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Editorial

Design, Taste and Perception ... how could we encapsulate changes over a century? Impossible, of course, but by looking at a few key individuals and observing trends in home interiors, fashion and the graphic arts (with a glance at architecture), some issues stand out – unprecedented technological, political and socioeconomic change, the blurring of boundaries between art, craft and design, and the importance of Aboriginality in Australia's increasingly hybrid material culture. Enough justification for the attempt.

It was largely through decorative art and design, popularised in the journals of Sydney Ure Smith that European modernism arrived in Australia. Artists in the 1920s and 1930s who grappled with revolutionary perspectives of form and colour on canvas designed domestic interiors and furnishings with ease, sometimes also designing and retailing fabrics intended for home and body. Many of these artists were women, a phenomenon explored in an earlier issue of *Art and Australia* (vol. 33, no. 2, summer 1995). Among them, Frances Burke and Margaret Preston were drawn to the abstract, linear styles of some Aboriginal designs which also fitted a nationalist imperative as symbols of 'the real Australia'. Admired for their beauty and uncannily 'modernist' look, the sacred nature of Aboriginal motifs was either disregarded or misunderstood.

Marion Hall Best emerged as one of Australia's most significant twentieth-century interior designers, operating her famous shop in Queen Street, Woollahra, from 1938 to 1971. She introduced a new wave of modernism after the Second World War by importing the latest furniture and fabrics from Europe and the United States. Plastics and other synthetic materials banished restraint in Marion Best's interiors. Within this aesthetic, and cheapened by mass production for the less affluent domestic and tourist markets, Aboriginal motifs fell out of fashion.

Taste was not confined to western models in the post-war period. Connoisseur and gallery-director Robert Haines exerted considerable influence in promoting Asian and Southeast-Asian sculpture, which he exhibited alongside European and Australian painting, sculpture and decorative arts from many periods. His quiet audacity lay not only in the objects themselves (Asian art of any kind was little appreciated in the 1950s), but in his liberating approach to exhibition design and display.

Eclecticism took on a very different guise as a feature of postmodernism, when deconstruction of political and social power structures collapsed the boundaries between art, design and popular culture. From the late 1960s connoisseurship was turned on its head, bad taste was celebrated, and fashion became a gendered political statement. It also became outrageous fun. The Aboriginal people found their voice and, with official sanction, began the process of resuming control over their own designs and cultural property.

In 1999 design is an industry geared to meet the challenges of an uncertain future. Attuned to positive outcomes and the bottom line, it is increasingly an holistic, team-based, problem-solving activity that engages art and science, technology and ethics, the local and the global. The informal interdisciplinary practices of earlier decades are now recognised as mandatory.

So, where does our cover image fit within this complex scenario? Wrap: A self-portrait, 1997, by jewellery-artist Kelly McDonald, is a deceptively simple work that extends accepted notions of jewellery as a form of public adornment. Using silk thread, wax and paper, McDonald has created a sensual, fragile web to cover the whole body. Carrying associations of the modernist grid, minimalism and contemporary body art, this piece also externalises the inner self as a precious armour of memory, reflection and imagination. Loose, open, carefully constructed and playfully draped, the work is ephemeral yet suggests the enduring connections that form the tissue of our personal and social lives. Wrap: A self-portrait is situated at the confluence of art, craft and design.

Laura Murray Cree

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cover: KELLY McDONALD, Wrap: A self-portrait, 1997, (detail), paper, wax, silk thread, 300 x 40 cm, from 'Carried by the Body: Sydney – Melbourne', curated by Carlier Makigawa as part of the Mercedes Australian Fashion Week Festival, Sherman Galleries, Sydney, 8 – 29 May 1999. Photograph Andrea Solo.

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ART MARKET

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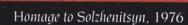
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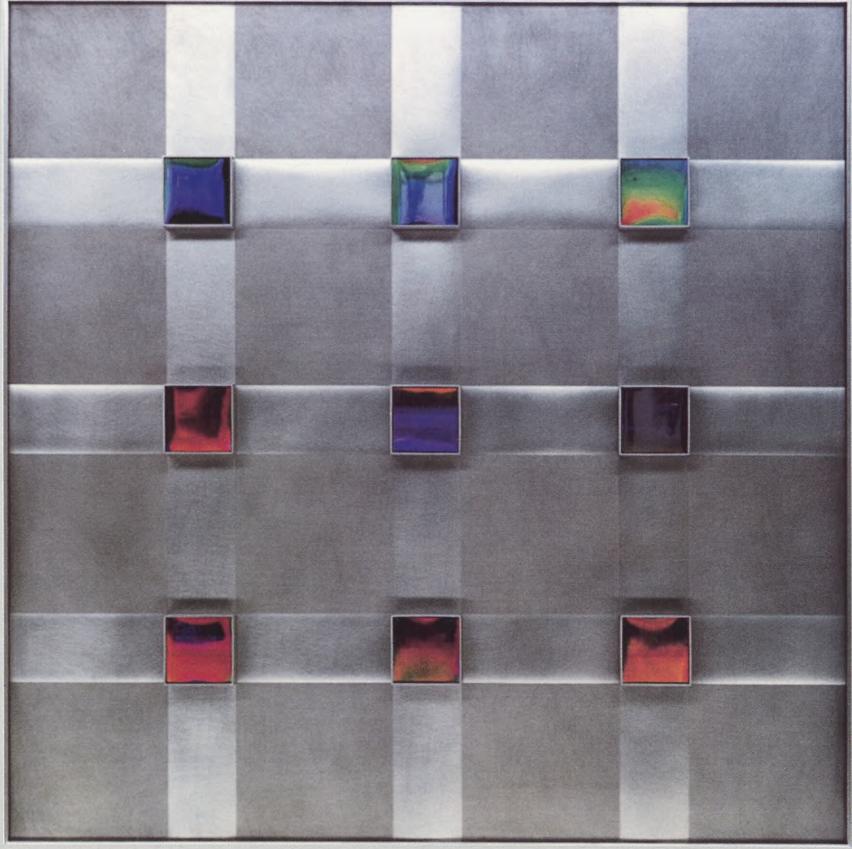
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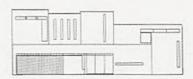
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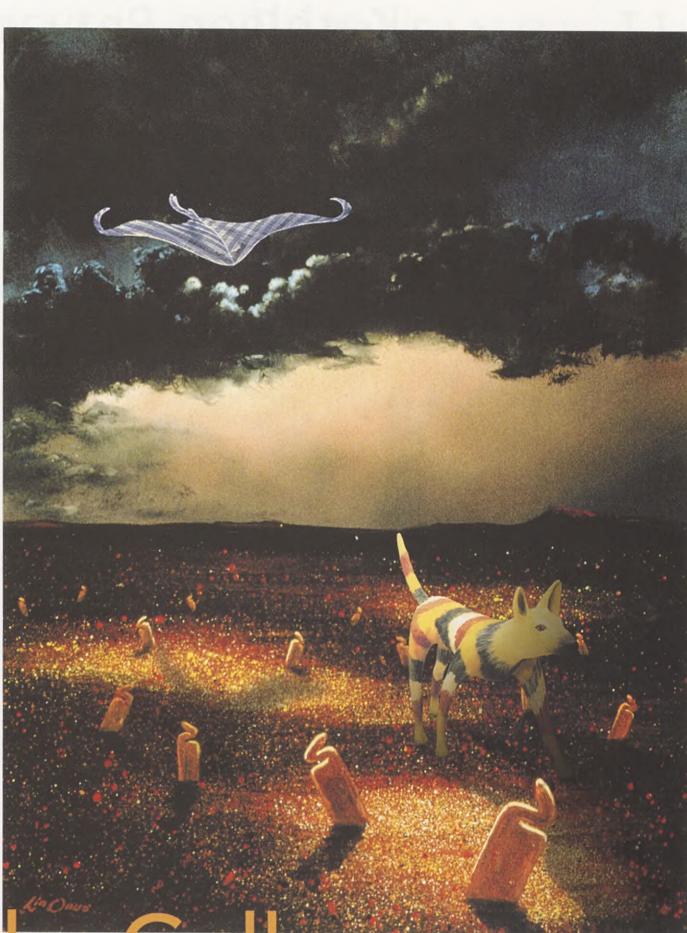
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Kathleen Petyarre



My Country (Sandstorm), 1999, synthetic polymer on Belgian linen, 183 x 183 cm

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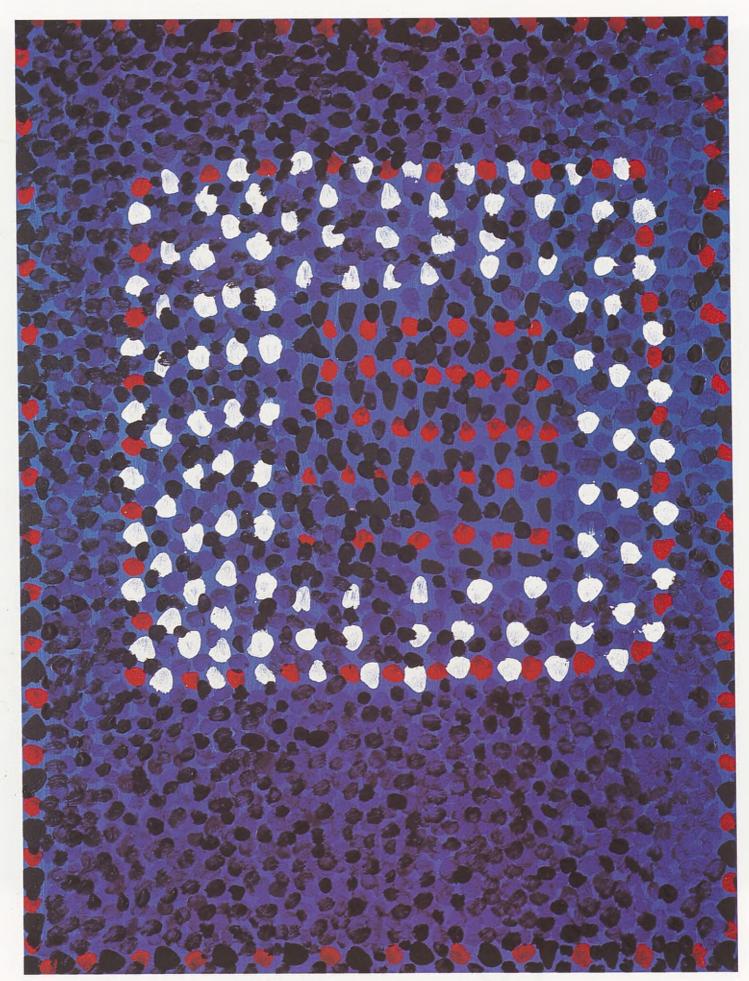
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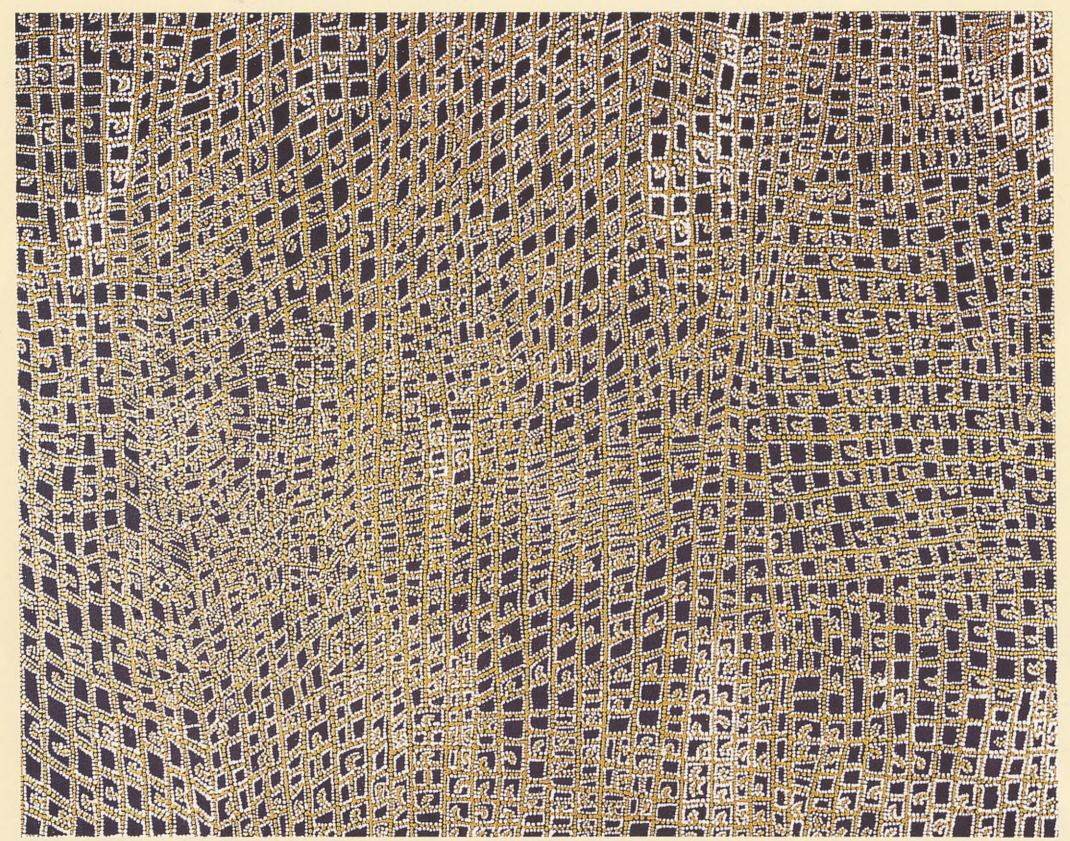
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Paul Boston untitled (detail) 1998 pastel on paper 76 x 56 cm

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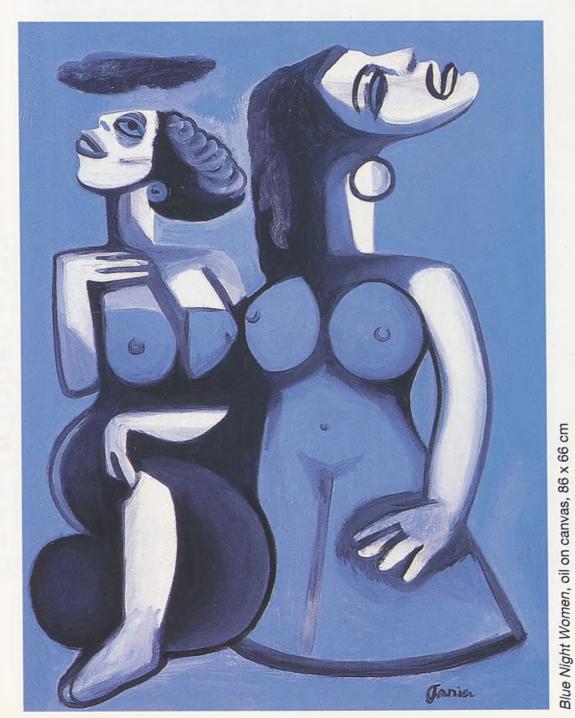
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Epiphany, and the Feather of a Dove, 147×182

Photograph Greg Weight

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24 October – 21 November 1999



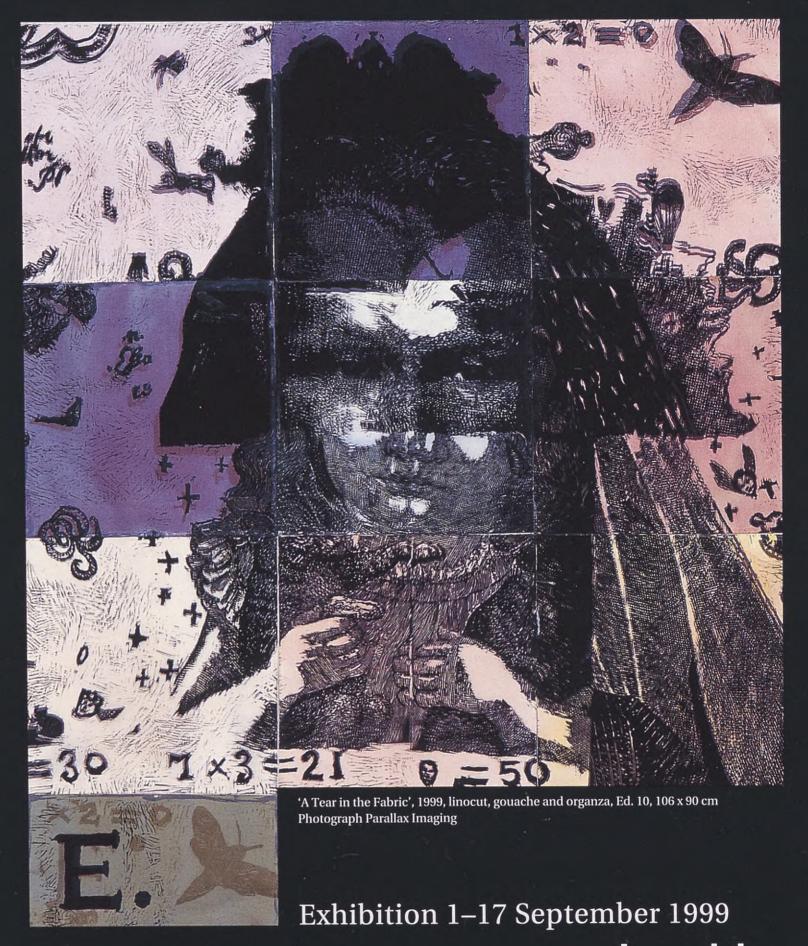
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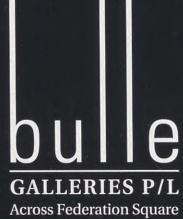
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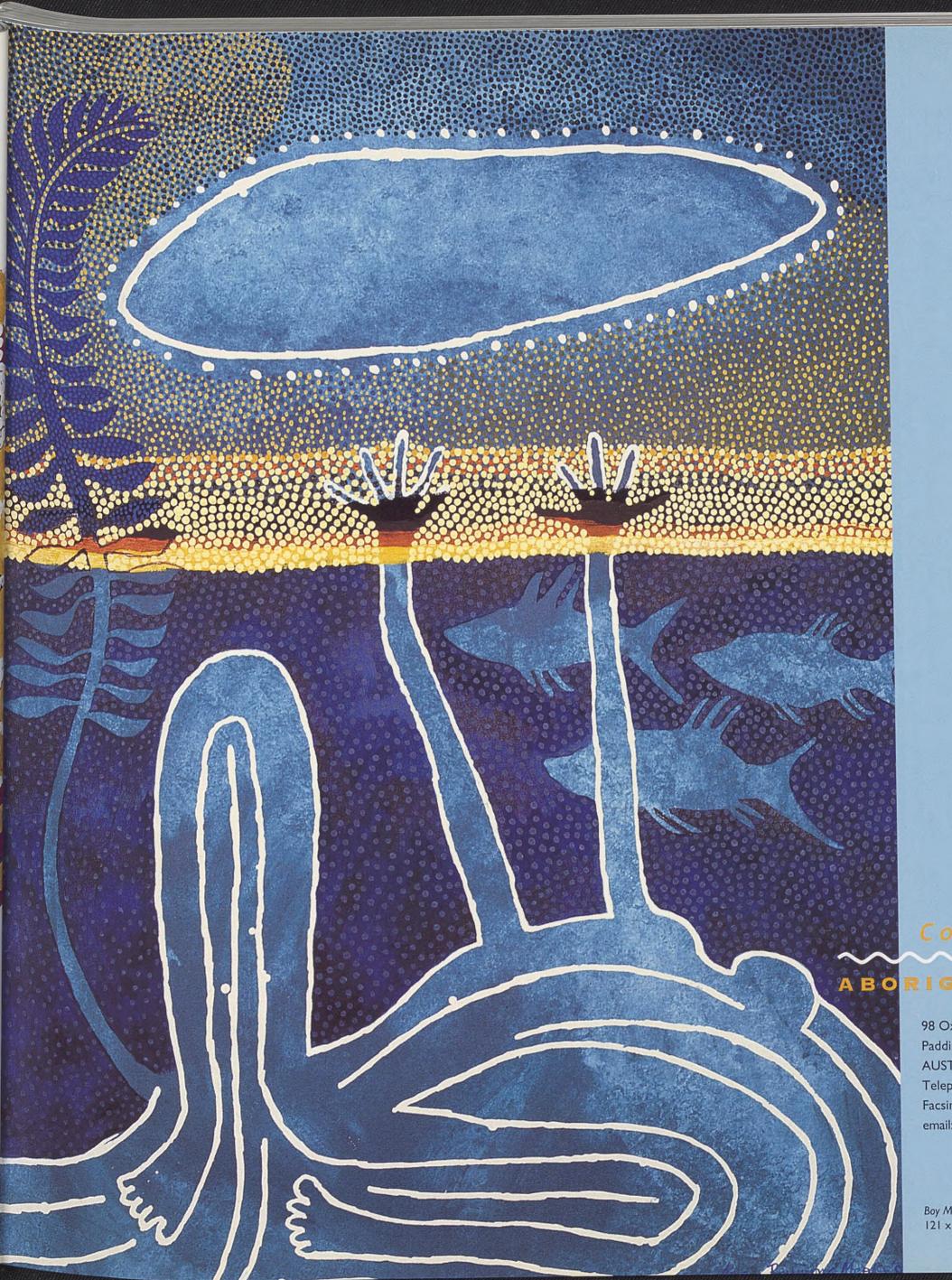
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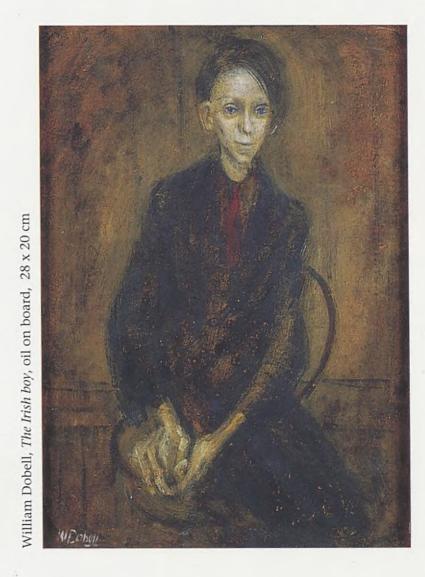
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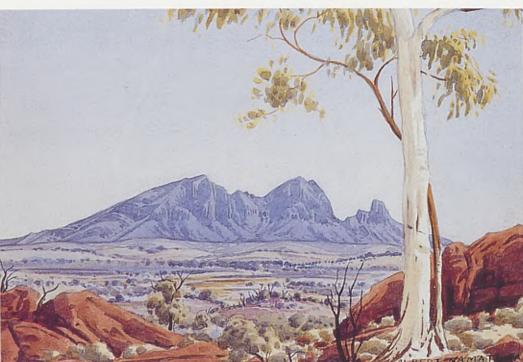
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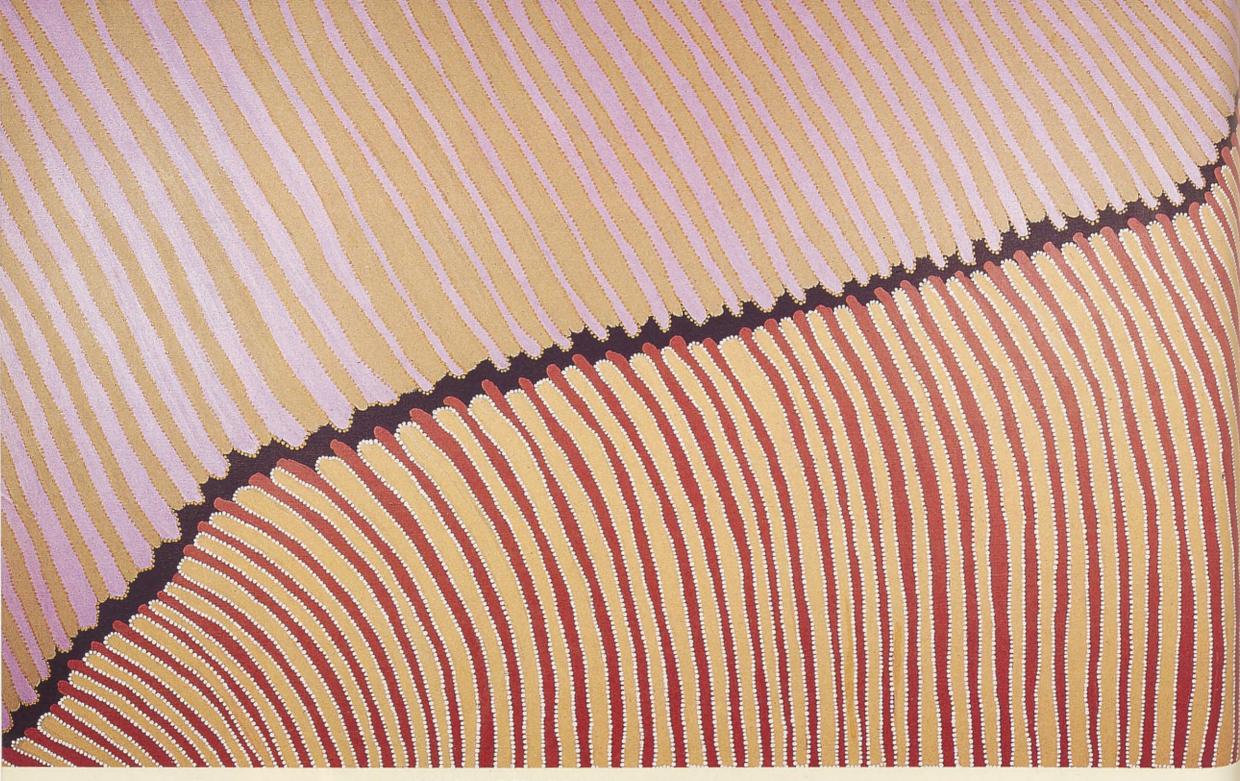


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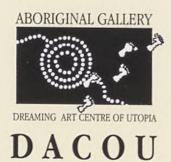


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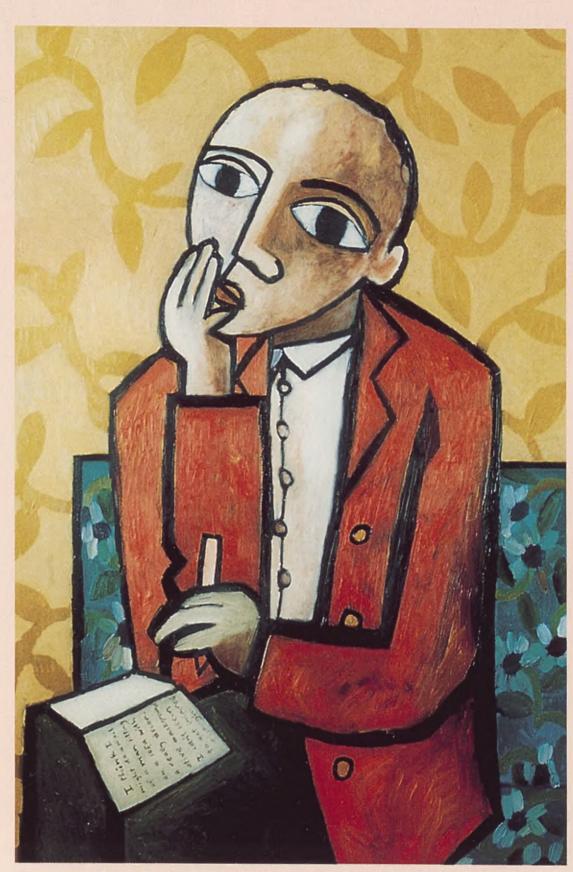
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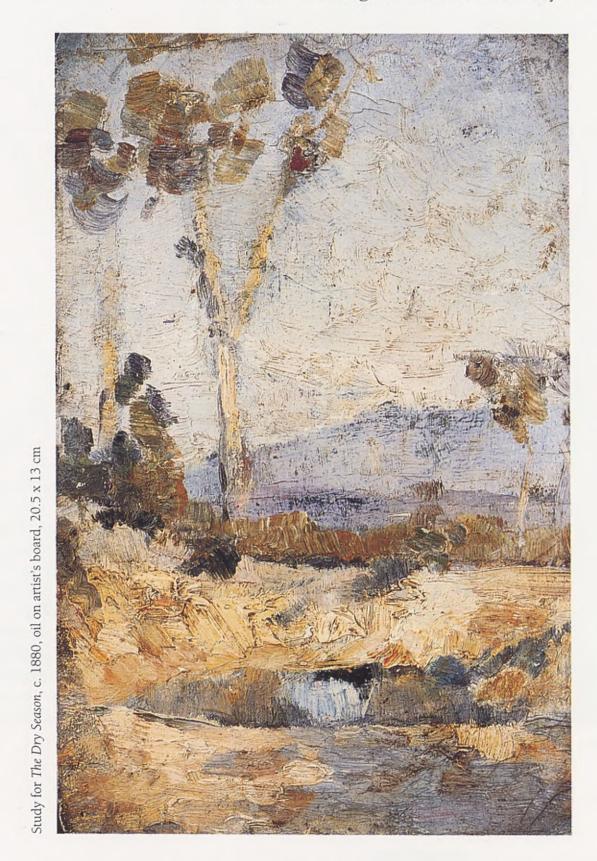
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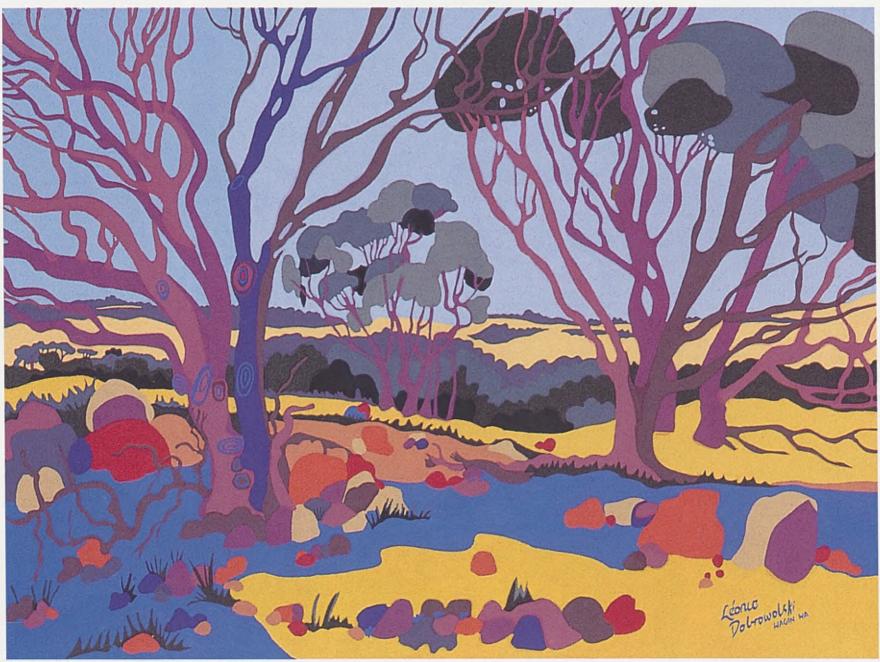
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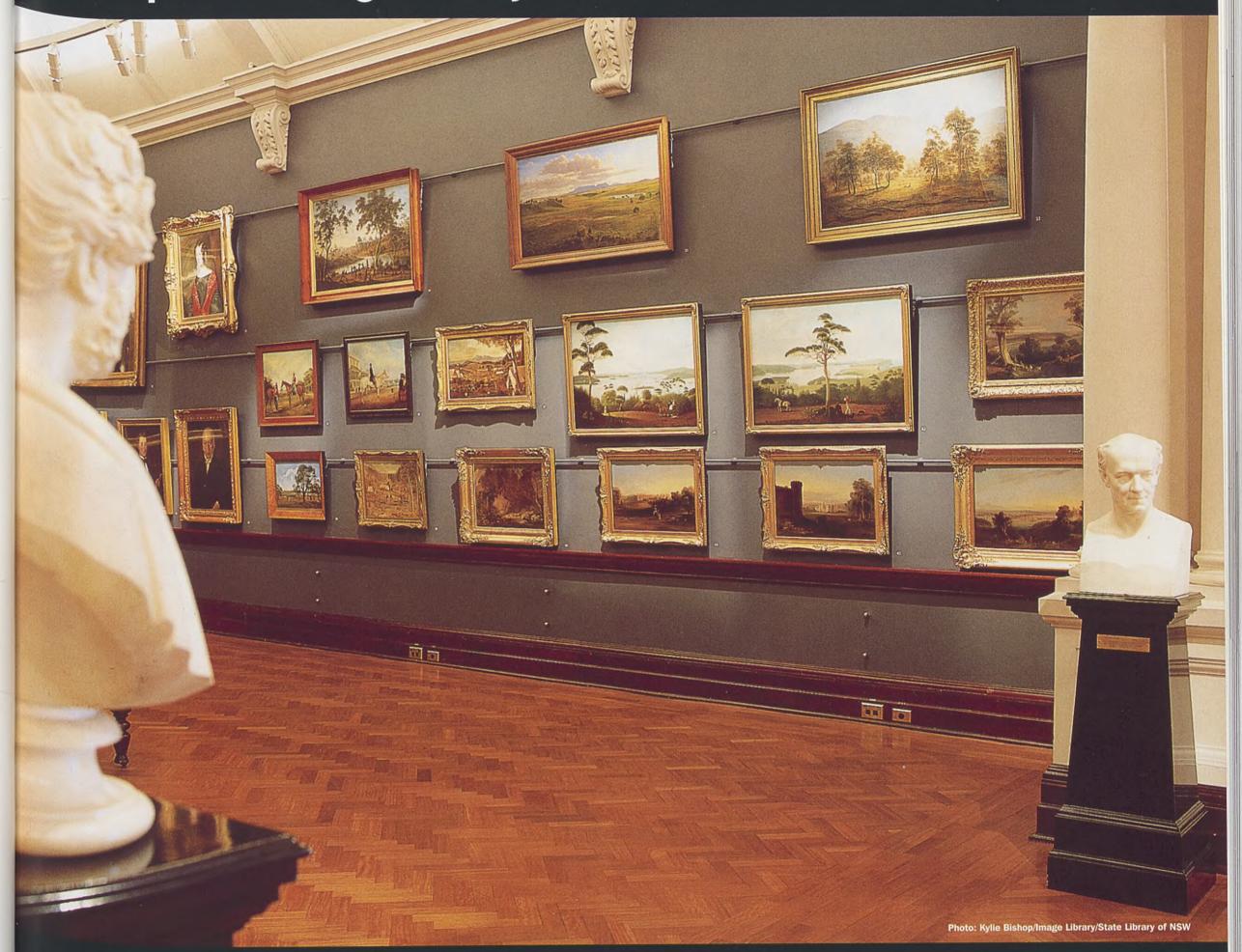
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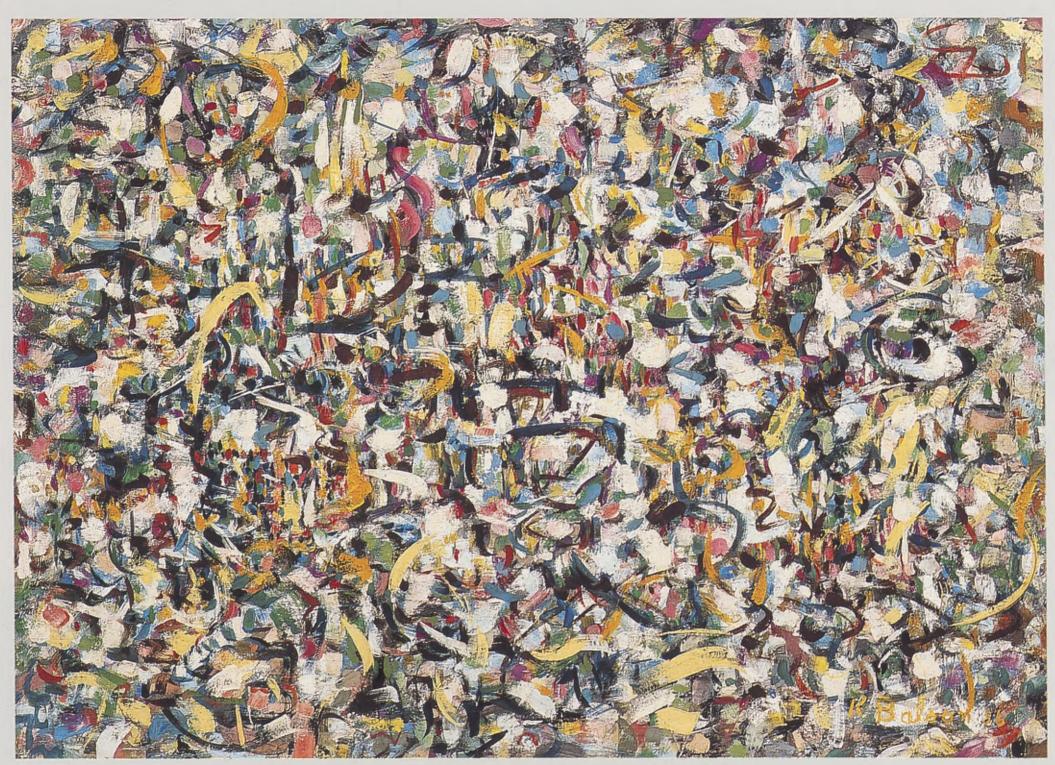
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The Griffins in Sydney

Retrieving evidence of an extraordinary partnership

An exhibition of international significance was shown at the Powerhouse Museum in Sydney from July 1998 to May 1999. 'Beyond Architecture: Marion Mahony and Walter Burley Griffin in America, Australia and India' was the title of both a comprehensive exhibition of artefacts from the lives and careers of the Griffins, and a book of essays interpreting various aspects of their architecture, landscape architecture, furniture design and beliefs. Anne Watson curated the exhibition and edited the book - a substantial and daunting double undertaking,

yet imaginatively and brilliantly accomplished.

