QUARTERLY JOURNAL A$14.50 US$12

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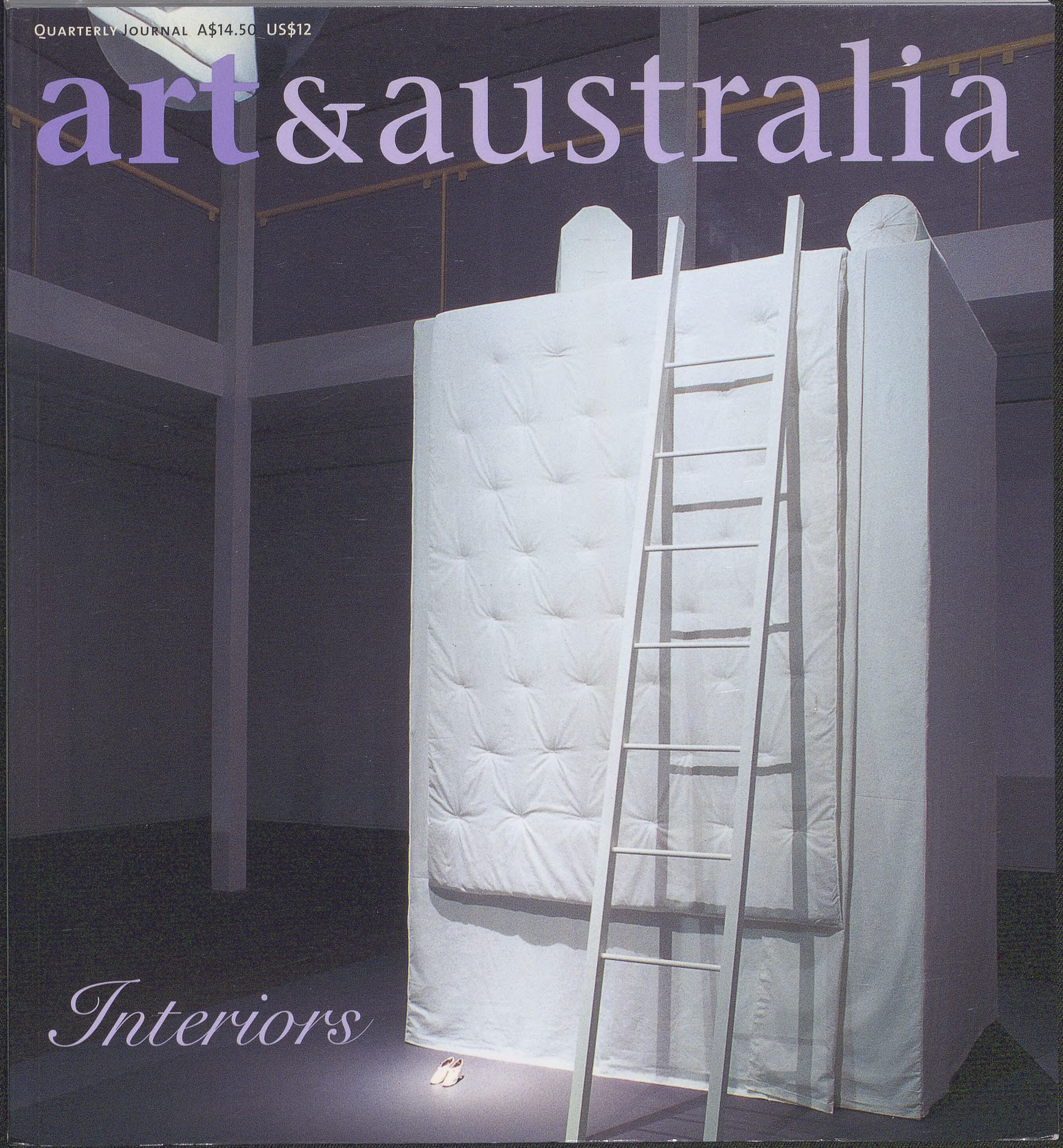

Interiors

martin king

rainshadow: vespers 1998 – etching: chine collé – 45 x 45 cm

king street gallery
613 king street newtown nsw 2042
telephone / fax: 02 9519 0402
wednesday – saturday 11am–6pm

king street gallery on burton
102 burton street darlinghurst nsw 2010
telephone / fax: 02 9360 9727
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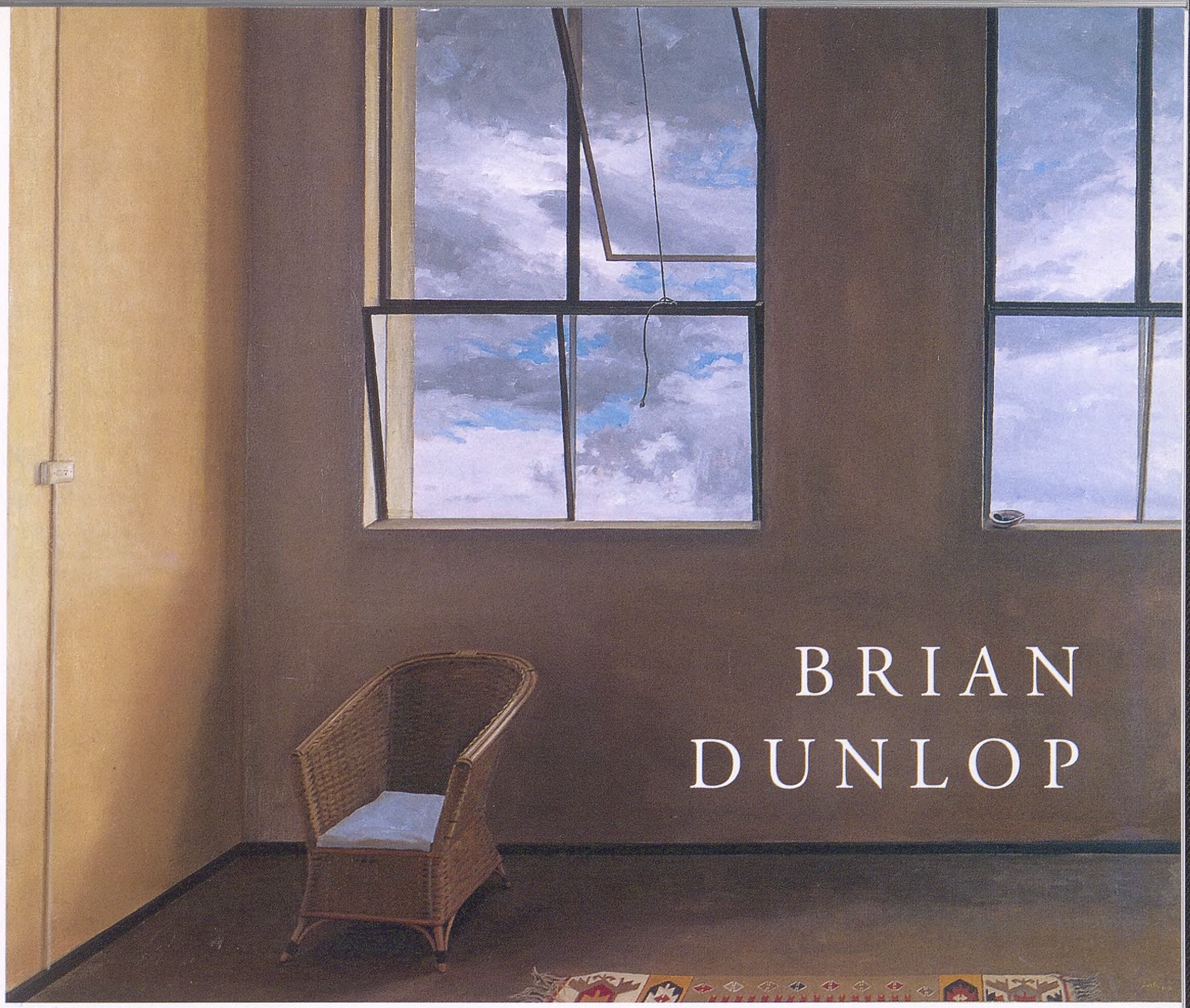

BRIAN DUNLOP

The Top Floor 1990 oil on canvas 151 x 182 cm

EVA BREUER
art dealer

83 Moncur Street, Woollahra NSW 2025 Australia Tel (612) 9362 0297 Fax (612) 9362 0318
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Editorial

Interiors

There is always a starting point for a special issue. This time it was Brian Dunlop, senior artist within that most difficult of genres as we approach the twenty-first century – realism. Not the surreal or the hyperreal or the photoreal or any other fashionable realism. Just rooms, mainly, charged with currents of Jungian psychology, the light of Piero della Francesca – or is it Streeton? – the trappings, sometimes, of orientalism. And no cynical asides, more likely the suggestion of something redemptive.

The idea of interiors appealed. I had been fascinated by the Elizabeth Bay House project – presumptuous interventions by contemporary artists (invited, of course) into hallowed public spaces where the past hovers like floating dust. Also difficult, but in another way. How do we discern, touch, negotiate the 'reality' of the past? How do we make it relevant? The project raised questions (and hackles).

Ted Colless wanted to write on the reclining nude in art from the eighteenth century to the present, but he narrowed it down to Bonnard's *La sieste* and *L'indolente*. The boudoir. Perfect.

There was an essay I had wanted to place on the tabletop photographs of Ainslie Roberts and James Daley creating a kind of 'virtual reality' in 1942 – still-lifes faking enemy combat and war action abroad. And then a phone call alerting me to Caroline Williams's Bunkers and Chambers paintings ... The issue was taking shape ...

Roger Byrt's metaphysical interiors – inspired by personal history and a fascination with the past – another kind of contemplation on inner worlds.

The final touch –Tiepolo's magnificent *Banquet of Cleopatra* – a highly orchestrated interior of extravagance and intrigue.

The Commentary articles and reviews – including the 11th Biennale of Sydney – also fell in with the theme. Goya especially bites deeply into our consciousness.

Interiority, the inner life, history and imagination, secrets and lies, the interior landscape, Australia's interior. All there in the art – and the writing.

Laura Murray Cree

P.S. We are launching a new section of *Art and Australia* in June 1999. It will give you authoritative insights into areas such as collecting art; galleries and dealers; art prizes and sponsors; and how to make the most of art in your life.

VOLUME 36 NUMBER 3

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cover: ROSSLYND PIGGOTT, **High bed, 1998,** (detail), wood, metal, cotton, dacron, satin, 370 x 200 x 230 cm, courtesy the artist and Sutton Gallery, Melbourne.

Contents

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Big Smoke

Campfire Group in Sydney

18 MARCH – 15 APRIL 1999

Featured Artists

LAURIE NILSEN
MICHAEL EATHER
JOANNE CURRIE
RICK ROSER
ROBERT MERCER
SIMON TURNER
JENNIFER HERD
VINCENT SERICO
BIANCA BEETSON
MICHAEL NELSON JAGAMARA

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Paddington NSW 2021
AUSTRALIA
Telephone: (02) 9332 1544
Facsimile: (02) 9360 1109
email: cooeeemp@ozemail.com.au

Campfire Group, *It's about respect*, 1997, (detail), limited edition digital novajet print on canvas, 1/5, 240 x 120 cm.

Hany Armanious
John Armleder
Maria Cruz
Julian Dashper
A.D.S. Donaldson
Mikala Dwyer
Sylvie Fleury
Diena Georgetti
Matthys Gerber
Anne-Marie May
Olivier Mosset
John Nixon
Mike Parr
Kerrie Poliness
Andreas Reiter Raabe
Justene Williams

sarah cottier gallery
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redfern sydney
nsw 2016 australia
phone +61 2 9699 3633
fax +61 2 9699 3622
sarah@cottier.com.au

JÖRG SCHMEISSER

Doornails 1998 colour etching edition: 80 56 x 44cm

Binzuru Sonja 1998 colour etching, chine collé edition: 80 56 x 44cm

3 – 27 MARCH 1999

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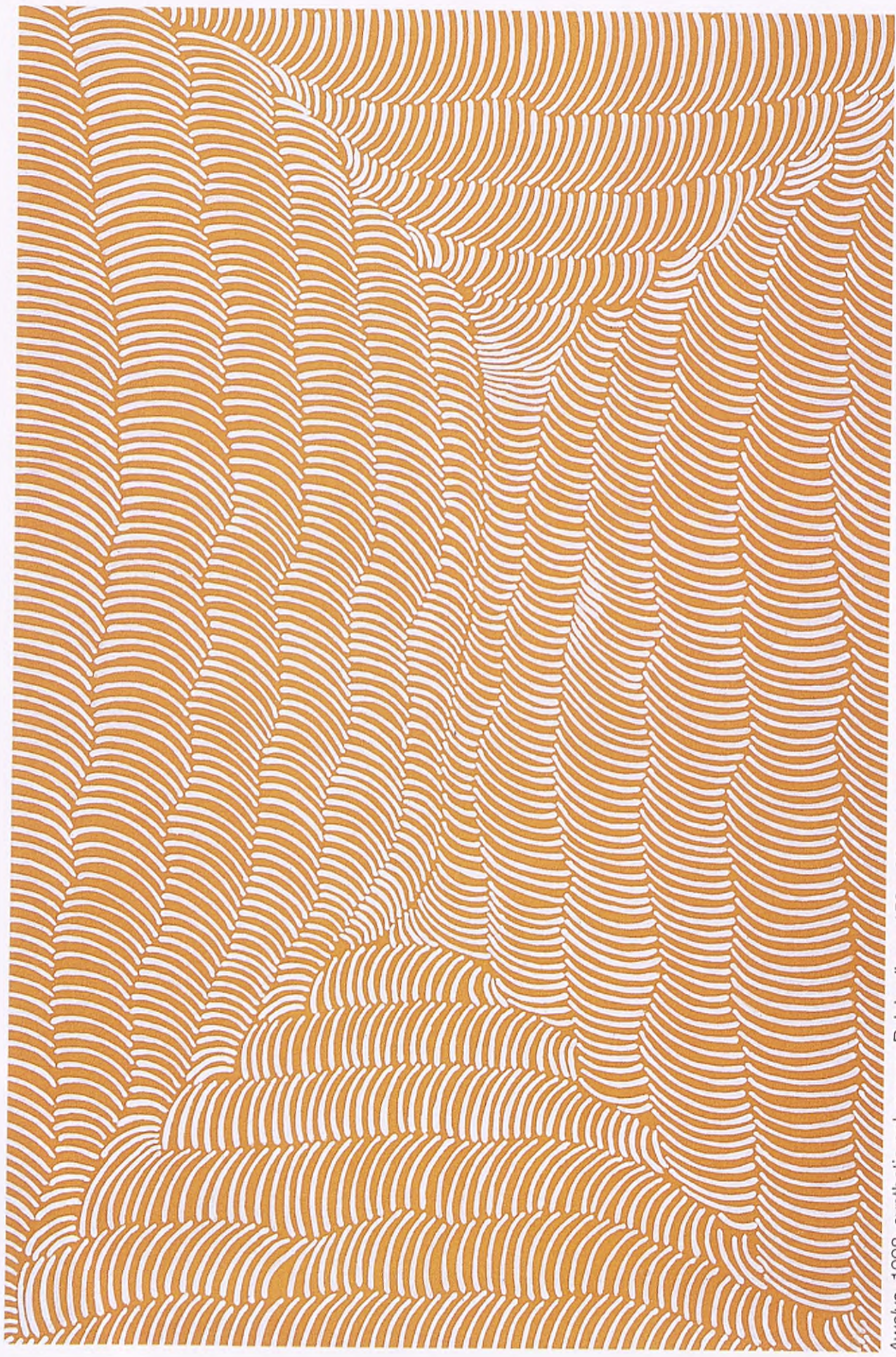
Violet Petyarre



Awelye, 1998, synthetic polymer on Belgian linen, 153 x 92 cm

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Lower Forecourt Plaza, Hyatt Regency Adelaide, North Terrace, Adelaide, South Australia, 5000 Email: gaustralis@cobweb.on.net
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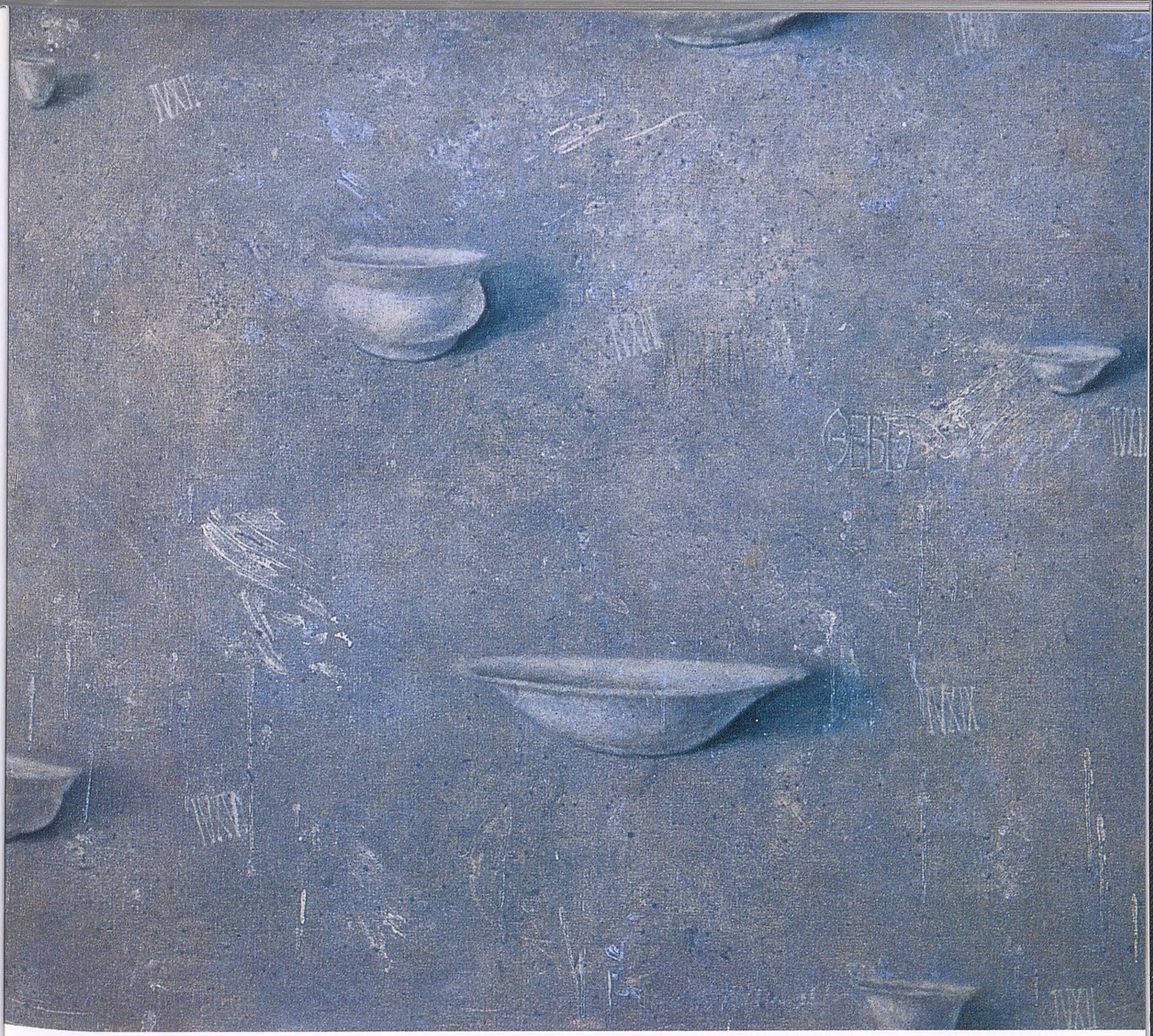

Composition with seven bowls, 1998, oil on canvas, 117 x 137.5 cm

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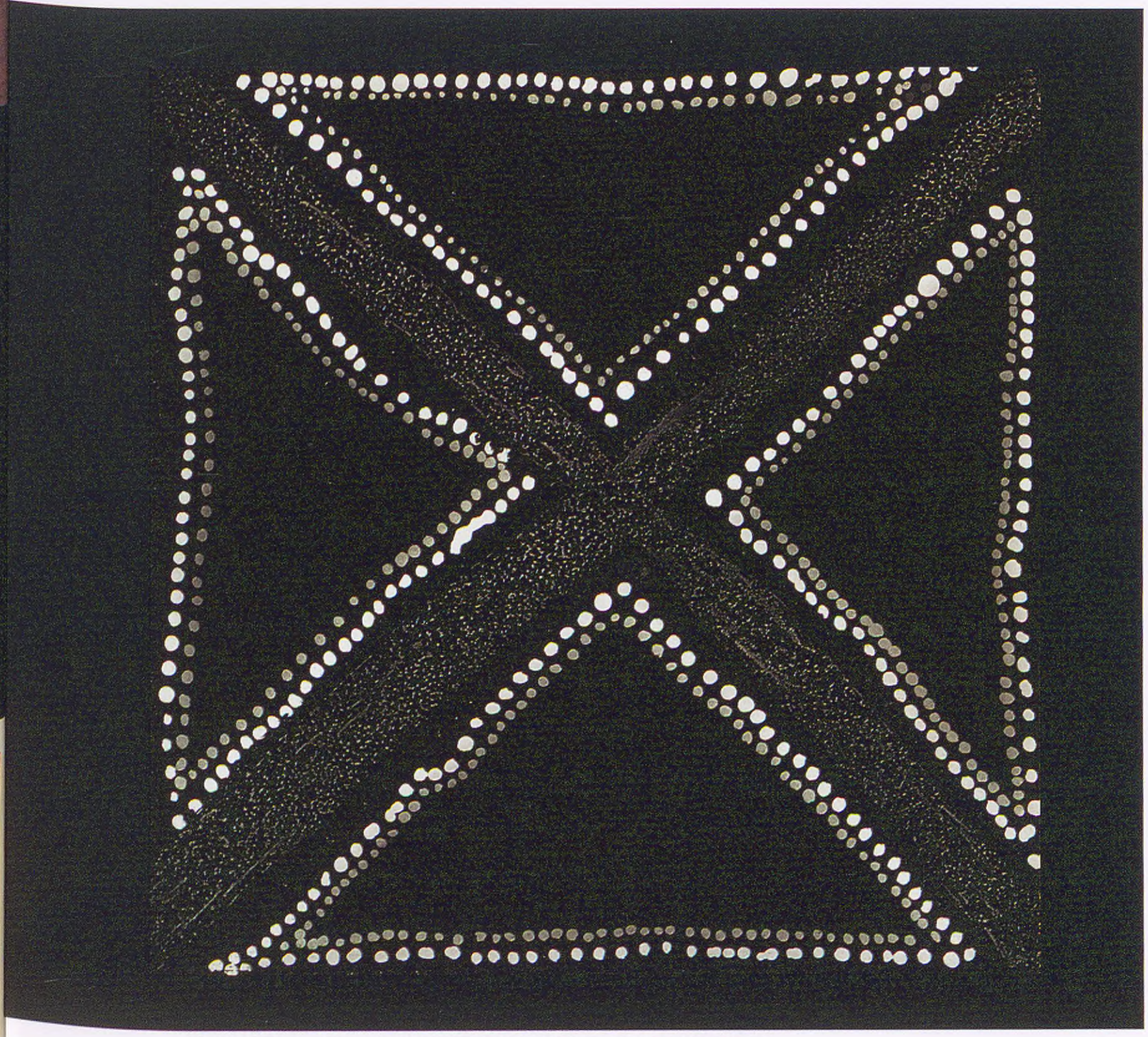

Rover Thomas, *Crossroads,* 1997. Etching. Paper size 76cm x 56cm

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'Gold Light Violet Shade', egg tempera on board, 90 x 120 cm. Photograph by Virginia Wallace-Crabbe.

prue acton

'Gold Light Violet Shade' and other colours
23 April – 16 May 1999

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1996, acrylic on board

75 x 55 cm

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'Tarmac', 1998, oil on hardboard, 92 x 122 cm

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Allen Allen & Hemsley, Sydney, Australia; James D. Wolfensohn, President, The World Bank, Washington, D.C., USA

Hermit Crab Totem 1998 91 x 120 cm Photograph: Victor France

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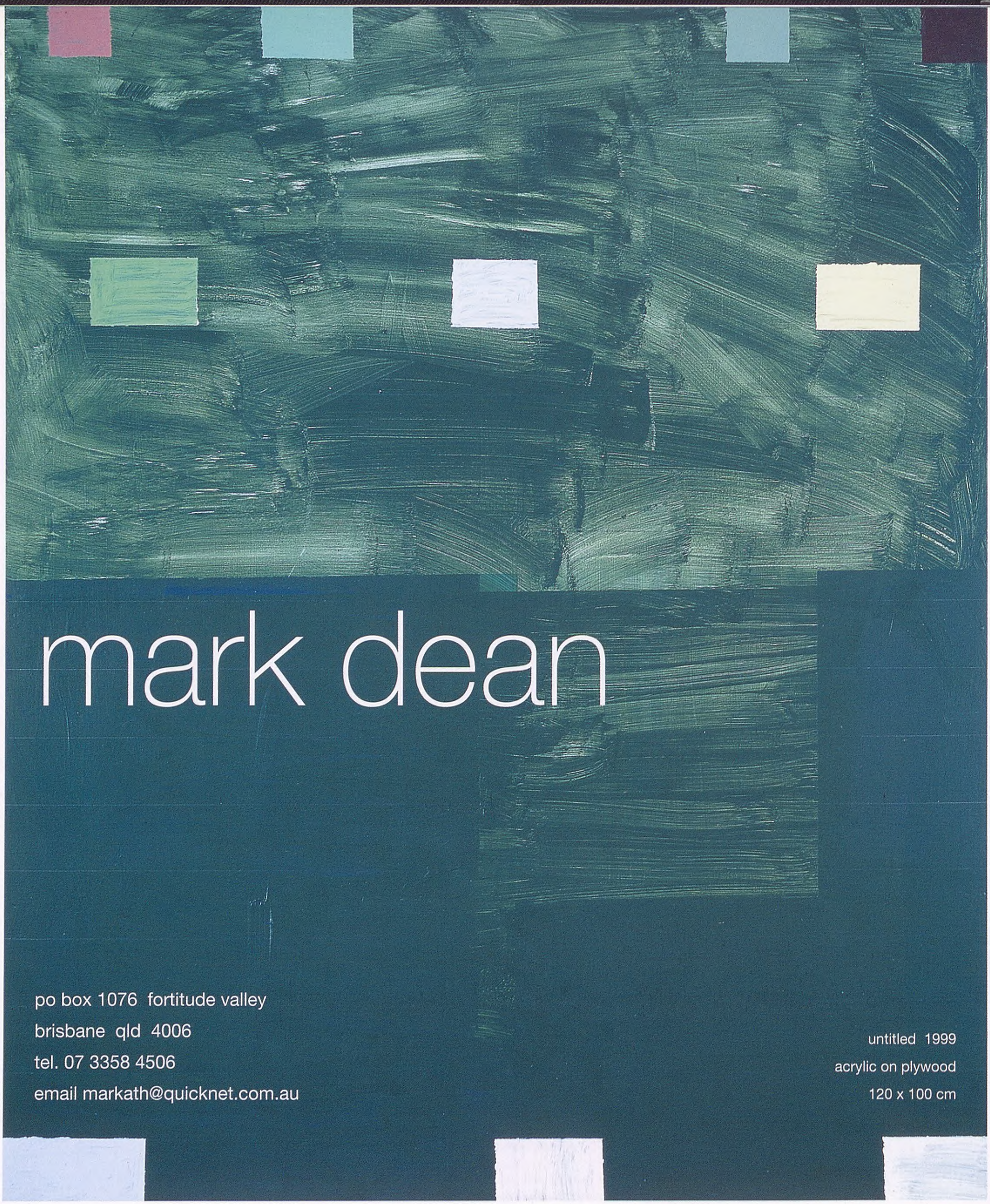

mark dean

po box 1076 fortitude valley
brisbane qld 4006
tel. 07 3358 4506
email markath@quicknet.com.au

untitled 1999
acrylic on plywood
120 x 100 cm

STEPHEN GLASSBOROW

White Horse Bronze, 40 x 42 cm

6 – 27 May 1999

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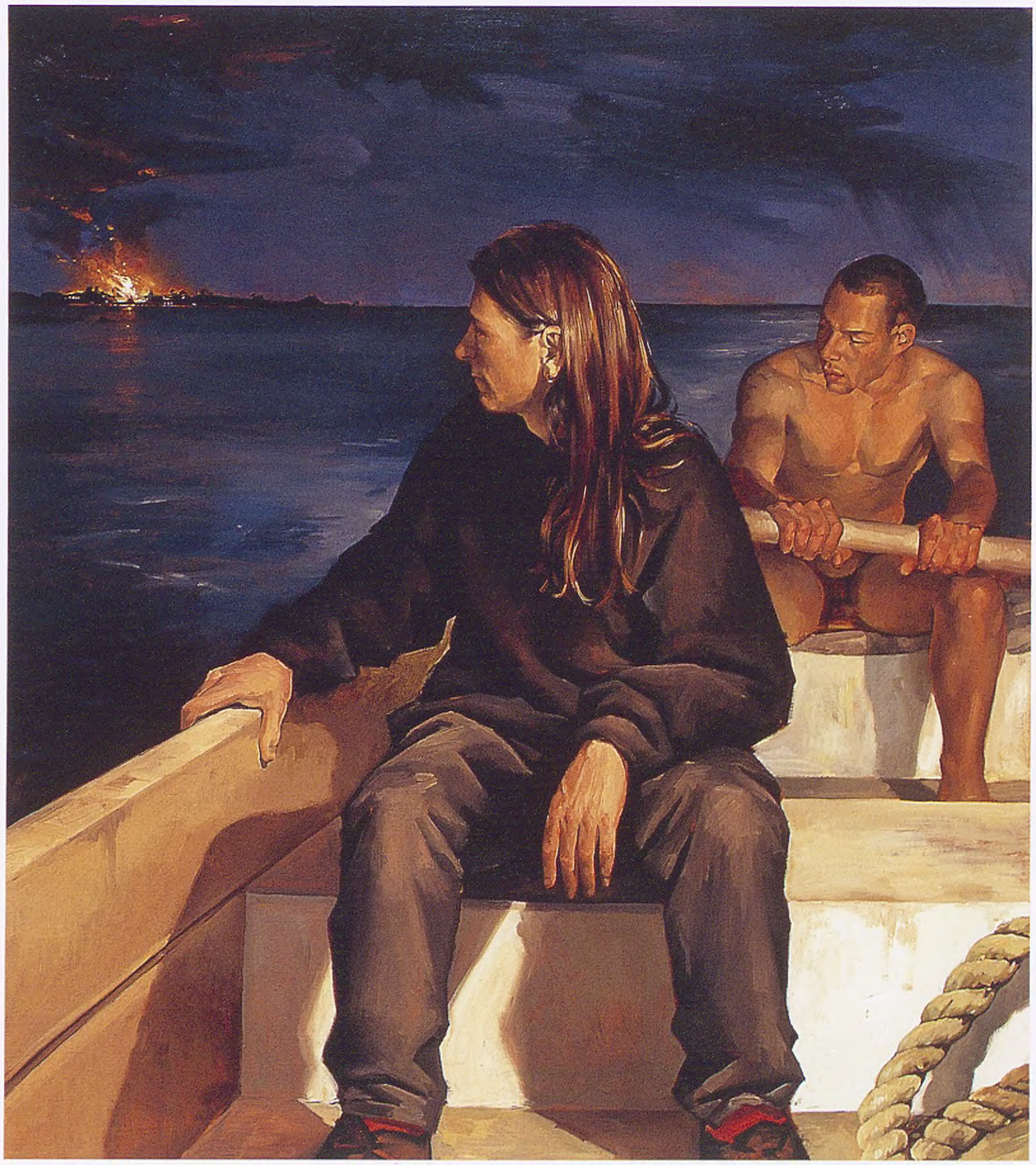
PETER CHURCHER

recent paintings



Aeneas Leaving Carthage oil on canvas, 137 x 122 cm

Exhibition 12 April – 8 May 1999

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JOHN OLSEN, *Wattles and Lonely Man*

March/April 1999

Melbourne gallery: *paintings by John Olsen*

A diverse exhibition of over 35 works for sale dating from the sixties, including wonderful images of the Australian landscape and its changing seasons together with whimsical works depicting giraffes, birds, monkeys and his famous frogs.

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Summer, Benalla 1998 acrylic on masonite 97 x 122 cm

The Great Shed Show

IVAN DURRANT

ROD MILGATE

oil and acrylic on canvas

Owl 1998

91.5 x 121.5 cm

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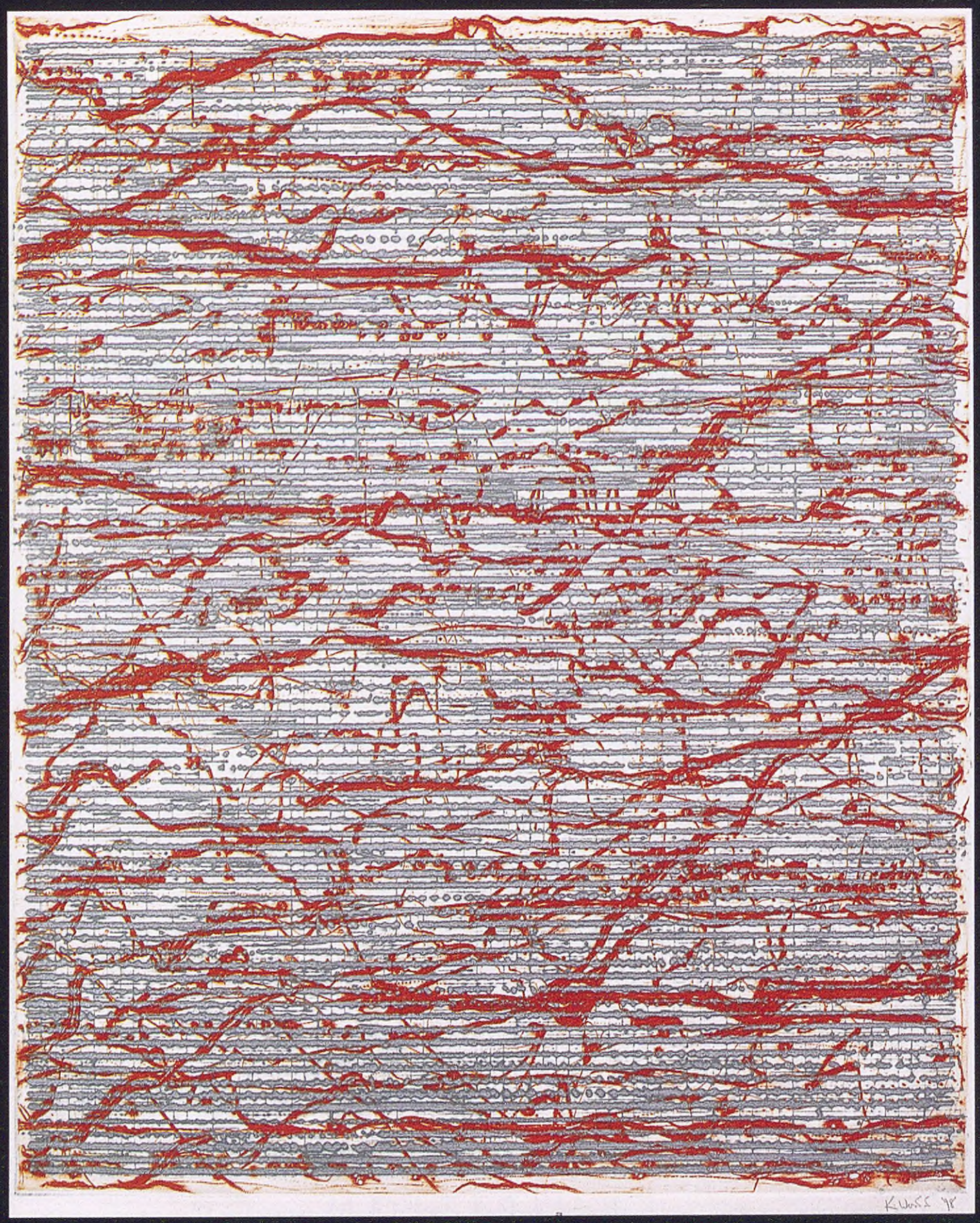
Kim Westcott



R. Reactor, 1998, drypoint, edition 1/20, 89 x 72 cm

Courtesy Ebes Collection

'Kim Westcott' The Monograph is available from

THE ABORIGINAL GALLERY OF DREAMINGS

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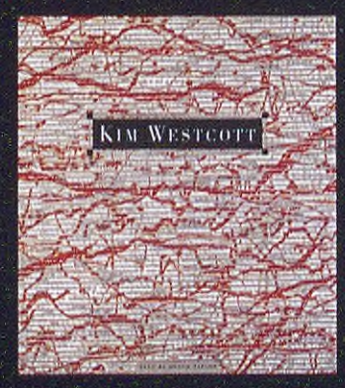

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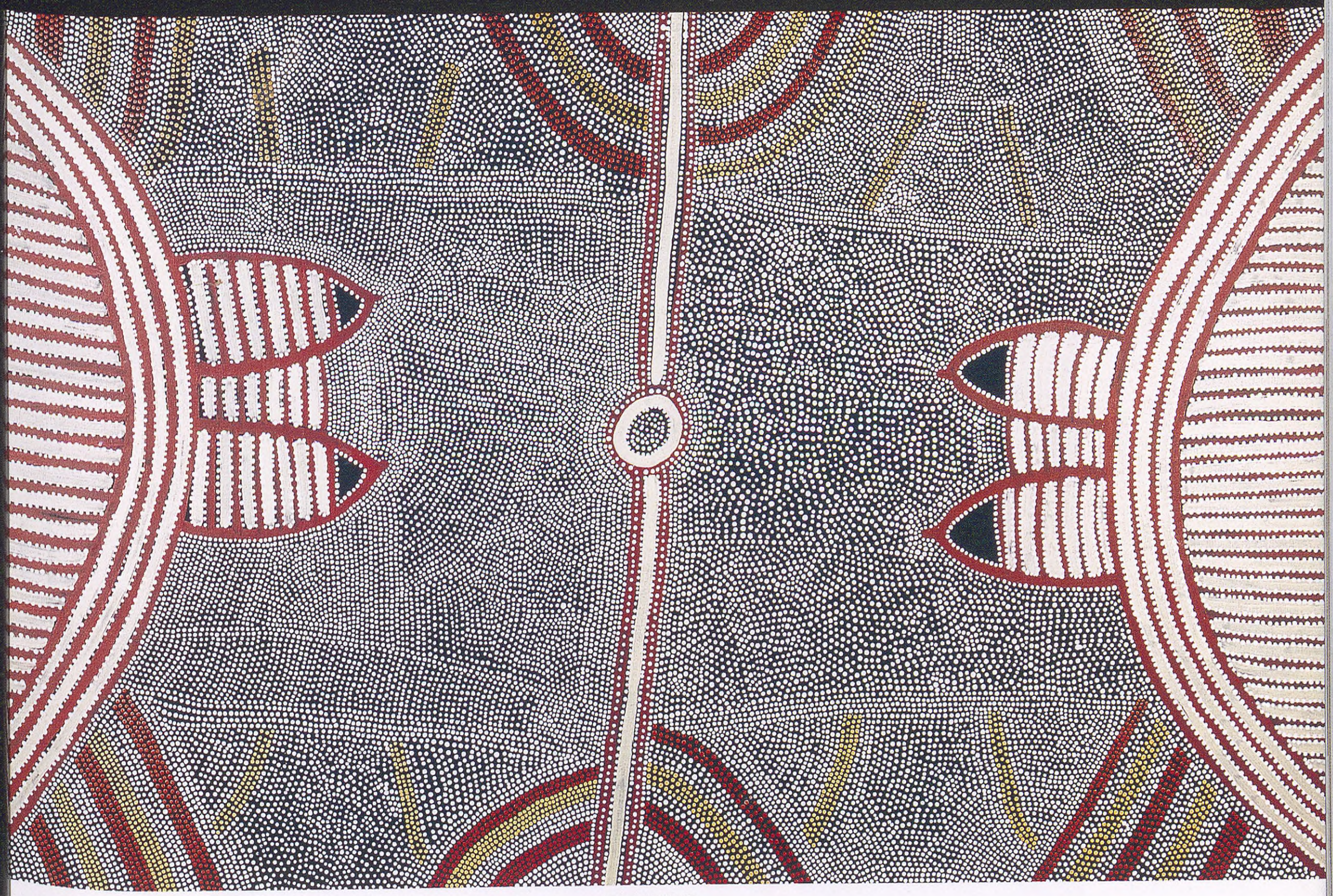

ADA BIRD

Body Paint, 1998, acrylic on linen, 128 x 202 cm

DACOU Aboriginal Gallery specialising in Aboriginal Fine Art from the region of Utopia.

Artists include: Barbara Weir, Gloria Petyarre, Ada Bird, Lindsay Bird, Greeny Petyarre and Emily Kame Kngwarreye

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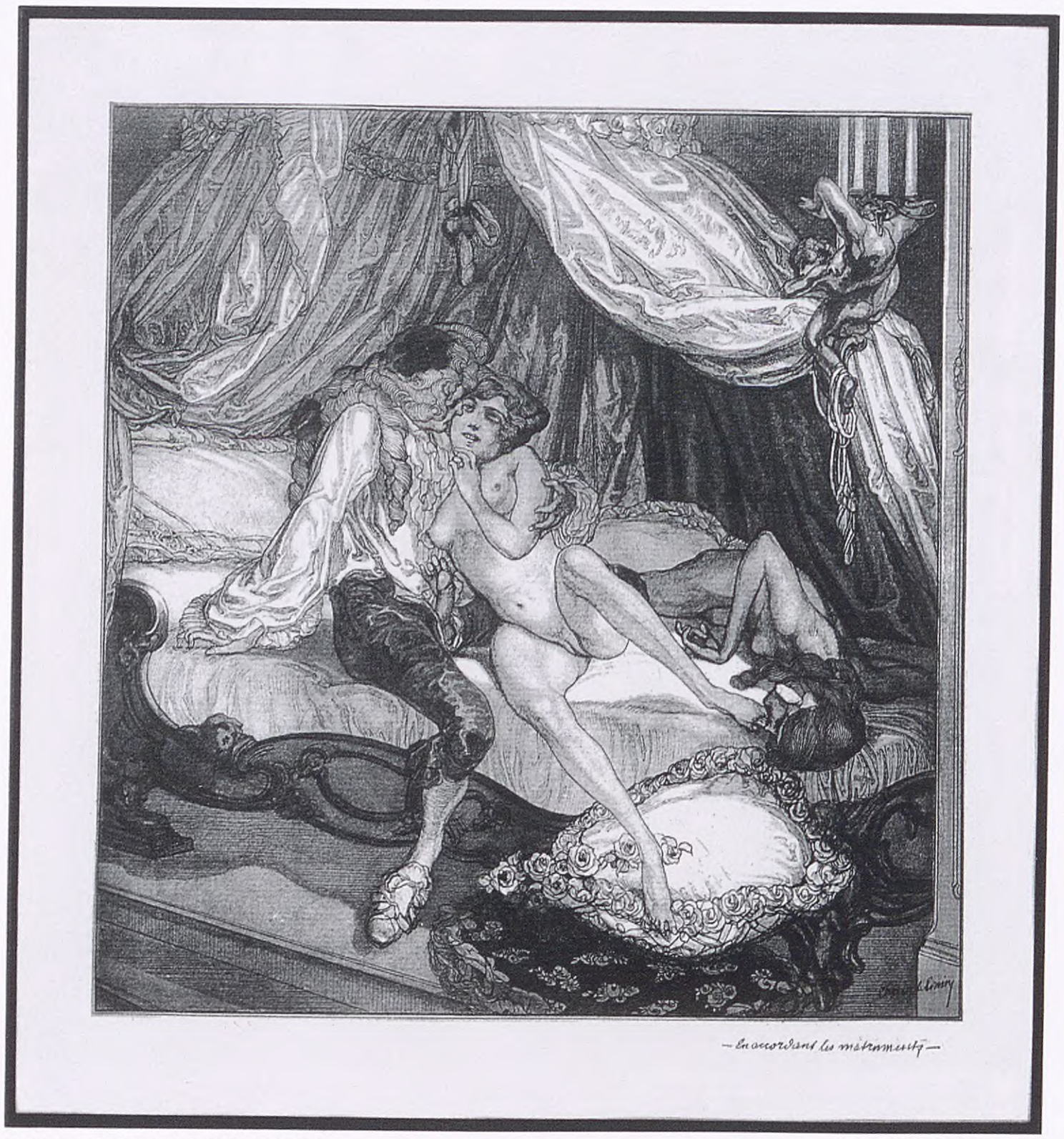

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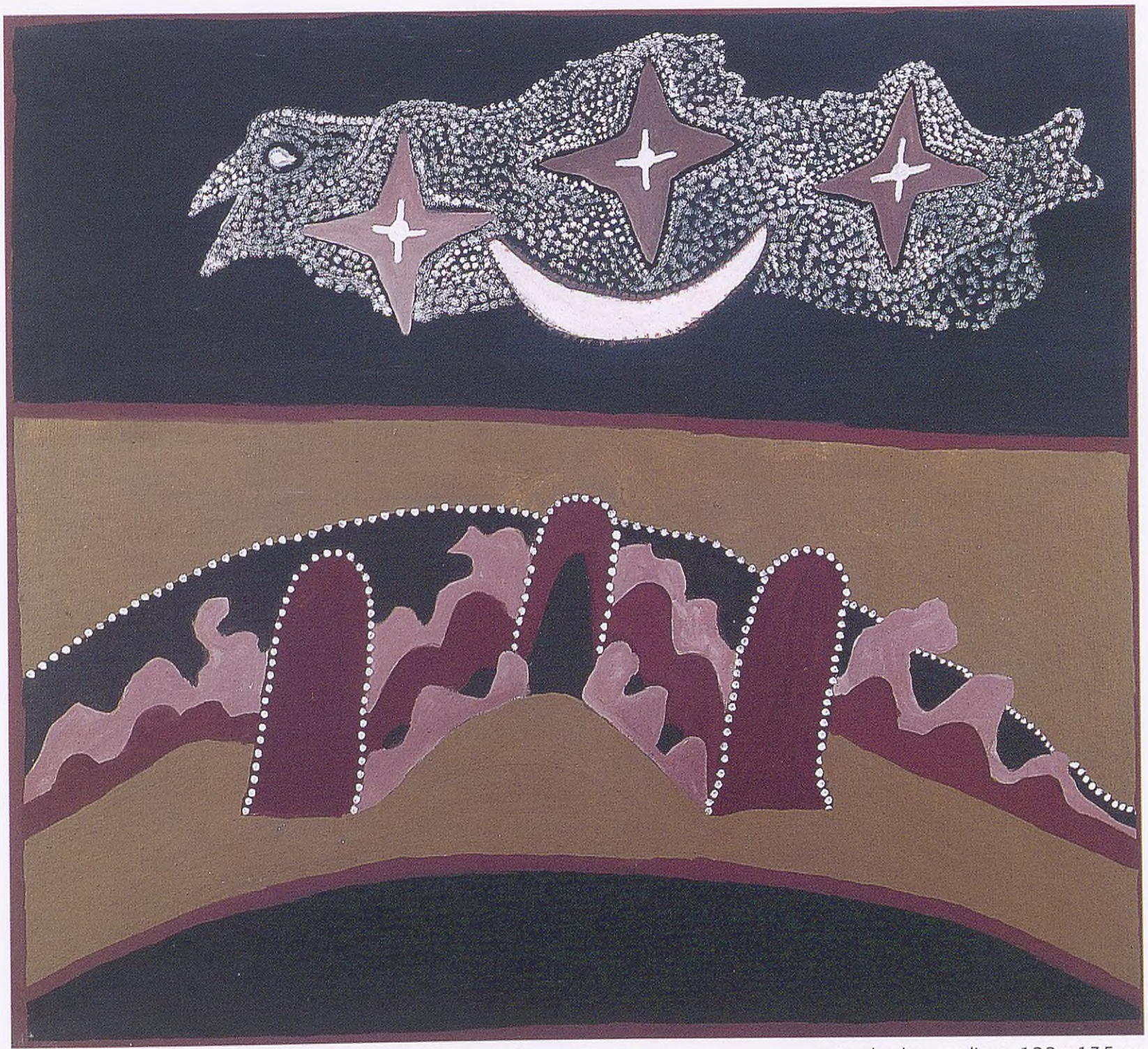
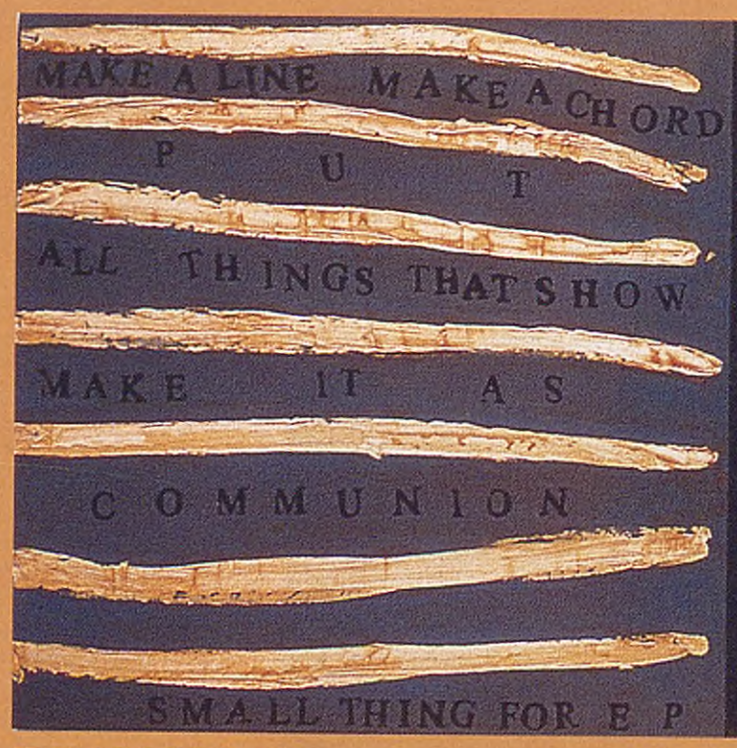


HECTOR JANDALAY, Warrurre (Milky Way), 1998 natural ochres on linen, 122 x 135 cm

Paddy Bedford, Churchill Cann, Hector Jandalay, Peggy Patrick, Rusty Peters,
Lorna Thomas, Mary Thomas, Phylis Thomas, Freddie Timms (Chairperson)

Crocodile Hole (Rugan) East Kimberley WA Phone (08) 9167 8008 Fax (08) 9167 8010

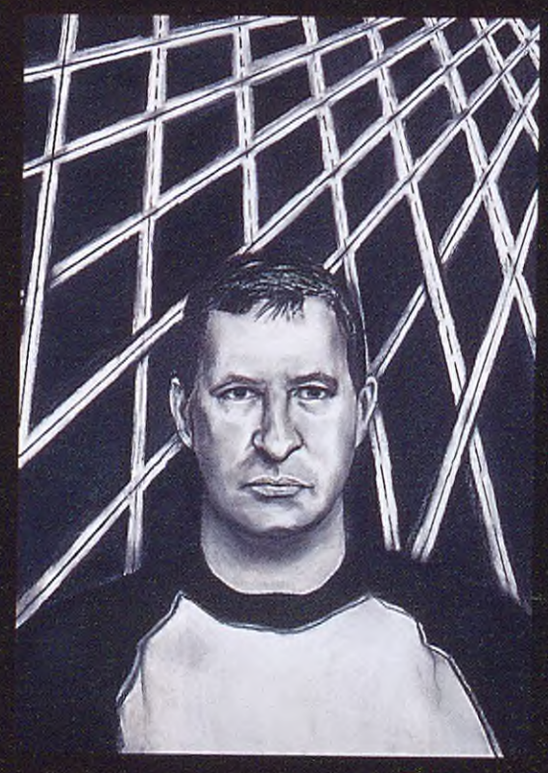


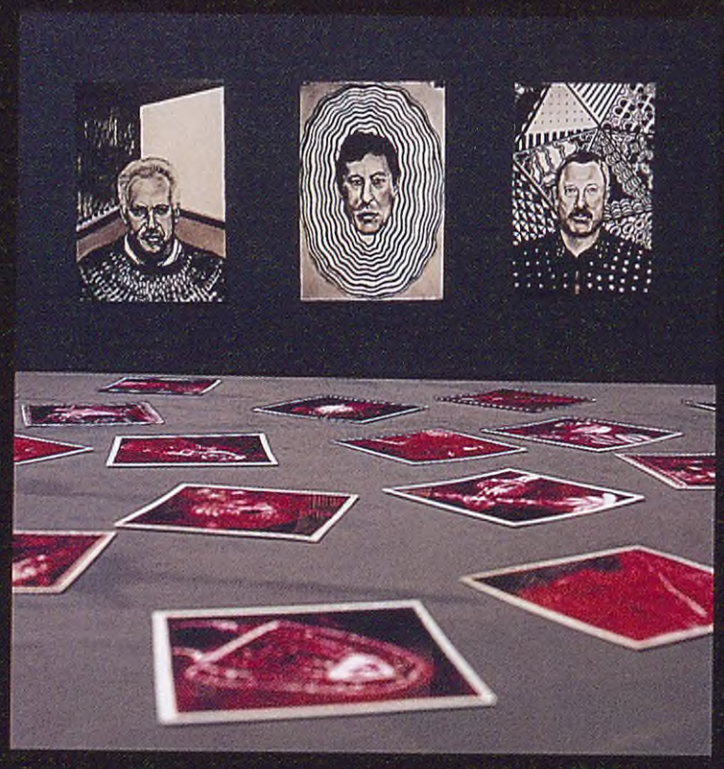
Photograph: John Bartlett

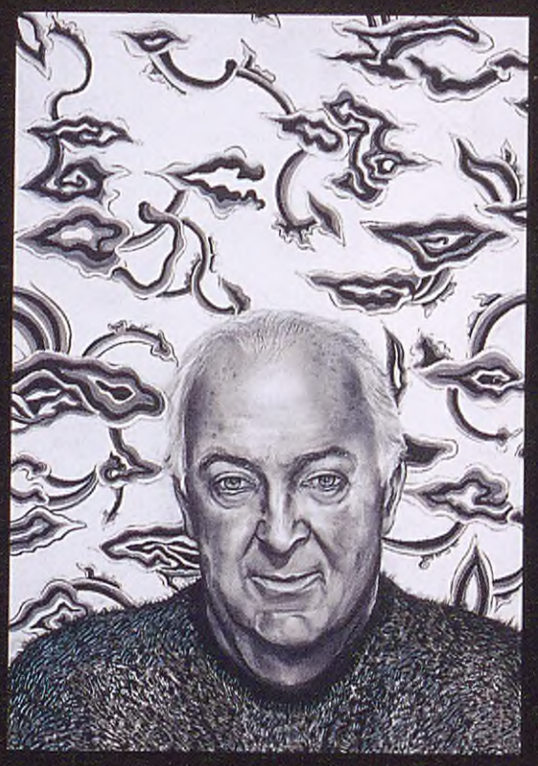
DEAN HOME

'Shaman's Rod (something for E.P)'

APRIL 1999







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MAY – JUNE 1999

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left: 'Fork' 1998, wood, 550 cm high
right: 'Sculptural Form with Painting' 1998, wood, 350 cm high

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Angel 1/12, bronze

Photograph by Sally Boyd

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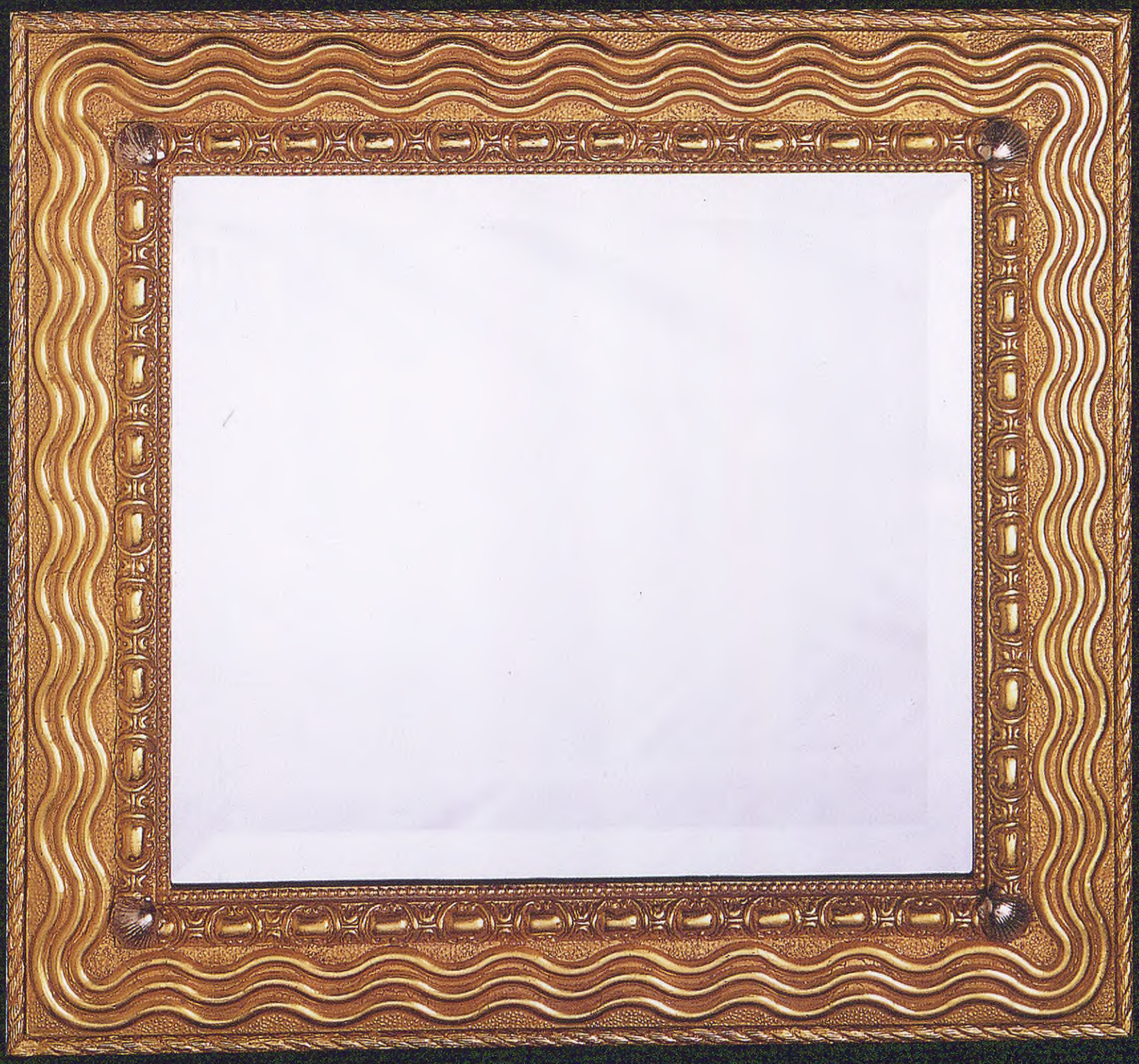

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Ken Done, *Bridge and Opera House I,* 1998, oil, acrylic and enamel on board, 61 x 51cm.

