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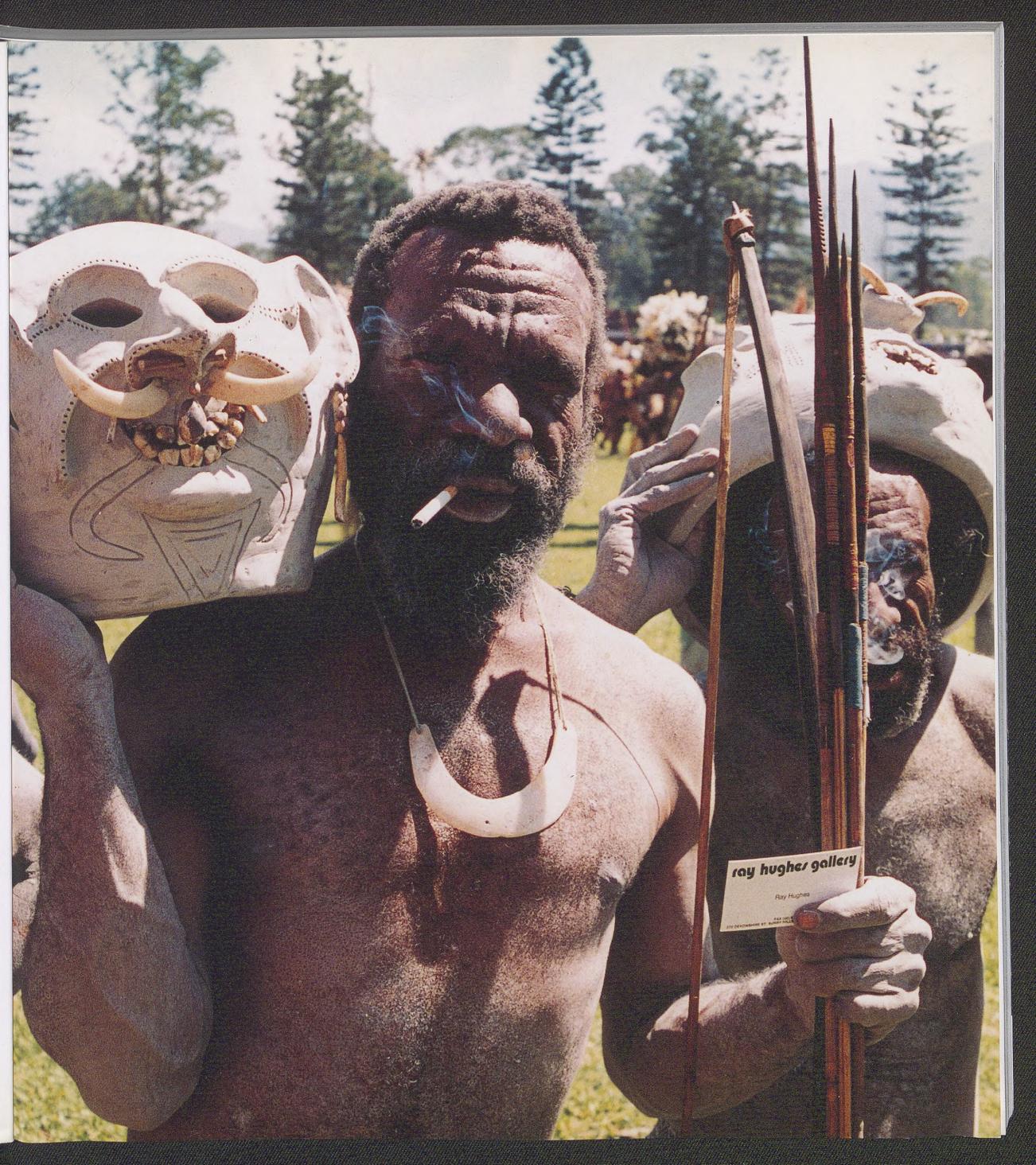


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Editorial

Fiona Hall's Fern Garden at the National Gallery of Australia was the initial inspiration for our June 1998 Gardens edition. Although there had been an issue of Art and Australia on gardens in spring 1994 (which included Margaret Plant's memorable essay on 'The painted garden'), the subject is never exhausted. As life would have it, the Fern Garden was not finished in time to meet our production schedule and Deborah Hart's article had to be held over for this issue. There are some advantages to the delay: now we are able to present the Fern Garden in conjunction with Dr Brian Kennedy's vision for the National Gallery, and Mary Mackay's review of 'New Worlds from Old: 19th Century Australian and American Landscapes', the inaugural exhibition in the gallery's new wing.

This edition of Art and Australia is one of contrasts, giving some insight into the ways artists relate to natural and constructed environments. Deborah Hart reveals how the layered resonances in Hall's art have found expression in her garden. Interrelationships between the plant, human and manufactured worlds inform a difficult architectural space where memory and ideas are an integral part of the design. The garden has obvious associations with the human body, reflected in the ancient tree ferns, curving pathways, water-flows and ironwork gate. Wendy Stavrianos's art makes complex connections between the Australian landscape, her domestic and internal worlds, and the heritage of Europe. Her work is evolving and revelatory, influenced by a life of constant movement and change. Gary Catalano's interview with Kevin Lincoln shows an artist who is unconcerned with external environments. Lincoln's still lifes and portraits refer principally to the development of his own oeuvre or obliquely to artists whom he admires, such as Braque. As an artist and scholar of English literature, Tom Gibbons enjoys juxtaposing 'the great commonplaces of classicism' with what is local and popular. Phillip McNamara follows Gibbons's interest in the vanitas tradition of still-life painting, pop art, photography and film. Literary and visual culture find a different confluence in the artistic tastes of Patrick White. Helen Verity Hewitt presents White as a romantic modernist who found in painting an expression of spiritual hope that transcended the 'upheavals and horrors of the twentieth century'. White went to Watters Gallery to buy many of his paintings, where, as Clay Lucas shows, an uncompromising attitude to freedom of artistic expression has managed to coexist with commercial reality (as distinct from 'sensible economic activity') for thirty years.

Attitudes to land, the body and popular culture are also reflected in our exhibition and book reviews, which give a varied sampling of metropolitan and regional art.

Art and Australia would like to acknowledge the sad passing of Rover Thomas, and, more recently, Mick Namarari. Tributes to both artists will appear in our March 1999 issue.

Laura Murray Cree

VOLUME 36 NUMBER 2

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

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

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Tollfree (1800) 224 018
email: sales@gbpub.com.au

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

TRADE DISTRIBUTORS

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

Designed and Produced in Australia
Printed in Singapore by Toppan. MITA(p) NO.060/11/97
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SUBSCRIPTION RATES

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

cover: FIONA HALL, *Ilwemp* (*Alyawarr*), *Eucalyptus* papuana, ghost gum, 1996, (detail), from the 'Paradisus Terrestris Entitled' series, aluminium and tin, 25.6 x 15.4 x 3.3 cm, National Gallery of Victoria, Melbourne.

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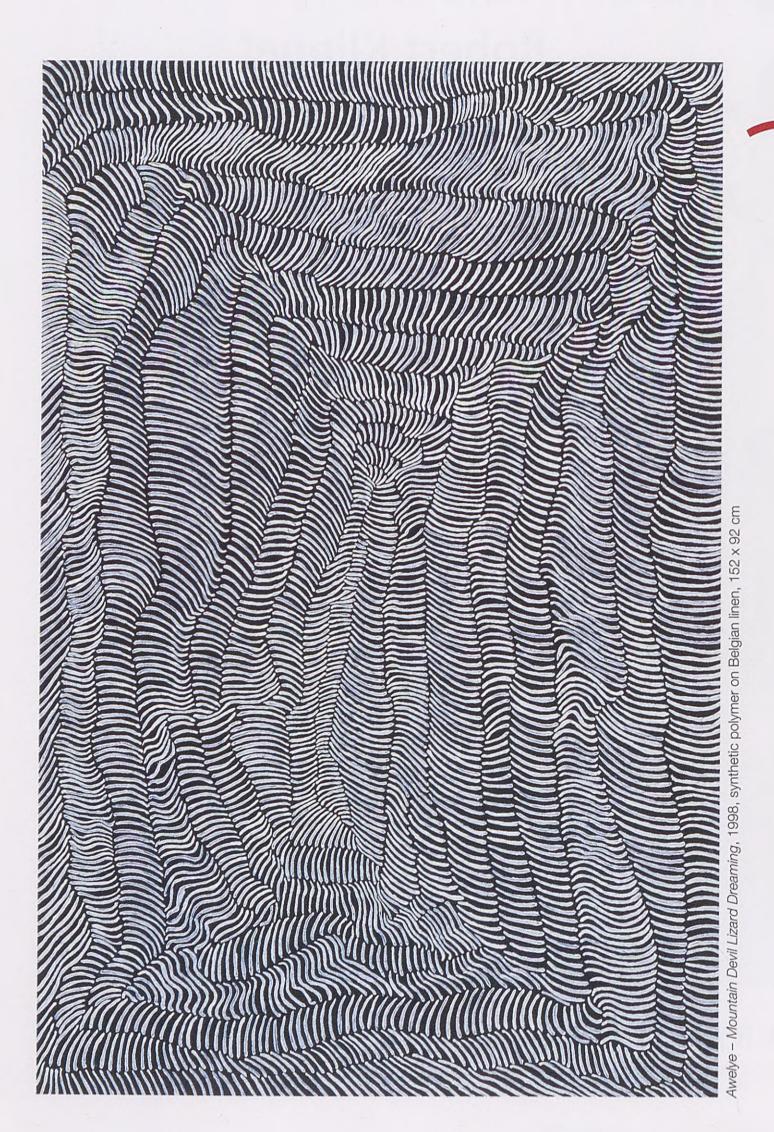




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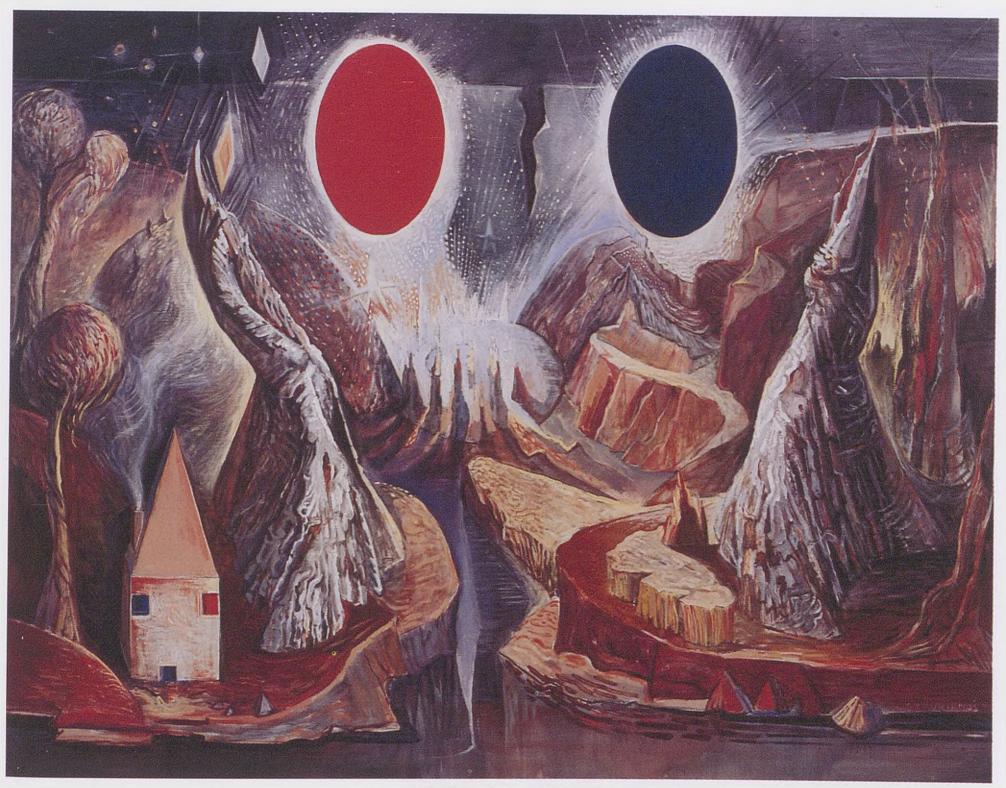
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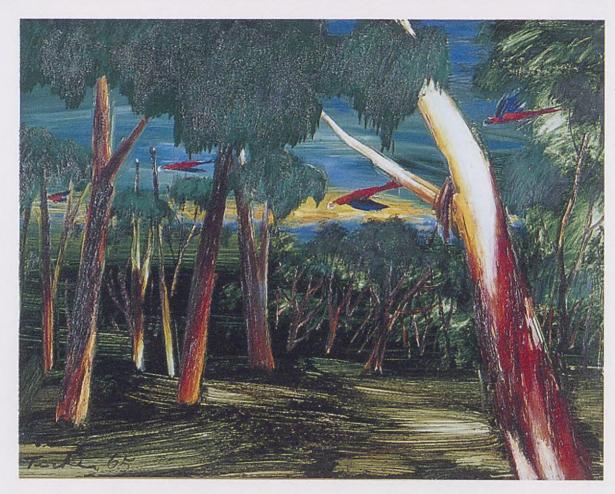
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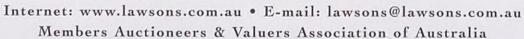


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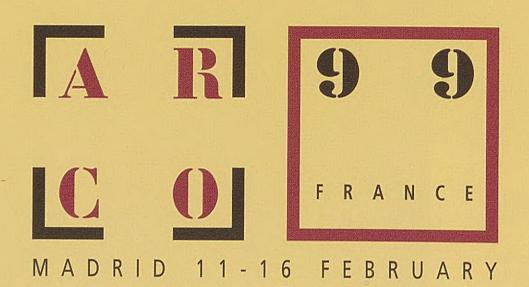


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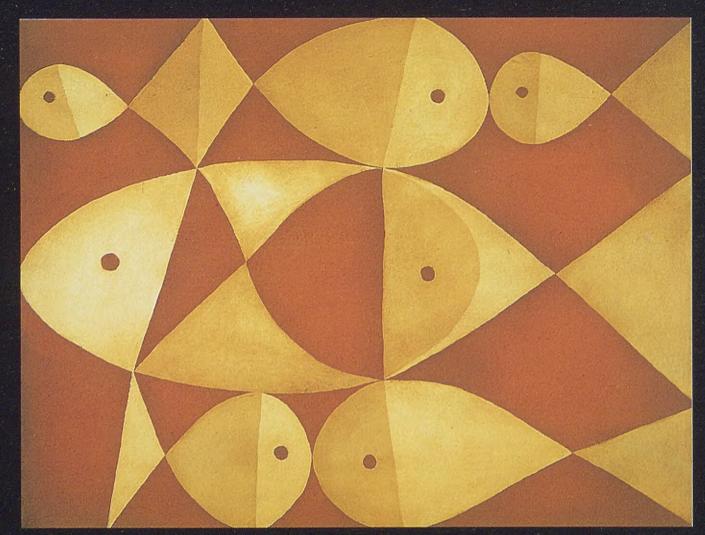
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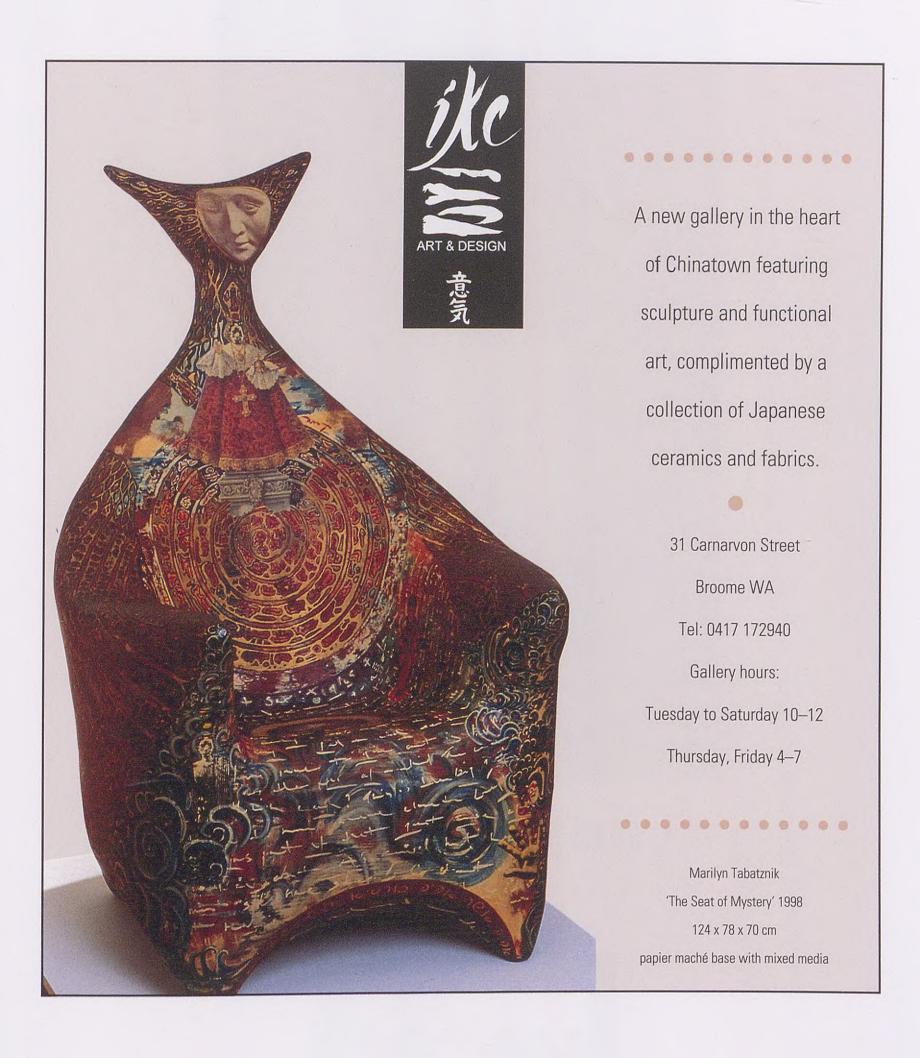
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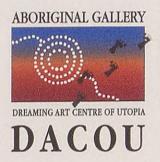
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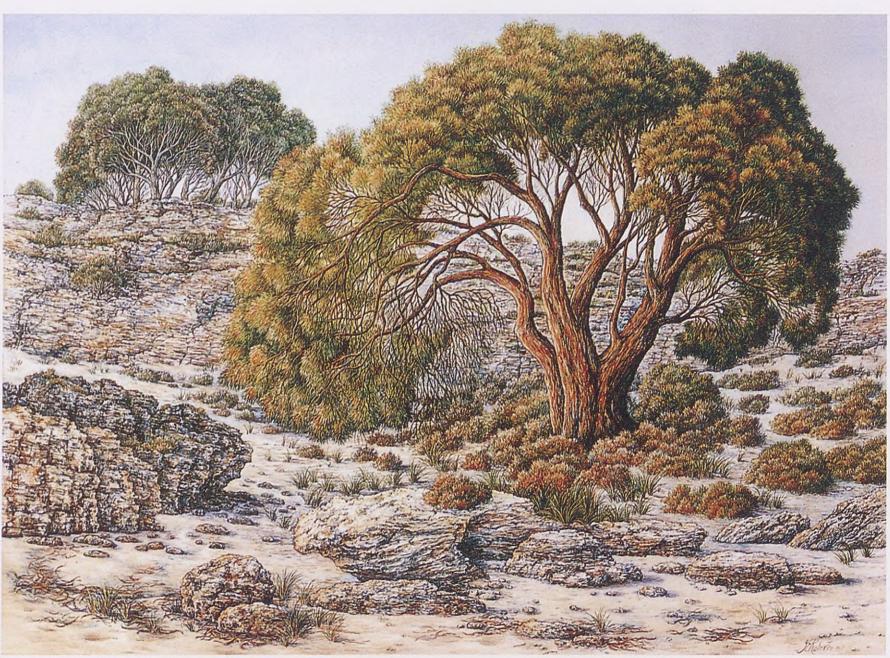


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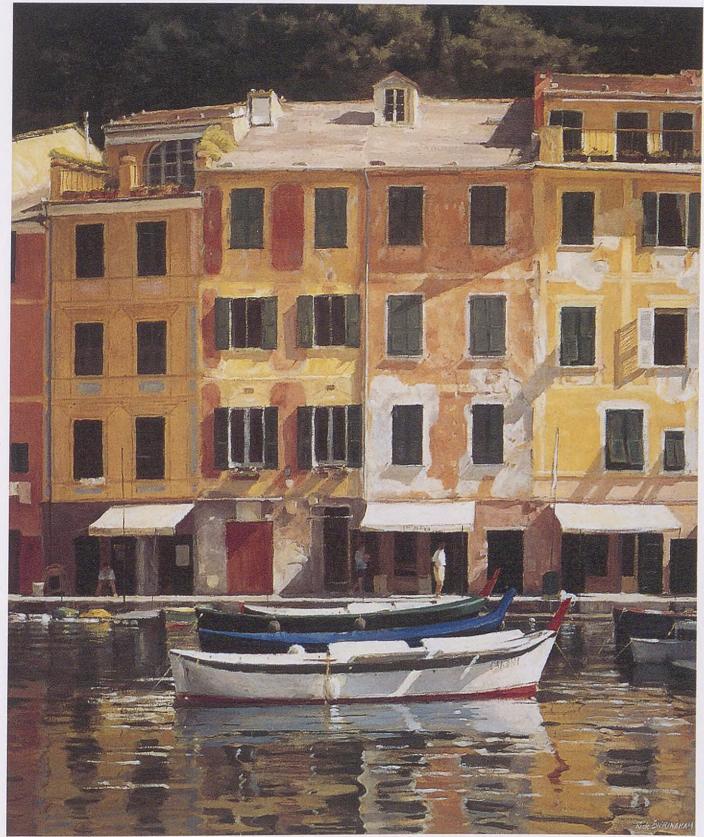


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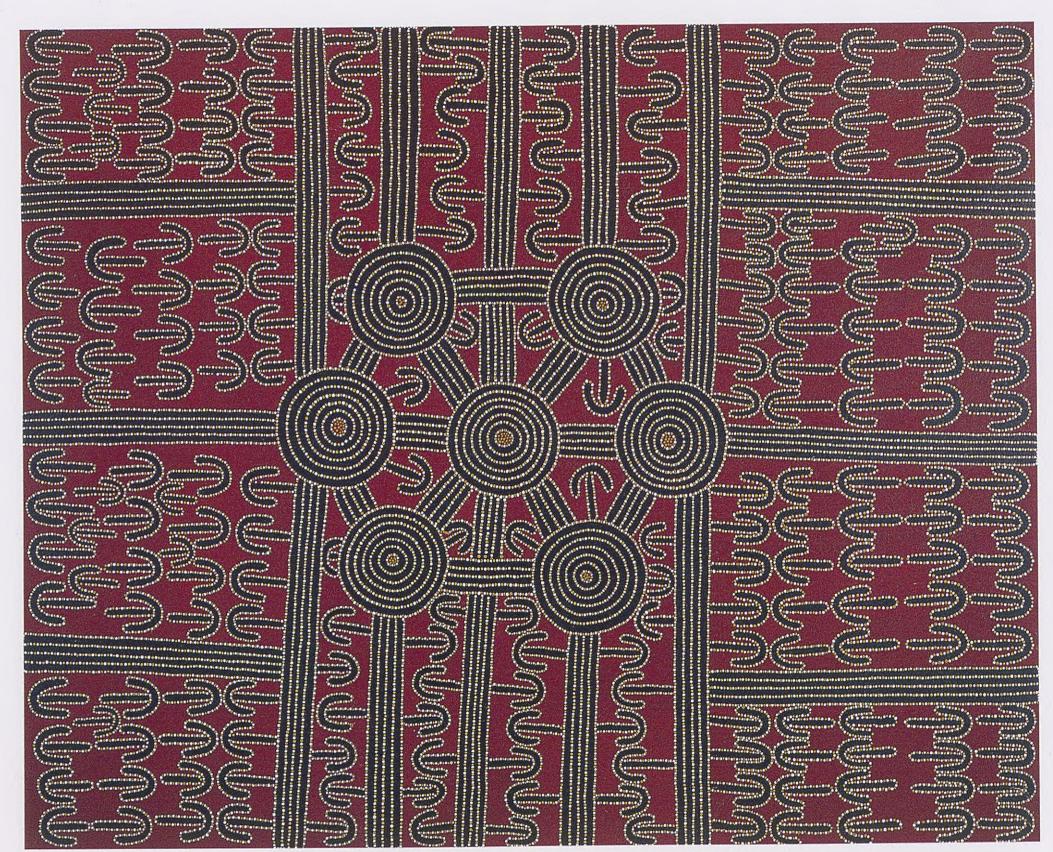
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Dave Pwerle Ross, Atwa (Men's) Ceremony, 1993, acrylic on linen, 121 x 151 cm

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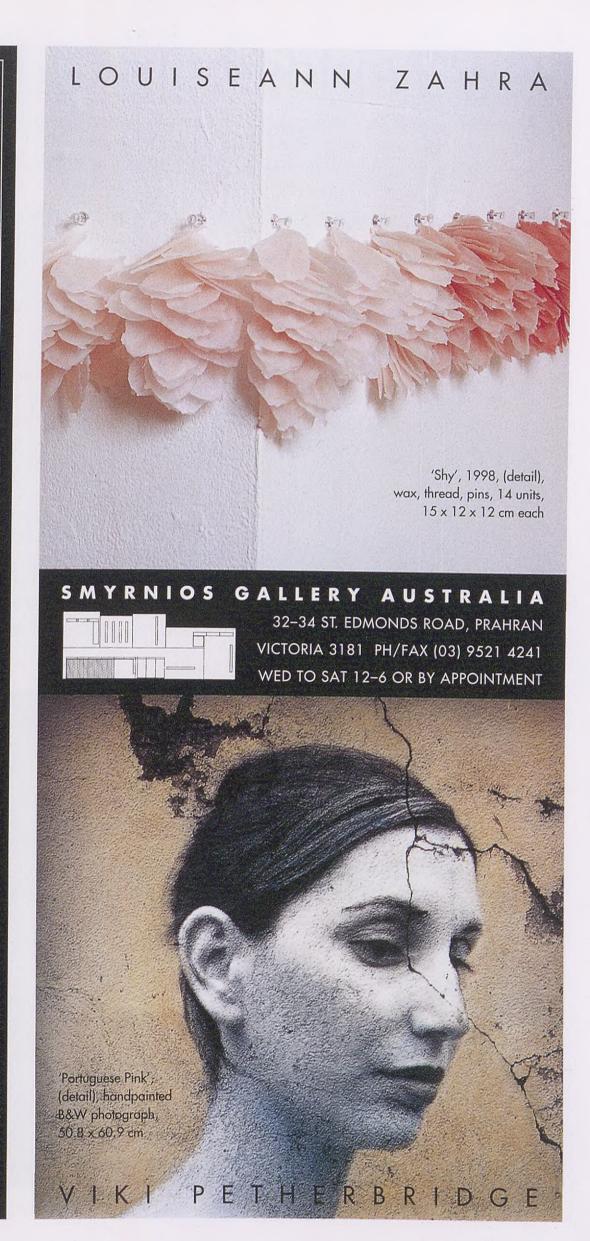
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New Worlds from Old

19th Century Australian and American Landscapes

f the National Gallery of Australia (NGA) had borrowed one painting alone to represent nineteenth-century American landscape art in the exhibition 'New Worlds from Old: 19th Century Australian and American Landscapes', the magnificent Niagara Falls, 1857, by the respected artist Frederic Edwin Church, would have fulfilled every viewer's expectation of the peak to which nineteenthcentury landscape art could aspire. Its size is overwhelming, its spirit exhilarating, and inspecting the flawless technique at close quarters was one of the joys of viewing this exhibition at the NGA in early 1998. The Corcoran Gallery of Art in Washington DC must be admired for having the courage to send this masterpiece overseas and allowing it to travel to two Australian venues.

The audacious idea behind 'New Worlds

from Old' was to make comparisons between the landscape paintings produced by Australian and American artists in the nineteenth century, the heyday of landscape art. Despite the fact that America was settled a century before Australia and that Australia was originally a penal colony, the landscape cultures of both countries followed extremely similar paths. From topographical scenes of townscapes to wilderness, and from cultivated fields to sites of leisure, landscape painting defined the direction of the two societies towards nationhood and economic growth. Famous names in American landscape art, such as Church, Albert Bierstadt and Winslow Homer, were ranged against some of our own greats, including Eugène von Guérard, Louis Buvelot, Arthur Streeton and other equally admired artists. In almost every

case it is possible to find works reminiscent of the other country, although viewers will wish for paintings that correspond to their own tastes. I would like to have seen Nicholas Chevalier's *Buffalo Ranges* in the exhibition, as its American counterpart, Thomas Cole's *A view of the mountain pass called the Notch of the White Mountains*, 1839, is so similar in its format and picturesque properties.

Exceptional and seldom-seen works by William Westall, borrowed from the National Maritime Museum in Greenwich, introduced the first of five groups into which the exhibition was divided. While the idea was obviously to differentiate certain topics or approaches to the landscape, some of the divisions worked better than others. Two paintings highlight the similarity of subject matter in the section 'Claiming the Land'.



FREDERIC EDWIN CHURCH, Niagara Falls, 1857, oil on canvas, 107.9 x 229.9 cm, The Corcoran Gallery of Art, Washington DC. Photograph National Gallery of Australia, Canberra.

John Glover's *My harvest home*, 1835, a scene of rural life on Glover's Patterdale farm with cows pulling a loaded cart in a paddock drenched in sunlight, was displayed opposite Church's *West Rock*, *New Haven*, 1849. Although ostensibly speaking of the centrally

in its capacity to inspire a sense of emotional engagement and at the same time carry a message of racial tension similar to that faced in Australia in the nineteenth century.

The most successful of the groupings in the exhibition was possibly 'In Awe of the compeers producing work with similar themes, although it is difficult to make this assessment solely from the exhibition as the American contribution in the section 'The Figure defines the Landscape' was somewhat slight. William Merrit Chase is represented





left: WINSLOW HOMER, Long Branch, New Jersey, 1869, oil on canvas, 40.6 x 55.2 cm, Museum of Fine Art, Boston. Photograph National Gallery of Australia, Canberra. right: FREDERIC EDWIN CHURCH, West Rock, New Haven, 1849, oil on canvas, 67.3 x 101.6 cm, New Britain Museum of American Art, Conn., Talcott Art Fund. Photograph National Gallery of Australia, Canberra.

positioned rock, this large oil painting includes a similar harvesting scene, but what the symbolism of both paintings have in common is an acknowledgment of the fertility and bounty of the new world.

Glover was well-represented in the exhibition; two interesting paintings by this proficient artist were borrowed from the Musée du Louvre in Paris. Apparently in the early 1840s Glover sent six paintings to King Louis-Philippe of France, including A corrobery of natives in Van Diemen's Land, 1840, and Ben Lomond setting sun. From near the bottom of Mr Boney's farm, 1840, which were included in the show. Both scenes are informed by a nostalgic vision, a glimpse of a happier past for the Aboriginal race. Images of Native Americans were not well represented, although catalogue essays discuss paintings of frontier clashes not displayed in the exhibition. Thomas Coles's impressive mountain vista, Scene from 'The Last of the Mohicans', Cora kneeling at the feet of Tamenund, 1827, is splendid

Land', which included the bold and brilliant painting by Albert Bierstadt, Mount Corcoran, c. 1875–77, and Church's spectacular Niagara Falls. Chevalier's Mount Arapiles and the Mitre Rock, 1863, and von Guérard's North-east view from the northern top of Mount Kosciusko, 1863, as two Australian entries in this section, certainly confirm that Australia had artists with an equally sound understanding of the aesthetics of nineteenth-century Romanticism and an awareness of new scientific theories about the earth. Where our landscapes lack the lyrical force of the American is in the poetic vision conveyed by the group of artists once known as the Luminist movement. Yet by calling another section 'A Landscape of Contemplation', the exhibition managed to draw Australian works closer to the meditative communion with nature of the American painters.

Moves into plein-air painting by Tom Roberts, Streeton and other end-of-century Australian artists find their American by *Prospect Park, Brooklyn*, c. 1887, depicting a city park with a woman and child in Edwardian dresses strolling on well-tended paths. Homer's *Long Branch, New Jersey*, 1869, focuses on two women in charming street attire at a popular coastal resort. The influence of French Impressionism with its lightfilled canvases is clear in these works and in Roberts's *Slumbering sea, Mentone*, 1887, another painting of women at leisure.

The catalogue is a lavish production and, like the exhibition, was financed by the sponsors, Esso Australia. Each reproduction of work from the exhibition is accompanied by a scholarly entry. A problem with viewing exhibitions is that one invariably sees the show before reading the catalogue. In the case of 'New Worlds from Old' it would be an almost impossible task to wade through the wealth of catalogue information before viewing the paintings. It is obvious that the curators of the exhibition – Andrew Sayers, Assistant Director of Collections at the NGA





top: THOMAS COLE, Scene from 'The Last of the Mohicans', Cora kneeling at the feet of Tamenund, 1827, oil on canvas, 64.5 x 89.1 cm, Wadsworth Atheneum, Hartford, Conn., bequest of Alfred Smith. Photograph National Gallery of Australia, Canberra.

above: JOHN GLOVER, My harvest home, 1835, oil on canvas, 76.2 x 113.9 cm, Tasmanian Museum and Art Gallery, Hobart, gift of Mrs C. Allport, 1935. Photograph National Gallery of Australia, Canberra.

at the time; Elizabeth B. Johns, Silfen Term Professor in the History of Art Department at the University of Pennsylvania, Philadelphia; and Elizabeth Mankin Kornhauser, Chief Curator and Krieble Curator of American Painting and Sculpture at the Wadsworth Atheneum, Hartford, Connecticut – have aimed high. In recent years a few overseas catalogues have been at the cutting edge of new writing on art. While the 'New Worlds from Old' catalogue has not reached those conceptual heights, good use has been made of some wide-ranging research.

Constraints of making essays accessible to a reading public are always an issue. Sayers and Kornhauser have managed to negotiate an acceptable middle course, whereas Johns's otherwise perceptive account of the development of landscape art in America and Australia is a little breathless in its attempt to cover too wide a history. A number of dubious assumptions about Australian paintings raise the question: why was there not a collaboration between art historians of the two countries for this important essay? Conrad Martens's View of the Heads, Port Jackson, 1853, is said to 'certify civic responsibility in a new world'. One does wonder how? Nevertheless, all those who contributed are to be congratulated for pulling all the strands together. The word 'landmark' has been used in relation to 'New Worlds from Old' and it seems an appropriate term for an event that has made a mark by celebrating the art of countries that have a close affinity with the land and with one another.

New Worlds from Old: 19th Century Australian and American Landscapes, National Gallery of Australia, Canberra, 7 March — 17 May 1998; National Gallery of Victoria, Melbourne, 3 June — 10 August 1998; Wadsworth Atheneum, Hartford, Connecticut, 12 September 1998 — 4 January 1999; The Corcoran Gallery of Art, Washington DC, 26 January — 18 April 1999.

MARY MACKAY

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He's kissed the blarney stone

Talking with Dr Brian Kennedy

ondon's Royal Overseas League is an oldfashioned hotel with an antiquated public-address system, timeworn furniture and creaky staff that suggest a formality from more genteel times. Lining the walls are hints of a fading empire, a reminder of Australia's past; it is a homely setting for an interview with Dr Brian Kennedy, Director of the National Gallery of Australia (NGA). The previous evening at Australia House, the office of the Australian High Commission in London, Kennedy launched Under a Southern Sun, a CD-ROM developed by and featuring works from the collection of the NGA. This multimedia initiative is part of a consolidated push to generate awareness of the gallery's collection – locally, the CD-ROM has been distributed to every school in Australia.

At our early morning meeting, Kennedy, presumably buoyed by the CD-ROM's reception, was raring to go. Prior to his much-hyped appointment as director of the NGA, Kennedy was assistant director of the National Gallery of Ireland, an eight-year post during which he managed building refurbishment and international touring shows, and initiated the introduction of multimedia technology to the gallery — areas requiring focus at the NGA. Given that this trip to London was the first time Kennedy had left the country since his appointment, I asked how it felt looking back at Australia:

Since being away I'm conscious of the fact that I've emigrated in my head. I'm eager to get back. That goes to the roots of things influencing the decision to go in the first place – the challenge of the post, a feeling that there was a particular job to be done, and a belief that there was support for whatever change was considered necessary.

When criticism of Canberra is mooted, Kennedy is quick to praise the city's space and air compared with the static and congestion now identifying an economically and



Dr Brian Kennedy in front of the Ramingining artists' Memorial Poles, 1987-88, National Gallery of Australia, Canberra.

culturally alive Dublin. It is early days and if Kennedy is missing pints of *real* Guinness or freshly shucked oysters, he is not letting on. Straying to conversation about how being in another country sharpens observation, Kennedy says:

I've been offered a wonderful opportunity to use my eyes again, I'm becoming extremely literate. What happens in the museum world, and in the arts profession generally, is that you have to struggle to use your eyes because your head is telling you lots of information about what you're looking at instead of drinking it in with your eyes. So I'm exercising my taste, actually I'd prefer to say discernment.

Kennedy shifts easily between local and international perspectives. The launch of *Under a Southern Sun* and, more recently, global on-line services at the NGA, is part of dismantling the 'tyranny of distance'. It is also a means of realising Canberra's global future. Using the CD-ROM and Internet,

people can visit the NGA at home or in the United States or Europe and have access to information outside the gallery context, carrying the authority but none of the intimidation of the gallery space. The corollary to these communications is the need to fully catalogue the collection — enabling the realisation of links between the NGA and other institutions — which is expected to take three years.

Visitor access to information about artworks in exhibitions and the permanent collection is of core significance to the working philosophy of Kennedy and the NGA. In response to my suggestion that there will be too much information – brochures, wall plaques, audio guides – distracting viewers from actually looking at artworks, Kennedy argued that to reject the opportunity to use this material is a failure to try harder with the object. Choice for viewers is paramount:

I would like people to be informed about the pictures and that's about visual engagement,

especially if we're not able to touch works in a museum context. If we're not helping people to develop their own eyes, which translates to every aspect of their lives from the ability to read advertising to the ability to watch television with discernment, then we've failed. There's a deep arrogance in thinking that people wandering around listening to information are impoverished because they're not engaged with the work of art.

Kennedy urged me to consider the issue from the vantage of the organiser and it was at this point that I could see his professional persona working. Aware that his prime responsibility is to the taxpayer – the hand that feeds him – Kennedy claims that 'the best way of serving the public is by making the best use of the collections. The NGA is a public gallery and the people who come in here own it'.

