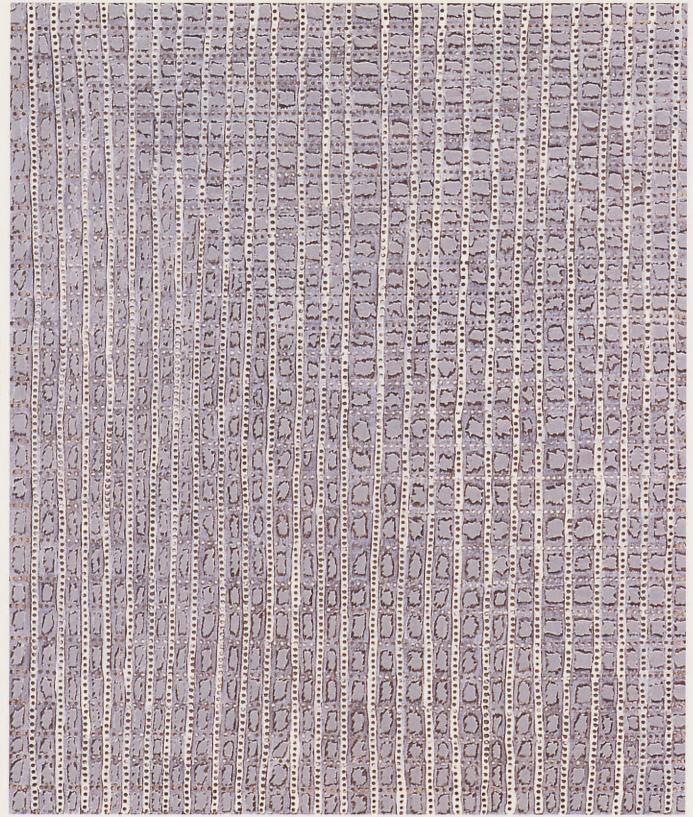
QUARTERLY JOURNAL A\$14.50 US\$12

art & australia

Journeys



savanhdary vongpoothorn - rain - 1998 - acrylic on perforated canvas - 114.5 x 96.5 cm

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Photography: David Paterson

Editorial

Journeys

The theme of Journeys seems to follow that of Gardens (June 1998), since so many human stories are concerned with notions of departure and return from a real or idealised 'garden state'. Destinations, states and processes of transition, and what is learned about the nature of existence during the journey lie at the heart of cultural expression.¹

Journeys also relate to 'A Sea Change', the second Olympic Arts Festival leading up to the Sydney 2000 Olympic Games, which has been conceived as a celebration of cross-culturalism and 'ideas that are constantly evolving and transforming the way we live, think and work.'2

The artists in this issue are revealed as both tourists and travellers. Eighteenth-century English gentlemen undertaking the European *grand tour* were often the subjects of fashionable paintings. These young men were expected to return home with expanded minds, yet their sojourns were more likely to be limited by the prescriptions of privilege, wealth and convention. Paintings such as Pompeo Batoni's double portrait of Sir Sampson Gideon and his companion in Rome, held by the National Gallery of Victoria, are more intriguing for their subtle sub-texts. Similarly, artists in the following century who travelled to the Orient were infected as much with the European Romantic imagination as with an appreciation of the complex realities of cultural difference. Their paintings betray a western, idealised mindset even when, as with Australian artists, they owed allegiance to a colonising power.

When travel is an integral part of the artist's life there is a corresponding candour in artworks engaging other physical, social and conceptual terrains. The paintings of Ethel Carrick Fox and Russell Drysdale are a testament to their fascination with the lives of ordinary people in different locations. Ray Arnold's unique works link Tasmania and Paris through committed trekking as well as perceived art-historical trajectories and studio practice. John Wolseley is a traveller whose notated journeys are his art. His recent interest in the supercontinent of Gondwana which continues to drift apart has led to artworks that show connections between the geology and biology of Tasmania and Patagonia. Now he finds the sites to be linked through the clearfelling of the 'last remaining forests' for woodchips.

Aspects of Australia's varied cultural interchange are also reflected in Ray Hughes's exhibitions of art from the streets and villages of Asia, Africa and the Pacific, John Young's view of a painting by David Strachan, and commentaries including the art of Britain's 'young brats', 1955 stamp designs promoting immigration, Simeon Nelson's contributions to Chifley Square and the 1997 Indian Triennial, and the Australian Opera's experimental production of *Tannhäuser*.

Finally, in this Journeys edition of *Art and Australia* we make some departures in design, with the introduction of a new logo, a name change (Exhibition Commentary is now called Gallery) and a more flexible approach to layout and typography.

- I Journeys are the basis of much Aboriginal art and culture, as shown in our Festival of the Dreaming special issue of September 1997.
- 2 Andrea Stretton, Artistic Director, 'A Sea Change', Sydney Morning Herald, Official Program, 1998.

Laura Murray Cree Editor

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cover: RAY ARNOLD, The spectacle of nature, 1994, (detail), etching, edition 5, four parts, 200 x 200 cm (installed), courtesy of the artist. Photograph Terence Bogue.

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john edwards





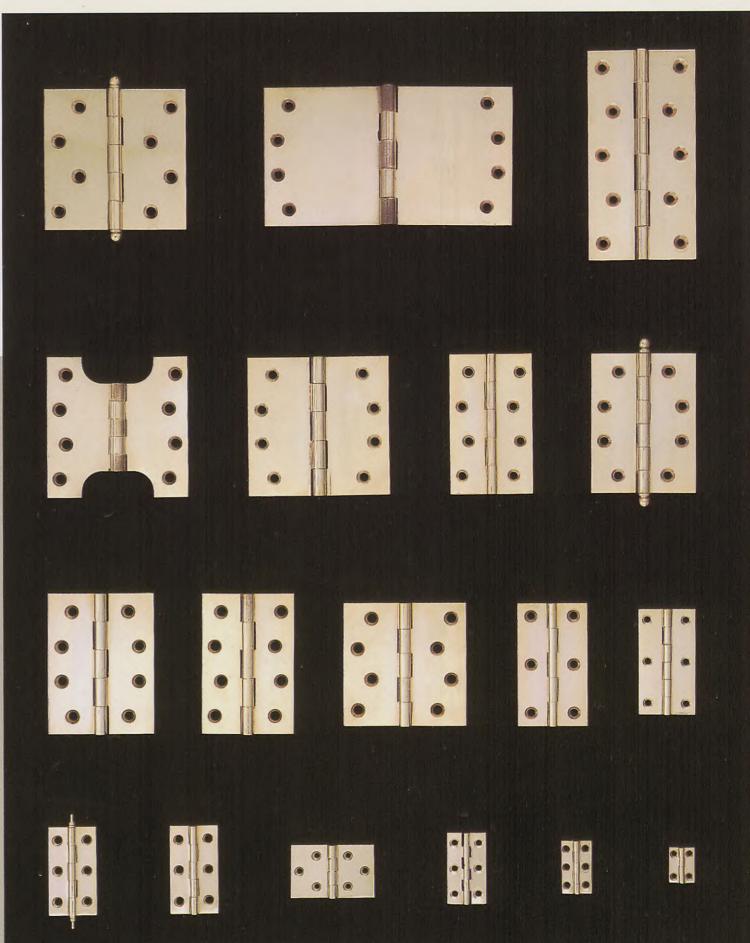
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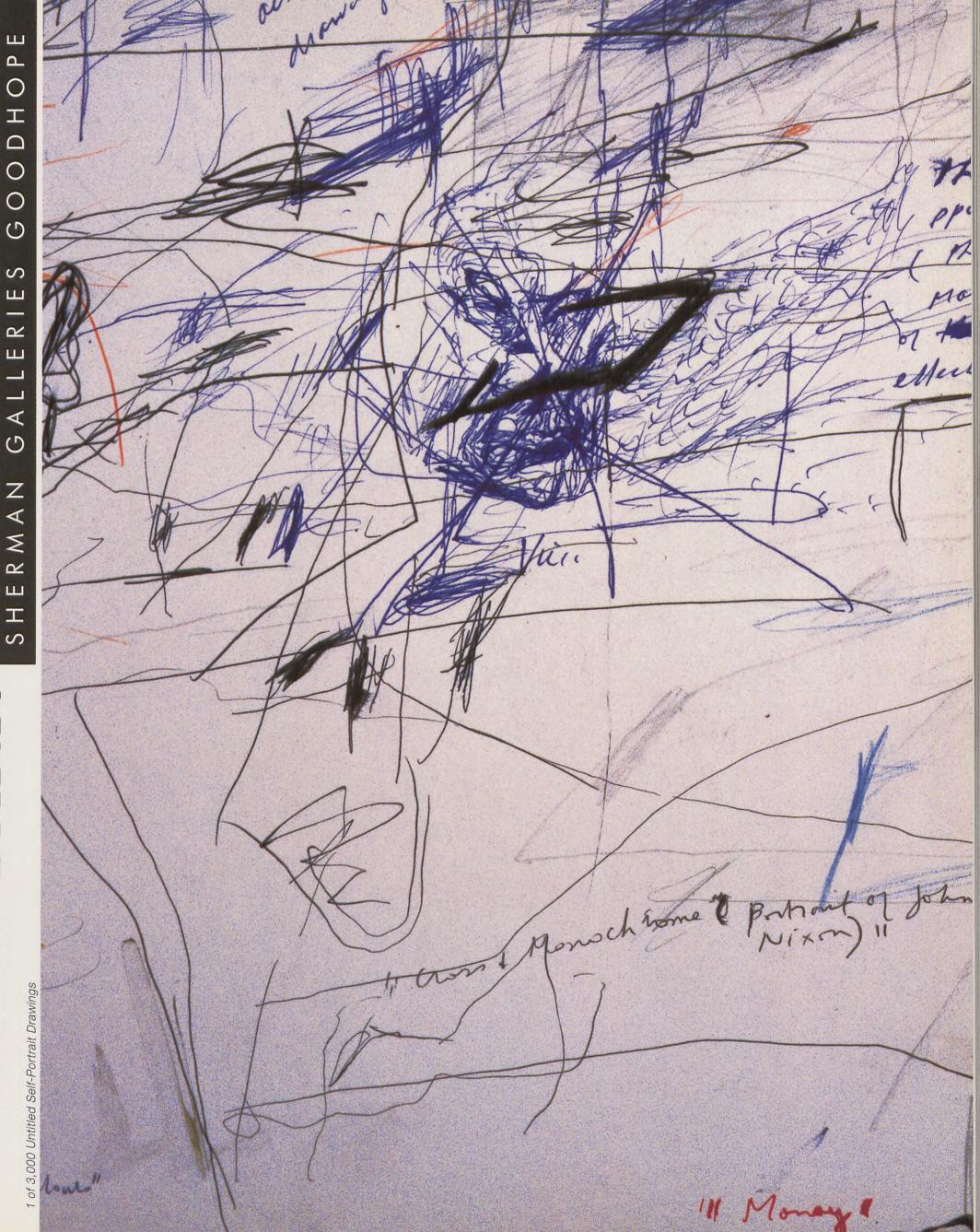
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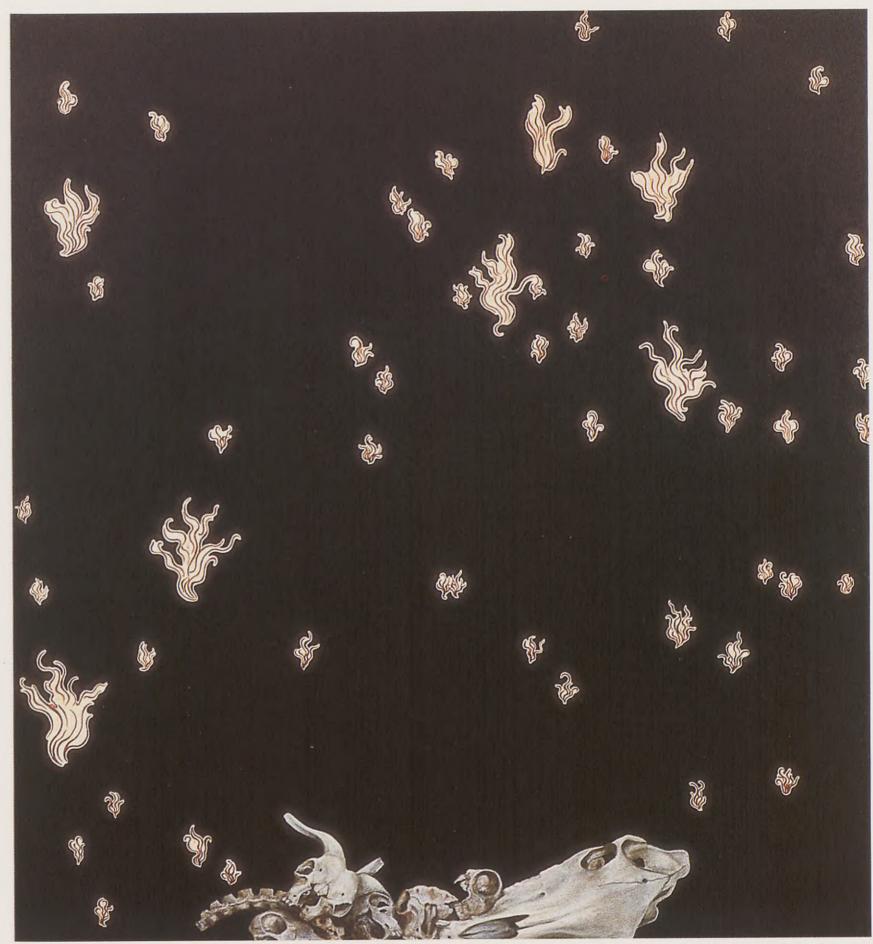
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Kathleen Petyarre

On 23 April 1998, the Museums and Art Galleries Board of the Northern Territory, Darwin, announced their findings following an investigation concerning allegations into the true authorship of Kathleen Petyarre's painting, *Storm in Atnangkere Country II*.

After careful enquiry, the Board unanimously rejected the allegations and found that Kathleen Petyarre was the true author of the painting, *Storm in Atnangkere Country II*.

Accordingly, Ms Kathleen Petyarre is confirmed as the winner of the Telstra 13th National Aboriginal and Torres Strait Islander Art Award, 1996.

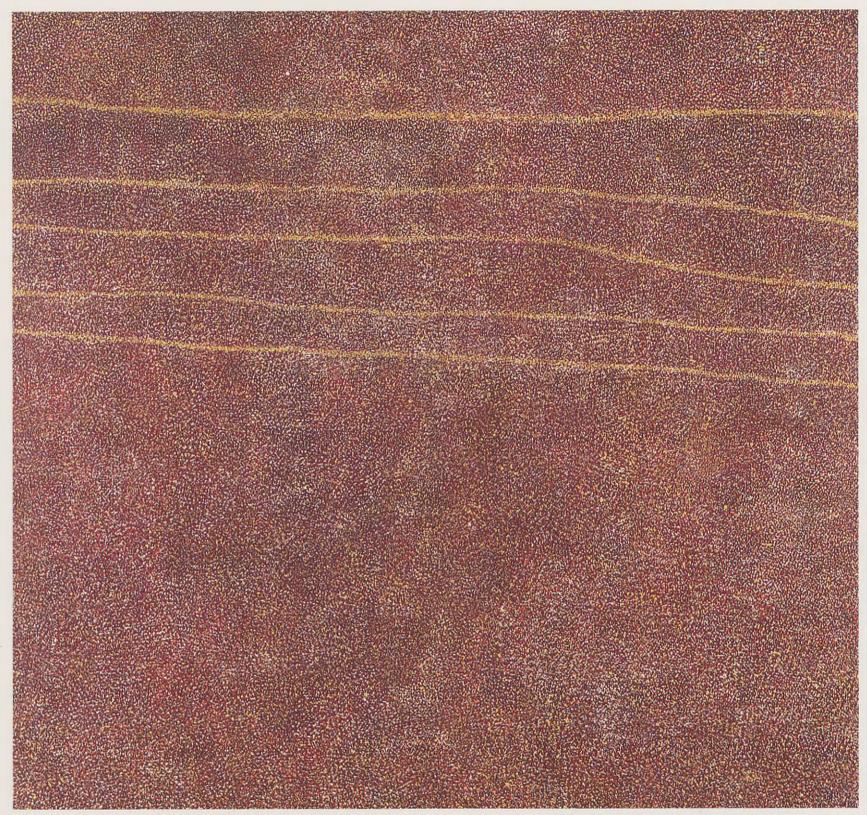
The Museums and Art Galleries Board of the Northern Territory stated, 'The Telstra Award-winning painting by Ms. Kathleen Petyarre remains as a highly-regarded work in the collection of the Museum and Art Gallery of the Northern Territory'.

PUBLIC ANNOUNCEMENT

Kathleen Petyarre is exclusively represented by Gallerie Australis, Adelaide. Works by Kathleen Petyarre are available through Gallerie Australis and the following galleries authorised by Gallerie Australis and Kathleen Petyarre.

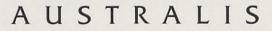
Alcaston Gallery, Melbourne; Coo-ee Aboriginal Art, Sydney; Chapman Gallery, Canberra; Desert Designs Japingka Gallery, Perth; Gallery Gondwana, Alice Springs; Delmore Gallery via Alice Springs; Framed Gallery, Darwin.

Kathleen Petyarre



My Country (Bush Seeds), 1998, synthetic polymer on linen, 152 x 152 cm

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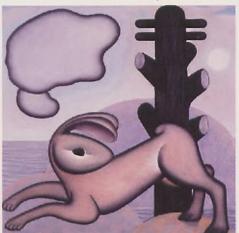
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Euan Heng Hurdle 1998 oil on linen 81 x 81cm

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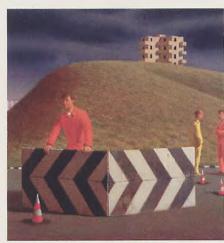
Geoffrey Ricardo Moose 1997 etching, aquatint and drypoint edition: 20 88.5 x 119cm (image) printed by Bill Young, Melbourne

STAND 14

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Gallery Director: Stuart Purves



Jeffrey Smart Near Pisa 1995 oil on canvas 80 x 74cm



Arthur Boyd The last song of the Blackbird 1996 etching edition: 40 30 x 30cm printed by Diana Davidson, Whaling Road Studio, Sydney

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Melbourne, Australia 1 – 4 October 1998 PAUL DIBBLE, A TRIBUTE TO FRIENDS I NEVER KNEW, CAST BRONZE, 1997, 6'4"H

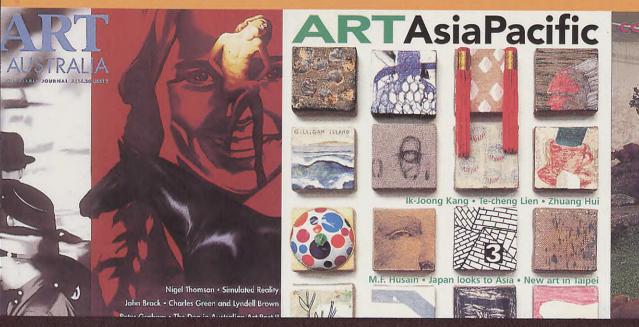


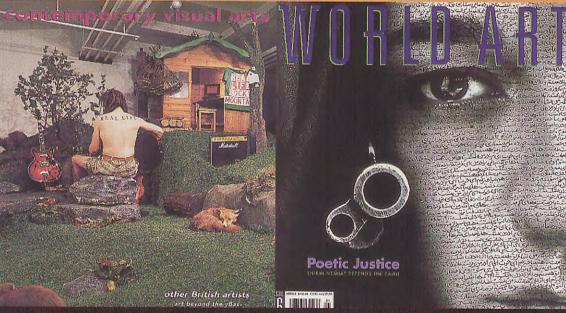
Still life 1997, oil on canvas, 86 x 64cm.

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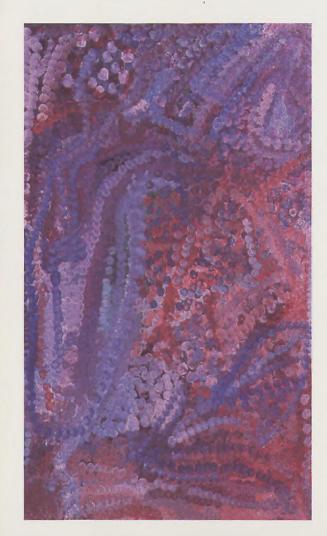
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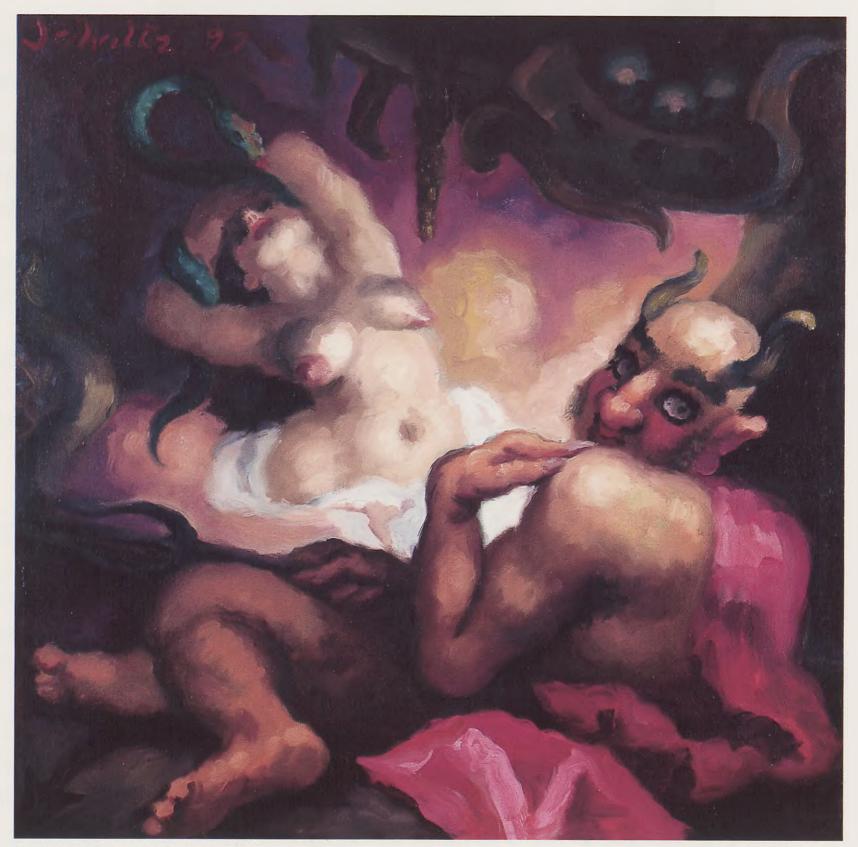
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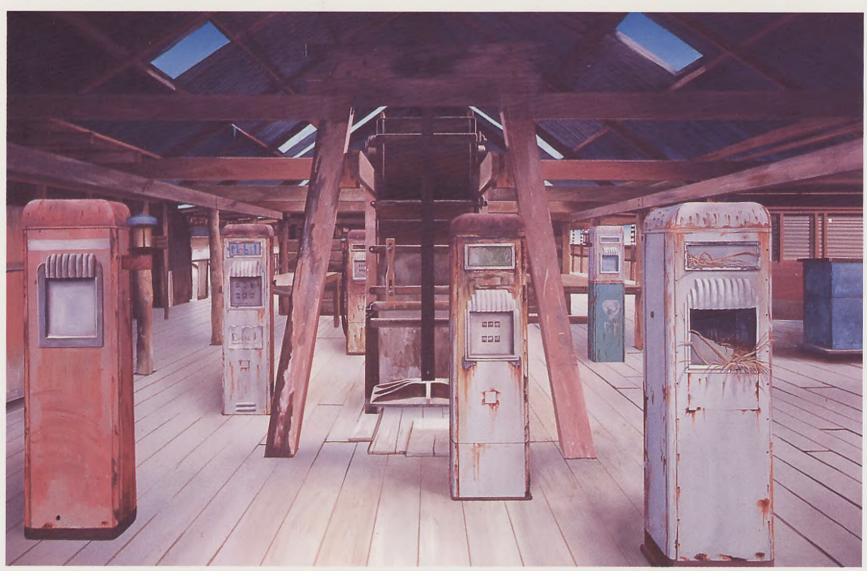
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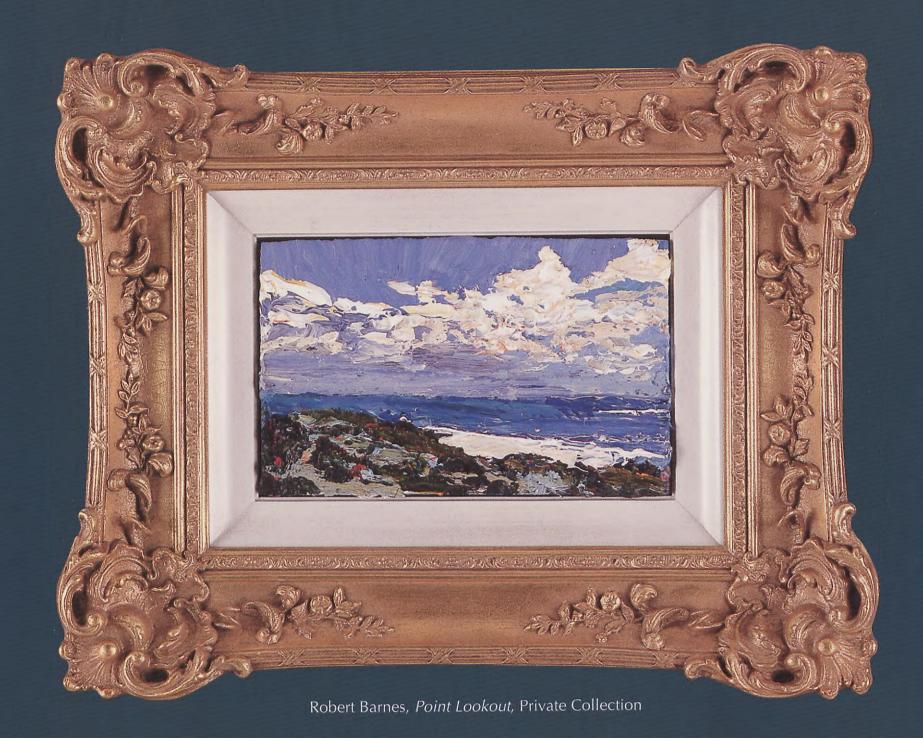
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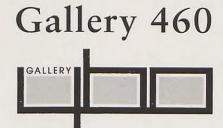
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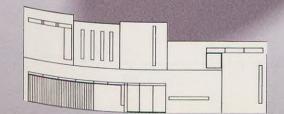


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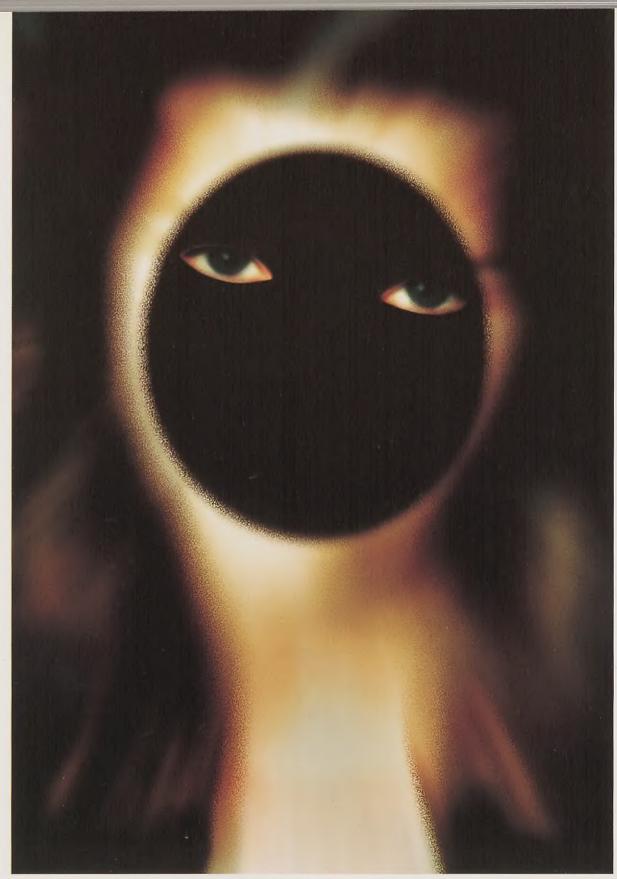
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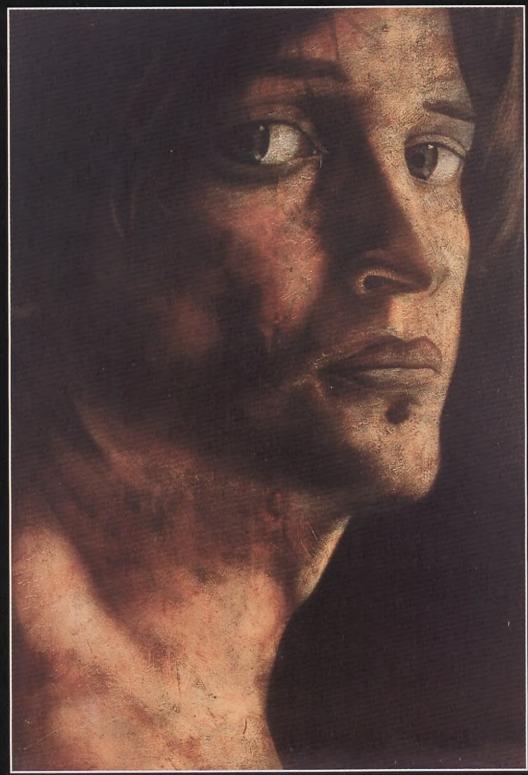
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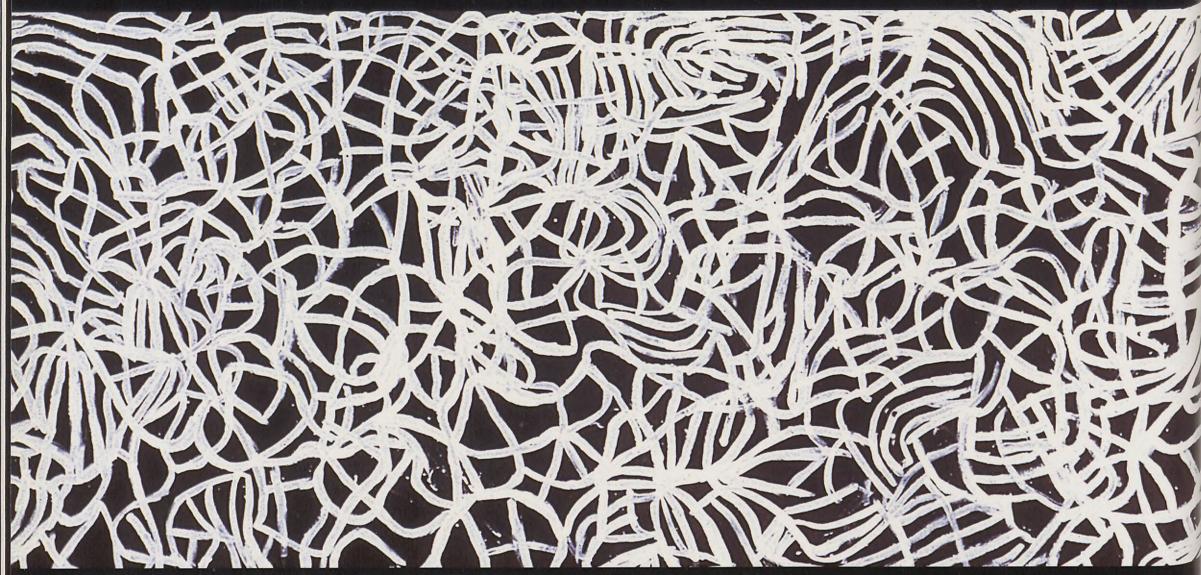
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ALHALKERE PAINTINGS FROM UTOPIA



Emily Kame Kngwarreye *Big Yam Dreaming* 1995 (detail) Synthetic polymer paint on canvas Presented by Donald and Janet Holt and family, Governors, 1995, National Gallery of Victoria

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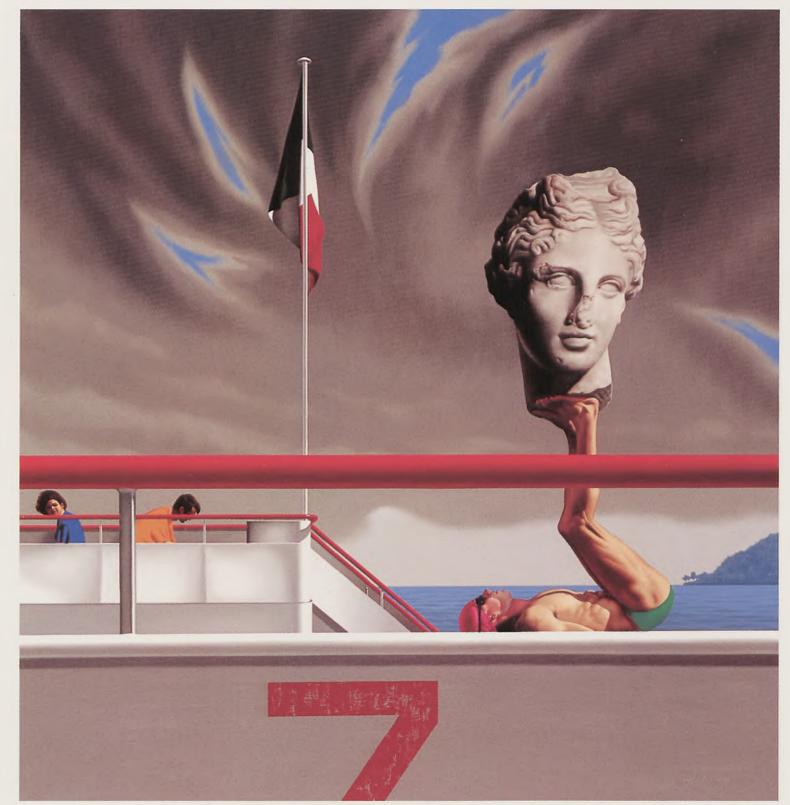
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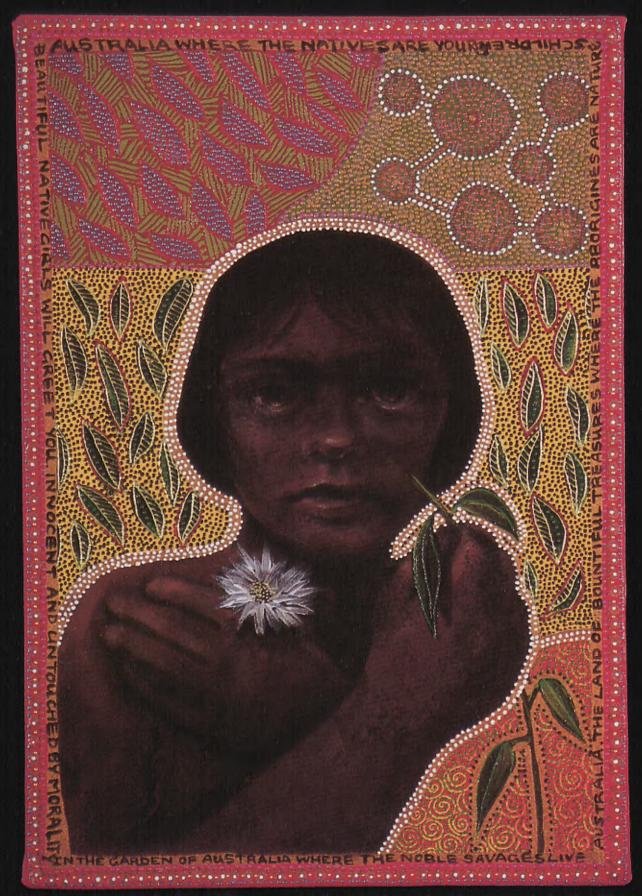


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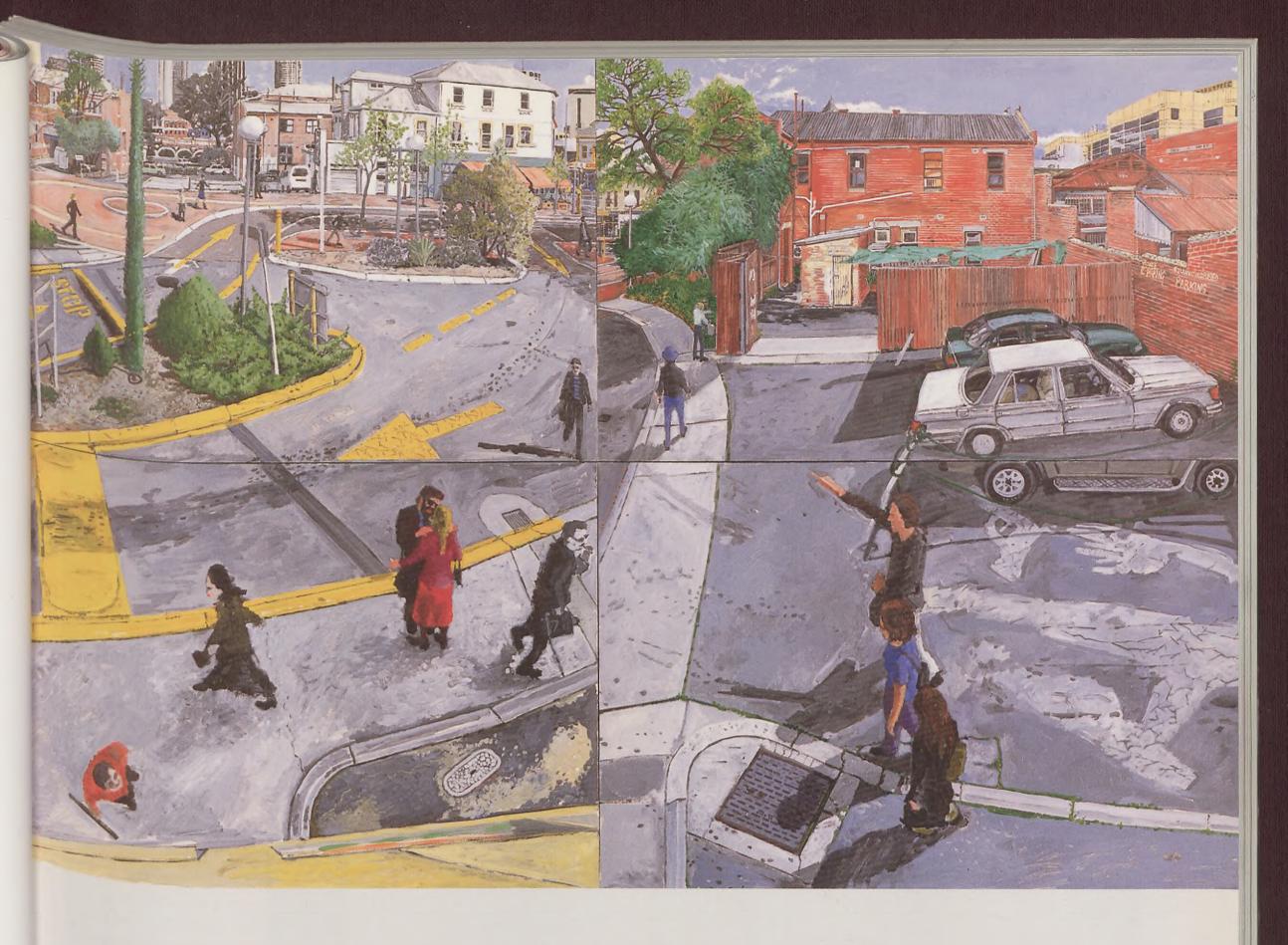


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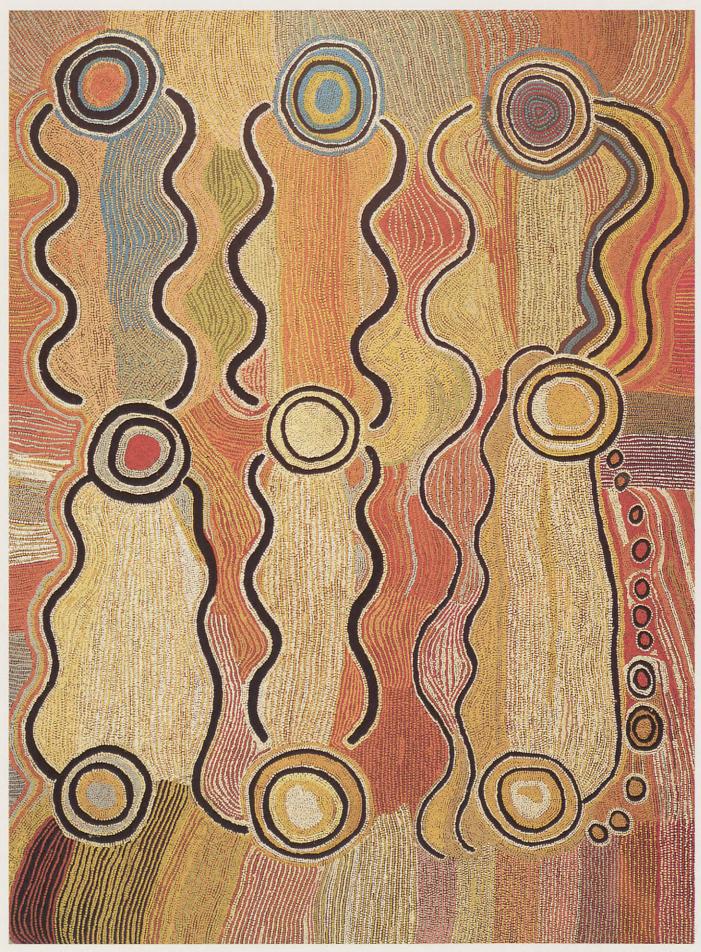
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NORTHBRIDGE ALLEYWAY PARTS 1 & 2, 1997, ACRYLIC ON PAPER, 102 X 152 CM

MAGGIE NAPANGARDI WATSON



'Ngalyipi (Snake Vine) Dreaming' 1995

acrylic on canvas 202 x 148 cm

KIMBERLEY AUSTRALIAN ABORIGINAL ART

Pictura Britannica

Art from Britain: Just another circus with those British brats?

Dictura Britannica: Art from Britain', organised by the Museum of Contem-Porary Art (MCA), Sydney, in collaboration With The British Council, is a survey exhibition of young British artists (yBas) and two senior artists, Richard Hamilton and John Latham, whose practice has been influential for the current generation. The artists chosen for the exhibition by MCA curator Bernice Murphy, closely correspond with those in the recent 'British Art Show', the latest in a series of contemporary surveys of emerging talent organised by the Hayward Gallery in London. 'Pictura Britannica' is representative of the diversity of current practice in Britain where much of the work rewards an inquiring and lateral approach from viewers.

Bernice Murphy's selection is inclusive and, in contrast to the normal bias towards London's blue-chip galleries and art schools, makes a point of acknowledging the importance of multicultural and regional artists. In practice, London remains a market centre that attracts talent from all over the British Isles. It is interesting how many of the artists in 'Pictura Britannica' are represented by Anthony Reynolds and Richard Salmon in London. These galleries have evolved a rather quirky practice that sits slightly outside the mainstream. Reynolds has been active as an agent, not always with a gallery, for many years and he remains relentlessly eccentric despite moving into premises directly opposite Anthony d'Offay – London's most eminent dealer of contemporary art. Reynolds's resistance to established trends is very engaging and creates one of the loopholes that allows for genuine innovation.

The theme of 'Pictura Britannica' is inevitably subordinated to the demands of a national survey that has too many components to be adequately dealt with in one exhibition. However, the show includes some outstanding works that reveal distinctive



JOHN FRANKLAND, Right here, right now, 1997, site-specific installation, polythene and wood, dimensions variable, courtesy Museum of Contemporary Art, Sydney. Photograph Heidrun Lohr.

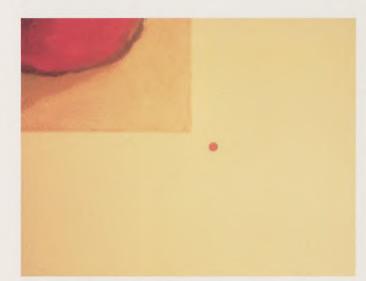
links with certain continuing trajectories in British art. Few artists readily adopt a national identity these days, but working environments do produce responses and reactions which are a part of any social activity.

An obsessive investigation of the immediate environment of the artist – the home, the street and the extended family – links several of the artists in 'Pictura Britannica' with the tradition of Lucian Freud, Francis Bacon, R. B.

