginger Riley Munduwalawala, Lorna Napurrurla Fencer, Barney Ellaga, Djambu Barra Barra, Amy Jirwulurr Johnson, Jilamara Arts and Crafts, Milikapiti, Melville Island, Hermannsburg Potters Works in stock: Kathleen Petyarre, Abie Loy and early Central Desert artists. Monday to Friday 9 - 5, or by appointment

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185 Flinders Lane,
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April: Lyndal Jones
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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

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Dallas Brooks Drive, The Domain, SOUTH YARRA 3141 Tel. (03) 9654 6422 Fax (03) 9650 3438 The ACCA is an independent public art organisation that provides a

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Tel. (03) 9417 4303
Fax (03) 9419 7769
To 7 March: James Pasakos, recent work
To 7 March: Deborah Klein, recent
work
17 March to 18 April: 'A Night in a
Scot's Living Room', David Band.
Tuesday to Saturday 10 - 6

AUSTRALIAN PRINT WORKSHOP

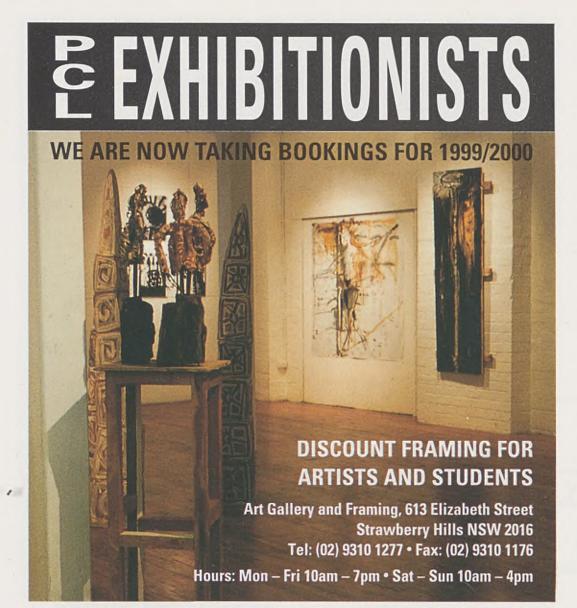
210 Gertrude Street, FITZROY 3065 Tel. (03) 9419 5466 Fax (03) 9417 5325 Monthly exhibitions of contemporary Australian printmaking by established and emerging artists, generated by printing projects at the workshop. Monday to Friday 10 - 5, Saturday 12 - 5

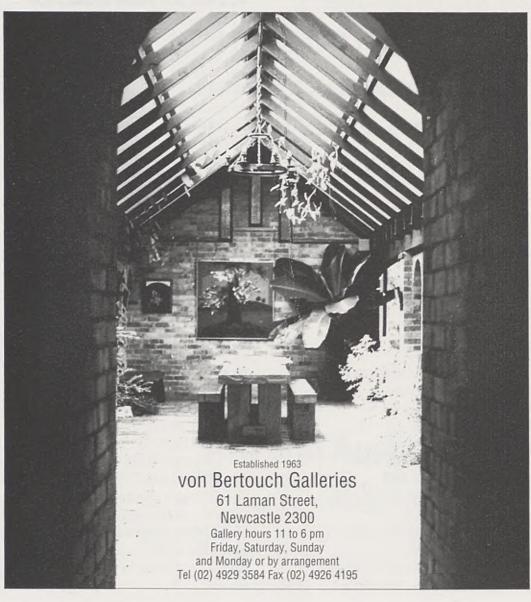
BALLARAT FINE ART GALLERY

40 Lydiard Street North,
BALLARAT 3350
Tel. (03) 5331 5622
Fax (03) 5331 6361
The oldest provincial gallery in
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from early colonial to contemporary
artworks.
Daily 10.30 - 5

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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





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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.
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P.O. Box 283, RICHMOND 3121
Tel./Fax (03) 9428 0568
(fax by appointment only)
17 to 29 March: CAS Inc. annual
exhibition, Meat Market Craft Centre,
42 Courtney Street, East Melbourne.
Free CAS Inc. information packs,
membership enquiries:
Tel. (03) 9428 0568.

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

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1017 High Street,
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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

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Fax (03) 9696 5096
Ongoing exhibition of works by
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GALLERY GABRIELLE PIZZI

141 Flinders Lane, **MELBOURNE 3000** Tel. (03) 9654 2944 Fax (03) 9650 7087 March: Destiny Deacon, video and photo-based works April: Gertie Huddlestone, works on canvas by an artist from Ngukurr, Northern Territory May: 'Women Artists from Kintore', works on canvas by Makinti Napanangka, Tatali Nangala, Inyuwa Nampitjinpa (in conjunction with Papunya Tula). Monday to Friday 10 - 5.30, Saturday 11 - 5

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Tel. (03) 5229 3645
Fax (03) 5221 6441
Australian paintings, prints and drawings, colonial to present day.
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1 - 5

GIPPSLAND ART GALLERY SALE

Port of Sale Civic Centre,
68 Foster Street, SALE 3850
Tel. (03) 5142 3372
Fax (03) 5142 3373
To 22 March: Joanne Forrest and
Carmen Galea, regional artists
13 March to 5 April: Owen Piggott,
30-year retrospective exhibition
27 March to 26 April: 'Enchante',
popular craft exhibition toured by
CAST
11 April to 24 May: 'Gippsland Builders

11 April to 24 May: 'Gippsland Builders' and Buildings', historic architectural drawings from the Victorian Public Records Office

1 to 24 May: student exhibition, East

Gippsland TAFE College.

Daily 10 - 5, closed public holidays

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270 Toorak Road, SOUTH YARRA 3141 Tel. (03) 9827 8482 Fax (03) 9824 0860 Extensive selection of important Australian artists 1880 to contemporary.



MARGARET OLLEY, Kitchen still life, c. 1973, oil on board, 66 x 89 cm, Ivanyi Galleries.