Launch of the new \$9.2 million wing at the NGA in March 1998 seemed to announce that Kennedy (who had been at the gallery for five months) had arrived. While former director Betty Churcher used her expertise to initiate this project, Kennedy's negotiating skills – or perhaps his inherent Irish optimism – had it finished on time. With its state-of-the-art lighting and presentation,

'New Worlds From Old: 19th Century
Australian and American Landscapes', the
inaugural exhibition in the new wing,
seemed just the show to launch the gallery's
international profile and, in the words of
Andrew Sayers, Assistant Director of Collections at the time, it presented 'Australian
art in a context where it [could] be understood in relationship to the art of the rest of
the world'.

Also celebrated was Fiona Hall's sculptural garden situated between the new extension and the extant building, and Kennedy's rehang of the permanent collection. Inevitably, Kennedy's refreshing reinterpretation of the collection met with mixed reviews. The Ramingining artists' Memorial Poles, 1987–88, and the exquisite Wassily Kandinsky Cup and saucer, 1921–25 (a reminder of the legendary days when a tradesman spakfilling holes in the basement of the gallery mixed his paste in one of the cups) have been relocated, and user-friendly touch screens, affirming the NGA's marriage of art and the high-tech digital environment, have a prominent position in the lobby.

Kennedy's first year has coincided with the ten-year anniversary celebrations of the



NATALIA GONCHAROVA, Set design for 'Le Coq d'Or', 1914, watercolour, gouache, collage on cardboard, 63.5 x 96.3 cm, A. A. Bakhrushin State Central Theatre Museum, Moscow. From the exhibition 'Costumes for the Russian Ballet 1909–1933'. Photograph National Gallery of Australia, Canberra.



LEON BAKST, Costume design for a Boeotian youth in 'Narcisse', 1911, watercolour on paper, 40.5 x 27.5 cm. From the exhibition 'Costumes for the Russian Ballet 1909–1933'. Photograph National Gallery of Australia, Canberra.

Travelling Exhibition Program which was piloted by James Mollison, the inaugural director of the NGA, and tours the national collection to regional audiences and other state galleries. The future of the program augurs well with a commitment to increase access to exhibitions in more remote areas, which will also involve more extensive distribution of educational and promotional material. Kennedy has also indicated that the gallery's international program is a key. element in planning. The fruits of his ambitious negotiations with the State Museum in St Petersburg will be seen in early 1999 when 'Costumes of the Russian Ballet 1909–1933' opens at the Art Gallery of Western Australia and later at the NGA.

Some months after I first spoke to Kennedy in London I was curious to know whether, after greater familiarity with the NGA, he had perceived any changes in what he originally interpreted as the role of the institution. Via fax from New York where he was planning further exhibitions, Kennedy replied:

The more I learn about the NGA collections, the more determined I am to grow them from the roots already established. The collection is magnificent at its core, perhaps rough at the edges, but with some wonderful pockets ... we will in future buy premium quality works of art and will seek generally to strengthen the existing collections.

It has been over a year since Kennedy's appointment. While there have been the usual criticisms, staff departures, curatorial restructuring and a hold placed on acquisitions (and a potential fracas if deaccessioning shapes the collection) there is little doubt that he has won and deserved extraordinary favour in an unforgiving climate. On his first official day as director, Kennedy addressed staff in song, proof that the Irish propensity for the gift of the gab and a tune is alive and well – in Ireland they would say 'he'd kissed the Blarney stone'. Certainly his lilting Irish brogue has endeared Kennedy to many. Beyond that, however, Kennedy's vision, energy and attraction to Australia is such that the NGA may become known locally and internationally as more than the gallery that paid lots of money for Jackson Pollock's Blue poles, 1952.

Given the rapport he has established to date and that Australia could well do with an



Installation view of 'New Worlds from Old: 19th Century Australian and American Landscapes', National Gallery of Australia, Canberra.

arts statesman (doing rather what Robert Hughes did in 'American Visions' for the United States) I asked Kennedy if he would consider any such role for himself. His response carried the Joycean charm and heights of a Daedalus: 'I would much rather such a title was conferred upon me, if ever,

on the basis of results. As a committed Republican, Irish and with more regard for spirit than material, the only reward I seek is not in this world'.

COURTNEY KIDD

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BOOK REVIEWS

Promoting the Powerhouse

Glittering guides to cultural treasures

lossy books promoting museum collections are rather odd things – neither fish nor fowl. They seem to conform to a pattern, giving some information about the history of the museum and its collections, as well as a random sample of old favourites – whether the curators' or the public's is never too certain. Museums obviously regard such books as promotional tools to give to distinguished guests. I doubt they sell well as coffee-table

books or souvenirs. Considering the continued failure of Australian museums to publish catalogues of their collections, I wish their priorities would change.

The first glossy coffee-table book produced by an Australian museum was *National Gallery of Victoria: Painting, Drawing, Sculpture*, a suitably stylish publication written by Ursula Hoff and Margaret Plant and published in 1968 to mark the opening of the gallery's new premises on Melbourne's St Kilda Road. In 1973 Hoff's *National Gallery of Victoria* saw an Australian institution accorded sufficient importance to be included in the familiar black-book 'World of Art' series published by Thames and Hudson.

Continuing the tradition of glamorous books published to coincide with the opening of a new building, *Australian National Gallery: An Introduction*, edited by James

Mollison and Laura Murray (Cree) and published in 1982, set high standards with its informative text and carefully considered presentation of a public collection. The same standard of presentation was not met in Ann Galbally's otherwise particularly good *The Collections of the National Gallery of Victoria* published in 1987. While an extraordinarily large number of illustrations and a wideranging account of the collection are included, the book's overall effect is of a jumble in which the small is made large and vice versa — an annoying feature of too many poorly designed art books.

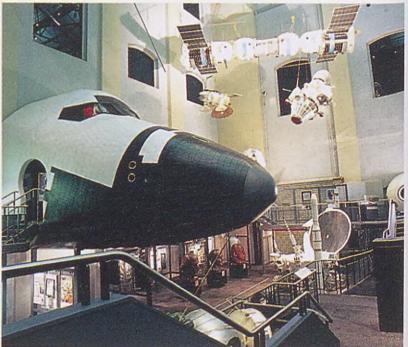
In 1994 the Art Gallery of New South Wales published AGNSW Collections, an award-winning coffee-table book which set unprecedented standards in the lavish presentation of a collection. Since then no significant additions have been made to this rather rarefied field of publication in which the prestige of presentation almost certainly outweighs any commercial advantage.

Australian science and history museums have so far steered clear of publishing glossy books about their collections. Their most glamorous publications have largely been devoted to fashionable and perhaps profitable catalogues that accompany exhibitions, especially of Aboriginal art. The South Australian Museum's Dreamings: The Art of Aboriginal Australia, which was edited by Peter Sutton and accompanied an exhibition at the Asia Society Gallery in New York, ranks as the most impressive.

The Powerhouse Museum in
Sydney has published several catalogues and books about various aspects of its collection, not always the more fashionable or saleable, as well as books on science subjects. Space Australia: The Story of Australia's Involvement in Space, a book on the technology of space exploration, is an example of which it can be proud. However, in the

'go-out-and-get-it' and 'promote-it-as-much-as-you-can' 1990s, the Powerhouse Museum has produced two of the best promotional books any museum could desire. Written by Terence Measham, Director of the museum, Treasures of the Powerhouse Museum and Discovering the Powerhouse Museum are stylish contributions to the field of museum publications, go far beyond the boring show-and-tell of previous books and are outstanding advocates for this innovative institution.

A substantial and glamorously produced book, *Treasures of the Powerhouse Museum* proclaims the desire to 'give the public some idea of the most important characteristics of the Powerhouse Museum — the breadth and diversity of the collection, which is unrivalled anywhere else in the world'. A large claim but one which the book goes a long way towards satisfying. Concentrating on the collections and acquisitions, especially the lesser known examples, it provides



impressive proof for its assertions. A companion volume, *Discovering the Powerhouse Museum*, was published in 1997 and awarded an Honourable Mention in the American Association of Museums publications awards in 1998. Both books result from Measham's extensive and varied experience in museums around the world and attest to his enthusiasm for and belief in the place and importance of museums of all kinds. They also emphasise the vital part that permanent collections, whether on show or in storage, should play in a twentieth-century museum.

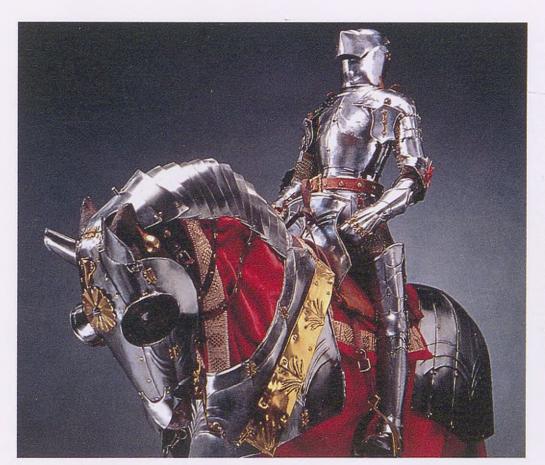
Discovering the Powerhouse Museum, in particular, gives the reader a sense of just what the museum offers. A visit to the Powerhouse is always a strange experience – if you are there to see art you will have to walk past a steam engine, and on the way to the space suits are furniture and fashion. This mixture and clash of purpose can at times be jarring, but it is a twentieth-century experience. The Powerhouse is a vital institution, and in no way could it be described as stuffy. One always senses activity – something for everyone, young or old. More importantly, in an age when we hear so much about the 'scandal' of works in storage and suffer blockbusters which fail to complement or make use of existing collections, the Powerhouse Museum is purposefully using its collections to curate innovative exhibitions and host others which gainfully extend visitor experience rather than strain for profit.

Discovering the Powerhouse Museum gives

the reader a sense of Measham's passion for both his profession and the museum. As the author confesses, the book began as an extension of *Treasures of the Powerhouse Museum*, with more information about the collection and recent acquisitions, but it soon took on a life of its own. The book expands on the nature of the Powerhouse and museums in general, as well as the curators, conservators and preparators who work for the museum and its range of visitors — from a child being amused by parents on a rainy day to a scholar visiting to examine a Christian Dior gown or the intricacies of the enigmatic Babbage Difference Engine No.1.

Throughout the book Measham gives the reader a taste for the variety, purpose and uses of the collection of the Powerhouse Museum. The sense of excitement that museum staff experience when acquiring an important addition to their collection is vividly evoked when Measham discusses the auction purchase of the 1871 Sydney Gold Cup, and the long, drawn-out, almost torturous negotiations for the Macquarie chair made in 1821. Favourite exhibitions, such as 'Real Wild Child! Australian Rock Music Then and Now', 'Christian Dior: The Magic of Fashion' and 'Taking Precautions: The Story of Contraception' are shown to be part of a well-considered, continuing program of exhi-





Glimpses from the Powerhouse Museum, Sydney, showing Gingham woman, designed, made and worn by Brenton Heath-Kerr (1962–95) in 1991, from the 'Absolutely Mardi Gras' exhibition; a view of 'Space: beyond this world' exhibition; Christmas tree with electronically controlled, ionisable gas-filled glass decorations which glowed while the tree sang with ethereal choral voices, designed and made by the Studio of Arts and Sciences and Neonics, Australia, 1988; and a miniature reproduction of 15th century German armour by Paul Hardy, England, c. 1890.

bitions that both complement and expand the permanent collection. The author favours no area of the collection over another – a remarkable balance is struck throughout the book, reflecting Measham's genuine interest in every aspect of the museum he directs.

While institutions that combine science, technology, history, art and design seldom occur these days - the Tasmanian Museum and Art Gallery and the Museum and Art Gallery of the Northern Territory being the last survivors (although the new Canberra Museum and Gallery is an addition to their number) – both of these books splendidly illustrate their value. Measham makes the point that because the Powerhouse Museum is a complex combination it must always make an appeal to many different members of the public. His comments about the Powerhouse Museum audience are particularly enlightening: 15 per cent do not think of themselves as museum-goers!

The problems of managing such a diverse museum are referred to but are not the subject of *Discovering the Powerhouse Museum*. Sensible comments are made about the museum's acquisition policy, which must juggle the need to continue to collect in high-cost areas, such as gold and silversmithing, with the development of collections of social history artefacts which

frequently have little or no value. The policy of exhibiting Australian objects alongside those from Europe and the rest of the world (which might be seen as more exotic or glamorous and consequently more significant acquisitions) is sensible and frequently outlined and illustrated throughout both books. As is common for all museums these days, funds for acquisitions are tight and always insufficient, but it is reassuring to see so much evidence of a carefully considered acquisitions policy that will ensure the growth of the Powerhouse Museum's collections and the vitality of future exhibitions.

Treasures of the Powerhouse Museum and Discovering the Powerhouse Museum are excellent ambassadors for this institution. While necessarily eye-catching in their design, they also contain informative text which presents the ideology of an experienced museum director carefully guiding staff, collections and the institution into the twenty-first century.

Terence Measham, *Treasures of the Powerhouse Museum*, 1994, 200 pp; *Discovering the Powerhouse Museum*, 1997, 200 pp; Powerhouse Publishing,
Sydney, \$49.95 each.

JOHN MCPHEE

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Landmarks and curiosities

New worlds, perception and cultural mapping



IRENE BRIANT, Governor Philip's kangaroo, 1997, from the 'Curiosities' series, wire mesh, acrylic paint, fur fabric, 81 x 62 cm.

When the British first discovered and settled Australia, their experience was mediated by certain culturally produced preconceptions which they brought with them to the new continent. The notion of a 'Great South Land' occupied an important place in the European cultural imagination. Early geographers included in their maps an uncharted landmass known as *Terra Australis*, I whose details were to be filled in by future voyages of exploration. The 'upsidedownness' of *Terra Australis* in European maps encouraged its construction as a place where everything was reversed – a place of the perverse and monstrous.

Such ideas significantly influenced the way early explorers experienced Australian fauna. Their apprehension of the fauna as strange was not simply due to their direct encounters with it, but also to the fact that it

accorded with their expectations that it would be exotic and unusual. They did not portray native Australian birds and animals as they 'really were', but exaggerated their perversity, confirming pre-existent notions about the Antipodes as a place where 'the strange scribblings of Nature learning how to write' were to be found.²

This is the subject of 'Curiosities', a series of works by Tasmanian artist Irene Briant. This series makes reference to depictions of Australian fauna by the early explorers: in particular, an emu by George Raper (a midshipman with the First Fleet) from 1791; a kangaroo done in 1789 on Governor Phillip's voyage to Botany Bay;³ a native cat by Lesueur (an artist on Baudin's expedition to Australia in 1802)⁴ and a wombat completed on Bass and Flinders's voyage on the *Norfolk*.⁵ These images are among the hundreds of drawings of Australian plants and animals published during the early years of settle-

ment and widely circulated in Britain, fuelling the explosion of interest in the exotic nature of Australian wildlife. This was further accentuated by the way in which the early artists depicted the fauna. Lesueur, for example, exaggerated the size and length of the native cat as well as overemphasising its eyes in order to give it a somewhat monstrous character.

The early explorers' and settlers' views of the Australian landscape were also influenced by cultural preconceptions. When the British first encountered the Australian wilderness they sought to render it culturally meaningful through the imposition of names on the landscape. This process was not one of finding words to designate pre-given features, but the active constitution of landmarks as significant sites through the deployment of categories customarily applied to the English landscape, such as 'mountain', 'river' and 'lake', words with pleasurable



IRENE BRIANT, The river, 1997, from the 'Landmarks' series, wire mesh, welded mesh, 86 x 122 cm.

Connotations of the countryside 'back home'. These words were often inappropriate as a description of the very different Australian landscape yet their use made it seem more hospitable and familiar. Significantly, this naming process was premised on the assumption that the Australian landscape was a tabula rasa on which the British could impose their own meanings and categories. There was very little acknowledgment of previous inscriptions of the land by the Aborigines, their placenames only rarely being adopted by early colonists.

Irene Briant makes reference to this naming process in her series of works entitled 'Landmarks'. Each work depicts a landmark named by the early colonists as a way of making sense of a foreign land. Sites considered worthy of naming were those which had commercial potential or enabled explorers to orientate themselves on their journeys. Naming also made possible the recording of such journeys in both written and pictorial form. The lace tablecloth which Briant invokes in many of the works in this series represents the English cognitive map which was cast over the Australian landscape to domesticate its alienness.

Another recurring feature of many of



IRENE BRIANT, George Raper's emu, 1997, from the 'Curiosities' series, wire mesh, acrylic paint, emu feathers, 90 x 140 cm.

All photographs courtesy the artist.

Briant's works is the grid, which alludes to the imposition of an English cultural schema on the Australian wilderness and, more specifically, to the grid plans employed by the early surveyors to divide the land into measurable allotments as a prelude to settlement, particularly in cities such as Melbourne and Adelaide. Though the grid plan was historically and culturally specific, it was conceived as a universally applicable system for carving up the land into uniform portions in a 'rational' and 'objective' way.' Furthermore, it was an abstract system which paid no heed to the particularities of the topography on which it was imposed, render-

ing the landscape homogeneous and commensurable. By reducing the vastness of the Australian continent to manageable proportions, the grid gave people a sense of inhabitable space and provided them with a clearly delineated area of land which they could identify as their own. It established a degree of security from encroachment by others while limiting isolation. Standardising and regularising allotments was an apparently democratic way of apportioning land, inducing people to invest in land anywhere and everywhere without examining the actual state of the ground.

Another framework through which the early settlers interpreted the Australian landscape was the picturesque. In late eighteenthcentury Britain the picturesque became an established aesthetic for the landscaping of gentlemen's estates. In contrast to the formality of the classical French garden, picturesque gardens were undulating and meandering with clumps of trees, rustic bridges and other items of interest located at various strategic points. The picturesque aesthetic delighted in irregularity and in the 'unexpected' vista framed by trees which one 'happened' upon while wandering casually through the landscape. Picturesque gardens were artificial constructions inspired by the landscape paintings of artists such as Claude Lorrain and Salvator Rosa. The construction of a picturesque 'nature' within an estate served to recapture the pre-enclosure landscape and to demonstrate the wealth and privilege of its owners.

Whereas in England the picturesque was a man-made construction, many of the early



IRENE BRIANT, The island, 1997, from the 'Landmarks' series, wire mesh, welded mesh, 77 x 109 x 15 cm.

settlers in Australia 'found' it occurring 'spontaneously' in nature. It was not uncommon for them to comment in their journals on the 'picturesque' nature of the Australian scenery. Many early settlers interpreted such areas as being divinely intended for colonial settlement⁸ and 'naturally' suited to a reproduction of Britain's land-owning and social system. Where the picturesque did not occur spontaneously, they attempted to re-create it in the design of their colonial gardens. This is alluded to in Briant's work Picturesque *imagining* where the plan of a picturesque garden is superimposed on the shadow of an Australian wombat whose habitat was destroyed by the process of settlement.

While Briant's works draw attention to British attempts to make the Australian

countryside conform to their aesthetic and cultural ideals, they also hint at a colonial dream that was never fully realised. In Waterfall the landscape seems to defy the schema imposed on it, spilling out beyond the boundaries within which the early colonists tried to contain it. Similarly, the shards of broken china in the work Pond and the dismantled colonial table in the work Lake suggest the resistance of a strange land to domestication.

- I S. Ryan, *The Cartographic Eye: How Explorers Saw Australia*, Cambridge University Press, Melbourne, 1996, pp. 105–11.
- 2 M. Clarke quoted by Ryan, ibid., p. 108.
- 3 For reproductions of this original drawing and George Raper's emu, see M. Steven, First Impressions: The British Discovery of Australia, British Museum,

- London, 1988, pp. 51, 82.
- 4 For a reproduction of this original drawing see
 H. Kolenberg & J. Kolenberg, *Tasmanian Vision: The*Art of Nineteenth Century Tasmania, Tasmanian
 Museum and Art Gallery, Hobart, 1988, p. 12.
- 5 For a reproduction of this original drawing see C.M. Finney, *To Sail Beyond the Sunset: Natural History in Australia* 1699–1829, Rigby, Adelaide, 1984, p. 79.
- 6 P. Carter, The Road to Botany Bay: An Essay in Spatial History, Faber & Faber, London and Boston, 1987, ch. 2.
- 7 ibid., ch. 7.
- 8 For a fuller discussion of this see H. Tanner, *Converting the Wilderness: The Art of Gardening in Colonial Australia*, Langridge Press, Sydney, 1979, pp. 43–7.

Curiosities, aGOG, Canberra, 11 April – 3 May 1998.

LLEWELLYN NEGRIN

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EXHIBITIONS

Mystical lyricist

A personal view: Emily Kame Kngwarreye



Installation view of the Water Mall space at Queensland Art Gallery showing *Utopia panels*, 1996, and *Big Yam Dreaming*, 1995, at 'Emily Kame Kngwarreye – Alhalkere – Paintings from Utopia', Queensland Art Gallery, 1998. Photograph Queensland Art Gallery, Brisbane.

Before I explain my feelings for 'Emily Kame Kngwarreye – Alhalkere – Paintings from Utopia', an exhibition at Queensland Art Gallery (QAG) in early 1998, I would like to make it quite clear that I am not reviewing the show from a curatorial, intellectual, museum, gallery or dealership level. Rather, my response is purely from an emotional, artistic and Aboriginal perspective. As I had not seen much of Emily's work exhibited together, the show was an unblemished introduction to the visual documentation of her country, 'Alhalkere'.

As I entered the exhibition, my heart jumped. The gallery was clear of humans: the paintings were hung as windows into another world, suspended so that viewers could glide from a balmy afternoon to a 'big storm' painting. The paintings interpret and echo the marks of nature and have a luminescent, optimistic quality. The interaction between the exhibition and the spaces of the



EMILY KAME KNGWARREYE, Emu Dreaming, 1987–88, batik on silk, 236 x 117.5 cm, The Holmes à Court Collection, Heytesbury.

QAG made me feel comfortable. It was an inspirational moment, a time when I felt I could deal with the artist's heartbeat, pulsing from the visual translation of her cultural memory. It was fun, frenzied and, in places, furious with energy. I felt a warm sense of delight when I began my journey through the exhibition.

The gallery had an uncommon ambience and I moved slowly through the show. The large painting *Big Yam Dreaming*, 1995, was breathtaking and like a large scanning eye perusing the other works. The nuances and gradations of Emily's earlier work, from batiks to canvases, glowed with the elements of land, nature, spirituality and Aboriginality. The early-batiks are very beautiful and delicate and favourites of mine – they pulsate

with vitality. I could smell the air and dust and feel the winds; the rain patting the ground, similar to brushstrokes on canvas. 'Alhalkere' was a one-way ticket to Emily's visual diary, first class all the way.

The QAG specially commissioned eighteen works which made up the 'Utopia' series in the exhibition. This series was dramatically displayed in the Water Mall space at the QAG, and the works flickered and floated as if ethereal angels above the very source of life.

The installation of paintings was sensitive and sensible and added great dignity to an already dramatic exhibition. I was relieved to be viewing paintings from a long-overdue solo retrospective exhibition – that actually toured to other state galleries – of the work of a female Aboriginal artist. I checked my timewarp watch – yes, 1998, only 220 years since colonisation – just managed to squeeze 'Alhalkere' in before the millennium.

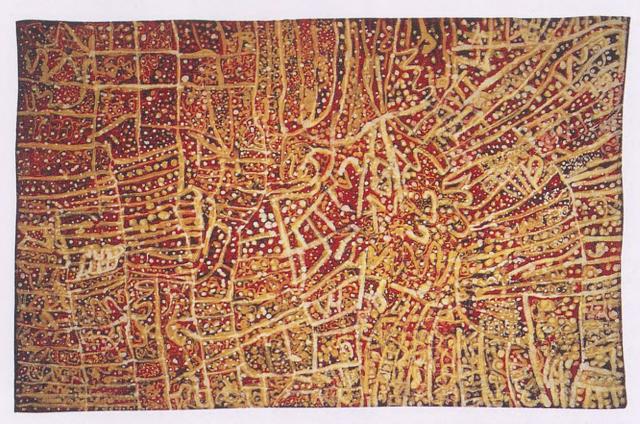
The range of work enabled viewers to select their own favourite paintings, paintings that allow for human commonality, the human touch that links people beyond race. Many of the paintings pulled all the right strings aesthetically, spiritually and emotionally. I felt the passion in the works and pride in the confidence of Emily's strokes. The overlay of dotting made one delve into the 'background story'. Emily's consummate

skills reminded me of something my 76-yearold Uncle Pat told me. When asked how long it had taken him to learn how to make whips, he said 'about 70 years'!

What I took away from 'Alhalkere' was a glimpse of an Aboriginal woman's life. It must be monumental to record your life in a visual way as Emily has done. Curated by Margo Neale (Curator of Indigenous Art at QAG), 'Alhalkere' is a wonderful gift to Australia in a political and social climate that is still resisting the existence of Aboriginal people, and regarding them as somehow second-rate citizens. It is testimony to the endurance of indigenous people that they continue to practise all elements of culture — in cities and bush communities — and as one result we have the pleasure of this show.

When I was lucky enough to see a solo exhibition of the work of Wassily Kandinsky at the Guggenheim Museum in New York about thirteen years ago, I felt the same sense of overwhelming inspiration and admiration as I did in 'Alhalkere'. I am in no way making a comparison between Kandinsky and Emily, merely evoking a feeling. As 'Alhalkere' hummed with the heartbeat of Emily's country, so too did Kandinsky's paintings beat with the heart of a genius artist; both artists held in awe, yet both different.

As an Aboriginal woman Emily has pro-



EMILY KAME KNGWARREYE, Length of fabric, 1981, batik on cotton, 110 x 174 cm, National Gallery of Australia, Canberra. © Emily Kame Kngwarreye, 1981. Reproduced by permission of VI\$COPY Ltd, Sydney, 1998.

duced success for Aboriginal art and women artists and I am overwhelmed by her contributions of love and sacrifice to bring happiness to people. I was aware of the raging torrents of debate that isolated and surrounded the artist — debates about self-interest and corporate mercenaries, art luminaries, investors and gallery directors all forcing themselves on her — but I would prefer to

leave that clap-trap aside and focus on her artistic and social achievements. Instead of retiring, Emily spent her last years painting, surely surrounded by people who loved her. The works in 'Alhalkere' speak of this love. They emanate love – some are 'tired' love, some are 'hurry up' love, but they still reside with love. Like postcards from Utopia, signed: with love, Emily.

Emily Kame Kngwarreye – Alhalkere – Paintings from Utopia, Queensland Art Gallery, Brisbane, 20 February – 13 April 1998; Art Gallery of New South Wales, Sydney, 16 May – 19 July 1998; National Gallery of Victoria, Melbourne, 8 September – 22 November 1998.

BRONWYN BANCROFT

Bronwyn Bancroft is a New South Wales indigenous artist.

BOOK REVIEW

'Boss Woman, yam'

Mediating past and present in Aboriginal culture

Emily Kame Kngwarreye of Utopia near Alice Springs was an elder who contributed greatly to the high profile of traditional and contemporary Aboriginal art today. She was held in immense respect within her own community and recognised as a major figure within the international art community. Through her art she communicated ancient knowledge to new generations and deeply touched those of us who appreciate her distinctive aesthetic contribution to the resplendence of her tradition. Hers was a transmission of altyerre, the creative past that continues in the present.

Emily Kngwarreye: Paintings examines an extraordinary life journey which is evocatively told through five excellent essays. Jennifer Isaacs gives an historical perspective of Anmatyerre women's culture and Emily's particular development and patronage. Emily's role within contemporary Australian abstract painting is examined by Terry Smith, who sets out to answer the fundamental question that Emily poses: 'How is it that an Australian Aboriginal woman, living among her people in the central desert, possessing little knowledge of, and even less interest in, modernist art, who took up painting on canvas in her late seventies and early



EMILY KAME KNGWARREYE, Kame Yam Awelye, 1996, acrylic on canvas, 151 x 90 cm, The Holt Collection, courtesy of Delmore Gallery, Northern Territory.

eighties, became during a period of just more than six years from 1989 to 1996, an outstanding abstract painter, certainly among the best Australian artists, arguably among the best of her time?' Judith Ryan explores the National Gallery of Victoria's collection of major works by Emily from a curatorial position as well as through the eyes of someone who had direct experience of watching the 'phenomenon' of the artist painting. It is fitting, too, that Janet and Donald Holt, who became Emily's benefactors at their station at Delmore Downs, tell their stories. Scholarly insights and poignant, personal anecdotes are combined with stunning reproductions covering all periods of Emily's art.

As with any meteoric rise to fame there has been controversy. From overly zealous claims of genius to censorious claims of manipulation by gallery dealers, the essays allow the reader to develop a congruent picture of Emily and her work. A woman emerges who, with great talent, humour, compassion and responsibility, takes control of her life and art amidst much media attention.

From her earliest batik to her last canvas, Emily worked with an immediacy and directness that tangibly linked a lifetime of tradition, ritual and body painting. Hers



EMILY KAME KNGWARREYE, State of My Country, 1990, acrylic on canvas, 121.6 x 210.8 cm, The Holt Collection, courtesy of Delmore Gallery, Northern Territory.

Was a visual and oral culture. Her stories and Dreamings were sung onto the body by fingers covered with ochres from her land, and when canvas and acrylic were given to her, they too were sung into being. Her capacity to evoke the sacred is visible. When we stand in front of her work we share in her song. We remember the land, its sanctity and vulnerability.

When dealers and admirers alike asked Emily what her paintings were about, she would inevitably reply 'my country'. This is the key to the continuity of presence that traditional Aboriginal culture shares, a recognition of the interconnectedness of all life. Emily knew her country before the European presence. Her paintings depict nature's fertility and seasonal abundance, the colours of desert flora and fauna intimately known for her people's survival and well-being. Her name 'Kame' means yam flower, and it was

the flowering of these in Emily's late work that took her into artistic maturity. She painted the underground growth of tubers, the colours and patterns of leaves, flowers and seeds, and the cracking network of dried earth which reveals the underground yam. Here is the continual journey, the movement with the seasons from plant to plant, being with nature, one with the land. In Emily's late work, the profuse dots which covered her early work fell away and skeletal tracks were revealed.

Sitting cross-legged on the ground, Emily painted with her whole body engaged in the thrust of dot-making or gestural fluidity. She would cut her brushes down to create the stunning florets, the flowering of pigment with the deft movement of her wrist. She used a passionately rich orchestration of colour and worked gracefully between small canvases and colossal works of eight metres

in length. Her painterliness and innovative experimentation allowed for rapid movement and change from the batiks to her great final linear works. There was no separation between body, mind and spirit. Reaching as far as her arm could extend, and then further still, she was prolific and generous in the sharing of her vision.

Emily Kngwarreye: Paintings, with contributions by Jennifer Isaacs, Terry Smith, Judith Ryan, Donald Holt & Janet Holt, Craftsman House, Sydney, 1998, \$80.

VICTORIA KING

Victoria King is an artist, writer and lecturer living and working in the Blue Mountains, NSW.

Map of Groote Eylandt

If I were to write about an artwork in an Australian public collection, it would be a bark painting called *Map of Groote Eylandt*.

This painting is by an unknown Aboriginal artist and it dates from c. 1948. It shows a simple centred image on a black background.

The shape is outlined by a white line and filled with a pattern of cross-hatched, broken and dotted lines. Bark paintings in this style are unique to Groote Eylandt, and found only during the 1940s and 1950s. I first saw them when I was growing up in Brisbane, and felt powerfully drawn to their black backgrounds and free-flowing use of line.

As an artist trained in the western tradition, I could consider this bark painting as an aerial map of Groote Eylandt or a totally abstract design. But from my reading about Aboriginal art I know that it is much more than either – it is a sacred design that tells a Dreaming or ancestral story.

According to Aboriginal beliefs, the features of a landscape bear the imprint of ancestral beings who moved across the land. Wherever they camped or performed some action, they left part of

their spiritual essence metamorphosed into the shape of an island, rock or tree. Although the bark painting resembles an aerial view of the island, for the Aborigines it also maps, with the intimate knowledge peculiar to hunters and fishermen, the island itself, where every material feature embodies the spiritual qualities of a mythological past and present. In other words, the Dreaming is always present both in the land and in the artist's work.

As I became more familiar with Aboriginal art, I began to wonder about how differently the mind of an Aboriginal artist works from that of a western artist. It seemed to me that western artists generally work in symbolic terms, whereas Aboriginal artists have a *metonymic* way of thinking. If I introduce this linguistic reference it is because the word has become an integral part of a conceptual framework I evolved in trying to understand Aboriginal ways of working and the maturing of my own creative process. It is the only word that fits the reality of what I am trying to describe. Metonymic thinking implies for me the fusion of an inner spiritual and an outer material world. When an artist creates metonymically the artwork is seamless, as in the bark painting of Groote Eylandt.

But how do Aboriginal artists express this fusion? To begin with, the Aboriginal self extends into mythical and mystical realms that are collectively shared much more than those of most western artists. More concretely, Aboriginal artists use a calligraphy of signs which are understood collectively. Painted on bark, stone or their own bodies, these calligraphic signs externalise spirituality into an object which then becomes sacred.

For the western artist without benefit of a collective sign language, this fusion can only be expressed intuitively through a metonymicuse of the medium. My painting has often been described as expressionistic, but there is no conscious intent to tell a story about my emotions. Instead, my use of paint is seamless with a state of mind. This means that different ways of handling paint allow a western artist's subjectivity to fuse with the work more so than the development of shapes. If more subjective in our approach, we too are painting a new Groote Eylandt.

DENISE GREEN

Denise Green is an Australian artist who lives and works in New York.



above: UNKNOWN ABORIGINAL ARTIST, Map of Groote Eylandt, c. 1948, natural pigments on bark, 57.1 x 95 cm, Art Gallery of New South Wales, Sydney.

opposite page: DENISE GREEN, Is that a gun? (version 1), 1992, oil on canvas, 122 x 122 cm, courtesy the artist.

Fiona Hall's garden

interactions

DEBORAH HART

When Jordan was three I took him to see a great rarity and that was my undoing. There was news that one Thomas Johnson had got himself an edible fruit of the like never seen in England ... 'It is a banana, madam,' said the rogue.

A banana? What on God's good earth was a banana?

'Such a thing never grew in Paradise,' I said.

'Indeed it did, madam,' says he, all puffed up like a poison adder.

'This fruit is from the Island of Bermuda, which is closer to

Paradise than you will ever be.'

He lifted it above his head, and the crowd, seeing it for the first time, roared and nudged each other and demanded to know what poor fool had been so reduced as to sell his vitality ...

Johnson shouted above the din as best he could ...

THIS IS NOT SOME UNFORTUNATE'S RAKE.

IT IS THE FRUIT OF A TREE. IT IS TO BE PEELED AND EATEN.

Jeanette Winterson, Sexing the Cherry¹





left: FIONA HALL, Grapefruit (Citrus paradisi), 1989–90, from the 'Paradisus Terrestris' series, aluminium and tin, 24.5 x 11 x 1.5 cm, National Gallery of Australia, Canberra.

right: FIONA HALL, Daffodil (Narcissus), 1989–90, from the 'Paradisus Terrestris' series, aluminium and tin, 24.5 x 11 x 1.5 cm, National Gallery of Australia, Canberra.

opposite page: FIONA HALL, Fern Garden, 1998, 25 x 35 m approx., commissioned by the National Gallery of Australia, Canberra.

iona Hall's Fern Garden at the National ■ Gallery of Australia in Canberra represents the culmination of many years of work around layered interactions between the plant world and human existence.2 The resonances that emanate from her art in a wide range of media are informed by close observation, considerable research, a lively wit and critical facility, a passion for 'making' things, and a fertile imagination. The potency of metaphor is found in the immediacy of visual connections, in the underlying conceptual rigour, in the coalescing of fact and fiction. Hall's work can be accessed on different levels; its physical presence is ever-present. Upon entering her garden, interwoven associations unfold - indicative of ideas that have gradually evolved across a spectrum of work - flowing back into spatial considerations, into the processes of naming, into the tensions and blurring of boundaries between past

and present, private and public.

The blurring of boundaries in Fiona Hall's art was apparent from her early student days in the 1970s. Hall recalls that she began as an art student at the tail end 'of a very academic era' when a choice had to be made to major in either painting or sculpture. She chose painting but spent a lot of time 'hanging around the sculpture department'. An aspect of her training that has stood her in good stead was life drawing – attended once a week for four years. As a student, she also discovered photography as an important medium for her work. In the 1980s the dovetailing of these strands was integral to her composite collaged images, which she then photographed. Towards the end of the decade and beyond, physical objects emerged – as reworked, sculpted entities, or integrated into installations. The fluid interactions between organic and inorganic forms in

much of her output, have been given fresh impetus in her *Fern Garden* – working with architectural elements and the plants themselves.

The taut interactions between nature and constructed realities in an imagined garden appeared in the 'Genesis' series, 1984. In individual works such as Garden of Eden and Temptation of Eve, plant and human imagery is interspersed with fragments of a world of manufactured goods. From a contemporary standpoint Hall is conscious of the ways in which we have misused or abused nature and the repercussions on the environment, and by implication on ourselves. 'There is an incredible intermingling of nature and non-nature the things that we take from nature to make our urges more comfortable, and then throw back as debris. Now nature is throwing things back at us. The El Niño effect is a perfect example of nature responding to the ways in which we have abused it. For most of us living in a world of manufactured products we tend think that we are looking out at nature and forget that we are nature.'

Implicit in the story of the Garden of Eden is desire, sensuality, fear, knowing and finally the concealment of the body. Fiona Hall takes us back into imagined and real gardens with eyes and minds wide open. Among the most striking aspects of her work are the interrelationships between the body and the plant world. While the artist sees this as being implicit in some early work, including the 'Historia Non-naturalis' series,3 her investigations of plant species and notions of fertility came to the fore in her startling creations wrought from sardine tins, known as the 'Paradisus Terrestris' series, 1989-90 (now in the collection of the National Gallery of Australia). The fundamental idea continued in the 'Paradisus Terrestris Entitled'





above: **FIONA HALL, Garden of Eden, 1984,** from the 'Genesis' series, gelatin silver photograph, 19.3 x 24.5 cm, National Gallery of Australia, Canberra. *opposite page:* **FIONA HALL, Temptation of Eve, 1984,** from the 'Genesis' series, gelatin silver photograph, 19.5 x 24.4 cm, National Gallery of Australia, Canberra.

series in 1997 (in the collection of the National Gallery of Victoria), shown in the 'Contempora5 exhibition'. These works are honed with a jeweller's precision, with the acute observation of a botanical draughtswoman, and with the audacious imagination of the poet's 'wild eye'.