Kitaj, Frank Auerbach and Leon Kossoff.
Ironic self-deprecation and a healthy sense of the ridiculous, exemplified by Richard Wentworth, may not be obvious in some young superstars but it was a virtue when it appeared in this exhibition. There is also a British history of truth to materials which evolves into a meeting of art and life – this was turned on its head and parodied in the exhibition, but nonetheless provided a formal

framework for many of the artists. It is also an area that Tony Cragg has opened up, creating a new landscape for sculpture.

John Frankland's installation Right here, right now, 1997, certainly put pressure on the boundary between art and life. It could easily have been dismissed or even overlooked by careless viewers at the exhibition. Opposite the existing lift on the third floor of the MCA, Frankland created a metallic-looking wall in the middle of which was a simulated lift entrance. At first sight the design was typical of many recent office fabrications. There was something strange about it, however, that made one stop and look again. Viewers saw themselves and the surrounding space mirrored in the reflective surface of the wall. But



CEAL FLOYER, Sold, 1996, cadmium red oil paint in 7 mm hole in wall, dimensions variable, courtesy Lisson Gallery, London.

the reflection was out of focus, giving the image an oddly diffuse quality reminiscent of Gerhard Richter's paintings. The diffusion of the image is one of the visual clues alerting viewers to the fact that the metal is, in fact, a sheet of fabric stretched over a frame. The stretching of the material literally stretches the reflection. The surface is too perfectly flat to be a rigid sheet, while the corners and edges reveal the tension of stretched fabric.

The wall was made out of a series of vertical panels, as prefabricated walls tend to be, but when one realises they are made from fabric stretched over a frame they can be seen as a row of reflective monochrome paintings. As monochromes they take on all the contemplative associations of the





top: CEAL FLOYER, Light bulb, 1996, (detail), existing light-fitting, magnifying glass, dimensions variable, courtesy Lisson Gallery, London.

above: CEAL FLOYER, Carousel, 1996, ten inch vinyl record, plinth, housing hi-fi, dimensions variable, courtesy Lisson Gallery, London.

monochrome tradition. They also suggest Ian Burn's 'Reflex' paintings of the late 1960s or his six shaving mirrors, 1-6 glass/mirror piece, 1967, in the collection of the Art Gallery of New South Wales. Burn was primarily concerned with promoting intense visual awareness, and this work richly rewards such an approach.

If it is regarded as a site-specific work, Frankland's Right here, right now could be read as a comment on the architecture of the MCA. The gallery space is a shell dropped into the original building and the architect Andrew Andersons has been at pains to remind us of this. The cutaway corners that reveal the original windows of the building, for example, constantly reinforce the transitory nature of the walls. Frankland's simulation dramatically underscores this sense of false space.

Ceal Floyer also played with space and with viewer sensibilities in his work Projection, 1997. Next to the MCA lift are two fire doors. Under one door a brilliant strip of light flooded in from an unusually bright exterior. There was a hint of strange encounters about this luminosity, although viewers quickly discovered that it was an illusion. The light came from a projector placed on the floor opposite the lift. The means were revealed but the sensation continued to be engaging.

Floyer also made the text on a light-bulb visible by the addition of a lens so that the light-bulb became a projector that revealed itself. In Carousel, 1997, another projector was discovered in the form of an old turntable playing a recording of the sound of a carousel projector clicking round. Visibility, invisibility and imagination are the raw materials

for these enigmatic works.

Bethan Huws was represented by an object which she dismisses as not being art. This is a tiny boat made by carefully folding a wild reed, entitled *Y gwch*, 1983–98. Huws's art only exists in the mind of the viewer. She finds ways to stimulate memories or imaginary places and events. In an earlier piece she describes a walk by a lake. Every minute incident of nature is recorded as a handwritten text on the wall. The wind shifts and causes

ripples on the lake, changing the colour and texture of its surface. The sound of the wind in the leaves and the passing of a cloud are juxtaposed with the observation of an insect on the reeds. We are transported in our imagination to a place in our own memories. This is not poetic transformation, it is pure information. The little reed boat may have been made while sitting on the shore of the lake. We have all folded a shape from a bus ticket or sweet wrapper while musing on the nature of the world about us and Huws's little object might prompt us to recall such moments.

Gary Perkins's Cleanliness next to godliness, 1995, seemed at first to be another of those ubiquitous comments on surveillance. A small model of a room was mounted on the Wall and surrounded by surveillance cameras. The detail of the room, however, immediately takes us beyond this popular obsession With surveillance. It is clearly an institutional space, but not the pristine clinical environment of a modern hospital. The enamel of the bath and the paint on the exposed pipes are chipped and discoloured. On the edge of one of the bathtubs there is a still life of primitive emetic apparatus. The atmosphere is like that of a run-down mental institution. The veracity of the image is compelling and terrifying and the nature of constant surveillance takes on a new psychic drama.

Richard Billingham is one of thousands of young artists documenting the squalid dramas of everyday life in the city, yet there is something extra in his work. Perhaps it is the intimacy of Billingham's series of 'Untitled' photographs from 1994 and 1995, documenting his own family and exhibited in 'Pictura Britannica', which set them apart. Unlike my response to the subjects in most photographs in this genre, I found myself becoming quite attached to the battered father and even the gross, tattooed mother – the father's acceptance of the mother's violence seems to enact a ritual of belonging. The image of the dog adoring the family completes the feeling that what we are seeing is not simply alienation and dysfunction but a profound bonding. For better or worse these people have entered into a contract which may be as close as many families ever get to lasting love.

he



GARY PERKINS, Cleanliness next to godliness, 1995, (detail), CCTV cameras, 1/20 scale washroom, MDF, twelve inch picture monitor, dimensions variable, courtesy James Moore collection. Photograph Museum of Contemporary Art, Sydney.

There were a number of beautiful objects in the exhibition but it was the site-specific and modestly scaled works that seemed to come off best. Rachel Whiteread is a wonderful artist and I have seen *Untitled (twenty-five spaces)*, 1995, looking totally magical, but in the crowded room of the MCA it died – there



BETHAN HUWS, Y gwch, 1983–98, rush boat in vitrine, 5 x 2.5 x 1 cm. © ADAGP, Paris, DACS, Australia, 1998.

was too much visual distraction for large-scale atmospheric sculpture. On the other hand, Judith Dean's minute installations worked perfectly. Under the title of *Installation for a chihuahua: 'rough'*, 1995, this series of works consists of coloured pencil shavings carefully preserved as fragile cones and arranged in circles like maquettes for some gigantic public sculpture. Close inspection of these installations threatened their very existence as they could so easily blow away with a sneeze or sigh.

'Pictura Britannica' was also fragile because of the subtle and fugitive nature of the best works. It was all too easy to walk through this large survey exhibition and leave with the superficial impression that it was just another circus with those British brats. As a consequence, some of the criticism in the Sydney media stopped short of the necessary visual engagement.

Pictura Britannica: Art from Britain, Museum of Contemporary Art, Sydney, 22 August – 30 November 1997; Art Gallery of South Australia, Adelaide, 19 December 1997 – 1 February 1998; Museum of New Zealand Te Papa Tongarewa, Wellington, 1 March – 26 April 1998.

ANTHONY BOND

Anthony Bond is Head Curator of International Art at the Art Gallery of New South Wales, Sydney.

All this and heaven too

1998 Adelaide Biennial of Australian Art

A ngus Trumble interviews co-curator Ewen McDonald.

Angus Trumble: *Did the theme of the 1998 Adelaide Festival of the Arts, the sacred and the profane, provide a determining structure for 'All this and Heaven too'?*

Ewen McDonald: When Juliana Engberg and I travelled around Australia thinking about a national survey, looking at artists' work, we kept that theme in the back of our minds. Later, we selected things that would work as an itinerary through the theme, questioning it, relating it to what people were doing in a whole lot of different contexts around the country. Yes, it was a concern, but we tried not to let it become too large an issue when we were looking at the work. We laid out the exhibition so that people go from one project to another and because they may be thinking of the overall festival theme they may well

ask is it sacred? Is it profane? Our point is that the answer depends on where each individual stands. In fact, the Biennial projects are arranged so that in each gallery space there is a subset of related works — from the museum as a 'sacred' site, for instance, to investigations of naming, of place, as well as socio-cultural institutions.

AT: In your catalogue essay you talk about the additional framework of the journey. Tell me about that. EM: The idea of the journey which would take the audience through the exhibition parallels the journey Juliana and I had already made to look at work. But the idea of the journey was really a way of getting the audience to see themselves in that oscillating position. The idea of a journey was a good way of giving responsibility to the viewer. The moral and ethical concerns that may occur in the subject matter of the individual works again becomes

a reflection of the viewer's own conditioning.

AT: 'Road-Kill' is the title of a catalogue essay about Christopher Langton's work. In the context of travelling around Australia, that's a pretty startling stopping place.

EM: Artists seemed to be dealing with the everyday, but also with larger issues such as 'identity', things held sacred and national icons. Christopher Langton's Untitled (animal), 1998, fits in with his series of inflatables, but now it's a lumpen carcass, a deflated inflatable. In this sense it seems very Australian – and it's a nice way of pricking any over-inflated national identity. A lot of work becomes 'sacred' as soon as it's relocated into the museum. Even if it aims at the profane, the fact that it's being 'selected' or 'elevated' changes its initial motivation. But there's a nice progression in Christopher's practice. When you think of his very upright and very brightly coloured inflatables, it's interesting to see an artist deflating his own history and circumventing preconceived audience expectations.

AT: I think it looks funny, like a panting walrus, but in his essay Robert Schubert calls it 'a biomorphic mass of marsupial fur which breathes like a half-dead indigene road-kill'.

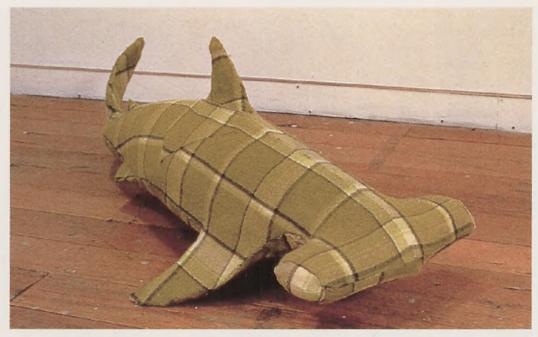
EM: (Laughs) In all the projects there's a sense of humour, but it's not a humour of one-liners; it's more ironic, perhaps it's both. The audience may laugh at first but then, if they think more deeply, they may feel embarrassed about that. I mean Christopher's piece is huffing and puffing away *on a life-support system*. Also it's located with a series of projects about genetic manipulation, the human—animal combination and the animal side of humans.

AT: And Ricky Swallow? EM: Ricky Swallow's sharks lie around on the



CHRISTOPHER LANGTON, Untitled (animal), 1998, installation, dimensions variable, collection the artist, courtesy Tolarno Galleries, Melbourne. Photograph Art Gallery of South Australia, Adelaide.





above left: GAIL HASTINGS, To make a spontaneous work of art, 1997, installation, gesso, acrylic and pencil on MDF, acrylic and pencil on wall surface, coloured vinyl over foam rubber, framed watercolour, pencil and biro on paper, 144 x 380 x 55 cm, collection the artist, courtesy David Pestorius Gallery, Brisbane. Photograph Art Gallery of South Australia, Adelaide.

above right: RICKY SWALLOW, Blanket shark, 1996, plaster, wire, blankets, 38 x 160 x 44 cm, collection the artist, courtesy Darren Knight Gallery, Sydney. Photograph Art Gallery of South Australia, Adelaide.

floor of that gallery coated in what I call old men's dressing-gown fabric. There's a rather human, domesticated side to these fierce icons, as if the shark has escaped from the natural history museum and become like a soft toy. He's also putting human beings into the natural history diorama.

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AT: I was interested in the comment about Ricky Swallow's sharks, that 'they exist in a world that is as vast and complicated as a child's bedroom'. It makes you aware of the actual rooms of this museum.

EM: The interesting thing about the museum space and exhibitions like the Biennial is that you're relocating work from the margins. A lot of the work comes directly from studios or artist-run spaces – and now it's in the context of a state museum. In this sense it's 'validated' or made 'sacred'. We mentioned before the museum as a sacred site – think of Helen Fuller's project which is based on a 'forensic' dismantling of her father's shed, which was his sacred site. In the museum the piece is given an ironic distance whose 'obsessivecompulsive behaviour' can be admired. Compare that work with Robert Cole's painting of spirit figures related to his father's country. The connection between place and spirituality is made relative or idiosyncratic.

AT: A distinctive thing about the Art Gallery of

South Australia is the way the new building relates to the old. Visitors pass through the whole history of Australian art up to the present before they enter the Biennial.

EM: And they're going to enter it through Margaret Morgan's sewerage system which is based on that network of pipes found beneath buildings. Her point is, we tend to judge societies by how clean they are, or how efficient they are at getting rid of waste. Then you face photographs by Jane Burton – beautiful cibachrome images of a disused psychiatric hospital in Hobart. Alongside this is Christine Morrow's *Hygiene*, 1997, towels hanging on a rack which are actually trompe l'oeil paintings. And behind them there is a dimmed room - Carolyn Eskdale's incorporation of her parents' bedroom furniture shrouded behind muslin walls. So already you have the house, the hospital, the bathroom, the bedroom – all familiar and familial territory.

The next gallery focuses on the museum itself – Julie Gough, Fiona MacDonald and Elizabeth Gertsakis, each dealing with aspects of collections. I began my catalogue essay with an aside by Marcel Duchamp. When asked about the difference between sculpture and architecture, he simply said 'plumbing'. It strikes me that 'the sacred and the profane' has this very 'clean-and-dirty' aspect.

AT: The Biennial provides a great contrast with another exhibition currently showing at the AGSA, 'The Golden Age of Dutch Art: Seventeenth Century Paintings from the Rijksmuseum and Australian Collections'. Concepts of moral cleanliness were so prominent in Dutch society, and interior space was so important to their art.

EM: This coincidence was another thing we knew at the outset. It was good to offer a counterpoint. Artists are aware of the significance of art history, because that's the foundation of their practice. It's interesting to think of Christopher Langton's work as a kind of still life — and a nice comment on the idea of the life support system that is art and art history. As well, the audience could well find 'The Golden Age of Dutch Art' more comforting because of the realism, the 'technical virtuosity' they may consider lacking in contemporary art.

AT: Lacking?

EM: Many of the Biennial artists are dismantling those inherited systems and hierarchies about what is a good painting and what is not. What we're trying to do in breaking up the gallery rooms into more areas or subsets is to create more confessional-like spaces for individual contemplation — as well as providing for a series of discrete projects. That way people move from one body of

MARGARET MORGAN, Out of order, 1997, installation, PVC plumbing and plumbing hardware, dimensions variable, collection the artist, courtesy William Mora Galleries, Melbourne. Photograph Art Gallery of South Australia, Adelaide.



work to another, revealing a diverse range of approaches.

AT: It's a strong word, confessional. Do you mean that some works more than others disclose confidentially, rather than project publicly?

EM: I think so. It's like putting the viewer into the role of the artist. Often artists 'talk to themselves' in their studio, working out what they're trying to say, or questioning the relevance of an art practice in today's world. We aim to give the viewer a similar experience, offering discreet, quiet confrontations. I think it's important that this be considered a contemplative exhibition.

AT: Tell me about the dialogue in the catalogue between Gail Hastings and the 'Bureau of Artistic Meaning'. I didn't understand what was going on there.

EM: It's a dialogue that the artist has set up. I don't want to speak for her, but she proposes that the audience negotiate particular things, psychological space, a particular time and

physicality of the work on the wall. It's interesting that she 'interrogates' herself from an 'official' point of view, as if she must account for herself and her work. But how do you account for yourself when you're trying to make a work of spontaneous art? Gail's approach is an inventive way of negotiating the problem of the catalogue essay. If you've been exhibiting overseas, as Gail has, a lot of people haven't seen much of her recent work – and how can they write about what they haven't seen?

AT: Unfortunately, writing about things you haven't seen is a rather common practice.

EM: And sometimes, why can't the work just speak for itself? These days people don't feel comfortable with a catalogue that doesn't have an essay. I think artists are quick on the uptake, meeting that expectation by creating another challenge, as in Gail's case. Elizabeth Gertsakis is another artist who decided to write about her personal experience of dealing with the work of Roy De Maistre. Every

time she attempts to work with De Maistre something happens that stops her ongoing investigation. Elizabeth deals with the way art history is created. There's the personal, the official and there's the experience of the viewer looking at the work — a triangular relationship like Melbourne, Sydney and Adelaide. Always there is this three-way negotiation between the work, the artist and the viewer.

AT: Giles Auty is constantly complaining in the Australian about catalogue essays, and I remember one very hostile review of the 1996 Adelaide Biennial in the Sydney Morning Herald, also complaining about the catalogue. EM: Well, it's a Biennial catalogue and we want to address the work that people are going to see. But often when artists are doing new work, they don't yet know what they think about it, and some of them want to keep it that way. They don't want to provide information. But there's the catalogue deadline and other logistics to deal with. Those particular reviewers do tend to judge or put value on art rather than the experience of looking. I think that's something you just have to accept. I don't see art history and contemporary art as necessarily the same thing. They may follow the same continuum, but it's like saying that all aspects of medicine are the same. Just because you're a heart surgeon doesn't mean that you know everything about ...

AT:... urology?

EM: Yes — we're talking about diversity and specialisation. I think it's the same with contemporary practice and art history. Even though art history informs what artists are doing, too often critics want to judge it against what's gone before and that's not appropriate.

All this and Heaven too, Adelaide Biennial of Australian Art 1998, Art Gallery of South Australia, Adelaide, 28 February – 13 April 1998.

ANGUS TRUMBLE

Angus Trumble is Curator of European Art at the Art Gallery of South Australia, Adelaide.

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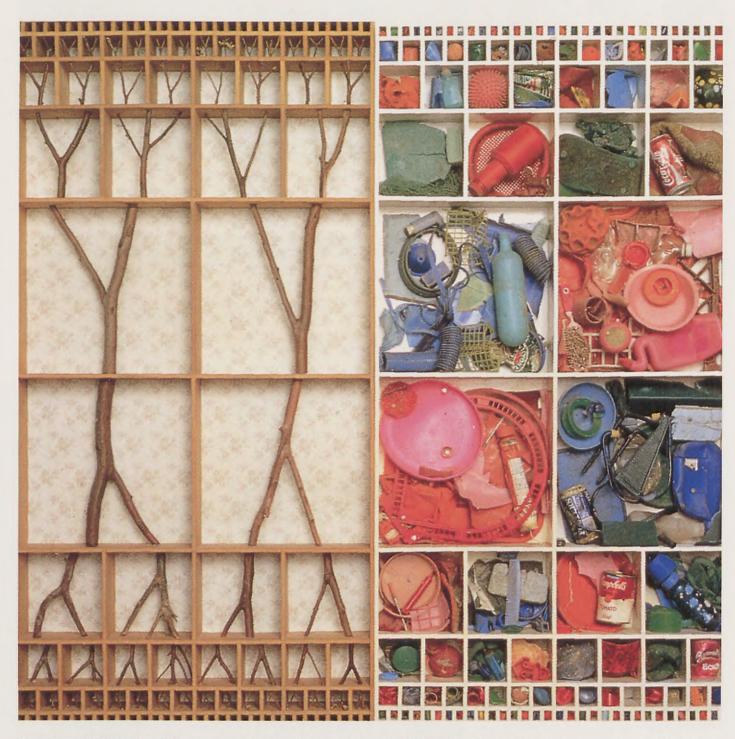
What Remains

Simeon Nelson: From New Delhi to Chifley Square

ver the past few years, Simeon Nelson, Australia's representative at the 9th Indian Triennale in New Delhi in December 1997, has produced a diverse body of work focusing on the intersection of natural and artificial environments. Exploring the displacement between artistic visions of the landscape, so often idealised, and the realities of environmental destruction, his works reveal a fascination with the materiality of Objects along with an environmental consciousness. A 1993 installation titled Landscope (The machine in the garden), for instance, consisted of an oxidised steel structure in the shape of a cathedral, rising from a pond festering with blue-green algae and duckweed. In this work, nature, represented by the murky pool, is dominated and imprisoned by the steel structure symbolising the competing world views of science and religion.

Nelson's work brings together nature and culture to suggest a fluidity of opposites through processes of dissolution and decay. A good example is Seascape, 1995, an extension of Landscope, consisting of a seawater pool about three centimetres deep and filled with algae and debris such as bottles, cans, wrappers, shells, seaweed, hair, cloth, oil, wood and leaves. The pool functioned as a giant sieve, filtering the seabed for the mountains of rubbish dumped into the ocean every year. The completed installation was left untouched in the gallery – even as it began to rot and stink – as a metaphor for ongoing neglect and indifference towards the environment. In Seascape, culture becomes nature in the face of widespread pollution while nature, in turn, is transformed into culture by being transported to a gallery.

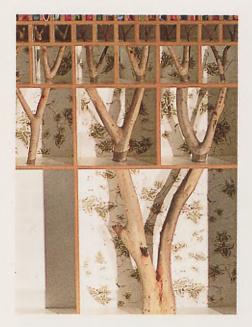
Nelson's works are also characterised by the dissolution of boundaries between sculpture and installation art. It is here, interestingly, that we encounter the social dimension of his work. In her essay 'Sculpture



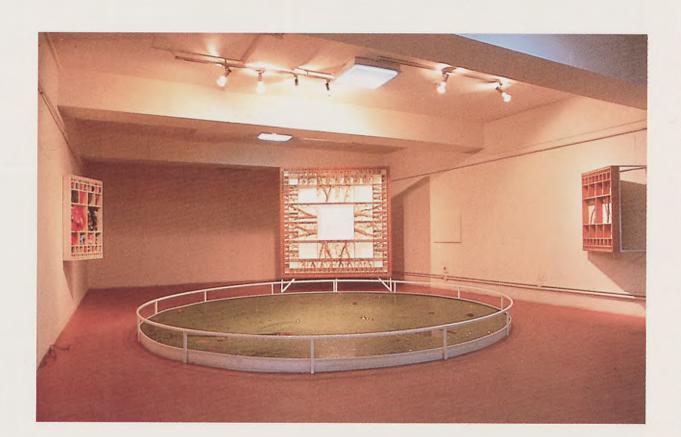
SIMEON NELSON, World between, 1997, (detail), steel, melamine MDF, adhesive plastic, eucalypt branches and leaves, plastic detritus, vinyl pool liner and water, 265 x 500 x 500 cm, courtesy Ivan Dougherty Gallery, Sydney.

in the Expanded Field', Rosalind Krauss describes postmodern sculpture as a category determined by its interrogation of that which defined and limited modern sculpture — in her view, architecture and landscape. In Nelson incorporates each of these categories into his work, highlighting the growing role of structure and context in the definition of sculptural installations, and the power of art to intervene in daily life and adjust both our

perception of things and experience of space. A good illustration of this point is *World between*, 1997. Originally installed at the Ivan Dougherty Gallery in Sydney for Australian Perspecta '97, this work was reproduced, with minor variations, at the 9th Indian Triennale. A refinement and extension of *Landscope* and *Seascape*, *World between* consisted of a shallow tank of water filled with natural and artificial refuse scavenged by the artist from each







top left: SIMEON NELSON, World between, 1997, (detail), steel, melamine MDF, adhesive plastic, eucalypt branches and leaves, plastic detritus, vinyl pool liner and water, 265 x 500 x 500 cm, courtesy Ivan Dougherty Gallery, Sydney; top right: World between, 1997, (detail), Gold Coast City Art Gallery, Queensland, courtesy Ivan Dougherty Gallery, Sydney; above: World between, 1997, (detail), 9th Triennale—India, New Delhi.

right: SIMEON NELSON, Seascape, 1995, steel, seawater, algae, debris, 30 x 800 x 800 cm overall, collection of the artist, courtesy Sherman Galleries, Sydney.



location at which the exhibition was shown. In the middle of the pool stood a giant bill-board made from steel and wood. The front of this structure was divided carefully into rows of different-sized compartments, each containing pieces of tree branches cut and then recombined to create elaborate decorative forms.

Nelson's fanatical ordering of the sliced tree branches seems to stand in stark contrast to the messy multiplicity of the phenomenal world festering in the murky pool below. Yet this contrast (between reason and chaos) does not reinforce a division between the natural and the artificial, but once again suggests a profound unity through the inevitability of decomposition and decay. This sense of unity is further conveyed by the cultivated evolution within the tank, for the duration of the installation, of a kind of micro-ecology. Out of this hybrid environment grows a symbolic 'tree of life' which, rising mechanically from the pool in ordered sections and compartments, serves as a powerful metaphor for the integration of the natural and the artificial.

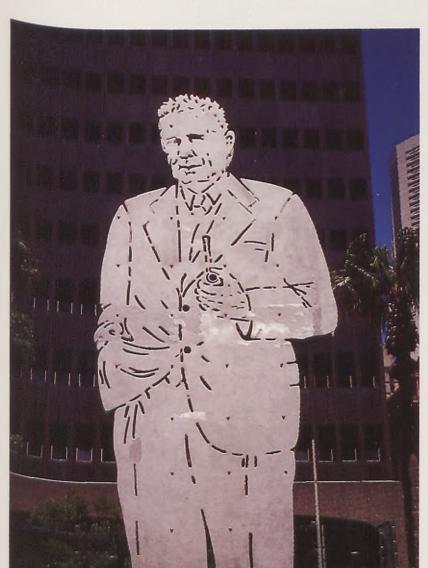
World between questions simplistic notions of the environment, in particular, benign visions of an idyllic landscape threatened by technology. At the same time, however, the work also counters the prevailing spirit in contemporary art of technological celebration. This celebration is often characterised by a fetishisation of the high-tech or new (computer imaging, CD-ROM art, the Internet and video) as a metaphor for the future. Yet many of these artforms rely heavily and uncritically on the interpretive framework of the museum for both their legitimation and conceptual interpretation. Nelson's installation, on the other hand, acquires meaning and instrumentality in a space beyond the museum, engaging with issues of cultural context (through the make-up of the refuse) and social politics (focusing on local environmental concerns) as the basis for audience understanding and participation in the work.

In a recent book entitled *Critical Condition*, Eleanor Heartney notes that the overall effectiveness of social installations is often linked to the way they insinuate messages into the imagination of the audience and the institu-

tional context, rather than imposing predetermined conclusions on them.2 It follows that ambiguity can be a potent weapon for installation artists and, arguably, the missing ingredient in Nelson's somewhat didactic commentaries on issues such as deforestation and environmental contamination. Part of the problem is that Nelson's priorities appear to lie more with the finished product than With process. This is not to overlook the conceptual element in his work, but to discern a bias towards the materiality of objects over a concern for those systems of circulation and exchange through which meaning is created. This becomes apparent when one considers his exquisite sculptures made from irregular rings and swirls of wood, formica, aluminium, steel and perspex. Sculptures such as Polypolyp 1, 1996, Orthogon II, 1995–96, and Wind and water 1, 1996, hypnotise viewers With their sanded or laminated surfaces, flourishing organic structures and impene-



SIMEON NELSON, Wind and water 1, 1996, plywood, formica, 88 x 124 x 12.5 cm, private collection, courtesy Sherman Galleries, Sydney.



SIMEON NELSON, Ben Chifley, 1997, (detail), stainless steel, 8m high, Chifley Square, Sydney, courtesy Sally Couacaud.

trable symmetry based on concentric ripple drawings or delicate processes of shape manipulation.

A concern with surface and structure also characterises Nelson's recent commission for

a public sculpture of former Australian prime minister, Ben Chifley, and a nearby glass wall, at Chifley Plaza in Sydney's central business district. Made from twocentimetre thick stainless steel, the sculpture is eight metres high and weighs nearly five tonnes. Unadorned and unassuming, it stands alone on the edge of the square, encircled by a nest of squabbling palm trees. Depicting Chifley with treasured pipe in one hand, and with the other languishing in his pocket, Nelson's sculpture is a portrait of the statesman at ease. It is also an accurate representation of an unpretentious and plain man, born on a farm near Bathurst, who rose from being a train driver to become prime minister of Australia from 1945 to 1949.

In contrast to some public art, Nelson's sculpture is not the product of an indulgent artistic vision imposed indiscriminately on the community. The work is a public monument, commissioned as part of a redevelopment of the site by the City Improvements Program in the lead-up to the 2000 Olympic games. Yet Nelson's sculpture offers more than just a simple affirmation of civic pride. Its fundamental purpose seems to be as the keeper of a forgotten cultural memory, a commemorative monument that draws on local history as a basis for engagement and appreciation. It is this constant attention to issues of context, politics and audience that is the most incisive feature of Nelson's art.

- I Rosalind Krauss, 'Sculpture in the Expanded Field', The Originality of the Avant-Garde and Other Modernist Myths, The MIT Press, Cambridge, 1986, pp. 277–90.
- 2 Eleanor Heartney, Critical Condition: American Culture at the Crossroads, Cambridge University Press, New York, 1997, p. 187.

Simeon Nelson, World Between, Australian
Perspecta 1997, Ivan Dougherty Gallery, UNSW
College of Fine Arts, Sydney, 31 July – 30 August
1997; 9th Triennale–India, New Delhi, 3–31
December 1997; Gold Coast City Art Gallery,
Queensland, 6 March –12 April 1998; University
Art Museum, Brisbane, 24 April – 21 May 1998;
Tamworth City Gallery, NSW, 6 December 1998 –
mid-January 1999; Mildura Arts Centre, Victoria,
1–28 February 1999; Flinders University Art
Museum, Adelaide, mid-1999 (to be confirmed);
Lawrence Wilson Art Gallery, University of
Western Australia, Perth, September–October 1999.

BENJAMIN GENOCCHIO

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Yves Klein

An irony in Yves's signature at the Museum of Contemporary Art

The question of how to paint wind didn't faze Yves Klein (1928–62) – he put a freshly painted canvas on top of his Citröen and drove from Paris to Nice; nor did the question of how to paint space – he famously leapt out in style from the edge of a Paris building. Further heightening his extravagant gestures, Klein's monochromes - post-Malevich and pre-Reinhardt – and his documented performances using nude models as 'living brushes', debunked the academy's prescription for line, perspective and decorum (for women, anyway). These signature trademarks signposted the exhibition 'Yves Klein' at the Museum of Contemporary Art (MCA), Sydney, from 12 December 1997 to 29 March 1998. Ironically, the seventy artworks, memorabilia, and wall-mounted text (en route from Norway and Finland) selected for the exhibition, and the crisp edges, regulated publicity material and seductive merchandising produced for the show, have none of the risks identifying the practice of the man. Klein's spirit is realised, however, with the spotlighting of the Sydney Opera House in 'International Klein Blue' (IKB). Klein's widow, Rotraut Klein-Moquay, and her second husband and chief guide for the show's preview, Daniel Moquay, travelled with the exhibition. Yves Klein completes the ménage à trois as a kind of silent business partner.

'Yves Klein' looks to be made and styled for the MCA. Clean lines of enigmatic blue positioned on pristine white make for stunning exhibition design; interestingly, it is in the designer world of fashion that the monochrome is at home. Vitrines containing notes, photographs and insights enable a meandering journey through the extraordinary breadth of Klein's brief practice. Performance art, minimalism and abstraction were just some of the artist's directions. Scientists, architects and musicians were among the collaborators through which the wit,



YVES KLEIN, Leap into the void, 1960, photomontage, dimensions variable, courtesy Museum of Contemporary Art, Sydney. ©Copyright Yves Klein, 1960. ADAGP/VI\$COPY Limited, 1997.

intelligence and extremity of Klein's oeuvre evolved. His eclecticism had the reach of postmodernism.

Philosophically, Klein's connections strayed over eastern martial arts and Rosicrucian society and he was apparently a practising Christian – no artist-in-a-garret insularity here. His was an expansive vision, visually metaphored in his planetary relief maps of 1957 that were spray-painted blue.

Klein also made moonscapes and a rosecoloured relief entitled Relief planétaire rose 'Mars', 1961, that remind one of the race to get to the moon, to physically move beyond Earth into space. It is worth noting that in another part of the world, amid debates about figuration and abstraction, Jackson Pollock's explosive expressionist works were celebrating an individual liberty sourced in a 'free' America boasting military and thus

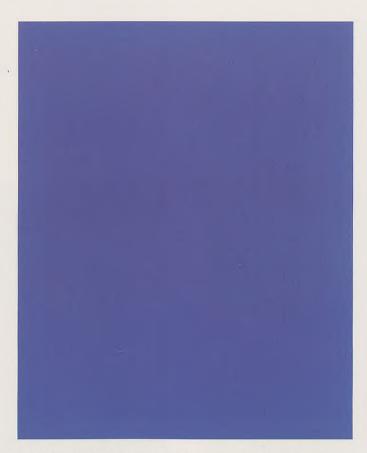


YVES KLEIN, Monopink sans titre (MP 19), 1957, dry pink pigment in synthetic resin on fabric, 92 x 72 cm, courtesy Museum of Contemporary Art, Sydney. ©Copyright Yves Klein, 1957. ADAGP/VI\$COPY Limited, 1997.

cultural superiority. In Parisian life, Klein's 'Anthropometries', from the early 1960s, his 'living brushes', parodied the unbridled application of paint and all that it implied.

As Klein segued from idea to medium to expression, he realised a desire and skill in being able to make something out of nothing and something out of everything. Witness Klein's tableau of paint rollers, or weird blue sponges ... natural shapes with all the unnatural control of a bonsai tree. The woolly sponges were used to mop-up monochrome. The chemical blue hardened and what was the outcome of cleaning a studio has become an interplay of fact and fiction in these surreal objects.

In 1955 Klein exhibited his intense series of single-colour paintings, 'Monochrome Propositions'. Four years later, gold and pink Were added to his repertoire, the trilogy representing the colours within a flame. *Untitled monogold*, 1961, has the immortality and beauty of a Renaissance altarpiece and, in its ordered gold-leaf on board, the contemporaneity of a Constanze Zikos abstract. The blue of deaconesses and the Madonna is the blue of spiritual presence earthed in the colour of the sky and its possibilities. The



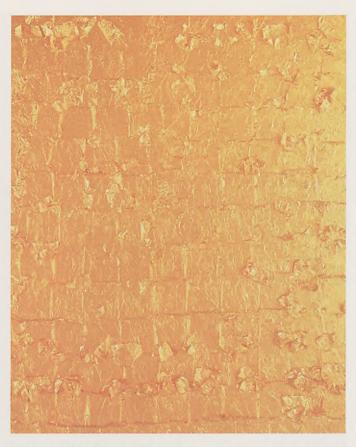
YVES KLEIN, Monochrome bleu sans titre (IKB 4), c. 1959, dry blue pigment in synthetic resin on fabric, 92 x 73 cm, courtesy Museum of Contemporary Art, Sydney. ©Copyright Yves Klein, c. 1959. ADAGP/VI\$COPY Limited, 1997.

blue Klein patented in 1960 (at home, the blue of the washerwoman's 'blue bag' or of the one-ounce weight) is the blue that 'has no dimensions'. It represents infinity, a conceptual space absent of visible matter.

International Klein Blue was also a hinge on which to harness his practice, one that hints at an urgency to be known as an entrepreneur and owner of the original. In the contemporary setting, Klein's initiative might be understood as evidence of one who is savvy to the substance of strategy.

Klein valued spectators as intrinsic to his art. He knew that if art didn't make the marketplace then history wouldn't acknowledge its existence. At the same time he cleverly scrutinised art 'product' in his *Zones of immaterial pictorial sensibility*, c. 1959, imagined artworks sold at a determined weight for which the recipient received a signed receipt as documentation of the purchase. The work's true value was, of course, immaterial.

Klein's value, however, is more difficult to determine. Because of the breadth and nature of his practice, his ideas resonate more through the work of contemporary artists than in art-history texts. In fact, one could think that today's artists might find his



YVES KLEIN, Monogold sans titre (MG 8), 1962, gold leaf on board, 81.5 x 73 cm, courtesy Museum of Contemporary Art, Sydney. ©Copyright Yves Klein, 1962. ADAGP/VI\$COPY Limited, 1997.

theatricality and all-embracing ebullience a little uncool, though if the look-alike 'Anthropometries' currently gracing art school studios is any indication, Klein might again be inching towards pop-star status. In Milan, a Klein exhibition inspired the hit song 'Blue Painted Blue'. In the commitment to highlight the interplay of life and work in the artist's oeuvre, the song was crooned (in Italian) by Dean Martin on the exhibition's audio commentary. While not all Klein's wild predictions came to fruition – 'I believe that in the future, people will start painting pictures in one single colour, and nothing else but colour' - he did succeed in fascinating spectators and encouraging them to look at the way artists arrive at outcomes. And if lapis lazuli was the blue of the quattrocento, then we could ask 'did Yves Klein give it a Renaissance'?

Yves Klein, Museum of Contemporary Art, Sydney, 12 December 1997 – 29 March 1998.

COURTNEY KIDD

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Tannhäuser

Visual imagery on Wagner's road of no return





The 1998 Opera Australia (OA) production of Wagner's *Tannhäuser* certainly features some glorious music, yet it also communicates with its audience through an outstanding and seemingly iconoclastic visual repertoire. The plot of Tannhäuser is uncomplicated, but meaningful. It follows the journey of a medieval minstrel, Tannhäuser, from mythological and orgiastic Venusberg to the German court of Wartburg, where beautiful Elisabeth awaits him. Having revealed his worship of Venus in a song contest, Tannhäuser is banished and sent to Rome to seek absolution from the Pope. Unabsolved and destitute, he returns to Wartburg where he dies, redeemed by Elisabeth's prayers and her death.

Tannhäuser is usually staged with realistic scenery and appropriate period costumes. The depiction of Venusberg requires extensive choreography, and is often the point where the designer's imagination is set free. As its opposite, the civilised world of Wartburg is inspired by the visual symbols of a medieval German nobility. The new OA production, being staged for Australian audiences who generally do not share the memory of living classical mythology nor pride in a common medieval history, communicates instead through tailored and

recognisable symbols. The contrasting worlds of Venusberg and Wartburg are each represented as cold and surreal, giving the production aesthetic unity while allowing the story to be read as an archetypal voyage of the soul through various layers of subconscious.

In place of the usual, Fragonard-inspired Venusberg is a kind of Hieronymus Bosch 'Garden of Delight', where naked and tattooed nymphs and fauns emerge from the mist as images flashing in and out of green laser light. Reflected in broken surfaces and sharp lines, Venus assumes erotic forms and male sexual fetishes in her 'cabaret' incarnations as nun, dominatrix, hooker and doll. The restricted black, white and red colour code has a cold, quicksilver quality that is emphasised by the use of mirrors. This Venusberg is Fellini's 'Città di Donne' on acid.

Although this is the first time that laser has been used for an opera production in Australia, Wagner-going-techno is a contemporary interpretation of what exists in the original text. According to set designer, Michael Scott-Mitchell, who used laser light in his sets for the 1994 production of *Jesus Christ Superstar*: 'The production is taking the technology of rock-concerts and putting it into the hands of theatrical practitioners. Its application is to do with dramatic intent,

exactly what is wanted to establish the space. Here, we (Nick Schlieper and I) are using laser not only as the light and a means to establish the space but also as a surface. It is used in one form and plays with different textured surfaces to achieve the desired effect. Laser allows us to set a very strong stage picture.'

And Tannhäuser is an opera which talks in pictures. Scenes are linked by the introduction of new visual symbols as per Wagner's text. Wagnerian green - a shade of acid laser light defining Venusberg and symbolising Venus's power – features throughout the production. The presence of priapic Amor as Venus's representative, a Felliniesque character inserted by the director and justified by the music, carries the goddess's penetrating quality into the strict world of Wartburg. Discarding paraphernalia, this production insists on visual simplicity and strong, bold statements. It offers imaginative and witty parodies, such as a void urban set, posters and 'Tannhäuser raus' graffiti; references to Goya, Caravaggio and Gustave Moreau in the treatment of light; the pilgrims' return from Rome as rows of black-clad priests with 'Viva Roma' duty-free bags; and the appearance of Venus as a bordello madame.

It is the world of Wartburg which provides designers with the challenge to convey

notions of cultural patriotism through archetypes. In Europe, traditional iconography is often burdened with documentary investigation into historical facts, since Wartburg is a potent symbol of German nationalism, invoking Martin Luther's struggle for religious freedom, and the nineteenth-century struggle for political freedom. The OA Wartburg imagery gives a very free interpretation of medievalism and the interest of Wagner's generation in archaism, making an ⁰bvious concession to traditional staging by humorous asides to Siena 'Good Government' (in the pastorale vista) and its twin fresco (in the Wartburg imagery). Taking contemporary iconography even further, the Wartburg Palace emerges as a 'mirror' of the Sydney Opera Theatre auditorium, occupied by choruses and a golden, centrally positioned royal niche. Two halls, the one on stage and the Opera Theatre itself, face each other in recognition, reminding one of the Circus Maximus, with the song contest staged in its arena. This theatre-within-the-theatre



above: Priapic Amor becomes Venus's representative in Wartburg, Acts II and III.

a

es

radiates imperial power through juxtaposing Bauhaus aesthetics and British
baroque, while the almost exclusive use
of the colour blue conveys strictness
and coldness. Central to the Wartburg
surrealistic imagery is another inserted
character, the Eagle, a counterpoint to
Venusberg's Amor. His black militaristic presence, based not on the symbolism of the proud, golden German eagle
but on Alfred Hitchcock's vultures,
renders this Wartburg not only surreal
but nightmarish.

Particularly significant in the imagery is the treatment of traditional references in costume design. Sue Field explains: 'I looked at medieval references, conical shapes, and a modern interpretation of that medieval idea.' Her work also refers to the aesthetics of Wagner's era which, in the Australian cultural tradition, emerges as Victoriana. Combined, these two aesthetics receive further tongue-in-cheek interpretation and become haute-couture images such as conical pleated hair constructions and the golden lapels of the women's chorus, making them 'look like flowers', as Wagner intended, or transforms them as black, bikie-style minstrels' uniforms inspired by Jean Paul Gaultier.

However, the key to interpreting this Tannhäuser is the final scene: a combination of baroque light, almost tactile rain 'washing away sin' and a chorus of women singing from above, the white gauze across their faces recalling René Magritte's 1928 painting, The lovers. Tannhäuser, redeemed, leaves forever the surrealist worlds of Venusberg and Wartburg. Although traditionally represented as the artist in conflict with a repressive society, in this production Tannhäuser becomes an archetypal hero on a journey to death or absolute freedom, a notion inherent in Wagner's text and in the treatment of philosophical questions by Wagner's generation. Such an approach, which is perhaps too radical for European audiences well versed in the subtleties of their history and reluctant to be deprived of them, may itself become an archetype. It is also likely to set a new standard in Australian theatrical practice. According to Scott-Mitchell: 'Some twenty to thirty



Pilgrims dressed as priests sing before a backdrop of 'Tannhäuser raus' graffiti, Act III.

years ago, design in this country was about somebody who was a painter and could draw or paint a picture for the set. Today, it is very different and also involves a technical knowledge. Design can be an integral part of communication of a production. It is about the manipulation of things we see. It is all about communication through the visuals. Ultimately, we are just the story-tellers.'

In recent years there have been other OA productions – for instance, those directed by Barrie Kosky or Baz Lurhman – which provided some unforgettable visual imagery. However, this Tannhäuser differs from the Kosky experience as it does not introduce ideas that are not in the text. It transposes existing ideas but respects their meaning. It differs from the Baz Lurhman concept as it is neither transposed into a defined time-place frame nor confined by strict parameters. Scott-Mitchell concludes: 'Design for this production is a result of a blend of people who come from different backgrounds responding to each other. We didn't set out to be different, but designed as we saw it. If it ends up as being (labelled) experimental, controversial ... then so be it.'

Opera Australia: *Tannhäuser*, 1998. Director: Elke Neidhardt; Set Designer: Michael Scott-Mitchell; Costume Designer: Sue Field; Lighting Designer: Nick Schlieper; Choreographer: Michael Campbell. Photographs courtesy Opera Australia.

ZOJA BOJIC

Zoja Bojic is an art historian who lives in Sydney.

opposite page: Felliniesque scenes of Venusberg with Tannhauser in thrall, Act I.

The Millionth Migrant

A Non-Issue at Melbourne's Post Master Gallery

Stamps, such small objects of grand implication yet so ubiquitous we may be forgiven for taking them for granted. The Post Master Gallery at the National Philatelic Collection in Melbourne tackled both ends of the spectrum of size and significance with gusto and intelligence in the exhibition 'The Millionth Migrant' from 17 January to 19 April 1998, curated by artist and writer Elizabeth Gertsakis. This show exemplified the gallery's far-reaching approach in using stamps to consider not only issues of Australian design and aesthetics, but also their social context, both past and present.