Advisers to corporate and private clients. Valuations, restorations, paintings purchased.
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Fax (03) 9826 8657
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Sunday by appointment

IVANYI GALLERIES

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Tel. (03) 9827 8366
Fax (03) 9827 7454
Consultants and dealers in works of art
by leading Australian artists. Exhibiting
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others.
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Sunday 2 - 5

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Tel. (03) 5334 0376
Fax (03) 5334 0307
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Group meets Mondays for viewing, discussion, slides. Non-profit organisation.
Monday 10 - 10, or by appointment

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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, Callum Morton, David Noonan, Robyn Stacey, Imants Tillers. Wednesday to Saturday 12 - 5, or by appointment

KARYN LOVEGROVE – LOS ANGELES

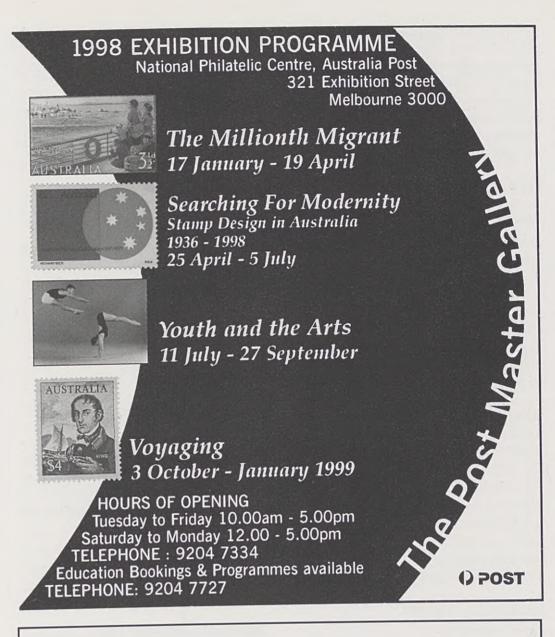
Bergamot Station, 2525 Michigan Avenue A1, Santa Monica, California, CA 90404 USA Tel. (310) 829 3299 Fax (310) 829 3499

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. 22 February to 12 March: Hedley Pots, ceramics 16 March to 5 April: 'Artz Blitz!', exhibition of works where participants have 24 hours to respond to a given theme 8 to 22 April: Richard McLean, drawn images with digital manipulation 17 to 30 May: Anita Lorena, paintings. Monday to Friday 10 - 6, Sunday 2 - 5

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Fax (03) 9509 4549
We specialise in Australian colonial,
impressionist, modern, contemporary,
Aboriginal and decorative arts. Artists
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Peter Churcher, John Dent, Michael
Doolan, Fraser Fair, Andrea Hylands,
Michael McWilliams, Andrew Rogers,
Mark Strizic, Albert Tucker and Susan
Wraight.



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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 spans 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
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To order please phone: Museums Australia Inc. (03) 9486 3399 24 Queens Parade, Nth Fitzroy VIC 3068



March: Robert Mapplethorpe
March to April: John Dart, recent
paintings, the Australian landscape
29 April to 3 May: nineteenth- and
twentieth-century painting, sculpture
and decorative arts.
Monday to Friday 10 - 6,
Saturday 1 - 5, or by appointment

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

P.O. Box 105, MILDURA 3502 Tel. (03) 5023 3733 Fax (03) 5021 1462 Supporting artists developing new and innovative interpretations of region and isolation. Short artist residencies available.

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Weekends and holidays 1 - 5

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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.
Admission free
Tuesday to Friday 10 - 5,
Saturday 2 - 5, closed Monday and between exhibitions

NATIONAL GALLERY OF VICTORIA

180 St Kilda Road, MELBOURNE 3004
Tel. (03) 9208 0250
Fax (03) 9208 0241
From 21 March: Callot and Hollar
25 March to 11 May: 'Imperial Austria', treasures of art, arms and armour from the State of Styria
25 March to 19 April: 'Starting Out: VCE Top Cats'
From 30 April: Moet & Chandon
Touring Exhibition



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

From 14 April: 'Yoingu: Art of Elcho Island' 28 March to 26 April: 'Tattoo', VicHealth Access Gallery 2 to 31 May: 'Dragon', VicHealth Access Gallery. Daily 10 - 5, Open until 8.30 Wednesday during major exhibitions

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Niagara Galleries, exhibiting the best
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March: Angela Brennan
April: Vicki Varvaressos
May: John Kelly.
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Fax (03) 9419 6292
Contemporary Australian printmakers, including indigenous artists, Polish,
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Two floors plus folios on request.
Monday to Friday 9.30 - 5.30,
Saturday 10 - 5,
Sunday 1.30 - 5.30

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Fax (03) 5289 1601
http://www.ne.com.au/~qdos/
This new complex set in bushland
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indoor/outdoor performance space,
hectares of sculpture park, and fully
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Wilkie.
Thursday to Monday from 10.30

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Exhibitions of local and international contemporary art, design, craft, architecture and technology with supporting lectures, seminars and publications.
Free admission
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Saturday 2 - 5

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Director: Judith Behan

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RONALD GREENAWAY ARTIST GALLERY

24 Prospect Hill Road, CAMBERWELL 3124 Tel. (03) 9882 8824 Representing Australian artists with paintings, drawings and sculpture. Works by Inez Abbott, Andrew Baines, Meg Benwell, Charles Blackman, Arthur Boyd, David Boyd, Richard Byrnes, Jenny Cavill, Diana Cole, Vivienne Dadour, Donal Molloy Drum, Werner Filipich, Heather Belle Johnson, Elwyn Lynn, Joyce McGrath, David Milliss, Rosemary Raiche, Barry Skinner, Steve Woodbury and Ronald Greenaway. Director Helen M. Mathews. Wednesday to Sunday 12 - 4

VIVIEN ANDERSON GALLERY

470 Dandenong Road, CAULFIELD NORTH 3161 Tel./Fax (03) 9509 3138 Aboriginal, Australian and New Zealand contemporary art. Representing Nicholas Nedelkopoulos, Allan Mitelman, Lily Nungarrayi Hargraves and Warlayirti Artists, Balgo, WA. By appointment only

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(Dandenong Community Arts Centre), Cnr Robinson and Walker Streets, DANDENONG 3175 Tel. (03) 9706 8441 Fax (03) 9706 9543 Walker St Gallery supports exhibitions of creative contemporary work and offers theme shows and touring exhibitions. Gallery calendar available. Monday to Friday 11 - 4, Saturday 11 - 4

SOUTH AUSTRALIA

ADELAIDE CENTRAL GALLERY

45 Osmond Terrace, NORWOOD 5067 Tel. (08) 8364 5075 Fax (08) 8364 4865 1 to 29 March: Liz Williams, ceramics 3 April to 4 May: Rimona Kadern, paintings 9 to 31 May: Adelaide Central School of Art Diploma graduates. Monday 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 12 April: 1998 Adelaide Biennial of Australian art From 8 April: 'The English Regency', From 1 May: John Brack and Fred Williams in Adelaide collections, paintings From 1 May: 'The Painted Coast', paintings. Daily 10 - 5

BMG ART

Level 1, 94-98 Melbourne Street, NORTH ADELAIDE 5006 Tel. (08) 8267 4449 Fax (08) 8267 3122 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

DACOU ABORIGINAL GALLERY

142 North Terrace, ADELAIDE 5000 Tel. (08) 8221 6357 Fax (08) 8221 6356 dacou@dacou.com.au http://www.dacou.com.au Specialising in Aboriginal art and artefacts from Utopia. Open daily 10 - 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 and John Dowie. 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