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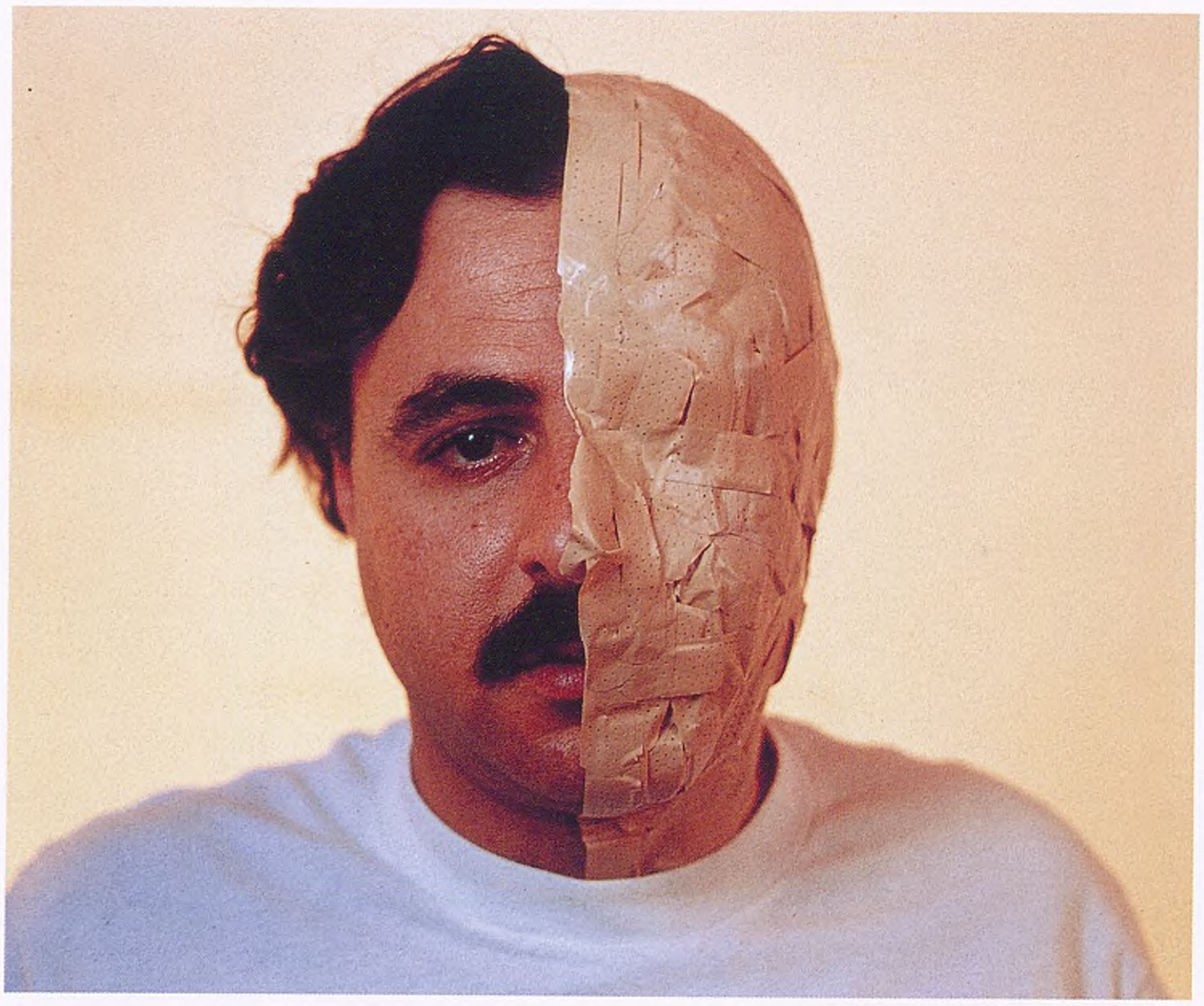
BEERABEE MUNGNARI

Benn Gorge 1997

ochre on canvas, 121 x 183 cm

Talking about the everyday

An interview with Jonathan Watkins, Director of the 11th Biennale of Sydney, 20 August 1998



KHALIL RABAH, Half-Self portrait (live work), 1997, plaster (Band-aid), courtesy Gallery Anadiel, Jerusalem and the Biennale of Sydney. Photograph Issa Freij.

Embarking on the 1998 Biennale program was not without problems. A general dissatisfaction with the performance of the previous board led to a major review. After being placed into voluntary administration, the Biennale was revamped, focusing on developing a structure that would carry it into future decades. For Jonathan Watkins and the new Board, it meant starting from scratch. Occupying ten venues, the 1998 Biennale will run for fifty-two days – curiously, the number of weeks there are in a year. A nice connection, but pure coincidence. Watkins acknowledges that the 1998 Biennale probably has a greater connection or empathy with Rene Block's 1990 'The Readymade Boomerang' than with previous programs.

Ewen McDonald: With an established history, it is obvious that past Biennales have an impact on the present. How does the past impact on the 1998 Biennale?
Jonathan Watkins: I am aware of previous Biennales, but I am also thinking of the year 2000. I wanted, somehow, to foil a 'millennial statement' – the end of the century will be a time of grand cultural gestures. I decided to make a contradictory statement, hence the focus on the everyday and the suggestion that every day – any day – could be a space and time in which, artistically speaking, the extraordinary could happen.

Like Rene's Biennale, the 1998 exhibition will be spread around Sydney, attempting a similar engagement with the larger social fabric of the city. This happened with other Biennales too, where museums and rougher, tougher spaces were utilised, but the relationship with Rene somehow seems closer because I am working with some of the same artists – Fischli and Weiss, On Kawara, Julian Opie, Robert MacPherson – so perhaps we share more in terms of our aesthetic take on things.

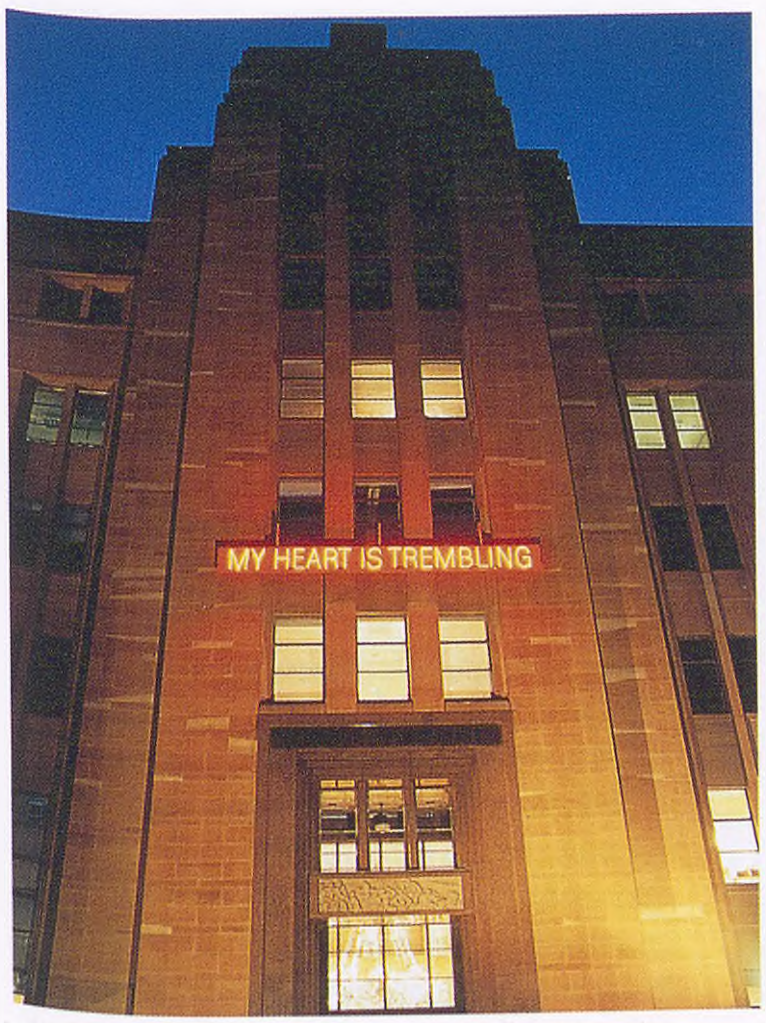
EM: So what is this shared aesthetic? Looking at the publicity brochure, the 1998 Biennale is described as an 'international festival of contemporary art'.
JW: This Biennale is more than just an exhibition and the word 'festival' is there as an alternative. To some extent the 1998 Biennale is a celebration – I want it to be an exhibition made specifically for here, and I think a lot of the artists have responded to aspects of Sydney. There is something incredibly beautiful about this city – the natural setting alone suggests a more festive atmosphere. Besides, if you've got ten venues you can't call it an 'exhibition'. You could call it an 'event' or 'project', but 'festival' is easier. If exhibitions aren't a celebration of art, then I think it's a bit sad.

EM: Why did you chose the Beat Streuli photograph of a young Asian girl in a wet-suit, for the Biennale catalogue cover and as a key image for publicity?
JW: The Asian influence is one of the most extraordinary things about Australia now. Some people look at the Streuli image and think it is light and voyeuristic, but I think there is something more ... something enigmatic about the photograph. At the time we

didn't think 'young Asian woman in a wet-suit, wouldn't this be challenging', but thinking about it now, alongside other Biennale covers and titles which include The Southern Cross, The Readymade Boomerang, The Boundary Rider and, last time, the Boetti image with the Australian flag ... it does seem to reflect what is happening today. Australia is more Asian, and the Streuli image has become increasingly pertinent and politically astute with the phenomenon of One Nation.

EM: How political then, is the 1998 exhibition? How tough is it?
JW: It's not didactic, but because artists are responding to the everyday, political issues are bound to emerge. Going back to the Streuli image, another thing worth mentioning is the 'outdoorsy' thing. The more you look at the young woman in a wet-suit, the more you realise how appropriate it is for Sydney and Australia as a whole.

EM: Can you tell me a little about your career?
JW: I had an Australian high school and university education. I taught art history at the University of Sydney and then at the City Art Institute, followed by a year at the Art Gallery of New South Wales. In 1986 I worked with Nick Waterlow's Biennale, in particular chaperoning Malcolm McLaren around Sydney! Then I went to London, taught art history at Westfield College at the University of London, but increasingly I was moving into the curatorial world. The Bicentennial exhibition gave me the opportunity to do a big exhibition and this led to my identification as a 'curator' and to further freelance projects. Then came the Chisenhale job, during which time I did exhibitions with Tim Maguire and Juan Davila, which continued my contact with Australia. I had intended to do a Sidney Nolan show at the Serpentine Gallery, but this was put off ... and then I was returning to do the Biennale.



ZHAO BANDI, My heart is trembling, 1998, neon, installation view, Museum of Contemporary Art, Sydney. Courtesy the Biennale of Sydney. Photograph Sarah Blee.

EM: Given your continuing interest in Australian art, if from a distance, what notable changes have you seen over the years?
JW: Well, I was very aware of the academic nature of the Australian art world and the way it promoted itself as being particularly theoretical in the 1980s. A certain didacticism remains, is residual, but it's not me – I believe ideas come from the artists. I guess another thing about Australia that I notice is that the daily press tends to reinforce isolation ... it's a psychological problem. I think the writers could be so much more effective; enthusiasm for ideas is important, and culture can be promoted. There is little celebration of the dynamics of contemporary art. Exhibitions like Biennales can create *real* connections between art communities, and between artists and the whole community.

EM: What was your methodology for the 1998 Biennale?
JW: It began more or less with a group of artists that interested me – a shortlist, a core – and trying to work out what it was that linked them. I was working with Fischli and Weiss at the Serpentine at the time and I thought they were particularly

YOSHIHIRO SUDA, One hundred encounters, 1998, painted wood, 55 x 33 cm, installation view, Museum of Contemporary Art, Sydney. Courtesy the artist, Gallery Koyanagi, Tokyo and the Biennale of Sydney. Photograph Sarah Blee.

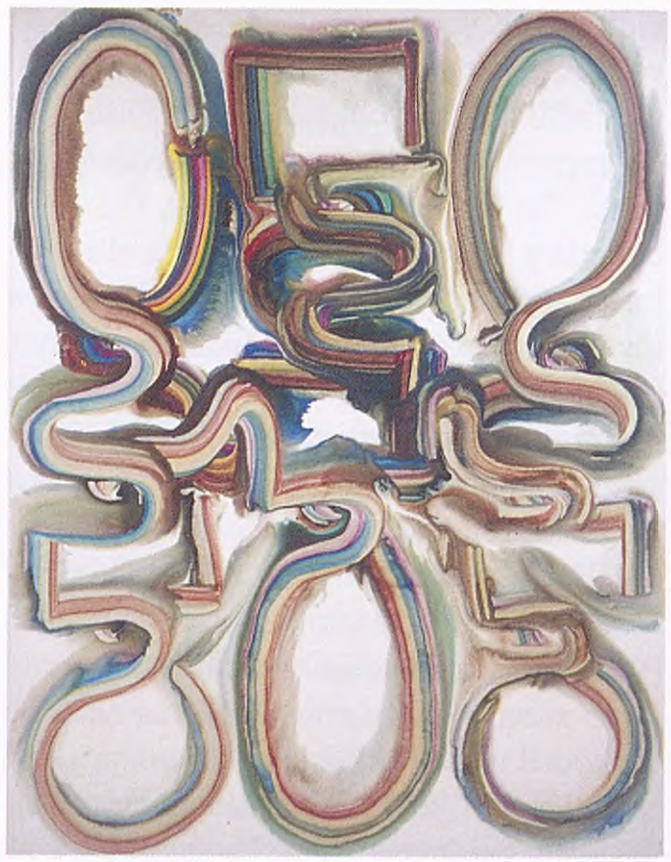
relevant now – especially for younger artists. They were making very poignant visual statements and that led me to artists like Carl Andre, On Kawara, Beat Streuli ... and so a list starts to form. Then you try to work out what thread runs through this roughly sketched area, and by talking to the artists, finding out what else they're interested in and meeting with other curators, the whole process becomes one of testing ideas. Moving around the world then, with an exhibition idea about the everyday based on the work of these artists, things develop. Mind you, if the idea needed to be changed I would have changed it, but there was a lot going on that supported it ... similar developments in places as diverse as Brazil, Japan, Cuba, Australia and New Zealand. There were a lot of smaller exhibitions which strongly suggested there was something going on and, fortunately for me, no one had yet done a big exhibition of this work. So it's great that to some extent, with the Biennale, we've got the chance to pull it all together. The 1998

Biennale is a far cry from being 'the survey'. It's very much about the particular roads one travels down, and the accidents, coincidences and people you meet along the way.

EM: Are 'accessibility' and 'directness' key words for the 1998 exhibition?
JW: I think that being direct is the challenge. I mean I have no problem with the exhibition being accessible – and I would like it to be accessible – but at the same time, clearly demonstrate that one is not compromising one's ideas. So the challenge is to make something accessible that is not compromised. I firmly believe that it's a question of framing things – it's not that something is intrinsically 'accessible' or intrinsically 'obscure', it has so much to do with the way you lead people to the work, what kind of expectations are set up. To some extent we are challenging those preconceptions. People have got an idea of what art looks like and they have been led to think that art is either 'brainy' or 'difficult' and elitist. So when you say, well actually it's not, then strangely you are being even *more* challenging. It's a bit like the bricks thing: what could be more challenging than Carl Andre's bricks ... yet what could be simpler? We are saying look at a brick, a brick is like a brick, but this is regarded as, well, here the art world goes again being difficult and smart-arse.

EM: The common belief though, is that the everyday is not art. That art means skill and expertise, and if it's mundane then it's not art – it's too much like what I have or do at home.
JW: The everyday is a challenge because there is the conventional idea of the artist as a tortured and pathetic being with a studio, but what these artists are asserting is that there is a world outside the art world which is every bit as interesting.

EM: Perhaps the artist/studio thing is a thing of the past – with increasing rents and fewer available inner-city spaces, artists often cannot afford to base their work on 'studio practice'. As well, many artists work collaboratively with industrial fabricators or with video-makers and other forms of new media.
JW: In the United Kingdom, for example, when the market virtually dried up except for Charles Saatchi and things got more difficult for art, artists tried other ways of doing things. But remember, video and photography are expensive processes, so it's not just a question of material costs. Art these days can also be about collaboration or negotiation – think about the Biennale projects using cranes, shipping containers, balloons. The connection between art and things beyond the art world is being increasingly asserted and the situation is not going to change now. This is a healthy thing. So perhaps, as you say but for other reasons, a studio-based practice is not all that relevant.



BERNARD FRIZE, Taunus, 1997, acrylic and resin on canvas, 239.5 x 190 cm, Contemporary Art Foundation 'la Caixa', Barcelona. Courtesy the artist, Frith Street Gallery, London and the Biennale of Sydney. Photograph Stephen White.

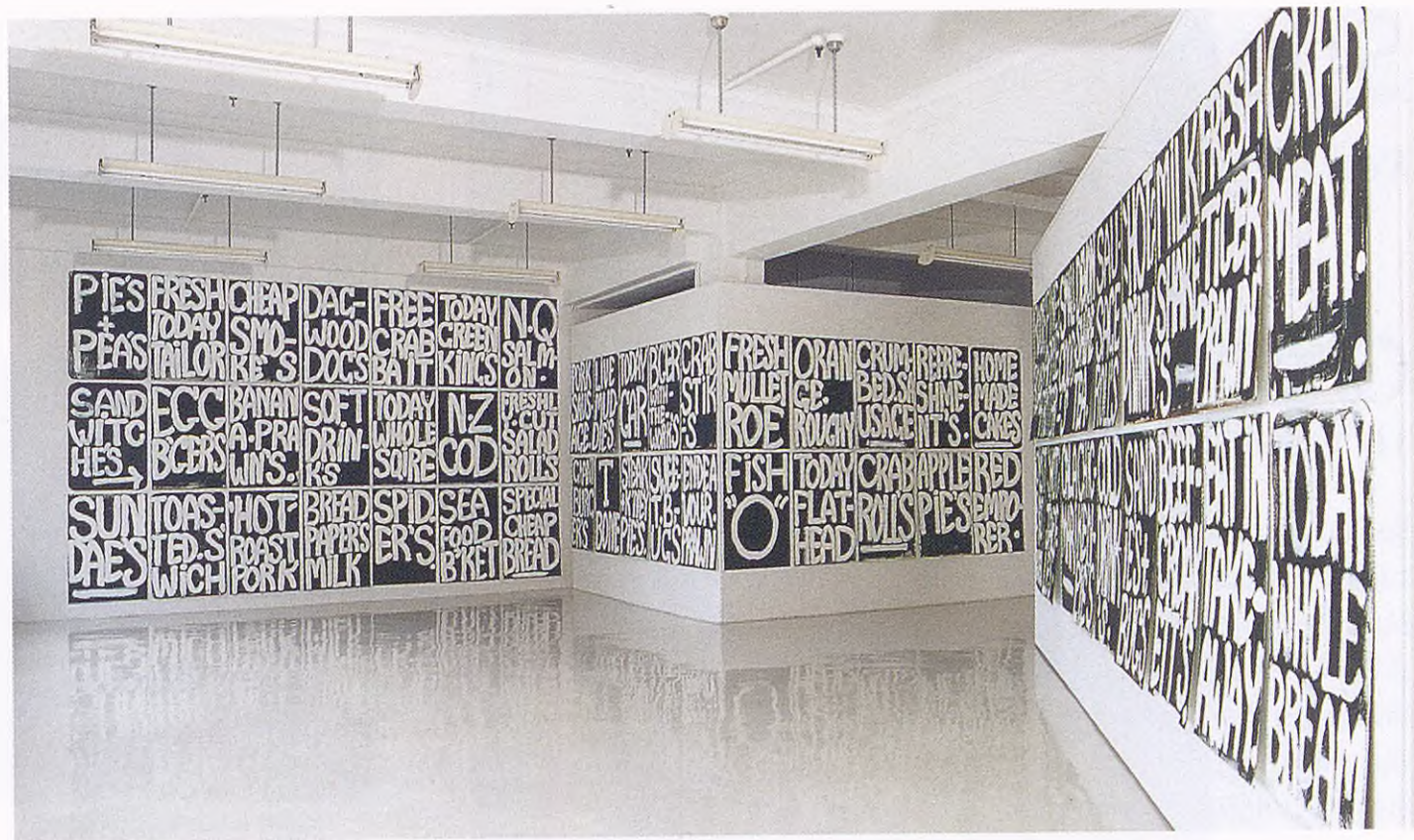
KIM SOO-JA, A laundry field/sewing into walking, looking into sewing, 1997, (detail), used bedcovers, clothesline and pins, four ceiling fans, 1464 x 1245 x 1100 cm. Courtesy Oakville Galleries, Ontario and the Biennale of Sydney. Photograph Isaac Applebaum.

EM: How do you perceive the place of the Sydney Biennale within the international scheme of things?
JW: I think the Biennale is very high in the scheme of things. This is the eleventh one and it is well entrenched in the contemporary art system. Interestingly, the Biennale has become a showcase for Australian and, to some extent, New Zealand artists. This is an important point – the exhibition focuses on its geographical location. The connection to Asia – and the cultures of Oceania – is one of the reasons I wanted to do the show because it gave me a chance to start researching and

looking around in this hemisphere, on this side of the world, including Japan and China.

EM: What about the inaugural Melbourne International Biennial being staged in 1999? Will this impact on future Sydney Biennales? Is it an added financial burden for international funding agencies, especially considering the festivals, exhibitions and Cultural Olympiad planned for 2000?
JW: I imagine that there will be quite a lot of competition here. I think it's going to be hard for both Biennales to get the same level of funding from international agencies. Which is unfortunate, but that said, in a way I don't think it really matters. I mean, why not have a Melbourne Biennial? They are springing up all over the place ... London, Liverpool. What is more interesting is the fact that not so long ago, the 'Big Exhibition' was considered redundant, and now everyone seems to want one. Very often it has a lot to do with local politics and getting attention – the desire to achieve a certain level of cultural sophistication. I understand the Melbourne Biennial is going to have a very different structure: it will be distinct and promoted as such. It would be awful, however, if one was promoted as being better than the other.

EM: With two Biennales, Australia will have a major art event every year. Along with the Asia-Pacific Triennial, plus the Sydney, Melbourne, Perth, Brisbane and Adelaide festivals, this cultural burgeoning seems to be occurring despite the realities of economic support and local politics.
JW: There is the perception that culture can create a particular image of a society. For instance, there is a certain razzamatazz associated with a Biennale and people like the focus of an event. But it is important too, that the Biennale maintains its independence, that it does not become attached to just one arts organisation, and that it remains curatorially independent. Yet it needs to work with the city – this year we are trying to communicate a very strong message about the spaces between the venues ... the natural phenomena of Sydney are a major focus. A lot of the work deals with locality – the sea, the sky – and capitalising on the environment of Sydney makes a lot of sense. Another good thing about the Biennale is that it gets everybody working together for a change, which is not such a bad thing for the cultural industry of Sydney.



ROBERT MacPHERSON, **A Pollywaffle for G: Mayfair, 130 paintings, 130 signs, 1994–96,** (detail), acrylic on masonite, each panel 91 x 61 cm, installation view Yuill Crowley, Sydney. Courtesy the artist, Yuill Crowley, Sydney and the Biennale of Sydney.

EM: The 1998 Biennale was launched in New York and London. Why?
JW: This was part of a strategic plan ... a desire to raise the profile of the Biennale internationally. New York and London were chosen because they are the most significant hubs of information exchange in the English-speaking world. As well, there are artists coming from these places. The launches took place in August – it was difficult to go because there was so much going on here, but it was important for me to launch the Biennale, especially to the international press. A lot of journalists and critics are coming – and, supposedly, a lot of dealers – and, of course, about eighty artists from abroad. This is something that the Biennale can instigate: to bring people here.

EM: Obviously the lack of critical discussion of exhibitions and the poor daily media coverage of contemporary art is another reason for bringing in writers and critics.
JW: No matter what the local press does, we would want to bring others here. I think there is a responsive critical world, just not in the daily papers. There's radio, television, magazines and they have all been very sympathetic. As well, some writers are being sponsored by their own countries to come for the Biennale – and we have some money from the Australia Council to help in this area – but there is no pressure on them. Remember, this is not an exhibition just for the art world. It's not just art about art. I couldn't be more certain about this: there are other people in the world, and sometimes they are a lot more interesting. The audience doesn't have to believe in art as if it were some religious experience, rather, contemporary art can be seen as a challenging and alternative form of communication.

Every Day, 11th Biennale of Sydney, Art Gallery of New South Wales; Museum of Contemporary Art; Pier 2/3, Walsh Bay; Goat Island, Sydney Harbour; Government House; Royal Botanic Gardens; Sydney Opera House Forecourt; Ivan Dougherty Gallery; Australian Centre for Photography; Artspace; 18 September – 8 November 1998.

EWEN MCDONALD
Ewen McDonald is a writer and freelance curator based in Sydney.

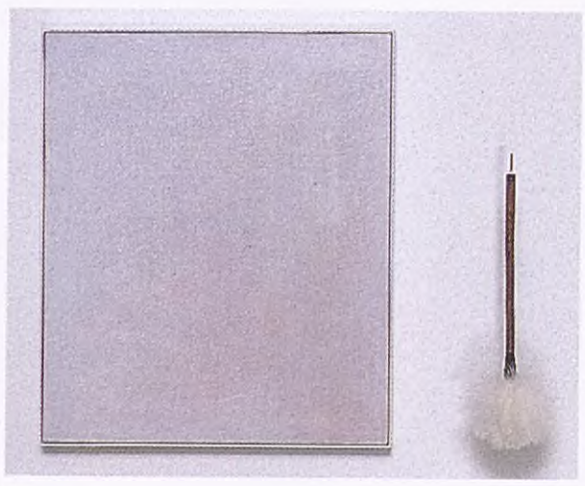
Suspended breath

Refining dreams and sensibilities

Opening remarks, Great Hall, National Gallery of Victoria, Melbourne, Friday 3 July 1998.

Earlier this week Senator Brian Harradine suggested that the Canberra press gallery hold their breath for a decision on Wik; later that day he advised them not to hold their breath. And we did suspend our breath, until this morning, waiting. I suspect for Rosslynd Piggott holding breath is about arresting involuntary impulses – to heighten the experience of touching, hearing and seeing – to yield to a myriad of meanings linked to but beyond the everyday.

Many years ago I invited Rosslynd Piggott to participate in an exhibition entitled 'Fears and Scruples' at the University Gallery (The University of Melbourne). Emerging artists were asked to nominate a work of art which for them had been a formative influence. Rosslynd responded in an unexpected manner to my attempt to show how artists construct pathways through art history, paths that are informed by their own practice.



Rosslynd thought long and seriously about my proposal, as she does on most matters. She declared that she would exhibit a bottle of Chanel No. 5.

I must confess, and with some sense of shame, that I did not understand what Rosslynd meant by perfume as an influence. Her memorable painting, *Ten Rimbauds holding one Rimbaud*, 1985–86, was accompanied, after much discussion, by a Peter Purves Smith painting, which demonstrated many parallel sensibilities but was in no way influential on her practice.

It has taken me a long time to see what Rosslynd might have meant by not privileging the visual. This was shortly before she began making installations in art galleries, something she had always done at home. Having restricted her palette, refined and made finer her layers of paint, without shame or inhibition she drew on other devices to construct the meanings she sought. Tangible devices such as light and space, scent and the hum of projectors, found and sculptured objects. These have enabled her to transgress the static albeit complex world of painting to something far more visceral, fragile, obsessive and psychological.

For an artist whose reputation has been built largely on painting, 'Suspended Breath' may come as a surprise. The curator, Jason Smith, has been wise and brave in focusing on the installation works and I sense here a true collaboration between an artist and a curator with confluent sensibilities.

The Murdoch Court at the National Gallery of Victoria is a forbidding and cold space. Dark stone floors which eat up the light and a ceiling of endless distraction, it is a challenge indeed. With free entry and three entrance points, an exhibition must work hard to gather visitors' attention – just long enough for the works to communicate. Rosslynd and Smith have approached this complex space by creating sanctuaries, almost enclosures, spaces analogous to ordinary, if not grand, rooms in which to insert the installations. While there is much to be said about this work, the exhibition is mercifully free of long explanatory panels. But Rosslynd's work has given rise to some fabulous writing and I commend to you the exhibition catalogue.

Yesterday, wandering through the exhibition on my own, I thought I caught sight of a huge naked woman just one or two installations ahead of me: she cradled the tiny feet of absent children whose presence has been cast in plaster gauze; she slipped her gargantuan arms from the tautologous garments drawn together with red cotton thread; she recited the words etched on glass; she breathed her glass lungs into larger-than-life vessels; she modelled hundreds of gloves into a gentle mound; she left her naked image reflected on glass and mirror and gauze; she attended to such details of craft and artifice so as to take my breath away. She gave permission for me to peer at her body without feeling ashamed; permission to recognise the gloriously sexual implications of works such as *Pour slowly into me*. And then she took off her minuscule satin shoes, dusted sugar and milk from her nightie, climbed a white ladder onto a gigantic bed, and disappeared into the suspended ellipse of reflected light.

Rosslynd Piggott is a most delicate, petite figure, but with an amazonian imagination and a gargantuan ability to make tangible the longing we might feel in a dream, or for an absent child, or recognise in a highly crafted surface, or the yearning we might harbour for another culture.

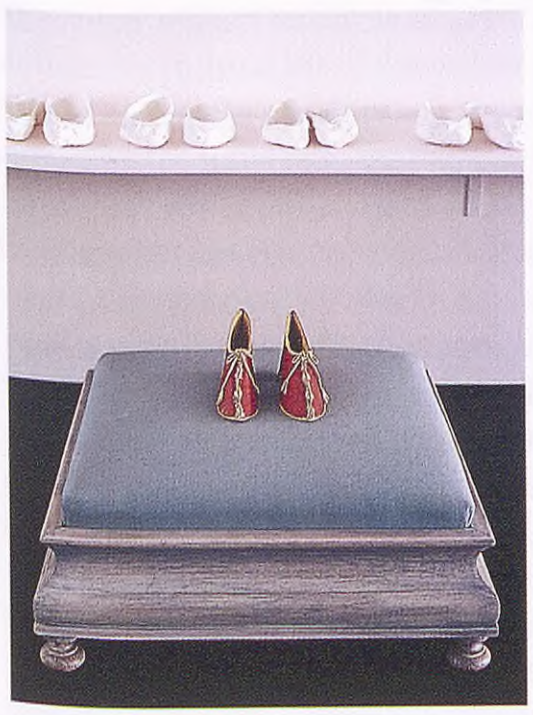
I would like to declare all our breath momentarily suspended so we might feel, hear and see this exhibition more intensely.

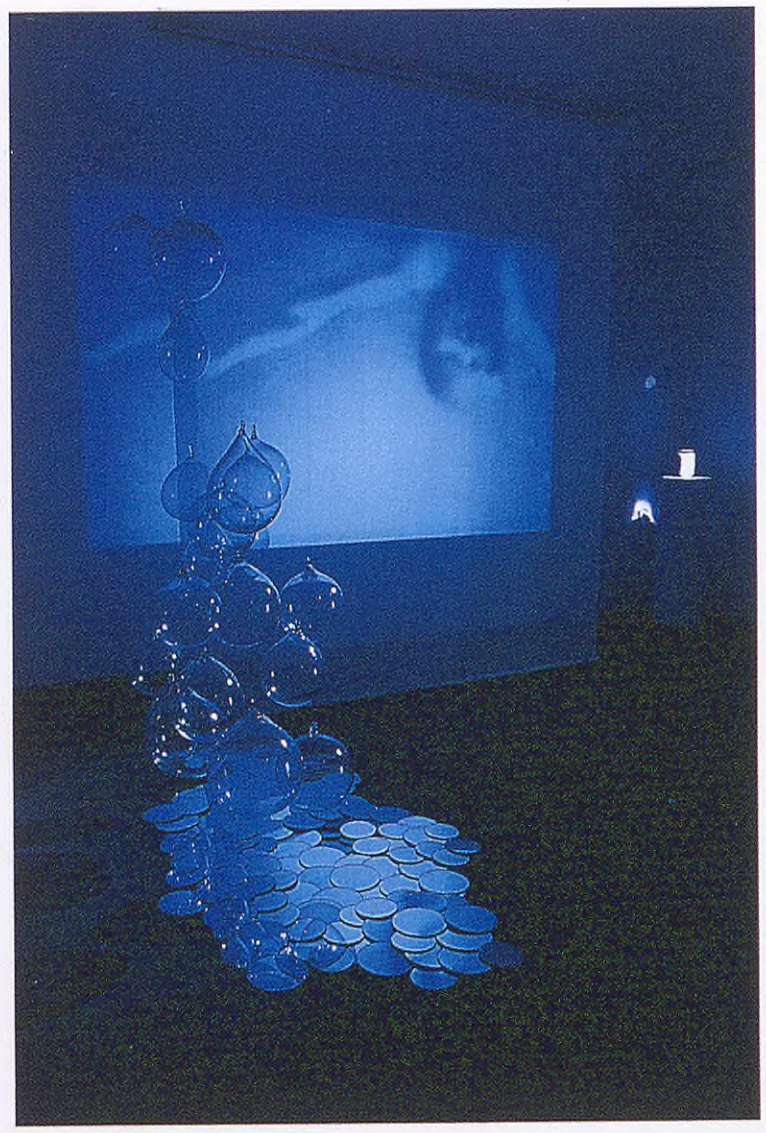
[Strikes small Japanese gong; pause for thirty seconds until sound diminishes.]

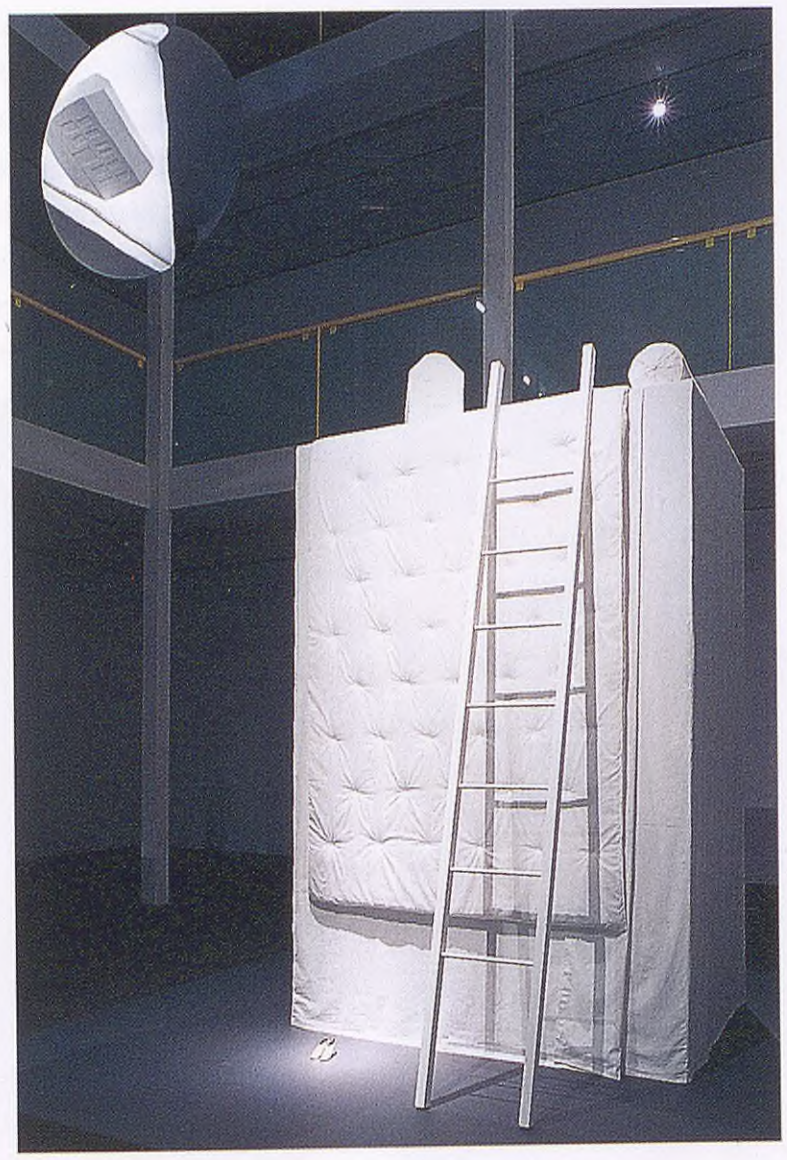
Rosslynd Piggott – Suspended Breath,
National Gallery of Victoria, Melbourne,
3 July – 17 August 1998.

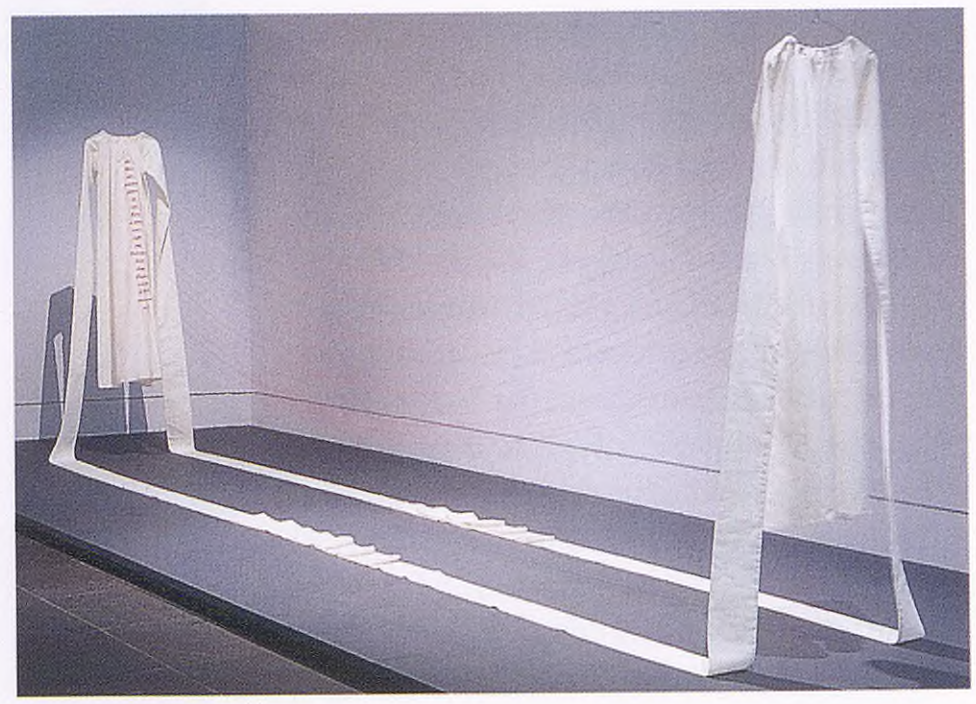
NAOMI CASS

Naomi Cass is Cultural Development Officer at The University of Melbourne.









from top left, clockwise: ROSSLYND PIGGOTT, **Pink wall-tracing, 1996–97,** plaster, wood, upholstered footstool, 19th-century model for shoes, dimensions variable; **Maison de l'air, 1996,** Venus Flower basket sponge, balsa wood, poplar, cotton, Japanese paper, perspex, electric light, 156 x 77 x 32 cm, stand constructed by David Poulton and Andris Stals, both courtesy the artist and Sutton Gallery, Melbourne; **Fall, 1993–94,** installation enclosed within room, video projection, gauze, mirrors, glass, plinth, milk, dimensions variable, courtesy the artist; **Conversation, 1995,** cotton sheeting, cotton, coathangers, painted walls, 215 x 900 x 500 cm (installation), Collection National Gallery of Victoria, Melbourne; **High bed, 1998,** wood, metal, cotton, dacron, satin, 370 x 200 x 230 cm, courtesy the artist and Sutton Gallery, Melbourne. *opposite page:* **Blush, 1997,** oil on linen and swan's-down brush, 54 x 46.5 x 29 cm, courtesy private collection and Sutton Gallery, Melbourne.

A new development in Melbourne

The Ian Potter Museum of Art

Facade of The Ian Potter Museum of Art, The University of Melbourne, featuring Christine O'Loughlin's *Cultural rubble*, 1993, reinforced polyester resin, each panel 149.5 x 319.5 cm. Commissioned by The University of Melbourne with funds provided by The Ian Potter Foundation, 1993. Photograph John Gollings.

On 12 August 1998 The Ian Potter Museum of Art, The University of Melbourne, was officially opened to the public. Designed by Melbourne architect Nonda Katsalidis, the construction of the new building was made possible by The University of Melbourne working in partnership with The Ian Potter Foundation and other community donors. Located at the university's Carlton campus on Swanston Street, The Potter houses the university's own art collections, a changing program of contemporary and historical exhibitions, a program of related events including artists' talks and symposiums, a study room, a public resource centre and cafe. A second phase of construction will involve the establishment of an additional wing to house the university's classics and antiquities collections.

The construction of The Potter has been motivated by several pressing concerns. Most importantly it was prompted by the desire to unify the museum's operations which have, since 1989, been situated across two locations. The University Gallery, in the centre of campus, housed the university's extensive collections and displayed exhibitions relating to the university's cultural life, while the former Ian Potter Gallery on Swanston Street maintained a changing program of contemporary and some historical exhibitions. The unification of these two sites and their programs is motivated by practical considerations, while establishing a greater sense of identity for the museum as a whole. The introduction of new technologies into the museum represents another driving concern, and an electronic visual database allows members of the public to view works in storage via computer terminals located in The Potter's resource area. The digitisation of the university's collections – which number some 25,000 artworks – has been ongoing since 1996 and aims to make the collections more widely accessible to the scholarly and general community in Melbourne and beyond.

Two artworks on permanent display form an integral aspect of The Potter's design. They are Christine O'Loughlin's 1993 sculptural installation, *Cultural rubble*, situated on the facade of the building, and Napier Waller's large stained-glass window, the *Leckie window*, which is suspended within the central atrium of The Potter. The *Leckie window* was commissioned in 1935 for the university's original Wilson Hall, which was destroyed by fire in January 1952. It underwent extensive cleaning and restoration by Melbourne stained-glass expert Geoffrey Wallace in 1997 and is rehoused in a Gothic-inspired steel bracket. This is the first time that the window

JENNY HOLZER, Lustmord 1993–98, (detail), installation view, LED signs, wooden tables, bones, etched silver. The Ian Potter Museum of Art, 1998. Photograph John Brash.

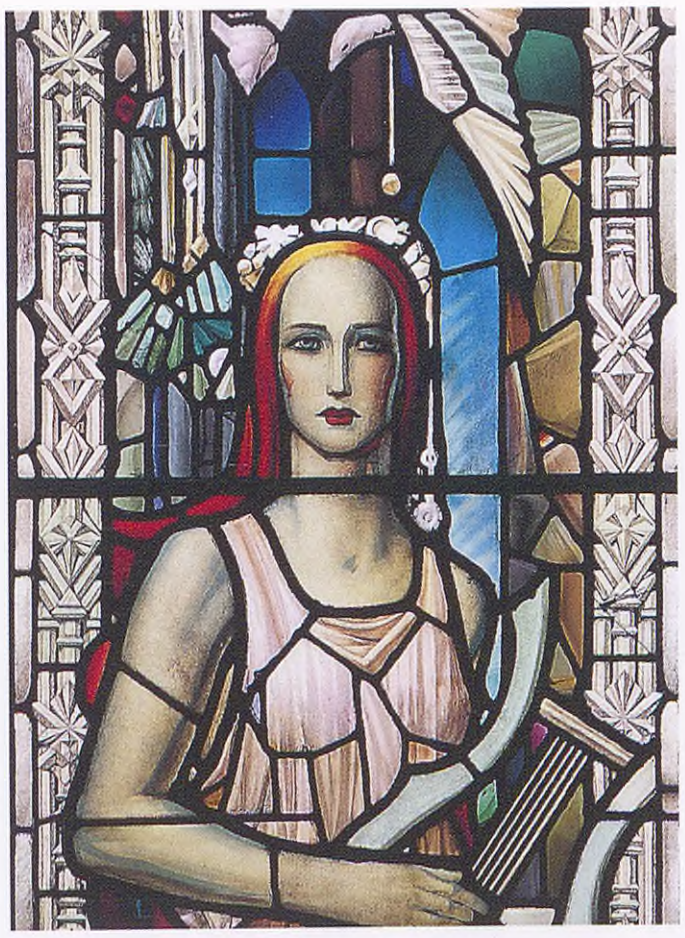
has been seen publicly in over forty years and its key positioning as the 'backbone' of The Potter reflects its status as a centrepiece within the cultural life of the university once more. O'Loughlin's sculpture was commissioned by the university for the facade of the former Ian Potter Gallery with funds provided by The Ian Potter Foundation, and its relocation to the new building in March 1998 was undertaken in close consultation with the artist. Described by O'Loughlin as a statement about the dynamism of contemporary Australian art in the wake of its fragmented European inheritance, *Cultural rubble* represents a fitting frontispiece for the new museum.

The establishment of The Potter provides new opportunities for the housing, care and interpretation of artworks in the university's collections. Its commitment to presenting temporary exhibitions that highlight contemporary research in the visual arts similarly seeks to stimulate the intellectual interest and enjoyment of visitors. The inaugural display of the university's collections at The Potter has proven a welcome challenge for curatorial staff. Artworks are displayed in thematic groupings that cut across time and medium, in contrast to the standard linear chronology adhered to by many museums today. The juxtaposition of historical works alongside their contemporary counterparts aims to tease out parallels and resonances, encouraging a more lateral understanding of the present through our past, and vice versa. Narratives and stories unfold, while diverse viewpoints are acknowledged. The placement of contemporary and colonial exploration images alongside nineteenth-century Aboriginal impressions of the European colonisation of Australia, for example, invites viewers to consider multiple perspectives relating to Australia's recent history.

Inaugural temporary exhibitions at The Potter include a ten-year survey of women's sculptural practice and minimalism, and a major retrospective exhibition of the Melbourne painter Clarice Beckett, which will tour to venues around Australia in 1999–2000. In addition to its exhibition programs, The Potter maintains an artist-in-residency program, the Macgeorge Fellowship, for Australian and international practitioners. The 1998 residency was taken up by the American, Fred Wilson, culminating in an exhibition of new work at The Potter in October 1998 which coincided with the triennial conference of the International Council of Museums (ICOM) in Melbourne. Wilson is best known for his critiques of the museum environment and, in particular, of institutionalised racism within museum collections and displays. Having previously worked with the collections of the Museum of Contemporary Art, Chicago, Indianapolis Art Museum and the British Museum, Wilson mined the university's art collections to explore themes relating to colonialism and the cultural invisibility of indigenous peoples in Australia.

The Potter also houses The Ian Potter Art Conservation Centre and the offices of the recently established Melbourne International Biennial. An initiative of the City of Melbourne and Arts Victoria – Department of Premier and Cabinet – the inaugural Biennial event will take place in May 1999. It will comprise a series of national pavilions at art spaces around Melbourne and an international exhibition curated by Artistic Director Juliana Engberg, entitled 'Signs of Life', at a public site in the inner city area. In 1998 the screening of Matthew Barney's *Cremaster 5* at the Forum Theatre in July, and the display of Jenny Holzer's *Lustmord*, 1993–98, at The Potter in August, represented preliminary events supported by the Biennial which drew on the Biennial's international networks. During 1998 the Biennial also hosted public lectures by art historian Hal Foster and artist Joseph Kosuth.

The Ian Potter Museum of Art is a rich new cultural resource for the people of Melbourne. It represents a substantial architectural development within Australia, and provides new opportunities for the display and interpretation of visual culture in its programs.



top: NAPIER WALLER, **Leckie window, 1935,** (detail), stained glass, lead, Gift of John E. Leckie 1935. Photograph Terence Bogue.

above: Interior view of The Ian Potter Museum of Art, The University of Melbourne. Photograph John Gollings.

RACHEL KENT

Rachel Kent is Curator, The Ian Potter Museum of Art, The University of Melbourne.

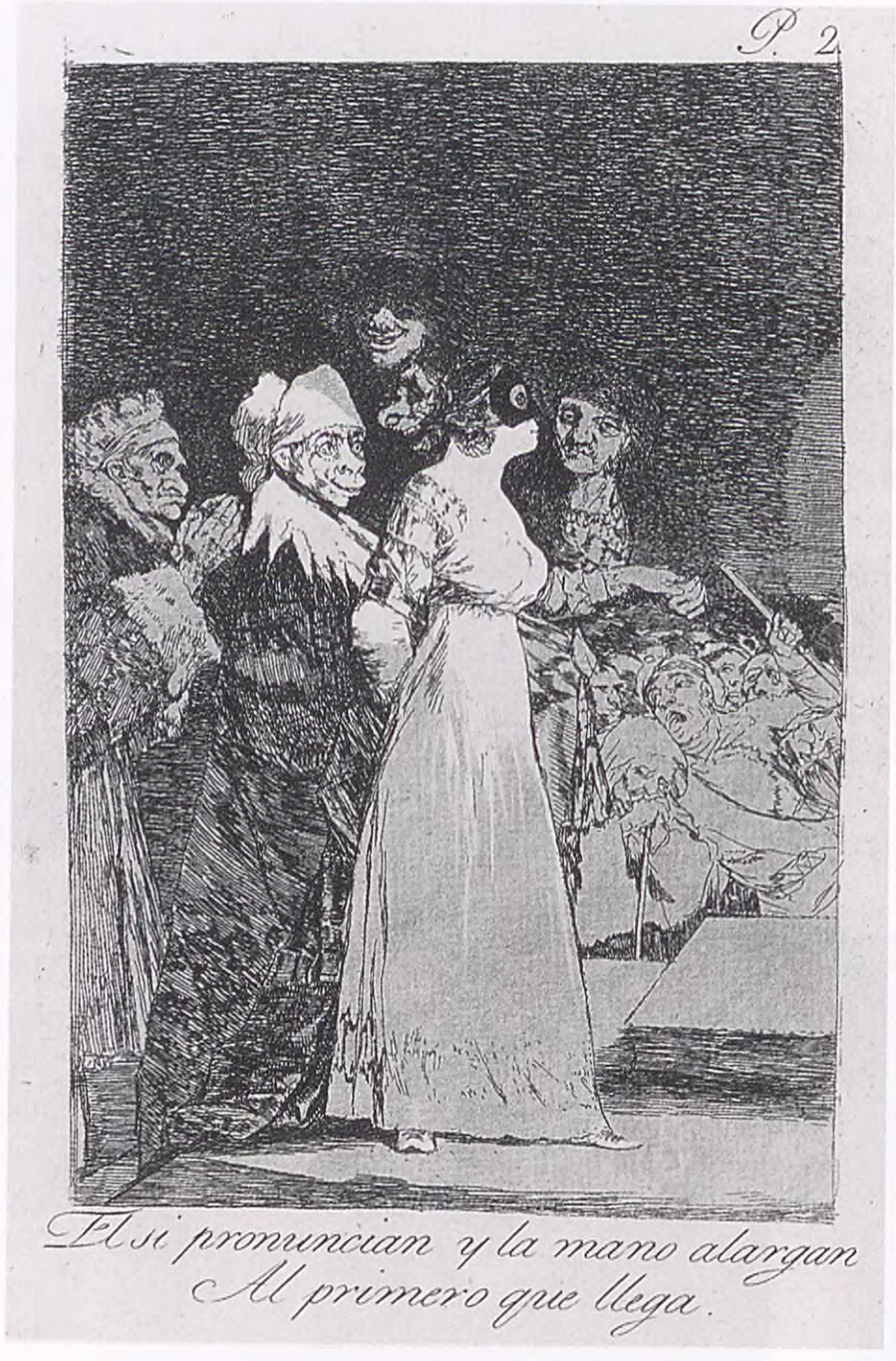
Francisco Goya

The absence of reason in a foreign land

The recent exhibition 'Reason and Folly: The Prints of Francisco Goya' at the National Gallery of Victoria presented a unique opportunity to appreciate the range of etchings by one of the undisputed masters of the print medium. The critical assessment of Goya as an artist has variously positioned him as the last of the Old Masters and the first Modern.

In his modernity, Goya represented scenes from everyday life and departed from traditional pictorial narrative by reformulating specific subjects that open up to broader social, political and personal concerns. Goya's prints are most revealing in understanding his complex artistic personality because they enabled him to develop subjects on an intimate scale in series which were not suited to a larger format. The prints broadly focus on the repercussions of individual and collective human action, and seen together they reflect Goya's constant examination of the results of a world without reason.

Goya's first major undertaking as a printmaker was a series of sixteen etchings after paintings by Diego de Velázquez. Although these prints have generally been considered reproductive, Goya invests them with a strong sense of his own purpose. In *A dwarf [Sebastián de Morra?]* the seated figure interrogates viewers much more than Velázquez ever intended, as if anticipating the graphic visions Goya would go on to produce. Twenty years later, in 1799, Goya published his first substantial series, 'Los Caprichos', which comprise eighty satirical images containing strong anti-clerical sentiments, political caricatures and indictments of individual stupidity, vanity, superstition and greed. *They say 'yes' and give their hand to the first comer* is a stinging attack



FRANCISCO GOYA, They say 'yes' and give their hand to the first comer, 1799, from the 'Los Caprichos' series, etching and aquatint, Felton Bequest 1976, National Gallery of Victoria, Melbourne.

on the attitudes and actions of aristocratic ladies who marry for nothing other than convenience and riches. In this case, the bride who is being led to the altar sees the world through a mask and misses the church step while 'feeling' the monkey-faced groom behind who leers at her lustfully.

With the 'Caprichos' viewers are invited to see the goblins, witches, priests, prostitutes and nobility as part of the one world, all operating according to the same forces of suspended rationality. Goya downplays the boundaries that traditionally differentiate these groups – because each individual is as guilty as the next – and in doing so denies the existence of a natural order. In the world of the 'Caprichos' parrots preach to scholars, witches suck the marrow out of babies, withered hags admire themselves in mirrors, and intellects are padlocked.

Whereas with the 'Caprichos' Goya was concerned with individual action, in his next series of eighty aquatint etchings, 'The Disasters of War', he emphasises anonymity and the fatal consequences of man's gross inhumanity to man. 'The Disasters of War' were produced in response to the Napoleonic invasion of Spain from 1808 to 1813 and the famine in Madrid from 1811 to 1812. The series opens with the print aptly titled *Sad presentiments of what is to come.* Throughout the series the tight narrative focus, emphasised by the close-up technique, imposes an intimacy with the subject that makes us uncomfortable but also provokes a strong emotional response. The mass graves, generic murderers and nameless victims become templates for the indiscriminate effect war has on all people. In *Why?* the whiteness of the soldiers' identical uniforms highlights the detailed agonised expression of the peasant being tortured. In 'The Disasters' Goya manipulates the printmaking technique to enhance the meaning of the prints and uses burnished aquatint to make landscape a metaphor for human despair.

To 'The Disasters' Goya added the 'Caprichos enfáticos', eleven allegorical prints which are read as a reaction to the repressive years of Ferdinand VII's rule. These images

concentrate on one or two protagonists who represent the disillusion in Spain. In one print a carnivorous vulture excretes an ecclesiastical figure and in another, the people of Spain wander blindly through a bleak landscape. Prints such as *Truth has died and will she (truth) rise again* point to Goya's bitter resentment at the Spanish people's loss of freedom.

Goya's series of thirty-three prints entitled 'La Tauromaquia', published in 1816, illustrate the different *suertes* (manoeuvres) in bullfighting and have been interpreted as a respite from satire and the horrors of war. 'La Tauromaquia' cannot, however, be considered merely a description of bullfighting; the series also resonates with motifs found in Goya's political satire. The soldiers who torture the Spanish people in 'The Disasters' find accomplices in the crazed figures who torment the bulls in 'La Tauromaquia'. The bullfighting format allowed Goya to record his interest in the toreador's manoeuvres but the prints also document his ongoing exploration of oppositional forces. In *The rabble hamstring the bull with lances, sickles, banderillas, and other arms* the animal stands defiant in defeat against his determined tormentors. Goya returned to the theme of bullfighting in lithographs he made when in exile in France after 1824.

FRANCISCO GOYA, Why?, 1808–13, from the 'Los Desastres de la Guerra' series, etching and aquatint, Felton Bequest 1966, National Gallery of Victoria, Melbourne.

In spite of the multiplicity of interpretations of Goya's prints, many resist unequivocal explanation and 'Los Disparates', his series of twenty-two etchings published in 1864, are the most enigmatic of them all. In 'Los Disparates' Goya reveals a world totally without reason; there is no landscape or even an identifiable context, only oppressive darkness which corrodes the identity of the individual. In *Men in sacks*, figures are bound up to their necks in sacks. Some lean forward, as if in conference, another crouches, attempting to escape, but most are turned, and walk into the distance as if voluntarily going to their death. That they are all bound in the same way suggests equality and conformity, but within such limits its difference struggles to assert itself.

Few artists have fired the popular imagination as much as Goya, and he is deservedly one of the best known of all Spanish artists. His appeal derives from his ability to present a world view that oscillates between rational complicity and complete madness. In all four print series there are no real victors. Individuals are either deluded by their own stupidity or crushed by the blind cruelty of others. In his struggle to express his anguish at the events of his own time, Goya manages to communicate an intensity of emotion that renders his prints as relevant today as at the time of their creation.

'Reason and Folly: The Prints of Francisco Goya', Robert Raynor Gallery, National Gallery of Victoria, Melbourne, 25 September – 7 December 1998. Also **Dark Visions, The Etchings of Goya**, an Art Gallery of South Australia travelling exhibition, which ended at the Art Gallery of New South Wales on 29 November 1998.