There is a correspondence with ideas of some of the women surrealist artists of the 1930s and 1940s; 'the imagery of generation in their work being linked with nature and the cycles of the earth's renewal'.5 Hall's own sense of the fantastic is apparent in her grasp of the regenerative, erotic nature of plants, finding affiliations with human sexuality and sensuality. There are tensions along the edges where things meet, in the way the imagery resides in sardine tins, packaging for food, and in the imaginative parallel attributes - both on the level of visual puns and in reality. In a discussion with the artist about ideas of shared realities, she noted:

We share a great deal with plants, and use them frequently as erotic metaphors. The basis of our shared existence is something that, scientifically, we are now more fully able and obliged to acknowledge. I heard on a radio program a few years ago that it has been found that plants have haemoglobin – this was quite a shocking and exhilarating revelation for me. There are more genetic similarities between us and the plant world than there are differences. These are mind-blowing concepts that should make us take notice, because if we can't coexist with and maintain the plant world then human life is doomed.

The initial 'Paradisus Terrestris' series was informed in part by Fiona Hall's research into the botanical depictions, including those in exquisite florelegiums such as

one by Basilius Besler entitled Hortus Eystettensis, and Thornton's The Temple of Flora.6 She also became fascinated by the history of ideas around plants and the ways in which certain vegetables and spices, such as tomatoes or chillies, were sought after – considered to be bizarre phenomena - when they were introduced to Europe from the Americas. An important aspect to her work was her interest in systems of classification, first devised by scholars such as Carl Linnaeus in the 1700s – based upon looking at the male and female components of each plant. 'At the time of his findings', Hall notes, 'people still believed that the Garden of Eden existed somewhere on earth. So they were shocked when he talked about plants in overtly sexual terms because their view had always been that plants were benign, innocent; they didn't have a sex life.'

Hall, who has long been interested in the potency of words, researched the botanical and common names of the plants she chose; enlivened by the metaphorical associations of 'Venus Fly Trap' or 'Screw Pine'; a sense of entrapment or closure interacting with openly seductive elements. She felt that it was crucial to be as accurate as possible both in the processes of naming and in the depictions themselves – her early training in life drawing clearly providing valuable grounding. In the later 'Paradisus Terrestris Entitled' series, depicting specifically Australian plants, Fiona Hall includes a triple naming system: the botanical name, the common name, and an Aboriginal name and the language group to which it belongs. This was partly due to her realisation that naming is highly revelatory of the ways in which we regard the

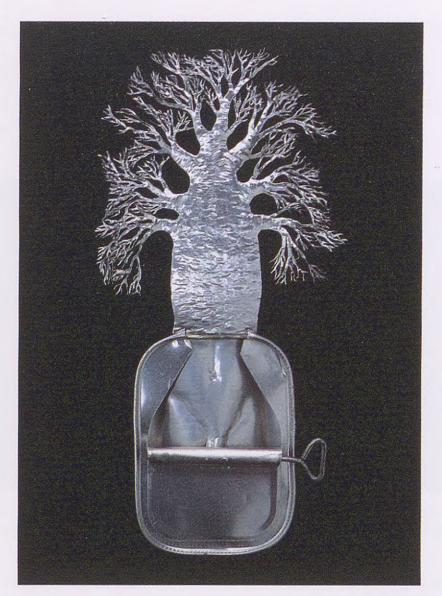
world. It was also a deliberate act of acknowledging the indigenous peoples' connections with the land and plant life.

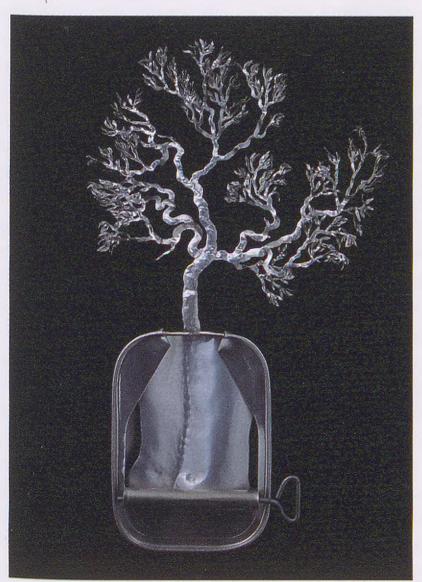
It is amazing to me that a section of the Australian population still can't comprehend that this land and the plants that grow in it, and the people whose land that originally was, have together a very long history of coexistence that must be acknowledged and respected. The recent work, 'Paradisus Terrestris Entitled', attempts to make a political comment about this. The multiple parallel systems of plant names seem to me to eloquently indicate widely different outlooks and levels of awareness.

The interwoven stories of Australia's social history and the plant life growing within it was the basis for an earlier work, Occupied Territory, 1995, commissioned to coincide with the opening of the Museum of Sydney.⁷ The museum is located on the site of the first Government House and Fiona Hall decided to focus upon the trees that surrounded the original building in the early nineteenth century. The seeds and fruit that she chose to depict are from various trees: a fig, a pear, an angophora, an acacia (the horizontal seedpod wriggling along), an oak, a banksia, a peach and a Norfolk Island Pine tree; recreating them out of 'classic trading items' of the explorers and early colonists - nails and beads. The selection of plants was based on an investigation of native and introduced species; a metaphor for the arrival of the first settlers – the impositions they made, as well as the rudimentary living conditions for many, and the hardship and disruption experienced by Aboriginal peoples of the area. There are varied strands of meaning within each seed and fruit, for

from top left, clockwise: FIONA HALL, Dulmbil (Kuku Yalanji), Schefflera actinophylla, umbrella tree, 1996, 24.1 x 12.7 x 2.8 cm; Larrkati (Walmajarri), Adansonia gregorii, boab, 1996, 25.2 x 12.6 x 2.9 cm; Ilwemp (Alyawarr), Eucalyptus papuana, ghost gum, 1996, 25.6 x 15.4 x 3.3 cm; Kurok mukkin (Gunditjmara), Dicksonia antartica, tree fern, 1996, 25.2 x 17.6 x 4 cm. From the 'Paradisus Terrestris Entitled' series, 1996, aluminium and tin, National Gallery of Victoria, Melbourne.









The selection of plants was based on an investigation of native and introduced species; a metal conditions for many, and the hardship and disruption experienced by Aboriginal people the inscription in cross-section of the peach is the



from left: FIONA HALL, Canagon (Palawa), Carpobrotus glaucescens, pigface, 1996, 15.8 x 24.7 x 2.5 cm; Malukuru-kuru (Pitjantjatjara), Clianthus formosus, Sturt's desert pea, 1996, 18 x 37.3 x 4.4 cm. From the 'Paradisus Terrestris Entitled' series, 1996, aluminium and tin, National Gallery of Victoria, Melbourne.

example in the inscription in cross-section of the peach is the logo from the first *Sydney Gazette*, 'Thus we hope to prosper'.

Hall's research into the histories of particular plants has been considerable, taking into account the notion of Gondwanaland, prior to continental drift, millions of years ago. It is intriguing to think of such expansive ideas along with the physical intimacy of her varied objects and sculpted sardine tins – often created on the kitchen table in her Adelaide home. In relation to her domestic space, Hall's own garden has long been a source of pleasure. In a conversation with the author she talked about her interest in gardening and the differences involved in the processes of creating a private and a public garden:

Gardening is a great thing to do, but in my own garden it is a very private thing. I'm one of those people who likes a haphazard quality in the garden I live with. There is not a lot of pre-planning and, as I don't have a lot of space, it ends up being about how much

diversity I can squeeze into quite a small area. For me having my own garden gives an opportunity to experiment with things, and to continuously acquire plants that I visually respond to. I've noticed that my preferences have changed since I started to get interested in gardening. The process is vastly different to this project at the National Gallery. I think it is the difference between maybe building a cubby house and a public building, if you thought about the equivalent in architecture.

Among the most apparent differences between private and public gardens are the spatial considerations. For Fiona Hall the opportunity to create a garden at the National Gallery of Australia represented the fulfilment of a long interest in botany and gardens in general. She is clear that Fern Garden should be regarded in the sphere of garden design and landscape architecture, rather than as a public artwork or 'land art'. In relation to the latter she says, 'It doesn't fit into these categories for me. I've looked at many gardens, and

thought about how garden design varies over different times and places, and about how a design reflects the philosophy of its community and culture. The work I had already done in this area stood me in good stead for this project when it came along'. While not aiming to fit into any western of non-western tradition, Hall has drawn upon aspects of garden design in Japan, and in Pakistan and India.

The artist remembers that when she was first invited to consider the options for the site of the garden, she felt that the existing sculpture garden would be redundant. 'It was already well planted with native species. I was taken around to the back of the gallery and there was a fairly inhospitable site that was nevertheless interesting in lots of ways. Initially it seemed like a shaded, dank area at the bottom of concrete cliffs. There was something challenging to conceptually come up against that, rather than just choosing some kind of ideal, nice space.' A critical factor was to

the arrival of the first settlers – the impositions they made, as well as the rudimentary living area. There are varied strands of meaning within each seed and fruit, for example in the first Sydney Gazette, 'Thus we hope to prosper'.

select plants that would grow in the area. Also, as the garden was for the National Gallery of Australia it made sense to choose native species. Hall felt that tree ferns would work well in the space; deciding upon one type only — Dicksonia antarctica, which fossil records reveal to be one of Australia's most ancient plants. From the start she had in mind the idea of setting up a tension between 'something that is moist and fertile against the greyness and toughness of the surrounding architecture'.

Fiona Hall's initial idea was to create a grid of equidistantly planted tree ferns right across the space. While at the start her plan was relatively angular with narrow paths, it gradually evolved into a much more curvaceous design with wider paths - making for easier access. The main path spirals down, echoing the shape of a young fern frond, into the centre. Corresponding with the fluid shape of the paths is the central fountain, comprising many fine streams of water emitted from a circular ring, flowing upwards and back down in a parabolic curve. There are three other spouts set further back (echoing a feature of Islamic gardens) with water running from them through narrow chutes to the centre. The idea of water was to invest the garden with a shimmering, tactile and audible element. Hall was mindful of the calming effects of water as well as the contrary interactions it might provoke. 'The way the water is presented is probably going to entice children on a hot summer day. Kids do all sorts of things – I remember during a high school geology excursion going into the sea in my school uniform.'



FIONA HALL, Occupied Territory, 1995, beads and nails, variable dimensions, commissioned for the Museum of Sydney shop, courtesy of the artist.

Taking an overview of the design, there are obvious associations with the human body. There is a sense of entering a womblike space within the confines of the gallery, a fact amplified by Fiona Hall's design for the wrought-iron gates at the entry to the garden, recalling art-nouveau design and representing the female reproductive system. The artist notes, 'It is a representation of the fallopian tubes and the ovaries and so on, taken from a gynaecological diagram. Many people probably won't realise quite what they are walking through ... I was working on the design in a hospital ward where my father was recovering from a stroke. One of the nurses looked over my shoulder and said, "That's very interesting. What is it?" I said, "What do you think?" She responded, "It looks like an orchid".'

There is a degree of symmetry and order in the garden interacting with the free-flowing lines and the independent 'wilful' aspect of plants that cannot be entirely

controlled. Hall recalls her excitement when the first of the fifty-eight trees arrived at the gallery:

It was just magic to see them. They were very tall – around 3.5 metres – enormous! They almost felt animal-like. They had a strange presence. Their trunks weren't uniform like the ones on my scale model of the garden. They each had their own particular undulations and individual nuances, some with mosses or ferns growing on them. I am reminded of that phrase: 'the map is not the territory' – to plan a garden is one thing, but the presence of the actual plants gives it a life far beyond the concept. It brought home to me the difference between a garden design and the event of the garden's installation. You can be precise about the placement of every element but, because you are working with living species, to quite a degree they will do their own thing, however much you try to keep them under control. I really had to start thinking about all of this when I first saw the ferns. Their arrival was the first point of transition from an internalised vision

and a drawing-board concept, to the final entity of the installation.

The realisation of the garden was a major logistical undertaking, involving, among other things, working with engineers, selecting appropriate materials such as the grey and white river pebbles for some of the paths (laid by the artist with two assistants), ensuring the viability of myriad details such as the waterspouts and issues



Surrounding the garden's longevity.

Conceptually, also, there were many components to resolve. The shifts in elevation in the garden allow for subtle interactions of ideas, names and visual associations.

Embedded in the paths are plaques with the Aboriginal names for the *Dicksonia antarctica* tree fern, together with the names of the language groups from which they come, recalling the ideas behind the 'Paradisus Terrestris Entitled' series.

There are also names on the three benches that have a special significance. One, which came about very early in the conception of the garden, was 'ordered' (initially as a joke) by Koori artist and friend, Destiny Deacon.⁸ The other two facing seats refer to relationships and connec-

tions in different, poignant ways – the inscriptions, Tamsin and Deuchar, the names of twins who died tragically in a light plane crash at Turalla near Canberra. In their memory, friends of Tamsin and Deuchar Davy made a significant bequest to the garden.⁹ At the start of the garden's construction Hall heard that a close friend, Penelope Magee, had been diagnosed with cancer. Prior to the garden's completion, she passed away. It is this friend's name, Penny, that also finally entered the garden, inscribed in the swirling pebble paving at the entrance of the garden.

Within Fiona Hall's Fern Garden there are layered resonances – some overt, others like gentle whispers. It is in part a place of remembering and, like so many great gardens throughout the world, it is a sanctuary for contemplation. Hall suggests that this aspect might well apply to the gallery visitor – as a place of respite from the demanding activity of looking at great art and exhibitions. While in overview there is a striking clarity of vision, as in all her work the garden can be appreciated on many different levels: in the fluid, fertile interactions between public and private, organic and inorganic, order and sensuality, meditative stillness and female reproductive principles. The trees themselves unite aspects of the real with a surreal presence. In 1998, the garden has come into being. The fern fronds will continue to grow, radiating outwards; their trunks like strange sentinels will continue to watch over the garden. They will endure into the lives of future generations, reminding us humans of the regenerative capacities of the plant world to inform our lives: to deepen awareness, nourish our sensibilities and fill us with a sense of wonder.

All quotes pertaining to Fiona Hall are from an interview conducted by the author, 5 November 1998. Thanks to the artist, and also to Ron Ramsey, Mary Eagle and Lyn Conybeare at the National Gallery of Australia, Canberra, and to Jason Smith at the National Gallery of Victoria, Melbourne, for information and visual material provided for this article.

- I Jeanette Winterson, *Sexing the Cherry*, Bloomsbury Classics, London, 1992 (1989), pp. 7, 8.
- The proposal for the garden was recommended by Mary Eagle, Senior Curator of Australian Art, and commissioned by the National Gallery of Australia through the December 1996 meeting of the Council of the National Gallery. Harijs Piekalns worked with Fiona Hall on the garden's installation.
- This series was inspired by the work of Pliny the Elder, documented in *Historia Naturalis* (1st century AD), 'possibly the first complete encyclopedia of facts and myths pertaining to humankind and our surroundings' providing a link from the past with ecological concerns in the present. Particularly interesting in this regard is Fiona Hall's *Book XVII: Cultivated Trees* from the 'Historia Non-naturalis' series, 1991, which relates to women's menstruation and fertility; the work itself is inscribed with the words: 'A woman attempts to wake up the earth'. See Kate Davidson, *Garden of Earthly Delights: The Work of Fiona Hall*, National Gallery of Australia, Canberra, 1992, p. 20.
- 4 Coinciding with this exhibition at the National Gallery of Victoria, Melbourne, Fiona Hall was awarded the 'Contempora5 Prize' in 1997.
- 5 See Whitney Chadwick, Women Artists and the Surrealist Movement, Thames & Hudson, London, p. 135. Chadwick discusses the intertwined aspects of female sensuality, sexuality, creativity and 'the urge towards life' in the work of artists such as Frida Kahlo, Rita Kernn-Larsen and Dorothea Tanning.
- 6 While the title for Fiona Hall's series came from John Parkinson's florelegium *Paradisus in Sole;*Paradisus Terrestris, she notes that the illustrations were quite simple as against the opulence of Basilius Besler's florelegium, Hortus Eystettensis from the 1600s, and Robert John Thornton's florelegium, The Temple of Flora, 1807. It has been noted that Besler's florelegium contained 374 full colour plates representing 1000 plants and flowers, each one measuring 'a dizzying two feet tall'. See In the Garden, edited by John Miller & Kirsten Miller, Stackpole Books, Mechanicsburg, 1994.
- 7 This work was commissioned by Ricky Subritzky for the Museum of Sydney shop, to coincide with the opening of the museum.
- 8 Fiona Hall recalls that after making the decision to include Destiny Deacon's name on the bench, her friend noted that she would 'have a chair like Mrs Macquarie'.
- 9 Information provided courtesy of the artist and Ron Ramsey, Head of Education and Public Programs, National Gallery of Australia.

Dr Deborah Hart is an independent curator and writer based in Sydney.

right: FIONA HALL, Fern Garden, 1998, work in progress at the National Gallery of Australia, Canberra.

below: FIONA HALL, Fern Garden, 1998, gate at the entry to the garden, design by Fiona Hall, wrought iron by Paul Westra (Moruya), National Gallery of Australia, Canberra.

opposite page: FIONA HALL, Fronding vase, 1997, etched glass, edition 10, 28 cm high, design and etching by Fiona Hall, glass vase by Tom Moore, Canberra School of Art Glass Workshop.





KEVIN LINCOLN INTERVIEWED BY GARY CATALANO

Kevin Lincoln was born in Hobart in 1941. He has lived in Melbourne since 1959 and is largely self-taught as an artist. He staged his first exhibition in 1975 and is represented in most major public collections in Australia. The Queen Victoria Museum and Art Gallery in Launceston mounted a travelling exhibition of his work in 1990. The following text is an edited version of an interview recorded at the artist's home in Kew on 10 February 1998.

Gary Catalano: I see you've got quite a number of books about Braque and only a couple on Morandi. Is this an indication of how you rate them?

Kevin Lincoln: Actually, the ratio is about three to one, but I'm not sure what that indicates. Of course I'm thoroughly familiar with Morandi's work and have the greatest respect for it, but it's true that perhaps I'm more interested in Braque.

You appear to get irritated when people mention Morandi in relation to your work.

I don't think he's all that relevant to an appreciation of my work, and I see it as laziness for someone to say 'Well, all right, small paintings of still lifes equals Morandi'.

I don't see the connection. You both paint still lifes, but that's all you have in common.

I quite agree.

What do you primarily respond to in Braque?
I'm not sure. I'm fascinated by how he can make a painting with lots going on. I'm thinking of the Table paintings of the 1920s and the late Studio paintings. He can make such a complicated painting, but it all adds up to a very unified and simple image. I'm interested in how he does that. I might be tending to the opposite. I take the simplest of means — especially in the most

recent paintings – and have that carry the full weight of meaning, or whatever it is.

You've collected quite a number of pots and bits of glassware over the years, yet although you're something of an intimist you rarely depict those objects. Why is that?

That's another thing. Some people have assumed that because I collect pots they're in the paintings. This is quite wrong. I don't have any interest in painting portraits of pots. They just sit about the house and no doubt they bear in on one, so that when one comes to paint bowls that information — not *direct* information, but that feeling for form one responds to in those ceramics — would feed into the works.

Have you ever tried to make pots?

Some years ago, but not in a serious way.

Do you want your still lifes to say something about human relationships?
(Pause) Not consciously. Maybe they do, but it's not my intention.

I know it's a funny word to use, but they've got a soulful quality. If you're not intending to say something about human relationships, it's strange that they should have such a strong internal quality.

Perhaps my work has two separate parts.

Some of the paintings are very reduced and just use still-life shapes, and they seem to be the purer paintings. But others, like *Invitation*, have personal things in them that refer to things outside themselves. In *Invitation* there's a paintbrush, which is probably a reference to myself as a painter,



I'M NOT A SYDNEY PAINTER



above: KEVIN LINCOLN, Cup and bowl, 1993, oil on canvas, 56 x 66 cm, courtesy the artist and Niagara Galleries, Melbourne. Photograph Mark Ashkanasy.

opposite page: KEVIN LINCOLN, Painting at night 2, 1996, oil on canvas, 61 x 56 cm, courtesy the artist and Niagara Galleries, Melbourne. Photograph Garry Sommerfeld.

and the invitation card, which is an invitation to an exhibition of Lucian Freud's etchings. That's to do with my admiration for Freud's work, but it's also an affectionate reference to Darren Knight and his gallery, where the exhibition was held. There's also a bunch of grapes, and that's probably a reference to some close friends, who were establishing a vineyard. These personal references don't necessarily need to be known by someone coming to the painting, but they are there. I suppose that could be wanting the paintings to say something about human relationships.

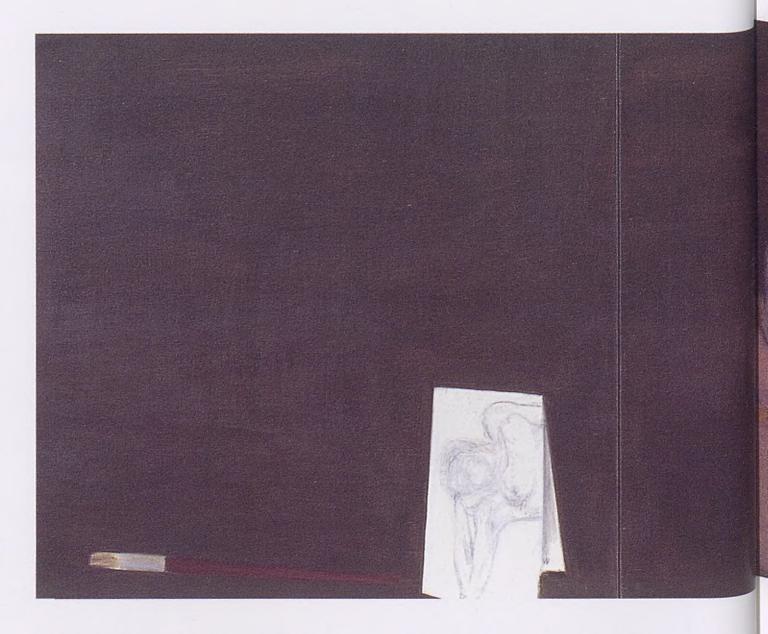
Are these paintings which contain references like that all that common?

I'm not sure what the ratio would be.

This is another side of your work that people miss. Well, those references probably wouldn't mean anything to someone coming to the painting. They might add up to someone sensing something in the paintings, but that's not a program or an intention. I don't deliberately set out to put these things in.

I'm fascinated by the fact that since 1991 your studio has been a windowless garage. Are you completely comfortable working in a space which is cut off from the rest of the world? (Smiles) I'm completely comfortable in that windowless garage, as it happens. I think my not needing a studio with ideal light conditions stems from the days when I didn't have fancy or spacious premises and worked full-time. I could only paint at night. My situation now is partly an extension of that. I'm not a landscape painter; I don't need to look outside.

But you're not wholly an abstract painter, either. Er, not wholly. From time to time the work tends to become abstracted, but there's always a hold on reality. Although the



shapes in the paintings are not directly derived from actual things, they refer to still life.

Do you think your work has become more abstract since 1991?
Perhaps it has, but I don't think it's because of the studio.

Are you saying that your work has its own momentum and you're just content to follow it? Yes, I think there's a large element of that. All the work just grows out of what I've done before. I don't set projects or anything. I don't say 'Well, I've done with that; I want to go in this direction now'. The work probably tends to feed on itself rather than on the outside world. A landscape painter can find new vistas to deal with.

And you have to cannibalise yourself from time to time?

(Laughs) I suppose I could be seen to be doing that.

You could put it that way if you were in a black mood.

Well, I'm no stranger to black moods.

Your handling intrigues me. That casual and rather scrubby stroke you often use reminds me of Matisse. I assume you've taken an interest in him at some stage.

A general interest. He's not someone who's interested me as Braque has, for instance.

Do you feel you have any affinities with any Australian artist? I remember saying once that I thought you, along with people like Robert Hunter, Alan Mitelman and Lynne Boyd, belonged to a School of Quietness.¹
I'm not sure I have definite affinities with anyone I can think of. Those people you mention are certainly artists whose work I



KEVIN LINCOLN, Invitation, 1994, oil on linen, 86 x 275 cm, courtesy the artist and Niagara Galleries, Melbourne. Photograph Mark Ashkanasy.

respond to and respect very much. They and other painters are people whose work one has to pay a lot of attention to; they don't give up all they have at a glance. You've got to pay attention or you don't get it. I'm often reminded of one of the first sentences in one of George Johnston's books, which I wrote down some years ago in a notebook: 'and since he was no longer listening the way he had to listen if I told him, I didn't tell him'. 2 I feel that quote's appropriate. If you don't pay attention to a painting, if you don't listen properly, you don't get it. I think any worthwhile art is like that. If my work belongs to that School of Quietness and demands that sort of attention, well ...

But at the same time you feel you're on your own. Is that what you're saying? There might be a shared sensibility, but nothing more than that. Yes.

Do you feel you might have something more in common with the people you collect?

Not particularly. The paintings one has around are often the work of friends.

They're not collected because they're concerned with the same things I am.

What sort of music do you like? Those still lifes of yours which disperse a couple of elements across a ground would seem to indicate that you have an acute sense of interval.

The music I listen to now tends to be jazzoriented, and that seems to depend a lot on interval. But I don't see any direct link between that and what I'm doing. I certainly don't listen to it when I'm working. It would be too intrusive. If up-tempo music came on one might be ...

Tempted to dance.
(Laughs) Maybe one might paint faster or something.

Are you that suggestible?

I'm not sure how seriously I should take my last answer. Music is something that deserves to be listened to; it's not musak. I can't read if there's any music on either. I mean, you can't properly do two things at once.

On a previous occasion you said you generally produced each painting in a single go and rarely had to go back and re-work things. How long have you been working this way? Always. I've never been a painter who's done underpainting, then left it for months to dry and then put glazes over it. Some things go into another session, but they're only finishing-off things.

So what happens if it doesn't work? Do you salvage it or scrap it completely?

I rarely scrap things completely. If something's not working I set about making it work — in that one sitting.

As you said your work has its own momentum, I assume that when you enter the studio you don't have a clear idea of what you intend to do before you start. Is that the case?

Yes, quite often — unless I've been working on something the day before and want to follow through. But at times I can go into the studio with absolutely no idea.

So where does that first idea come from? From the work that's been done before.

So you look at your most recent stuff when you enter the studio?

Well, it's often about ... or I look through some sketchbooks at things I've been toying with.

How long would you spend rootling around before you start painting?
That varies considerably. Some days I go into the studio and come straight out again.

How do you actually produce a picture? Do you outline a composition in charcoal and then fill it in, or do you use the brush all the time?

I draw things up in charcoal first, sometimes in a more detailed way than in others. Sometimes it's quite summary—blocking-in of shapes—but then I don't just set about filling that in. Quite often I'll have the idea to put much more into it, but then in painting it I'll take things out. If some of the paintings were X-rayed you'd find a lot more in them.

That would surprise me, because they're nearly always thinly painted. You don't sense they've got ghosts in them. This reinforces the point I was trying to make when I said they're not just still lifes.

Yes. That comes back to the personal things in them.

Chester Eagle has recalled that you once quoted

Ingres's remark about drawing being the probity of art.³ Given that you're so painterly, I'm surprised you should have quoted him and wonder what you took him to mean.

Well, I think I quoted that without knowing its full context and was using it as a slogan, and slogans are things one's more guarded about using these days. But I hold to that proposition about drawing. Even



though my work is painterly, the drawing *is* there. And it's necessarily there.

Do you spend any time drawing from life or from objects?

Not for some years. At times I've set up still lifes – things like small bowls, cups or shells – and made more closely observed perceptual drawings.

Is Black covered bowl, 1983, one of these? Yes.

I remember being struck by it in your 1987 show. It's one of the few drawings in which the objects cast shadows and have a volumetric quality. I can't remember the last time I drew like that. I haven't done it for years, but I could very easily decide this afternoon that I wanted to do some perceptual drawing.

A lot of the works in your 'Leaning Form' series had a strong collage-like feel. As you're an admirer of Braque, you must have looked very closely at his papiers collés at some stage. I have. But I don't think those paintings were driven by a knowledge of those works. I looked at them more closely later and made a group of collages which has never been shown.

Those paintings also reminded me of Anthony Caro. What do you think a painter can learn from his kind of sculpture?
I can't imagine.

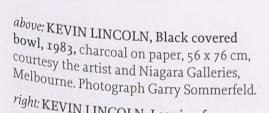
Well, a lot of painters have, particularly in the 1960s, when there was a degree of crossfertilisation between certain forms of painting and sculpture.

Caro's certainly got that interval thing we talked about. I'm not sure if syncopation is the right word, but it's that stress-and-interval thing. Maybe that happens in my work, but whether I learnt it from him ...

Have you ever tried your hand at sculpture? Not in any ongoing way. When I was a boilermaker-welder I made a few weldedwire figures.

You once showed me one of your holiday sketch-books which contained a number of landscape drawings. Why are you never moved to paint a landscape in your studio? You rarely paint from the motif, so you can't be inhibited on that score. I respond to landscape. I like being in it and making sketches of it from time to time, and very early on I made watercolours in the style of the Tasmanian Watercolour School, but I've no interest in painting seriously from it. I have this sort of interior view — rather than an outward, expansive one. Someone mentioned in an essay that I insist on a small outlook. So painting landscape just doesn't interest me.





right: KEVIN LINCOLN, Leaning forms, 1985, oil on canvas, 96 x 107 cm, courtesy the artist and Niagara Galleries, Melbourne. Photograph Garry Sommerfeld.

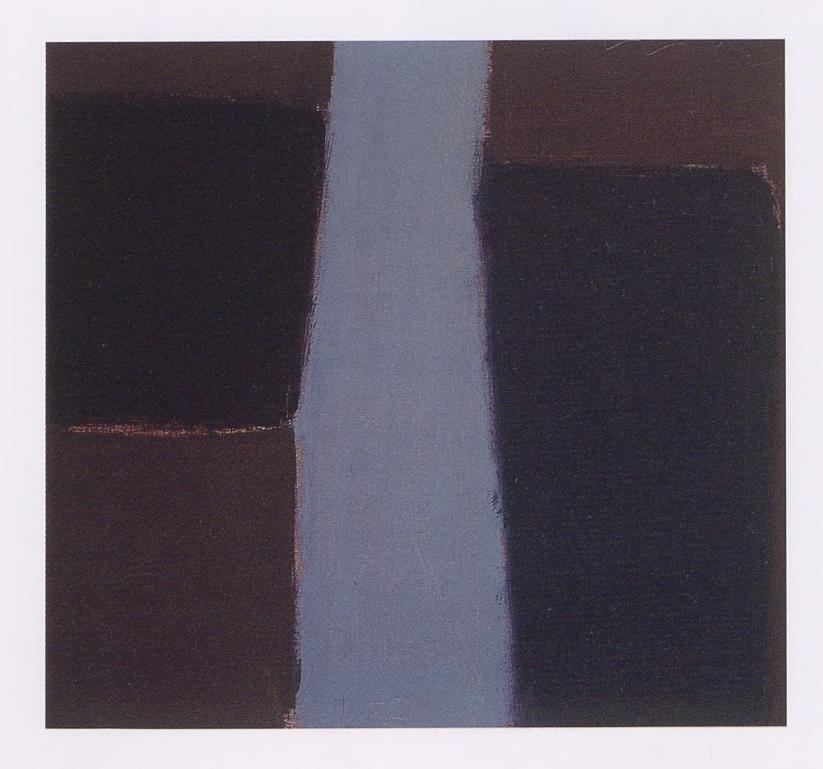
opposite page: KEVIN LINCOLN, Cup no. 2, 1992, oil on linen, 75.8 x 75.8 cm, courtesy the artist and Niagara Galleries, Melbourne. Private collection, Melbourne. Photograph Mark Ashkanasy.



right: KEVIN LINCOLN, Self-portrait, 1997, graphite on paper, 56 x 76 cm, courtesy the artist and Niagara Galleries, Melbourne. Photograph Garry Sommerfeld.

below: KEVIN LINCOLN, Untitled still life, 1998, oil on canvas, 56 x 61 cm, courtesy the artist and Niagara Galleries, Melbourne. Photograph Garry Sommerfeld.





In some recent things you seem to be blurring the distinction between the still life and the interior and producing a strange amalgam of the two. I'm thinking of Invitation, 1994, which is right here, and Sketchbook, 1995. I'm not sure whether they're two distinct genres. If you paint a still life it's most often in an interior. Often a painter of still life will include the table or wall, both of which go to make up an interior, so I'm not sure that there's a distinction between the two. In *Invitation* and *Sketchbook* there are only the still-life elements.

True. But you read the dark ground as an interior. Well, it could hardly be outside, unless you read it as a very gloomy day.

No.

I think I'm not as much fussed about space as an issue in painting as I am about weight and density. I like this idea of weight, of density in the work.

Are you saying you want your work to affirm a sense of gravity?

Yes... but also gravity in the sense of seriousness. At the risk of sounding pretentious, I'd like to say that I'm often reminded of Munch's desire to make paintings that would make people think they were in a church. They'd be of such seriousness and import... Do you know what I mean? I want something important. I'm not a Sydney painter.

You should probably elaborate on that. (General laughter)
You're going to edit this, aren't you?

Sure, but I'll leave that in. Do you like Rothko's work?
Yes.

That tallies with some of the things you've been

saying about your aspirations. He wanted his paintings to make people cry. How do you see your prints in relation to your paintings? Do they stimulate your paintings in any way, or are they always subsidiary to them?

I see them as being very closely related.

It's a two-way thing. They come along together and bounce off each other; they're not separate at all.

That's how it is for Rick Amor, too.

Yes. It's being a painter—printmaker, rather than a painter who makes prints, or one who's made a couple along the way.

What do you feel when you look back on your early work? Anyone who's only familiar with your still lifes would be shocked to learn that you were once a social realist and fraternised with Noel Counihan and Ailsa O'Connor.

(Long pause) I don't regret that work. Some of the concerns that fired it are concerns I still have.

So your politics haven't changed?

No. But I do sometimes feel that in my formative years I might have been sidetracked by that stuff. It meant one rejected things one ought to have taken notice of.

Do you think painting's a particularly effective vehicle for making a political point?

No, I don't think I do now.

You've produced quite a number of self-portraits. What initiates them, and what do they mean to you? They can't be of the same order as your still lifes. You must be saying something about yourself, however obliquely.

Yes, but what it is I can't imagine. As I keep saying, I don't question myself in that way.

Are they hard to paint? Sometimes.

Harder than your still lifes?

No, they'd be much the same. Often I combine the two, so in the reflected self-portrait the mirror is like a still-life element. The self-portraits have developed in recent years into an extended series called 'Painting at Night'.

But what leads you to paint them? Why do you produce one of them and not another still life? This is what I don't know.

So it's completely mysterious? It's some sort of obsession or self-absorption.

But you're not notably self-absorbed. If you were, you'd be doing them all the time.
They're always riveting. Some of those in which you're just silhouetted are really rather eerie.
(Silence)

The ones in the last show are different, because in them you've depicted yourself doing something. Do you know what led you to do them? I don't know.

They certainly convey the idea that painting is an obsession to you, because there's a kind of umbilical connection between you and the canvas. You're tied to one another. And they also suggest that there's a precariousness about the activity.

There's always that. (General laughter)

- 'Clio deigns to visit school of quietness', Age, 26 April 1989, p. 14.
- 2 George Johnston, *Clean Straw for Nothing*, Collins, Melbourne, 1969, p. 9.
- 3 'Kevin Lincoln a personal appreciation', in *Kevin Lincoln: Paintings and Drawings from the Eighties*, exhibition catalogue, Queen Victoria Museum and Art Gallery, Launceston, 1990.
- This point was made by Sheridan Palmer in her 'Kevin Lincoln: recent prints', *Imprint*, Winter 1994, p. 21.

Gary Catalano is a poet and writer.

'Sites of meaning' in the work of WENDYSTAVRIANOS I have never wanted to take off from one place. I'm more interested in joining the landscape that begins at the door of your house, on the edge of the verandah. You have your inner landscape, and at the verandah's edge begins the garden, extending out to the road and way beyond to Lake Mungo and the centre of Australia. My landscapes take on all those forms. ¹

LAURA MURRAY CREE

rendy Stavrianos has a unique place in Australian art. Although others have placed mythological figures within the Australian landscape, notably Albert Tucker, Sidney Nolan, Arthur Boyd and Peter Booth, Wendy Stavrianos has created an evolving mythology from 'sites of meaning' within her physical and psychological experience. Her vivid inner journey is reciprocal with a life of frequent movement and change, and a passion for nature. This is expressed in a sustained oeuvre of paintings, drawings, prints, artist's books, installations and sculptured fetish figures. The sculptures can be read as human landscapes or as totemic figures of warning and protection in the face of moral and environmental crisis. Sasha Grishin considers her art brings a 'sense of feminine intimacy' to the Australian landscape tradition, while Susanna Short wrote in 1982 of Stavrianos's works 'cutting a swathe through visions of pastoral landscape in Australian art' and leaving 'tradition in tatters'.3

Stavrianos held her first solo exhibition in 1967 at the Princes Hill Gallery in Melbourne. The works — paintings, drawings and pastels — were made by the artist as an isolated young mother in a small flat in the Sydney suburb of Glebe. They depicted abstracted, fragmented figures, mainly torsos, suspended in water or hanging from parachutes which she says were 'always a symbol of freedom'. Six years later the artist had moved to Darwin, where birth, death and decay erupted simultaneously in the tropical landscape and inspired her to make extensive

pen drawings on cloth that became complex sewn landscapes, knotted and manipulated to simulate natural forms. These panelled works, one measuring 8 metres long, link directly with the artist's childhood, when she had identified the folds and creases of the earth with her own body, and used a toy sewing machine to make abstracted fragments that approximated their shape and form. The Darwin drawings have strong three-dimensional aspects and use folds and sewn seams as line. Some refer to the fragile ecology of the land and its 'rape' by uranium mining, while others reveal the artist's love of literature, at this time the philosophical and poetic works of Mishima, Gabriel Garcia Marquez and Albert Camus.

right and opposite page: WENDY STAVRIANOS, The Gatherers in a Timeless Land 11, 1993–94, installation (detail), acrylic on canvas, cloth, wire, metal, wax, sticks, stones, bones and shells, 210 x 586 x 130 cm, courtesy of the artist. Photograph Viki Petherbridge.

The contradictions and dualities of existence – so evident in the natural environment and in the experiences of personal relationships, motherhood, and the life of 'the artist' - were intensified after Cyclone Tracy struck Darwin in 1974. Stavrianos returned from a family Christmas in Melbourne to find her home partially destroyed, with iron roofing, kitchen cupboards and crockery strewn about the garden, and the evidence of people's lives ('letters, secrets, pornography') blowing in the gutters.5 Her detailed drawings matched this intensity, with vulnerable human forms half hidden in totemic landscapes veering between lyricism and savage eroticism. In Shadowy enclosure, 1978, the sensibility is close to that of Gustave Moreau and the nineteenth-century symbolists 'who painted women rising from palmy fronds'.6 Yet the position of the figure is ambiguous, suggesting either submission or a sudden leap into life. The work is an exploration of opposities: darkness and light; real and illusory space; dappled textures and empty expanses of paint and canvas; delicate pen drawing and roughly sculpted cloth; repose and evidence of cutting, splicing, stitching, bunching, packing and tying. The Darwin works were first shown at Georges Mora's Tolarno Gallery in 1976, with a further exhibition in 1978,



after Stavrianos had moved with her family to Canberra.