Funding for the exhibition and book came from a Sydney City Council (SCC) fund set up to commemorate Mahony and Griffin. In 1994 the SCC had finally demolished the Griffin-designed Pyrmont incinerator built in 1934–36. Developers tendering for the site were asked to include in their bids a fixed amount for a future Griffin memorial. Having secured a developer for the Pyrmont site, the SCC invited submissions from individuals or groups committed to Griffin scholarship to define the form of the memorial.

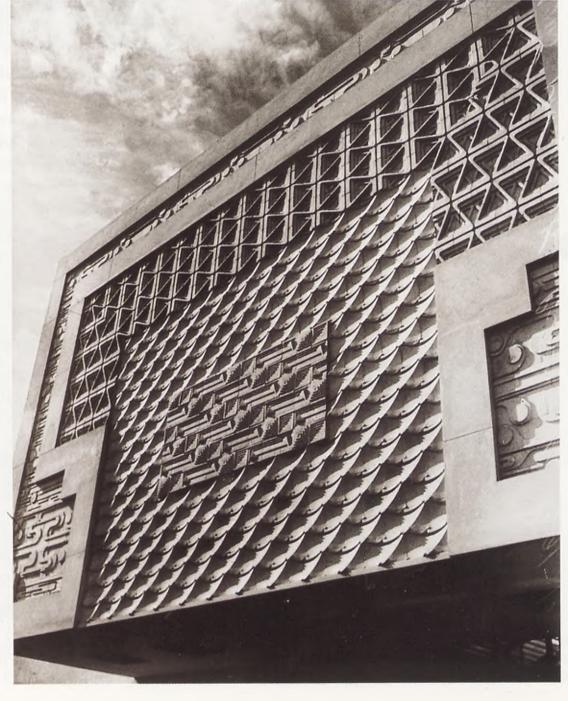


The winning submissions required a collaboration between the Powerhouse Museum and the Griffin Exchange Programme, a productive collaboration that resulted in the Powerhouse Museum exhibition and book, as well as the catalogue raisonné, The Griffins in Australia and India: The Complete Works and Projects of Walter Burley Griffin and Marion Mahony Griffin, published by Miegunyah Press in Melbourne in 1998, and edited by me and Peter Y. Navaretti.

The Griffins had substantial architectural and landscape practices in three continents. Research and writing on their work is made difficult, however, by the fact that their surviving buildings, drawn projects and archival documents are widely scattered. Even now Griffin scholars cannot be certain that the identification of Griffin works is absolutely complete, despite the recent publication of the Powerhouse Museum and Miegunyah Press monographs. During the 1940s Mahony wrote an unpublished manuscript, Magic of America, an account of their lives and careers together, in the manner of a reverie. Mahony's record is incomplete and scanty, however, and names and dates are sometimes misleading. The Griffins would themselves never have been able to see and comprehend all the material and ideas that have been patiently assembled in the new monographs. The interpretive essays, images and citations are the

top: Ceiling light, Capitol Theatre, Melbourne, c. 1924, coloured glass, wood, plaster and lead, 33 X 132 X 132 cm, Powerhouse Museum, Sydney. Photograph Penelope Clay. The light's sophisticated and complex 'art deco' style indicates the Griffins' awareness of the latest European design developments, well before the style's popularity in Australia in the early 1930s.

right: Facade of Pyrmont incinerator, Sydney, 1930s, showing the different concrete tile patterns representing the four 'ethers' - light, warmth, sound and life defined by Dr Guenther Wachsmuth in his 1923 book The Etheric Formative Forces in Cosmos, Earth and Man, translated from German by Marion Mahony prior to 1932, courtesy Fairfax Photo Library, Sydney.





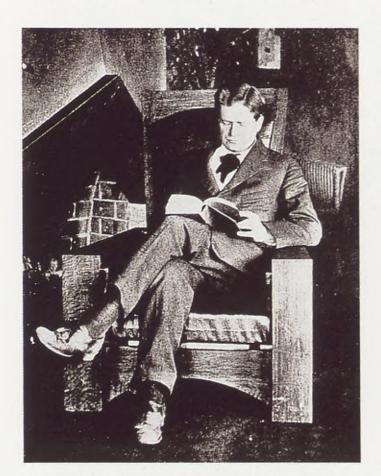
MARION MAHONY, Section rendering of Canberra showing the Capitol Hill Archive building, submitted in the Federal Capital competition, 1911, ink, watercolour, gouache and gold oil paint on linen, 76 x 152.5 cm, National Archives of Australia, Canberra.

result of years of painstaking investigation of every imaginable source: the kind of intense work that has gone on for three decades in the case of Peter Navaretti and James Weirick.

Anne Watson's achievement with the 'Beyond Architecture' exhibition occurred despite this context of widely dispersed collections of artefacts, and no central archive or even an extant register of the Griffins' complete works. Watson travelled extensively in the United States and Australia just to sight

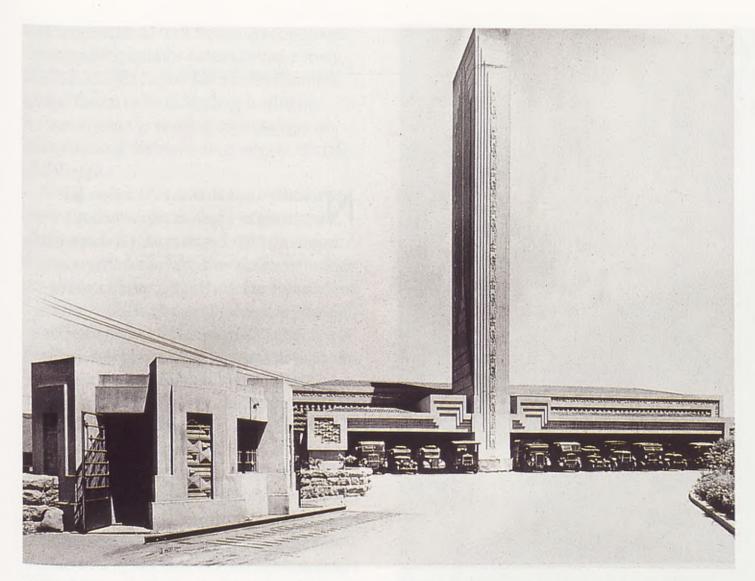
the many collections of varied Griffin drawings and memorabilia. Her selection of items for the Powerhouse exhibition were unerringly good in quality and judgment. Inevitably and necessarily there were minor omissions of detail in the story of the Griffins in the exhibition display; however, the clear narrative line in the chronologically assembled items was impressive. Watson's labelling was informative and helpful, as her texts appreciated the Griffins' careers and made suitable connections between projects.

The path through the exhibition began with the Griffins' American schooling and induction into architectural practice in Chicago. Griffin and Mahony first met when they both worked with Frank Lloyd Wright in the Oak Park Studio. Mahony had begun in the studio in 1895, working on and off, and often responsible for the finish and furnishing of Wright's houses. She drew like an angel and was the delineator of the famous perspective images that appeared in the 1910-11 Wasmuth volumes on Wright's work. After six years as a job captain and profit-sharing partner, Griffin began his own architectural office in 1906, with Mahony joining him in a professional and marriage partnership in 1911. Together they won the 1911 competition for the design of Canberra and moved to Australia in 1914. They commuted between their offices and various residential accommodations in Sydney and Melbourne until late 1924, when they moved permanently to their beloved Castlecrag in Sydney. At the end of 1935 Griffin travelled to Lucknow, India, to fulfil a commission to design a library for a new university in that city. The Griffins were then inundated with new work, so Mahony joined him there





above left: Walter Burley Griffin in the Roy Lippincott house, Melbourne, 1921, in a 'couch chair' originally designed for Newman College, The University of Melbourne, c. 1917, National Library of Australia, Canberra; above right: The Grant and Johnson houses, Castlecrag, 1922. The Grant house was occupied by the Griffins from 1925 to 1935. Photograph courtesy Walter Burley Griffin Society Inc., Gift of Eric and Rita Kaye.



View of Pyrmont incinerator, Sydney, 1930s, showing council trucks lined up at the refuse unloading bays, courtesy Dianne Betts, granddaughter of Nisson Leonard-Kanevsky, Melbourne.

in mid-1936. Griffin died in Lucknow the following February, after they had designed and built — in a truly creative burst — university buildings in Benares, an international exhibition in Lucknow, and many houses and palaces there and in nearby cities. Banks, a cinema and club buildings were other Indian projects. Mahony returned to Australia, staying in Castlecrag in 1938, but soon returning to Chicago, leaving the Griffins' practice in the hands of their younger Australian colleague, Eric Milton Nicholls.

Viewers new to the Griffins' oeuvre would have enjoyed Marion Mahony's technically amazing and beautiful coloured renderings on silk and satin, many of them couriered especially to the Powerhouse Museum from the Avery Library collection at Columbia University. Other items that Watson chose had never been shown before, giving the exhibition a considerable significance. A stained-glass window from the Griffins' American work, reconstructed in the museum's workshops, was effectively placed as a

focus at the entry to the exhibition area, enticing visitors onwards. A majority of the exhibits were from the Griffins' works in Australia, including some special elements among a host of memorable images. The Griffins' Canberra competition drawings were spectacular, having recently been restored by conservators at the National Archives of Australia. It was astonishing to see in the exhibition that the only surviving pieces from the Griffins's splendid 1916 Cafe Australia building and furnishings are a brutally cut-down chair and one table; the museum's reconstructed version of the chair was an appropriate memorial. Instructive was the facsimile of a Newman College student's typical 1918 bedroom and study suite, with a complete range of the original furniture lent by the college. Part of the 1924 Capitol Theatre curtain and carpet was shown, as were pieces from the demolished 1922 Leonard House offices in Melbourne, and the small collection of concrete tiles retrieved from the Pyrmont incinerator demolition were poignant. The greatest tragedy is that such a magnificent and hard-won exhibition did not travel intact as intended.

The Griffin Exchange Programme was established in 1988 by the Faculty of Architecture, Building & Planning at the University of Melbourne and the School of Architecture at the University of Illinois at Urbana-Champaign. The members of its committee include Paul Kruty and Paul Sprague from the United States, and Peter Navaretti, James Weirick and myself from Australia, who were consulted in varying degrees by Anne Watson during the design and development of the Powerhouse exhibition. These scholars also wrote essays for the Beyond Architecture catalogue. Other scholars who gave advice for the exhibition and wrote essays for the book were Anna Rubbo, Christopher Vernon and David Dolan. Anne Watson also wrote a learned essay for the book; she and the Powerhouse Museum were able to assemble and command the best Griffin scholarship available.

Beyond Architecture: Marion Mahony and Walter Burley Griffin in America, Australia and India, Powerhouse Museum, Sydney, 22 July 1998 – 2 May 1999.

JEFF TURNBULL

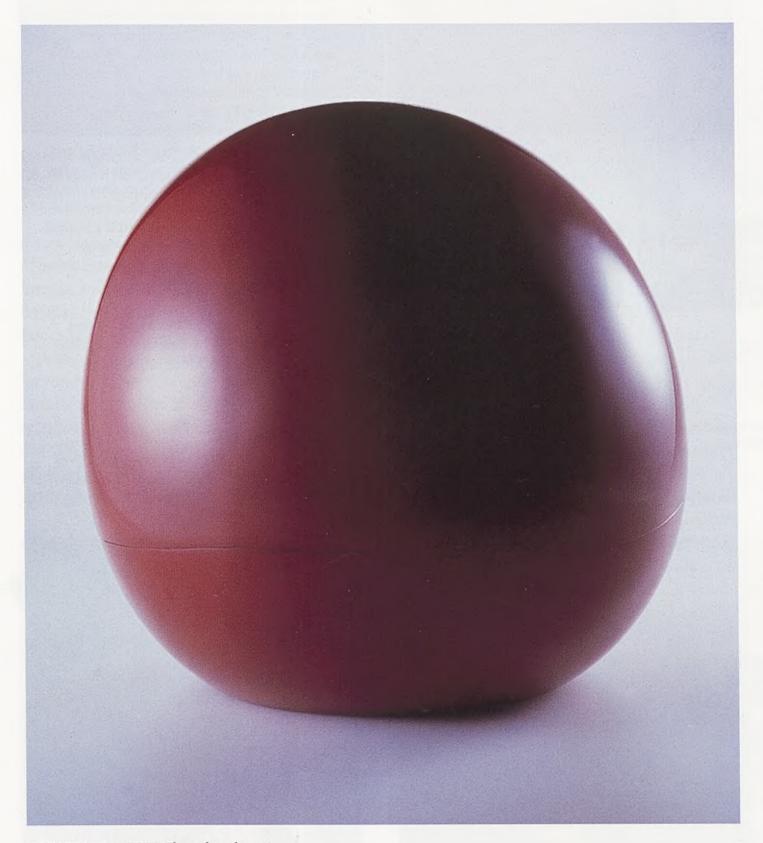
Jeff Turnbull is a senior lecturer in the Faculty of Architecture, Building & Planning at The University of Melbourne.



Blackwood table, Cafe Australia, Melbourne, 1916, the only known surviving example, private collection, Melbourne. Photograph Andrew Simpson. Rectangular tables are visible in contemporary photographs of the cafe's 'banquet hall'; they could be joined together for multiple settings.

Nature as Object

Do nothing and everything is done



NAGATOSHI ONISHI, The red seed, 1998, urushi lacquer over hemp cloth, 37 x 38.5 x 36 cm, Art Gallery of Western Australia, Perth. Photograph Taku Sacki.

owadays it is almost a cliché to characterise the 1970s as a time when Australian artists began a critical chapter in their interaction with global art. The confidence of forums such as Perspecta and the Biennale of Sydney at the Art Gallery of New South Wales not only manifested the impact of instant air travel and the benefits of Australia Council funding, but also confirmed the gradual demise of the hierarchical models of centre and periphery, the metropolitan versus the provincial, and the academy versus the avant-garde. As a sub-theme one may also see the period as pivotal for its new readings of cultural identity, fuelled by an assertive projection of Aboriginal land rights and culture, the introduction of the first university courses about Australian history, a reassessment of Australia's relationship with Asia, feminism, and changing immigration patterns.

While these sub-themes and ideological battles were fought as virulently in the field of Australian craft and design, until recently there have been few major forums that adequately showcase their comparable evolutions. Indeed, evidence strongly suggests that unlike the role of the Art Gallery of New South Wales in staging the Biennale and Perspecta, the responsibilities of major public institutions towards the state and nature of craft and design has largely been left to 'provincial' or 'peripheral' galleries and the pioneering work of Robert Haines, Queensland Art Gallery (QAG); Dick Richards, Art Gallery of South Australia (AGSA); and Robert Bell, Art Gallery of Western Australia (AGWA).

These historical shifts, and the public institutional role in showcasing them, are central to the philosophy underpinning the establishment of the International Craft Triennial in Perth in 1989. From the outset the triennial was constructed as a counterpart to the Sydney Biennale as a major ongoing national

and international craft forum. As conceived by organising curator Robert Bell, the triennial has sought to provide a contextualised, global forum to focus leading Australian artists within the shifting interchanges of materials and the aesthetic concerns of craft and design.

If the second triennial in 1992 emphasised 'new directions', particularly in glass, jewellery and body decoration – and the concomitant concerns with the 'flashness' of materials, colour and high-tech treatment in 1980s design – in the 1998 triennial, 'Nature as Object: Craft and Design from Japan, Finland and Australia' at the Art Gallery of Western Australia, curators Robert Bell, Dr Anne Stenros (Finland) and Toyojiro Hida (Japan) presented a counter-cyclical selection of work by thirty-six artists. Within the exhibition's 'vocabulary of materials', the 'nature as object' theme was strongly revealed in works with various low-tech uses of precious metals, paper, natural fibres, lacquer, leather, wood, stone, glass, rubber and clay. Opposed to the human interventionist focus of the 1992 show, tonality was underplayed and



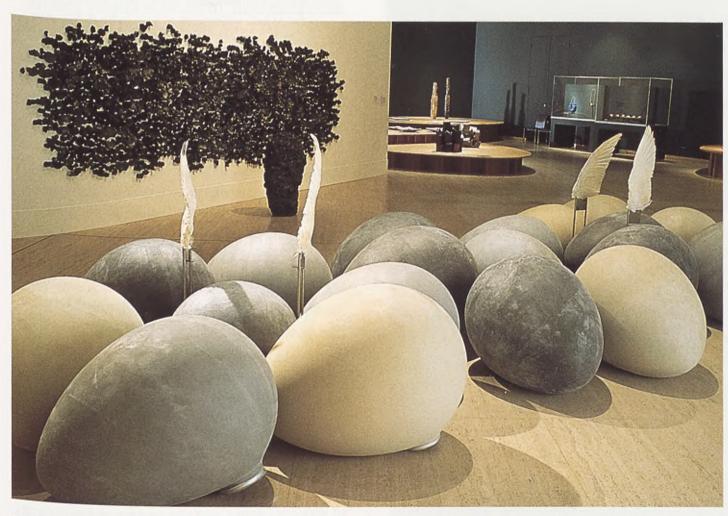
Installation view of 'Nature as Object', *foreground*: TUULA FALK, Brook table, 1997, carved and laminated birch, 26 x 150 x 150 cm; *middle background*: PETER M. ADAMS, Drop stones bench, 1998, carved Huon pine and beach stones, 46 x 201 x 34 cm, Art Gallery of Western Australia, Perth. Photograph Greg Woodward.

there was minimal engagement with the properties of seasonal light, surfaces, textures and elemental forms found in the respective landscapes.

On one level, the theme of 'nature as landscape' offered a starting point for most artists, as encapsulated in Finnish artist Pekka Paikkari's catalogue comments:

The landscape of my childhood was in the country, and in the spring the smell of the earth is important, like the sound of the leaves on the trees in the early summer. Copying nature is easy, but the genuine, the natural, is hard – and so is being able to leave something undone.

Finland in the 1950s and 1960s is recognised as the seminal era of Scandinavian design, renowned for its projection of a geometric 'ice cool' and the micrometre precision of a hospital operating theatre through the extensive use of transparent glass, white ceramics and stainless steel. Yet it is clear that despite the influence of industrial processes and domestic sites, direct inspiration and referencing from elements of the Nordic landscape remains a powerful if more subtle theme. Critical revision of this era is needed with more sensitive attention to the innate qualities of the landscape and its influence on Scandinavian artists and designers. In 'Nature as Object' the use of light-reflective mica fragments in a woven hanging by



Installation view of 'Nature as Object', *foreground:* JUTTA FEDDERSEN, Fragility, 1997, moulded and inflated rubber, aluminium and feathers; *on wall at left background:* SATORU HOSHINO, Ancient wood land IV, 1995, black-fired earthenware, 235 x 570 x 150 cm, Art Gallery of Western Australia, Perth. Photograph Greg Woodward.

Agneta Hobin, the incorporation of catkin branches in the willow basketry of Markku Kosonen, the subtly indented surface of the birchwood table by Tuula Falk, and the translucent glassware by Kerttu Nurminen articulated an unmistakably Finnish preoccupation.

If this initial reading of the nature and landscape theme found a recurring counterpart in the work of Japanese and Australian artists, closer investigation of individual artworks and groupings and the catalogue text reveals more complex messages and artistic explorations: a series of seamless, möbius strip-like, shifting threads and readings on

In contemplating variant meanings for 'object' and 'subject' in his catalogue essay, Toyojiro Hida argued for the existence of a critical distinction between the equations 'nature = materials' and 'humans = artworks'. As an ongoing dialogue with its own rich and intensely philosophical aesthetic tradition, the majority of the Japanese artworks in the exhibition continued to articulate the asymmetrical tensions between human intervention and the self-defining materiality of nature. If there remains a qualitative and visible difference between Japanese craftspeople and their international colleagues, it is in

and their international colleagues, it is in

Installation view of 'Nature as Object', *foreground:* FUJIWO ISHIMOTO, Icy stone, 1998, glazed stoneware, 4.5 x 56 x 45 cm, Art Gallery of Western Australia, Perth; *background wall:* MACHIKO AGANO, Untitled, 1998, sisal, manila hemp, bamboo, kozo, pulp, earth, 20 units, each 45 x 45 x 100 cm, Art Gallery of Western Australia, Perth. Photograph Greg Woodward.

both the nature of 'things' and things in 'nature' (Paikkari's statement about leaving something 'undone' becoming more significant after a second reading). This consideration of the 'undone' shifted the exhibition away from an emphasis on the individual persona of the artists (and the sense of human input in shaping the artwork), into another realm — a volatile but intriguing philosophical exploration of the automony of the materials themselves.

their studied concern to exclude the ego, as evident in many of the works in 'Nature as Object'.³ The ceramics of Machiko Ogawa and Kazuo Takiguchi, the lacquer works by Noboyuki Tanaka and Nagatoshi Onishi, the paper and twig forms of Toshihiro Hattori, and the various spheroid forms confirmed the continuity of a challenge to explore the 'edges' between artificial and human manipulation and the innate qualities of materials through a minimal, interventionist

approach (Paikkari's 'undone'). Even in the large installation works by Machiko Agano and Satoru Hoshino, the suggested figurative and narrative forms of nature were overwhelmed by the physicality of plant fibres and earthenware.

The Australian selection expressed a more direct, figurative reading of the general theme of nature. The 'living' aspects of nature were ebulliently represented by the colourful world of plant and marine life in the glassware of Deborah Cocks and the ceramics of Toni Warburton. This reading of animate and organic nature introduced a distinctive subset to the predominantly inorganic and more ethereal focus that dominated the exhibition. Though freely recognising the debt due to Japanese aesthetics, the ceramics of Alan Watt, the carved netsuke of Susan Wraight and the wooden pieces by Peter M. Adams and Leslie John Wright evidenced the maturity of an Australian movement that has successfully resolved the more romantic, self-conscious efforts to define the space between material and artistic intervention (Paikkari's notion of 'copying') of earlier Australian craft. In both the display proximity of artists from different backgrounds and the exhibition theme, the common dialogue between Australian artists and their Japanese colleagues was unmistakable, albeit offering a less cerebral and more animated element.4

The stones wrapped in gold foil by Margaret West, and Catherine Truman's carved and painted wooden 'abstractions' of internal body sinews, muscle and bone, also evinced a more conscious, interventionist exploration of questions about nature and the human. The floor assembly of giant rubber eggs by Jutta Feddersen and the Incalike bowl forms of incised and patinated wetformed leather by Tanija and Graham Carr, offered, perhaps, the only provocative disturbance to the otherwise seamless feel of the exhibition.

This sense of synergistic interchange epitomised the cumulative 'after-effect' of the exhibition. In the era of global warming, El Niño, La Niña and the continued rampant diminution of forests and fauna, one may have anticipated the inclusion of some

radical conservationist commentary or even apocalyptic readings of nature (inspired by the shadow of Chernobyl or the Indonesian smoke haze). Interestingly, however, 'Nature as Object' was distinguished by the conspicuous absence of strident protest or the disruptive sense of alienation and angst. Rather, the impression projected through the works and the artists' comments was of a profound, meditative approach to the fabric and spirit of the physical world of nature, tuned to much deeper and older roots than the Club of Rome's worthy but mechanistic view of the Limits to Growth.5

- 1 A phrase used by Toyojiro Hida in his catalogue essay, 'Nature at work in man-made objects', in Nature as Object, Art Gallery of Western Australia, Perth.
- 2 A variant reading on the old Taoist conundrum: 'Do nothing, and everything is done'.
- 3 Philosophically, this difference is encapsulated in the Zen consideration of 'the spirit in the stone', versus the scepticism of Arthur Koestler's The Ghost in the Machine, Arkana, London, 1989.
- This crossover dialogue (without the obvious use of directional text) was, in fact, a powerful feature in the exhibition and created a subliminal 'blurring' or recurrent 'after-image' between different works, sometimes displayed in proximity, and at other times at great distances apart. This raises the important question about the 'gestalt' effect of artwork placement and 'curatorial input' in exhibitions, which the space limitations of this review preclude exploring further.
- 5 The 'recycling' of newsprint and telephone book pages by Australian artist Catherine K, Janna Syvänoja from Finland and Japanese artist Kiyonori Kado could arguably be placed within the realm of current 'conservationist' concerns. From the artists' catalogue comments, however, their primary concerns seem inspired more by an interest in the materials themselves, common post-war experiences of recycled and ersatz materials, the relationships between the organic and the artificial and manufactured, and perhaps even a sense of humour.

Nature as Object: Craft and Design from Japan, Finland and Australia, The Third Australian International Crafts Triennial, 2 July – 6 September 1998, Art Gallery of Western Australia, Perth.

MICHAEL A. O'FERRALL

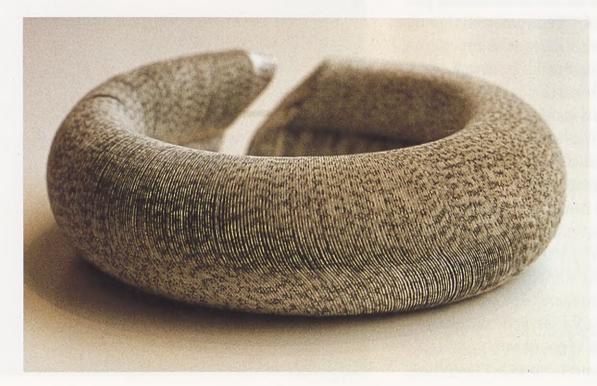
Michael A. O'Ferrall is an independent curator based in Perth.



MARKKU KOSONEN, Willow I basket, 1996, woven willow, 70 x 55 x 55 cm, Art Gallery of Western Australia, Perth. Photograph Marco Melander.

TANIJA and GRAHAM CARR, Untitled bowl form, 1998, wet-formed, dyed and incised leather with gold oil paint, 54 x 81 x 81 cm, Art Gallery of Western Australia, Perth. Photograph Victor France.

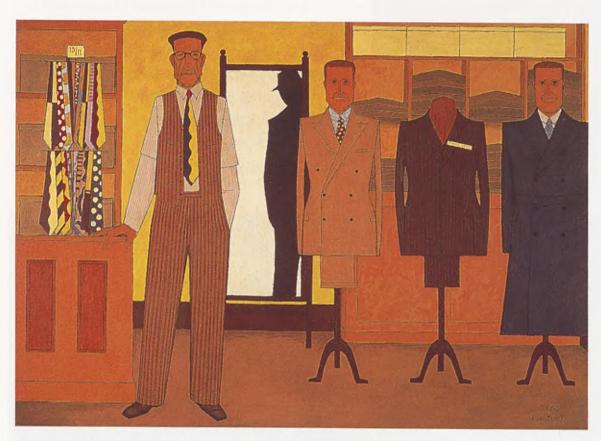


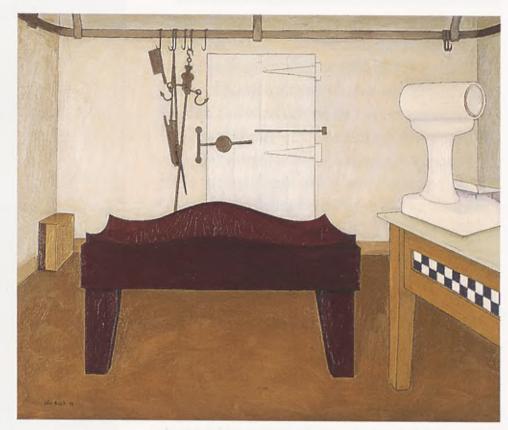


JANNA SYVÄNOJA, Necklace, 1998, carved recycled paper threaded on steel wire, 4 x 16.5 x 16.5 cm, Art Gallery of Western Australia, Perth. Photograph Janna Syvänoja.

John Brack: Inside and Outside

An interplay of themes, patterns and visual puzzles





above left: JOHN BRACK, Men's wear, 1953, oil on canvas, 81 x 114 cm, National Gallery of Australia, Canberra; above right: JOHN BRACK, The block, 1954, oil on canvas, 60 x 72 cm, Joseph Brown Collection.

• D etrospective' is the wrong description Kfor 'Inside and Outside', the National Gallery of Australia's recent exhibition of John Brack's work. 'Survey' would be a better term for the fifteen paintings and thirty-five works on paper, mostly from the NGA's collection, that formed the show. Canonical pictures from interstate galleries may not have been loaned, yet the selection was superlative, not least because Brack's post-war urban satires did not dominate the hang (only two suburban drawings were included in the exhibition). Some reviewers were rankled by this omission, but I felt that it worked strongly in Brack's favour. For once, viewers had to confront the rest of his oeuvre.

Brack was an artist primarily through force of intellect. Everything from his studio was the product of weeks, sometimes years, of disciplined thought and thematic investigation. Even the clinical graphic style he developed testified to a distrust of spontaneity and free improvisation, and a reverence for sustained

mental labour. The NGA's survey demonstrated how this outlook resulted in key ideas flowing from painting to drawing to print in an imaginative relay spanning nearly five decades. Three paintings set the initial pace: *The block*, 1954, *The bathroom*, 1957, and *Men's wear*, 1953.

The block, a blunt view of a deserted butcher's shop, introduced Brack's signature theme of pain. In this work we look upon a cutting block with cleavers, knives, saws and meat-hooks dangling in the background. This beginning gathers momentum in assorted works featuring instruments associated with cutting, piercing or being wounded. For example, in the 1960s Brack produced still lifes of scissors, surgical instruments, trusses and prosthetic devices in shop windows, as in Sun lamps, 1966; a decade later he was arranging the levitating walking sticks and geriatric aids of Display, 1978; and, during the 1980s and 1990s, works like The battle, 1981-83, were filled with sharp, stilettolike pens and pencils fighting each other.

The bathroom introduced a second obsession. Set in an unsettling palette of acid greens, lemon yellow and magenta, Brack delivered an almost asexual image of a skinny female nude in an average bathroom. Not beauty, but truth – a message enunciated in Brack's gaunt nudes of the late 1950s and less austere views of children, including Two running girls, 1959, and Eating cake, 1960. By this stage Brack was apparently exaggerating physical features to suggest an 'inner' mental life, a quality that resulted in the swollen, yet joyous figures of Bride and groom, 1960. These were followed by assorted drawings, paintings and prints of distorted figures glimpsed in reflective surfaces and shop windows, such as Inside and outside, 1972, then diverged into images of bloated nudes and elongated acrobats.

Men's wear sat in the exhibition as a virtual compendium of important artistic themes.

Brack's interest in reflected images and shop

displays first appeared in this painting; its set of store dummies prefigured his 1960s work featuring mannequins in windows, and the 1990s works with wooden figures. However, among key elements in Men's wear are the abstract patterns found in the rack of ties and pinstripe suits. Brack has been cast as a resolutely figurative artist, the subtle allusions to abstraction in his oeuvre often being overlooked by viewers. All the same, abstraction keeps appearing throughout his work, usually in the form of complex patterns. The geometric-abstract ties in Men's wear, for example, were echoed in the Op Art-like dresses of Two running girls, then took over the entire composition in his early 1960s gouaches, Dancers with lights and Study for dancers, in which spinning ballroom dancers fuse into Christmas-tree forms assembled from points of vivid colour. If Brack did not push these compositional ideas through to large non-figurative canvases, he never quite put aside abstract embellishments. They clearly affected the illogical crimson floorboards in pieces such as Latin American grand final, 1969, reappeared in the ubiquitous oriental carpets of the 1970s nudes in interiors, and culminated in the fastidiously rendered and patterned surfaces of his late tableau paintings, such as 1066, 1988.

Somewhere in the midst of Brack's career,

illusion and representation also became crucial themes. Brack had appropriated designs from Old Master paintings since the 1950s, although in the mid-1970s many of his pictures drew attention to their status as painted fictions. This began in acrobat works such as Girl and mat, 1976, in which the artist has drawn a false frame around the composition, and parallel still lifes such as A hand with Etruscans, 1975, which contains postcard reproductions of works of art. Over the following decade Brack positively revelled in assembling distinctly postmodern visual puzzles like 1066 - an image of massed wooden hands holding photographs of the Bayeux tapestry where we encounter not real

things, but a regression into simulacra as he paints representations of representations.

The final, dominant theme that flowed through'Inside and Outside' was Brack's interest in competition as ritualised conflict. This first appeared in his mid-1950s racecourse pieces, reappeared in the late 1950s images of children playing, then in the 1960s

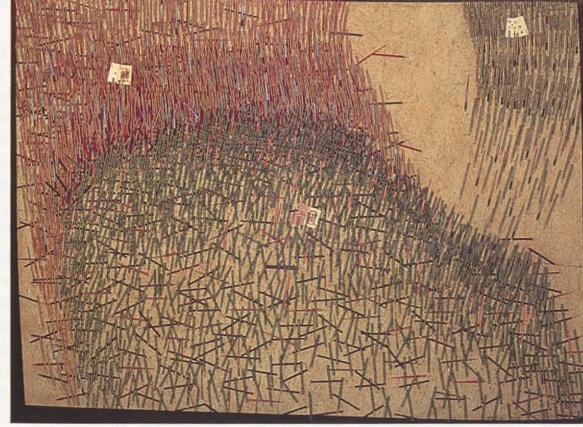
ballroom paintings and drawings and also in the 1970s acrobats. These works seem innocent enough until one considers Brack's 'battle' paintings, and we grasp that competitive sports were for him symbolic forms of war (hence the hands of playing cards in some battle pictures). This point was stressed in the last work in the hang, Evening dance, 1989, a painting in which numerous thematic threads converge. It depicts eighteen pairs of wooden models posed on the abstract surface of a marble table, but what exactly are they doing - dancing or fighting? They seem to be engaged in a large ballroom dance, but they could just as well be grappling with each other in a violent skirmish.

If it demonstrated anything, 'Inside and Outside' showed the depth and complexity of Brack's oeuvre. Very clearly, we will be interpreting and re-interpreting these puzzling, multilayered pictures for decades to come.

John Brack: Inside and Outside, National Gallery of Australia, Canberra, 27 February - 14 June 1999.

CHRISTOPHER HEATHCOTE

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



top: JOHN BRACK, Two running girls, 1959, oil on composition board, 104 x 96.3 cm, private collection.

right: JOHN BRACK, The battle, 1981-83, oil on canvas, 203 x 274 cm, Gift of John and Helen Brack, 1992, National Gallery of Australia, Canberra.

Kenneth Rowell's 'double act'

A synergy of art and design

ouble Act', the title of the Kenneth Rowell retrospective exhibition held at the Melbourne Opera Centre before the artist's death in January 1999, recognised the dual role Rowell played both as an artist and a stage designer during a career spanning fifty years. Born in Melbourne in 1920, Rowell is the only Australian artist to have had a serious career in both the visual and performing arts. However, his theatre career tended to overshadow his work as a painter, partly due to a certain reluctance on the part of art dealers and collectors to accept the apparent schisms in the artist's work. Yet Rowell followed in a long tradition of artists' involvement in theatre, a tradition firmly established in the 1880s by artists such as Pierre Bonnard, Henri de Toulouse-Lautrec and Edouard Vuillard, and in the 1930s by painters of the School of Paris who designed for Diaghilev and Colonel W. de Basil's Ballets Russes de Monte Carlo.

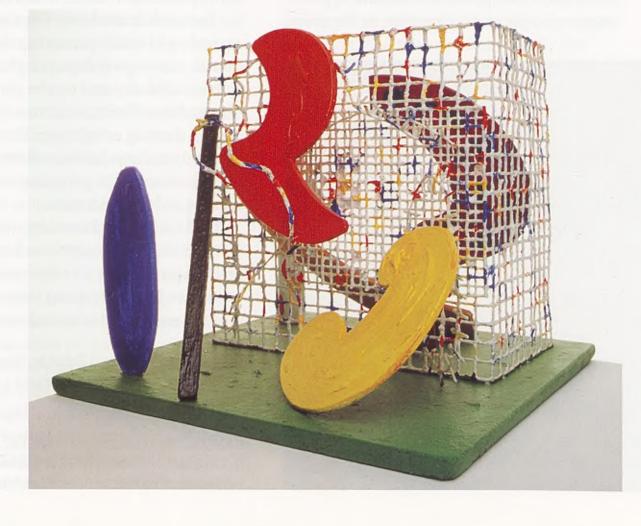
Rowell's double career began in 1950 when he was awarded a British Council Scholarship to study art and theatre design in London. The Old Vic Theatre Company was on tour in Australia at the time and Laurence Olivier became one of Rowell's referees after seeing a folio of his work. Dame Marie Rambert, founder of the Ballet Rambert which was also in Australia on tour, acted as Rowell's second referee. At the time it was impossible to make a living in the world of theatre design in Australia and with the resurgence of theatre in Britain after the Second World War, Rowell, like many of his generation, felt that his only chance was to travel there as soon as possible.

Rowell found a certain scepticism and condescension towards young Australians in London, but he was able to break through this when he met John Gielgud, who asked him to design a production of *Macbeth* for the Shakespeare Memorial Theatre in Stratford. Michael Benthall saw the production and asked Rowell to design a setting for *Hamlet* at the the Old Vic Theatre in London, and the following year Rowell also designed the sets for their production of *The Taming of the Shrew*.

Meanwhile he continued to paint. Strongly influenced by the abstract-expressionist work that he saw in the 'New American Painting' exhibition at the Tate Gallery, London, in 1959, Rowell quickly found that his abstract studio paintings could become the basis for his theatre designs, rather than the other way around. This was important to Rowell. He knew when he decided in 1959 to embrace abstraction that it was a direction he was going to follow both as a painter and in his work for the stage. He believed passionately in the links between the two media. In an interview shortly before his death he recalled that when the choreographer Kenneth McMillan came to his home in London to ask him to design the set for the ballet *Le Baiser* De La Fée to be set to music by Stravinsky, McMillan saw Rowell's painting Crescendos in his studio and said: 'Keep it in that style.' Rowell recalled:

It was a marvellous way to start ... That was when I began to realise that the kind of theatre design I wanted to do was design related to painting. I could see that this way I gained a totally different technique (from his earlier more theatrical set designs) which would be very valuable to me as a designer in the theatre and that I would be working in a medium in which I would be totally in charge.