MARK MCDONALD

Dr Mark McDonald is a Melbourne art historian working at the J. Paul Getty Museum in Los Angeles.

left: FRANCISCO GOYA, Men in sacks, c. 1819–23, from the 'Los Disparates' series, etching and aquatint, Felton Bequest 1981, National Gallery of Victoria, Melbourne. *right:* FRANCISCO GOYA, The rabble hamstring the bull with lances, sickles, banderillas and other arms, 1816, from the 'La Tauromaquia' series, Felton Bequest 1996, National Gallery of Victoria, Melbourne.

Guggenheim Bilbao

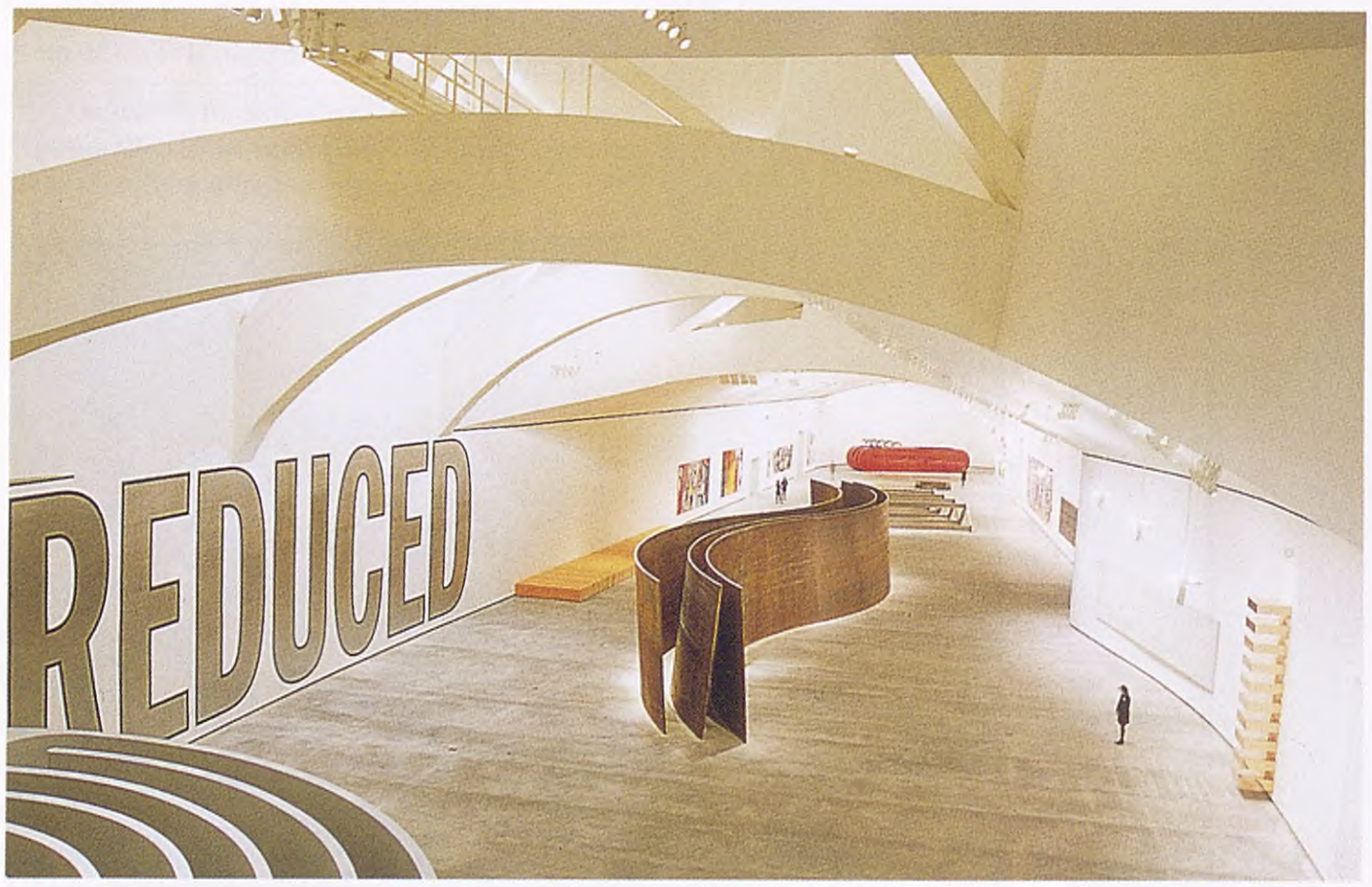
Art and architecture find a perfect match

From Barcelona to Bilbao – Gaudi one day, Gehry the next – the tourist in Spain is exposed to a parade of organic forms designed respectively to open and close the twentieth century. The signature of architect Antonio Gaudi, who died in 1926, inscribes the city of Barcelona. Now American architect Frank Gehry has unfolded his flower-like titanium forms on the river bank in Bilbao, creating a new Guggenheim museum which is being hailed as a fitting monument to end-of-the-millennium aspirations.

The Guggenheim Bilbao is being feted by architectural aficionados who are ensuring that the US$90 million building will justify its existence by encouraging an influx of tourists to the city. However, the excitement generated by the architectural innovation has meant that discussion about the collection and the exhibition policy has inevitably been sidelined. Many people who have yet to see this museum for themselves and who believe that its primary purpose should be to display the works it houses to their best advantage have expressed anxiety as to how the art fares in such an extraordinary structure. Partly this is occasioned by experience of the parent museum, the Solomon R. Guggenheim Museum in New York, about which there is general consensus that although Frank Lloyd Wright's 1959 design may have become a modernist architectural icon, it nevertheless has an awkward interior for the presentation of works of art.

Comparisons between the two buildings are inevitable. Indeed one of the reasons that Gehry won the competition to design the Guggenheim Museum at Bilbao was because his initial scheme resonated with references to Wright's rotunda.[1] A first impression of the atrium at Bilbao confirms this connection – in my case this was reinforced by Claes Oldenburg's *Soft shuttlecock* draped in all its flabby glory over the monolithic limestone pillar. For the Oldenburg retrospective at the New York Guggenheim in 1995 this sculpture was similarly positioned in the central space, although the impact at Bilbao was even more arresting as there the atrium soars to one-and-a-half times the height of Wright's rotunda.[2]

Thomas Krens, Director of the Solomon R. Guggenheim Foundation, seems to have been the driving force behind the project. Essential to his vision was the notion that each Guggenheim museum – and there are others, for example the Deutsche Guggenheim in Berlin and the Peggy Guggenheim Collection in Venice – should be designed to present different kinds of art. There was also the fact that the New York Guggenheim now has much



left: Interior view of the Guggenheim Bilbao with Richard Serra's *Snake*, 1994–96, steel, 400 x 3150 x 572 cm. Photograph Erika Barahona Ede. © FMGB Guggenheim Bilbao Museoa.
right: Interior view of the Guggenheim Bilbao with Sol LeWitt's *Wall drawing # 146 (All two-part combinations of blue arcs from corners and sides, and blue straight, not straight and broken lines)*, September 1972 (fabricated 1997), crayon and pencil, site-specific dimensions. Photograph Erika Barahona Ede. © FMGB Guggenheim Bilbao Museoa.

difficulty accommodating the really large artworks which were unforeseen in Wright's day and it was intended that a number of these would be presented at Bilbao. Krens wanted galleries which would be sculptural in their form as well as others which would provide more formal exhibition areas. Indeed he emphasised the need for spatial contrast.[3] It is this insistence, more than any other reason, which has made the building work so well as a gallery for the art of this century.

left: Interior view of the Guggenheim Bilbao. Photograph Erika Barahona Ede. © FMGB Guggenheim Bilbao Museoa. *right:* Guggenheim Bilbao, Spain. Photograph Erika Barahona Ede. © FMGB Guggenheim Bilbao Museoa.

Installation art, for example, is an important artform of the 1990s and these artists respond best to less formal spatial arrangements, to oddly shaped interiors. Gehry, who gets on well with artists, understood this and reacted accordingly. It was art rather than architecture which provided him with his inspiration.

The result is that artists have been stimulated to create site-specific works which look immensely right in their spectacular surroundings. Jim Dine's *Three red Spanish Venuses*, 1997, tower over a corner of the atrium and Jenny Holzer's electronic LED sign columns entitled *Installation for Bilbao*, 1997, express the tension between Spanish and Basque nationalities which is a defining cultural characteristic of the region.

Plunging out of the atrium is the vast underground 'Fish' Gallery with its fluid form and sense of never-ending space eminently well suited to the display of major examples of Pop, minimal and conceptual art by artists such as Andy Warhol, Donald Judd, Robert Ryman, Carl Andre and Lawrence Weiner, with Richard Serra's wonderful rusted steel *Snake*, 1994–96, curling down the centre of the room.

Then there are the classical galleries designed for cool contemplation. Here on the uninterrupted white walls are displayed many famous paintings and sculptures from the Solomon R. Guggenheim collection – by artists such as Pablo Picasso, Wassily Kandinsky, Kasimir Malevich and Marc Chagall – works around which western art history in the twentieth century has been written. Rooms are devoted to themes such as 'The European Avant-Garde' with sections on cubism, expressionism, surrealism; 'Art at Mid-Century' is arranged into American and European groupings with an area given over to works by Eduardo Chillida and Antonio Tàpies as a nod to location; from the 1960s onwards there are fine examples of German, American and Spanish neo-expressionism – although at every period women are noticeably under-represented. A very small gallery shows to perfection a selection of works on paper. During my visit drawings by Alberto Giacometti, Arshile Gorky and Ellsworth Kelly were on display. There is also a temporary exhibition gallery, essential in order to convince the local population that return visits will be worthwhile.

Francesco Clemente, Damien Hirst and Anselm Kiefer have rooms devoted to their work, as does Sol LeWitt who has appropriated the space originally intended for Picasso's *Guernica*, 1937,[4] which is currently hanging in the Renia Sofia Art Museum in Madrid. Spanish sculptor Juan Munoz occupies a corner on the upper level and a construction by Cristina Iglesias (a woman at last) is located in a niche on the second floor.

The combination of fine pieces from the Solomon R. Guggenheim collection with site-specific work and examples by Spanish artists works well and at the same time appropriately conveys a sense of both internationalism and regionalism. It is the combination of the expected and the unexpected which makes the Guggenheim Bilbao so successful. The architecture, dependent as it is on contrasting form and juxtaposition of material for its effect, establishes a mood which is echoed by the presentation of the works of art.

1 Coosje Van Bruggen, *Frank O. Gehry Guggenheim Museum Bilbao*, Guggenheim Museum Publications, New York, 1997, p. 95.
2 Catherine Slessor, 'Atlantic Star', *The Architectural Review*, vol. 202, no. 1210, December 1997, p. 38.
3 Van Bruggen, op. cit., p. 112.
4 Slessor, op. cit., p. 42.

DINAH DYSART

Dinah Dysart is a writer and curator and former Editor of Art and Australia.

Whichaway?

Jon Rhodes's photographs from the Interior

We are living in a time when the quality of public life and political rhetoric is at a dismally low ebb. The slogan 'Australia is for all Australians' has been parroted by John Howard and his ministers, and used as a rallying cry for the One Nation party. It may seem a solid democratic principle, almost a truism; but in practice, such words have provided a smokescreen for policies that have only widened the gaps between rich and poor, black and white. The blackfella, once held to be a simple primitive, is now being portrayed as wasteful, greedy and manipulative – a scourge of pastoralists and mining companies; a reckless consumer of welfare benefits. He is no longer an outcast, but an enemy. Even the Aboriginal art boom, which did so much to raise the self-esteem and self-sufficiency of tribal people, has been rocked by widely publicised frauds and impostures that have allowed cynics to cast doubt on the entire movement. The prevalence of such attitudes is demonstrated by the success of One Nation in resurrecting race as a political issue. We are moving ever further away from John Howard's preferred international image of Australia as a kind of Disneyland where black and white people live together in peace and harmony.

It is against this depressing backdrop that one must judge the value of Jon Rhodes's photographic project, 'Whichaway?'. This exhibition and the accompanying publication have occupied Rhodes for twenty-two years. He has made numerous trips to a region of exceptional harshness in Australia to document the land and the lives of its inhabitants. In the course of these visits he has forged a bond with the local people, and developed a tremendous sympathy for their beliefs and attitudes. The result is a body of work that provides one of the most intimate portraits of Aboriginal life that has ever been attempted.

Rhodes travelled to the desert for the first time in 1972, shortly before the Whitlam government came to power. His memoir in the catalogue describes his early experiences with the Pitjantjatjara men, and his discovery of their almost supernatural closeness to the land. By 1974 he was back as part of a film-crew documenting the transition from traditional life to settlement life for a group of Pintupi at an outstation 48 kilometres west of Papunya.

This time he describes a journey to a sacred site 400 kilometres from the camp, which provides another remarkable demonstration of the religious and ceremonial bonds between the desert people and their environment.

It is not until 1986 that Rhodes returns to the desert, to the Balgo area in the north-west, where he is allowed to witness the initiation rites that induct young males into manhood. He is moved by what he sees, and by the trust extended to him, which he honours by not describing the details of his experience. From this point, he returns to the desert with greater frequency, in 1987, 1989, 1990, 1992 and 1996, building up a store of images and renewing his acquaintance with people he met twenty years ago. In particular, he returns to Kiwirrkura and nearby settlements in a dry part of Western Australia 200 kilometres from the Northern Territory border. His contacts with Aboriginal Australia have brought forth a trilogy of exhibitions: 'Just another sunrise?' (1976); 'Kundat Jaru mob' (1991); and 'Whichaway?'.

Rhodes's narrative, which forms an integral part of 'Whichaway?', is free of sentimentality and affectation. He describes his 'getting of wisdom' in a refreshingly straightforward manner. Indeed, his prose has many of the same qualities as his photographs, which never romanticise their subjects. Rhodes has been touched and changed by his experience of Aboriginal life, but he does not labour the point. In his photographs he captures the stark grandeur of the landscape but avoids conventional appeals to the picturesque. So too, with his portraits of local people, who may clown about for the camera, or look solemn. Although his pictures are artfully composed and framed, one never feels that Rhodes is fictionalising the scene in front of his eyes. No photograph has been cropped or altered in the darkroom.

His methods may be deadpan and unspectacular, but Rhodes is more artist than anthropologist. There are striking individual images in this collection, but they have been integrated into narrative sequences reminiscent of the work of American photographer Duane Michals. What is lost in immediate visual impact is made up in the quiet, insinuating nature of the presentation. Little by little, one is inoculated with visual information, as though Rhodes was showing stills from a series of mini-documentaries.

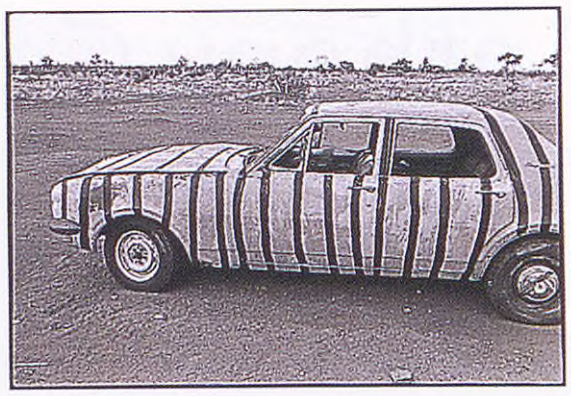
Every part of this landscape of sandhills, spinifex and salt lakes forms part of local creation stories. While acknowledging this, Rhodes has tried to avoid adding an overlay of white mythology which would stereotype the tribal people as the fossilised guardians of the past. Instead, he pays close attention to the accommodations the Aborigines have made with western civilisation. One sees a battered and broken car body painted as if for

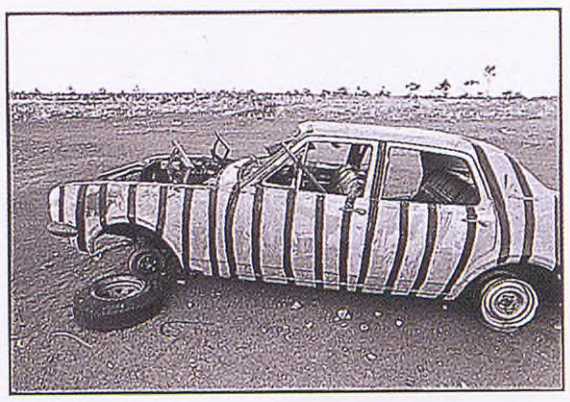
corroboree, or a refrigerator standing like a modern sculpture in a room made of breeze-blocks. Children play with oil drums and tyres, they brandish a broken guitar or the gutted frame of a television set. Earthmoving equipment sits dormant alongside a pile of rubble.

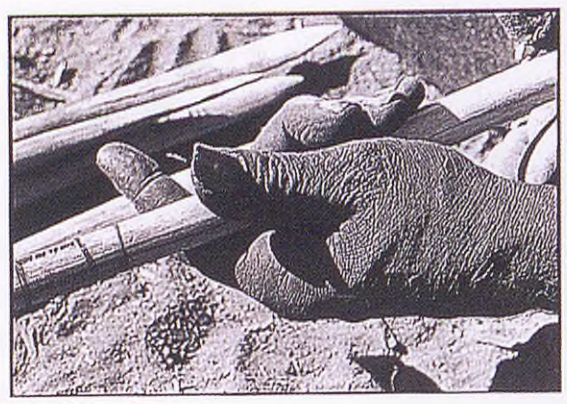
These are not glamorous sights, but neither are they sordid. The overwhelming impression is of the transitoriness of these material goods: their promise of happiness has been quickly used up and discarded. One sees how the desert people put no special value on these items, which are irrelevant to their age-old relationship with the land. Yet the accumulation of refuse also suggests the degree to which Aboriginal society has come to see cars and televisions as simple facts of life. Bush tucker coexists with soft drink and fast food. There is no turning back from this, and neither should there be, but all forms of material progress entail a degree of loss. In white, urban society we worry that electronic media are taking the place of books; that our children's attention spans are being shrunk by television. How much harder must it be, in a place such as Kiwirrkura, to keep alive the age-old traditions and stories? In one sense, the title 'Whichaway?' implies that those growing up today will be obliged to make fundamental choices.

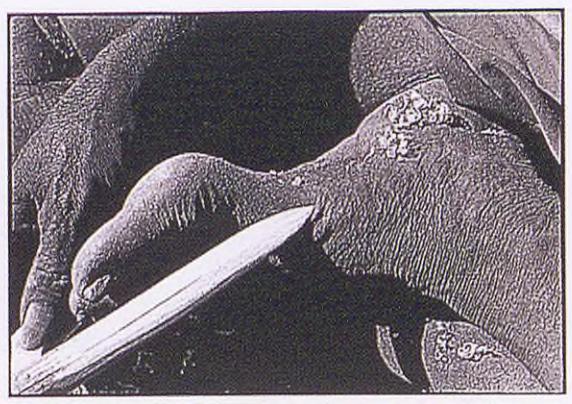
Although Rhodes draws no apocalyptic conclusions there is an elegiac quality to many of his images, notably the sequence titled 'This is your Country', in which a man appears to be instructing his very young son in some special feature of the landscape. It is an image of knowledge being transmitted across generations, a guarantee of continuity. Yet the sun is going down, and the figures cast long, spindly shadows. To our eyes, the landscape itself may look as barren as the surface of the moon, but this is obviously not the way it appears to the man.

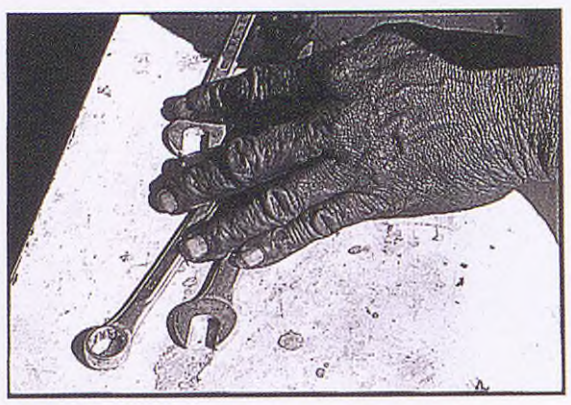
'Whichaway?', finally, is all about the land, and about finding one's way in the land. Aboriginal hands draw maps in the sand, and on paper. One man points to the places where a Dreamtime snake raised its head above the plain, another tells the story of a giant and his mother-in-law. Stories seem to lie scattered across the landscape, waiting for the storyteller to come and activate them. In a sense, land and story are one indivisible entity, with every physical feature of the land having a metaphysical significance. The Aboriginal storyteller sees the land as being already imbued with sacred, primordial power, whereas white society looks mainly to its potential for 'development'. Yet no matter what we do, the land endures, and that spirit of stoical endurance is reflected in the lives of its long-term inhabitants. It is this spirit that Rhodes documents, without too much ideological or poetic licence. He provides an unblinkered view of life in an outlying community that should be seen by all those who unthinkingly pronounce judgment on Aboriginal issues. It is a powerful, undidactic riposte to the ignorance and prejudice of the moment, that shows how life does not conform to the rhetoric of politics.

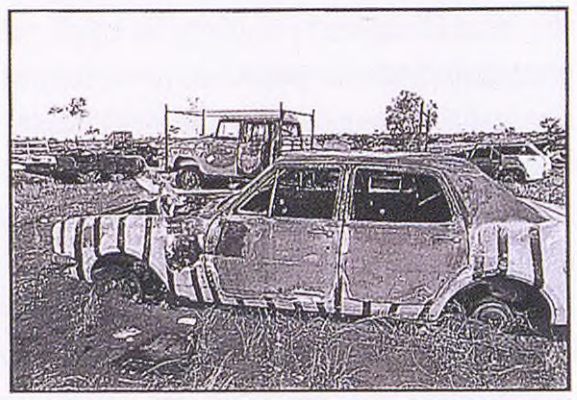












Jon Rhodes: 'Whichaway?', Photographs from Kiwirrkura 1974–1996, Stills Gallery, Sydney, 18 March – 18 April 1998; Brisbane City Gallery, 14 May – 28 June 1998; The Araluen Centre, Alice Springs, 8 August – 13 September 1998; Canberra School of Art Gallery, 15 October – 15 November 1998; Flinders University Art Museum, Adelaide, 15 January – 28 February 1999; Gallery Gabrielle Pizzi, Melbourne, 28 April – 22 May 1999; then touring regionally in New South Wales, Victoria and Queensland.

JOHN MCDONALD

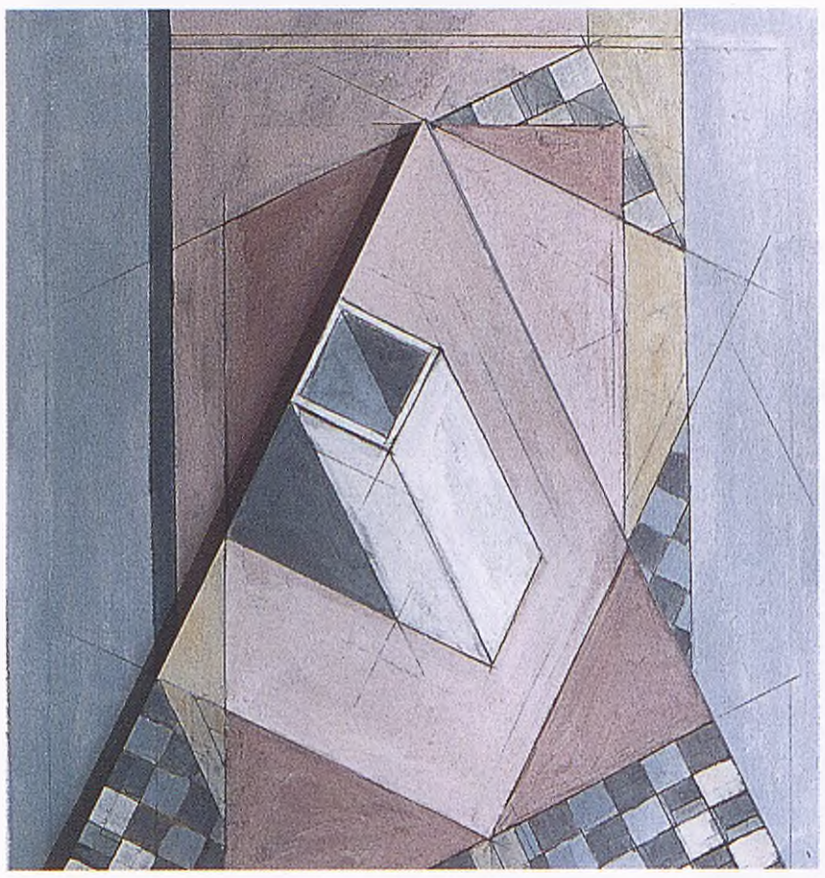
John McDonald is on leave from the Sydney Morning Herald *to finish a new history of Australian art for Penguin.*

above: JON RHODES, Spears to spanners, 1990–92, silver gelatin prints.

opposite page: JON RHODES, This is your Country, 1990, (detail), silver gelatin print.

Anthony Galbraith

Pictures of an interior with an interior space



A lifetime exhibiting record of only three solo shows. A career, since completing undergraduate studies, spanning less than twenty years. A surviving oeuvre of less than one hundred mature works. Altogether, an unusually reticent profile for a contemporary artist to be accorded a retrospective exhibition. Yet 'Anthony Galbraith: A Retrospective' at the Ivan Dougherty Gallery in 1998, which concentrated on the painted constructions of the last twelve years of Galbraith's life, revealed an artist whose contribution to Australian geometric abstraction was intelligent, rigorous and sharply personal.

Anthony Galbraith was born of expatriate parents in the Philippines in 1951, and came to Australia at the age of ten. He completed a diploma in 1977, having formed an enthusiasm for Richard Smith's canvases, with their illusionistic plays between two and three dimensions. A Peter Brown Memorial Scholarship took Galbraith to the New York Studio School from 1979 to 1980. In New York he was drawn to the paintings of Richard Diebenkorn, in which demarked areas are animated by sweepingly painted, thin, high-toned colour. Galbraith also looked at cubism, the Russian constructivists, and at Vorticism and Ben Nicholson. By the time he returned to Australia, he had all the pictorial ingredients he needed: the constructivists' pencil and set-square; a restrained, high-key palette; and an ability to lay down paint in gently fluctuating and translucent films that allow something of the underpainted colour to throb through.

Nineteen eighty-four seems to have represented Year Zero for Galbraith. In that year, he began a Master of Arts (by studio research) degree at the City Art Institute (now the College of Fine Arts, University of New South Wales) and titled the works in this project *Untitled # 1* to *Untitled # 20*. For the remainder of his career, Galbraith's subsequent works were titled with succeeding numbers. His last finished work was *Untitled # 77*, completed in 1994. Alun Leach-Jones, who supervised Galbraith's MA project, surmises that in beginning a numerical sequence for titles, he was defining a position that pre-1984 was an exploratory period that had come to a close.

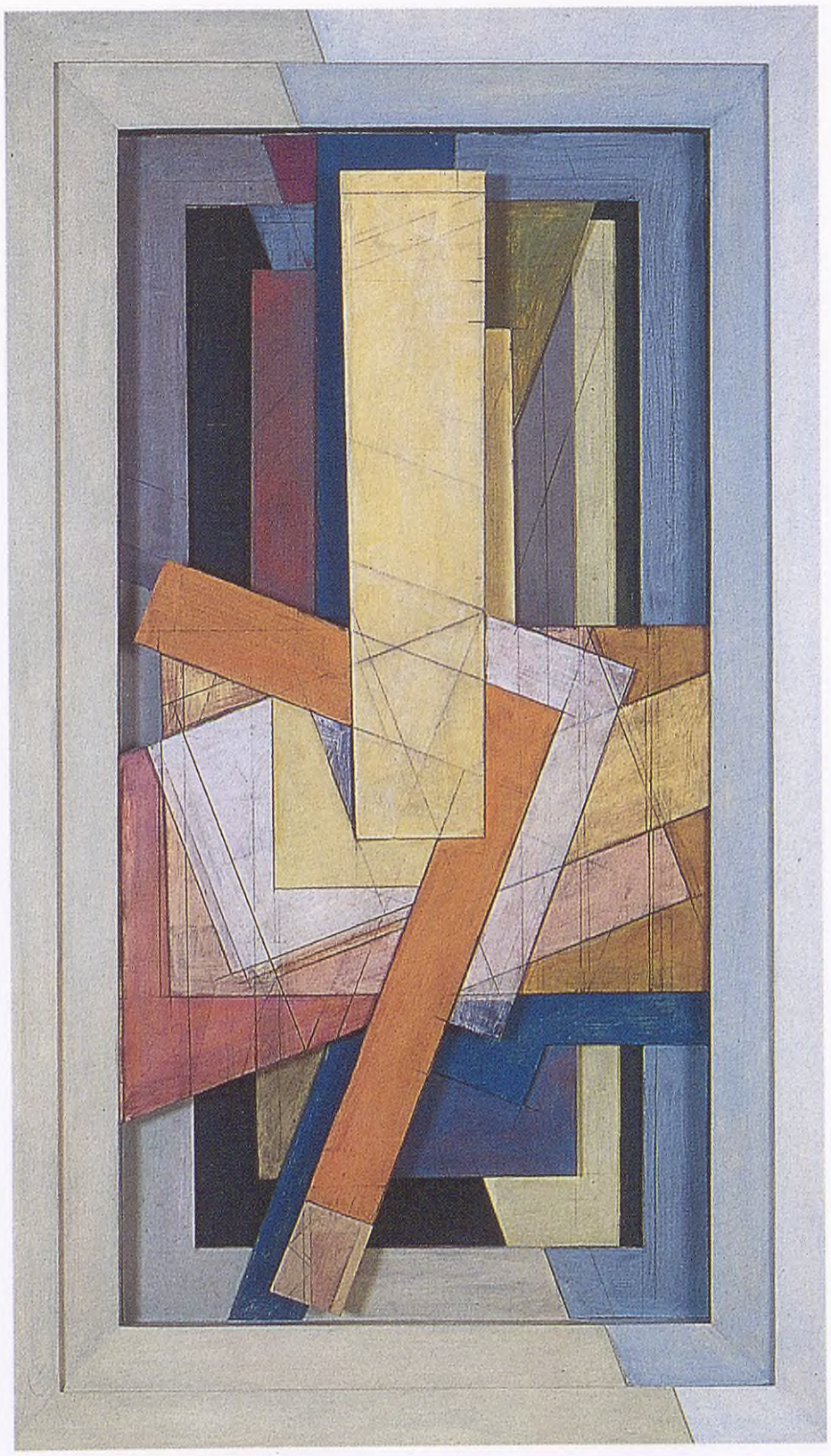
Galbraith's MA comprised a body of paintings which drew on his understanding of what he termed 'cubism's two-dimensional structure of the picture plane'. He quoted approvingly Andre Lhote's maxim: 'The picture, regardless of the exigencies of the subject represented, must remain faithful to its own structure, to its fundamental two-dimensions'. For Galbraith, cubism offered two areas of liberation for the artist: freedom from the restrictiveness of realism, and freedom from the conventions of scientific, one-point perspective. He was attracted to the cubists' use of spatial ambiguity, and set about physically cantilevering planes out from the picture surface to construct his own plays of spatial ambiguities.

Graeme Sturgeon, then director of Artbank, was one of Galbraith's MA examiners in 1986. Reading the documentation that accompanied the studio submission, Sturgeon was unconvinced about Galbraith's real grasp of cubist theory. But he was enthusiastic about the paintings, praising their 'technique that is at once formal and free, [and the] constantly surprising interplay between illusion and reality, and between the painted and the built elements'. Artbank acquired two of the MA paintings.

Galbraith told Sam Schoenbaum that his paintings were 'domestic still lives, pictures of an interior with an interior space'. Eschewing personal themes or social issues, he preferred what he called 'very bland objects', to which he could lend gravitas through geometric abstraction. Typically, his works are impeccably crafted constructions in low relief, painted on watercolour paper which is laid onto planes of balsa wood. The frames are generally painted and function as significant components of the painting. Anne Loxley, who visited Paris art museums with Galbraith in 1991, recalls his fascination with the integration of painting and frame in the Georges Seurat retrospective exhibition at the Grand Palais. Galbraith's own frames sometimes play the role of proscenium arches, or allude to doorways or windows. The frames help to orchestrate the viewer's stepped penetration of the pictorial space.

Galbraith's works of the mid-1980s began with an isosceles triangle sitting on the base of the picture, around which the pictorial structure would develop and coalesce. Usually it came to suggest a table surface, tilted as if viewed from above. The geometric objects on the table are sometimes flat, sometimes three-dimensional. Often it is difficult to tell, from any distance, whether the work is flat or not. Galbraith delighted in paradox and illusionistic sleight of hand. A shape may simply be a painted area standing for itself; or it could suggest a cast shadow, or be a real shadow. The shadows that his three-dimensional elements throw on other parts of the painting depend on the room's lighting, and will be different (but no less integrated) in every exhibition context.

Forms are over-inscribed with pencil marks, which hint at underlying geometric structures into which shapes align themselves. Hastily executed notations sometimes appear, such as numbers or arrows, like the calculations a fabricator might scrawl. Galbraith seems to be shifting and considering and adjusting pictorial elements as we watch. Some lines sit, freshly drawn, while others become fugitive behind washes of colour. The result is that forms do not lock together, as they might in a Ralph Balson



left: ANTHONY GALBRAITH, **Untitled # 77, 1994,** mixed media, 115.5 x 68.5 x 8 cm, private collection.

opposite page top: ANTHONY GALBRAITH, **Untitled # 10, 1984–85,** mixed media, 78 x 71.5 cm, private collection.

opposite page bottom: ANTHONY GALBRAITH, **Untitled # 39, 1987–88,** mixed media, 64 x 56 x 7.5 cm, private collection.

geometric composition. Rather they seem to have been caught in a state of calmly shifting movement. He combines a geometric matrix with its implications of fixity and permanence on the one hand, with a state of interpenetrating form and flux on the other. This was a paradox he had admired in the paintings of others, including Frank Hinder and especially Godfrey Miller, whose work he regarded highly.

The exemplary catalogue of this exhibition is richly illustrated, and elegantly designed by printmaker Sally Robinson. The contributors to the catalogue, Sam Schoenbaum, Felicity Fenner, Annette Larkin, William Wright, Colin Lanceley and Anne Loxley, were mostly Galbraith's friends and owners of his work, but their observations and judgments are no less valuable for that. Anthony Galbraith died of an AIDS-related illness in 1996. He was only forty-five years old. Yet it would be surprising if his work does not figure in future exhibitions which survey contemporary Australian formalist or still-life painting.

Anthony Galbraith: A Retrospective, Ivan Dougherty Gallery, Sydney, 25 June – 1 August 1998.

PETER PINSON

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The holy face

Human Beings have all sorts of beliefs. The way in which they arrive at them varies from reasoned arguments to blind faith. Some beliefs are based on personal experience, others on education, and others on indoctrination. Many beliefs are no doubt innate: we are born with them as a result of evolutionary factors. Some beliefs we feel we can justify, others we hold because of 'gut feelings'.[1]

And it was a 'gut feeling' that I followed seven years ago as I scanned the bookshelves of an art-school library, awaiting 'divine' inspiration. I was researching for my first public art commission, the window facade for the Casula Powerhouse Arts Centre. I was trying to fathom how to protect those magnificent windows from vandals throwing stones. My brief was to make an artwork that simultaneously addressed concerns of attraction and detraction: that is, something that attracts the eye but repels the stones. I had an idea of working with an image which played with optical illusion – referencing the scientific, while carrying an intuitive substance. I found a number of images in the library, but one in particular dominated my thoughts and continued to hover in my subconscious: it was the spiral, it was Christ's nose, it was the image made up of one line, the infinite ... this was the beginning of an intimate connection with *The holy face*.

The reproduction in the book didn't identify the artist and, over the past five years, I have gradually discovered more about the image and its creator. In 1996, the windows completed, I received a fax from a close friend saying that she had come across the image in the Victoria and Albert Museum in London. A Latin text at its base revealed the artist as Claude Mellan, born 1598. Then, early in 1997, I was informed that *The holy face* was on display at the Art Gallery of New South Wales in a show curated by Peter Raissis titled 'Le Grand Siecle'. In fact, it had been part of the gallery's collection for many years but had rarely been exhibited. Knowing that it was so close was like finding a lost friend. I went to the show and stood in front of the print, slipping back into the reverie I had experienced when I first laid eyes on the reproduction. I have now had my own private viewing of the original, all of its protective layers removed – no glass, no guards. The particles floated between us, and I was only 350 years away from the hand that so skilfully cut the lines.

Claude Mellan was born in Abbeville France in 1598 and died in Paris on 9 September 1688. He was a draughtsman, engraver and painter. He moved to Paris at a young age in 1619 and four years later moved to Rome where he was influenced by a number of French and Italian masters. Mellan developed a linear style marked by simplicity of design and completely eliminating cross-hatching. In his work, the calibration of thickness of line and spacing determines the illusion of form. Back in Paris in 1637, Mellan was again much in demand as a portrait artist. He drew his models from life and engraved the portraits.

I have always loved the process of engraving because of the crossing-over of artist and artisan. The idea of using engraved plates from which to make prints did not occur before the fifteenth century, and probably began with goldsmiths wanting to keep records of their designs. The credit for this invention belongs to the Germans, and the earliest impressions on paper were made in the 1430s. Initially they were printed by rubbing the back of the paper; the roller press seems to have come in by the end of the century.

By the mid-1600s Mellan's engraving style had reached maturity and achieved an extraordinary technical virtuosity. His most famous print, *The holy face*, 1649, otherwise known as *The sudarium of St Veronica*, was engraved with a single spiralling line that starts at the tip of the nose and thickens in places to denote tonal variations and to articulate features. This is a powerfully hypnotic work and casts the viewer into a vortex. To elaborate on the story behind it, Peter Raissis writes in the catalogue for 'Le Grand Siecle':

> While Christ was on his way to Calvary, Veronica used her veil to wipe blood and sweat from his brow, and an imprint of Christ's visage was left on the cloth. The origin of the name Veronica – *vera eikon* or true image. The inscription at the bottom of the engraving, FORMATUR UNICUS UNA ALTER (uniquely formed like no other), is a dual reference to Mellan's spiral line technique, and the miraculous impression of Christ's face on Veronica's cloth.

A wonderful quote from Gaston Bachelard's *Water and Dreams* could well have been written about the piece: 'he teaches us to read images centrifugally. He presses our interior space outward, as if moving imaginatively from the centre of a flower. Perhaps more appropriate ... would be the image of ripples from a centre point, constantly expanding our way of seeing'.[2]

1 Paul Davies, *The Mind of God: Science and the Search for Ultimate Meaning*, Penguin, Harmondsworth, 1992, p. 18.
2 Gaston Bachelard, *Water and Dreams*, an Essay on the Imagination of Matter, Pegasus, Dallas, Bachelard trans. series, 1983.

ROBYN BACKEN

Robyn Backen is an artist who lives and works in Sydney.

above: CLAUDE MELLAN, **The holy face, 1649,** engraving, 43 x 31.8 cm, Art Gallery of New South Wales, Sydney.

opposite page: ROBYN BACKEN, **Christ knows, 1994,** (detail), interior view of Casula Powerhouse window facade, courtesy the artist and Casula Powerhouse Arts Centre, Sydney.

DINAH DYSART

In-house intervention

Contemporary art belongs in contemporary museums not historic buildings. Maybe in 50 to 100 years it will be appreciated but not now in this context.

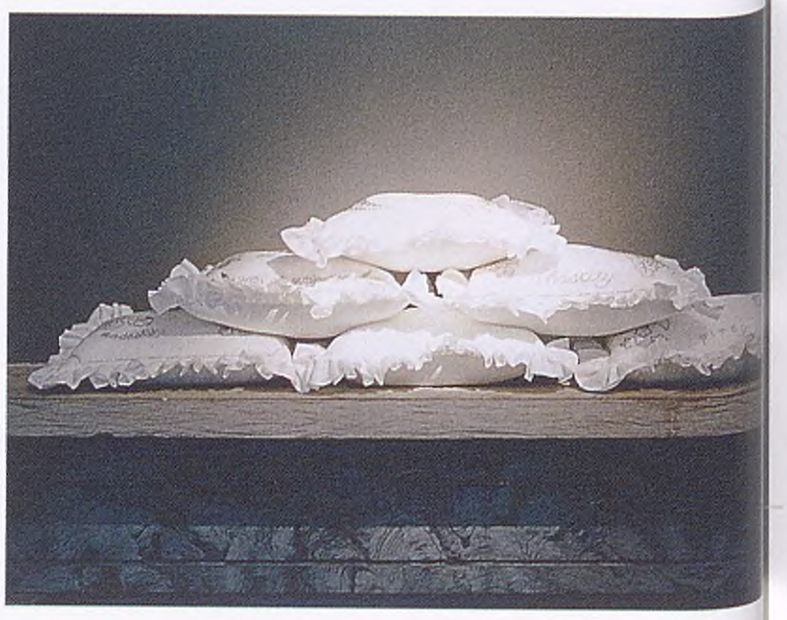
Comment in The Visitors' Book at Elizabeth Bay House, Sydney by a visitor from Newcastle, 14 August 1997.

The introduction of contemporary art invigorates the house and makes some interesting connections with the past – makes it a living place.

Comment in The Visitors' Book at Elizabeth Bay House, Sydney by a visitor from New York, 23 June 1997.

above: JACQUELINE CLAYTON, **Accomplishment and virtue, June 1997,** (detail), Gallery, Elizabeth Bay House, Sydney.

opposite page: ANNE GRAHAM, **The Macleay women, June 1997,** (detail), Dining Room, Elizabeth Bay House, Sydney.

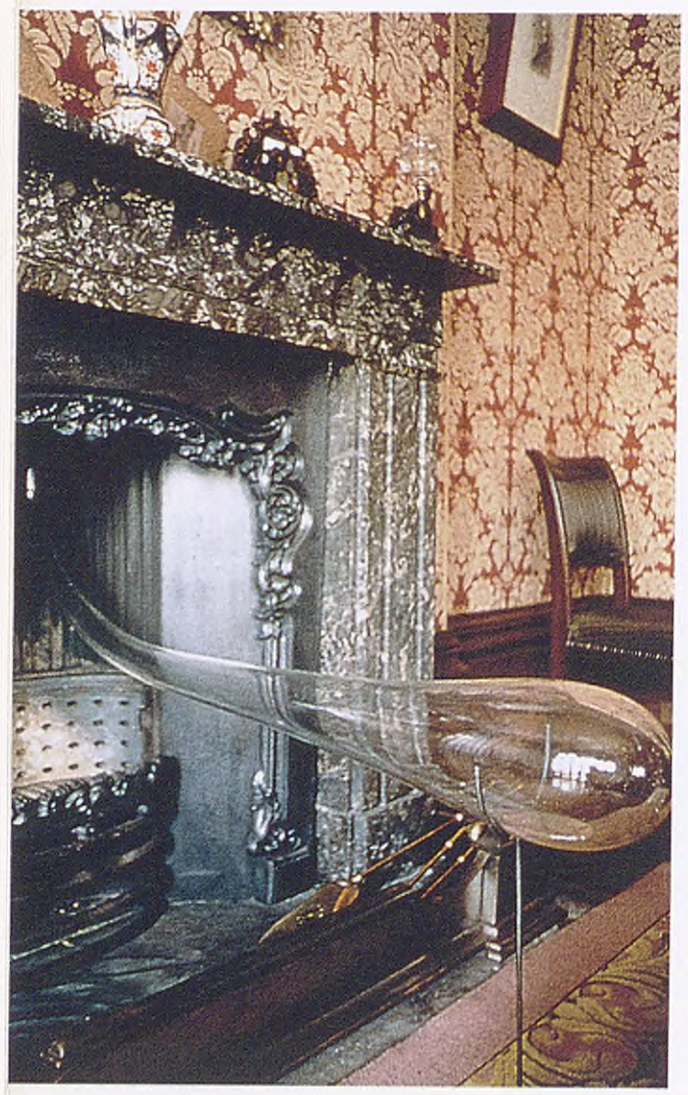


Once upon a time a visit to a historic house was a prescribed experience. Although visitors were encouraged to take a keen interest in the evidence provided by historians, and responses were invited, it was not expected that the interpretation would be queried. Architectural and interior details were to be admired, the lifestyle of the original inhabitants to be coveted or deplored along class lines, and the visitor was to depart with the satisfying sense of experiencing the past or, as it might then have been expressed, 'stepping back in time'.

However, over the last twenty years experts in many different fields have radically deconstructed the historic house so that the front door is no longer a single point of entry through which the visitor is carefully guided. The formality of the 'front door' approach to the house museum has been superseded by a more open-ended policy. Through the combined efforts of social historians, archaeologists, architectural historians, specialists in the decorative arts and in landscape, the field of inquiry has been broadened and new readings have suggested previously unthinkable interpretations. Today there is also recognition that any one form of presentation is subject to the preoccupations of current management ideology.

This climate of intellectual inquiry and tolerance has changed the historic house experience for visitors so that the unexpected and challenging is permitted a place.

This climate of intellectual inquiry and tolerance has changed the historic house experience for visitors so that the unexpected and challenging is permitted a place. Nevertheless the series of exhibitions displayed at Elizabeth Bay House, Sydney, from June to December 1997 was entitled 'Artists in the House!' – with the exclamation mark given graphic prominence to emphasise the radical nature of the event.



Elizabeth Bay House is the most significant extant Sydney harbourside residence from the early colonial period. This elegant, neo-Palladian villa once set in splendidly landscaped gardens was built by architect John Verge in 1835–39 for Alexander Macleay, the distinguished entomologist and one-time colonial secretary. Until 1903 the house was occupied by Macleay family members whose scientific interests were at intellectual odds with Sydney society. The house was then subjected to a long period of changing fortunes with the estate being diminished by subdivisions so that today nothing remains of the original garden. By the early 1930s the house was occupied by artists looking for rent-free or cheap accommodation in a picturesque location; it served for a spell as a

top: JACQUELINE CLAYTON, **Accomplishment and virtue, June 1997,** Gallery, Elizabeth Bay House, Sydney.

left: KEN UNSWORTH, **Ectoplasm, June 1997,** Breakfast Room, Elizabeth Bay House, Sydney.

opposite page: ANNE GRAHAM, **The Macleay women, June 1997,** (detail), Cellar, Elizabeth Bay House, Sydney.

fashionable function venue and was then partitioned into meanly proportioned flats with no concessions made to the gracious spaces of the original rooms. Finally it almost became the Lord Mayoral residence but was saved from this fate by a government decision to convert it to a museum and, in 1980, it came under the aegis of the Historic Houses Trust of New South Wales. This institution, which today is responsible for a portfolio of thirteen culturally significant properties, has focused expert curatorial attention on the interiors, which have been restored and refurnished to suggest as closely as possible the period of occupation by Alexander Macleay and his wife, Eliza, who, with two of their children, Kennethina and William, along with Alexander's famous insect collection and remarkable library, took up residence in the house in 1839. Over the last two decades Elizabeth Bay House, once home to obsessive collectors and classifiers, has itself been well and truly collected and classified.

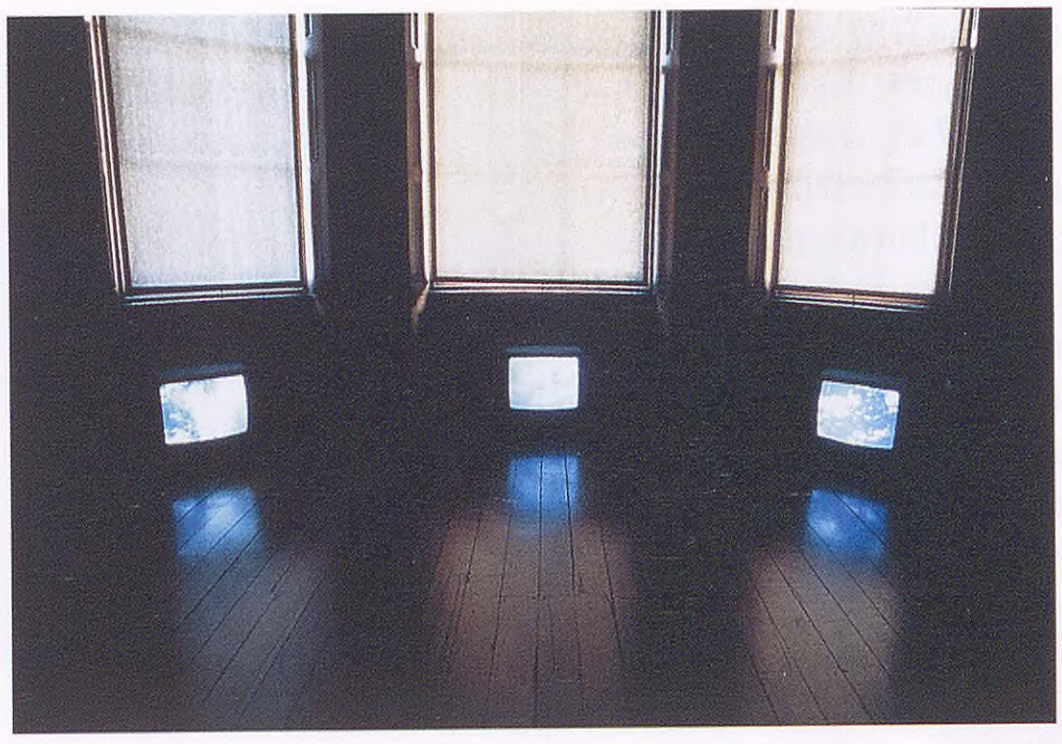
It was to this house with its multifarious associations with colonial, Victorian and twentieth-century history that fourteen contemporary artists were introduced by guest curator, Michael Goldberg. Precedents for this innovative project were the 1990 exhibition 'Cyclopaedia' by Fiona McDonald, whose collages of insects, shells, birds and butterflies evoked the classificatory preoccupations of the Macleays, and Golderg's own 1995 installation in the basement of Elizabeth Bay House entitled 'A Humble Life', in which he examined the relationship of the servants to the master of the house during the Macleay period. Goldberg's successful involvement with the property and the interest shown at the time in his work, particularly by other artists, inspired him to propose a series of site-specific installations created by artists who had either expressed interest in working on a project associated with Elizabeth Bay House or whom he considered capable of responding appropriately to his curatorial brief. Most importantly, they were asked by Goldberg to engage with the history of the house and its occupants and to use this material as a source of inspiration for their works, which were to reveal, in some way, the 'contemporary cultural significance' of Elizabeth Bay House.

The program was launched in June 1997 with three installations by Anne Graham, Ken Unsworth and Jacqueline Clayton which occupied the main reception rooms of the house, the bedrooms, basement and upstairs exhibition spaces. Graham and Clayton both drew on the Macleay women for inspiration and Unsworth's piece – a glass fume projecting from the breakfast-room fireplace – placed Alexander Macleay right in the centre of the action. If a unifying theme could be discerned then it was the oblique references to classification and control suggested by Graham's stifling masses of red hair, Clayton's pincushions inscribed with homilies such as 'Be patient and endure', and Unsworth's sealed glass container filled with dire-looking fluid – mercury.

The roles of dutiful daughter and passive female imposed by the conventions of nineteenth-century society were the objects of Graham's and Clayton's attention. Alexander and Eliza Macleay had six unmarried daughters at the time of their arrival in the colony of New South Wales – all reputedly rather plain and lacking in girlish attributes. They were distinguished, however, by their decidedly red hair. Fanny, the clever one, who had been smitten by the family obsession with botany and collecting natural specimens, is represented in the house collection with reproductions of paintings of flowers. The red hair, hairpieces, combs and casts of hands which Graham used to summon their presence throughout the house provided a powerful metaphor for both the prescribed nature of their lives and the strength of their personalities.

The very notion of a pincushion is quintessentially Victorian, disciplined, and fraught with tension. Clayton's daintily frilled, virginal cushions, spiked with silver points spelling out the moral code by which the young women lived their lives, made reference to the pincushion which is now on display in what is presented as Kennethina Macleay's bedroom. Clayton versions of the pincushion were piled on a windowsill, on the floor blocking an entrance way and under glass domes further encased in a display cabinet. Because it was the women themselves who made the pincushions, the allusion to suppressed passions was paramount. As Graham writes, 'the women were like butterflies trapped in the conventions and expectations of the time'.[1] Unsworth's evil-looking object protruding from the fireplace provided an interesting counterpoint to the perceived gentilities of female life.

The installations of these three artists worked well together, visually and conceptually. With subsequent installations there was less sense of collaboration and in some cases the works were distinctly uneasy in the same environment; on occasion this worked to their advantage.



left: CHRIS FORTESCUE, The past is right now, July–August 1997, (detail), Exhibition Rooms, Elizabeth Bay House, Sydney.

below: MARTIN SIMS, There are warnings of gales, August–September 1997, (detail), Library, Elizabeth Bay House, Sydney.

opposite page: BONITA ELY, A home in the Swinging Sixties, July–August 1997, (detail), Library, Elizabeth Bay House, Sydney.

Dunn's installation was firmly grounded in research methods and museological practice yet it too recognised the role that the imagination plays in understanding the past and relating it to the present.

Bonita Ely chose to focus on a much later period in the house's history – 1968, a year of profound social change – when the grand atmosphere had been lost to a rabbit-warren of flats and flatettes, with people living less gracious but not necessarily less rewarding lives. She interviewed Pauline Gleeson, a resident of the time, and the Visitors' Book records Gleeson's response: 'Bonita Ely helped me to remember the times I spent living among such a diverse mix of people, particularly in such interesting times'. Ely drew attention to important and often overlooked aspects of the house's history, for example, the fact that it was built on land formerly set aside for the Aboriginal people by Governor Macquarie. Her work, more correctly referred to as interventions rather than installations, included delineation on the floors of the rooms as divided into flats; a portrait of Mao in one of the bedrooms; a replica, on dressmaker's pattern paper, of the torso of Germaine Greer's *The Female Eunuch*; two shower caps on hooks behind a door, and contemporary sounds such as those of a typewriter, traffic and a sewing machine. The formal dining room was disturbed by the intrusion of a laminex kitchen table complete with teapot, mugs and milk bottle. In recognition of the 1967 Aboriginal Referendum, voices of Aboriginal women and children could be heard discussing the issues of the day.

Upstairs in Elizabeth Bay House is the best place to appreciate its siting. Visitors can look down the harbour towards the Heads and with very little imaginative effort they can see the uninterrupted view which the Macleays must have enjoyed. Here, below the windows which were covered with blinds, Chris Fortescue placed a row of television monitors showing images of rolling clouds and a blurred image of a gardener tending flowerbeds. As an intervention it was highly successful in provoking a response. It certainly forced the viewer to engage with the present while struggling to experience the past. Fortescue 'saw the house as a kind of device for constructing a consciousness of the present in the past'.[2]

Adrian Hall's play on the idea of the panorama and Martin Sims's installation of logs of wood accompanied by British

above and left: JACKIE DUNN, **Slip/Cover, September–October 1997,** (detail), Drawing Room, Elizabeth Bay House, Sydney.

opposite page: TOM ARTHUR, **Phygenie's Eye, October–November 1997,** (detail), Breakfast Room, Elizabeth Bay House, Sydney.

Broadcasting Commission recordings of shipping forecasts (from the Old World), and the cries of local birds and insects, commented on the sense of isolation and dislocation which spurred on the scientific and classificatory preoccupations of the early occupants as they tried to exercise control over their new surroundings.

Although the furnishings in Elizabeth Bay House *suggest* the lifestyle of Alexander Macleay and his family, in fact very few items are actually original to the house. In 1845 Alexander Macleay, who was heavily in debt and had already mortgaged the property, was forced to transfer the house and most of its contents to his son and principal creditor, William Sharp Macleay. This caused a family falling-out with dramatic ramifications. The son took the high moral ground, insisting that his father honour his debts by vacating the house. The drawing-room furniture was acquired for the newly built Government House. The inventories for this sale and the transfer of items from father to son provided the evidence for the curatorial refurbishment of the interiors, furniture being chosen for its approximation to the Macleays' goods and chattels in style and period. Through the installations of Jackie Dunn and Julie Rrap, attention was drawn to the way in which furnishings can act as a prompt to bring to life the former occupants.

Julie Rrap placed sixteen Belgian prayer chairs around the perimeter of the saloon, each one bearing a photograph of gesturing hands on its seat. Jackie Dunn, sewing away in a corner of the drawing room, systematically shrouded the furnishings – tables, sofa, chairs, decorative objects – with calico slipcovers, each one labelled with a stencilled number which tallied with the inventory of contents on display. Although Rrap's prayer chairs had nothing whatever to do with the history of the house and much to do with her personal exhibition history in Belgium, the very act of transporting the chairs across the seas to Australia was reminiscent of the Macleays, who also surrounded themselves with items of personal significance of little relevance in the new land. By obliterating the furniture, then providing an inventory to prove its existence, Dunn made an important statement about the way in which the past is interpreted and at the same time evoked the dispossession of Alexander Macleay and the resulting father–son conflict. Dunn's installation was firmly grounded in research methods and museological practice yet it too recognised the role that the imagination plays in understanding the past and relating it to the present.

It was the geometry of the house which kindled the responses of Deborah Phillips and Tom Arthur. The formal rooms of Elizabeth Bay House are designed around a square vestibule which leads into an elliptical space contained within a rectangle. Spanning this saloon is the much-photographed domed ceiling which has become almost a logo for Elizabeth Bay House. Arthur turned the configuration of the oval floor – comprising 110 pieces of sandstone – into matt-black masonite forms which he used to replace the framed works normally on display throughout the house. For Arthur, 'the shape of the saloon and the zones of its floor both choreograph and reflect the movement of the human body through the house's architectural schema'.[3] On the other hand, Phillips shaped a page from the inventory of the contents of Alexander Macleay's 4000-volume library into a ground floor plan of the house that she then reproduced in an edition of 1000 which visitors

were invited to souvenir. With the work of both Arthur and Phillips, it was the experience of being contained and ordered within the shape of the house which the visitor took away.

The squeakings and shrillings which emanated from Nigel Helyer's surreal sculptures – strange insect-like upholstered forms jostling the artefacts – made visitors smile, although Helyer's message was serious. His sounds were a comment on the silencing of the natural environment which Macleay's scientific interests effected. Helyer's alien creatures symbolised the strangeness of the indigenous environment. Aleks Danko's bountiful heap of potatoes in the saloon gave an introduced species a literal place. By contrast, Anne Zahalka's empty collector's cabinet juxtaposed with a floor covering comprising the Macleay Museum's plastic encased photographic records of the contents of the insect drawers, emphasised the essentially desiccative nature of Macleay's entomological passion.