DEALERS IN FINE ART . EST. 1970

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Photos showing the artists at work and their methods of painting

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ART GALLERY OF WESTERN AUSTRALIA

Perth Cultural Centre,
James Street, PERTH 6000
Tel. (08) 9492 6600
Fax (08) 9492 6655
To 29 March: 'Traditions/Tensions:
Contemporary Art in Asia'
To 10 May: 'Divide and Multiply',
Tang Da Wu and Lucas Jodogne
From 16 April: 'Eve Arnold: In
Retrospect'
From 16 April: The Photographs of
Dorothea Lange.
Daily 10 - 5, closed Good Friday,
Anzac Day 1 - 5

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Western Australian artists on two
levels of the gallery. Monthly solo
exhibition.
Tuesday to Saturday 10 - 5,
Sunday 2 - 5

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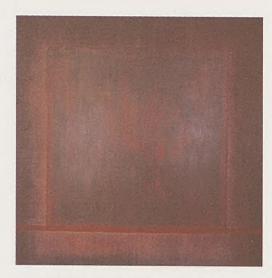
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Upper Plaza, QVI Building, 250 St Georges Terrace, PERTH 6000 Tel./Fax (08) 9324 2460 Monthly exhibitions of contemporary Australian art. Tuesday to Friday 11 - 5, Saturday 2 - 5

GREENHILL GALLERIES

37 King Street, PERTH 6000 Tel. (08) 9321 2369 Fax (08) 9321 2360 greenhl@iinet.net.au Representing leading and emerging Australian and foreign artists



JON TARRY, Heat shield, 1997, timber frame, laminated marine ply, acrylic, 240 x 240 cm, Goddard de Fiddes Contemporary Art.

From 31 March: George Gittoes From 28 April: Artists from Broome. 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. 12 to 26 April: Nigel Hewitt, drawings. Daily 10 - 5

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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
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Sunday by appointment

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102 Forrest Street, COTTESLOE 6011
Tel. (08) 9385 1399
Fax (08) 9384 0966
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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 contemporary Australian artists and artisans. We distribute globally. Monday to Saturday 10 - 5.30, Sunday 11 - 5

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Specialist gallery located in the heart of
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Saturday to Sunday 10 - 5

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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 everchanging presentation of work by new and established artists and craftspeople. Daily 10 - 6

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Fax (03) 6223 6870
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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

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280 Parnell Road, Box 37–673,
PARNELL, AUCKLAND
Tel. (64 9) 308 9125
Fax (64 9) 303 1071
jonathan@artis-jgg.co.nz
http://www.artis-jgg.co.nz
Specialists in nineteenth- and twentiethcentury British, European and
antipodean paintings, including
historical New Zealand watercolours.
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WHANGAREI 0115
Tel./Fax (64 9) 438 8899
http://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

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P.O. Box 2626, Botanic Gardens, 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. To 26 April: Lee Millar, photographer (international) From 6 May: Ria Bancroft 1963-93, sculptor To 31 May: 'Millennial', group show, installation touring Australia and New Zealand To 14 June: recent acquisitions. Summer 10 - 5.30 daily, Winter 10 - 4.30 daily

ART AND AUSTRALIA Art Directory

To be part of this comprehensive gallery and museum guide please contact Elizabeth Aders on Tel. (02) 9878 8222 Fax (02) 9878 8144 email eaders@gbpub.com.au

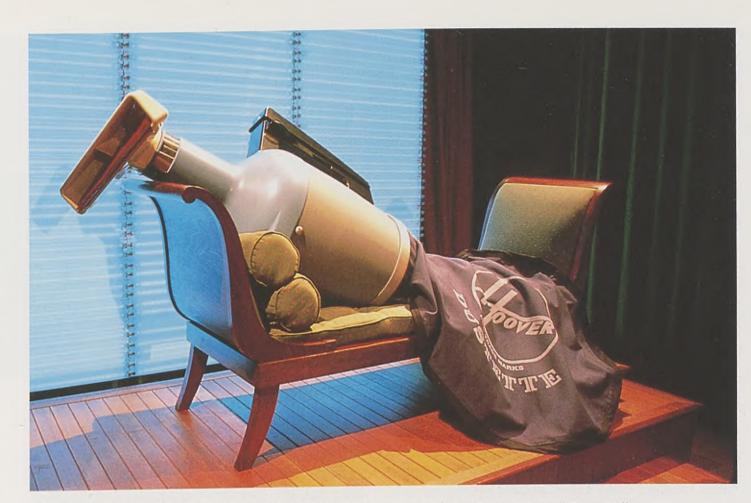
ACT THREE, SCENE ONE

Madam Récamier might seem an odd figure to invoke in the old Morwell Town Hall in the heart of Victoria's electric valley. In fact, her appearance centre-stage in Tony Trembath's *Act Three, Scene One* was brilliantly logical and totally consonant with Trembath's interests and body of work.

Madam herself reclined, as might be anticipated, on a chaise longue: she was a giant Hoover Dustette, an accessory as 'essential to gracious living' as Madam Récamier was herself in the high society of Paris, famously painted by David (who kept the picture). She was Empire-style at its most Stylish. In Act Three, Scene One her suction head rested on her chaise, a bolster supported her metallic breast, and her skirt, the circle of the dust bag, fell in an elegant semi-circle. The lugubrious green curtains of the Morwell stage provided the drapes of her salon, authentically croisée. The boudoir light was on (a naked bulb, where David provided an elegant lamp) and, behind her, a ripple of light tubes, a turquoise waterfall electrically generated. For Madam, reborn into a later age, now makes the most of electricity's gifts.

There was more to it than the stage, for the performance involved the hall itself, its balcony and foyer. Madam Récamier looked out over the loudspeakers in the orchestra pit at the rows of ancient seats (each with a light bulb below it), to theatre posters depicting dental casts that architecturally described a suite of malfunctioning mouths: 'Moorish', 'flat roof' or 'hipped roof', etcetera. She could see the theatre shop (selling multiples) and a souvenir of modern electricity: a video playing Thomas Edison archival footage of an elephant being electrocuted, over and over. Thus was the cruelty of power demonstrated – the power of man in tandem with that of electricity.

In the foyer, green-lit by elegant lines of neon, goggles were displayed in the event of radiation (as they were glasses for the three-dimensional cinema experience). On the walls hung giant posters of the somniloquist who starred in previous shows (he has film-star quality). After making a conspicuous appearance in 'Some Pictures from a Somniloquist's Diary' at William Mora Galleries, Melbourne in 1992, this particular face has recurred in Trembath's exhibitions for some years. It reappeared in the *Department of Actinology* installation at the Australian Centre for Contemporary Art in Melbourne during the Fifth Sculpture Triennial in 1993 where repeated images of the face were displayed around a bed of functioning mercury-



TONY TREMBATH, Act Three, Scene One, 1997, (detail), mixed media installation, Morwell Town Hall.

vapour light tubes. The head now has instant iconic reference: the mouth is obliterated, the eyes bespeak the mesmeric state of a man stripped of volition, of freedom to give voice and capacity to move without following.