The subject of this exhibition, the 1955 public competition to select the stamp design to commemorate the millionth migrant to Australia, is a striking example of how design and politics converge. Embodying facts and fantasies, these stamps are little bombs of information and sentiment. Competition entries formed the exhibition's backbone along with archival material from the Department of Immigration, now the extraordinary collection of the Department of Immigration and Multicultural Affairs (DIMA). More stately than is usual for The Post Master Gallery exhibitions, which are often amusing and quirky, the tone of 'The Millionth Migrant' is serious and quiet, arising from the fact that the images are small and need to be read closely. In this compelling use of historical material, Gertsakis did not shy away from having a point of view on immigration and identity. A hierarchy of textual information was presented in the exhibition, from conventional catalogue labels to larger descriptive information panels and, finally, blue text labels which wove more complex thematic readings of the narrative and on occasion incited viewers to read them against what was exhibited.

A detailed catalogue accompanied the exhibition, discussing the minutiae of history





and drawing on various bureaucratic arms of government including the Stamp Advisory Committee, the Commonwealth Art Advisory Board, the Department of Immigration, the note-printing branch of the Commonwealth Bank and the National Gallery of Victoria. Against this Byzantine sweep of government interests stand the hopeful stamp designs from unofficial state artists and aspiring amateurs. From the slick and well-presented professional designs to the most heartfelt scribbles, each has a story to tell.

Gertsakis argues in the catalogue that the 'imperative to assert the influence of design for the improvement and modernisation of aesthetic standards is a response, in part, to public complaint and criticism of existing stamp design but also a changing awareness of Australia having a new international political identity after the war'.

One of the most striking presences – through their absence – is indigenous Australians. Amid the nationalistic hype and propaganda of the competition, the only reference to the Aboriginal population is an emblematic shield and spear on one stamp proposal and an astonishing photograph of European actors applying blackface for a corroboree performance. Without question, the images of Australia represent an empty land of opportunity or, if inhabited, filled with cheery Anglo-Saxons, sheep or heavy industry. Herein lies the sadness of this story. In their desperate need to find a new home, immigrants, often refugees, failed to recognise the absurdity of terra nullius. One may assume from the names of entrants that most were recent immigrants, and while some entries are simply heartfelt pleas to be

top left: DAHL COLLINGS, 1956, pencil and gouache on card, 15.7 x 9.3 cm.

left: L. DENYSENKO, 1956, ink and gouache on cardboard, 35.1 x 21.6 cm.

recognised, many are pathetic missives of thanks and hope.

The images are also revealing of the baggage that immigrants bring to their new country, ranging from a belief in government propaganda about opportunities, to a remarkable willingness to capitulate to assimilation. A number of entries represent the happy immigrant (in national costume), kindly ushered by a smiling farmer towards a utopia represented by symbols of music, scholarship, architecture, picturesque tamed nature and agriculture. Other stamps are more accurate in their depiction of the simple equation, immigrant = labour. The shameful reality Was that while immigration was sold to the Australian public as bringing unskilled labour, many immigrants were professionals Yet they were (and are) not permitted to practise their professions.

Some entries reveal a sophistication of graphic means and an understanding of the link between design and propaganda: Gertsakis tactfully places homeland stamps next to certain entries revealing astonishing confluences. As artists, some immigrants brought with them a fully fledged aesthetic. Given the dearth of good design in Australia, as Gertsakis points out in the catalogue, pursuing economic success through good design Was a hot issue at the time.

The machinery of assimilation seems to have begun with the various shamefully inaccurate advertising campaigns to attract immigrants, as documented in the DIMA archive. Other campaigns were designed to hose down anxious white communities about the massive influx of Southern European and Balkan immigrants. There Were 'immigration weeks', 'citizenship conventions', beauty contests, baby contests and massive campaigns in department stores to befriend an immigrant. The Immigration Department found many ways for immigrants to testify to their assimilation.

The entries suggest that individuals propel the grand vision of macro policies, even against what would seem to be their selfinterest. Most stamps have a 'soviet' feel, perhaps because there was something systematic about the Australian campaign to recruit



LASZLO VOROS, 1956, gouache and pencil on composition board, 17.2 x 27.8 cm.

immigrants and celebrate immigration.

At the end of the exhibition and against this pantomime of individual and state, is the lead actor, Barbara Porritt, the millionth migrant herself. Such a charming photogenic model of a British woman, it's hard not to imagine she was selected for her similarity to the young Queen Elizabeth II. Barbara hardly



LASZLO VOROS, 1956, ink and gouache on composition board, 31.3 x 18.1 cm.

represented the Vera's and Maria's who statistically were the most likely immigrants, yet she was abducted into the celebrations, photographed and mercilessly traipsed around city and countryside. Like Porritt, the optimistic stamp entries were also touted around the nation, promoting the virtues of immigration and revealing the caring face of government and democratic process.

And the stamp which was chosen? Don't hold your breath. The delightful twist is that in its final act, this bureaucratic pantomime found the task just too hard. The stamp was never selected, never issued. The whole project was overshadowed by the next propaganda and design opportunity – the Olympic Games. The competition was a brief diversion from the conservatism and academicism of Australian art and design. It was also a brief moment of genuine interest in the immigrant's view.

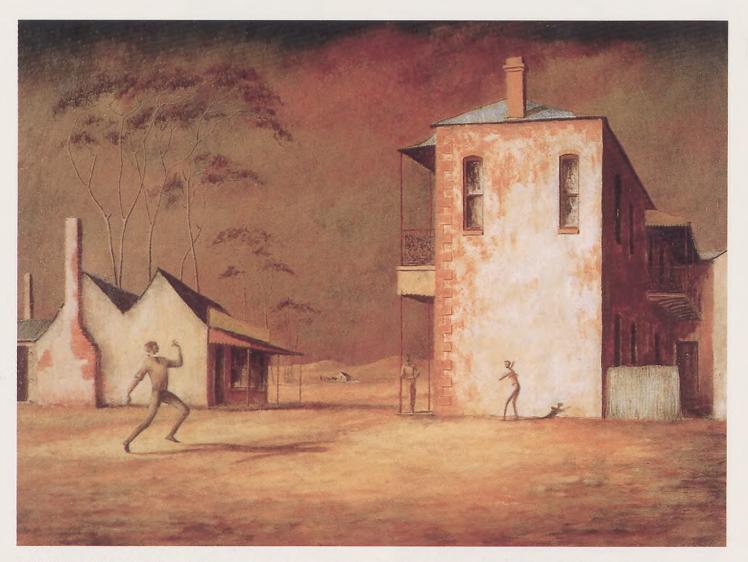
The Millionth Migrant, The Post Master Gallery, National Philatelic Collection Australia Post, Melbourne, 17 January - 19 April 1998; Brisbane City Art Gallery, Queensland, 8 May – 16 July 1998; The Powerhouse Museum of Applied Arts and Sciences, Sydney, 25 August – 1 November 1998; The South Australian Museum of Migration, Adelaide, 2 August – 29 November 1999.

NAOMI CASS

Naomi Cass is Cultural Development Officer, The University of Melbourne and was previously with the Bureau of Immigration, Multicultural and Population Research, Melbourne.

Russell Drysdale

Art, macramé and shag-pile carpet



RUSSELL DRYSDALE, The cricketers, 1948, oil on composition board, 76.2 x 101.6 cm, private collection, Melbourne. Photograph courtesy National Gallery of Victoria, Melbourne.

To the grandchildren of his generation, the work of Russell Drysdale connotes mass-produced prints that are synonymous with, but somewhat less fashionable than, shagpile carpet and macramé pot-plant holders. Most ubiquitous is *The cricketers*, 1948, which for decades has adorned lounge-room walls throughout Australia. What was once a vital and iconic representation of an Australian sensibility and identity has atrophied into an outdated and pervasive cliché.

Scholarship on Drysdale also seems to have become repetitive and old-fashioned. Since the 1940s, publications on Drysdale have remained safely monographic, with equal measures of biography, history and visual analysis. This even-handed treatment

has allowed a superficiality to pervade understanding of Drysdale's work. For the last forty years, it has been taken for granted that Drysdale's personal relationship with the land is the most illuminating way to understand his work; that his paintings have a 'timeless' quality and his compositions are best compared to the theatre; and that Drysdale is a visual counterpart to Henry Lawson. These interpretations, like reproductions of *The cricketers*, have become overstated clichés that make Drysdale's work seem more dead than alive.

The National Gallery of Victoria's touring exhibition 'Russell Drysdale 1912–81' is the first major retrospective of Drysdale's work since 1960. It offers new and interesting

information about Drysdale's patrons and the history of Australian collecting. Curated by Geoffrey Smith, Curator of Twentieth-Century Australian Art at the National Gallery of Victoria, the exhibition redresses the overexposure of a few reproductions of Drysdale's work. It illustrates the artist's progression from his early experimental phase, when he worked in a naive Parisian style, as in Monday morning, 1938, to his stark, attenuated and intense paintings of the Australian Outback, such as Man reading a newspaper, 1941, and his increasing use of geometric shapes and vivid colours in the early 1960s. It is difficult not to be impressed by the clarity and monumentality of Drysdale's vision. His extraordinary technique, never really evident in reproductions, develops before one's eyes in this exhibition. However, as a reflection of the current state of scholarship on Drysdale, almost fifty years after his rise to become one of Australia's most famous international artists, 'Russell Drysdale 1912-81' is conservative, posing little challenge to accepted interpretations of the artist's work.

The exhibition treats the artist's work in the connoisseur's tradition, with Drysdale's photographs being displayed in a separate wing of the gallery. A well-illustrated catalogue provides the provenance, exhibition history and bibliography for each work in the show and Geoffrey Smith's catalogue essay gives a chronological account of the history, prominent themes, motifs and influences of the artist's work. Smith presents Drysdale's work as fundamentally a product of his personal relationship with the land, and his 'search for understanding and acceptance' given his 'geographical schizophrenia' as an immigrant who chose to live in the city despite his strong family ties to the Australian country.

Reiterating accepted interpretations of Drysdale's work, the catalogue essay is not as

challenging as it could be. For instance, Drysdale's use of the theatre as a model for his trademark compositions began as early as the 1950s and was elaborated by Robert Hughes in 1970. More interesting is the close relationship between Drysdale's vision and contemporary Australian cinema in its style, Subject, motifs and themes. The film Back of Beyond, 1954, in which a camera-crew follow a mailman along the Birdsville Track, encountering a range of characters as well as drought and isolation, describes the Outback as a surreal, temporal mix of prehistoric relics and utopian futures. Both Drysdale's work and Australian cinema experienced an increasing media presence in remote areas of Australia in the 1940s and 1950s, and both reflect popular conceptions about the nature of the Outback.

Contextualisation of Drysdale's work in relation to other media appears to have been conservative in scholarship about his work.

Bernard Smith's 1973 description of Drysdale

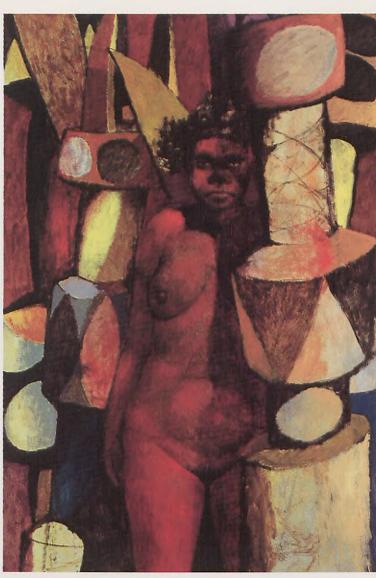


RUSSELL DRYSDALE, Woman in a landscape, 1949, oil on canvas mounted on composition board, 101 x 66.3 cm, Art Gallery of South Australia, Adelaide. South Australian Government Grant 1949.

as a 'sort of twentieth-century Lawson in painting', perpetuated by Lou Klepac in 1983 and by Geoffrey Smith in his catalogue essay for 'Russell Drysdale 1912-81', is not the most revealing context in which to consider Drysdale's work. To begin with, it is chronologically inaccurate as Lawson was dead and Australia was a very different country by the time Drysdale was a practising artist. Novels such as Patrick White's Voss, 1957, and A Fringe of Leaves, 1956, were products of the increasing interest in the Australian Outback from the midtwentieth-century onwards, but are distinct in their treatment of the Outback as an historical setting.

A more productive literary comparison to Drysdale's work is the travel writing of authors such as Ernestine Hill and Ion Idriess which, at the time, was an increasingly popular genre. Themes such as prehistoric life, isolation and drought, the life of children and the cultural diversity of the Outback, as well as motifs of deserted buildings, dead cattle and rusty, broken-down machinery, are typical features of travel writing in the 1940s. These writers shared Drysdale's tourist status and his use of the car and the camera. Drysdale's interest in geography, geology and natural history reflects a relationship to the Outback that was primarily motivated by scientific and tourist interests, such as those promoted by the contemporary Australian Geographical Walkabout Magazine. Drysdale's own work as a news illustrator for the Sydney Morning Herald and his illustrations for the travel book Journey Among Men, 1962, are evidence of his close relationship with journalism and popular literature throughout his career. Although his art was classical in style, Drysdale is not as timeless as available scholarship suggests. The 1940s saw the increasing presence of the mass media and tourism in the Outback and Drysdale was part of this movement.

'Russell Drysdale 1912–81' is a long-overdue, impressively collated and researched retrospective that makes a significant contribution to the history of patronage and art



RUSSELL DRYSDALE, Mangula, 1961, oil on canvas, 183 x 122 cm, Art Gallery of New South Wales, Sydney. Purchased under terms of the Florence Turner Blake Bequest 1961.

collecting in Australia. Many of these extraordinary paintings will be seen by the public for the first time since their purchase. However, if we take the catalogue at its word, Drysdale belongs more to a handful of patrons than to the popular culture of which he was a part. Drysdale remains, as Max Harris has described, 'our best known, unknown artist'.

Russell Drysdale 1912–81, National Gallery of Victoria, Melbourne, 19 December 1997 – 9 March 1998; Art Gallery of New South Wales, Sydney, 27 March – 10 May 1998; Queensland Art Gallery, Brisbane, 18 May – 28 June 1998; Museum & Art Gallery of the Northern Territory, Darwin, 20 July – 30 August 1998; Tasmanian Museum and Art Gallery, Hobart, 23 September – 15 November 1998.

LARA TRAVIS

Lara Travis is a Melbourne-based writer and studying for a Master of Arts in the Department of Fine Arts, The University of Melbourne.

Two women in a landscape

have chosen *Two women in a landscape*, painted by David Strachan in 1968, or rather the painting chose me, at a moment when my companion and wife is expecting a child. The picture brings me a time of reflection, when I may be permitted to praise womanhood or, rather, the *anima*. I say 'picture', since I have seen this painting in reality only once. It is, at this moment of my writing, and as you are now seeing, a picture in a book. Yet it may still offer something other than the form—the scale, the surface, the luminal intensity through colour, in short, the aura—which is lost in reproduction, and must be conjured in the mind's eye through the experience of looking.

Strachan, it appears to me, traversed three main paths in life. The first path took him to Paris, Zurich, Majorca and Bricherasio, when he paid homage to André Derain and Christopher Wood, and trained in Zurich at the Jung Institute.² This was a time of absorption, of recognising the shadow and persona (most evident in his Derain, Chardin and Zurbaranian still lifes), the *anima* and *animus* (evident in the theme of lovers), and the vital feeling function and process of individuation. Works painted after his return to Australia in 1960 form a second path, where overt neo-Romantic feelings are replaced by sensory evocations of landscape, as in the 'Hill End' series. These are landscapes cut open, as if the handmark of coarse paint scumbled over the surface of the flat picture plane approximates the handmark of people over the land. This is a time when Strachan saw the world through a nation's eye – that is, the 1960s Australian eye.

Strachan's third and perhaps most neglected path eventuates in the late 1960s, when figures return, stripped bare of irony, their pantheistic simplicity making visible a numinous, transpersonal world where innocence may dwell. *Two women in a landscape* belongs to this phase. Two figures, one in profile and one in three-quarter face, occupy a monumental space in front of a horizon of gentle, distant hills. Above the horizon is a spectrum of colours in the sky. The figures are silhouetted by an alchemical golden glow touching the land, their bodies and all other colours in its proximity.

Within the orbit of intimacy between the two figures is the profile of a woman. Profiles of faces are more often than not objects of moral judgment: they are the objects of our gaze, when the consciousness of the other does not challenge us with a returning gaze. I am reminded here of those affectionate, iconoclastic close-ups in Ingmar Bergman's film *Persona*. I say 'orbit', since no sooner do we realise the judgmental nature of our gaze towards the profiled figure (Strachan implicates us in the process), than we are placed inescapably within the proximity of these two women. Thus my gaze and the two figures form an intimate triangle. Within the orbit of proximity, the 'I' that looks at this picture becomes a sub-personality along with the two figures or *anima*

sub-personalities, one judging, the other judged. We don't really know what is being judged – perhaps their monumentality and beauty.

There is another possible story. If the left figure is, in fact, in front of the right figure rather than behind her, the picture changes: the blond woman's gaze is directed at the left side of the other figure's face, which is unseen by us, and either bathed in golden light or cast in shadow – her psychological shadow. She becomes the object of the blond woman's gaze and, in a sense, it is their affair and we are excluded from their proximity.

The two scenarios that Strachan has constructed hold us at a point of indecision. We are left with an innocent, melancholic message that this indecision is eternal, evidenced by the monumentality of the figures and the golden light. Yet the sensory quality of the painting serves a harmonising function. Eyes, nostrils, ears and mouths are all orifices on the surface of the painting, pushed into the deepest recesses by their raw umber definition. The last sense, that of touch, is demonstrated in the lines, which act as unions between head and sky, cheek and land, figure and ground. Indeed, through the scumbling with the same size brush, lines and boundaries are dissolved like a lover's touch.

The year 1968 saw a climate of newness in Australia, with the 'The Field' exhibition at the National Gallery of Victoria introducing minimalism. Strachan most certainly would have known about it. Among all the foreign debates about the ethics of reduction, primary structures, and gestalts from a younger generation — the cold children of industry, twice removed from him — David Strachan, two years before his tragic death, had arrived from his own path, not at the condition of clarity of words or of vision but, most importantly, at a clarity of the heart.

- ^I Fraser Boa, *The Way of the Dream: Conversations on Jungian Dream Interpretation with Marie-Louise von Franz*, Shambhala, Boston & London, 1994, p. 123.
- I share with Strachan an interest in the work of André Derain. My 1980s 'Silhouette Series' pastiched works exclusively from his 'regressive' oeuvre. Derain rejected the avant-garde in favour of an 'eternal' style against modernism's linear, progressive conception of time. This dovetailed with my interest in the synthesis of other temporal conceptions in my work e.g. Chinese 'retrogressive' time. I agree with the accessibility of the art object to a density of analysis, which stands in contrast to the single propositional works of modernism and, like Strachan, have undergone Jungian psychotherapy, in my case over ten years. I agree with Lou Klepac's 1993 remarks that Strachan and artists like Jean Bellette and Paul Haefliger have been poorly served by the callous label of 'Charm School' having been applied to them. I consider that the idea of a linear progressive avant-garde in Australia services institutions and bureaucracies rather than artists. Derain's and Strachan's about-face to modernism provides a courageous alternative heuristic or method, particularly in relation to the values we valorise at the end of this century or millennium.

JOHN YOUNG

John Young (Young Zerunge) is a Hong Kong-born Australian artist who lives and works in Melbourne.

The anima in her developed form is in man the capacity for love in contrast to the power drive. It is loving for love's sake in the highest form. Marie-Louise von Franz¹



DAVID STRACHAN, Two women in a landscape, 1968, oil on canvas, 40.6 x 51 cm, Queensland Art Gallery, Brisbane.



GEORGE LAMBERT, Study for Bedouin, 1918, oil on wood panel, 35.6 x 24.7 cm, The University of Melbourne Art Collection. Gift of the Russell and Mab Grimwade Bequest, 1973.

Chimerical European and Australian painters in the Orient BEOSTAPHES RACHEL KENT

The Orient is extraordinary ...
It escapes conventions, it lies outside all disciplines, it transposes, it inverts everything, it overturns the harmonies with which landscape painting has for centuries functioned. I do not talk here of a fictional Orient.

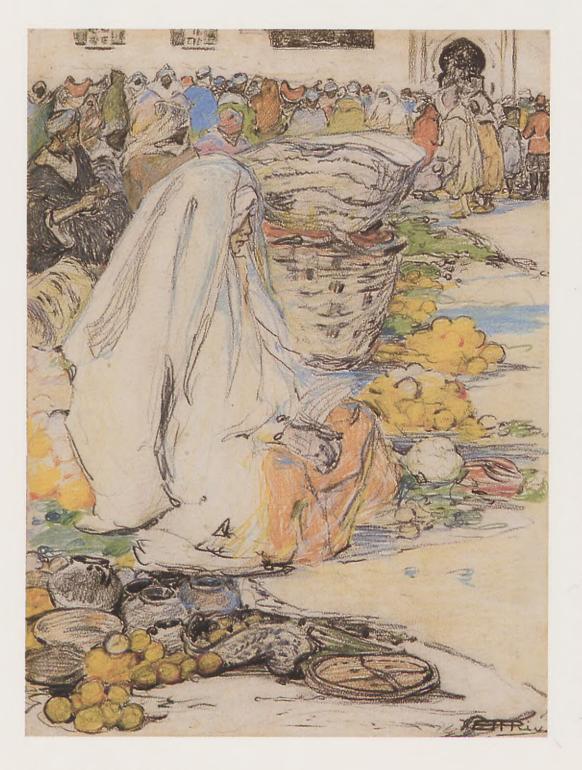
EUGENE FROMENTIN,

A Year in the Sahara, 1854.

The Orient has long proven a source of fascination for western travel writers, novelists, painters and photographers. Bound up with fantasies about the exotic and the unknown, it represents as much a product of the European romantic imagination as a geographic reality on the world map. Encompassing those parts of North Africa and the Arab world affected by European colonial activity during the early nineteenth and twentieth centuries, including Morocco, Algeria, Tunisia, Egypt, Palestine, Syria and Turkey, the Orient has been stereotypically depicted in western literature and art as a place of opulent beauty, decadence, violence and desire. It has been portrayed as the flip-side to western civilisation, an anachronism trapped in inevitable decline, its 'otherness' conveyed via the travelogues of Chateaubriand and Gautier; the novels of Flaubert and Pierre Loti; the poetry of Lord Byron and Bedford's photographic albums; and, of course, in the paintings of the French Salons, the Universal Exhibitions, and London's Royal Academy.

Prior to the nineteenth century, the non-Christian Orient was largely closed off to the average western traveller. Several key factors influenced the opening up of areas in North Africa and the Near East to the western world during the course of the century, including commercial and trade interests, the construction of steamship and railway links, and the subsequent expansion of the tourist industry. Underlying these events, however, were those inroads made by western territorial expansion and colonial domination in the East, commencing with Napoleon Bonaparte's Egyptian expedition and capture of Alexandria in 1798–99.

Subsequent events, including the French occupation of Algiers (1830) and the construction and opening of the Suez Canal (1859–69), further strengthened Europe's presence in the Orient in the 1900s. Events of the early twentieth century including the signing of the Treaty of Fez in 1912, in which Morocco became a French protectorate to be administered from Rabat, and the establishment of Egypt as a British protectorate in 1914, maintained Europe's colonial presence in the East up to – and well beyond – the outbreak of the First World War. Following in the footsteps of soldiers, diplomats, colonial administrators, missionaries and traders, European, American and Australian artists flowed into those areas previously inaccessible to them, keen to view at first hand the Orient they had heard so much about. Others chose instead to remain in their own countries, content to create an imaginative Orient with the assistance of travelogues and studio props.



Orientalist art has become the focus of selective scholarly attention over the past two decades, a recent example being the exhibition 'Orientalism: Delacroix to Klee' at the Art Gallery of New South Wales (6 December 1997 – 22 February 1998). Representing the first major exhibition of its kind within Australia, and incorporating a modest selection of antipodean works alongside the better known European paintings, it comes in the wake of exhibitions such as 'Orientalism: The Near East in French Painting 1800-1880' (Memorial Art Gallery of the University of Rochester, Rochester, New York, 1982), 'The Orientalists: Delacroix to Matisse' (Royal Academy of Art, London, 1984), 'The East: Imagined, Experienced, Remembered' (National Gallery of Ireland, Dublin, 1988) and 'Matisse in Morocco: The Paintings and Drawings, 1912–1913' (National Museum of Art, Washington, 1990). Literature on the history of orientalism has been equally forthcoming, particularly in the wake of Edward Said's *Orientalism* and with the increasing popularity of cultural and post-colonial studies among the scholarly community.

Defined by Said as a 'way of coming to terms with the Orient that is based on the Orient's special place in European Western experience', orientalism represents an intellectual ideology with very real and often brutal manifestations. Interestingly, though, not all of the exhibitions cited in this article have sought to engage in great depth with the political circumstances and colonial agendas underlying the production of much orientalist art.³ This is something that the current exhibition seeks to address in several illuminating catalogue texts, and via the breadth and diversity of works exhibited. In order to engage fully with the concept of orientalism, an understanding of these issues is crucial. As Linda Nochlin rightly points out, 'the key notion of Orientalism itself ... cannot be confronted without a critical analysis of the particular power structure in which these works came into being'.⁴

Said's characterisation of orientalism as applicable to western writers and writings on the Orient, and as premised upon the opposition of East and West (the latter of which is inevitably privileged), provided a theoretical lens through which subsequent critics have analysed orientalist literary and pictorial representations. For Said, orientalism represented the 'corporate institution for dealing with the Orient', a way of 'dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it: in short, ... a Western style for dominating, restructuring, and having authority over the Orient'. To this he added several qualifications, the most significant being that of a mythical or 'imaginary Orient'. This last point is of much significance for orientalist painting. How, indeed, did western artists 'view' the Orient, and at what level did certain preconceptions



above: RUPERT BUNNY, The harem, c. 1913, oil on canvas, 51.8 x 79.5 cm, Lionel Lindsay Collection, courtesy Lionel Lindsay Art Gallery and Library. Photograph Toowoomba Regional Art Gallery, Queensland. From the exhibition 'Orientalism: Delacroix to Klee'.

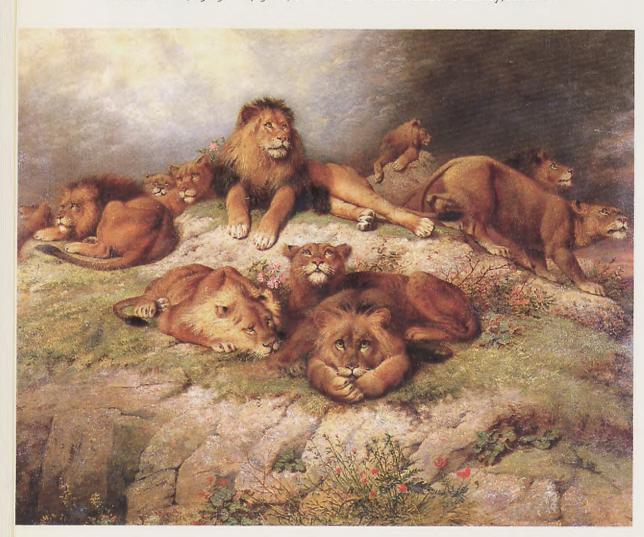
opposite page: HILDA RIX NICHOLAS, The mottled crowd, Tangier, 1912–14, coloured pastel on paper, 37 x 27.7 cm, private collection. From the exhibition 'Orientalism: Delacroix to Klee'.

In the European narration of the Orient, there was a deliberate stress on those qualities that made the East different from the West, exiled it into an irretrievable state of 'otherness'. Among the many themes that emerge from the European narration of the Other, two appear most strikingly ... lascivious sensuality, and ... inherent violence.

and projected fantasies colour the way in which the Orient was perceived, or encountered?

'Orientalism: Delacroix to Klee' comprised 124 works by fifty-four artists, spanning the period c.1830—1930. The bulk of the exhibition necessarily constituted works by European male artists: French and British paintings were a majority, augmented by Dutch, Austrian, Russian, Belgian and Swiss works. There was also a selection of works by indigenous Turkish and Algerian artists, a significant grouping of Australian works, and eight works by female painters of both European and Australian extraction. One section within the exhibition was devoted specifically to photography, a medium which has in the past received much less attention than painting and which proved to be equally revealing. The exhibition was accompanied by a weighty publication with contributions by exhibition curator, Dr Roger Benjamin, curator of the Australian section, Ursula Prunster, and photography curator, Mounira Khemir.

WILLIAM STRUTT, Sentinels of Empire (The British Lion and his sturdy cubs), 1901, oil on canvas, 131.5 x 167.5 cm, Tasmanian Museum and Art Gallery, Hobart.



Taking as its starting point French painter Eugène Delacroix and his 1832 excursion into Morocco, the exhibition fell into a series of thematic groupings which included 'the expanding east', 'the realist critique of orientalism', 'the impressionist orient', 'avant-gardists in the east' and 'indigenous artists'. Not necessarily to be taken as a linear chronology of events or stylistic developments, these themes nonetheless brought to light a diverse array of artists associated with the Orient over the course of a century. While not all works conformed to the pictorial stereotypes associated with orientalism, certain tendencies emerged. They include a common lack of historicity, as though scenes depicted exist within a vacuum of time; the absence (or removal) of any non-indigenous or European presence; a focus on minute detail as a form of visual authentication; and an emphasis upon exotic and erotic subject matter - odalisques, Turkish bath-house and harem scenes being obvious examples – and the language of violence: an Arab swordsman, a rencounter between Arab horsemen, the Oriental despot slaying his concubines in the face of military defeat, and so on. As Rana Kabanni has written: 'In the European narration of the Orient, there was a deliberate stress on those qualities that made the East different from the West, exiled it into an irretrievable state of 'otherness'. Among the many themes that emerge from the European narration of the Other, two appear most strikingly ... lascivious sensuality, and ... inherent violence.'7

In his catalogue essay, 'The Oriental Mirage', Roger Benjamin draws attention to the cultural limitations (or ethnocentrism) and biases inherent in western representations of the Orient. An optical illusion produced by the refraction of light upon sand, the mirage provides a useful metaphor for the instability of vision and the consequent unreliability of things portrayed by European artists in the Orient. Interestingly, the mirage also acts as metaphor for Théophile Gautier in a literary review of Gérard de Nerval's Egyptian epic *Voyage en Orient*. 'The country does not appear [to Nerval] as a complete novelty; it comes back to him like a memory of a previous existence, like one of those forgotten dreams rekindled by the chance discovery of an object in reality. The accounts of historians and travellers, pictures and engravings, compose in the depths of the mind a kind of *chimerical geography which often contradicts reality*, and this is one of the great disappointments of the tourist to see

crumbling one by one before his very eyes the wonderful cities he had created with the rich and unshackled architecture of the imagination. But this is not the case here; there is no disenchantment; the fantastic perspective really exists and satisfies all the demands of a mirage ...'8 It is no small irony, as Benjamin notes, that an international chain of holiday resorts now calls itself 'Mirage'.

For many artists, Delacroix's Moroccan journey epitomised the quintessential Oriental experience. He had already experimented With orientalist subject matter in several large salon works of the 1820s before receiving an invitation to accompany the Comte de Mornay's 1832 diplomatic expedition to Morocco as its resident artist. De Mornay's journey was motivated by the French invasion of Algeria – Morocco's neighbour – in 1830 and the consequent necessity, on the part of the French government, of establishing good relations with the Sultan of Morocco, Muley-abd-el-Rahman. Thus, as Benjamin notes, Delacroix's journey was only made Possible by political circumstance and was undertaken with the Protection of French diplomatic immunity. During the voyage Delacroix produced seven annotated sketchbooks containing Several hundred drawings of local scenery, peoples, costumes and events, which formed the basis for subsequent paintings. Detailed ^{observations} accompany the sketches, the artist noting famously: 'The picturesque here is in abundance. At every step one sees readymade pictures, which would bring fame and fortune to twenty generations of painters.'9 Following Delacroix's 'example', wave after Wave of European painters travelled to the Orient in search of subject matter from the 1830s onwards. Some, like Delacroix, accom-Panied diplomatic missions (Benjamin-Constant), others travelled With European scientific missions on the invitation of engineers (Lawrence Alma-Tadema) and archaeologists (Leon Belly). A few came upon the invitation of local Arab rulers themselves (Theodore Chasseriau); and still more, in the later nineteenth and early twentieth centuries, came simply as tourists, either alone or with fellow artists. Only six artists within the exhibition actually resisted the Pull to travel east: Jean-Auguste-Dominique Ingres, Edward Poynter, Australian expatriate Rupert Bunny, Ballets Russes costume-designer Leon Bakst, Gustave Moreau, and the English genre painter, William Strutt, who had, some years previously, already spent twelve years in the British colonies of Australia and New Zealand.



ARTHUR STREETON, Cairo street, 1897, oil on canvas on paperboard, 33.4 x 17.1 cm, National Gallery of Australia, Canberra. Bequest of Henriette von Dallwitz and of Richard Paul in honour of his father, Dr Oscar Paul 1965. From the exhibition 'Orientalism: Delacroix to Klee'.

below: TOM ROBERTS, Untitled (Seated Arab), c. 1884, oil on canvas, 45.9 x 30.9 cm, private collection. From the exhibition 'Orientalism: Delacroix to Klee'.

opposite page: ROBERT DOWLING, Unequally yoked, 1874, oil on canvas, 81.5 x 145 cm, Warrnambool Art Gallery Collection. Gift of Joseph Ware 1894.



So where do Australian artists fit within the history of orientalist painting? In much the same way that orientalist themes are manifest in the work of a diverse group of European painters of the nineteenth and twentieth centuries, an orientalising aesthetic is evident in the paintings, watercolours and sketches of certain Australian artists following European colonisation in Australia. While a chronology of Australian orientalism can be reasonably established from the mid-1800s to the Second World War, the task of construction has been largely overlooked within Australian art history. 'Orientalism: Delacroix to Klee' represented an attempt to write Australian artists into the wider history of orientalism via the inclusion of twenty-one works by Australian artists within the exhibition, and Ursula Prunster's catalogue essay 'From Empire's End: Australians as Orientalists, 1880–1920'.

In her essay Prunster analyses the orientalist works of Arthur Streeton, Tom Roberts, Charles Conder, Rupert Bunny, Hilda Rix Nicholas, E. Phillips Fox, Ethel Carrick and George Lambert within the framework of Australian travel abroad. Each of the artists was represented by one or more work in the exhibition. For these artists, like their European counterparts, the Orient offered a rich source of visual imagery quite unlike anything that could be experienced at home in Australia or even in Europe. Moreover, as Prunster points out, in their eagerness to keep up with continental trends, Australian painters responded to the popularity of orientalism overseas by emulating it locally. This emulation was doubleedged, however, for it is important to acknowledge the vastly different conditions separating European and Australian 'orientalisms'. More specifically, one needs to recognise the difference between the European imperial powers whose geographic expansion established the colonial backdrop and precondition for an orientalist genre, and Australia's own subordinate position as a European outpost itself. In this respect, Australia was as much a 'colonised' entity as those regions in North Africa and the Near East inhabited and controlled by European imperial powers during the 1800s. Prunster writes of the ambiguity inherent in antipodean orientalism: 'Australian awareness of Orientalism followed this pattern of reference back to European knowledge, to the dissemination of cultural concepts through the Empire's channels of communication. Itself an aspect of the culture of imperialism or colony-building, Orientalist art takes on, in the Australian context, an intriguing ambivalence. Australian Orientalist practice dictated the terms of the artists' self-awareness according to a European ideology of dominance, against which they can also be seen as colonials - 'not quite' possessing mastery (to use Homi Bhabha's phrase).'10

The acquisition of several European orientalist paintings by the



Trustees of the Art Gallery of New South Wales in the early 1890s contributed to the fashionableness of orientalism among Australian artists and the wider public. Etienne Dinet's *The snake charmer*, 1889, was purchased for the gallery's collection in 1890 and Edward Poynter's The visit of the Queen of Sheba to King Solomon, 1890, in 1892, the latter dividing local critics as to its lasting artistic merit at a time when Australian art was starting to move away from studio-based historical painting to the brushy, naturalistic style of Heidelberg impressionism. Thomas Sheard's An Arab blacksmith, c.1900 was subsequently acquired in 1903 by Bendigo Art Gallery, While several other European orientalist paintings, not discussed in Prunster's text, also came into public and private collections in Victoria in the early twentieth century. They include Edwin Long's A Babylonian maid, 1883, and Frederick Goodall's An Eastern well, 1897, both of which were gifted to Geelong Art Gallery in 1935 by J. H. McPhillimy and his sister Lucy McPhillimy.

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Tom Roberts represented the first Australian artist in the exhibition to have produced orientalist paintings although, as Prunster notes, he was not the first to do so in Australia. Roberts travelled ^extensively in Spain in 1883, depicting the Moorish architecture and peoples of Granada. He subsequently attended painting classes

by Jean-Léon Gérôme (also included in the exhibition) at the Académie Julian in Paris. Two works by Roberts in the exhibition, Moorish doorway, 1883, and Untitled (Seated Arab), 1884, attest to the combined impact of Roberts's travels and Gérôme's tutelage. Subsequent works by Arthur Streeton, which depict the artist's travels in Egypt in 1897; two impressionistic works by Charles Conder of Mustapha, Algiers, while recuperating from illness in 1892; several colourful Moroccan works by Hilda Rix Nicholas, made during two separate trips in 1912 and 1914; and five paintings made in Morocco and Algeria by husband and wife E. Phillips Fox and Ethel Carrick in 1911, represented the period prior to the First World War. Works by Carrick made during a second trip to Tunisia in about 1921, six years after Fox's death, and a delicate watercolour by George Lambert while an Australian war artist in Palestine, marked the conclusion of works by Australian artists in the exhibition. In these works the shift from academic orientalism of the earlier nineteenth century to the impressionistic, *plein-air* studies that characterise the 1890s onwards, is evident. Equally evident is the shift from 'imaginative' or fantastical orientalism to a more 'ethnographic' style of representation. Hilda Rix Nicholas's Negro boy, 1914, a delicate pastel sketch of a young boy in his

More broadly, the study of orientalism in art and literature of the nineteeth and twentieth centuries offers a way in which the contemporary scholar might consider western expansionist history, its impact upon other cultures, and – more importantly – their profound impact upon the history of European and Australian art.

striped haik, is one example. Another, not included within the exhibition, is Lambert's oil impression, *Study for Bedouin*, 1918, which was made as a study for the painting *Jericho during the war*, 1918. An emphasis upon the accurate rendition of costume, the impression of sunlight, and an occasional insight into the personality or mood of the sitter, are some characteristics of these later works.

CHESTER EARLES, The harem, 1854, oil on canvas, 61.2 x 51.0 cm, National Gallery of Australia, Canberra.



In the years prior to Roberts's Spanish excursion, a small number of immigrant Australian and Australian-born artists also experimented with orientalism. Colonial painters Robert Dowling and Nicholas Chevalier represent two key figures in the early history of Australian orientalism. William Strutt, who lived in the Antipodes between 1850 and 1862, may also be considered within the framework of Australian painting and orientalism. 12 English-born Chester Earles is another artist who flirted with orientalist subject-matter in the somewhat contrived studio-piece, *The harem*, 1854. Although painted a decade before Earles settled in Melbourne, the work was exhibited at Melbourne's Public Library in 1864 and 1869, and acquired by an Australian private collector, before being purchased by the Commonwealth Art Advisory Board in 1971 as The lovers. A source of exotic fascination for European and Australian artists alike, the harem is also depicted in Rupert Bunny's Ballets-Russes inspired painting, *The harem*, c.1913, included within the exhibition.

For Dowling and Chevalier, the Orient provided a vivid source of pictorial inspiration. Unlike Earles, though, both artists travelled to the areas in which their artistic aspirations lay. Dowling emigrated from England to Tasmania in 1834 and visited Egypt in 1872–73, producing his most acclaimed orientalist painting A sheik and his son entering Cairo on their return from a pilgrimage to Mecca, 1874–75. Other works include *Unequally yoked*, 1874, which depicts the archaic technology of an impoverished Egyptian farmer. Chevalier emigrated to Melbourne in 1854 and made a number of highly sentimental paintings and sketches following his engagement as an official artist in entourage with Albert, Duke of Edinburgh, on a round-world voyage to New Zealand, the Pacific, Japan, China, Ceylon and India in 1869. While beyond the geographic scope of this particular article, they repeat many of the exotic preconceptions and sensual flourishes of other male orientalists depicting North-African and Near-Eastern subjects. Strutt's African subjects, inspired by the diplomatic visit of Nubian delegates to London in 1878, continue an interest in non-western cultures developed during the artist's years in Australia and New Zealand between 1850 and 1862. A further interest in animal subjects – particularly lions – is expressed in the painting *Sentinels of Empire (The British* Lion and his sturdy cubs), 1901, now in the collection of the Tasmanian Museum and Art Gallery. Described by one reviewer as a 'patriotic'

allegory', the work makes overt – and proud – reference to British colonial expansion and might at the turn of the century. ¹³ Predecessors include Delacroix's acclaimed lithograph *Royal tiger*, ¹⁸²⁹, which was included in the exhibition.

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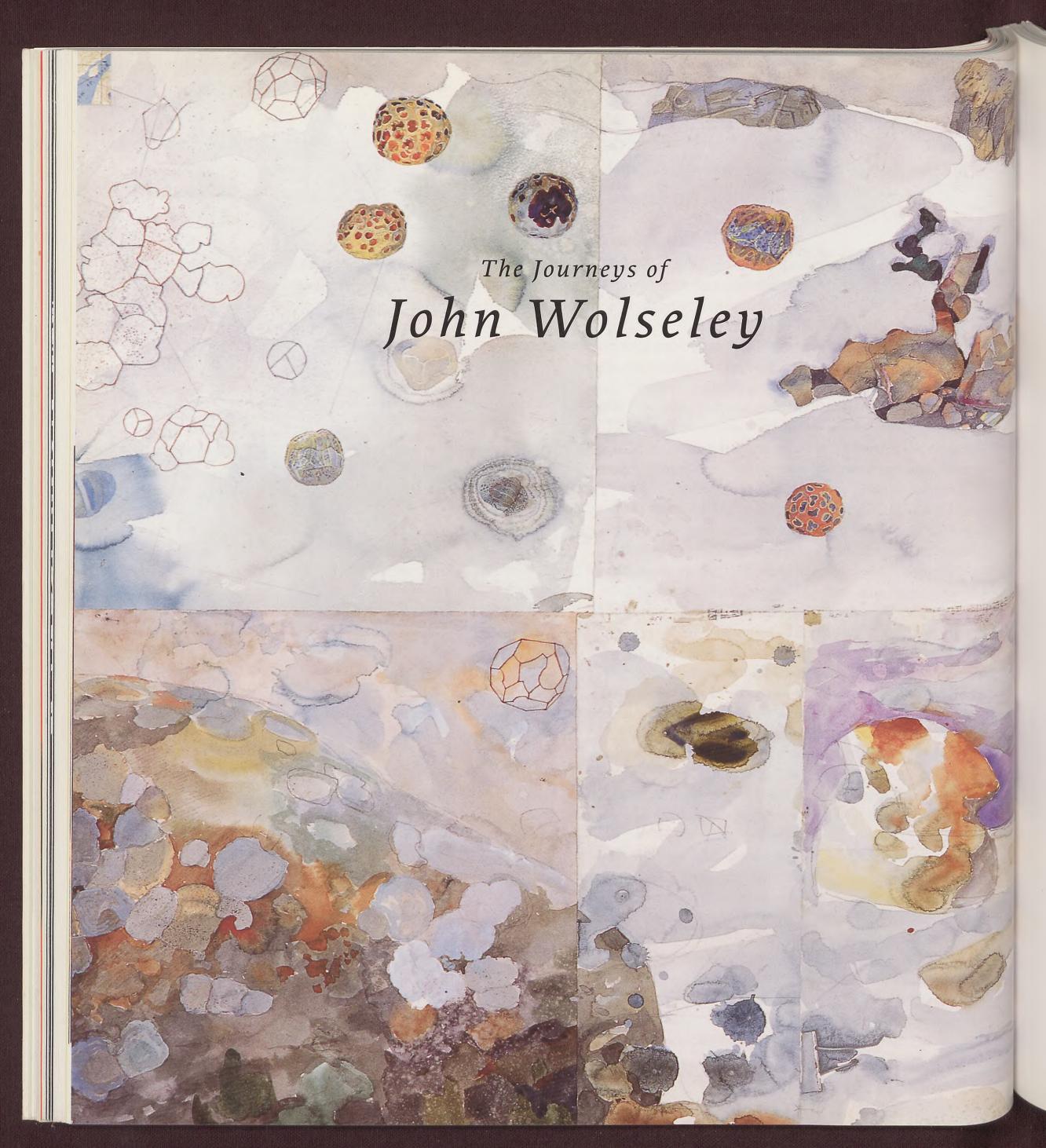
'Orientalism: Delacroix to Klee' posed some interesting questions and challenges about the nature of orientalist art. By demonstrating the diverse ways in which European and Australian artists responded to the Orient, and by highlighting the political backdrop ^{against} which their pictorial representations were produced, it revealed a number of common preconceptions and inherent biases. Alternatively, a small selection of works by Osman Hamdy Bey, Azouaou Mammeri and Mohammed Racim defied orientalist stereotypes and served to problematise our understanding of the genre by virtue of the fact that the artists themselves were indigenous to the cultures which they represented. Racim's successful fusion of Islamic miniature techniques and western compositional devices represents an example of the confluence of cultures and a consequent hybridity which arises. As Homi Bhabha writes, 'If the effect of colonial power is seen to be the *production* of hybridization rather than the noisy command of colonialist authority or the silent repression of native traditions, then an important change of perspective occurs'. 14 Several European artists, moreover, were so heavily influenced by the cultures which they depicted that they became culturally assimilated; Etienne Dinet, who converted to Islam in 1913 and undertook the pilgrimage to Mecca in 1929, is One example. Several female artists and writers, including the French painter Henriette Browne, also gained access to the inner Sanctum of the Turkish harem – something that would have been impossible for a male artist – and their representations of domesticity contradict outright the eroticised representations of their masculine counterparts. 15

What then, is the legacy of orientalist art today? 'Orientalism: Delacroix to Klee' widened the field of study by situating selected Australian artists within the larger history of orientalism, and by offering alternatives to those stereotypes perpetuated in the bulk of orientalist art. More broadly, the study of orientalism in art and literature of the nineteeth and twentieth centuries offers a way in which the contemporary scholar might consider western expansionist history, its impact upon other cultures, and – more

importantly – their profound impact upon the history of European and Australian art.