When in 1974 Rowell turned to minimalism to produce paintings such as *Aubade*, 1974, and *Dark terrain*, 1974 (both exhibited in 'Double Act'), these works had an obvious influence on the stark, evocative sets he designed at the time for the Australian Opera's production of Peter Sculthorpe's *Rites of Passage*. Rowell agreed that it is



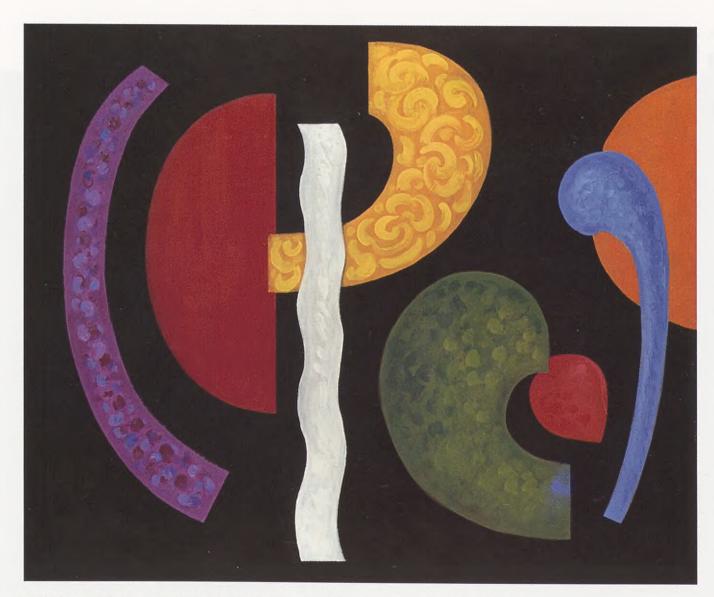
KENNETH ROWELL, Birdsong, 1997, maquette, mixed-media, 31 X 31 X 31 Cm.

optimistic to think that theatre commissions can always be related to a painter's current style, but said that when the subject is appropriate the chance to do so is a powerful creative challenge. Similarly, when choreographer Timothy Gordon saw Rowell's exhibition at Tolarno Galleries in Melbourne in 1990 and asked him to design a stage setting – based on Rowell's painting Mirage – golden afternoon, 1990 – for the ballet *Symphonic Poem*, Rowell was able to meet this challenge, closely following the inspiration of the original painting in the set design.

Other works in 'Double Act' with less overt but obviously related connections to Rowell's theatre designs include a series of cool mysterious paintings in which wire and wire mesh are used behind curtains of gauze to give a tactile pull to the eye. These were exhibited at Tolarno Galleries in 1981. At the time these austere, subtle paintings appeared to be so much a reflection of the character of the artist that it came as something of a surprise in 'Double Act' to see some of Rowell's earlier works with their influences from so many sources. In the early 1960s he painted a series using Australian imagery which remind one strongly of the work of a fellow expatriate at the time, Arthur Boyd, while his 'Altar' series, also dating from the 1960s, reflected his then fascination with the work of Francis Bacon. Rowell had always been a painter of sensations and moods rather than visual reality, adopting as a basic principle Georges Braque's thesis that a painting does not exist until it has achieved a state of mystery.

Rowell told me that designing for opera always meant finding a visual counterpart to the score. I do find the combination of the music and all the other elements of opera at their best transcendental', he said. He added that the more he steeped himself in the music, the easier he found it to settle on a style for the sets and costumes: 'Of all the theatre arts, opera has a particular kind of stimulation for an artist'. Rowell preferred to keep operas in their own period – while trying to show them in a new light – rather than shifting them into another context.

I think if one is not careful – and I think we have all seen it at its worst – the very nature of



KENNETH ROWELL, In the night, 1997, synthetic polymer paint on canvas, 152 x 183 cm.

the work is altered by taking it out of its period ... The text tells people one thing which the composer and the librettist have been at great pains to invent and the stage designs and costumes offer something else which is alien. I think unless you find a strong reason for the anachronisms they are not worth the risks.

He did, however, make an exception when he designed the sets and costumes for the 1983 production of Rigoletto for the Victoria State Opera, which he set in fascist Italy:

I happened at the time to be reading a biography of Count Ciano (Italian fascist leader and son-in-law of Mussolini), and I found such interesting parallels there. The producer came to see me and we both came to a very precise conclusion of what we wanted to do.

Rowell always designed the costumes and sets for his operas and ballets with the help of his wife, Victoria Rowell, who has an established reputation in both Britain and Australia for her painted effects on theatre costumes. Rowell returned to Australia in 1956 to create the sets and costumes for

Don Giovanni and The Marriage of Figaro for the Elizabethan Theatre Trust. This began a period of alternating between Australia and the United Kingdom, but in the 1980s, as commissions from the Australian Opera and Victoria State Opera became more frequent, the Rowells decided to pull up their London roots and settle permanently in Melbourne. Rowell felt very strongly that his decision to return to Australia enabled him to develop as a painter and was a positive move in his career as a stage designer.

'Double Act' was organised by Victoria Rowell with some urgency during her husband's long fight with cancer. The exhibition was described by Rowell as 'every artist's dream'. Kenneth Rowell died on 29 January 1999.

Double Act: The Art of Kenneth Rowell, Melbourne Opera Centre, October 1998.

JUDITH NEWMAN

Judith Newman is a freelance writer based in

Site for dreams

Arthur Boyd and Glenn Murcutt together at Riversdale

The first painting Arthur Boyd made at Bundanon is an unassuming oil sketch entitled *Riverbank*, 1971. It was painted in about half an hour during the heat of the day, while the Boyd family were Christmas guests of Frank McDonald. It was so hot that 'the paint was running into the sand', and it took much longer to cart the canvas and paints down to the banks of the Shoalhaven than it did to paint. Yet, for all its brevity, *Riverbank* remains one of the most beautiful of Arthur Boyd's Shoalhaven pictures, a pictorial seed from which grew almost thirty years of work.

The view is straightforward, across the river at a point where a small car ferry once operated. Relieved of the impetus to compose by simply painting what was in front of him, Boyd fell back on his landscape instincts; in fact, the composition is so even-handed that the balance of sky, land and water is almost flag-like. The palette follows that of his favourite Australian landscape painter, Tom



ARTHUR BOYD, Chained figure and bent tree, 1973, oil on canvas, 152.4 x 122 cm, The Arthur Boyd Gift 1975, National Gallery of Australia, Canberra.



ARTHUR BOYD, Riverbank, 1971, oil on canvas, 58.2 x 86 cm, The Arthur Boyd Gift 1975, National Gallery of Australia, Canberra.

Roberts – a glimmer of rose madder, yellow ochre and sky blue. The brushstrokes deftly flick the surface, the verticals of the tree trunks moving from black to grey and then to white as they diminish across the hillside.

Behind the glare of the beach, in the shadow of a line of eucalypts, is a place to sit and paint. In 1993 Boyd said: 'I thought it was a fantastic place and that's why we went back. The scale of the Shoalhaven was enormous, on a grand scale, compared to the softness and gentleness of Port Phillip Bay. The clarity of the light at times was so intense, the shadows became black ... every little twig standing out sharp as a knife.'2

This was the memory that Boyd took with him as the family returned to their London home. It is clear from interviews that he had been struck by the intense, unsettling qualities of the landscape, and had asked McDonald to keep an eye out for a piece of land he might buy in the area. The memory of the Shoalhaven became a pictorial well-spring, and *Riverbank* an *aide-mémoire*.

During the next sixteen months (while painting for his one-man exhibition at Fischer Fine Art in London), Boyd pursued a fiercely self-critical inquisition into 'the difficulty of being a painter'.3 In over seventy oil paintings made up of condensed 'sets' of images, Boyd presents the artist as increasingly harassed, entrapped, mercenary and alienated. Far from being a passive observer, Boyd depicts himself variously as a crippled fool out of antiquity or a malevolent succubus riding upon the back of a vivisectionist. He is gaoled, flayed and self-obsessed to the extent that when writing about the works in 1981, Patrick McCaughey referred to them as 'The artist in extremis'.4

The feature uniting this large and harrowing series of paintings is that the majority

are purposefully set within the imagined Shoalhaven landscape. Boyd was painting in England but his mind was in Australia. In some the compressed view from a wire mesh window acts as a symbol of life, an escape from the moral heresy and violence within. In others the 'artist' is pushed out and bonded with the glaring mindscape, chained to a tree or painting his own shadow.

Chained figure and bent tree, 1973, is painted quickly, with immense energy, melding the Shoalhaven landscape with images of resistance and repression: the young communist and artist Noel Counihan asserting his right to free speech (in the face of mandatory arrest) from within a modified lift-cage chained to a cart in Sydney Road, Melbourne; and Josl Bergner's painting Aborigines, 1946, depicting the last officially sanctioned Aboriginal massacre in 1928 at Forrest River in the Kimberley. The painting shows four Aboriginal men chained to a tree by their necks. These important Australian stories are translated directly into Boyd's pictorial language, elaborating the pathos of the human condition.

Now the legacy of Boyd's art, his generosity of spirit and the Shoalhaven landscape have come together in another way. On 21 February 1999, twenty-six years after Frank McDonald advised Boyd to purchase Riversdale (a farm adjoining Bundanon), the Arthur and Yvonne Boyd Education Centre was opened by the Bundanon Trust. Designed by Glenn Murcutt in association with Wendy Lewin and Reg Lark, it stands behind and to the left of the Boyd family's first home on the Shoalhaven, and was built largely due to the philanthropy of Fred and Dorothy Street.

The education centre is a residential complex catering for groups of thirty-five students and their teachers. Poised on a platform alongside Arthur Boyd's studio, it circumscribes a natural amphitheatre that rises steeply from a broad reach of the river. The building forms are derived from the geomorphology and land use of the area. The careful placement of the building exactly at the conjunction of natural turpentine forest and cultivated (acculturated) farmland is also a thoughtful mimetic gesture towards Boyd's



lifelong migration between Australia and England. This recognition of art as a journey of awakening – that some people have to leave a place in order to really see it – is fundamental to the philosophy of both the built forms and their intended educative function.

browns look down upon inverted butterfly roofs folding into and over one another, taking their cue from the roof lines of the old house and a pyramidal hill that both encompasses the farm and contains the reach of river. A monumental flying portico opens the main facade to capture the mountains and hills to the north while remaining anchored to the long valley of the central gutter, which adumbrates the broad horizontal from the river below and the mesa-like cliff line in the distance.

Constructed from off-form concrete, recycled timber and corrugated iron, the building



top and above: The Arthur and Yvonne Boyd Education Centre, Shoalhaven River, New South Wales. Photographs (top) John Gollings, (above) David Chalker.



appears like a ship progressing across the hill-side. The inverted roof trusses approximate wooden ribs and are capped with projecting gunwales; the student quarters — entered individually via a long veranda on the bush side — are reassuring cabins. Each bed has a deep box window that frames the grand river view, the morning light gathered and reflected by floating nib walls. Sets of these rooms are interspersed with breezeways, quiet shady places for students to read or draw, much like the painting spot in *Riverbank*, 1971. The strong western sun is filtered by the turpentine and woolly butt forest that climbs the hill above the centre.

This thoughtful building is much like the artist after whom it was named. It is assertive and open, yet also private and bound to the landscape. It does not disappoint the imaginative possibilities of its setting. Yet its greatest success is that at all times it considers the students who will use it. The Arthur and Yvonne Boyd Education Centre will not only provide inspiration and connection with an extraordinary landscape, it will also become a place to journey from. Whether in a squat in Liverpool or on a ferry in Indonesia, some lucky young Australians will carry their own imaginary *Riverbank* with them, an open brightly lit synapsis of art, architecture and place.

- 1 Riverbank, 1971 and Chained figure and bent tree, 1973, are included in the National Gallery of Australia travelling exhibition 'Arthur Boyd and the Exile of Imagination', curated by Tim Fisher.
- 2 Janet Mackenzie and Tim Fisher, interview with Arthur Boyd, June 1993, unpublished manuscript, p. 90, held in the National Gallery of Australia Research Library.
- 3 ibid., p. 86.
- 4 Patrick McCaughey, 'The artist in extremis: Arthur

Boyd 1972–73', Australian Art and Architecture, 1980, pp. 210–20.

Arthur Boyd and the Exile of Imagination, Gold Coast City Art Gallery, Queensland, 13 March – 25 April 1999; Bundaberg Art Centre, Queensland, 18 May – 20 June 1999; Perc Tucker Regional Gallery, Townsville, Queensland, 2 July – 15 August 1999; Tamworth City Gallery, New South Wales, 17 September – 7 November 1999; Bendigo Art Gallery, Victoria, 11 December 1999 – 30 January 2000; Wagga Wagga City Art Gallery, New South Wales, 11 February – 19 March 2000; Mornington Peninsula Regional Gallery, Victoria, 7 April – 4 June 2000; National Gallery of Australia, Australian Capital Territory, 24 June – 1 October 2000.

Arthur Boyd died on 24 April 1999. He will be remembered with a special tribute in our December 1999 issue.

TIM FISHER

Tim Fisher is Curator of Australian Drawings and Watercolours at the National Gallery of Australia, Canberra.

TRIBUTES

Anne Newall Purves 1913-1999



BRIAN DUNLOP, Anne Purves, 1991, oil on canvas, 55 x 65 cm, photograph courtesy Australian Galleries, Melbourne.

nne's death heralds an end of an era. She is irreplaceable and she will be missed by artists of all ages. Her contribution to the development of contemporary Australian art has been considerable.'

Jeffrey Smart

With the death of Anne Purves on 16
February 1999 at the age of eighty-five, the Australian art world lost one of its most stalwart and enduring figures. She was a pioneer in the evolution of contemporary art in Australia and an active and influential figure in the visual arts for over forty years.

From the time she founded Australian Galleries in Melbourne with her husband in 1956, Anne Purves devoted herself with loyalty and commitment to nurturing the careers of hundreds of artists. She supported and promoted painters such as Sidney Nolan,

Albert Tucker, Arthur Boyd, John Brack, John Perceval and Brett Whiteley when they were young, unknown and struggling.

In the 1950s, professional artists had few outlets to exhibit their works and the demand for Australian art was relatively small. Among the handful of commercial galleries operating in Australia at the time were Macquarie Galleries in Sydney, which opened as early as 1926, and Brisbane's Johnstone Gallery, dating from 1951. When the Purves let it be known that they intended to open an art gallery their friends were appalled, arguing that it would be an economic disaster. Anne recalled those early days in an interview I had with her in 1998:

We had enormous confidence in our ability to make this venture succeed. I don't think we realised what a tough road it would initially be. There were only a handful of collectors in Melbourne and we compiled our first mailing list by taking names out of the social pages of the *Age*.

We presided over a time when a perceptible shift was occurring in the public's attitude towards painting and sculpture. An interest in art was no longer perceived as the exclusive domain of 'bohemians' but as something everyone could enjoy. Within three years of opening, our pool of buyers had increased dramatically.

Before opening the gallery, Anne worked for eighteen years as a partner with her husband in a pattern-making business, where she was able to use her creative energy and design skills. She had loved art since early womanhood and quickly developed informed and strong opinions on artists and their work.

Anne Purves had an innate sense of style and was always beautifully dressed and immaculately groomed. There must have been times when she groaned inwardly at the dishevelled attire of some of her artists, but she never let this show. On first meeting she could seem reserved and even formidable, but if she liked a person she became a caring and supportive friend. I suspect in some ways her initial manner covered a certain shyness, for she never courted a public profile or office, preferring to work quietly and effectively behind the scenes.

Under the influence of Anne and her son Stuart, who joined the gallery on the death of his father in 1969, Australian Galleries played a major role in fostering some of our greatest artists, educating the public about Australian art, and encouraging people to buy art. (Stuart went on to open Australian Galleries in Sydney twenty years later, in 1989.)

Anne Purves was instrumental in the making of many illustrious careers. She stuck with her artists through times both good and bad, and the gallery she founded remains a significant and buoyant force in the Australian art world. The history of Australian Galleries that Anne was writing when she retired in 1998 was in production at the time of her death.

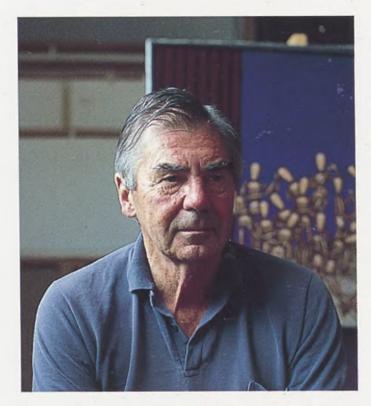
MARIA PRENDERGAST

John Brack 1920-1999

When John Brack was appointed as head of Melbourne's National Gallery School in 1962 he painted in his spare time, between teaching classes and fighting the administration. While working on Still life with artificial leg, 1963, the first in a series of shop-window paintings, the so-called 'surgical series', his concerned secretary enquired whether it was the war that made him paint that way. Brack replied dryly: 'No, I was morbid even before the war'. For Brack, irony was both a defence and strategy. It became a protective veil behind which he could develop paintings of growing sophistication and complexity with multiplying levels of meaning.

John Brack was born in Melbourne in 1920 and for most of his life lived within a few kilometres of the city. With the outbreak of the Second World War he enlisted and for six years was assigned to the Tenth Field Artillery until, in 1946, as Lieutenant John Brack, he was discharged from the army. The Commonwealth Reconstruction Training Scheme enabled him to undertake a course of full-time study at the National Gallery School, where he elected to study under the tonal realist William Dargie. Within a few months he felt that he had mastered Dargie's technique and could spend the rest of the three years at art school exploring on his own.

Brack's paintings, prints and drawings, which started to appear in the early 1950s, took for their point of departure the immediate reality of the streets and shops of Melbourne, the artist's family (his wife and their four daughters), and domestic scenes. His paintings, such as *Men's wear*, 1953, *The bar*, 1954, *Collins Street*, 5pm and *The car*, both 1955, and the miraculous series of drypoints, in retrospect became some of the urban icons of their time. Imbued with an existentialist philosophy stemming from such authors as T. S. Eliot, W. H. Auden, R. M. Rilke, F. M.



John Brack in his studio, 1990. Photograph Sasha Grishin.

Dostoevsky and J.-P. Sartre, he explored a tangible local reality through which to tackle broader questions dealing with the human condition. Central to his formal language were the compositional structures and colour theories of Georges Seurat. He also flirted briefly with the crisp, linear articulation of forms devised by the French artist Bernard Buffet, who at that time was receiving widespread international acclaim.

Brack worked at the National Gallery of Victoria, lectured at The University of Melbourne in the newly established Department of Fine Arts, and taught for many years, first as art master at Melbourne Church of England Boys Grammar School and then as head of the National Gallery School. Over this time he had a profound influence on the training of a generation of Australian artists. Late in 1968 he resigned all teaching commitments to pursue full-time painting. Throughout the 1960s and 1970s Brack worked on series of paintings which included the shop windows, the professional ballroom dancing, and the gymnasts. In all of them

there is a unifying concern with paradoxes, reflections and illusions, possibly alluding to the precarious path of the individual through life. He was a very deliberate painter who first made sketches, then resolved the composition in pen-and-ink and watercolour drawings before attempting the oil painting. His total oeuvre scarcely exceeds 350 paintings.

From the 1970s to the early 1990s Brack's work reveals a conscious search for a flexible visual metaphor, one which had a universality and yet which could convey the full range of human situations, their conflicts, absurdities and tragedies. In his compositions he employed common objects such as knives and forks, playing cards, postcards, mannequins, pens and pencils. Pens and pencils were the main tools of his trade, they were his 'here and now', the touchstone of reality. At this time he painted some of his most significant works, including *The battle*, 1981–83, *We, us, them*, 1983, *The hands and faces*, 1987 and *Evening dance*, 1989.

Conceptually, the themes found in these works are not fundamentally different from those in the earlier paintings, but the means have grown more refined. There are still the questions concerning the nature of art, perception and audience, a comment on the tragedy of being and the ever-present subversive weapon of irony.

As a cerebral artist Brack had no equal in the history of Australian art. He was a quiet, intellectual giant who spoke without passion or external emotion in a language which is timeless and universal. John Brack died in Melbourne on 11 February 1999. He leaves a wife, the distinguished painter Helen Maudsely, four daughters and ten grand-children.

SASHA GRISHIN

Andrew Ashton

recall being trained in another field, which I'll politely refer to as one of the 'soft sciences'. A lucky break brought me to Sydney for a twelve-week northern-hemisphere summer session of postgraduate research. Twelve weeks became one year; became four; became twenty.

Somewhere early in the piece the reliable monthly research-grant cheque stopped coming - the month I informed my institution 'I don't plan to return and could someone please pack up my office ...'

I soon found myself with \$25 in my pocket and rent to pay. New horizons and beaches beckoned and I needed bus fares. What to do? 'Graphic design', a friend suggested. A German friend. Over the next several years I threw myself into learning this new profession.

In those days most of the people I encountered in the design industry were POMs, either long-time or fresh arrivals. No doubt this was because of my own migrant status; most of my early friends and colleagues were new settlers or the first-generation offspring of (mostly southern) European migrants. England, Germany, Poland, France, Holland, the United States of America, the Philippines – these were the homelands of my early friends and colleagues.

Recently I had the good fortune to spend some time with a couple of industry 'names', designer/art directors working across print, film, video and this twenty-year-old stuff we're all calling 'new media': David Carson (American; California-bred, now New-York-based) and Jonathan Barnbrook (English; London-based).

Carson might be described as an aesthetically driven deconstructionist, and Barnbrook as a thoughtful and politically driven constructionist. Both have had great professional and street impact in their countries of origin as well as internationally: Carson since the early to mid-1980s and Barnbrook since the late 1980s. The influence of their work (or that of copyists) is evident in daily life: in contemporary print graphics (mainstream to street); cinema and video; Internet graphics, et cetera. Both are intelligent, thoughtful and articulate individuals. Both have the ability to understand and express visually complex conceptual relationships - personal, social, political.

And the point of all this?

Is there an Australian form of graphic design? There is something distinctly American about Carson's work. And there's something very English about Barnbrook's. During their respective stays here, both asked me if there was an Australian design. 'A lot of stuff I see here looks English', David said. 'The work here seems quite commercial, very American', said Jonathan.

They're both correct. A lot of graphic design work in this country is produced or influenced by people like myself - migrants. Many of the young people entering training for the profession are also taught by people like me.

The work I've chosen is by a talented young Australian designer, Andrew Ashton. I'm not sure whether Andrew is first- or whatevergeneration Australian. What I like about these particular works is how they capture the minutae veritae of Australian character and living with an understanding, kind and almost loving humour, and that Australian touch of tall-poppy-cutting irreverence.

No indigenous or multicultural representation; but I might assume these are worlds that this particular designer may not know well. There is still a value in the honest representation of smaller views.

So we see Col, Jim and Paul 'chilling their chops at Coogee Ocean Baths' as they have done every Sunday for the past forty years; Ray 'scanning the skies for ... stroppy pigeons, reliable racers and unpredictable homers'; Val and Don searching the world from New Zealand to New Delhi on behalf of their 'beautiful, drivable Austin 40, the Austin A40 Car Club and a worldwide net of friends'.

A few years ago Australian advertising built legends this way -Chesty Bond, Rita the ETA Eater, Beaurepaires, even the likes of Joyce Mayne. The wonderful Aussieability to make small life bigger-than-life, and bigger-than-life either mythic or cut down to its basic humanity. Yes, the English do this as well (better than the Americans, of which I am one). The English environment is harsh: socioeconomically, politically and with the simple lack of sunshine. I find much of their graphic design has a harsh and cutting edge; some of their experimental graphic design is overly sophisticated and downright cold.

So, Australia - the home of friendly, accessible, irreverent design? As practising Australian designers, perhaps we might more often try to bring our visual explorations 'home'. Most professionals (including myself) have bookshelves laden with overseas references. Our challenge might be to utilise more often in our work the rich cultural references and histories available to us in Australia; to examine thoughtfully the forms and images of our own country.

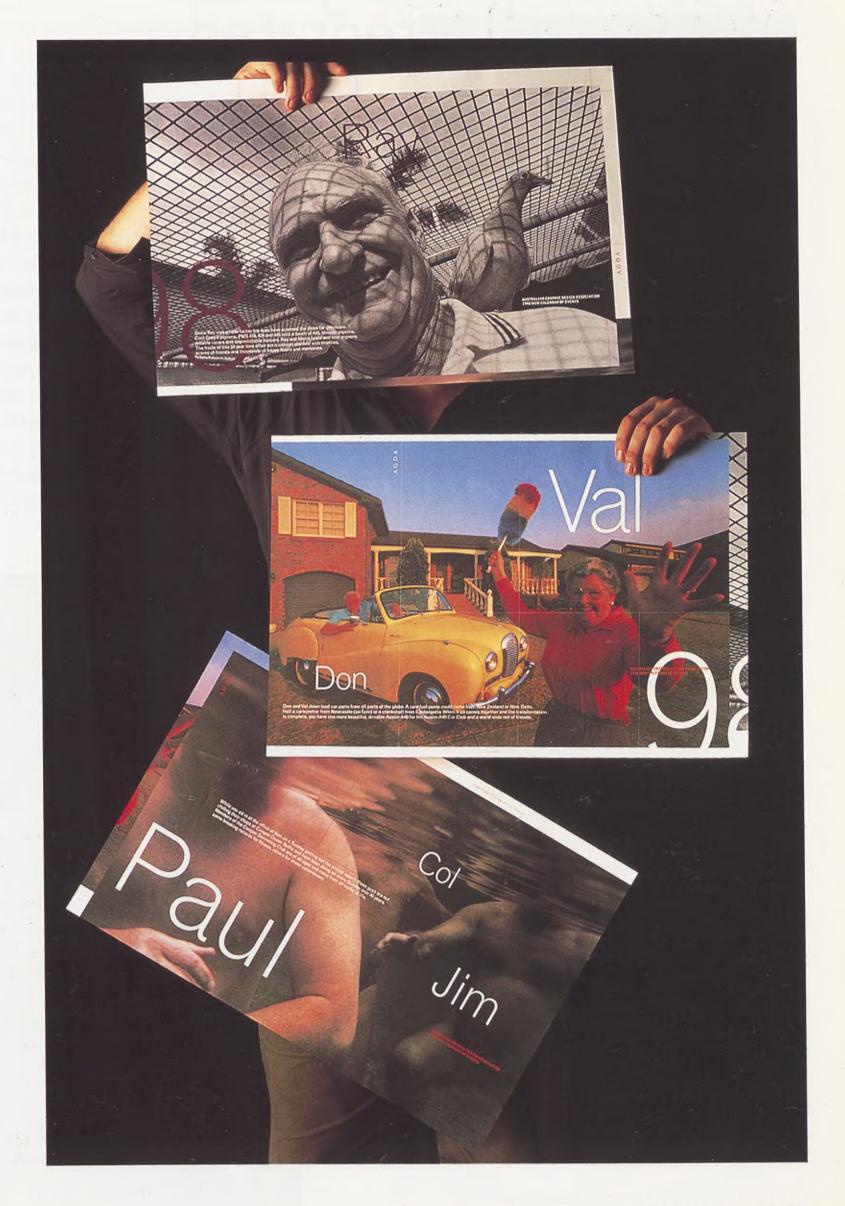
This is nothing new to the fine artists of Australia, they've been doing it for years. Even our first cousins in advertising have known this for a number of years (though, unfortunately, I notice an increasing overseas influence in the face of advertising deregulation).

A little more social and political awareness couldn't go wrong, either. Or, maybe the weather is too good.

And it's a Sunday afternoon; I've had my back turned to a perfectly fine day and missed a splendid lunch. After all, let's never forget why it's such a great place to live.

DAVID TARRAZAS

David Tarrazas is Creative Director of ing advertising and Terra Group (graphic design), and New South Wales President of the Australian Graphic Design Association.



ANDREW ASHTON, Australian Graphic Design Association (AGDA), New South Wales Calendar of Events, 1998, courtesy the artist.

Gesigning integrated futures

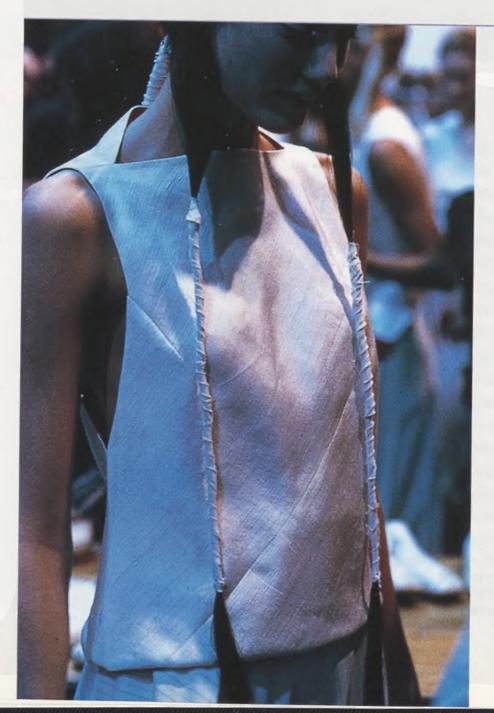
esign was once a relatively stable and defined practice. Now it is being reshaped by the usual list of suspects driving change in post-industrial societies – digital technologies, globalistion, cultural hybridity, environmental crises, shifting understandings of 'community', increased physical mobility and so forth. Design is most commonly viewed as the application of particular aesthetic and ergonomic interfaces post facto in communication, building or manufacturing processes, and the stylistic construction of clothing. Now, however, designing is also acknowledged as a mode of thought and action with considerable relevance to the future development of sustainable ecological, sociocultural and economic systems. Designing is a process that is necessarily collaborative and integrative, and uniquely suited to relational and trans-disciplinary thought and practice. It remains to be seen whether the designer will have a privileged role in the application of design-knowledge¹ to increasingly complex strategic challenges.

Design is a complex term to define — all the more so in this period of transition.

The designer is defined simultaneously as the provider of solutions to limited problems of form as well as the provider of resolutions to the complex cultural, social, economic and ergonomic factors implicit in every artefact. As a discipline, design encompasses a range of sub-disciplinary processes relating to the built environment, communication, clothing and objects; as a body of knowledge, like science or the humanities, it attempts

TIM MARSHALL

to understand and effect possible futures. Clive Dilnot, Tony Fry and others assert that design is that which mediates and organises the relationship between humans and artifice. One thing seems clear: all attempts to define design in terms of rigid mechanistic procedure or technical methodology have failed. This is largely because such definitions do not acknowledge the subjective contribution of the individual designer to the designed artefact. (In fact, the point of such models is to make design objective and scientific, and therefore prestigious, but in so doing they abandon an essential characteristic of design.)



I selected this small sample of industrial, fashion and visual designers because their area of activity is instructive about possible directions for design. I was interested not only in the work of a range of talented designers but also in their attitudes regarding the future of Australian design. Their responses raised a number of issues and revealed a surprising agreement about what is occurring and what is likely to occur to affect design practice. Far greater divergence of opinion was evident regarding the adequacy of the response of Australian designers to what are principally international post-industrial scenarios. Robyn Gower, Editor of Creative Communication magazine, outlined most starkly the consequences of Australian designers not developing a stronger strategic design capability by observing that another wave of offshore design companies is setting up, or establishing partnerships, in Australia – Tomato, from the United Kingdom, being the most prominent. A number of designers viewed this optimistically, hoping that it would sensitise their clients to new design approaches. Either way, Australian designers must respond, and design education needs to be accountable.





top: SUE BARNES, Urban design, winner of the Liz Davenport Dux Award, Student Fashion Awards Exhibition, 1999, Powerhouse Museum, Sydney.

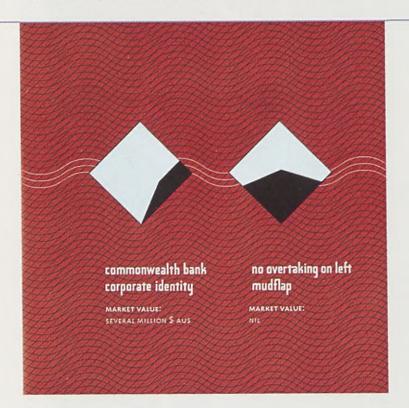
above: CENTRE FOR DESIGN, EcoRedesigned cosmetic containers for Blackmores, 1998, reusable prototypes, Royal Melbourne Institute of Technology.

opposite page: AKIRA ISOGAWA, backstage at Mercedes Australian Fashion Week, 1998, (detail), courtesy Akira Isogawa Design. Photograph Eddy Ming.

The general consensus of those approached is that design is shifting from a limited aesthetic function to an increasingly strategic one, and that the boundaries defining design disciplines are blurring. The design of products or clothing is being understood to be part of a holistic package of corporate communication and value systems within which it is a particular, but not exclusive, manifestation. The scale of corporate operation will significantly affect the extent and exact implications of this development. Design Edge is a Sydney industrial design company structured to take this corporate approach. The Director, Sandy Richardson, noted that his design team comprises a greater number of generalists who offer medium-sized companies

right: CLEMENGER MELBOURNE, (Sarah Barclay and Tony Greenwood), Yellow Pages billboard for M4 freeway, 1999, reinforced vinyl, two sizes, 10 x 5 m and 10 x 7 m. Photograph Tim Marshall.

below: STEPHEN BANHAM, (L'box, Melbourne), Convoy, 1999, page from a self-published book, courtesy the designer.



a complete design package of product, graphic, packaging and web design and a range of related services. Industrial design groups such as Blue Sky Designs – most recently noted for designing the Sydney 2000 Olympic Games torch – are dealing with larger commissions, and therefore with markets that are more geographically and culturally diverse. They are responding to the same situation by assembling teams of diverse specialists – not only designers, ergonomists, material and marketing experts but, in response to this increasingly complex 'marketplace', ethnographers, cultural anthropologists and sociologists. Blue Sky, for the first time, are also collaborating with a number of international design groups to extend this process.

This approach has been largely pioneered by Philips, with whom a remarkable number of the forward-looking industrial designers in Australia seem to have worked at some time. Blue Sky's Creative Director,



Mark Armstrong, makes a clear distinction between the short- and long-term outlook for industrial designers in Australia. The short-term he views as largely positive, with increased international respect and demand for Australian approaches. The longer-term he describes as being far less certain as design processes shift from hard product to software-driven innovations; away from the three-dimensional aesthetic object and towards the delivery of customised services. Armstrong's point is that we do not yet know whether industrial designers who have been educated for the current situation will be able to adapt successfully to this new scenario.



The recent development of site- and time-specific advertising is another example of this trend towards tailored approaches. Simultaneously, as global culture becomes more homogenous, subgroups within society become more fragmented and unpredictable. Marketing and communication texts refer to 'market segments' and 'demographics' in which particular 'types' can be expected to react to advertising and to consume in predictable patterns. Transnational research projects undertaken by a number of corporations are showing that this is no longer true. Consequently, visual communicators are continually having to shift and fine-tune their messages. Community-specific marketing strategies have been used in the United States, most prominently by Nike in recent years. Although this strategy has not featured in Australia in quite this way, a number of companies are starting to experiment with the 'one-off'. Sarah Barclay of Clemenger Melbourne has used site-specific billboards that convey a strong, playful, direct narrative – as well as suiting them for the freeway conditions where they are placed. The Commonwealth Bank has recently started testing a campaign where an 'actor' physically interacts with the images on the cinema screen. Design is clearly a cultural practice. Designers enact, to varying degrees, a complex marriage of the personal and subjective with the instrumental and corporate. The designer

is most significantly engaged in a collaboration with the user/wearer/viewer.

Fashion design, with its particular blend of pragmatics and fantasy, the personal and the corporate, the individual and the 'mass', and of expressive and conformative forces, is perhaps the most extreme and explicit example of this kind of collaboration. Fashion designers are engaged with complex cross-currents of influence, ever more diverse markets, the impact of new fibre and communication technologies, the signs and intersections of history and nostalgia, and a postmodern profusion of sociocultural references.

The designer's task is to reconcile the 'incommensurate world views' that are an essential feature of any designed artefact.² Sue Barnes, from Mildura, recently completed her fashion design studies in Western Australia at the Central Metropolitan College of TAFE, School of Art, Design and Media. She stresses the point of designer—wearer collaboration, and sees her role as providing a fashion palette to which wearers brings their own sense of self-expression in constructing a particular assemblage of pieces. In other words, users collaborate with the designer to achieve 'reconciliation'. Barnes stresses the importance of research in her process, and draws from architecture³ and the arts in achieving streetwear that is a subtle blend of social and cultural references.

Similarly, Chris Holt of Chris Holt Design, Sydney, practises design as a cultural agent and seeks to link personal design innovation to commercial application. Holt believes that the future for design will be a greater emphasis on the personal approaches of individual designers, at least partially because web technology allows the designer to work with international niches. He has become increasingly involved with filmmakers, artists and musicians as his practice shifts in emphasis from magazine design (*Black + White* and *Studio* being among his better known work) to popular-culture events and time-based media forms. Holt, and a growing number of other visual communicators, is stressing the need for designers to be far more involved with the development of content and concepts, and not form alone.