Madam Récamier's moment was well into the performance of Act Three, Scene One. Previous acts crowded backstage, earlier works piled up in a retrospective that demonstrated the logic of the earlier 'action' and the rigorous logic of the play overall. Behind the stage were caged battery hens; various posters that showed historical apparatus for generating electricity, including medical equipment (an important application since it impinges on both bodily and mental conditions); and another domestic electrical appliance in the form of an ironing board illuminated by light bulbs. Wires representing force-lines extruded from the neck of a man's leather coat strung up high. The circuitry and punctuation of electricity was nakedly displayed in backstage lighting plants, running with flexes stretched or coiled, fuse boxes, switches and power points. At one stage, natural light was admitted and featured in the program. In the main hall was displayed a large photograph of children wearing protective glasses and undergoing actinotherapy.

Trembath's interest in a Parisian socialite such as Madam Récamier is not unprecedented. His exhibition, 'Some Souvenirs of Paris', at the Lennox Street Gallery, Melbourne and Greenaway Gallery, Adelaide in 1992, featured the Queen of Sheba as represented by Flaubert in his book, *Temptations of St Anthony*. That formidable female is now joined by Madam Récamier, whose giant presence and theatrical aplomb on stage cannot be disregarded.

The interrogation of the Enlightenment has been at the heart of Trembath's work for some time now. The 'light' has been given literal scrutiny, becoming both subject and means. Energy fields electrical, magnetic and psychic - have provided the passage to a metaphorical pursuit of destructive energies. (It can also be claimed as metaphysical inquiry because of the interest in invisible transferences of energy, both psychic and electrical.) Trembath's work is generally theatrical. He knowingly uses the techniques of display, like the podium on which Madam's chaise longue is raised in Act Three, Scene One, and the battery of lights that is always fundamental to theatrical display. Trembath's use of light has the quality of 'objecthood'; he employs sturdy old formats and machines from the archaeology of the industry. He has wrought a personal 'style' from these components, declaring his own lineage in the light-art of the 1960s, while preempting its display qualities for their own sake.

The staging of *Act Three*, *Scene One* at Morwell, while as single-minded as previous tableaux, was more complex and challenging than its predeces-

sors. It promised not a climax, but a denouement in which cruelty was heavily implicated. It was neither comical nor tragic, rather it ran in the ironic mode. The same project, essentially, has burnt in Trembath's mind for many years. His attention to detail, historical tenacity and angular visual flair served his subject exactly, producing an elaborate installation that was admirable if not lovable. Accosting David's famous portrait, Madam Récamier was positioned on the stage by a director who enjoys the exercise of wit while seeking to place his objects between scepticism and rationality. Act Three, Scene One, a dexterous

construction of a high order, had a discomforting effect. But at an early point in *Act Three*, only the elephant suffered terminally.

Tony Trembath, Act Three, Scene One,
Department of Actinology, A Jubilee Year
installation in the Morwell Town Hall, Victoria,
May – 22 June 1997.

Margaret Plant



It just looked like the phone had rung ... midway through installation the artist had been called away ... the exhibition had been taking shape nicely too. On one wall an orderly grid of framed Catalogues 1985–95 and Artfan 1–61 magazines affirmed the authority of the white cube, but then there was stuff strewn all over a groundsheet - a kind of sky dotted with plastic madonnas, cut-out trees, twigs, records, sculptured clumps of clay and vitrines, one containing stacked paintings, another displaying Player guitar, a 1990s version of a pianola that thumped out sound on viewer invitation. On top of another was a coolite box labelled Live fish. The artist, aka Uncle Fester, plays guitar 'on camera'. Another video, The future, is attention-span-long-enough to catch kids (apparently the artists) shouting sound bites: 'Born to be Wild', 'My Boy Lollipop', and 'What a Wonderful World' (with fumbling voice interjections from the cameraman). In fact, it is difficult to tell what has been done by the kids and what by the adults a very unedited stage show perhaps?

Geoff Lowe's A constructed world is edited, the focus of a disciplined art practice. Fresh off the



GEOFF LOWE, A constructed world, 1997, (detail), mixed media installation, Museum of Contemporary Art, Sydney.

boat though, and into the Museum of Contemporary Art in Sydney, an unwitting tourist might claim the exhibition to be equivalent to 'a kangaroo loose in the top paddock'! This is, after all, Ern Malley country.

But playing with visual expectations within the museum is nothing new this century. The surrealists challenged prescriptions exhibiting ancient cultural heritage alongside contemporary art, Marcel Broodthaers erected a museum fiction and, more recently, Peter Hill's Museum of contemporary ideas gambles with fictive realist artworks.

Lowe's subversion is at the process stage, debunking the venerated, unique, artist's voice. By constructing a world of interactions and collaborations with other people and disciplines, the linear, canonical reading of western art is dismantled; the painter as supreme creator is caricatured in the persona of rock guitarist Uncle Fester. As part of the show's choreography, Lowe entices viewers to make their own choices. The usual nexus between artist and viewer is deconstructed. Showing his mind's landscape, Lowe affirms, via the inclusion of other voices, that meaning is always in flux and cannot be fixed.

Simplicity conceals complexity. A constructed world's nursery-style catalogue states that it is the sixth Contemporary Art Archive exhibition at the Museum of Contemporary Art and that the archive's collection and exhibition arms are conceptually and philosophically linked.² A commitment to embrace an artist's work in depth provides a context for the understanding of the work:

not only has this archive been conceived as a collection of intermedia and source material hitherto largely ignored by Australian museums, but as a 'living archive' with exhibitions, publications, and research programs encompassing a commitment to investigative and experimental art practice.³

Like all the artists of focus in the archive, Lowe's work has evolved from 1970s conceptual art practices. Lowe's thinking and working processes are the building blocks, the conceptual framework, of his artmaking; the conduit in a post-structuralist climate is via philosophy. In this context 'the untrained voice' is more insightful for

Lowe. Ironically, the non-linear process of making and meaning is positioned away from much identifiable 1990s practice. Experimentation and the inclusion of other voices confounds the idea of art as an isolated activity and opposes the urgency for definitive conclusions that is a facet of current careerist strategies.