- I For example, Cook's travel agency conducted its first tour of Egypt and the Holy Land in 1870.
- 2 Touring to Auckland Art Gallery, New Zealand, 20 March 7 June 1998.
- 3 In his catalogue introduction to the exhibition 'Orientalism: The Near East in French Painting 1800–1880', Donald Rosenthal actually states quite plainly: 'French Orientalist painting will be discussed in terms of its aesthetic quality and historical interest, and no attempt will be made at a re-evaluation of its political uses'. Donald Rosenthal (ed.), *Orientalism: The Near East in French Painting 1800–1880*, Memorial Art Gallery of the University of Rochester, Rochester, New York, 1982, p. 9. This quote, and the exhibition to which it refers, forms the basis for a detailed analysis of orientalism and its attendant power relations by Linda Nochlin. See Linda Nochlin, 'The Imaginary Orient', *Art in America*, May 1983.
- 4 Nochlin, p. 119
- 5 Before Said, Raymond Schwab's lesser known *La Renaissance orientale* (1950) also drew attention to the unequal power relations and binary oppositions inherent in western orientalist discourse. Schwab is discussed at length in Said's 'Raymond Schwab and the Romance of ideas', in *The World, The Text, and The Critic*, Vintage, UK, 1983 (reprinted 1991). Since the publication of *Orientalism*, a number of critics have contributed to and greatly expanded the field of orientalist study. Moreover, in the wake of Said's selective focus upon British and French orientalism, the 'orientalisms' of other European colonial powers including Germany, Belgium and Spain have been acknowledged.
- 6 Edward Said, *Orientalism: Western Conceptions of the Orient*, Routledge and Kegan Paul, London, 1978 (reprinted Penguin Books, 1991), p. 3.
- 7 Rana Kabbani, *Europe's Myths of Orient: Devise and Rule*, Macmillan, London, 1986, pp. 5–6.
- 8 David Scott, 'The Literary Orient', *The East: Imagined, Experienced, Remembered; Orientalist Nineteenth Century Painting,* The National Gallery of Ireland, Dublin, 1988, p. 7. Italics added. Gautier's review first appeared in *La Revue Nationale*, 25 December 1860.
- 9 Cited in Roger Benjamin, 'The Oriental Mirage', *Orientalism: Delacroix to Klee*, The Art Gallery of New South Wales, Sydney, 1997, p. 8.
- 10 Ursula Prunster, 'From Empire's End: Australians as Orientalists, 1880–1920', Orientalism: Delacroix to Klee, p. 41
- 11 Prunster, p. 43
- 12 In *Orientalism: Delacroix to Klee*, Strutt is regarded as an English artist. His contribution to Australian mid-nineteenth-century painting is, however, very significant and he is also represented extensively in Australian state and regional collections.
- 13 The *Derby Daily Telegraph*, 1902. Cited in Helen Curnow, *The Life and Art of William Strutt*, 1825–1915, Alister Taylor, New Zealand, 1980, p. 174.
- 14 Homi Bhabha, 'Signs taken for Wonders: Questions of Ambivalence and Authority Under a Tree Outside Delhi, May 1817', in *The Location of Culture*, p. 112.
- 15 This is as Reina Lewis notes: 'European women desexualised the harem, domesticating it to reproduce the *haremlik* (the segregated quarters of women and children) as an 'image of the middle-class "home": domestic, feminine, autonomous'. See Reina Lewis, *Gendering Orientalism: Race, Femininity and Representation*, Routledge, London, 1997, p. 127.

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A parallel can be drawn between John Wolseley's process of artmaking and a haiku journey.



SASHA GRISHIN

The seventeenth-century Japanese haiku poet Matsu Bashõ, towards the end of his life, made his most famous pilgrimage which became known as The Narrow Road to the Far North. The journey was undertaken in 1689 and the account was published in the year of the author's death, 1694. Unlike a standard written account by a western pilgrim, where the focus rests on the encounter with sacred sites and a description of their relics and miracleworking images, in a haiku journey it is the journey itself which is the source of spiritual enlightenment. In a sense, it is an inner journey, where daily events, chance encounters and the natural environment can serve as catalysts for profound contemplation and haiku verse. As Bashõ approaches the mountain Yudono-yama, he writes:

As we sat down upon a rock to rest awhile, I noticed a small cherry tree nearby, no more than three feet tall and only half in bloom. To think this lovely late cherry, buried deep in snow all winter, did not forget to blossom when spring finally came to these mountains! Growing there fragrantly like the Zen koan, 'Plum blossoms in the scorching sun', it reminded me of Gyõson's lines:

Poor wild cherry tree! You've none but me to love you, And I've none, alas, but thee!

But the sight of these blossoms here on this mountain moved me even more deeply. And now I lay down my writing brush, for what I saw on Yudono-yama I am forbidden by the rules for mountain pilgrims to reveal.²

John Wolseley is an incessant traveller. When he arrived in Australia in April 1976 – initially for a short visit but then decided to stay – he was already an established artist with a growing international reputation.3 What perhaps was even more important for this 38-year-old artist on his arrival to this new continent was that he had already adopted a somewhat unconventional nomadic existence with a related process of artmaking. For months at a time he would live and work camped in the landscape, whether it be the Spanish Pyrenees or on the islands of Malta and Gozo. As in a haiku journey, he would allow the encountered environment to act through him, so that there emerged a series of empirical jottings and sense impressions which were made in the landscape and in a sense were part of the landscape, incorporating not only found objects and chance encounters with the

opposite page and above: JOHN WOLSELEY, Clumner Bluff, Tasmania with snow, spores and pollen, 1995, (detail), watercolour on paper, 110 x 223.5 cm, Queen Victoria Museum and Art Gallery Collection, Launceston. Photograph Mark Ashkanasy.

native fauna, but also the materials of this landscape such as charcoal from the camp fire or local ochres. Also as in Zen verse, the emphasis was not on describing a central subject, like the object of a pilgrimage, but the periphery. By describing the margins, that which is normally overlooked or ignored, but which nature itself has presented for contemplation, a more profound and personal revelation occurs for both the artist and the viewer. Terence Maloon once perceptively noted:

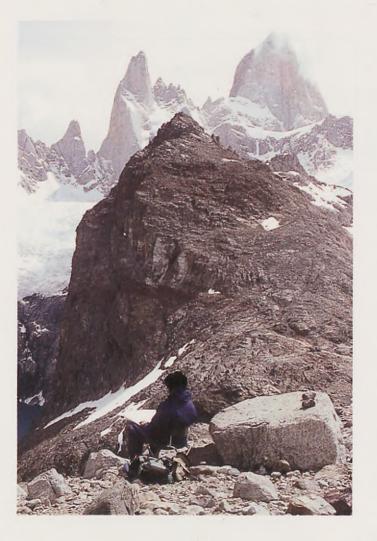
John Wolseley is a peculiar sort of landscape painter. His reticences may count for as much, if not more, than what he is actually prepared to commit to canvas or paper. Reticence is certainly part of the fascination and charm of what he paints and draws, since he loves nature well enough to know that it doesn't need another ardent declaration, a dazzling encomium or stock-taking of its assets. It doesn't need anything at all. It is supremely indifferent to him, to us, to art.4

On his arrival in Australia, John Wolseley immersed himself in the landscape to such an extent that his friend, the painter and writer Robin Wallace-Crabbe, could fairly note: 'In the two years he has been here he has penetrated the Australian landscape more deeply than most lifetime residents'.5 He spent months at a time living in abandoned farmhouses in Gippsland and the Otway Ranges; he travelled up to Queensland and, in 1978, commenced his regular visits to Western Australia and the Northern Territory where he would spend months working in the Macdonnell Ranges and Gosses Bluff. As for many artists trained in the European conventions of landscape art, for Wolseley the Australian landscape presented a sense of liberation – an unchartered territory where the land itself, rather than artistic convention, could have a strong voice in its pictorial realisation. Within days of arriving in

Australia, the central question for Wolseley was how to paint the fabric of this new country, and how to separate the skins and layers of experience and observation that were so alien to the artistic conventions in which he had been trained. On his twelfth day in the new country he noted in his journal:

The surfaces in that wood near Lorne were extraordinary. There is the feeling with that kind of bush and a lot of Australian landscape that it is made of some kind of material, the quality of something near metal, or near leather. Ribbons of bark which isn't bark but leather hanging from the branches. And grass trees, hundreds of thin strands nearer to nylon bristle than leaf – nearer to washing-up brushes than plants. In fact the leaves of some plants seem nearer to cloth or leather, often some flocked material from the unifying coating of dust or earth. The eucalypt leaves so varied, dry and brittle - seemingly are made of parchment painted with greeny blue, or pink.6

Many of John Wolseley's journeys, during



his first decade in Australia, took him to remote locations throughout the continent, as well as to Sarawak and an expedition up Skrang River, to Lantau Island in Hong Kong, and on half a dozen trips to Japan. As in a Zen journey, his art frequently adopts as its focal point an extremely detailed observation of nature. At times he could spend whole days s tudying the patterns on the wings of a grasshopper or the tidal markings on a mangrove trunk or the patterns on a sand dune, yet these studies could also be interpreted as a microcosm through which a comment is made concerning a total global environment. William Blake's philosophy of seeing a world in a grain of sand has always been close to the artist's heart, and increasingly in his artistic practice he noted certain parallels between his observations and those in what has been termed new physics, new geology and new biology. If, twenty years ago, there was a sense of confidence and a widely held assumption that we were in the final stages of perfecting our knowledge of the universe, the new sciences have largely exposed our profound ignorance, and the understanding of life on earth has increasingly become a new, exciting, yet very strange puzzle. It is within this new context of broadening parameters of scientific inquiry – quantum physics, fractals, chaos theory and geological time - that Wolseley's old preoccupations with the minute details in nature, which once seemed eccentric and bordering on the abyss of mysticism, seem to belong.

The realisation that the earth's crust is not static, but is like a living organism and in movement and constant change, is one of the major revelations of new geology.⁷ The theory of continental drift, which emerged in the 1960s, has left no part of geological research unaffected: it has



Patagonia with glacier striae rubbings, 1994–96, water-colour, graphite, colour pencil and stone prints on paper, 131 x 234 cm, courtesy Australian Galleries, Sydney. Photograph Terence Bogue.

opposite page: Snapshot of the artist, Tierra del Fuego.



However, once you have been seduced by this simplicity and the sheer lyrical beauty of the watercolour drawings, a labyrinthine complexity emerges in the layering of possible meanings. In these tiny microcosmic 'snapshots' are comments on geology and deep time, on lifestyles and cultural habits, on the unfolding ecological catastrophe where something which has taken millions of years to evolve is facing imminent extinction.



altered the way in which all geological formations are viewed, so that volcanoes, earthquakes, the relief of ocean floors and continents, are all part of a global scheme. The earth's surface is not a continuous global sheet, but consists of huge crustal plates made of lithosphere which move and shift.

The motion of the plates is driven by heat released by radioactive decay deep inside the earth. Within the mantle, the molten rock expands through this heating; it becomes lighter as a result and rises toward the surface. There it is pushed aside, cools, becomes denser, and eventually is drawn back into the earth. The whole system operates on the same principle as a central heating system in a Roman villa: convection currents. The complex system of these circular flows in the earth's mantle drags along the lithospheric plates.⁸

For Wolseley, the realisation that the earth's crust is in constant motion came not only out of the reading of scientific theory, but also through the study of minute elements like spores, lichens and seedpods in Tasmania and South America. The study of this microcosm prompted an

understanding of the macrocosm. While working in Tasmania and observing the lakes formed by glaciers some ten thousand years ago, he was inspired to travel to Tierra del Fuego where the glaciers were still active. Here it seemed to him that he was observing similar lakes, but at an earlier stage in their evolution. Apart from recording the position and movement of glaciers in his drawings, like Cordillera Patagonia with glacier striae rubbings, 1994–96, he employed the technique of frottage in the curious form of 'glacier striae rubbings', incorporating into the fabric of his drawing the texture of the rock after it had been scraped by a glacier.

Paul Carter, in his catalogue essay on Wolseley's 'Patagonia to Tasmania' work, wrote: 'On unfamiliar ground, an uncanny sense of having been here before. Tasmania in Patagonia, say. Not at once: the physical déjà vu evolves slowly.'9 The drifting apart of the supercontinent of Gondwana to form Australia, South America, Antarctica, India and Africa, from between one hundred to fifty million years ago, has left a legacy in its scars on the landscape, and tangible traces in the plants and animals. Wolseley notes:

As a consequence they [Tasmania and Patagonia] share subtly evolved and sometimes almost identical biota — from plants to marsupial animals and even a monotreme, the platypus. They share the last remains of the ancient Gondwana temperate rainforest which once covered much of the supercontinent before the separate plates drifted into drier and hotter zones ... Even in microcosm ... give or take one or two extra indentations

on the margin of the leaf of a myrtle beech, of that the flower of one waratah is pollinated by honeyeaters and almost the same species on the other side of the world is pollinated by humming birds ... the correspondences are mysterious. But not for long – a recent acceleration in the clearfelling of these last remaining forests for the production of woodchips is another shared condition of these continents.¹⁰

The concept of the ancient continent of Gondwana that has somehow split apart and is continuing to drift apart has been a central preoccupation in a number of Wolseley's exhibitions in the 1990s. There is a constant search for the traces of this continental break-up, like the scars left by the glaciers and the haunting parallels which abound in places which are now thousands of kilometres apart. If a line is drawn around the earth's globe from Tasmania over Antarctica through to South America, particularly apparent in an eighteenth-century atlas which Wolseley uses in his installations, it passes directly over the island of Tierra del Fuego. Straits separate both Tasmania and Tierra del Fuego from the mainlands, and both are the last substantial land masses which point to the frozen continent – but from opposite sides. For Wolseley there is a strange sense of revelation in the realisation that on both islands are preserved the nearly identical Gondwana beech trees, mosses, lichens and associated insect life. In his work he explores the mystical doubling in the genius locus, the spirit of the place, where each location has encoded clues that assist in the

reading of the mapping of the other.

The complexity and enigmatic quality of pieces such as The great tectonic arc: concerning the moving apart of Gondwana and the present position of Australia and Patagonia and how the great tree families Araucaria and Nothofagus evolved and were named and celebrated followed by their radical depletion, ¹995; Territories of Araucaria genus in Australia and Patagonia and the associated migrations and ceremonies of the Burungam and Araucarian cultures, 1996; and Clumner Bluff, Tasmania with snow, spores and pollen, 1995, lies precisely in this play on various systems of signs and languages. There is a basic concern with the topography and morphology of the landscape. But the landscape is not conceived as one made up of inanimate matter; rather, it is one which, like magnetic fields, reflects the movement of great forces and the action of the tectonic plates. On the most fundamental level, in his process of artmaking through assemblage – the technique of bricolage, Where the work is built up through assembling fragments – a comment is made concerning the past and present human usage of a place. It is within those traces found in the landscape, like the scribbling of nature as strange hieroglyphs, that a message emerges which frequently carries within it an eschatological note.

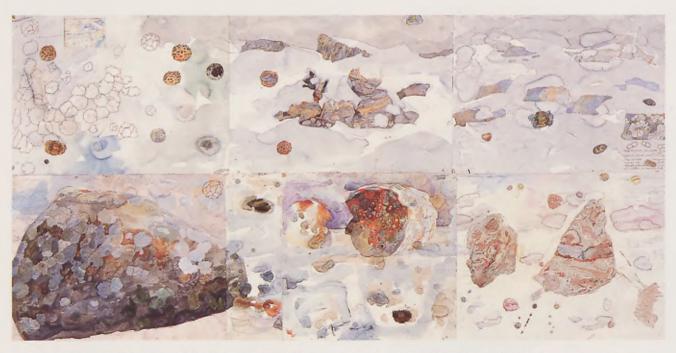
The great tectonic arc installation, as shown in Canberra in 1997, involves a damp, darkened room, where the floor is covered with river pebbles. In the centre of the room, on an altar-like plinth, lies an eighteenth-century atlas opened at a map of the Southern Hemisphere, with two almost identical seed pods, one collected in Tasmania on top of a map of Tasmania, the other collected in Patagonia positioned over Tierra del Fuego. Between them is the gulf of the continental drift of thousands of kilometres and of millions of years. On



above and opposite page: JOHN WOLSELEY, The great tectonic arc: concerning the moving apart of Gondwana and the present position of Australia and Patagonia and how the great tree families Araucaria and Nothofagus evolved and were named and celebrated followed by their radical depletion, 1995, (detail), installation including watercolour and pencil drawings on paper, plant specimens and photographs, dimensions variable, Australian Centre for Contemporary Art, Melbourne, 1995. Photograph Robert Colvin.

opposite walls, following a longitudinal axis passing through the altar, are displayed two immaculate watercolour drawings of these seed pods, while on the long lateral wall are assembled the various elements of the tectonic arc — watercolour drawings, samples and photographs, stretching fifty million years between Tasmania and Patagonia. Although the presentation is theatrical, with the glowing spotlights, the slightly musky damp of a cave interior like

the womb of the earth, and the crunch of the pebbles underfoot like the wrenching apart of tectonic plates or the scraping of glaciers, the overall conception has a naive simplicity — the tectonic plates literally depicted like a rainbow arc, tearing itself apart. However, once you have been seduced by this simplicity and the sheer lyrical beauty of the watercolour drawings, a labyrinthine complexity emerges in the layering of possible meanings. In these tiny



JOHN WOLSELEY, Clumner Bluff, Tasmania with snow, spores and pollen, 1995, watercolour on paper, 110 x 223.5 cm, Queen Victoria Museum and Art Gallery Collection, Launceston. Photograph Mark Ashkanasy.



As so often is the case, Wolseley's journeys are about the exploration of zones of transformation, where different systems meet, collide and drift apart. They are also internal journeys, part of a process of meditation on that which is observed.



above and left detail: JOHN WOLSELEY, Territories of Araucaria genus in Australia and Patagonia and the associated migrations and ceremonies of the Burungam and Araucarian cultures, 1996, watercolour on paper, 56 x 147 cm, private collection. Photograph Terence Bogue.

microcosmic 'snapshots' are comments on geology and deep time, on lifestyles and cultural habits, on the unfolding ecological catastrophe where something which has taken millions of years to evolve is facing imminent extinction.

Wolseley hints at the macrocosm through his persuasive clues, which the beholder then completes and supplements. The idea of continental drift becomes a metaphor for the absorbing total unity of humankind with the environment. As he wrote recently:

I do feel that the great modern myths — mythic in the deepest sense as in the earliest classical—metaphysical world myths — are the great paradigm shifts in how we see the structures of the earth, of space and time. Plate tectonics or quantum physics do not sound like titles of myth and may be thought of as primarily scientific, but to me they are deeply spiritual. I hope that a work, like my installation *The great tectonic arc*, may have something in common with those wonderful Eastern paintings, in its attempt to unite microcosmic with the cosmos, the phenomenal with the absolute.¹²

If the Gondwana project found a parallel in the geophysical approaches in earth sciences – where the earth was conceived as a super organism, and the work was informed by ideas of continental drift and quantum theory physics, and could be related to Charles Darwin's journey to Chile and Tasmania and his Theory of Natural Selection – in 1998 Wolseley embarked on a new journey designed to trace the Wallace Line. In a way it is a Parallel to the Gondwana project, where through the movement of the tectonic plates Australia and South America drifted ^apart. The Wallace Line project examines how in the Malay archipelago, over the Past hundred million years, several plates have come closer together so that plants

and animals whose habitat was once hundreds of kilometres apart, now face one another across a narrow strait of water.

Wolseley recently noted:

The project I envisage is about the margin where the north Australian biogeographical region meets the Asian region. I hope to travel through Indonesia and the Malaysian archipelago along the Wallace Line which marks the biological and geological boundary where these two regions meet. This mysterious line of demarcation - the Wallace Line is where cultural, botanical and animal worlds come together, there are fascinating juxtapositions, and subtle transformations as one landscape, plant or insect type gives way to the adjacent strange and unfamiliar one ... Where the monkeys, tigers, barbets and trogons of Borneo look across to Sulawesi and islands to the east where marsupial cuscus, tree kangaroos, birds of paradise and cockatoos represent the outlying reaches of our own unique Australian biota.13

As so often is the case, Wolseley's journeys are about the exploration of zones of transformation, where different systems meet, collide and drift apart. They are also internal journeys, part of a process of meditation on that which is observed. Close to the end of his life, Bashõ wrote:

But I should not have it thought from what I have said that I am devoted to solitude and seek only to hide my traces in the wilderness. What is there to say? I have not led a clerical life, nor have I served normal pursuits. Ever since I was very young I have been fond of my eccentric ways, and once I had come to make them the source of my livelihood, temporarily I thought, I discovered myself bound for life to the one line of my art, incapable and talentless as I am. I labour without results, am worn of spirit and wrinkled of brow. Now when autumn is half over, and every morning and each evening brings changes to the scene, I wonder if that is not what is meant by dwelling in unreality.14

- I Simon Coleman and John Elsner, *Pilgrimage Past and Present: Sacred Travel and Sacred Space in the World Religions*, British Museum Press, London, 1995.
- 2 Dorothy Britton (trans.), *A Haiku Journey: Bashõ's 'The Narrow Road to the Far North' and Selected Haiku*, Kodansha International, Tokyo, 1974, pp. 52–3.
- 3 John Wolseley was born in 1938 in England, the son of a prize-winning Slade School artist, Garnet Ruskin Wolseley, a tonal realist who was part of the Newlyn artists' colony and who was hostile to modernism. John Wolseley trained at Byam Shaw and St Martin's School of Art in London and then worked for about eighteen months with the modernist printmaker, S.W. Hayter, in Paris. Before coming to Australia he had already held quite a number of solo exhibitions in Europe and had been awarded First Prize at the Biennale International de la Gravure, Krakow (1970), and the Kantos Prize at the Florence Print Biennale (1972).
- 4 Terence Maloon, Introductory essay to the catalogue *John Wolseley: From Wittenoom to Broome Painting of North West Australia 1984–87*, Australian Art Foundation & Rex Irwin Art Dealer, Sydney, 1987.
- 5 Robin Wallace-Crabbe, 'John Wolseley', *Art and Australia*, 1978, vol. 16, no. 2, p. 137.
- 6 John Wolseley, Unnumbered journal for 1976–77, 2 May 1976, n.p.
- 7 Tjeered H. van Andel, *New Views on an Old Planet: Continental Drift and the History of the Earth,*Cambridge University Press, Cambridge, 1985.
- 8 Peter Westbroek, *Life as a Geological Force: Dynamics of the Earth*, W. W. Norton, New York, 1992, p. 50.
- 9 Paul Carter, 'The anxiety of clearings', catalogue essay in *John Wolseley: Patagonia to Tasmania: Origin Movement Species Tracing the Southern Continents*, Queen Victoria Museum and Art Gallery, Launceston & Ian Potter Gallery, University of Melbourne, 1996, n.p.
- 10 Artist's statement in catalogue *John Wolseley:* Patagonia to Tasmania, op. cit.
- 11 Sasha Grishin, John Wolseley: Journeys in the Antipodes, British Council & Humanities Research Centre, Australian National University, Canberra,
- 12 John Wolseley, undated letter to the author (September 1997).
- 13 John Wolseley, letter to the author, 5 February 1998.
- 14 Bashõ, 'Prose poem on the unreal dwelling', trans. Donald Keene, in his *Anthology of Japanese Literature*, Charles Tuttle Company, Rutland, Vermont, 1956, p. 376.

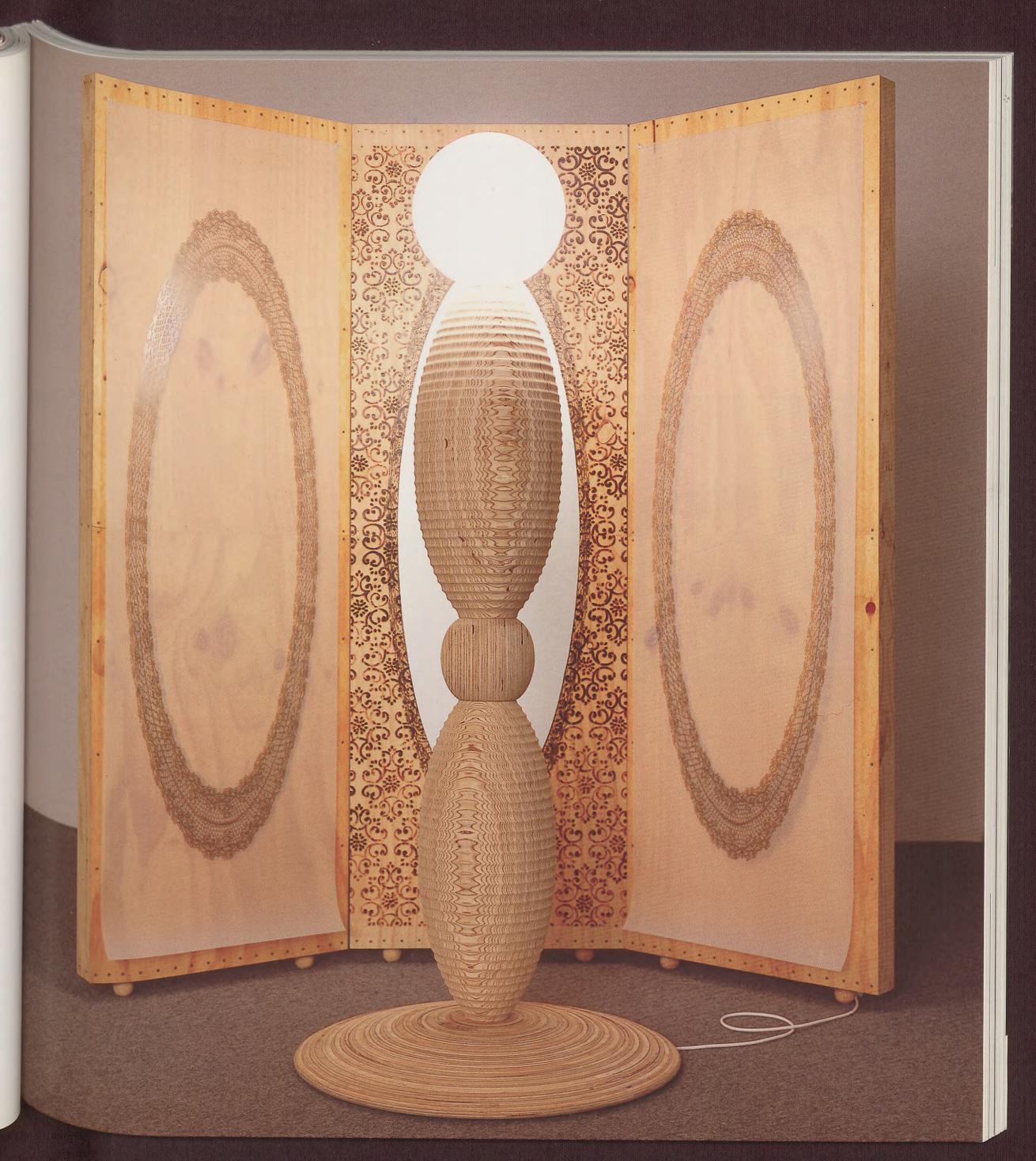
Dr Sasha Grishin's monograph *John Wolseley: Land Marks* will be published by Craftsman House in November 1998.

Dr Sasha Grishin is Reader in Art History at the Australian National University, Canberra.

reciprocal RAY ARNOLD IN THE 19905 terrains

An artist long recognised as one of Australia's leading printmakers, Ray Arnold's practice during the past few years takes him out of any closed and convenient classification. He has stretched the boundaries of the print, enabling it to interface with the object in a range of installations. In true postmodern spirit, his work has unfolded in a complex, paradoxical manner which technically and conceptually slips between zones. A reciprocation of experience occurs which draws upon past concerns in his etchings and screenprints, and which establishes a relationship between the pivotal touchstones for his inspiration—Tasmania and Paris. Each context informs his imagery in ways peculiar to itself, allowing for airborne as much as earthbound readings. A rational, linear mind would flounder if attempting to interpret too exactly the multifaceted imagery with which this artist now engages.

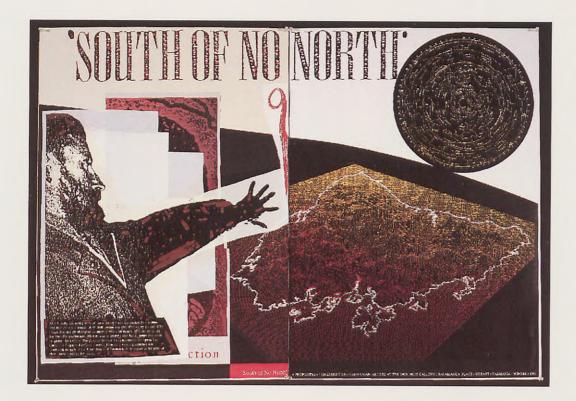
A point of entry into Arnold's work of the 1990s could begin with a typical, large-scale screenprinted poster, *South of no north*, 1991, produced towards the end of his period as a designer and printer of posters at the Chameleon Artists' Cooperative in Hobart. Having left Melbourne in 1983, Arnold was to stamp his identity on Chameleon for the ten years of its existence as a lively, independent entity. In the downstairs print-room in the old Blundstone building, he printed not only his posters but huge silkscreens (for example, *Florentine Valley – displaced landscape*, 1983), which also demonstrated a desire to bring his work close to significant conservation issues. An avid rock-climber and explorer of physical



previous page: RAY ARNOLD, Love Creeper – He was to look at her. She saw herself as a man, 1995, installation with furniture, print imagery and lighting elements, 300 x 250 x 180 cm, courtesy of the artist. Photograph John Farrow.

below: RAY ARNOLD, South of no north, 1991, screenprinted poster, edition 40, two parts, each 91 x 64.5 cm, courtesy of the artist. Photograph Simon Cuthbert.

opposite page: RAY ARNOLD, The spectacle of nature, 1994, etching, edition 5, four parts, 200 x 200 cm (installed), courtesy of the artist. Photograph Terence Bogue.



terrain, this shift of context brought him directly in touch with the south-west at a time when the Franklin River controversy was at its height. Keenly responsive to the drive to protect the distinctively rugged and virtually untouched Tasmanian wilderness, he also meshed political and aesthetic issues in *South of no north* through referencing the much-maligned Koori people of Tasmania. The left-hand sheet of this two-part photo-screenprint features a spectator figure — resembling the artist himself — with arm outstretched towards a profile of Tasmania illustrated on the right-hand sheet, above which is poised a chart of the night sky. The poster served to advertise an exhibition of Tasmanian artists at the Dick Bett Gallery in Salamanca Place during the winter of 1991, and was intended to juxtapose the particularities of a far-flung place within the universe at a precise time of year.

The public art projects, of which Arnold's poster production was one aspect, gave way at times to the more private studio process of etching, where a contemplative response to landscape came into

play. Several large copper plates printed as unfolding panoramic sequences emerged at Chameleon, most notably Imaginary landscape – Eighteen months in Tasmania, 1984, and culminated in Justify the line – Iron Blow re-excavation, produced during 1992 when the artist had access to a paper mill. The artist's ongoing environmental concerns are evident in the later motif, which is based on a large copper mine in western Tasmania. The four horizontally aligned panels are not simply didactic in intention; rather, they metaphorically register past histories and private revelations. In conversation with Melbourne printmaker Ruth Johnstone during 1994, Arnold stated: 'My artworks, with their emphasis on the environment, develop referential trajectories through colonial histories to the events in my own studio in the present time. Within this curving geometry they exist at once as nostalgic echoes and symbols of loss and wishful reclaiming.' Using recycled paper made from discarded earlier proofs of intaglio prints, the *Justify the line* etchings are themselves state-proofs presented as a set, each one showing a gradually evolving rock face. The incorporation of randomly positioned print fragments in the handmade paper supports underscored both Arnold's identity as an etcher and the actual labour involved in building up and recycling images and ideas.

There is an almost mystical involvement with geology in such works, where the line etching unfolds on a plate that retains old scratches and evidence of false starts. The core composition is never completed, it simply develops as a field of irregular tracery, itself a floating, foreboding fragment of rocky terrain. In the printing process each sheet from this series retains a markedly different character from the others, and the actual inking and printing of the plate varies through the four panels to convey a range of moods and sensations. This journey of the etching through different states and the shifts in emphasis when inked and proofed, can be witnessed in the intaglio prints of the nineteenth-century printmaker, Charles Meryon.

A year after this panoramic etching was made, Arnold consciously pursued a conceptual rapport with Meryon and took up a residency in Paris, working at the Lacourière et Frèlaut print studio where a close friend from Melbourne, Daniel Moynihan, had produced his 'Tasmanian Tiger' prints. Although he has spent subsequent periods in Paris, Arnold's initial project was to set up an equation between present-day Tasmania and France, where many of the early artist-explorers originated. Rather than the sketch-like etchings stemming from Meryon's voyages to the Pacific, it was the Frenchman's unfinished composition, *The apse of Notre Dame, Paris*, 1854, which lodged in Arnold's imagination. Masonry drawn with cross-hatched lines became equated with the tracery of rock escarpments, caves

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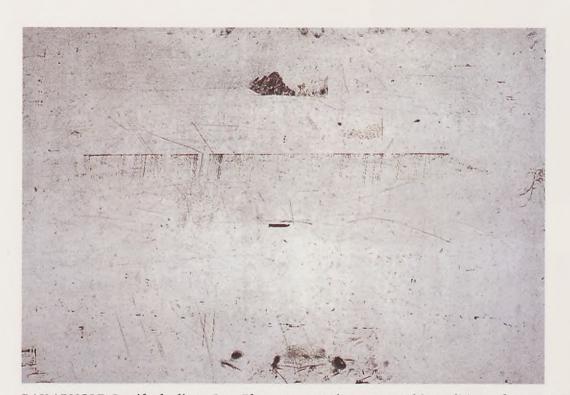
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and excavations. The interior of Remarkable Cave, a blowhole on the south-east coast of Tasmania, became a lens or viewing position in advance of the artist's residency. From it he could 'metaphorically gaze into the geographic and historical distance'. The cave provided the motif for several etching plates the artist worked on before reaching Paris. These plates were intentionally split into two zones, one configured with the irregular texture of a rock face, the other left blank, a *tabula rasa*.

In setting up the equation between two widely diverging contexts, Arnold positioned himself almost as a camera – to use a self-analogy of the writer Christopher Isherwood – with its shutter open, passive

based on dual interiors oscillate in this etching — the artist's rugged cave imagery, and the intricate patterning of fabricated lace suggesting the domestic, intimacy and the boudoir. Both are symbolic languages for the individual, and create a 'reflexive tension' as the western metaphysical oppositions of nature/culture, male/female, animus/anima are brought into play.⁵

Paris provided Arnold with an almost claustrophobic environment, rich in the history of intellectualism and human activity, seemingly horizonless and close-focused. The person used to treading rough tracks through rugged country, standing alone at promontories to survey a wide expanse of land or sea, became





RAY ARNOLD, Justify the line – Iron Blow re-excavation, 1992, etching, edition 5, four parts, each 90 x 130 cm, courtesy of the artist. Photograph Simon Cuthbert.

yet receptive to fresh experience, which would be developed, printed and fixed at some point in the future.³ He saw himself as an explorer who, up to that point, had identified with the drama of nature and the elements — Ruskin-like, with his abiding interest in geology and meticulous recording of place, although more in keeping with the earlier romantic writers (Lord Byron and S. T. Coleridge) for the sense of grandeur that he infused into his panoramas. By extension, there is something of 'the terrible beauty' in these landscapes which is inferred in the journals of early explorers of the Tasmanian wilderness such as the photographer James Watt Beattie.⁴

The spectacle of nature, 1994, Arnold's four-panel etching with its overlapping planes and central aperture, demonstrates the connecting point between his past work and current concerns. Tasmanian rock imagery has been printed in brown ink on half of each plate and bled into the juxtaposed red of the lace-motif on the other half, the two different elements interleaved in a cross-formation when finally presented on the wall. Levels of signification and meaning

equally a *flâneur*, strolling Haussman's boulevards with their endless spectacle of urban life, their stylish shop windows sporting *haute couture*, their Metro billboards advertising lyrics by Billy Joel and Malcolm McLaren. The metropolis, where any semblance of earth has disappeared, offers underfoot not scrub but pavements, with their radial metal gratings for protecting trees. In this compressed, ornate environment, Arnold looked inwards rather than outwards, and it encouraged a distinctly sensory, body-orientated experience. Paris gave him free rein to explore and fulfil any yearnings for the feminine.

A pivotal series of etchings Arnold developed at this time relate specifically to the senses. It is impossible to ignore their resonance with the nineteenth-century Parisian poets, Charles Baudelaire and J. K. Huysmans: Baudelaire championing the *flâneur*; Huysmans a climate of decadent and exotic sensory pleasures. *And for each sense there is an image 11*, 1995, is arguably the most outstanding of the five compositions from this series. Comprising two lozenge-shaped

My artworks, with their emphasis on the environment, develop referential trajectories through colonial histories to the events in my own studio in the present time. Within this curving geometry they exist at once as nostalgic echoes and symbols of loss and wishful reclaiming.





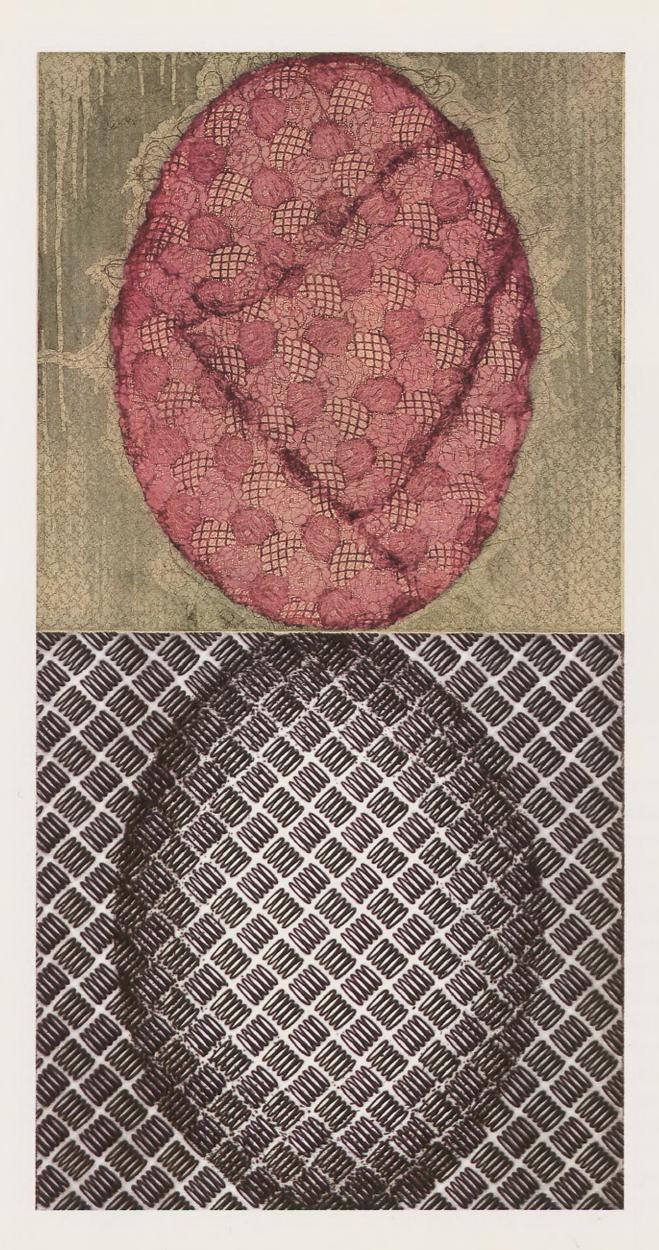
forms in balance with each other, this image printed on two sheets suggests binary divisions — half woman, half man. Yet it would be Wrong to see the work simply in essentialist terms, softness versus hardness for example, organic versus the mechanical. Rather, the relationship between the two zones is like a self-reflexive action, an exchange of sensations. In a talk he gave in July 1997 in Sydney, Arnold stated: 'Collaging the lace on the top image in softground, and on the bottom image, patterned aluminum that I bought and then drypointed in the oval shape. It was comparing and contrasting moments.' The project may have started with the idea of the dichotomy between southern and northern hemispheres, but the most interesting poetics and politics are to do with gender and the Psyche, and how the two ovals (the top printed musky pink and green, the bottom in black ink only), have a corporeal presence implying human interaction.

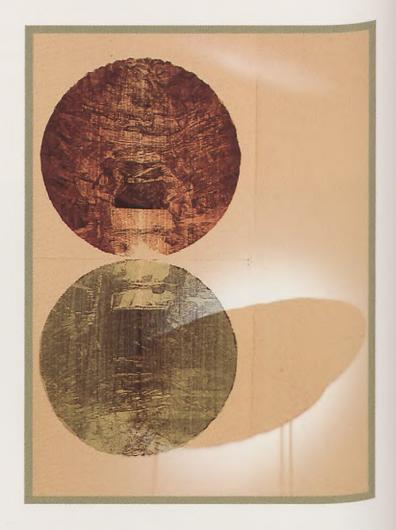
'The Lady and the Unicorn' tapestries at the Musée de Cluny, five of which are an allegory of the senses, are sometimes referred to in

describing this print: 'The two plates function as one, as vertical body: the lady above, the unicorn below.'; 'The unicorn becomes equated with quantifiable evidence, the lady with the more nebulous world of the senses.'; 'He is culture to her nature.' Armold was fascinated with the intricacy of these fifteenth-century tapestries, their poise as compositions sustained as much as by their enigmatic symbolism as by the *mille-fleurs* motif. He imagined the printed, etched line as articulating a surface in a way comparable to a tapestry or weaving without actually employing thread. Cheap lace with repeating patterns and stylized natural forms that he found in Montmartre became transferred to the plate through the soft-ground process, subsequently etched and printed.

Arnold points out that the emphasis on dualism in much of his recent print work stems as much from material fact as from conceptual concerns:

Being a printmaker you are aware of clear oppositions of materials, the plate = matrix, the paper = impression, 'this leads to that', equation.





left: RAY ARNOLD, 'And for each sense there is an image' 11, 1994, etching and drypoint, edition 5, two panels, 160 x 89 cm overall, courtesy of the artist. Photograph Terence Bogue.

above: RAY ARNOLD, Source – Walking into Courbet's shadow, 1997, (detail), installation with etching, sculptural and lighting elements, 280 x 350 x 350 cm, courtesy of the artist. Photograph Kenneth Pleban.

There is a sense of flow and exchange between the two entities, a process enhanced by a fluid passage that occurs visually at the juncture of the etchings.