Stephen Banham of Letterbox Design in Melbourne (who has just released his latest personal design project, *Convoy*), is very rare among Australian designers in using his design skills to disseminate a personal position on the

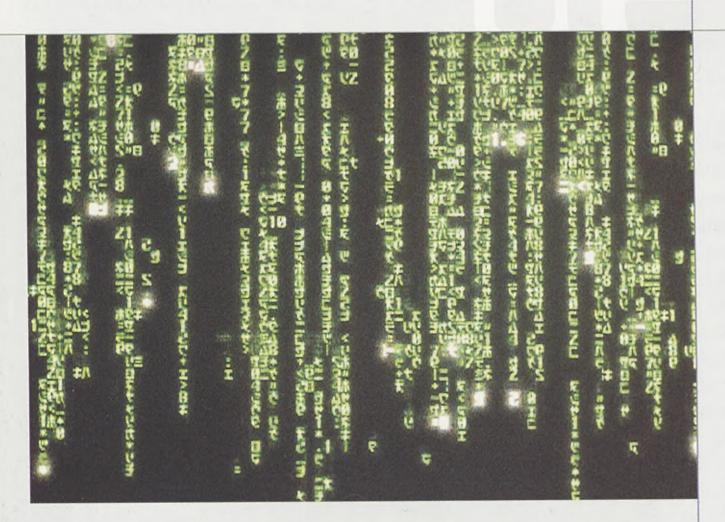


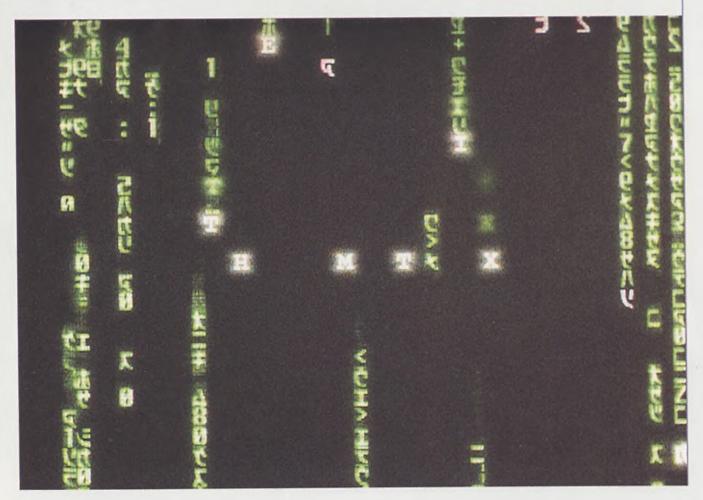
above: CHRIS HOLT, (Chris Holt Design), Fluorescent Light, 1998, iris print on panel, 118 x 82.5 cm. Photograph Jez Smith.

opposite page bottom: CHRIS HOLT, (Chris Holt Design), Sunset Cinema, 1998, iris print on panel, 118 x 82.5 cm. Photograph Ross Honeysett.

below: ANIMAL LOGIC, Title design sequence for The Matrix, 1998–1999, (detail), computer generated code, photograph courtesy Animal Logic Film through Village Roadshow.

opposite page: ESCALS Solar Street Light, DESIGN EDGE product design, ECODESIGN FOUNDATION project management, 1998, ecologically sustainable control and lighting system using PV and electronics technology, photograph courtesy Design Edge, Sydney.





cultural, philosophical and political content with which design is directly engaged but on which it rarely takes a position. In *Convoy* he sums up his view thus:

Current graphic design, providing solutions, monologue, advertising/consumption. Possible graphic design, asking questions, dialogue, inquiring/progressive.4

There is an ongoing tradition in Europe and the United States, largely absent in contemporary Australia, of designers working for social change.⁵ The implication of the generally appreciated need for designing to engage strategically with issues and not only with form is that designers will require an informed position from which to work constructively – in the development of content, the establishment and broadcast of values, and the place of design in broadly defined 'ecosystems'. The latest business language describes the substitution of capitalist competition models with collaborative, networked and value-driven corporate ecosystems – ironically, with the aim of competing more successfully at a global level.

As globalisation increases, so does the importance of place and the environment due, perhaps, to anticipated loss. Two Australian design groups typify two fundamental approaches to sustainable design. The Centre for Design at Royal Melbourne Institute of Technology specialises in consulting to industry with cradle-to-grave product impact assessments aimed principally at reducing energy and resource consumption, waste and pollution. The Eco-Design Foundation (Edf) in Sydney is an independent self-supporting organisation dedicated to promoting design as relational thinking through a range of educational and industry consultation services and publications. Edf's ambition is to confront the unsustainable and transform it by design.

Fashion designer Akira Isogawa cited climatic and

political change as the most important impacts shaping the destiny of fashion design and linked this to changes in fibre and fabric technology. Akira is also a reminder that Australian design has yet to significantly tap into the diversity of the Australian community. It can reasonably be anticipated that as design education becomes increasingly content-driven and encourages different voices, this too will change.

The impact of new technologies is, predictably, a major issue in all the feedback and covers every aspect of the design process. It is impossible to do justice to the subject here, but the following quote, at the risk of overstatement, hints at the implications of the changes:

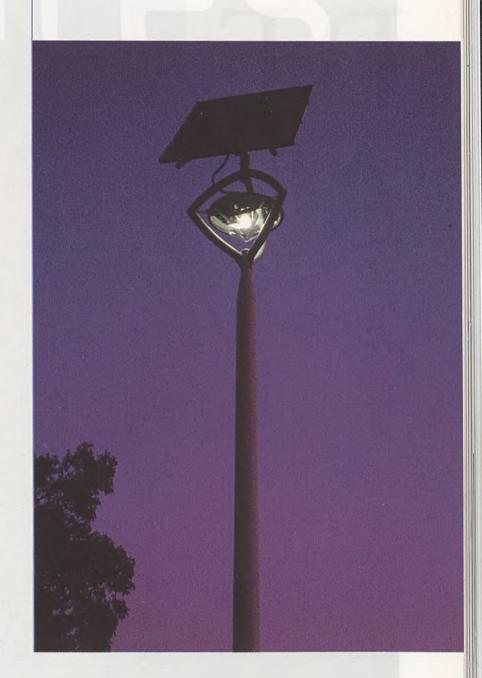
New technologies alter the structure of our interests: the things we think about. They alter the character of our symbols: the things we think with. And they alter the nature of the community: the arena in which thoughts develop.⁶

Briefly, the fastest growing areas of design are for the web and digital animation. It is interesting that so many of the established design disciplines identify web design as their 'natural' territory: visual communicators because it is essentially an information navigation exercise; industrial designers because it is conceptually a 3-D process; architects because rooms and passages are one of the dominant metaphors for web organisation, and so on. A quick overview can be gained by visiting Spike, one of the more successful Australian commercial web developers operating nationally and internationally - www.spike.com.au. The Adelaide group Virtual Arts has developed an interesting mix of cultural and community sites, including a collaboration with performance artist Stelarc that can be found at www.va.com.au.

Angela Pelizzari, Art Director with Animal Logic, a Sydney design-led digital effects company that has received positive publicity for the work they did with DFilm on Matrix, is optimistic that film may provide an avenue for exposing Australian design to international audiences. The lack of a strong design culture from which to debate the increasingly pressing issues confronting design in Australia is a serious concern for her. Pelizzari considers that Australian designers respond to rather than participate in or lead international developments. She noted that Australian design was not drawing on its multicultural heritage in establishing a unique design voice (as it has, for instance, in the area of cuisine).

Although it was not the purpose of this article to identify an Australian design idiom, the need for one was raised by a number of designers. These comments suggest that it might provide the confidence Australian designers need to develop a culture of ideas and debate from which to 'design' the future. More than occasional design 'stars', the development of a culture requires a deeply rooted culture of thinking, writing and curating; of design criticism and debate, and of speculative and avant-garde design practice continually throwing out future challenges and options from which to draw.

- Clive Dilnot, in *Design Issues*, vol. 15, nos 3 & 4, 1999, argues for the need to distil the knowledge contained within designing (design—knowledge) as distinct from knowledge about design to establish design thinking as a site of critical discourse about the artificial. Tony Fry, *A New Design: An Introduction to De-Futuring*, University of New South Wales, due for release in late 1999, is a detailed exploration of design as a relational practice. I have drawn from both in this article.
- 2 Sergent, cited by Dilnot, op. cit., states that design is uniquely characterised as the process whereby negotiating and reconciling coexisting demands and values ('incommensurate world views') within the artefact takes place.



- Alison Gill, in 'Deconstruction fashion: The making of unfinished, decomposing and re-assembled clothes', *Fashion Theory*, vol. 2, no. 1, discusses the parallels between the architectural and fashion processes 'a lexicon of concepts like structure, form, fabric, construction, fabrication' and the shared application of the concept of deconstruction from the late 1980s and 1990s.
- 4 Convoy is self-published and available only at Ariel bookshop, Sydney and PageOne, Melbourne.
- 5 Rick Poynor in his article 'Design is advertising', Eye, vol. 30, 1998, discusses 'design's rigorous tradition of protest'.
- 6 Postman cited by Erica Matlow, 'Escape from the flatlands', in *Desire by Design*, ed. Cutting Edge, The Women's Research Group, I. B. Tauris, London, 1999.

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INDIGENOUS DESIGNS ON AUSTRALIA

JENNIFER ISAACS

Australia has never been more concerned than it is now to incorporate indigenous themes in its self-image. With the imminent turn of the century, we find significant Aboriginal content in the Sydney 2000 Olympics Reaching the World arts program, designed to showcase Australian creativity abroad throughout 1999, the recognition of indigenous rights in the republic referendum, and the Sea of Hands community art-

work by white Australia signalling the need for reconciliation and healing. These mark a sea-change in Australian culture, and it seems timely to look at similar waves in the past, albeit smaller ones, and to consider the consequences of wholehearted adoption of the indigenous world by Australians.

Previous attempts to create a fashionable image for Aboriginal design in pub-

lic art and domestic interiors have met with varying success. From about 1890 to 1910, especially around Federation, Australian technical colleges began to 'Australianise' the design aspirations

'Australianise' the design aspirations of craft courses that they offered (mostly) to young women. These included woodcarving, lettering, oil painting on glass, fretwork and botanical illustration. The emphasis was on native flora and fauna. Waratahs, wattle,

flannel flowers and plant forms with interesting design possibilities began to be incorporated in decorative arts of the time.

By the 1920s, boomerangs appeared frequently amongst the wattle, kanga-

roos and emus on logos, mastheads, insignia and coats of arms. They were very popular on certificates given to eminent people, and were embellished with decorative gothic lettering, scrolls and gold leaf. Boomerangs, shields and crossed spears entered the composition to add historical and regional authenticity. This was particularly so when municipal councils were establishing locality-based individual identities. As early as 1894, North Sydney Council's insignia incorporated a boomerang, shield, and the name of the displaced people of the area, the 'Cammeraygal'.

In the 1920s and 1930s, with encouragement from enthusiasts like Margaret Preston, interest in Aboriginal life and culture developed among groups of artists from southern cities, particularly Melbourne

and Adelaide. The
Aboriginal designs that
appeared in their work
usually came from
brochures or museum
catalogues, mostly sourced



top: HERA ROBERTS and ADRIAN FEINT, cover design for *The* Home, I September 1928.

above: SARAH SQUIRE TODD, Carved wood panel, c. 1900, (detail), Tasmanian Museum and Art Gallery, Hobart. Photograph courtesy Jennifer Isaacs.

right: Logo, Borough of North Sydney, 1894.





MARGARET PRESTON, 'A variation of (a) shield design from Central Australia which may be used as a bed cover', *Art in Australia*, March 1925.



from Baldwin Spencer's remarkable collection in the National Museum of Victoria, but sometimes resulting from visits made by the artists themselves. The sisters Una and Violet Teague visited Hermannsburg mission in Central Australia in 1932, and were soon involved in raising money to help the community with their water supply. Violet, a painter, arranged a charity exhibition that also included Hans Heysen, Arthur Streeton, and the artist who was to become the stimulus for Albert

Namatjira – Rex Battarbee. Frances Derham, a notable art educationist of the day, also journeyed to the desert and Cape York and, by using Aboriginal motifs on her stationery, calling cards and greeting cards, was one of the earliest artists to promote a sense of pride in Aboriginal Australia.

Margaret Preston's involvement in promoting Aboriginal designs as the basis for Australian contemporary art is well documented. She was one of the first creative Australians to be visually stimulated – indeed, overwhelmed – by the beauty of Aboriginal art. Her 1925 article in Art in Australia² was illustrated with examples of Aboriginal art which had been applied successfully (in her view) to bedcovers, cushions and other household items.

Estonian-born artist Gert Sellheim developed a similar passion for Aboriginal art and culture soon after his arrival in Australia in 1926.3 From the late 1920s to the 1950s his tourist posters, stamp and building designs demonstrate a skilful stylisation of indigenous motifs. Sellheim's flying kangaroo design of 1947 for Qantas Empire Airways is an enduring symbol for Qantas.

In retrospect, what characterises most of these genuine attempts to incorporate an Aboriginal flavour into Australian creative arts was the view that Aboriginal designs were like a set of ingredients to be remixed by the hand of a master chef. This remixing constituted the art as such, with the indigenous originators providing inspiration through a 'primitive' vitality of themes, colour and style suitable for a national image. Apart from Namatjira, whose technique was widely appreciated, Aboriginal art was relegated to the realm of artefact, an aspect of mark-making by primitive people carried out, not for aesthetic reasons, but for age-old hunting, magic and religious purposes.

The American-Australian Expedition to Arnhem Land in 1948 was to provide a wealth of new imagery for Aboriginalia. The ethnographer Charles Mountford accompanied a photographer and other scientific experts to Arnhem Land and the Tiwi Islands, spending many weeks in each of the Aboriginal communities.

> The expedition records illustrate the remarkable art of the Yolngu and western Arnhem Land peoples, and became the main source for images to be lifted, altered and utilised in the domestic arts and crafts that proliferated in the 1950s.

> The attitude that Aboriginal art should be honoured by absorption, repetition and use was considered altruistic, even patriotic, in that decade. In the well-heeled cities and comfortable parlours of the nation, artists with good intentions were urging their friends and allies to wave the Australian flag and

top left: Carved wooden slab, Corranderk, Victoria, line drawing in Charles L. Barrett & A. S. Kenyon, Australian Aboriginal Art, Trustees of the National Museum of Victoria, 1958 (1929),

top right: FRANCES DERHAM, Aboriginal artists, 1931, calendar design, linocut on paper, reproduced courtesy Jennifer Isaacs, from The Gentle Arts, p. 168.

right: MARGARET PRESTON, 'Design from Taphoglyph (a carved tree indicating a grave), Dubbo, N.S.W.', Art in Australia, March 1925.



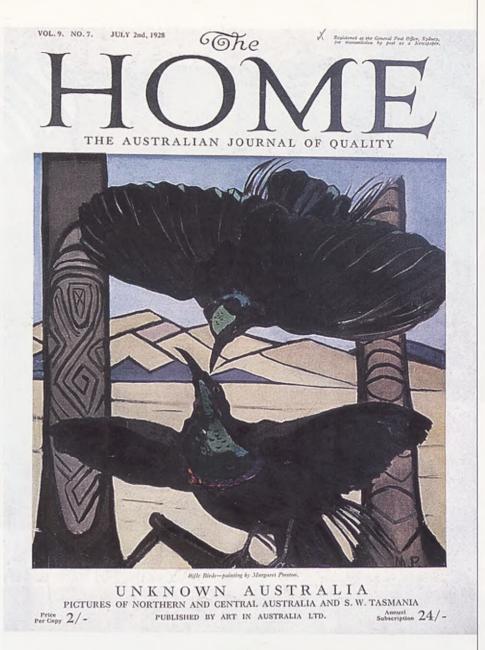
exhibit support for the natives and their incredible aesthetic talents by including Aboriginal designs in their own work. Emigré artists were among those eager to take up the cause. Stanislaus Ostoja-Kotkowski used an Aboriginal-inspired design for his 1953 cover for *Meanjin* two years after settling in Australia. Products with Aboriginal motifs were commissioned for the 1956 Melbourne Olympic Games — including a silk scarf designed and made in Italy. All this at a time when Aboriginal people were not citizens of Australia, had no vote, could not own land or drink in hotels; when country towns and outback communities ran a very strong colour bar; and when the removal of children of mixed race from their families was official policy.

Art schools kept up the trend, and a number of publications declared the manifesto of support through takeover:

The purpose of this book is to acquaint the general reader with Australian aboriginal art, old and new: 'old' art as it has been practised by the aboriginal, whether thousands of years ago or recently; the 'new' art as it has been taken up by contemporary white Australians. For artists and craftsmen everywhere, and in Australia particularly, and for the teaching of art and crafts, I hope that the many aboriginal designs illustrated in this book will be useful and inspiring. The text is short and simple: in an art-book such as this, the illustrations should speak for themselves.⁴

Roman Black, the author of these remarks, travelled across Australia looking at Aboriginalinspired art products being made in the late 1950s and early 1960s, sourcing them to the original Aboriginal works illustrated in publications by Charles Mountford and Frederick McCarthy. Black conjectures that Margaret Preston would have been very happy with the proliferation of pottery and textiles using Aboriginal motifs. She is said to have liked the designs of the Arrernte (then spelt Aranda) best of all. Although some of her works show Central Desert influence, many derive from Cape York and the Tiwi Islands. Black recounts the following significant conversation with Preston:

When I met Margaret Preston I presented to her as a gift one of my own African-inspired coloured lino prints. She



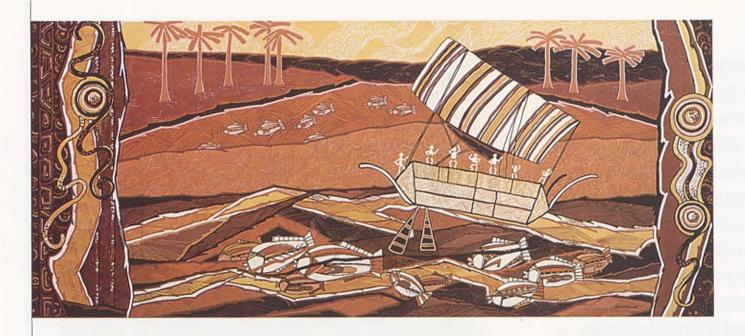
left: MARGARET
PRESTON, 'Rifle birds',
cover image for *The*Home, 2 July 1928.

below left: DOUGLAS ANNAND, cover design for *Meanjin*, vol. 13, no. 4, 1954.

below right: STANISLAUS OSTOJA-KOTKOWSKI, cover design for *Meanjin*, vol. 12, no. 1, 1953.



BYRAM MANSELL, Malays, Gulf of Carpentaria, 1950, mixed-media on composition board, 72.5 x 165 cm, commissioned by State Rail Authority, Collection of Fred and Elinor Wrobel. Photograph Greg Weight.



looked at it and said, 'Young man, can you tell me what's wrong with it?' This hurt my artistic feelings, but I was happy again when she said emphatically, 'It's not primitive enough. It is too civilised.'6

Painter and designer Byram Mansell was recognised for painting 'in the Aboriginal style, using Aboriginal pigments'. Many works, although cleverly structured,

> were nevertheless direct reworkings of bark paintings from Mountford's expedition. They met with mixed critical reaction. Black comments: 'It is interesting to note that when Albert Namatjira, the aboriginal painter, learnt to paint academic water colours, and exhibited his work, the critics

hailed his paintings as masterpieces. They are apparently less enthusiastic when a white man paints like an aboriginal.'7

In 1963 an 'Aboriginal' triptych by Byram Mansell was displayed in the main Commonwealth Bank building in Sydney. The irony is that Dr H. C. 'Nugget' Coombs, the great and much-loved champion of Aboriginal rights, would have walked past it often. Perhaps he found it an inspiration. Only a few years later, from sensibilities that supported the use of Aboriginal designs to establish an Australian aesthetic, he was to commission an Aboriginal design for Australia's first decimal currency banknote. The resulting \$1 note used imagery derived from the bark paintings of David Malangi - the first, now well-known example of a

publicly acknowledged breach of Aboriginal copyright.8

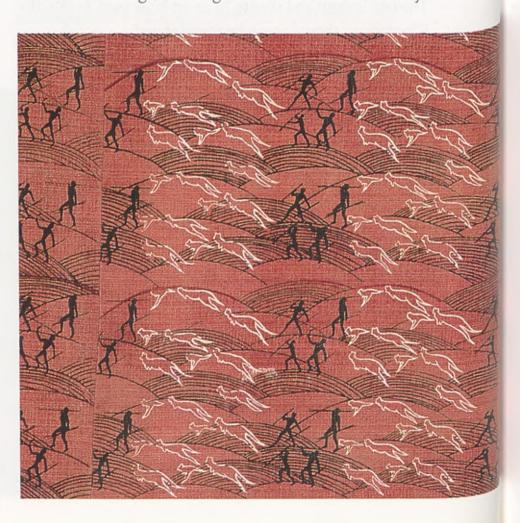
In the graphic arts in the late 1940s and early 1950s Douglas Annand's studio was paramount in representing Australian designs utilising Aboriginal themes. He designed murals for the Australian pavilion at the New York Fair in 1939, and others for public spaces including the P&O passenger ship Orcades. His 1950s-style colourful rendition of Aboriginal motifs (shields, figures, boomerangs and weapons) is remarkable for its period as it draws on but does not copy Aboriginal designs. Annand, who also designed covers for Meanjin, was sophisticated and well regarded in the commercial world.

Postage stamps, Christmas cards, flight menus and fabrics were a few of the numerous printed products that used Aboriginal designs to create a distinctively



above: Designed to 'Speak Australia', Sunday Telegraph, 1 June 1947, alluding to Annan Fabrics 'Kangaroo hunt', Powerhouse Museum, Sydney.

right: ANNAN FABRICS, Nance McKenzie, 'Kangaroo hunt', c. 1947, (detail), curtain length, screenprint on cotton, designed for the Qantas lounge at the overseas terminal at Sydney airport, 193 x 164.5 cm, Powerhouse Museum, Sydney.



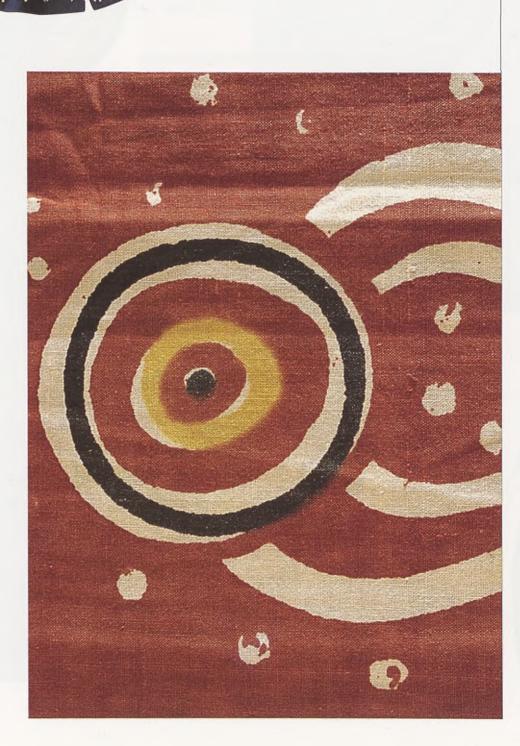
Australian 'look'. Annan Fabrics in Sydney produced textiles and other products designed by partners Nance McKenzie and Anne Outlaw. Their fabrics were used on the P&O ship *Himalaya* and their designs were featured on Qantas tablemats and napkins. The animal and figure motifs and patterns were generally derivative rather than copied, similar in style to the fabrics of influential Melbourne designer Frances Burke.

The situation was similar with ceramics in the 1940s and 1950s. Carl Cooper, associated with the Arthur Merrick Boyd Pottery at Murrumbeena, painted and incised his earthenware pots, mugs and platters with Aboriginal motifs. A host of commercial manufacturers were using Aboriginal graphics. Among

them, Rita Chin of Gymea Pottery, and Martin Boyd Pottery in Sydney were making thrown and jollied pottery. In 1955 Boyd employed fifty people to decorate work with Aboriginal designs. Few are exact copies but take on Aboriginal stylistic devices such as X-ray figures of animals, and the use of geometry.

The one glaring problem in these Aboriginal design representations is the lack of understanding and respect for the *sacré* of Aboriginal religion. Sacred motifs abound, including *tjuringa*, *rangga* and – in Annand's Orcadian mural – a *waninga* of the Arrernte caterpillar. Today, white Australia is well aware that this symbolises the land of Alice Springs, and denotes the caterpillar ancestors sacred to all Aboriginal owners.

Australia has always had a problem with identity—a European country (or so it seemed for many years) perched in the middle of the southern seas, surrounded by alien cultures. By the 1960s it was assumed that the alien culture within had retreated or collapsed, its lands and culture usurped by the more sophisticated world. Aboriginal themes offered the possibility of creating a new identity through a process of cultural blending or grafting. This extended to Australian suburban paraphernalia, which included numerous objects with Aboriginal designs: cork placemats, drink coasters, playing cards, eggcups and spoons, smoking stands, ashtrays, vases, stationery, candlesticks, domestic mugs, cups, bowls and table centrepieces. Yet, as the 1960s ended, Aboriginalia had fallen into complete disrepute.



top: FRANCES BURKE FABRICS, Rangga, 1941, (detail), screenprint on cotton, 125 x 274 cm, National Gallery of Australia, Canberra.

above left: FRANCES BURKE, Kangaroo hunt, c. 1947, blouse, commercial cotton printed in blue, metal buttons, Collection Glenn R. Cooke.

left: FRANCES BURKE FABRICS, Rangga, 1941, (detail), screenprint on cotton, Frances Burke Textile Resource Centre, RMIT, Melbourne. Even the work of serious artists and designers, having

denounced as 'hideous Australiana' in magazines like *Vogue*. It seems that what is highly fashionable in one decade will be dumped and pronounced kitsch in the next.

How did the situation change and what is happening now?

In most of these examples from the 1920s to the late 1950s, artists and designers appeared to be saying – possessively, on behalf of Australia – 'Aboriginal Australia is the real Australia'. Although at this time *real* Aboriginal artists were rarely seen as an international presence, their designs were prominent in national-imagemaking contexts, including Qantas fabrics, menus and logo, P&O passengership décor, international exposés and official exhibitions.

In 1967, just before the Referendum on Aboriginal citizenship, the Australian Government had serious designs on the indigenous. The official government booklet *The Australian Aborigines* printed that year was probably read by travellers using Qantas kangaroo-motif coasters or looking at the P&O murals. The language and assumptions are startling:

Thus, a minority group is appearing, of which part-aborigines are the focus and mouth piece, and aborigines the symbol. One aspect of this movement has been an urge to recover and cherish traditional aboriginal customs and values ... this is being rationalised with the help of white sympathisers ... It is a protest against absorption ... This much is clear, however. Both Aborigines and part-aborigines are increasing in numbers. Consequently, certain physical features and shades of skin colour, the outward signs of difference between themselves and other Australians, will not disappear for a long time, perhaps for a very long time. This means that absorption will not occur in the immediate future.9

'Absorption', a philosophy which underpinned all attitudes of mainstream Australia towards indigenous peoples, was never an objective that the Aboriginal people held themselves. In the late 1960s a new political climate was emerging and their voices were heard at last. By 1969 the Australian Council for the Arts had

been established, with an Aboriginal arts committee that was given a brief to try to reverse the process of cultural absorption and encourage Aboriginal artists in their work.

Within the general community, however, old attitudes persisted. During the 1970s, X-ray bark paintings exhibited in ethnographic contexts remained the archetypal image of Aboriginal art. The national arts company Aboriginal Arts and Crafts Pty Ltd exhibited and sold these in capital-city galleries throughout the country. Perhaps the plethora of domestic and decorative

arts had commercialised and debased traditional

Aboriginal image-making to such an extent that, when people saw the great bark paintings that had given rise to these objects, their palates were already jaded and preconceptions diminished their responses. Aboriginal motifs had descended to the level of tea towels and souvenirs.

At the same time, Aboriginal people began to explore their individual creativity within the bounds of custom, tradition and law,

and with new materials. Desert dot paintings were initiated at Papunya and, in other areas, art advisers and galleries stimulated talents. *Art and Australia* (whose parent magazine *Art in Australia* had previously featured Margaret Preston's covers utilising Aboriginal designs) produced a special Aboriginal issue in summer 1976, subsidised by the Aboriginal Arts Board.

Aboriginal art began to recover ground in public opinion. The Malangi case had alerted people briefly to the issue of copyright but it was Wandjuk Marika who, on finding a tea towel with his sacred designs reproduced without his permission, used his position as chairman of the Aboriginal Arts Board to make eloquent pleas for the protection of Aboriginal intellectual property and rights. Aboriginal organisations have since acted to deter widespread misuse of Aboriginal designs, and proposed that the Australian legal system move towards recognition of Aboriginal intellectual property.

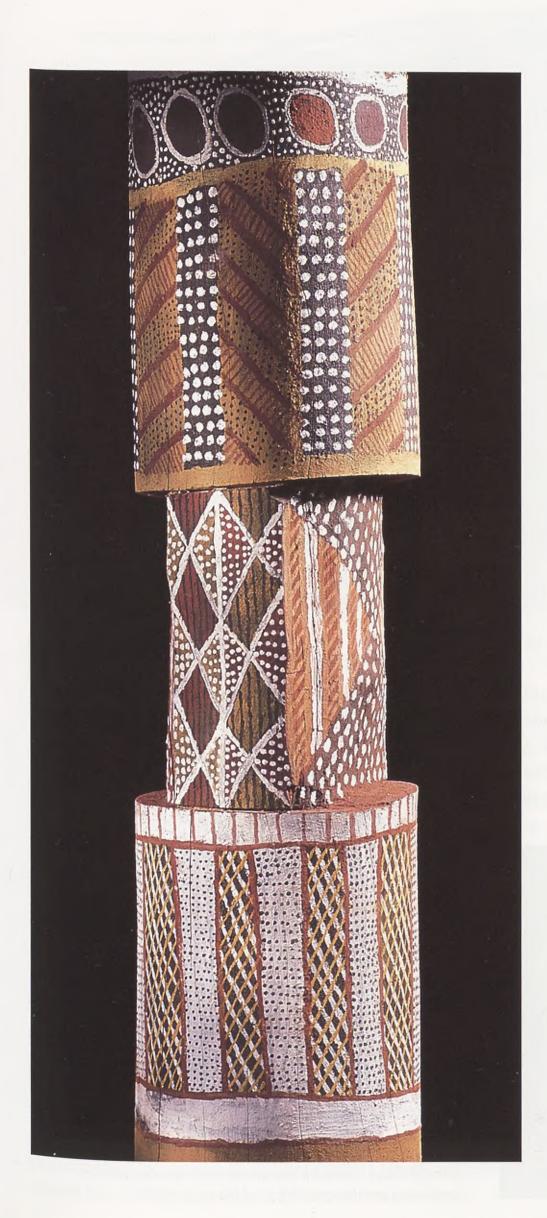
Significant court cases have created awareness so that unauthorised Aboriginal design-use is now to some extent contained. The exhibition, website and CD-ROM, *The House of Aboriginality*, ¹⁰ developed by Dr Vivien Johnson and Macquarie University students, also serves

above: CARL COOPER, Plate, 1945, earthenware, made at Murrumbeena, Victoria, Gift of Garry Anderson, 1991, Powerhouse Museum, Sydney.

right: CARL COOPER, Dish, 1945, earthenware, made at Murrumbeena, Victoria, Gift of Garry Anderson, 1991, Powerhouse Museum, Sydney.

below: RITA CHIN, Gymea Pottery, Jug, late 1950s, earthenware, 24 cm high, inscribed beneath 'Authentic Aboriginal Art/Crocodile Bark Painting', Collection Glenn R. Cooke.





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Australian Aboriginal Art Special Number ARII

AND AUSTRALIA

THE PROPERTY OF THE PROPE



SCULPTURED BIRDS BY TIWI ARTISTS OF BATHURST AND MELVILLE ISLANDS

Whotograph by Uwe Steinward

Registered for posting as a periodical - Category B

above: Sculptured birds by Tiwi artists of Bathurst and Melville Islands, cover image, Art and Australia, vol. 13, no. 3, summer, 1976.

left: STANISLAUS
PURUNTATAMERI
(attrib.), Tiwi
community, Bathurst
Island, Pukamani pole,
c. 1979, (detail), natural
pigments on wood,
244 x 38 cm overall.
Photograph courtesy
Jennifer Isaacs.

to alert people to the myriad ways in which Aboriginal designs have become fashionable and commercially attractive enough to encourage illegal rip-offs.

The explosion of desert painting and its full acceptance as Australian contemporary art has moved Aboriginal artists to the forefront of Australian creativity. It would now be unthinkable for an Australian artist to recommend publicly that the designs of Johnny Warangkula or Emily Kngwarreye be utilised and adapted by everyone else to nationalise their image-making. Yet we return to Aboriginal designs for identity. The clearest indication that we still think this way is their use on Qantas aeroplanes to and from Australia. Now, however, we have adjusted our way of going about such image-making. The Aboriginal design company Balarinji Studio was commissioned to prepare the dramatic design Wunala Dreaming for Qantas in 1994. British Airways (a minority shareholder in Qantas) has also taken up the call, decorating its planes on the Australian route with Aboriginal designs. Not only is Australia signalling to the world 'this is what we are', but also (perhaps more significantly), others are signalling that this is what they think we are.

Aboriginal designers are now free to participate in Australia's growing recognition of the proper and rightful place of Aboriginal people at the forefront of Australian diplomacy. Aboriginal artists are commissioned directly in public art contexts and domestic commercial design. The danger, of course, is that finearts institutions will again tire of Aboriginal imagery.

BALARINJI STUDIO, Wunala Dreaming, 1994, (detail), Qantas Boeing 747-400, courtesy Balarinji Studio, Sydney.



Too many concentric circles, too many kangaroos, lizards, goannas or cross-hatched patterning, even by Aboriginal designers, might suddenly fall out of fashion. It will be interesting to watch the decade that follows the year 2000 in the hope that we are not so fickle again; that come the republic we are a noticeably different land whose recognition of itself as *being* Aboriginal is uninfluenced by fashion or design.

- I For a discussion of the issues involved in Margaret Preston's application of indigenous art, see Nicholas Thomas, *Possessions: Indigenous Art/Colonial Culture*, Thames & Hudson, London, 1999, pp. 116–20.
- 2 Margaret Preston, 'The indigenous art of Australia', *Art in Australia*, March 1925, n.p.
- 3 Roger Butler, 'Uniquely Australian: Gert Selheim and the graphic arts', in R. Butler (ed.), *The Europeans: Emigré Artists in Australia* 1930–1960, National Gallery of Australia, Canberra, 1997, pp. 13–24.
- 4 Roman Black, Old and New Australian Aboriginal Art, Halstead Press, Sydney, 1964, p. xxi.
- 5 Charles P. Mountford, Records of the American—Australian Scientific Expedition to Arnhem Land, vol. 1, Art, Myth and Symbolism, Melbourne University Press, Melbourne, 1956; and Frederick D. McCarthy, Australian Aboriginal Decorative Art, Australian Museum, Sydney, 1958.
- 6 Black, op. cit., p. 124, fig. 96.
- 7 ibid., p. 134.
- 8 Dr Coombs directed the Reserve Bank to make payment to Malangi and struck a gold medal in his honour.
- 9 Department of Territories, *The Australian Aborigines*, Canberra, July 1967, p. 109.
- 10 Website address: www.mq.edu.au/house_of_aboriginality/new.htm

Motif and Meaning: Aboriginal Influences in Australian Art 1930–1970, a travelling exhibition from the Ballarat Fine Art Gallery, is relevant to the issues discussed in this essay. Ballarat Fine Art Gallery, Victoria, 14 May – 26 July 1999; University of South Australia Museum of Art, Adelaide, 19 August – 19 September 1999; Gladstone Regional Gallery, Queensland, 29 September – 30 October 1999; Brisbane City Gallery, Queensland, 9 December 1999 – 16 January 2000; Toowoomba Regional Art Gallery, Queensland, 10 February – 26 March 2000; Dalby Regional Gallery, Queensland 4–23 April 2000; New England Regional Art Museum, New South Wales, 5 May – 16 July 2000; Queen Victoria Museum and Art Gallery, Tasmania, 4 August – 24 September 2000.

Raiki Wara: Long Cloth from Aboriginal Australia and the Torres Strait, National Gallery of Victoria, Melbourne, 4 September – 19 October 1998; The Museum and Art Gallery of the Northern Territory, Darwin, 5 March – 5 April 1999; Cairns Regional Art Gallery, Queensland, 4 June – 4 July 1999; Art Gallery of New South Wales, Sydney, 16 July – 15 August 1999; Art Gallery of South Australia, Adelaide, May – June 2000.

Jennifer Isaacs is an art historian and critic who has written extensively on Aboriginal art since the early 1980s.



amatter of taste

The notion of 'good taste' with its elitist overtones has been dismissed as irrelevant in contemporary debate. Yet personal taste determines the selective promotion of certain aspects of culture and, conversely, exercises censorship. The taste of individuals such as editors, civic planners and gallery directors controls use of what we see, hear and experience. Clearly, it is an issue worthy of serious consideration.

In 1951 Robert Haines was appointed as the second director of the Queensland Art Gallery (QAG) and was described in the *Courier Mail* as 'a person of impeccable judgement and good taste'. Fortyfour years later Edmund Capon, Director of the Art Gallery of New South Wales (AGNSW), was to comment on Haines: 'He brought an enduring quality of connoisseurship [to the QAG] ... a compendium of scholarship, knowledge, experience and a natural visual sensitivity ... it [connoisseurship] is about being able to distinguish the lasting qualities in a work of art.' Haines also demonstrated a high standard of museology and display, strong support of sculpture, and an ability to show high art and fine-art objects from different periods in felicitous combinations.

Two women appeared in the doorway of the gallery and standing there one said loudly with criticism and complaint in her voice, 'we thought this was an art gallery! – where are the paintings?'.

Not waiting for an answer she turned to her friend and said scathingly (of the Thai and Khmer sculpture exhibition) 'it's only sculpture!', and walked out.

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Robert Haines¹

CHRISTINE FRANCE

HAROLD HUGHAN, Bowl, c. 1950, terracotta, unglazed outside, Lung ch'uan celadon type glaze inside, purchased 1950, National Gallery of Victoria, Melbourne.