As to how reality is perceived, Lowe looks to the ozone layer. Ecology, along with religion and rock music, are thematic strands in *A constructed world*. Big themes provoke big questions. 'How do you know there is a hole in the earth's surface if you haven't seen a picture of it?' This kind of questioning is sourced in Lowe's early practice as a land-scape painter. 'You can't actually capture a place. Things change and grow, are in flux ... you look, you paint clouds, you look up again and they've moved.' How do you actually show what it is like to be somewhere?

There is a shaft of light beaming through a hole in Lowe's constructed world. In scriptural teaching it is the moment that Mary (from Sunday School) receives the blessing. Scientific and theological readings are jostled in the schematic search for conclusive readings. In seeking out definitive statements it seems impertinent though important to ask, 'but is it art?'. It certainly is art full conversation representing, not just illustrating, a dialogue of possibilities about what art can be. I keep returning to the exhibition for the answer, and that is what is good about it.

- 1 Artfan has been produced under the banner of 'A Constructed World' as a collaborative project co-edited by Geoff Lowe and Jacqueline Riva.
- As an intern at the Museum of Contemporary Art in Sydney, I spent days photocopying artists' journals for inclusion in the Contemporary Art Archive. Holding

pages up to the light to see whose name had been whited out from a dinner party list, placing blank sheets amid copies to show a page had been torn out of the original and ensuring documents were kept in the original set of circumstances that they had arrived in, I too can realise the importance of the process.

Sue Cramer, The Contemporary Art Archive - Philosophy and Context, Museum of Contemporary Art, Syd-

ney, 1990, p. 1.

⁴ Geoff Lowe, artist's talk, Museum of Contemporary Art, Sydney, 2 July 1997.

A constructed world, Contemporary Art Archive 6, Museum of Contemporary Art, Sydney, 2 July - 22 August 1997.

Courtney Kidd

THE DRAWINGS OF IAN FAIRWEATHER

Ian Fairweather is an artist whose work has been overshadowed by personal biography. Stories of his attempted escapes from prisoner of war camps, accounts of perilous voyages in unseaworthy craft and tales of an eccentric hermit living on Bribie Island with his menagerie of animals have all shifted the focus away from Fairweather's art and towards his cult of personality.

In her valuable 1978 biography of Fairweather, Nourma Abbott-Smith proclaims that her book is not intended as a critical study of the artist's development, but is a book about 'the man and the events of his life'. Even Murray Bail, in his excellent monograph on the artist in 1981, concludes that Fairweather was 'an autobiographical painter, often to a neurotic degree'. Similarly, the Queensland Art Gallery catalogue published to coincide With Fairweather's touring retrospective exhibition in 1994 also seems to cast more light on the artist's life than on his works.

In his introductory essay in the catalogue accompanying the National Gallery of Australia touring exhibition, 'The Drawings of Ian Fairweather', Tim Fisher tries to redress this imbalance. He selects three groups of drawings, from 1941, 1949-51 and 1954-55, and focuses more on their technique of execution and formal properties than on the related details of the artist's colourful life. Despite being itinerant and destitute for much of his life, Fairweather was fundamentally preoccupied with the formal properties of artmaking. His work was influenced by the fairly conservative teaching of Henry Tonks at the Slade and Cézanne's use of colour and notions of geometric structure. Fairweather was also interested

in Chinese landscape painting, with its high vantage points and adventurous aerial perspective, as well as its use of life-giving vermilion and floating, slender arabesque lines. Later he also became interested in Aboriginal art.

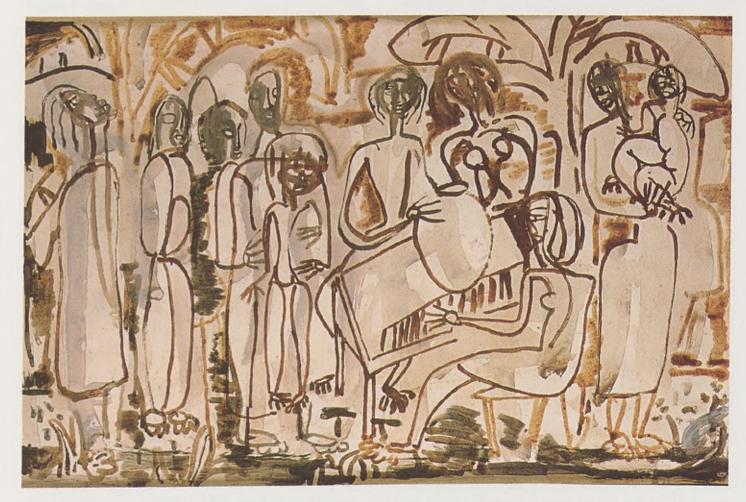
Fairweather was not a biographical artist in the sense of being primarily preoccupied with illustrating episodes from his life and the surrounding scenery. While living on Bribie Island he could revisit scenes from memory and happily tackle Chinese subject matter that related to events several decades earlier in his life. This attitude, together with his reluctance to date his work and tendency to labour on the same piece sometimes for years, has made it at times difficult to establish an accurate chronology of Fairweather's work.

What emerges from Fairweather's published correspondence is his preoccupation with the formal structures of his work rather than with their narrative. In a letter to the Melbourne-based painter Jock Frater, he writes about two paintings that 'I started a year ago in Peking - and can't tell you what misery they have cost me - they have been redone half a dozen times – and should have been scrapped of course - but I hadn't the heart to part with some little bits in them. The fact is there is nothing in them but colour - and that is all a matter of mood and moment - I can't help it - I've just got to go that way'.

This dogged determination to investigate the compositional structure, surfaces and palette of his work is evident in the nearly fifty drawings selected for the recent Fairweather exhibition and catalogue. As quite a number of these works are from private collections, there are surprises as well as encounters with many old and familiar friends. A glance at this survey also hints at the debt which artists like Olsen, Molvig, Tuckson, Rapotec, Rankin, Whiteley, Friend, Drysdale and others, directly or indirectly, owe to Fairweather.

One difficulty with the exhibition was its definition of drawing. Apart from a small number of ink, gouache and watercolour drawings with brush on paper, many of the works exhibited, particularly those employing polyvinyl acetate (PVA) as a binder, could quite comfortably be categorised as paintings. The curator's suggestion that they are 'defined by the act of drawing itself or that 'all of the drawings begin and end with the line' is not particularly satisfactory and is more a general comment about Fairweather's style and manner of working than a reference to the particular body of work on display.

Fairweather's general disregard for the categories of artmaking and the permanence of his materials subverts the separation of his work into drawings and paintings. There is an organic oneness in his artistic vision and practice and a certain



IAN FAIRWEATHER, Palm Sunday, 1951, gouache and watercolour on paper, 54 x 81.3 cm, Queensland Art Gallery. © Ian Fairweather, 1951. DACS. Reproduced by permission of VI\$COPY Ltd, Sydney, 1997.

inevitability in the outcome of his work. Whether you call them drawings or paintings is largely irrelevant. Their enormous achievement is that despite their tentative and uncertain origins they have a resolved, visionary quality, like a profound and distilled statement.