You end up with a hingeing issue which Lacan and French women theorists, such as Cixous and Kristeva, have drawn attention to, the interesting space between contrasting moments. The binary moment could be seen as confirming old power structures, but that sense of things between the different conditions is something I'm interested in, and their exchange.⁷

Love Creeper – He was to look at her. She saw herself as a man, 1995, placed the two-dimensional print into the dynamics of installation With a three-fold screen, a small mirror and an illuminated standard lamp, where the viewer becomes implicated in an intimate, dynamic space. Three large ovals, like mirrors with filigree surrounds, feature on the roughly constructed plywood screen. The motif is based on the botanical love creeper stylised as lace, and is printed on drafting film pinned to the two outer panels. The centre panel is engraved with pokerwork. The curvaceous lamp (crafted by Phillip Blacklow) is lit at head height by a circular globe. Several Writers, notably Filomena Coppola and Robyn Daw, have found this example of Ray Arnold's installation a fertile ground for commenting on sexual tension, seduction and mutual dependence. Inevitably there is a measure of narcissism. 'Drawn into their selfreflexive orbit to view the detailed filigree pokerwork, the fine stencilling, the fragile film on which Love Creeper is printed, the viewer is illuminated and unwittingly becomes part of the piece, only to be caught and mirrored back into our own space ... '8 This installation was part of Arnold's 'Réflexion' exhibition shown at Australian Galleries in Sydney and Melbourne during 1997.

The oval and circle continues to be a pivotal motif in Arnold's Work, and it is central to *Source — Walking into Courbet's shadow*, an installation produced in 1997 with etchings and sculptural and lighting elements. When set up, two circular prints on separate sheets are positioned one above the other. They have the same landscape-with-aperture motif, which appears to reflect back on itself. While both etchings have been printed a rich earth brown, the bottom one has an additional veil of green ink. Rather than contrast, there is a sense of flow and exchange between the two entities, a process enhanced by a fluid passage that occurs visually at the juncture of the etchings. It is further underscored by the play of elliptical shadows across them and the wall, caused by an elevated, spotlit dish. Gustave Courbet's paintings, which he saw in the

Musée d'Orsay, attracted Arnold through their materiality and symbolic complexity. He responded to a subliminal femininity in canvases such as *The Source*, 1868, where a woman's body is reflected in a stream. After Arnold's last visit to Paris, he left the metropolis and trekked in Courbet's footsteps across the Franche–Comté to the site of the painting, a geological phenomenon where the river comes out of a cliff at the end of a valley. The resulting 1997 print installation was produced back in Australia.

Ray Arnold's imagery has shifted substantially from earlier musings in the Remarkable Cave to the present, where he maintains a Tasmanian base while periodically travelling to Lacourière's Paris atelier. No longer confined to the two-dimensional plane, it acknowledges corporeality and spatiality, encouraging an active engagement with the viewer. His interest in demonstrating dualities held in tension has given way, in the print installations, to suggestions of reconciliation of differences in place, history, and the sensations prompted by them. Arnold's recent homage to Courbet and his legacy of realism invites speculation that the artist will continue to excavate and reconstruct the past, as a voyager of the senses as much as of the land.

- 1 Ray Arnold, interviewed by Ruth Johnstone, 'New Art Prints', Print Council of Australia, Information Sheet, 1994.
- 2 Ray Arnold, quoted in Katherine McDonald, 'The Paris Factor', *Art Monthly Australia*, April 1995, p. 22.
- 3 The play, *I am a Camera*, is based on a short story by Christopher Isherwood from his volume, *The Berlin Stories*, and features the author as chief character.
- 4 J. W. Beattie is quoted by Richard Flanagan in his book, A Terrible Beauty: History of the Gordon River Country, Greenhouse Publications, Melbourne, 1985, p. 67.
- 5 The artist has read widely on philosophical notions of landscape, quoting Simon Schama's book *Landscape and Memory* in an essay of 1995, where he also refers to dualism in relation to Val Plumwood's text, *Feminism and the Mastery of Nature*. See artist's statement in *Imagine Nature*, a publication accompanying an exhibition by artists investigating concepts of wilderness at the Plimsoll Gallery, Tasmanian School of Art, Hobart, 1996, pp. 64–5.
- 6 Robyn Daw, 'Unfinished Business', *Imprint*, vol. 30, no. 1, Autumn 1995, p. 24. This issue of the Print Council of Australia's journal *Imprint* also featured a comprehensive article by Peter Hill on Ray Arnold titled 'Cheap Lace, Synthetic Hair and Remarkable Cave'.
- 7 Ray Arnold in conversation with the author following his talk at the Sixth International Works on Paper Fair in Sydney, 19 July 1997.
- 8 Robyn Daw, 'Sexual tension & magnetic attraction', Object, no. 1, 1997, p. 36.

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Pompeo Batoni and Sir Sampson

Gideon¹

In 1749 the Englishman Thomas Nugent praised 'that noble Land ancient custom of travelling, a custom so visibly tending to enrich the mind with knowledge, to rectify the judgment, to remove the prejudices of education, to compose the outward manners, and in a word to form the complete gentleman'. He was talking about travel, in particular, to the Netherlands, Germany, Italy and France 'which comprehends, if I mistake not, what is commonly called the grand tour'.2 The serious purpose and influential nature of this educational journey and its important role in forming public and private taste in England during the eighteenth century – aspects of which still resonated in the Australian colonies during the nineteenth – have attracted renewed interest recently, most notably in the Tate Gallery's magnificent exhibition 'Grand Tour: The Lure of Italy in the Eighteenth Century' (10 October 1996 – 5 January 1997). The catalogue of that exhibition and a number of other recent studies more than do justice to the lofty aims attributed by Nugent to the southward pilgrimage, seeing the grand tour ANGUS TRUMBLE as a virtual academy and an intellectual initiation that yielded for England a rich cultural harvest.3

Yet when James Boswell visited Loreto in 1765, he was offended to see 'the signboard of a barber who had the impudence to put outside his shop a very crudely drawn, ugly figure standing beside a wig, with the inscription "Al Milordo Inglese". 4 This jibe was not directed towards the majority of grand tourists – young artists (generally thought to occupy the lowest rank) and the many so-called mezzi cavalieri who travelled cheaply, either with one servant or none at all. Instead, the Loreto barber was poking fun at the wealthiest members of the British aristocracy, conspicuous young men like Sir Sampson Gideon, the subject of this magnificent double portrait by Pompeo Batoni (1708–87) in the National Gallery of Victoria, Melbourne.⁵ Following in the footsteps of the 20-year-old Lord Burlington who in 1715 brought home no fewer than 878 crates of pictures, sculpture, objets d'art and other souvenirs, these milordi inglesi travelled in high style, accompanied by a large entourage of grooms, servants, tutors, friends and acquaintances, antiquarians and ciceroni. Despatched from freezing estates all over Britain, equipped with very generous allowances from their parents and liberated from the social restraints of county life, it is no wonder that *milordi* frequently fell victim to swindlers, or else made fools of themselves by their extravagant style of living. By no means was there general agreement that the grand tour enriched the mind with knowledge, rectified the judgment or removed the prejudices of education. As for composing the outward manners of a gentleman, William Cowper lampooned one imaginary grand tourist in his poem 'The Progress of Error':



POMPEO BATONI, Sir Sampson Gideon and an unidentified companion, 1767, oil on canvas, 275.6 x 189 cm, National Gallery of Victoria, Melbourne, Everard Studley Miller Bequest, 1963.

Returning, he proclaims by many a grace, By shrugs and strange contortions of his face, How much a dunce that has been sent to roam Excels a dunce that has been kept at home!⁶

While he was almost certainly not a dunce, the future member of Parliament, Sir Sampson Gideon (1745–1824), the son and namesake of an eminent London financier, was 'sent to Rome' in 1765 at the age of nineteen or twenty. Like so many other grand tourists, he commissioned a portrait of himself and a friend from the most fashionable portrait painter in Rome. The success of Pompeo Batoni's busy studio was almost entirely founded on portrait commissions of this kind, in which the grand tourist is shown, as it were, inhabiting his final destination, surrounded by emblems of its ancient history. In this case, the two men are made to occupy a deliberately vague classicising architecture, consisting of the inlaid pavement, steps, column and balustrade of an open

loggia or belvedere. Sir Sampson is shown seated on the right, next to a large table on which stands a reduced section of a famous, ancient Roman bust known as the Minerva Giustiniani, one of the many antiquities which could then be seen in the Pio-Clementine Museum at the Vatican. In the distant land-scape, stretching beyond the balustrade, Pompeo introduced a familiar classical landmark, the Temple of Vesta at Tivoli.

In his left hand, Sir Sampson holds an opened letter from home; it is addressed to him in English. With the thumb and forefinger of his right hand, he displays to his friend an open locket containing a portrait miniature of a young woman, a miniature not unlike those known to have been painted by Batoni. Standing on the left, the friend reaches forward and with his right hand examines the locket, gazing down at it thoughtfully. The identity of the woman in the locket is almost certainly Maria, the daughter of Chief Justice Sir John Eardley Wilmot, whom Sir Sampson married when he returned to England in 1766. The identity of the standing figure is more mysterious. An old but not contemporary inscription on the painting once read 'LORD EARDLY [sic] AND HIS TUTOR SIGNOR BASTI./ POMPEO BATONI. PINXIT'. That inscription was removed in 1963, immediately before the painting was despatched from London to Melbourne. (Eardley, his wife's surname, was the title

Sir Sampson assumed in 1789.) The brilliance of the man's red costume, however, and the fact that he wears an ennobling sword suggest that his status was higher than that of a tutor, who would have been expected to wear either plain black or another dark, unostentatious colour. Anthony Clark suggested that the standing

figure could be Francesco Barazzi, a wealthy Roman merchant and friend of Pompeo 'from whom grand

tourists rented accommodation'. The intimacy of the moment depicted in this brilliant double portrait suggests that this suggestion is

unlikely, and that the standing figure was simply a friend of Sir Sampson, or a travelling companion of comparable rank for whom another version of this painting may also have been painted.9

That intimacy is perhaps the painting's most surprising quality. Group portraits of grand tourists are not uncommon. Nathaniel Dance painted four versions of his portrait James Grant, John Mytton, Thomas Robinson and Thomas Wynn in front of the Colisseum in Rome, 1760 (Yale Center for British Art, New Haven), one for each sitter. ¹⁰ In that picture the figures are divided

into obvious pairs, one of them even animated by a contrast between predominantly red and blue costumes. Pompeo himself painted others, including the very beautiful Sir Watkin Williams-Wynn, Thomas Apperley and Captain Edward Hamilton, 1768–72 (National Museum of Wales, Cardiff). 11 But in the case of Pompeo's portrait of Sir Sampson Gideon and his unidentified companion, the harmonies binding the two figures are far more deliberately formulated. The two men's hands meet at the fulcrum of the open locket; the tips of their fingers appear to be touching. Likewise their feet almost touch, and are nearly identically clad in black buckled shoes with red heels. Their stockinged calves are made to intersect, an arrangement playfully repeated by another seated protagonist, the whippet shown in the left-hand corner patiently raising his paw. The costumes are handled as if to provide a conversation not only between dazzling red-and-gold and cooler blue-and-white, but also between many equivalent details, from the buttons of the knee-breeches to the contrasting behaviour of the lace of their cuffs. Most importantly, their arms and shoulders form a single serpentine line that runs across the middle of the painting, framing the bust of Minerva, a line that passes from hand to hand over the locket. The position of the sculpture

is a strong echo, brought much closer to Sir Sampson, of the living head and shoulders of his friend in red. And that crimson is nearly reproduced in the brocade of the chair; Sir Sampson is surrounded by it.

Pompeo's only known preparatory drawing for this painting

Survives in the Witt Collection at the Courtauld Institute in London. It is a costume study for the seated figure, the pose most probably adapted from a 1767 engraving by Georg Friedrich Schmidt after an otherwise completely unrelated portrait of Prince Henry of Prussia by Amédée Vanloo. Although Sir Sampson sat for Pompeo in 1765 or 1766, prior to returning to England to marry Maria Eardley Wilmot, the evidence of the drawing and the engraving suggests that the painting cannot have been finished before 1767, the date inscribed on the Painting. It was most probably finished with the aid of other drawings. The mar-

riage which presumably forms the subject of

the two friends' silent contemplation actually

^{occurred} between the initial sittings and the

completion of the painting.

Although he apparently did not charge as much as several contemporary or near-contemporary English portrait painters, Pompeo was nevertheless desirable and expensive. Indeed, outside his studio he was one of the most distinguished members of Roman ^{Society} in the second half of the eighteenth century. He was made a cavaliere by Pope Benedict XIV, and his daughters maintained a brilliant salon in the Via Bocca di Leone which was frequented by the most distinguished English, German and Russian travellers. One client, Robert Harvey, described Pompeo as 'the best modern Painter, very fat' declaring his portraits 'well done but uncommonly dear'. 13 Another, James Northcote, was surprised by the artist's haughty demeanour: 'Pompeo thinks that all that ever has been, is now, or ever shall be, is like dirt in the street before him'. A third, George Lucy, sat for Pompeo and was similarly startled. 'These painters are great men, and must be flattered', he wrote, 'for 'tis the custom here, not to think themselves obliged to you for employing them, but that they oblige you by being employed.'14 Nevertheless, in return for their money Pompeo could not have offered his two young milordi a more sympathetic or splendid recollection of their journey to Rome – one of only a very few portraits

by Batoni noted and admired for its freshness and animation by the

connoisseur Gustav Friedrich Waagen during his mid-nineteenth century tour of private collections inBritain. ¹⁵ The portrait is, in fact, a double recollection; Pompeo portrayed Sir Sampson Gideon sharing the memory of his fiancée with a charismatic friend whose eye will not meet his.

I I am most grateful to Alison Inglis, (as always), and to Derek Gillman and Jennie Moloney of the National Gallery of

Victoria, Melbourne, for their help in preparing this article.

2 Thomas Nugent, *The Grand Tour, containing an exact*

description of most of the Cities, Towns and Remarkable Places of Europe, London, 1749, cited by Edith A. Standen, 'The Grand Tour', Antiques, June 1963, p. 660.

Open Issues', in Andrew Wilton & Ilaria
Bignamini (eds), *Grand Tour: The Lure of Italy in the Eighteenth Century*, London, 1996, pp. 31–6.
See also Christopher Hibbert, *The Grand Tour*, London, 1987, and Edward Chaney, *The Evolution of the Grand Tour*, London, 1996. It should be noted that the grand tour was not of course an exclusively British phenomenon. See, for example, Elka Schrijver, 'The Grand Tour à l'Hollandaise', *Apollo*, vol. 120, November 1984, p. 335.

4 Standen, p. 662.

5 The painting, acquired by the National Gallery of Victoria in 1963 on the advice of Æ. J. L. McDonnell under the terms of the Everard Studley Miller Bequest, is exhaustively documented by Anthony M. Clark, *Pompeo Batoni:*

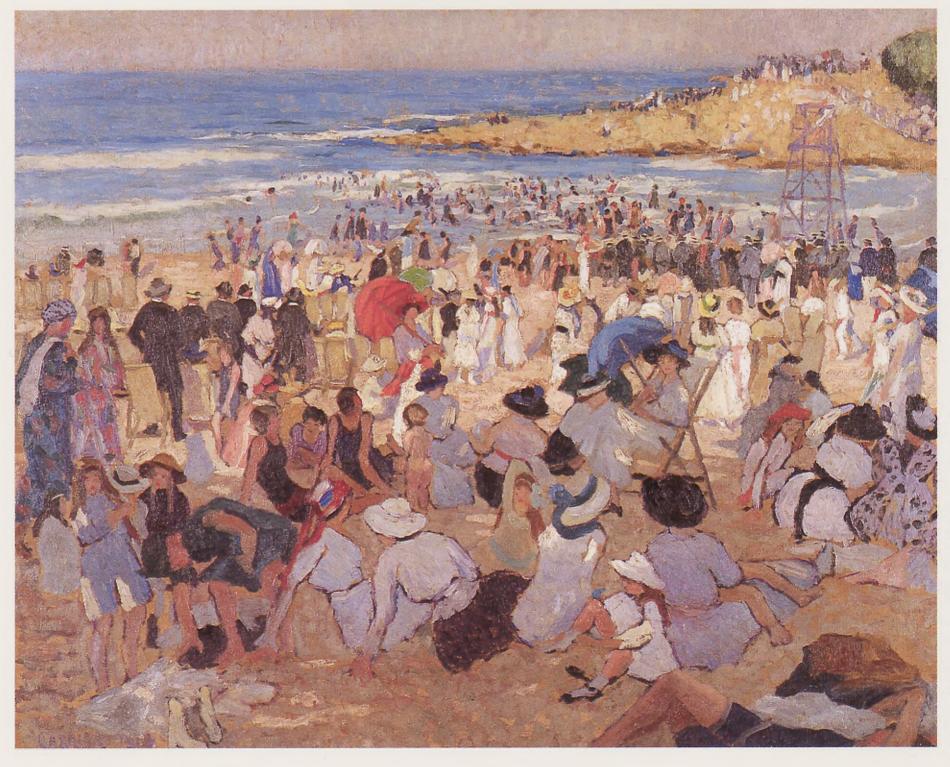
A Complete Catalogue of his Works, Oxford, 1985, as no. 305, Sir Sampson Gideon, later 1st Lord Eardley (1745–1824), and a Man traditionally Identified as his Tutor, Signor Basti, pp. 306–7, plate 281, and by Ursula Hoff, European Paintings Before 1800 in the National Gallery of Victoria, 4th (revised) edition, Melbourne, 1995, as Sir Sampson Gideon and an Unidentified Companion, pp. 7–8.

- 6 William Cowper, *The Progress of Error*, 1782. Cowper's scepticism may have been fuelled by his experiences as Commissioner of Bankrupts.
- 7 Francis Russell, 'Notes on Grand Tour Portraiture', *The Burlington Magazine*, vol. 136, July 1994, p. 441.
- 8 Maria's nephew, Sir John Eardley Eardley Wilmot (1783–1847) eventually became governor of Tasmania, 1843–7.
- 9 Clark, p. 306. The old inscription may be seen in reproductions in the sale catalogue *Mrs Derek Fitzgerald and other Collections Sale*, Sotheby's, London, 3 July, 1963, lot 34, p. 38, *The Ivory Hammer: The Year at Sotheby's*, London, 1962–63, pp. 36–7 and *Country Life Annual*, London, 1949, fig. 7.
- 10 Wilton & Bignamini, no. 14, pp. 55-6.
- 11 Hibbert, fig. 113, p. 180.
- 12 Clark, no. D102, p. 382.
- 13 Hibbert, p. 180.
- 14 For Northcote see William T. Whitley, Artists and their Friends in England, 1700–1799, Cambridge, 1928, vol. 2, pp. 310–11. George Lucy to Mrs Hayes, 12 April 1758. Mary Elizabeth Lucy, Biography of the Lucy Family, of Charlecote Park, in the County of Warwick, London, 1862, p. 103.
- 15 Gustav Friedrich Waagen, *Galleries and Cabinets of Art in Great Britain*, London, 1857, p. 284.

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A decade of travel in the life of

Ethel Carrick Fox

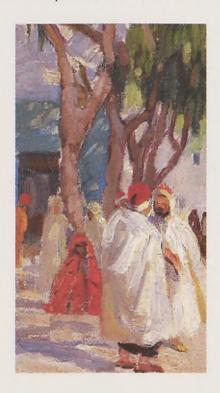


left: ETHEL CARRICK FOX, Manly beach – summer is here, 1913, oil on canvas, 81 x 100 cm, photograph courtesy Manly Art Gallery and Museum, Sydney.

opposite page: ETHEL CARRICK FOX, Arabs walking down a street, c. 1920, (detail), oil on canvas, 45.7 x 37.9 cm, private collection. Photograph courtesy Lauraine Diggins, Melbourne.

In 1913 Ethel Carrick Fox and Emanuel Phillips Fox returned to Australia for the second time. Fox's life was soon to end and Ethel was to remain a widow. After her husband's death in 1915 she went underground for a while. Returning to Europe, with the changes brought about by the war and her new status, she was forced to reassess her life and her professional career. At this point, knowledge of what Carrick painted, the circle of her friends, and her movements, is sketchy. Although

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some letters have survived, Ethel Carrick did not write a diary. Reportage of art became minimal during the later phases of the First World War and, certainly, little was written in the Australian press about what artists did in France. In the immediate post-war phase much space was devoted to works by Australian (male) war artists. Many of Ethel's paintings, like those of other women, were not valued and have gone unrecorded. This is a small attempt to review Ethel Carrick's movements during the war and the immediate post-war years.

In Australia, it was Sydney and its harbour that provided Carrick with her most com-Pelling paintings. Having already painted many beach scenes on the French coast, she was attracted by the thriving beach culture in Australia, the mixed bathing and the casual appearance of the beach crowds. I hope to do some of your wonderful surfbathing', she told a Sydney reporter in August 1913. According to the Bulletin, she was 'going to paint the surfing girl at Manly as she sees her, so the Paris Salon is likely to hang an Australian mermaid or two on its walls ... '2 She was fascinated by Manly, painting there in 1913 and early in 1914.3 Manly beach – summer is here,

1913, shows how markedly different the Australian scene appeared to her from that of France.⁴ Her interest was caught by the modern costumes, the mixed bathing, the men and women frolicking on the waterline. She made a point of recording the mobile tower used with life-saving equipment. Another feature characteristic of this painting, absent in Carrick's French beach scenes, is the democratic image it projects: the randomness and ordinariness of the crowd; its lack of formality. The outlining of the figures is new in her style. The work is a composite image of an observed crowd at a particular site and images recalled from a different time and place. The

elegant woman in the shade of the blue umbrella does not appear in the sketches. Carrick made a special study of her, and later gave her a central place in the composition. Whether the daring black swimsuits were worn at that time by women at Manly is uncertain, but black was a colour she favoured, implying that its use here was an aesthetic choice. Her practice of appearing to paint directly from the motif is deceptive, for the paintings are often images of artifice.

At the outbreak of war in early August 1914, Ethel and Emanuel Phillips Fox were on a cruise to Tahiti. Returning to Australia in October, they made a decision

Girl in the Luxembourg Gardens is one of wonderful artifice, the pink costume of a young girl set as almost flat pattern against the green of the grass. The dropped waistline and broad-rimmed felt hat (then coming into fashion) suggest the date 1920–21.

to stay and immediately joined in the war effort. Initially they simply edged gum leaves with gold paint, inscribing patriotic slogans; Ethel painted women's faces on wooden spoons, which other helpers turned into dolls. Many artists donated works to raise money. These endeavours culminated in a large exhibition in Sydney and an Art Union in Melbourne in March 1915; both Emanuel and Ethel contributed.6 The proceeds were donated to the Red Cross Society towards the purchase of a lorry for the French Red Cross. In October, in Melbourne, the annual Australian Art Association's exhibition made a further contribution. Ethel was involved with all three exhibitions, although her real theatre of action was the Sydney Australian Artists' War Fund. By now she was well known in art circles in her own right, and her social skills, her shrewd sense of how best to achieve results, her forthrightness and formidable energy, made her a perfect choice as the honorary secretary. In Australia, as in Europe, the war conferred on women new visibility in the public arena, albeit in auxiliary capacities as helpers, fundraisers, carers and nurses. Carrick became part of an active network of women artists in Australia. Admiring the fierce dedication of the volunteer women, she was moved to record their efforts for the Red Cross in one of her paintings, Red Cross workers, Sydney Town Hall (untraced).7 In the meantime, in Melbourne, Emanuel Phillips Fox was anxious to complete his portrait commissions: he had felt unwell for some months. While Ethel was busy in Sydney, Fox underwent

an operation. His position became critical and, shortly after her return, he died, on 8 October 1915. Ethel's grief led to a near breakdown; only the support of a circle of female friends helped her to regain strength. One pressing task was to see her husband's achievement celebrated: within four months, in February 1916, she organised his memorial exhibition at the Athenaeum in Melbourne.

Ethel Carrick Fox's life had now changed dramatically: she had to weigh up the situation and one thing became clear — she would return to France. Two months later she staged her own exhibition at Anthony Hordens' Fine Art Gallery in Sydney, and sailed for England. Before departing she arranged with her friend, Violet Teague, to donate works for another exhibition in aid of the French Red Cross, to be held in July 1916.9

It has been surmised that Ethel Carrick Fox remained in Australia during the First World War. 10 In fact, she left in April 1916 on board HMS Omrah and disembarked at Plymouth in June.11 After paying a visit to her sister in Cambridge, she took up contact with other Australian artists in London, exhibited with them at the Royal Society of Oil Painters¹² and, late in 1916, was back in the Montparnasse studio apartment at 65 boulevard Arago, which she and her late husband had rented since their marriage in 1905. In February 1917 she wrote from Paris to her friend, Mrs Ivy Brookes, pleading the cause of Serbian soldiers, and expressing concern for Russian prisoners of war and the Belgian refugee children in a nearby convent whom she

visited with sweets and other gifts.13 Immediately after the war, she helped to entertain overseas Australian soldiers by putting them in touch with French families.14 Subsequently she found a cause in recruiting assistance for impoverished Russian and Polish emigrés in Paris. Ethel's exertions on behalf of the war-afflicted had been conspicuous while she was still in Australia. Her sense of social commitment, her compassion and loyalty, and the role she played during the war while in France - networking with women's groups and other individuals – need to be highlighted. The intensity of her commitment to these causes, and the support and encouragement of fellow women, are among the outstanding characteristics of this complex and resourceful woman.

Yet her own life was beset with difficulties and wartime restrictions, especially shortages of coal and food. She writes of sub-zero temperatures in her bedroom. The pre-war flower garden she and her husband had tended now contained a vegetable patch where she grew potatoes, beans and peas. ¹⁵ But she notes 'one kept going'.

After several months in France, at the end of February 1917, she wrote to Ivy Brookes: 'I have not painted yet, but hope to when the brighter days come'. ¹⁶ What Carrick painted during these 'brighter days' is not known. She may have painted in the Luxembourg Gardens. Certainly, there is a sombre autumn scene firmly dated 1918, titled *Luxembourg Gardens*, which shows an avenue of almost bare trees, green against russet, with touches of blue, white, red and black, evoking figures. A slightly later





above: ETHEL CARRICK FOX, Luxembourg Gardens, 1918, oil on panel, 15 x 21 cm, private collection. Photograph courtesy Deutscher Fine Art, Melbourne.

left: ETHEL CARRICK FOX, Girl in the Luxembourg Gardens, c. 1920–21, oil on panel, 19.5 x 27.5 cm, private collection. Photograph courtesy Deutscher Fine Art, Melbourne.

painting, Girl in the Luxembourg Gardens, is one of wonderful artifice, the pink costume of a young girl set as almost flat pattern against the green of the grass. The dropped waistline and broad-rimmed felt hat (then coming into fashion) suggest the date 1920–21. If the pink dress was au courant, what of the elegant pre-war costumes worn by the strollers in the park, in lovely mauves, blue, black and cream? People's clothes did not change overnight, and shortage of materials ensured that new and old existed alongside. But here, as in other paintings of the period, Ethel's choice seems deliberate, despite care taken to detail the Palace, the Gardens and the modern dress. Her interest and technique had changed: her earlier use of small, energetic touches and mingled colours is replaced by colour-use of a different kind juxtaposing less modulated, flatter areas of colour. What she saw, and what she chose to paint, were different.

Some time between 1918 and 1919, Ethel Carrick painted a small group of works focusing on the Place de la Concorde at the time of armistice, distinct from anything she had produced before.¹⁷ A large painting, a panoramic view of the Place de la Concorde, known curiously as London taxis in Paris during World War 1, was probably painted from the first-floor balcony of the hotel edging rue Royale. The overview of the square celebrates the whole of Paris, encompassing a distant view of the Eiffel Tower, the National Assembly and the cupola of Les Invalides, with church spires further away. At first glance the view appears to be an everyday scene in winter light. But the spaciousness and distance are deliberately enhanced to allow a more comprehensive view of the square: the war reference is obvious in the rows of heavy guns, there are adorned statues and, invariably, the tricolour, taxis and people. The motley crowd comprises elegant women, nuns, a priest, workmen, children, even a chestnut-seller and an organ-grinder with a monkey. The women appear to be shown



in pre-war costumes – long dresses and tall hats. Only the figures in mid-distance, near the closest fountain, are in short coats. Was this a reluctance to relinquish the Paris of pre-war days?

Other smaller paintings, all in a subdued colour key, focus on a small section of the square. The Statue of Strasbourg, Place de la Concorde, Paris 1918, depicting one of the eight statues around the square personifying the great provincial cities of France, celebrates the regaining of Alsace. It is covered with wreaths, placards and the tricolour — blue, white and red everywhere — dominating over guns and people. Unlike the larger painting, where the paint is thinly applied, even 'turpsy', here the paint is richer, and the scene is more effective compositionally.

A group of armistice paintings was shown by Ethel Carrick in Australia in 1925. ¹⁸ One, titled *Armistice Day, Paris,* 1918, has the flags, the statue, the guns stilled, but in the foregound, apart, a man is on crutches. Alone, his back turned on the viewer, he casts a strong shadow, while

others, in pairs, are a casual part of the scene, like two girls in modern coats, joyously running. The wounded, the maimed, the killed – it was they who paid the price for peace. Carrick herself lost two nephews

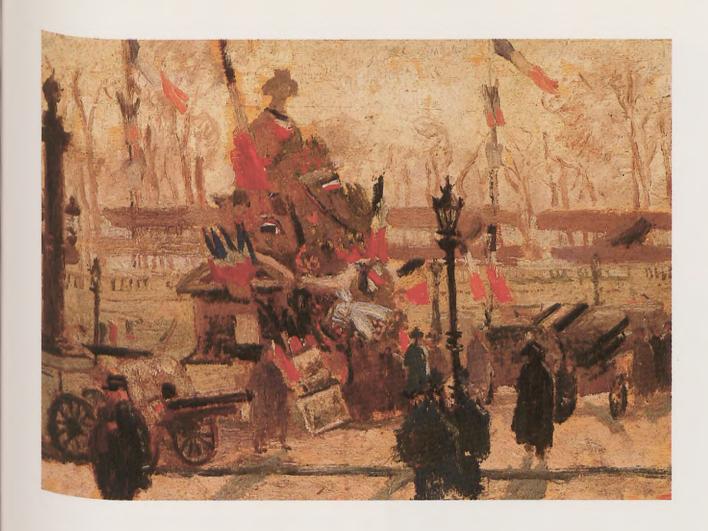
in the war. Notwithstanding the tricolour, the mood is sombre in all of this group, the palette darkly tonal, with browns and blacks predominating.

The war over, in late 1919 and the early months of 1920, Carrick wintered in Tunis. 19 Here she revelled in colour. Among the works she sketched and painted in Tunis and Kairouan was a colourful fruit market under the shade of trees, and street scenes with sunsoaked buildings, the irregular lines of awnings jutting out over the souks, and the surging crowds that always seemed

to excite her. She exhibited a picture titled La rue Saussier à Kairouan at the Salon d'Automne in 1921 and later, in Australia, several others, including the head of a Bedouin girl.²⁰

In May 1920 Carrick exhibited some of her husband's paintings in the Walker Galleries in Bond Street, London. Earlier, during the bombardment of Paris in spring 1918, she had sent away three cases of his works because the house was not safe'. By early June she was back in Paris, writing to Violet Teague, congratulating her on her success in winning a silver medal at the Salon. Carrick made a point of always encouraging and helping fellow women artists.

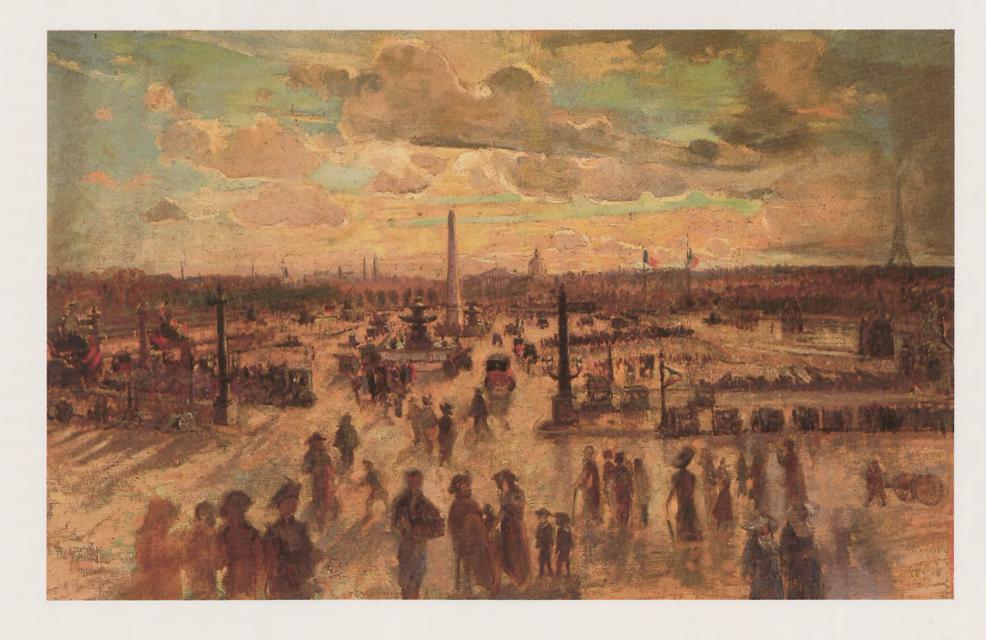
And she was always on the move. She took up again her characteristic pattern of travel, going to Lourdes, Anjou, Alsace, Brittany and – in Italy – to Florence, Verona and Venice, sometimes spending time in London. She also painted at Merano in the Tyrol. Beach scenes were now fewer, but she painted some in the Basque country at St Jean de Luz.²⁴ Situated south of Biarritz on the estuary of the river



left: ETHEL CARRICK FOX, The Statue of Strasbourg, Place de la Concorde, Paris, 1918, oil on panel, 26.6 x 33.7 cm, private collection. Photograph Aulsebrook & Martin, Bendigo.

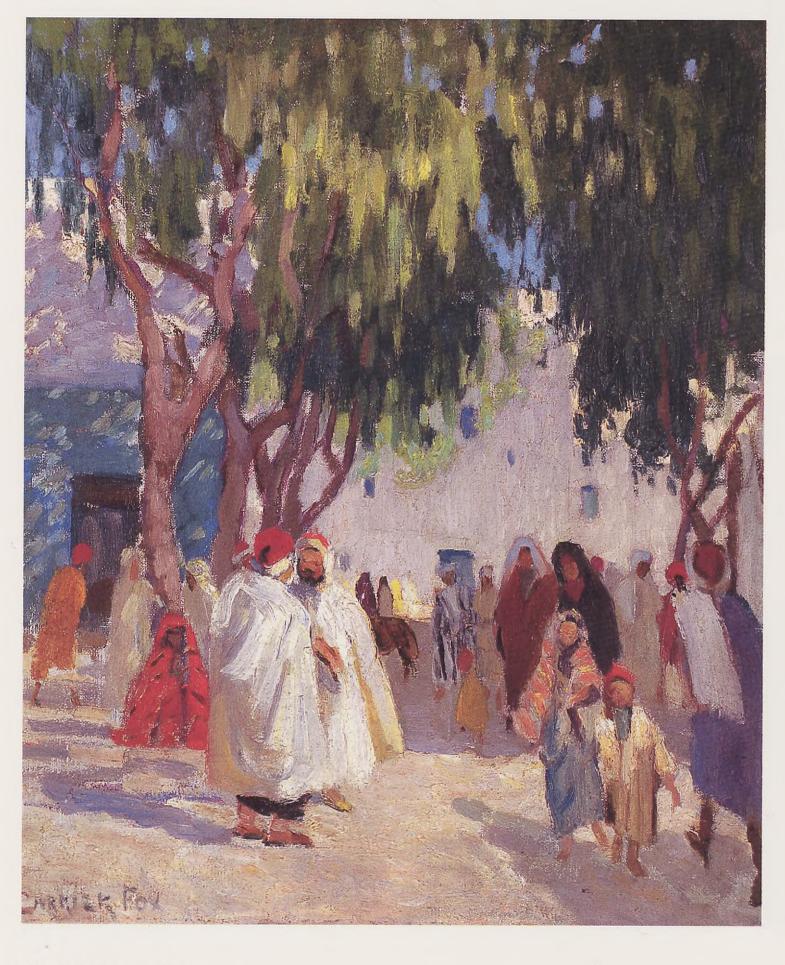
below: ETHEL CARRICK FOX, London taxis in Paris during World War 1, c. 1918–19, oil on canvas on masonite, 88.3 x 137.3 cm, private collection. Photograph Graham Baring.

opposite page: ETHEL CARRICK FOX, Armistice Day, Paris, 1918, oil on board, 15.9 x 21.6 cm, private collection. Photograph Joseph Brown catalogue, Spring 1972.



below: ETHEL CARRICK FOX, Arabs walking down a street, c. 1920, oil on canvas, 45.7 x 37.9 cm, private collection. Photograph courtesy Lauraine Diggins, Melbourne.

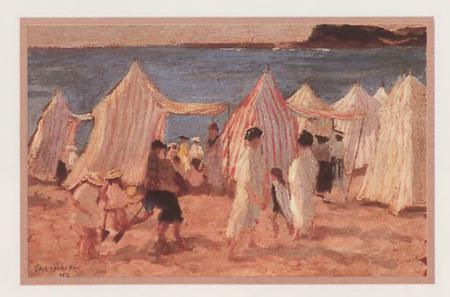
opposite page: ETHEL CARRICK FOX, La plage française, 1919, oil on canvas, 21 x 32 cm, private collection. Photograph courtesy Sotheby's, Melbourne.



Nivelle, this village was just becoming a popular resort. Ethel may have stayed at the 'Villa De L'Ocean', a pension run by an Australian woman. Perhaps La plage française, dated 1919, was painted during that summer. Carrick returns to the intimiste beach view: tents and figures close to the water's edge, the figures in front of the tents in strange, white, shadowed robes. But the mood is sunny—children play. Small areas of yellow are juxtaposed with blue sparkle.

For a living, from about 1920, Carrick taught still-life painting to American and Australian pupils in Paris, among them Ethel Stephens and her friend, Jean Brennan, Vida Lahey, Elfrida Goninan, and the American, Marie Seton.25 She also continued her pre-war exhibiting program, annually sending works both to the Salon d'Automne and the Salon of the Société Nationale des Beaux-Arts. Some were portraits, others were decorative figure paintings and still others were subjects painted ^{on} her travels. ²⁶ Few of these have been traced, yet they were relatively large-scale, and clearly important to her professional direction in the 1920s. Among the portraits Were sitters from her immediate circle, ^{Such} as Mme de Marquette and an unknown sitter, identified only by the first name Mary, painted in the spring of 1918 during the bombardment of Paris; the well known Pianist Jean Batalla, and an elderly Belgian nun whom she had befriended. Her travels to Italy in 1924 resulted in two major Works sent to the Salon d'Automne: The marketplace in Verona and The Ponte Vecchio.

In the period from 1913, Ethel Carrick travelled extensively. She went from Australia to Europe and from Europe to North Africa. In choosing these places she followed the well trodden paths of other artists. Later in her career, influenced by her theosophical beliefs, she travelled



to more unusual destinations in India and Kashmir. The pattern of travel was well established in the first years of her marriage and she continued it throughout her professional career.

I thank Len Fox, Dr Roger Benjamin, Alan Davies, Curator of Photographs, Mitchell Library, Michael Watson and Dr John Pigot for assisting with this article.

- 1 Daily Telegraph, 15 August 1913, p. 15.
- 2 Bulletin, 13 November 1913, p. 18.
- 3 Bulletin, 29 January 1914, p. 18. She was in Sydney also in March 1915 and later that year, also early in 1916; whether she returned to Manly then is not known.
- 4 In the *Herald* (Melb.), 4 May 1914, p. 10, the review of the joint exhibition held by the Foxes in Melbourne 5–16 May, records only one of her 'seaside' paintings by title *Christmas day on Manly beach*. It may have been the present painting.
- 5 The customary swimsuit worn by Australian women in mixed public bathing was the Canadian two-piece suit with little sleeves, high to the neck, pants to mid-thigh, as seen in the lower right-hand corner of this painting. Mr Alan Davies, Curator of Photography, Mitchell Library, helped me with swimwear research.
- 6 *Bulletin*, 18 March 1915, p. 20; 1 April 1915, pp. 20 and 22; *Argus*, 26 March 1915, p. 7; *Age*, 25 March 1915, p. 8.
- 7 Exhibition of Oil Paintings by Mrs E. Phillips Fox, Anthony Horderns' Fine Art Gallery, Sydney, April 1916, cat. no. 25.
- 8 Bertha Merfield, letter to Ivy Brookes, 3 January 1916, Herbert and Ivy Brookes Papers, National Library of Australia, MSS 1924/1/2830. After staying with Ivy and Herbert Brookes, Ethel spent time in Sydney, in spiritual convalescence with Fox's former pupil, Bertha Merfield, then with Mlle Soubeiran and Miss Gurney from the French League.
- 9 Art, Curio and Antique Exhibition, Town Hall, Melbourne, July, for the French Week Appeal Fund.

- She donated works for two further exhibitions in Melbourne held in the Fine Arts Society's Rooms in November 1916, and at the Athenaeum in July 1918.
- 10 See S. de Vries, Ethel Carrick Fox: Travels and Triumphs of a Post-Impressionist, Pandanus Press, 1997, an ill-researched, semi-fictional account. See also E. Howe's entry in J. Kerr (ed.), Heritage: The National Women's Art Book, Craftsman House, Sydney, 1995, p. 326.
- 11 Ethel Phillips Fox, letters to: Herbert Brookes, 1 May 1916, written from HMS *Omrah*, in the Bight; to Ivy Brookes, 22 June 1916, written from Ealing, London; Herbert and Ivy Brookes Papers, National Library of Australia MSS 1924/1/2591 and 2923.
- 12 Argus, 30 December 1916, p. 4.
- 13 Ethel Phillips Fox, letter to Ivy Brookes, 19 February 1917, from Paris; Herbert and Ivy Brookes Papers, National Library of Australia MSS 1924/1/3141. See also *Advertiser* (Adelaide), 14 July 1925, p. 10.
- 14 Ethel Phillips Fox, letter to Ivy Brookes, 25 February 1919, from Paris; Herbert and Ivy Brookes Papers, National Library of Australia MSS 1924/1/3497. See also *Bulletin*, 11 June 1925, p. 27.
- 15 Ethel Phillips Fox, letter to Ivy Brookes, 19 February 1917, op. cit.
- 16 ibid.
- 17 Ethel Phillips Fox, letter to Ivy Brookes, 25 February 1919, op. cit.: 'I did several small paintings in the Place de la Concorde [at] the time of the Armistice, & hope to add to the collection this spring.'
- 18 Those listed in the catalogues in 1925 were: The wounded soldier, War trophies, November 1918, after the Armistice and Alsace regained. Some of these may represent the traced paintings, now under new titles.
- 19 British Australasian, 22 April 1920, p. 11.
- 20 Salon d'Automne, cat. no. 368; see also Carrick's Australian exhibition catalogues of 1925.
- 21 British Australasian, 22 April 1920, p. 11; 6 May 1920, p. 18; 20 May 1920, p. 11.
- 22 Ethel Phillips Fox, letter to Ivy Brookes, 25 February 1919, op. cit.
- 23 Ethel Phillips Fox, letter to Violet Teague, 8 June 1920, from Paris. I thank Felicity Druce for a copy of the letter.
- 24 St Jean de Luz and the pension are described in *British Australasian*, 11 September 1919, p. 12.
- 25 Interviews with Elfrida Marcovitch, Sydney, October 1977 and May 1979; also correspondence from Mr Len Fox (in my possession).
- 26 She recommenced showing with the Salon d'Automne in 1919; with the Beaux-Arts Salon from 1920. See catalogues of both Salons for the years 1919–24.

Ruth Zubans is the author of E. Phillips Fox: His Life and Art, published by The Miegunyah Press in 1995.

Post-colonial Maverick

The international forays of



Ray Hughes

I've got a basic belief that the eccentrics, the mavericks, the one-offs are the real artistic mainstream. RAY HUGHES

The strident individualism of Sydney gallery director, Ray Hughes, has become legendary during his near thirty years of operation as a contemporary art dealer. Since opening his first art gallery in Brisbane in 1969, Hughes has consistently refuted the rhetoric of the avant-garde and followed his own aesthetic predilections, focusing on artists who work in a figurative, expressive style outside the mainstream coterie of current art fashions.

Hughes's artistic tastes represent the antithesis of conceptual internationalist styles. He has a palpable antipathy to the German 'kunsthalle' school of art which he claims to have begotten a bland art academy. Instead, he has evolved a policy of showing the work of artists who swim against the tide of the establishment. He believes in 'artists of spirit' who act as irritants under the skin of social complacency. According to Hughes: 'The function of the artist is to describe the world in the first person: this is my life, this is my set of experiences. If you get twenty-five or thirty people who describe their world in the first person and you weave them together you start to get some sort

of fabric of our society.'