Cloth assumed political as well as sacred significance for Stavrianos. It was the material of religious ritual as swaddling cloth, robe, curtain, veil and shroud that she had appreciated so much during travels in Italy and Greece, and also of 'women's work' in washing, ironing, smoothing, folding and stitching. With small children to look after, she was able to work more easily with it draped across her knees. In the art world, Stavrianos considers her use of cloth was a rebellion against formalism and permanence. In the early 1980s Stavrianos turned from nine years of manic drawing to the gestural lushness of paint, creating cloth skins modelled on the textures and colours of earth. The simple triangular forms of Earth dresses, 1981-82, suspended from sticks collected on Black Mountain, resemble the shelters or tepees made by the artist in solitary childhood games. More works followed, inspired by the thirsty Canberra landscape and the wet, black rocks and seascapes of coastal Tanja, a favoured place of renewal for the artist.

The idea of the fragment again assumed primacy, with the artist noting in a sketchbook these words from Achille Bonito Oliva's The Bewildered Image: 'The fragment is the symptom of an ecstasy of dissociation and sign of a desire for continuous mutation'.7 She stitched together her roughly torn fragments, stiffening them with paint and wax and incising them with lines like nature's scribblings. They mutated into the veils and curtains of damaged landscapes, revealing splits within triangular shapes symbolic of the feminine. Bridal landscape, 1984, a centrepiece installation in the 'Image and Fabric' exhibition at the Lewers Bequest and Penrith Regional Art Gallery, summarises the work of this period. It represents the earth as virgin and whore, with a garish bridal train spilling onto the floor from a framed seascape. Reading alternatively as a staircase to the sea, its 'organic geometry' incorporates raised pyramid forms with splits and 'has a rumpled, tattered presence like a discarded skirt, its sadness disguised by the glitters of the spangles and nets.'8

In the same year, Stavrianos produced *Trinity*, 1984, an installation included in 'Perspecta 1985' at the Art Gallery of New South Wales. This was the first of many chrysalis works, where the natural cycles of death and rebirth are identified with psychological processes. It consists of a framed painting showing a masked chrysalis in a subterranean cave where dangerously sharp triangular forms and pyramid shapes offer protection or act as energy sources for the emerging creature. Pink and blue light illuminate the charged space, with lines describing arcs becoming three-dimensional umbilical cords that loop gently around the wrapped and masked body that lies on a rectangular metal bed.

The title refers to the three bird-masks in the work, one of which is placed at the top centre of the painting. Peter Haynes relates the bird-masks to archetypal notions of freedom and the search for wholeness. Significantly, according to Stavrianos: 'The mask, the veil, instead of [being] on the landscape, is on the figure'. Aspects of new life prefigured in these works occurred with the artist's move to a property in Harcourt, central Victoria, in late 1985.

Roses from the garden at Harcourt merge with the landscapes of Tanja and Lake Mungo in another chrysalis work, *Boat of rose and thorn*, 1986. The boat, like the parachute of her early paintings, is a symbol of escape. Lake Mungo also featured in the 1985–86 'Night Series' of charcoal drawings, completed by Stavrianos at Tanja after a ten-day solo camping trip to Willandra Lakes in the Lake Mungo National Park. Here, in 1969, the 35,000-year-old cremated remains of an Aboriginal woman were found beneath the dry lake bed. Stavrianos's drawings show the emergence of a masked Venus-figure from the ancient waters. In several of the drawings she is shown wearing a dress of sequined pink net, while shadowy male figures hover behind her like characters from a vaudeville show. The figures join in a larger drawing of the period, suggesting the union of *anima* and *animus*, the feminine and masculine principles of the inner personality postulated by Carl Jung.

Another direction is evident in paintings and installations from 1988-89, which are reflections on the past, change and renewal, and show the influence of Argentinian poet, Jorge Luis Borges. They were executed at a time of transition when the artist began a new relationship and experienced the death of her father. Death Was no stranger to Stavrianos, who had already lost two close female friends and two family pets in quick succession. In 1993 her son Peter would also die. Boundaries between bedroom and landscape dissolve in these works, with the bed acting as a 'container of emotion' for lovers cocooned in lace, their hidden faces revealed in oval mirrors. Sometimes the cocoons are more like shrouds, and bundles of barren branches intrude into the intimate space. Other works show a female form, draped in lace, alone in either ecstasy or quietude. The paintings are baroque in mood and intensity, with a heightened palette and surreal imagery. Sunsets, shooting stars, brimming lakes and dams, pillows doubling as hills imprinted with memories, full-blown red roses and a golden horse all appear as part of the passionate choreography. In the installation Night bed in the landscape, the last skin, 1989, a sacrificial Spanish dress is draped across an altar-bed with a pillow and opened fan that are repeated as motifs in the five paintings behind it. The bed reaches into the largest of these paintings, joining with a dramatic night landscape that combines elements from 'sites of significance' at Harcourt,

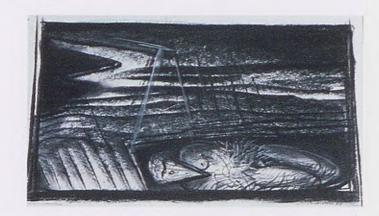
below: WENDY STAVRIANOS, Earth dresses, 1981–82, canvas, acrylic, wax and sticks, 264 x 217 x 200 cm (three pieces), Art Gallery of Western Australia, Perth. Photograph Matt Kelso.

opposite page: WENDY STAVRIANOS, Shadowy enclosure, 1978, acrylic, pen and ink on canvas, 213 x 183 cm, collection Meredith Edwards. Photograph Bruce Moore.











Lake Mungo and Tanja. This was the keynote work in the artist's retrospective exhibition at Canberra's Drill Hall Gallery in 1997.

For six months around the turn of 1990–91, Stavrianos produced a series of works titled 'Mantles of Darkness' that were shown at Luba Bilu Gallery in 1992. Exhibited in imposing black frames, these paintings had been produced rapidly, day after day, each one depicting a female figure 'encased in its mantle of meaning, acting out self-imposed roles, or caught unaware in timeless rituals of fertility, procreation, seduction and desire'. 11 Believed by Sasha Grishin to be her strongest, most portentous works, 12 the Mantles figures are magnificent in their uprightness and self-containment. Grouped together as expressions of woman and landscape, they exude a formal, almost religious power. They are iconic, moving away from the baroque lovers of the preceding period to recall the structure and chiaroscuro of Goya, El Greco, Velasquez and Rembrandt. Yet their Australianness is confirmed in the imagery of corrugated iron, burnt-out tree stumps and yellowing autumn grasses that form the 'dresses' in which they are clothed. In traditional art-historical terms, the 'Mantles of Darkness' belong to the old world and the new, protected and constrained by a predetermined natural order that is the basis of all life.

Shortly before Wendy Stavrianos left for Spain in March 1992 on a study tour, she began making totemic fetish figures. These included archaic female forms and animals. Her interest in the process was fuelled by a visit to the d'Orsay Museum in Paris, where Greek figurines and the works of Jean-Baptiste Carpeaux made an impression. More significant still were Picasso's sculptures, seen in Paris, Madrid and

Barcelona. The oddments from which they were made –ceramic fragments, toys, musical instruments and an array of mundane objects – gave them 'raw energy' and qualities of 'violence, tenderness and humour'.¹³

Principal among Stavrianos's early sculptures was a figure inspired by the girl in Rembrandt's *The night watch*, 1642. Perhaps related to the artist's wife, Saskia, who died in the year the painting was completed, the girl appears in the midst of confusion as the Civic Guard receive their marching orders. She has a dead cockerel at her waist and a money pouch hanging near the hem of her skirt. Although a source of light and innocence in the painting, her presence strikes an incongruous note. The Stavrianos Saskia appeared first in paintings, retaining the painter's sensibility as a loosely modelled figure. Constructed from a wire and cable frame covered with cloth, she has strong links with the artist's Darwin works. Her shelter-like skirt is decorated with drawings of Australian flora and stitched to reveal coloured pebbles arranged in irregular rows. The dish she holds also contains a pebble. Stones are traditionally thought to embody life force but may also shelter the souls of the dead. The stone 'polished through suffering' reflects spiritual insight while in medieval symbolism, the philosopher's stone is a symbol of wholeness.14 The name Peter comes from the Greek word petros, meaning stone.

Forms similar to Saskia include Bone Woman, who inhabits shelters constructed like lanterns or houses drawn by children, and the Gatherer of the Sheaf, a figure appearing in paintings of fields or urban streetscapes. Her arms no longer hold a dish but are raised 'in exclamation' above her head. They are made from sheep horns picked up from dusty paddocks, the horns—not of sexuality—but of nurture and



above: WENDY STAVRIANOS, Boat of rose and thorn, 1986, oil on canvas, 176 x 350 cm (two panels), The Holmes à Court Collection, Perth.

right: WENDY STAVRIANOS, Trinity, 1984–85, painting: cloth, acrylic, wax and metal, 213 x 167 cm; sculpture: metal, cloth, acrylic, wax and bandages, 130 x 213 cm, courtesy of the artist. Photograph Matt Kelso.

opposite page from top to bottom: WENDY STAVRIANOS, Woman in the landscape, 1985–86, 24 x 39.5 cm; Mungo Woman, 1985–86, 20 x 42 cm; Mungo unearthed, 1985–86, 24 x 42 cm; The dress 1, 1985–86, 24 x 24 cm. From 'Night Series', 1985–86, pencil and conte on paper, courtesy the artist.





above: WENDY STAVRIANOS, Gatherers of time and tides, 1997, oil on canvas, gauze, cloth, wax, acrylic, sticks, stones, shells and rubber tyre, 249 x 282 x 282 cm, courtesy of the artist. Photograph Neil Lorimer.

right: WENDY STAVRIANOS, Gatherer of the Sheaf in the night city, 1993–94, oil on canvas, 168 x 231 cm, Bendigo Art Gallery. Photograph Neil Lorimer.

opposite page: WENDY STAVRIANOS, Fertility dance, 1991–92, oil on linen, 184.5 x 123cm, courtesy of the artist. Photograph Viki Petherbridge.



self-sacrifice. Skirt of Secrets, a Velasquez figure resembling the Infanta in *Las Meninas*, has a metal face and arms, a wide, cylindrical skirt, and sometimes appears with a bird of peace above her head. Other gatherer figures resemble tree trunks, Greek columns or have an oriental, nun-like appearance. Animal figures include birds, childlike horses, dogs, strange insects and fetish figures that lean against the wall. Even a painted surfboard serves as a 'home of contemplation' for a tiny figure.

Conceived as ancient gatherers inspired by T. S. Eliot's lines: 'The worlds revolve like ancient women/Gathering fuel in vacant lots', 16 the sculptures embody physical and psychological sustenance and shelter. Many seem to be made from the earth skins of the early 1980s and have a mythopoetic quality. Since the death of the artist's son, they have gained meaning as

icons of strength, hope and belief. They were first shown in 1994 at Luba Bilu Gallery and have been exhibited widely in city and regional galleries, and in landscape settings. The artist records them photographically, incorporating these images into further paintings and drawings. Dramatic gatherer figures appear in two major paintings of 1996, one towering like a lighthouse at the railway's edge and the other illuminated beside a rainbow in a Harcourt paddock. In these works the figures express the artist's deep concern for the environment. Other paintings of this period are more abstract and contemplative, with tiny figures viewed through windows to sacred spaces or other worlds.

The treatment of space is formalised in Stavrianos's recent wall—floor pieces that again combine painting with constructed and found objects. Here the edge defines each new space, operating as a line of division between concrete and metaphorical states: open and closed, inside and outside, inhabited and uninhabited space. In *Gatherers of time and tides*, 1997, Tanja and Harcourt are parables of vastness, metamorphosing as a trinity of constructed 'players' placed on a painted circular skirt on the floor of the work: a female rock figure; a male tree-form and a roughly made house reminiscent of Bone Woman's shelter, an innocent place where dreams begin and later reside in memory. The painted rim from a car tyre encircles rocks and shells, emblems of habitation and wholeness. The work speaks of the ebb and flow of nature and existence, affirming a sense of connectedness and warmth within the overpowering landscapes of internal and external experience —



perhaps a reflection of the artist's sense of renewal in becoming a grandmother.

A senior lecturer in painting at Monash University,17 Wendy Stavrianos acknowledges an early debt to the Old Masters, and to the stage-like compositions of Giotto. Cézanne is now seen as a positive influence. A love of literature has produced works inspired by nature and the world of ideas, particularly existentialism, Buddhism, Christianity and Jungian psychology. Insights from these sources have matched the artist's intuitive sense: for instance, the tepee-shaped shelter of childhood games emerges as an image of psychological shelter (mask and veil), becomes identified with the earth itself as skin or dress (holding secrets and portents, or symbolising cycles in nature and human experience) or transforms as a means of escape (parachute

and boat). While some find her images deeply confronting, Wendy Stavrianos matches emotion with technical fluency. The logic of her art is adaptive and evolutionary, but it is also informed by a conscious appreciation of structural demands and the ability to achieve dramatic tension and balance.

- I Wendy Stavrianos in conversation with the author, April 1995.
- 2 Sasha Grishin, in his foreword to the author's monograph, *Wendy Stavrianos*, Craftsman House, Sydney, 1996, p. viii.
- 3 Susanna Short, 'Canvases leave tradition in tatters', *Sydney Morning Herald*, 25 February 1982.
- 4 Sketchbook note, 1981: 'The parachute for me has always been a symbol of freedom, of lifting us up from our troubles. It is the fragment, the floating shape I have always painted. It's the bottom, the curve essentially it is about escape.'
- 5 See Wendy Stavrianos, p. 11.
- 6 Mary Eagle, 'Darwin landscapes a sexual metaphor', Age, 5 July 1978.
- 7 ibid., p. 15.
- 8 Artist's statement, *Image and Fabric*, exhibition catalogue, Lewers Bequest and Penrith Regional Art Gallery, Penrith, 1987, p. 15
- 9 Peter Haynes, *Perspecta 1985*, exhibition catalogue, Art Gallery of New South Wales, Sydney, 1985, p. 62.
- 10 Phrase coined by the artist.
- 11 Artist's comment quoted by Peter Perry in *Mantles of Darkness*, exhibition catalogue, Victorian Regional Galleries, Bendigo, 1994.
- 12 Sasha Grishin, catalogue essay in Mantles of Darkness, p. 7.
- 13 See Wendy Stavrianos, p. 30.
- 14 M.-L. von Franz in Carl Jung, Man and His Symbols, Picador, London, 1978, p. 75.
- 15 Phrase coined by the artist.
- 16 T. S. Eliot, 'Prelude IV', *Collected Poems 1909–1962*, Faber & Faber, London, 1963, p. 25.
- 17 Stavrianos received her MA from Monash University in 1998.

Tom Gibbons The Spiritual in Pop Art



I move between considered work and more considered work as, for example, the Subiaco back-lanes and the 'Duccio' series. Somewhere in between there is a complex of attitudes which is about joie de vivre - 'Let us rejoice therefore, for life is short'. One of the meanings of vanitas painting is that we should enjoy every moment precisely because it is fleeting. The classical side of what I do is that there are permanent motifs in art and literature. Classicism is about the great commonplaces and not about individual sorrows, joys or quirks. All of these plays, poems, paintings are about love, death, transience and the fleetingness of joy. I'm perfectly happy to be part of that continuing tradition.¹

above: TOM GIBBONS, Beach babies, 1955, oil on masonite, 30 x 45 cm, Leederville Technical College Collection.

opposite page: TOM GIBBONS, Horny, 1995, oil on paper on board, 45 x 51.5 cm, Edith Cowan University Art Collection, Perth.



As a writer, critic, academic and artist, Tom Gibbons has 'practically' provided the Perth art community with a range of opportunities to engage with modernism.² Since the late 1950s Gibbons has reasserted with a blend of affection and irony the Christian (neoplatonic) codes which underpin western thought,



art and literature. The central element of his metaphorical and metaphysical view of modern culture, beginning with his investigation of traditional icons, has been his exploration of the *vanitas* tradition.³

Gibbons became interested in colour, design and typography at the age of nineteen when, as a student at Hull University, he began producing posters to advertise a film society he had started. This indirect and pragmatic start to making art led to further exploration after he came to Western Australia in 1955 to teach English at Scotch College. During this period Gibbons also wrote a Master of Arts thesis on the novelist and abstract painter Wyndham Lewis. Gibbons's development of a neoclassical approach to art was encouraged by his studies of Lewis.

Beach babies, 1955, his first Australian painting, features human figures and beachscape reduced to simple geometric elements.⁴ The style reflects Gibbons's studies in cubism but was also a result of direct observation:

I was very struck by the fact that people at the beach in Cottesloe were shielding their noses with nose-masks made up out of newspaper. It had a collage effect. The right-hand figure has a nose guard that reads 'Are we at the crossroads?', which is the title of one of S. J. Perelman's comic spoofs; (he) wrote the scripts for the early Marx Brothers' films. So 'Are we at the crossroads?' is a kind of subtitle . . . for any pompous essay. (The figures) were made to look like clowns – very angular, made up of triangles; a mixture of Lewis, cubism and a few things in the air at the time.⁵

Gibbons's early still lifes, painted soon after this, merge fruit, fish and pots and pans with orbiting suns and moons to suggest – as in the familiar Hermetic dictum 'As above, so below' – that the human and divine worlds interpenetrate.⁶

In about 1958, Gibbons was invited to join The Perth Group by its founder and convenor, Guy Grey Smith (1916–81).⁷ Other members were Robert Juniper and Brian McKay. The group aimed to further the cause of modern art, combat isolation and regain attention 'focused on what was happening in painting on the other side of this vast continent'.⁸ This was a major step for Gibbons into the local art scene.

Gibbons's early experimentations with pseudo-realism, geometric stylisation and religious pop art were evident in his 1963 solo exhibition at the Triangle Gallery, where treatment of still-life and landscape genres emerged as a common preoccupation. This stylistic diversity and deliberate use of pattern and stylised figuration appear to be illustrative of particular styles rather than indicating a contemporary interplay with genre. The icon-based images assembled from historical examples, such as *Ikon: Benedicite, three young men in the fiery furnace*, 1962, are evidence of this view.

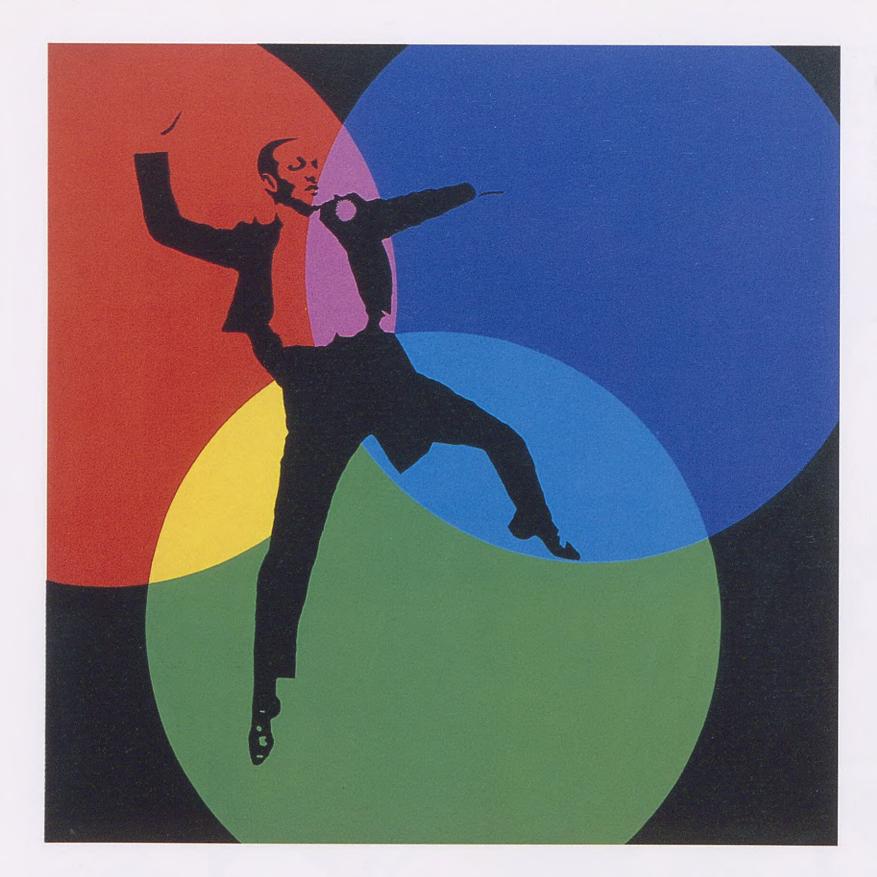
During 1964 and 1965 Gibbons studied for his doctorate in English Literature at Cambridge University. On his return to Western Australia, Gibbons concentrated on using what he had learnt from the op and pop styles seen in London. In his pop works, the flat areas of colour, stylisation of shapes and use of pattern are little removed from his 1961–63 rendering of icons, the important difference being the introduction of the 'real' world. Marching girl no. 2, 1971, is in the pop style Gibbons was pursuing at the time. The painting presents its namesake in the manner of a baroque image of the Blessed Virgin. The Australian flag circles her head like a halo, and art-deco designs surround her body. For Gibbons it was 'an affectionate image of Australia', since the city and suburbs of Perth feature art-deco buildings and uniformed girls march up and down Perth's Esplanade as a Saturday-morning ritual. Equally affectionate is his op and pop blow-up of an everyday treat in Allsorts, 1971, an optical jumble of liquorice shapes. 10

Gibbons's interest in the icon tradition and its contemporary



above: TOM GIBBONS, Allsorts, 1971, acrylic on canvas, 136 x 136 cm, private collection.

opposite page: TOM GIBBONS, Stanley's magical moment #1, 1971, acrylic on canvas, 130 x 98 cm, Edith Cowan University Art Collection, Perth.



left: TOM GIBBONS, Dancer no. 3: Fred Astaire, 1970, acrylic on canvas, 137.5 x 137.5 cm, private collection. Photograph Robert Frith.

opposite page: TOM GIBBONS The marching girl, no. 2, 1971, acrylic on canvas, 137 x 137 cm, The University of Western Australia Art Collection. Gift of Dr John Hill. Photograph Robert Frith.

relevance was resolved through his knowledge and use of cinema. In the late 1960s he began taking images from the classic era of film and rendering them in paint. *The End*, c. 1970, presents text as image on a circular tabletop in the colours of 1930s art deco. Derived from Charlie Chaplin's *Modern Times*, the image displays Gibbons's interest in typography and serio-comically conflates Hollywood glamour with the idea of the End of the World, a possibility never far from people's minds during the Cold War.

As he searched through books and magazines for images, Gibbons began to see the stars from silent film and other cinema classics as icons of the modern era. He looked for quintessential images of each star, beginning with his favourites, Laurel and Hardy. In *Stanley's magical moment #1*, 1971, for example, the image

is taken from the 1938 film *Block-Heads*. Stan Laurel is related to the tradition of the saintly clown, while the mysterious flame from his hand is a reference to Jesus Christ as 'The Light of the World' in 'Holman Hunt's justly famous painting'. ¹¹ The technique of rendering the image in vertical stripes, duplicated from a book on Bauhaus photography, fuses pop realism with op vibration.

Gibbons also linked film stars to the tradition of the dancer as symbolic of wholeness and harmony. *Dancer no. 3 (Fred Astaire)*, 1971, shows the dancer leaping across intersecting spotlights of red, blue and green in a dramatic chiaroscuro of coat-tails, shoes and sideburns. Four years later, TVW Channel 7 commissioned the artist to make a series of twelve film-star portraits. Full-scale treatments were chosen from fourteen maquettes, Channel 7

later commissioning a further series of ten icon-portraits.

For almost two decades Gibbons had used painting as his primary focus; in the late 1970s he turned to photography and collage.

Considering his consistent use of camera, film and the mass media as primary image sources, this shift signalled a reorientation rather

than a renunciation of his interests. 12 Gibbons gradually linked the idea of the image-processed film star with the art tradition and mass-media(ted) imagery of everyday modern life. His investigations resulted in an exhibition of forty still-life collages at Galerie Düsseldorf in 1981. The collaged material included wallpapers, gift wraps, cigarette packets, milk cartons, playing cards, musical scores and postcards, together with xeroxes, photographs and printed reproductions of film stills and paintings. Colours were added or changed by hand-tinting, colourxeroxing or airbrushing, and an array of rubber stamps Was used. Illusion-versus-reality formed the fabric of their presence. In his artist's statement, Gibbons noted: 'There's nothing new, from Velásquez via the cubists to the recent hyperrealists, in juxtaposing illusion and reality. All that's new is the way in which the accelerating "information explosion" of the late twentieth century, together with such gadgets as colour-xerox machines and airbrushes ... has most enjoyably added to the complexity of this endless, ironic, serio-comic game'. Importantly, the concept underlying the collage had become more central than the crafting technique.

Gibbons's first use of photography included film stills and documentation of local sites set down on photo-linen. Conceived in response to photorealist painting techniques, the original bromides were hand-tinted with an airbrush to give the effect of a nostalgic yet ironic distance. *The Kings Park views*, 1978, take the irony one step further by replicating tourist sites in the dimensions of a standard picture postcard. Conceptual distancing reached a logical conclusion in his 'Metropolitan Random Landscapes' series of 1983, in which the artist removed himself as much as possible from decisions relating to the aesthetic and physical execution of each image. Random number tables were used to choose locations, and an assistant took the photographs with directions decided by spinning coins.

Photographic documentation of local landscapes and streetscapes continued to interest Gibbons throughout the 1980s and 1990s. A cultural milieu was examined via back lanes and hidden corners. Several series featured the inner urban decor of toppling picket

fences or the art-deco facades of butcher shops and bakeries (since restyled), as in *The back of Lenny's*, 1977. Some photographs incorporated painting and drawing, as in *Fremantle glimpses*, 1985, and 'The Esperance Suite' series, 1991, where vibrant oil-pastel colours follow the contours of the projected photograph to produce a



stylised surface of dots and dashes. Other photographs, such as *Nola Farman* from the 'Artists in Their Studios' series, were xeroxed and hand-tinted.

More recently, Gibbons uses photography as the initial stage in a process of manipulation that has the xerox as its final representation. These xeroxes explore the genre of *vanitas* still life through a synthesis of the icon—portraits and the everyday images. Still life emerged as an independent genre from the background of religious painting in the sixteenth century. From this developed the *vanitas* tradition in which artists used everyday elements symbolically, giving religious meditative value to the private and domestic.¹⁴ Books, butterflies, cards, flowers, food and drink, musical instruments, skulls and other objects of the ephemeral were used

as symbols of transience and a reminder of ever-present death. In Tom Gibbons's work this symbolism includes contemporary images such as wine casks and computer disks. Gibbons held his first show of vanitas xeroxes at the Quentin Gallery in 1982. His interest in the vanitas genre and the role of religious ideas in the development of European modernism became quite programmatic, resulting in a two-part exhibition at Artplace in 1992. This juxtaposed his 'Homage to Duccio' series with three

works entitled Great bores of modern art or The unholy trinity.

Gibbons's 'Homage to Duccio' consists of fifteen large still lifes in honour of Duccio di Buoninsegna (1255–1325). Each shows a vanitas still life of objects on a table with a Duccio painting on the wall behind. The titles, along with the use of Duccio's pictures, act as clues to meaning. The calling of Peter and Andrew, 1990, refers to Duccio's painting The calling of the Apostles Peter and Andrew, 1308–11, in which Jesus calls to the brothers to become 'fishers of men'. Duccio's image depicts the pair being called as they work. Gibbons's collage depicts elements that construct the idea of an

artist at work — paint tubes, brushes and protractors. There are also biographical elements such as a picture of the artist Miriam Stannage (his wife) and the West Australian headline (referring to Gibbons and his adoptive country) 'Artist in the land called home'. However, there is no interpretative need for biographical information. The image makes a point similar to Duccio's: the divine is with us wherever we are and at any time.

'Homage to Duccio' represents for Gibbons the tradition of a popular and meaningful art that unites the formal concerns of Byzantine art with the humanism of the Renaissance. He believes this blend of idea and form was extinguished by the 'Unholy trinity' of Piet Mondrian, Marcel Duchamp and Wassily Kandinsky, who 'forsook the splendours of the Christian artistic tradition for forms of seedy occultism'. To deflate the importance of these 'occultists' and the seriousness



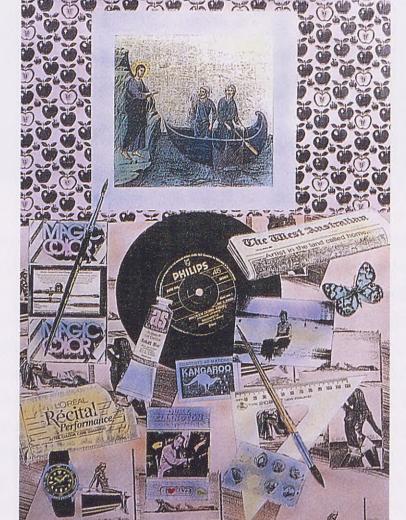
with which they are taken, Gibbons exhibited three still lifes titled *Great bores of modern art* alongside the still lifes honouring Duccio's depiction of the Christian story. *Kosmic vibrations* (Mondrian), suspends a photograph of the famous Dutch abstractionist above a field of verticals and horizontals constructed from sex-shop vibrators satirically coloured blue (vertical = male) and pink (horizontal = female).

The gender-linked placement of the erotic with Mondrian's portentous theory

is both witty and subversive. It looks forward to Gibbons's multifaceted 'Fun and Games' series exhibited at Goddard de Fiddes in 1995, which reminded us that erotic fun and games are as important as artistic fun and games. *Horny*, 1995, juxtaposes the three-dimensional typography of a record label's block-lettered 'M' with three-dimensional glasses laid flat. The same glasses change the colour of the polka-dotted background, bringing into play notions of illusion, while airmail stamps evoke the world in which we live. Erotic celebration is present in the song title of 'Horny' and in the mandala-like disk of the vinyl record. However the fleeting nature of human

life is also evoked by the symbolic reference to music in the *vanitas* tradition.

Gibbons's current work occupies the deliberately ambivalent territory between irony and academic celebration of tradition. Re-presentation of commercial packaging and cinematic products from our image-saturated culture allows the work to be categorised as postmodernist neoconceptualism. However, Gibbons has always viewed the cut-and-paste manipulations of collage as a basic, pre-1914 early modernist technique. The use of deadpan humour balanced by resonant metaphoric content also shares territory previously



top: TOM GIBBONS, Vanitas: Roger Fenton, 1983, airbrushed xerographic print on paper, 40 x 50 cm, private collection.

left: TOM GIBBONS, The calling of Peter and Andrew, 1993, airbrushed xerographic print on paper, 119 x 84 $^{\rm cm}$, private collection.

opposite page: TOM GIBBONS, Tarot magician, 1970, casein emulsion on composition board, 138 x 72 cm, private collection. Photograph Robert Frith.

Gibbons's current work occupies the deliberately ambivalent territory between irony and academic celebration of tradition.

combed by pop and dada. Gibbons maintains that his work, by no means an adverse criticism of present culture, reveals a fascination With ways in which the manufactured present manages to echo the past. Consumer products and advertising are still bound up With religious connotations, and the function and social significance of the media in a secular society can be likened to those of religious icons produced by production-line techniques in the sixteenth century.

¹ Gibbons, interview with author, 1997.

² The term 'practical–critical' is from Patrick Hutchings's essay, 'Tom Gibbons: Painting now!' included in my book Time+Machine Tom Gibbons: Artwork 1955-98 to be published in 1998.

3 For an outline of Gibbons's position, see his 'Arguments from design' review in Modern Painters, Autumn, 1995.

⁴ Deliberately quoting a work by Wyndham Lewis that carries the same name. Gibbons had been interested in Lewis and the vorticists 'since about 1950'. The reference is to an area of study, a crossroad in English modernism, and perhaps to Gibbons's awareness of being at a crossroad in his own life.

5 Ibid.

⁶ The influence of Ben Nicholson and William Scott is acknowledged by Gibbons.

7 Christine Sharkey, An Investigation of the Conditions of Practice and their Influence upon Style: the paintings of Robert Juniper 1950–70, vol. 1, Phd thesis, The University of Western Australia, Perth, gives a comprehensive analysis of The Perth Group, pp. 174-246.

8 Murray Mason, introduction to Contemporary Western Australian Painters and Printmakers, Fremantle Arts Centre Press, Fremantle, 1979, p. 4.

9 Salec Minc, 'Variety at the Triangle', The Critic, vol. 4, no. 9, 1963, p. 68.

To Also continuing Gibbons's references to cubism, here via Fernand Léger, in Particular the 'Chinese cylinders' allsorts.

¹¹ Gibbons, interview 1997.

The privileged position and future of painting was part of a wider debate about art occurring within the Australian art community.

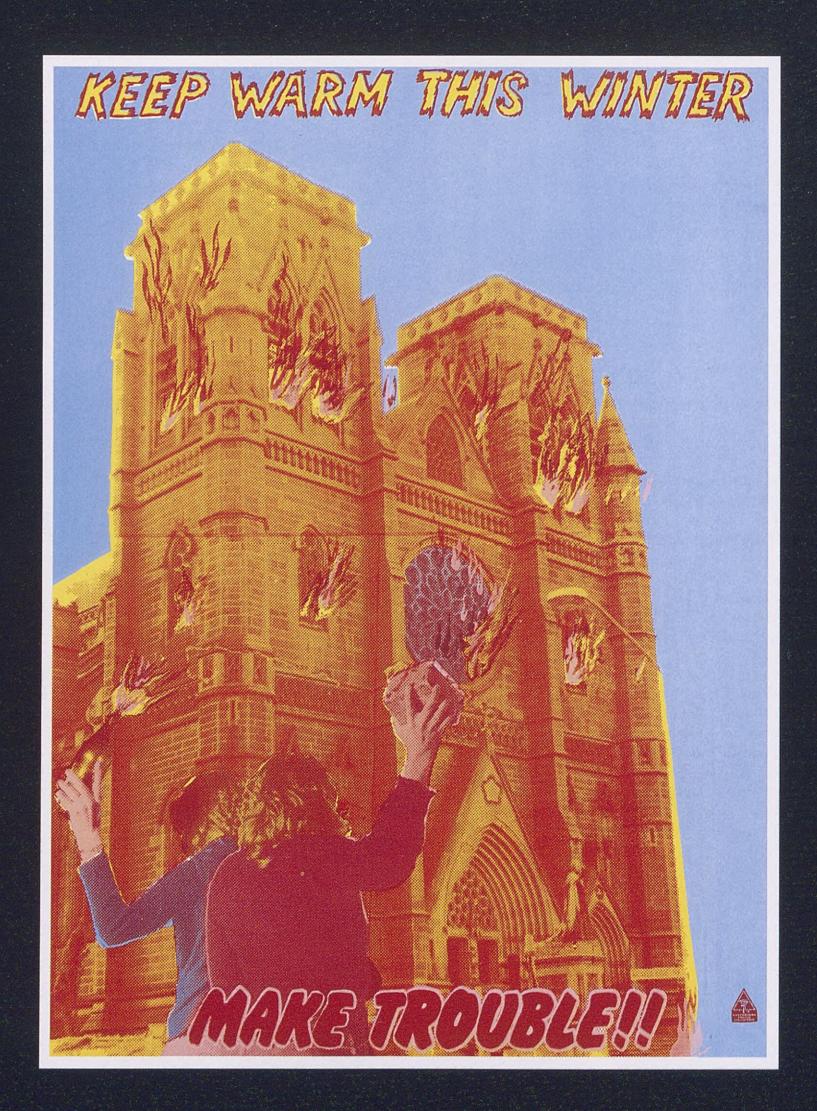
13 The notion that the final art object is part of an applied system begun by an artist who then remains outside what is produced, was also given painterly objectification by West Australian artists in the late 1980s and early 1990s. Artists who explored this process were located around Fremantle and include Karl Wiebke, Alex Spremberg, Trevor Richards and Andrew Leslie.

14 As Meyer Schapiro explains, the still-life genre stands for sober objectivity, self-discipline and concentration while evoking the mystical and metaphysical. It expresses the intimate and personal without leaving the concreteness of the everyday. See Schapiro's 'The Apples of Cézanne: an essay on the meaning of still life', in Modern Art 19th and 20th Centuries Selected Papers, George Braziller, New York, 1979, pp. 19 and 21.

15 Artist's documentation, 1989.

Phillip McNamara is an artist and teacher. His book on Tom Gibbons is being Published in conjunction with the artist's retrospective (of which he is co-curator) at the Lawrence Wilson Art Gallery, The University of Western Australia, Perth.





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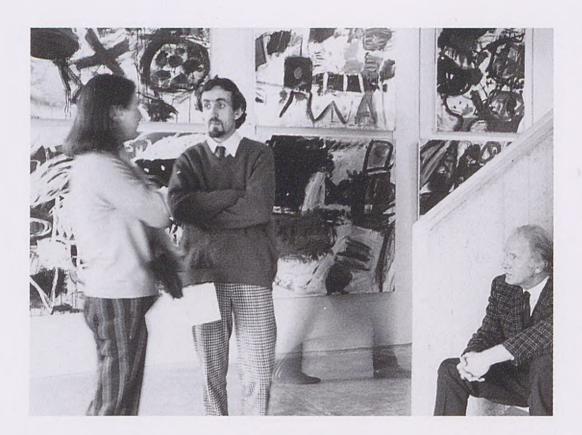
Geoffrey Legge

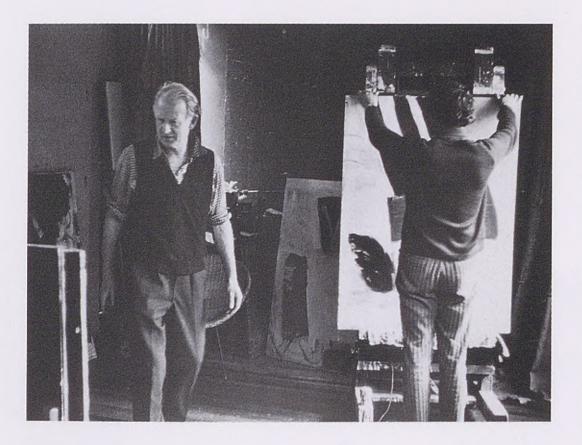
below: Frank Watters, Noni Farwell and Tony Tuckson after hanging 64 works for Tuckson's debut solo show in 1970, courtesy Watters Gallery. Photograph Margaret Tuckson.

bottom: Frank Watters and Tony Tuckson (left), preparing for Tuckson's debut solo show in 1970. Photograph Margaret Tuckson.

previous page right: Geoffrey Legge outside Watters Gallery, July 1980, courtesy Watters Gallery.

previous page left: MARIE McMAHON, Keep warm this winter – make trouble!, 1977, stencil, 102.2 x 76 cm, reproduced courtesy Tin Sheds Gallery, Sydney and National Gallery of Australia, Canberra.





arly in 1968 the directors of Watters Gallery, Frank Watters and Geoffrey Legge, attended the opening night of Jean-Claude Van Itallie's America Hurrah at Sydney's New Theatre. The play, a satire on American culture, culminates in a final act where huge dolls scrawl obscenities on the walls of a motel room. Watters and Legge loved the play and told friends to see it. Few had a chance to view the original: after thirteen performances the final act was banned on moral grounds by the New South Wales Chief Secretary. The season continued, but with the banned section rewritten. Outraged by what they saw as censorship by the conservative Askin government, Watters and Legge quickly became involved with the 'Friends of America Hurrah', and used every contact they had to raise funds for a one-off performance of the unedited version. It played to a packed house in the Teachers' Federation auditorium in Sussex Street with a throng of thousands outside hoping in vain to get in. Attempts by police to arrest performers during the final act were foiled. The publicity surrounding this production led to the 1969 changes in laws on moral censorship in New South Wales.