The Drawings of Ian Fairweather, National Gallery of Australia touring exhibition: National Gallery of Australia, 21 June – 24 August 1997; Art Gallery of New South Wales, 17 October – 7 December 1997; Queensland Art Gallery, 7 February – 29 March 1998.

Tim Fisher (ed.), *The Drawings of Ian Fairweather*, exhibition catalogue, National Gallery of Australia, 1997.

Sasha Grishin

A MOVING OUT OF PLACE, ABOUT TIME

'In Place (Out of Time): Contemporary Art in Australia', an exhibition at the Museum of Modern Art, Oxford, actively sought to break with the traditions of presenting Australian art in Europe. Mixing Aboriginal and non-Aboriginal artists, city and desert, classical and contemporary, the exhibition aimed right for the spaces of dialogue between these supposed antipodes. As the curators Howard Morphy and David Elliot point out

GORDON BENNETT, Home decor (Preston + De Stijl = Citizen), dance the boogieman blues, 1997, acrylic on linen, 182.5 x 182.5 cm, private collection.

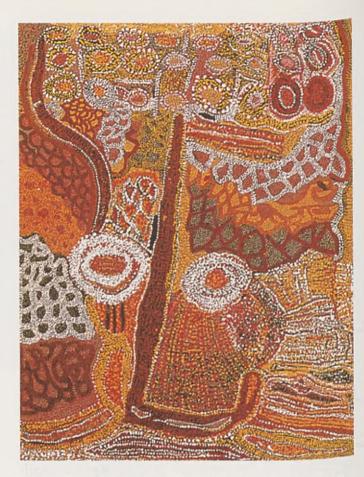
in their catalogue essay, both Aboriginal and 'white' Australian art had long been seen as lingering outside and behind modernity. While there have been some recent blockbuster survey shows of Aboriginal art, this is perhaps the first exhibition to suggest a more inclusive approach to debates concerning identity and nationhood.

The Museum's two-storey town-house layout worked both for and against the exhibition: the exposed white brick walls complemented the textural nature of much of the work, but the divided rooms created ghettos of meaning. Judy Watson's floating 'Mururoa' canvases were perfectly framed by the walls, acute in their European setting. Likewise, her new series of etchings, which relate the experience of finding and researching family belongings in British anthropological museums, had an added poignancy in academic Oxford. Our skin in your collections, 1997, has a scarred, remembered surface; skin-like layers grow over the etched suggestions of a noose, a dillybag or snatches of hair. In Eubena Nampitjin's studies of the Great Sandy Desert, such as Yunapai, near Well 33, 1995, and Nyilla, near Jupiter Well, 1989, the exact locational titles contrast with the sweeping nature of her painting: showery dots wash over each other to form finger-like gestures that reach across the landscape.

Fiona Foley's installation Velvet water – laced flour, 1996, was first shown at Roslyn Oxley9 Gallery, Sydney, in November 1996. In Oxford,

the layers of tin trays filled variously with rock salt, red ochre and honey were set up against one wall with the (laced) line of flour snaking down the middle. Like the patchwork cotton bags opposite, these substances mimic the colours of the Aboriginal flag, but implicate the rotten underbelly of colonisation rather than the sun, earth and skin of the Aboriginal people. That one British reviewer dismissed viewing these first two rooms as stepping 'dutifully through dull pictorial comment on land claims and nuclear testing in the Pacific',1 intensifies the political immediacy of Watson's scratching at the surface of history. Far from being poster comment, these works powerfully explore a sense of personal - yet widely pertinent - loss, grieving rather than grievance.

Upstairs, Imants Tillers's huge



EUBENA NAMPITJIN, Nyilla, near Jupiter Well, 1989, acrylic on canvas, 100 x 76 cm, private collection.

Izkliede, 1994, dominates. A vast map of quotations, this multi-referential jigsaw is chopped up and pieced together like the arbitrarily drawn States of Australia. The painting's grand, modernistic gesture, coupled with references to diaspora and a postmodern practice of bricolage, make it an ideal companion for Gordon Bennett's important new history paintings, Home decor (Preston + De Stijl = Citizen), 1997. These uncomfortably droll works source kitsch caricatures of the 'Aborigine', Margaret Preston, and a host of other characters that have become 'home decor'. Bennett's timely use of a Mondrian-like grid may comment as much on London's current reverie with all things Mondrian as modernist painting traditions.2 His use of a grey crosshatch background refers to Mondrian's Composition with grid (Lozenge), 1918, but could also be a pop representation of raark. Grotesque 'Aboriginal' and 'New York' boogiemen pick their way through the grid, capturing the element of fear in the cartoon, while Preston-like picket-fenced houses are literally trapped between outlines of colour.

'In Place (Out of Time)' seems to suffer rather than conspire with Mike Parr's compilation video of self-mutilating performances, Performance documentation, 1972–75, compiled in 1997. As Parr pro/regressed from Push tacks into your leg ... until a line of tacks has been made up your leg (Lausanne 1973) to Melt fat between your toes (north-west Queensland, Christmas 1975) through twenty-six others,

exhibition visitors slunk away and the small, darkened room seemed to close in. Perhaps these obsessive, ritualistic tests of will – for artist and viewer – are designed to achieve just that. The violence and introspection they portray has parallels with Australia's troubled history, but the performances emerge as too individualistic to suggest any wider significance. At the time of writing, the Museum of Modern Art was still chasing funding to present *Clo set*, a performance based on Parr's bride' persona exploring themes of captivity; perhaps this would be a more succinct work.

The claustrophobic atmosphere of the Parr room contrasted with the serenity of bark paintings by Phillip Gudthaykudthay, John Mawurndjul, George Milpurrurru, Tom Djumburrpurr and Clara Wubugwubug, as well as work by Rosalie Gascoigne, in the next light-filled and spacious gallery. Gascoigne's assemblages of discarded material and her loose grids of weathered squares are a counterpoint to the work of Bennett and Tillers, and bring back the troubled serenity of Watson and Nampitjin. The undulating Schweppes text, chopped up and jigsawed back together in a bobbing wave in Gascoigne's All summer long, 1996, gives viewers the sunshine they expect from Australia, but it is a knowing, poetic salute to peripheral tracts of land.

While the works by Ramingining artists were displayed together, the collection gave viewers a chance to see each of these 'name' artists as an individual within – rather than of – a community. It is perhaps easiest with these works for critics to level the 'in place but out of time' edict: the expression of a land-based secret—sacred spirituality through bark painting has long been associated with an 'untainted' Aboriginality. Yet displayed alongside the sculptural works of Rosalie Gascoigne, their appeal goes undeniably beyond the story to the aesthetic world of fine art. Yes, they are grounded within country and tradition, but they are part of the right here, right now – in place and in time.