Hughes is known for his intense devotion to the Australian artists whom he represents, including William Robinson, Joe Furlonger, Keith Looby, Peter Cole, Ian Smith and Tom Risley. Yet increasingly over the years he has been travelling internationally and seeking out artists from both western and developing countries. Underlying this search is his desire to locate artforms which do not adhere to accepted labels of contemporary art; art that reflects authentic human experience and challenges the insularity and preconceptions of the local art scene.

VICTORIA HYNES



above: CYPRIEN TOKOUDAGBA (Abomey, Benin),

courtesy Ray Hughes Collection, Sydney.

^{opposite} page left: **RAY HUGHES, 1998.** Photograph ^{Patrick} Jones, Sydney.

opposite page right: Mami Wata shrine figure, Togo, c. 1960s, painted, carved wood, 54 x 24 x 12 cm, courtesy Ray Hughes Collection, Sydney.

Underlying this search is his desire to locate artforms which do not adhere to accepted labels of contemporary art; art that reflects authentic human experience and challenges the insularity and preconceptions of the local art scene.

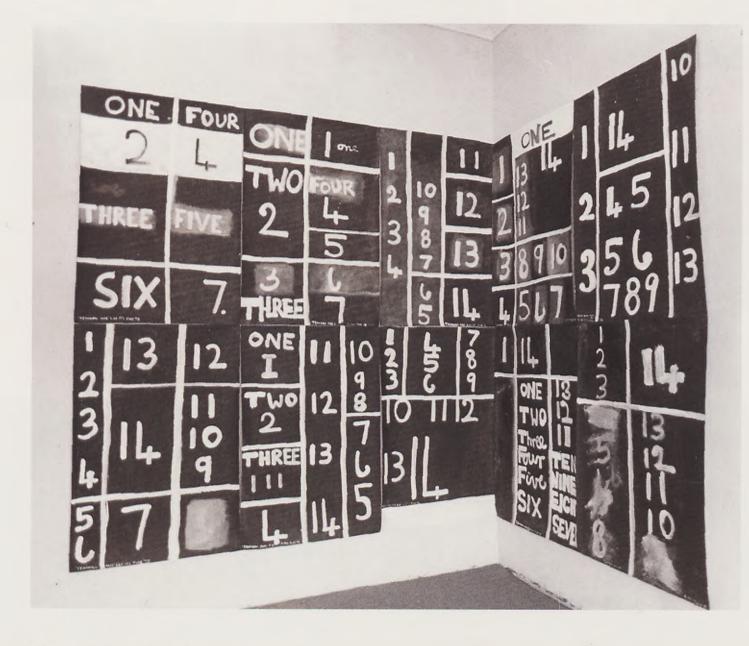
The art dealer began his exodus in the mid-1970s, travelling in Europe to expand his visual repertoire and knowledge. After his first trip he brought back a drawing show by British gestural artist, Roger Hilton. The same year he held an exhibition of paintings from New Zealand by Colin McCahon, whose metaphysical works had previously received little exposure in Australia. Both exhibitions reflected Hughes's interest in expressive painterly concerns, and proved to be influential talismans for many local artists.

An excursion to the United States in the early 1980s generated an exhibition by the Chicago school of imagists, a provocative group of regional artists, including Jim Nutt, Joy Nilsson, Karl Wirsum and Ed Paschke. He describes them as 'a bunch of deviants, fallen off the mainstream of the New York School. Here was a group of interesting artists that came from somewhere else, which is what I thought the people I was working with were. In many ways what I've always done with overseas projects has been kind of a twist, a variation, an add-on to the local scene and the people I work with.'

A major coup for Hughes came about in 1984 in Brisbane when he held the first Australian exhibition by French artist, Jean Dubuffet, founder of the Art Brut movement and proponent of 'outsider art'. The exhibition, which later toured to Melbourne, was

hailed as a milestone by local art critics. One cannot help but acknowledge that Hughes, with his eye for fresh and arresting images, has often been ahead of the game in many of the overseas exhibitions he has brought into this country. 'I'm not about being a Knightsbridge dealer in Sydney but I bring things in that in some ways describe and give context to this great artist that I'm interested in. It's usually against the flow ... now people have done Hilton and McCahon; now people have done Dubuffet.'

Travels in the late 1980s, while juggling the operation of two galleries in Brisbane and Sydney, were aimed primarily at promoting the work of Hughes's Australian artists overseas, a highlight of which was the staging of a 'pirate' Australian exhibition at the 1988 Venice Biennale. Nevertheless, viewing new artforms inspired the prospect of further artistic exchanges and dialogues. The 'Magiciens de la Terre' exhibition held in 1991 at the Georges Pompidou Centre in Paris had a particular impact on the art dealer. This



exhibition marked one of the first truly global surveys of contemporary art. Alongside the work of prominent European and American artists, it featured contemporary art from the non-western continents of Africa, Asia and Latin America, which had Previously been overlooked in most western art museums, or treated ethnographically.¹

Increasingly, Hughes's interests tended towards artists who circumvented the official eurocentric art circuits. His disillusionment With the postmodern aspirations of many Australian art graduates in recent years has fostered an interest in artists from marginalised cultures, who often have had little or no traditional art schooling, but serve an important function in their own community.

The early 1990s saw Hughes including contemporary art from Asia and the Pacific as part of his exhibition program. In 1993 he travelled to Southeast Asia to visit Joe Furlonger and Keith Looby, who were engaged in artists' residencies in Vietnam and Manila. While visiting a gallery in Taipei, Hughes was exposed to the work of two leading Taiwanese painters, Yu Peng and Cheng Tsai-Tung. Impressed by the vitality of their imagery, he arranged for both artists to visit Australia and work with master potter Errol Barnes, who had previously assisted painters such as Furlonger and William Robinson in creating innovative fusions of painting and Pottery. The successful cross-cultural collaboration, which took Place in Barnes's studio in the rainforest of the Gold Coast hinterland, resulted in a collection of sixty hand-painted ceramics which were shown at the Ray Hughes Gallery in Sydney, twenty of which Sold directly to a Hong Kong dealer.

While visiting Looby in Manila in 1993, Hughes had also viewed an exhibition by a group of young Filipino mural painters. Their work increased in the second of the second

Work inspired him to mount an exhibition of the Sanggawâ murals in Sydney two years later: 'Here I found a group of young artists who not only could make big, strong, politically powerful images, but they were coming out of a society where money was scarce as hens' teeth. These works were being displayed in the mega mall at the time of the Pope's visit, so it was a big challenge to that affluent part of Filipino society. The artists were putting it where it was going

to be provocative.'

The exhibition in Manila reinforced

Hughes's conviction that the artist should play

a cogent role in society: 'Here there is the feeling
that it is an industry, whereas in fact what the artist is



above: **FANTE PEOPLE OF GHANA, Asafo Flag, early 1900s**, appliqué patchwork and embroidered cloth, 90 x 142 cm. Photograph courtesy Ray Hughes Gallery, Sydney.

below left: CHENG TSAI TUNG, Untitled, 1995, underglazed decorated earthenware, 32 x 35 cm. Photograph courtesy Ray Hughes Gallery, Sydney.

below right: YU PENG, Untitled, 1995, underglazed decorated earthenware, 34 x 26 cm. Photograph courtesy Ray Hughes Gallery, Sydney.

opposite page: COLIN McCAHON, Teaching aids 2, 1975, acrylic on paper, ten panels, each 109 x 73 cm, McCahon Family Collection, Auckland.



Here I found a group of young artists who not only could make big, strong, politically powerful image being displayed in the mega mall at the time of the Pope's visit, so it was a big challenge to that affiliately

is somebody who is special to the rest of the society, who can speak eloquently of the society and change it'. The neo-realist murals had become popular during the political ferment in the Philippines in the mid-1960s. They demonstrated the influence of the Mexican muralists of the early twentieth century, with the major difference that they were portable and could be quickly rolled up and carried away following protest marches. A series of eight large-scale collaborative paintings were placed on exhibition in Sydney, one of which now resides in the Queensland Art Gallery collection. The exhibition was entitled '*Vox Populi Vox Dei*', a Latin phrase frequently used during Filipino political elections, signifying 'The voice of the people is the voice of God'. In this context, it was stated as an invitation 'to raise questions, speak out and act accordingly'.²

Ray Hughes's more recent international artistic forays have focused on contemporary art from Africa. Again, his earthy idealism was roused by the notion that in African culture, art is deeply relevant to the daily life of the people. Like most of his encounters with art when travelling, his African shows initially came about by chance: 'In 1992 we were all broke and miserable. I was talking to (Tom) Risley over the phone; I said I wouldn't mind seeing the Matisse retrospective in New York and there was also a Picasso still-life show on in Paris ... Then one of my clients came in. He was going to Nigeria to do some research. I said, "Oh we'll come and see you." It seemed like a good idea on a second glass of red wine.'

Finances were hastily harnessed, and a trip with artists Tom Risley and John Firth-Smith was soon in the planning. His client never made it to West Africa, but Hughes and his artistic colleagues did. The voyage inspired him to stage a major exhibition from Africa in 1994. While in London he had viewed an exhibition of Asafo flags from Ghana at the Festival Hall and arranged with English art dealer, Peter Adler, to bring them out to Australia.

These boldly appliquéd flags from the Fante tribe are a stylistic melange of traditional tribal motifs and colonial art, a tradition which dates back more than 120 years. The Fante tribes have been influenced by a European style of military organisation following three centuries of colonial activity. They incorporated the colourful military banners as part of their social organisation, and still display them at national events and state holidays. The flags portray witty narratives, with fantastic animals operating as potent

symbols – the elephant representing strength, the antelope intelligence, the crab a fearless warrior, and enemy tribes depicted in the form of rats and mice. Hughes found the quirky images with their bright colours and playful designs not dissimilar from the work of artists he represented in Australia. In fact, following the display of the Asafo flags, Hughes's own artists, Alison Clouston and Peter Cole, created artwork in response to this exhibition. It is this type of exchange that Hughes encourages and is heartened by.

Being truly catholic in his aesthetic tastes, it is not surprising that Hughes followed this exhibition with a series of commissioned Ashanti coffins from master coffin-maker, Kane Kwei. On a subsequent trip to Africa, Hughes had visited Teshi, a fishing village near Accra in Ghana. In Teshi it is believed that your coffin should be a representation of the life you led, hence a fisherman is buried in a coffin carved into the shape of a fish, a preacher entombed in a bible-shaped coffin and the wealthy entrepreneur in a Mercedes Benz. While a source of amusement for the average westerner, underlying this tradition is a profound belief that a funeral should be a celebration of life.³

The remarkable wooden coffins first came to Hughes's attention in 1991, when Kane Kwei's hand-painted and carved creations were included in the 'Magiciens de la Terre' exhibition in Paris. He immediately recognised their original aesthetic beauty and commissioned fifteen variegated coffins to be made and brought back to Sydney. Following a series of problems, including the seizure of the coffins at customs for fumigation, they were exhibited in 1996. The coffins have recently toured the east coast of Australia and continue to attract attention, with buyers including the Art Gallery of New South Wales.

Hughes's most recent expeditions to Zaire, Benin and Togo engendered two further exhibitions from the African continent in 1997. 'Made in Zaire' surveyed recent urban art from Kinshasa. This vibrant exhibition of street art offered a rare insight into contemporary life in Kinshasa, and the mood of the Zairian people at the end of the tumultuous Mobutu reign. Popularly known as 'sign painter's art', the paintings were derived from commercial signage, consisting of brightly painted panels of popular subjects made to attract customers. These urban Zairian artists, like jazz musicians, interpret and reinterpret common local themes. The paintings

were coming out of a society where money was scarce as hens' teeth. These works were fillipino society. The artists were putting it where it was going to be provocative.

right: SANGGAWA MURALIST, House of Sin, 1994, oil on canvas, 199 x 291 cm, photograph courtesy Ray Hughes Gallery, Sydney.

below: SANGGAWA MURALIST, Second Coming, 1995, oil on canvas, 203 x 607 cm, photograph courtesy Ray Hughes Gallery, Sydney.







above: **BODYS ISEK KINGELEZ, Miami, 1997**, mixed media, 60 x 50 x 50 cm. Photograph courtesy Ray Hughes Gallery, Sydney.

below: WORKSHOP OF KANE KWEI (Teshi, Ghana), Fish coffin, 1996, painted, carved wood, 110 x 305 x 77 cm. Photograph courtesy Ray Hughes Gallery, Sydney.

and assemblages by popular artists such as Moke and Cheri Samba operate as narratives that chronicle the country's social and political life.⁴

Within the Zaire show, the assemblages of Bodys Isek Kingelez were notable. Created from paper, cardboard and mixed media, they represent pseudo-architectural models of modern African cities. These surreal metropolises, unimpeded by pragmatic urban planning, appear like modern kitsch Disneylands. In fact, they describe real social experiences. Hughes remarks that: 'I had read an article on President Mobutu which described the lunatic buildings that he wasted so much money on and then you look at sculptures like these and you see where the art is describing the society ... That's what I'm talking about — authentic experience.'

Hughes followed up this exhibition with a collection of Voodoo art in August 1997. It was once more the result of chance, instinct and opportunity. 'I found Gert Chesi's book on Voodoo written in the 1970s. The second day I was in Togo I was in the room illustrated in that book. By the end of the week I'd bought seven things that were photographed in the book. There are no rules.'5 Among the features of the Voodoo exhibition was a group of painted wooden figures depicting the *Mami Wata* (mother water or mermaid), a matriarchal cult based in Togo. Hughes and his young son Evan had met *Mami Wata* princesses during their stay in Togo, and had witnessed their ceremonies where the women dance and sway in a trance, as if infused with the spirit of the mermaid or fish.

Other artworks collected during their voyage included headdresses from Benin, medicine boards from the Ivory Coast, and sequinned banners from Haiti that function as portable shrines.

Also in the exhibition were the paintings of Cyprien Tokoudagba. This artist is usually commissioned to paint voodoo shrine-houses in Benin, decorating them with images of deities from Vodun mythology. Hughes describes Tokoudagba, who recently completed a commission for the King of Benin, as the 'artist laureate' of his country.

Ray Hughes's fascination with contemporary
African art has nonetheless made him intrinsically opposed to the categorisation of such art by western museum curators as a type of 'postmodern primitivism' or a form of tokenism — 'the token African to sit in the avant-garde club'. He believes the work should be judged on its own merit and be respected for where the artist stands in his own society: 'What I'm doing with the



African stuff is saying that it is a society that doesn't have your vacuous curatorium and your museum culture and I think it's the thing that is killing that eloquent description of a society by the artist ... What's happening in Africa is something that the eurocentric and American artworld has got to deal with and that's going back to real experience."

All the international exhibitions Hughes has held Over the past twenty years have fitted within his original premise of showing strong expressive 1magery that reflects the personal experience of the artist. Nevertheless, his interest in artistic dialogue and cultural exchange should not be underestimated. As Thomas McEvilley commented in his essay on Third World Biennials in Artforum magazine, such exchanges can eventually create shifts in the international artistic landscape: 'The process of Post-colonial readjustment is going on ... As different ^Cultures present their images to one another in these more or less open exchanges, the forces that shape the World are laid out in diagrammatic clarity only to shift as they both incorporate and resist one another. Out of the tumult of images, Perhaps a new vision will be born.'6

Ray Hughes's determination in negotiating lesser-known cultural territory and supporting the 'one offs and mavericks' deserves recognition. Pat Hoffie's essay, 'A Misfit in Nowhereland', could perhaps summarise Hughes's own artistic *raison d'être*: 'In an age of steadily encroaching homogeneity, it may be that the ability to persist as a "misfit" is evidence of a strong, independent cultural refusal to be suffocated beneath the thin skin of internationalism ... such cultural "misfits" are often the seeds of new directions and unforseen tendencies.'7

Quotes sourced from interviews conducted with Ray Hughes on 8 August and ²⁷ November 1997.

Centre Georges Pompidou, *Magiciens de la Terre*, exhibition catalogue, Editions du Centre Pompidou, Paris, 1989.

² Alice G. Guillermo, *Vox Populi Vox Dei*, Mga Gawang Editorial na Likhang Sanggawa, exhibition catalogue, Ray Hughes Gallery, Sydney, 1994.

 Andre Magnin, Contemporary Art of Africa, Harry N. Abrams, New York, 1996.
 Susan Vogel, Africa Explores: 20th century African art, The Center for African Art, New York, 1991.

⁵ Gert Chesi, Voodoo: Africa's Secret Power, Perlinger Verlag, Wörgl, 1979.

Thomas McEvilley, 'Arriverderci Venice', Artforum, November 1993, p. 138.
 Pat Hoffie, 'A Misfit in Nowhereland', The Second Asia-Pacific Triennale of Contemporary Art, exhibition catalogue, Queensland Art Gallery, Brisbane, 1996, p. 25.

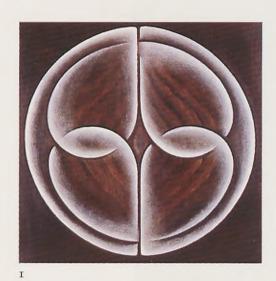
Victoria Hynes is an arts administrator and freelance visual arts writer based in Sydney



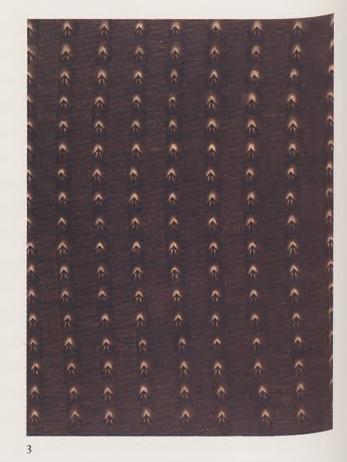
above: Mami Wata shrine figures, Togo, c. 1960s, painted, carved wood, height (from left), 41 cm, 58 cm and 55 cm, courtesy Ray Hughes Collection, Sydney.

below: BODYS ISEK KINGELEZ, Place de la Ville, 1997, mixed media, 85 x 75 x 40 cm. Photograph courtesy Ray Hughes Gallery, Sydney.

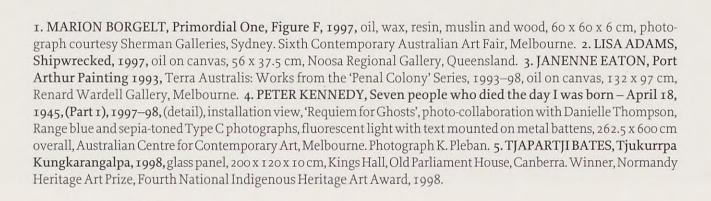






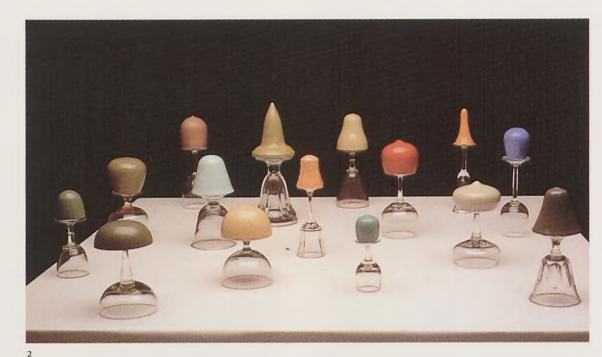










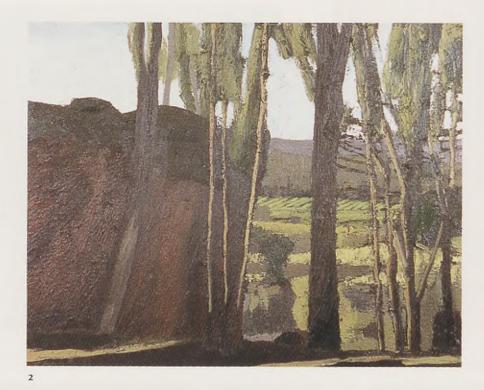






^{1.} ANGELA BRENNAN, Untitled (orange), 1996–97, oil on canvas, 137.5 x 152.5 cm, photograph courtesy Niagara Galleries, Melbourne. Sixth Contemporary Australian Art Fair, Melbourne. 2. HANY ARMANIOUS, Untitled snake oil, 1997, hot melt, paint, glass, wood, cloth, 17 elements, 127.5 x 100 x 100 cm (variable), National Gallery of Australia, Canberra. Winner of the 1998 Moët & Chandon Art Fellowship. 3. NIKKI McCARTHY, Arrival, 1997, plaster, baked enamel, sand, rock salt, coloured light, 110 cm diameter; Black lightening, 1998, glass rods, fishing line, 260 x 460 cm, courtesy Graeme Sullivan, Curator, 'Critical Influence', Ivan Dougherty Gallery, Sydney. Photograph Paul Santelmann. 4. JAYNE DYER, Site, 1998, acrylic, chalk and gouache on paper, dimensions Variable, courtesy Graeme Sullivan, Curator, 'Critical Influence', Ivan Dougherty Gallery, Sydney. Photograph Paul Santelmann.





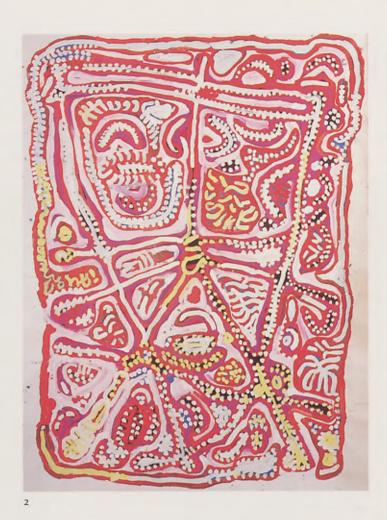






1. THORNTON WALKER, Two Malaccan bowls, 1997, watercolour, 76 x 56 cm, Christine Abrahams Gallery, Melbourne. 2. DON HERON, Glen Alpin landscape (8), 1997, oil on paper, 40 x 50 cm, Darren Knight Gallery, Sydney. 3. CHARLES F. GOLDIE, Patara Te Tuhi, An Old Warrior, 1901, oil on canvas, 76.5 x 63.5 cm, Museum of Sydney. 4. MICHELE THEUNISSEN, tracked, 1998, acrylic and oil on canvas, 101 x 101 cm, Galerie Düsseldorf, Perth. 5. BONITA ELY, Juggernaut, 1997, plywood, metal, paint, talc, dimensions variable, Sutton Gallery, Melbourne.











^{1.} SIDNEY NOLAN, Soldier bathing, Gallipoli, 1959, polyvinyl acetate on board, 149.5 x 119 cm, Savill Galleries, Sydney. 2. LORNA NAPURRULA FENCER, Yarla, 1997, acrylic on cotton duck, 200 x 150 cm, Alcaston Gallery, Melbourne. 3. JAN NELSON, Vertical collapse (blue), 1997, type C photograph, edition 3, 98 x 80 cm, Robert Lindsay Gallery, Melbourne. 4. DALE FRANK, The trip after the Mobil on the dangerous Moolooamon Road to Mount Perry at 3.15 in the morning with Oliver from the Gin Gin Mens Hockey Club feeling really free and horny, 1998, acrylic, enamel, aluminium and varnish on linen, 200 x 260 cm, Roslyn Oxley Gallery, Sydney. 5. BRONWYN BANCROFT, Born on the same day, 1998, acrylic on canvas, 71 x 112 cm, Coventry Gallery, Sydney.

Sunset for pink and purple pictures

The Rogowski Collection

A ustralians no longer want a place in the country – they want a place in the 'old country'. Allowing for the special circumstances and the nationality of some buyers, this is one reading of the glamour sale of 1998 – the auction of the art and antiques collection of the late Danuta and Ted Rogowski, at Leonard Joel's Melbourne salesrooms from 24 to 27 February.

Most of the \$1.9 million spent on Australian paintings on the first night of the sale (many depicting billabongs and tumbledown shacks) was by Australian dealers, whereas perhaps half of the \$829,000 spent on the third night, for porcelain painted with English roses or highland cattle in Scottish mists, was by British or local dealers acting for the London trade.

The porcelain session, which may be remembered as the 'night of a thousand vases', was a one-off. Never before had so much sumptuous nineteenth-century porcelain been offered at one sale in Australia. The salesroom was packed for both porcelain and painting sessions, however, which is seldom true for sales of decorative arts, and local buyers gave the British trade a run for their money when the English and continental porcelain went under the hammer. Porcelain prices were five times what they were ten years ago, although the prices for Australian paintings were mostly halved, and often quartered.

This 'realignment' is obviously the result of currency movements. The Australian dollar has fallen against all currencies but particularly against the pound sterling in which Royal Doulton and Royal Worcester still tend to be denominated. The Rogowski porcelain was also the best of its ilk in an international market increasingly noted for its dichotomy between the top of the range and the run-of-the-mill.



F. ZAPE, Untitled, 19th Century, KPM porcelain panel, 49 x 37 cm, Leonard Joel, Australia, sold for \$37,400.

The traditional status of applied art as inferior to art on canvas ('fine art') has been strongly challenged. But the taste in the Australian art market which Mrs Rogowski represented – large pink-and-purple pictures in elaborate gold frames – appears to have run its full course. The market has long since shifted from the serene river banks of Rubery Bennett to the concrete pavements of the Italian freeways painted by Jeffrey Smart. Always a major strand in the market, the modern interest in Australia's serene river banks began to take off just as freeways began to choke with traffic in the 1970s. Continental immigrants like Mrs Rogowski

took to the traditional art of Australia with gusto, especially when the title or subject was laced with sentiment. So it was that among the 160 paintings at the Joel's auction were *Peace breeds on the shade of every hill*, 1906, by J. A. Turner; *The old shingled shack*, 1922, by Jan Scheltema, *Calm waters*, 1918, by William Blamire Young and *Boiling the billy*, 1966, by Rubery Bennett.

The price offered more than ten years ago and those received in the February sale for one of the top lots is a measure of the extreme nature of the change in values over this period. The late Perth entrepreneur, Laurie Connell, is said to have made an offer of \$360,000 for *Peace breeds on every hill* but in the Rogowski sale it made only \$71,500.

On the other hand, a Royal Doulton exhibition vase, painted with Pan, cherubs and garlands of flowers by George White, and for which Mrs Rogowski paid \$12,000 at Joel's on

the day fourteen years later. Among the lots which did not fall to the British trade were a Doulton vase decorated with a male peacock which sold for \$15,400, and a nineteenth-century KPM (German) porcelain panel painted with what appeared to be Judith and Holofernes, which sold to a Melbourne collector for \$37,400. Mrs Rogowski paid \$4500 for the panel in the mid-1980s. Even considering that the porcelain was purchased before some of the big-ticket pictures, the contrast in price performance over the years remains stark.

Paintings on canvas by first-rank Australian impressionist artists showed stronger stamina than those by artists with whom art historians have tended to deal less kindly. Works by Arthur Streeton and Penleigh Boyd attracted

fiercer competition than paintings by secondrank impressionists such as Rubery Bennett
and James R. Jackson. However, even the
prices for paintings by front-rank artists were
less than half the amount they used to be. At
\$88,000 the top price of the sale – for a work
by eminent colonial artist William Piguenit –
showed a serious deterioration in financial
appreciation for a leading painter of his
epoch, even if the estimate of between
\$120,000 and \$150,000 was not as conservative as other estimates at the sale.

However, there were encouraging surprises outside landscape painting, the traditional favourite of Australian collectors. Bidding on the first lot in the painting session was so vigorous that it looked like the sale would be an unprecedented runaway success. Ellis Rowan's watercolour *Bluebells and ferns*, 1893, raced to \$18,700 in fierce competition from both salesroom and telephone bidders, and Abbey Altson's *Girl in blue gown*, 1901, doubled its top estimate to make \$30,800.

Although many of the pictures sold for less than Mrs Rogowski paid for them, the results

concealed an even greater malaise in the market given that the sale had attracted many souvenir-seekers and buyers lured by the celebrity provenance. Mrs Rogowski was a legend, her auction-room repartee delighting generations of salesroom habitués. Several of the pictures had been offered at other recent auctions, without their provenance being identified, and had failed to attract interest at anything near the prices at the Joel's sale. Mrs Rogowski's intervening death may have made the pictures more palatable. It is often said in the auction business that it is easier to deal with the dead – Mrs Rogowski was no longer around to argue about reserves.

With only one or two lots 'set aside' for lack of interest, Joel's auction was a salutary lesson in reserve setting. Estimates were very conservative, demonstrating that the pictures were truly for sale. Because of severe competition among too many auction houses for too little stock, conservative estimation is unfortunately a luxury auctioneers seldom have the opportunity to indulge in.

Two weeks before the auction, Melbourne

dealer Chris Deutscher, and Melbourne contract cleaner and art collector Rod Menzies, announced that they were forming an auction house to compete with Joel's and the three multinationals - Christie's, Sotheby's and Phillip's – operating in Australia. While competition for stock has become the principal focus for the auction industry, the Rogowski sale was a particularly sad occasion for Joel's in that it represented a final concession that its biggest buyer of many years has gone to the great auction room in the sky. Mrs Rogowski no longer sat in her assigned seat in the front row, and without her purchasing and with the passing of many of the grey-haired professionals that made up much of her clientele, the sun finally set on the pink-and-purple painting boom of the 1980s.

The Rogowski Collection, Leonard Joel Auctioneers and Valuers, Melbourne, 23–26 February 1998.

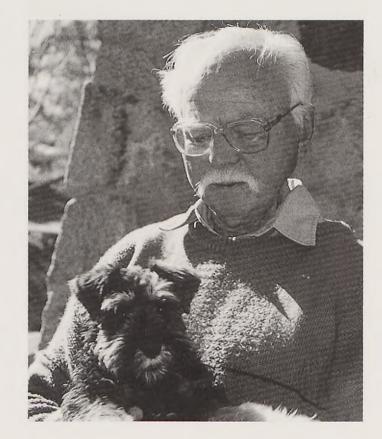
TERRY INGRAM

Terry Ingram's salesroom column appears every Thursday in the Australian Financial Review.

TRIBUTES

Stan de Teliga

Stan de Teliga's passion for life, and his sustained involvement as an artist, resulted In an almost renaissance curiosity for many avocational things – his early sculpture and modelling (metals, gems and jewellery), and the thrill he experienced from driving highspeed racing cars. One recalls the one-off Sand-cast chess set that de Teliga made, a Superb concept, with original pieces lovingly carved in cedar; and is reminded of the artist's devotion to his country property at Nimmitabel, virtually hand-hewn in granite and arduously assembled by de Teliga who, in the process, occasionally received quite Serious physical damage. Mention must also be made of de Teliga's fishing for trout in the flashing streams on his property, and his meticulous construction of trout flies,



enticing and delicate little gems fashioned with an artist's unerring instinct.

Perhaps de Teliga's paintings synthesise all these apparently disparate exposures into composites that often feature water (including the surf), and frequently landforms and clouds, all in immutable interrelationships. On occasion there is also an almost underwater presence in de Teliga's work; could the colourful and intricate weavings reflect and refract the trout's point of view, the varying planes of colour and light as they change direction, or the jewel-like intricacies and strength of river rock and stone? Or are these the fragmented images barely and fleetingly perceived from the enclosed cabin of a racing car, speeding past, perhaps into infinity?

Whatever sub-text is read in the paintings,

the artist's identification with nature and the outside world is undeniable; a singular vision of universality, pursued in defiance of fashion and trends, and the didacticism of critics. De Teliga's work reveals the warp and weft of a technique painstakingly developed into stunning conviction over a period of nearly five decades.

The paintings were not executed 'en plein air', rather, ideas noted outside in drawings and photographs were assiduously developed into chromatic nuances, leaping light, kinetic animation, and ever-present water over long periods within the privacy and intimacy of

the studio. The work is muscular and inventive yet reverential, revealing strength in support of a kind of limitless joy.

Mention was made earlier of universality; it is a word which keeps recurring. Given the physical risk and sometimes damage that de Teliga sustained over his lifetime, not in the practise of his art, but in the sharpening and shaping and contouring of the visionary perception required to maintain and extend it, one is reminded of the words of Pierre Teilhard de Chardin, referring to a similar vision: 'The body is the very universality of things ... my matter is not a part of the uni-

verse that I possess totally. It is the totality of the universe that I possess partially.'

The body of de Teliga, this matter as we know it, is no longer with us, and in that sense can no longer be part of the universe or possess it totally as Stan loved to do. What remains in his paintings, however, will always remind us of the totality of the universe, partially and beautifully possessed.

Stan de Teliga was a genuine person, a valued friend and an artist and colleague of rare warmth and integrity.

ROD MILGATE

Paul Osbourne Jones OBE

Paul Jones was born in Bondi, New South Wales, on 12 June 1921. He left school at the age of fourteen to study art at East Sydney Technical College and later at the Julian Ashton Art School. He spent the war years with the Australian Imperial Force (AIF) in New Guinea. For recreation he made drawings of camp sites and fellow soldiers, and cashed-up American soldiers bought his flower paintings. A bonus for Jones's war service was an introduction to the flowers of the forest; his memories of the spectacular orange *Mucuna bennettii* vine, looping from tree to tree at Lae, are evident in his later work.

A fortuitous meeting with Professor Eben Gowrie Waterhouse at a Society of Artists exhibition led to the start of Jones's career as a botanical artist. Waterhouse admired Jones's still life, Flowers in May, 1945, and subsequently invited him to 'Eryldene', in Gordon, where he raised Australian camellias. Jones agreed to paint the plates for Waterhouse's books Camellia Quest and Camellia Trail, published by Ure Smith in Sydney in 1947 and 1952 respectively. The project completed, Jones sailed to London where he was introduced to eccentric millionairess and camellia lover, Mrs Beryl Leslie Urquhart, who commissioned him to paint the plates for her book on the subject. Jones spent several seasons 'locked up at Plaw



Photograph Rob Hillier.

Hatch Hall', as he described Urquhart's home in Sussex, where camellias were flown in from all over the world. Journeys were undertaken to Guernsey, Portugal, the United States and back to 'Eryldene'. The first volume of *The Camellia* was published in 1956, followed by the second volume four years later.

Jones returned to Papua New Guinea during the 1960s to design stamps for the Postal Administration depicting colourful native headdresses, local seashells and fish. He also produced a series of decorative oil paintings of the jungle landscape. Sell-out exhibitions

followed at Clune Galleries in Sydney and South Yarra Gallery in Melbourne.

In 1968 Jones was invited to take part in 'Flower Artists of the World', an exhibition at Tryon Gallery in London. The Honourable Aylmer Tryon chose Jones as the sole botanical artist for his two magnificent books Flora Superba and Flora Magnifica, published in 1971 and 1976 respectively and accompanied by exhibitions of original and working drawings at Tryon Gallery. He was also encouraged in his endeavours by noted art collector, Lord Alistair McAlpine, who commissioned a large number of the 'Wildflower' series for his home in Perth. He also invited Jones to Hampshire, England, where the artist spent three summers painting peonies, irises and roses in McAlpine's garden.

Jones was a delightful man and an amusing observer of people. Flowers were his life. Director of Kew Gardens, Sir George Taylor, said of his paintings (most of which are held in prestigious collections in Britain and the United States): 'They are technically astounding, scientifically exact and aesthetically so thoughtful and pleasing that, without risking hyperbole, I would rank them amongst the very finest achievements in the whole gallery of botanical art'.

CAROLINE SIMPSON

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Ken Done, On the road to Mandalay, 1998, acrylic on canvas, 100 x 80cm.

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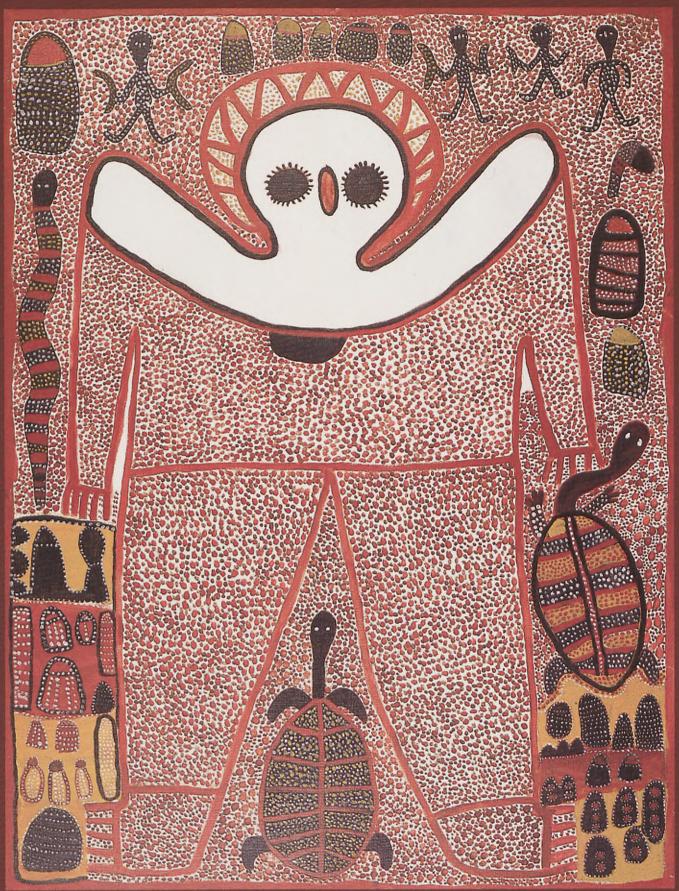
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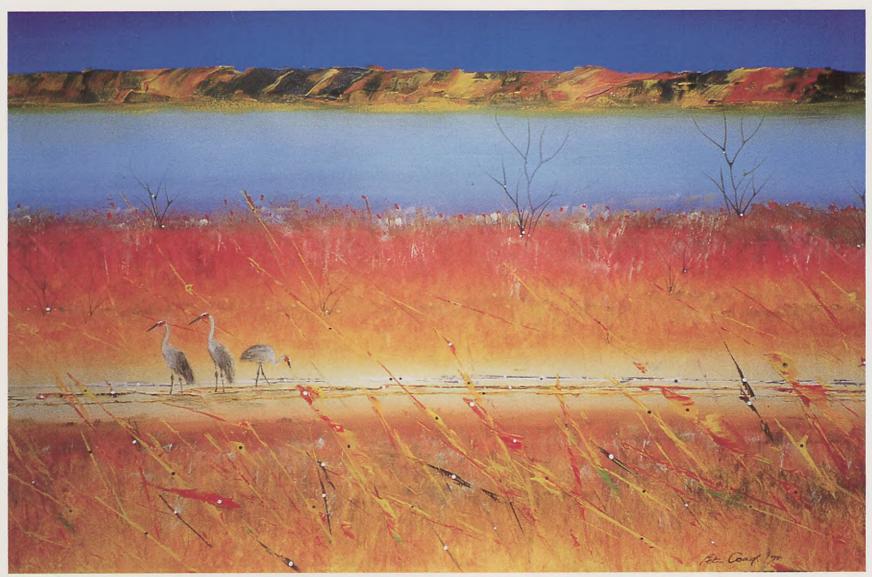
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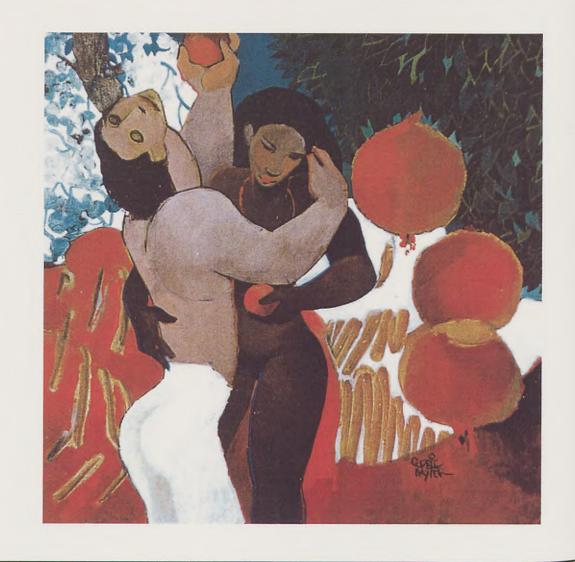
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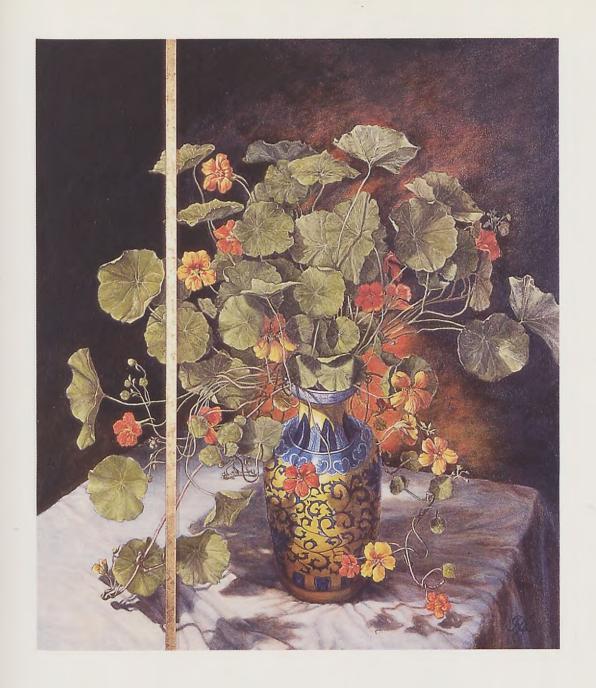


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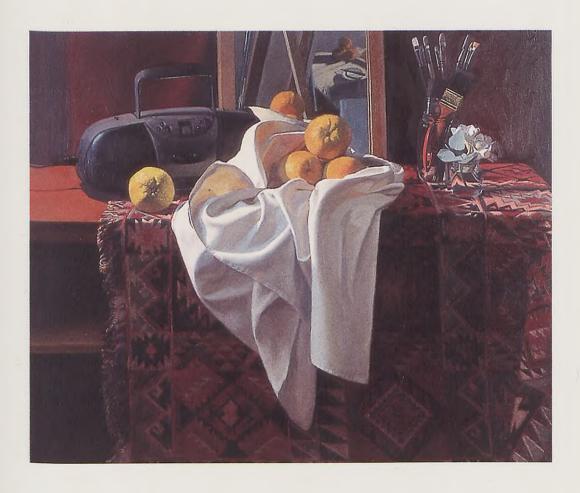






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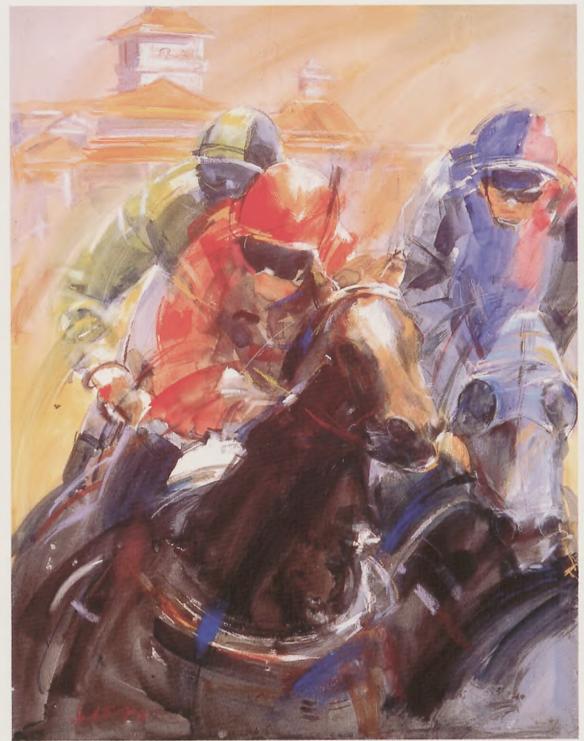
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14b Blinco Street, Fremantle Western Australia 6160 Viewing by appointment Tel: (61) 08 9335 6797 Fax: (61) 08 9335 3528 Manager: Rosslyn Byrne

Accent Fine Art Gallery and Framers

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

Michael Commerford Gallery

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

Monsoon Gallery

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



Campbelltown City Bicentennial Art Gallery and Japanese Tea-House Garden

7 Aug-17 Sept

North of Capricorn: The Art of Ray Crooke:

Retrospective of this popular artist's work spanning five decades of his career. Famous for his depiction of

Far North Queensland and the Pacific

29 Aug-13 Sep

Ten years with Koshigaya: A celebration of Campbelltown's link with its sister city Koshigaya, Japan, on the Gallery's 10th anniversary of operation

19 Sep-21 Oct

Lao Tradition and Inspiration: Traditional Lao textiles on loan from private and public collections, compliments contemporary art by Lao/Australian artist Savanhdary Vongpoothorn

6 Nov-28 Nov

36th Festival of Fisher's Ghost Art Award: Annual art award. Contact the Gallery for entry forms

Campbelltown City Bicentennial Art Gallery

Art Gallery Road, cnr Camden and Appin Roads, CAMPBELLTOWN
NSW 2560 Telephone: (02) 4620 1333 Facsimile: (02) 4620 1385
Email: art.gallery@campbelltown.nsw.gov.au Tuesday to Saturday 10am-4pm
Sunday and public holidays 12n0on-4pm, open Monday by appointment



MORNINGTON PENINSULA

Regional Gallery

9 Aug- 17 Sep NATIONAL WORKS ON PAPER

Inaugural award exhibition

27 Sep-8 Nov BACKYARDS AND BOUNDARIES

'It is the garden that delights most' 1860–1930

27 Sep-8 Nov COLLECTION IN CONTEXT: PAM HALLANDAL

A Mornington Peninsula Regional Gallery

touring exhibition

15 Nov-24 Dec CARTOONING AND CARICATURES IN

CONTEMPORARY ART

Geelong Art Gallery touring exhibition

15 Nov-3 Jan ALEXANDRA COPELAND: RECENT CERAMICS

Mornington Peninsula Regional Gallery Civic Reserve, Dunns Road, PO Box 650, MORNINGTON VIC 3931 Tel (03) 5975 4395

Fax (03) 5977 0377 Open Tuesday to Friday 10–4.30, Weekends and public holidays 12–4.30

Closed Christmas Day, Boxing Day and Good Friday



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 Public holidays and other times by appointment FREE ADMITTANCE

27 Aug–20 Sep WILD IMAGES – Photographic Exhibition of work by Peter Dombrovski, Paul Thomas and Geoff Woods

24 Sep-18 Oct TERTIARY STUDENT ART AWARD (1976-1998) HUNTER VALLEY AREA

22 Oct–15 Nov THE FIRST WAVE – Selected works by the Foundation Artist Education Lecturers, The University of Newcastle

Gallery Grounds Sculpture of the Month
September 1998 Joy Longworth – 'Act of Exclusion'

October 1998 Colleen Neal – 'Mother and Child' November 1998 Simone Baird – 'Vessel'

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

September 1998 Selected works by Maryanne Ireland October 1998 Paintings by Colin Lawson

November 1998 Hot Water – Selected works by Graham Wilson

Foyer Gallery Work of the Month Council hours Mon to Fri 8.30–4.30 September 1998 Rachel Frecker – 'Images from the Tomb Site Giza I'

October 1998 Bruno Tucci – 'Restful Night'

November 1998 Alexander MacMillan – 'Balmain Scene'



MILDURA ARTS CENTRE

Following the success of Mildura Palimpsest #1 artists with an interest in regional Australia and the fields of sculpture, land art, installation art, multimedia etc., are invited to participate in Mildura Palimpsest

MARCH 1999

#2

For further information contact Ian Hamilton or Karen Harris on Tel: (03) 5023 3733 or Fax: (03) 5021 1462

MILDURA ARTS CENTRE
PO Box 105 MILDURA 3502
Telephone (03) 5023 3733 Fax (03) 5021 1462
email: milduraac@peg.apc.org



Palimpsest – writing on an old parchment that has been obliterated and written over.