All the installations were characterised by their obtrusiveness. These were not subtle interventions gently altering the historic

ambience. Instead the visitor, whether she or he liked it or not, was confronted with the palpable presence of a contemporary artwork. Some, of course, were more in-your-face than others. It was impossible to ignore Anne Graham's cascades of hair, for example, or Danko's potatoes. Other works, such as Jackie Dunn's clothed furniture or Bonita Ely's floor markings and free-standing door, could be mistaken for current conservation activity. Visitors were forced to recognise the relevance of history to present-day concerns through the presentation of works dealing with issues such as the environment and gender roles. They were provoked to respond – often with chagrin, occasionally with curiosity. Opinions on the success or otherwise of the venture were divided, and this was certainly so within the heritage conservation hierarchy, some of whom felt that money expended on these short-lived exhibitions could have been put to better use for the long-term benefit of the house and its collection.

So what was the point of it all? Can the project be pronounced a success?

Certainly it caused disruption to the day-to-day running of the house. Many visitors were puzzled and irritated, particularly those who had made a first-time and long-planned visit only to find items from the collection under wraps or obscured by some extraordinary object deemed to be a contemporary artwork and the formal rooms in what appeared to be disarray. Others were inspired to revisit the property and were delighted to find it revitalised by the artists' responses. And there were those whose expectations of a passive experience of charmingly decorated interiors were shattered, only to be converted to the current commitment to scholarly interpretation which is evident throughout the house. Of particular importance was the fact that it attracted a new audience to the property.

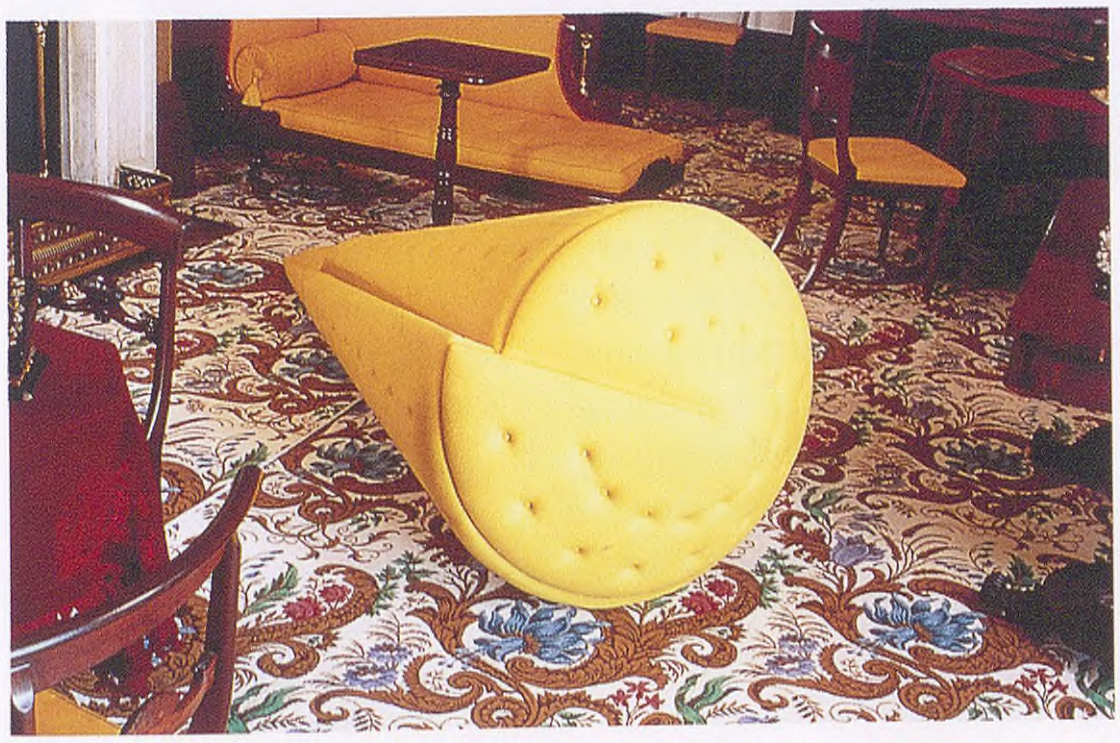
For the artists themselves it was an opportunity to plunder the past for relevance to the present. They were introduced by Trust Historian, Joy Hughes and Elizabeth Bay House Curator, Scott Carlin to the architecture, interiors, historical legacy and theories on which the current presentation is premised. The archival records were put at their disposal. Most of the artists whom Michael Goldberg had invited to participate seized the opportunity and produced installations/interventions which will contribute in the long term to the way in which the house is presented. The exhibition coincided with the writing of a conservation plan for the house, and for Scott Carlin a positive outcome was that 'aspects of the future interpretation of Elizabeth Bay House are likely to have a contemporary and interactive edge'.

Comparable projects have been initiated in museums elsewhere. An interesting example is the Artist-in-Residency at Leighton House Museum in London, organised through the Institute of International Visual Arts. The first in a series of residencies planned by this institution was undertaken in 1997 by Mary Evans, whose interventions, described in the accompanying beautifully crafted catalogue as 'quiet and discrete', were designed to examine what she describes as 'the bitter sweet legacy of colonialism and cultural imperialism'.[4] Lord Leighton, like Alexander Macleay, was an obsessive collector, although the aesthetics of Islam, unlike the insect world, remained resistant to order and classification. Evans's exhibition entitled 'Filter' featured delicate paper cut-outs acknowledging the decorative patterning which is such an essential component of Leighton House. The aim of the project, however, was similar to that of the Elizabeth Bay House program in its intent to examine the cultural underpinnings of the house museum by questioning the way in which history has been interpreted. By delving into the past new narratives were constructed which put a different complexion on the way the present is understood.

The role which contemporary art plays in questioning assumptions, formulating new directions and fashioning present-day sensibilities has an important place in those house museums where curators put more emphasis on interpretation than on tasteful interior decoration. The implications of the artists' interventions at Elizabeth Bay House, and projects of a similar nature in other historic locations, will surely have a significant impact on the relevance of the house museum to today's world.

1 Anne Graham, *Artists in the House!*, exhibition catalogue, Historic Houses Trust, Sydney, 1997, p. 9.
2 Chris Fortescue, ibid., p. 14
3 Tom Arthur, interpretive wall text for 'Artists in the House!' exhibition.
4 Mary Evans, quoted in article by Gilane Tawadros, *Filter: Artist-in-Residence at Leighton House Museum*, The Institute of International Visual Arts, London, 1997.

Dinah Dysart is a writer and curator and former Editor of Art and Australia.



above: ALEKS DANKO, **A place of great consequence, November–December 1997,** detail, Saloon, Elizabeth Bay House, Sydney.

left: NIGEL HELYER, **Metamorphosis, November–December 1997,** (detail), Drawing Room, Elizabeth Bay House, Sydney.

opposite page: MICHAEL GOLDBERG, **A humble life, 1995,** (detail), Cellar, Elizabeth Bay House, Sydney.

PIERRE BONNARD, **La sieste, 1900,** oil on canvas, 109 x 132 cm, National Gallery of Victoria, Melbourne, Felton Bequest 1949.

Heat

EDWARD COLLESS

HEAT

There she is, carelessly naked and tossed belly-down across the yawning indiscreet expanse of the unmade double bed. Her body

surges into the backwash of pillows heaped against the wall, and is caressed into a luscious and lazy arc, like a hammock drooping with the rich weight of its occupant. She is the supple container of her own erotic satisfaction, yielding to the abundant cargo. The listless swoop of her spine twists at the waist as she kicks with a swimmer's stroke, lifting and opening her thighs to the attentive afternoon heat and the leftover vibrations of the affection that took her there. But that soft, slinky reverie that so many critics have called 'abandon' is no boudoir aftermath, cooling down and courteously censored. It is a double exposure of hungry movements and overfed stasis, like the pitch and slump of her hips, like the opening and closing of her legs or the head that nestles and nuzzles at the same time. If she seems drowsy it's because she's still hypnotised on that plateau, exhausted but not willing to come down, still demanding as much as getting, and stretching to keep up with the rush. Pierre Bonnard's *La sieste*, 1900, is not a sweet sleep but a dazzling trance. We cannot help but delineate the scene's graphic, hardcore action at the same time as we absorb its dreamy, amorous mood: any response less than this is simply timid.[1]

That's her, Marthe. An unmistakable figure in Bonnard's paintings. The contented, round but small face broadened out by the squat bulk of hair pinned up off her neck and around her ears, resembling a perpetually clumsy bob. A face that hints at a fat, self-satisfied, Cheshire grin but which, even in many of Bonnard's photographs of her, remains a smudge – not an abbreviated or summary glimpse but a sort of Rorschach blot that suggestively smears together the extremities and nuances of her temperament. Her irritability, disdain, complacency and amusement. Cautious as much as ambiguous, it's a smear that also suggests Bonnard's uneasy accommodation of her contrary nature: the lucidity of her character along with the inscrutability of her expression. Bovine as well as feline, and all too human, she broods and purrs and silently, jealously commands and dismisses him.

It is Bonnard's view of her, tipping up the plane of the bed to supplement the view of her breast at the side and swerving her bottom towards him with a sly, impudent obscenity. But he is in the picture too, or an aspect of him is. Dumped on the floor with the underwear like tidal flotsam deposited by the afternoon's grind. The dog, a pet that Bonnard especially loved, appears in many of his paintings: vigorously leaping in the street towards young women, wrestling with them at garden parties, leering at them indoors. These animals act out his satyric mischief. But the one that accompanies Marthe, and comically mimics her pose, is an absurd lap-dog collared with a blue bow, straight from a Rococo boudoir. The dog's phallic performance elsewhere is too cunning and self-conscious to be a 'Freudian slip' or symptom; so, for a painting as manifestly robust and cocksure as *La sieste*, this lap-dog seems like disingenuous self-deprecation.

In the same way, the allusion in Marthe's pose to the famous antique sculpture of a hermaphrodite sleeping on a sofa – and which Bonnard would have seen in the Louvre – while apparent, also seems superficial. Marthe could be posed just as much after Mlle Louise O'Murphy, one of Louis XV's mistresses, lying across a sofa and kicking her legs provocatively apart in Boucher's eighteenth-century portrait. A version of the pose in *La sieste* (reversed, and hence closer to the Boucher) appears in the lithographic suite Bonnard was commissioned to produce as illustrations for a collection of Verlaine's erotic poems, *Parallèlement*, published by Vollard in September of the same year that *La sieste* was painted. Broad, softly textured and loosely overworked contours in the litho drawing accentuate the fleshy density of the woman's thighs and buttocks. Bonnard's choice of rose-sanguine for the prints (appropriate, he said, for the 'poetic atmosphere of Verlaine'[2]) is reminiscent of O'Murphy's fragrant, pink complexion.

Many of the poses in the Verlaine illustrations were clearly based on Bonnard's photographs of Marthe, taken in a corner of his Paris apartment, probably in one session sometime in 1899.[3] One of these illustrations, floating over the poem 'Séguidille', shows Marthe lying, again, in much the same pose as *La sieste*, but on her back. Needless to say, her pose becomes even more provocative. This image was produced in several versions as a painting, but the most famous and least unfinished one – which spatially mirrors and temporally complements the National Gallery of Victoria's

painting – is in the Musée d'Orsay in Paris. *L'indolente*, 1899, is painted as if from a viewpoint directly on the far side of the head of the bed in *La sieste*. Seen from this angle, the posture resembles that of Michelangelo's grotesque female Dawn, balanced on a pediment, from the Medici tombs. But, as with the allusion to the hermaphrodite in *La sieste*, Bonnard's female figure here is not quite formed enough to convey a meaningful iconological comparison and interpretation.

There is nothing ambiguous about the gender of this figure, or her sexual readiness. Her autoerotic play is more explicit in the other, smaller versions; but, ironically, these seem facile and trivial next to the murky languor of *L'indolente*.[4] Here, Marthe's legs part at the centre of the picture, along the diagonal axes of the composition. Her legs are casually spread not only because it is a hot afternoon. They have opened to receive or release the implausible veil-like discharge that hovers, almost in a space of its own like an ectoplasmic apparition, above the sheet and across her ankle. In the other versions this veil is either absent altogether (in which case her crotch is featureless) or simply used in mock modesty (becoming part of the opaque bed sheet, winding around the thighs). In *L'indolente*, this auroral yet thickening, creamy substance is like the figure of the dog in *La sieste*: it is an absurd, poetic condensation of Bonnard's libidinal presence. It is Bonnard's ejaculate and also a projection of Marthe's erotic force.

Her real name was Maria Boursin, and although assuming the loftier name of

PIERRE BONNARD, **L'indolente, 1899,** oil on canvas, 96 x 106 cm, Musée d'Orsay, Paris. ©ADAGP, Paris, 1998. Photograph RMN–R. G. Ojeda.

Marthe de Méligny she preferred simply to be known as Marthe. Bonnard painted and drew her throughout the almost fifty years of their relationship, with little indication of change in her physique or in his sentiment towards her. Yet, his depiction of her could hardly be called formulaic or idealising. Although devoted to her (they married in 1925), he had other lovers. According to one biography, she 'made his life a misery', and yet 'he was devastated by her death' in 1942.[5] When Marthe met and began her affair with Bonnard in 1893, he was, as a founder member of the Nabis, fashionably immersed in the Parisian vanguard and successfully working as a graphic artist in addition to painting. Marthe was an assistant in a shop producing artificial flowers. Masquerading as a sixteen-year-old, she was in fact twenty-four and only two years younger than him. Until meeting Marthe, Bonnard's female models had been mostly family: notably, his sister Andrée and his cousin Berthe Schaedlin. Bourgeois, urban, youthful and chic, they embodied in both unaffected poise and buoyant lifestyle the confidently decorative arabesques that defined the informal and unconstrained elegance of what Bonnard characterised as *fin-de-siècle* woman.

Marthe, on the other hand, was no more chic than she was bourgeois. Antisocial, hypochondriac and obsessive–compulsive, she evidently isolated him from the gregarious bohemian art scene in which he had made his name, retreating with him into a secluded domestic world increasingly focused on her alone. Not that this didn't, perversely, suit Bonnard; not that he didn't make good use of Marthe's peculiarities. The simmering claustrophobic and erotic intensities of his *intimiste* interiors and garden scenes are doubtless indicative of the tension she brought into his relationship with his family. In a practical sense at least, he owes that eerie, incandescent and compressed imagery of Marthe submerged in the long bathtub in their house at Le Cannet – the series of paintings for he which he is now most famous – to her neurotic addiction to bathing several times a day. Bonnard's fascination with her repetitive performance in the tub, like her performance on the bed of their Paris apartment, is profoundly sexual. This sexuality is drafted as a dynamic configuration of contrary states: an aesthetic attenuation of the voluptuous fluxes that conduct particular excitations into a consummate sensuality; a paralysed fixation upon details of physique and gesture that objectify pleasure in the reiteration of a familiar affect. Sexual desire in Bonnard's

art is as expansive and restless as it is stupefied and hypnoid. The nervous psychological interiority that Bonnard discovers by trying to express Marthe's allure in the bedroom or bathroom is an affectionate version of the 'morbid agitation of the senses' that struck Edgar Allen Poe's famous decadent character, Roderick Usher.

Such a neurotic hypersensitivity, called neurasthenia, was a particularly fashionable affliction among the decadents in 1890s Montmartre. French medical research in those years was almost as public and theatrical as political prosecution is today, and both aesthetic theory and cultural journalism were laced with correspondences between descriptions of nervous pathologies (hysteria, cerebral automatism, psychotic delirium) and speculations on artistic psychology.[6] Whether celebrated or denounced, the era's so-called cultural 'decadence' was identified with clinically diagnosed states of degeneration and exhaustion allegedly symptomatic of the French nation's moral decline since the Franco–Prussian war – an organicist affinity (not simply a reflection) pronounced by, among others, Edmond de Goncourt, Huysmans and Zola. The manifestos and aesthetic commentaries associated with the Symbolist painters and poets in the late 1880s and 1890s imply a relation between artistic vision and states of hallucinatory projection and hypnoid suggestibility of the kind described and demonstrated by Jean-Martin Charcot at the Salpêtrière Hospital in Paris and Hippolyte Bernheim at the University of Nancy.[7]

Before Freud promoted the 'talking cure' – developed from his use of word association and entailing an unconscious that in Lacan's famous phrase is 'structured like a language' – the medical uses of hypnosis had exposed the process of thought as a vital and self-stimulating flow of imagery. For Charcot in particular (an amateur artist and interior decorator himself), visual art was the projection of the ideational flow of subjective experience in a non-discursive productivity. The creativity of art was a type of mental disorder – its products necessarily unstable and tumultuous – in which artists actualised their subjective images as reality, with the conviction manifest in the acting out of hypnotic suggestion. The *psychologie nouvelle* of the 1890s furnished art with a novel conception of liberty. Artists are compelled to produce their inner life as the real, or to apprehend the real as their inner life. But this delusional behaviour is institutionally untreatable. This is a verdict similar to the one that Freud would bring upon psychotics for their inability to submit to the process of transference with the analyst. Artists likewise cannot be positioned within the interpretative relations required of the 'talking cure'. In Charcot's terms, perhaps, they play the role of hypnotist as well as being the hysteric in a trance, spellbound by their own performance. Art, consequently (and indeed subsequently from *l'art nouveau* to the neo-psychedelia of trip-hip), is the production of environments which intensify the condition of psychosomatic suggestibility.

The mutually enclosing interior spaces that Marthe occupies in *La sieste* and in *L'indolente* are suggestive environments which fume with what Charcot would have called 'sensory hallucinations'. They resist our attempts at critical interpretation in the same way that contemporary 'spirit photographs' or 'fairy photographs' do. They are nonsensical attempts to persuade us of the existence of an immaterial excess of nature. The sexuality in these two paintings is as immaterial as a heavy heat. It is atmospheric. It possesses the eye, just as the Horla possessed the soul in Guy de Maupassant's story of that name. 'I am myself nothing but a terrified, enslaved spectator of the things I am accomplishing', writes the narrator. 'Someone directs all my actions, all my movements, all my thoughts.' Marthe, on heat.

1 *La sieste* was acquired through the Felton Bequest in 1949. Until at least 1987 the painting was incorrectly dated 1908–10 and titled *The artist's studio.* 'We look down upon a scene of drowsy abandonment,' said Anne Galbally (*The Collections of the National Gallery of Victoria*, Oxford University Press, Melbourne, 1987, p. 200). Margaret Plant noted, 'There is an untidy abandon in the room' (Ursula Hoff and Margaret Plant, *National Gallery of Victoria: Painting, Drawing, Sculpture*, F. W.Cheshire, Melbourne, 1968, p. 126).

2 Bonnard, cited in Nicholas Watkins, *Bonnard*, Phaidon, London, 1994, p. 63.

3 Bonnard's apartment at the time was located next to his studio at 65, rue Douai. His photography was accomplished and idiosyncratic but amateur. He had no darkroom, and never exhibited or sold any prints. His photographic work appears to have had only domestic and personal purpose. If the ten shots of Marthe naked and shifting about on the bed – the same bed depicted in *La sieste* – appear to be professional studies for his final compositions, they also look like souvenirs of a private sexual scene. This is also the case with the intriguing set of photos of Marthe and himself naked in the garden of the house he rented in 1900 at Montval, outside Paris near Saint-German-en-Laye, which are associated with his illustrations for Vollard's publication of *Daphnis et Chloe* (see Françoise Heilbrun and Philippe Néagu, *Pierre Bonnard: Photographs and Paintings*, Aperture Foundation, New York, 1988).

4 In the 'Séguidille' lithograph, for instance, her foot is lifted directly into her crotch, much as it is in the image of Marthe seated on the bed in his painting *L'homme et la femme*, from the same year.

5 Watkins, p. 36.

6 Deborah L. Silverman, *Art Nouveau in Fin-de-Siècle France*, University of California Press, Berkeley and Los Angeles, 1989. Ch. 5: 'Psychologie Nouvelle' surveys the popular notoreity of, notably, Charcot's and Bernheim's diagnostics and therapeutics, as well the currency of their competitive theoretical study of hypnosis.

7 For an entertaining account of the debate on hypnosis inaugurated by Charcot and Bernheim and its relation, through the study of neuroses, to the development of a theory of the unconscious, see Edward Shorter, *From Paralysis to Fatigue: A History of Psychosomatic Illness in the Modern Era*, The Free Press/Macmillan, New York, 1992, chs 6–9.

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HARRIET EDQUIST

BRIAN DUNLOP

OBSERVATIONS ON THE AUSTRALIAN INTERIOR

'Interiors are minds, spaces inhabited by thoughts and objects that are impregnated with power and light. Windows are penetrated by light and show a glimpse of the world outside. Curtains are eyelids. The spaces between and around objects are as important as the objects. Interiors are a microcosm in which one can focus all one's knowledge, the light constantly changing as is the artist's mood and awareness. Perhaps the most satisfying paintings are when the intended figure is left out or removed, yet the viewer senses their presence.'[1]

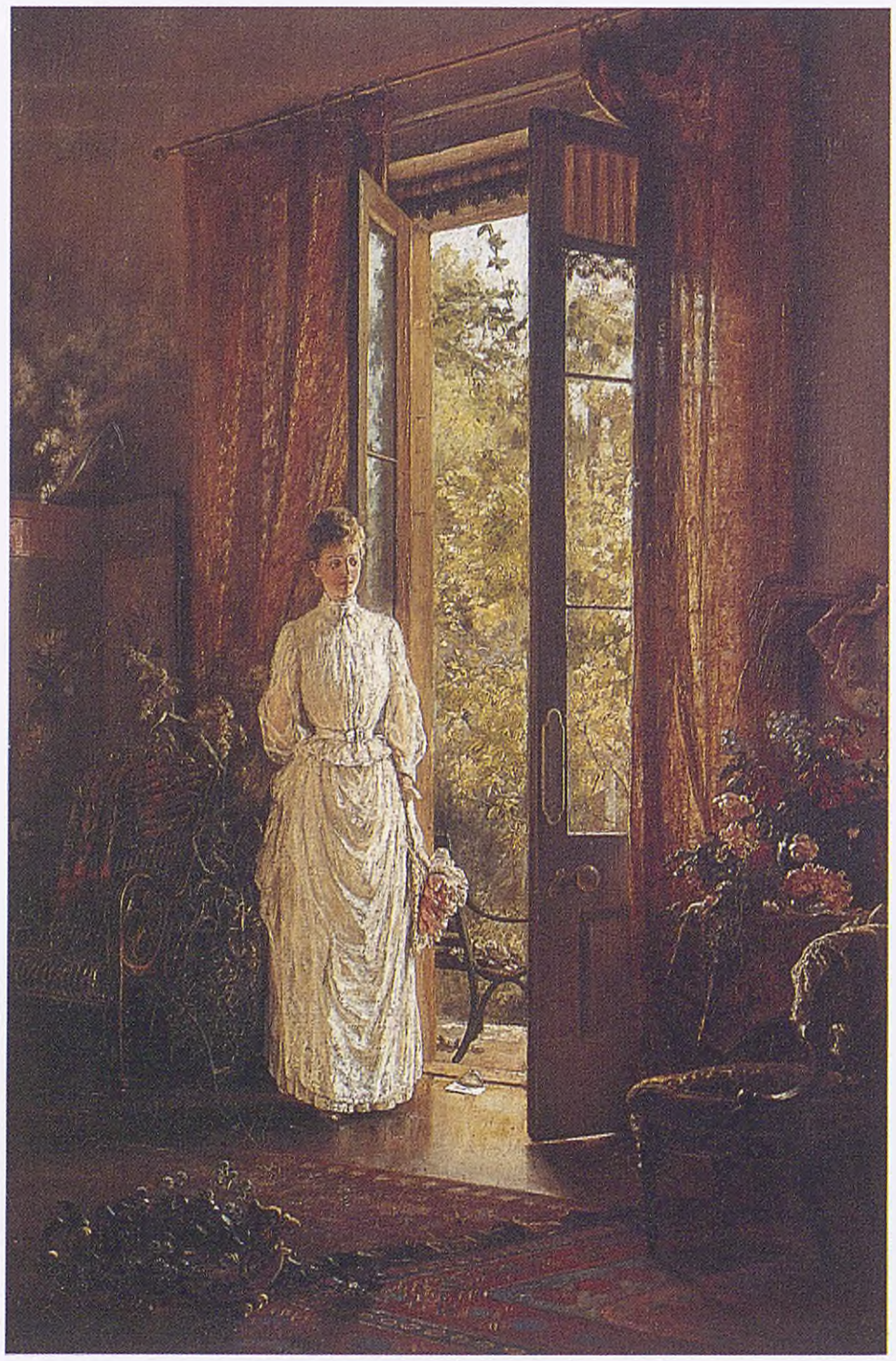
left: BRIAN DUNLOP, **Vestiges of St Cecilia, 1998,** gouache, 75 x 50 cm. Courtesy the artist and Eva Breuer Art Dealer, Sydney.

opposite page: BRIAN DUNLOP, **Coromandel, 1987,** oil on canvas, 93 x 110 cm, collection Julian Agnew. Courtesy the artist and Eva Breuer Art Dealer, Sydney.

The metaphor of the mind as an interior has a long history in western thought and art, as has the metaphysics of light. The Italian Renaissance memory theatre that is the subject of Frances Yates's *The Art of Memory*, carried the metaphor of the spatialisation of the mind into the realm of the mnemonic with the kind of actuality evident in Dunlop's image quoted earlier. Millard Meiss has demonstrated the symbolic and spiritual properties of light in Renaissance Flemish painting, and this tradition (particularly the Dutch contribution) is commonly evoked in discussions of Dunlop's work. Both traditions, that of Florentine perspectival space and Flemish light, are strongly present in his art – as are many others – for Dunlop's reading in art history is extensive. Paul White summed up the first twenty years of Dunlop's career in relation to contemporary practice: 'Many critics consider that his depiction of interiors, exteriors and landscapes has greater depth than those of America's Wyeth while his nude and figure studies are lucid rather than febrile in comparison with those of England's Lucien Freud.'[2]

Five years spent in Europe in the 1960s brought Dunlop into the orbit of Jeffrey Smart and Justin O'Brien, and it is probably to the latter's work that his interiors are most closely related. Both evoke European Renaissance traditions, although O'Brien is seduced more by Sienese brilliance of colour and surface, and Dunlop by Florentine cerebral measure, space and disegno. At the same time, it is important to recognise that Dunlop's work can be located within longer traditions of Australian representational painting, and that his debt to Streeton might be as great as his debt to Piero della Francesca.[3] Dunlop's interiors are carefully constructed: timber floors, walls washed with muted colours, sash windows with simple architraves often added to the room by the artist; rectilinear, clean, spare. They are primitive spaces that have the Spartan clarity of early settler dwellings in Australia, such as those represented in S. T. Gill's illustrations of Monsieur Noufflard's house in Sydney.[4] However, where Gill records, Dunlop arranges; where Gill leaves himself out of the picture, Dunlop's ordering presence can be felt everywhere. For Dunlop these spaces are regulated by the symbolic order of Jung; objects in space are replete with elemental symbolism. The female figure represents the artist's 'anima'; the door is a feminine symbol; the wall, 'enclosing and shielding' the 'feminine principle'. The Jungian interpretation dominates Lynne Strachan's 1990 study of Dunlop's works, but it is also present in Paul White's earlier study: 'It is as if Dunlop fulfils Jung's definition of the artist as a person whose work "is a kind of innate drive that seizes a human being and makes him its instrument ... The artist is not a

Each casts the woman in an interior space, although it appears to be one that is open to possibility and choice, and also part of the larger, intimate domestic world of everyday life.



EMMA MINNIE BOYD, **The letter, 1889,** oil on canvas, 45.8 x 30.7 cm, Art Gallery of South Australia, Adelaide, MJM Carter Collection.

person who seeks his own ends but one who allows art to realise its purpose through him ...".'[5]

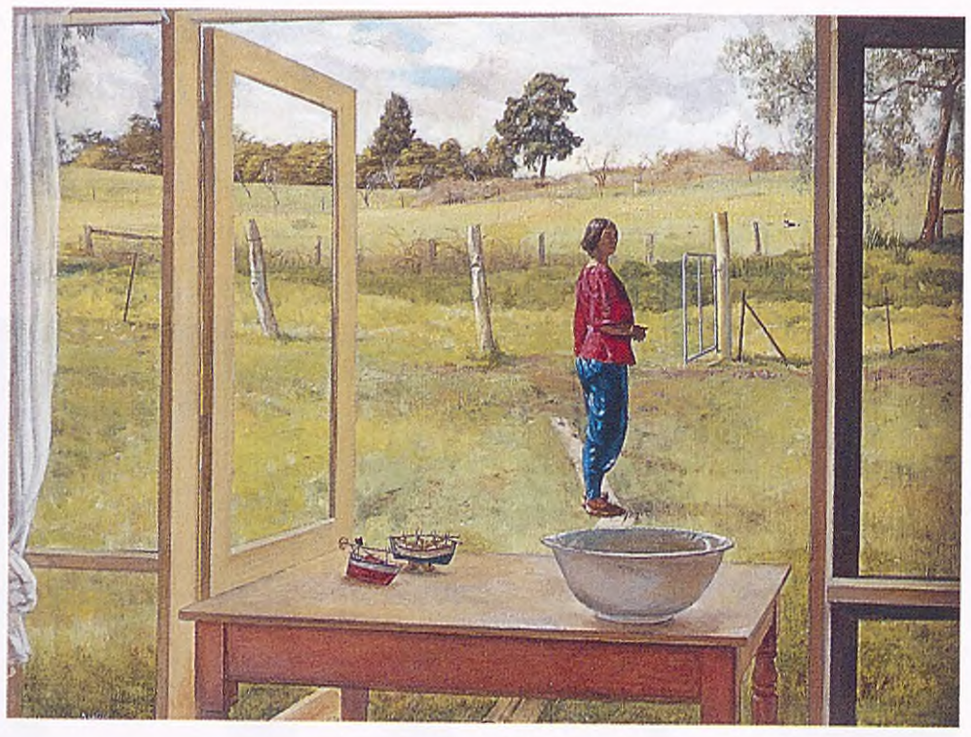
Such a reading would no doubt sit uncomfortably with many contemporary viewers, who may be more prone to recognise in these works a patriarchal order that confines the 'female'. It has been observed, for example, that the women often appear as still-life objects in these paintings, carefully controlled within the pictorial order. Rarely do they engage the viewer's eye, nor do they engage other figures since, almost without exception, Dunlop's interiors contain only one figure. Hence their subjectivity is curtailed, bound up with the picture's representational logic. Within this logic the female is usually associated with the liminal spaces of doorways and windows – the transitional spaces between interior and exterior, the space that is most intense in Dunlop's painting.

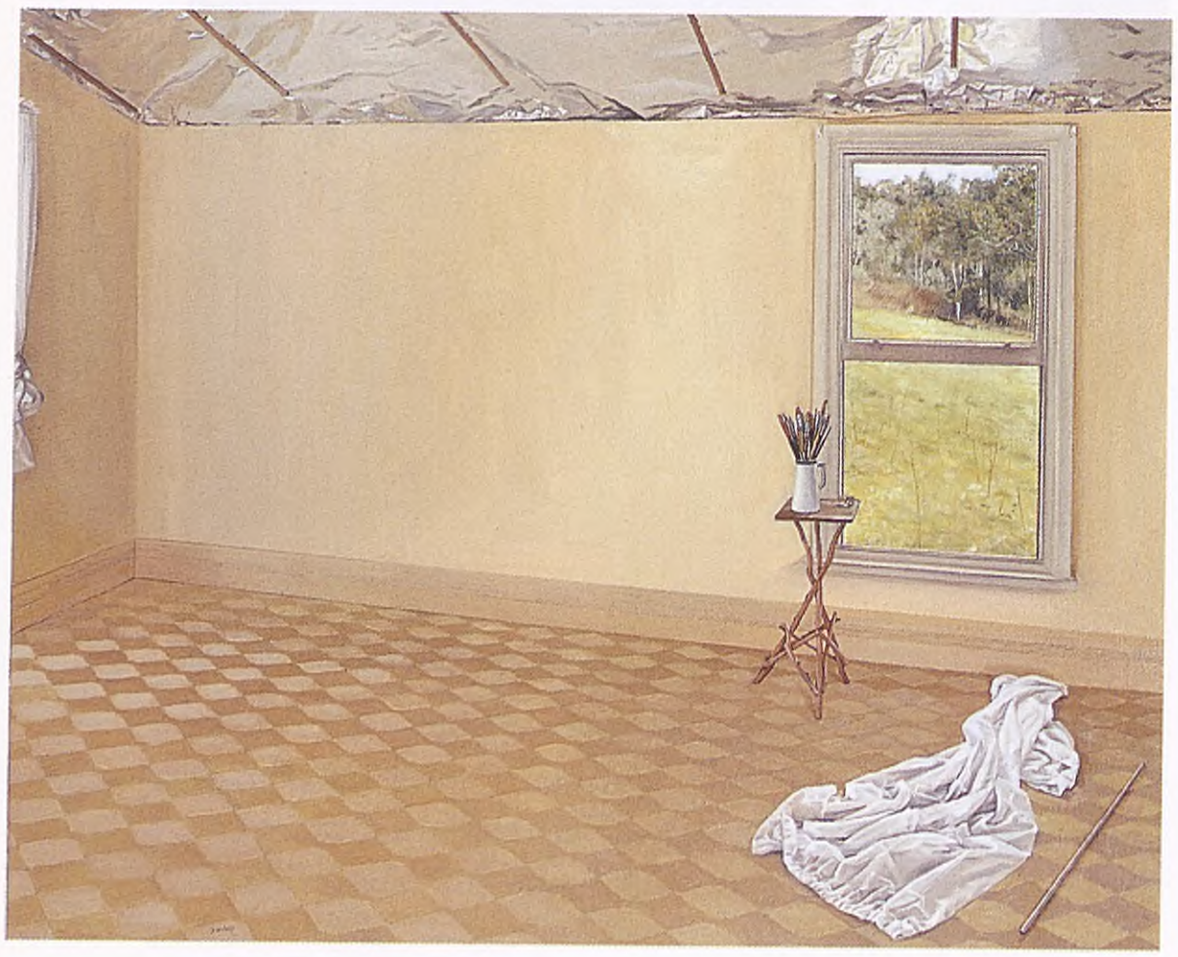
This treatment of the boundaries of the domestic setting is reminiscent of the work of Emma Minnie Boyd, a painter whom Dunlop admires. In *The drawing room, The Grange*, 1875, for example, a woman is seated by a bay window, sewing; her male companion sits on the sill of the window. Their whole relationship is focused in that narrow transitional space. In *The letter*, 1889, a young woman stands in a richly painted interior by an open door, a letter in her hand. At the entrance lies the envelope. Aware of its contents, she hovers indecisively between the two worlds. The interiors in both works are painted with great precision and richness of effect, while the exteriors are more sketchily impressionistic. Each casts the woman in an interior space, although it appears to be one that is open to possibility and choice, and also part of the larger, intimate domestic world of everyday life.

Dunlop's interiors also attach women to the liminal space of windows and doorways in domestic settings, although his works are not concerned particularly with the domestic, nor with intimacy as it is portrayed by Boyd. In *Morning air*, 1989, a woman in a blue nightdress stands looking out of double doors into the cool grey morning air. The figure is strikingly classical, as is the composition, and both display Dunlop's mastery of technique. However, in spite of its subject matter, it is not an intimate scene and the pleasure one derives from it is predominantly aesthetic, an appreciation of the painter's skill and the beauty of his forms.

While Dunlop's interiors have a peculiarly Australian ambience, a combination of spaciousness and bright light, often they are the settings for arrangements of objects and figures whose origins lie elsewhere. In *Coromandel*, 1987, a luxurious deep red and gold Indian sari hangs from the window-rail at the rear of the studio. The sari billows out to the front, but the window is closed and the source of the wind mysterious. Uniting depth and surface, and

BRIAN DUNLOP, Morning air, 1989, oil on canvas, 84 x 49 cm, private collection. Courtesy the artist and Eva Breuer Art Dealer, Sydney.





The focus is again on the window, from which a curtain has been removed, allowing an uninterrupted view.

positioned on a strong diagonal that articulates pictorial space from front right to back left, it is a bravura form that brings into alignment a collection of brilliantly painted objects from India. The erotic overtones of the arrangement, evident in the juxtaposition of the rumpled bed (a familiar motif in Dunlop's work) with the sari, reveal a residue of orientalism that was so significant in early modernism. The profusion of objects in this painting is such as only a western traveller could collect, and says a great deal about the tradition of still life within which Dunlop has produced much of his best and most characteristic work.

The still-life genre came into being at the same time as voyages of 'discovery', collecting and museum building became widespread in Europe. Apart from the traditional symbolic meanings it has attached to itself, the still life epitomises the West's desire to collect and arrange, and can be viewed as a fragment of an old institutional habit. Dunlop both continues and transforms this tradition, by containing the still life within pictorial structures that are wide ranging in their references to the western history of painting. While utterly distinctive, Dunlop's vision is composed in a freely eclectic manner that is characteristic of many Australian artists and designers.

With the interior, still life and portrait, landscape is the fourth theme in Dunlop's work, although until recently it has been revealed more often in the European paintings – such as the Rilanci series painted in Italy in the early 1980s – than in the Australian. White suggests that when Dunlop was living at Ebenezer in the 1970s, overlooking the Hawkesbury River, he turned his back on the landscape tradition then dominated by Fred Williams. In 1981 Dunlop was artist-in-residence at Melbourne University and lived at McGeorge House, designed in 1910 by Harold Desbrowe-Annear for the painter Norman McGeorge and his wife May McGeorge. While not a part of the Heidelberg School, the McGeorge house and studio carried with it something of the feeling of those traditions, and it may be that at this time Dunlop's work became susceptible to them. Three or four years later he moved to Panton Hill, where he constructed the studio from which paintings such as *Coromandel* emerged.

From 'The Cloud of Unknowing', painted in the same year as *Coromandel*, depicts the same room from a similar position but in a colder light; it has been emptied of all orientalist associations. The focus is again on the window, from which a curtain has been removed, allowing an uninterrupted view. At the window, the liminal space, stands the painter's emblematic jug of brushes. Significantly, the stripping of the curtain (what Dunlop refers to as the eyelash) from the window reveals the landscape beyond, painted in those muted colours that recall the impressionist

above: BRIAN DUNLOP, The Messenger, 1988, oil on canvas, 122 x 183 cm, collection Lord Aberdeen. Courtesy the artist and Eva Breuer Art Dealer, Sydney.

opposite page top: BRIAN DUNLOP, The sea in the land, 1987, oil on canvas, 63 x 83.3 cm, private collection. Courtesy the artist and Eva Breuer Art Dealer, Sydney.

opposite page bottom: BRIAN DUNLOP, From 'The Cloud of Unknowing', 1987, oil on canvas, 80 x 100 cm, private collection. Courtesy the artist and Eva Breuer Art Dealer, Sydney.

After the austere controlling gaze of the interiors, these works exude a feeling of expansion.

top: ARTHUR STREETON, **Ariadne, 1895,** oil on wood panel, 12.7 x 35.4 cm, private collection.

right: BRIAN DUNLOP, **Wave watcher, 1994,** oil on canvas, 100 x 69 cm, private collection. Courtesy the artist and Eva Breuer Art Dealer, Sydney.

opposite page: BRIAN DUNLOP, **Rainbow and cloud, 1998,** oil on canvas, 49 x 59 cm, courtesy Eva Breuer Art Dealer, Sydney. Courtesy the artist and Eva Breuer Art Dealer, Sydney.

painters of the 1880s and 1890s. In *The sea in the land*, 1987, articles symbolic of the sea (toy ships, a bowl for water) sit on a table placed midpoint in a doorway through which the rather ordinary landscape of Panton Hill unfolds. A figure stands on a narrow dirt path that leads the eye from the frontal picture plane into depth, forming a strong vertical emphasis that indicates that the picture space is controlled by the geometry of the golden section. Compared with the minutely detailed human world, the foreground landscape is loosely painted and has now assumed a dominant position within the picture. In *The Messenger*, 1988, a secular version of the Annunciation, the blossoming landscape is the space from which the messenger and a dove enter the room. However, this dialogue with the landscape is intermittent in the Panton Hill paintings.

Dunlop moved to Eumerella, a property near Port Fairy, in the late 1980s and again constructed a studio of Spartan simplicity with strategically placed windows, including a large bay giving a wide-angled view. Outside this window Dunlop arranges the view – landscape or the sea – just as he does the still-life compositions in the interior.

In the years at Port Fairy the ocean has prevailed. *Wave watcher*, 1994 and *Rainbow and cloud*, 1998, are vibrant depictions of the sea, at the edge of which the woman stands gazing outwards. The vertical format and intensity of colour (particularly blue) of *Wave watcher* is striking, and recalls Streeton's distinctive landscapes of the 1890s. After the austere controlling gaze of the interiors, these works exude a feeling of expansion. Although the female figure is still gatekeeper of the space, it is as though the landscape has finally made its way through. Recently, Dunlop conceded that 'here I am attempting to cope with that most difficult subject, a figure in the landscape'. Describing this new direction, he observed of one of these paintings: 'I chose a recurring theme for outside the window, Penelope at "The Crags". As a heroine of the Greek epic *The Odyssey*, Penelope was constantly looking out to sea anxiously hoping for the return of her long-absent husband Odysseus'. It is interesting that once outside the interior space, which for Dunlop is defined by the symbolic structure of Jung, the artist has recourse to classical myth to give meaning to his work. While Strachan links this painting to Titian's *Bacchus and Ariadne*, it is also possible to locate it firmly within the local symbolist tradition to which a work like Streeton's *Ariadne*, 1895, belongs. Both paintings depict a solitary woman on the seashore, with a horizontal format that expresses the expanse of sand and ocean, and the abandonment of the figure within.

Although the dialogue between a local inheritance and European tradition is fundamental to most Australian artists, it is brought to an acute pitch in Dunlop's work – perhaps most poignantly in his recent *Vestiges of Saint Cecilia*, 1998. This depicts a corner of his studio where two rooms have been joined into one. In front of this awkward space is a small table on which musical instruments (emblems of St Cecilia) are piled. Nearby a guitar rests against the left-hand wall, beside a partially depicted window. Behind the table, a long thin painting representing the allegorical figure of a woman from Vermeer's *The art of painting*,[6] is fixed to, or painted on, the wall. The light within appears to be coming from outside the studio. The entire picture surface, rigorously controlled by vertical emphases, is composed of partial views, of half-seen glimpses through windows, scarcely comprehended interior spaces and a fragment of another work. Only the musical instruments are fully embodied. Dunlop has excised the central part of Vermeer's work: the figure of the artist himself, back to the viewer, in the act of painting. Perhaps we are asked to compensate for this absence by imagining Dunlop in the place of Vermeer, enacting his own 'art of painting' – a fragment of a European tradition in a difficult corner of an Australian landscape.

1 Brian Dunlop quoted in an interview with Kirri Evans, Waverley City Gallery Newsletter, June–July 1994.
2 Paul William White, 'A Painter with a Very Private View', *This Australia*, spring 1984, p. 45.
3 Although not by Dunlop himself. In conversation we spent some time discussing Australian painters, particularly those whom I felt shared certain ideas with Dunlop.
4 S. T. Gill, watercolours of Monsieur Noufflard's house 1857, illustrated in Terence Lane & Jessie Serle, *Australians at Home: A Documentary History of Australian Domestic Interiors from 1788 to 1914*, Oxford University Press, Melbourne, 1990, pp. 99–101.
5 Paul William White, 'A Painter', in Lynne Strachan, *Brian Dunlop*, Craftsman House, Sydney, 1990, p. 45.
6 According to Svetlana Alpers, the figure is Clio, the muse of History, although there may be doubt about this attribution; I take it that Dunlop understands the figure to be that of St Cecilia. See Svetlana Alpers, *The Art of Describing: Dutch Art in the Seventeenth Century*, The University of Chicago Press, Chicago, 1983, pp. 119–20.

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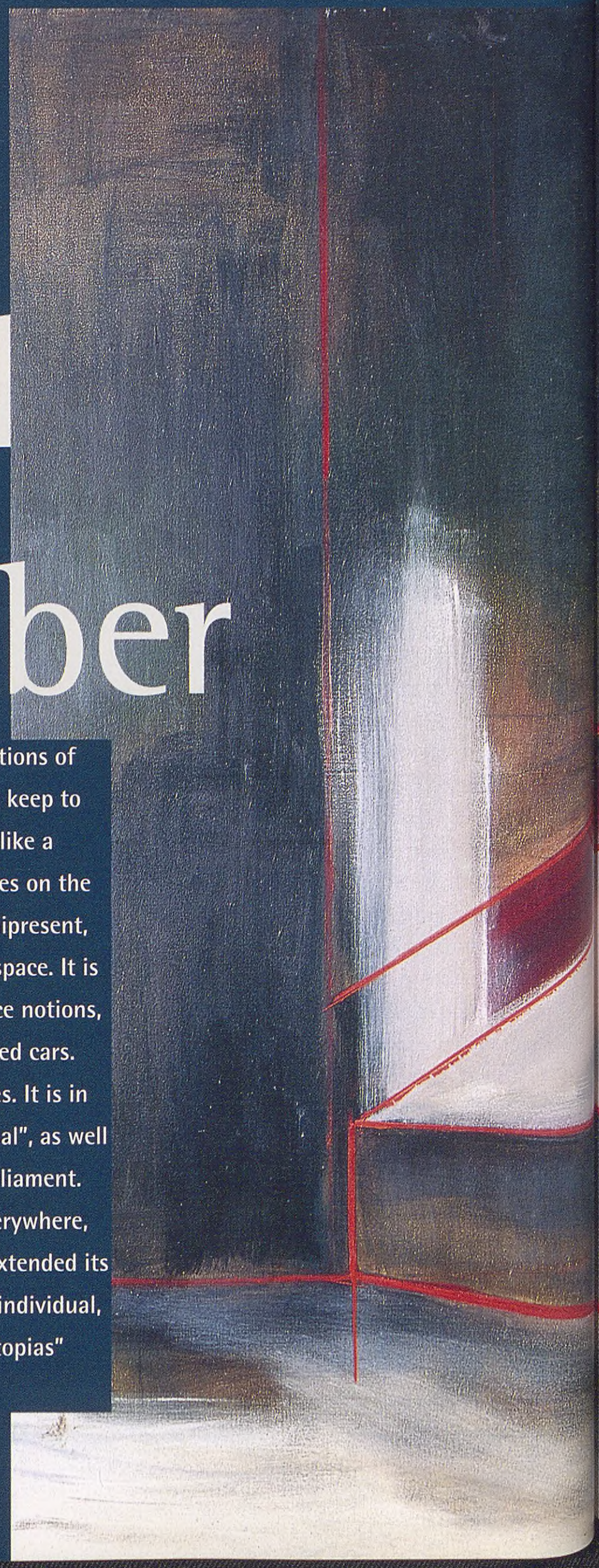
LINDA WILLIAMS

the world *inside* the chamber

Caroline Williams's recent paintings

'Power, the power to maintain the relations of dependence and exploitation, does not keep to a defined 'front' at the strategic level, like a frontier on the map or a line of trenches on the ground. Power is everywhere; it is omnipresent, assigned to Being. It is everywhere in space. It is in everyday discourse and commonplace notions, as well as in police batons and armoured cars. It is in objets d'art as well as in missiles. It is in the profuse preponderance of the "visual", as well as in institutions such as school or parliament. It is in things as well as in signs ... Everywhere, and therefore nowhere ... power has extended its domain right into the interior of each individual, to the roots of consciousness, to the "topias" hidden in the folds of subjectivity.'[1]



The common perception of space in the everyday sense or, for that matter, at a loftier ontological level, suggests that there are negative 'gaps' between things, transparent voids or interstices that we think of as a kind of absence which is above all *neutral*. But while it is clear that just as there is no social reality beyond time or history there is no social being outside space, it is also the case that the study of space as a *social* medium which is anything but neutral has, until quite recently, been regarded as marginal to the traditional centrality of history.

In the study of culture, despite the importance of Lefebvre or Bachelard's formative work in spatial theory, it was probably Foucault's writing which stimulated a broad critical reappraisal of the significance of space. In particular, Foucault's emphasis on the 'carceral' spaces of modernity: the asylum, the factory, the school, and particularly the prison as the social machinery of surveillance and control. In a seminal paper, 'Of Other Spaces',[2] Foucault traced the emergence of a new carceral architecture of social reform developing from exacerbated points of social stress or excess. Foucault also refers to *heterotopic* sites, which in pre-modern societies were places sacred to human states of crisis or significant transition (such as birth, old age or adolescence) which he maintains are now being replaced by modern sites of deviance such as hospitals, retirement homes or prisons. The paper defines one of the salient principles of heterotopia in the way such sites may be identified with slices in time when complete breaks are made with tradition. These sites then, encompass social stress and excess at points of significant personal or public disjunction – they are also likely to be the places where individual memory is shaped by the processes of public memory, or history.

Caroline Williams's paintings construct an image of the world through the interior spaces of bunkers, cells and chambers in a way that relates to Foucault. Her work is also marked by the feminist claim that *the personal is the political*, a claim which was instrumental in undermining the traditional distinctions between interior and exterior space, and private and public spheres.

The contemporary eloquence of Williams's works lies not so much in her asking how societal structures might determine our experience of space (such as the experience of architectural space) or, for that matter, the way space might determine our sense of social being. It resides in her ability to convey a dialectical rather than an immediately causal relationship between these factors, resonant with the crucial role of memory in our perception of space.

The Bunker

What is to be made of the cold, apparently impenetrable bunkers Williams constructs on rugged hillsides? Like the sense of inchoate tension suggested by the massive dams she wedges into walls of rock, the bunkers are monuments of an interior landscape of personal memories. Architecturally, the bunker has a raw, functionalist simplicity. It is a shelter (as well as a space of surveillance) of the most basic, expedient type which recalls Bachelard's claim that the spectral, distant memories we have of the first house of infancy, the primary shelter, remain with us as a bodily 'diagram of the functions of inhabiting'.[3]

The bunkers are in this sense poignant icons of isolation and private space. Nonetheless, the shifting borders between private and public space are fluid or porous, so that while the icon does not reveal the specific details of personal memory, something of the intensity of that private space is immediately evident in the forceful simplicity of the image. The theme of existential isolation recurs often in modernism, particularly in the early modernism of Romantic art to which Williams alludes with her brooding skies and heightened tonal contrasts. The mood is soberly theatrical, yet never overly portentous because it is restrained by a rigorous, almost minimalist sense of formal economy combined with deliberately unrefined brushwork, and by a late twentieth-century sense of irony rather than the humourless angst that characterises the more excessive phases of liberal individualism.

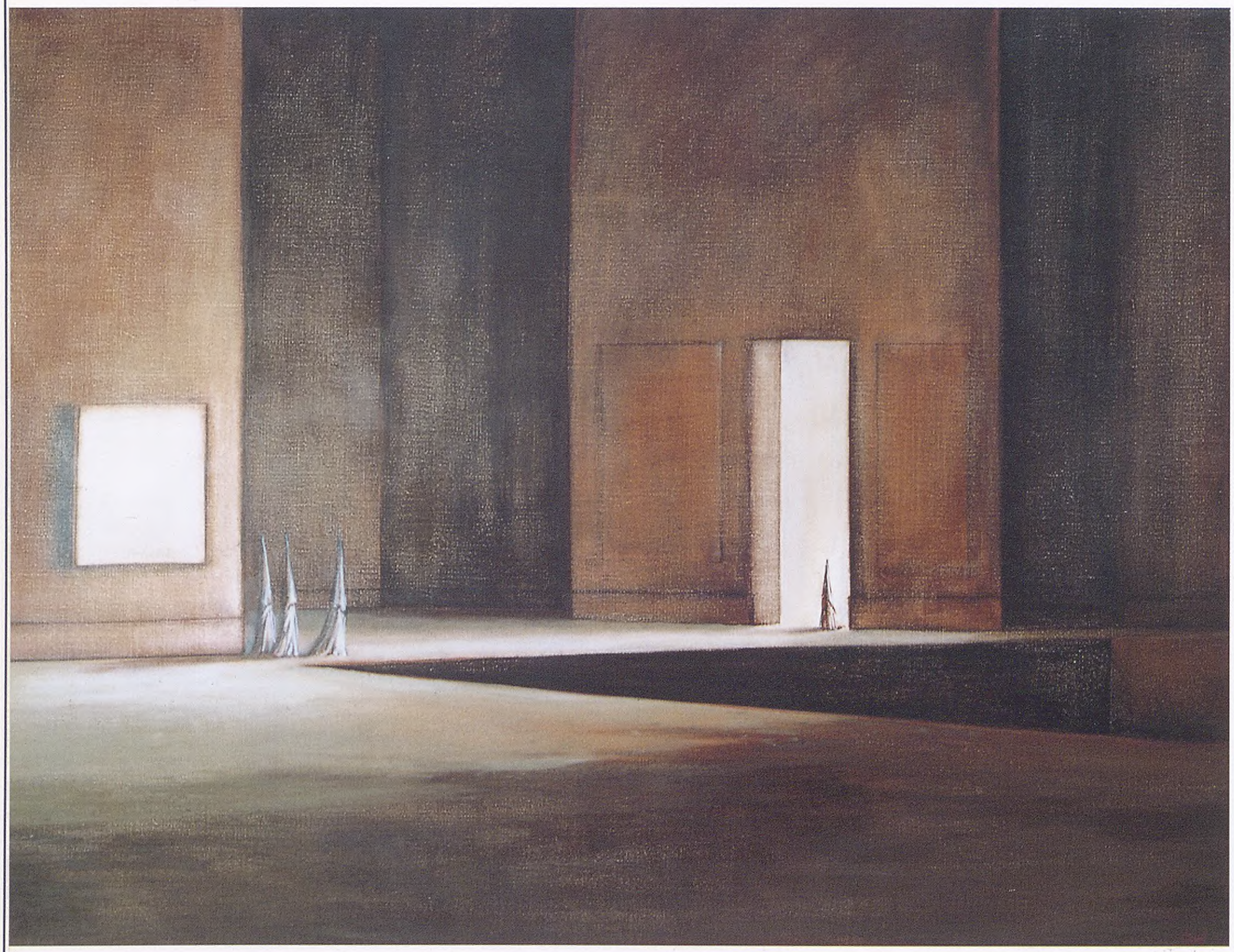
The bunker is in Foucault's sense a heterotopic space, a site of crisis which is a palpable monument to a significant shift in the history of military technology, particularly since the history of warfare is always tightly integrated with the dominant technological and spatial paradigms of the era. The coastal bunkers found in Australasia are, like those in Europe, among the few remaining ruins of the Second World War. They are monuments of a largely redundant system of warfare, marking the arrival of a new world order where all territory is accessible to war planes and fortification is planned in time rather than space in the determination of

The bunkers are in this sense poignant icons of isolation and private space.

above: CAROLINE WILLIAMS, Earthquake painting, 1987, oil on canvas, 63 x 101.5 cm, collection the artist.

opposite page: CAROLINE WILLIAMS, Landscape painting, 1987, oil on canvas, 106.7 x 167.5 cm, Professor John Roberts and Kay Roberts Collection, New Zealand.

previous page: CAROLINE WILLIAMS, Fourth corner four, 1995, oil on canvas, 137 x 198 cm, collection the artist.



CAROLINE WILLIAMS, **Recent painting, 1990,** oil on canvas, 91.5 x 121.5 cm, private collection.

first-strike capacity or instantaneous retaliation. As Virilio maintains in his study of bunker archaeology:

> The bunker of the Atlantic Wall alerts us less of yesterday's adversary than of today's and tomorrow's war: total war, risk everywhere, instantaneity of danger, the great mix of the military and the civilian, the homogenisation of conflict.[4]

The mythopoeic power of Williams's bunkers is derived from the way the icon intersects simultaneously with several points of spatial excess: as a monument to the decay of the material forms of social protection such as the fortified frontier of the nation-state, or the more fundamental, personal spatial resonances associated with shelter or sanctuary. The image of the bunker also condenses several lines of stress in the conventional boundaries between public and private space. The concrete bunker is a relic of those boundaries and a marker of a new, electronic space where personal sanctuary or even privacy has an uncertain connection with global economic liquidity, international corporatism and informational flow.

In 1987 Williams completed a pivotal work, *Earthquake painting*, where a previously sealed room is forced open from the outside, signalling the disaster pictures of the following year, and a potential reassessment – this time from the inside – of the carceral spaces represented by the Bunker paintings.

The Chamber

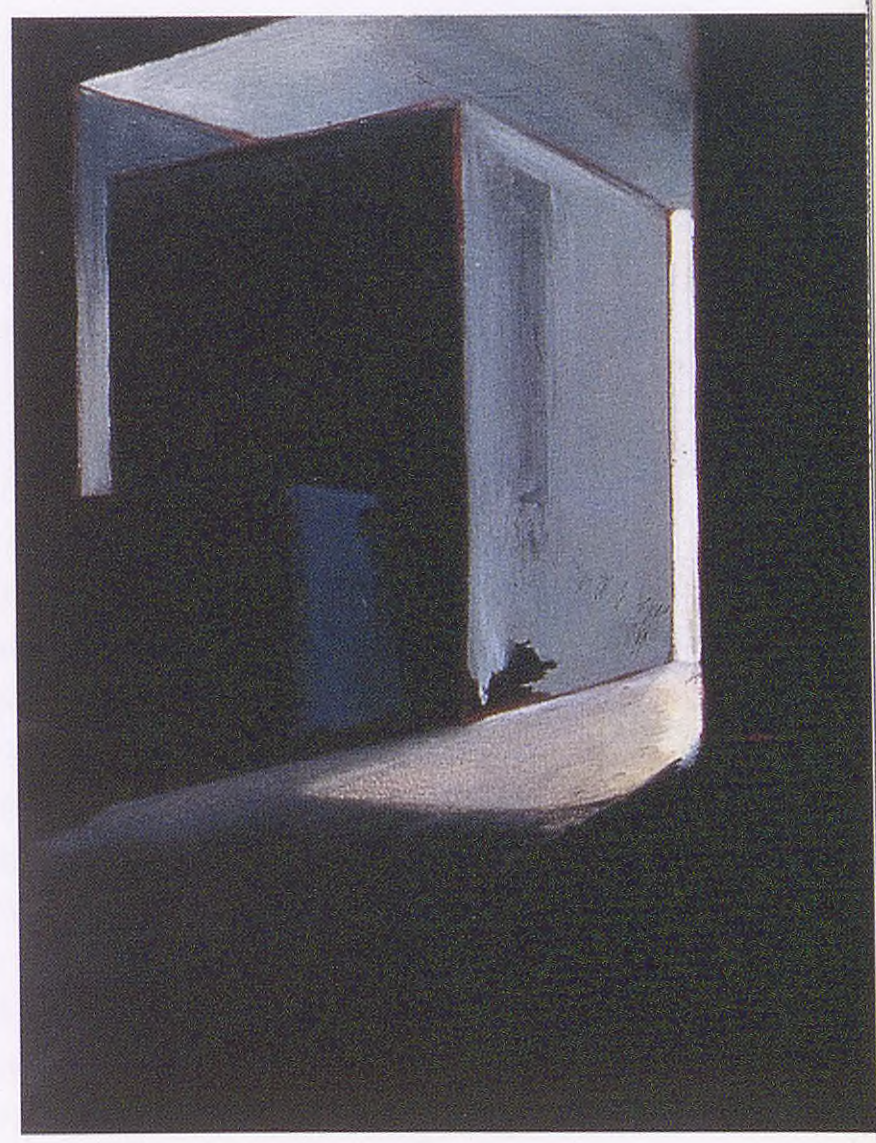
The early Chamber paintings dating from 1990 are, above all, explorations of institutional space, and in particular the carceral experience of order and clarity imposed by such space. Unlike the Bunker paintings, which have a more direct material referent, the Chambers are an abstract collation of a number of material sites which have strong historical associations.