The involvement of Watters Gallery in social issues and its willingness to mix politics and art was rare in the Australian art world. Opening in 1964, its program of challenging, revolutionary art helped provide a stimulus for the growth of a uniquely Australian art that might otherwise have had no outlet. For decades the gallery presented much art that it knew would be difficult to sell. In many ways, Watters – along with Pinacotheca in Melbourne – took the place that John and Sunday Reed's Museum of Modern Art of Australia had occupied in the 1950s as *the* venue for challenging (often unsaleable) art. Perhaps most importantly, Watters Gallery brought a sense of integrity to the business of art that others so often lacked.

The directors decided from the outset that Watters Gallery would promote the work of young artists and would not poach from other venues. Their policy of showing 'high' art and anti-art, the quirky and the lyrical, and their refusal to accept the restrictions of a narrowly focused art world, made the gallery a natural home for some of Australia's most rebellious and progressive artists. John Peart, Garry Shead, Richard Larter, Ann Thomson, Joan Grounds, Vivienne Binns, Tony Tuckson, Aleks Danko and Imants Tillers, to name a few and leave out a great many, all exhibited in the gallery's first years. Many remained with Watters, many left, few sank back into obscurity.

Clues to the ambiguous role the gallery has played as a voice of defiance in the art world and as a home to painters like Tony Tuckson and Ken Whisson can be found in the background of Frank Watters. The eldest in a working-class family of seven,

Watters was born in the Hunter Valley mining town of Muswellbrook. He left school aged fifteen and worked in the local mine for eight years before coming to Sydney. In 1962 he joined the Barry Stern Gallery in Paddington. He worked for Stern (who later employed Rex Irwin) for eighteen months before meeting Geoffrey Legge, an eccentric young economist. Not long after they met, Legge, who had no background in the arts, asked a puzzled Watters if he would like to run a gallery for him. With little discussion and Without Watters's knowledge, Legge bought a tiny sandstone terrace in Darlinghurst. He later admitted that he thought the venture would become 'a profitable sideline to economics ... I'd seen how much money Barry Stern had made from his business, and thought, well, why don't I get in on that too!'. The gallery lost money every year for a decade until turning a small profit in 1974. By then Legge was hooked. He joined the gallery full-time and gradually became more involved in its artistic direction.

More than any other gallery, Watters identified with the political spirit of the 1960s; its preparedness to take a stand set it apart from what Gary Catalano called the 'Paddington Shoppe type' gallery. In November 1966, as a result of his 'Paintin' A-Go-Go!' show at Gallery A, Mike Brown was found guilty of delivering and exhibiting obscene paintings and sentenced to three months' hard labour. Frank Watters and Geoffrey Legge followed the trial closely and were appalled by the conviction and the harshness of Brown's sentence. In response they organised the 'Mike Brown Appeal Fund' exhibition in February 1967. The exhibition raised money for the appeal, but Brown's conviction was not overturned (though his sentence was reduced to a \$20 fine). Outraged by the court's failure to 'see good, bloody common sense staring them in the mug', Richard Larter decided his show for Watters that year would not go ahead as planned. Rather, the paintings for the show went unhung, with picture hooks left dangling as a reminder of what was missing. The 'non-exhibition' was dedicated to 'the non-existent 13-year-old female child so beloved of censors, judges, prosecutors, bureaucrats and other members of the living dead'.

Around the same period an extraordinary debut solo show was staged by Vivienne Binns. The show included a series of paintings best described as sexual icons, as well as a massive installation in the downstairs gallery. Little documentation of the exhibition now exists, though reviews paint a vivid picture. Critic Rodney Milgate Predicted the show would 'tear you apart and make you question every social value we live by and every physically human characteristic we possess'. Suggon, 1966, is a well-known piece from the show; Wallace Thornton described this pulsing, sucking creation as 'pure obscene horror', having been terrorised by a mechanism that

THE D'OYLEY SHOW

An Exhibition of Women's Domestic Fancywork

EKΘΕΣΗ ΧΕΙΡΟΠΟΙΗΤΩΝ ΚΕΝΤΗΜΑΤΩΝ

Una exibición de mujeres sobre dejidos y bordados domesticos

Una mostra di lavori di cucito femminili

WATTERS GALLERY

109 RILEY ST. EAST SYDNEY. Ph:312556

OCTOBER 10th-29th

Tuesday to Saturday 10a.m.-5p.m.

iBIENVENIDOS! BENVENUTO!

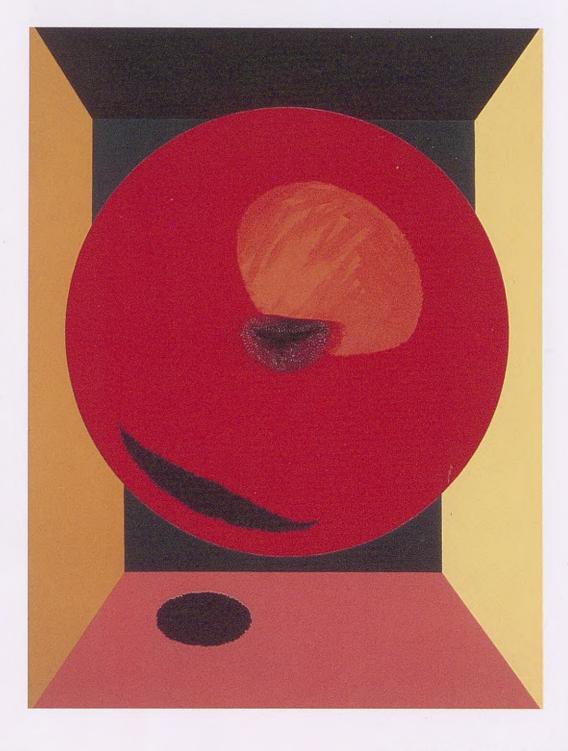
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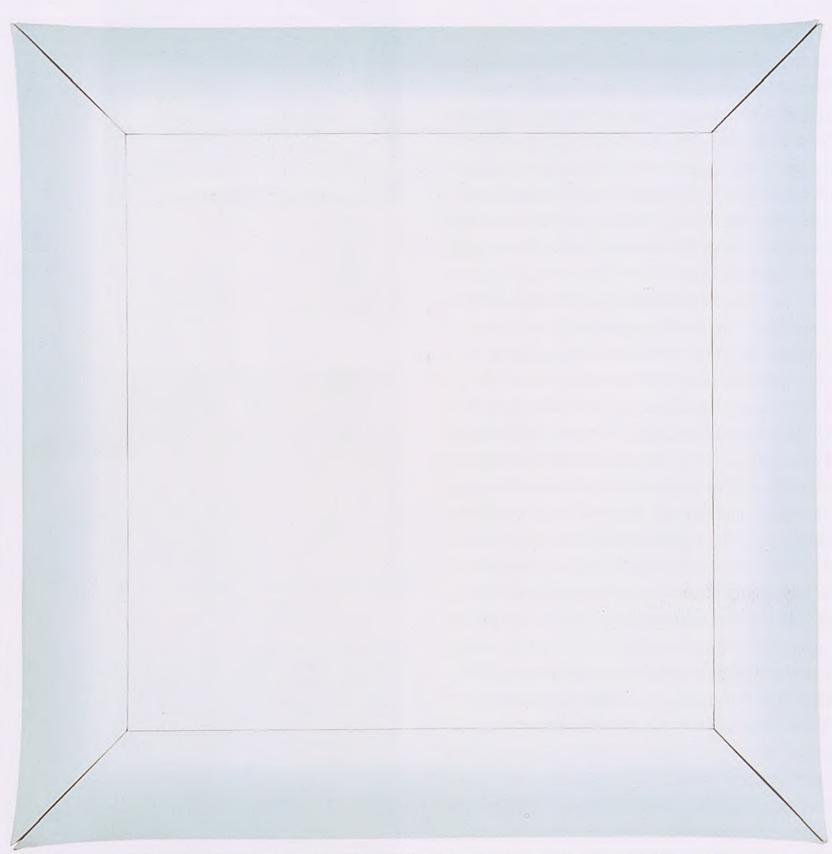
EVERYONE WELCOME!

left: The D'oyley Show: An Exhibition of Women's Domestic Fancywork, 1979, screenprint, courtesy Tin Sheds Gallery, Sydney.

below: VIVIENNE BINNS, Suggon, 1966, enamel on composition board, electric motor, synthetic polymer mesh, steel, 122 x 92 cm, National Gallery of Australia, Canberra. ©Vivienne Binns, 1966. Reproduced by permission of VI\$COPY Ltd, Sydney, 1998.



In many ways, Watters – along with Pinacotheca in Melbourne – took the place that John and Sunday Reed's Museum of Modern Art of Australia had occupied in the 1950s as the venue for challenging (often unsaleable) art.



above: **JOHN PEART, Corner square diagonal, 1968,** acrylic on shaped canvas, 229.2 x 227.6 x 12.6 cm, purchased through the Art Foundation of Victoria with funds provided by the National Gallery Society of Victoria, 1985, National Gallery of Victoria, Melbourne.

opposite page: VICKI VARVARESSOS, Allure: What is it? Who's got it?, 1978, acrylic on canvas, 200 x 116.3 cm, Art Gallery of New South Wales, Sydney.

caused the painting's centre wire-piece to stretch and pull like a talking vagina.

The gallery moved from its original location at 397 Liverpool Street to its current home in Riley Street, East Sydney, in 1969. Architect Don Gazzard redesigned the building (formerly the Harp of Erin pub) to become an exhibition space eminently suited to installations and performance art. The early 1970s saw some important ideas-based art at Watters, including work by Imants Tillers and Aleks Danko, and performances such as *The Joe Bonomo Story: A Show of Strength.* Many of the performances, readings and film and video work shown at Watters coincided with work being done at Pinacotheca and at Inhibodress in Woolloomoolloo, which 'de-materialised' itself in 1972 after three highly influential years.

Contact with artists like Binns, Marie McMahon and Toni Robertson led the gallery to Sydney University's Tin Sheds art Workshop, a centre of discussion for politically minded artists. The results of their investigations were often shown at Watters. The 1977 'Walls Sometimes Speak' exhibition of posters by the Earthworks Collective (who were closely linked to Tin Sheds) brought more visitors to the gallery than any before it, and also attracted the attention of a phantom graffitist who sprayed the slogan 'Posters For Factory Walls Not Art Gallery Walls' across the front wall. It stayed there for many years, a testament – as journalist Susanna Short observed in 1978 – to the way the gallery attracted artists who did not believe in galleries.¹

Watters also gained a name as a 'feminist' gallery around this time. Many shows were by emerging women artists and some included confronting sexual imagery, even earning the tag 'Watters gynogallery' from one critic.² Frank Watters rejects any suggestion that he actively supported 'women's art', saying simply that with so many interesting women artists around 'it was just logical that a good proportion of exhibitions would be by women'. In 1979 Watters staged 'The D'oyley Show: An Exhibition of Women's Domestic Fancywork'. The show presented a large collection of needlework and 'domestic handiwork' and was, in the words of Geoffrey Legge, 'a feminist show that was very persuasive, in a subversive way. [It was] in many ways a moving political and social history of Australian women'. The show drew large crowds, and caused a barrage of criticism from artists, male and female, whom the gallery represented. Micky Allan, who showed with Watters for twenty years before leaving to open her own gallery in Daylesford, Victoria, knew the show had consequences for both Watters and its artists: 'Five major artists who exhibited at Watters chose this moment to leave, the "trivial" nature of the D'oyley Show, its lack of "seriousness" and commercial viability being part of the



reason. They were Frank's friends. The D'oyley Show went on.'3

It was cases like this that removed Watters Gallery from conventional commercial gallery practices. In 1978 the first appearance of what was to become the Sydney Gay and Lesbian Mardi Gras was violently suppressed by police. Shortly afterwards, Frank Watters was approached by an organiser of the event to stage an exhibition of gay and lesbian art in protest against the police brutality that had marred the night. A massive show of work by gay and lesbian artists was exhibited later that month. It included works by David McDiarmid and Francis Phoenix, and received huge support from all over Sydney.

Watters Gallery has an impressive record of enduring relationships with its artists, built on mutual trust and a concern for ethics and integrity.⁴ Most of the artists now with Watters joined before the 1980s, and many have shown with the gallery since the 1960s. Hugh Jamieson, who has bought from Watters Gallery since 1965 for his own collection and for law firm Allen Allen & Hemsley, is impressed by the gallery's sense of commitment: 'In order to be dedicated in the way they are — which is almost unique in this country — they have to believe in what the artists are doing. Otherwise Watters would've been out of business years ago'. John Peart has shown with Watters for thirty-five years, and sees his relationship with the gallery as crucial to his development as an artist:

I remember being at 'The Field' opening in 1968. Some people who showed with Rudy Komon said to me, 'Hey, if you wanna make some *real* money, come talk to Rudy'. I didn't feel ready for that kind of thing — I wanted to experiment a lot more. I was able to do that at Watters.

The gallery has allowed a generation of mid-career artists to evolve in their own time without the pressure to sell that many other galleries, reasonably, would have expected. For many now showing there, the gallery is a second family: Richard Larter had his first show at Watters in 1965, Rhonda Hamlyn in the same year, and sculptor Robert Parr in 1966. All three will exhibit at the gallery in 1998.

James Gleeson nominates the quality of work shown by Watters as a deciding factor in the gallery's long-standing relationships with its artists: 'The standards they have maintained over all those years have been exceptional'. Frank Watters says he has never worked on assessing the art: 'I've always based my assessment on some sort of intuition about the person, because you're actually trying to judge someone's future and you just can't predict what someone will do'. One artist who showed at Watters talks of visiting the gallery unannounced for the first time to ask Frank if he was interested in showing her work. Twenty minutes later she

was offered a show; she exhibited there for the next twenty years.

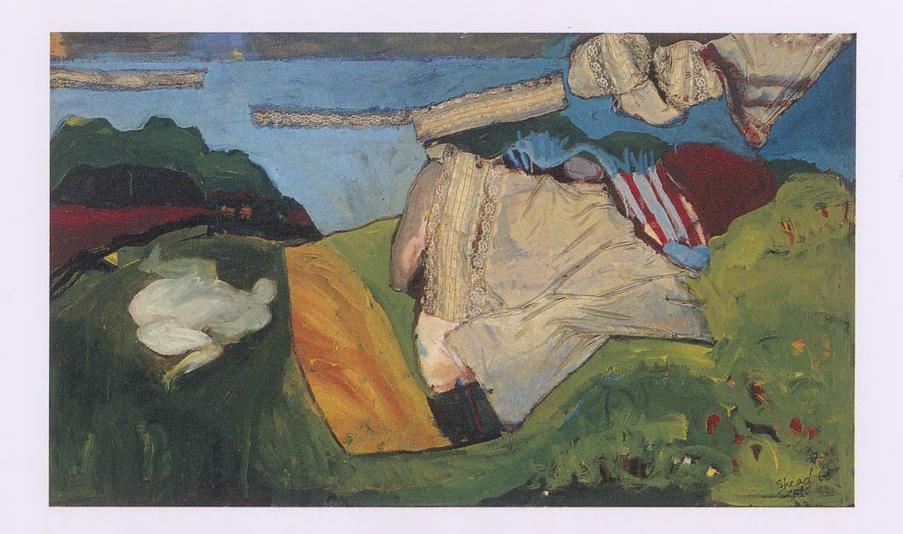
Many others have had long associations with Watters. Patrick White first came to the gallery in the mid-1960s to see a Max Watters show (one painting was allegedly of a house White had chosen as the basis for a novel). White became a close friend of Frank Watters, and bought extensively from the gallery for his own and public collections until his death in 1990. He told one journalist: 'Watters Gallery is not – as some others are – like a branch of the Sydney Stock Exchange'.5 Paradoxically, this has not stopped Watters strategically mapping out the careers of artists it represents. Entrusted with the estate of Tony Tuckson, it set about marketing the body of work professionally, in the earnest belief that he is one of Australia's most important artists. Other high-profile artists Watters has represented since the late 1970s include Robert Klippel and James Gleeson, and its promotional work for these artists has been equally commercial. The boom years of the 1980s allowed for the establishment of the Legge Gallery in Redfern, dedicated to showing the work of an increasing number of younger artists. Run by Geoffrey and Alex Legge's children Zoe and Jasper, the Legge Gallery promotes artists such as Brian Doar and Peter Maloney, for whom Watters would once have been a natural home.

Frank Watters, Geoffrey Legge and important third director Alex Legge have been part of the Australian art world for thirty-five years, long enough to see the art wheel go around several times. It opened when the struggle between home-grown and international art was only just beginning to reshape Australia's cultural map, and thinking about art was changing dramatically. In 1975 Watters staged the seminal 'Ocker Funk' show. Its 'funk aesthetic' summed up the gallery's uniquely Australian brand of art: brash, informal, and prepared to challenge the accepted notion of 'serious art'. The gallery's success is a testament to the strength of this challenge.

My thanks to Therese Kenyon, Director of Tin Sheds Gallery, Sydney, for access to 'Under a Hot Tin Roof' and the Tin Sheds Archive.

- I Susanna Short, 'In it for the Art', National Times, 16 September 1978, p. 47.
- 2 Eneide Mignacca, Nation Review, 11–18 April 1974, p. 822.
- 3 Micky Allan, Women at Watters, exhibition notes, Watters Gallery, Sydney, 1995.
- 4 In the late 1970s Watters Gallery was heavily involved in the introduction of a code of ethics for gallerists through the Australian Commercial Galleries Association (ACGA). Frank has served as association president several times, and Geoffrey Legge has written for the ACGA on the art market and the artist—dealer relationship.
- 5 Short, op. cit.

Clay Lucas is a Melbourne-based writer. He is currently researching a history of Watters Gallery.





top: GARRY SHEAD, Wahroonga Lady in her naked lunch, 1966, enamel and collage on canvas, 107 x 183 cm, collection Frank Watters. Photograph courtesy Watters Gallery, Sydney.

above: RICHARD LARTER, Dithyrambic painting no. 6, 1965, enamel on hardboard, 121.8 x 182.8 cm, Art Gallery of New South Wales, Sydney. Gift of Mrs M.A. McGrath 1972.

Patrick White's Choice

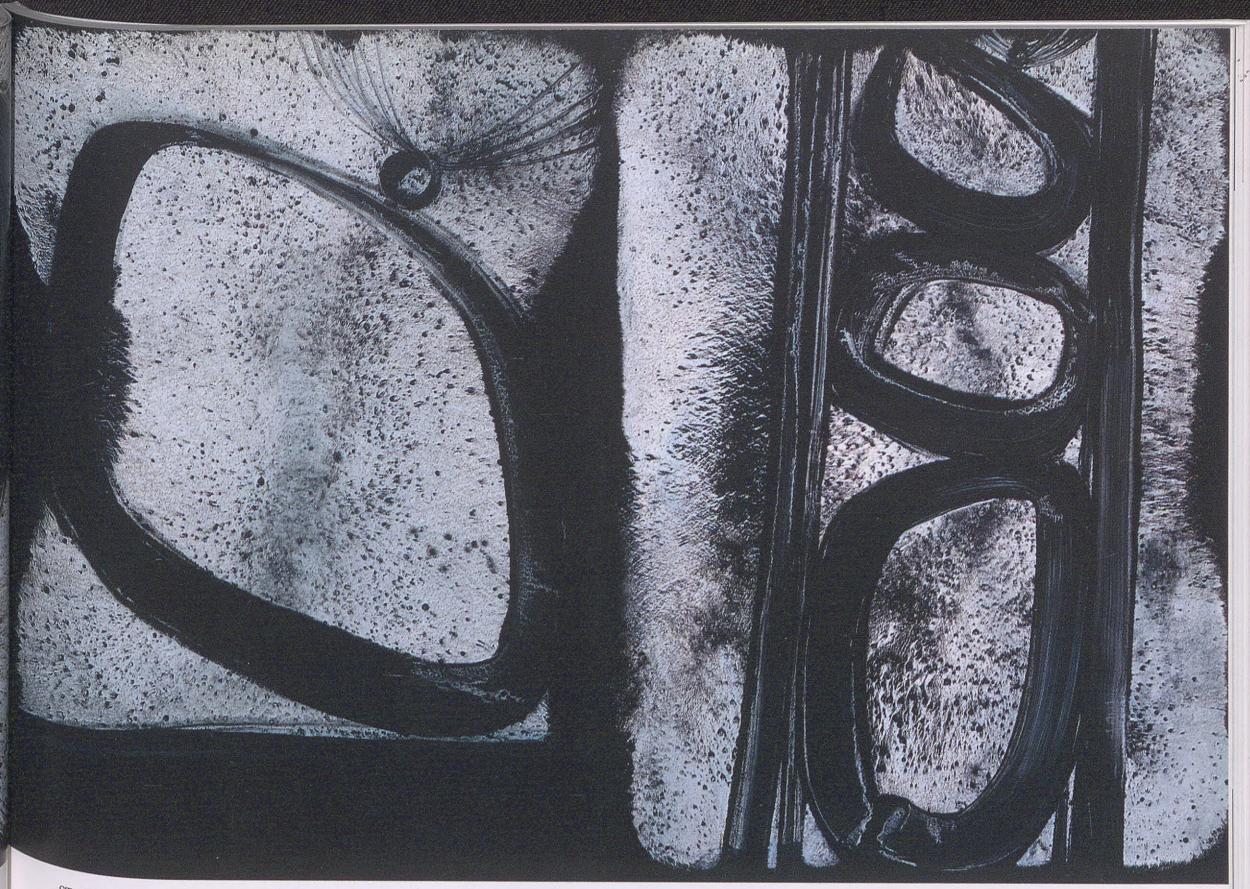


HELEN VERITY HEWITT

Patrick White's gifts and bequests to the Art Gallery of New South Wales totalled some 250, the largest donation of works ever made to the gallery. Joanna Mendelssohn has described White as 'the most consistent and intelligent patron of the gallery, closely attuned to the undercurrents of Australian art'. White had started buying paintings in the early 1950s, mostly from Macquarie Galleries, later from Bonython, Blaxland and Artamon Galleries; after Watters Gallery opened in 1964, the great majority of White's acquisitions were made there.

As part of the Festival of Sydney in 1982, White was asked by the Art Gallery of New South Wales to select approximately twenty works from the gallery's collection for an exhibition entitled 'Patrick White's Choice'. This unusual invitation probably had an ulterior motive. The trustees of the gallery had hesitated over accepting some of White's gifts; in 1979, to annoy them, White had given the Wollongong City Gallery, among other gifts, three sculptures by Robert Klippel, and paintings by Clarice Beckett and Ralph Balson, all works which the Art Gallery of New South Wales would have coveted. The ploy of offering White his own exhibition worked; after that, with one exception, all of his gifts went to the Art Gallery of New South Wales.

The breadth of White's aesthetic response is evident in his selection. Interestingly, given that he collected mostly Sydney artists,² there is no particular Sydney bias, although nearly all twenty-four works are by Australian artists. White stated in his catalogue note that he wanted to bring together 'works I particularly admire, some of them rarely seen, some not usually associated with an Australian context, others



STANISLAUS RAPOTEC, Zeus, Poseidon, Pluton, 1969, acrylic on hardboard, three panels, each 182.9 x 137.1 cm, Art Gallery of New South Wales, Sydney. Gift of Patrick White 1969.

Which transcend the local scene by working through the universal unconscious'. The exhibition acts as a kind of visual autobiography.

Roy de Maistre was the expatriate Australian modernist painter who became the young White's intellectual and aesthetic mentor in London during the 1930s; the choice of de Maistre's portrait of White's mother (or, as White put it, his 'portrait of my mother's hat'), pays homage to both artist and sitter. Thea Proctor's *The bay*, c. 1948, reminds White of 'the steamy summer mornings of my youth'. Weaver Hawkins's *Morning, underground*, 1922, 'depicting a scene from this painter's British youth' also recalls White's youthful London experience. (White rescued this work from the bowels of the gallery; the art critic Bruce James has recently written of it as 'the most celebrated image by Hawkins in Australia, usually hung at the Art Gallery of New South Wales in the context of Sydney Moderns Margaret Preston, Grace Cossington Smith, Roy de Maistre and Roland Wakelin'. It was White who recognised its significance.

Eric Thake's *Archaeopteryx*, 1941, depicts a barren landscape, an empty broken eggshell, a fragile prototypical aeroplane, and a single floating feather; 'frail beginnings, soaring achievement, and prophecy tinged with menace'. It is very evocative of the British painters of the interwar years, such as Paul Nash and Ben Nicholson (who wrote one of the epitaphs to *The Vivisector*); these were the years when White was forming his aesthetic taste. Surrealism was at its zenith at that time and several of White's choices for the exhibition have a surrealistic aspect. While most people would not associate Robert Dickerson with surrealism, White wrote of him in the catalogue: 'I find surrealist

overtones in much of his work, as in his classic painting *The wall*, 1953, in which a stalwart slum girl averts her face from an inquisition of human eyes'. In making this choice White also expresses his allegiance with the embattled individual rather than with the dominant group.

Mike Brown's *The beautiful one is here*, 1969—70, is a large packed jumble of magazine cuttings, semi-pornographic images and advertising slogans which tries to cram as much as possible into one frame, rather like Alf Dubbo's *My life* in *Riders in the Chariot*⁴ or Hurtle Duffield's *The whole of life* in *The Vivisector*,⁵ or White's own 'Gothic profusion' and cumulative imagery. 'All my effects are cumulative';⁶ 'nuts to all that is minimal.' Rollin Schlicht's *Nabis*, 1970, and Suzanne Archer's *Kites*, 1978, 'are not inaccessible to those prepared to merge with them'; White remained open to the abstract dimension, although his intense love affair with abstract painting, which had coincided with his great 'metaphysical' novels, had waned during the 1970s.

Five of White's own gifts to the gallery are included in 'Patrick White's Choice': Brett Whiteley's *The pink heron*, 1969, Stanislaus Rapotec's *Zeus, Poseidon, Pluton*, 1969, works by John Davis and Grace Cossington Smith; and Ray Beattie's *No king no surrender (sentimentality kills)*, 1980, which has a very pointed republican message. White collected at least five of Brett Whiteley's paintings, and a range of his works in pencil, charcoal, pen and ink and mixed

media. He usually supported less well-known artists but made exceptions for Sidney Nolan and Brett Whiteley; of Whiteley's big 1972 show (which included portraits of Rimbaud, Van Gogh and Francis Bacon) he wrote:

There are some extraordinary things in it. To me, Nolan and he are the creative geniuses of Australian painting. This exhibition brought me alive again, wanting to do things myself, as I only ever feel when in contact with a great artist in whatever medium.⁸

White and Whiteley were friendly between about 1972 and 1980, the year in which Whiteley painted his portrait, which led to their falling out. White had participated fully in this portrait, going so far as to give Whiteley a list of his favourites which appear in a bookcase in the finished painting: Pushkin, Goya, Mozart, Webern, Maritain, Scholem, Stendhal, Chekhov, Turner, Redon and of his own books *The Twyborn Affair, The Aunt's Story* and *The Solid Mandala*. But Whiteley presumed too much, as White made clear in a letter of October 1981:

When you asked me to write down my likes and dislikes for you alone before you painted the portrait, and then I found them pasted on the thing itself, that really rocked me, but I swallowed my feelings at the time. However, one sees that this kind of dishonesty is behind everything you do...⁹

They did not speak again. (The list of 'loves' included silence, sex,

the thought of an Australian republic, 'my ashes floating off at last'; 'hates' included the PR machine and writing.) White had trusted Whiteley's creative motive in asking for such a list, although he already had doubts about the artist: 'Patrick also felt Brett was trying to push paintings on him to get quick money for his heroin habit'. ¹⁰ Whiteley was a quintessential Romantic who eventually destroyed himself, overdosing in 1992.

Although they had fallen out by the summer of 1981–82, the time of 'Patrick White's Choice', White paid tribute to the painter with his selection of *The pink heron*. (By contrast, nothing of Nolan's was included; White's bitter enmity with this former close friend had begun in 1981 with his savage attack on the painter in *Flaws in the Glass*.) White noted in the catalogue of 'The Pink Heron' that it 'hung in my house for years and played an important part in my own work at a certain time'. He had written to Whiteley in



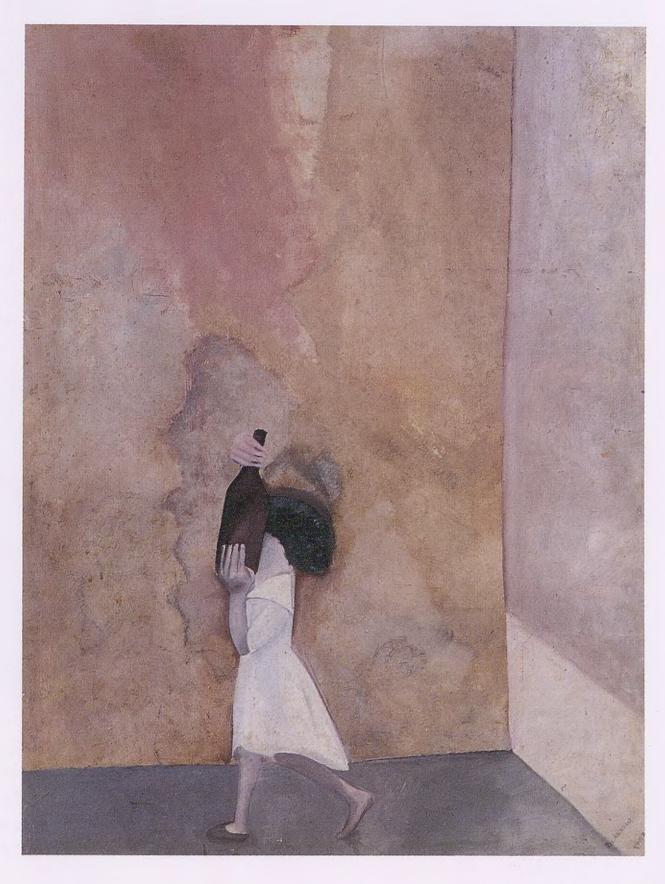
Working on over the last couple of years'. The book was *The Eye of the Storm*; the painting is an image of transcendence, a moment of sublimity. The immaculate shining bird coasts against an extravagantly beautiful midnight-blue sea below a full moon and stars. Wavy lines emanating from the moon are echoed in the tumbling waves and in the tail feathers of the bird. The joyful resonance of the painting is reminiscent of Van Gogh. A moment of great calm and beauty is depicted, like 'the lustrous moment made visible in the eye of the storm', a 'dream of glistening peace'; and here are White's 'marbled pyramids of waves', the 'blue pyramidal waves'. 12

Stanislaus Rapotec's brooding, powerful work was much to White's taste. Rapotec, a Slovenian, had arrived in Australia in 1948. Like White, he had served in the Middle East during the war, and had become fascinated by the religious melting-pot of Jerusalem, as well as by Egyptian and Greek mythology. White and Rapotec became friends (they did not fall out) and White bought three of his abstract expressionist works, including the gigantic triptych Zeus, Poseidon, Pluton. Huge, heavy Ovoid shapes are slashed out in black on indigo and grey.

At the time he was working on The Vivisector, White said: 'It's about the life of a painter, I've known many Painters myself. One of the first I knew was Roy de Maistre ... I've seen a lot of Nolan on and off, he's a friend of mine; and Lawrence Daws, Rapotec'. 13 Rapotec's Paintings were probably a major source for Hurtle Duffield's final paintings in The Vivisector. Rapotec Painted huge abstracts in dark blues, blacks and browns With no preparation except meditation before he started the work with bold, swinging strokes. Duffield's equally huge final paintings are made in sombre colours and 'the never-yet-attainable blue', the secret code of 'extra indigo',14 and he makes no exploratory drawings, a departure from his previous practice forced ^{on} him by his stroke. 'Watching those daringly loose strokes of paint, which might have looked haphazard if they hadn't been compelled, he experienced a ^{Curious} sense of grace.' Rapotec believed 'the closer you are to the subconscious the more spontaneous you are in your painting, the closer you will be to your true expression'.16

A major theme which emerges from this autobiographical exhibition, 'Patrick White's Choice', is the making of 'home' in Australia. White's catalogue note *below:* **ROBERT DICKERSON,** The wall, 1953, acrylic on hardboard, 121.3 x 91.8 cm, Art Gallery of New South Wales, Sydney.

opposite page: WEAVER HAWKINS, Morning, underground, 1922, oil on canvas, 76 x 100 cm, Art Gallery of New South Wales, Sydney.



Romantic modernism recognises the upheavals and horrors of the twentieth century but clings to spiritual hope. Painting offered to White a powerful expression of that hope.



begins with a tribute to the Aboriginal spirit of the land, represented by a group of hollow-log memorial posts from Arnhem Land and a painting by the Tjapaltjarri brothers. He had wanted a group of Aboriginal grave posts 'to provide a focal point for the whole exhibition' but they were too fragile to be moved. As implied in *Riders in the Chariot*, there can be no true art, culture or 'home' in Australia for non-indigenous Australians without reconciliation with the Aboriginal 'spirit of the land'.

The second paragraph of White's catalogue essay outlines the reasons for his next two selections:

I have included Eugène von Guérard's *Milford Sound, New Zealand*, 1877–79, because this work seems to convey the vast louring doom of a continent still to be explored, as John Davis in his *Journey II*, 1977, assembles the twigs and silences of the Australian bush as we know it, along with the smells and cobwebs of old barns and humble goatyards.

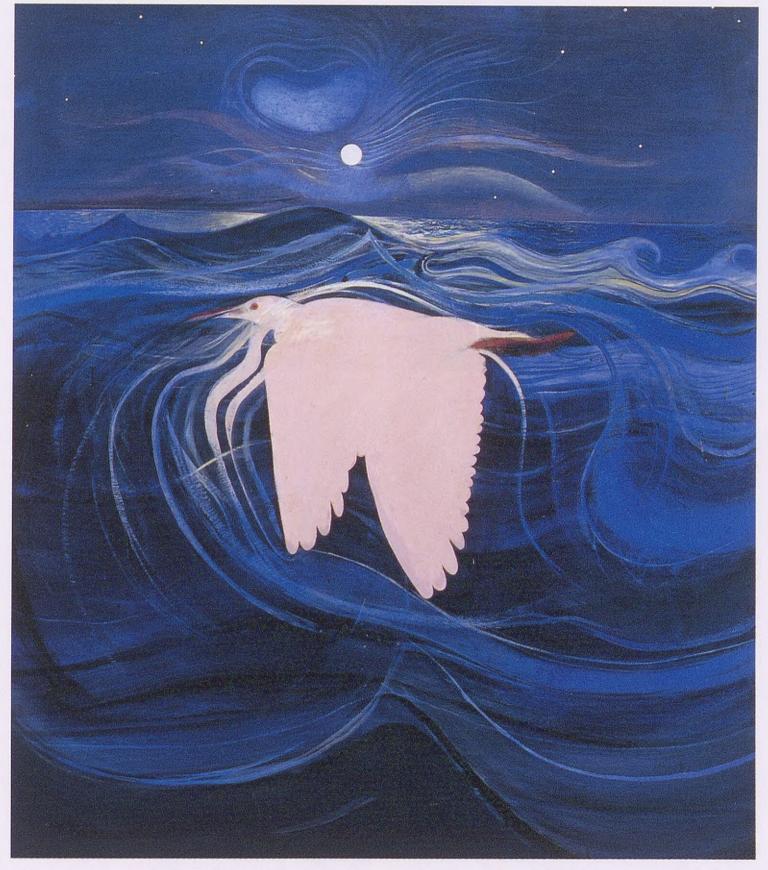
White bought two of John Davis's assemblages, made of sticks, twigs, string and calico; they were among his favourite acquisi-

tions. Davis's work has been characterised as a Romantic return to archetypal responses and the natural geometry of spiders' webs or birds' nests, with allusions to delicate ecological balances;¹⁷ it is the microcosmic aspect of Romanticism. The dread and awe of the Romantic sublime, as depicted in von Guérard's painting, is transformed through time and familiarity into an intimately known and beloved home.

White's note on Grace Cossington Smith's *Bonfire in the bush*, 1937, also refers to the growth of emotional and spiritual links over time in a new land: 'For me this glowing icon is important because it conveys a communion between the Edwardian ascendancy and the original Australia'. This 'glowing icon' had been purchased by White in 1960 and meant so much to him that he at first refused to lend it to the Art Gallery of New South Wales for a 1973 travelling exhibition of Grace Cossington Smith's work. He relented at the last moment and, in what must have been a kind of penance, he actually gave the painting to the gallery. (A note is squeezed into the Cossington Smith catalogue as 45a but there was no time to reproduce the image; the other eighty works in the show are reproduced.)