Tamworth City Gallery presents

14 Aug-20 Sep

Below the Surface – An exhibition of current fibre/textile practice. *Developed and toured by Goulburn Regional Art Gallery, with the assistance of the Visions of Australia program*

Anna Gorham – Maori traditional flax weaver and artist-in-residence. *Presented in association with Eastern Southland Gallery, Gore, NZ*

Fay Porter - Installation

26 Sep-8 Nov

13th Tamworth Fibre/Textile Biennial: Many Voices – The 1998 Biennial *Many Voices* explores the multiple cultural influences evident in contemporary Australian fibre/textile practice. *Curated by Gillian McCracken – artists include: Ruth Hadlow, Hanh Ngo, Naomi Ota, Nora Petyarre, Greg Leong, Holly Story, Joyce Winsley, James Bennett and Rosemary Lakerink.*Touring throughout 1998/99



TAMWORTH CITY GALLERY

203 Marius Street TAMWORTH NSW 2340 Tel: (02) 6755 4459 • Fax: (02) 6755 4499 or (02) 6755 4261 Email: gallery@tpgi.com.au • Admission is free Mon to Fri 10–5, Sat 9–12, Sun 1–4 or by appointment



PERC TUCKER REGIONAL GALLERY

14 August – 6 September Thierry Auriac: New York Show

4 September – 4 October Death: Insights on Life

11 September – 11 October Carried Lightly: Indigenous fibre art

*9 October – 15 November*Painting the land story: Aboriginal and Islander art

16 October – 15 November
Artists' Books: Celebrating Lyrebird's 21st birthday

18 November – 6 December
Barrier Reef TAFE students

20 November – 6 December

James Cook University final year students

Flinders Mall TOWNSVILLE • PO Box 1268 QLD 4810 Tel (07) 4772 2560 Fax (07) 4772 3656
Perc Tucker Gallery is a Townsville City Council enterprise

LA TROBE REGIONAL GALLERY

31 Jul-6 Sep

CARTOONING AND CARICATURE – Contemporary art that makes direct reference to pop culture

CHILDREN'S BOOK ILLUSTRATORS – Annual exhibition by notable Australian book illustrators

11 Sep-18 Oct

IN A PICTURE LAND OVER THE SEA ... AGNES
GOODSIR 1864–1939 – An exploration of Goodsir's working life

CARAVAN – Jewellery and metalsmithing by nine South Australian artist jewellers

23 Oct-6 Dec

DAVID JENSZ – The humble briquette in top hat and tails

KAREN GUY – Reverent and recycled. A new Arte Povera

10-15 Nov

BRIAN DUMPER – **CHOPPER** – Full-size carved sculpture of the mighty Harley Davidson

LA TROBE REGIONAL GALLERY

138 Commercial Road, MORWELL VIC 3840 Tel: (03) 5134 1364 Fax (03) 5134 8174 Hours: Tues to Fri 10am–5pm, Sat 11am–3pm, Sun 1.30–4.30pm La Trobe Regional Gallery is funded by the La Trobe Shire and the Victorian Government through Arts Victoria – Department Premier and Cabinet

Romanticism and Realism – British and French Prints 1800–1870

from the National Gallery of Australia, Canberra

4 September – 4 October

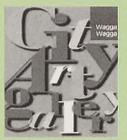
Eve Arnold: In Retrospect

from the Barbican Centre, London

10 October - 6 December

Bendigo Art Gallery

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



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

28 Aug-4 Oct

Dining with Readymades – Wagga Wagga artists Kim Barter and Steve Williams explore the nature of the ceramic vessel and ceramic table objects

9 Oct-8 Nov

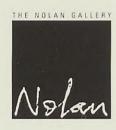
1998 Archibald, Wynne and Sulman – A selection of artworks from the recent exhibition at the Art Gallery of New South Wales

Aeroware – Silversmithing by talented local artist Andrew Last

12 Nov-6 Dec

Artist Books, Artist's Secrets – An exhibition of Australian Artist Books combined with a computer interactive featuring Artist Books from Germany

Denis O'Connor – Expressive figurative drawing from Wagga Wagga artist Denis O'Connor



Nolan Gallery

28 Aug-11 Oct

West Gallery: Philip Hunter recent works

East Gallery: Philip Hunter recent works

16 Oct-27 Dec

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 to Sunday 10–4 and most public holidays
It is advisable to call before visiting to confirm program

Gladstone Regional Art Gallery and Museum

28 August –29 September

FRANCIS LYMBURNER (1916–1972) – Drawings and sketches presented in association with the artist's son

5 October – 31 October

GOLDING SHOWCASE – Port Curtis Callide Valley Youth Art Exhibition – A Gladstone Regional Art
Gallery and Museum Society initiative

7 November – 3 December

1998 MARTIN HANSON MEMORIAL ART AWARDS – Exhibition of selected entries. Submission of entries 28–31 October. Entry forms available from the Gallery/Museum

Gladstone Regional Art Gallery and Museum cnr Goondoon and Bramston Streets, GLADSTONE QLD 4680 Enquiries: Tel: (07) 4970 1242 Fax: (07) 4972 9097 email: pamelawhitlock@bigpond.com.au Mon–Fri 10am–5pm, Sat and public holidays 10am–4pm



Bathurst Regional Art Gallery

70–78 Keppel Street BATHURST NSW 2795
Tel (02) 6331 6066 Fax (02) 6332 2991
Tues to Fri 10am – 5pm, Sat 10am – 1pm, 2 – 5pm
Sun and Public holidays 2 – 5 pm

4 September – 18 October The 1998 BATHURST ART PURCHASE EXHIBITION -

A national exhibition focusing on ceramics, works on paper and small sculpture. This exhibition presents works by artists selected for possible inclusion in the Gallery's permanent collection

Hill End – Selections from the Gallery's focus collection of the Artists of Hill End from 1947 to the present

23 October – 29 November **Celebrating Conversation** – An exhibition celebrating ten years since the making of this public sculpture by Stephen Hart located in one of Bathurst's finest parks

Toscani Campaign – A collection of 30 controversial advertising photographs promoting the Benetton Group, Italy, which highlight race, difference, intolerance, international political relationships and multiculturalism

LAKE MACQUARIE CITY GALLERY

A Regional Gallery of NSW

Changing exhibitions monthly in what is undoubtedly the most beautifully situated gallery in NSW

FOLLOWING THE TIMBERLINE 22 Aug-4 Oct Sculptures and drawings by Geoff Neil

TRAPPINGS OF THE HORSE 7 Oct-16 Nov Curated by Peter Singleton. The finest examples of craftsmanship and art associated with the horse culture

20 Nov-22 Dec METAMORPHOSIS Sculptured masks by Michael Taylor. A touring exhibition from Stanthorpe Regional Art Gallery

MASKS by local Lake Macquarie artists

First Street, BOORAGUL NSW 2284 (Turn at the Booragul roundabout and proceed to the end of First Street)

Tel: (02) 4921 0382 Fax: (02) 4965 8733 Gallery Hours: Wed to Sun 10am - 4pm



ARTS COUNCIL gallery

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

Oueensland 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

28 September - 23 October

Touchables

Presenting new directions in textile work by three artists from Esk District in South East Queensland. Artists represented: Hetty van Boven, Angela Humphry and Jen Luck

9 November – 4 December

Window on Warwick II

Showcasing recent works by Warwick artists and craft practitioners

The ACg is an initiative of Queensland Arts Council Gallery Director: Irene Girsch-Danby



Orange Regional Gallery

EDUARDO PAOLOZZI - Artificial Horizons and 19 Sep-11 Oct Eccentric Ladders – Works on paper 1948–1995

> RECENT WORK BY BILL DAVIS - American Photographer

OBJECTS OF IDEAS - 10 Approaches to Contemporary Craft Practice

IVOR HELE – The Heroic Figure. Touring from 16 Nov-27 Jan the Australian War Memorial

FORG ANNUAL ART AWARD FOR

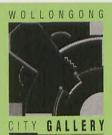
23 Oct-8 Nov PAINTING AND DRAWING

THE MARY TURNER COLLECTION -23 Oct-28 Nov Paintings by Modern Australian masters

JAROSLAV BENESZ - The first exhibition of 13 Nov-13 Dec paintings from collections of the Central West

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



WOLLONGONG CITY GALLERY

8 Aug - 1 Oct

CHOPS AND CHANGES

Exploring food, immigrants and culture A Migration Museum Travelling Exhibition

19 Sep-8 Nov

MAX DUPAIN

Ilawarra and South Coast landscape photographs

11 Sep-29 Nov

EVERYDAY ART

Australian folk and vernacular art from 1790 to

A National Gallery of Australia Travelling Exhibition

9 Oct-22 Nov

ARTEXPRESS

Selected major works by 1997 HSC visual arts students

WOLLONGONG CITY GALLERY

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

E mail: wcg@1earth.net Website: http://wcg.1earth.net

Open: Tues-Fri 10am-5pm Weekends and public holidays: 12-4pm Closed: Mondays, Good Friday, Christmas Day, Boxing Day and New Years Day



Tweed River **Regional Art Gallery**

The Australian Portrait Gallery

23 Sep-18 Oct

FRAMING DIVERSITY

Work by the Tweed Valley's senior high school students

21 Oct-15 Nov

WOMEN OF THE WEST

A Queensland Museum exhibition which pays tribute to the pioneering women who defied hardship and isolation in the bush

IN PRAISE OF AUSTRALIAN WOMEN

A series of textile works which celebrate the diversity of experience of Australian women, by Toowoomba artist Morley Grainger

WOMEN OF THE TWEED

Our tribute to local pioneers

18 Nov-13 Dec END-OF-YEAR TAFE SHOW

Work by students of ceramics and drawing

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



PENRITH REGIONAL GALLERY

Artists Abroad - The Journey South 19 Sep-15 Nov

Works by Judy Cassab, Eva Kubbos, Michael Kmit, Maximillian Feuerring, Stanislaus Rapotec, Sali Herman, Leonard Hessing and others form the backbone of the Gallery's collection of abstract works

Take Heart

10 Oct-29 Nov

This exhibition showcases responses by primary, secondary and tertiary students to themes relating to health issues

Embroiderers' Guild NSW 23 Nov-21 Jan 1999

This collection of embroidery demonstrates the in-depth knowledge, technical skills and creative aptitude necessary to maintain a high standard of design and technique. On show will be Victorian and modern works including techniques such as beading and applique.

Penrith Regional Gallery and The Lewers Bequest

86 River Road, Emu Plains NSW 2750 Tel: (02) 4735 1100 Fax: (02) 4735 5663 email: gallery@penrithcity.nsw.gov.au Open: Tuesday-Sunday 11am -5pm













Toowoomba Regional ART Gallery

3 Sept-11 Oct Australia through her picture books

> Australian book illustration. The Dromkeen Children's Literature Collection Travelling Exhibition

18 Sep-26 Oct

Toowoomba Biennial Acquisitive Art Award and Exhibition

Works on paper, paintings, photography, ceramics and small-scale sculpture

15 Oct-22 Nov

Janet Brereton Tapestry Retrospective 1933–1992

Assisted by the Regional Galleries Association of NSW through the NSW Ministry for the Arts and the Australia Council. Supported by the Gordon Darling Foundation. Sponsored by Artrix, Blue Sky Pictures, David Graphics, Ex-Act Crafts, Facelift Design, Kidney Foundation and Redleg Museum Services, Toured by Goulburn Regional Art Gallery

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 Email: ArtGallery@toowoomba.qld.gov.au Tues to Sat 10-4 Sun 1-4

Casula Powerhouse Arts Centre

The religious, the domestic and the Pacific in arts and crafts created by artists of western Sydney

DEVOTION

an insight into arts and crafts of Western Sydney

12 September – 18 October 1998







A free exhibition presented by Casula Powerhouse Arts Centre

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

Art Directory

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) 5526 4260 info@art-galleries-schubert.com.au Modern and contemporary Australian art. Representing Arthur Boyd, Sam Fullbrook, Charles Blackman, Tim Storrier, Lloyd Rees, Sidney Nolan, Ian Fairweather, Brett Whiteley, Robert Dickerson, Fred Williams, John Olsen, Justin O'Brien, Alan Baker, Hans Heysen, Geoffrey Proud, John Coburn, Joy Hester, B. E. Minns, Louis Kahan, William Delafield Cook, Ray Crooke, Gordon Shepherdson, Lawrence Daws, Kay Singleton Keller, Barry Green and Robert Ryan Monday to Sunday 10 - 5.30

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
gallery@gcac.com.au
www.gcac.com.au
A diverse program of exhibitions and
related events, including lectures, artist
talks and musical performances.
Also presenting the Evandale
Sculpture Walk.
Monday to Friday 10 – 5,
Saturday and Sunday 11 – 5

LOGAN ART GALLERY

Cnr Wembley Road and Jacaranda Avenue, LOGAN CENTRAL 4114 Tel. (07) 3826 5519 Fax (07) 3826 5350 Regular program of local artists' work. National touring exhibitions. Logan a Sense of Place, collection. Exhibitions change approximately 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

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
www.qag.qld.gov.au
To 6 September: 'This Other Eden:
British Paintings from the Paul Mellon
Collection at Yale', featuring 80
magnificent paintings, offering a profile
of British art from the early seventeenth
to the mid-twentieth century
To 29 November: 'art pared down:
Exploring Minimalism across media',
from the Queensland Art Gallery's
collection

From 9 October: 'Indonesian Gold: Treasures from the National Museum in Jakarta', covering Indonesian history from the seventh century to the early twentieth century.

Free admission
Daily 10 – 5

STANTHORPE ART GALLERY

Marsh and Lock Streets,
Weeroona Park, STANTHORPE 4380
Tel. (07) 4681 1874 Fax (07) 4681 4021
A varied monthly program of touring exhibitions. Displays from the permanent collection including paintings, sculpture, fibre and ceramics.
Monday to Friday 10 – 4,
Saturday and Sunday 1 – 4

VERLIE JUST TOWN GALLERY & JAPAN ROOM

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

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
4 September to 4 October: 'From
Highland Drove to the Australian
Outback', Sue Jane Taylor, sculpture
and prints
From 8 October: Work from the
collections, including Daniel Gift
9 October to 8 November: Sculptors of
the region



ANNA VERTES, Native flowers in black jug, oil on timber panel, Anna Art Studio and Gallery.

16 October to 8 November: 1996 Doug Moran National Portrait Prize From November: Charles Sturt University and Riverina Institute of TAFE, Albury, graduate exhibition. Access for the disabled Free admission Monday to Friday 10.30 – 5, Saturday and Sunday 10.30 – 4

ANNA ART STUDIO AND GALLERY

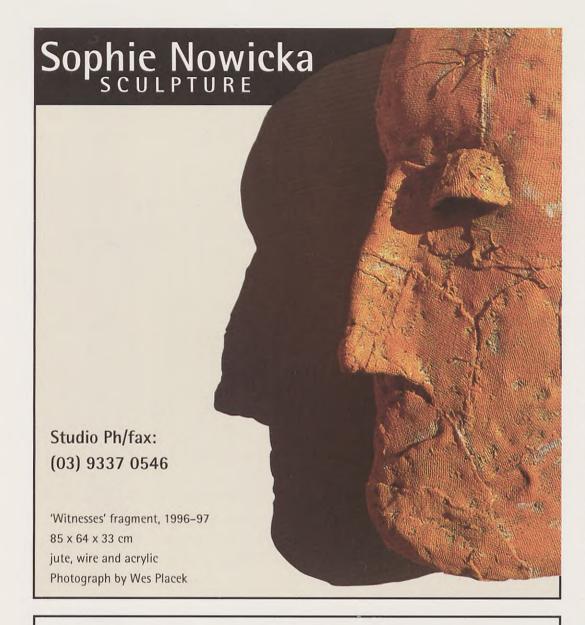
5/4 Birriga Road, BELLEVUE HILL 2023 Tel./Fax (02) 9365 3532 House of traditional art, established 1970. Changing exhibitions of Sydney Harbour foreshore, coastline and still lifes. Artist in residence. By appointment

ANNANDALE GALLERIES

TIO Trafalgar Street, ANNANDALE 2038
Tel. (02) 9552 1699 Fax (02) 9552 1689
annangal@ozemail.com.au
The best of Australian and European
contemporary art. Aboriginal bark
paintings. Specialising in European
modern masters including Picasso,
Chagall, Matisse and Mircen.
Tuesday to Saturday 11 – 5.30

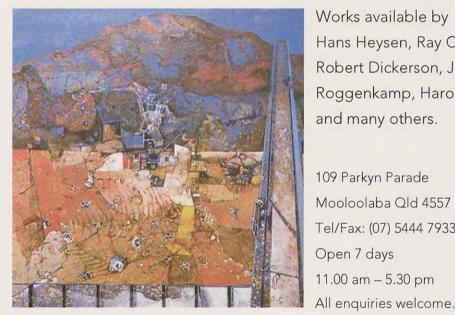
ART GALLERY OF NEW SOUTH WALES

Art Gallery Road, SYDNEY 2000 Tel. (02) 9225 1744 (information desk) Fax (02) 9221 6226



Gallery R Investments Mooloolaba, Sunshine Coast





Reinis Zusters, Mining Excavations, oil on canvas, 165.5 x 160 cm

Works available by Hans Heysen, Ray Crooke, Robert Dickerson, Joy Roggenkamp, Harold Lane and many others.

109 Parkyn Parade Mooloolaba Qld 4557 Tel/Fax: (07) 5444 7933 Open 7 days 11.00 am - 5.30 pm

Visit our website to view our current works www.galleryr.com.au

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. 18 September to 8 November: The Biennale of Sydney 14 October to 22 November: 'Ken Unsworth Survey 1998', includes installations, animated relief works and sculptures by one of Australia's most senior sculptors From 27 November: 'Classic Cézanne', illustrates his inventive process through paintings, drawings, watercolours and prints.

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 22 September to 17 October: Kerrie Lester, paintings 26 October to 21 November: Jeffrey Smart, paintings From 24 November: Euan Heng, recent work. Tuesday to Saturday 10 - 6

AUSTRALIAN GALLERIES GRAPHICS

24 Glenmore Road, PADDINGTON 2021 Now open. Tuesday to Saturday 10 - 6

BARRY STERN GALLERY

19 Glenmore Road, PADDINGTON 2021 Tel. (02) 9331 4676 Fine Australian art and monthly exhibitions. Tuesday to Saturday 11 – 5.30, Sunday 1 – 5

THE BELL GALLERY

10 Jellore Street, BERRIMA 2577 Tel. (02) 4877 1267 Fax (02) 4877 1185 Spacious gallery exhibiting quality Australian paintings, sculpture and craft. Regular exhibitions by leading Australian artists celebrating twentyfive years.

Friday to Tuesday 10 - 4, Wednesday and Thursday by appointment

THE BLAKE SOCIETY FOR **RELIGIOUS ART**

GPO Box 4484, SYDNEY 2001 Tel. (02) 9349 4260 Blake Prize for Religious Art 1998, \$10,000. Entries close on 1 November. Send stamped self-addressed envelope to Box 4484, GPO, Sydney 2001 for information.

BOYD GALLERY

Struggletown Fine Arts Complex, 4 Sharman Close, NARELLAN 2567 Tel. (02) 4648 2424 Fax (02) 4647 1911 mboyd@localnet.com.au www.localnet.com.au/~mboyd 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 BICENTENNIAL ART GALLERY

Art Gallery Road, CAMPBELLTOWN 2560 Tel. (02) 4620 1335 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 8.30 - 4.30, Sunday 12 - 4, Monday by appointment

CHRISTOPHER DAY GALLERY

124 Jersey Road, WOOLLAHRA 2025 Tel. (02) 9326 1952 Mobile: 041 840 3928 Quality traditional and modern nineteenth- and twentieth-century Australian and European paintings for sale, including Streeton, Heysen, Forrest, Rees and Ken Johnson. Monday to Saturday 11 - 6

COOKS HILL GALLERIES

67 Bull Street, COOKS HILL 2289 Tel. (02) 4926 3899 Fax (02) 4926 5529 Friday, Saturday and Monday 11 – 6, Sunday 2 - 6, or by appointment

CRAWFORD GALLERY

220 Liverpool Street, DARLINGHURST 2010

DUBBO REGIONAL GALLERY

165 Darling Street (opp. Victoria Park), DUBBO 2830 Tel. (02) 6881 4342 Fax (02) 6884 2675 5 to 20 September: 'Focus on the Marshes', Wendy Jennings, wildlife watercolours

26 September to 11 October: 'The Travelling Film and Sound Show', material and vintage equipment from the National Film and Sound Archive, with many hands-on activities
17 October to 29 November: 'Circus: 150 Years', historical material on circus and travelling shows in Australia, plus hands-on activities for children.
Tuesday to Sunday 11 – 4.30, closed Monday between school holidays, Christmas season and exhibitions

EDDIE GLASTRA GALLERY

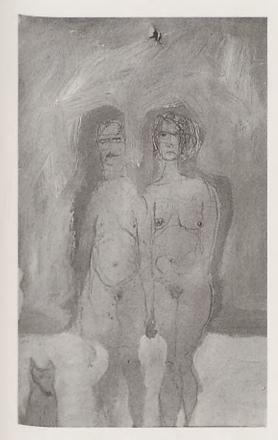
44 Gurner Street, PADDINGTON 2021 Tel. (02) 9331 6477 Fax (02) 9331 7322 Continuous exhibitions of traditional and contemporary Australian paintings with six solo exhibitions per year. Tuesday to Saturday 11 – 5

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Major Australian artists, including
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and can source any artist or work
upon request.
Monday 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.



AMANDA PENROSE HART, The Cove, 1997, acrylic on paper, 25 x 15 cm, Crawford Gallery.

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 A bold and contemporary museum offering visitors a journey of discovery and wonder through Sydney 1788–1850 and beyond with provocative exhibitions, films and events. Daily 10 – 5

FRED FINK GALLERY

71 Bay Road, WAVERTON 2060
Tel. (02) 9923 2655
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Relaxed shop-front gallery for contemporary Australian paintings including Ray Firth, Adrian Lockhart and Fred Fink. Conservation framing. Modern cafe.
Wednesday to Sunday 11 – 7

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GALLERY 179

179 Little Oxford Street, Taylor Square DARLINGHURST 2010
Tel. (02) 9650 0165
4 to 13 September: Paintings and drawings by Lorna Grear. Opening drinks with artist Friday 4 September, 4–7 pm.
Wednesday to Friday 4 – 7
Saturday and Sunday 10 – 4

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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

views of melbourne

Views of Melbourne shows the continuing interest Melbourne has held for artists since the earliest days of settlement. This exhibition includes both famous and rarely seen works from the permanent collection of the National Gallery of Victoria.

Hamilton Art Gallery 1 September–11 October 1998
Gippsland Art Gallery • Sale 13 November 1998–17 January 1999
Latrobe Regional Gallery 6 February–28 March 1999
McClelland Gallery, Langwarrin 9 April–23 May 1999

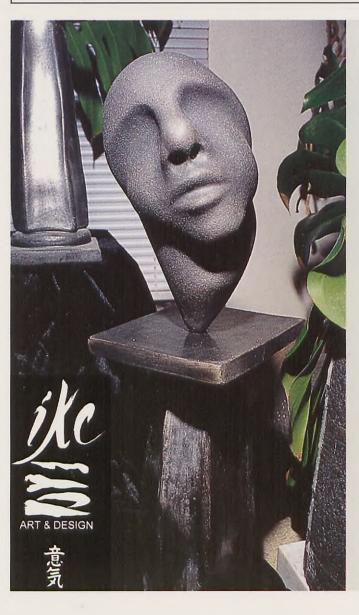
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Broome WA
Tel: 0417 172940
Gallery hours:
Tuesday to Saturday 10–12
Thursday, Friday 4–7

Marilyn Tabatznik 'Tomorrow's Hero' Raku fired clay

GREENWAY GALLERY

Hyde Park Barracks Museum, Macquarie Street, SYDNEY 2000 Tel. (02) 9223 8922 Fax (02) 9223 3368 To January 1999: 'Bush Lives: Bush Futures', in the west of New South Wales the effects of El Niño, the globalisation of the rural economy and many years of drought are changing the nature of the land and its use. This is an evocative exhibition of the blue skies, red earth, space and the triumphant stories of the people who, despite it all, found sustainable solutions! 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

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MUSEUM OF SYDNEY

On the site of first Government House Cnr Bridge and Phillip Streets, SYDNEY 2000 Tel. (02) 9251 5988 To 8 November: 'Wanderlust', Journeys through the Macleay Museum Daily 10-5

HYDE PARK BARRACKS MUSEUM

Macquarie Street, SYDNEY 2000 Tel. (02) 9223 8922 To 6 December: 'Bush Lives, Bush To 4 July 1999: 'The Horror Within' Daily 10 – 5

JUSTICE AND POLICE MUSEUM

4-8 Phillip Street, Circular Quay, SYDNEY 2000 Tel. (02) 9252 1144 Fax (02) 9252 4860 To I November: 'Tattoo: A History of the Decorated Body 1770-1997' Saturday and Sunday 10-5

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 idg@unsw.edu.au 11 September - 17 October: The Biennale of Sydney; Bernard Frize (France) 22 October to 21 November: 'Ways of Being', cultural influences in Australian art From 25 November: 'A Country Practice', contemporary art from regional New South Wales. Monday to Friday 10−5, Saturday 1 – 5, closed public holidays

THE KEN DONE GALLERY

I 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

KU-RING-GAI ART CENTRE

Bancroft Park, Recreation Avenue, ROSEVILLE 2069 Tel. (02) 9424 0729 Fax (02) 9413 1226 Exhibiting work by established and emerging artists including paintings, prints, sculpture, ceramics, textiles and photography. Classes and workshops held on term basis. Monday to Saturday 9.30 – 4.30

LARS KNUDSEN GALLERY

Everglades Gardens, 37 Everglades Avenue, LEURA 2780 Tel. (02) 4784 3200 Fax (02) 4784 3101 Charming gallery set in the leafy ambience of the National Trust's historic Everglades Gardens. Sole outlet for paintings and limited edition prints by Lars Knudsen, one of the world's most exciting painters of birds and birds in landscape. Large range of reproduction quality transparencies available for commercial use. Also welded-metal sculpture by award-winner Phillip Hay. Director: Julie Knudsen. Thursday to Monday 10-4, including public holidays

LEGGE GALLERY

183 Regent Street, REDFERN 2016 Tel. (02) 9319 3340 Fax (02) 9319 6821 To 5 September: Peter Maloney, paintings; Paul Bacon, sculpture 8 to 26 September: Lachlan Dibden and John Bartley, paintings 29 September to 17 October: Rew Hanks, printmaking; Glenn Murray, sculpture 20 October to 7 November: Kathryn Orton, mixed media; Ingo Kleinert, 10 to 28 November: Christine Johnson and Rox DeLuca, paintings. 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 and changing displays of local art and craft for sale. Tuesday to Saturday 10 – 4, Sunday II - 3

MUSEUM OF CONTEMPORARY ART

140 George Street, Circular Quay,

The Rocks, SYDNEY 2000

Tel. (02) 9252 4033 Fax (02) 9252 4361 www.mca.com.au The Museum of Contemporary Art is Australia's leading contemporary art museum. The Museum's exhibition program draws from many countries, embracing diverse media from painting, sculpture and design to the moving image.

To 22 November: 'Sol LeWitt: Wall Paintings', LeWitt will create a sitespecific installation at the Museum of Contemporary Art. Daily 10-5

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. Monday to Sunday 10.30 - 5

NEWCASTLE REGION ART GALLERY

Cnr Laman and Darby Streets, NEWCASTLE 2300 Tel. (02) 4929 3263 Fax (02) 4929 6876 To 20 September: 'Ivor Hele: The Heroic To 4 October: Claire Martin, recent work 10 October to 15 November: Reg Russom Drawing Prize From 14 November: 'Romanticism to

Realism', National Gallery of Australia touring exhibition. Tuesday to Sunday 10 – 5, public holidays 2 - 5, closed Good Friday

NORTH SYDNEY FINE ART GALLERY

10 Church Street, NORTH SYDNEY 2060 Tel. (02) 9955 1690 Open weekends in the historic surroundings of North Sydney. Introducing a variety of young exciting contemporary artists and sculptors from Australia and abroad who have made Australia their home. Thursday 6 - 9, Saturday and Sunday 10-5

OLSEN CARR

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Specialising in contemporary Australian painting and sculpture. Changing exhibitions by gallery artists including John Olsen, Robert Jacks, David Larwill, Marie Hagerty, Jason Benjamin, Deborah Russell and Matthew Johnson. Tuesday to Saturday 11 − 6

PENRITH REGIONAL GALLERY & LEWERS BEOUEST

86 River Road, EMU PLAINS 2750 Tel. (02) 4735 1100 Fax (02) 4735 5663 gallery@penrithcity.nsw.gov.au To 4 October: 'Arthur Boyd: Family and Friends', includes drawings, paintings and sculptures 19 September to 15 November: 'The Olympics: A Sea Change', commemorating the shifts of world population and Australia's evolution as a multicultural society 10 October to 9 November: 'Hospital Exhibition', concepts and designs for both interior and exterior parts of Nepean Hospital From 23 November: 'Embroiders' Guild NSW Exhibition', works from the Guild Tuesday to Sunday 11 - 5

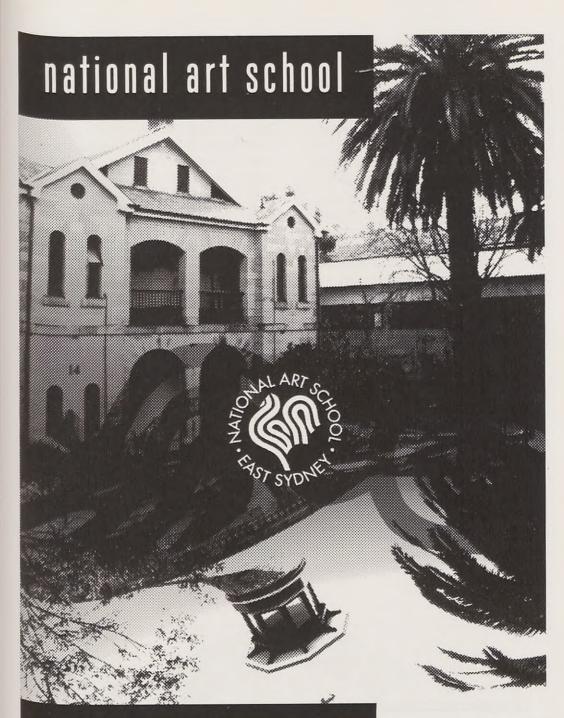
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North Sydney Shopping World, Berry Street, NORTH SYDNEY 2060 Tel. (02) 9922 2843 Specialists in contemporary original prints, handcrafted jewellery, ceramics, glassware and fine framing. Advice given to corporate buyers. Monday to Friday 9 - 5.30,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

POWERHOUSE MUSEUM

500 Harris Street, ULTIMO 2007 Tel. (02) 9217 0100 Fax (02) 9217 0462 www.phm.gov.au Australia's largest museum. Exhibitions cover decorative arts with a strong design focus. Also technology, social history and design. Permanent exhibitions: 'Chemical Attractions; 'Space – Beyond This World' September, October, November: 'Beyond Architecture: Marion Mahony and Walter Burley Griffin in America, Australia and India'; 'Ngaramang Bayumi', an exhibition about indigenous Australian music and dance To 11 October: 'Imperial Austria: Treasures of Arts, Arms and Armours from the State of Styria' To 22 October: Caroline Casey, Australian furniture and objects designer From 25 November: 'Precious Legacy: Treasures from the Jewish Museum in Daily 10 – 5, open extended hours

during school holidays



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Tuesday to Saturday 11 – 5.30

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SHERMAN GALLERIES GOODHOPE

16–18 Goodhope Street, PADDINGTON 2021 Tel. (02) 9331 1112 Fax (02) 9331 1051 shermans@ozemail.com.au www.central.com.au/shermans/ 3 to 26 September: Mike Parr 29 September to 24 October: Jacky Redgate 29 October to 21 November: William Delafield Cook From 26 November: 'List Structure', Lyndell Brown, Charles Green, Patrick Pound, Robert Rooney, Debra Phillips, Lynne Roberts-Goodwin Until December: Toshiaki Izumi,

sculpture garden. Tuesday to Saturday 11 – 6

SHERMAN GALLERIES HARGRAVE

1 Hargrave Street, PADDINGTON 2021 Tel. (02) 9360 5566 Fax (02) 9360 5935 29 October to 21 November: Kim Westcott

From 26 November: Louis Kahan
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
Valamanesh, Guan Wei, Philip
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ro4 Cathedral Court, Cnr Cathedral and Crown Streets, SYDNEY 2000
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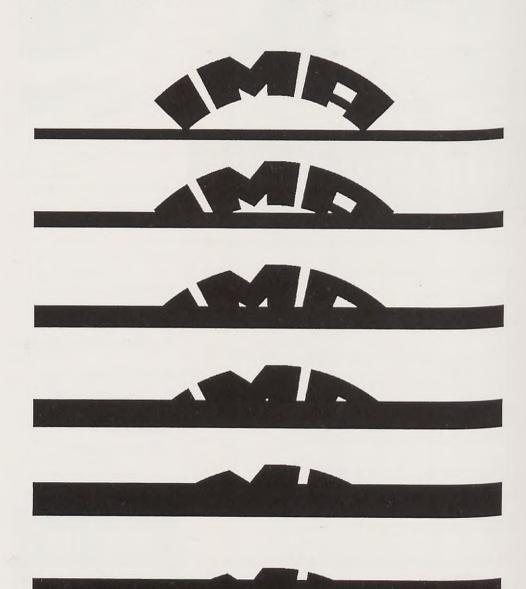
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astronomical photographs and helped develop the world's first global atlas on the sky. It became a museum and public observatory in 1982. See the wonders of the southern sky. Night viewings include a film, talk, exhibition visit and viewing through a state-of-the-art telescope.

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Summer: Saturday and Sunday 12.30 – 5.30, Winter: Saturday and Sunday 12 – 5, or by appointment

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Walker, Robert Cole, Christopher
Hodges.
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Saturday 12 – 5, or by appointment

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University of Technology, Sydney Level 4, 702 Harris Street, ULTIMO 2007 Tel. (02) 9514 1652 Fax (02) 9514 1228 Felicity.Sheehan@uts.edu.au www.utsgallery.uts.edu.au The UTS Gallery is a dedicated public gallery within the University of Technology, Sydney. The UTS Gallery presents a diverse range of contemporary and historical exhibitions from local, national and international sources covering the fine arts, design and architecture. 8 to 25 September: Eduardo Castellanos, paintings and works on paper 6 to 23 October: UTS Design Exhibition

11 to 27 November: Roslyn Kean and Brian Hirst, paper and glass. Tuesday to Friday 12 – 6

VALERIE COHEN FINE ART

104 Glenmore Road,
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Sunday 12 – 5

VON BERTOUCH GALLERIES

61 Laman Street, NEWCASTLE 2300

Tel. (02) 4929 3584 Fax (02) 4926 4195 4 to 27 September: Susan G. Davies, paintings and collage; Blackman, Friend, Coburn, Nolan and Arthur Boyd, works 2 to 18 October: Jane Bennett and John Morris, paintings; Alf Scott, pottery 19 to 28 October: Closed, hanging 'Collectors' Choice Exhibition' 29 October: Preview 'Collectors' Choice Exhibition', 7pm to 9pm 30 October to 28 November: 'Collectors' Choice Exhibition', paintings, drawings, graphics, sculpture, pottery, jewellery, glass, fabric and wood at \$450 and under. Friday to Monday 11-6, or by appointment

WAGNER ART GALLERY

39 Gurner Street, PADDINGTON 2021 Tel. (02) 9360 6069 Fax (02) 9361 5492 1 to 24 September: 'The Four Seasons and Music Series', David Boyd, new paintings 29 September to 22 October: Graeme Inson, recent paintings of the Middle East, Greece and Turkey

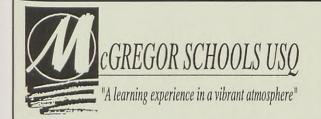
27 October to 19 November: Robert Juniper, major exhibition of new paintings From 24 November: Christmas Show,

mixed exhibition.

Monday to Saturday 10.30 - 6

WATTERS GALLERY

109 Riley Street, EAST SYDNEY 2010
Tel. (02) 9331 2556
Fax (02) 9361 6871
To 5 September: John Peart, paintings and works on paper
8 to 26 September: Paul Selwood, sculpture; Sue Ford, photographs
29 September to 17 October: Virginia Coventry and Ruth Waller, paintings
20 October to 7 November: Richard Larter, paintings
10 to 28 November: Robert Klippel, sculpture.
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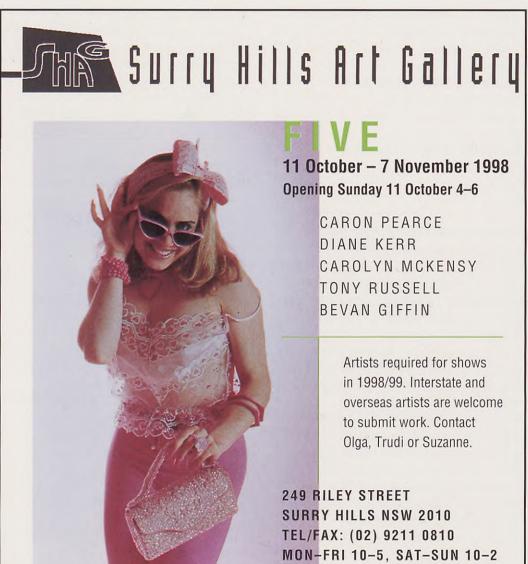
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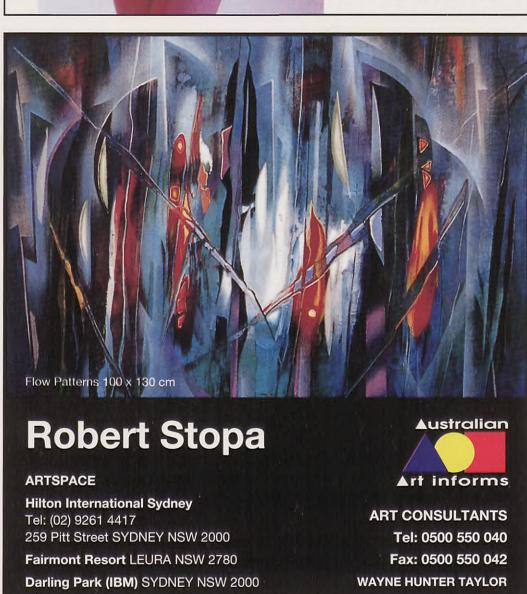
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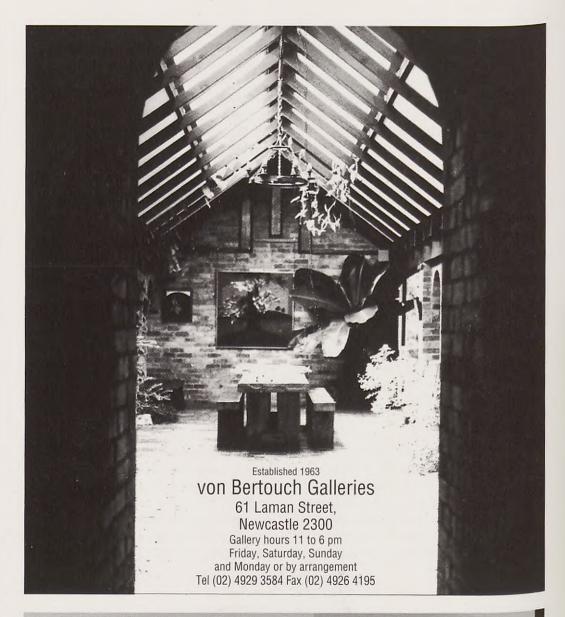
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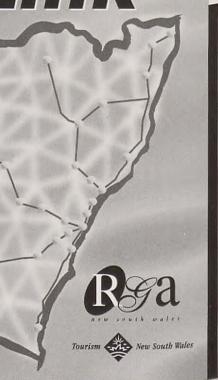


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Art Galleries TOUT LINK

A free map is now available which details Regional Galleries Association of New South Wales member galleries. The map is specially designed to encourage your discovery of this dynamic network of public art galleries and collections, located throughout the State and in Sydney.

Obtain a map from regional galleries, Art Gallery of New South Wales, Tourism NSW, regional Visitors Centres, or contact the RGANSW office. For up-to-date program information on regional galleries see the RGANSW website: www.rga-nsw.org.au



Regional Galleries Association of New South Wales Limited 43-51 Cowper Wharf Road Woolloomooloo NSW 2011 Telephone (02) 9358 3433 Facsimile (02) 9358 1115

WOLLONGONG CITY GALLERY

Cnr Kembla and Burelli Streets, WOLLONGONG EAST 2500 Tel. (02) 4228 7500 Fax (02) 4226 5530 wcg@rearth.net www.wcg.rearth.net Largest regional art museum in Australia, with a major collection of contemporary Aboriginal and Illawarra colonial art. Exhibition program changes monthly. External panel projects, regular public programs, resident artist program and gallery shop. Free admission Tuesday to Friday 10 – 5, Saturday, Sunday and public holidays 12 - A closed Good Friday

18 September to 13 October: Helen Geier, paintings; Kevin White, porcelain 25 October to 17 November: Klaus Moje, kiln formed mosaic glass; Graham Fransella, prints From 20 November: Christmas Collection 1998. Daily 10-5

CHAPMAN GALLERY CANBERRA

31 Captain Cook Crescent, MANUKA 2603 Tel. (02) 6295 2550 Exhibiting some of Australia's most influential artists and aims to promote quality art that will endure. 4 to 28 September: 'The Lotus Pond', Geoff Harvey, oil paintings on canvas:

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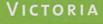
Leichhardt Gallery Top Floor, Leichhardt Street Studios, 71 Leichhardt Street, KINGSTON 2604 Tel. (02) 6295 9438 Fax (02) 6295 2781 Innovative contemporary art in Canberra's foremost artist-run gallery. Wednesday to Sunday 11 - 5

JOSEPH JURRA TJAPALTJARRI, Men's ceremony, 1994, acrylic on canvas, 153 x 91 cm, courtesy Ebes Collection, Aboriginal Gallery of Dreamings.