Williams conveys a space which is at once public, oracular and on a magnificent scale that dwarfs its robed inhabitants, yet is also a space of secrecy and spectral memory suggesting a conspiratorial structure oppressively invasive of the smallest details of privacy. The huge rooms of these paintings represent the anonymous facade of institutional power represented in most symbolic orders. It is intimately connected with the personal spaces of memory[5] yet also figures in the different orders of Islamic architecture and the synagogues of Spain that the artist visited in later years.

The early Chamber paintings, like Williams's most recent, minimalist Chamber works of the mid-1990s, also convey the

left: CAROLINE WILLIAMS, **Doorblock, 1994,** oil on canvas, 122 x 91.5 cm, courtesy Robert Lindsay Gallery, Melbourne.

below: CAROLINE WILLIAMS, **Elastical junction, 1995,** oil on canvas, 50.5 x 40.5 cm, Milford House Collection, New Zealand.



sepulchral space of the tomb. In the early Chamber paintings there is an exploration of the traditional cultural and religious authority over sepulchral space, which in the bare simplicity of the later Chamber paintings is reduced to a more fundamental questioning of the possibility of whether sacred space continues to exist at all beyond its tenuous status as cultural artefact.

The early Chambers contain small figures of uncertain gender who have a purposeful connection to the huge rooms that they traverse. Unlike the meandering gait of the tourist or the leisure shopper, these veiled, anonymous figures appear to go about some mysterious business or engage in quiet conversation. This (unspecified) purpose imbues them with a significance belied by their scale and historically ambiguous costumes, their soaring conical caps suggesting a number of sources: the medieval conical caps of some European religious orders, the tall white hats and masks of the Ku Klux Klan, or that old icon of humiliation, the dunce's cap.

Similarly, the architectural spaces these figures inhabit consolidate various functions of institutional space. It is an architecture empowered to inscribe itself deeply in the minds of its inhabitants, where a sense of awe for its beauty, resentment of its hypocrisies, fear of its capacity to inflict punishment or humiliation, along with a sense of order and protection, may coalesce with contempt for its claim to such authority. While institutional space is most concentrated in edifices which represent the presence of its power, this presence is instrumental in a less visible way in the construction of other spaces. The same holds for the contemporary counterparts of these spaces of authority in the soaring, unequivocally blunt architecture of corporate power which dominate our cities.

In many ways the early Chamber pictures are dystopian images of an identifiably carceral space – but not entirely. There is also the suggestion in these paintings of the contemplative space of the sanctuary which is further developed in the large, isolated rooms of the late Chamber pictures. In these works institutional space is displaced by a more concentrated imagery that either situates or localises the experience of the vast, perhaps all-pervasive, spatial presence of power.

In one sense these recent paintings could be seen as more formalist works insofar as the canvas itself and the minimal shapes it contains are the ground for working through what Lefebvre thought of as everyday, lived space as strategic location[6] – that is, everyday space as a site of potential creative empowerment. For Lefebvre the body is not something which is entirely constructed by social and material space. He regarded it as crucial to recognise that the body also *produces* space, even if the connections between production and the reproduction of power relations are obscured by an almost universal process of commodification, and thus abstraction, of space.

In the Bunker paintings Williams focused on an emotionally charged image suggestive of private space which also signals a significant historical and technological change in the social abstraction of space. The Chamber paintings mark the beginning of a deeper investigation of the significance of contemporary space, which reaches a strong resolution in the latest Chamber pictures.

These paintings speak to the contemporary experience of space, in which a sense of profound isolation may be at once coeval with an abstracted notion of the global, and compounded by a sense of enclosure. Yet here the carceral is ambiguous; it is intense, though not overwhelming. It also conveys a subtle sense of protection – if not of a sanctuary, then at least of a place that seems to demand contemplation. The chambers contain apertures among the obelisk-like walls and tectonic wedges: big slabs of light which occupy the liminal zone between interior and exterior, or the chamber and the world. The apertures do not signify utopian space. In many works the big, raw rectangles of light are like inaccessible skylights in a shadowy cell. Yet they resist closure, and as political allegory suggest that carceral space is never completely sealed.

1 H. Lefebvre, *The Survival of Capitalism*, trans. F. Bryant, Allison & Busby, London, 1976, pp. 86–7.
2 M. Foucault, 'Of Other Spaces' (1967), trans. J. Miskowiec, *Diacritics*, spring, 1986, vol. 16, no. 1, pp. 22–7.
3 G. Bachelard, *The Poetics of Space*, trans. M. Jolas, Beacon, Boston, 1969 (1958), p. 15.
4 P. Virilio, *Bunker Archaeology*, trans. G. Collins, Princeton Architectural Press, 1994 (1975), p. 45.
5 Such as the cloistered enclosure of Williams's childhood years: she spent several months in hospital at age five, and from age six lived away from home in a Catholic convent.
6 H. Lefebvre, *The Production of Space*, trans. Nicholson-Smith, Blackwell, Oxford, 1991.

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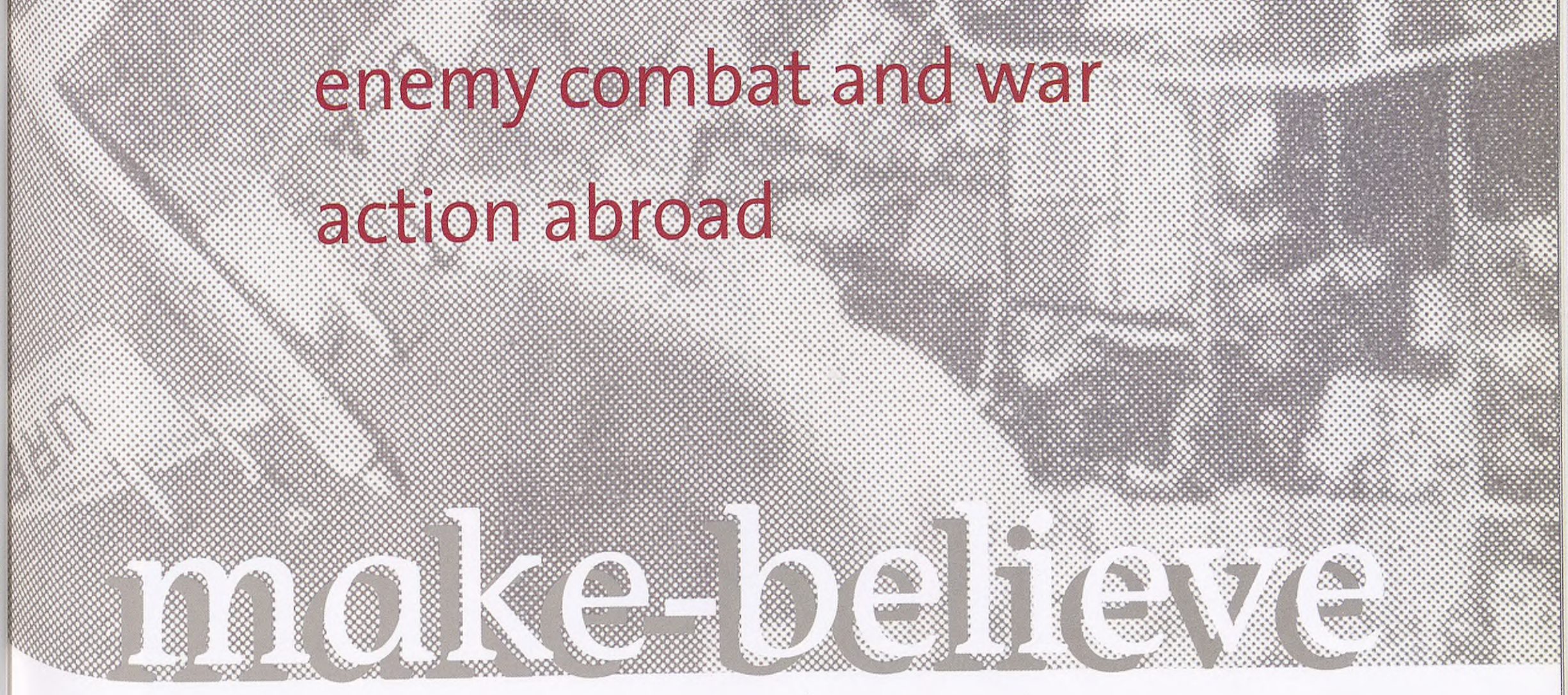
Ann Elias

Australian amateur tabletop photographs of 1942 faking enemy combat and war action abroad

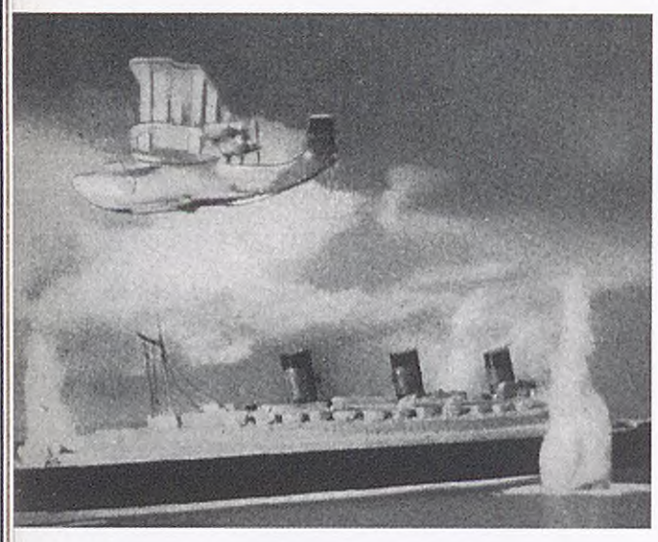


The Australasian Photo Review was published in Sydney by Kodak and its clients were amateur photographers. It printed news of camera clubs, provided technical information, held photographic competitions, printed letters to the editor and advertised Kodak products. During the Second World War the magazine tried to maintain a responsibility to clients despite shortages of paper and film, and national restrictions on amateur photography.

A great deal of outdoor photography was prohibited during the war and it was not uncommon for an amateur carrying a camera to be questioned for spying. When hostilities began, the Australian Secret Intelligence Service (ASIS) was in its nascent years[1] and citizens, unused to such surveillance, were indignant about their spy work. *The Australasian Photo Review* aired this emotional issue by publishing a paragraph from a British magazine, *The Amateur Photographer*, in which the writer refers to the personality of Dr Jekyll and Mr Hyde in order to explain how it feels to be perceived as an outwardly good citizen who could turn to evil at any time.[2] *Dr Jekyll and Mr Hyde* is a story about doubling, and the Second World War is known as a 'war of replicas and doubles'.[3] On everyone's

mind was the potential duplicity of people and objects. While it was reassuring to think that the war could be won using fakes and doubles such as camouflage and double agents, it was disconcerting to know that the other side thought the same way. The paradox of the fake in war is that it is a matter of perception as to whether it is evil or good. Australians on the home front were told that they must be alert to anything fake.

In April 1942 *The Australasian Photo Review* published national safety restrictions on amateur photography. It announced 'you are merely forbidden ... from photographing anything appertaining to the war [and forbidden from making] any photograph, sketch, plan, or other representation of any aircraft'.[4] The magazine encouraged amateurs to take up safe indoor practices like still-life and tabletop photography. How strange then, that in 1942, the same year that it published safety regulations prohibiting photographs of aircraft, *The Australasian Photo Review* also published a group of tabletop photographs that fake the war in action and involve the representation of aircraft.



The practice is concerned with camouflage, and the photographer's challenge is to transform readily available, mundane, lifeless, domestic objects into those that are of worldly, living and even sublime significance by a process of disguise.

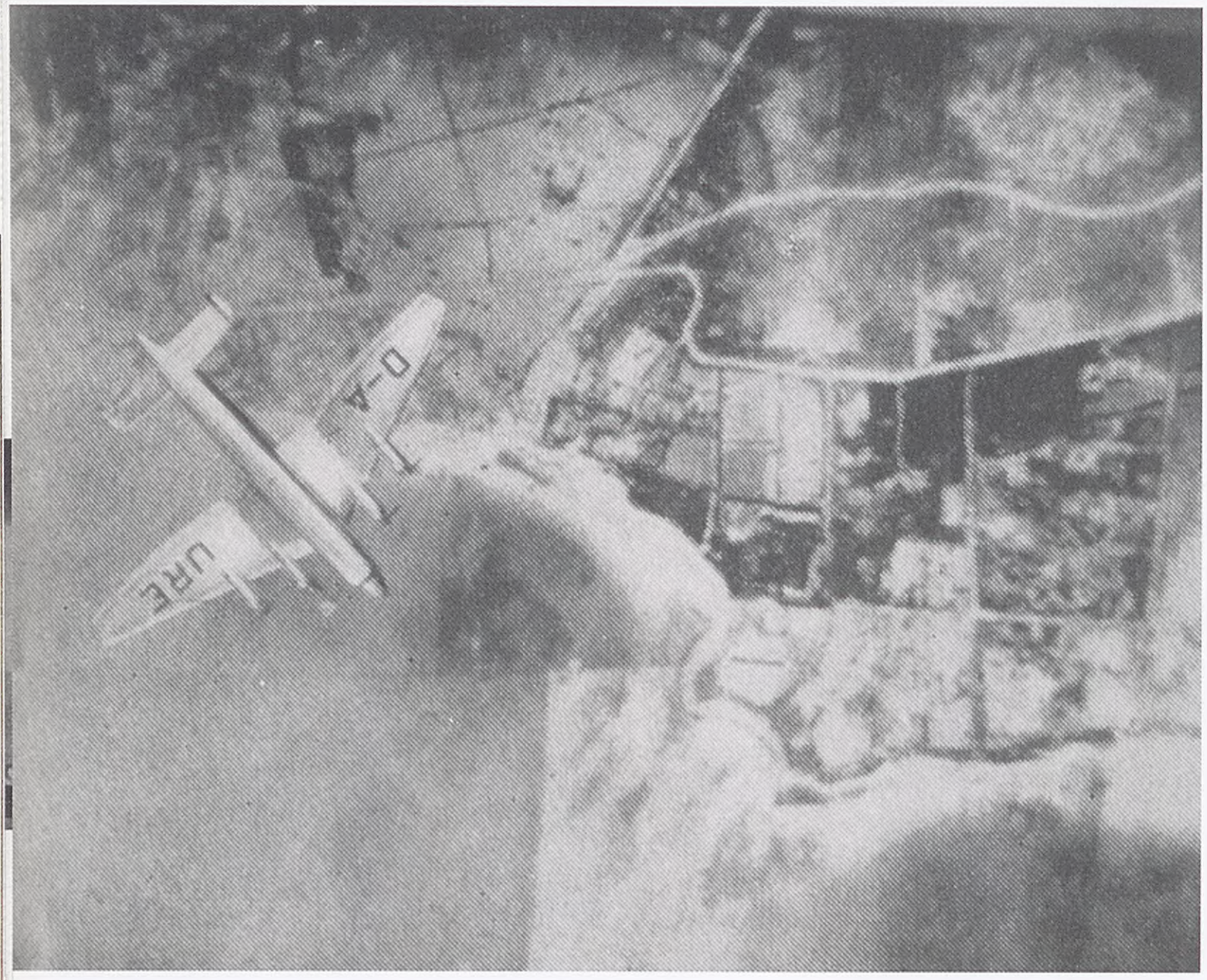
The timing of both the production and the reproduction of these make-believe battles coincided with great national anxiety about anything fake. From a defence perspective, the enemy's business was about the fake – in lies, rumours, codes, camouflage, tricks and traitors. Yet in 1942, which was possibly the most worrying year of the war for Australia, *The Australasian Photo Review* printed four tabletop photographs, by Ainslie Roberts and James Daley, in which both photographers fake eyewitness accounts of enemy combat and front-line fighting.[5] The intention of these photographs is to trick viewers, if only for a short time, into believing that the object before them is an eyewitness account of the war in action captured by someone who is airborne. In another reality, however, they are photographs of home-built models and inanimate domestic objects arranged on tabletops, lit and photographed to mimic authentic action-shots of the war.

We shot down a Junkers 89 is Ainslie Roberts's only contribution to this group but it is also the most convincing of the four in terms of 'realism'.[6] It is a photograph of a model made of toy planes, cotton wool and string, suspended by a clothes-horse over a tabletop in the spare room of a house in Adelaide. The text accompanying the reproduction explains that it is pretending to be a first-hand record by someone working or perhaps fighting on the front line. This person has either witnessed or just participated in an air battle in which two or maybe three British aircraft destroy a German plane. The text indicates that the photographer's intention was to mimic an eyewitness record.[7] His intention was not to fake the idea of himself as the eyewitness, nor to fake this photograph as proof of his primary experience of war, but to fake the type of photograph or film-still that the eyewitness might capture.

The photograph properly belongs to the genre of tabletop photography but pretends to belong to that of documentary photography. This is made possible by duplicating the system of signification belonging to aerial photography as it is found in documentary war films and single photographs of aerial views of aeroplane battles. It is relevant at this point to mention that Ainslie Roberts worked for The Volunteer Defence Corps and ASIS during the war. According to his biographer, Charles Hulley, Roberts's area was mapping and photography.[8] It is possible that he worked with aerial photography, which would explain his knowledge of its codes. *We shot down a Junkers 89* is also evidence of Roberts's skill as a model-maker and his ability to produce effective war propaganda. In its depiction of a German aeroplane spiralling to the ground in flames, the message of this photograph is 'Victory'. ASIS established 'Special Operations Australia' in 1942, otherwise known as 'the dirty tricks department', and part of its intention was to 'disseminate propaganda against the Japanese and Germans'.[9]

Faking pictures of victory for the sake of the war effort was a widespread practice during the Second World War. *We shot down a Junkers 89* is a trick photograph and its status as a fake resides in its intention to camouflage or hide the non-reality of this event in war. It presents us with a virtual air battle where the only flight is one of fancy. This appears to sum up Roberts's own war experience, since his visual experience of the war in action was from the home front, through photographic and filmic representation. By simulating the real from a photographically derived knowledge of war, Roberts is an active generator of the hyperreal where the real is represented through the intermediary of other images or the 'already seen'.[10]

Each of the tabletop photographs reproduced in *The Australasian*



left: JAMES DALEY, Target for tonight, *The Australasian Photo Review*, September 1942, p. 341.

opposite page top: JAMES DALEY, Devastation, *The Australasian Photo Review*, September 1942, p. 341.

opposite page bottom: Official U. S. Navy Photograph, back page of *The Australasian Photo Review*, October 1943.

previous page right: AINSLIE ROBERTS, We shot down a Junkers 89, *The Australasian Photo Review*, September 1942, p. 319.

previous page left: JAMES DALEY, Bombed, *The Australasian Photo Review*, September 1942, p. 341.

Photo Review is an example of the hyperreal. If, as readers, we try to ascertain their authentic reality we find ourselves faced with three possibilities: a war in action, a tabletop model, and a documentary photograph. In fact, all three versions of the real of the image are present at the same time. When the editor of *The Australasian Photo Review* described these fake war-action photographs as outstanding examples of realism, it was because the reality he had in his mind was that of war in action abroad. Secondly, because the text of the magazine published accounts by both photographers where they speak about building models in order to photograph them, we are encouraged to think that the authentic reality of the image is the tabletop model. Thirdly, because the photographers intimate that their intention is to trick us into believing that what we are looking at is an eyewitness photograph, we are prompted to think that the authentic reality of the photograph is the object that it mimics, a documentary photograph.

Tabletop photography is often understood as a special branch of still-life photography where, rather than presenting objects for what they are, one object is substituted for another. The practice is concerned with camouflage, and the photographer's challenge is to transform readily available, mundane, lifeless, domestic objects into those that are of worldly, living and even sublime significance by a process of disguise. In any tabletop photograph the object that is photographed must be able to double as something else, and look convincing in photographic form. Common doubles include parsley for forests, velvet for ocean, cotton wool for explosions. The grand must be conveyed with an unlikely and insignificant substitute. James Daley rendered ridiculous the sublime of war in his account of the construction of *Bombed*: he relates with childish excitement the experience of bombing a toy steamer using 'bomb spouts of cotton wool'.[11]

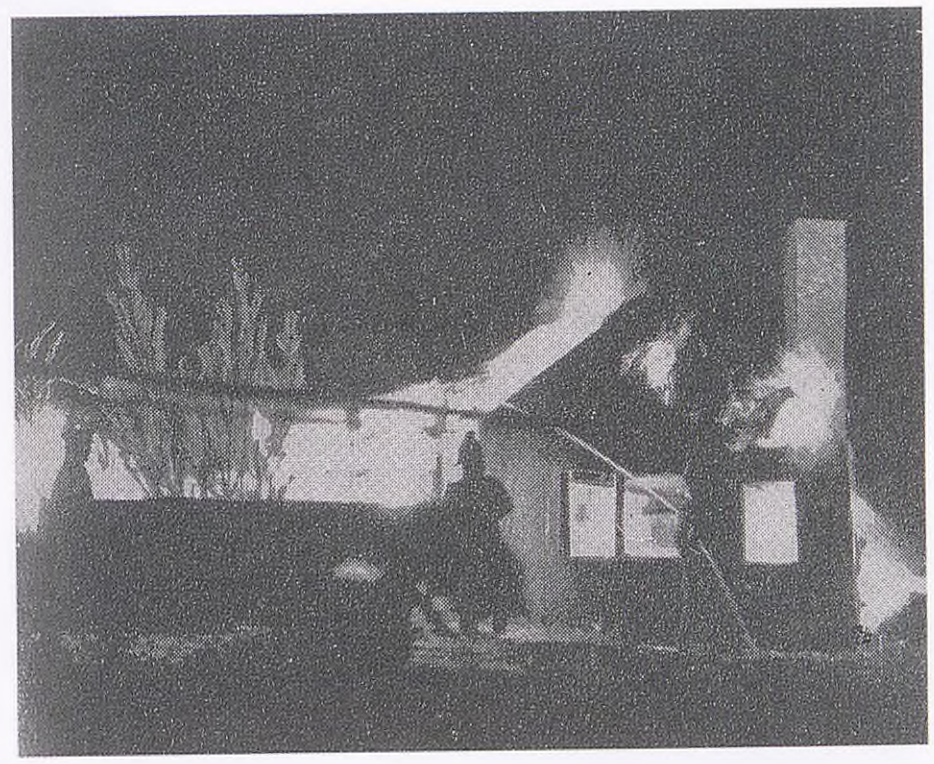
So while these tabletop photographs of fake war action manage to emanate heroic sentiments about victory, they do this through the disguise of the most unheroic of domestic objects. The success of the image depends on its ability to doublecross the viewer about the nature of the objects photographed. This means that the viewer must be tricked about the scale as well. And, like movie-set designers in 1940s Hollywood, Ainslie Roberts and James Daley were

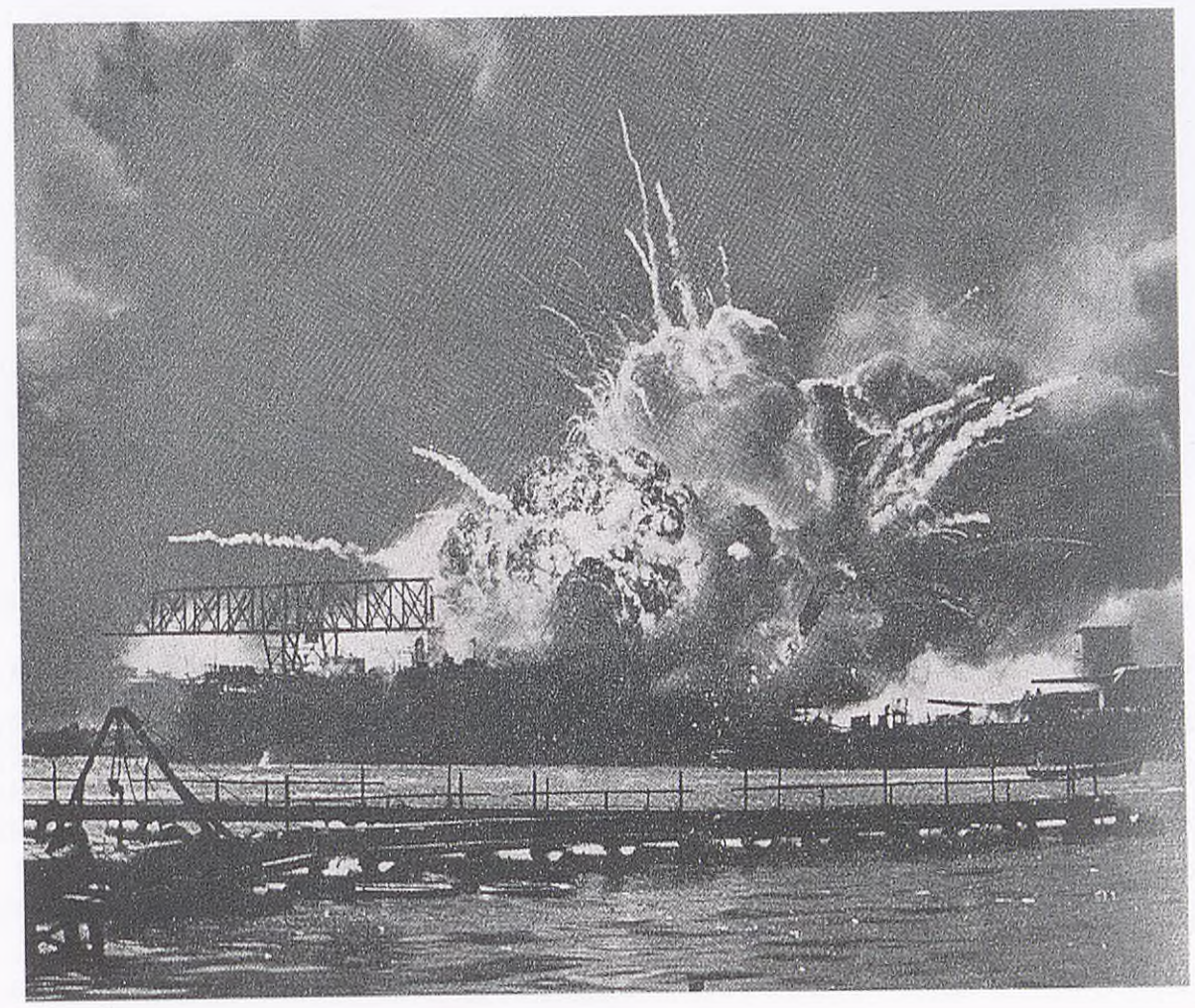
skilled in making things seem other than they were. A technical director of Cinesound Review Newsreel wrote to *The Australasian Photo Review* that he had initially been 'completely deceived'[12] by Roberts's tabletop. This was just the type of victory that Roberts was looking for.

It could be argued that the intention for any tabletop photograph to trick the viewer is warlike in attitude in that it seeks to deceive and capture the other, and achieve conquest or victory by outsmarting the other. As with *trompe-l'oeil* painting, in order for the game to work, observers must first be taken in and then realise that they are the victim of a trick. This is the victory of the artist. It could also be argued that Roberts and Daley miniaturised the war to become masters or controllers of the moment. They shrank the war to the size of a tabletop, domesticating it by placing it within the realm of fantasy and the imaginary. It could further be argued that they used tabletop photography to symbolically dominate war and reality. This is how the miniature is theorised and, when applied to artistic production, the aim is usually to explain the psychology of the artist.[13]

More interesting is the argument that virtual war scenes of convincing quality cast doubt on the authenticity of 'official' war images. While *We shot down a Junkers 89* is the only tabletop of the war in action by Ainslie Roberts published in *The Australasian Photo Review*, with his signature, its realism calls into question the authenticity of every official war photograph printed in the magazine. They begin to look like photographs of tabletop models insinuating themselves as news photographs. In fact, an essay was published in *The Australasian Photo Review* discussing the regularity with which fake photographs of the war-in-action were produced during the war, and in an official capacity.[14] There were three good reasons why this was common practice: constructed photographs were better for propaganda, quicker to publish, and safer to produce.

It is worthwhile juxtaposing an excerpt from this essay with a photograph taken from the magazine of the bombing of Pearl Harbor, captioned 'Official U. S. Navy Photograph'. The writer of the essay is concerned about a world in which mediated images construct the truth of the real, explaining that he had seen many photographs 'in reputable publications which were without any doubt completely staged. I have seen supposed bomb explosions which were nothing more than small charges set off by some friendly engineer ... Shall we have fake pictures when real ones are impossible to make, or do without





any? Shall we stage several pictures to help build up some real ones? Is it better to stay at Headquarters and make a complete set of staged pictures?'.[15]

Our natural inclination is to trust the authenticity of a photograph with a caption that reads 'Official U. S. Navy Photograph'. This has something to do with a reluctance to doubt the printed word, and with the believability of the image itself. And yet, if we are to go by appearances – which is what photographs ask us to do – then we might also assume that *Devastation* by James Daley is an authentic record of an event in the real world when, in reality, it is a tabletop photograph. *Target for tonight*, another of Daley's tabletop photographs, is far more believable as an authentic photograph of war aircraft in flight (if we go by appearances) than many other photographs published in *The Australasian Photo Review* that claim to be authentic. If we compare it with a photograph of an airborne aircraft advertising Kodak film,[16] it becomes apparent that a tabletop photograph is able to look more real than an eyewitness document – leaving us to wonder whether the aerial photograph in the Kodak advertisement is authentic or fake. The intention with *Target for tonight* was almost certainly to simulate a still from a movie, because the title is the same as that of a famous British documentary released the year before, in 1941. The movie documents an aerial reconnaissance of Germany. It is remembered in movie history for presenting this viewpoint of looking down on an aircraft, a regular device in later cinema.[17]

Evidence that the Second World War was one of doubles and fakes can be located in the pages of *The Australasian Photo Review.* The magazine complimented Ainslie Roberts and James Daley for their craftiness and trickery with tabletop simulations, but at the same time it printed material condemning deception in war photography. It encouraged the safe practice of indoor tabletop photography but through the tabletop images of Roberts and Daley also encouraged clients in the art of fakery. These double messages are difficult to reconcile but, significantly, September 1942 was the only issue of *The Australasian Photo Review* in which tabletop photographs simulating war action abroad actually appeared. The one-off nature of their appearance could be explained by the growing national fear of anything fake. Perhaps the editor realised that war is not lighthearted fun. Equally, the reason could be the unprecedented extent to which photography was used during the Second World War. As such it was essential that the world had faith in the photograph as evidence of reality.

Kodak was the inventor of many of the photographic technologies through which the war was fought. It publicised that infra-red film reveals the truth behind camouflage. It named the Second World War as 'the modern war'[18] largely because of ingenious technology. Photography was known as 'the third eye' of surveillance,[19] and great trust was placed in its objectivity. But the tabletop photographs of Ainslie Roberts and James Daley demonstrated to a wide audience that reality does not lie in appearances and that things are not necessarily what they seem in a photograph. In other words, as mocks or fakes, these four tabletop photographs make a mockery of Kodak by making a mockery of photography's objectivity and dependability. They implicate Kodak in something fraudulent.

1 B. Toohey & W. Pinwill, *Oyster: The Story of the Australasian Secret Intelligence Service*, William Heinemann, Melbourne, 1989, p. 15.
2 *The Australasian Photo Review*, April 1942, p. 145.
3 H. Schwartz, *The Culture of the Copy*, Zone Books, New York, 1996, p. 200.
4 *The Australasian Photo Review*, op. cit., p. 152.
5 *The Australasian Photo Review*, September 1942, pp. 319, 341.
6 Ainslie Roberts's photograph *We shot down a Junkers 89* is described as 'the finest topical "Table Top" that has ever passed through our hands' by the editor of *The Australasian Photo Review*, September 1942, p. 318.
7 Ainslie Roberts writes about the 'newsy' title of the photograph, *The Australasian Photo Review*, September 1942, p. 318.
8 C. E. Hulley, *Ainslie Roberts and the Dreamtime*, J. M. Dent, Melbourne, 1988, p. 37.
9 Toohey & Pinwill, p.16.
10 This account of hyperreality is articulated by Umberto Eco in 'A Photograph', *Travels in Hyperreality*, Picador, London, 1986, p. 214.
11 James Daley writing in *The Australasian Photo Review*, September 1942, p. 341.
12 *The Australasian Photo Review*, October 1942, p. 391.
13 See Hulley, p. 37. Ainslie Roberts was not accepted for enlistment at the beginning of the war due to poor health. But war posters show the extent to which emotion was invested in the able body and active service as signs of national potency. As such Roberts could be described as one of the socially castrated.
14 *The Australasian Photo Review*, August 1944, p. 254.
15 ibid.
16 *The Australasian Photo Review*, April 1944, back cover.
17 E. Rhode, *A History of the Cinema from its Origins to 1970*, Da Capo Press, New York, 1976, p. 372.
18 *The Australasian Photo Review*, March 1942, p. 86.
19 *The Australasian Photo Review*, October 1941, p. 362.

Acknowledgments: Henry Barrkman for research assistance, and Eril Baily.

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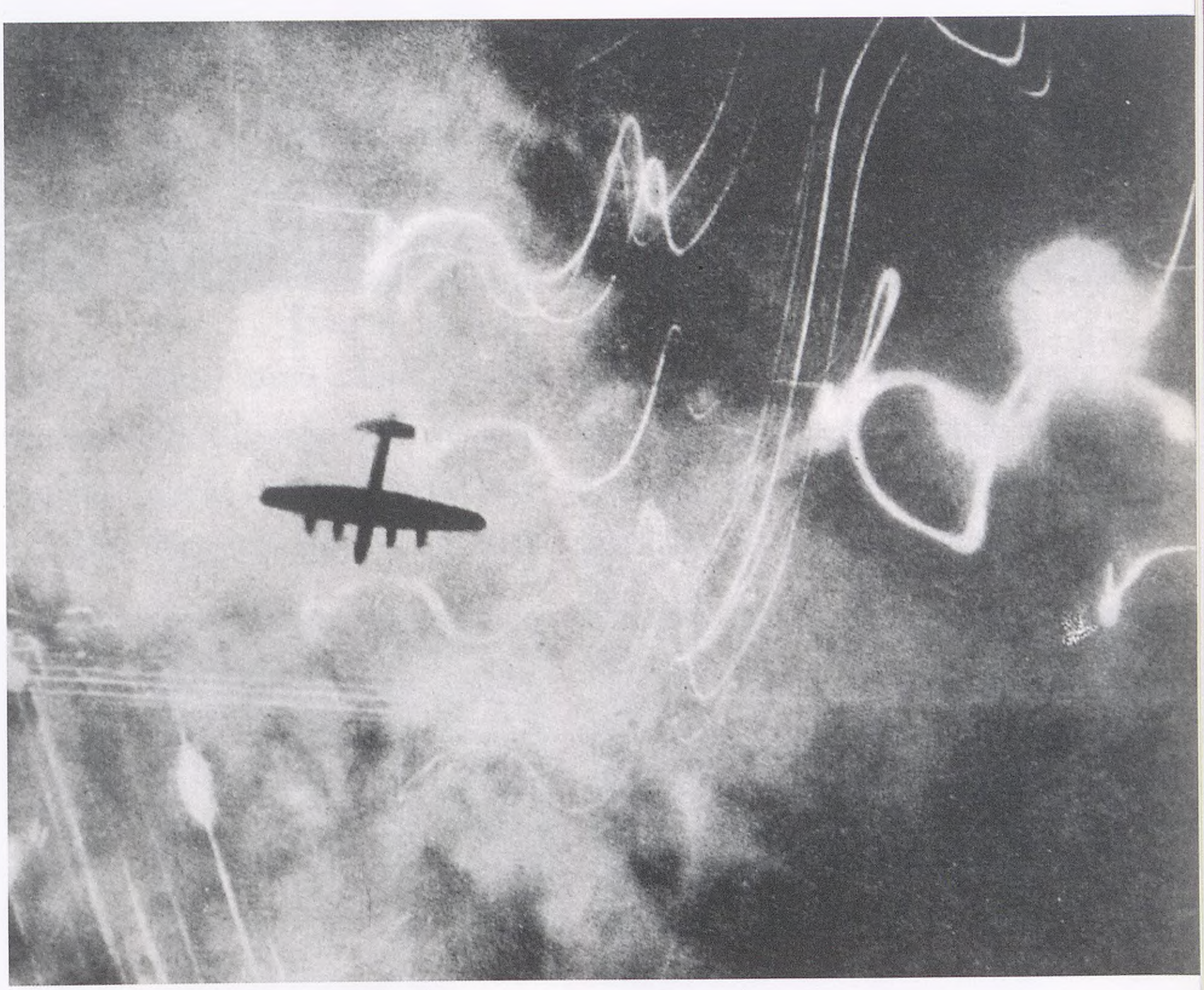


right: KODAK, Kodak film is in the skies, back cover of *The Australasian Photo Review*, March 1944.

opposite page top: Camouflage, *On Guard with the Volunteer Defence Corps*, Australian War Memorial, Canberra, 1944, p. 77.

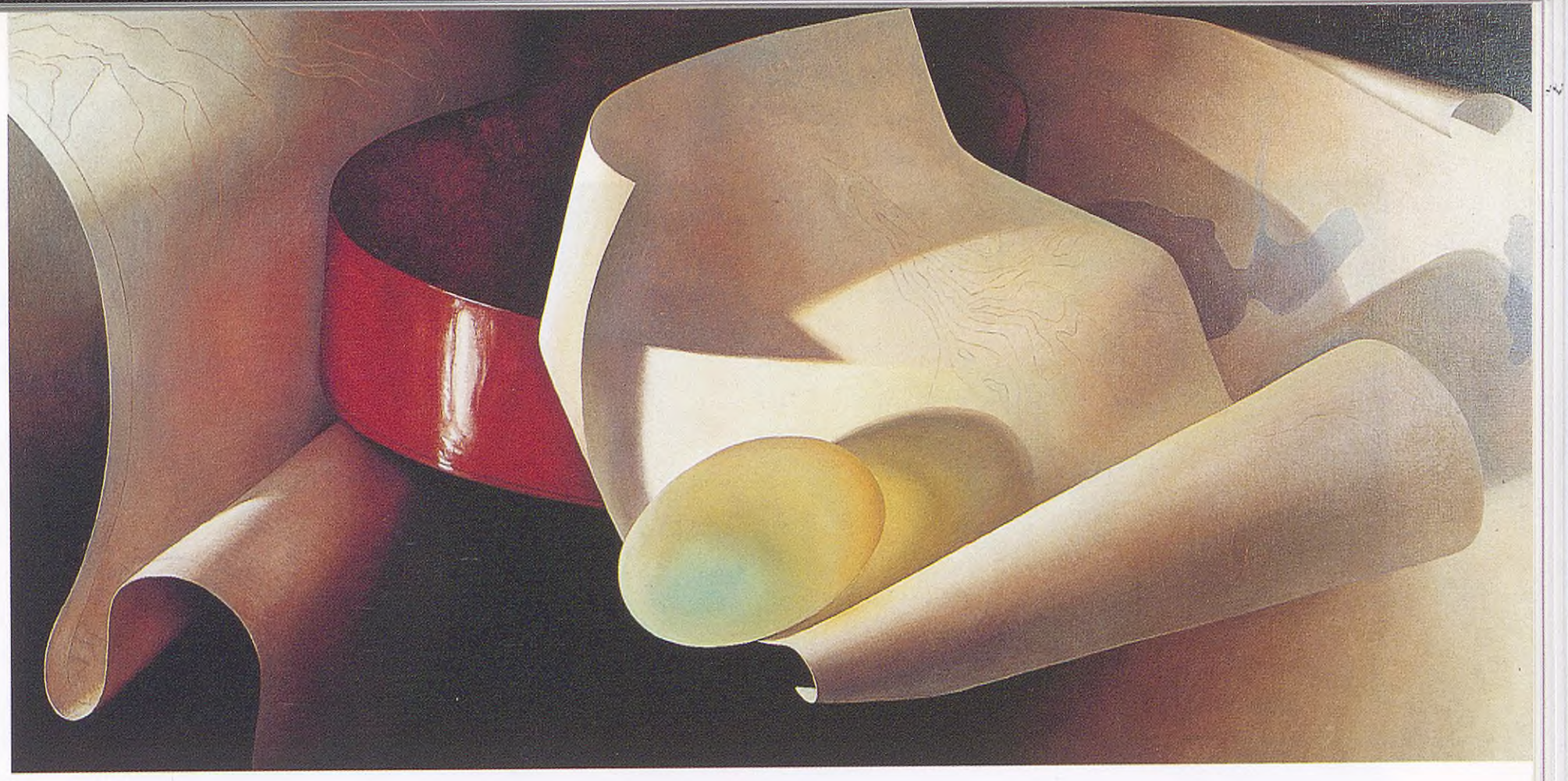
opposite page left: V.D.C craftsmen of an ack-ack platoon show skill and patience in building their own model planes for aircraft recognition, *On Guard with the Volunteer Defence Corps*, Australian War Memorial, Canberra, 1944, p. 77.

The tabletop photographs of Ainslie Roberts and James Daley demonstrated to a wide audience that reality does not lie in appearances and that things are not necessarily what they seem in a photograph.

NEVILL DRURY

The metaphysical interiors of

Roger Byrt



In the case of Melbourne-based painter Roger Byrt, what you see may not be the whole picture. In Byrt's interiors and still-life paintings artefacts and objects are placed in strange juxtaposition, evoking a distinct sense of visual irony and ambiguity, while their creator – the weaver of these fantasies – remains unacknowledged and very much behind the scene.

Byrt's work relates not only to what is specific but also to what remains unstated. There are resonances and paradoxes, tensions and areas of serene open space, but we are offered few clues to these visual conundrums. And all the while Byrt remains an almost invisible artist himself, quietly creating these surreal and evocative works in his Kensington studio and exhibiting them with little clamour or recognition.

Byrt regards his work as essentially metaphysical. He has been strongly influenced by Giorgio de Chirico, Carlo Carra and the *Scuola Metafisica* while also drawing on surrealist metaphors – and this provides his paintings with a certain timelessness. As he has said of his own work: 'My paintings are an ongoing attempt to depict eternal things such as light, space and form ... I love painting objects that, to me, possess monumental and magical qualities.' In several of the works one has the sense of entering symbolic spaces that have their own sanctified presence.

In the earlier, formative work the metaphysical elements were less pronounced. However, from around 1988 onwards Byrt began to consolidate the main issues which were of importance to him – finding a sense of beauty in familiar objects, arranging them in such a way as to evoke a distinctive feeling of cultural difference, exploring the innate tensions between different objects and their relationship to space, and seeking all the time to transcend any sense of a literal location. The paintings also began to acquire a strong sense of formal design and composition, and were now more thoughtfully constructed, with meticulous attention to detail. And while the work has very tangible qualities – it is almost invariably about solid objects located in space – there is a distinct sense of intangibility too. Byrt paints interiors but he likes to dissolve boundaries, so the work extends into unseen domains. In this way, we are offered glimpses of what promises to be a much larger perspective and are allowed to participate in a mystery that is never fully explained.

above: ROGER BYRT, **Curve, 1998**, oil on linen, 91.5 x 183 cm, courtesy Robin Gibson Gallery, Sydney. Photograph Michel Brouet.

opposite page: ROGER BYRT, **Azure, 1998**, oil on linen, 101.5 x 203 cm, courtesy Robin Gibson Gallery, Sydney. Photograph Michel Brouet.

left: ROGER BYRT, **Still life, 1995,** oil on linen, 122 x 244 cm, courtesy the artist. Photograph Evan Jenkins.

opposite page: ROGER BYRT, **Classical dancers, 1989,** oil on linen, 112 x 137 cm, collection Geoffrey Bartlett. Photograph Graham Baring.

Byrt 's earlier works were comparatively modest, both in style and content. He began in the early 1980s by painting urban landscapes in Williamstown, Altona, Newcastle and Wollongong, becoming thoroughly conversant with what he calls our 'industrial and petroleum suburbs'. Byrt understood the nature of urban decay but his main concern at this time was in finding meaning in what was ordinary. As a child he had also travelled extensively, living in different areas of Victoria like Myrtleford and Springvale as well as in Fiji, so a sense of the moving terrain began to enter the work as well. Byrt found himself increasingly interested in the unique qualities of different locales, both past and present.

His paintings now often juxtapose images from ancient civilisations with allusions drawn from contemporary life. In this way fishing tackle and lures find their way into compositions which may also feature Roman statuary. (Byrt has a passion for weekend recreational fishing.) A figure of Cupid – inspired by a sculpture in the Ufizzi – shares equal billing with a sixteenth-century odometer, a tinsel star and a piece of driftwood. Classical drapes embellish a simple ring ...

As the work moved into the 1990s Byrt began adding more surprising elements: tattooed limbs, references to marine life, mysterious geometric devices, imaginary archetypal architecture, artefacts of popular culture, often arranging these elements in unusual formations and draping them partially in shadow. All this by way of depicting what one could call a *metaphysical interior* – an interior which seemed to be as much about the random contents of the psyche as about physical space itself. And yet Byrt's contemplative landscapes, still lifes and interiors are filled with real objects – we feel we can touch them. They are real, but illusory. They are solid but they defy logic. The interior spaces in which these objects reside dissolve around the edges as we approach.

Byrt says he likes to evoke a sense of another time, another place, a real sense of 'the Other'. Throughout history people create their artefacts and then move on, but often a person's impact on a place is more interesting than the people themselves. So Byrt likes places with a sense of history, a sense of the past, and places where people have made their mark – even if people themselves are usually missing from his paintings altogether. Byrt likes to convey the idea, too, that his paintings are objective – that they contain their own truth. In fact they are not objective at all, because they are lulling us into a false sense of security. As Byrt says of his paradoxical compositions, perhaps unconsciously evoking a line out of the metaphysical television drama *Twin Peaks*: 'Things are not what they seem. There's a lot more to life than meets the eye.'

In recent years Byrt has travelled extensively, visiting the Middle East, Europe, and the United States as well as several different regions of Australia. In December 1996 he had a major exhibition in the Australia Centre in Manila and was confronted immediately with a strong sense of cultural difference: here were nine million people living in an area the same size as Geelong! In his Philippines show Byrt displayed twenty-eight small paintings called 'installations', a visual mix of images past, present and future, drawn from Eastern and European culture and embracing, once again, a fusion of the ordinary and extraordinary. Byrt also included several works which made reference to Australia, but in a very oblique and atypical way. 'I think part of the Other is taking images that don't go together and putting them in another context', he told a local art

The interior spaces in which these objects reside dissolve around the edges as we approach.

writer in Manila. 'Some of my images may come from Australia but it is still *other* places in Australia. It's never where I am, or where I live. It's the desert, it's Tasmania, it's Central Australia. If you separate yourself from where you are, you can see your situation clearly. When I'm too involved in it, I tend to be too close to it to see it.'

I have described Roger Byrt as essentially a metaphysical painter rather than a surrealist. For Byrt metaphysics and surrealism involve different approaches, albeit at times converging upon the same territory. His own individual style of metaphysics is based entirely on the juxtaposition of familiar objects. Surrealism, on the other hand, embraces *sur*-reality – a mysterious, transcendent domain associated with the world of dreams and visionary consciousness – and this is not Byrt's main preoccupation. Of all the surrealists he is most attracted to Magritte, who located giant boulders in the sky and fashioned human beings and tables out of stone. Magritte's dreams were solid dreams, and Byrt's paintings are too: there is nothing very ethereal or transcendent in his work despite its capacity to surprise us. And, characteristically, Byrt doesn't dream his pictures but carefully constructs them, so there is intellect and design there as well, in addition to the sense of mystery one has come to expect in his works. Nevertheless, despite the element of control which accompanies their construction, Byrt's paintings often surprise him when they are finished. Sometimes they reveal something he wasn't aware of – and those are the special moments that make the act of painting so intriguing.

Byrt now draws substantially on Old Master techniques of composition and glazing; he has been strongly influenced by early Renaissance and sixteenth- and seventeenth-century Italian painting and is especially drawn to the works of Piero della Francesca and Evaristo Baschenis. Byrt's paintings reveal a careful eye and a precise technique and, not surprisingly, each work takes several weeks to complete. The surface is then treated with a lightly coloured transparent glaze to ensure that each painting has a consistency of light. Applying each layer of glaze darkens the composition but he also glazes with cremnitz white to achieve pearly, luminous surfaces. Essentially the process is similar to painting in watercolour – building the surface layer by layer to add a sense of richness and antique venerability. These are contemporary works but some of them are ancient works too. They have to retain a certain quality of

light, and also a sense of innate stillness if they are to capture that sense of 'the Other' that Byrt feels is so important. It is the unstated elements which give the best of his works so much potency and which evoke what Bachelard has called 'the poetics of space'.

When I visited Roger Byrt at his Melbourne home I asked him where he sees himself on the contemporary scene. He has, after all, been a presence in Melbourne art for many years and has exhibited regularly at Pinacotheca since his first solo show there in 1984. Byrt felt that he belonged in the same artistic terrain as John R. Neeson (especially his earlier work) and that of his friends David Wadelton, Helen Wright, Rod McRae and Graeme Peebles. He also expressed an affinity with the paintings of John Brack and admires the surfaces of James Gleeson's surrealist paintings. But essentially Roger Byrt's paintings are not of this, or any other, place. He is not easy to categorise as an artist and in a sense belongs to no particular era or movement. His works are from another time, and perhaps he is also.

Nevill Drury is the Publishing Director of Craftsman House and has written widely on art and mythology.

JOY FLETCHER

DISSEMBLING *Pearls*

Cleopatra was a wealthy woman who squandered her subjects' money on extravagant entertainments. Both she and Antony revelled in vast expenditure and ostentatious spectacle. They held grand banquets in each other's honour and, as Cleopatra tried to seduce Antony, these became increasingly lavish and Bacchanalian. On one such occasion Cleopatra declared that she could put on the most expensive of all banquets in a single course. This famous banquet has been recorded by Pliny in his *Natural History*:

> *Consequently bets were made ... and she set before Antony a banquet that was indeed splendid ... but of the kind served every day – Antony laughing and expostulating at its niggardliness. (When) she ordered the second course to be served ... the servants placed in front of her only a single vessel containing vinegar, the strong rough quality of which can melt pearls. She took one earring off and dropped the pearl in the vinegar, and when it was melted swallowed it.*[1]

HIDDEN MOTIVES IN TIEPOLO'S MELBOURNE BANQUET

GIAMBATTISTA TIEPOLO, **Banquet of Cleopatra, 1743–45,** oil on canvas, 248.2 x 357.8 cm, National Gallery of Victoria, Melbourne.

The Banquet of Cleopatra gave him the freedom not only to exaggerate Cleopatra's bea
effectiveness of Tiepolo's expression of criticism owes much to Cleopatra's reckless na

Tiepolo recognised in the central motive of this banquet the same flaws which he feared would undermine the already waning prosperity of his native Venice. Just as Cleopatra's rashness was her undoing, Tiepolo envisaged Venice's downfall would also be set in motion by the immoderate spending of the Venetian nobility. The *Banquet of Cleopatra* gave him the freedom not only to exaggerate Cleopatra's beauty and wealth but also to reflect his concern for the future of the Venetian Republic. The effectiveness of Tiepolo's expression of criticism owes much to Cleopatra's reckless nature, reflected in her readiness to destroy the largest pearls in history simply to win a wager. Pliny writes that Lucius Plancus, who was joint consul with Antony and the umpire in the wager, intervened to prevent Cleopatra from destroying her second pearl earring.[2]

To support his analogy, Tiepolo includes elements which refer to debauchery in the lives of Antony and Cleopatra. He indicates their love of ceremony by painting statues of Serapis and Isis in niches to evoke the roles that they imitated for their public appearances. He also alludes to Cleopatra's affinity with Venus, stemming initially from her possession of the pearls; they, like Venus, are sea-born. When she first met Antony, Cleopatra dressed as Venus, and a reflection of the goddess can be seen in the girdle that she wears symbolising sexual attraction. Doves flying in the distance and Tiepolo's placement of apples on the table are further references to the Roman goddess of love. Likewise, Tiepolo's inclusion of urns in the painting refer to Antony's love of theatre and spectacle. They symbolise Hercules, and relate to Antony's practice of dressing as Hercules for his public orations. Plutarch writes of Antony's passion for unrestrained behaviour in these terms:

> when Antony made his entry into Ephesus, women dressed as Baccantes, and men and boys as satyrs and Pans marched in procession before him. The city was filled with wreathes of ivy and thyrus wands, the air resounded with the music of harps, pipes, and flutes, and the people hailed him as Dionysus the Benefactor and the Bringer of Joy.[3]

Within the indisputable theatrical ambience of the Melbourne scene, Tiepolo prompts the observer to focus on the glass over which Cleopatra holds the pearl she is poised to destroy. He does this with the aid of orthogonal lines developed from the arrangement of the classical architecture, and the pronounced design of the floor tiles. The overall effect of these elements is to draw attention to the vanishing point behind the glass of vinegar and to guide the observer to see the pearl in its off-centre position in the picture. As the spectators within the painting focus on the figure of Cleopatra with their gaze, so Tiepolo's orthogonals direct the non-illusionist spectator outside the picture to take part in the scene. The importance placed on the act of viewing is underlined by the figure of Lucius Plancus who is emphasised more than Antony. It is also reinforced by the people who look down from the balustrade, the ends of which are threads defined by orthogonals. It is believed that Tiepolo's colleague, Girolamo Mengozzi-Colonna, who had worked alongside Tiepolo on many previous occasions, painted the architectural features.

Tiepolo takes advantage of the weaknesses of Antony and Cleopatra to convey a note of warning in his painting. He does this through an emphatic use of the left hand. Originating from ancient times, Roman diviners interpreted the left hand and left side as signs of harm. By seating Cleopatra on the left of the table, Tiepolo is able to paint her holding the pearl aloft for all to see in her left hand, while the figure (possibly of a Roman prophet) in the left foreground conceals his left hand behind his back. An African servant gesticulates with his left hand. More importantly, all the action takes place on the left side of the picture. The warning thus signalled is also highlighted in the faces of the spectators, who show horror at Cleopatra's indiscriminate wastage of something so valuable. The black servant who has just served the glass of vinegar not only appears to lean over to warn Cleopatra, but also looks searchingly at her left arm.

The Venetians would have understood the warning inherent in

and wealth but also to reflect his concern for the future of the Venetian Republic. The reflected in her readiness to destroy the largest pearls in history simply to win a wager.

Tiepolo's symbolism, and the significance of subtle inaccuracies in his depiction of the scene: Antony's chair is too wide in relation to the table, the floor tiles are too large and the onlookers on the balustrade are correspondingly too small. The main characters in the picture – Cleopatra, Antony, the prophet to the left, and the black servant and dwarf to the right – are clearly defined but the supporting figures are painted 'impressionistically' in the style of a *modello*. Various devices are used for instilling a sense of threat in the painting: the prophet stands ominously in a dark shadow and the black servant frowns as he glances at the dwarf on the right. The figure who ascends the steps to the left is out of proportion and the extreme left-hand pillar is incorrectly balanced on its base. The strange appearance of the pillar is another reminder of Venetian instability, while the ugly figure climbing the stairs indicates the unpleasantness which could result from a careless use of resources.

By applying these tricks to his *Banquet*, Tiepolo intimates alternative readings beneath the glamorous facade. The Melbourne painting goes beyond the interpretation given in the Stockholm Art Gallery catalogue that it 'signifies Cleopatra's symbolic sacrifice of her magnificent pearl, that is of herself to Antony'.[4] As J. E. Cirlot writes, the sphinx at the extreme left of the picture 'keeps watch over an ultimate meaning ...'[5] Although Cleopatra appears to forfeit a priceless pearl earring in an act of exhibitionism, it was in fact intended as a step towards strengthening the political stability of Egypt by forming an alliance with the Romans who held such power in the Mediterranean.

By identifying herself with Isis (depicted in the painting), Cleopatra not only embraced the figure of the wife who was responsible for reviving her husband, Osiris, from the dead, but she also adopted the symbol of rejuvenation. This was aimed at persuading her subjects to have faith in her intention to strengthen the Egyptian throne and to restore the former power of the Ptolemies. Cleopatra believed that a show of wealth in the form of feasts and ostentatious clothing not only inspired awe among her people but demonstrated her authority, and implied that the restoration of Egypt's former greatness was imminent. When Antony celebrated his Armenian victory, Cleopatra accompanied him dressed as Isis, while he took the role of Osiris.

Cleopatra's goal to enter into an alliance with the Romans is indicated in the painting by Antony's position in close proximity to two pillars. The fact that Antony liked to dress as Hercules in public, and that in antiquity two mountains – known as the Pillars of Hercules – were situated at the western entrance to the Mediterranean, reveal symbolically the purpose of her act.

The *Banquet of Cleopatra* is the first of four versions which Tiepolo made of this celebrated moment from the life of Cleopatra. The theme varies in each painting. The Melbourne painting is an allegorical representation of decadence that accompanied the city's commercial and military decline, and saw the end of Venetian dominance of the Eastern Mediterranean. It strongly emphasises the meeting of East and West, with Antony as the sole Roman figure among Orientals. The magnificence of the painting is belied by Tiepolo's personal criticism of extravagance, and his caution not to throw money away but to invest it wisely for a prosperous future.