Melbourne-born, Haines grew up with art and bought his first painting, by Max Meldrum, while still at school. He studied at The University of Melbourne, attended painting classes at the National Gallery of Victoria (NGV), and private sculpture classes with Ola Cohn. After serving in the Second World War, he established Georges Gallery and became its first director. In 1947 he was appointed assistant director to Daryl Lindsay at the NGV and immediately began working on the Felton Bequest and cataloguing the fine art and oriental collections. A British Council scholarship awarded in 1950 enabled him to study at London's Courtauld Institute, and to establish lasting art-world networks in Europe before a brief return to the NGV.

It was in the Melbourne years that Haines's work began to indicate future directions. As early as 1941 he had discovered the fine modernist furniture of Schulim Krimper, later persuading Lindsay to purchase two major pieces for the NGV. At Georges Gallery in 1950 he exhibited the work of Harold Hughan in Australia's first exhibition of stoneware ceramics. In a subsequent exhibition he complemented twelve pieces of Krimper furniture with Hughan's pottery, carefully selected paintings, books from the Margareta Webber bookshop, antique and modern rugs, and quality furnishing fabrics, including designs by Frances Burke. This was the first time furniture had been

Perceptions of Australian culture were altered when, in 1956, at the request of the Commonwealth Government, Haines curated an exhibition of Krimper's work at the Rockefeller Center in New York. Opened by Mrs Vanderbilt Webb, President of the American Craftsman's Council, it was recorded that Australia was to be congratulated on the choice, presentation and quality of Krimper's furniture, which is 'a world apart from Kangaroo tail soup'.5

shown as art in a leading commercial gallery that usually exhibited

Haines was thirty-five years old when he was appointed director of the QAG in 1951, the first professional director of a state gallery who was not a practising artist. The gallery was housed in the Exhibition Building in Gregory Terrace, its walls densely hung with a predominance of landscape and Victorian genre paintings—a reflection of the conservatism evident in all sections of 1950s Brisbane society. According to Robert Hughes, Brisbane then was '[a] hot tropical town on stilts beside its tepid river ... cut off by distance, lack of incentive and slow fading philistinism'. 6 Modernism, which had infiltrated the visual arts in Sydney and Melbourne

during the First World War, did not become apparent in Brisbane until after the Second World War.⁷

Haines stated publicly that he wished to improve public taste, not only for paintings but for all the arts, which for him included sculpture, furniture, textiles and ceramics. The gallery, he felt, should be more like London's Victoria and Albert Museum and less like the Tate in encouraging a breadth of aesthetic response. Amid public outcry he set about rehanging the collection, integrating a smaller selection of works with furniture and fine-art objects.

Haines's aim to improve taste centred on public involvement, education, critical discourse and the foundation of a good collection. He instigated public lectures and radio talks, and founded the National Art Gallery Society to involve members in gallery activities and raise money for acquisitions. At a time when Australian

manufacturing was escalating, he focused on con-

sumer culture. The popular exhibition, 'Which do you prefer?' presented works of art, clothing and everyday objects in a variety of arrangements which encouraged discrimination. Artist Judy Cuppaidge recalls, 'Robert had the people of Brisbane throwing things out of their houses in a sudden desire for simpler more aesthetic surroundings'.8

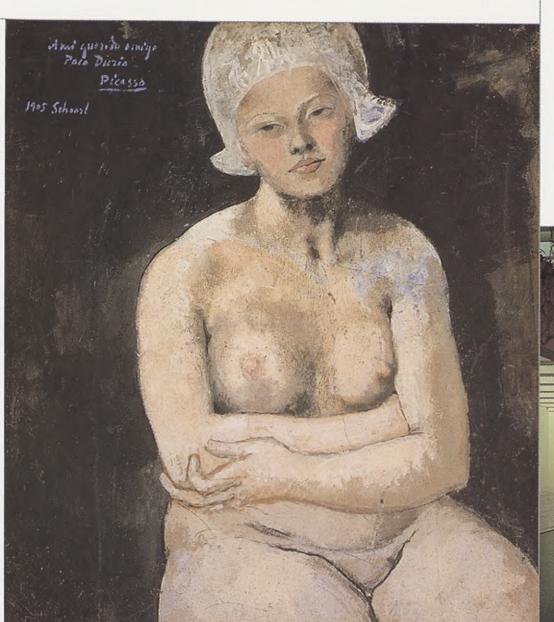
During the 1950s three important contemporary overseas exhibitions toured to Brisbane: 'French Painting

Today' (1953), 'Italian Art of the Twentieth Century' (1956), and 'Seven British Painters' (1959). Although there were the usual letters of ridicule sent to the papers, there were also letters of support as the public began to understand what they were seeing.

For Haines, the single most important task of a director was to build a collection of lasting quality. He purchased Australian artists such as Jon Molvig, Lloyd Rees, Godfrey Miller and Russell Drysdale, but his most influential contribution was to purchase English and French early modern paintings and sculpture. Works by Philip Wilson Steer, Walter Sickert, Harold Gilman, Spencer Gore, Lucien Pissarro, Augustus John, Matthew Smith and Bernard Meninsky greatly enhanced the collection.

In the nine years of Haines's directorship, the QAG was the public gallery most acutely aware of sculpture. Among other works, the collection was expanded with three Rodins, and sculptures by Degas, Epstein, Renoir, Charles Despiau and Elisabeth Frink. For the gallery's centenary year in 1959, Haines organised a splendid bequest. Accompanying the exhibition 'A Hundred Years of French Paintings from Public and Private Collections in Australia' was the smaller exhibition 'Recent Acquisitions of French Paintings', which

paintings and sculpture.4



left: PABLO PICASSO, La belle Hollandaise, 1905, gouache on cardboard mounted on wood, 77 x 66.3 cm, purchased with funds donated by Major Harold de Vahl Rubin, Queensland Art Gallery, Brisbane.

below: Water Mall, 1987, Queensland Art Gallery, Brisbane. Photograph Richard Stringer.

bottom: SCHULIM KRIMPER, Chest on stand, c. 1948, Australian cedar, silver ash, myrtle, copper, brass, 91.5 x 196.2 x 49 cm, purchased 1948, National Gallery of Victoria, Melbourne.

opposite page: HAROLD HUGHAN, Bowl, c. 1950, terracotta, Korean celadon type glaze, purchased 1950, National Gallery of Victoria, Melbourne.







above: UNKNOWN, Tartars hunting, c. 1550, single fold screen, colours on paper, 154 x 348.6 cm, Gift of Paul Haefliger 1982, Art Gallery of New South Wales, Sydney. (Purchased from David Jones' Art Gallery, Sydney.)





above: Robert Haines at David Jones' Art Gallery, Sydney, 1976.

left: Rodin Exhibition, David Jones' Art Gallery, 29 September – 25 October 1975. Photograph Max Dupain. contained Degas's *Trois danseuses à la classe de dance*, Picasso's *La belle Hollandaise*, *Tête d'homme* and *Femme au parasol couchée sur la plage*, Renoir's *Coco et Jean*, Vlaminck's *Nature morte* and Toulouse-Lautrec's *Tête de fille*. The total value of these acquisitions from Sotheby's was £101,203. There was local outrage at the perceived waste of taxpayers' money until it was revealed that the works had been donated by Brisbane collector, Harold de Vahl Rubin.

Since Haines's appointment there had been an unending quest for new premises. Inspired by the Honolulu Academy of Arts in Hawaii, Haines had plans for a central courtyard with a large pool of water which he saw as an ideal setting for sculpture. Paintings and other exhibits would be displayed in long rooms surrounding the courtyard. With the new acquisitions and plans for a new building, the QAG was perceived as exciting and progressive. Unexpectedly, the government announced plans for a new gallery that would incorporate a 'hall of pioneers' (including commercial contributions). Objecting strongly, Haines resigned. A storm of protest resulted, with over a thousand letters of support for his position being received by the *Courier Mail*. A change of cultural climate threatened, as Roy and Betty Churcher wrote: In one direction Brisbane was coming of age, art was being taken seriously ... as a

crowds of around 100,000, creating prestigious publicity for the department store.

Over the next few years Haines's policy began to reveal itself. He continued his interest in the French and English early moderns and, on consignment from Thomas Agnew & Sons, London, brought out exhibitions of important European paintings of the calibre of J. M. W. Turner's *Val d'Aosta*, which was purchased by the NGV. He made a point of showing sculpture in as many exhibitions as possible. In his annual 'Fine and Decorative Arts' exhibition he placed it within a domestic setting, changing perceptions of sculpture as either civic monument or garden statuary. He brought out exhibitions of Greek and Roman marbles, Emilio Greco, Epstein, Henri Gaudier-Brzeska and had five Rodin exhibitions. Over one hundred Rodin bronzes are now housed in state and private collections, including the NGA's study for the *Burghers of Calais*.

Haines also exhibited Australian sculptors Robert Klippel, Bim Hilder, Oliffe Richmond and Lyndon Dadswell. Even the remarks of the disgruntled women were turned into something positive with an exhibition entitled '– it's only sculpture!' in 1971. Haines showed works that ranged from first-century Roman, eighthcentury Indian, tenth-century Khmer, thirteenth-century Japanese

Haines demonstrated a high standard of museology and display, strong support of sculpture, and an ability to show high art and fine-art objects from different periods in felicitous combinations.

part of man's environment and achievement. In 1960 we have lost the Director of the Art Gallery ... and we have lost the ideal of the new gallery. In its place a most vulgar and miserable small commercial town compromise is being forced upon us, adorned with names that might be important in the stock exchange.¹¹

Robert Haines became director of the David Jones' Fine Arts Gallery¹² in October 1960. It was a period when questions of cultural identity were being raised in art-world arguments about abstraction versus figuration.¹³ While in London, Robert Hughes' essay for the 1961 exhibition 'Recent Australian Painting' maintained that the freshness of Australian art was due to isolation.¹⁴ Firm in his own convictions and given *carte blanche* to create the gallery, Haines embarked on a policy 'to bring to Australia exhibitions which normally would not come out and to show a wide selection of art, both fine and decorative. I believe in doing things not for commercial reasons, but because they need to be done.'¹⁵ He was perhaps fortunate to work for a company which was not entirely dependent on gallery profits. In 1962 two non-commercial exhibitions – 'The Duke of Bedford's Collection of Treasure from Woburn Abbey' and 'The Mendel Collection' – each attracted

and sixteenth-century Chinese to Nigerian masks and sculptures by Rodin, Degas, Aristide Maillol, Henry Moore, Klippel and Dadswell. As he said: 'It was an exhibition without epoch, the works were unrelated and many had several different purposes but now each existed in its own right as a work of art'. ¹⁶

Haines's simple and elegant presentation of works of art had many lessons for Sydney galleries. Reviewing the W. D. & H. O. Wills art prize in 1964, Daniel Thomas commented, 'Robert Haines shows how to make an art competition into an exhibition that is a pleasure to visit instead of an endurance trial'. Of the first Rodin exhibition in 1965, the same critic wrote: 'Mr Haines's display of the exhibition deserves the highest praise. The mostly small bronzes stand on their pedestals in a room transformed into a wintery Paris garden. Rodin's own Rue de Vareune if you wish, simply by walling it with a few enormous bare branches of poplar or fruit trees."

Australian interiors changed under Haines's influence, as designers like Neville Marsh (who had originally trained with him) broke free of the traditional—modern dichotomy. Now the best of all periods could be mixed: a Corbusier chair could be placed with a Rodin sculpture, eighteenth-century French furniture with

contemporary paintings or, on a more democratic level, a simple lacquer bowl with an Indonesian textile. Although many of Haines's exhibitions dealt with high art, he would also seek out less expensive drawings or simple, more easily affordable objects. Likewise, he exhibited both abstract and figurative painters and sculptors.

At a time when Australia was becoming more culturally, economically and politically involved with the United States, yet was still suspicious of Asia and had agreed to send Australian troops to Vietnam, Haines introduced exhibitions of Asian sculpture, painting, ceramics and artefacts to Sydney audiences. From 1963 to 1980 he held thirty-six exhibitions of Asian art at the David Jones' Art Gallery, 19 and Asian works were included in mixed shows such as the 1964 'Exhibition of Antique Wood Sculpture, Chinese Ceramics and Country Furniture'. His first Asian exhibition in

Australia featured exceptional Thai and Khmer sculpture and ceramics

(originally noted by Haines at the Musée Guimet in Paris).

He gained an international reputation with three exhibitions of Thai and Khmer sculpture in London, favourably reviewed for their rarity and historical significance.²⁰

Although familiar in reproduc-

tion, very little Japanese art had been seen in Australia before the 1960s. Haines established contacts in Japan and made his own selections of sculptures, paintings, lacquer and screens, including *Tartars hunting*, c. 1550, now owned by the AGNSW. He encouraged a taste for the simple Negoro lacquer and screens by painters from the Kano school. Japan's national treasure, the potter Shoji Hamada, became a personal friend and had three exhibitions at the David Jones' Art Gallery. Shigeya Iwabuchi, Shigero Shigo and Mitsou Shoji were among other influential potters who exhibited there. Such shows provided many local ceramicists with their first direct link to work being done in Japan, previous aesthetic links having come mainly through the Anglo—oriental influence of Bernard Leach. In 1967 Haines began showing Indian sculpture and paintings.

The Sydney exhibitions stimulated Australian interest in Asian cultures. They were important for public collections such as that of the AGNSW since works of excellent quality, which today would be difficult to obtain, were purchased or donated. Many works also exist in private collections. Interestingly, a number of works were

opposite page: UNKNOWN, Head of Buddha, 14th century, bronze, 26 cm high, Watson Bequest Fund 1963, Art Gallery of New South Wales, Sydney. (Collected by Haines in Bangkok, 1963.)

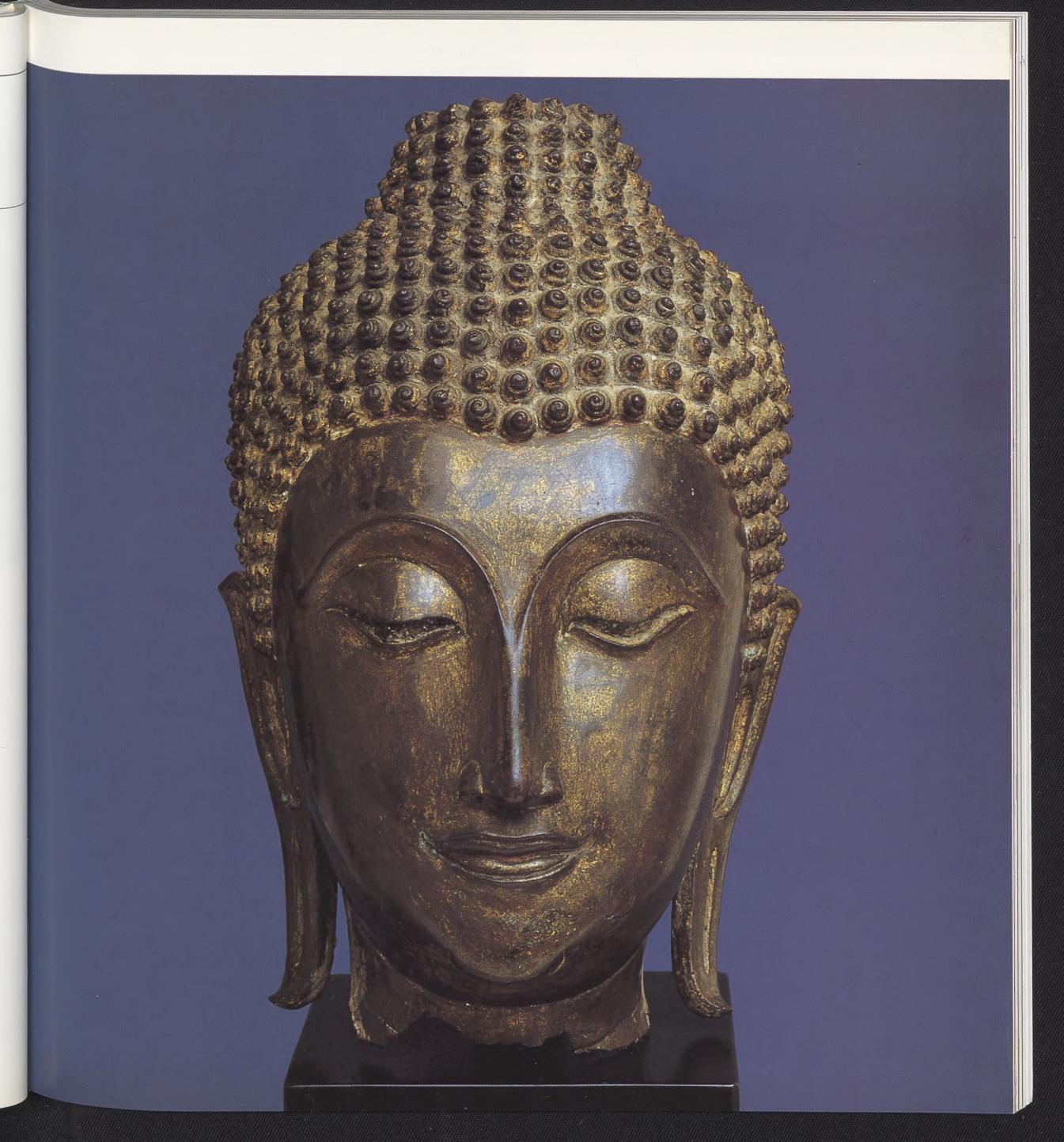
below: UNKNOWN, Sawankhalok ware jar, 14th century, celadon stoneware, 14 x 19 cm, Art Gallery of New South Wales, Sydney. (Collected by Haines in Thailand, 1967.)

bought by artists. Lawrence Daws recalls the strong impact on his thinking when he saw an exhibition of oriental art which travelled to Adelaide for the festival in 1972. Paul Haefliger bought three Japanese screens from the same exhibition in Sydney; Elwyn Lynn purchased a Hamada bowl and other ceramics; and Marea Gazzard bought a buddha from the Sokhothai period.

Robert Haines retired from directorship of the gallery in 1976 but continued to act as overseas buyer and adviser until 1985, a period when he also served as a trustee of the AGNSW. He now lives in Toulouse, France, and is often consulted on matters of art and design. His belief in the aesthetic value of art, his discerning eye, appreciation of other cultures, and ability to stand independent of current trends and fashion, has greatly enhanced Australian sensibility.

- I Robert Haines, introductory statement, '-it's only sculpture!', exhibition catalogue, David Jones' Art Gallery, Sydney, 7–24 December 1971.
- 2 Courier Mail, 19 March 1951.
- 3 Sue Smith, 'Little value in triennial: Capon', Courier Mail, 20 June 1995.
- 4 Terence Lane, 'Schulim Krimper and Fred Lowen: Two Melbourne furniture makers', in Roger Butler (ed.), *The Europeans: Emigré Artists in Australia 1930–1960*, National Gallery of Australia, Canberra, 1997, p. 65.
- 5 Notes from Robert Haines, Toulouse, France, January 1999.
- 6 Robert Hughes, The Art of Australia, Penguin, Melbourne, 1970, p. 213.
- 7 Helen Fridermanis, Artists and Aspects of the Contemporary Art Society, Queensland Branch, Boolarong, Qld, 1991, p. 1.
- 8 Judy Cuppaidge interview with author, Sydney, 12 December 1998.
- 9 Terry Ingram, A Matter of Taste: Investing in Australian Art, Collins, Sydney, 1976, p. 99-10 Cuppaidge, op. cit.
- 11 Courier Mail, 15 March 1960.
- 12 Not to be confused with David Jones' Art Gallery, which in 1960 was run by George Duncan. In January 1964 the two galleries amalgamated and were known as the David Jones' Art Gallery under the single directorship of Robert Haines.
- 13 The Antipodean Manifesto of 1959 argued that abstraction would rob Australian art of its distinctiveness.
- 14 Robert Hughes, Recent Australian Painting, exhibition catalogue, Whitechapel Gallery, London, June – July 1961.
- 15 Bruce Ramage, A gallery within a department store. Origins and development of David Jones' Art Gallery, unpublished 4th year Dissertation, Power Research Library, Department of Fine Arts, University of Sydney, 1982, p. 29.
- 16 '-it's only sculpture!', exhibition catalogue, David Jones' Art Gallery, Sydney, 7-24 December 1971.
- 17 Daniel Thomas, 'This week in art', Sunday Telegraph, 26 July 1964, p. 89.
- 18 ibid., 1968.
- 19 Exhibition list compiled by Ramage, op. cit., pp. 31-44.
- 20 Reviewed in Arts Review, London, 15 April 1967; and The Connoisseur, London, April 1967.

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right: MICHAEL O'CONNELL, Wild women, c. 1931, (detail), curtain length with dancing women and cloud motifs, linocut, raw silk, 297 x 86 cm, National Gallery of Australia, Canberra.

below: SAM ATYEO, Desk, c. 1935, mountain ash (Eucalyptus regnens), jarrah (Eucalyptus marginata), 71 x 97 x 46 cm, Gift of Clive and Barbara Sandy, 1985, National Gallery of Australia, Canberra; Stool, c. 1935, mountain ash (Eucalyptus regnens), jarrah (Eucalyptus marginata), 48 x 40.5 x 28 cm, Gift of Clive and Barbara Sandy, 1985, National Gallery of Australia, Canberra.





Our knowledge of the arrival of modernism in Australian furniture-making is mostly ephemeral. In the absence of known examples of the era, photographic and illustrative material and a few archival records show trends differentiating Sydney and Melbourne in taste and style.

The 1929 Burdekin House Exhibition held in the early nine-teenth-century mansion in Macquarie Street, Sydney, presented a loan collection of antique and modern furniture to the public as a fundraising event for the Royal Prince Alfred Hospital, and as an example to the government of what might be achieved if Sydney had a museum of decorative and applied arts. Organised by several committees, the room displays devoted to contemporary furniture revealed the hand of two of Sydney's most vocal advocates of modernism, the artist Roy de Maistre (then Roi de Mestre) and the critic Basil Burdett.

In a foreword to the catalogue, the publisher and committee president Sydney Ure Smith wrote: 'the modern rooms show definitely what can be done when a group of artists are given an opportunity to design effective interiors. Nothing as complete as these rooms has been seen previously in Sydney and they prove conclusively that good modern furniture can be designed and made in Sydney.'

The six 'modern rooms' exhibited were tucked away on the third floor. The first two rooms were designed by Professor Sadler. A European-style sitting-room claimed to show the influence of Japanese art and design while featuring furniture made locally by William Grant & Company of George Street, Sydney, and another room was furnished with Japanese antiques. Thea Proctor's room similarly made use of a strong, single motif — a French cretonne

SIMPLE MODERN FURNITURE OF THE 1930S





top: Burdekin House Exhibition, 1929, showing a Man's Study arranged and decorated by Adrian Feint and Leon Gellert. Photograph courtesy State Library of New South Wales, Sydney.

left: HERA ROBERTS, cover illustration for The Home, Interior Decoration Number, 1 July 1930.

below: Burdekin House Exhibition, 1929, showing a Living Room arranged and decorated by Hera Roberts. Photograph courtesy State Library of New South Wales,



in blue and grey, against which blue-painted furniture and the occasional accent of bright colour created a unified effect.

However, it is in the rooms furnished by others that a distinctly modern influence can be detected. A Man's Study, arranged by Henry Pryor and Frank Weitzel, featured furniture made by Anthony Hordern's department store with 'designs similar to those which are carried out at the Bauhaus, Dessau, Germany'. The second Man's Study, arranged and decorated by the artist Adrian Feint and the journalist Leon Gellert, with furniture made by Beard Watson Ltd of Sydney, featured Adrian Feint's 'modern type of office desk adapted from recent French design', the shelves of which were described as having 'been suggested by the aeroplane hanger'. For a Living Room, the artist Hera Roberts had designed more painted furniture made by Beard Watson.

Adrian Feint's desk was finished in vermilion lacquer and illustrated in the catalogue, as was Hera Roberts's bureau, lacquered dark green with white accents. These examples of lacquered and painted furniture are unusual at the time and represent a direction not taken up by any other contemporary Australian furniture designers.

However, the furniture in Roy de Maistre's Man's Bedroom does belong to an Australian tradition of furniture-making and suggests the direction that twentieth-century furniture would take.

De Maistre's furniture, made by W. Grant, included a bed, bookcase and cabinet, and an armchair, all made in Australian cedar. The bookcase and cabinet, illustrated and described in the catalogue as having 'its origin in the set-back architecture of the modern American skyscraper', is certainly architectural in its inspiration. In an anonymous review in the Sydney Morning Herald on 9 October 1929, the writer comments upon his 'specially tasteful piece of work' in which 'The whole plan is symptomatic of the present day movement towards simplification and towards fresh adventures in the realm of colours'.

The polished finish of de Maistre's work became symptomatic of contemporary Australian furniture throughout the 1930s. Lightly polished and waxed surfaces were used in preference to the more traditional French polishing. Lacquered and painted surfaces were almost unknown. Simple, modern-looking design, light-coloured Australian timbers and low-maintenance surfaces soon came to exemplify the contemporary look.

In March 1933 several examples of modern furniture were included in the Exhibition of British Contemporary Art, organised by Alleyne Zander and assisted by the Contemporary Art Society of the Tate Gallery, London. While the walls were hung with works by British modernists such as Augustus John, John Nash and

Matthew Smith, the centre of the gallery in Newspaper House, Collins Street, Melbourne, was used to display examples of furniture by Fred Ward, who was at that time the proprietor of a shop in Little Collins Street specialising in the supply of modern linen, furniture and glass. (The shop became Cynthia Reed, Interior Decorations in 1934 and the premises of the Primrose Pottery Shop in 1935.) A corner cupboard was attributed, probably erroneously, as the work of Cynthia Reed.

The furniture showed the brilliance of Fred Ward as a furniture designer. The simple, almost severe lines of each chair, desk and table were executed in lightly polished Australian timbers. Jacob Epstein's *Meum* was displayed on the table, and the room was complemented with a pair of curtains, *Wild women*, 1932–33, by the textile printer Michael O'Connell. The upholstery of the rocking chair is probably also an O'Connell fabric. When the exhibition was presented in Sydney the furniture and textiles were omitted.

In February 1935, Manuscripts: A Quarterly of Art and Letters, edited by H. Tatlock Miller and A. C. Jackson and published at the bookshop of Margareta Webber in Melbourne, included a brief article by Robert Morrison. In 'The decoration of the rooms we live in' he wrote of 'simple, dignified, economical and comfortable' furniture, and continued: 'it is good to find designers (few co-operative manufacturers as yet) producing furniture that is plain in design and finish. It is strong because of the uniformity of the pieces used in the whole; its finish is improved by the introducing of waxed surfaces, showing the inherent loveliness of natural woods and their grain and colour.'

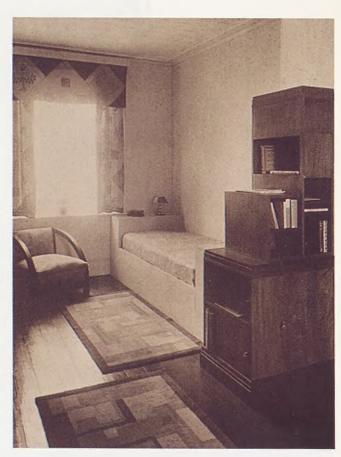
Illustrated with three photographs of furniture available from Cynthia Reed, the article is a plea for a simple, uncluttered modern Australian interior. The furniture designers are unacknowledged but are undoubtedly Fred Ward and Sam Atyeo. The desk featured in one ensemble is very similar to that designed by Atyeo for his friend and patron, Dr Clive Sandy. This desk and its matching stool are now in the collection of the National Gallery of Australia. Made of mountain ash with contrasting jarrah base and handles, the desk is a splendid example of the restrained furniture design praised in the article.

Clive Sandy, with Vivian Ebbott, another patron of modernity in Melbourne, had the rooms of their dental practice in Collins Street smartly decorated incorporating furniture by Atyeo. In August 1935, Woman's World: An Illustrated Monthly for Australian Women featured these rooms in an article titled 'Modern decor outside the home'. The waiting room and surgery desk are illustrated and are accompanied by a text full of praise for the 'restful, cheery room' which featured a bookcase of unstained mountain ash matching the unstained

right: Burdekin House Exhibition, 1929, showing a Man's Bedroom, arranged and decorated by Roy de Maistre (then Roi de Mestre). Photograph courtesy State Library of New South Wales, Sydney.

below: Installation of the 'Exhibition of British Contemporary Art', Newspaper House, Melbourne, with furniture designed by Fred Ward and Cynthia Reed; Wild women curtains by Michael O'Connell, Art in Australia, April 1933.

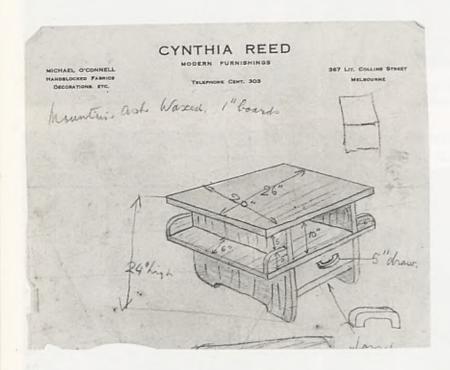
bottom: Furniture designed by Fred Ward, Manuscripts, February 1935.











top: Waiting room with bookcase designed by Sam Atyeo, Woman's World, August 1935.

above: SAM ATYEO, Sketch for magazine table, c. 1934, pencil on letterhead, National Gallery of Australia Research Library.

right: Writing desk designed by Hera Roberts, Art in Australia, November 1936.



doors and picture frames. The final praise is for 'The combination of use and beauty ... one of the characteristics of modern decor'.

The bookcase is a simple arrangement of useful spaces, making a geometric design rather like a three-dimensional version of a Mondrian painting. The unstained waxed mountain ash 'floats' on a dark, perhaps black-stained, base matching the other touches of black within the room — around the door trim and the top of the side table. The great strength of the bookcase is its simplicity. Its modernity lies in the designer's understanding of the principles of modern abstraction.

Similar principles were employed by Atyeo when commissioned to design furniture for the Sandy family's new house in the inner suburb of Essendon. A drawing from about 1934 for a magazine table was made on the letterhead of Cynthia Reed's shop. (Reed was Atyeo's agent for commissions and regularly exhibited his paintings.) To be made in waxed mountain ash, the design shows the devotion of both Atyeo and his client to the clear-cut lines and light-coloured Australian timbers associated with modernity in Melbourne.

In November 1936 Art in Australia published an article about contemporary Australian furniture design which gives evidence of the differences between Melbourne and Sydney taste and design.

The unacknowledged author begins his article:

The outlook with regard to furniture has changed considerably during the last few years ... Three main factors are responsible for this altered attitude: firstly, the development of built-in furniture, which is definitely part of the architectural scheme; secondly, a desire for increased comfort and efficiency; and thirdly, a growing enthusiasm for 'modernity'.

Later there is a note of the desire 'for furniture "made to order". The furniture is made for the house, or the room, often designed by or in collaboration with the architect, in the same way as the mantel-piece or staircase.' The collaboration between architect, designer and owner is stressed further: 'The best contemporary furniture is therefore marked by the same characteristics as contemporary architecture, sound planning and "workability", simplicity of form, and interest obtained by the use of fine materials rather than applied pattern or ornament.'

The author shows an enthusiasm for natural timber with a simple finish: 'Greater interest is now being shown in the timber itself, its colour, grain and figure, and the use of artificial colouring less frequent. Natural colour, wax polish, and other matt finishes are gradually superseding stain and French polish ... as are the qualities of Australian timbers.'

The writer concludes with praise for Australia and the state of furniture design:

In Australia, much good work is being done ... In the shops there are signs of an improvement in stock designs, and much of the specially made furniture is of the highest order. There are but few patrons of the applied arts who could wish for better than furniture 'designed and made in Australia'.

The illustrations show furniture by Melbourne and Sydney designers: Fred Ward and H. Goldman Pty Ltd from Melbourne; and Molly Grey; Hera Roberts; Fowell, McConnel & Mansfield Architects; Stuart-Low Furniture Studios; and E.F. Billson, Architect, from Sydney.

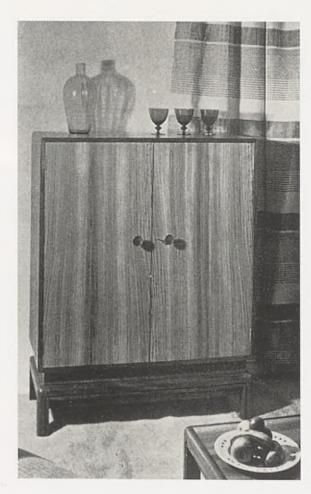
There are quite distinctive differences between the styles of the two cities. The furniture designed by Melbourne designers is less showy, making use of solid timber with little obvious grain, whereas the Sydney furniture features exotic and extravagantly figured timbers. A writing desk in Queensland maple designed by Hera Roberts and made by Stuart-Low Furniture Studios is even inlaid with synthetic ivory. Molly Grey's sideboard veneered with Italian burr and Queensland walnut is a remarkable confection looking back to an art-deco style rather than to the simplicity of modern furniture design. Both pieces of furniture obviously have a high polish.

Fred Ward's furniture, designed for the Myer Emporium, once again is remarkable for its simple shape in which restrained wood grains and careful detailing are the most important features. His cupboard in Queensland walnut with zebrana wood veneer on the doors and raspberry jam wood handles is wax polished. The solid form is given a sense of floating by being raised on a plinth supported by very plain feet. Ward's chest of drawers in figured messmate and bed in silky oak — both also for the Myer Emporium, for which he was working as a furniture designer — possess a remarkable elegance.

Following the Great Depression, and at a time when imported materials were often in short supply, Australia experienced a flowering of furniture design that had begun in the late 1920s. Making use of and extolling the qualities of many different Australian timbers, a variety of designers – some of whom were also practising artists – brought to furniture-making an unprecedented understanding of modernist design. While few examples are known to have survived, we have the evidence of photographs and commentary to show how this furniture looked and was assessed by its contemporaries.

The very simplicity of this furniture almost ensured that it would not be saved, unless it exists in the attics of Sydney and Melbourne.

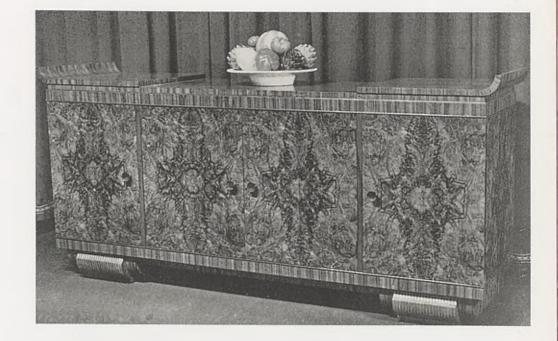
John McPhee is a private art consultant and writer in Sydney.

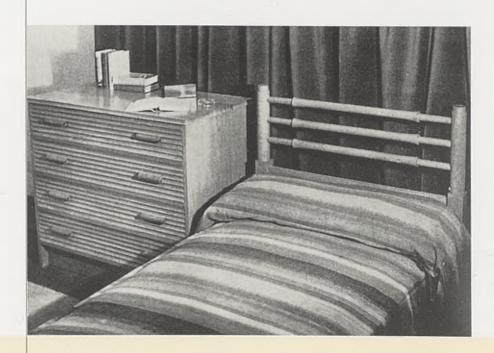


left: Cupboard designed by Fred Ward, Art in Australia, November 1936.

below: Sideboard designed by Molly Grey, *Art in Australia*, November 1936.

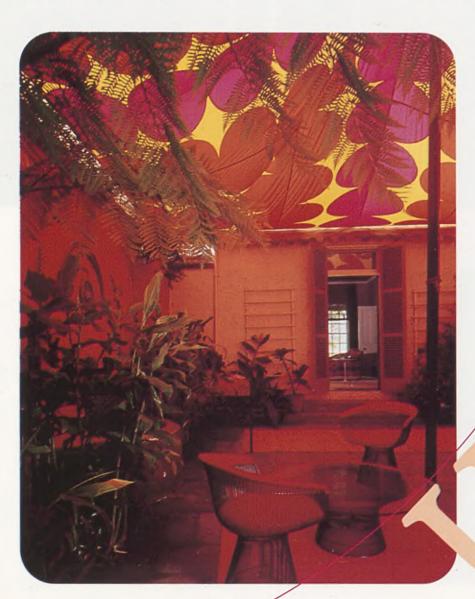
bottom: Bed and chest of drawers designed by Fred Ward, Art in Australia, November 1936.