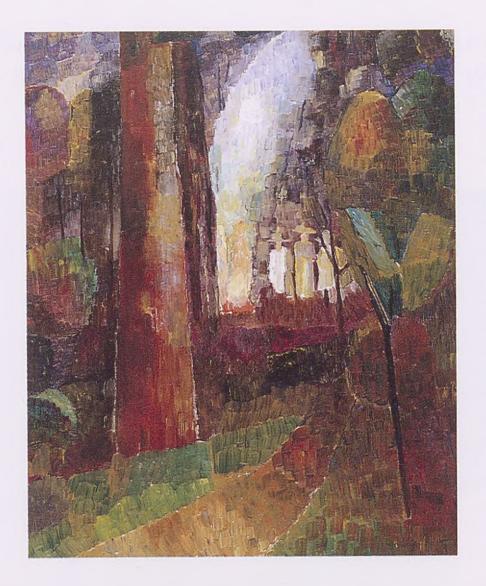
The small Cézannesque painting depicts three figures in white Edwardian dress (the artist's father and two sisters) beside a bonfire and cloud of smoke in the bush at the bottom of the Smith family garden at Turramurra. The painting is dominated by a huge eucalyptus trunk in the foreground. A path leads the eye in. The stiff figures appear to be engaged in a ritual. They stand close together, formally united. They are clearly alien in the bush but appear strangely at home in it. The ancient ritual of lighting a fire and thus domesticating a corner of 'vast louring' wilderness is one which appears many times in White's work, notably in the opening pages of *The Tree of Man*. The family relationship is also a core theme in all of White's work. Many of White's major themes are interwoven in this painting, which he lived with between 1960 and 1973. (The artist herself was a Whitean character; Cossington Smith lived modestly and reclusively, and never married.)

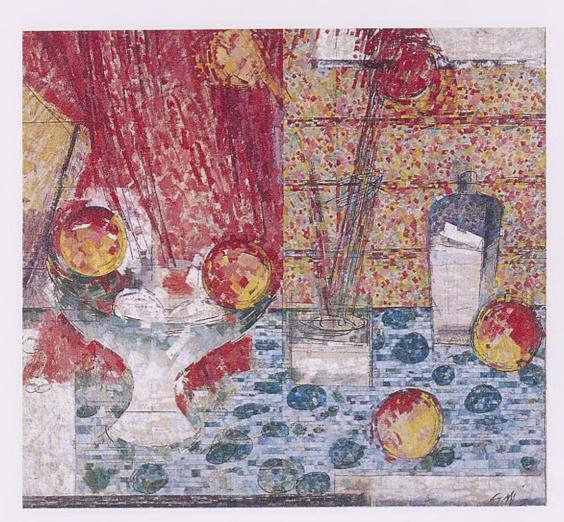
Dusk and the light of the bonfire refract in geometric slabs within the painting. The light simultaneously fragments the forms of the image, and unites them as does a prism. Imagery of light is used by White in a similar way throughout his work; it splinters,



above: BRETT WHITELEY, The pink heron, 1969, acrylic on hardboard, 137 x 122 cm, Art Gallery of New South Wales, Sydney. Gift of Patrick White 1979.

opposite page: CLIFFORD POSSUM TJAPALTJARRI and TIM LEURA TJAPALTJARRI, Warlugulong, 1976, acrylic on canvas, 168.5 x 170.5 cm, Art Gallery of New South Wales, Sydney.





top: GRACE COSSINGTON SMITH, Bonfire in the bush, c. 1937, oil on paperboard, 61 x 45.7 cm, Art Gallery of New South Wales, Sydney. Gift of Patrick White 1973.

above: GODFREY MILLER, Still life, c. 1945–50, oil, pen and ink on canvas, 51.6 x 56.8 cm, Art Gallery of New South Wales, Sydney. Gift of H.G. Slater Foundation.

refracts and shatters kaleidoscopically in glass, mirrors, chandeliers, broken bottles, jewels, water, in radiant fragmentation; and simultaneously unifies into irridescent transcendental wholes. Cossington Smith's *Bonfire in the bush*, and the rest of her shimmering work, is a visual analogy of this. She was a fellow student of Roy de Maistre. Unlike him, she remained in Australia, painting and creating 'home' in a style which acknowledged and drew on the past while exploring modernist ways of getting closer to the truth; as did White.

Another of White's selections for 'Patrick White's Choice' was Godfrey Miller's Still life, c.1945–50; Miller's paintings are a hymn to prismatic, vibrating light. Light may also stand as an analogy for the central impulses of modernism and Romanticism. Modernism perceives fragmentation, multifacetedness, shifting planes and perspectives, and accompanying loss of stability and solidity. 'Henceforward we walk split into myriad fragments ... All things, as we walk, splitting with us into a myriad iridescent fragments'; this is from the epigraph to 'Jardin Exotique', the central section of The Aunt's Story. Romanticism seeks a transcendent oneness. Protean light shatters and unifies simultaneously. Romantic modernism recognises the upheavals and horrors of the twentieth century but clings to spiritual hope. Painting offered to White a powerful expression of that hope. Only through the vertiginous blue, the otherwise unattainable indigo, could Hurtle Duffield acknowledge his precarious faith.

- 1 Sydney Morning Herald, 26 August 1989, p. 78.
- ² For more on White's collection, see Helen Hewitt, 'Patrick White: painter manque', *Voices*, Winter 1997, pp. 61–70, and Heather Johnson, 'The collection of Patrick White', *Art and Australia*, Spring 1991, pp. 68–74.
- 3 Age, 12 July 1995, p. 24.
- 4 Patrick White, Riders in the Chariot, Penguin, Ringwood, 1974 (1961), p. 326.
- 5 Patrick White, *The Vivisector*, Penguin, Ringwood, 1981 (1970), pp. 605–7.
- 6 Craig McGregor (ed.), In the Making, Thomas Nelson, Melbourne, 1969, p. 220.
- 7 David Marr (ed.), Patrick White: Letters, Random House, Sydney, 1994, p. 605.
- 8 ibid., p. 394.
- 9 ibid., p. 548.
- 10 Janet Hawley, 'Memoirs by mail', Age, Good Weekend, 26 January 1991, p. 25.
- 11 Marr, p. 393.
- 12 Patrick White, *The Eye of the Storm*, (1973), Penguin, Ringwood, 1980, pp. 410, 409, 532.
- 13 McGregor, p. 218.
- 14 Vivisector, pp. 616, 557.
- 15 ibid., pp. 613–14.
- 16 Geoffrey Dutton, *The Innovators: The Sydney Alternatives in the Rise of South Melbourne*, Macmillan, Melbourne, 1986, p. 166.
- 17 Robert Lindsay, in *Anything Goes: Art in Australia 1970–1980*, ed. Paul Taylor, *Art & Text*, Melbourne, 1984, pp. 108–9.

Helen Verity Hewitt completed a PhD on Patrick White and the visual arts at Melbourne University in 1996.

Obsessions with rarities

Bidding keen for early Papunya boards

ustralian Aboriginal art has joined A Australian postage stamps as one of the two 'collectables' with a serious international following that this country has produced. Because their hobby is associated with filling gaps, stamp collectors tend to be disregarded by prestige operators in the world of art and antiques. However, the passion with which they pursue missing colours and rarities Puts many art collectors to shame. As with stamps, many of the best collections of Aboriginal art are now overseas and, judging by the auction of Aboriginal art held by Sotheby's in Melbourne on 29 June 1998, there is a growing local and international obsession with rarities.

Enthusiasm for the rare early ¹970s boards from Papunya was com-Pounded by the belief that the supply was running out and that proposed amendments to the Movable Heritage Act would make it impossible for future collectors to take them out of Australia. From Sotheby's post-sale comments – including the statement that half of the top ten lots went ^overseas, numerous telephone bids, and bidding in the room by dealers such as Hank Ebes who have big clients in Europe and the United States – the sale suggested that the market in Aboriginal art, both early and more recent, had become highly international.

The sale's total of \$3.35 million
Puts it on a level with non-indigenous
sales held by the multinational auction houses and which, but for a surprise purchase by Lord Lloyd Webber,
attract little overseas interest except
from expatriate Australians. The
clearance rate – 92 per cent by value
and 79 per cent by lot number – was
exceptional for any sales category. An

advance of nearly \$1 million on the previous year's result, the sale appears to have further dissipated fears that the market bubble was waiting to burst. The withdrawal of New York dealer John Weber from the market in the late 1980s had alarmed some collectors, a situation not helped by the consignment to Australian sales of long-held private and United States collections, and the donation of other collections (such as the Flynn and the Kluge collections) to American universities.

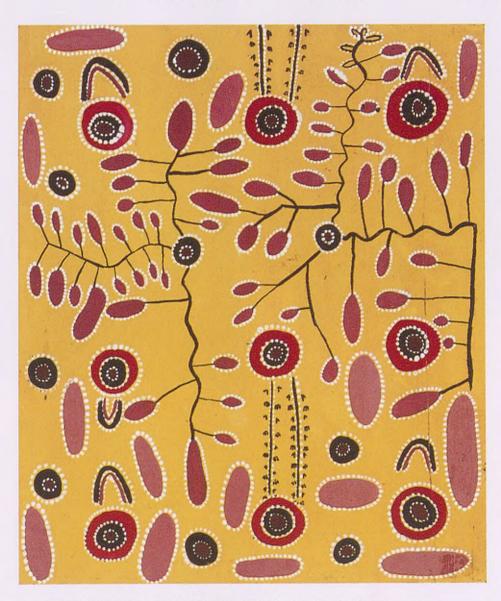
New bidders dominated the market: the buyer of the three top lots was said to be a Los Angeles collector, presumably won by Sotheby's decision to exhibit some of the collection in its rooms in that city. Local

buyers may have been encouraged by sell-out shows of Aboriginal art at galleries not previously known for non-indigenous art, such as William Mora Galleries and Niagara Galleries in Melbourne. Ask a collector to name the two most important artists for the 1980s and 1990s and the likely answer is Emily Kngwarreye and Rover Thomas.

Showing that they were not just stamp collectors, buyers left several Emilys and Rovers unsold at Sotheby's, although setting an auction record of \$145,500 for Emily's *Alalgura* (*Alhalkere*) *my country*, 1991. The enthusiasm for the early boards was seen in prices such as \$85,000 for an untitled work of 1971 by Kaapa Mbitjana Tjampitjinpa; \$96,000 for

Water story, 1972, by Shorty Lungkarda Tjungarrayi; and \$200,500 for the top priced lot in the sale, Billy Stockman Tjapaltjarri's Wild potato (Yala) Dreaming, 1971.

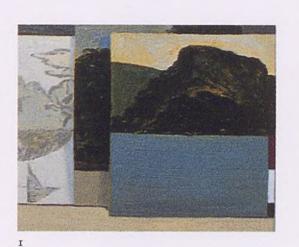
With the US dollar high, the Australian dollar weak, and weaker Asian currencies of no consequence as Aboriginal art has little following in the region, it is easy to appreciate that an American buyer could see value in this latter work, which to followers of modern European art readily relates to Paul Klee and Joan Miró. Although some high prices were achieved by bark paintings, such as the \$43,700 given for Bobyin Nongah's Kunmanggur story (spiders and snakes), pre 1963, from an American collection consigned to the sale, buyers continue to prefer the acrylics; barks still appear to be tagged as tribal art in far too many influential minds.



BILLY STOCKMAN TJAPALTJARRI, Wild potato (Yala) Dreaming, 1971, synthetic polymer powder paint on composition board, 54.5 x 46 cm, sold for \$200,500, courtesy Sotheby's Australia.

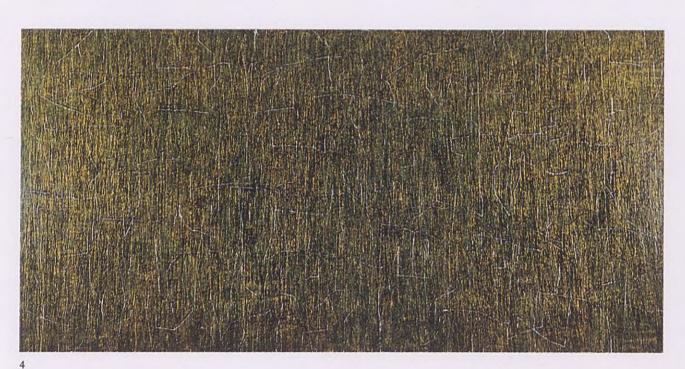
TERRY INGRAM

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





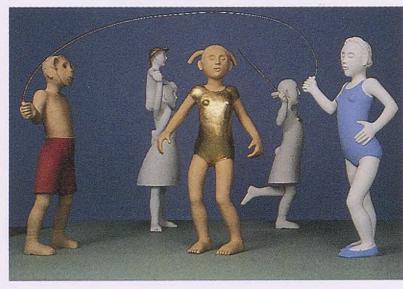






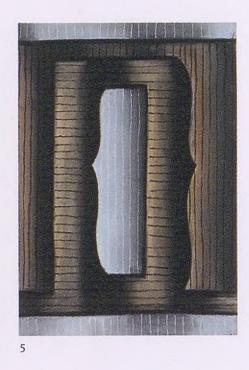
1. AMBROSE REISCH, Landscapes with drawing, 1998, oil on canvasboard, 20 x 25 cm, James Harvey Gallery, Sydney. 2. WENDY KELLY, 1997/23, 1997, oil and thread on board, 122 x 91.5 cm, Dianne Tanzer Gallery, Melbourne. 3. MARGARET WOODWARD, Genesis III: 5, 1998, pastel on paper, 146 x 200 cm, Wagner Gallery, Sydney. 4. KARL WIEBKE, Feet, 1996–97, enamels on wood, 244 x 488 x 5.5 cm, Galerie Düsseldorf, Perth. 5. KRISTIN HEADLAM, Public park: bride, 1998, oil on linen, 100 x 100 cm, Mary Place Gallery, Sydney.





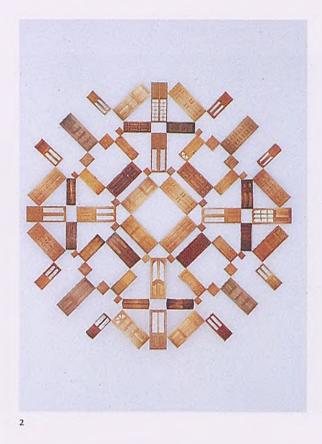




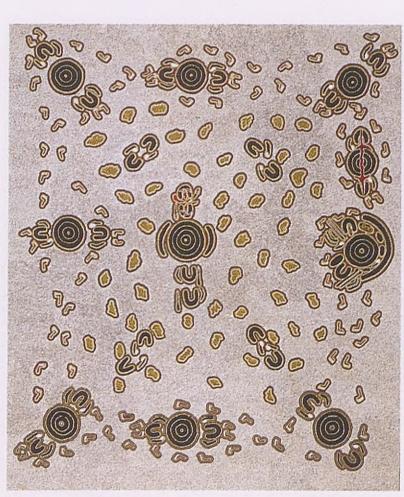


1. BARBARA LICHA, As if, 1998, oil on canvas, 167.5 x 304 cm, Access Gallery, Sydney. 2. LIZ WILLIAMS, Cinderella dressed in yella, 1998, (detail), installation view of 21 figures, ceramic, silver, gold leaf and acrylic, 70–80 cm high, Adelaide Central Gallery, Adelaide and Lyall Burton Gallery, Melbourne. Photograph Mick Bradley. 3. ALEKS DANKO, Songs of Australia Volume 4. Danko. The Art of Living, 1998, (detail), installation view, Lulie and Lulie-Loo at home (background); Lulie and Lulie-Loo at school (foreground), mixed media, various dimensions, Sutton Gallery, Melbourne. 4. LYDIA NESTEL, Contemplation, 1998, acrylic, sand and cement on canvas, 102 x 86 cm, The Jackman Gallery, Melbourne. 5. PAUL BOSTON, Drawing 36, 1997, pastel on paper, 42 x 29 cm, Annandale Galleries, Sydney.

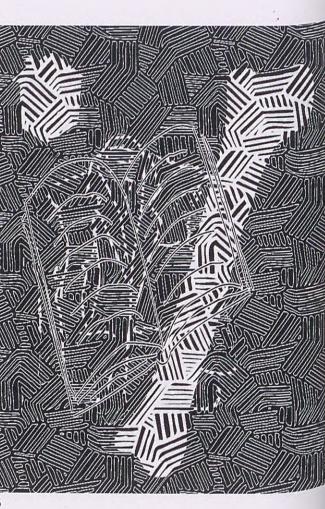












1. SUE LOVEGROVE, Between worlds, 1998, oil on canvas, 130 x 90 cm, Christine Abrahams Gallery, Melbourne. 2. ELIZABETH GOWER, Untitled, 1998, from the 'Genera' series, paper on drafting film, 97 x 71 cm, Sutton Gallery, Melbourne. 3. GLEN HENDERSON, Frame, 1997, wood, oil paint, plastic, text, 150 x 114 x 20 cm, Canberra National Sculpture Forum, The Choreographic Centre Gallery, Canberra. 4. ANDREA NUNGARRAYI MARTIN, Jungarrayi-jarra Jukurrpa: Two Jungurrayi men dreaming, 1997, acrylic on canvas, 213 x 182 cm, Gallery Gabrielle Pizzi. Melbourne. 5. MICHEL TUFFERY, Vaka E'a, 1998, acrylic on custom wood, 130 x 48 x 17 cm, Hogarth Galleries, Sydney. 6. PAUL COLDWELL, Jacket, book and bone, 1996, from 'My Father's Coat' series, surface printed etching, 242 x 174 cm, Storey Hall, RMIT, Melbourne, photograph courtesy the artist.

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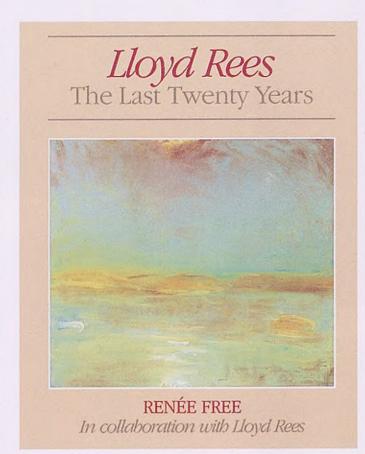
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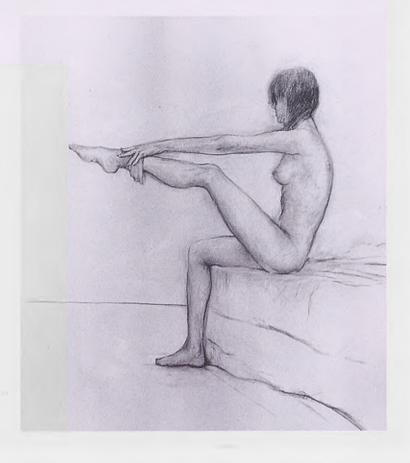
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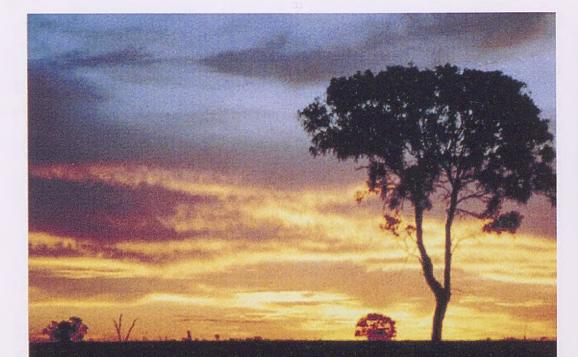
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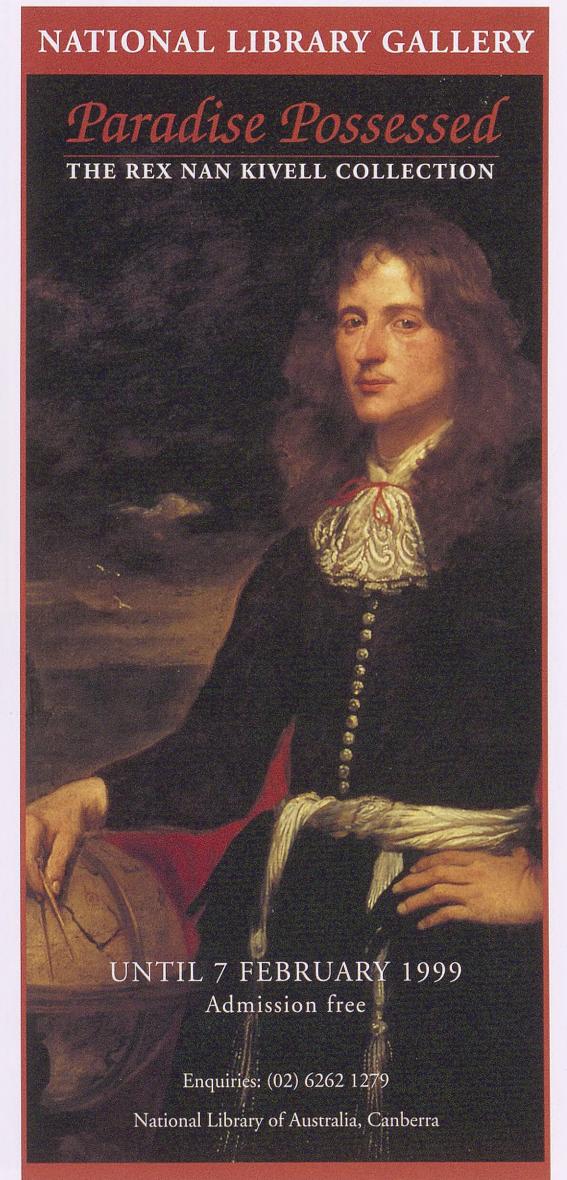


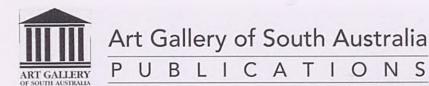
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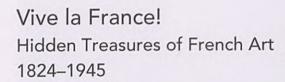




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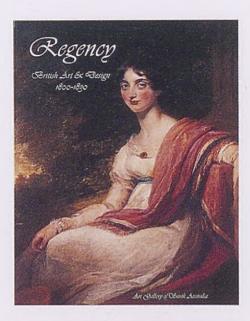
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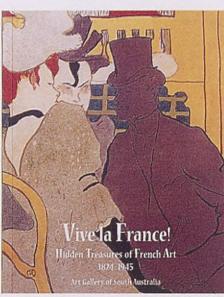
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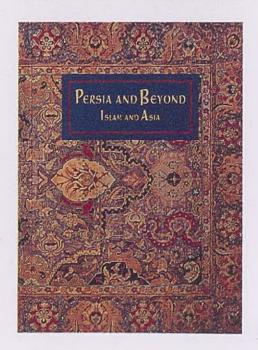
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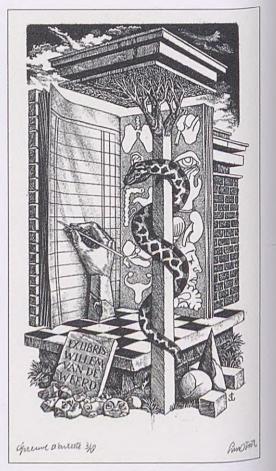
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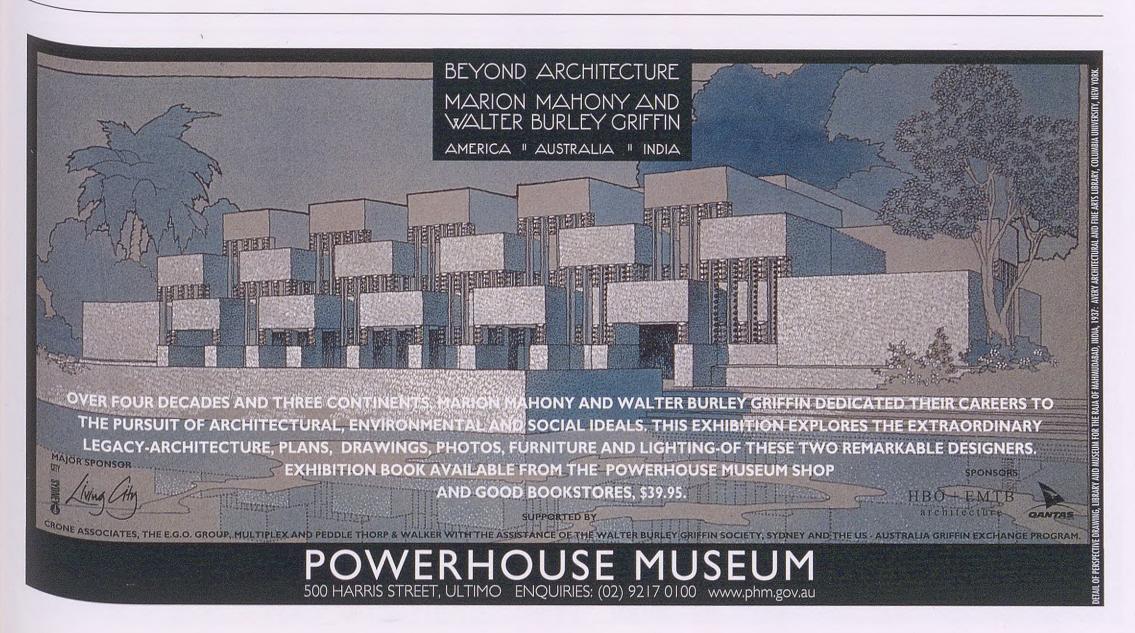


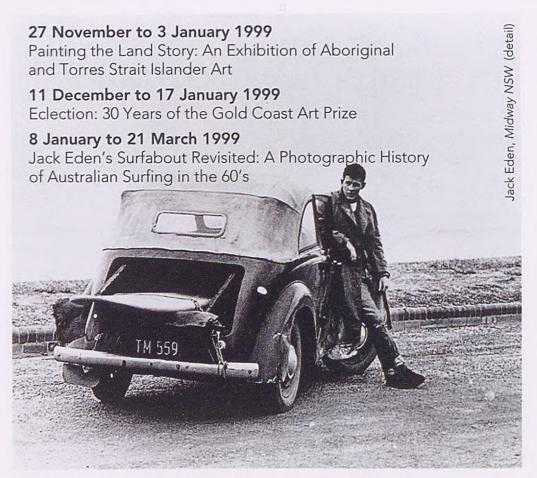
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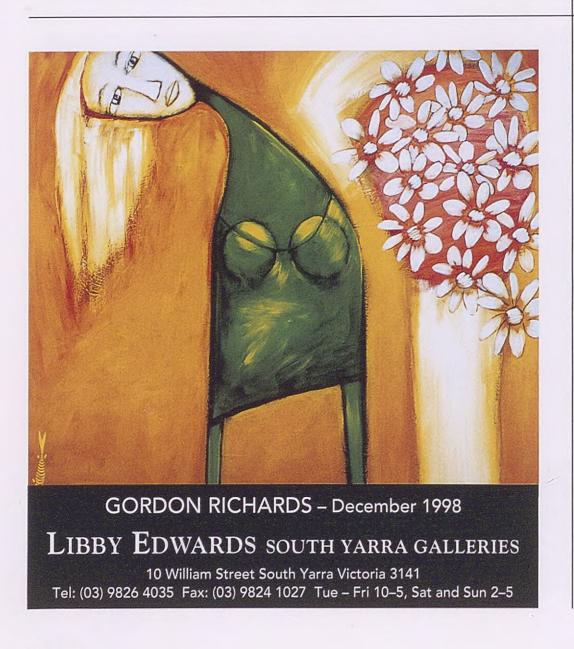
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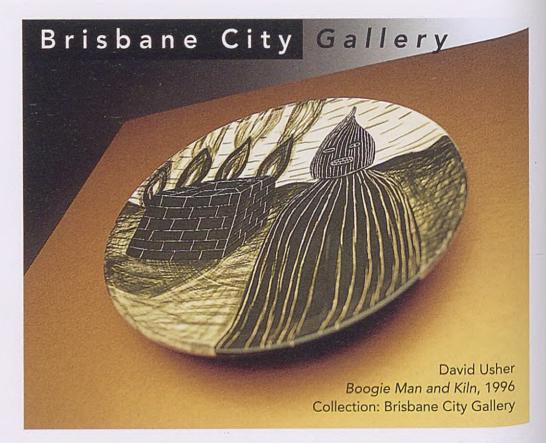




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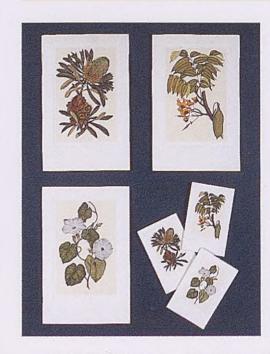
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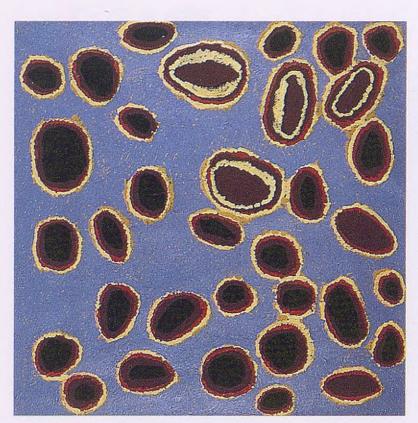
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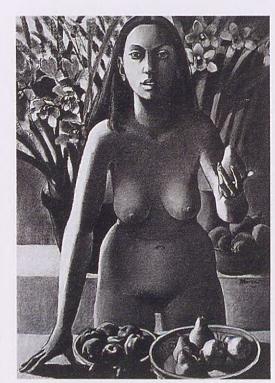


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Enquiries and appointments Tel: (02) 9954 1125 Fax: (02) 9922 6324 email: lanceley@bigpond.com

Gallery R Investments Mooloolaba, Sunshine Coast





Harold Lane, The Wanderers, oil on board, 55 x 91 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. All enquiries welcome.

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



Steve Kalcev

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Hilton International Sydney Tel: (02) 9261 4417 259 Pitt Street SYDNEY NSW 2000 Fairmont Resort LEURA NSW 2780 **▲rt informs**

ART CONSULTANTS Tel: 0500 550 040 Fax: 0500 550 042

Darling Park (IBM) SYDNEY NSW 2000

NEW TITLES

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The Australian Desert in Literature, Art and Film

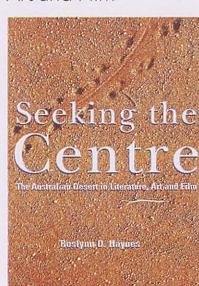
ROSLYNN HAYNES

This exciting, highly illustrated book reveals the impact of the desert, both geographical and metaphorical, on Australian culture.

320 pages, 50 colour plates 20 half-tones, 3 maps

⁰ 521 57111 1, Hardback





The Archaeology of Rock-Art

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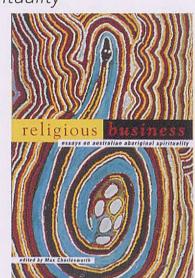
Essays on Australian Aboriginal Spirituality

EDITED BY MAX CHARLESWORTH

This remarkable collection includes contributions from Diane Bell, Ronald M. Berndt, Deborah Bird Rose, Frank Brennan, Max Charlesworth, Rosemary Crumlin, Norman Habel, Nonie Sharp, W.E.H. Stanner, Tony Swain and Peter Willis.

²²⁴ pages, 6 colour plates 0 521 63347 8, Hardback 0 521 63352 4, Paperback

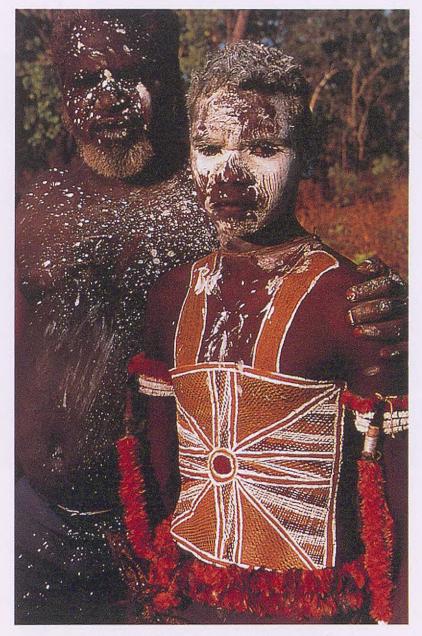
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10 Stamford Road, Oakleigh, Victoria 3166 Tel: (03) 9568 0322 Fax: (03) 9563 1517 Email: info@cup.edu.au

HOGARTH GALLERIES Aboriginal Art Centres



PENNY TWEEDIE, Richard Birrin Birrin with his son Jazmin painted for his initiation ceremony with the sacred waterhole, Milmildjarrk, 49 x 32.5 cm

HOGARTH GALLERIES

7 Walker Lane, Paddington NSW 2021 Tel (02) 9360 6839 Fax (02) 9360 7069

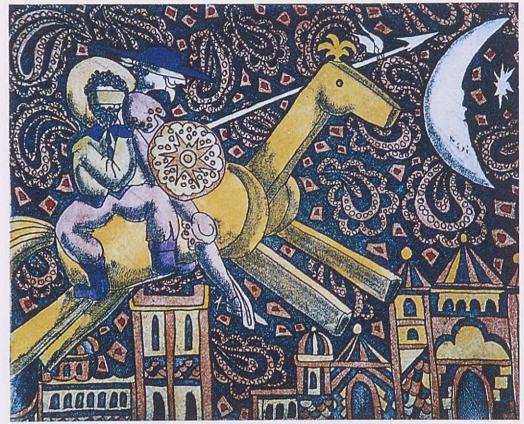
ABORIGINAL & TRIBAL ART CENTRE

1st Floor, 117 George Street, The Rocks NSW 2000 Tel (02) 9247 9625 Fax (02) 9247 4391

ABORIGINAL ART SHOP

Upper Concourse, Sydney Opera House NSW 2000 Tel (02) 9247 4344 Fax (02) 9247 4391

Falls Gallery



Anne Smith, Don Quixote, The Ride

etching, 20 x 30 cm, edition 30

WORKS ON PAPER

Arthur Boyd, Charles Blackman, David Boyd, John Olsen, Max Miller, Anne Smith, David Rankin, Donald Friend, Garry Shead, Clifton Pugh, Wendy Sharpe.

CERAMICS

Bill Samuels, Richard Brooks, Peter Rushforth, Jane Barrow, Ian Smith, Heja Chong, Andrew Halford and others.

Falls Gallery

161 Falls Road, Wentworth Falls
Blue Mountains NSW 2782 Tel: (02) 4757 1139
www.bluemts.com.au/FallsGallery
Hours: Wednesday to Sunday 10am – 5pm
Directors: Anne Smith – printmaker, Ian Smith – potter



Explorer on a Salt Lake

oil, acrylic on Belgian linen

Laurence de Betham Anderson

The Explorer Series II

19 November – 3 December

Marlene Antico Fine Arts

38b Gurner Street, Paddington 2021 Sydney Australia Tel/Fax: 61 2 9380 7088 Hours: Wed to Sat 11–5, Sun 12–5, closed January, re-opens 10 February

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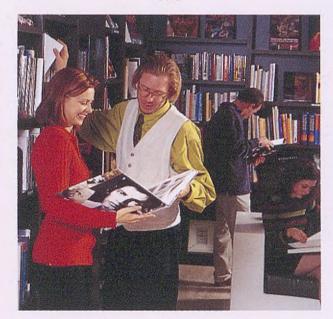
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Gladstone Regional Art Gallery and Museum

14 Nov-9 Dec 1998 MARTIN HANSON MEMORIAL ART AWARDS -Exhibition of selected entries. Sponsored by local citizens, business and industry. Submission of entries 4-7 November

JANET BRERETON (1933-1992) TAPESTRIES - A memorial 12 Dec-23 Jan retrospective presenting 14 works created during the 1970s and 1980s. Assisted by the Australia Council

26 Jan-25 Feb **HOLIDAY – HOLY DAY** – A quizzical look at festivals and special days, a collaborative exhibition by artist printmaker Ellie Neilsen and fibre artist Carol Mylrea. Assisted by Arts Queensland and Banana Shire Council

THE ENDURING TRADITION: Drawings by Nine 27 Feb-27 Mar Contemporary Artists from Australia and Britain -Contemporary drawings informed by traditional practice, toured by Toowoomba Regional Gallery

> Gladstone Regional Art Gallery and Museum cnr Goondoon and Bramston Streets **GLADSTONE OLD 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

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

12 Nov-6Dec

ARTIST BOOKS, ARTISTS' SECRETS – An exhibition of Artist books by Australian artists combined with a computer interactive featuring Artists' books from Germany. This exhibition is curated by Margaret Hunt and toured by Wollongong City Art Gallery

DENIS O'CONNOR – Wagga Wagga artist explores figurative drawing on a large scale

We are moving! The Wagga Wagga City Art Gallery is moving to a new purpose built space in the new Civic Centre. Features include a Temporary Exhibition Space, Artist in Residence Area, Print Gallery, Community Gallery and free standing Glass Gallery

The new Wagga Wagga City Art Gallery opens February 1999

WOLLONGONG CITY GALLERY

11 Sep-22 Nov

5 Dec-17 Jan

EVERYDAY ART: AUSTRALIAN FOLK ART

Celebrating the presence and power of everyday objects including furniture, rugs, quilts, toys and vernacular ceramics

A National Gallery of Australia Travelling Exhibition

28 Nov-17 Jan

JAMES KIWI WATERCOLOUR PRIZE Entries in the \$1000 biannual watercolour prize

organised by Wollongong City Gallery

GEORGE & NERISSA JOHNSON MEMORIAL BEQUEST

Late 19th and early 20th century landscape paintings

of the Illawarra

LEONIE WATSON 23 Jan-14 Mar

Paintings by 1998 Resident Artist

WOLLONGONG CITY GALLERY

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

Casula Powerhouse Arts Centre

PACIFIC WAVE

14 November - 6 December Opening event Sat 14 November: Angels from the Heavens

Exhibitions and workshops: Weave, Furious, Inside Art/Out. Please call for full program

BEIRUT/SYDNEY - SYDNEY/BEIRUT

7 - 27 December

Exchange program featuring emerging artists

MEADOWBANK TAFE

8 – 13 December

End of year exhibition

THE SOUL IN ART

4 – 31 January

Local and regional artists address spiritual issues



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



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

5 December -1 February

THE ACCESS SHOWS

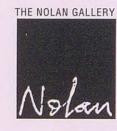
Two exhibitions, one giving access of the gallery's collections to the people, and the other giving local artists access to the gallery. A major display of works from the gallery's permanent collections will be staged in conjunction with a major display of works by Bathurst and regional artists

22 January -10 March

HURRY UP AND WAIT

Contemporary Philippine Prints

organised by VicHealth Access Gallery and the Cultural Centre of the Philippines. Toured by NETS Victoria



Nolan Gallery

16 Oct-3 Jan

West Gallery: Nolan Foundation Collection

East Gallery: Selected works from the Nolan **Gallery Collection**

8 Jan-28 Feb

West Gallery: Nolan Foundation Collection

East Gallery: Nolan's 'Illuminations'

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



CAIRNS REGIONAL GALLERY

7 November 1998 – 31 January 1999

Ilan Pasin (This is our Way) **Torres Strait Art**

A Cairns Regional Gallery Exhibition

The first major exhibition to examine the art and culture of the Torres Strait Islander people.