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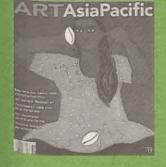
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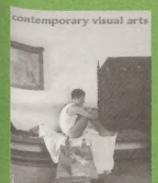
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CONDITIONS OF ENTRY: 1. Information on how to enter this competition forms part of these conditions of entry. Any new subscription to either ART and Australia, World Art, ART AsiaPacific or Contemporary Visual Arts is eligible. Each new subscription 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.

NO POSTAGE STAMP REQUIRED



Emily Kame
Kngwarreye
represented
Australia at the
1997 Venice
Biennale

EMILY KNGWARREYE, Nterkw. (Bush plum), 1993, acrylic on in 151 x 90 cm. ©Emily Kngwarreye 1993, reproduced by permission of VI\$COPY Ltd, Sydney, 1997.

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24 September to 25 October: 'Ray
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18 September to 13 October: Helen Geier, paintings; Kevin White, porcelain 25 October to 17 November: Klaus Moje, kiln formed mosaic glass; Graham Fransella, prints From 20 November: Christmas Collection 1998. Daily 10 – 5

CHAPMAN GALLERY CANBERRA

31 Captain Cook Crescent, MANUKA 2603 Tel. (02) 6295 2550 Exhibiting some of Australia's most influential artists and aims to promote quality art that will endure. 4 to 28 September: 'The Lotus Pond', Geoff Harvey, oil paintings on canvas; 'Sensuous Nudes', Phillip Perides, bronze sculptures 2 to 25 October: Roy Churcher, paintings; Brett Whiteley, prints 6 to 29 November: Harry Wedge, Pantjiti (Mary) McLean and Ian Abdulla, paintings. Wednesday to Sunday 11 – 6

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TI Savige Street, CAMPBELL 2612 Tel. (02) 6247 7019 prowse@giga.net.au Paintings, original graphics and sculpture from Australian and international artists. By appointment

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Parkes Place, CANBERRA 2600
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Fax (02) 6240 6561
To 27 September: 'Rosalie Gascoigne:
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To 18 October: 'Dance Hall Days: French Posters from Chéret to Toulouse-Lautrec' 5 September to 22 November: 'The Russian Ballet: Art Music Dance
1909—1933', more than 200 works of art, including 70 of the most splendid

costumes
From 10 October: 'Re-take:
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(02) 6237 5204
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Monday to Saturday 10 – 5.30,
Sunday 12 – 5

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2 Collins Street (Spring Street entrance), MELBOURNE 3000 Tel. (03) 9654 7279 Fax (03) 9650 3199 alcaston@ozemail.com.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, Kathleen Petyarre, Abie Loy and early central desert artists, Eubena Nampitjin, Balgo Hills, WA, Injalak, Arts & Crafts Association Inc, Gunbalanya (Oenpelli) NT, Papunya Tula Artists Pty Ltd, NT. Monday to Friday 9 − 5, or by appointment

ANNA SCHWARTZ GALLERY

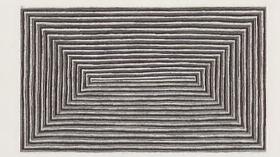
185 Flinders Lane, MELBOURNE 3000 Tel. (03) 9654 6131 Fax (03) 9650 5418 asg@netspace.net.au Contemporary Australian art. September: Mike Parr October: Jenny Watson November: Stieg Persson. Tuesday to Saturday 12 – 6, groups by appointment

ARTS PROJECT AUSTRALIA

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

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Dallas Brooks Drive, The Domain, SOUTH YARRA 3141 Tel. (03) 9654 6422 Fax (03) 9650 3438 acca@adm.monash.edu.au www.artnow.org.au ACCA is an independent public art



JOSEPH JURRA TJAPALTJARRI, Men's ceremony, 1994, acrylic on canvas, 153 x 91 cm, courtesy Ebes Collection, Aboriginal Gallery of Dreamings.

organisation that provides a platform for current innovative Australian and international visual art practices.

Through its programs, the Centre aims to expand public understanding, awareness and enjoyment of contemporary visual culture and to assist in the development of professional art practice.

To 4 October: 'Strangely Familiar':
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9 October to 22 November: 'Close
Quarters: Contemporary Australian and
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Tuesday to Friday 11 – 5,
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AUSTRALIAN GALLERIES

35 Derby Street, COLLINGWOOD 3066 Tel. (03) 9417 4303 Fax (03) 9419 7769 2 to 30 September: Euan Heng, works on paper; Graeme Peebles, recent prints; Bruce Armstrong, recent sculpture 6 to 26 October: Philip Davey, recent work

3 to 28 November: John Wolseley, book launch: Danny Moynihan, recent prints. Tuesday to Saturday 10 – 6

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October: Klaus Moje, studio glass
November: Brian Dunlop, new work.
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To 10 September: Kim Spooner, paintings

12 September to 8 October: Michael Johnson, paintings 10 October to 5 November: Simeon

Nelson, sculpture; Ildiko Kovacs, paintings

7 November to 3 December: Gwyn Hanssen Pigott, ceramics. Tuesday to Friday 10.30 – 5, Saturday 11 – 5

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gabriellepizzi@co32.aone.net.au
www.home.aone.net.au/gabriellepizzi
8 to 26 September: John Mawandjul
Maningrida, bark paintings and sculpture
1 October to 7 November: Balgo Hills,
paintings; Papunya Men group
exhibition
10 to 28 November: Michael Riley and
Brenda Croft, photographs.
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Saturday 11 – 5

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Sunday and public holidays 1 – 5

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19 September to 1 November: Elsie Struss and the National Gallery School 2 October to 8 November: 'Village Family', Sophie Webb, photographs 17 October to 15 November: Mavis Jennings, accessories

From 13 November: 'Melbourne Views', National Gallery of Victoria touring exhibition

From 14 November: Jennifer Wray, recent paintings

From 28 November: Dorothy Maxwell, silk painting.

Daily 10-5, closed public holidays

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kingart@peg.apc.org
www.peg.apc.org/~kingart
6 September to 4 October: Memorabilia
– Early Travelling Show
7 October to 2 November: 'Digital',
computer imagery by Leo Mertens
8 to 29 November: 'Symbolism and
Spiritualism', paintings by June Ben-David.
Monday to Friday 10 – 6, Sunday 2 – 5

LA TROBE REGIONAL GALLERY

138 Commercial Road, MORWELL 3840 Tel. (03) 5134 1364 Fax (03) 5134 8174 latrobe@latrobe.vic.gov.au Tuesday to Friday 10 – 5, Saturday 10.30 – 2.30, Sunday 1.30 – 4.30

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Mark Strizic, Albert Tucker and Susan
Wraight.
To 19 September: 'The Photographs:

To 19 September: 'The Photographs Heide and Beyond', Albert Tucker 21 October to 14 November: Ivan Durrant

From 18 November: 'The Cabinet of Curiosities Collection', Helmut Lueckenhousen.

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www.monash.edu.au/mongall/monash
The Monash Gallery is a public art space
which aims to perform an informational
and educational role within the campus
and public communities. It provides an
annual program, with related catalogues
and events, which critically interpret
and document recent Australian visual
art practice.
To 26 September: 'Since Mallarmé: A
Centenary Exhibition'
5 October to 28 November: 'Close

5 October to 28 November: 'Close Quarters', artists from Australia and Aotearoa New Zealand 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 0220 Fax (03) 9208 0270 September to November: Glass from the NGV Collection

8 September to 22 November: 'Emily Kame Kngwarreye – Alhalkere – Paintings from Utopia'

To 14 September: 'Psychographica: Mapping the Interior', Ruth Johnstone, recent works

25 September to 16 November (to be confirmed): 'Goya'

To 19 October: 'Sublime Space: Photographs by David Stephenson 1989–1998', (to be confirmed); 'Raiki Wara: Long Cloth from Aboriginal Australia and the Torres Strait', more that 100 painted and printed textiles From 30 October: 1998 Doug Moran National Portrait Prize To 5 November (to be confirmed):

Recent acquisitions

To 10 November: Great Icons of Aboriginal Art from the NGV Collection From 11 November (to be confirmed): The Asialink Centre Korean Exchange Exhibition.

Daily 10 – 5, open until 8.30 Wednesday during major exhibitions,

closed Good Friday, Christmas Day and Anzac Day morning, The Aboriginal Gallery closed Mondays

NIAGARA GALLERIES

245 Punt Road, RICHMOND 3121 Tel. (03) 9429 3666 Fax (03) 9428 3571 niagara@netspace.net.au Established in 1978, Niagara Galleries exhibits contemporary Australian and international painting, works on paper, sculpture and Aboriginal art. 1 to 19 September: Goya paintings 22 September to 17 October: Rick Amor, paintings 20 October to 14 November: Ken Whisson, paintings From 17 November: John Kelly, paintings. Tuesday 11 - 8, Wednesday to Saturday 11 – 6



NORMAN LINDSAY, Self portrait, 1910, wood, Peter R. Walker Pty Ltd.

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Review

REWRITING TROPICAL UTOPIAS

by Bettina MacAulay

The well-chosen touring retrospective exhibition 'North of Capricorn: The Art of Ray Crooke', unexpectedly raises issues and questions of continuing importance for art practice and interpretation in post-millennial Australia. It may seem an unlikely outcome in the final career phase of this self-effacing, professedly apolitical artist now aged in his late seventies. Crooke has painted in isolation from the artistic mainstream since the 1950s, mainly in northern Australia, Melanesia and Polynesia. Although popular, his work has suffered critical neglect (especially recently), and it is perceived in some quarters that after early promise the artist lost direction.

The sixty-seven paintings selected for the exhibition by curator Sue Smith (Crooke's prints are excluded), indicate his range, influences, abiding concerns and also some grounds for his reception. The paintings also invite alternative readings involving cultural integration, Australian spiritual experience, aesthetics and wider regional interrelationships.

Figurative works, landscapes, prints, portraits, figures in landscape and interiors, and still lifes are included in the exhibition. The retrospective presents Crooke's preoccupations and his typical vocabulary: his delving into mystery, silence and the eternal human moment through an achieved stillness, subtle and often close tonalities, spatially and harmonically careful use of colour, religious ritual, and reticent textures influenced by study of Piero della Francesca, Giotto, Jan Vermeer, Paul Gauguin, abstract artists and Russell Drysdale, among others. Crooke's facility is evident in Girl embroidering, 1962-63, Dawn, Papua, 1964, and The catch and Mele, both 1967. A Eucharistic placing of objects appears in From the verandah, Thursday Island, c. 1965, Island song, 1965, and other paintings.

Variously regarded as romantic—realist, Edenic (though his figures are characteristically clothed), decorative landscapist and figurative utopian, Crooke's work is uneasily labelled for postmodernists looking for social transformation. Interpreted in terms of simplicity, nostalgic innocence and exoticism, his work provokes discomfort. Crooke himself spoke of a fascination with 'the exotic', which affected his move from Melbourne to tropical Queensland in 1949, and it is a word still used by critics in describing his work. These aspects have contributed to Crooke's qualified reception, while allowing implicit contradictions to go largely unchallenged.

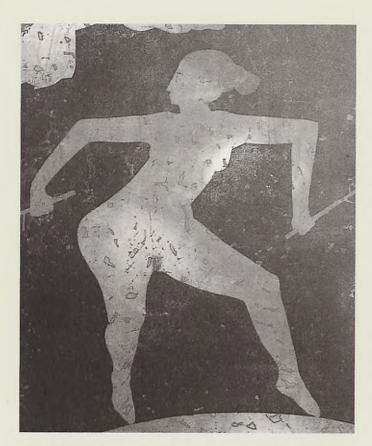
The shadowed blackness of Crooke's oeuvre is open to misreading as passivity. Crooke's repetitions of the shadowed face (both partially recognisable and stereotypically anonymous 'Other') seem driven by its potential for psychological tension, the stillness in the moment of becoming offering profound internal drama with universalising capabilities. Responses to notions of the exotic in Crooke's oeuvre tend to have discounted the cultural relations between identity, the artist and the viewer. Where

RAY CROOKE, The catch, 1967, oil over acrylic on canvas board, 59.5 x 75.3 cm, private collection.

exactly does the exotic reside? (Is 'the exotic' referred back to the viewer, for example, when the subject is clothed in a simple, human dignity?) How are text and sub-text balanced? What kinds of 'pause' are being represented in the endemic 'waiting' of indigenous subjects in Crooke's work? Does the attempted displacement of nostalgia in works portraying, in a historic present, the continuity of human concerns and conjoining of people with the environment, entail compromises? What is the place of the artist and his work in current debates about aesthetics? Discussion in unreconstituted terms of land and landscapes, people and cultural environment has, indeed, been overtaken in a nation in the process of reinvention.

If an unpoliticised aesthetic proves in the end to have been an untenable myth, the sub-text of Crooke's personal history increases in relevance. His early fascination with Aboriginal 'otherness' derived from a large album of photographs of Aborigines in Victorian dress at Coranderrk Mission (with which William Barak was associated), compiled by his clergyman great-grandfather. In the Torres Strait, Crooke knew Eddie Mabo, and was confirmed in the Anglican

Church in 1952 in a region which, early in 1998, saw the defection of fifteen Islander priests to the Anglican Catholic Church, motivated, according to the Primate, by regional rivalries, cultural and political factors and personal ambitions. Included in the retrospective is Crooke's Island priest, 1958, with its cultural tensions evident, and Study for 'The departure', 1980, which refers to Murray Island funerals, at which Christian and indigenous elements are melded, while observing regional variations in church practice. Other works concerned with religious issues, such as the Deposition, are included in the catalogue accompanying the exhibition. Revisionist times, already designing reconstituted utopias, may come to adopt a redeveloped view of Crooke's oeuvre.



MARK VISIONE, Free will, 1996, etching, 50 x 40 cm.

North of Capricorn: The Art of Ray Crooke, Perc Tucker Regional Gallery, Townsville, 21 November 1997 – 4 January 1998; Cairns Regional Gallery, 16 January – 22 February 1998; Gladstone Regional Art Gallery and Museum, 6 March – 18 April 1998; Rockhampton Art Gallery, 24 April – 31 May 1998; Customs House Art Gallery, The University of Queensland, Brisbane, 12 June – 26 July 1998; Campbelltown City Bicentennial Art Gallery, 7 August – 17 September 1998; Drill Hall Gallery, Australian National University, Canberra, 24 September – 25 October 1998; The George Adams Gallery, Victorian Arts Centre, Melbourne, 6 November – 6 December 1998.

MARK VISIONE

by Pat Gilmour

Mark Visione, an expatriate Australian artist living in Amsterdam, is fascinated by images on surfaces, and 'the emotions evoked by those surfaces as they are affected by time'. Hoping to convey such feelings through his printmaking, Visione has studied cave paintings, frescoes, scrolls, pottery and graffiti, as well as such macabre impressions as those of human beings imprinted onto the walls of Hiroshima by the blast of the atomic bomb in 1945.

The artist's elegant line has been influenced by Greek red-figure vases, in which the warm terracotta of the clay is reversed by defining contours with black slip, then detailing the figures with finer lines. Like the Greeks, Visione takes his themes from mythology, as well as everyday life. The severe concept of beauty in the early fifth century, with its slender long-limbed figures, is evoked by his etching *Three Graces*, 1994, a subject given a personal slant by the increase in the number of Graces to seven. The seventh Grace, *Grace VII (Afrodite)*, 1998, is an up-to-theminute invention based on Venus Williams, the engaging black American tennis player.

The sources for Visione's etching Salomé: fragment + variation I, 1996, include archaic reliefs, a bronze panel from the church door of San Zeno in Verona, as well as Oscar Wilde's play, and Richard Strauss's opera. Strauss centred on the dance performed by Salomé in exchange for the head of John the Baptist, who had been annoyingly resistant to her charms. Visione closes in on Salomé as belly dancer, by depicting her lightly veiled torso from diaphragm to thigh, at the same time as capturing the 'dynamic sensuality' of San Zeno's timeworn bronze and its sense of real and metaphorical decay.

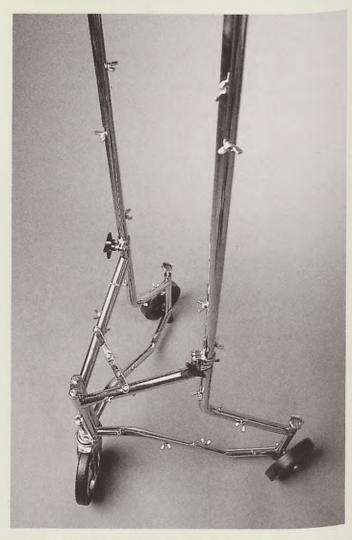
Another of Strauss's operas provides the impetus for a series of etchings about Ariadne, abandoned by Theseus on the island of Naxos and later rescued by Dionysus, who married her and made her immortal. As Ariadne says goodbye to one man and falls in love with another, Strauss reflects her changing moods by introducing a harlequinade of commedia dell'arte players into his opera. In one print on this theme, Visione contrasts the natures of Theseus and Dionysus. In another, he compares the mournful Ariadne with the light-hearted Zerbinetta, whose motto is 'Off with the old love and on with the new'. Two other prints suggest the opera's island location, with Visione's drawings of female figures metamorphosing into shapes which have 'the feeling of Greek pottery and the curvedness of this world'. Greek pottery also lies behind the imaginative interpretation of Free will, 1996. Like Veritas, one of the Virtues, she poises precariously on the rim of the world, under the arm of God, her two sticks representing all man has left of nature.

Visione's innovative techniques are a particularly appropriate way to suggest the effects of time on art. His designs are etched onto sheets of copper shim so fine that they measure only a fraction of the depth of normal etching plates. For one unusual matrix, the artist actually wove several strips of shim together. Visione supports

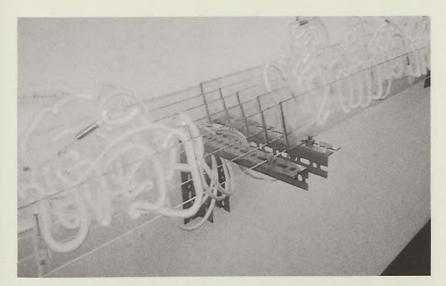
the shim for printing by drilling holes into its corners and stitching them to the base plate with wire – a strategy that allows random elements to be introduced between the layers. These intervening fragments – cut from shim or more simply made by introducing pieces of sticky tape – become visible in the print as plate and paper pass through the press. Shapes held firmly in place can contribute to the image throughout the edition. Others may be introduced briefly and then removed. The marks then gradually fade away in the course of successive impressions until, finally, they disappear. Visione combines such strategies with the translucent textures of softground etching, in preference to aquatint's crisper density. These very personal and inventive techniques add not only poetic, but actual dimension.

Quotations are taken from Visione's notes on the prints and a statement about his technical procedures entitled *Etching Behind the Plate*.

ADELAIDE by Angus Trumble



SAMANTHA SMALL, Compractibles, 1997, (detail), mixed media, dimensions variable, courtesy the artist. Winner of the Faulding Graduate Travel Award.



VONG PHAOPHANIT, Untitled, 1995–96, (detail), Laotian words in clear blue neon, glass, painted steel, 140 x 242 x 26 cm, courtesy the artist and Stephen Friedman Gallery, London. Exhibited in 'Pictura Britannica: Art from Britain', Art Gallery of South Australia, Adelaide.

Tandanya, the National Aboriginal Cultural Institute, held a major exhibition 'The Spirit Sings: Emily Kame Kngwarreye', from 29 November 1997 to 22 February 1998, that included a number of Emily's impressive last paintings. A controversy involving the work of Kathleen Petyarre, another important Aboriginal artist especially familiar to Adelaide audiences, was the subject of a series of articles by Susan McCulloch in the Australian in December 1997. Since then Petyarre is understood to have stopped painting, and the ensuing debate has done little to bolster public confidence in, or awareness or support of contemporary Aboriginal painting. Public attention was focused on a design by Andy Petrusevics for a projected monumental public sculpture in Rundle Mall one of the short-listed entries selected by a committee appointed for that purpose by the Adelaide City Council - when the newly tabloid Advertiser devoted an entire front page to it in December 1997. Readers were urged to call 0055 telephone numbers to record their support or disapproval.

An eclectic sequence of exhibitions at the Art Gallery of South Australia included a reduced version of 'Pictura Britannica: Art from Britain' from 19 December 1997 to 1 February 1998, which opened at the Museum of Contemporary Art in Sydney and continues at the Museum of New Zealand Te Papa Tongarewa in Wellington. The Art Gallery of Western Australia's touring exhibition 'The Golden Age of Dutch Art: Seventeenth-Century Paintings from the Rijksmuseum and Australian Collections', from 23 January to 15 March 1998, was escorted by road from Perth to the Adelaide gallery by

Willem de Ridder, the Rijksmuseum conservator who cleaned the paintings by Jan Baptist Weenix and Ferdinand Bol. The cleaning project was financed by the Australian venues. The exhibition includes the first painting by Rembrandt to be seen in South Australia, Portrait of a man in oriental costume, 1635, and continues as part of the 1998 Adelaide Festival before moving to the Queensland Art Gallery. 'Persia and Beyond: Islam and Asia', an in-house exhibition curated by Dick Richards, was held at the gallery from 21 November 1997 to 4 January 1998, and included a number of important ninth- to nineteenth-

century Middle Eastern ceramics and an early seventeenth-century 'Polonaise' carpet from the collection of William Bowmore.

At the Helpmann Academy Graduate Exhibition in the Gerard & Goodman Building in Synagogue Place, Samantha Small, a graduate of the South Australian School of Art at the University of South Australia, was awarded the inaugural Faulding Graduate Travel Award. Small's sculptures, *Compractibles*, 1997, and *Breathless*, 1997, deal with the sombre themes of death and disability in an era of industrial-strength sanitation. F. H. Faulding & Co. has emerged as one of the most active and committed corporate sponsors of contemporary art in South Australia.

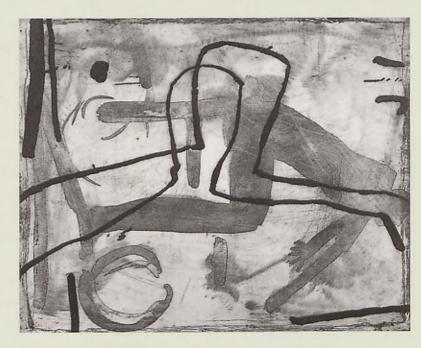
The Contemporary Art Centre of South Australia presented 'Directions', an exhibition of the work of Ruth Fazakerley from 7 to 30 November 1997. 'Hurry Up & Wait', an exhibition of contemporary Philippine prints, was shown at Artspace in the Adelaide Festival Centre from 19 December 1997 to 14 February 1998 and the Experimental Art Foundation showed 'Maria Ghost' by Rick Martin from 4 December 1997 to 18 January 1998. A group show at Greenaway Art Gallery included Aldo Iacobelli's installation Paesaje, and was followed by a small but impressive exhibition of new work by Juan Davila. Finally, James Larsen's 'Big Fat Smiles' and James Stewart's 'Soft Cell Suite' appeared at the Robert Steele Gallery (formerly Anima Gallery) from 7 January to 15 February 1998 in Rundle Street, Adelaide.

BRISBANE

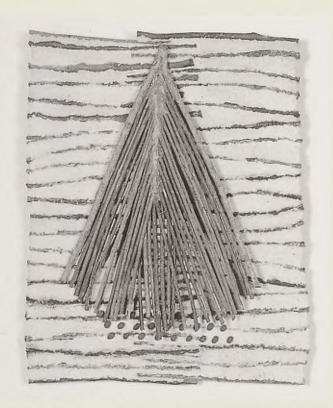
by Louise Martin-Chew

The Brisbane scene is sufficiently diverse to defy easy classification, but small enough for a real sense of change, growth and development to be evident. The Queensland Art Gallery (QAG) has earned its central role and relevance in recent years, and has maintained this reputation with a program of premier events such as the Asia-Pacific Triennial in 1993 and 1996, a survey of the work of local senior painter Gordon Shepherdson in 1997 and an exhibition of Australian jewellery that travelled to the new Shanghai Museum in May 1997. Add to this the forthcoming extension to the gallery for a modern art museum, and the future looks bright. In Queensland, although it is difficult to be certain about anything in an election year, it appears that the State is beginning to have a guaranteed and integral investment in culture.

Activity and change have increased enormously in Queensland's commercial galleries in recent years, but more is not necessarily better. Young commercial galleries are operating, often as rental spaces, with few exhibitions of the work of artists they represent. While this has resulted in a flourishing scene around the Doggett Street galleries, in other places unreliable quality means visiting is increasingly a hit-and-miss affair. A huge surge in the exhibition of Aboriginal material is, it seems, a commercial response to public interest and a result of slow sales of contemporary art. And a tough year nationally in 1997 has had some fallout locally, with Savode



GRAHAM FRANSELLA, Two heads, 1991, colour etching, 73 x 89 cm. Exhibited in 'The Ten Year Show', Grahame Galleries, Brisbane, 18 June – 12 July 1997.



MERV MUHLING, About moths, 1992, (detail), sticks and moulded paper, 45 x 47 cm overall. Exhibited in 'The Art of Merv Muhling – A Review', Brisbane City Gallery, Brisbane, 5 February – 22 March 1998.

Gallery leaving their major Newstead site and returning to the suburban base from which they established their business in 1989.

Stalwarts of the commercial scene are going strong, however, with positive developments during 1997 including the tenth anniversary of both Bellas Gallery and print and artist's book specialist, Noreen Grahame. In the March exhibition 'Then', followed by 'Now' in April, Bellas showed work by gallery artists, together with reviews, artist statements and memorabilia, and paid tribute to Brisbane's Museum of Contemporary Art (1987–95) and its supportive role during the early years of the gallery. Philip Bacon Galleries maintained its dominance at the upper end of the market in 1997, with highlights including extraordinary woodblock prints from Cressida Campbell and a lyrical exhibition of paintings by Sam Fullbrook.

Under Michael Snelling's directorship,
Brisbane's Institute of Modern Art (IMA) has
focused on its publishing program. The artistic
energy and contribution to the Brisbane scene
of local artist, Scott Redford, was recognised in
August 1997 with the release of the stylish *Guy*in the Dunes (IMA, 1997) tracing Redford's local
and national exhibitions over the last ten years,
and coinciding with an exhibition of the artist's
recent work at Bellas Gallery. The announcement
of new housing for the IMA – a Brisbane institution – was more good news at the end of 1997.

Perhaps change is endemic. Ross Searle, new director of the University Art Museum at the University of Queensland, is reorienting the museum's program and profile – from a gallery rich in student involvement and some exhibition activity to one with a program more akin to that of a regional gallery. The brilliant 'Leaf Grass Bark' exhibition, curated by Diane Moon, was the highlight of the 1997 program, moving the focus – in a year sensationalised by Aboriginal art scandal – back to traditional, functional and beautiful objects from the university's anthropology collection.

Jeweller Barbara Heath's exploration of the collaborative approach inherent in private commissions was a rich and holistic exhibition experience at the Brisbane City Gallery. While it closed in the real world on 7 December 1997, it remains on display in the virtual world, being on-line until October 1998. Heath's objects laid bare the personal power invested in jewels, and the intense sharing of private joys, disappointments and personal histories through the medium. The exhibition is a good example of the success Brisbane City Gallery has had in setting aside the art/craft distinction. The strength of the gallery's program continues to bridge the gap between the nationally oriented QAG and the local artistic community, with the opening exhibition in 1998 of Merv Muhling's work: a superlative display of sculpture from a veteran sculptor whose training as a jeweller has led to sensitively made and toughly conceived objects that warrant much wider public exposure.

New Zealand-based sculptor Chris Booth produced a wonderful site-specific commission for the Gold Coast in 1997. Ostensibly part of the Evandale sculpture walk adjacent to the Gold Coast City Art Gallery, Booth's work stands alone in an assembly of sculpture which owes more to enthusiasm than aesthetic sensitivity. Massively constructed from local Helidon sandstone, this sentinel beside the Nerang River was created in consultation with the local Kombumerri Aboriginal people and is in keeping with the environmentally charged and sociologically sensitive nature

The Queensland Art Gallery's

of his work.

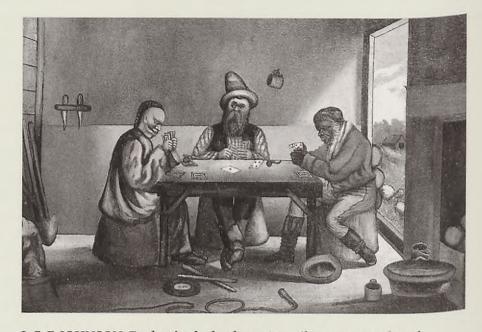
survey of Emily Kame Kngwarreye's work opened in February 1998 and, together with a substantial publication, will eliminate some of the myths and inaccuracies that plague Aboriginal art at present in favour of an assessment of the work itself.

CANBERRA

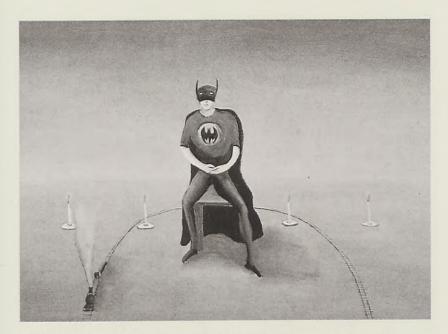
by Sasha Grishin

While the appointment of Dr Brian Kennedy as the new Director of the National Gallery of Australia (NGA) has probably been the most newsworthy event on the Canberra art scene over the past few months, the real repercussions of that appointment are yet to be fully assessed. The spectacular exhibition 'The Painters of the Wagilag Sisters Story 1937–1997', one of the most significant exhibitions to be staged at the gallery, was long in place before the new appointment. As were the subsequent exhibitions 'Rembrandt: A Genius and his Impact' and 'New Worlds from Old: 19th Century Australian and American Landscapes', the latter opening in March 1998 in the new gallery extension. Dr Kennedy has argued persuasively that in both its collecting and exhibiting programs, the NGA needs a clearly defined sense of purpose and, to this end, many of its curatorial and administrative positions were thrown open and readvertised.

The perceived downturn in federal and local government patronage of the visual arts in Canberra has had more of a psychological than physical impact. A new regional gallery, the



J. C. F. JOHNSON, Euchre in the bush, c. 1867, oil on canvas on board, 42 x 60.2 cm, bequest of Clarice May Megaw 1980, Ballarat Fine Art Gallery. From the exhibition 'A Face in the Crowd', National Portrait Gallery, Canberra, 24 May – 12 October 1997.



NOEL McKENNA, Boy dressed as Batman, 1991, oil on plywood, 40.5 x 59.5 cm, private collection, courtesy Niagara Galleries, Melbourne. From the exhibition 'A Face in the Crowd', National Portrait Gallery, Canberra, 24 May – 12 October 1997.

Canberra Museum and Gallery, opened in February 1998 to join a host of other publicly funded art spaces. These include the Australian National University, with its two major art galleries – Drill Hall Gallery and Canberra School of Art Gallery; the Nolan Gallery; the National Portrait Gallery; as well as dedicated art spaces at the National Library of Australia and the new and old parliament houses. There are also the two venues of Canberra Contemporary Art Space, the impressive Craft Council Gallery and artist-run galleries including ANCA, Spiral Arm and Studio One Print Workshop Gallery.

This proliferation of publicly funded art spaces is reflected in the growing maturity and national significance of exhibitions initiated in Canberra. In recent months these have included the remarkably popular and intellectually challenging 'A Face in the Crowd' exhibition at the National Portrait Gallery; a survey exhibition of Fiona Hall's work at Canberra School of Art Gallery and the touring Wendy Stavrianos retrospective exhibition at Drill Hall Gallery.

The downsizing in the Public Service and cuts to higher education have had a negative impact on the viability of Canberra's commercial art gallery network. One of Canberra's oldest and most respected galleries, Solander Gallery, has recently moved back to its former venue in Yarralumla. Despite financial difficulties experienced by most galleries, the Director of Solander Gallery, Joy Warren, has continued to attract strong and tough exhibitions, including a challenging survey of the work of Bruno Leti. Chapman Gallery, with its energetic Director

Judith Behan, has developed a strong stable of contemporary artists and an international profile as a professional dealer of Aboriginal art. The most memorable show held recently at Chapman Gallery was a solo exhibition of the paintings of Michael Taylor, an artist who is making some of his best work, yet in recent years has been neglected by public institutions.

Beaver Galleries, which has traditionally had a strong profile with craft exhibitions, has done much in the past few months to attract significant artists onto its list. Run by a new generation of Beavers, Martin and Suzie, the gallery now also represents Helen Geier, Chris Denton and John Pratt.

Helen Maxwell's aGOG (Australian Girls Own Gallery), was Canberra's only all-female gallery. In recent months, a couple of blokes have snuck into the exhibitions, adding a slightly unsettling note. aGOG continues to show some of the best emerging and unconventional women's art in the country. It was one of the first galleries to show Judy Watson, and it recently held a major exhibition of her work. aGOG is now pioneering the work of rural women artists such as Jackie Gorring and Victoria Clutterbuck.

A final commercial art gallery that I would like to mention is Criterion Gallery, tucked away in Braidwood, about an hour's drive from Canberra. It runs an irregular program of exhibitions and late last year had a lovely survey show of the drawings and prints of Noel Counihan.

PERTH

by Ted Snell

Within a three-month period there has been an extraordinary improvement in both the number and quality of exhibition venues in Perth. The trend for new, purpose-built spaces began with the opening of the new Galerie Düsseldorf in 1995 but the opening of another commercial gallery within three years is a concrete manifestation of the extraordinary level of confidence in the Western Australian art market. Add to this the opening of the refurbished city home for Craftwest and the new John Curtin Gallery at Curtin University, and Perth now boasts some of the best public and private venues for

presenting contemporary art in the country.

Twenty-five years ago when Praxis gallery opened in a derelict warehouse in the western end of Perth, it was surrounded by other warehouses, the rag trade and a motley grouping of small retail outlets that could not afford premises in the city. Although His Majesty's Theatre was just around the corner, this was definitely the 'bad' end of town. When the Premier of Western Australia opened the Little King Street Arts Centre in November 1997 as a home for six arts organisations in the centre of Perth, the invited guests bustled past Cartier and the newly refurbished Rydges Hotel, past numerous up-market cafes and designer boutiques and into the renamed Little King Street, which for the past few decades had been a nondescript alley. The arts had once again achieved their transformative magic. At this point, artists and their associates usually have to leave to find cheaper accommodation in another part of town, but as the city centre moves west and what was formally undesirable becomes chic, the State Government has injected substantial funds to refurbish an old building in the area as a new home for several arts organisations.

Fieldworks and Buzz Dance, who have had to wait for first-class rehearsal studios and administrative homes, join the Community Arts Network, Country Arts, 'Artforce' (the



John Curtin Gallery, 1997, interior, Curtin University of Technology, Perth. Photograph Hans Versluis.

employment agency of the Artist's Foundation of Western Australia) and the Craftwest Centre for Contemporary Craft as tenants of the new complex. Although in its early stages of habitation, the building already has a lively ambience and the opening of the Craftwest Centre and shopfront have provided the city with a wonderful new exhibition facility. In the clear space of the gallery – a marked contrast to the old premises above Perth Railway Station in which a complex of rooms opened out to form a gallery – a stunning exhibition of the work of Gwyn Hanssen Pigott was a fitting curtainraiser. The elegant harmonies of bottles and bowls in her still-life arrangements were given the space and quiet respect that the previous gallery could never provide.

Three months later, Janis Nedela and David Forrest, directors of Gallery East, engaged Bret White, local architect and designer of Galerie Düsseldorf, to create a new gallery on the Stirling Highway in North Fremantle. White's design for the new gallery is another variation on the 'white cube', with one wall designed as a bank of foldaway glass doors opening onto a deck, with another smaller space opening off to the side. It is a simple yet successful response to Nedela and Forrest's brief, and in this neutral environment the opening exhibition of works by Arthur Russell commanded attention. A major test for any exhibition venue.

Most exciting of all is the new John Curtin

Gallery at Curtin University of Technology. Established thirty years ago as the Western Australian Institute of Technology, Curtin University has always maintained a policy of purchasing artworks and now, with a collection of over 2000 items, the need for a permanent home has been realised with the opening of this major public gallery. As well as providing a home for the collection and a valuable adjunct to the university's teaching, John Curtin Gallery will be a venue for visiting exhibitions and in-house shows. Although many artists, dealers, framers, and others on the sidelines of the so-called 'art industry' may have little financial evidence to support the claim that art is booming in Western Australia, the infrastructure is definitely in place for a promising future.

MAREA GAZZARD

Christine France

Marea Gazzard's Zabuton on exhibition at the Art Gallery of New South Wales confirmed Gazzard's position as one of our leading sculptors. The nine-piece work was given two viewing spaces, initially being housed in the main entrance court of the gallery and later on the second level. Both of these sitings were successful as the force and placement of the work managed to hold the large entrance court, which at times can be difficult to accommodate. Here Zabuton worked well in conjunction with the 'new acquisitions' hung on the far wall, in particular making an aesthetic link of quietness and space with the newly acquired Giorgio Morandi Still life. Housed on the lower level, the site afforded viewers the special opportunity of seeing the work from above as they descended the escalator.

Mounted on white stands, the black clay, square, pillow-like forms which range in size from 8 x 38 x 38 cm to 12 x 55 x 55 cm were stepped in a ziggurat-like structure to present an overall uniformity of material and form. Closer inspection revealed infinite variety in surface texture, colours and shape, some pieces having upturned corners, others being straight or downturned. Straightness of line worked against fullness of form to create a quiet tension which, as one curator remarked, 'was as if the works were breathing'.

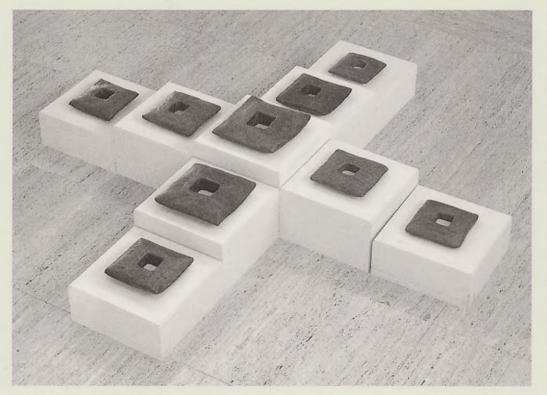
Zabuton was in part influenced by Gazzard's two-month residency as guest artist at the Institute of Ceramic Studies at the Shigaraki Cultural Park, Japan, early in 1997. Before leaving for Japan she had been working with colour and vertical forms, but during her time at the Institute she found the vertical drawings she was working on gradually became flattened until they reached the pillow-like shape of the Japanese tatami cushion or Zabuton. The work is important in marking a new development in her oeuvre. For the first time Gazzard has pierced the soft bodies of her forms. Unlike Barbara Hepworth's sculpture where asymmetrical piercings were used to give a special tension within the piece, the central hole in the Gazzard work creates wells of contemplation in the soft bodied forms and allows for a subtle play of shadows.

Early in her career as a ceramicist the notion of containment was naturally important to Gazzard. In 1996 she began slashing the contained form but it is not until the present series that we witness a complete piercing of the forms. As Gazzard's work became increasingly sculptural the notion of shadowing assumed importance. In her large outdoor sculptures such as *Mingarri: the little Olgas*, 1984–88, in the Executive Court of Parliament House, Canberra, and in *Mandorla*, 1993, in the Adelaide Plaza, South Australia, the role of shadow was vital to conception. In *Zabuton* the internal shadows are quiet and pensive. Like

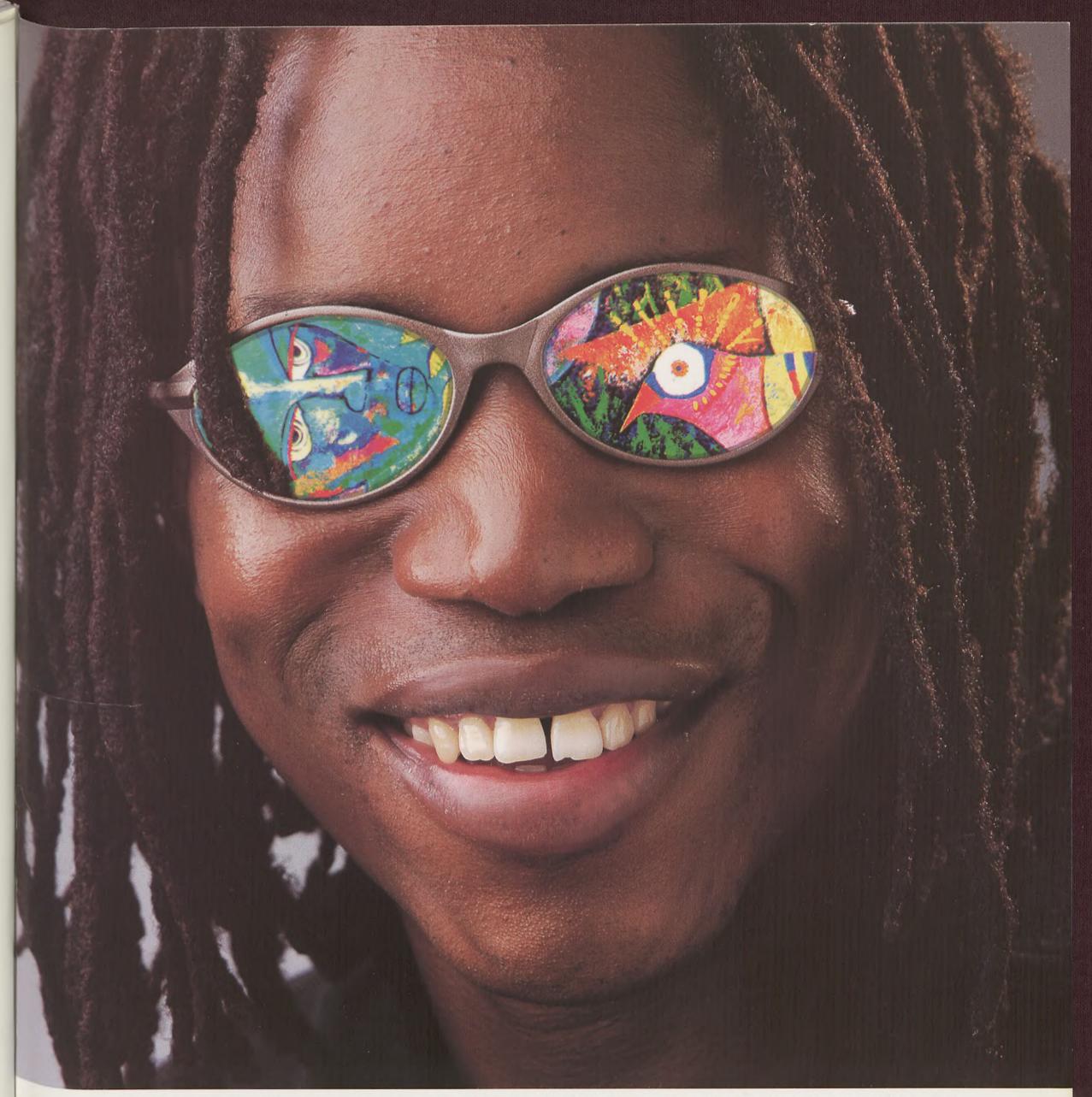
the black colouring which dims light and focuses attention on the soft variations of blackness and surface, the internal shadows are introspective and play against the architectural power of the whole.

Although they are domestically sized, Gazzard's works have a monumental quality while retaining a sense of finely worked surface and delicacy of touch. It is not hard to imagine these pieces working well in a public sculpture context. Zabuton is a significant work not only for its new developments but in evidencing the consistency of quality in Gazzard's disciplined output.

Marea Gazzard, Zabuton, Art Gallery of New South Wales, Sydney, 9 February – 22 March 1998.



MAREA GAZZARD, Zabuton, 1998, clay, nine pieces, from 8 x 38 x 38cm to 12 x 55 x 55cm, Art Gallery of New South Wales, Sydney. Photograph Christopher Snee.



Through the eyes of the artist – Joromi Mondlane.

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