DANIEL THOMAS

MARION BEST'S MID-CENTURY MODERNITY

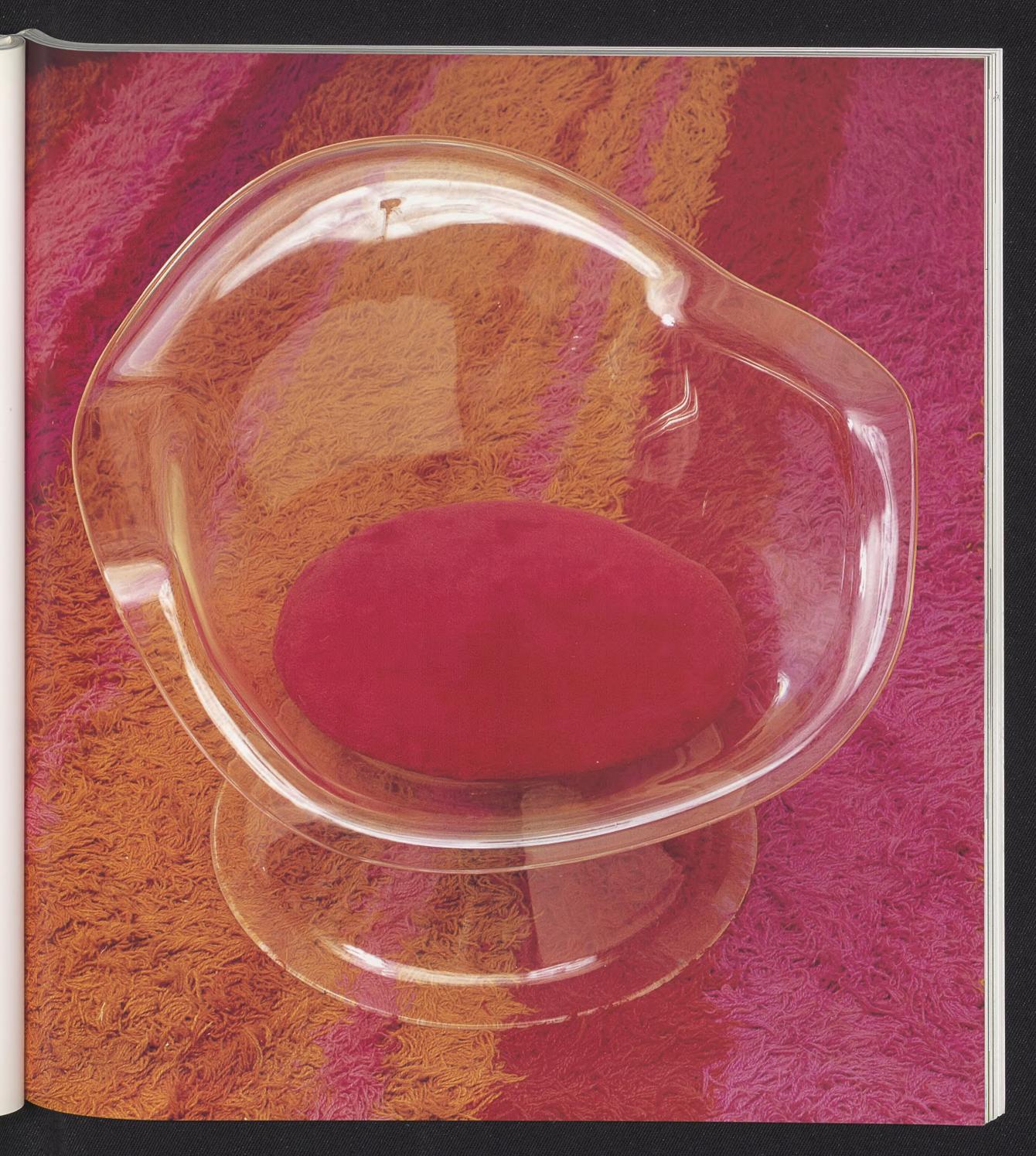


left: Courtyard, Hall Best house, 1968.

Marimekko tent fabric, Warren Platner chairs

and table, Saarinen chairs.

opposite page: Circular shagpile wool rug, c. 1970, designed by Mona Hessing, woven and dyed in stripes of pink, yellow, red and orange. 'Jonquil' chair, designed by Estelle and Erwine Laverne, 1960, clear acrylic chair with red cushion. From 'Penhallow', Joan and Richard Crebbin's former Castlecrag home, Sydney, interior design by Marion Hall Best. Photograph courtesy Phillips International Auctioneers & Valuers, Sydney.



Sydney Style: Marion Hall Best, Interior Designer' was the title of Catriona Quinn's 1993 exhibition for the Historic Houses Trust of New South Wales. The style might have been partly formed by modernist Sydney art and design but it was not a conscious response to Sydney's spirit of place.

Instead, clients in Sydney – and elsewhere in Australia – responded to two new ways of living well, offered with confident generosity. One was highly personal, an exhilarating play of gorgeous colour on walls and ceilings. The other, from the 1950s when post-war import restrictions at last relaxed, was unusually international: newest classics of modern furniture design from Europe and the United States. To architect Harry Seidler, Marion Best was 'a breath of fresh air'.

Neither an Australian chauvinist nor a British colonial, nor a victim of post-war American cultural imperialism or eastern hippy exotica, hers was a true internationalism in which Australia took its place with ease. Marion Best was a modern woman of the world. John McPhee, when curator of Australian decorative arts at the National Gallery of Australia, believed her marvellously dynamic interiors were unlike anything else in the world at the time, and more interesting.

Born in 1905, the youngest child of a countrytown doctor in Dubbo, New South Wales, Marion Burkitt was nicknamed 'Youngie' and remained young at heart to the end. Her father wanted Marion to be a nurse. After training she cared for him through his final year, then moved to Sydney and in 1927 married John Hall Best.

She reinvented herself, with help from her oldest sister Dora Sweetapple, an artist. Modern embroidery classes with June Scott Stevenson: 'Large scale ... non-realistic ... in brilliantly coloured coarse wools which vibrated like Gauguin's paintings ... I took to it like a duck to water.' Art and design classes with Thea Proctor, where she discovered Matisse: 'I was swept up with excitement by the Fauves.' Flower arrangement and colour theory: 'Thea taught me about how colours could be jumpy. How a little bit of a complementary colour, such as green into red, stops harshness but retains intensity.'

Home-making during five house moves in seven years turned the art-minded housewife into an interior decorator. Her widowed mother's house at Palm Beach, 1929, was the first serious interior project, and thenceforth Marion Best — her professional name — was in business. The Hall Bests' fifth and final home publicised her earliest style when the 'Residence of Dr and Mrs Hall Best' became, in 1935, a four-page 'Anthology of Good Taste' in *The Home*, Australia's smartest lifestyle magazine.

Their English Regency and Victorian furniture was accompanied

by 'modern Sundour cretonne curtains, a Marion Dorn rug and a Franz Marc print over the fireplace' — that is, by modern Canadian fabrics and a modern English rug, unfussy and large-scaled, and by a reproduction of a vivid German expressionist painting of a deer. (Four years later in Melbourne, inspired by the same artist, young Arthur Boyd would paint for his mother's bedroom a frieze of red horses.)

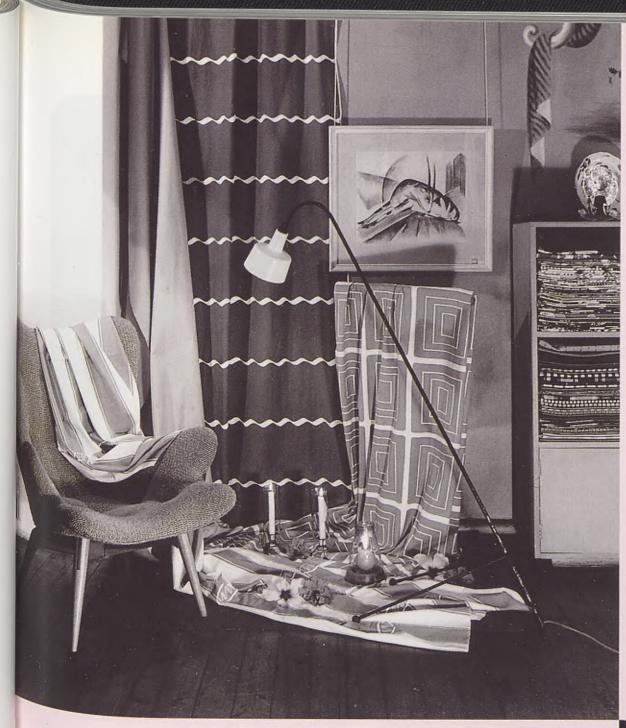
Marion Best's first larger commission was a new interior for the Elanora Country Club at Narrabeen. The same fellow-clubmember commissioned interiors for his development of modern city-centre flats, No. 7 Elizabeth Street, Sydney. Two other club interiors were completed before the war; a convalescent home, a kindergarten

and a hospital continued up to 1942, when Mrs Hall Best went to war-work in an aircraft factory.

In 1936, better to draft plans for the clubs and flats, Best had undertaken first-year architecture at the University of Sydney. In 1939–40, since no local course existed, she completed a New York-based correspondence course in interior decoration. Light ash and beech furniture, some copied from Scandinavian or British designs, and more of the large-scaled fabrics seen in her own house, gave these earliest commercial projects the predictable modernity of the time. Frances Burke Fabrics, newly established in Melbourne, appeared at No. 7 Elizabeth Street,

and more reproductions of paintings by Franz Marc. Surface colours, however, were not the predictable modern monochrome creams and beiges. Apparently just in time for the completion of Elanora, the 1938 visit to Australia of Colonel de Basil's Ballets Russes de Monte Carlo was the colourist's artistic epiphany. (And the same sight of wildly extreme beauty triggered the young Sidney Nolan's commitment to avant-garde art.) There were sets by Picasso, Bakst and Larionov, but Marion Best's stimulus came specifically from Oliver Messel's set for *Francesca da Rimini*: 'I knew I wanted to work in big areas of colour in a three-dimensional way which belonged to living spaces ... colouring a transparent box ... by colour harmonies, discords and vibrations, finding a visual expansion of space, and movement in space.'

'Unusual ... lively' was the favourable verdict on Elanora. Chinese Red for leather tabletops, and blue chair upholstery, sharpened the bland blond-timber furniture. So did curtains of Aubergine Purple and Mushroom Pink. And, above all, the Terracotta Pink walls and Chinese Orange ceilings. This was the public beginning of Best's





opposite page: A 'Rondo' chair designed by Gordon Andrews, c. 1970, the scoop shaped seat with a central seam and upholstered in orange, pink and red wool fabric, on circular spreading aluminium base. From 'Penhallow', Joan and Richard Crebbin's former Castlecrag home, Sydney, interior design by Marion Hall Best. Photograph courtesy Phillips International Auctioneers & Valuers, Sydney.

above: Marion Best showroom merchandise, c. 1950. Featherston chair, Frances Burke Fabrics, Franz Marc print.

above right: Marion Best showroom, c. 1950. Rococo and Regency.

right: Marion Best showroom, c. 1957. Gordon Andrews interior, Bertoia chair, Akari lamps. Photograph David Moore.

below: Smoking lounge, Elanora Country Club, Narrabeen, Sydney, 1937–38, from Australia: National Journal, December 1940.







opposite page: 'Room for Mary Quant', 1967 exhibition 'Rooms on View', Society of Interior Designers of Australia. Eero Aarnio Globe chair, Joe Colombo Sella chair, Karhula lights.





left: Asko 'Globe' chair, designed by Eero Aarnio, 1966, the white spherical fibreglass shell supported on a circular foot, the interior upholstered in orange. 'Room for Mary Quant', designed by Marion Hall Best, SIDA Exhibition, Telegraph Homes Centre, Park Street, Sydney, 1967. Photograph courtesy Phillips International Auctioneers & Valuers, Sydney.



lifelong war against 'porridge coloured' beige. Already we encounter her signature colours, used on later logos and letterheads, found in silks imported from Thailand and cottons from India and Finland, and in the striking 1960s interiors: *Pink and Orange*.

A Marion Best shop, at first only for fabrics and lamps, opened in 1938 a few metres across a lawn from the Hall Bests' house. It was remodelled and enlarged for furniture and homewares in 1950; 1956 (by the designer Gordon Andrews, with wiry Milanese suspensions); and 1967 (by the architect Peter Hall, with gleaming white arches). From 1950 until it closed in 1974 the shop was highly visible, an isolated blaze of vivacity in an otherwise demure residential stretch of Queen Street, Woollahra. The artist and designer Ken Done says: 'In the fifties when I was at East Sydney Tech the shop was a constant revelation. Blue and Green, Pink and Orange, Purple and Yellow. *Pleasure and Passion*'.

Exhibition rooms – nine of them, 1941 to 1971 – also provided a public view of high-style private pleasure. The first, 'Classic Modern' and 'Young Modern' rooms for the Red Cross exhibition 'An Englishman's Home 1740–1941', displayed some of the short-lived Marion Best Fabrics. Curtains for the children's room had an open window design by Dora Sweetapple; the 'Classic' drawing room had 'Grecian columns and vines' by Thea Proctor. The drawing room combined modern upholstered furniture with

chairs and mirror in red lacquer and Georgian mahogany.

Throughout her career Marion Best was prepared, in domestic makeovers, to mix antique and modern furniture, though always within unusual coloured settings. Her own custom-made furniture designs — chairs, mirrors, brackets — were neo-Georgian lacquer and neo-Regency shellwork. Some of it travelled in 1973 from the Hall Bests' Victorian house, along with her beloved triptych painting by Justin O'Brien, to the widow's final apartment home. In her white-tiled, pink-and-red-walled living room were white 1950s classic Saarinen chairs and tables and new sofas by Tobia Scarpa. Her beginnings in Oliver Messel-style Mayfair rococo, and *Vogue* Regency, became accents within newest Italian Flash.

That early Mayfairish way comported well with local neo-mannerist watercolours by Loudon Sainthill, one of which was in the Hall Best house. In 1950 rococo swags and vases were still present in a mural decoration in the shop, as was a shellwork bracket. Just back from her first visit to Europe, where post-war modernity had not yet blossomed, Grant and Mary Featherston's furniture and Frances Burke's fabrics, both from Melbourne, photographed with the trusty pre-war Franz Marc print, seemed the best modern alternative to rococo and Regency.

In Paris in 1949, after enthralled absorption in the luminosity of early Italian fresco painting and with Justin O'Brien as her guide,

Marion Best came across a wall treatment that would further animate her joyously coloured walls and ceilings. She had already scrutinised O'Brien's own technique in his 1947 *Dormition of the Virgin*, which she owned: 'a heavy colour over a singing light one such as olive over a brilliant yellow, then scraping it off to a varying scale of transparency'. The possibility of the elaborate glazes that would become her signature style were glimpsed at an Artistes Decorateurs exhibition: 'A small modern study which appeared to have gold-leaf walls covered by a transparent black glass-like glaze.'

Back in Sydney there was a long period of experiment: 'We learnt to overlay certain translucent *artists' oil colours* mixed in a clear Dulux base, over different coloured undercoats. These glazes dried very quickly, like nail varnish.' Flat and enamel house paints, then a contrasting colour in gloss house paint, then a glaze of translucent artists' oils, and finally the glaze was stippled. 'Working with glazes became the most exciting and fascinating extension of colour theory ... reflections bring flow of movement to the eye, space can be even more flexible and responsive to the vibration of colour.'

Not until 1953 were the glazes launched to the public. Soon 'the thrilling new experience (of her glazes) was ruined by the inane multicolour schemes and Feature Walls, worked out by paint manufacturers and consultants regardless of person, purpose, aspect or function, and mostly in the same depth of tone of each colour'. Before and after a brief fashion for gaudy but often dead Feature Walls, Marion Best's colour schemes were subtle and lively. The coloured glazes were launched in, ironically, 'The White Room', which in fact had nine colours built around a *Drought* painting of a carcass by Sidney Nolan (whose work she had exhibited during her eighteen months (1947–48) as director of the David Jones' Art Gallery).

'The White Room' had 'small incidents in deep dirty pink, lacquer red, chartreuse and olive green, held together by an Indian Yellow glazed ceiling', and also displayed a shift from Featherston furniture to the more up-to-date Melbourne Italianate wire style of 'Cord' chairs by Clement Meadmore. It was in an exhibition that launched SIDA, the Society of Interior Designers of Australia.

To be an architect had been a childhood dream — or else an artist, like her sister. Instead Marion's daughter Deirdre would graduate as an architect, in 1955, and join her mother's business. Sydney Ure Smith's *Art and Design*, 1949, had already published an article on 'Marion Best: Interior Designer'. The repositioning from interior decoration to interior design, and the painting of glazes as subtle as works of art, completed Marion Best's self-reinventions from nurse and housewife. She was now something more serious and more creative than an interior decorator: she was close to being both an architect and an artist.

Travel to Milan, New York and San Francisco in 1954, and Tokyo in 1957, updated Marion Best's furnishings. Soon, Bertoia's diamond-wire chairs arrived from Florence Knoll, New York. Bold Marimekko fabrics began to arrive from Finland, and Noguchi paper lanterns from Japan. By 1961 a 'Twentieth Century' exhibition room at the Art Gallery of New South Wales was a conspicuous first landing in Australia of Saarinen's white fibreglass pedestal chairs. In the 1960s Marion Best was placing Herman Miller's classic chairs by Charles Eames and Knoll's by Mies van der Rohe and Warren Platner into corporate interiors. A 1967 overseas campaign produced a last burst of wilder new pieces, by Laverne, Magistretti, Scarpa, Joe Colombo, and Eero Aarnio. The last's white Globe chair, with an orange upholstered interior, starred in a pink and red exhibition room 'for Mary Quant' (of then Swinging London) before settling into the Richard Crebbin house, the most electrifying of all Best's domestic interiors.

Nobody else imported so many contemporary design classics. Those from the Crebbin house dispersed at a Phillips auction in Sydney, May 1999, included Laverne Invisible chairs, Colombo Elda chairs and the Aarnio Globe chair, thought to be the only examples in Australia. Smaller things like Danese ashtrays were approved by Harry Seidler as among the world's well-designed few. Young architects' wives, living in jeans, would go to Marion Best for their one and only dress, by Marimekko.

Marion Best spread *joie de vivre*. She was one of many free-spirited upper middle-class Australian women who understood that the pursuit of pleasure was serious, and the exhilaration of aesthetic and emotional boldness was part of a healthy intimate life.

If there is a peculiarly Australian aspect of her style, perhaps it's the parallel with physical exhilaration, her golf at Narrabeen, her skiing from the lodge she designed at Thredbo. And there's the miraculous image of 31-year-old Marion, arms outstretched, seated on the shoulders of a surfing instructor at Waikiki. She's *flying* past Diamond Head.

Marion Best's ideas flew, as well as her body. And she helped lift many Australians into new worlds within our own doorsteps. She believed not in relaxation but in stimulus.

Acknowledgments

Michaela Richards, *The Best Style: Marion Hall Best and Australian Interior Design* 1935–1975, Art & Australia Books, Sydney, 1993. Catriona Quinn, *Sydney Style: Marion Hall Best, Interior Designer*, exhibition catalogue, Historic Houses Trust of New South Wales, Sydney, 1993. Ken Done, letter, July 1993. Harry Seidler & Penelope Seidler; Michael Dysart & Dinah Dysart, interviews, January 1999.

Daniel Thomas, after an art-museum career in Sydney (from 1958), Canberra and Adelaide, came home in 1997 to live above the sea in Tasmania.



Celebrating hybridity

Linda Jackson and Jenny Kee had a fashion business, Flamingo Park, for which Linda made the haute couture while Jenny sold the frocks at a shop in the Strand Arcade. Their parades were the most exciting, glamorous events I'd ever seen.

DAVID McDiarmid¹

David McDiarmid was an artist for whom hybridity was a reality before it became fashionable. His work exists in the intersections of agitprop and the decorative; toughness and prettiness; beats and catwalks; craft, fashion and art. He is probably best known for his beautiful yet confronting 1992 safe-sex campaign posters for the AIDS Council of New South Wales. These posters and other works by McDiarmid were among the most popular in Ted Gott's 1994 exhibition 'Don't Leave Me This Way: Art in The Age of AIDS' at the National Gallery of Australia.²

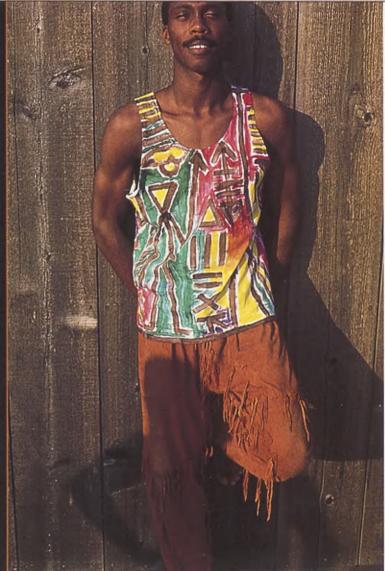
As well as being one of the best known Australian artists concerned with sexuality, power, gender, identity and the politics of AIDS,3 David McDiarmid was an accomplished decorative artist and designer working in a range of media and contexts. He created a giant *Day of the dead* sculpture for the 1992 Sydney Gay and Lesbian Mardi Gras parade – he had also been artistic director of Mardi Gras in 1989 - designed interiors in Australia and the United States of America, designed and painted textiles, and invented and produced art-wear for private clients and friends, and for sale through Jenny Kee's Flamingo Park boutique in Sydney, Crolla in London, and other retail outlets. His long-term creative

partnership with Australian couturier Linda Jackson resulted in daring and beautiful fashion garments now in public and private collections in Australia, Britain and the United States.

The working relationship between McDiarmid and Jackson began with the 1975 Flamingo Follies fashion parade at Bondi Pavilion, and ended with Jackson's last parade in 1984. Jackson designed the garments using fabrics painted by McDiarmid. Their process was collaborative and evolutionary: together they explored a range of visual themes, techniques and enthusiasms and arrived at design solutions through mutual discovery and experimentation. This approach provided the perfect context for McDiarmid to explore his passionate interest in personal image, fashion and glamour - the communicative potential of body imaging and expressive personal dress.

David McDiarmid's textile designs





above: DAVID McDIARMID, Chinese singlet; Trousers, both c. 1983, handpainted cotton; lamb suede. Photograph (attrib.) David McDiarmid.

left: DAVID McDIARMID, Ensemble, c. 1983, handpainted lamb suede. Photograph (attrib.) David McDiarmid. We'd get together and he wanted to know exactly how the garment would hang on the body and how the painted motifs would form part of the garment – the way the whole garment hung. I'd cut the dress out first. He was absolutely aware of how it would be placed on the body. The fabric was not painted, cut up and made into a garment. The [intended] shape of the garment inspired the design. It was a unique collaboration. (Jackson⁴)

McDiarmid and Jackson were part of a circle of creative twenty-something expatriates, including their friends Jenny Kee, Peter Tully and others who returned to Australia in the early 1970s on the whiff of the cultural renaissance of the Whitlam era. Together they created an entirely new feeling in Australian fashion, design and cultural consciousness. Rejecting the 'cringe' and its related insecurities, they set about restoring a sense of delight and pleasure (with some attendant ironic humour) in Australian vernacular forms: indigenous flora and fauna, and popular symbols of Australian locality such as the Sydney Harbour Bridge, the Sydney Opera House and, more problematically, Aboriginal imagery.5 Undeterred by notions of kitsch, popular taste or high-keyed colour, they expanded the visual language of an audience tired of received notions of what constituted good taste and haute couture. In a letter to McDiarmid from Milan dated 8 October 1977, Jackson and Fran Moore enthused: 'Dearest David, must tell you that Anna Piaggi wore Cocteau and Night Gums to tres smart dinner with Vogue people the other night and it was much admired.

The jacket was the first thing she tried on.'6

Speaking of the use of Australian fauna and flora and other vernacular imagery in the fabric and garment designs, Jackson said: 'It's what was in front of us — It was a group of people like a movement. It [the design ideas] all went out through our shows but it was all different artists working together to create their own images. There was always a theme — the bush was our universal theme.'7

McDiarmid's fabric designs for Jackson – handpainted with acrylic fabric-paint on wool-crepe and gabardine, silk chiffon and taffeta, cotton poplin and twill, and a range of other textiles – were luxurious, sensual, irreverent, delightful, light, fun, colourful, and influenced by a host of mutually agreed heroes. According to Jackson: 'We all discovered Sonia Delauney, it was such a relief, then we knew what we were doing, that it [fabric painting and innovative creation of garments] was an artform.'8

McDiarmid's first visit to the United States in 1977 had an impact on the range of visual material available for reference in his work. He was immediately stimulated by materials and ideas there: 'Went to the best exhibition I've seen so far ... furniture and wall hangings, all patterns, painted onto fabrics like Matisse.'9

When he began living in New York City two years later, McDiarmid continued to paint fabric and send it to Sydney to be made up into garments at Jackson's fashion studio. They also kept up the exchange of new materials and ideas: He loved all the delicate materials. He'd take away samples and test them. We had to make sure they dry-cleaned properly et cetera. After a while there were new dyes to paint with, so it all grew. He tried using bigger brushes to get bigger brushstrokes to work out what was effective in relation to cost. I'd send the fabric to New York and he'd paint it and send it back. (Jackson¹⁰)

I haven't had any ideas for frock-painting ... but it always flows from my fingers when the time comes. I found some fabulous [fabric] paint here though. It comes in gallon containers ② \$16 so could you send me some crepe scraps and I'll test it out. They have about 16 colours and it smells like the French stuff. If it works it would be perfect for big splashes. (McDiarmid^{II})

And later:

Anyway I could do some geometric Australian plant life as a big brushstroke border ... and we must do some gum leaves on the chiffon ... but bigger leaves and sprinkled around. (McDiarmid¹²)

McDiarmid drew on Australian visual themes while developing design ideas based on Black and Hispanic street life and dance-floor culture. He evolved a range of garments including handpainted Chinese T-shirts and self-designed, handpainted fashions in both Ethiopian cotton and jewel-coloured lamb suede. The leatherwear became iconic tribal gear for a coterie of dance-floor divas at Paradise Garage dance club in New York, and subsequently at the dance parties of the (then) Sydney Gay Mardi Gras. Writing in Vibe magazine, Frank Owen described the scene:



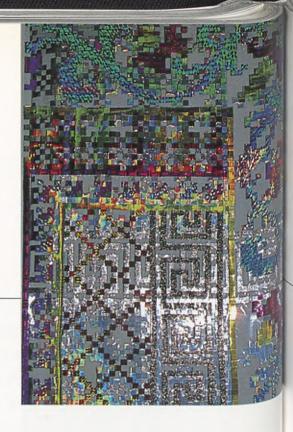




top: DAVID McDIARMID, Mr Man, 1983, acrylic on cotton bedsheet. Photograph (attrib.) David McDiarmid.

above: DAVID McDIARMID, Black Opal, 1978, handpainted silk organza.

left: David McDiarmid wearing jacket designed by Linda Jackson, New York, 1979. Photograph (attrib.) Peter Tully.

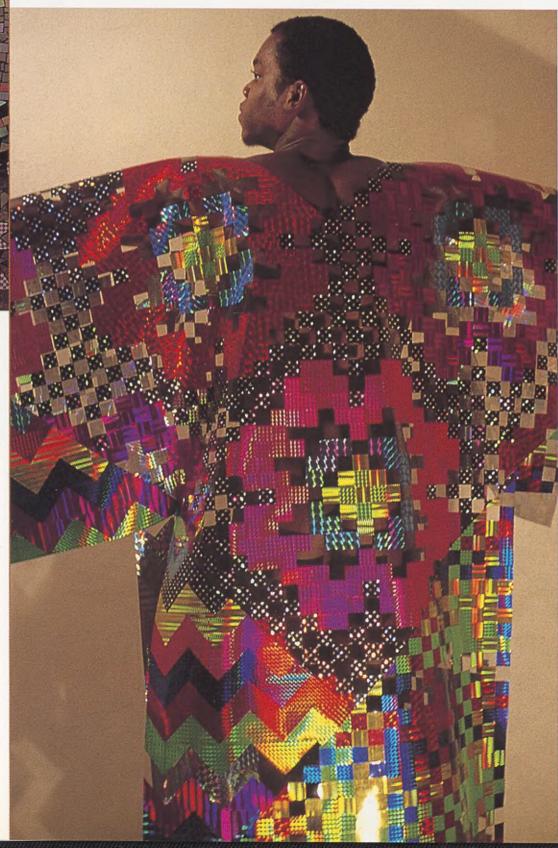




top: DAVID McDIARMID, Rapper Dapper Snapper, 1982, (detail), reflective holographic mylar 'quilt'. Photograph (attrib.) David McDiarmid.

above: DAVID McDIARMID, Love, c. 1991, reflective holographic mylar mosaic on board. Photograph (attrib.) David McDiarmid.

right: DAVID McDIARMID, Kimono, 1980, reflective plastic in 'quilt' pattern.



The Garage was, at its height in the early to mid '80s, a veritable late night underground pleasure palace ... the expression of collective joy that went beyond measure, a sense of shared abandon that was religious in nature and centuries old in origin. Like the pre-Christian peoples who sought to visit an otherworldly dimension through the use of drugs, chanting, flickering lights, and hypnotic repetitive music, Garage patrons were on a quest for transcendence through music and partying that involved an excessive stimulation of the senses that promised spiritual enlightenment.¹⁴

The United States opened up for David McDiarmid some of the principal influences on his work through the 1980s and 1990s. He was fascinated by American folk traditions, especially quilting, and by certain European craft traditions that he found in New York such as Russian and Austrian embroidery. He photographed the mosaics at the J. Paul Getty Museum that inspired him on a visit to Los Angeles in 1981.15 Urban street culture, graffiti, dance-floor ritual and Black music, not to mention multiracial sex and the new drugs of the 1980s, all had an impact on the materials and iconography of his art. His work became more encoded, incorporating urban tribal signs and signatures, cryptic text in graphic form and poetic aphorisms.

There was a seamless relationship between McDiarmid's creative output in a decorative and design context and the art he exhibited in gallery environments. The quilt-patterned reflective plastic *Kimono*, exhibited in 'Artclothes' curated by Jane de

Teliga for the Art Gallery of New South Wales in December 1980, foreshadowed paintings using similar material and techniques in the 1980s and early 1990s and shown, for example, in his one-person 'Kiss of Light' exhibition at Syme Dodson Gallery in Sydney in February 1991. His handpainting on fabric for wearable personal adornment simultaneously evolved into the dynamic suite of acrylic bedsheet paintings incorporating encoded textual messages and poetry, and exhibited as 'David McDiarmid ... new work' at Roslyn Oxley9 Gallery in 1984.

While David McDiarmid's art was concerned mainly with gay male sexuality, his fabric and clothing designs reveal an extraordinary ability to focus on the adornment of the female body. In his close collaboration with Australian couturier Linda Jackson and through his own garment designs he created wearable art of energy, lyricism and delicacy to suggest, enfold and display the body.

David McDiarmid had numerous oneperson and group shows of paintings and graphics in commercial and public galleries from the 1970s to the 1990s. His huge computer-generated 'Q' in the tympanum of the Art Gallery of New South Wales for Perspecta 1995 was his last major work before his death from AIDS-related illness in May 1995. His work as designer and artist is currently being researched, reproduced and exhibited in a variety of contexts.

1 David McDiarmid in William Yang, Friends of Dorothy, Macmillan, Melbourne, 1997. I am grateful to Ted Gott for this reference.

- 2 Personal communication, Ted Gott, September 1996.
- 3 In 1993 British cultural theorist Simon Watney described David McDiarmid as 'the most important AIDS artist working in the world', personal communication, Jan Minchin, July 1997.
- 4 Interview, Linda Jackson, 7 December 1998.
- 5 Now there is a greater awareness by non-indigenous artists of indigenous intellectual property issues than in the 1970s. Designers such as McDiarmid may not have adopted the use of indigenous imagery had they had this awareness.
- 6 Night gums was handpainted by David McDiarmid, Cocteau by Charlotte Barnes. Letter courtesy Fran Moore and Linda Jackson.
- 7 Interview, Linda Jackson, 7 December 1998.
- 8 ibid.
- 9 Letter from David McDiarmid in New York to Peter Tully in Sydney, June 1977, courtesy the estate of the artist.
- 10 Interview Linda Jackson, 7 December 1998.
- 11 Letter from David McDiarmid in New York to Fran Moore and Linda Jackson in Sydney, June 1977, courtesy Fran Moore and Linda Jackson.
- 12 Letter from David McDiarmid in New York to Linda Jackson in Sydney, June 1977, courtesy Linda Jackson.
- 13 Australian fashion designer David Martin, then living in New York, provided technical assistance in the creation of these leather garments. Letter form David McDiarmid in New York to Peter Tully in Sydney, 23 June 1981, courtesy the estate of the artist.
- 14 Frank Owen 'Paradise lost', *Vibe*, vol. 1, no. 3, November 1993.
- 15 Letter from McDiarmid in New York to his mother, Vivian, in Melbourne, 4 November 1981, courtesy Vivian Weetman.

I am grateful to Ted Gott for permission to use material collected in the course of research for a biography of David McDiarmid, and for the forthcoming David McDiarmid retrospective exhibition we are jointly curating. I am also indebted to Fran Moore, Linda Jackson and Vivian Weetman for permission to reproduce selections from their personal correspondence with David McDiarmid.

Linda Jackson is represented by Roslyn Oxley9 Gallery, Sydney.

Sally Gray, independent curator and cultural consultant, was a friend and colleague of David McDiarmid. She is executor of the artist's estate.

MAMBO THEOLOGY



MR. HOUSE-MUSIC AND HER SON THE CURIOUS LITTLE DOG TRUMPET DISCUSS THE AFTERLIFE.... left: MAMBO GRAPHICS, Reg Mombasa, Mambo Theology, 1993, colour offset lithograph, 95.7 x 69.8 cm, Gift of Mambo Graphics, Sydney, 1989, National Gallery of Australia, Canberra.

opposite page: REDBACK GRAPHIX, Cover: The CAAMA Group, 1989, colour offset lithograph, 30 x 21 cm, National Gallery of Australia, Canberra.

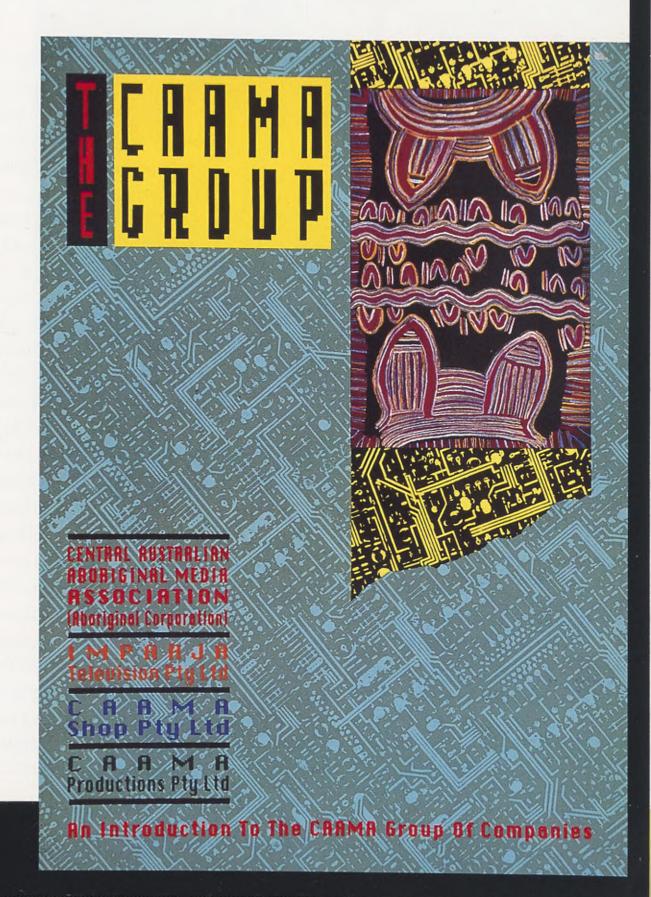
FROM poster art in australia

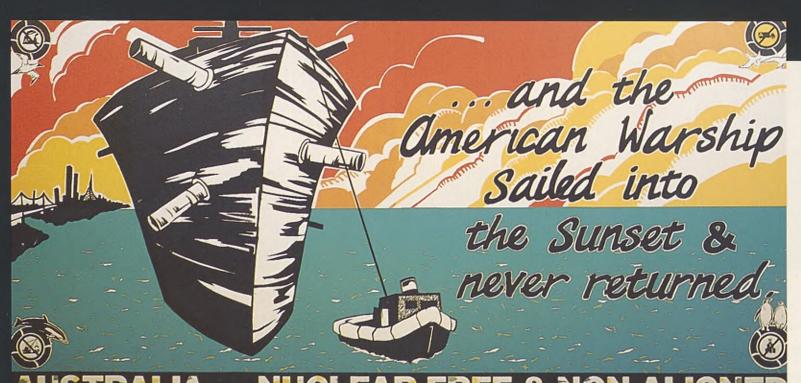
n 1977, on the eve of the opening of the poster exhibition 'Walls Sometimes Speak' at Watters Gallery in Sydney, a message was painted onto the gallery's exterior wall: 'Posters are for the street, not art gallery walls'. This warning against the institutionalisation of the poster proved timely, for over the next decade posters gained acceptability as 'gallery art' in Australia and internationally. It must have seemed ironic to the former Earthworks Collective members — whose application for funding was rejected by the Visual Arts Board of the Australia Council in 1979 — to find the same organisation a few years later giving its support to international touring exhibitions that featured political posters. These included 'Eureka, Artists from Australia' (1982), which was shown at the Serpentine Gallery, London; and 'Australia: Nine Contemporary Artists' (1984), which went to the Los Angeles Institute of Contemporary Art.

The 1980s saw an extraordinary effervescence of poster-making activity, a context for which had been provided by Julie Ewington in her pioneering article 'Political postering in Australia' published in *Imprint.*¹ Redback Graphix, Megalo, Bloody Good Graphix, Another Planet Posters and Garage Graphix were among the poster workshops established around Australia. Their work was exhibited widely in commercial galleries and contemporary art spaces and was purchased by private collectors as well as public institutions. Yet, as it happened, the writing was on the wall. The days of the political/social poster were numbered and, by the end of the decade, most workshops had ceased operation or had radically changed their priorities.

Health and safety issues, particularly the use of toxic printing inks and solvents and the proliferation of repetition strain injuries, were a factor. Costs of poster-making materials and equipment escalated; upgrading workshops to meet industry requirements was also expensive, and possible only with funding assistance from federal and state sources.

ROGER BUTLER





left: ANOTHER PLANET POSTERS, Colin Russell, Julie Shiels, The peace billboard, 1986, colour screenprint, 52 x 102 cm, Gordon Darling Fund, 1989, National Gallery of Australia, Canberra.

opposite page left: TIN SHEDS POSTERS, Pam Debenham, No Nukes in the Pacific, 1995, colour screenprint on cotton shirt, National Gallery of Australia, Canberra.

opposite page right: TIN SHEDS POSTERS, Pam Debenham, No Nukes in the Pacific, 1984, colour screenprint, 87.8 x 62 cm, National Gallery of Australia, Canberra.