Made possible by Visions of Australia and Arts Oueensland. Supported by PriceWaterhouseCoopers

Touring Australia 1999–2000

Cnr Abbott and Shields Streets CAIRNS Qld 4870 Tel: (07) 4031 6865 Fax: (07) 4031 6067 Open 10am-6pm daily email: fnqgall@internetnorth.com.au website: www.qantm.com.au/crg/



Tweed River Regional Art Gallery

The Australian Portrait Gallery

18 Nov-20 Dec END-OF-YEAR TAFE SHOW

Work by students of ceramics and drawing

PRIVATE TREASURES - ART AND **EVERYDAY LIFE IN THE ARCTIC**

Glimpses of Inuit (Eskimo) and Indian culture

23 Dec-31 Jan

THE DOUG MORAN NATIONAL PORTRAIT **PRIZE 1998 FINALISTS**

3 Feb-28 Feb

LEONARDO DA VINCI: MODELS OF GENIUS

The genius of da Vinci comes back to life with hands-on models of some of his great designs

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



PERC TUCKER REGIONAL GALLERY

11 December 1998 - 25 January 1999

The Art of Exploration: Edmund Kennedy in Queensland

Exhibition commemorating the 150th anniversary of Kennedy's exploration to Cape York, featuring Kennedy's artwork and memorabilia, and exploring issues surrounding the role of the artist/explorer

11 December 1998 - 27 January 1999

Gil Jamieson: Life on the Land

Gil Jamieson's work honours the drama of life on the land in Central Queensland and beyond. His bold and colourful paintings are vivid recollections of flood, drought and the rituals associated with livestock and working the land

29 January – 28 February 1999

The Art of Eric Carle

For the young and young at heart, an exhibition featuring the original artwork of Eric Carle, best known for his multi million selling book, 'The Very Hungry Caterpillar'

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

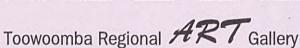












1 Nov-3 Dec

Sydney Harbour - David Moore, 50 Years of Photography

Fifty years of the life and times of Sydney Harbour through the eyes of renowned photographer David Moore

27 Nov-11 Jan

The Enduring Tradition - Drawings by nine contemporary artists

The focus of this exhibition is on the complex ways in which some abstract and nonfigurative painters use drawing in order to address issues of process, language, style and personality within their particular tradition. Exhibiting artists include Andrew Christofides, Maurice Cockrill, Peter Griffin, Colin Lanceley, Alun Leach-Jones, John McLatchie, Jon Plapp, Brian Plummer and Aida Tomescu

3 Dec-11 Jan

Emergence-e

Third year Visual Art students from the USQ

15 Jan-28 Feb

Painting the Land Story

An exhibition of Aboriginal and Torres Strait Islander art. A National Museum of Australia Travelling Exhibition

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

New England Regional Art Museum

Home of the Howard Hinton and Chandler Coventry Collections

6 November 1998 – 14 February 1999

Ewan Macleod: Paintings and Drawings

ALSO SHOWING

John Beard: The HEAD Project

Michelle Perry and Diana Davidson: Studio Prints and Personal Work

John and Madeleine Winch

OPEN DAILY: 10.30am to 5pm

New England Regional Art Museum KENTUCKY STREET, ARMIDALE, NSW 2350 (02) 6772 5255



Orange Regional Gallery

23 Oct-28 Feb

THE MARY TURNER COLLECTION

Paintings by Modern Australian masters

13 Nov-13 Dec 98 A BOHEMIAN IN THE BUSH - JAROSLAV BENESZ The first survey exhibition of landscape paintings

from collections of the Central West

20 Nov-24 Jan

IVOR HELE - The Heroic Figure

Touring from the Australian War Memorial

28 Jan-28 Feb

THE FINE ART OF DESIGN

Paintings made by local painters better known as

commercial artists

29 Jan-28 Feb

AGNES GOODSIR – In a picture land over the Sea A Bendigo Art Gallery travelling exhibition funded

by Visions Australia

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



MILDURA ARTS CENTRE

SunRISE 21

ARTISTS IN INDUSTRY PROJECT

October 1998 – December 1999

Australia's largest Regional Arts Project

Contact the Mildura Arts Centre for information

MILDURA ARTS CENTRE

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



FURNISH

SWAN

6 November - 13 December

HILL REGIONAL art

CANCER: The Journey

6 November – 31 January Toured by Anti-Cancer Council

A Nets Victoria Touring Exhibition

A GARDEN FOR ALL SEASONS: An artist's view of the Royal Botanic Gardens - Anne Marie Graham

18 December 1998 – 7 February 1999

SWAN HILL REGIONAL ART GALLERY

Horseshoe Bend, SWAN HILL Victoria 3585 Tel: (03) 5032 9744 Fax: (03) 5032 1133 Hours Mon to Fri 10am-5pm Sat to Sun 11am-5pm Email: artgal@swanhill.vic.gov.au Admission fees apply





Campbelltown City **Bicentennial Art Gallery** and Japanese Tea-House Garden

art gallery 6 Nov-28 Nov

4 Dec-31 Jan

29 Jan-7 Mar

36th Festival of Fisher's Ghost Art Award

10th Anniversary Exhibition: Includes major works from the Gallery's collection

5 Dec-24 Jan **School's Out:** Works by HSC student artists from schools in South West Sydney

10 Dec-10 Jan **Involuntary Thoughts:** Works by volunteers of the gallery in conjunction with workshops by local artist Suzanne Archer

The Happy Prints: Prints, poems, paintings and plates by

6 Feb-21 Mar Romanticism and Realism: British and French Prints 1800–1870: Including Blake, Constable, Goya, Delacroix, Whistler, Millet. Toured by the National Gallery of Australia

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 12noon – 4pm, open Monday by appointment

Eve Arnold: In Retrospect

from the Barbican Centre, London 10 October - 6 December 1998

Stigma

12 December 1998 - 24 January 1999

Colour

23 December 1998 - 24 January 1999

Andrew Browne Painting Light

30 January - 28 February 1999

The eye of the beholder: Albert Tucker's photographs

30 January - 28 February 1999

Bendigo Art Gallery

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



Fairfield Regional Heritage Centre

The Stein Gallery & Fairfield City Museum

Presenting an exciting program of art and social history exhibitions in the heart of Australia's most diverse community

Cnr The Horsley Drive & Oxford Street Smithfield NSW 2164 PO Box 2464 Smithfield NSW 2164 Tel: (02) 9609 3993 Fax: (02) 9757 4357 Email fhc@magna.com.au

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

19 Nov-20 Dec 7 Jan-31 Jan

ARTISTS OF THE HUNTER VINEYARDS RECENT ACQUISITIONS FROM THE PERMANENT

COLLECTION

4 Feb-7 Mar SUE JONES, POTTER

THIRTY YEARS IN PERSPECTIVE

Gallery Grounds Sculpture of the Month December 1998 Susan Morris - 'Moon and Tide' January 1999 Lezlie Tilley – 'Steel Away' Terry Ackroyd - 'Untitled' February 1999 **Foyer Gallery** Mini-Exhibitions Council hours Mon to Fri 8.30-4.30 December 1998 Selected works by Members, Maitland Region Society of Artists 'Transitions' - 1998 Newcastle Printmakers Workshop January 1999 Thirteenth Mini Print Exhibition February 1999 'Choice Moments in Time' – Selected prints by Janet Choice **Foyer Gallery** Work of the Month Council hours Mon to Fri 8.30-4.30 December 1998 Selected works by Members, Maitland Region Society of Artists January 1999 Shirley Cameron-Roberts - 'The Embrace'

LA TROBE REGIONAL GALLERY

11 December 1998 – 31 January 1999

Watercolours by Celia Rosser from The Banksias Project, Monash University. Detailed full scale works that marry science and art

TO THE PROM

A centenary celebration of Wilson's Promontory, National Park. Colonial to contemporary images from the mariner to the Eco tourist

6 February - 25 March 1999

VIEWS OF MELBOURNE

Selected works from the National Gallery of Victoria's permanent collection tracing the city's evolution from a small gold-flushed town to the bustling metropolis of today

LA TROBE REGIONAL GALLERY

138 Commercial Road, MORWELL VIC 3840 Tel: (03) 5134 1364 Fax (03) 5134 8174 Admission free 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

Tamworth City Gallery presents

Dawn Burston - 'Blackbutt Landscape'

6 Dec-10 Jan

February 1999

Fibre Imprints - A Collective Response to Shaped Resist Dyeing – Fourteen artists' responses to the ancient, complex and beautiful craft of shaped resist dyeing, know by its Japanes name of 'Shibori'. Toured by Orange Regional Gallery

Simeon Nelson - World Between - Installation created specially for the 9th Indian Triennale in New Delhi. Toured by the Ivan Dougherty Gallery, Sydney, curated by Felicity Fenner

10 Jan-15 Jan

Tamworth Art Camp 99 – Offering an opportunity to participate in an informative, creative and stimulating program of Visual Arts Worshops

15 Jan-14 Feb

It's a Guitar Shaped World - Once More Country Music Festival Cavalcade Float -The City Gallery in association with the Friends of the City Gallery will be developing a special presentation/ float for the 1999 Country Music Festival Cavalcade

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

Art Directory

QUEENSLAND

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BRIBIE ISLAND 4507
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Affordable works of excellence by leading Australian and Queensland artists
With international representation. With
130 square metres of air-conditioned
comfort, and monthly exhibitions in
separate solo exhibition room. Over
200 pieces on display, combined with
sculpture, glass art and ceramics. Onehour scenic drive north of Brisbane to
beautiful Bribie Island.
Tuesday to Sunday 10 – 5,
Open public holidays

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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
28 November to 7 February: 'scary
monsters', the second of the Gallery's
children's exhibitions, 'scary monsters'
brings together the scariest art works
from the Gallery's collection
From 11 December: 'Still Life
1650—1994: Reworking the Tradition',
a survey of still-life works from the
gallery's collection
19 December to 7 February: Picasso's

'The Vollard Suite', Pablo Picasso's great graphic masterpiece from the 1930s, shown in its entirety. 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

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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 GALLERY

546 Dean Street, ALBURY 2640
Tel. (02) 6023 8187 Fax (02) 6041 2482
12 to 29 November: BA Visual Arts
Graduates Exhibition, Charles Sturt
University, Albury campus
To 30 November: Sculpture of the region
To mid-December: Works from the collection, including the Daniel Gift
4 to 16 December: Riverina Institute of
TAFE, Albury campus, Arts Graduate
Exhibition
9 January to 28 February: 'Scene Stealers:
Australian Theatre 1870–1995'



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

From 21 February: 'Wendy Stavrianos: A Retrospective'.
Access for the disabled
Free admission
Monday to Friday 10.30 – 5,
Saturday and Sunday 10.30 – 4

ANNA ART STUDIO AND GALLERY

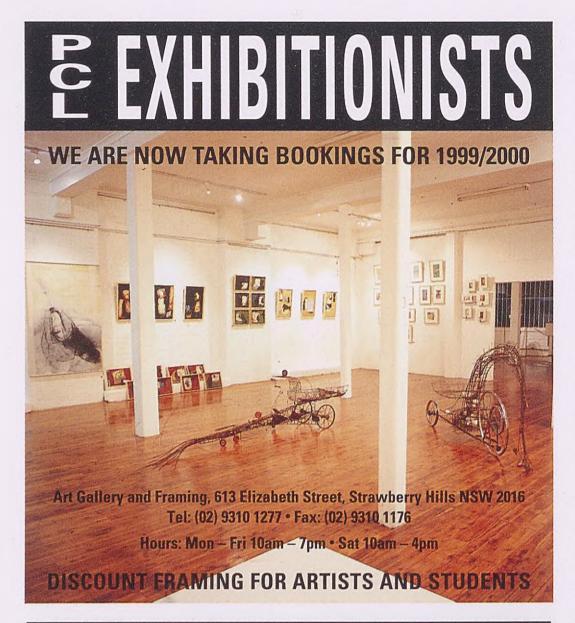
5/4 Birriga Road, BELLEVUE HILL 2023 Tel./Fax (02) 9365 3532 House of traditional art, established 1970. Changing exhibitions of Sydney Harbour foreshore, coastline and still lifes. Artist in residence. By appointment

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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
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Fax (02) 9221 6226
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TUESDAY TO FRIDAY 10AM - 5.30PM SATURDAY & SUNDAY 11 AM - 5PM MONDAY & AFTER HOURS BY APPT Australia's largest gallery devoted to the permanent exhibition of Aboriginal and Torres Strait Islander art. To 22 November: 'Ken Unsworth Survey 1998', includes installations, animated relief works and sculptures by one of Australia's most senior sculptors 28 November to 17 January: 'Seeing 10 December to 24 January: 'Bill Viola: The Messenger' To 7 February: Australian Prints To 14 February: 'A Material Thing: Objects from the Collection' 28 November to 28 February: 'Classic Cézanne'. Daily 10-5

ARTIQUE FINE ART GALLERY

318b Military Road, CREMORNE 2090 Tel. (02) 9953 5874 Fax (02) 9953 8301 Selection of fine paintings by prominent Australian artists. Regularly changing exhibitions. Monday to Friday 9 – 6, Saturday 9 – 4

AUSTRALIAN ART INFORMS

21 St Georges Road, LEURA 2780
Tel. 0500 550 040 Fax (02) 4784 3063
Corporate art consultants and purveyors of Australian art and sculpture at Darling Park and Hilton International, Sydney, and Fairmont Resort, Leura.
Monday to Friday 9 – 5.30

AUSTRALIAN GALLERIES

15 Roylston Street, PADDINGTON 2021
Tel. (02) 9360 5177 Fax (02) 9360 2361
To 21 November: Jeffrey Smart
24 November to 19 December: Tony
White, jewellery; Alex Kosmas, sculpture
February to March: Fine paintings and
sculpture.
Tuesday to Saturday 10 – 6

AUSTRALIAN GALLERIES, WORKS ON PAPER, SYDNEY

24 Glenmore Road, PADDINGTON 2021 Tel. (02) 9380 8744 Fax (02) 9380 8755 To 21 November: Martin Sharp 28 November to 19 December: Seraphina Martin February to March: Fine works on paper. Tuesday to Saturday 10 – 6, Sunday 1 – 5

BARRY STERN GALLERY

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

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

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

BOYD GALLERY

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

T24 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

DUBBO REGIONAL GALLERY

165 Darling Street (opp. Victoria Park), **DUBBO 2830** Tel. (02) 6881 4342 Fax (02) 6884 2675 To 29 November: 'Circus: 150 Years', historical material on circus and travelling shows in Australia, plus hands-on activities for children 4 to 13 December: 'The Travelling Film and Sound Show', a unique exhibition of material from the National Film and Sound Archive, including film, television, video, radio and recorded sound materials 19 December to 17 January: 'Reconnections', a show of two prominent local women artists, Judy

Shalhoub and Chris Wyatt; 'Our Collection', works from the Gallery's 'animal in art' collection 23 January to 28 February: 'Yarns from the Talbragar Reserve', a key component of National Aborigines Week in Dubbo. 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

EVA BREUER ART DEALER

83 Moncur Street, WOOLLAHRA 2025
Tel. (02) 9362 0297 Fax (02) 9362 0318
Major Australian artists, including
Nolan, Boyd, Blackman, Dickerson and
Olsen. We have a large stockroom and
can source any artist or work upon
request.
Monday to Saturday 11 – 6, Sunday 12 – 6

EWART GALLERY

33 Laurel Street, WILLOUGHBY 2068
Tel./Fax (02) 9958 6540
20 November to 5 December: Workshop
Arts Centre's annual print, sculpture and
Watercolour exhibition
9 December to 6 February: Workshop
Arts Centre's annual exhibition of
teaching artists.
Monday to Friday 10 – 4, Saturday 10 – 3

FALLS GALLERY

161 Falls Road,
WENTWORTH FALLS 2782
Tel. (02) 4757 1139
Etchings by Boyd, Olsen, Blackman,
Shead, Friend, Miller and Rankin.
Contemporary ceramics by Brooks,
Barrow, Rushforth, Samuels and others.
Wednesday to Sunday 10 – 5

FOCUS GALLERY

Museum of Sydney
37 Phillip Street, SYDNEY 2000
Tel. (02) 9251 5988 Fax (02) 9251 5966
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 Fax (02) 9923 2677
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

GALERIA ANIELA FINE ART GALLERY

Mt Scanzi Road, KANGAROO VALLEY 2577 Tel./Fax (02) 4465 1494 Specialising in contemporary paintings and sculptures including Arthur Boyd, David and Jamie Boyd, Fialkowski and Perceval. We are keen to add new and exciting artists to our stable. Thursday to Sunday 10 – 4.30

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

GALLERY 460

460 Avoca Drive, Green Point, GOSFORD 2251
Tel. (02) 4369 2111 Fax (02) 4369 2359
Fine arts dealer in Australian works from 1920s to 1970s. Changing exhibitions by leading Australian artists.
Eight-hectare sculpture park.
Woolloomooloo office by appointment.
Daily 10 – 5

GOULD STREET ART GALLERY

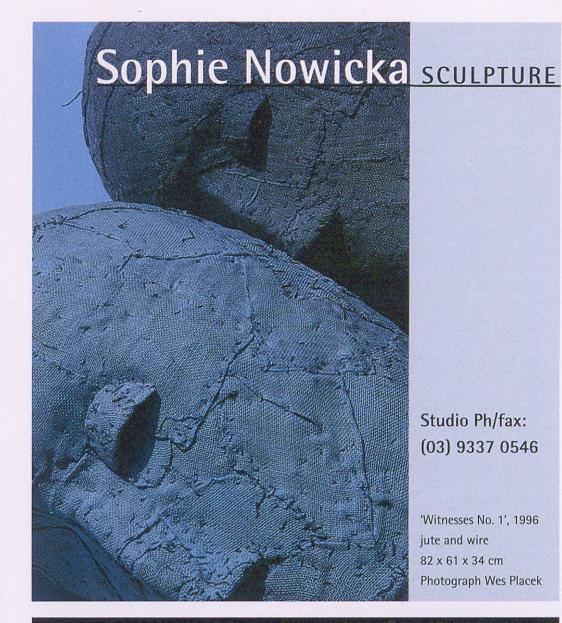
72 Gould Street, Cnr Curlewis Street, BONDI BEACH 2026
Tel. (02) 9365 1343
Exhibiting contemporary Australian artists; painting, sculpture, ceramics and photographs.
Thursday to Sunday 12 – 7

GREENWAY GALLERY

Hyde Park Barracks Museum,
Macquarie Street, SYDNEY 2000
Tel. (02) 9223 8922
Fax (02) 9223 3368
To January: '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



Luna Park

and the Art of Mass Delirium

5 December 1998 — 21 March 1999

Continuing the Museum's summer series of transhistorical exhibitions, Luna Park and the Art of Mass Delirium explores themes ranging from the innocence of childhood and urban alienation — the anxieties of wartime and a threatened sense of community — to the pleasures of modernity. Artists include Arthur Boyd, Destiny Deacon, Joy Hester, Geoff Lowe, John Perceval, Sidney Nolan, Robert Rooney & Albert Tucker, plus popular culture, documentation, relics, film & photography.

Museum of Modern Art at Heide

7 Templestowe Rd Bulleen VIC 3105 Melway Ref: 32 E5 Phone: 03 9850 1500 Fax: 03 9852 0154 Open Tue. - Fri. 10-5 Weekends & Public Holidays 12-5 Closed Christmas Day, Boxing Day & New Years Day

MUSEUM OF MODERN ART Heide

HISTORIC HOUSES TRUST OF NEW SOUTH WALES MUSEUM OF SYDNEY

On the site of first Government House Cnr Bridge and Phillip Streets, SYDNEY 2000
Tel. (02) 9251 5988
To 14 February: 'Flesh and Blood: A Sydney Story 1788–1998', with paintings, heirlooms, memorabilia and anecdotes, curator Ace Bourke weaves a fascinating tale of Sydney, providing personal insights into the lives and legacies of his powerful colonial ancestors. Contemporary works complement this Sydney history with personal perspectives on this vast and ever-changing city.

HYDE PARK BARRACKS MUSEUM

Daily 10-5

Macquarie Street, SYDNEY 2000
Tel. (02) 9223 8922
To 6 December: 'Bush Lives: Bush
Futures', an evocative exhibition of the
triumphant stories of eight families who
have found innovative and sustainable
solutions for their land and their
heritage properties.
Daily 10 – 5

JUSTICE AND POLICE MUSEUM

4–8 Phillip Street, Circular Quay, SYDNEY 2000
Tel. (02) 9252 1144 Fax (02) 9252 4860
From 14 November: 'Protest!
Environmental Activism in NSW 1968–1998', this exhibition charts the growth and social impact of the protest movement across three decades and explains the strategies, technologies and objectives that have informed various key protests.
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 26 November to 24 December: 'A Country Practice', survey of current art practice by emerging, regionally based artists from around New South Wales January: 25th Anniversary Exhibition, celebrating the work of past full- and part-time faculty of Alexander Mackie CAE, City Art Institute and COFA. All artists (not including 1999 faculty) who were involved in teaching from 1974 onwards are invited to participate. 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 28 November: Christine Johnson,
paintings; Rox DeLuca, mixed media
1 to 12 December: Group show
2 February: Gallery re-opens
2 to 20 February: Jann Dark, sculpture.
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 11 – 3

MUSEUM OF CONTEMPORARY

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.

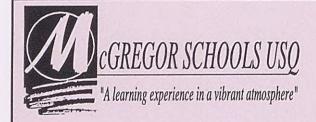
From 20 November: 1998 Seppelt Awards, the Seppelt Contemporary Art Award continues in a revitalised form that includes object and environmental design as well as visual arts To 29 November: 'Sol LeWitt: Wall Paintings', a site-specific installation at the Museum of Contemporary Art created by Sol LeWitt From late December: 'The Warhol Look: Glamour, Style, Fashion', a celebratory view of Warhol's work, in particular examining the role that fashion and concepts of glamour played in shaping his art. It reveals how the 'Warhol Style' has influenced contemporary artists, designers and filmmakers. 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 13 November to 3 January: 'Romanticism to Realism: British and French Prints 1800–1870', National Gallery of Australia touring exhibition 20 November to 7 February: 'Stretched', exhibition of work by five Hunter Region artists From 18 December: 'Leading the Way: New Acquisitions' From 9 January: 'Eve Arnold: In Retrospect'. Tuesday to Sunday 10 – 5, public holidays 2 – 5, closed Good Friday



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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

76 Paddington Street, PADDINGTON 2021 Tel. (02) 9360 9854 Fax (02) 9360 9672 olsenca@ozemail.com.au 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 BEQUEST

86 River Road, EMU PLAINS 2750 Tel. (02) 4735 1100 Fax (02) 4735 5663 gallery@penrithcity.nsw.gov.au To 29 November: 'Take Heart', health issues explored through art 23 November to 21 January: 'Embroiderers' Guild NSW', Victorian and modern works including techniques such as beading, appliqué and ribbon work. Tuesday to Sunday 11 – 5

POCHOIR GALLERY AND FRAMERS

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

POWERHOUSE MUSEUM

500 Harris Street, ULTIMO 2007 Tel. (02) 9217 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' To 22 November: 'The Millionth Migrant: Picture of a Citizen, Pictures of a Nation' From 11 December: 'Cars and Culture: Our Driving Passions' 17 December to 28 February: 'Precious Legacy: Treasures from the Jewish Museum in Prague' To January: Doll Collection Display To 18 April: 'Rapt in Colour: Korean Textiles and Costumes of the Chosôn Dynasty'

To 2 May: 'Beyond Architecture: Marion Mahony and Walter Burley Griffin in America, Australia and India'. Daily 10-5, open extended hours during school

PROUDS ART GALLERY

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

REX IRWIN ART DEALER

1st Floor, 38 Queen Street, WOOLLAHRA 2025 Tel. (02) 9363 3212 Fax (02) 9363 0556 Important twentieth-century Australian



RICHARD BYRNES, Elevated young man, 1998, aluminium, 165 x 80 x 30 cm, Robin Gibson Gallery, Sydney.

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

ROBIN GIBSON GALLERY

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

ROSLYN OXLEY9 GALLERY

Soudan Lane (off 27 Hampden Street), PADDINGTON 2021 Tel. (02) 9331 1919 Fax (02) 9331 5609 Contemporary Australian and

international art, paintings, sculpture, photography, installation, video and performance. Tuesday to Friday 10 − 6, Saturday 11 - 6

SAVILL GALLERIES

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

SHERMAN GALLERIES GOODHOPE

16–18 Goodhope Street, PADDINGTON 2021 Tel. (02) 9331 1112 Fax (02) 9331 1051 shermans@ozemail.com.au www.shermangalleries.com.au To 21 November: William Delafield Cook

26 November to 19 December: 'List Structure', Lyndell Brown/Charles Green, Patrick Pound, Robert Rooney, Debra Phillips, Lynne Roberts-Goodwin 21 January to 20 February: Richard Dunn From 25 February: Denise Green Sherman Goodhope Sculpture Court: Until December: Toshiaki Izumi. Tuesday to Saturday 11 – 6

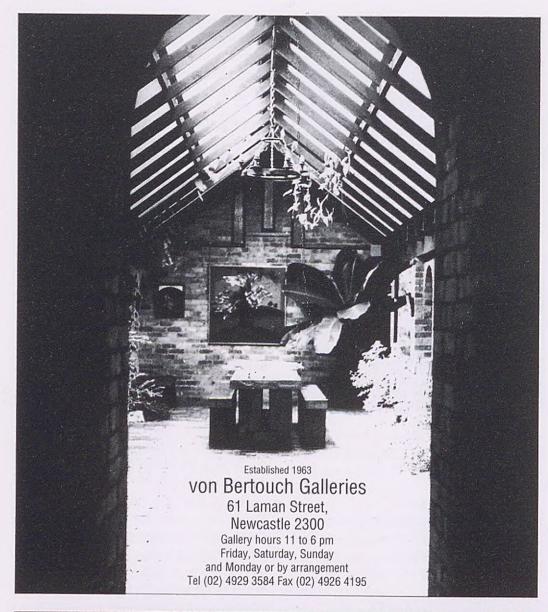
SHERMAN GALLERIES HARGRAVE

1 Hargrave Street, PADDINGTON 2021 Tel. (02) 9360 5566 Fax (02) 9360 5935 Constantly changing exhibitions by gallery artists Peter Atkins, Marion Borgelt, Debra Dawes, Richard Dunn, Denise Green, Michael Johnson, Colin Lanceley, Hilarie Mais, Akio Makigawa, Simeon Nelson, Mike Parr, Paul Partos, Stieg Persson, Jacky Redgate, Bernhard Sachs, Stelarc, Tim Storrier, Imants



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





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Tillers, Hossein Valamanesh, Guan Wei, Philip Wolfhagen and John Young, and a large collection of original prints and works on paper.

Sherman Galleries will be closed from 19 December 1998, re-opening 12 January 1999.

SOHO GALLERIES

Tuesday to Saturday 11 – 6

104 Cathedral Court, Cnr Cathedral and Crown Streets, SYDNEY 2000
Tel. (02) 9326 9066
Fax (02) 9358 2939
www.sohogalleries.net
Showing young to mid-career contemporary Australian artists. Painting, sculpture and works on paper.
Tuesday to Sunday 12 – 6

STILLS GALLERY

36 Gosbell Street, PADDINGTON 2021 Tel. (02) 9331 7775 Fax (02) 9331 1648 photoart@stillsgallery.com.au www.stillsgallery.com.au To 14 November: Marketa Luskacova, 'Unknown Remembered', photographs of children 1968-98 18 November to 19 December: Ian Lever, pool series; Gilbert bel Bachir, travel images; Matthew Sleeth, Short Stories book launch (in the mezzanine) 13 January to 13 February: Ian Lever; Gilbert bel Bachir, continued From 17 February: 'Saudek', Mardi Gras show. Wednesday to Saturday 11-9, Tuesday by appointment

STRUGGLETOWN FINE ARTS COMPLEX

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Boyd Gallery, Struggletown Pottery.
Daily 10 – 5

SYDNEY OBSERVATORY

*from volume 32 (1994)

Observatory Hill, Watson Road, SYDNEY 2000 Tel. (02) 9217 0485 This historic sandstone building, Sydney's only major museum of astronomy, gained international recognition in the 1880s when astronomer Henry Chamberlain Russell took some of the world's first astronomical photographs and helped develop the world's first global atlas on the sky. It became a museum and public observatory in 1982. See the wonders of the southern sky. Night viewings include a film, talk, exhibition visit and viewing through a state-of-the-art telescope.

Opening nightly, except Wednesday, for night viewing, bookings essential.

Monday to Friday morning reserved for booked groups, weekends 10 – 5, school and public holidays 2 – 5

SYLVANIA GALLERIES

234 Princes Highway,
SYLVANIA HEIGHTS 2224
Tel./Fax (02) 9522 0298
Representing many popular local and interstate artists in regular exhibitions.
Investment art available. Pottery both decorative and domestic.
Tuesday to Saturday 10 – 5,
Sunday 11 – 5

TRINITY DELMAR GALLERY

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

UTOPIA ART SYDNEY

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

UTS GALLERY

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. To 27 November: 'Sacred Surface', paper and glass works by Roslyn Kean and Brian Hirst 2 to 18 December: UTS Graduate Exhibition, Architecture and Design

VALERIE COHEN FINE ART

Tuesday to Friday 12 – 6

104 Glenmore Road, PADDINGTON 2031 Tel. (02) 9360 3353 Fax (02) 9361 0305

January and February: Gallery closed.

email: sales@gbpub.com.au

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Changing exhibitions of Australian artists.

Tuesday to Saturday 11 - 5.30, Sunday 12-5

VON BERTOUCH GALLERIES

61 Laman Street, NEWCASTLE 2300 Tel. (02) 4929 3584 Fax (02) 4926 4195 To 29 November: 'Collectors' Choice Exhibition', paintings, graphics, sculpture, pottery, jewellery, glass, fabric at \$450 and under 4 to 22 December: Lenore Boyd, sculpture; David Middlebrook, 'The Greek Experience', paintings 23 December to 28 January: Closed for vacation

ACT

aGOG

(Australian Girls Own Gallery) 71 Leichhardt Street, KINGSTON 2604 Tel. (02) 6295 3180 Fax (02) 6241 3531 Exhibiting contemporary art by women working in Australia and the Pacific region, including paintings, sculptures, prints, photographs and drawings. Wednesday to Sunday 12-5

ANU DRILL HALL GALLERY

Kingsley Street, off Barry Drive,

Harry Wedge, Pantjiti (Mary) McLean and Ian Abdulla, paintings. Wednesday to Sunday 11 - 6

GALLERY HUNTLY CANBERRA

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

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Parkes Place, CANBERRA 2600 Tel. (02) 6240 6502

VICTORIA

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

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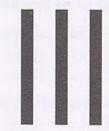
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61 Laman Street, NEWCASTLE 2300 Tel. (02) 4929 3584 Fax (02) 4926 4195 To 29 November: 'Collectors' Choice Exhibition', paintings, graphics, sculpture, pottery, jewellery, glass, fabric at \$450 and under 4 to 22 December: Lenore Boyd, sculpture; David Middlebrook, 'The Greek Experience', paintings 23 December to 28 January: Closed for vacation 29 January to 14 February: House show 19 February to 14 March: 39th Anniversary Exhibition; David Boyd, paintings. Friday to Monday 11-6, or by appointment

WAGNER ART GALLERY

39 Gurner Street,
PADDINGTON 2021
Tel. (02) 9360 6069
Fax (02) 9361 5492
24 November to 23 December:
Christmas Show, paintings by prominent Australian artists
From 5 January: Summer Show,
continuing on from the Christmas
Show with paintings by Australia's
leading artists.
Monday to Saturday 10.30 – 6

WATTERS GALLERY

109 Riley Street, EAST SYDNEY 2010
Tel. (02) 9331 2556
Fax (02) 9361 6871
To 28 November: Robert Klippel,
sculpture
1 to 12 December: Group show, Sydney
Festival Event.
Tuesday and Saturday 10 – 5,
Wednesday to Friday 10 – 8

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 pro-Jects, regular public programs, resident artist program and gallery shop. Free admission Tuesday to Friday 10 – 5, Saturday, Sunday and public holidays 12 – 4, closed Good Friday, Christmas Day, Boxing Day and New Years Day

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71 Leichhardt Street, KINGSTON 2604
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Fax (02) 6241 3531
Exhibiting contemporary art by
women working in Australia and the
Pacific region, including paintings,
sculptures, prints, photographs and
drawings.
Wednesday to Sunday 12 – 5

ANU DRILL HALL GALLERY

Kingsley Street, off Barry Drive, ACTON 2601 Tel. (02) 6249 5832 Fax (02) 6247 2595 karen.hall@anu.edu.au To 29 November: Philip Hughes, a British artist who has been exhibiting in Europe for nearly thirty years 3 to 22 December: Second Canberra Drawing Biennale, a major exhibition of invited artists which explores the position of drawing in contemporary art practice nationally. Artists include John Brack, Joe Furlonger, William Robinson, Gordon Bennett, Guan Wei, Theo Koning, Janenne Eaton, Marion Borgelt, Helen Maudsley, Howard Taylor and Sue Lovegrove January: Closed. 4 February to 1 March: Jan Dobkowski. Wednesday to Sunday 12 - 5

BEAVER GALLERIES

Tel. (02) 6282 5294

81 Denison Street, DEAKIN 2600

Fax (02) 6281 1315 beaver@interact.net.au Canberra's largest private gallery. Regular exhibitions of contemporary paintings, sculpture, glass and ceramics by established and emerging Australian artists. Gallery and licensed cafe open daily. 20 November to 24 December: Christmas Collection 1998 25 December to 8 January: Gallery closed 9 January to 10 February: Exhibition of gallery artists 14 February to 3 March: Wendy Teakel, works on paper and wood. Daily 10-5

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CANBERRA
31 Captain Cook Crescent,
MANUKA 2603
Tel. (02) 6295 2550
Exhibiting some of Australia's most influential artists and promoting quality art that will endure.
6 to 29 November: Gloria Petyarre,

Harry Wedge, Pantjiti (Mary) McLean and Ian Abdulla, paintings. Wednesday to Sunday 11 – 6

GALLERY HUNTLY CANBERRA

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

NATIONAL GALLERY OF AUSTRALIA

Parkes Place, CANBERRA 2600
Tel. (02) 6240 6502
Fax (02) 6240 6561
To 10 January: 'Wall to Wall', this exhibition will focus on the idea of collections and collecting. The exhibition uses rarely exposed works from the National Gallery of Australia's own collection to examine the way that a major institution collects and displays works of art
From 30 January: 'A Stream of Stories: Indian Miniatures from the National

From 30 January: 'A Stream of Stories: Indian Miniatures from the National Gallery of Australia', Indian miniatures are small, intimate paintings, often ornamented with delicate, decorative borders. Traditionally they were painted in studios by groups of artists, mounted on coloured paper and compiled into albums which related the life and achievements of emperors and gods, and of lovers and their beloved

To 21 February: 'Re-take: Contemporary Aboriginal and Torres Strait Islander Photography', includes the work of artists such as Mervyn Bishop, Michael Riley, Fiona Foley, Brenda Croft and Destiny Deacon.

Monday to Sunday 10 – 5, closed Christmas Day

NOLAN GALLERY

Lanyon, Tharwa Drive,
Tourist Drive 5, THARWA 2620
Tel. (02) 6237 5192
Fax (02) 6237 5204
Important works by Sidney Nolan including Nolan's first Kelly painting.
Changing exhibitions of contemporary Australian art.
Tuesday to Sunday 10 – 4

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Tel. (02) 6295 9438
Fax (02) 6295 2781
Innovative contemporary art in
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Wednesday to Sunday 11 – 5

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

ALCASTON GALLERY

2 Collins Street (Spring Street entrance), MELBOURNE 3000 Tel. (03) 9654 7279 Fax (03) 9650 3199 alcaston@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. November: Stieg Persson January: Closed February: Robert Hunter. 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



KATHY TEMIN, Speechless, 1998, felt, plastic dome, 50 cm diameter, Anna Schwartz Gallery, Melbourne.

Regular changing exhibitions of contemporary and outsider art. Monday to Thursday 9 – 4, Friday and Saturday 10 – 12

AUSTRALIAN CENTRE FOR CONTEMPORARY ART

Dallas Brooks Drive, The Domain, SOUTH YARRA 3141 Tel. (03) 9654 6422 Fax (03) 9650 3438 acca@adm.monash.edu.au www.artnow.org.au ACCA is an independent public art organisation that provides a platform for current innovative Australian and international visual art practices. Through its programs, the Centre aims to expand public understanding, awareness and enjoyment of contemporary visual culture and to assist in the development of professional art practice. To 22 November: 'Close Quarters: Contemporary Australian and New Zealand art', new work from Australia and New Zealand in proximity and relation, highlighting differences and congruency in ideas, influences and practice, presented in conjunction with the Monash University Gallery 28 November to 20 December and 12 January to 7 February: 'Photo/History', works by Tracey Moffatt and Margaret Dawson. Tuesday to Friday 11 − 5, Saturday and Sunday 2 – 5

AUSTRALIAN GALLERIES

35 Derby Street, COLLINGWOOD 3066 Tel. (03) 9417 4303 Fax (03) 9419 7769 To 28 November: Philip Davey, recent paintings 2 to 19 December: William Delafield Cook January: Gallery closed 9 February to 6 March: Helen Kennedy. Tuesday to Saturday 10 – 6

AUSTRALIAN GALLERIES WORKS ON PAPER GALLERY

33 Derby Street, COLLINGWOOD 3066
Tel. (03) 9417 4990
Fax: (03) 9419 7769
To 28 November: Danny Moynihan, recent prints
2 to 19 December: Kevin Mortensen, recent drawings, paintings and sculpture January: Gallery closed
9 February to 6 March: Atelier Bordas
Paris, prints and artists' books.
Tuesday to Saturday 10 – 6

AUSTRALIAN PRINT WORKSHOP

210 Gertrude Street, FITZROY 3065 Tel. (03) 9419 5466 Fax (03) 9417 5325 Specialising in limited edition prints by contemporary Australian artists.
Changing exhibition program.
Comprehensive range of prints for sale.
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Saturday 12 – 5

AXIA MODERN ART

1017 High Street, ARMADALE 3143
Tel. (03) 9822 1228
Fax (03) 9822 1338
Summer Show, ongoing exhibition of contemporary art.
Monday to Friday 10 – 5.30,
Saturday 11 – 5, Sunday 12 – 5

BALLARAT FINE ART GALLERY

40 Lydiard Street North,
BALLARAT 3350
Tel. (03) 5331 5622
Fax (03) 5331 6361
The oldest provincial gallery in
Australia. Major Australian art
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contemporary artworks.
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(Formerly Lyall Burton Gallery) Across Federation Square 96 Flinders Street, MELBOURNE 3000 Tel. (03) 9650 5944 Fax (03) 9650 3430 Representing established, mid-career and emerging Australian contemporary artists in the disciplines of painting, drawing, printmaking, sculpture and ceramics, including Peter Blizzard, G.W. Bot, Godwin Bradbeer, Mike Green, Patrick Henigan, Dean Home, Terry Matassoni, Jeff Mincham, David Rankin, John Robinson, Heather Shimmen, Terry Taylor and Liz Williams. Tuesday to Friday 10 - 6 Saturday 12 - 5

BUTTERFLY GALLERIES

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

CHARLES NODRUM GALLERY

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

Tuesday to Saturday 11 – 6

CHRISTINE ABRAHAMS GALLERY

27 Gipps Street, RICHMOND 3121 Tel. (03) 9428 6099 Fax (03) 9428 0809 Contemporary Australian paintings and works on paper, prints, sculpture, ceramics, photography, glass and jewellery.