I am deeply indebted to Patrick Hutchings of the University of Melbourne, and Dr Judith Trimble of Deakin University, who were instrumental in opening my eyes to the beauty of Giambattista Tiepolo's paintings, and to Dr Frank Heckes, who is, at present, supervising my further research on the work of Tiepolo for a Master of Arts thesis at La Trobe University.

1 Pliny, *Natural History*, ed. T. E. Page, Heinemann, London, 1956, vol. 3, (Books 8–11), p. 245.
2 ibid.
3 Plutarch, *Makers of Rome*, Penguin, Harmondsworth, 1988, p. 291.
4 *Dürer to Delacroix: Master Drawings from Stockholm*, catalogue of the National Gallery, Stockholm, n.p.
5 J. E. Cirlot, *A Dictionary of Symbols*, Routledge & Kegan Paul, London, 1993, p. 304.

Joy Fletcher is researching the influence of Venetian theatre and music on the paintings of Giambattista Tiepolo.

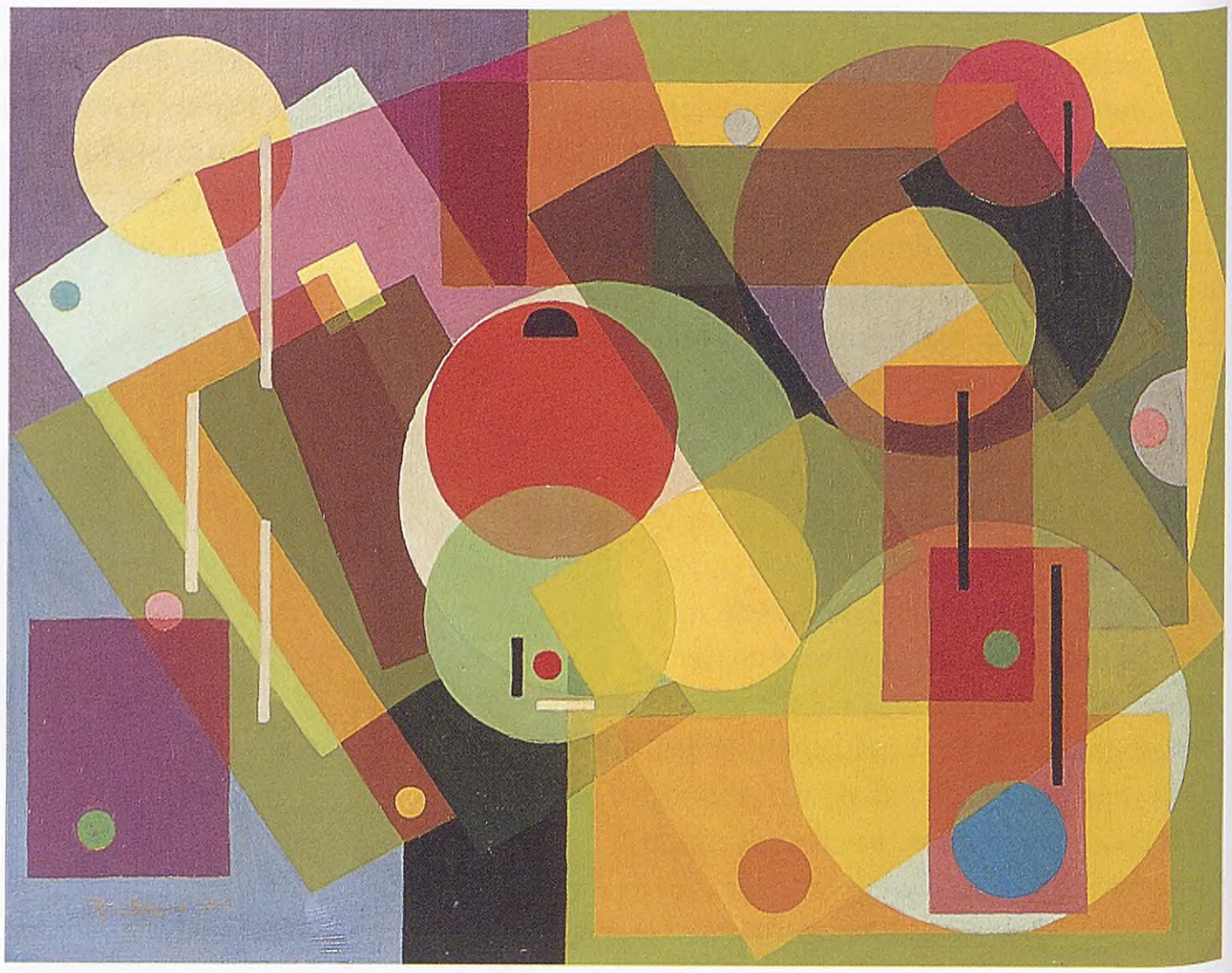
Wall power

Art that's making it in the late 1990s

'Wall power' – the ability of artworks to draw the eye to the wall – appears to be the major quality shared by many of the paintings most keenly in demand in the late 1990s. While the resale art market is stock driven – auctioneers and dealers are largely dependent for what they sell on the items their clients want to off-load at any particular time – any work of a goodly size or a striking image appears to have attracted very competitive bidding of late.

This may be a symptom of the polarisation of the art market with plenty of money at the top end but more cautious buying at the middle and bottom. It may also reflect the switch in taste from traditional to modern, especially modernist, paintings. Big-ticket pictures have tended to be big and bold with images that make an impact, and modernist pictures – works painted in the 1920s and 1930s with sharp outlines and bold colours – have a strong impact on the eye. The comparatively 'slight' drawings and watercolours of the colonial period are no more wanted than the serene river banks and country cottages of the traditionalist school, many of whose artists were active over the same period. Tom Garrett, for instance, who painted farmyard nooks and creaking barn doors, is right out of favour. None of the artists from this school could be considered 'icons' – a word now used so freely to bestow sanctity on any work of art with modest claims to grandeur.

While big studio pieces were out of favour during the interwar years, the recent move forward in taste, caused by the difficulty of finding good major works from earlier periods, is also leading the market towards the contemporaries who have tended to paint – under the influence of New York – on a big scale. As the round of spring auctions in 1998 showed, paintings resembling large chocolate-box lids – which reek of wall power – are very much in demand.



RALPH BALSON, Constructive painting, 1945, oil on composition board, 84.1 x 108.6 cm, Christie's Australia, sold for $156,500.

The two most expensive paintings in Christie's painting sale in Sydney on 17 and 18 August – Frederick McCubbin's *Bush idyll*, 1893, and William Dobell's *Wangi boy*, c. 1951 – were a bit 'chocolate-boxy' and fetched outstanding prices, the McCubbin selling for $2.3 million, a record for any Australian painting sold at auction, and the Dobell for $497,500. The McCubbin was helped by local interest (the underbidder was the Whitehorse Council which is in 'bush idyll' country) but went offshore to a private collector who stated through Christie's that he was an expatriate Australian. The interest in *Wangi boy* was assisted by the record it held in 1972 as the most expensive Australian painting sold at auction. It probably has more relevance to the history of the art market in Australia than to the history of art and it showed buyers' willingness to forsake the old taboo about purchasing unsigned works. Ralph Balson's striking geometric abstract *Constructive painting*, 1945, which went for $156,500, had plenty of wall power, as did Roy de Maistre's *St Jean de Luz*, which made $55,200.

The most powerful wall picture among Sotheby's offering at their Melbourne sale on 25 and 26 August was Freda Robertshaw's *Australian beach scene*, c. 1940, which was estimated to make $120,000 to $150,000. It set an auction record for a painting by an Australian woman artist when it was sold to a telephone bidder for $475,500. The price suggested short memories – or a complete indifference

to past values – as the painting had made $63,800 at Sotheby's in Melbourne in March 1988 and was a graphic demonstration of the surge in interest in modernist pictures. Memories appeared to be even shorter at the Deutscher–Menzies sale in Melbourne on 10 August when Tom Roberts's *Young lubra, Cape York*, 1892, sold for $96,000 despite its exposure earlier in the year at Leonard Joel's. Deutscher–Menzies also reported the sale in 1998 of paintings by Kees van Dongen and René Magritte after they had been bought at a New York auction.

Insofar as they were a little strident – almost retina searing – Emily Kame Kngwarreye's *Earth's creation*, 1995, and John Brack's *Adagio*, 1967–69, had sufficient wall power to achieve successful top bids of $145,500 and $200,500 respectively. Aboriginal dot paintings, however, attracted limited enthusiasm. Unlike Sotheby's, Deutscher–Menzies had not only not shown them in New York or Los Angeles, but had not even had a Sydney viewing of a selection from its sale.

Rupert Bunny is 'WP' personified (wall power not wallpaper) and the failure of

ROY DE MAISTRE, St Jean de Luz, undated, oil on canvas, 49.5 x 60 cm, Christie's Australia, sold for $55,200.

Asleep, c. 1904, the catalogue cover picture, to sell at Deutscher–Menzies auction (it was bid to $225,000) belied the trend for eye-pulling pictures to draw out the cheque book. Arthur Streeton's *St Mark's the Square*, 1909, sold for its mid-estimate of $244,500 at Sotheby's. Although widely admired, it was not, of course, an Australian subject, which may explain the lack of exuberant bidding.

The spacing out of the spring auctions a week or two apart from one another, and the holding of one of the major sales (Christie's) in Sydney, may have helped account for the buoyancy of the sales in the face of a mounting international economic crisis. 'Powerful paintings' have often been seen as offering some stability as a reservoir of funds when currencies droop. One-off opportunities also have to be seized when they present themselves. But fine, small, collectible paintings – of which there were many in the Crebbin collection, chosen with the very good eyes and discrimination of Joan and the late Richard Crebbin – also had little difficulty finding buyers at the round of sales.

Australian and European Paintings, Christie's, Sydney, 17–18 August 1998; **19th and 20th Century Australian and International Paintings, Sculpture and Works on Paper, Deutscher–Menzies,** Melbourne, 10 August 1998; **Fine Australian and European Paintings, Sotheby's,** Melbourne, 25–26 August 1998.

TERRY INGRAM

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

Cowboy

They used to call him 'cowboy'. In his last days he'd arrive by car at the Warmun art centre, bandanna around his neck, blue eyes gleaming. Maxine Taylor, who had known Rover from her years running the roadhouse in Wyndham, would shout through the kitchen window, 'Hello Cowboy!'. He'd sing out 'Hello Kooky', and join the old 'fellas' that he'd spent his life with in the stock camps: Jack Britten, Hector Sundaloo (Jandanay), Birbee Mungnari and that honorary old 'fella', Queenie McKenzie, Rover's 'auntie', who once saved his life, and had spent her youth cooking on the cattle stations for the stockmen. They'd all come to live around Warmun in 1975 after being displaced from the cattle stations where they'd worked for decades.

Rover was born in 1926 at Kuka-banya, otherwise known as Well 33 on the Canning Stock Route. It lies in the Warburton Ranges, south of the Great Sandy Desert. He spent most of his life in the Kimberley region where he worked as a stockman after being taken from Balgo Hills as a 12-year-old boy. He travelled extensively throughout the Kimberley and the north-west, gaining intimate knowledge of the country – its landforms, ancestry, cattle stations and history.

Rover was aged in his fifties when he began to paint, inspired by a dream that

awakened in him and others a need to keep their culture strong. It was 1974, a month after an old woman to whom he was related died on a plane en route from Kununurra to a Perth hospital. Her spirit came to Rover during a break in a ceremony in which he was participating. She gave him several songs relating to a vast tract of surrounding country as together they made an epic journey beginning in the south near Wolf Creek Crater, stopping at Mt House, Bedford Downs, Pompei's Pillar, and Lissadell station. They travelled together to Bow River, up to Wyndham and finally reached the bridge at Kununurra. At Kelly's Knob they stood looking across towards Darwin, seeing that it had been destroyed by the Rainbow Serpent, (Cyclone Tracy). At each site they visited, the story of that country was related in song and dance. Rover told and retold these stories for several years before any ceremonies were conducted. Eventually it evolved into a narrative song cycle and ceremony (called the *Krill Krill* or *Gurirr Gurirr*) during which the dancers carried large boards painted by Paddy Jaminji (his uncle) and others, with directions from Rover about layout and design.

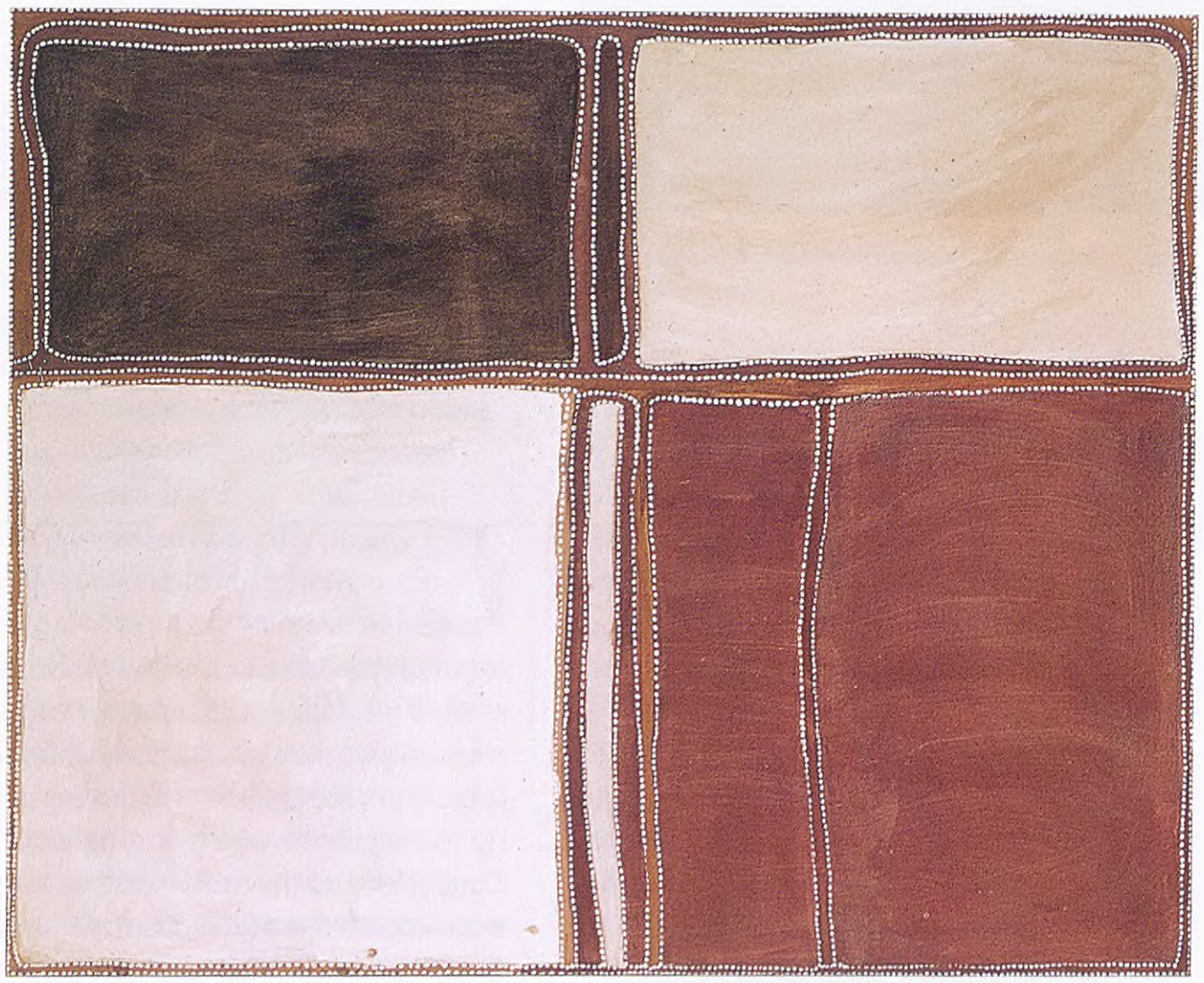
At the end of each season between 1980 and 1983, Mary Macha – who was then Perth manager of the marketing outlet for government-sponsored art and crafts – collected the boards from throughout the Kimberley and the Territory in the back of the company truck. They found their way via Lord McAlpine and Professor Ronald Berndt into the collections of the Australian Museum and the University of Western Australia. In 1983 Rover and Paddy performed the *Krill Krill* at the Perth Festival. In the following year the corroboree was performed at Bedford Downs station, and the boards created in this and subsequent ceremonies were sold further afield.

Rover began painting specifically for sale in 1985, when Mary Macha responded to requests for marine ply and better materials. The original boards had been scraps of discarded plywood, natural ochres, clays and charcoal bound with varying amounts of bush resin. Rover, Paddy, and the other artists who were to join them preferred to paint with natural ochres. Knowing that I'd worked with the Balgo artists for years, and that they painted with acrylics, Rover once asked me: 'Those fellas in Balgo, they still use them *Kadiya* (white man's) paints?'. When I answered that they did, he simply replied with the comment, 'That one no good. It rubbish that one'.

Rover's work was included in an exhibition for the first time in Fremantle in 1987 and from then was in constant demand. Although art centres and dealers wanted to 'own' him, he liked to play the field and show no favouritism. As his paintings became increasingly popular in the 1990s, pressures from inside and outside the community also increased. Dealers from all over the world would fly in to buy with wads of cash, and Rover would look them in the eye, knowing exactly what his work was worth.

Curators and critics invariably compared his paintings to those of contemporary western modernists, referring to the 'abstracted planar perspective', 'restricted palette' and 'minimalist' impressions he created. Yet from his earliest ceremonial boards to the canvas and linen works created after Paddy's death and his own stroke in 1995, Rover's paintings represent a numinous topography drawn from a collective, artistically isolated experience spent living the life of a cowboy while remaining true to his culture and his role as ceremonial custodian in those immense open spaces.

Rover was one of Aboriginal Australia's great characters and one of our greatest artists. His work is represented in all major Australian galleries. He was our country's representative in the 1990 Venice Biennale, the same year he won the Patrick McCaughey prize. In 1993 Australia Post reproduced one of his early boards on their one-dollar stamp to mark the United Nations Year for the World's Indigenous People, and a year later he became the second Aboriginal artist honoured with a solo exhibition at the National Gallery of Australia. Betty Churcher, director at the time, rated his contribution to Australian landscape art as equal to that of Tom Roberts and Fred Williams.



ROVER THOMAS, Yari country, 1989, earth pigments and natural binder on canvas, 160 x 200 cm, National Gallery of Victoria, Melbourne.

Rover disliked leaving his country and friends for very long. He enjoyed nothing better than a beer, some *munjul* (chewing tobacco and ash), reminiscing about old times, and a game of cards for high stakes, a preferred way of dispensing his largesse. He inspired deep affection among all who knew him and, despite his fame and abiding place in the history of Australian art, he will most likely be remembered by those who knew him simply as 'that lovable old cowboy'.

(This is an edited version of a tribute written on 5 May 1998 at Bondi, on the day of Rover's funeral in Turkey Creek.)

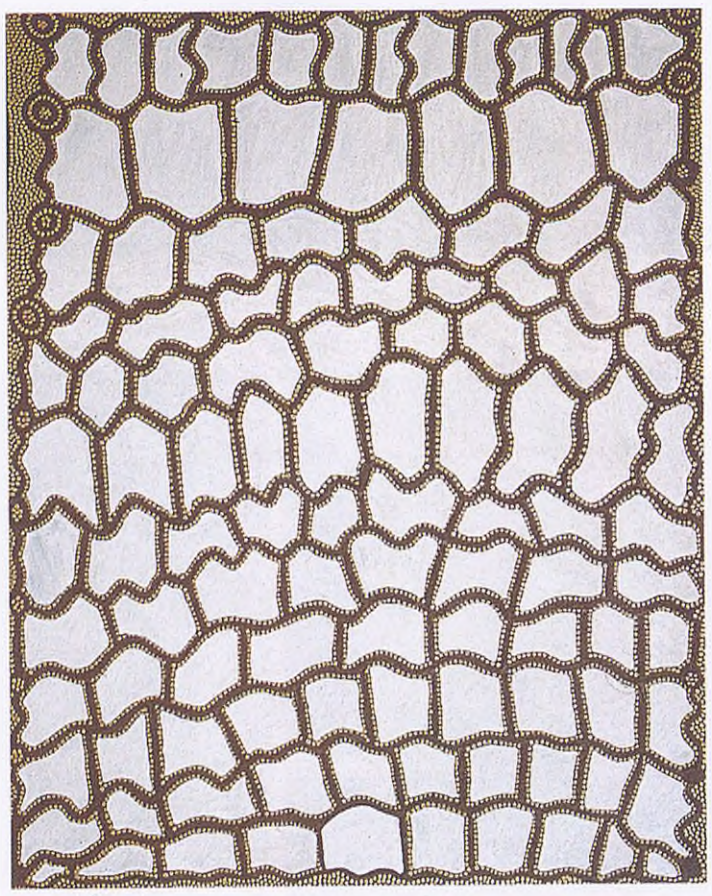
ADRIAN NEWSTEAD

M. N. Tjapaltjarri

The Pintupi artist M. N. Tjapaltjarri was born at Marnpie (Bronzewing Pigeon) Rockhole, some 400 kilometres west-south-west of Alice Springs, in about 1926. After a family tragedy, when both his father and mother died, he was led by kinfolk to Putarti Spring and nearby Mount Liebig where, as a small boy, he had his first major contact with Europeans. After a short time Tjapaltjarri travelled still further east to Hermannsburg Mission, where he briefly attended school. By the mid-1930s he was working for 'Billy the Bunyip' MacNamara, an old stockman at Bosun's Hole on Tempe Downs station. An Aboriginalised pronunciation of the latter's surname, breaking it into two, led to the 'Christian names' by which Tjapaltjarri was to be known for the rest of his life. The portion 'Namara' was coincidentally similar in sound to the Pintupi word for Mallee-fowl, one of the artist's Dreamings.

Despite the mission contact and his stock work, Tjapaltjarri continued to live a substantially traditional life. He was initiated at Areyonga, became a successful hunter using woomera and spears, and as a young adult began to learn from older Pintupi men the songs and ceremonies of his distant homeland. The establishment of Haasts Bluff and Papunya communities in the 1950s and 1960s saw him, and many other Pintupi, moving back closer to his true country. He was married to Nakamarra and, although they did not have children of their own, they adopted the children of a number of deceased kinfolk.

In 1971, with encouragement from school teacher Geoff Bardon, Tjapaltjarri became a



M. N. Tjapaltjarri, Untitled, 1997, acrylic on canvas, 153 x 122 cm, courtesy Utopia Art, Sydney.

foundation painter of Papunya Tula Artists Pty Ltd. His initial works normally had a clear background – he preferred rich brown, but also used pale yellow and black – and stylised designs. His favoured paintings were of the Dingo, Wind (at times associated with a Kangaroo) and Moon Dreamings, but he also had rights to, and painted the stories of, the Dancing Women, Tingarri travelling ritual men, Naughty Boys, Mingatjurra Hopping Mouse, Water, Mallee-fowl, Wren, Crow and Bandicoot Dreamings. His ability to focus on a particular incident of association with these key stories gave him innumerable striking variations on any one myth.

As the outstation and homeland movement gathered force in the decade from 1972, Tjapaltjarri shared his time between Papunya, Black-water, Kungjajunti and, later still, Walangurru (Kintore). However much grief there was when his wife died, these moves gave him inspiration, for they connected him ever more closely to his 'inside' country. As a consequence he made both subtle and dramatically striking changes to his art over the decades, yet all changes were within an accepted framework of understandings. Geoff Bardon's film about the artist, *Mick and the Moon*, captured the essence of Tjapaltjarri's earlier works, and the relationship he had to his country through songs and art.

By the late 1980s Tjapaltjarri was a much sought-after artist, with all mainland state galleries and the National Gallery of Australia acquiring works. He remarried and, for a further decade, was a key exhibiting artist in Papunya group exhibitions, and also had solo exhibitions in Melbourne and a retrospective in Sydney. In 1991 his *Bandicoot Dreaming* painting won the National Aboriginal Art Award. Three years later he shared the Alice Prize, and received the prestigious Red Ochre Award for his contributions to Papunya Tula Artists, contemporary Aboriginal art and to his community. He remained a remarkable, ever-evolving, master artist until his death on 16 August 1998.

Tjapaltjarri was buried at Walangurru, where the Nyintaka Lizard Dreaming mountain looks out to his homeland sites.

DICK KIMBER

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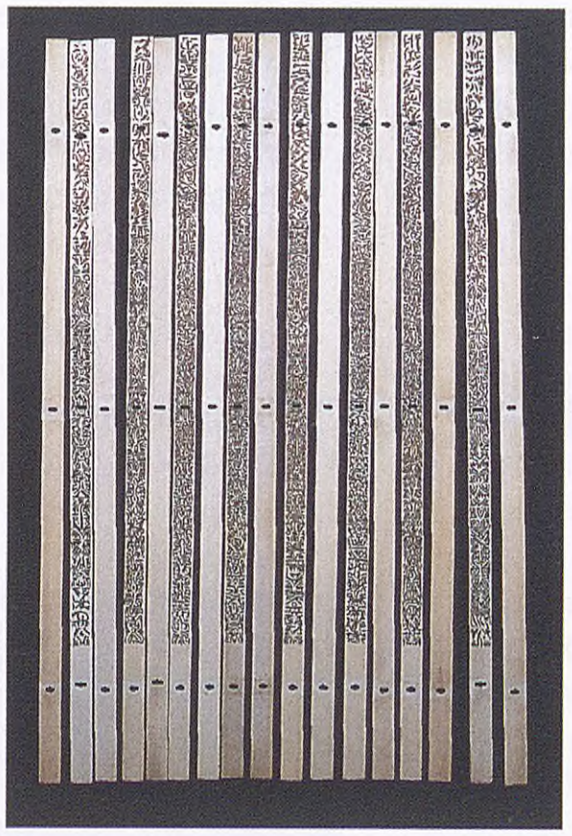

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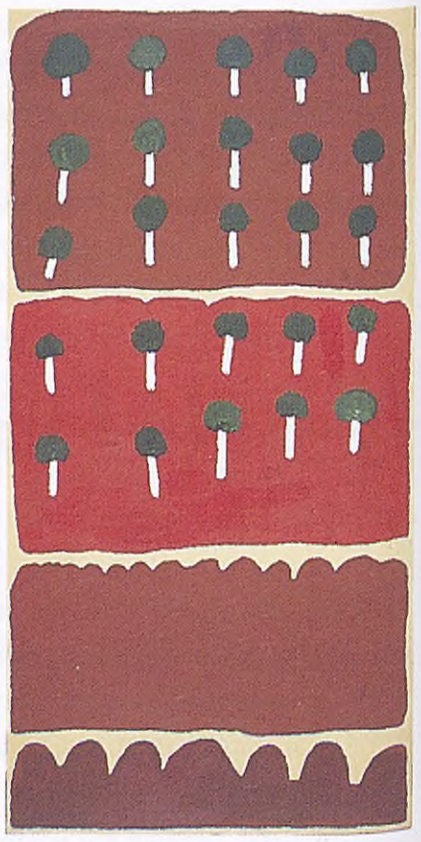

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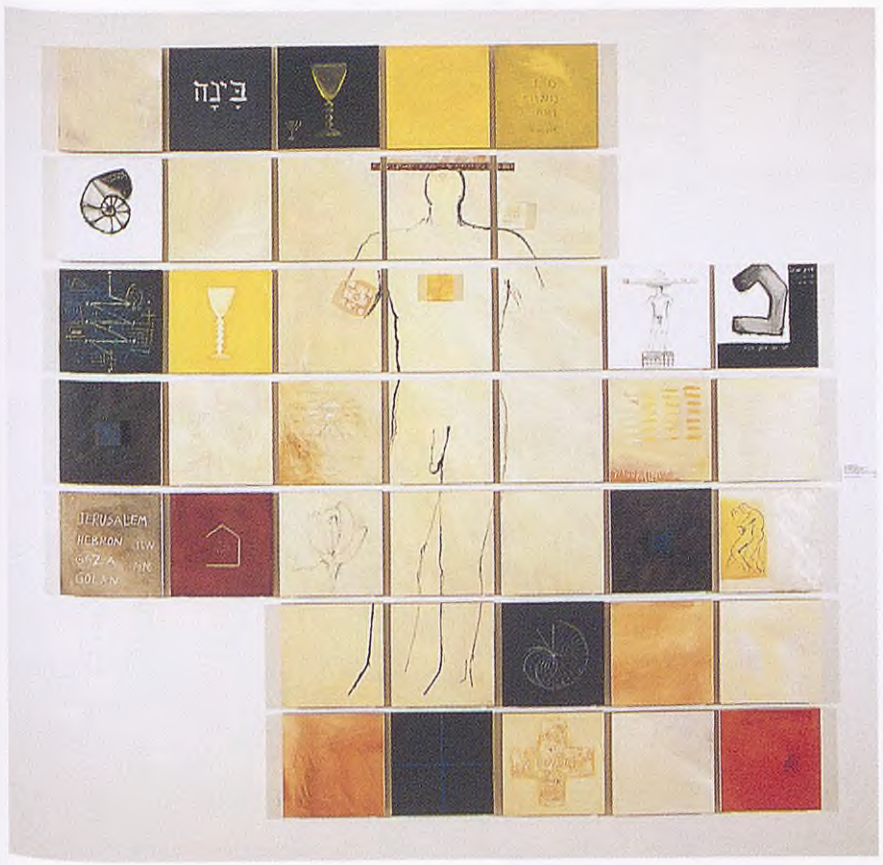
1. ARNUM ENDEAN, **Frog on a diving board, 1998,** oil on Joss paper on canvas, 180 x 188 cm, Soho Gallery, Sydney. 2. FUJI TEODOSIO, **Mandala, 1997,** carving on venetian blinds, 190 x 150 cm, Casula Powerhouse Arts Centre, Western Sydney. 3. LONG TOM TJAPANANGKA, **Ayers Rock, Limestone Bore, Mt Leibig and Irantji, 1995,** acrylic on canvas, 300 x 150 cm, Niagara Galleries, Melbourne. 4. JUDITH WRIGHT, **Breathe – series I, 1997–98,** acrylic and wax on Japanese paper, 300 x 300 cm, Milburn Gallery, Brisbane. 5. RUTH WATSON, **Take heart, 1998,** chocolate wrapping paper, silicon, pins, 160 cm diameter, Gallery 4A, Sydney.



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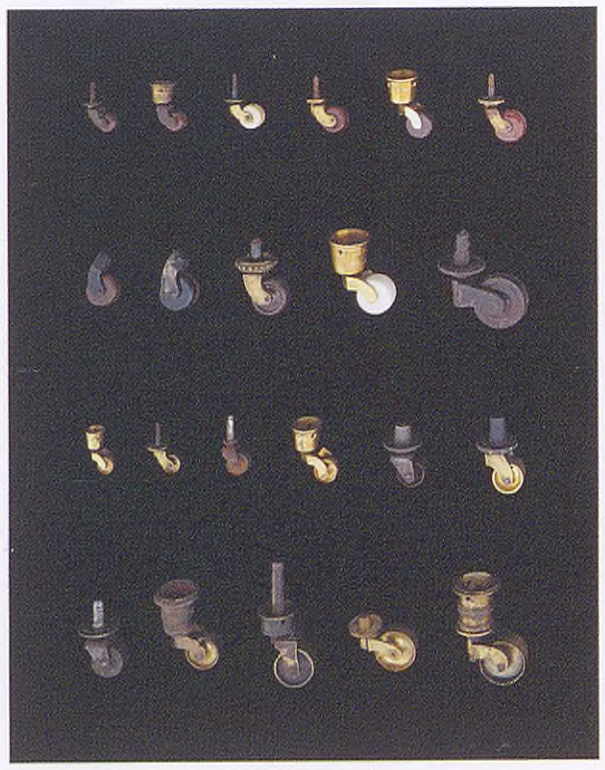

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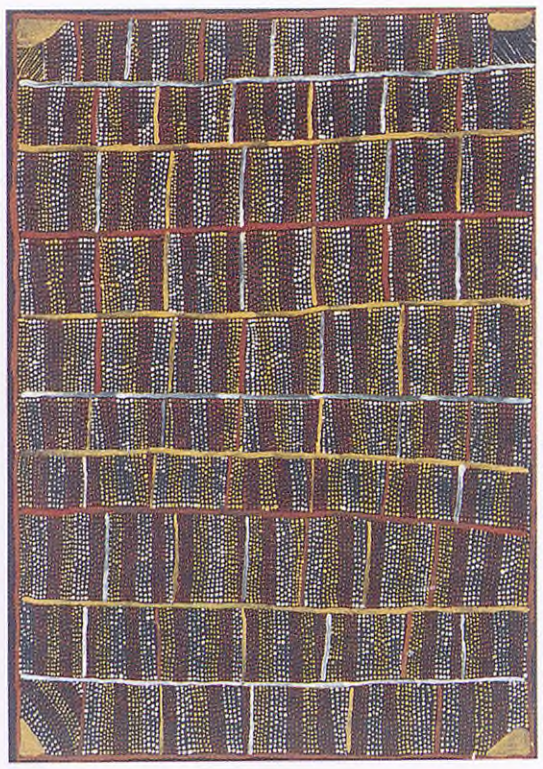

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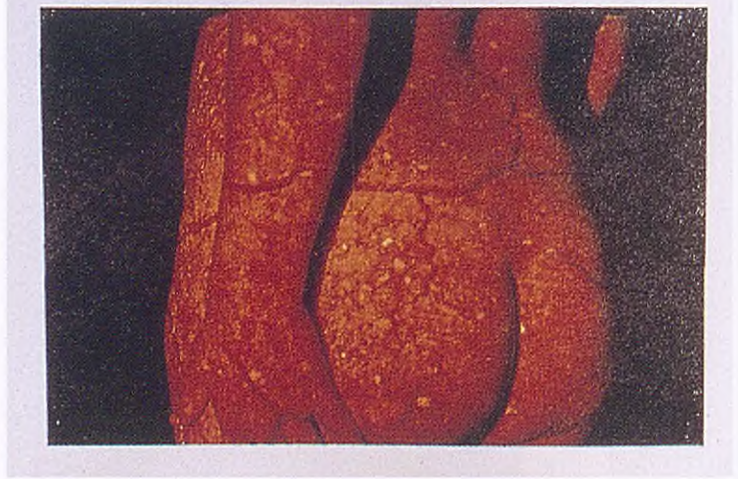
1. HEATHER ELLYARD, **The second Adam, 1995,** mixed media on boards, 222 x 222 cm, Greenaway Art Gallery, Adelaide, and SPAN Galleries, Melbourne, 1998. Photograph John Brash. 2. JACKY REDGATE, **Life of the System # 12, Ensemble of brass and ceramic castors, 1998,** C Type photograph, Edition of 10, 121 x 100 cm (framed), courtesy Sherman Galleries, Sydney. 3. KUTUWALUMI PURAWARRUMPATU (KITTY KANTILLA), **Untitled, 1998,** ochre on linen, 88 x 62 cm, Aboriginal and Pacific Art, Sydney. 4. KENDAL MURRAY, **Resurrection, 1998,** cast stainless steel, porcelain, nylon coated stainless steel cable, 90 x 180 x 180 cm, courtesy the artist and The Beatty Gallery, Sydney. Photograph Ian Hobbs. 5. SOL LEWITT, **Wall pieces, 1997,** (executed Sydney 1998), acrylic, dimensions variable, John Kaldor Art Project, Museum of Contemporary Art, Sydney.



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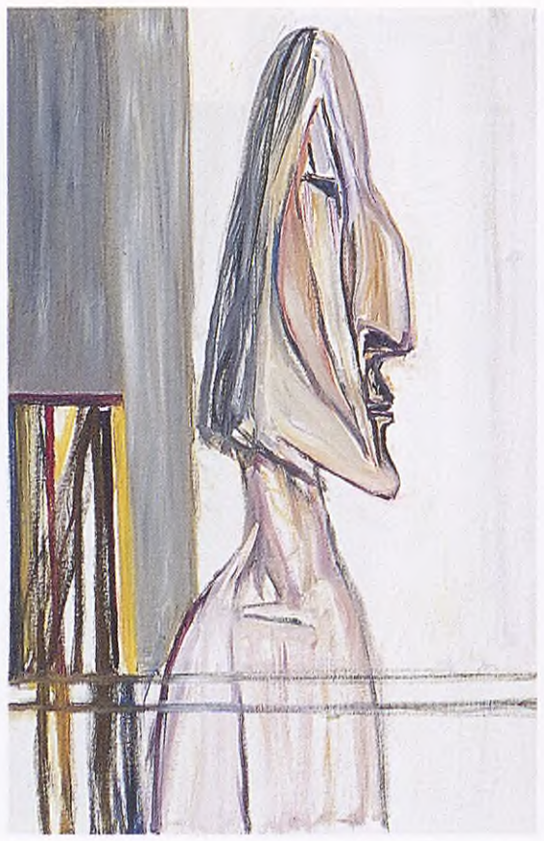

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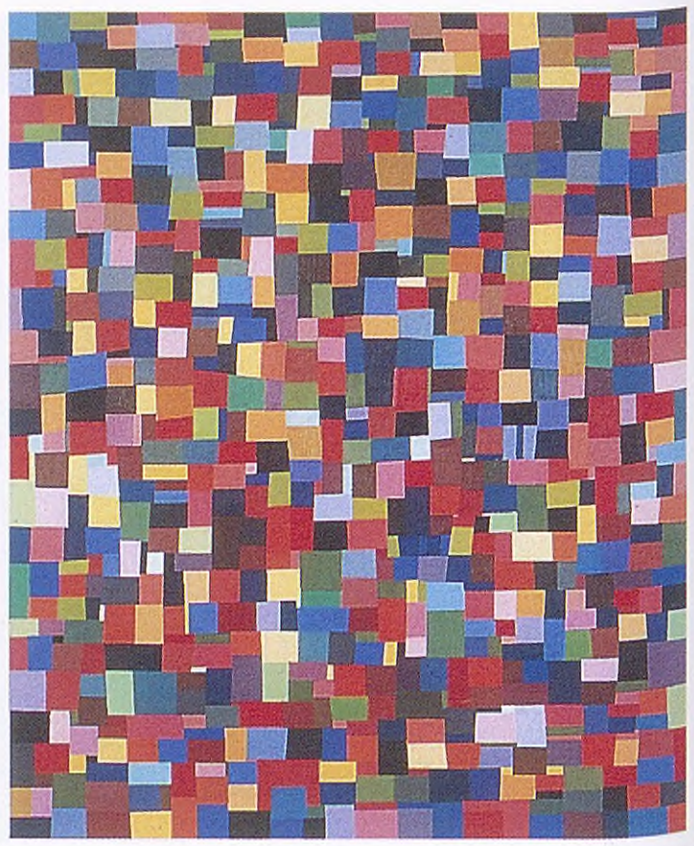

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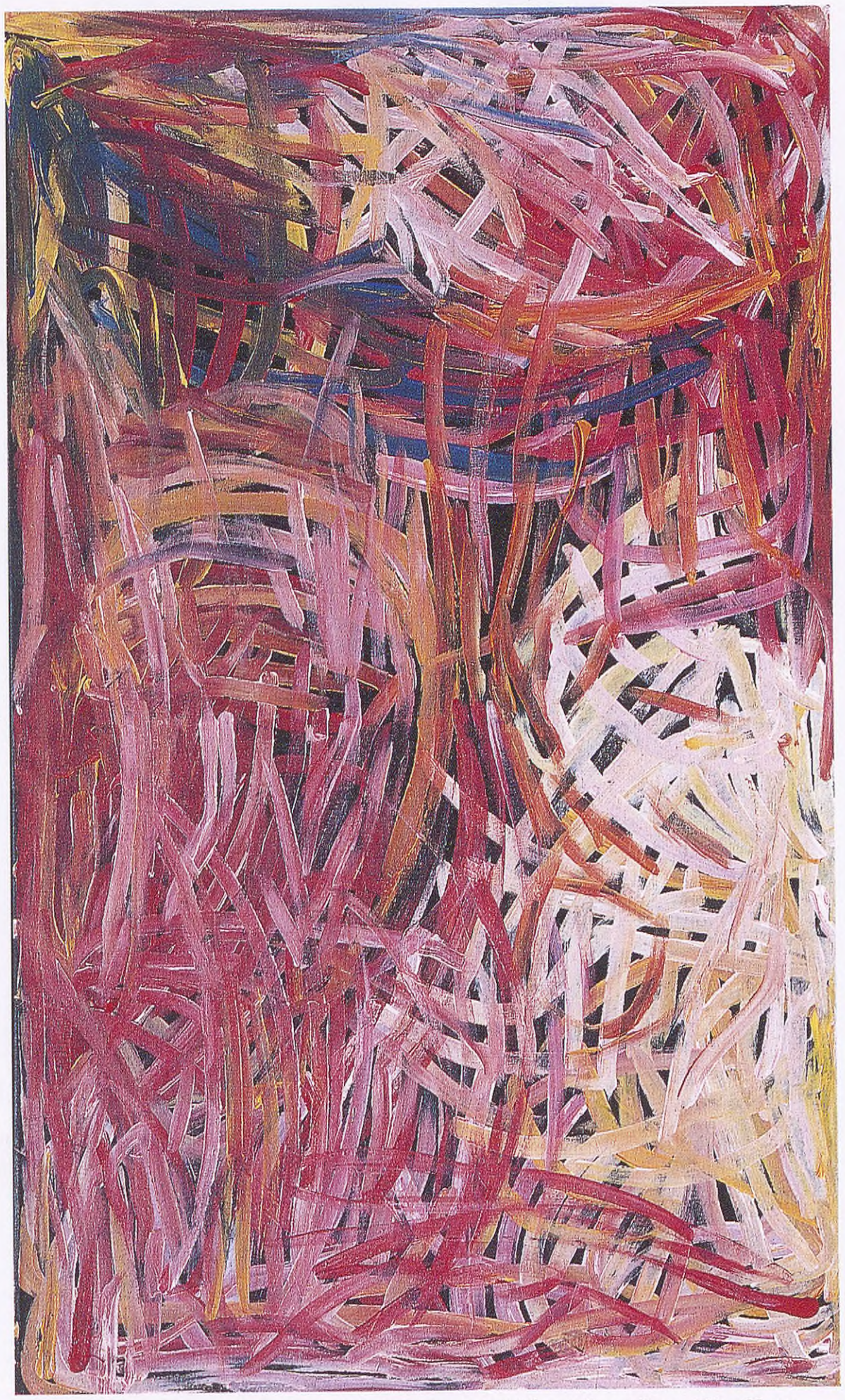
1. MARILY CINTRA, **The land where I was born is all over my body and my soul, 1995,** from 'Living until you die' series, photographic transfer on paper, 40 x 50 cm, Campbelltown City Bicentennial Art Gallery, Western Sydney. 2. KEN WHISSON, **Profile face, 1998,** oil on linen, 92 x 61 cm, Niagara Galleries, Melbourne. 3. MELINDA HARPER, **Untitled, 1998,** oil on canvas, 183 x 152 cm, from 'Primavera', Museum of Contemporary Art, Sydney. Photograph courtesy the artist and Anna Schwartz Gallery, Melbourne. 4. GLEN PREECE, **Lovers on a green couch, 1998,** oil on canvas, 60 x 90 cm, Artarmon Galleries, Sydney. 5. MIKE PARR, **Blood box, 1998,** 24 hour performance, 6–7 September, 1998, Artspace, Sydney. Photograph Paul Green.

The Art of Emily Kngwarreye



Emily Kame Kngwarreye, *Kame Colour IX*, January 1996, acrylic on linen, 150 x 90 cm

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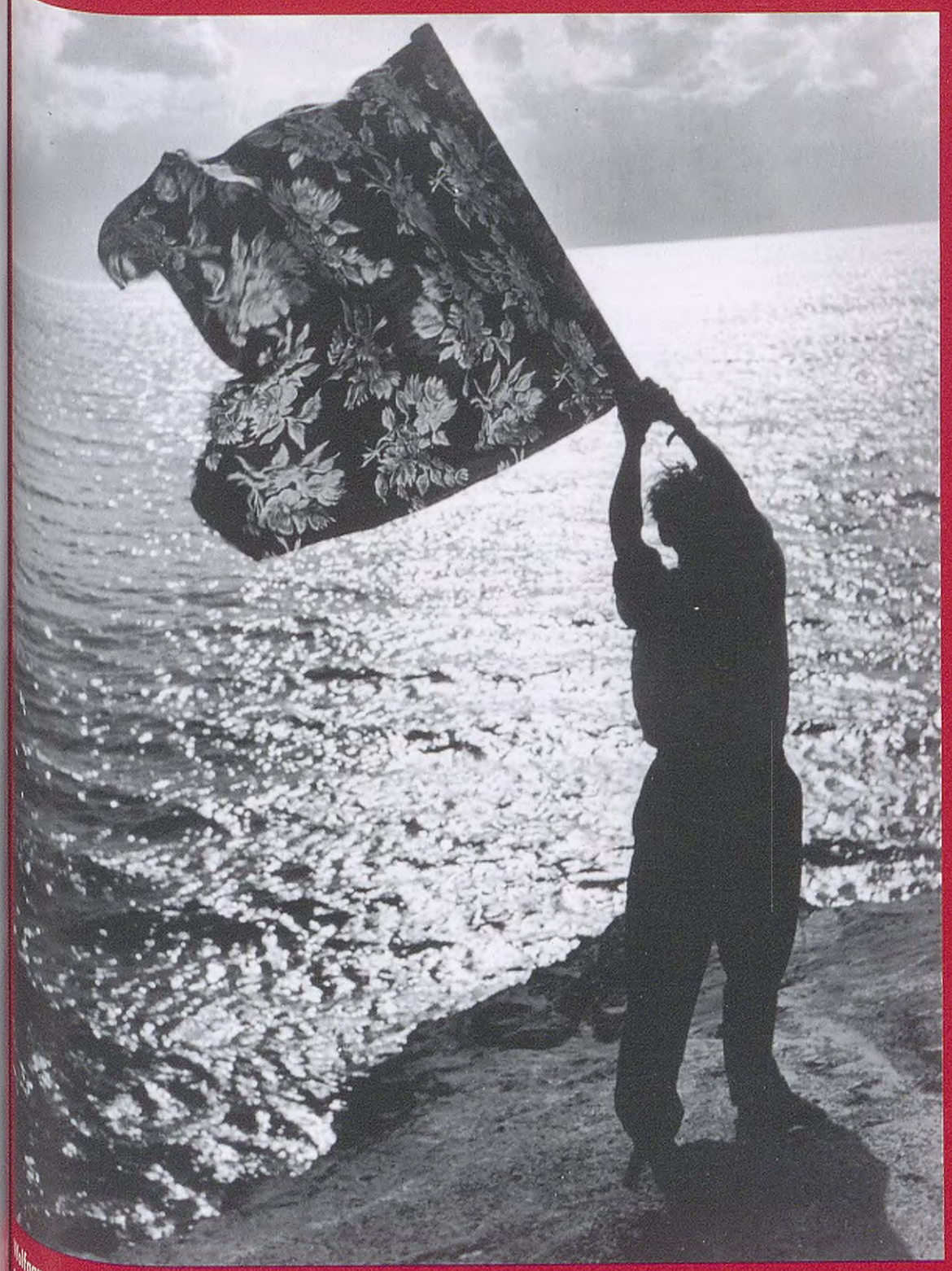


Wolfgang Sievers, born Germany 1913 Australia from 1938 *Designer Gerhard Herbst holding his 'Prestige' material, Red Bluff Mornington, Melbourne, 1950* gelatin silver photograph 24.0 x 19.0 cm Gift of the artist 1988 © Wolfgang Sievers, COPY Ltd, Sydney.

Lawrence Wilson Art Gallery, Perth WA,
12 February – 4 April 1999

Flinders Art Museum City Gallery, Adelaide SA,
23 April – 30 May 1999

Cairns Regional Gallery, Cairns Qld,
11 June – 18 July 1999

Newcastle Region Art Gallery, Newcastle NSW,
31 July – 12 September 1999

Shepparton Art Gallery, Shepparton Vic,
24 September – 7 November 1999

Geelong Art Gallery, Geelong Vic,
12 November 1999 – 16 January 2000

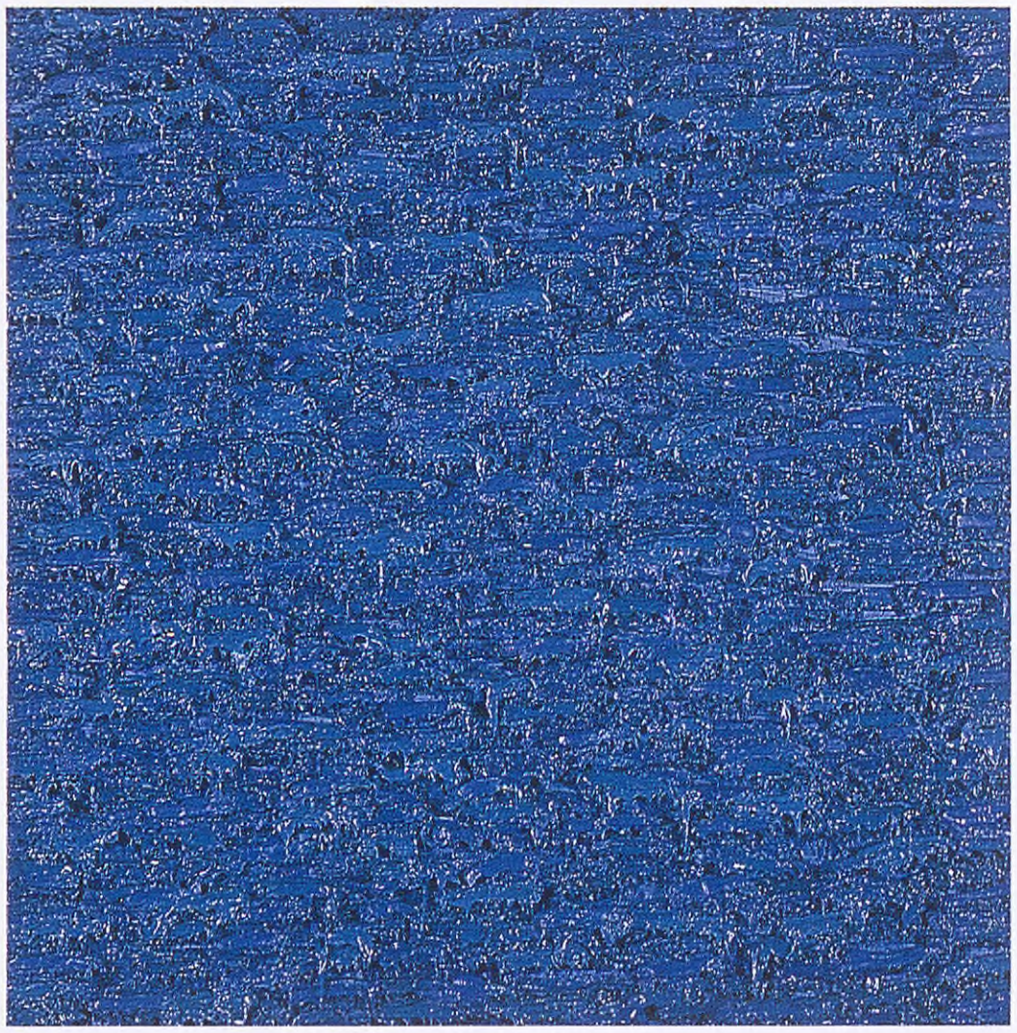
Queen Victoria Museum & Art Gallery, Launceston Tas,
18 February – 24 April 2000

For information:
Tel (02) 6240 6503 Email JudeS@nga.gov.au

national gallery of australia
travelling exhibition

Visions of Australia

Australian airExpress



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Director Joy Warren
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ACGA

DAVID SERISIER, *Blue Phase No. 26*, 1998, oil and wax on board, 61 x 61 cm

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DJAMBO BARRA BARRA, Devil Devil, 1997, acrylic on canvas, 186 x 188 cm. Reproduced courtesy Alcaston Gallery, Melbourne. Photograph Ian Jones.