But more important in the decline of poster-making workshops was the realisation that screenprinted posters — time-consuming and relatively costly to produce — could not reach a broad enough audience to effect social change. Julia Church, co-founder of Bloody Good Graphix and Another Planet Posters, wrote in 'Fighting fire with fire!' in 1987:

Nearly all outlets for cultural expression are controlled by bureaucrats and media barons. It is no longer a matter of slapping up a poster and bemoaning our freedom – fire should be fought with fire ... As people gain a better understanding of modern communication systems and the need to match the dominant mass media in its monopoly on distribution, it becomes clear that more sophisticated strategies must be developed.²

The strategies employed by poster workshops during the 1980s varied enormously. The hand-printed poster was still viable if the targeted audience was small, or if the poster could be displayed in a context that would give it currency via other forms of the mass

media. The Positive Visions Project (1988) was an initiative of the North Richmond Family Care Centre, a community health centre located at a high-rise public housing estate in inner Melbourne. The project, under the direction of art worker Julie Shiels, successfully involved both the local community and Another Planet Posters, a screenprinting workshop located in the same suburb. Although the themes of the six posters that resulted from the project were universal, the audience for them was essentially local.

The four posters that Redback
Graphix produced in 1987 to celebrate
twenty-five years of Amnesty International's activities were large and expensive to produce. The selling price for
individual posters was much higher
than normal, the product being aimed
at a niche market. Yet these vibrantly
coloured and tightly designed posters
had an extraordinary currency; they
could be seen regularly on television
news services providing a backdrop for
people being interviewed on human
rights issues.





left: REDBACK GRAPHIX,
Alison Alder and Bernadette
Boscacci, International
Women's Day 1990, 1989,
colour screenprint on cotton,
National Gallery of Australia,
Canberra.

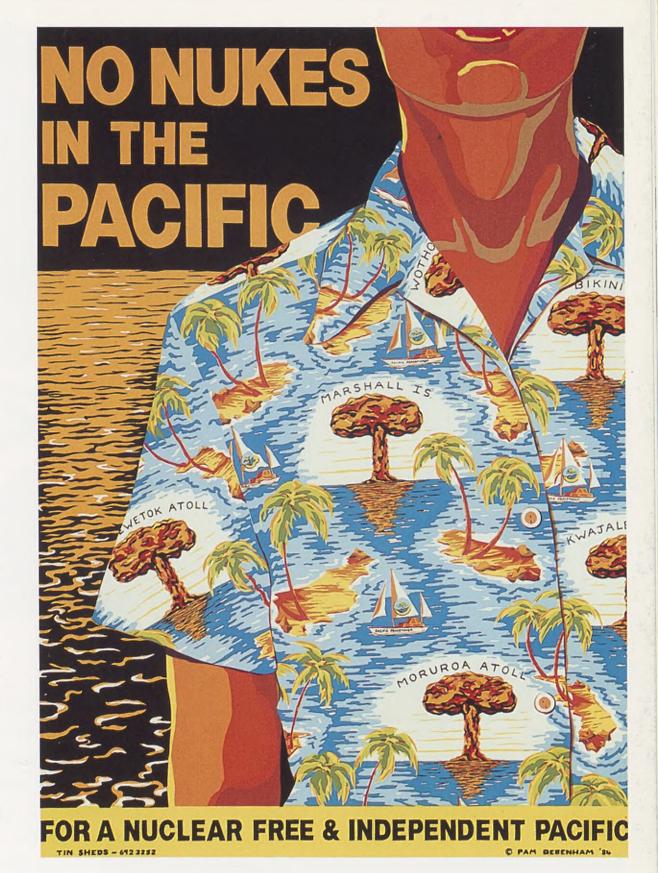
above: MERD INTERNATIONAL, Hugh Ramage, Russian and Liberty, length of fabric, 1984, (detail), colour screenprint on cotton, 308 x 113.6 cm, National Gallery of Australia, Canberra.



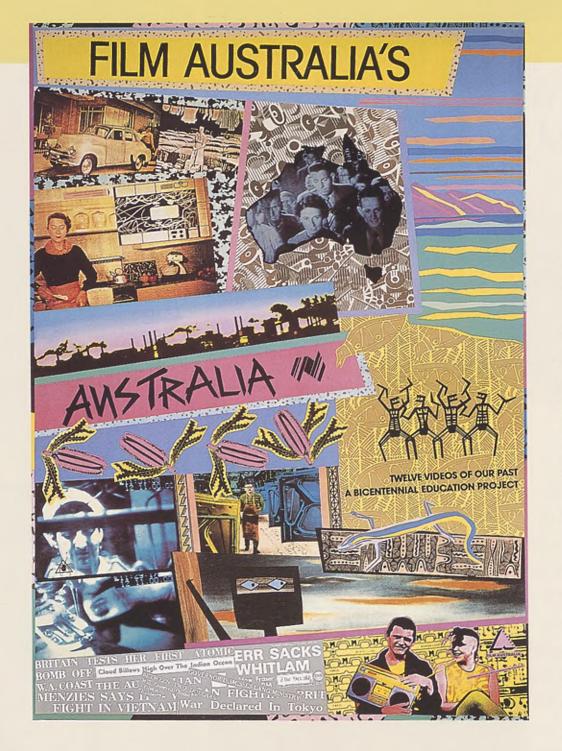
Another way of increasing visibility was to dramatically increase the size of the poster. Almost all the posters produced in the 1980s were designed to fit within a large standard size 65 x 910 cm sheet of paper. As part of the Billboard Project, a community project initiated by Another Planet Posters in 1986, *The housing billboard* and *The peace billboard* were presented in spaces that were normally reserved for highly financed commercial promoters. But hiring billboard sites was expensive even when subsidised. Redback Graphix also designed billboard-sized posters: *Use your brain! Use the train*, 1991, commissioned by the Australian Railways Union, was part of a strategy to encourage the use of public transport and as such was displayed prominently throughout Sydney.

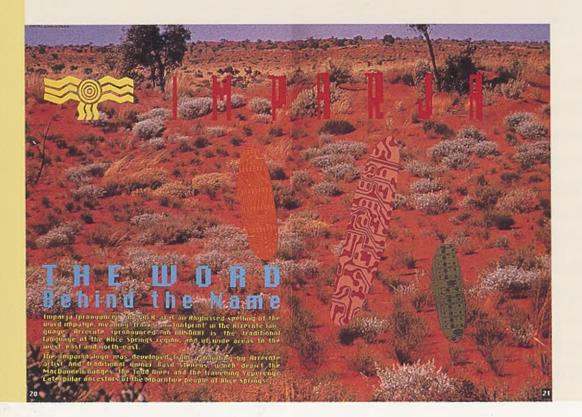
The screenprinting of posters and fabrics is closely related and poster artists were quick to see the potential of 'The poster that walks', while the creation of designs specifically for T-shirts took longer to eventuate. In most cases the rectangular images produced for printing onto flat sheets of paper are simply photographically reduced and printed onto a T-shirt. Consequently, many of these products work better when folded flat in their packaging rather than when worn. There are many wonderful exceptions, including Alison Alder's design for *International Women's Day 1990*; its heart-shaped motif refers directly to the body beneath it.

Alison Alder also produced bolts of printed fabrics, as did Jan Mackay and Marie McMahon under the trade name of Social Fabrics (1983–85). Another short-lived design team, Jill Yates and Hugh Ramage, operating as Merd International (1984–86), produced a punk range of printed fabrics sold by the metre or as part of their *prêt-à-porter* range of garments. Fabrics have continued to attract artists whose work is centred on social concerns, as was demonstrated in the travelling exhibition 'Lizards, Snakes and Cattledogs' of 1993.



One of the most successful translations of a poster image to fabric was by Pam Debenham. Her 1984 screenprint *No Nukes in the Pacific* featured a figure wearing a pastiche of an ubiquitous Hawaiian shirt – the palm trees in the design interspersed with nuclear mushroom clouds. This protest against French nuclear tests in the Pacific regained its relevance in 1995 when the French government resumed tests on Mururoa Atoll. Debenham's response was not to reissue the poster but to present it in a new form – producing fabric and making shirts; this was a complete inversion of the usual object-to-image process. When marketed by Greenpeace the shirts had a distribution and impact that far exceeded the original poster.





The most influential workshop during the 1980s was undoubtedly Redback Graphix. From its establishment at Wollongong in 1980, Redback had a defined artist—client relationship. It was not a collective or an open-access printing studio, but a graphic-arts workshop where the work was organised on a professional basis, with wages paid and fees charged accordingly. Redback's formation coincided with a new range of clients who wanted innovative yet sensitive designs for their organisations. Trade unions and groups like Amnesty International were joined in the 1980s by various government agencies bringing with them a great influx of work.

From the outset Redback developed a distinctive house style with a central image flanked top and bottom by text, often printed in colours of fluorescent intensity accentuated by black. The techniques they employed to create these images were sometimes simple hand-cut stencils, but in other works this was combined with photographically produced screens. The May Day posters of 1986 are some of their most complex, combining photo stencils from specially painted backdrops with mechanical tints and handcut stencils, giving the prints the richness of traditional union banners. Nor were Redback limited to poster production; they also designed fabrics, T-shirts, wrapping papers and publications.

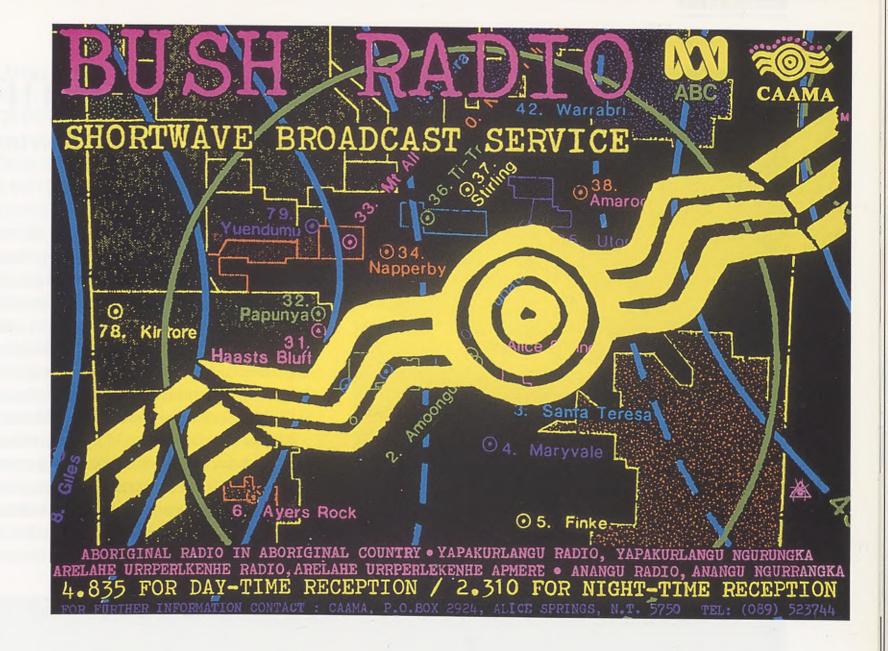
By the mid-1980s many of Redback's clients required poster print runs that exceeded those associated with handprinted screenprints. While offset lithography had been used commercially for decades in Australia it had remained too expensive for use by alternative print workshops until the 1980s. On the few occasions that it had been utilised by social/political organisations, it was usually without imagination or flair. Redback, however, designed especially for the technique, bringing to it the same liveliness that was to be found in their screenprints. Their offset posters were often part of larger promotional packages; for example, the work for Film Australia (1987) and for the Central Aboriginal Media Association in Alice Springs from 1984 included a poster, publication, and other promotional material. This diversification of production can also be found in the workshops of Inkahoots in Brisbane and Green Ant Research, Arts and Publishing in Darwin.

Computer graphics and digital imaging now play a vital role in all phases of production. The 1998 exhibition 'If You See This

right: REDBACK GRAPHIX, Michael Callaghan, Bush Radio, 1986, colour screenprint, 74.2 x 100 cm, National Gallery of Australia, Canberra.

opposite page top: REDBACK GRAPHIX, Michael Callaghan; Jan Mackay, Film Australia's Australia, 1987, colour offset lithograph, 89.2 x 63 cm, National Gallery of Australia, Canberra.

opposite page bottom: REDBACK GRAPHIX, Double Page Spread from The CAAMA Group, 1989, colour offset lithograph, National Gallery of Australia, Canberra.



Exhibition You'll Know We Have Been Murdered' by Chips Mackinolty and Therese Ritchie presented computergenerated ink-jet prints of their posters.

The most successful businesses to come out of the poster workshop tradition are those that have embraced the youth market. Paul Worstead has made posters in Sydney since the 1970s; never a member of any poster group, his independence and quirky sense of humour have enabled him to operate successfully in the more commercial areas of the new-generation market. He has produced posters and record covers for Mental as Anything, T-shirts for Inninli Store at Uluru (under the Jimmy Jones Souvenirs and Ashtray labels) as well as printed fabrics and manufactured garments.

Of all the commercial design groups

working in the 1990s, it is Mambo Graphics that has most effectively colonised the realm of popular culture, with the 100 percent Mambo philosophy roping in 'real artists to scribble up the designs and put a fork usefully up the nose of the conventional way of doing things'.3 Mambo has been able to thrive in the commercial world while maintaining an often subversive, anti-establishment position that is a larrikin spin-off from the 1970s and 1980s. Nothing is sacred: the designs that adorn Mambo clothing, posters and an eclectic array of products are irreverent in their combination of different typefaces, unexpected colours, and references to popular culture, comics, graphic design, art and advertising.

It is no longer possible to speak of

postermaking as a coherent body of practice as it was in the 1970s and 1980s. Now it is part of a larger field of graphic communication in which design is the key link, whether for brochures, posters or websites.

- Julie Ewington, 'Political postering in Australia', Imprint, vol. 13, no. 1, 1978, pp. 1–6. See also Roger Butler, Poster Art in Australia, National Gallery of Australia, Canberra, 1993, which contains an extensive bibliography. For Australian posters in an international context see Liz McQuiston, Graphic Agitation: Social and Political Graphics Since the Sixties, Phaidon Press, London, 1993.
- 2 Julia Church, 'Fighting fire with fire cultural movements', *Imprint*, vol. 22, nos 3–4, 1987, pp. 12–20.
- 3 Mambo, trade catalogue, 1989.

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Art and the corporate environment

Gwyn Hanssen Pigott, Barbara Heath, Ron Hurley and Yenda Carson in the Neville Bonner building

Something like a domestic still life in a small opening in a room is a nice thing to introduce to the corporate environment, rather than the usual gun blazing, bauble making, epaulette wearing triumph which is expected.

Timothy Hill, Donovan Hill Architects.¹

Ontemporary Australian architectural history is peppered with legendary battles between rationalism in construction and freedom of design. Harry Seidler's contempt for planners is famous; Joern Utzon's battle for integrity of design a black mark on the country's most recognised structural icon. The battles, though fierce at times, have never been evenly matched. Those holding the purse strings have wielded the power.

There is significant evidence that disregard for inspired

design has created public spaces that alienate the public and built environments that people simply do not like. The tide, however, seems to be turning, making legitimate again the costs of crafting public space. The Queensland Government has recently committed to Art Built-in, a Public Art Policy whereby 2 per cent of the costs of all major state government capital works is set aside for integrated art and design. Preceding this commitment, and a testimony to its validity, is the Neville Bonner building in Brisbane.²

The Neville Bonner building echoes an earlier school of English architectural thinkers, Augustus Pugin, John Ruskin and William Morris, who turned to inspired craftsmanship to counter the monotonous effect of the Industrial Revolution on design. In a groundbreaking process, architects Davenport Campbell and Donovan Hill engaged



right
RON HURLEY, The end
of Kabul's journey (the
river creation story),
1998, stainless steel
housing inlaid with a

variety of timbers, Neville Bonner building,

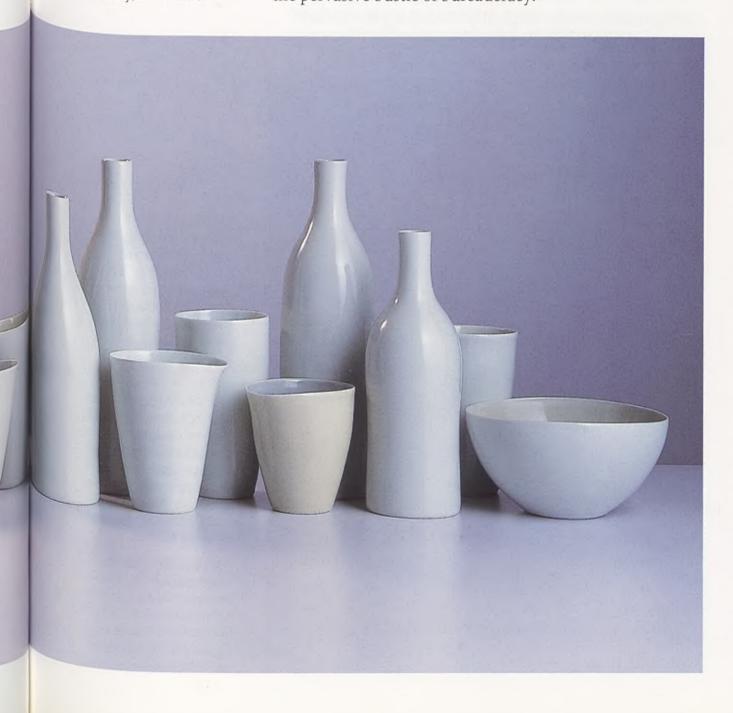
Brisbane.

below
GWYN HANSSEN
PIGOTT, Family, 1998,
24 hand-thrown and cast
ceramic forms in Limoges
translucent porcelain,
dimensions variable.
Photograph courtesy of
Christine Abrahams
Gallery, Melbourne.

the Queensland Artworkers Alliance to manage a suite of artists through a process that contractually obliged purism in construction and commitment to artwork prior to the building's construction.

The work of Gwyn Hanssen Pigott sits among that of her colleagues in the building's thoroughly modern foyer, testimony to the century old hopes of William Morris – to 'usher in a new period of integrated wholeness in which the highest aesthetic qualities would be ripped from the museum pedestal and linked again with the tools and artefacts of everyday use'.³

Entitled Waiting, 1998, the work is an assemblage of twenty-four hand-thrown and cast bottles, beakers and bowls in Limoges translucent porcelain. 'Ripped' from their museum pedestal and installed within the walls of the building, Hanssen Pigott's bottles, beakers and bowls become a family of humble, domestic objects placed on a window sill. You can look through them to the landscape; shafts of afternoon sunlight penetrate the gaps between them, creating shadows. Translucent porcelain radiates light. The effect is intimate, a moment of stillness amid the pervasive bustle of bureaucracy.





Once a narrative is revealed, it is amplified by providing many vantage points. Placed in a window, these bottles, no higher than ordinary bottles, become part of the streetscape, constantly visible from a hundred metres or so as you approach the building. Inside, looking back through the assemblage to the landscape, the background keeps changing, creating a fluid spatial relationship between you and the work. When you go down the stairs there is another vantage point. Looking up, the objects form a silhouette against the sky. Climbing the balcony, they are visible in plan. The building allows you to be with the artwork in a range of scales, animating the objects by allowing them to do what objects do in real windows rather than what they do in museum cases.

To those who know Hanssen Pigott's work, the familiar still-life composition of profoundly beautiful forms may have been imported from a gallery. The nuances of collaboration with architects and reaction to space are subtle. According to Timothy Hill: 'The most genuine moment of collaboration was once the work landed on the shelf. How were these objects to be placed to reinforce what we wanted to reveal about the building?'⁴

The key to understanding the still life lies in the relationship between individual objects. Hanssen Pigott's work possesses an exquisite unity, the space between objects suffused with meaning as significant as the objects

themselves. The challenge for artist and architect was to discover a structure that allowed individual objects to become players in a narrative performed in a three-dimensional theatre in the round. One ceramic form with an eccentric and beautiful profile stands apart from the rest – a Blanche du Boir character, inviting admiration. This is exactly Hanssen Pigott's intention: that we wait, contemplate, entertain thoughts of whimsy or reserve.

Where the new, the cutting edge, the fashionable and the swift are traits of our times, Hanssen Pigott provides an antithesis. Her limited vocabulary of form is capable of rich variation imbued with wisdom gained through nearly

half a century in pursuit of clarity. What a gift it is to walk into a public space where such wisdom is quietly suggested through the very walls that surround it.

Peel away the layers of intent and Hanssen Pigott's work within the space on William Street becomes a powerful metaphor for the life that was once lived there. Preconstruction excavation unearthed the debris of earlier days, bits and pieces of unidentifiable ceramics, bottles, and other trademarks of western domestication. The anthropological metaphor is particularly irresistible given that the building is partly occupied by the Department for Families.

As one of four artists, Hanssen Pigott's work is one movement in a visual suite. Considering the scale of the building, designer—jeweller Barbara Heath may have been considered an unusual selection. However, the strong curatorial pretext established by the artworks' advisory team provided the impetus for Heath to translate her small and private craft to unprecedented dimensions.

Aboriginal artist Ron Hurley reminds us of the five Aboriginal tribes who originally lived along this stretch of the Brisbane River. His work *The end of Kabul's journey* (the river creation story), 1998, is an exploration of the Aboriginal mythology of the precinct that echoes another of Hurley's public artworks, *Geerbaugh's midden*, 1995, situated at the Kangaroo Point Cliffs. The work spiritually links both sites. It also unifies the interior and exterior of the building. Motifs embedded in the exterior raw concrete are repeated against the interior wall, transformed in stainless steel and a range of local timbers. Yenda Carson's *V*, 1998, like the work of Hanssen Pigott, sits in a window, iterating themes of light-play through a structure of Azuralite float-glass.

The building itself alludes to metaphors of landscape. Materials have been configured to give sandstone walls an eroded profile. Glazing panels come to the back of an opening so that they look like holes in the wall rather than windows. The works integrate with the architecture in a marriage of equality cooperatively introducing narrative, social vision, metaphor and skill.

In an interview with Margaret Tuckson, Hanssen Pigott describes a period in her early development as a potter:

I tried, by my lifestyle, absorbing the tradition around me, to make something which would be real. I hoped that if I lived like a traditional potter somehow I would make pots like those unpretentious craftsmen in times gone by. But in fact I wasn't unpretentious at all, nor simple.⁵

Authenticity, as Hanssen Pigott discovered, is not solely

above
GWYN HANSSEN
PIGOTT, Waiting,
1998, interior view,
installation of 24 handcast ceramic forms in
Limoges translucent
porcelain, dimensions
variable, Neville Bonner
building, Brisbane.

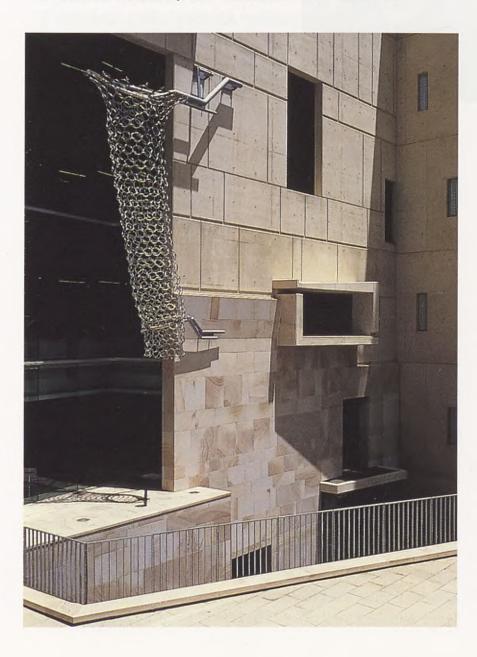
left
GWYN HANSSEN
PIGOTT, Waiting, 1998,
exterior view, installation of 24 hand-thrown
and cast ceramic forms
in Limoges translucent
porcelain, dimensions
variable, Neville Bonner
building, Brisbane.

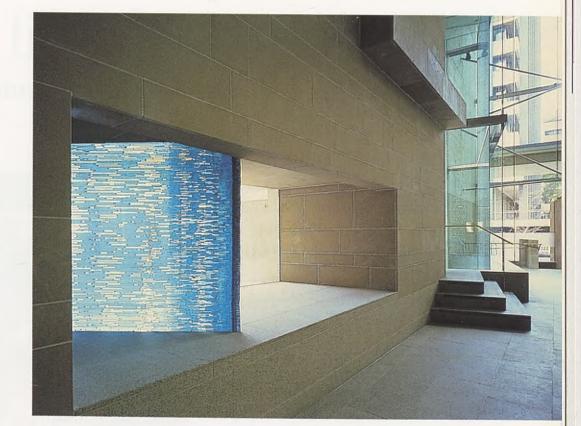
All installation photographs by Jon Linkins, reproduced courtesy Queensland Artworkers Alliance and the Queensland Department of Public Works.

a product of lifestyle or even the most thorough application of traditional practice. Her work finds its inner life through obsessive refinement of the same aesthetic idea or principle. She takes tradition and gives it a contemporary voice, building on the past to create a vocabulary pregnant with social vision and meaning particular to the time and space in which it is created. In the same way, architects Davenport Campbell and Donovan Hill have aspired to the traditional values of 'integrated wholeness' to resolve architecturally the contemporary problem of institutional anonymity in the public sector. Art and architecture enjoy a symbiotic existence, each lending credence to the other's claims to genuine authenticity of style. To quote from William Curtis:

The genuine style is the opposite of cliche; it is a vital formula and a source of discipline, and it functions as a filter through which the artist draws experience and translates it into form; it places limits on any new problem and provides the shape of hypothesis while reflecting on the artist's most obsessive themes.

When a style possesses this prodigious power of abstraction, it becomes a tool for transforming precedent. Its external physiognomy may relate to contemporary relatives, but its inner life will rely on nourishment from tradition.6





A synthesis of intent binds the craft of Gwyn Hanssen Pigott and the architecture of the Neville Bonner building, satisfying contemporary western culture's manic quest for the new and tempering it with a wisdom that is ages old. Legislating the integration of art, craft and design in the public sector can, at its best, result in public spaces that nourish the void left by the 'shock of the new'.

- I Interview with the author, 4 February 1999.
- The Neville Bonner building was completed in December 1998 for the Department of Public Works, and opened in February 1999. Davenport Campbell and Donovan Hill were project architects. The Queensland Artworkers Alliance managed artworks. An artworks advisory team consisted of representatives from Davenport Campbell, Donovan Hill, the Department of Public Works, Construction Project Analysis Pty Ltd, Watpac Australia Pty Ltd, Queensland Artworkers Alliance, Arts Queensland, the Queensland Art Gallery and Craft Queensland. Project artists are Yenda Carson, Gwyn Hanssen Pigott, Barbara Heath and Ron Hurley.
- William J. R. Curtis, Modern Architecture Since 1900, Phaidon Press, 3rd edn, 1996, p. 87.
- 4 Interview, op. cit.
- Margaret Tuckson, 'Gwyn Hanssen Pigott', in Ceramic Review, no. 89, 1984, pp. 26-32.
- 6 Curtis, op. cit., p. 689.

Gywn Hanssen Pigott is represented by Christine Abrahams Gallery, Melbourne; Rex Irwin Art Dealer, Sydney; Philip Bacon Galleries, Brisbane; Narek Gallery, Canberra; Garth Clark Gallery, New York and Galerie Besson, London.

JENNIFER READ

Jennifer Read is a Brisbane-based writer and editor of Integration Art + Architecture. She has worked at Brisbane's Institute of Modern Art, the Queensland Artworkers Alliance, and Rebecca Hossack Gallery, London.

YENDA CARSON, V, 1998, Azuralite float-glass with hand-

belted edges cut in 3-cm widths and varying lengths, Neville Bonner building, Brisbane. right

BARBARA HEATH, Net, 1998, stainless steel chain mesh construction with galvanised steel support arms, Neville Bonner building, Brisbane.

Melbourne's April harvest

Art keeps pace with stock market boom

The April 1999 series of painting auctions in Melbourne totalled the very healthy sum of more than \$9 million, running neck and neck with the booming stock market.

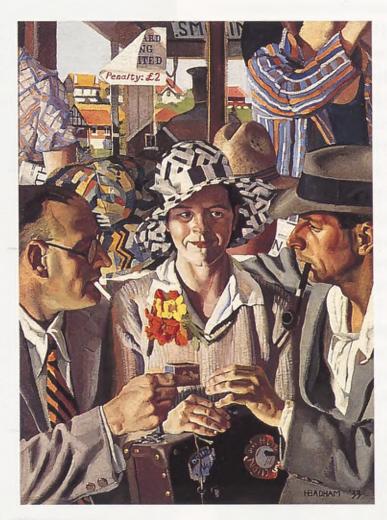
Sotheby's \$6 million (26–27 April) and Christie's \$5.9 million (27–28 April) were supplemented by the 'almost \$4 million' from newcomer Deutscher–Menzies (25 April), which was almost \$1 million up on their previous sale.

Sotheby's top lot was the prestigious Sidney Nolan *Kelly*, 1954, a brilliant image from the second Kelly series with the intriguing provenance of the British writer and academic C. P. Snow (later Lord Snow). Nolan paintings shown at London's Redfern Gallery in 1955 had enchanted Lady Snow (novelist Pamela Hansford Johnson), and

the Snows had become keen supporters. Five Nolans appeared on Snow dust jackets. Painted in ripolin enamel on composition board, *Kelly* fairly glowed under the spotlight and it was no surprise that the bidding rocketed to \$760,000.

Frederick McCubbin's large oil, Hauling timber, Macedon Heights, 1911, was Sotheby's second major offering and sold for \$615,000. It had come up for public auction in 1974, when Christie's sold it for the top sale price of \$40,000. Other notable sales included a casting of Auguste Rodin's Le baiser. At 39 centimetres high, this was suitable for a domestic interior and seemed well bought at \$165,000. Five Jeffrey Smart paintings were hung together for viewing and looked extremely comfortable in their own environment. Rome Metro exit, 1984-85, was the most expensive at \$90,000. The only John Brack, The scissors shop, 1963, sold for \$125,000, just over the top estimate. The most sought after Rupert Bunny was a dreamy painting of two figures in a garden, c. 1913, which reached \$77,500, while a fine Penleigh Boyd of Sydney Harbour painted in 1922, a year before his early death, sold for \$96,000.

It was good to see Herbert Badham's Travellers, 1933, a



most difficult subject of people crowded into a tram, bid up to \$160,000. His *Artist's model*, 1934, went far above its estimate to \$18,000. No nude, as one might expect, but a seated figure with a striking red and white scarf and a severe black jacket.

The death of Arthur Boyd on 24 April 1999 did not really affect prices. Only one of the eight Boyds at Deutscher–Menzies on the following day substantially exceeded its estimate. *Mackerel*, date, a most untypical painting of a transfixed fish, rose to \$18,000 over a top estimate of \$12,000. At Sotheby's on 27 April, by which time the news was well absorbed, prices of the six Boyds on offer remained level with previous estimates, except for a Wimmera landscape

that went to \$48,000 over a top estimate of \$28,000.

A disappointment at Deutscher–Menzies was the lack of bidding on Charles Conder's rather charming *Miss Rayner*, c. 1889. Not unlike the figure of Daisy Bates, Miss Rayner stands with another female figure in a Heidelberg landscape. Also unsold on the night was the fine and important Conrad Martens, *View from the crags above Neutral Bay*, 1857–58. Chosen as the single work to represent the artist in the bicentennial exhibition 'Creating Australia: 200 Years of Art 1788–1988', it probably deserved its estimate of \$275,000–\$325,000. It found a buyer after the sale for a price believed to be in the vicinity of \$250,000.

Russell Drysdale's *Old glory mine*, 1950, (also known as *Aboriginal boy in a landscape*), sold for a rattling \$360,000 at Deutscher–Menzies. John Brack's *Finale*, 1973, sold for \$140,000, and Sidney Nolan drew another top price with *The disguise*, 1955, also from the second Kelly series.

Third in the series of interlocking sales, Christie's might have expected an exhausted audience, but it seemed that buyers had just hit their straps. For the first fifty lots almost none failed to reach their estimate and beyond. A large Arthur Boyd, one of the better Shoalhaven pictures,

above
HERBERT BADHAM,
Travellers, 1933, oil on
canvas, 93.3 x 96 cm,
courtesy Sotheby's
Australia.

went to \$180,000, and another good Boyd painting, *Pulpit Rock with cows and cockatoo*, c. 1985, went well above its estimate to \$70,000. However, I do not think this indicates a general rise yet. As with any prolific painter, some disappointing pictures come up for sale but buyers have become discriminating.

The major Brack, one of his pencil armies titled *Here and there*, 1986, was knocked down at \$210,000, and a charming minor work, *Glass of claret*, 1954, went to \$70,000 to double the top estimate. Fruit and flower subjects by Margaret Olley were well up, but the Margaret Prestons were disappointing. A most delicate still life by Arthur Streeton reached a healthy \$36,000, while a good land-scape from his middle period, *The bay from Olinda Top*, 1925, ran up to \$140,000. This was sold at Leonard Joel's in 1985 for \$64,000. A chance buyer — who had stopped off in Melbourne en route from Hong Kong to New York, glanced at the catalogue, and left a 'buy' commission —

picked up Jeffrey Smart's large oil *The sculptor with work in situ*, 1984–85, for \$208,000. This painting sold at Christie's in August 1996 for \$100,000. Joy Hester's appealing *Girl with green eyes*, 1956, in graphite, watercolour and ink, sold for \$45,000 over an estimated \$10,000–\$15,000. Another Rodin, this time from the Crebbin family, *The first maquette for the Burghers of Calais*, sold at \$100,000. This was a massive subject and not as easily accommodated as *Le baiser* in the earlier sale.

It was good to see strong bidding for minor paintings of good quality (such as an Emma Minnie Boyd watercolour) and to preview Brett Whiteley's enormous Lavender Bay subject from the Holmes à Court Collection, unveiled at Christie's night sale.

JOAN MCCLELLAND

Joan McClelland is Director of the Joshua McClelland Print Room in Melbourne.

Modern design spells optimism

Twentieth-century design is attracting youthful collectors or those who are young at heart. This applies as much to art nouveau as to post-war objects, which are made from synthetic materials or metal amalgams and are invariably optimistic, functional and have an occasional whiff of humour.

The venerable English auction house Phillips International identified the optimism associated with modern design as an appropriate springboard into Australia's art market, launching their Australian sales in May 1996. This was a niche market originally neglected by other Australian auction houses, and success hinged on Andrew Shapiro, Managing Director of Phillips in Australia, who had conducted the world's first sale of modern design for Phillips New York in 1984.

It is hardly surprising, then, that Phillips was entrusted with the sale of important avant-garde furniture from Richard and Joan Crebbin's guest cottage in Castlecrag. The domestic interior and selection of objects at Castlecrag was undertaken by Marion Hall Best (1905–88), a Sydney interior designer renowned for her vibrant use of colour and clever juxtaposition of style and whimsy. Among items at auction on 2 May 1999 were Jack Meyer's 1971 sound sculpture (a radio), which sold above the top estimate for \$9890 to the National Gallery of Victoria, and an Asko Globe chair bought by the Historic Houses Trust for \$4600. Many of the works placed by Best with the



Crebbins came with the additional provenance of having been imported into Australia by Russell Whitechurch, who pioneered the acceptance of Scandinavian products in this country.

The twenty-eight lots from the Crebbin Collection made a total of \$35,480, significantly adding to the overall turnover of \$640,000. This included sales of contemporary art from a private collection in Brisbane, with Ken Whisson's *Blue tourer*, 1975, reaching \$41,400, and a selection of contemporary Aboriginal art. Rover Thomas's *Tjadarung*, 1984–85, was the top price at \$34,500.

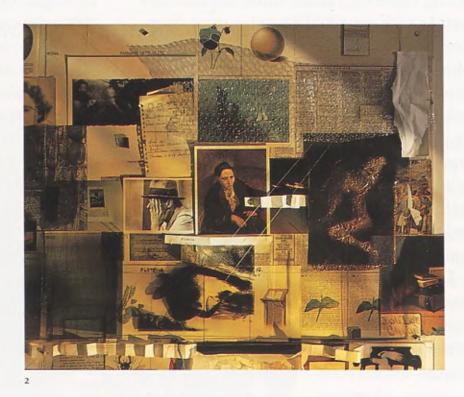
MICHAEL REID

Michael Reid is an art-market analyst with The Australian.

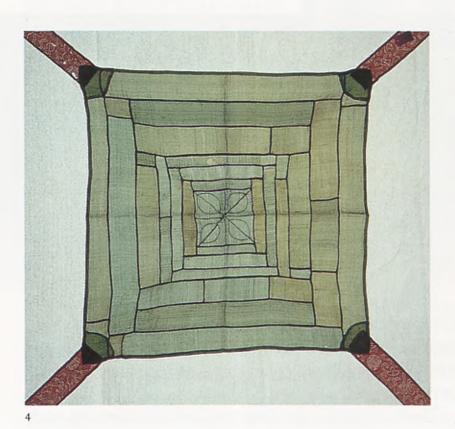
right
TAPIO WIRRKALA,
Iitalla 'Kanarelli' vases
and Iitalla leaf dish,
1947–53, Scandinavian
glass, dimensions
variable, courtesy
Phillips International
Auctioneers and
Valuers.

GALLERY













1. ELISABETH KRUGER, Out of the wind, 1998, oil on linen, 122 x 91.3 cm, Eva Breuer Art Dealer, Sydney. 2. LYNDELL BROWN and CHARLES GREEN with PATRICK POUND, Double Vision: Towards a Theory of Everything (detail), 1998, cibachrome photographs and mixed-media assemblage, 24 panels, 216 x 656 cm overall, Australian Centre for Photography, Sydney. 3. BENJAMIN EDOLS and KATHY ELLIOTT, Seed and Bud, 1998, blown, wheel cut glass, 38 cm and 23 cm high, Beaver Galleries, Canberra. Photograph Peter Scott. 4. KOREAN TEXTILE, CHOSÔN DYNASTY, Min Po: Wrapping Cloths for ordinary people, 19th century, thin silk with patchwork design, 50 x 50 cm, Powerhouse Museum, Sydney. Photograph courtesy Museum of Korean Embroidery, Seoul. 5. VIVIENNE BINNS, Knife basket from the Philippines, 1999, acrylic on canvas, 100 x 100 cm, Sutton Gallery, Melbourne. 6. THANCOUPIE, Handbuilt stoneware pot, c. 1990, 21 cm high, Hogarth Galleries, Sydney.