- Laura Cumming, arts pages of the Observer, 3 August 1997.
- Besides the enthusiastically received exhibition of paintings from the Haags Gemeentemuseum at the Tate Gallery from 26 July to 30 November 1997, there have been Mondrian-like fashion spreads, interior design features and so on in the popular press.

In Place (Out of Time): Contemporary Art in Australia, Museum of Modern Art, Oxford, UK, 20 July – 2 November 1997.

Antonia Carver

RE:SEARCH

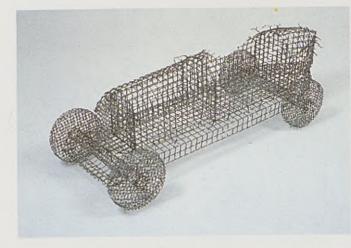
Over the past few years media coverage of the arts in Australia has periodically hosted a virulent debate about the validity and desirability of art as a mode of academic research. This controversy reflects profound shifts within educational institutions and arts funding bodies about the purpose and procedure of artistic practice. 're:search', curated by Paul Zika and Mary Scott, presented artworks by Tony Bishop, Wilma Tabacco and Philip Watkins and contributed to the debate with the refreshingly clear suggestion that artistic research could be fundamentally characterised as 'obsessive'.

The immediate result was an exhibition of aesthetic clarity; clean lines and bright colours predominated. In particular, Wilma Tabacco's recent minimal paintings literally vibrate with saturated colour. Virtually empty of recognisable imagery, the occasionally stylised and slightly ridiculous flower only serves to emphasise the fundamentally abstract nature of these works. Three works on paper, Hanji 2, Hanji 3 and Hanji 4, 1997 - made only from horizontal stripes of pure colour - are the most simple and compelling. Essayist Merryn Gates uses the word 'tripping' in relation to Tabacco's recent, hallucinatory work, and it is not surprising to learn that while working compulsively on these paintings the artist was often forced to rest her eyes.

Tabacco's paintings were displayed in the same room as Tony Bishop's Persistent torso, 1997, a



WILMA TABACCO, Hanji 3, 1997, installation, acrylic and gouache on paper, 144×76 cm, courtesy the artist and Niagara Galleries, Melbourne.



TONY BISHOP, Car, 1994, galvanised welded mesh, $20 \times 55 \times 22$ cm, courtesy the artist and Greenaway Gallery, Adelaide.

woman's dress faithfully and skilfully re-created from welded mesh. The empty frame of the dress demands that we picture it draped with fabric. Tabacco's swatches of bright colour stimulate the viewer's imagination, setting up a playful and satisfying resonance between the two artists' works. Nearby, *Emelda's shoes*, 1994, are arranged in a row. These are delicate pieces, modelled by Bishop with an elegance and suppleness of form that ingeniously offsets protruding spikes of wire. Other works – a hammock, chair and suitcases – are amusing but do not sustain interest in the same way; they appear cheerfully repetitive, and their literal transparency is less than stimulating.

While Bishop's sculptures are all a little too similar, Philip Watkins's paintings were deliberately selected to underscore a sense of change and development. Several tentative and relatively awkwardly painted still lifes from the 1980s were placed in dramatic contrast to more recent works, in which smoothly manipulated paint deceives the eye with unsettling ease. Watkins has developed a kind of obsessive, metaphysical trompe l'oeil: in both Untitled paintings from 1994, shadows that fall on an unpainted canvas have been painted over the real shadows, and the image subsequently re-lit to disorient the viewer's perception of light and surface. More recently, the artist has crumpled up wet canvases, painstakingly air-brushed in the resulting creases, then re-stretched the canvas flat before allowing it to dry. The resulting images, such as Untitled, 1997, hover between two and three dimensions and reflect Watkins's obsessive project of investigating and comprehending his own perceptions.

The 're:search' catalogue contains a number of essays that in various ways and more or less lucidly discuss the concept of art as research. They are like intelligent, urbane travel guides to foreign



PHILIP WATKINS, Untitled, 1997, oil on canvas, 183 x 183 cm, courtesy the artist and Sutton Gallery, Melbourne.

places, discerningly enthusiastic, reassuring and measured. One piece, however, is like being grabbed by a half-mad local who insists that you must view his city with the loving intensity and also disdainful randomness with which he sees it. Philip Watkins is the only artist in the exhibition to write about his own work, and his obsessive reflections respond to and amplify that quality in his paintings:

The object is in front of him. Although any object might do, he chooses this white egg-cup. He doesn't remember where it came from but it returns to him in his solitude, like some objects do. A secret niggling companion. The source of irritation is difficult to fathom, but it has something to do with the way the thing looks. The egg-cup seems to stare at him. He returns the stare.¹

Simple obsession is not intrinsically interesting in art, especially when it is narcissistically directed inward. (For instance, would a work based on an artist's underpants, photographed every Sunday for six months, really form the basis for a worthwhile piece of research?) The most interesting works in 're:search', however, invite us to dwell on an outward-looking, generous and restless fascination: one that values above all else the intensity of vision.

Philip Watkins, 'All the Things You Are', re:search, exhibition catalogue, Plimsoll Gallery, University of Tasmania, Hobart, p. 23.

re:search, Plimsoll Gallery, University of Tasmania, Hobart, 26 July – 17 August 1997.

Jennifer Spinks

IMANTS TILLERS

As a painter whose work has long dealt with themes of periphery and dispersal, it is natural that Imants Tillers should discover some ambivalence in the notions of 'home' and 'arrival'. Tillers's most recent exhibition at Sherman Galleries, 'The Enigma of Arrival', follows what he says is the natural closure of his 'Diaspora' series last year. The child of Latvian parents who emigrated to Australia – displaced persons in the most literal sense – Tillers's own cultural dichotomy has led him to explore notions of displacement, identity and influence.

Now, a confluence of factors sees him turning to the question of arrival. There is the natural artistic conclusion to 'Diaspora', his own move from Sydney – his birthplace and lifelong home – to the Monaro this year, and a feeling that in the modern world the experience of displacement is becoming the norm rather than the exception. Arrival, then, is not a long-awaited homecoming, rather a feeling of existential strangeness which occurs in the first moments in a new setting.

Clues lie in the exhibition title, taken by Tillers – ever the appropriator – from a V.S. Naipaul book about his adopted home of England. For the Indo–Trinidadian writer, arrival in the fading centre of the Empire responsible for his own diaspora would have conjured its particular combination of enigmas, an experience Tillers both personalises and generalises in this work.