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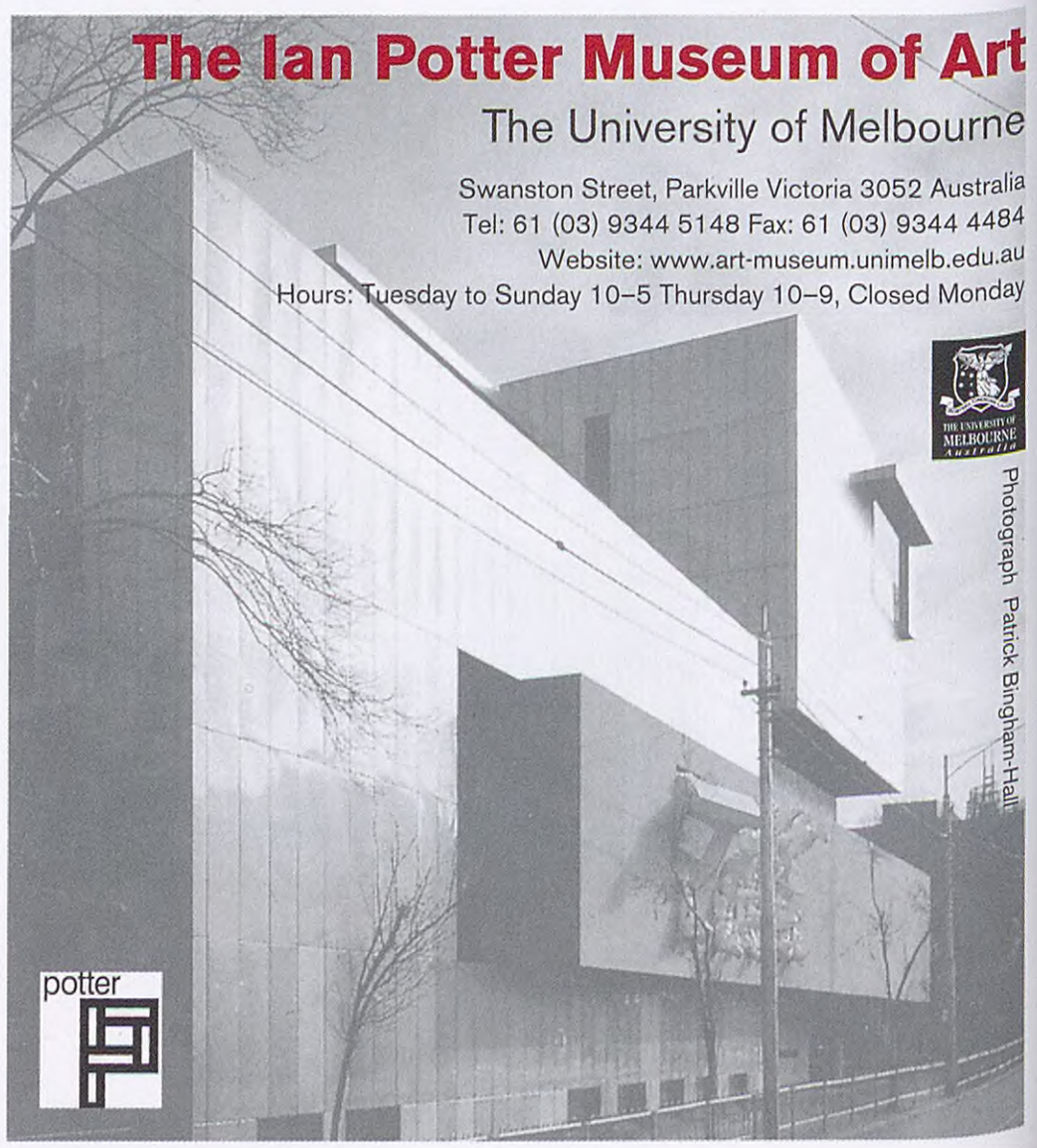
Website: www.art-museum.unimelb.edu.au
Hours: Tuesday to Sunday 10–5 Thursday 10–9, Closed Monday



Photograph Patrick Bingham-Hall

potter

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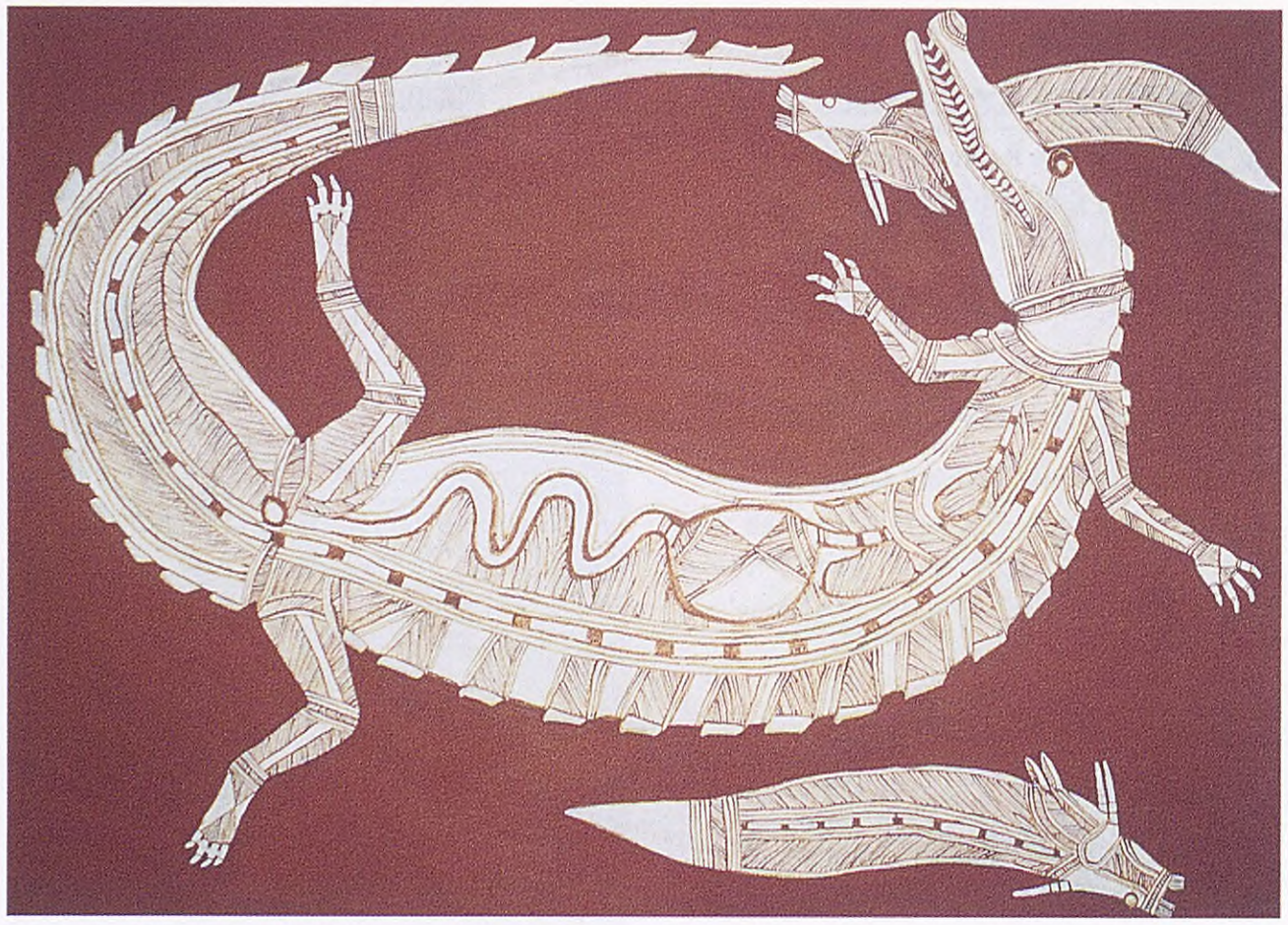

'Lofty' Bardayal Nadjamerrek, *Barru The Crocodile and Eel Tail Catfish*, 74 x 105 cm

Dorothy Djukulul, *Flying Fox Dreaming*, 57 x 76 cm

JOSHUA YELDHAM

solitude and prayer

Solitude and Prayer (charcoal blessing) 1998 oil on linen, 1220 x1820

14 APRIL -1 MAY 1999

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66 McLachlan Avenue Rushcutters Bay Sydney
Phone: (02) 9332 1019 Fax: (02) 9332 1981 email: arthouse@zip.com.au
Directors Ali and Di Yeldham

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

Until 21 March	**SEEING CÉZANNE** Traces the evolution of Cézanne's influence on Australian painting. It includes works by Grace Cossington Smith, Margaret Preston, Roland Wakelin, John Passmore and Fred Williams Toured by the Art Gallery of New South Wales
	HURRY UP AND WAIT This exhibition explores the printmaking tradition of the Philippines. Selected from the Cultural Centre of the Philippines Collection in Manila
26 March – 25 April	**PAINTING THE LAND STORY** Featuring Aboriginal and Torres Strait Islander artworks from the collections of the National Museum of Australia
	EXPANDING THE VIEW Featuring works from the permanent collection
30 April – 30 May	**1000 JOURNEYS** Helen Read's impressive collection of Aboriginal paintings and objects
30 April – 20 June	**GRAHAM LUPP** This show explores the cultural diversity of contemporary Australia

CAIRNS REGIONAL GALLERY

6 February – 28 March 1999
The Art of Inclusion
Recent Australian Photography
A Queensland Art Gallery Exhibition

2 April – 6 June 1999
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Contemporary Chinese art from China and Australia

Cnr Abbott and Shields Streets CAIRNS Qld 4870
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11 Feb–14 Mar	**Hands Across the Water – Heads Across the Sky** Newcastle and Honolulu Printmakers
	Toys by Artists Curated by Trevor Weekes. A University of Newcastle Faculty of Art & Design Touring Exhibition
19 Mar–25 Apr	**Fibration** Newcastle Creative Embroiderers
30 Apr–30 May	**Displaying the Digital Decade** An integration of art, science and technology. Also artist-in-residence Tessa Morrison

First Street, BOORAGUL NSW 2284
(Turn at the Booragul roundabout and proceed to the end of First Street)
Tel: (02) 4921 0382 Fax: (02) 4965 8733
Gallery Hours: Wed to Sun 10am – 4pm

Dress Rehearsal
Exclusive to Bendigo Art Gallery
6 March – 25 April

Of My Country: Emily Kame Kngwarreye
A Bendigo Art Gallery Travelling Exhibition
1 – 30 May

Bendigo Art Gallery

42 VIEW STREET, BENDIGO VICTORIA 3550
Telephone: (03) 5443 4991 Facsimile: (03) 5443 6586
email: bendigoartgallery@bendigo.vic.gov.au
OPEN DAILY 10AM – 5PM

PERC TUCKER REGIONAL GALLERY

26 Feb – 28 March

Crosscurrents
Collaborations between Vietnamese and Australian artists

5 March – 4 April

Scarcely Gone
A survey exhibition by contemporary artist Stephen Hall

2 April – 16 May

Dance People Dance
Photographs and costumes celebrating dance

9 April – 9 May

Beneath our Feet
A major exhibition of work by locally based ceramicist Jenny Mulcahy

Flinders Mall TOWNSVILLE • PO Box 1268 QLD 4810
Tel (07) 4727 9011 Fax (07) 4772 3656
Perc Tucker Gallery is a Townsville City Council enterprise

Tamworth City Gallery

26 Mar–2 May	**John Caldwell: Granite Country** – Works that reveal the dramatic wilderness and mountainous landscape that runs from Bathurst, Lithgow, through the Tamworth/New England regions in New South Wales into southern Queensland
6–11 May	**Design Tech** – An exhibition of outstanding major design projects by HSC Design and Technology students across New South Wales
15 May–13 Jun	**The Meeting Place** – 48 paintings by Aboriginal artists from northern Australian communities presented in a mural form **Works from the Collection** – An exhibition of selected works from the Tamworth City Gallery's collection, celebrating the gallery's 80th anniversary

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

Gladstone Regional Art Gallery and Museum

27 Feb–27 Mar **THE ENDURING TRADITION**
Drawings by Nine Contemporary Artists from Australia and Britain
Contemporary drawings informed by traditional practice. Toured by Toowoomba Regional Gallery

21 May–30 Jun **THE ART OF INCLUSION**
Recent Australian Photography
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Gladstone Regional Art Gallery and Museum
cnr Goondoon and Bramston Streets
GLADSTONE QLD 4680
Enquiries: Tel: (07) 4970 1242 Fax: (07) 4972 9097
email: pamelawhitlock@bigpond.com.au
Mon–Fri 10am–5pm, Sat and public holidays 10am–4pm

Casula Powerhouse Arts Centre

MEMORIES OF BODY AND NATURE
3 – 28 March
Recent works by Charlie Wells and Barbara Rasdall

SHIELDS
3 – 28 March
Curated by Women in Action

ART OF THE NGAANYATJARRA LANDS
3 April – 30 May
Ngayulu-latju Palyantja – We did these things
Exhibition, performance and residency program featuring the artists of the Warburton Community

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CAMPBELLTOWN CITY
art gallery

Campbelltown City Bicentennial Art Gallery and Japanese Tea-House Garden

29 Jan–7 Mar — **The Happy Prints** – Prints, poems and paintings by Michael Leunig

6 Feb–21 Mar — **Romanticism and Realism: British and French Prints 1800–1870** – A National Gallery of Australia Travelling Exhibition including works by Delacroix, Whistler, Blake and Millet

Australian air Express

■ national gallery of australia travelling exhibition

12 Mar–18 Apr — **Whichaway** – Photographs by Jon Rhodes

26 Mar–2 May — **Aboriginal and Torres Strait Islander Fibre Art** – Recent aquisitions to gallery collection

24 Apr–30 May — **Too Dark for the Lighthorse** – Australian War Memorial Touring Exhibition of photographs exploring the contribution of Indigenous Australians to the Defence Forces

7 May–20 Jun — **Ikunji Tjuta** – Paintings by ten artists represented by the Ikuntji Art Centre at Haasts Bluff in central Australia

Campbelltown City Bicentennial Art Gallery
Art Gallery Road, CAMPBELLTOWN NSW 2560
Tel: (02) 4620 1333 Fax: (02) 4620 1385 Tuesday to Saturday 10am–4pm
Sunday and public holidays 12noon–4pm, open Monday by appointment

Plimsoll Gallery

Tasmanian School of Art at Hobart

March — ***Liquid Evasions***
Curated by Jessica Ball and Anjanette Shaw

April — ***Hybrid Creatures***
Curated by Jennifer Spinks
The fifth exhibition in the University of Tasmania's 'Questioning the Practice' series funded under the auspices of the Australia Council's Contemporary Craft Curator Program

May — ***Mapping Identity***
A National Touring Exhibition curated by Noel Frankham for the Centre for Contemporary Craft, Sydney

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

New England Regional Art Museum

Home of the Howard Hinton and Chandler Coventry Collections

19 February – 18 April 1999

Out of the Vault: Works from the permanent collections

Gloria Petyarre: A Survey

James Gleeson: On Starting a Painting – An Exhibition of Drawings

23 April – 20 June 1999

Leonardo da Vinci: Models of Genius

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New England Regional Art Museum
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email: milduraac@peg.apc.org

La Trobe Regional Gallery

5 Feb–28 Mar	**VIEWS OF MELBOURNE** Colonial to contemporary, selected works from the National Gallery of Victoria
12 Feb–14 Mar	**WOOD DREAMING** Explorations of contemporary trends and new directions in wood turning
2 Apr–2 May	**DIRECTOR'S CHOICE** 1996–1998: Acquisitions to the permanent collection not previously exhibited including works by Fiona Hall, Tim Jones, Juli Haas, Jennifer Aitken, Danny McDonald and Janina Green
1–23 May	**VCE TOP CATS** 1998 Selected final-year secondary student works from across Victoria
7 May–6 Jun	**BE JEWELLED** An exhibition of international and Australian contemporary jewellery from the collection of the National Gallery of Victoria

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

Wollongong City Gallery

until 21 Mar	**wasteD** An exhibition of works from the collection reflecting the impact of waste on our visual culture
until 14 Mar	**LEONIE WATSON** Oil paintings by 1998 Resident Artist
20 Mar–16 May	**HURRY UP AND WAIT: CONTEMPORARY PHILIPPINE PRINTS** Commentary on the changing Philippine lifestyle through the printmaking medium
6 Mar–2 May	**THE BEST OF THE BLAKE** Selection of entries from the non-denominational religious art prize

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

Albury Regional Art Centre

5 March – 4 April
'En throne/Em power/Dis member'
Lyn Plummer

until 21 March
'A Thousand Journeys'
Aboriginal art from north-west Australia

26 March – 9 May
'Romanticism and Realism'
British and French prints 1800–1870

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

Wagga Wagga City Art Gallery

Visit the new Wagga Wagga City Art Gallery!
We have moved to a beautiful, purpose-built space featuring five exhibition galleries and a gallery gift shop specialising in studio art glass.

12 Feb–21 Mar	**MAPPING IDENTITY – AUSTRALIAN CONTEMPORARY CRAFT** This exhibition was organised by the Centre for Contemporary Craft
26 Mar–25 Apr	**AUSTRALIA THROUGH HER PICTURE BOOKS** Children's book illustration exhibition
	DEATH WEAVINGS Wagga Wagga textile artist Teri Hall
30 Apr–30 May	**13TH TAMWORTH FIBRE TEXTILE BIENNIAL** This exhibition is developed and toured by the Tamworth City Gallery

Civic Centre Baylis Street Wagga Wagga NSW 2650
Tel: 02 6926 9660 email: gallery@wagga.nsw.gov.au

Orange Regional Gallery

5–14 Mar	**DON STANGER** – Local photography for the Banjo Paterson Festival
19 Mar–13 Apr	**SPECIAL EXHIBITION** to accompany the Food of Orange District Festival
9 Apr–9 May	**RECENT WORKS** by John Young, Mike Parr, Imants Tillers, Bernhard Sachs and Howard Arkley
14 Apr–10 May	**THE MARY TURNER COLLECTION** – Modern Australian masters
9 Apr–9 May	**EXPANDING THE VIEW** – A special exhibition of Central West artists' work mounted to accompany the 12th National Conference of the Association of Australian Gallery Guiding Organisations
14 May–13 Jun	**SELECTIONS FROM THE ARCHIBALD PRIZE** – Touring from the Art Gallery of New South Wales

Orange Regional Gallery
Civic Square, Byng Street, ORANGE NSW 2800
Tel: (02) 6361 5136 Fax: (02) 6361 5100
Email: sisleya@ix.net.au
Tues to Sat 11–5, Sun & public holidays 2–5, closed Mondays

Tweed River Regional Art Gallery

The Australian Portrait Gallery

3 Feb–21 Mar	**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
24 Feb–21 Mar	**SELECTED ENTRIES FROM THE JACARANDA DRAWING AWARD**
24 Mar–18 Apr	**PORTRAITS OF RITE** The photography of Bill Davis
21 Apr–16 May	**FIBRE IMPRINTS** Fibre works using the traditional Japanese Shibori technique
19 May–13 Jun	**THE CPM NATIONAL PRINT AWARD**
16 Jun–11 Jul	**THE TAFE STUDENT ART COLLECTION**

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Tumbulgum Road, PO Box 816
MURWILLUMBAH NSW 2484 Tel/Fax: (02) 6672 0409
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Email fhc@magna.com.au

THE NOLAN GALLERY

Nolan Gallery

8 Jan–7 Mar	**East Gallery:** Nolan's 'Illuminations' **West Gallery:** Nolan Foundation Collection
12 Mar–25 Apr	**East Gallery:** The Eye of the Beholder: Albert Tucker's Photographs **West Gallery:** Nolan Foundation Collection
30 Apr–14 Jun	**East Gallery:** Looking at the Landscape **West Gallery:** Nolan Foundation Collection

NOLAN GALLERY
Lanyon Tharwa Drive, THARWA ACT 2620
Tel: (02) 6237 5192 Fax: (02) 6237 5204
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It is advisable to call before visiting to confirm program

Berrima District ART Society

The Berrima District Art Society Inc. invites entries for the following Art Prizes

The 1999 Tyree-Tycan Open Works on Paper and Print Prize
Entries to be received by 19 & 20 March

The 1999 Open Young Artist Prize (age limit 30 years)
Entries to be received by 28 & 29 May

The 1999 Alvaro Open Painting Prize
Entries to be received by 2 & 3 July

The 1999 John Copes Memorial Prize for Traditional Art
Entries to be received by 13 & 14 August

The Berrima District Art Society Inc.
Gallery & Workshop:
1 Short Street BOWRAL NSW 2576
Postal Address:
PO Box 144 BOWRAL NSW 2576
Please apply to Exhibition Secretary
c/- postal address or telephone (02) 4861 4093

TOOWOOMBA THE GARDEN CITY

Toowoomba Regional ART Gallery

5 Mar–11 Apr **The Monaro Show**
Toured by *Art on the Move*, assisted by the National Exhibition Touring Structure for Western Australia Inc., the Australia Council, Visions of Australia, ArtsWA and sponsored by Healthway; toured by RGAQ

1 Apr–6 Jun **Ivor Hele: The Heroic Figure**
Works from The Australian War Memorial

9 Apr–9 May **The Art of Inclusion: Recent Australian Photography**
A Queensland Art Gallery Travelling Exhibition

15 Apr–3 Jun **segment select signify**
Ceramics from the Dr Irene Amos OAM Collection: Amos Bequest Toowoomba City Collection

14 May–27 Jun **Cinderella's Gems: Art And The Intellectual Mission**
Twentieth-century Australian art from the collections of nine New South Wales universities

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

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 email mcc@maitland.nsw.gov.au
Mon to Fri 1–4, Sat 1.30–5, Sun 10.30–5
Public holidays and other times by appointment
FREE ADMITTANCE

11 March–11 April **EVOLUTION AND MEANING**
Survey Exhibition of work by Joyce Clulow, Vicki Glasgow, Pauline Tickner

15 April–16 May **TWELFTH MAITLAND CITY ART GALLERY FESTIVAL OF ARTS AND CRAFTS** ... Thoughts at the End of the Second Millennium
and Selected Photographs from the Maitland City Art Gallery Permanent Collection

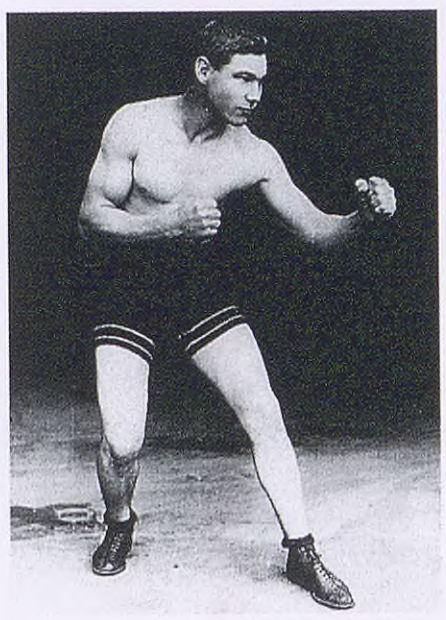
20 May–20 June **REFLECTIONS AND ANTICIPATION**
Selected Fibre Artists of the Hunter

Gallery Grounds	**Sculpture of the Month**
March	Jolyon Gray – 'At the Beach'
April	Julie Squires – 'Behind Steel Doors'
May	Delilah van Wyk – 'Cool, Clear Water'

Foyer Gallery	**Mini-Exhibitions Council hours Mon to Fri 8.30–4.30**
March	Marion Armstrong – 'Piece(s) of My Mind'
April	Selected Photographs from the Historic Maitland Photographic Collection
May	Julie Nichols – 'Jung at Art' Selected Works

Foyer Gallery	**Work of the Month Council hours Mon to Fri 8.30–4.30**
March	Margaret Pattison – 'Kimberley Vista'
April	Bruce Fairhall – 'The Post Office – West Maitland Post Office was built in 1881'
May	Jewell Russell – 'Double Wedding Ring' from the Maitland Patchwork Quilters Education Kit

'LES DARCY' SCULPTURE



'Expressions of Interest' are invited for a life size bronze sculpture of the fighter LES DARCY

For further information, guidelines and application forms contact:

The Director
Maitland City Art Gallery
Brough House, Church Street
MAITLAND NSW 2320

Initial applications close on
31 May 1999

Naomi Benheim – Art in Leather

World unique technique, using exclusively
pre-tanned leather and suedes
(no colours added)

Specialising in corporate commissions in any size

NAOMI B. LEATHER ART

Camberwell Victoria
Tel: 61 3 9889 6619 Fax: 61 3 9889 6673
email: benheim@rie.net.au

For more information visit our virtual gallery:
www.webnet.com.au/clients/naomi

'The Dancers'©
One Aboriginal Dreamtime legend tells about a beautiful girl, who loved to dance more than anything in the world. She danced and danced until she turned into a crane – just as graceful and beautiful as she had been as a girl … and still loving to dance.

VALERIU SEPI

Major exhibition February 1999

Represented by

ACCENT
FINE ART GALLERY

Mon to Fri 9–5.30, Sat 9–1, Sun 2–5
23 Railway Road, Subiaco WA 6008
Tel/Fax: (08) 9381 6177
Gallery co-ordinator Ainslie Gatt

Bougainvillaea, acrylic, 100 x 80 cm

Marlu Productions

Dealers of Art & Unique Pieces

P.O. Box 826, Alice Springs Northern Territory 0871
Tel: (08) 8953 2216 Fax: (08) 8953 1339 Mobile: 0412 340 483

KWEMENTYAY KNGWARREYE, acrylic on canvas, 149 x 58 cm

A message from Rodney Gooch

Introducing Marc Gooch and Janet Pierce, trading as Marlu Productions in Alice Springs, Australia.

Personally, I have worked with the central Australian Aboriginal community since 1979 and the Utopia and regional areas since 1986. I am now going into semi-retirement, leaving my nephew Marc and partner Janet to take over the same high level of production which has made Utopia the leading art producing community in the country.

Our policy is to create markets for as many artists as possible, from major installations to single works of art, paintings, carvings and unique pieces. Marc and Janet have worked with me since 1994 and are happy and able to answer all of your enquiries. I will stay involved as adviser and director, maintaining the standard that has made the world sit up and look.

I would like to thank all those involved over the past twenty years who have helped make Utopia the success it is today.

SARAH PARKER

'Lily' 1998, acrylic and varnish on canvas

29 April – 20 May

Marlene Antico Fine Arts

38b Gurner Street, Paddington 2021
Sydney Australia Phone/Fax: 61 2 9380 7088
Gallery hours: Wed to Sat 11–6, Sun 12–5

brisbane scene

The Verlie Just Town Gallery and Japan Room

3rd Floor Charlotte House, 143 Charlotte Street
(between Albert & Edward), BRISBANE QLD 4000
Tel: (07) 3229 1981 Monday to Saturday 10 – 4
25th Anniversary. New city-centre address in Brisbane. Exclusively representing twenty-five prize-winning artists, including Judy Cassab, Graeme Inson, John Rigby, Irene Amos, Owen Piggott, Basil Hadley, Gary Baker, T. Allison-Levick. Presenting original antique Ukiyo-e woodblock prints.

Fusions Gallery

cnr Malt and Brunswick Streets, FORTITUDE VALLEY QLD 4006
Tel: (07) 3358 5122 Fax: (07) 3358 4540
Tuesday to Sunday 11 – 5
2–28 March: Gold Coast Potters Association – Group exhibition of recent work by twelve Gold Coast potters
30 March – 25 April: Steve Bishopric – Featuring functional Anagama pots; **Preview exhibition:** Andrew Stewart and Deb Cocks – Functional earthenware
27 April – 30 May: Roger Buddle – Accomplished glass artist exhibiting functional and sculptural works; **Preview exhibition:** Helen Doubell – Exhibiting small, whimsical, ceramic sculptures.

Customs House Art Gallery

399 Queen Street, BRISBANE QLD 4000
Tel: (07) 3365 8999 Fax: (07) 3365 8900
Monday to Sunday 10 – 4 (closed public holidays)
18 March – 18 April: Gil Jamieson: Life on the Land
22 April – 16 May: 1998 Doug Moran National Portrait Prize
20 May – 13 June: The Stuartholme-Behan Collection of Australian Art
18 June – 25 July: Albert Tucker Photographs: The Eye of the Beholder.
Customs House is a cultural, educational and heritage facility of the University of Queensland.

Gilchrist Galleries

Gilchrist Galleries, relocated in inviting new premises at Trevenen House, 29 Merthyr Road, New Farm, includes an exciting portfolio of international and local artists. Among these, Peter Hudson's solo exhibition will be launched in April. Peter a fine painter, has a new body of work which will take his reputation to a new level of excellence. Pursuing a policy of promoting the work of emergent artists, March sees the conclusion of an exhibition by Tracey Keller.

Institute of Modern Art

608 Ann Street, FORTITUDE VALLEY QLD 4006
Tel: (07) 3252 5750 Fax: (07) 3252 5072 website: www.ima.org.au
March–April: Close Quarters: Contemporary Art from Australia and New Zealand
April: Another Landscape: Exchange exhibition of female artists – Judith Wright (Australia), Kaoru Hirabayashi (Japan), Nalini Malani (India)
Veil: Judith Wright's Body of Work: The Institute of Modern Art is proud to announce the release of *Veil*, a monograph on recent work by Australian artist Judith Wright. *Veil* focuses on the installations and video walks developed by Judith Wright throughout the 1990s.

Queensland Art Gallery

Queensland Cultural Centre, South Bank SOUTH BRISBANE QLD 4101
Information Tel: (07) 3840 7303 website: www.qag.qld.gov.au
Open daily 10 – 5 Admission free
Until 20 March: Still Life 1650–1994: Reworking the Tradition – A survey of still-life works from the gallery's collection
26 March – 16 May: Indonesian Gold – An exhibition of some of Indonesia's most important objects of cultural and historical significance
22 April – 14 June: Yvonne Audette – A survey of her lyrical and meditative abstract paintings.

Smith+Stoneley on Stratton

11 Stratton Street, NEWSTEAD QLD 4006
Tel/Fax: (07) 3852 1650
email: sss@ecn.net.au website: www.ecn.net.au/~sss
Tuesday to Friday 12 – 6 Saturday 12 – 4 or by appointment
19 February – 10 March: Gallery One and Two: Peter Alwast – Painting (awarded 1998 Samstag International Scholarship); Gallery Three, Four and Five: Mannerism – Exploring abstract painting practice
12–31 March: Gallery One and Two: Vera Moller – Installation; Gallery Three, Four and Five: Emblematic – Sewn, beaded, stitched, ruched, sequined, knitted and crocheted surfaces
9–28 April: Gallery One: Annie Hogan Photography; Gallery Two, Three, Four and Five: Sublime Absence – Artists representing the unrepresentable, the discard, the cut-out and the other
30 April – 19 May: Works on Paper – Courtesy Australian Galleries, Sydney/Melbourne; Don Heron – Courtesy Darren Knight Gallery, Sydney.

Art Directory

Queensland

ADRIAN SLINGER
33 Hastings Street, NOOSA HEADS 4567
Tel. (07) 5473 5222
Fax (07) 5473 5233
Distinguished Australian artists including Boyd, Olsen, Rankin, Whiteley, Nolan and others, in an exciting new gallery on Hastings Street, Noosa.
Daily 10 – 6

A WHITE PATCH GALLERY
164 White Patch Esplanade,
BRIBIE ISLAND 4507
Tel./Fax (07) 3408 9000
Affordable works of excellence by leading Australian and Queensland artists with international representation. With 130 square metres of air-conditioned comfort, and monthly exhibitions in separate solo exhibition room. Over 200 pieces on display, combined with sculpture, glass art and ceramics. One-hour scenic drive north of Brisbane to beautiful Bribie Island.
Tuesday to Sunday 10 – 5,
open public holidays

ART GALLERIES SCHUBERT
Marina Mirage, Seaworld Drive,
MAIN BEACH 4217
Tel. (07) 5571 0077
Fax (07) 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

GILCHRIST GALLERIES
29 Merthyr Road,
NEW FARM 4005
Tel. (07) 3254 0899
Fax (07) 3254 0779
ggallery@powerup.com.au
Gilchrist Galleries have located to substantial new premises at New Farm. The development of the gallery and sculpture garden is designed to further associations with international and local artists.
Tuesday to Saturday 10 – 6,
Sunday 10 – 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
Presenting a dynamic program of exhibitions and exciting related events, including evening lectures, artist talks and musical performances. Also presenting the Evandale Sculpture Walk.
Monday to Friday 10 – 5,
Saturday and Sunday 11 – 5

LOGAN ART GALLERY
Cnr Wembley Road and
Jacaranda Avenue,
LOGAN CENTRAL 4114
Tel. (07) 3826 5519
Fax (07) 3826 5350
Regular program of local artists' work. National touring exhibitions. Logan a Sense of Place, collection. Exhibitions change approximately every four weeks.
Tuesday to Sunday 10 – 5

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

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

QUEENSLAND ART GALLERY
Melbourne Street,
SOUTH BRISBANE 4101
Tel. (07) 3840 7333
Fax (07) 3844 8865
www.qag.qld.gov.au
To 20 March: 'Still Life 1650–1994: Reworking the Tradition', a survey of still-life works from the gallery's collection
26 March to 16 May: 'Indonesian Gold', an exhibition of some of Indonesia's most important objects of cultural and historical significance.
22 April to 14 June: Yvonne Audette, a survey of her lyrical and meditative abstract paintings.
Free admission
Daily 10 – 5

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

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

New South Wales

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

ALBURY REGIONAL ART GALLERY
546 Dean Street, ALBURY 2640
Tel. (02) 6023 8187
Fax (02) 6041 2482
5 March to 4 April: 'En throne'/'Em power'/'Dis member', Lyn Plummer
14 March: Daniel Gift Presentation
26 March to 9 May: 'Romanticism to Realism'
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 in 1970. Still lifes, landscapes, mountainscapes, foreshores, Sydney Harbour views.
Artist in residence.
By appointment.

ANNANDALE GALLERIES
110 Trafalgar Street, ANNANDALE 2038
Tel. (02) 9552 1699 Fax (02) 9552 1689
annangal@ozemail.com.au

ANNA VERTES, **Country road,** oil painting, Anna Art Studio and Gallery.

The best of Australian and European contemporary art. Aboriginal bark paintings. Specialising in European modern masters including Picasso, Chagall, Matisse and Mircen.
Tuesday to Saturday 11 – 5.30

ART GALLERY OF NEW SOUTH WALES
Art Gallery Road, SYDNEY 2000
Tel. (02) 9225 1744 (information desk)
Fax (02) 9221 6226
Permanent collections of Australian, European, Asian and contemporary art, together with the Yiribana Gallery – Australia's largest gallery devoted to the permanent exhibition of Aboriginal and Torres Strait Islander art.
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 GALLERIES
15 Roylston Street, PADDINGTON 2021
Tel. (02) 9360 5177 Fax (02) 9360 2361
Manager: Brian Moore
March to April: Michael Fitzjames
April to May: Inge King
May to June: John Coburn.
Tuesday to Saturday 10 – 6

AUSTRALIAN GALLERIES, WORKS ON PAPER, SYDNEY
24 Glenmore Road, PADDINGTON 2021
Tel. (02) 9380 8744 Fax (02) 9380 8755
Manager: Suzie Melhop
March to April: Jörg Schmeisser
April to May: Deborah Klein
May to June: Exhibitions to be confirmed.
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 twenty-five years.
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
124 Jersey Road, WOOLLAHRA 2025
Tel. (02) 9326 1952
Mobile: 041 840 3928
Quality traditional and modern nineteenth- and twentieth-century Australian and European paintings for sale, including Streeton, Heysen, Forrest, Rees and Ken Johnson.
Monday to Saturday 11 – 6

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

DUBBO REGIONAL GALLERY
165 Darling Street (opp. Victoria Park),
DUBBO 2830
Tel. (02) 6881 4342 Fax (02) 6884 2675
6 March to 18 April: 'In a picture land over the sea ...', showcasing the work of Australian artist Agnes Goodsir (1864–1939)
24 April to 23 May: 'Ways of Being', an exhibition designed to meet the objectives and content of the secondary schools' art syllabus
29 May to 27 June: Jacaranda Drawing Award; 'Operation Art', a project which encourages young people to create artworks for children in hospital.
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 five to six solo exhibitions each year.
Tuesday to Saturday 11 – 5

ELIZABETH BAY HOUSE
7 Onslow Avenue,
ELIZABETH BAY 2011
Tel. (02) 9365 3022 Fax. (02) 9357 7176
To 6 April: 'A Victorian Childhood', from the collections of Rouse Hill House and the Hamilton Rouse Hill Trust, evoking the childhood worlds of Nina Rouse (1875–1968), Kathleen Rouse (1878–1932) and Nina's five sons, through their costume, dolls and doll's houses, music, theatrical writing, sporting and other interests.
Tuesday to Sunday 10 – 4.30,
closed Monday
(except for public holidays)

EVA BREUER ART DEALER
83 Moncur Street, WOOLLAHRA 2025
Tel. (02) 9362 0297 Fax (02) 9362 0318
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
5 to 19 March: Patti Somerset and Edward Lopez
26 March to 16 April: 'Locus', multimedia sculpture and installation by Carole Driver and Margaret Witzsche
23 April to 7 May: Jenny Pollack and Luis Vidal, sculpture and paintings
17 to 28 May: Charity Art Auction for Barnardo's Australia – Auction 28 May.
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 site of first Government House
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.
27 February to 30 May: 'Terre Napoleon', features the acclaimed artworks of Charles-Alexander Lesueur and Nicolas-Martin Petit from the Lesueur Collection at the Museum d'Histoire, Le Havre, France. The zoological works of Lesueur are a unique record of one of the most successful scientific expeditions to Australia, the Baudin Expedition, which sailed with Napoleon's blessing.
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 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

GITTE WEISE GALLERY
Room 35, Level 2, 94 Oxford Street,
DARLINGHURST 2010
Tel./Fax (02) 9360 2659
weisegal@chilli.net.au
Contemporary Australian and international art.
March: Aleks Danko; Natalie Robertson
April: William Seeto; Mel and Nell.
Tuesday to Saturday 11 – 6
or by appointment

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

GREENWAY GALLERY
Hyde Park Barracks Museum,
Macquarie Street, SYDNEY 2000
Tel. (02) 9223 8922 Fax (02) 9223 3368
To 4 April: 'Unexpected Views', images of early Sydney from the collection of

Beat Knoblauch, an exquisitely beautiful exhibition of rare vistas of Sydney between 1788 and 1888
17 April to 8 August: 'Demolished' – Houses of Sydney, panoramas and photography reflecting the changing character of Sydney and its suburbs, and the loss of our built heritage.
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

JUSTICE AND POLICE MUSEUM
4–8 Phillip Street, Circular Quay,
SYDNEY 2000
Tel. (02) 9252 1144
Fax (02) 9252 4860
To 31 October: 'Protest! Environmental Activism in NSW 1968–1999', 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
4 March to 17 April: 'The Legendary Lee Miller 1929–1964', photographs from the Antony Penrose Archives
22 April to 29 May: 'L'Art Brut', major works from Art Brut Museum, Lausanne.
Monday to Friday 10 – 5,
Saturday 1 – 5, closed public holidays

THE KEN DONE GALLERY
1 Hickson Road, The Rocks, SYDNEY 2000
Tel. (02) 9247 2740 Fax (02) 9251 4884
Significant paintings on canvas.
Watercolours, drawings, limited edition prints and posters by Ken Done. Selected themes with a focus on Sydney Harbour.
Free admission.
Daily 10 – 5.30

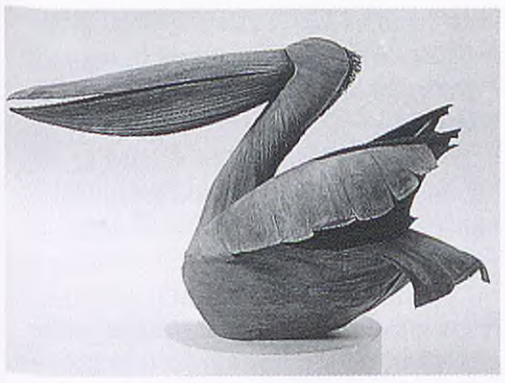
KING STREET GALLERY ON BURTON
102 Burton Street, DARLINGHURST 2010
Tel./Fax (02) 9360 9727
kingston@bigpond.com
www.citysearch.com.au/syd/kingstreetgalleries
Tuesday to Saturday 11–6

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
legge@intercoast.com.au
To 13 March: Rew Hanks, printmaking, installation
16 March to 10 April: Kerry Russell, paintings
13 April to 1 May: David Hawkes, paintings, Emma Lohman, paintings
4 to 22 May: Dick Larter and Pat Larter
25 May to 12 June: Tim Burns, paintings.
Tuesday to Saturday 11 – 6

LISMORE REGIONAL ART GALLERY
131 Molesworth Street,
LISMORE 2480
Tel. (02) 6622 2209
Fax (02) 6622 2228
www.liscity.nsw.gov.au/information/arts/artgallery
Local art and craft as well as travelling exhibitions. Permanent collection features notable Australian artists including Lloyd Rees and Margaret Olley.
Tuesday to Saturday 10 – 4,
Sunday 11 – 3

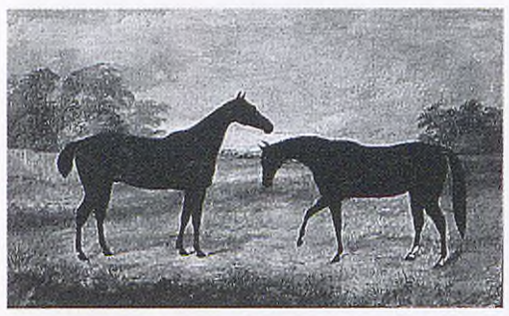


GUY MAESTRI, **Pelican, 1998,** bangalow palms, Michael Commerford Gallery.

MICHAEL COMMERFORD GALLERY
16 McLachlan Avenue

cafe, sculpture/performance terrace and galleries. All welcome.
Monday to Sunday 10.30 – 5

NEWCASTLE REGION ART GALLERY
Cnr Laman and Darby Streets,
NEWCASTLE 2300
Tel. (02) 4929 3263 Fax (02) 4929 6876
To 7 March: 'Eve Arnold: In Retrospect'
13 March to 25 April: 'Affirmation', Hunter artists
To 21 March: 'Leading the Way: New Acquisitions'
26 March to 2 May: Art Express
22 April to 6 June: 'In a picture land over the sea ...', Agnes Goodsir (1864–1939)
13 May to 20 June: 'Seeing Cézanne'



SAMUEL S. KNIGHTS, **Black Beauty and a Bay Hunter,** oil on canvas, 54 x 88 cm, property of Mr Francis Tozer, Peter R. Walker Pty Ltd.

POCHOIR GALLERY AND FRAMERS
North Sydney Shopping World,

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

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

ROSLYN OXLEY9 GALLERY
Soudan Lane (off 27 Hampden Street),

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Beat Knoblauch, an exquisitely beautiful exhibition of rare vistas of Sydney between 1788 and 1888
17 April to 8 August: 'Demolished' – Houses of Sydney, panoramas and photography reflecting the changing character of Sydney and its suburbs, and the loss of our built heritage.
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.
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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
4 March to 17 April: 'The Legendary Lee Miller 1929–1964', photographs from

KING STREET GALLERY ON BURTON
102 Burton Street, DARLINGHURST 2010
Tel./Fax (02) 9360 9727
kingston@bigpond.com
www.citysearch.com.au/syd/kingstreetgalleries
Tuesday to Saturday 11–6

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.

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
legge@intercoast.com.au
To 13 March: Rew Hanks, printmaking, installation
16 March to 10 April: Kerry Russell, paintings
13 April to 1 May: David Hawkes, paintings, Emma Lohman, paintings
4 to 22 May: Dick Larter and Pat Larter
25 May to 12 June: Tim Burns, paintings

Subscription Enquiries

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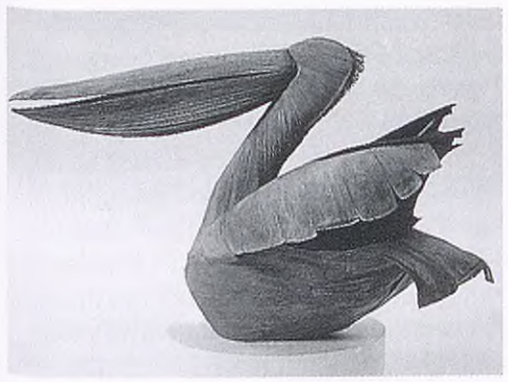


GUY MAESTRI, **Pelican, 1998,** bangalow palms, Michael Commerford Gallery.

MICHAEL COMMERFORD GALLERY
16 McLachlan Avenue,
RUSHCUTTERS BAY 2011
Tel. (02) 9331 3338 Fax. (02) 9331 7464
Monday to Friday 9 – 5,
Saturday 9 – 3

MOREE PLAINS GALLERY
Frome Street, MOREE 2400
Tel. (02) 6757 3320 Fax. (02) 6752 7173
moree.plains.gallery@mpsc.nsw.gov.au.
Housing a fine collection of Australian and Aboriginal art. Exhibits regional and national artists. Changing exhibitions.
Free admission
Monday to Friday 10 – 5,
Saturday 10 – 2, Sunday 11 – 2

MUSEUM OF CONTEMPORARY ART
140 George Street, Circular Quay,
The Rocks, SYDNEY 2000
Tel. (02) 9252 4033 Fax (02) 9252 4361
www.mca.com.au
The Museum of Contemporary Art is Australia's leading contemporary art museum. The Museum's exhibition program draws from many countries, embracing diverse media from painting, sculpture and design to the moving image.
To mid-March: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 mid-March: '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

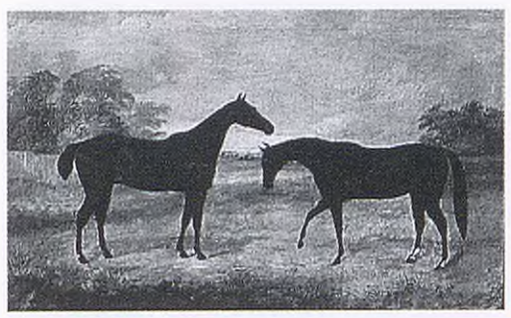
NEWCASTLE REGION ART GALLERY
Cnr Laman and Darby Streets,
NEWCASTLE 2300
Tel. (02) 4929 3263 Fax (02) 4929 6876
To 7 March: 'Eve Arnold: In Retrospect'
13 March to 25 April: 'Affirmation', Hunter artists
To 21 March: 'Leading the Way: New Acquisitions'
26 March to 2 May: Art Express
22 April to 6 June: 'In a picture land over the sea ...', Agnes Goodsir (1864–1939)
13 May to 20 June: 'Seeing Cézanne' tracing the evolution of Cézanne's influence on Australian painting.
Tuesday to Sunday 10 – 5,
public holidays 2 – 5,
closed Good Friday

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
13 February to 28 March: 'Battlers', black-and-white photographs by acclaimed Australian photojournalist Jeff Carter, candidly documenting the lives of everyday people, mostly in the bush
3 April to 30 May: 'Chicanerie 1999', showcasing contemporary art by senior students in Sydney's West.

LEWERS HOUSE
6 February to 2 May: John Llewelyn Jones 1866–1927, a contemporary of Arthur Streeton and Frederick McCubbin, and a founder of the Heidelberg School – a celebration of his work.
Tuesday to Sunday 11 – 5

PETER R. WALKER PTY LTD
P.O. Box 800, WOOLLAHRA 2025
Tel. 0418 552 548
Fax (02) 9211 1723
Early Australian artworks and items of historical interest. European decorative paintings. Photographs of stock sent on request.
By appointment



SAMUEL S. KNIGHTS, **Black Beauty and a Bay Hunter,** oil on canvas, 54 x 88 cm, property of Mr Francis Tozer, Peter R. Walker Pty Ltd.

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 18 April: 'Rapt in Colour: Korean Textiles and Costumes of the Chosôn Dynasty', traditional dress and wrapping cloths central to Korean culture
To 2 May: 'Beyond Architecture: Marion Mahony and Walter Burley Griffin in America, Australia and India', examples of their architecture, plans, drawings, photographs, furniture and lighting
To January 2000: 'Cars and Culture: Our Driving Passions', explores how cars have become symbols of national pride, familiar elements of culture, and their everchanging design.
Daily 10 – 5, open extended hours during school holidays

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 – 8, Saturday 10 – 4

REX IRWIN ART DEALER
1st Floor, 38 Queen Street,
WOOLLAHRA 2025
Tel. (02) 9363 3212 Fax (02) 9363 0556
Important twentieth-century Australian and international artists. Also representing emerging artists with regular exhibitions of painting, prints and ceramics.
Tuesday to Saturday 11 – 5.30

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

ROSLYN OXLEY9 GALLERY
Soudan Lane (off 27 Hampden Street),
PADDINGTON 2021
Tel. (02) 9331 1919 Fax (02) 9331 5609
Contemporary Australian and international art, paintings, sculpture, photography, installation, video and performance.
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 20 March: Denise Green
25 March to 17 April: Anthony Pryor
22 April to 15 May: Bernhard Sachs
20 May to 12 June: Imants Tillers
Sherman Goodhope Sculpture Court:
To June: 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, Janet Laurence, Hilarie Mais, Akio Makigawa, Simeon Nelson, Mike Parr, Paul Partos, Stieg Persson, Jacky Redgate, Bernhard Sachs, Stelarc, Tim Storrier, Imants Tillers, Hossein Valamanesh, Guan Wei, Philip Wolfhagen and John Young, and a large collection of original prints and works on paper.
Tuesday to Saturday 11 – 6

SOHO GALLERIES
104 Cathedral Court,
Cnr Cathedral and Crown Streets,
SYDNEY 2000
Tel. (02) 9326 9066
Fax (02) 9358 2939
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 13 March: 'Shadowgram to Digital', selected Stills artists
17 March to 17 April: 'Age and Consent', Ella Dreyfus
21 April to 22 May: Robyn Stacey.
Wednesday to Saturday 11 – 9
Tuesday by appointment

STRUGGLETOWN FINE ARTS COMPLEX
Sharman Close, NARELLAN 2567
Tel. (02) 4646 2424 Fax (02) 4647 1911
mboyd@localnet.com.au
www.mboyd@localnet.com.au/~mboyd/
Six galleries plus restaurant. Changing exhibitions monthly. Fine craft gallery, Harrington House, exhibition gallery, Boyd Gallery, Struggletown Pottery.
Daily 10 – 5

SYDNEY OBSERVATORY
Observatory Hill, Watson Road,
SYDNEY 2000
Tel. (02) 9217 0485
This historic sandstone building, Sydney's only major museum of astronomy, gained international recognition in the 188os 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
Tony.Geddes@uts.edu.au
www.utsgallery.uts.edu.au
Manager: Tony Geddes.
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.
2 to 19 March: 'Onsite: Men at Work', works on paper dealing with architectural themes including the building site, labour and the ultimate impact of time.
30 March to 16 April: 'Land and Flag', Roger Crawford, mixed-media works
27 April to 14 May: Contemporary paintings from the collection of Allen Allen & Hemsley
24 to 28 May: 'Colour Words Colour Images', selected works from first- and second-year design students.
Tuesday to Friday 12 – 6

VALERIE COHEN FINE ART
104 Glenmore Road,
PADDINGTON 2031
Tel. (02) 9360 3353 Fax (02) 9361 0305
Changing exhibitions of Australian artists.
Tuesday to Saturday 11 – 5.30,
Sunday 12 – 5

VON BERTOUCH GALLERIES
61 Laman Street, NEWCASTLE 2300
Tel. (02) 4929 3584
Fax (02) 4926 4195
To 14 March: 36th Anniversary Exhibition; David Boyd, paintings.; Amanda Boyd; paintings and drawings
19 March to 11 April: John Coburn, paintings; Doreen Gadsby, paintings; Clem Millward, screenprints and small paintings; Kerri Kennewell, paintings
16 April to 9 May: Joshua Smith, retrospective exhibition and launch of book Joshua Smith: Artist by Yve Close
14 May to 6 June: to be announced.
Friday to Monday 11 – 6, or by appointment

WAGNER ART GALLERY
39 Gurner Street, PADDINGTON 2021
Tel. (02) 9360 6069
Fax (02) 9361 5492
2 to 25 March: Frank Hodgkinson, paintings and drawings from Paris 1948–1998
30 March to 22 April: Leonard Long, New South Wales and Victorian pastoral scenes
27 April to 20 May: Geoff Dyer, scenes of the Franklin River and the west coast of Tasmania
24 May to June: Ernesto Arrisueno, Surrealist painter.
Monday to Saturday 10.30 – 6

WATTERS GALLERY
109 Riley Street, EAST SYDNEY 2010
Tel. (02) 9331 2556
Fax (02) 9361 6871
To 13 March: Sue Ford
17 March to 10 April: Peter Poulet
14 April to 1 May: Tony Tuckson
5 to 22 May: Richard Larter, survey exhibition (also at Legge Gallery)
26 May to 12 June: Ron Lambert, Ruth Waller.
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@1earth.net
www.wcg.1earth.net
Largest regional art museum in Australia, with a major collection of contemporary Aboriginal and Illawarra colonial art. Exhibition program changes monthly. External panel projects, regular public programs, resident artist program and gallery shop.
Free admission
Tuesday to Friday 10 – 5, Saturday, Sunday and public holidays 12 – 4, closed Good Friday, Christmas Day, Boxing Day and New Years Day

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, ACTON 2601
Tel. (02) 6249 5832
Fax (02) 6247 2595
karen.hall@anu.edu.au
4 March to 4 April: 'Stigma', an exhibition of works which address issues related to the body. Artists include Chris Barry, Godwin Bradbeer, Warren Breninger, Dean Home and Bernhard Sachs
8 April to 9 May: 'Southern Reflections', Ten Contemporary Australian Artists, includes works by John Olsen, Rover Thomas, Emily Kame Kngwarrye, Allan Mitelman, Hilarie Mais, Richard Dunn and Mike Parr
13 May to 13 June: 'Petr Herel: A Survey Exhibition'.
Wednesday to Sunday 12 – 5

BEAVER GALLERIES
81 Denison Street, DEAKIN 2600
Tel. (02) 6282 5294
Fax (02) 6281 1315
beaver@interact.net.au
Canberra's largest private gallery. Regular exhibitions of contemporary paintings, sculpture, glass and ceramics by established and emerging Australian artists. Gallery and licensed cafe open daily.
To 3 March: Wendy Teakel, works on paper and wood; Tim Moorehead, ceramics
7 to 24 March: Canberra artists, group painting show; Richard Byrnes, sculpture
28 March to 14 April: Judith White, paintings; 'Southern Light', group porcelain show
2 to 19 May: Thornton Walker, paintings; Ben Edols and Kathy Elliott, studio glass
23 May to 9 June: Robert Boynes, paintings; Liz Kelly, contemporary studio glass.
Daily 10 – 5

CHAPMAN GALLERY CANBERRA
31 Captain Cook Crescent, MANUKA 2603
Tel. (02) 6295 2550
Exhibiting some of Australia's most

influential artists and promoting quality art that will endure.
March: G. W. Bot, prints and paintings; David Bromley, paintings
April: Brian Dunlop, paintings
May: Brett McMahon, paintings; Amanda Penrose-Hart, 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 15 March: 'In A Flash', Harold E. Edgerton and split-second photography
20 March to 11 July: 'Matisse: The Art of Drawing', showcasing drawings, prints and illustrated books by Matisse from the gallery's collection
To 18 April: 'Emily Kame Kngwarreye – Alhalkere – Paintings from Utopia'
To 16 May: '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 14 June: 'Inside and Outside', works by John Brack from the gallery's collection.
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

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

VICTORIA

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

ALCASTON GALLERY
2 Collins Street (Spring Street entrance),
MELBOURNE 3000
Tel. (03) 9654 7279
Fax (03) 9650 3199
alcaston@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.
Tuesday to Friday 12 – 6,
Saturday 1 – 5

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

AUSTRALIAN CENTRE FOR CONTEMPORARY ART
Dallas Brooks Drive,
The Domain,
SOUTH YARRA 3141
Tel. (03) 9654 6422
Fax (03) 9650 3438
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.
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
Manager: Tim Abdallah
March: Nick Howson
April: Augustine Dall'ava
May: Garry Shead.
Tuesday to Saturday 10 – 6

AUSTRALIAN GALLERIES WORKS ON PAPER GALLERY
33 Derby Street,
COLLINGWOOD 3066
Tel. (03) 9417 4990
Fax: (03) 9419 7769
Manager: Diane Soumilas.
March to April: Atelier Bordas, Paris
April to May: Marine Ky, recent prints
May to June: Group exhibition.
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.
Tuesday to Friday 10 – 5,
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

BULLE GALLERIES
(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.
March to April: Dean Home, paintings
April to May: Terry Taylor, 'Forty Pink Paintings as a Parting Present'
May to June: John Robinson, 'Recent Works'.
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.
27 February to 18 March: Bruno Leti
20 March to 15 April: Deborah Halpern
17 April to 13 May: Philip Wolfhagen
15 May to 10 June: Marion Borgelt.
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

DELSHAN GALLERY
1185 High Street,
ARMADALE 3143
Tel. (03) 9822 9440
Fax (03) 9822 9425
Featuring selected paintings by prominent Australian artists and regularly changing exhibitions.
Daily 11 – 6

DEMPSTERS GALLERY
181 Canterbury Road,
CANTERBURY 3126
Tel. (03) 9830 4464
Fax (03) 9888 5171

Fine paintings, works on paper and sculpture by contemporary Australian artists.
Monday to Saturday 10.30 – 4.30

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
141 Flinders Lane, MELBOURNE 3000
Tel. (03) 9654 2944
Fax (03) 9650 7087
gabriellepizzi@co32.aone.net.au
www.home.aone.net.au/gabriellepizzi
March: 'The Joshua Sisters', paintings by Gertie Huddlestone and Sheena Wilfred Huddlestone
April: H. J. Wedge, recent paintings
May: Recent paintings by artists from Lajamanu;
The Melbourne International Biennial.
Monday to Friday 10 – 5.30,
Saturday 11 – 5

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

GIPPSLAND ART GALLERY SALE
Port of Sale Civic Centre,
68 Foster Street,
SALE 3850
Tel. (03) 5142 3372
Fax (03) 5142 3373
To 21 March: 'Cartoons and Caricatures in Contemporary Art', a Geelong Art Gallery/NETS Touring Exhibition; recent works by Sue Fraser and John Ryrie
6 to 28 March: Brendan Silby, drawings
27 March to 2 May: 'On the Subject of Drawing', Pam Hallandal, a Mornington Peninsula Regional Gallery Touring Exhibition; Ken Hoffman
8 to 30 May: Jane Walker, watercolours
8 May to 13 June: 'To the Scale of an Irish Mile', Ruth Johnstone.
Daily 10 – 5,
closed public holidays

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

GREENAWAY GALLERY
24 Prospect Hill Road,
CAMBERWELL 3124
Tel. (03) 9882 8824
Fax (03) 9882 1877
Representing Inez Abbott, Andrew 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
Exhibiting Blackman, Dickerson, Coburn, Hodgkinson, Jack, Borrack, Makin, Pro Hart, Leveson, Voigt, Willebrant, Woodward, Townsend and Gleghorn. Leasing facilities available.
Monday to Saturday 10 – 5.30,
Sunday 2 – 5

IVANYI GALLERIES
'Craigielea', Mountain Road,
CHEROKEE 3434
Tel. (03) 5427 0799 Fax (03) 5427 0669
Mobile 0418 377 511

Ivanyi Galleries has moved from Toorak Road to the tranquil surroundings of the Macedon Ranges, 50 minutes drive from Melbourne. In between special events – such as classical concerts and wine tastings – Ivanyi Galleries will continue to exhibit and deal in fine Australian art.
By appointment

JAMES EGAN GALLERY
7 Lesters Road, BUNGAREE 3352
Tel. (03) 5334 0376
Fax (03) 5334 0307
Featuring the unique canvas, timber, watercolour, pastel and hide paintings of James Egan. Continually changing exhibitions.
Daily 9 – 6

JOAN GOUGH STUDIO GALLERY
326–328 Punt Road,
SOUTH YARRA 3141
Tel. (03) 9866 1956
Fax (03) 9820 8365
Contemporary Art Australia – a non-profit exhibition group in association with Anthony Syndicas, Paris, and Jenifer Tegel, Los Angeles, USA.
Membership $40.
Monday to Friday 10 – 6,
or by appointment

JOSHUA MCCLELLAND PRINT ROOM
15 Collins Street (2nd floor),
MELBOURNE 3000
Tel./Fax (03) 9654 5835
Early Australian prints and paintings; linocuts, etchings and lithographs of the 1930s. Chinese pottery and porcelain.
Monday to Friday 10 – 5

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
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 Stephen Bowers, Peter Churcher, John Dent, Fraser Fair, Marea Gazzard, Janet Green, Andrea Hylands, Michael McWilliams, Andrew Rogers, Peter Schipperheyn, Mark Strizic, Albert Tucker and Susan Wraight.
24 February to 27 March: 'Mark Strizic: 45 Years of Image Making'
7 April to 8 May: Peter Churcher, recent work.
Monday to Friday 10 – 6,
Saturday 1 – 5, or by appointment

LEFT BANK ARTISTS COOPERATIVE LTD
93 Ford Street,
BEECHWORTH 3747
Tel./Fax (03) 5728 1988
Artist-run contemporary art space with changing exhibitions of original paintings, prints, drawings, sculpture, jewellery, textiles and ceramics.
Exhibition proposals welcome.
Wednesday to Monday 10 – 5

LIBBY EDWARDS GALLERIES
10 William Street,
SOUTH YARRA 3141
Tel. (03) 9826 4035
Fax (03) 9824 1027
Australian contemporary artists and sculpture. Monthly exhibitions by leading Australian artists. Large stock and variety available. Second gallery at Portsea.
Tuesday to Friday 10 – 5,
Saturday and Sunday 2 – 5

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

MEAT MARKET CRAFT CENTRE
42 Courtney Street,
NORTH MELBOURNE 3051
Tel. (03) 9329 9966
Fax (03) 9329 2272
Featuring five exhibition spaces, six access production workshops, retail textile and craft shops, refreshments and conference facilities.
Tuesday to Sunday 10 – 5

MELALEUCA GALLERY
121 Great Ocean Road,
ANGLESEA 3230
Tel./Fax (03) 5263 1230
slsmith@melaleuca.com.au
www.melaleuca.com.au
Changing exhibitions of new and established artists.
Saturday and Sunday 11 – 5.30,
or by appointment

MILDURA ARTS CENTRE
199 Cureton Avenue,
MILDURA 3502
Tel. (03) 5023 3733
Fax (03) 5021 1462
milduraac@peg.apc.org
Mildura Arts Centre features six gallery spaces, permanent collection, sculpture park, theatre, museum and arts development program.
Monday to Friday 9 – 5,
Weekends and holidays 1 – 5

MINER'S COTTAGE ART GALLERY
2923 Warburton Highway,
WESBURN 3799
Tel. (03) 5967 2535
Traditional 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

MONASH UNIVERSITY GALLERY
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. For details of the 1999 program contact the Gallery or visit the website.
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
To 28 June: 'Masterpieces from the European Collection'
3 March to 12 April: 'VCE Top Cats'
12 March to 10 May: 'The Rockefeller Collection of Asian Art'
28 April to June: The gallery's collection of William Blake's work
28 May to 30 June: Contemporary international art from the gallery's 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
www.niagara-galleries.com.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 program and stockroom in Melbourne.
Director, William Nuttall, established Niagara Galleries in 1978 and offers a unique service to first-time and established collectors. Approved valuer under the Australian Taxation Incentives for the Arts Scheme.
March: Helen Wright, Rick Amor
April: Visit our website for details of this exhibition
May: Gunter Christmann
June: Mostyn Bramley-Moore and Terry Batt.
Tuesday 11 – 8,
Wednesday to Saturday 11 – 6,
Sunday 11 – 5

ADAM GALLERIES
(Formerly Noël Stott Fine Art)
cnr Queen and Little Collins Streets,
MELBOURNE 3000
Tel. (03) 9642 8677
Fax (03) 9642 3266
nstott@bigpond.com
Changing exhibitions of nineteenth and twentieth century paintings, prints and drawings.
Monday to Friday 10 – 5,
Saturday 11 – 4, during exhibitions,
or by appointment

PG PRINTMAKER GALLERY
227 Brunswick Street,
FITZROY 3065
Tel. (03) 9417 7087
Fax (03) 9419 6292
Contemporary Australian printmakers, including indigenous artists, Polish, English, New Zealand and Japanese.
Two floors plus folios on request.
Monday to Friday 9.30 – 5.30,
Saturday 10 – 5,
Sunday 1.30 – 5.30