To 3 December: Gwyn Hanssen Pigott, ceramics
5 to 24 December: Barbie Kjar, works on paper.

Reopening early February 1999.

Tuesday to Friday 10.30 – 5,

Saturday 11 – 5

CONTEMPORARY ART SOCIETY OF VICTORIA

P.O. Box 283, RICHMOND 3121
Tel./Fax (03) 9428 0568
(fax by appointment only)
Two major exhibitions yearly. Regular displays of members' artworks, artists nights, social/art related activities.
Exhibition/membership inquiries
(03) 9428 0568

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Tel. (03) 9822 9440
Fax (03) 9822 9425
Featuring selected paintings by prominent Australian artists and regularly changing exhibitions.
Daily 11 – 6

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

DISEGNO GALLERY

129 Queensbridge Street,
SOUTHBANK 3006
Tel. (03) 9690 0905
Fax (03) 9690 0906
disegno@netspace.net.au
www.disegno.com.au/
Contemporary Australian paintings,
sculpture and artists' graphics.
Monday to Saturday 10 – 5

FLINDERS LANE GALLERY

137 Flinders Lane, MELBOURNE 3000
Tel. (03) 9654 3332
Fax (03) 9650 8508
Changing exhibitions of paintings and sculpture by significant contemporary Australian artists. Also featuring major Aboriginal work. Extensive stockroom. Tuesday to Friday 11 – 6,
Saturday 11 – 4

GALLERY GABRIELLE PIZZI

Tel. (03) 9654 2944
Fax (03) 9650 7087
gabriellepizzi@co32.aone.net.au
www.home.aone.net.au/gabriellepizzi

To 28 November: Brenda L. Croft, photographs; Michael Riley, photography and video 1 to 19 December: 'Fibre sculpture', in association with Maningrida Arts and Culture 26 January to 12 February: 'Whichaway?', photography by Jon Rhodes 15 to 21 February: 'Adornment', in association with the Melbourne Fashion Festival 1999.

Monday to Friday 10 – 5.30, Saturday 11 – 5

GEELONG ART GALLERY

Little Malop Street, GEELONG 3220
Tel. (03) 5229 3645
Fax (03) 5221 6441
Australian paintings, prints and drawings, colonial to present day.
Contemporary sculpture and decorative arts. Exhibitions changing monthly.
Monday to Friday 10 – 5,
Saturday, Sunday and public holidays
1 – 5

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Port of Sale Civic Centre,
68 Foster Street, SALE 3850
Tel. (03) 5142 3372
Fax (03) 5142 3373
13 November to 6 December: Jennifer
Wray, recent works
13 November to 17 January: 'Views of
Melbourne', a National Gallery of
Victoria touring exhibition
11 December to 10 January: 'Voice';
Dorothy Maxwell, silk painting
22 January to 21 February: 'Loop', a 200
Gertrude Street touring exhibition.
Daily 10 – 5, closed public holidays

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Fax (03) 9824 0860
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Fax (03) 9882 1877
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Baines, Meg Benwell, David Boyd, Jenny
Cavill-Rau, Diana Cole, Lorrie Conder,
Pamela Conder, Bogdan Fialkowski,
Werner Filipich, Hazel Greenaway,
Heather Belle Johnson, Leonard Long
OAM, Valerie Lynch, Joyce McGrath,
Helen Mathews, Danuta Michalska,
David Milliss, Neville Pilven, Rosemary

Raiche, Andrew Sage, Mark Shannon, Pat Shannon, Barry Skinner, June Stephenson, Milan Todd, Felix Tuszynski, Steve Woodbury. Wednesday to Sunday 12 – 5

GREYTHORN GALLERIES

462 Toorak Road, TOORAK 3142
Tel. (03) 9826 8637 Fax (03) 9826 8657
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Sunday 2 – 5

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Mobile 0418 377 511
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KINGSTON ARTS CENTRE

979 Nepean Highway, MOORABBIN 3189 Tel. (03) 9556 4440 Fax (03) 9556 4441 kingart@peg.apc.org www.peg.apc.org/~kingart To 29 November: 'Symbolism and Spiritualism', paintings by June Ben-David

1 to 21 February: 'Photographer's Pic', photography, Leader newspapers 14 March to 2 April: 'The 1999 Art Blitz Competition', a 24-hour art competition, open age and medium.

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

LAURAINE DIGGINS FINE ART

5 Malakoff Street,

NORTH CAULFIELD 3161 Tel. (03) 9509 9855 Fax (03) 9509 4549 We specialise in Australian colonial, impressionist, modern, contemporary, Aboriginal and decorative arts. Artists include Robert Baines, Stephen Bowers, Peter Churcher, John Dent, Michael Doolan, Fraser Fair, Andrea Hylands, Michael McWilliams, Andrew Rogers, Mark Strizic, Albert Tucker and Susan Wraight. 11 November to 12 December: 'Helmut Lueckenhausen: The Cabinet of Curiosities Collection' From 24 February: 'Mark Strizic: 45 Years of Image Making'. Monday to Friday 10-6, Saturday 1 - 5, or by appointment

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Contemporary Art Centre of South Australia

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The Contemporary Art Centre of South Australia Inc. is assisted by the South Australian Government through Arts SA, Arts and Industry Development; the Commonwealth Government through the Australia Council, its arts funding and advisory body; and sponsored by Living Health

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Touring exhibition of contemporary art examining the nexus between art and life by eighteen artists from Australia and New Zealand

Curators: Tina Barton, Zara Stanhope and Clare Williamson

Artists: Lyell Bary, L. Budd, Destiny Deacon, Mikala Dwyer, Simryn Gill, Eugene Hansen, Michael Harrison, Gail Hastings, Sean Kerr, Danius Kesminas, Tony de Lautour, eX de Medici, Ani O'Neill, Natalie Robertson, Marie Shannon, Terry Urbahn, H.J. Wedge, Constanze Zikos

Opens at Monash University Gallery and the Australian Centre for Contemporary Art on 8 October 1998. Close Quarters tours Australia and New Zealand in 1999–2000

This project has been assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body, by Creative New Zealand and the Chartwell Trust

Ground floor, Building 55, Wellington Road Clayton 3186 VIC Tel: (03) 9905 4217 www.monash.edu.au/mongall/monash.html

Monash University Gallery Corporate and private collection advice. Valuations. Periodic exhibitions by invitation. Continual availability of works by acknowledged Australian artists particularly Yvonne Audette, Peter Graham, Ronnie Lawson, Lynn Miller-Coleman, John Waller. By appointment

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Fax (03) 5021 1462
milduraac@peg.apc.org
Mildura Arts Centre features six gallery
spaces, permanent collection, sculpture
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Monday to Friday 9 – 5,
Weekends and holidays 1 – 5

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2923 Warburton Highway, WESBURN 3799 Tel. (03) 5967 2535 Traditional to contemporary fine art, including watercolour, pastel, oil and mixed media. Portrait commissions featuring artist Olene Simon, art classes. Friday to Sunday 11-5, Saturday 2-5, closed Monday and between exhibitions

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Wellington Road, CLAYTON 3168
Tel. (03) 9905 4217 Fax (03) 9905 4345
The.Gallery@adm.monash.edu.au
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 28 November: 'Close Quarters', contemporary work by artists from Australia and Aotearoa New Zealand brought together as a visual dialogue between neighbouring countries. A collaborative project with the Australian Centre for Contemporary Art. Artists: Lyell Bary, L. Budd, Destiny Deacon, Mikala Dwyer, Simryn Gill, Eugene Hanson, Michael Harrison, Gail Hastings, Sean Kerr, Danius Kesminas, Tony de Lautour, eX de Medici, Ani O'Neill, Natalie Robertson, Marie Shannon, Terry Urbahn, H.J. Wedge and Constance Zikos. 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
13 November to 22 February: The
Asialink Centre Korean Exchange
Exhibition
14 November to 13 December: 'Autistic

Eye', presented by Autism Victoria in

association with Mansfield Adult

Gallery)
To 7 December: 'Goya'
To 14 December: 1998 Doug Moran
National Portrait Prize
19 December to 24 January: 'Ukrainian
Echoes 1948–1998', presented by the
Ukrainian Association of Victoria
(VicHealth Access Gallery)
30 January to 28 February: 'The A Show',
presented by the Down Syndrome
Association of Victoria in conjunction
with Arts Project Australia Inc.
(VicHealth Access Gallery)

Autistic Services (VicHealth Access

To February: Glass from the National Gallery of Victoria Collection.

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 Niagara Galleries represents some of Australia's finest figurative, landscape and abstract painters, printmakers and sculptors including indigenous artists. The gallery offers the most exciting exhibition programme and stockroom in Melbourne. Director, William Nuttall, established Niagara Galleries in 1978 and offers a unique service to both first-time and established collectors. Approved Valuer under the Australian Taxation Incentives for the Arts Scheme. To 14 November: Ken Whisson, paintings 17 November to 12 December: John Kelly, paintings 14 to 19 December: End of Year Exhibition January: Kevin Lincoln February: Wilma Tabacco. Tuesday 11 - 8, Wednesday to Saturday 11 – 6

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Review

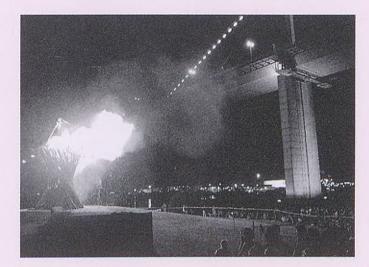
THE BRIDGE

Michael Wardell

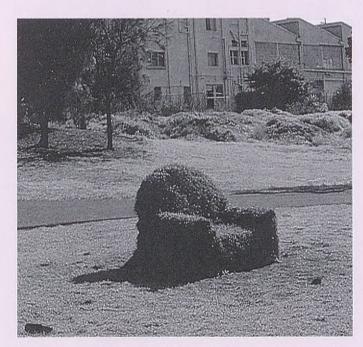
It was inevitable that 'Construction in Process VI – The Bridge' would annoy conservative critics and image-conscious academics alike. Held in Melbourne in early 1998, 'The Bridge' was a major international art event that did not conform to the current models of big-budget curated projects. It relied heavily on volunteer labour and a large portion of its sponsorship was 'in kind'. Ken Unsworth introduced it as 'the very first major, international, artist-inspired, artist-led, artist-organised, cross-cultural, crossartform event to take place in Australia'. 'The Bridge' is part of a continuing international forum for artists to share ideas in an atmosphere free from the vested interests of officially sanctioned events and the jargon of academics, curators and critics.

For the duration of the event the artists lived in a few railway carriages next to the Maribyrnong River. Without the intermediary control of institutional curators, government bodies or university faculties, on almost any night one could talk with artists such as Romauld Hazoume from Benin; Agnes Denes from the United States; Emmett Williams, one of the founders of Fluxus International; or Ryszard Wasko, who initiated the first 'Construction in Process' in 1981 in Lōdz, Poland, during the birth of the Solidarity movement.

The opening day began with a welcome to Wurrundjerri land by Wurrundjerri elder Joy Murphy and finished with the spectacular *Fire sculpture* by Cameron Robbins and artists from Down Street Studios at the foot of West Gate Bridge. As night fell a slow fuse was lit which, after an excruciatingly long time, set off an explosion that ignited a large bonfire containing a pressure-vessel filled with water. When the fire was hot enough it emitted steam through a series of pipes that let out an eerie melodic sound. Eventually, the aluminium structure melted away and poured into a mould at the base of the fire to cast a permanent commemorative sculpture.







from top to bottom: CAMERON ROBBINS and the DOWN STREET STUDIOS, Double venturi, 1998, fire sculpture; ANNA MACLEOD, Salt column, 1998, sea salt, dimensions variable; TOMASZ TRABANT MATIUSAK, Untitled, 1998, mixed media, dimensions variable. Photograph Richard Thomas.

Domenico De Clario conducted an all-night piano performance, another in his series of equinox and solstice works, this time playing from sunset to sunrise on the stern of the *Polly Woodside*, a tall ship moored permanently in the Melbourne Docks. Below deck, the seven chakra points were mapped out in areas of the hold with dim coloured lights corresponding to the chakra colours, culminating with the bright white light from a chandelier, marking the seventh chakra, in the bow cabin.

Alister MacLennon, from Northern Ireland, gave an equally ritualised all-day performance at the Newport Power Station. An enormous table was set for a banquet and throughout the day the artist circled the table, as if stuck in slow motion, serving nonexistent guests and reciting the names of every person killed in sectarian violence in his country. The performance lasted as long as the list of names.

In an increasingly cynical art world, the atmosphere of optimism, enthusiasm and even idealism in many works was refreshing. Melbourne-based Polish artist Andrzej Janczewski constructed a six-metre-long rainbow banner held up by helium weather balloons and sent hundreds of candle-lit 'wishes' — that he had collected from people on the street — floating down the river. In a similar vein, Ah Xian from China used the river to float thousands of helium balloons set in blocks of ice. As the ice melted the balloons were slowly released into the sky.

Anna Macleod, a Scottish artist who lives in Ireland, built a large pillar of salt in front of the Southgate Complex on the banks of the Yarra. This symbol of tears for all those transported from Ireland and Scotland to the penal colonies of Australia in 1848 will slowly dissolve over the next few years and disappear into the river. With an army of volunteers American artist Agnes Denes planted 3500 trees at the City West water treatment plant. The planting pattern reflected the energy and flow of water in the large tanks at the site and the native trees will grow as a permanent reminder of the necessity of environmental awareness in city planning.



ALISTER MacLENNON, Pore Rope, 1998, twelve-hour performance at the Newport Power Station.

German artist Magdalena Jetelova orchestrated an ambitious piece in which a series of ten corner reflectors were placed along a five-kilometre line from West Gate Bridge to the edge of the city, pointing in the direction of New York. The 'reflectors' were pyramids of mesh that, due to their material and geometrical configuration, create a flaw in satellite photographs that appears as a large flare (they are more commonly used in the desert as corner markers to delineate an area being investigated by scientists). This symbolic line represented the start of a bridge between Melbourne and New York, which had been planned as the next site of 'Construction in Process' in 2000.¹

'Construction in Process' grew out of international art movements such as Fluxus and Arte Povera and is a lively, exciting forum for artists from all over the world. Its great strength is its refusal to conform to the dictates of curatorial agendas. While it did not have the hype of a biennale, it was far more inclusive in its acceptance of both artists and audiences. Those disappointed at not being invited have only their own fashionable elitism to blame.

At a meeting during 'The Bridge', however, it was decided that the 2000 'Construction in Process' will be held in Lödz, rather than New York.

Construction in Process IV – The Bridge, event 21–31 March 1998, exhibition 1–30 April 1998, Melbourne.

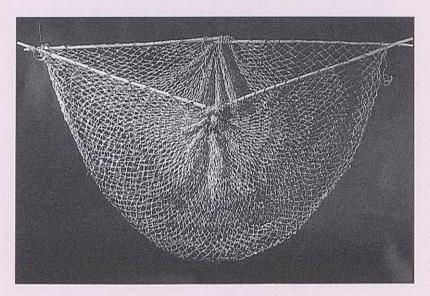
BODY ART IN MELBOURNE

Jeanette Hoorn

A number of exhibitions dealing with the body were a feature of the Melbourne art scene in autumn 1998. 'Private Parts' at the Monash University Art Gallery included a range of works concerned with the sexualised, erotic and pornographic body. Bonita Ely's Twentiethcentury mythological beasts at home with the locust people, 1975, was popular with its abject yet somehow appealing bodies lounging about the gallery, recalling Edward Kienholz. Jenny Watson's 'Mad Room' series from 1987 made a welcome return. Here the dishevelled, hungover, somewhat vulnerable body of the artist tentatively presents itself. Deej Fabye's video Anorexia voor Diana, 1997, explores stalking and confinement in a protest against the media's pursuit of the late Diana, Princess of Wales.

Lyndal Jones's installation *In the Garden of Eden version#2, from the Darwin translations*, 1998, at Anna Schwartz Gallery, confirmed Jones's growing international reputation. In this work an exotic—erotic discourse takes place in an Arcadian setting somewhere in the Pacific, while the timeless theme of *et in Arcadia ego* is worked out as Jones reminds the viewer — in the unequivocal way which is a hallmark of her style — that where there is pleasure, there is also pain. There was an implied coupling of sexual pleasure and existential suffering and the mock pandanus palms were a suitably fantastic simulacra.

'Yolngu Art of Elcho Island', curated by Judith Ryan at the National Gallery of Victoria, dis-



MARY MUYUNGU, Galuka bathi, 1993, coconut (galuka), pandanus (gunga), natural dyes, acrylic paint, shells (ludhaludha), National Gallery of Victoria, Melbourne, purchased through The Art Foundation of Victoria with the assistance of the Alcoa Foundation, Governor, 1994.



LYNDAL JONES, In the Garden of Eden version #2, from the Darwin translations, 1998, mixed-media installation, dimensions variable, courtesy Anna Schwartz Gallery, Melbourne.

played the gallery's works from Elcho Island, highlighting its fine collection of fibre objects from the area. Made by a group of artists who live on this small island off the coast of eastern Arnhem Land, many of these works are for bodily adornment as well as practical use. Yolngu women still practise ancient methods and techniques for gathering and dyeing pandanus

fibre, making *raki* (string) and weaving it into mats, string bags, coil baskets, fishing baskets and objects used in rituals. Mary Mutumurruwuy's magnificent *Ganybu* (fishing net), 1994, which was a highlight of the show, was woven of string, made by rubbing two hand-spun strings together on the thigh. This exhibition was exquisitely hung and quite perfect for the space it occupied.

'Beyond Belief: Modern Art and the Religious Imagination' at the National Gallery of Victoria, brought together a range of important works, many of which were about the body of Christ, with Andres Serrano notably absent. There were, nevertheless, some confronting works, such as Cindy Sherman's irreverent 'Madonna of the popping breast' *Untitled #216*, 1989, and Georgia O'Keeffe's parodic *Cross with red*

heart, 1932. Max Beckmann's *The descent from the cross*, 1917, from the Museum of Modern Art in New York, was one of the many fine German expressionist works included in the show. The exhibition was worth seeing just for Käthe Kollwitz's marvellous *Pieta*, 1903.

A more comprehensive review of 'Beyond Belief: Modern Art and the Religious Imagination' will appear in the March 1999 issue of *Art and Australia*.

EARTHLY DELIGHTS

Rosie Wade

By its very nature sculpture commands space – for viewing, exhibiting and considering - and space frequently forms a meta-text for sculpture itself. Thus it was particularly apt that for 'Earthly Delights', an exhibition held in the rambling gardens of artist Anna Glynn in April 1998 to raise funds for an arts space in the Shoalhaven region, more than thirty artists chose sculpture as the medium for their work. The contributors represented a wide variety of arts experience and included many people from the local community. Their artworks demonstrated that, just as there is more to landscape than the odd gum treë, so there is an extraordinary range of responses to Glynn's little piece of rural paradise sandwiched between river and sea.

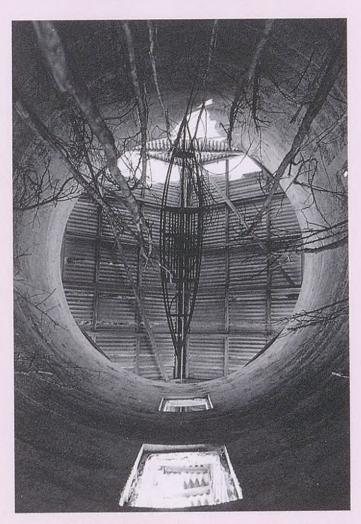
Bill Chalmers's striking Family with dog, sculpted from Australian red cedar, drew strong responses because of its monumental quality and essential humanity. The three wooden figures and the small dog in this work seem held in a perpetual tension between their allocated archetypal roles as father, mother and child – with all the emotional and psychological baggage of those relationships – and a human urge for togetherness and tenderness. Chalmers's other works in the exhibition, the sandstone and bronze Reconciliation made in response to the Wik debate, and Acrobats, a sandstone sculpture of an autobiographical father and son, demonstrate the same conjunction of the intensely human and the objectified.

Several collaborative works illustrated the sense of community in the area and among the exhibitors. *Posy*, a gathering of mixed-media flowers created by all the artists in the exhibition – including the several children whose pieces were on display – was 'planted' under a ring of white cedar trees in the driveway. *Clay*

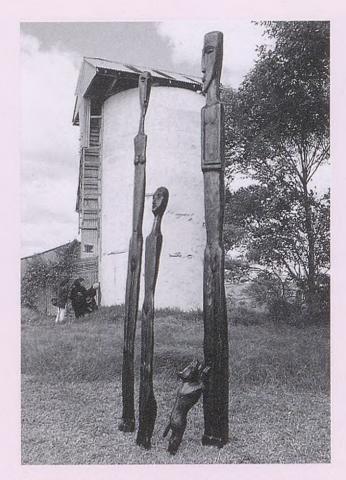
voyage, burnished glaze glinting on fantastical sea figures, a collaborative work by Illaroo Road Public School's pottery group, sailed peacefully in one of the garden's birdbaths. Kim Mahood and Sally Lee's collaborative sculptures of human and horse heads gazed eyelessly at the surrounding landscape, impassive as the neighbouring cows filed across paddocks to be milked, like waves reaching a familiar shore.

The landscape as subject provoked whimsy, as in Cheryl Westenberg's galvanised tin *Gregarious friends in flight*, a gaggle of galahs poised on tomato stakes over asparagus plants, each bird in a more ridiculously abandoned position for flight than its neighbour, and Anna Glynn's *Kitchen garden* installation with lurid marigolds planted in toasters, kettles and other household objects. This work foregrounded the transient status of human activity in this environment. The oceanic landscape inspired the lyricism of Judith Rudwick's *Mermaid*, while the fertility myths of Aphrodite inspired her terracotta re-creation, *Aphrodite*.

There were also more sombre, still responses to the landscape. Nick Powell's untitled installation inside an old silo, employing timber and hemp as a frozen forest with the skeleton of an old canoe suspended above it, recalled the



NICK POWELL, Untitled, 1998, mixed media installation in silo. Photograph Tim Wade.



BILL CHALMERS, Family with dog, 1998, Australian red cedar, dimensions variable. Photograph Tim Wade.

region's inextricable connection with water, as well as the floods which regularly used to devastate the Shoalhaven. Bob Dixon's works, including *River poem* and *Harvest moon*, clearly used his experience of the river—rural environment as metaphor and source. Fish made from cedar and Huon pine were bound with reeds and seaweed. Shells from local beaches merged with found objects, such as shards of crockery left by tourists visiting the area's attractions.

Linda Dening's works also reflected the natural and the created environment. Her three sculptures, made from tin, wire, wood, bone, feathers and shell, demonstrated the intricateness of human life in this particular rural environment. A shed tiger-snake skin coiled through brass mesh, and chicken skulls and wishbones formed baroque patterns against painted tin. Megan Mulligan's sensual and earthy Bower, constructed of willow and local foliage woven with found objects, paid homage to the bowerbirds of the area by the neat placement of the artist's own pair of brilliantly blue shoes. Two stoneware and ceramic pieces by Ivan Englund, whose works are held in the National Gallery of Australia as well as many state and provincial galleries, nestled into a shelter of a large Rose of Sharon tree, so that rose pink and white petals dripped onto his Essexite tower and Olivine tower.



KIM MAHOOD and SALLY LEE, Human, 1998, stone, dimensions variable. Photograph Tim Wade.

Not all the artists responded to the external environment. Sue Prescott's intensely poignant Walk a mile with me and remember, in terracotta and barbed wire, featured piles of tiny childrens' and adults' shoes, disembodied trouser legs and women's legs all walking into an unspeakable future through a thicket of iron-grey westringia. Kerrina Swords's Shrine of encumbrance reflected an inner landscape in which 'discarded junk is given new existence and meaning'. Vicki Robinson's Ritual vessels invoked other landscapes in other times, when connection with the earth and its cycles was less tenuous.

Earthly Delights, The Bower, Numbaa, 11–13 April 1998.

WAY OUT WEST

Julie Ewington

The opening of the Outback Regional Gallery, Winton

Queensland is so vast that the small town of Winton is as far from Brisbane as it is from Canberra, a distance as much cultural as geographical. Winton sits squarely in the centre of the state in a beautiful arid region of grazing properties. Despite its geographical marginality Winton occupies a central place in the national imagination as the town where Banjo Paterson wrote 'Waltzing Matilda' in 1895. In the push for diverse attractions for cultural tourism in Australia, local councils and state tourism authorities are reinvesting in these national sites. Winton's new Waltzing Matilda Centre was opened with national media coverage in April 1998, and is a classic example of a reworking of the national(ist) myth and an important enrichment of Queensland's cultural facilities.

The new Outback Regional Gallery at the Waltzing Matilda Centre is the most western museum-standard gallery in Queensland. Winton boasts a dedicated group of local artists, and their supporters have enthusiastically rallied behind the Winton Shire Council's development of the new gallery. Designed by architect Robin Retchford, working closely with the council and supported by Queensland Art Gallery (QAG), the 120-square-

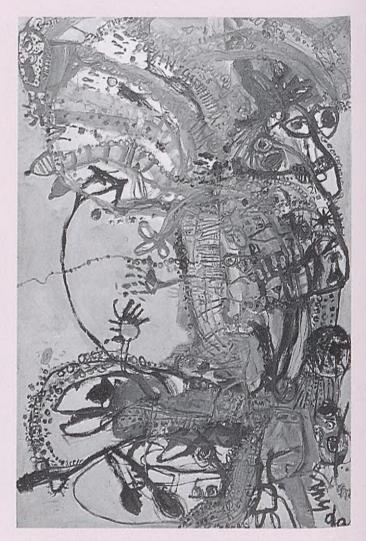
metre gallery is climate-controlled, secure and adaptable, with demountable screens and window embrasures which can be opened to admit natural light or screened to provide a continuous wall surface.

The Outback Regional Gallery has embarked on a full program of locally generated and touring exhibitions, including 'The Runner' from the University of Southern Queensland, a contemporary reinterpretation of the traditional Australian domestic textile; 'Boxed: Gifts, Treasures, Memories and Possessions' from CAST in Launceston; and selections from the Winton Collection. Photography is the most vibrant artistic practice in Winton, as in many regional centres, and the exhibition 'Perceptions x 4: Four Winton Photographers' featured photography – in the documentary mode favoured in the bush – by Jan Brown, Peter Knowles, Rob McQueen and Sash Whitehead.

To open the gallery a special exhibition, 'Images of Australia 1890–1995', was selected from the collection of the QAG through its Access, Education and Regional Services, which maintains a vigorous touring exhibition program throughout the state. 'Images of Australia' included work by artists from Arthur Streeton to Judy Watson, recognising the diverse ways artists have created visions of the Australian bush over the last century. Streeton's Sketch for 'Still glides the stream and shall forever glide', 1895, led into the pastoral narrative in paintings by Dattilo Rubbo, Godfrey Rivers and Elioth Gruner, and a strong group of desert landscapes featured Sidney Nolan's Desert storm, c. 1949, and John Olsen's magnificent Journey into the you beaut country no. 2, 1961. These aerial views of the landscape were particularly appropriate: Winton is at the very heart of the wide open Queensland country where Australian aviation was born out of necessity and where QANTAS was established in 1921.

The response to 'Images of Australia' was enthusiastic, with local people overjoyed by the enrichment of the town and the regional culture that the gallery embodies. If certain visitors regretted that the exhibition was not entirely devoted to Heidelberg School painters — who are considered the traditional pictorial equivalent to bush poetry and Banjo Paterson — most plunged straight into the expansion of artistic horizons that first exposure to major paintings by John Olsen or Robert Juniper demands.

'Tradition' is a concept and a social value much used and abused in contemporary cultural tourism. In fact, tradition is constantly in the making. The busy weekend program included 'historical re-enactments' of Waltzing Matilda, a grand street parade, speeches by all the assembled politicians, and a skilful interweaving of national, nationalist, state and Olympic agendas along broadly populist lines. The upside is the possibility that after the bands have packed up and the crowds dispersed, such enterprises and occasions will encourage Australians to be more reflective about our past and futures.



JOHN OLSEN, Journey into the you beaut country no. 2, 1961, oil on composition board, 185.8 x 124.2cm, Queensland Art Gallery, Brisbane, acquired 1961, H.C. Richards Memorial Prize (winning entry).

BOOK REVIEWS

Joanna Mendelssohn

Gary Catalano's *Building a Picture* is one of the most satisfying, least pretentious art books I have read in a long time. The format is simple: interviews by question and answer arranged in logical order. There are fifteen artists, and if the bias is towards painters whose work has figurative overtones, who cares? Despite the colour reproductions this is an anti-gloss book, the kind of publication that students and others can read if they want to find out what artists are like in conversation. Most importantly, the artists speak for themselves, without the mediation of an artificial context or the strong critical opinion of the author. He questions, but leaves them to answer. And in their answers they tell us, the readers, what motivates them.

Building a Picture is divided into thematic sections, which makes for easier reading and, for school teachers who may base classes on it, easier planning. The sections make sense – there has to be some separation of the minimalist Robert Hunter from the organic John Wolseley; the realism of Rick Amor has little in common with the literary allusions of Rosslynd Piggott.

Some of the information Catalano elicits from his subjects is fascinating. I have always admired the nineteenth-century overtones of Wolseley's work, but had no idea he was related to John Ruskin. And it is fascinating to read how Garry Shead's mature style developed after he sought drawing tuition following the inadequacies of the National Art School in the 1960s.

What makes *Building a Picture* different from other attempts at the interview mode is that Catalano includes information that is usually censored in artists' accounts of themselves. With Dale Hickey there is a real sense of the artist as someone reticent and self-conscious of others' scrutiny of his work, as shown at the end of his interview:

Catalano: That's perfect, Dale. Thank you very much for that.

Hickey: Well, I won't say it was my pleasure. Catalano: You didn't find it too difficult. Hickey: Boy. I did. I found it harrowing. I hate talking about myself.

Yet the preceding interview had gently probed both the scope of Hickey's work and, given his austere image, some sense of his humanity.

This is another strength of *Building a Picture*—



UNSIGNED (possibly Lloyd Rees), The boatshed painting, c. 1920s, oil on board, 15 x 30.5 cm.

Catalano knows his subjects. These are conversations of equals as the author brings his background knowledge into play with the artists. The result is that his questions are always pertinent and not the banalities that are the curse of the average television interview.

The selection of artists is of necessity hardly representative. Most are painters, not sculptors, printmakers or installation artists; more are from Melbourne than other parts of Australia, and most are from Catalano's own generation. But it is a start. Reading *Building a Picture* reminded me of the magnificent work done by Hazel De Burgh in interviewing artists and writers in the 1960s using archival tapes that are now in the National Library of Australia. I hope Catalano extends his project and increases the range of artists to cover more generations, more media and most of the country. The work he has begun in *Building a Picture* is essential for future understanding of the art of the present.

Catalano operates outside the formal system of university research, a distinction he shares with Stephen Scheding, whose book, *A Small Unsigned Painting*, is probably the best exposition of empirical research methodology I have read for a long time. Despite a widespread belief to the contrary, writing books in Australia is hardly a lucrative exercise, and there is a real need to support the kind of maverick researchers who both give pleasure and add to the sum of our knowledge.

In brief, A Small Unsigned Painting is a journal of discovery as Scheding, one of the most knowledgeable art collectors in the country, takes an anonymous painting and attempts to prove that it is by Lloyd Rees. This obsessive search takes him through old telephone directo-

ries and gallery sales records, through old newspaper files and street directories, and interviews with residuary legatees and the descendants of past owners. In the course of this search he uncovers the rarely recorded histories of Australian art and collecting.

Scheding introduces the reader to many of the backroom boys and girls from the world of art. Here is canny Frank McDonald in the 1960s, hiring the boy Scheding to research art because documentation always lifts the price. There is Basil Burdett in the 1920s, one of the great figures in Australian cultural history, helping Lloyd Rees with his first exhibitions. In the midst of this is Joan Kerr of the 1990s, casting an iconoclastic eye over the generous attributions of those who would sell art.

Anyone seriously wishing to undertake research in objects from the past would be well advised to start with A Small Unsigned Painting and study Scheding's road map. But they also need to take heed. Just as Scheding's recording of his sometimes fruitless, always fascinating search is enticing, so too is the act of researching art, life or letters. At some points in the book Scheding reminds me of the Ancient Mariner, staring with his beady, glittering eye - even at those who do not want to hear - as he tells of his quest. Research is like that, and those who would follow Scheding's path are themselves likely to find pleasure as they bore their closest friends with tales of how they can prove that sows ears are in reality silk purses.

Gary Catalano, *Building a Picture: Interviews with Australian Artists*, McGraw Hill, 1997, 203 pp,
\$36.95; Stephen Scheding, *A Small Unsigned Painting*, Vintage, 1998, 292 pp, \$19.95.

'THE BOOK OF POWER'

Leon Paroissien

Imants Tillers has had a level of international recognition that earlier generations of Australian artists could not have imagined possible. Even those who left the country for years, or permanently, have not achieved such widespread acknowledgment. Tillers's exhibition history spans metropolitan art centres from New York to London and Tokyo, and he is one of the very few Australian artists ever to be represented in 'Documenta', a major international exhibition held periodically in Kassel, Germany. Yet apart from an extended world tour from 1975 to 1976, Tillers has not lived abroad: during the last decade, as his home city of Sydney has become increasingly vital as a centre for contemporary art, he relished the opportunity to exhibit in regional galleries and museums that may have been relatively ill-equipped and far from the gaze of metropolitan critics and collectors.

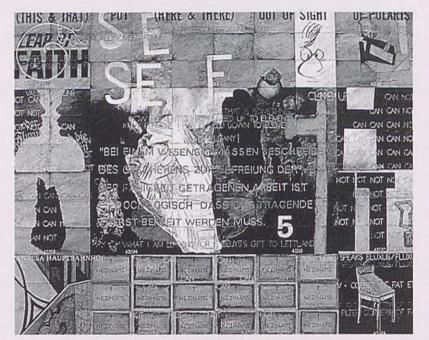
At first glance it would seem that cooperating with New Zealander Wystan Curnow on the first major book on his work, Imants Tillers and 'The Book of Power', is yet another example of Tillers's determination to be in dialogue with the periphery. Curnow, however, is not only widely recognised for his critical writing, he brings two essential qualities to an understanding of the dense layering of meaning and sources in Tillers's work. In the latter part of the book Curnow makes an excursion into the work of New Zealand artist Colin McCahon, one of Tillers's most frequently quoted sources. Curnow is an authority on McCahon's powerfully expressive use of text and numerals, often combined with images of landscape, providing insight into the way Tillers interrogates a particular source. Curnow is also a professor of English, and it is perhaps no coincidence that such an in-depth study of work of such complexity has waited for someone experienced in text analysis.

This very reliance on textual sources (and discussions with the artist) by Curnow, whose regular visits to Australia would not compensate for the very limited published analyses of documents of Australian art in the 1970s and 1980s, leads Curnow to make generalisations about the situation in Australia that are not only inaccurate, but are contradicted by implication within the events described in the text.

For example, we are told on page 17:

The local art scene remained conservative, doggedly attached to lyrical abstraction in painting and St Martin's School formalism in sculpture. Since Donald Brook's departure for Adelaide the avant-garde had lost a leading critic and advocate ...

Donald Brook's departure from Sydney certainly represented the loss of an articulate supporter of conceptual art. Even the most progressive art of any city exists in a context of largely conservative



IMANTS TILLERS, Leap of faith, 1995, oilstick, gouache and acrylic on 120 canvasboards, 304.8 x 381 cm, courtesy Sherman Galleries, Sydney.

practice and a matching critical climate.

But while Donald Brook's support for a group of what he called post-object artists included a number of young artists who have gone on to contribute substantially to Australian art of the succeeding decades, any attachment Sydney might have had to lyrical abstraction and formalist sculpture was counterbalanced by other voices: John Kaldor's 'Projects' (including Christo's 'Wrapped coast' on which Tillers worked); the Australia Council (which sent 24-year-old Tillers to the São Paulo Bienal, a major international exhibition); the Biennale of Sydney (which during the 1970s was a focal point for the growing rejection of the tenets of modernism and began to transform the way Australian artists perceived their work in the wider world of art practice); Watters Gallery (where Tillers exhibited at the time), and the active contemporary program of the Art Gallery of New South Wales (which bought Tillers's São Paulo work, hosted the Biennale of Sydney from 1976, organised a

diverse series of project shows and initiated the Perspecta biennial exhibitions in 1981).

The use of the problematic term 'avant-garde' to describe the context in which Tillers worked, and to give Paul Taylor the credit for anticipating the arrival of postmodernism in Australia with his 'Popism' exhibition of Australian art in 1982, are unwarranted simplifications of complex histories. The view that twenty-five years ago Duchamp was seen as 'an artist who brought a touch of class to the Dada sideshow' and is now 'the key figure in the art of the last

century' is also an oversimplification. By the time the 1972 Duchamp retrospective was shown in New York and Philadelphia, there had already been a major Duchamp exhibition each side of the Atlantic: an American retrospective in 1963 and a London exhibition in 1966.

Tillers's work has been consistently based on appropriation — long before it became a widespread strategy internationally — and continues into his present work. As Curnow remarks, Tillers's technical virtuosity contributes to the aura of the painting in which familiar images of George Baselitz, McCahon, Duchamp and Giorgio de Chirico take on an entirely fresh significance. His inventive use of canvasboards — the material of amateur

artists — was not only a conceptual device in which each panel became a numbered page in an endless project, it also facilitated mobility of the works for exhibitions that matched Tillers's mobility of ideas.

Curnow traces Tillers's success internationally, his shift to focus on his Latvian roots and his active embrace of exhibition opportunities in regions (from Pori in Finland to Wollongong in Australia) far from the metropolitan centres in which he had shown in the 1980s.

This highly articulate study of Tillers's career to date, and of his ambitious canvasboard project – the 'Book of Power' – with its thorough documentation of Tillers's sources, exhibitions and its generous illustrations and beautiful design, is a valuable contribution to the study of an Australian artist who, for over two decades, has charted his own course and set an example to the younger generation of extraordinarily mobile and independent Australian artists.

Wystan Curnow, *Imants Tillers and 'The Book of Power'*, Craftsman House, G+B Arts International, Sydney, 1997, 172pp, \$80.



Through the eyes of the artist - Robyne Latham.

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