In 'The Enigma of Arrival' Tillers adds his new home, 'Blairgowrie', to the growing index of sources listed in his *Book of Power*, but it coexists with quotations which have long been part of his

oeuvre. There is the almost obligatory inclusion of Joseph Beuys's *Manresa* performance and text from 1967, echoes of the Latvian capital Riga, and the idea of 'reversible destiny' which was briefly his theme in 1996.

Just as Tillers's ongoing panel-board project – now numbered at more than 50,000 – gives his career's work wholeness and continuity, his accumulation and repetition of quotations and sources means he is never entirely finished with any of his themes. Home might be Blairgowrie, but the enigma of arrival means that it might also be Riga, Manresa or some of the Japanese streets, such as 'Not to die street', that Tillers appropriated from Arakawa's 'Reversible destiny' golf course and

theme park. The net effect of this multiplication of sources is one of a mysterious journey among sign-posts partly chosen by design, partly encountered by chance, which make their own connections in a metaphor for Tillers's life and destiny.

In the painting *The enigma of arrival I*, 1997, the silver and copper expanses of the canvas conjure the bleak colours of the Monaro plains, rendered with massed cherubs appropriated from the early nineteenth-century work of German artist Philipp Otto Runge, which Tillers saw recently in Amsterdam. In a strange echo of Tillers's ongoing, and therefore perpetually unfinished, panel-board project, Runge died leaving only early fragments of what was to be his own life's work – four monumental paintings of the times of the day.

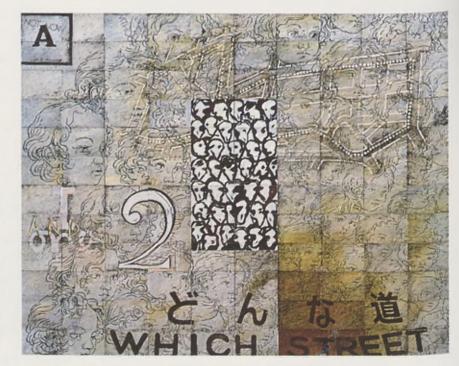
Tillers's work reads as a personalised iconography of images culled from his identity as a Latvian–Australian and his eclectic travels as one of Australia's most international artists. The entire process, however, is intuitive, as images as diverse as petit-beurre biscuits and seemingly random slogans are imbued with meaning within Tillers's artistic system.

The *Book of Power* includes a detailed index of Tillers's sources and their origins, a resource which will enable a more complete decoding of the layered hints and messages which have characterised his oeuvre.

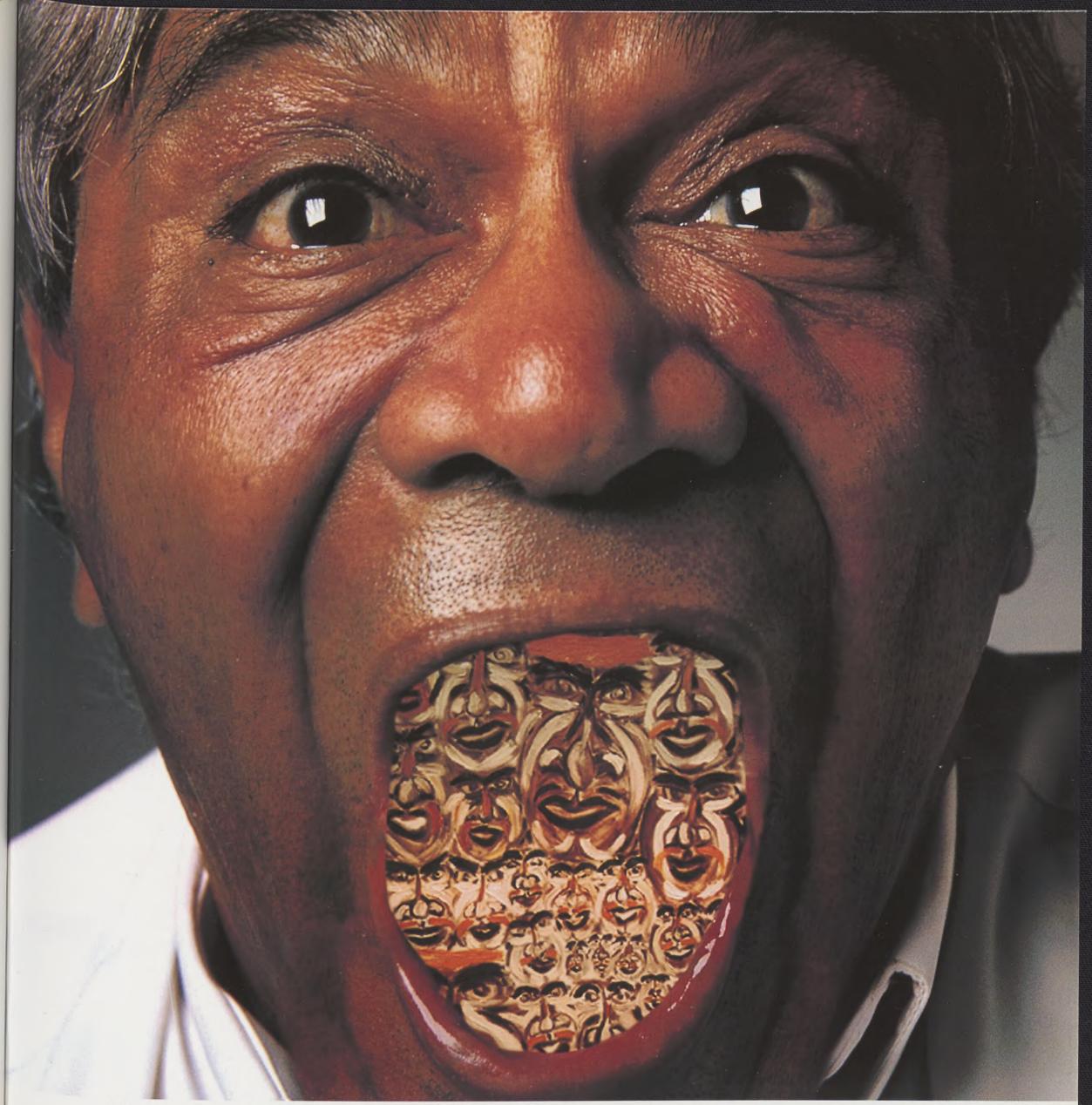
1 Wystan Curnow, Imants Tillers and The 'Book of Power', Craftsman House, G+B Arts International, Sydney, 1997.

The Enigma of Arrival, Sherman Galleries Goodhope, Sydney, 9 July – 2 August 1997.

Lachlan Colquhoun



IMANTS TILLERS, Aftermath II, 1997, oil stick, gouache and acrylic on 120 canvasboards, 304.8×381 cm.



The artist and his language - Irwin Tasman Lewis.

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