PORT JACKSON PRESS AUSTRALIA
397 Brunswick Street,
FITZROY 3065
Tel. (03) 9419 8988
Fax (03) 9419 0017

portjack@ozemail.com.au
Australia's oldest fine art print publishing house. Gallery and workshop. Changing exhibitions of prints by established and emerging artists.
Tuesday to Friday 10 – 5.30,
Saturday and Sunday 11 – 5

QDOS ART CENTRE
Allenvale Road, LORNE 3232
Tel. (03) 5289 1989
Fax (03) 5289 1983
qdos_arts@bigpond.com
www.ne.com.au/~qdos/
Lorne's premier arts venue. Contemporary exhibition space, sculpture park, licensed cafe/bar, music, performance, workshops and cinema. Lunch daily except Wednesday, dinner Friday and Saturday nights.
Thursday to Tuesday 10 – 5

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

ROBERT LINDSAY GALLERY
45 Flinders Lane,
MELBOURNE 3000
Tel. (03) 9654 2133
Fax (03) 9654 3520
Contemporary Australian art representing: Tom Arthur, Sydney Ball, Annette Bezor, Gabrielle Brauer, Stephen Bush, Lyndall Brown/Charles Green, Jon Campbell, Julia Ciccarone, Joanne Croke, John Davis, Debra Dawes, John Firth-Smith, Luise Fong, Louise Hearman, Dale Hickey, Kieran Kinney, Tim Jones, Alun Leach-Jones, Lindy Lee, Jan Nelson, Jacky Redgate, Julie Rrap, Sally Smart, David Stephenson, Akira Takizawa, Caroline Williams and David Thomas.
Tuesday to Saturday 11 – 6,
or by appointment

SAVILL GALLERIES
262 Toorak Road,
SOUTH YARRA 3141
Tel. (03) 9827 8366
Fax (03) 9827 8366
enquiry@savill.com.au
www.savill.com.au
Exhibiting fine works by established Australian artists including Boyd, Olsen, Blackman, Crooke, Smart, Olley, Street, Drysdale, Dobell and Friend.
Tuesday to Friday 10 – 6,
Saturday 11 – 5

TOWN AND COUNTRY GALLERY
111 Princes Highway,
YARRAGON 3823
Tel./Fax (03) 5634 2229
This beautiful gallery one-and-a-half hours east of Melbourne sells top-quality glass, ceramics, woodwork, paintings and jewellery by Australian artists.
Daily 10 – 5

South Australia

ADELAIDE CENTRAL GALLERY
45 Osmond Terrace, NORWOOD 5067
Tel. (08) 8364 5075
Fax (08) 8364 4865
acsa@acsa.sa.edu.au
www.acsa.sa.edu.sa
MAIN GALLERY
To 7 March: Central Studio Show, works by studio members
12 March to 11 April: Chris Orchard
16 April to 9 May: Mike McMeekan
14 May to 13 June: Zhong Chen
STUDIO GALLERY
To 7 March: James Warren-Smith
12 March to 11 April: Cathy Brooks
16 April to 9 May: Julie Harvey-Lawton.
Monday to Friday 9 – 5,
Saturday and Sunday 2 – 5

ART GALLERY OF SOUTH AUSTRALIA
North Terrace, ADELAIDE 5000
Tel. (08) 8207 7000
Fax (08) 8207 7070
Daily 10 – 5

BMG ART
Level 1, 94–98 Melbourne Street,
NORTH ADELAIDE 5006
Tel. (08) 8267 4449
Fax (08) 8267 3122
bmgart@senet.com.au
Specialising in contemporary works of art by prominent and emerging Australian artists. New exhibitions every four weeks.
Tuesday to Saturday 11 – 6,
or by appointment

DACOU ABORIGINAL GALLERY
Salisbury Plain, SA
Tel. (08) 8258 8610
Fax (08) 8258 4842

Mobile 0419 037 120 or
0419 851 378
dacou@dacou.com.au
www.dacou.com.au
Specialising in a large range of Aboriginal art and artefacts from the Utopia region. Artists include Barbara Weir, Gloria Petyarre, Anna Petyarre, Greeny Petyarre and Lindsay Bird. Specialists in providing a selection of fine Aboriginal art to exhibiting galleries.
Open daily 10 – 5

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

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

GREENHILL GALLERIES
140 Barton Terrace,
NORTH ADELAIDE 5006
Tel. (08) 8267 2933
Fax (08) 8239 0148
Monthly exhibitions featuring the work of leading Australian artists include paintings, prints, sculpture, ceramics and jewellery.
Tuesday to Friday 10 – 5,
Saturday and Sunday 2 – 5

KENSINGTON GALLERY
39 Kensington Road,
NORWOOD 5067
Tel. (08) 8332 5752
Fax (08) 8332 5066
Interesting exhibitions each month by leading Australian artists.
Agents for Barbara Hanrahan, John Dowie, Jörg Schmeisser.
March: Ivor Hele, drawings.
Tuesday to Friday 10 – 5,
Saturday and Sunday 2 – 5

MAIN STREET EDITIONS WORKS ON PAPER GALLERY
90 Main Street,
HAHNDORF 5245
Tel. (08) 8388 7673
Fax (08) 8388 4588
wotzkeam@bigpond.com.au
www.artsinfo.net.au
Specialising in contemporary works on paper by established and emerging South Australian, Australian and international artists. Main editions print workshop facility for Adelaide printmakers.
Tuesday to Friday 11 – 5,
Sunday 1 – 5,
or by appointment

UNIVERSITY OF SOUTH AUSTRALIA ART MUSEUM
54 North Terrace,
Adelaide 5000
Tel. (08) 8302 0870
Fax (08) 8302 0866
erica.green@unisa.edu.au
www.unisa.edu.au/amu/index/htm
The Art Museum conducts changing exhibitions of art, craft and design, as well as acquisition, commissioning and publication programs.
Tuesday to Friday 11 – 5,
Saturday 2 – 5

Western Australia

ART GALLERY OF WESTERN AUSTRALIA
Perth Cultural Centre,
James Street, PERTH 6000
Tel. (08) 9492 6600 Fax (08) 9492 6655
admin@artgallery.wa.gov.au
www.artgallery.wa.gov.au
To 5 April: 'From Russia with Love: Costumes from the Ballets Russes 1909–1933
17 April to 30 May: 'Everyday Art', Australian folk and vernacular art
To 28 March: Year 12 Perspectives
3 April to 13 June: 'Torn Apart', William Kentridge, Johan Grimonprez, Ronald Jones, Andy Warhol.
Daily 10 – 5,
closed Good Friday, Anzac Day 1 – 5

ARTPLACE
52(i) Bayview Terrace, CLAREMONT 6010
Tel. (08) 9384 6964 Fax (08) 9384 3432
Perth's most exciting gallery. Regular mixed exhibitions of Western Australian artists on two levels of the gallery. Monthly solo exhibition.
Tuesday to Saturday 10 – 5,
Sunday 2 – 5

GALERIE DÜSSELDORF
9 Glyde Street, MOSMAN PARK 6012
Tel./Fax (08) 9384 0890
www.imago.com.au/galduss.html
www/artmart.com.au
Monthly changing exhibitions of contemporary art. Established 1976. Corporate art consultants. Art rentals. Government approved valuer. Member ACCA and AWAAG.
Tuesday to Friday 10 – 4.30,
Sunday 2 – 5, or by appointment

GODDARD DE FIDDES CONTEMPORARY ART
31 Malcolm Street, WEST PERTH 6005
Tel. (08) 9324 2460 Fax (08) 9226 1353
Monthly exhibitions of contemporary Australian art.
Tuesday to Friday 11 – 5, Saturday 2 – 5

GREENHILL GALLERIES
37 King Street, PERTH 6000
Tel. (08) 9321 2369 Fax (08) 9321 2360
greenhl@iinet.net.au
To 17 March: 'Recent Works', George Gittoes, Australia's war artist will be showing new works from recent projects as part of the Festival of Perth
24 March to 14 April: Nigel Hewitt
21 April to 12 May: Madeleine Clear and Simon Collins
19 May to 9 June: Stewart MacFarlane.
Greenhill Galleries also have a vast selection of artworks from other leading Australian artists and are Government-appointed valuers for the Australian Taxation Incentives for the Arts Scheme.
Monday to Friday 10 – 5,
Saturday by appointment, Sunday 2 – 5

GUNYULGUP GALLERIES
Gunyulgup Valley Drive,
YALLINGUP 6282
Tel. (08) 9755 2177 Fax (08) 9755 2258
Exhibiting fine art, furniture and craft by established and emerging Australian artists.
4 to 18 April: Mary Knott, paintings and sculpture.
Daily 10 – 5

JOHN CURTIN GALLERY
Curtin University of Technology,
BENTLEY 6102
Tel. (08) 9266 2259 Fax (08) 9266 3878
Australia's newest and largest university-based gallery for contemporary art.
Tuesday to Friday 11 – 6,
Sunday 2 – 5

LISTER GALLERY
68 Mount Street, PERTH 6000
Tel. (08) 9321 5764 Fax (08) 9322 1387
Early to contemporary fine Australian paintings and drawings.

Works by Russell Drysdale, Arthur Boyd, Sidney Nolan, Sam Fullbrook, Guy Grey-Smith and Robert Juniper.
Monday to Friday 10 – 5,
Sunday by appointment

MANGKAJA ARTS ABORIGINAL CORPORATION
P.O. Box 117, FITZROY CROSSING 6765
Tel. (08) 9191 5272 Fax (08) 9191 5279
Mangkaja_Arts@bigpond.com
www.users.bigpond.com/Mangkaja_Arts/webpage/
Works on paper and canvas, limited edition linocuts and etchings, artefacts, postcard series, Mangkaja Arts exhibition catalogues.

STAFFORD STUDIOS OF FINE ART
102 Forrest Street, COTTESLOE 6011
Tel. (08) 9385 1399
Fax (08) 9384 0966
Regular exhibitions of contemporary artists, national and international: Robert Dickerson, Louis Kahan, Anne Graham, Maynard Waters, William Boissevain, Milton Moon, Victor Greenaway, Diana Johnston, John Borrack, Mary-Jane Malet, Kenneth Jack, Brendon Darby, Larry Mitchell, David Gregson, John Linton, Heather Jones and Douglas Kirsop. Stafford Studios specialise in international marketing and exhibitions.
Tuesday to Friday 10 – 5,
Sunday 2 – 5

STAIRCASE GALLERY
57 High Street, FREMANTLE 6160
Tel./Fax (08) 9430 6447
fremart@interway.ois.net.au
interway.ois.net.au/fremart
Gallery of fine art and fine woodcraft. Comprehensive collection of contemporary art, detailed jarrah furniture, woodturning, sculpture and fused glass.
Monday to Saturday 10 – 5.30,
Sunday 11 – 5

Northern Territory

GALLERY GONDWANA
43 Todd Mall, ALICE SPRINGS 0871
Tel. (08) 8953 1577
Fax (08) 8953 2441
rpremont@ozemail.com.au
Member of Australian Commercial Galleries Association.
Specialising in fine contemporary Aboriginal art. Representing established, innovative and emerging artists. Comprehensive stockroom. New exhibitions monthly.
Daily 10 – 6

Tasmania

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

MASTERPIECE FINE ART GALLERY AND ANTIQUES
63 Sandy Bay Road, HOBART 7005
Tel. (03) 6223 2020
Fax (03) 6223 6870
Specialising in Australian paintings – colonial to contemporary. Plus European works, colonial furniture and objets d'art. Large collection of Chinese antiquities. Works by convict artists, including C. H. T. Constantini. Government-approved valuer.
Monday to Saturday 10 – 5.30

THE SALAMANCA COLLECTION
65 Salamanca Place,
HOBART 7004
Tel. (03) 6224 1341
Fax (03) 6223 6800
In historic Salamanca Place, specialising in twentieth-century Australian art such as Charles Blackman, Donald Friend, Roland Wakelin, Alison Rehfisch, as well as works with a Tasmanian connection.
Daily 10 – 5

New Zealand

JONATHAN GRANT GALLERIES
280 Parnell Road, Box 37–673,
PARNELL, AUCKLAND
Tel. (64 9) 308 9125
Fax (64 9) 303 1071
jonathan@artis–jgg.co.nz
www.artis–jgg.co.nz
Specialists in nineteenth- and twentieth-century British, European and antipodean paintings, including historical New Zealand watercolours.
Monday to Friday 9 – 6,
Saturday 10 – 4

ROBERT MCDOUGALL ART GALLERY AND ANNEX
P.O. Box 2626, Botanic Gardens,
CHRISTCHURCH 8001
Tel. (64 3) 365 0915
Fax (64 3) 365 3942
The gallery features regularly changing exhibitions of New Zealand and international, historical and contemporary art.
Summer 10 – 5.30 daily,
Winter 10 – 4.30 daily

Erratum

We regret that in our September 1998 issue, vol.36, no. 1, the captions on p. 52 (review of 'The Millionth Migrant') were reversed. They should have appeared as below.

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

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

Review

Beyond Belief

Sarah Curtis

To what extent does contemporary art function as a substitute for the spiritual gaps in contemporary secular culture and how well does it fulfil this function? Until recently the 'spiritual' in art has been presented with an emphasis on the connection between abstraction and the secular legacy of the Enlightenment. On the other hand the 'religious' exists as its nemesis, invoking 'bad' figurative art prizes and certain corners of the Vatican Museum.

Now that the advent of post-colonialism has opened up the participation of the non-western it also brings with it the speculation of the non-secular. The promise of such an investigation is implied in the title of Rosemary Crumlin's exhibition 'Beyond Belief: Modern Art and the Religious Imagination' at the National Gallery of Victoria in 1998.

After researching her project for three years Crumlin brought together a survey of work from Australia, Europe, North and Middle America which provided the opportunity to contemplate the diversity of theologies which underpin artistic responses. The exhibition spanned from the First World War to the present day, representing artists from across a range of art movements and dialectical positions. It is the depth of its inclusive, diverse presentation which challenged the concept that for modern art to be 'good' it has to transcend religion.

The relationship between the era of figurative expressionism and Christianity is well documented in works by Max Beckmann, Otto Dix and George Grosz, showing how they employed the iconography of the crucifixion to demonstrate their reactions to war and fascism. However, the intensity of a personal vision can be witnessed in the work of Georges Rouault. His *Sainte face (The holy face)*, c. 1946, a small stark portrait, relates the correspondence between the proportions of the face and the Christian cross. It resonates a deep sense of faith through its emphatic outlines and reduced simplicity.

The relation between abstraction and religion is exemplified by artists of the Judaic faith, which eschewed figuration of the divine as a form of blasphemy. The impact of monotheism which underlies Mark Rothko's *Brown, black on maroon*, 1957, and Barnett Newman's *Covenant*, 1949, together illustrate the extent to which the post-war generation of Jewish immigrants shaped the face of American art. By the same token abstraction is practised by other theological beliefs, such as those of Agnes Martin. Her *Untitled # 8*, 1980, combines the tacticity of pastel rendering with the gentle vibration of parallel horizontals, evoking the Buddhist and Taoist desire for a balance between the material world of physical matter and transcendental thought.

However, Crumlin appears to have installed this universal perephique in order to contrast the global with more immediate concerns about the health of the Australian psyche. The layout of the exhibition followed the proportion of the nave and a crossing on which had been constructed a four-walled sanctuary. Inside the walls were flanked with powerfully transcendent images including Rover Thomas's *Yari country*, 1989. In the centre a reliquary-like vestibule contained a Madonna and Child, *Mary of Warmun (The pregnant Mary)*, c. 1983, carved by the Australian Aboriginal artist George Mung Mung. Made in order to replace a broken western original, it is a most sacred object which reverberates not only the spirit of regeneration but the awesome power of maternity. Positioned as the exhibition's highlight, this sanctuary invited the audience to meditate on the very fragile moment between cultures when one cannot be sure which way the balance will fall.

The curatorial strength of 'Beyond Belief' was that it took on ideological discrepancies in an open-ended way, not least of which being the

AUDREY FLACK, **Daphne, 1996,** eurethane, wood, 213.4 x 157.5 x 81.3 cm with base, collection of the artist. Photograph National Gallery of Victoria, Melbourne.

KÄTHE KOLLWITZ, **Pieta, 1903,** lithograph, 45.3 x 61.3 cm, Käthe Kollwitz Museum, Köln. Photograph National Gallery of Victoria, Melbourne.

edgy relationship between organised religion and feminist dialogues which play with the idea of a divine feminine. This was expressed by the inclusion of works by Käthe Kollwitz. Her four etchings demonstrate both her figurative mastery and the depth of her psychologically penetrating investigation – portraying the power of the maternal tie and the pain of separation.

Two paintings by Hilma af Klint were her first introduction to Australia. A Swedish mystic artist, her work with arcane symbolism has only recently come into recognition. One painting, *Group IX series SUW, The swan # 17*, 1914–15, is the final of a series in which the embrace between a male and female swan is reduced to an emblematic symbol. Her large-scale vision of a sexually balanced divinity and its contrast with that of a paternal monotheism could be seen as a feminist line of investigation traceable to the miniatures of thirteenth-century Hildegard of Bingen.

As one contemplated the complexity of the exhibition's curation, flocks of young Australians, who could have been variously of Christian, Islamic, Buddhist or Hindu backgrounds, swarmed throughout the space. Probably more familiar with the television phenomenon of Xena Warrior Princess than with the impressive array of art giants on display, they gravitated towards the final exhibit with cries of 'cool'. Here Audrey Flack's monolithic head of *Daphne*, 1996, sprouted living vines, and gold nuclear warheads decorated her forehead. At intervals she spoke. Assuring the audience of her divine omnipotence, she was the ultimate image of a providential counterpart to the concept of Armageddon.

In contrast with cooler ironic approaches Flack's unabashed ideological play reflects the spirit of curatorial bravery in 'Beyond Belief', leaping from the repressed anaesthetised zone of the 'spiritual' into the turgid, problematic but inimitable field of the 'religious'.

Beyond Belief: Modern Art and the Religious Imagination, National Gallery of Victoria, Melbourne, 24 April – 26 July 1998.

INTERIORS AND THE ARCHITECTURAL IMPRINT

Phillip Kent

There is an unavoidable kinship between Robyn Backen's *littoral* and the gallery in which it was first exhibited – Sydney's Artspace. Artspace is a cultural centre on the shore of Woolloomooloo Bay, hence it is literally littoral. The relationship between artwork and site seems hardly coincidental and, like so many of Backen's other works, this relationship between the architecture of the gallery and the installation itself reinforces the architectonic nature of her work.[1]

The interdependence of Backen's work with architecture, however, is oddly contradictory. Her works often respond to their specific architectural sites (as with *littoral* in littorally located Artspace; or *Dots to data*, her work in Perspecta 1997, which took advantage of a hole in the floor of the Ivan Dougherty Gallery). Yet while the works form a vinculum with their particular architectural sites, they also simultaneously often negate the architectural spaces in which they are assembled. For Backen's works frequently exist in blackened rooms, the interior gallery walls indeterminate in the darkness; the accepted architectural space thus denied. These darkened rooms are like caves (nature's architecture) and, like Plato's cave, spaces in which realities are questioned. In such a context her works themselves become architecture. They are the built world for viewers to traverse, walk under, edge around.

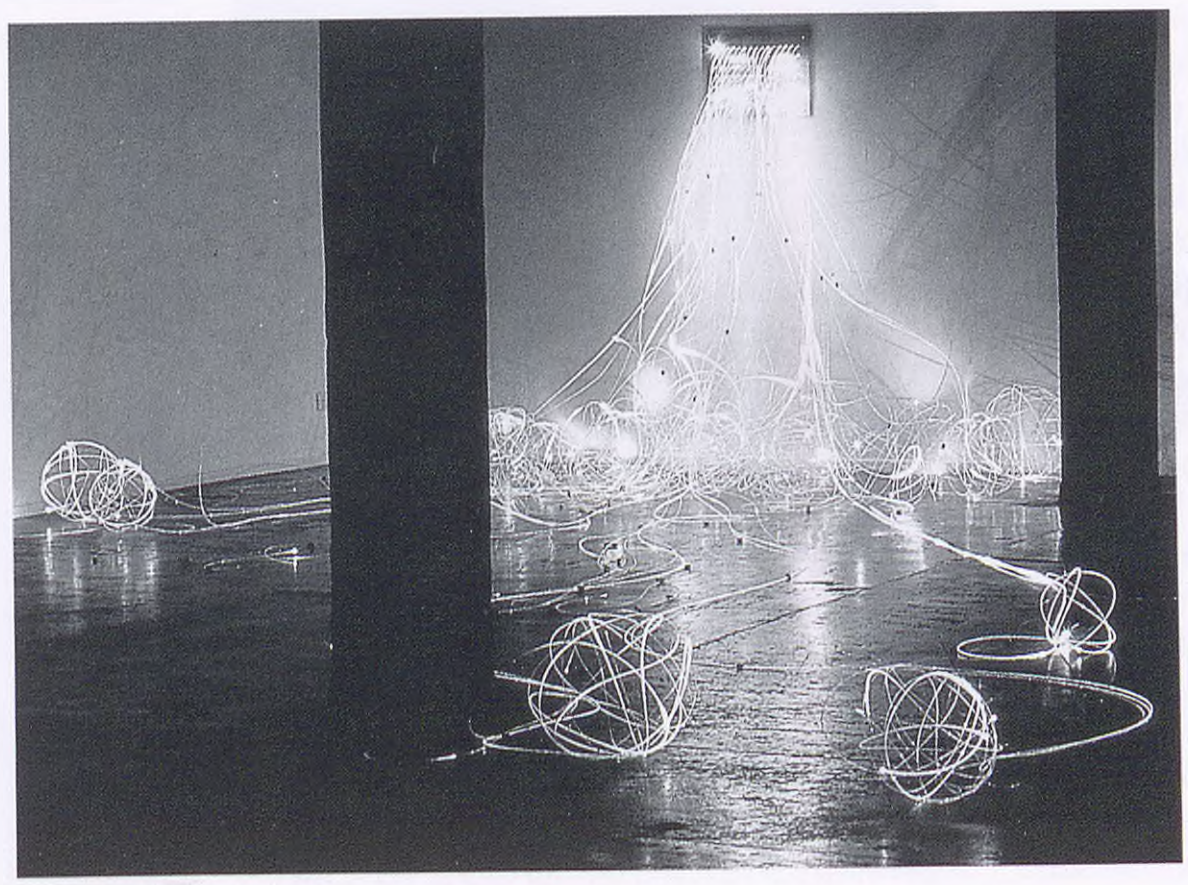
Littoral, like *Dots to data*, is formed of optic-fibre light filaments. *littoral*'s fibres spill from a particular point; a point that is higher than the average person but otherwise spatially non-specific. The blackened gallery provides no clues to where precisely this point is located; the spectators' bodies are the only things by which to measure the work's scale and position. From this point the fibres spew downwards and snake across the floor, ultimately rolling into filigree balls of light. The wavy lines of luminescence evoke the sea and the twisting, pulsating balls of light at its edge appear as foaming surf on the shore.

Accompanying the splayed fibres is a video of a hand tapping out morse code superimposed on a blurred image, which, intended or not, evokes the rudimentary form of an ocean-going liner. Morse code is itself littoral as it links the space between those at sea and those on the land; as such, morse forms a technological shore.[2]

Littoral's spectators find themselves within a maritime world, a sea-bound architecture, and this spectator recalls the architect Le Corbusier's dictum that ocean liners were the ultimate form of architecture: 'the constructors of steamships produce palaces in comparison with which cathedrals are tiny things, and they throw them on to the sea!'.[3]

The imprint of architecture is also evident in *Dots to data*. This work is in the form of an optic-fibre tester (a canopy supported by posts on each corner of a bed). With the addition of curtains the bed and tester became a separate room within a room – a form similar to Backen's work within the gallery. Testers could also exist separately from the bed, and could be carried as a canopy similar to an umbrella, a type of mobile architecture providing shade and conferring dignity on those underneath.

Dots to data is both an umbrella (from the Latin *umbra*, meaning shade) and its antithesis, for, being composed of optic-fibre light filaments, *Dots to data* illuminates rather than shades those below. Thus Backen's umbrella allows spectators to coruscate below in a manner reminiscent



ROBYN BACKEN, **littoral, 1998,** fibre-optic, dimensions variable, Artspace, Sydney.

of John Donne's most architectural description of the human condition and form:

> We have an earthly cave, our bodies to go into by consideration, and cool ourselves, and ... we have within us a torch, a soul lighter and warmer than any without; we are therefore our own umbrellas and our own suns.[4]

1 For an expanded reading of the littoral/littoral metaphor see Susan Best, *Bathing in the Element*, catalogue, Artspace Visual Arts Centre Ltd, Sydney, 1998.
2 Backen's relationship to science and technology was recently explored by Jacqueline Millner, *Realtime*, no. 24, April–May 1998, p. 41.
3 *Vers Une Architecture*, Paris, 1923; *Towards a New Architecture*, Architectural Press, London, 1927, p. 86.
4 Letters to several persons of honour, 1609/51.

littoral, Artspace, Sydney, 4–27 June 1998.

New Zealand's Rembrandt

Jeanette Hoorn

Charles Goldie is arguably New Zealand's finest academic painter. He was by no means the only painter of merit to work in New Zealand in the late nineteenth and early twentieth centuries. Gottfried Lindauer, Wilhelm Dittmer and Louis Steele, to name just three, painted pictures that, together with Goldie's paintings, challenge the work of any artist in Australia over the same period. Like Hans Heysen, Australia's most popular academic painter of those years, Goldie trained in Paris at the Academie Julian. Goldie arrived in Paris in 1893, some five years before Heysen journeyed to the famous school to learn his craft. The parallels do not end there. Both artists held the values of academic art in high esteem during their entire working lives, exhibiting in international forums such as the Royal Academy in London when the opportunity arose, and maintaining an unwavering hostility not only to the modernist movement but to modern life in general.

Roger Blackley, curator of 'Goldie: New Zealand's Old Master', an Auckland Art Gallery Toi o Tamaki touring exhibition shown at the Museum of Sydney in 1998, tells us that in his later years Goldie was fond of warning those passing by his home of 'the dangers of progress and such things as gas and electricity in the same house'. Similarly, Heysen repeatedly railed against what he regarded to be the excesses of modernism in the many letters which he wrote from his country home in Hahndorf to friends such as Lionel Lindsay. Interestingly, this distrust of modernism has been an ongoing theme in Australian art circles and has recently reappeared among the old guard. Bernard Smith, himself a sceptic of modernism and modernity, holds 'motorists' in contempt and now wants to relegate modernism to the dustbin of history with his invention of the 'formalesque'. In this regard he is in the very good company of Giles Auty and John McDonald, who are also deeply worried about modernism and postmodernism and darkly mutter about a return to 'tonal values'.

CHARLES F. GOLDIE, The memory of what has been and never more will be, 1905, Ina Te Papatahi, Nga Puhi, oil on canvas, 115 x 90 cm, Dunedin Public Art Gallery, New Zealand.

As for me – I'm sticking to the motorcar.

Goldie's reputation among leading contemporary New Zealand art historians, such as Leonard Bell, as the pre-eminent artist of his day, has been late in coming. However, the place Goldie occupies parallels Heysen's reputation in Australia in the 1930s and 1940s as the artist who captured the essence of the nation. In the contemporary period Colin McCahon's work is the subject of diplomatic gestures between Australia and New Zealand, but in the years between the First and Second World Wars, the paintings of Heysen and Goldie fulfilled this function. Until at least the 1960s Heysen's pictures, above all others, were given pride of place on the walls of The Lodge in Canberra, various Governors' residences throughout the country and the offices of Australia's High Commissions overseas. Goldie's pictures served the same stately function in New Zealand. In 1941 two paintings by the artist were even hung on the walls of the cabin of New Zealand's destroyer HMS *Maori*.

However, there is one significant area in which Heysen and Goldie part company and that is in the subject matter of their pictures. While Goldie's oeuvre is dominated by his magnificent portraits of Maori – a substantial number of which were included in Roger Blackley's fine exhibition – not one Aborigine ever dared to stray into Heysen's pastoral compositions. In fact, while the representation of Maori has been a dominant feature in the art of academic painters working in New Zealand, there is an almost total absence of portraits of Aborigines in the Australian 'canon' of the late nineteenth and early twentieth centuries. The artists of the Heidelberg School all but painted Aboriginal people out of the landscape. Tom Roberts's series of Aboriginal 'portraits' compare unfavourably with the careful studies of Maori which became the hallmark of Goldie's distinguished career. Indeed, after the work of the early colonial academic artists like Benjamin Duterreau, Robert Dowling and the civic humanist painter Charles Hill in Adelaide, the representation of Aboriginal people within the conventions of portraiture more or less disappeared from Australian painting.

Goldie's studio was a centre for Pakeha and foreigners visiting New Zealand who were interested in and sympathetic to Maori culture. Located in Hobson's buildings in Auckland, the studio had an amazing ambience. Goldie's paintings, some of them grand orientalist compositions, competed with Persian rugs for wall space. Small pieces of classical statuary stood side by side with local objects. He counted the composer Alfred Hill among his friends. Hill visited the studio on many occasions and recorded various Maori songs and hakas. Other members of Goldie's family shared his lively interest in Maori culture. His brother William, who studied medicine in Edinburgh, published a paper in 1901 in which he disputed the then current belief that Maori were heading for extinction.

Some of the titles of Goldie's portraits have

been the subject of controversy, as indeed was much of the artist's work for most of his life. While titles such as *A Noble Relic of a Noble Race* might strike the modern viewer as archaic and even offensive, others suggest that Goldie, like his brother William, held radical views on the position of Maori in New Zealand society. His portrait entitled *The memory of what has been and never more will be, Ina Te Papatahi, Nga Puhi*, of 1903, now in the Dunedin Public Art Gallery, depicts a middle-aged woman with moko, in the countryside, sadly contemplating her fate. It takes quite a lot from the plein air pictures, so in vogue in the late nineteenth century, of fisher-women in the coastal villages of France. One of his late works, a portrait of Te Aho-o-te-Rangi painted in 1938, bore the controversial title *His thought: 'The Treaty of Waitangi, was it worthwhile?'*.

The remarkable realism of Goldie's paintings has been both the source of the strong partiality which admirers feel for his work, as well as the ammunition used by his detractors to discredit him. So lifelike are his pictures that critics have claimed that Goldie used a range of devices such as the epidiascope to achieve the unusually hard-edged realism which marks his style. These claims have all been found to be untrue. While not everyone likes his pictures, a number of Australian art historians among them, a very substantial voice among Maori and Pakeha alike agree that Goldie's work is of exceptional value and importance, not only for the pleasure which his seductive images present to viewers, but for their connections with Maori history and culture. As studies of the human condition, they rate among the most engaging pictures of the western tradition.

Goldie in the studio, c. 1908, photograph, courtesy International Art Centre, Auckland.

Goldie: New Zealand's Old Master, Auckland Art Gallery Toi o Tamaki touring exhibition, Auckland Art Gallery Toi o Tamaki, 28 June –28 October 1997; Museum of Sydney, 3 May – 26 July 1998; Dunedin Public Art Gallery, 22 August –15 November 1998; Robert McDougall Art Gallery, Christchurch, 12 December 1998 – 7 March 1999; Museum of New Zealand Te Papa Tongarewa, Wellington, April – 18 July 1999.

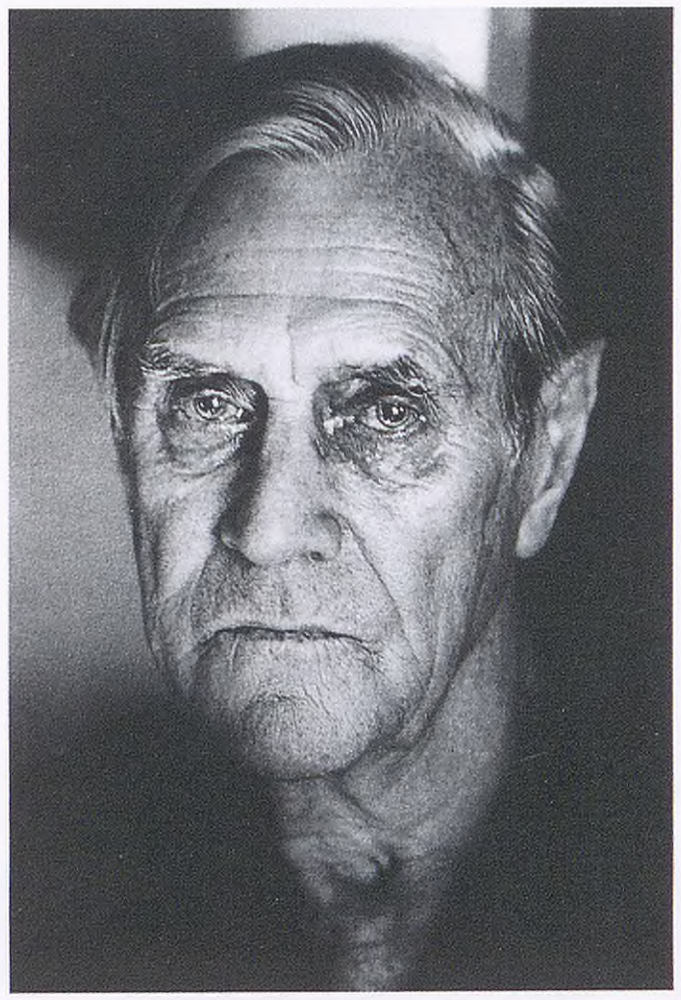
William Yang: A Retrospective

Deborah Hart

In 1998 the State Library of New South Wales staged 'William Yang Diaries: A Retrospective Exhibition – 25 years of Social, Personal and Landscape Photography'. It was a timely celebration. Held to coincide with the Sydney Gay and Lesbian Mardi Gras, the exhibition revealed Yang's considerable abilities as a photographer and as a storyteller with a penchant for the theatrical and for contemplative introspection. The narrative dimension in the work relates to journeys of discovery through images, at times accompanied by text, of friends and family, place and community. While the camera provides a distancing device, Yang's most memorable work often refers to quite personal and private aspects of human experience brought into the light and exposed. What gives these diaristic images their strength is in fact a delicate balancing act between detachment and attachment. As in Yang's use of the written word, the sense of a personal connection with his subjects is imbued with a conversational quality of a refreshing directness.

In the small catalogue accompanying the show, Yang relates how early successes in the photographic medium coincided with his still suppressed excitement in photographing 'handsome young men'. This feeling is expressed in a mesmeric, erotic work, *Alpha*, late 1960s, 'a classic case of the love that dare not speak its name', the sensual relationship between text and body recalling Peter Greenaway's film *Pillow Book*. Yang's move from Brisbane to Sydney in the late 1960s exerted a dramatic impact on his personal and creative life, allowing him to 'reinvent' himself and to come out as a gay man. A prominent aspect of the retrospective was his documentation of the gay and lesbian community since this time. As he wrote in the catalogue: 'I have seen it evolve from a small underground movement, through the political activism of the seventies with the fight for civil rights, through the devastation of AIDS in the eighties, to a powerful community coalition of lesbians and gays as it exists today.' In Yang's photographs the big picture is balanced by more intimate insights: along with raunchy exuberance and spectacular floats in the mardi gras parades are portraits of talented friends such as the late Peter Tully; along with a sense of life lived to the full is the shared grief and remembrance at candle-lit vigils.

In the 1970s William Yang was also in demand as a photographer of the Sydney social



WILLIAM YANG, Patrick White #1, Kings Cross, 1980, silver gelatin print.

scene. While as photojournalism these images provide a valuable record of the times, one senses the danger of becoming consumed by the vagaries of celebrity functions. Yang was mindful of the need for balance and focused concentration. In this respect, the retrospective exhibition was given considerable depth by a number of portraits, including an incisive study of Judy Davis from 1981, and a cluster of photographs of Patrick White. An intense close-up image, *Patrick White #1, Kings Cross*, 1980, confirms the formidable subject's keen intelligence and brooding, irascible nature. It was juxtaposed with a more extrovert portrait of White, the perfect counterpoint. Together these works are in the finest tradition of portraiture in any medium – engaging and thought-provoking, revealing essential aspects of character.

Yang's retrospective encompassed photographs of places that have been important to him, such as Bondi beach, Sydney, and the landscape around Dimbulah in north Queensland where he had lived as a child. Journeys into the past to find a personal reconciliation between his Australian experience and his Chinese heritage have also been strong undercurrents of the later work (documented in his book *Sadness*, Allen & Unwin, 1996, based on a performance work which is being made into a film). Ultimately what shines through in William Yang's photographic 'diaries' is his capacity to reconcile aspects of self and community, past and present, living and dying. Among the most remarkable photographs in the retrospective were those of his friend Allan who died of AIDS in 1990. To encounter the artist's intimate studies of a friend approaching the end of his life was simultaneously a painful and moving experience. Portrayed with great honesty and tenderness, these images convey the tragedy of loss, as well as the enduring power of friendship and of the spirit. Through the trust he inspired in his subjects, Yang reveals his own inner strength. He also makes the private public in ways that remind us all of our shared humanity.

William Yang Diaries: A Retrospective Exhibition – 25 years of Social, Personal and Landscape Photography, State Library of New South Wales, Sydney, 4 February – 26 April 1998.

ADELAIDE

Angus Trumble

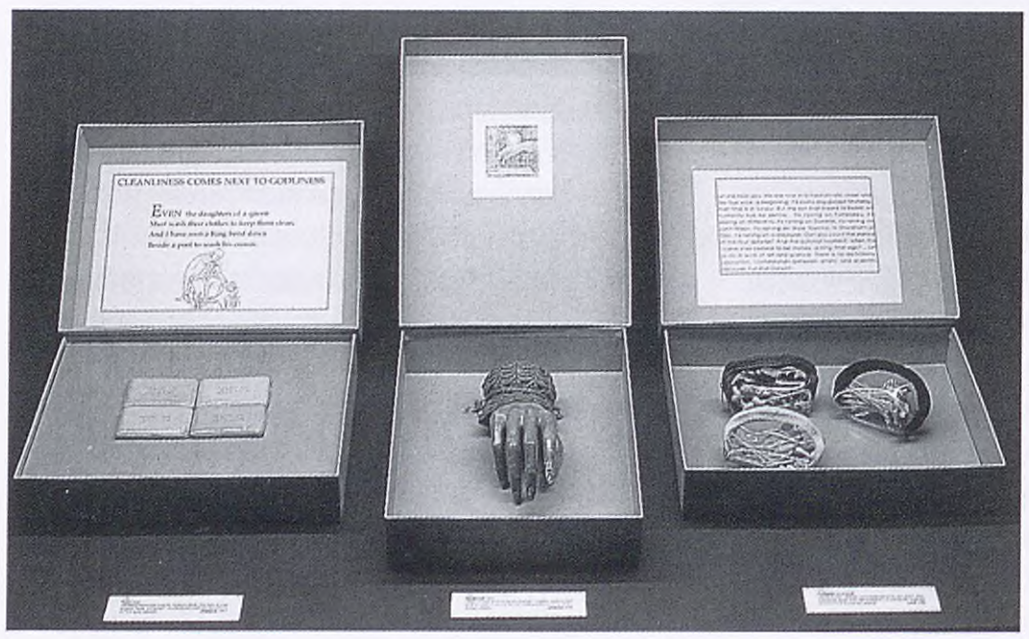
The 1998 Telstra Adelaide Festival attracted several major international contemporary artists to Adelaide, including Susan Hiller, who took up residence at the Experimental Art Foundation where she exhibited two major works, *From the Freud Museum* and an installation, *Wild talents*. Joseph Kosuth and Jenny Holzer attracted very large audiences at the Festival's Artists' Week. Holzer's *Lustmord* was the first exhibition at the new University of South Australia Art Museum, which is located on North Terrace in the university's very large new City West campus.

Artist and academic Ian North curated 'Expanse: Aboriginalities, Spatialities and the Politics of Ecstasy', the inaugural exhibition at the University of South Australia Art Museum from 4 September to 3 October 1998. This beautiful show presented new work by Jon Cattapan, *The city submerged no. 15 (Pacific fence)*, 1990–98; Anthony Hamilton, *Rock the cradle*; Rosalie Gascoigne, *Frontiers I, II, III, IV*; and Imants Tillers, *Monaro*, all 1998. Kathleen Petyarre's splendid paintings, *My country (bush seeds)*, 1998, and *Mountain devil lizard Dreaming*, 1997, disprove my earlier report (*Art and Australia*, vol. 36, no. 1, p. 145) that the dispute over her authorship of certain paintings had apparently led her to stop painting. An enquiry by the Board of the Museum and Art Gallery of the Northern Territory has upheld the validity of the artist's authorship. 'Expanse' began with a painting by John D. Moore, *Sydney Harbour*, 1936, borrowed from the Art Gallery of New South Wales, that Erica Green, Director of the University of South Australia Art Museum, describes as the exhibition's 'qualifying point of reference'.

JOHN BRACK, Fred Williams, 1958, oil on canvas, 112.7 x 90.8 cm, Art Gallery of South Australia, Adelaide, A.M. Ragless Bequest Fund 1963.

The visual arts program of the Adelaide Festival embraced a large number of other exhibitions, including Patricia Piccinini's 'Sheen' in the Adelaide Festival Centre foyer; Julia Morison and Martin Grant, 'Material Evidence: 100-Headless Women' at Artspace, also in the Festival Centre; Matthys Gerber 'Paintings' at the Contemporary Art Centre of South Australia; 'Holden', an extraordinary installation extracted from an upturned Holden sedan suspended from the ceiling of the Greenaway Art Gallery in Kent Town; and 'Return to Sender', a postal collaboration between twelve Irish artists at the North Adelaide School of Art Gallery.

Bala Starr resigned as director of the Contemporary Art Centre of South Australia, and has returned to Melbourne to join Juliana Engberg's team in organising the new

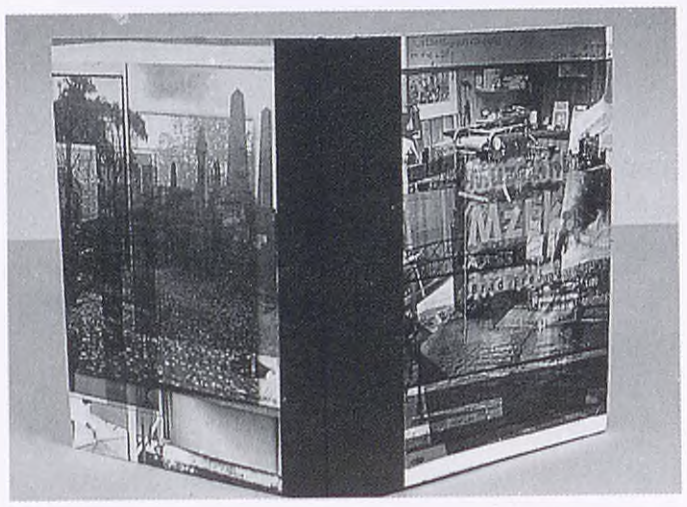


SUSAN HILLER, From the Freud Museum, 1998, (detail), various objects in customised cardboard boxes, Experimental Art Foundation, Adelaide, 26 February – 29 March 1998. Photograph Alan Cruickshank.

Melbourne International Biennial. Her successor is the artist and writer Linda Marie Walker. Joanne Harris acted as director during the interregnum. A little later, Richard Grayson left the Experimental Art Foundation to pursue his own art projects and has been succeeded by Christopher Chapman, formerly associate curator of Australian art at the Art Gallery of South Australia (AGSA).

The AGSA, State Library and Museum of South Australia have each been required by the state government to relinquish their 'corporate services' – for the most part accounting and administrative staff – to a central office located in the offices of the Ministry of the Arts, known in South Australia as ArtsSA. The inevitable impact of this arrangement on the quality of the public programs concerned is hard to assess; the change has only been possible because all three institutions are within walking distance of the offices of ArtsSA. It should have important and disturbing ramifications for larger institutions in other states.

The AGSA's 1998 program drew attention to strengths of the permanent collection and to the richness of local private collections. The program included an exhibition of British art and design of the Regency period, curated by Christopher Menz; an exhibition of paintings and works on paper by Fred Williams and John Brack; Jane Hylton's survey of South Australian landscape, 'The Painted Coast', which focused on nineteenth- and twentieth-century artists' fascination with the Fleurieu Peninsula south of Adelaide; and 'Vive la France! Hidden Treasures of French Art in Adelaide Collections', an exhibition of French art from the accession of King Charles X to the end of the Second World War.



BRAD FREEMAN, MzLk: The tours, 1997, artists' book, printed and bound by the author, edition of 100, 29 x 22.7 x 2.5 cm. From the Artists' Books + Multiples Fair, Brisbane, 10–13 September 1998.

Between 19 and 26 July 1998, a statewide program of exhibitions, artists' talks and special events was organised to mark South Australian Living Artists' Week. Tandanya, the National Aboriginal Cultural Institute, assembled an important retrospective exhibition of the textiles and paintings of Ernabella women artists. The show was opened by the former premier Don Dunstan on 22 August and in the best tradition of Tandanya, the celebration was real and heartening. Many of the artists and other members of the community made the long journey from Ernabella to be present.

Brisbane

Louise Martin-Chew

The new political landscape created in Queensland with the defeat of the Coalition and the election of a Labor minority government in the state elections in June 1998 has major ramifications for the arts and cultural sector. Some major policy matters were left incomplete by the change of government. Under the new Labor government, the commitment to the Queensland Gallery of Modern Art (the Queensland Art Gallery's (QAG's) contemporary extension) has been acknowledged with the allocation of $4 million development funding in this year's budget to cover the costs of public consultation, review the previous government's initiative, develop a design competition to select an architect, and to finalise briefing and benchmarking studies. This review is expected to produce a timetable and definite budget for the new building.

Also, the old Empire building redevelopment, designed to provide new accommodation for contemporary arts organisations including the Institute of Modern Art, has been given the green light, with $7.5 million allocated for refurbishment, and occupancy expected in the year 2000. These monies are, however, written down as a recoverable loan.

A significant development under the new government is the commitment of 2 per cent – some $15 million – of all government building works to be devoted to new public art projects through the Public Art Agency (a new division within Arts Queensland, the state government funding body). This huge budget has the potential to radically change the funds available to visual artists, craftspeople and designers who are interested in public art commissions.

Arts organisation housing is being upgraded, with the Crafts Council of Queensland, Queensland Artworkers Alliance, the Regional Galleries Association of Queensland, Ausdance and Museums Australia (Queensland) set to move into Old Transport House in Fortitude Valley in November 1998.

Despite mixed sales results in the commercial gallery scene, existing galleries have expanded, with Jan Murphy, Gallery 482 and Gilchrist moving into expanded premises, and Stephen Alderton resigning as director of Bundaberg Regional Gallery. The Verlie Just Town Gallery, which celebrated its twenty-fifth anniversary in 1998, has moved to new premises in Charlotte Street. The renowned Japan Room, from which was drawn the exhibition 'Four Centuries of Ukiyo-e' shown at the QAG, continues to operate within the gallery under the direction of Verlie Just.

MICHAEL NELSON JAGAMARRA, Rain, 1998, from M. N. J. 'Expressions' series, acrylic on linen, 80 x 200 cm, private collection, Brisbane. Photograph courtesy Fire-Works Gallery, Brisbane.

Among the most exciting artistic developments were a new series of works by Michael Nelson Jagamarra shown in September at Fire-Works Gallery in Brisbane and seen nationally in October at the Australian Contemporary Art Fair in Melbourne. In a departure from his highly structured narrative style, Michael Nelson has painted a series of quickly executed, intuitive works using his motifs for various elements as central images, loosely executed on a plain background. Simon Turner of Fire-works sees this new development in Aboriginal art as

part of an inevitable maturation: 'The Dreaming and the story are no longer central to the art, and it has a looseness and free form possible through the use of acrylic paint.'

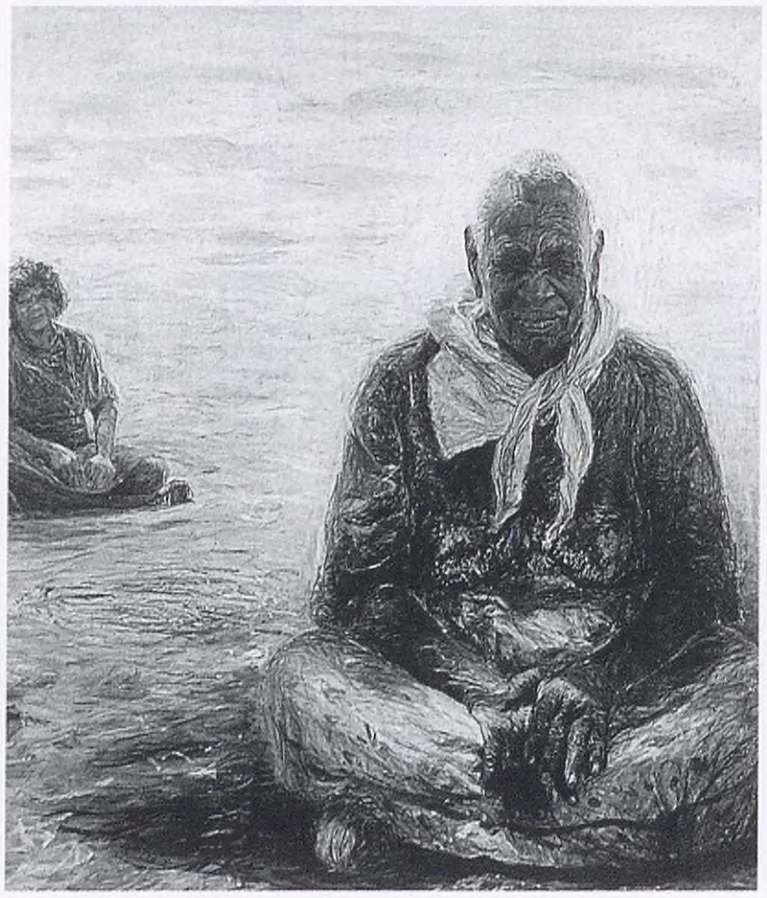
September saw the launch of the first Multimedia Art Asia Pacific Festival, with events, cinema screenings and exhibitions showcasing artists in the region working with technologies and screen-based media. No other event with this focus and on this scale has previously been held in Australia, and the festival in Brisbane aligns itself with the QAG's Asia-Pacific Triennial in 1999.

The third Artists' Books + Multiples Fair was also held in Brisbane in September. This Grahame Galleries initiative was launched in 1994 to educate a wider than gallery-going audience about the potential and intrigue of the artist's book. This year's fair had 150 bookworks by artists from Australia, Europe, the United States and Japan.

The Brisbane City Gallery has continued to build a quality exhibition program with an emphasis on craft and design. A highlight was 'Degrees of Latitude', an exhibition of cabinets by architects, designers and craftspeople which explored the regional eccentricities and sophistication of Queensland architecture. The long-awaited 'Typically Australian', curated by Humphrey McQueen, provided a blast of fresh air, humour and thought, illuminating the complexity and diversity inherent in identity, with some 160 objects, images, sculptures, decorative arts objects and examples of kitsch. It both made the claim and demonstrated that Australia is over the cultural cringe.

A small but innovative initiative within the QAG program was 'Portraits are People Pictures', a custom-designed exhibition for children on the subject of portraiture. Sponsored by local children's-wear manufacturer Pepito, it was the first of three such exhibitions. Platforms were built up to allow the works to be viewed at child height, and delightful surprises included netsuke in alcoves, with an audio to suit the visual.

Political change aside, the Brisbane scene continues to build in complexity and vibrancy.



JENNY SAGES, **Emily Kame Kngwarreye with Lilly, 1993,** oil on canvas, 213.5 x 182.5 cm, National Portrait Gallery, Canberra. Photograph courtesy the artist and Chapman Gallery, Canberra.

CANBERRA

Sasha Grishin

It seems that in the period preceding federal elections the art market in Australia slows down. In Canberra it almost totally shuts down. After a flurry of activity with the exhibitions 'Beauty and Desire: Women in Edo period Japan' and 'Read My Lips: Jenny Holzer, Barbara Kruger and Cindy Sherman', the National Gallery of Australia closed its new extension for major exhibitions for over two months, reopening it after the election with a densely hung stock show, 'Wall to Wall'. Politically the move to exhibit its own collection more comprehensively makes sense, particularly at a time when major touring 'blockbuster' exhibitions are proving to be such costly disasters.

With the exception of 'Rembrandt: A Genius and His Impact' and 'Emily Kame Kngwarreye – Alhalkere – Paintings from Utopia', big touring exhibitions in public art galleries nationally have fallen well short of fairly modest targets. The public seems to be both tired and disillusioned with the gimmicky promotion of touring exhibitions and I wonder whether the 'New Worlds from Old' exhibition would have been more successful if it had been promoted simply through its subtitle, '19th Century Australian and American Landscapes'. Even the art public is growing increasingly sceptical about packaging and is calling for greater transparency and honesty in labelling.

The fledgling National Portrait Gallery (NPG) has symbolically indicated the direction in which it intends to travel with a small exhibition of 'First Acquisitions', all twelve of them, which at the moment comprise the gallery's entire collection. Perhaps more interesting than the actual portraits is the articulation of the policy for NPG acquisitions. The selection criteria for inclusion in the collection, listed in the 'Policy Guidelines', are essentially under three headings: 1) The subject must be either important in his or her field of endeavour or a known and named person whose life sets them apart as an individual of long-term public interest; 2) The subject must be Australian, either by birth or association; 3) The portrait must be of artistic merit in its own right. There is a familiar ring in this endorsement of a gallery of the rich, famous and infamous, rather than a gallery of common Australians. The NPG will have at its disposal an annual acquisition budget of $200,000 (half of which is a donation from the Gordon Darling Foundation) from which it will commission about five portraits a year and spend the rest of the money on purchases.

Canberra's handful of commercial art galleries have continued to make an impact on the national art scene. Chapman Gallery, which has been operating with energetic director Judith Behan at its helm for the past twenty-three years, was one of the first galleries to take a serious interest in contemporary Aboriginal art, long before it became fashionable, and has continued as one of the most successful and respected galleries in Canberra. It also has a strong profile among local artists including Janet Dawson, Michael Taylor, Paul Uhlman, G. W. Bot, George Foxhill, Ben Taylor, Imants Tillers and Roy Churcher. Some of the interstate artists include Brian Dunlop, Tim Johnson, Les Kossatz, Jeffrey Makin, Geoffrey Ricardo, Jenny Sages, Wendy Sharpe, Brett McMahon, Peter Boggs, McLean Edwards, David Rankin, Tom Spence, Leon Roubos and Brian Seidel. Certainly a broad church of taste which has gradually evolved over the years.

It is with sadness I note that Helen Maxwell's aGOG (Australian Girls Own Gallery) ceased operating in its present venue at the end of 1998. Its director is confident that aGOG, like the phoenix, will rise from the ashes in a new location some time in the second half of 1999.

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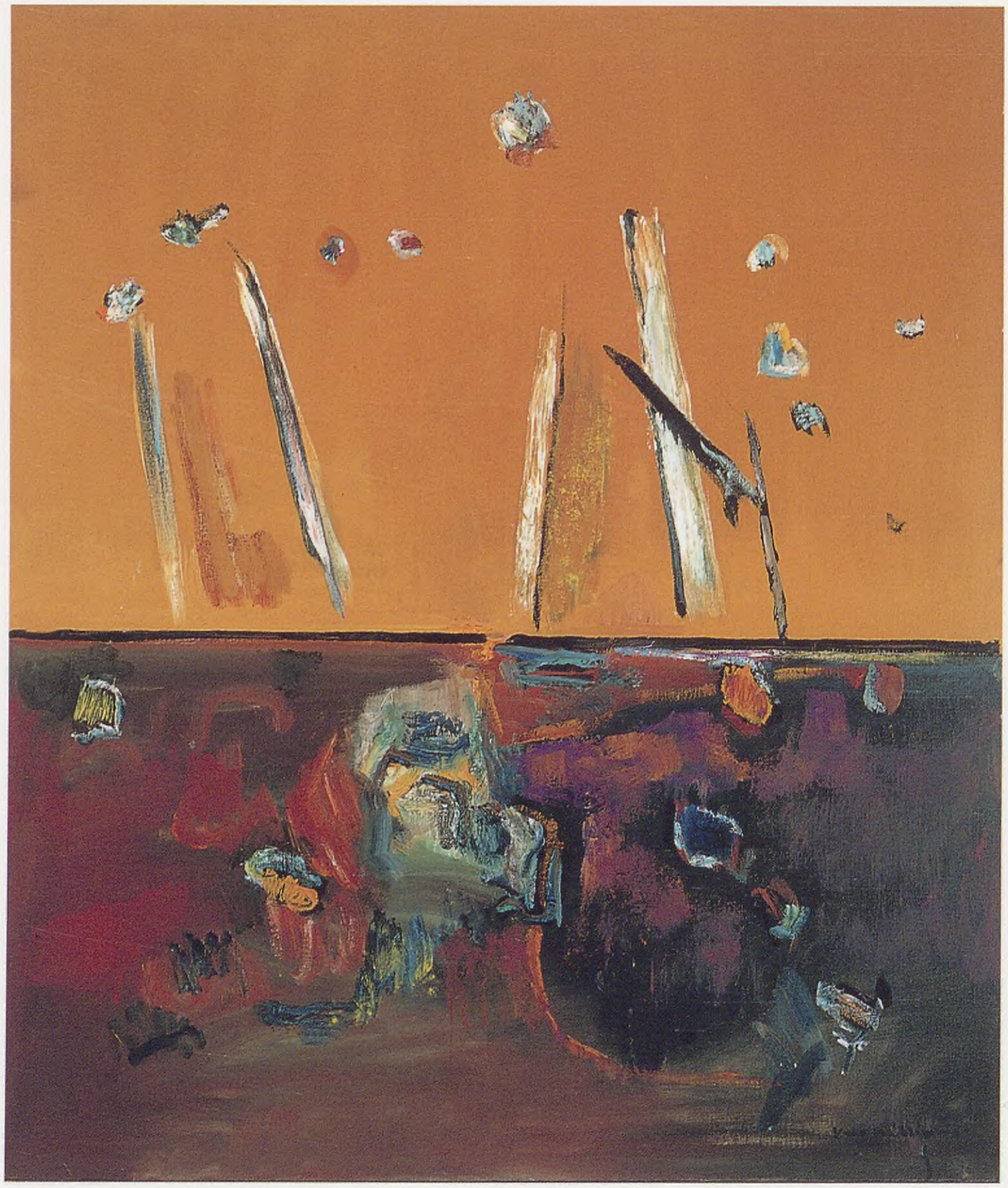

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