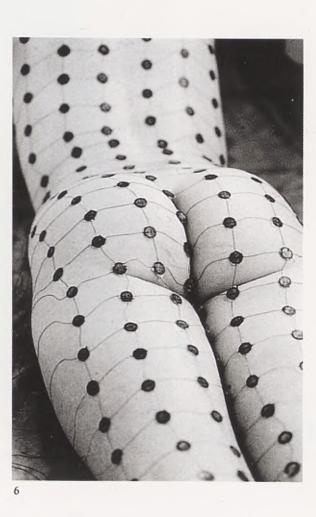












^{1.} PETER ATKINS, Maiji Isola's Melooni form c. 1963, 1999, two pieces, enamel and oil on canvas, each 40 x 40 cm, Gallery 4A, Sydney. 2. GERRY WEDD, Patterned check vase (reference to Frances Burke), 1999, terracotta, decals, coloured slip, 22.5 x 18.5 cm, University of South Australia Art Museum, Adelaide. Photograph Michal Kluvanek. 3. ANDREAS REITER RAABE, Salt Lake City, 1999, acrylic on canvas, 40 x 40 cm, Sarah Cottier Gallery, Sydney. 4. MARION BORGELT, Weaving the labyrinth design II, 1997–99, pigment on jute, 196 x 114 cm, Christine Abrahams Gallery, Melbourne. 5. ADRIENNE DOIG, The other woman, 1999, video installation, The Performance Space, Sydney. 6. KELLY McDONALD, Wrap: A self-portrait, 1997, (detail), paper, wax, silk thread, 300 x 40 cm, Sherman Galleries, Sydney. Photograph Andrea Solo.

JIRRAWUN ABORIGINAL ART

CORPORATION



RUSTY PETERS, Goanna and Crocodile Story, 1999, natural ochre with binder on canvas, 122×135 cm Photograph courtesy William Mora Galleries

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



New England Regional Art Museum, Armidale, NSW

3 September -31 October 1999

Lewers Bequest & Penrith Regional Art Gallery, Penrith, NSW

27 November 1999 – 30 January 2000

Ballarat Fine Art Gallery, Ballarat, Vic.

26 February – 24 April 2000

Art Gallery of Western Australia, Perth, WA

25 May - 23 July 2000

For information

Telephone: (02) 6240 6503

Fax: (02)6240 6560

Email: judes@nga.gov.au

www.nga.gov.au/dance

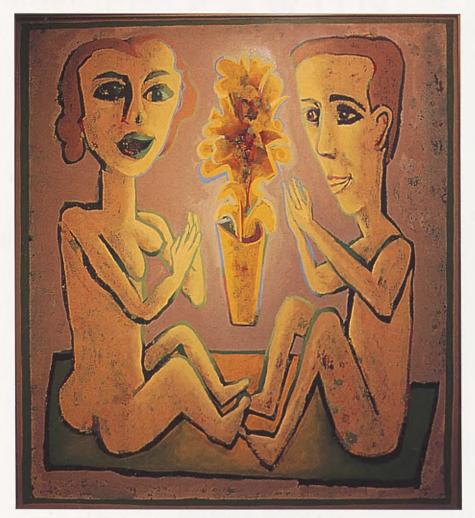


■ national gallery of australia travelling exhibition

DANCE HALL DAYS

FRENCH POSTERS FROM CHÉRET TO TOULOUSE-LAUTREC

Henri de Toulouse-Lautrec France 1864-1901 Jane Avril 1893 colour lithographic poster 125.0 x 92.0 cm National Gallery of Australia Gift of Orde Poynton Esq. CMG 1996



ANDREW SIBLEY, In love with yellow, 1971, oil on linen, $104 \times 94 \text{ cm}$ From 'The touch of madness series'

Solander Gallery

CANBERRA

Canberra's oldest established fine art gallery 1974-1999

ANDREW SIBLEY

10 September – 3 October

JEFFREY MAKIN

8 - 31 October

JANET GREEN

5 – 28 November

10 Schlich Street, Yarralumla ACT 2600 Director Joy Warren Tel: (02) 6285 2218/9 Fax: (02) 6282 5145

Wednesday to Sunday 10am - 5pm

ACGN

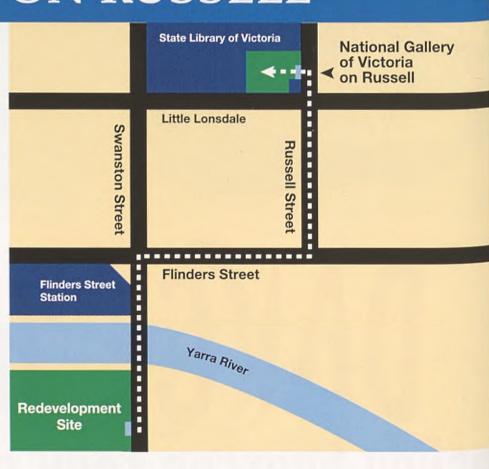
NATIONAL GALLERY OF VICTORIA ON RUSSELL

OPEN OCTOBER 1999

See over 600 of the most important Australian and international works from the gallery's permanent collection on display in beautiful and historic surrounds.

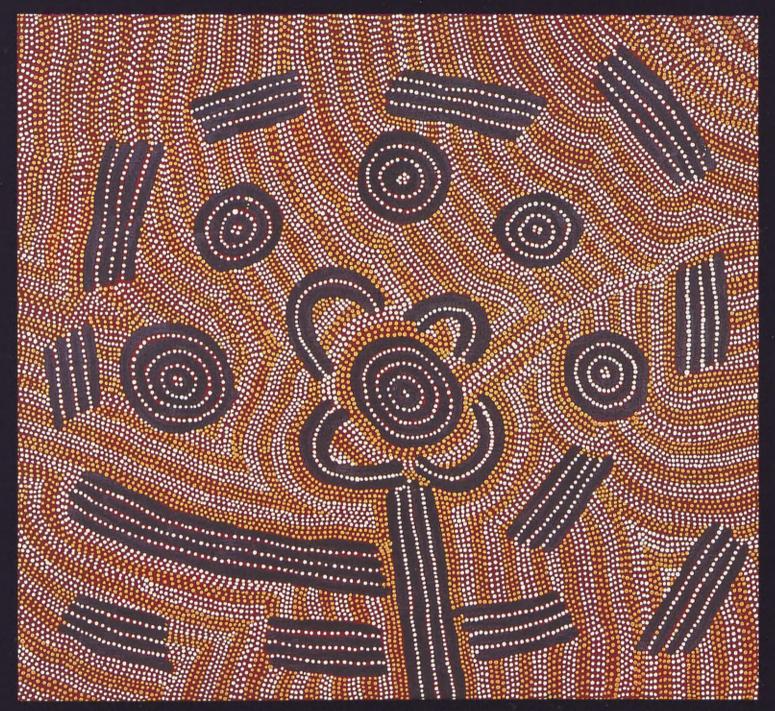
We also have a wide range of public and school programs, cafe, gallery shop and a stunning members' room.

Russell Street, Melbourne Open daily 10.00 – 5pm



ARTspeak

STUDIO GALLERY

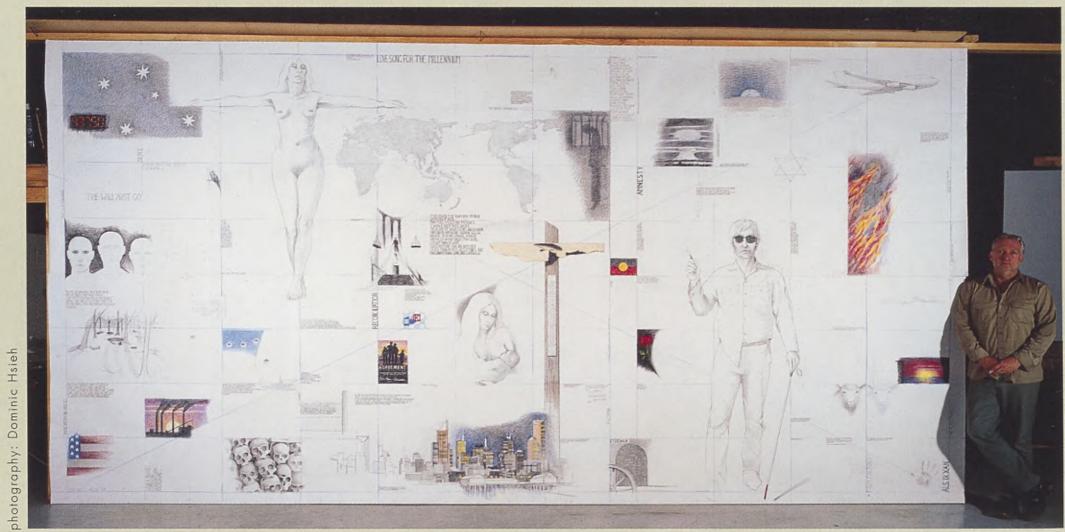


Artist: George Tjapanangka Title: Tingari Women Date: 1998 Size: 61 x 55cm Provenance: Painted at Kintore for Papunya Tula Artists

REPRESENTING
INDIGENOUS AND NON-INDIGENOUS
AUSTRALIAN ART

274 YARRA STREET WARRANDYTE VICTORIA 3113 AUSTRALIA
TEL +613 9844 1722 FAX +613 9844 0422
CO-DIRECTOR: MILANKA J. SULLIVAN

WILLIAM KELLY



LOVE SONG FOR THE MILLENNIUM 1997~1999 3050 x 6100 mm mixed media on paper



UNCONDITIONAL LOVE & GOODWILL (A DECADE OF ART BY WILLIAM KELLY)



発

amnesty international australia

9 Oct. - 5 Nov. hours 10-6 Tues-Fri 12-5 Sat & Sun

> 96 Flinders Street Melbourne Victoria 3000 phone 03 9650 5944 fax 03 9650 3430 e mail hmbulle@bigpond.com web site williamkelly.com.au



In association with the Stephen McLaughlan Gallery, Melbourne

THE ART GALLERY BOOKSHOP

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

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

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

The Gallery Shop where art browsers will discover:

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

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1067 High Street Armadale VIC 3143 Tel: (03) 9822 2645 Fax: (03) 9822 5157 Open daily Specialists in the visual arts: art, architecture, theory and criticism, cinema, decorative arts and design, exhibition catalogues.

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

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

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160 Acland Street St Kilda VIC 3182
Tel: (03) 9525 4866 Fax: (03) 9593 9741
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email: cosmos@vicnet.net.au

Restored to its deco elegance, Metropolis offers a unique range of art and design books from around the world.

Also features: architecture, fashion, theory and film sections

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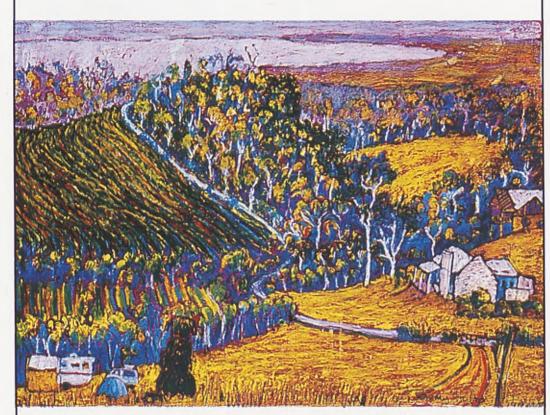
NATIONAL GALLERY OF AUSTRALIA Parkes Place Parkes ACT GPO Box 1150 Canberra ACT 2601
Tel: (02) 6240 6420 Fax: (02) 6240 6529
(1800) 808 337 (during business hours)
email: Bookshop@nga.gov.au

Australia's premier art bookshop, with a range of National Gallery of Australia merchandise, gifts and art objects.

We cater for everyone, from the visual arts scholar to the first-time Gallery visitor.

Mail orders and special orders welcome.

JEREMY HOLTON



Poor Tosh, oil pastel and ink on paper, 56 x 76 cm

Jeremy's colourful vibrant paintings capture the unique character of Australia. Consequently, images of his work are represented in publications of international galleries, CDROM collections, Japanese language magazines and the Australian Broadcasting Corporation.

Jeremy's works are exhibited and collected around the world. In Australia he is included in such prestigious collections as ANZ Bank, Telstra and Alinta Gas.

Catalogues of Jeremy's work are available from Accent Fine Art Gallery or the artist web site at www.peach.asn.au/

Represented by



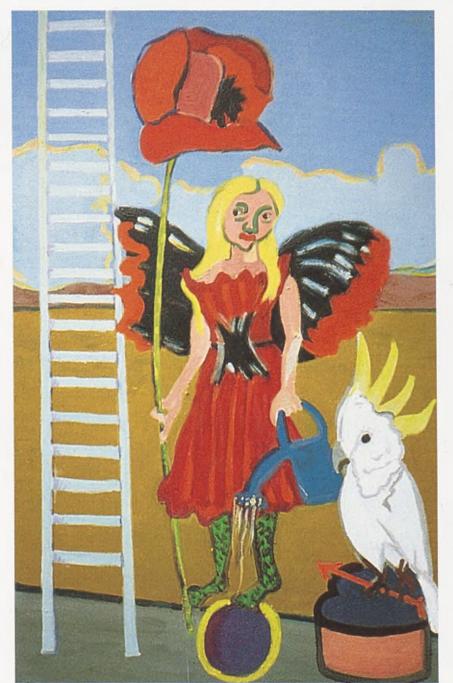
FINE ART GALLERY

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

HERBERT NEETZEL



'Watering my Poppy' 1999, oil on canvas, 112 x 71 cm

'Tall poppy' 1–18 September 1999

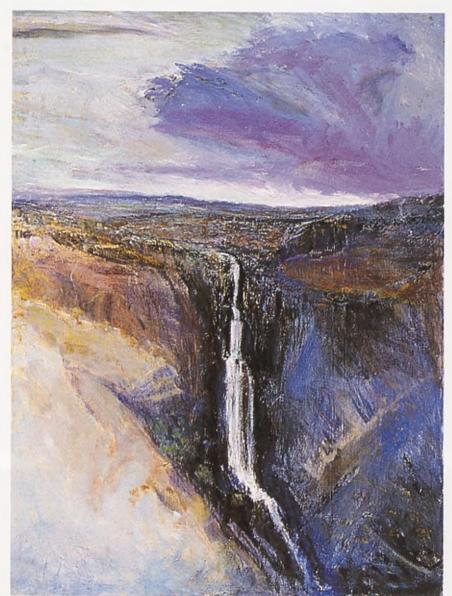
Opening Wednesday 1 September 6-8 pm



Marlene Antico Fine Arts

38b Gurner Street, Paddington NSW 2021 Sydney Australia Phone/Fax: 61 2 9380 7088 Tues to Sat 11–6

JOHN McCONNOCHIE



Kondalilla Falls 1998

oil on canvas, 122 x 91 cm

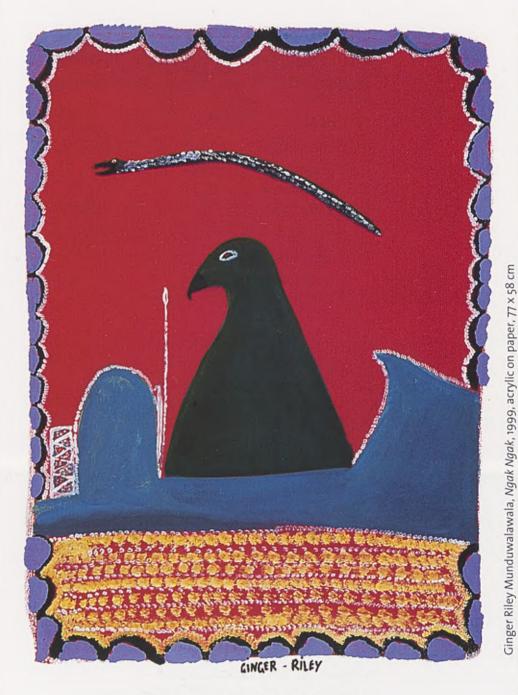
Three Sites 3 September – 3 October 1999



FOX GALLERIES

482A Brunswick Street, Fortitude Valley QLD 4006 Tel 07 3254 3155 Fax 07 3358 2877 Tue to Sat 10am – 5pm Email xframing@powerup.com.au

ALCASTON GALLERY ABORIGINAL ART



Contemporary Aboriginal Art

Paintings, works on paper, limited edition prints, sculpture, ceramics and artefacts

September 1999

Ginger Riley Muduwalawala, works on paper
Tiwi on Wood, sculpture and bark from Melville Island

October 1999

All About Art, a preview of our stable of exhibiting artists for 2000

ALCASTON GALLERY

Spring Street entrance, 2 Collins Street Melbourne 3000 Monday to Friday 9am to 5pm Saturday 11am to 4pm & by appointment Tel (03) 9654 7279 Fax (03) 9650 3199 Email alcaston@ozemail.com.au



Tweed River Regional Art Gallery

The Australian Portrait Gallery

11 Aug - 12 Sep THE TWEED VALLEY ART PRIZE 1999

Our annual feast of the best of the arts and crafts created in the region and beyond

15 Sep – 10 Oct FRAMING DIVERSITY All Tweed High Schools

have been invited to contribute samples of

work by their HSC students

13 Oct – 7 Nov ANIMA Collaborative works by Lismore

photographer R. J. Poole and a group of

women friends

10 Nov - 28 Nov TAFE students show their work

Tweed River Regional Art Gallery

Tumbulgum Road, PO Box 816 MURWILLUMBAH NSW 2484 Tel/Fax: (02) 6672 0409 Admission Free

Wednesday to Sunday 10–5



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

To 26 Sep

LOCAL ARTIST PROJECT SHOW - KEELY FIELDING

Fielding's paintings portray a metamorphic transition between the physical world and the metamorphic and spiritual

YOUTHARTS 99 A special exhibition curated by young people in the region. Funded through ArtStart, Access Educational Services, Arts Out West and the Department of Education and Training

1 Oct - 21 Nov

LEONARDO DA VINCI - MODELS OF GENIUS

This exhibition comprises over twenty exquisitely crafted models, carefully constructed following Leonardo's scientific and technical drawings.

Toured by the University of Technology, Sydney

IMPACT OF 'PANORAMA' Bathurst Camera Club presents an exhibition of photographs based on Mount Panorama races and the impact of these events on the local community

New England Regional Art Museum

Home of the Howard Hinton and Chandler Coventry Collections

3 September – 31 October 1999

Dance Hall Days: French Posters from Chéret to Toulouse Lautrec

5 - 21 November 1999

14th Annual Packsaddle Fundraiser Exhibition

From a Country Garden: Works from the Howard Hinton Collection

(closing 6 February 2000)

OPEN DAILY: 10.30am to 5pm

New England Regional Art Museum

KENTUCKY STREET, ARMIDALE, NSW 2350 (02) 6772 5255

BROKEN HILL CITY ART GALLERY

1997-1999 SECOND CITY OF THE ARTS

337

A Country Practice Exploring the diversity of artistic practice from emerging artists from regional NSW

23 Sep - 7 Oct

2 Sep-3 Oct

Women Beyond Borders Celebrating the artistic expression of women from around the world. In 1995 over 200 women from thirteen countries were given a small cedar box to transform into an artwork. After a comprehensive exhibition in Sydney a small number of these boxes make their way to Broken Hill

7 Oct - 21 Nov

Suburban Fetish Documenting the private worlds of sexual fetishism in suburban Melbourne

25 Nov - 30 Jan

Outback Art Prize The Gallery's annual acquisitive art prize. Works on paper inspired by the Outback

BROKEN HILL CITY ART GALLERY

Cnr Blende and Chloride Streets
BROKEN HILL NSW 2880
Tel (08) 8088 5491 Fax (08) 8087 1411
email bhartgal@pcpro.net.au
Mon to Fri 10am – 5pm, Sat to Sunday 1 – 5pm

Maitland City Art Gallery



Brough House, Church Street, MAITLAND NSW 2320 Tel: (02) 4933 1657, (02) 4933 6725 (A/H) Fax: (02) 4934 8396 Mob: 015 290807 Email: sivyer@hunterlink.net.au Mon to Fri 1–4, Sat 1.30–5, Sun 10.30–5 Public holidays and other times by appointment FREE ADMITTANCE

26 Aug-19 Sep 23 Sep-24 Oct

DAVID MIDDLEBROOK: An Artist TERTIARY STUDENT ART AWARD (1976-1999)

Hunter Valley Area 28 Oct-21 Nov

DO YOU REMEMBER ... Images of Our Past

Gallery Grounds September

Sculpture of the Month Sandra Burgess – 'Synthesis'

October Lyndall Brown Beazley - 'Boy with Horse' November Carole Hartwig - 'Spirit of Hope'

Foyer Gallery September

Mini-Exhibitions Council hours Mon to Fri 8.30-4.30

'House of Art' - Selected work by Robyn Stanton-Werkhoven, Eric Werkhoven, Monique Werkhoven

October 'Heads' – Selected works by Sue Gorringe November 'Fioritura' - Selected works by Terry Ackroyd

Foyer Gallery September

October

Work of the Month Council hours Mon to Fri 8.30-4.30

Elaine Rose - 'Brasilian Dimensions' Julie Hosking – 'Earth Altars'

November Peter King - 'Royal and Regal, Berry Bay'

WOLLONGONG CITY GALLERY

4 Sep-10 Oct

MICHAEL LEUNIG: THE HAPPY PRINTS

Prints by the popular cartoonist celebrating the

joyful, the tender and the cheerful in art

16 Oct-30 Jan

PALLINGJANG SALTWATER II

The second major survey exhibition of works by Illawarra and South Coast Aboriginal artists

30 Oct-9 Jan

JOHN CONOMOS

An autobiographical look at the Greek/Australian experience through the medium of videotape and photographs

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

Tamworth City Gallery

6 Aug – 12 Sep Trappings of the Horse

A contemporary look at the horse through traditional horse crafts and the mediums of photography, painting and sculpture

Adina Sullivan – Quilt Maker

An exhibition of stunning quilts utilising traditional and contemporary techniques in a complex interplay of textiles and design

17 Sep – 7 Nov Arthur Boyd and the Exile of Imagination

A National Gallery Touring Exhibition about the artistic journey from observation to imagination. It traces an actual journey – from Boyd's home in London to Southern New South Wales during 1971 and his return to England in 1972 – and a psychological journey of self-discovery and introspection that called into question his worth as an artist

TAMWORTH CITY GALLERY

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



PERC TUCKER REGIONAL GALLERY

17 September – 31 October Lloyd Rees: Coming Home

A personal insight into one of Australia's best known landscape artists. A Rockhampton Gallery Touring Exhibition

11 November – 16 January Polish Folk Art in Australia

Examines the significance of folk art traditions through the work of three generations of Polish artists resident in Australia

Flinders Mall TOWNSVILLE • PO Box 1268 QLD 4810 Tel (07) 4727 9011 Fax (07) 4772 3656 Email: ptrg@townsville.qld.gov.au Perc Tucker Gallery is a Townsville City Council enterprise



La Trobe Regional Gallery

To 12 Sep

Gallery 1 - HEAVY METAL

Exploration of the use of lead in contemporary artworks

Gallery 2 – CHILDREN'S BOOK ILLUSTRATORS

Original artworks from leading Children's Book

Illustrators. Sponsored by Edison Mission Energy

17 Sep - 31 Oct

Gallery 1 – TIME AND ENERGY

Sculpture installation by Cameron Robbins
Gallery 2 – ATA WHAKARONG. KEI NGARO. KIWI

GOING. GONE! Prints and Drawings by New Zealand artist Marty Vreede

5 Nov - 12 Dec

Gallery 1 – 50 YEARS OF UKRAINIAN SETTLEMENT IN AUSTRALIA Survey of the significant role Ukrainian immigrants have played in the development of modern Australia.

Gallery 2 – MANDY THOMAS

Figurative paintings and drawings

La Trobe Regional Gallery 138 Commercial Road, MORWELL VIC 3840 Tel: (03) 5134 1364 Fax (03) 5134 8174 Email: lrg@latrobe.vic.gov.au Hours: Tues to Fri 10am-5pm, Sat 11am-3pm, Sun 1.30-4.30pm La Trobe Regional Gallery administered and funded by La Trobe Shire, assisted by Arts Victoria – Department Premier and Cabinet



Grafton Regional Gallery

29 Sep - 14 Nov

Ken Done: Contemporary Works – The Gallery's patron Mr Ken Done A.M. presents an exhibition of recent works for the grand opening of the Gallery's refurbishment

Darren Chard: Recent Works – Darren Chard's work was acquired by the Gallery through the 1998 Jacaranda Acquisitive Drawing Award. Darren's drawings are intricate and superbly executed – simply beautiful to look at

Les Peterkin: The Elements Fulfilled – A colourful and diverse ceramic exhibition by Tyalgurn artist Les Peterkin. The show features fine quality stoneware pottery including garden ornaments, wind chimes and decorated vessels

Emma Capp: Sights and Surrounds – Local photographer Emma Capp presents a solo exhibition which showcases her images or 'sights' collected while travelling

Grand Opening of the Stage III extensions!

158 Fitzroy Street, GRAFTON NSW 2460 Australia PO Box 25 Grafton 2460 Tel: (02) 6642 3177 Fax: (02) 6643 2663 Email: grgart@nor.com.au



WAGGA ART WAGGA REGIONAL ART GALLERY

Wagga Wagga Regional Art Gallery invites you to visit our new premises! The gallery is housed in the New Civic Centre in the main street of Wagga Wagga. Visit the National Art Glass Gallery and the Margaret Carnegie Print Gallery

24 Sep - 31 Oct

UP FRONT: FACES OF AUSTRALIA AT WAR

This outstanding exhibition of wartime paintings, drawings, sculpture and artefacts is drawn almost exclusively from the Australian War Memorial

5 Nov - 5 Dec

MICHAEL MURPHY - A RETROSPECTIVE TRIBUTE

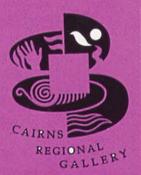
A tribute to the life and work of local sculptor

Michael Murphy

CCP/LECIA DOCUMENTARY PHOTOGRAPHY EXHIBITION AND AWARD

A survey of contemporary Australian photography

Civic Centre, Baylis Street, WAGGA WAGGA NSW 2650
Tel: (02) 6926 9660 Fax (02) 6926 9669 Email: gallery@wagga.nsw.gov.au
Main Gallery: Mon–Sat 10am–5pm, Sun 12pm–4pm, closed Mon
Art Glass Gallery: Wed–Sun 10am–5pm, closed Mon and Tues



CAIRNS REGIONAL GALLERY

11 Sep – 7 Nov RECENT WORKS BY BEN TRUPPERBAUMER

A Cairns Regional Gallery Exhibition

5 Nov – 12 Dec THE ENDURING TRADITION: Contemporary Drawings

Toowoomba Regional Gallery Travelling Exhibition

12 Nov – 6 Feb 2000 UP FRONT: Faces of Australia at War Australian War Memorial Touring Exhibition

Cnr Abbott and Shields Streets CAIRNS Qld 4870 Tel: (07) 4031 6865 Fax: (07) 4031 6067 Open 10am–6pm daily email: info@cairnsregionalgallery.com.au website: www.cairnsregionalgallery.com.au





Toowoomba Regional ART Gallery

9 Sep-28 Nov

What's lost/What's won

Conviction and contradiction in the art of Frederick McCubbin, complimented by works of his contemporaries Tom Roberts, Arthur Streeton, Charles Conder and Walter Withers

17 Sep-24 Oct

Contemporary Wearables 1999

Biennial Award exhibition of contemporary jewellery from Australia and New Zealand. Curated by the Toowoomba Regional Art Gallery

17 Sep-24 Oct

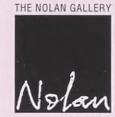
The Centenary Exhibition: Highlights of French and British Art from the Collection

Celebrating 100 years of Queensland Art Gallery travelling exhibitions. Works from the Queensland

Art Gallery Collection

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



Nolan Gallery

30 Jul to 17 Oct East and West Gallery:

Realism or Revolution? Australian art

of the 1930s and 1940s

22 Oct 1999 to 3 Jan 2000 East Gallery: Nolan's Birds

West Gallery: Nolan Foundation

Collection

NOLAN GALLERY

Lanyon Tharwa Drive, THARWA ACT 2620 Tel: (02) 6237 5192 Fax: (02) 6237 5204 Tuesday to Sunday 10–4 and most public holidays It is advisable to call before visiting to confirm program

Gladstone Regional Art Gallery and Museum

8 Sep -29 Sep

THE WHOLE ROLL Always digging deeper shedding layers, discovering new ones, examining old memories, comparing, sifting ... Bundaberg artist Jennifer McDuff's long drawings are a journey of exploration

29 Sep-30 Oct

MOTIF AND MEANING

Aboriginal influences on Australian Art 1930 - 1990

Presenting seventy works including paintings by Margaret Preston, textiles by Douglas Annand and ceramics by Guy Boyd. A Ballarat Fine Art Gallery travelling exhibition assisted by Visions of Australia

6 Nov-4 Dec

MARTIN HANSON MEMORIAL ART AWARDS & EXHIBITION

Exhibition of selected entries. Submission of entries close 30 October. Entry forms available from Gallery/Museum

Gladstone Regional Art Gallery and Museum

cnr Goondoon and Bramston Streets GLADSTONE QLD 4680

Enquiries: Tel: (07) 4970 1242 Fax: (07) 4972 9097 email: pamelawhitlock@bigpond.com.au

Mon-Fri 10am-5pm, Sat and public holidays 10am-4pm

Private Treasures

Works from the Myer Family collection

7 August – 5 September

Angela Brennan and Katherine Hattam

7 August - 5 September

Bendigo Work on Paper Prize

9 - 26 September

Politically Incorrect: Clarice Beckett

A Retrospective Touring Exhibition organised by the Ian Potter Museum of Art, The University of Melbourne

30 September - 31 October

Ivor Hele: The Heroic Figure

An Australian War Memorial Travelling Exhibition

4 November - 5 December

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

Biala Waka

Ephemeral Gallery

Toowoomba

Psycho-Physics of Glass Houses multiculturalism and emancipation

Opening Day 25 Sep 1999

Charlie Boyle
Victoria Bradbury
Chris Darvall
Barry Hanlon
Virginia Hanlon-Roff
Rebecca Hart
Evan Hollis



Faye Honey Andrew MacDonald Rod Smart David Terauds Natalia Tollosco Ron Towson Bernd Ullrich

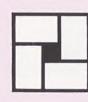
Queens Park: 19 – 26 Sep 1999

For further information contact: multi-artform exhibition

Natalia Tollosco Tel. 07 4638 8296 PO Box 3179, Toowoomba QLD 4350

visit our artists' pages http://www.Toowoombaday.org.au

Part of Toowoomba Day annual Multicultural Festival



Orange Regional Gallery

17 Sep - 24 Oct

ARTEXPRESS – A selection of outstanding artworks from the HSC Examination in Visual Arts

A LITTLE RESPECT – Collaborative prints and paintings by Michael Kempson and Matthew Tome

SMALL IS BEAUTIFUL – Fourteen small scale sculptures by eight Western Australian artists

29 Oct - 28 Nov

THE PACK-AGE – From the brown paper package to cyberspace

DALE FRANK GIN GIN PAINTINGS – Explores the unchartered physical and cultural landscape that is Dale Frank's residence in Gin Gin

MARY TURNER COLLECTION – Paintings by modern Australian masters given to the Gallery by Mary Turner OAM

Orange Regional Gallery

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



Campbelltown City Bicentennial Art Gallery and Japanese Tea-House Garden

12 Aug - 26 Sep

Impressions: Australians in Vietnam – Presents the personal experiences of Australians serving in Australia's longest conflict. The exhibition draws from the Australian War Memorial's photograph and art collections

3 Sep - 20 Oct

Tapa – Works using Tapa cloth borrowed from the local Pacific community and private lenders. Includes Tapa from Tonga, Cook Islands and Irian Jaya

5 - 27 Nov

37th Festival of Fisher's Ghost Art Award – Annual art award with prize money totalling over \$20 000. Artists from around Australia working in a variety of media

Campbelltown City Bicentennial Art Gallery

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



MILDURA ARTS CENTRE

Mildura Sculpture Triennial? NO ...

Mildura Palimpsest yes!

Palimpsest means writing on old parchment that has been obliterated and written over, used here as a metaphor for the way the land has changed.

Mildura Palimpsest is an opportunity for contemporary artists to respond.

Artists wishing to participate in Mildura
Palimpsest #3 should contact the
Mildura Arts Centre on (03) 5023 3733

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

Casula Powerhouse Arts Centre

<Y2K:6> Six Systems for Protecting Your Future 1 September – 3 October

Australian Perspecta 99

CHINA 78: A Political Romance

An exhibition investigating western Feminist perceptions of Maoism

LIFE, ART AND POLITICS

17 August – 3 October

The sculptures of Eric Aarons

NINE LIVES: Residency and Exhibition Program 19 October – 5 December

Nine Australian and Vietnamese artists explore the concept of exchange and difference in contemporary culture

1 Casula Road, CASULA NSW 2170 Tel: (02) 9824 1121 Fax: (02) 9821 4273 Daily 10-4 Email: caspower@flex.mail.com.au Free Admission

SWAN HILL REGIONAL art

	27 Aug – 3 Oct 8 Oct– 7 Nov	Touring Exhibitions MANDY MARTIN 'TRACTS: TWO' THE STATE OF COMMON LIFE	G A
	12 – 7 Nov	HIGHLIGHTS FROM THE PERMANENT COLLECTION	٦
		Access Gallery	Ш
	Until 5 Sep	JOHN FOWLER: Recent Glassware	R
	8 – 30 Sep	MARG LEWIS: Recent Watercolours	\prec
	4 – 17 Oct	MACKILLOP COLLEGE Annual Student Award	
	19 – 31 Oct	ANNUAL MENTAL HEALTH WEEK EXHIBITION	
		Gallery 3	
	6 – 31 Oct	SWAN HILL SECONDARY COLLEGE ANNUAL ARTS EXPO	
	12 Nov – 12 Dec	ANNUAL TAFE STUDENTS EXHIBITION	
		Special Events	
	6 – 11 Sep	2ND ANNUAL SWAN HILL EISTEDDFOD	
		SWAN HILL REGIONAL ART GALLERY	
	2	Horseshoe Bend, SWAN HILL Victoria 3585	



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



Plimsoll Gallery

Tasmanian School of Art at Hobart

13 Aug - 5 Sep

Mandy McIntosh: Scottish Artist in Residence

Work by the fifth recipient of the joint Scottish Arts Council/Tasmanian School of Art at Hobart and Canberra School of Art overseas artist-inresidence initiative

10 Sep - 3 Oct

Re-take: Contemporary Aboriginal and Torres Strait Islander Photography

A National Gallery of Australia travelling exhibition showcasing the work of Aboriginal and Torres Strait Islander photographers from the 60s to the 90s

The Rosamond McCulloch Studio Residency, Paris

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

10 - 19 Sep

REDLANDS WESTPAC ART PRIZE

a \$15 000 acquisitive painting prize previously won by Imants Tillers, Gordon Bennet and Lindy Lee. The 1999 exhibition showcases the work of approximately eighty of Australia's leading contemporary artists

CINDERELLA'S GEMS 24 Sep - 21 Nov

Art and the Intellectual Mission

Outstanding works from nine university collections in New South Wales, presenting a distinctive view of twentieth-century Australian Art

26 Nov - 20 Jan

PETS, PREY AND PREDATORS

This exhibition explores the impact of introduced species on the Australian landscape through a variety of paintings, drawings and photoraphs



MOSMAN ART GALLERY

Cnr. Short Street & Myahgah Road, Mosman NSW 2088 Tel: (02) 9978 4178 Fax (02) 9978 4149 Gallery Hours: Tues - Sun: 10am - 5pm





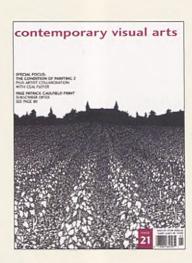


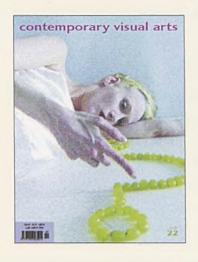














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by Michaela Richards, foreword by Daniel Thomas

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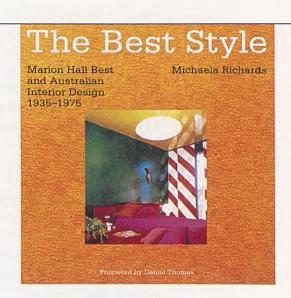
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26 August - 11 September: New works by Peter Hickey and 'Tale of Two Cities' - Paintings by Chris Battersby

23 September – 9 October: Recent paintings by Paul Fairweather 14 October – 30 October: 'Eternal Lady' – Paintings by Hazel Dooney 11 November – 27 November: Recent works by David Bromley

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)

To 5 September: The Stuartholme-Behan Collection of Australian Art 10 September – 10 October: Childhoods Past – Children's Art of

the twentieth-century **15 October – 14 November:** The Stuartholme-Behan Collection of Australian Art

19 November – 9 January: 1999 Flying Arts/Shell Regional Members' Exhibition

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

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

9 September 1999 – 26 January 2000: Third Asia-Pacific Triennial of Contemporary Art (APT3). Featuring a selection of works by around 75 artists from more than 20 countries in the Asia-Pacific region, APT3 will include a major international conference, an online virtual triennial, a curated program of screen culture, full-colour exhibition catalogue, associated programs and much more

Fusions Gallery

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

To 26 September: Simone Fraser: Classical forms reminiscent of relics from Atlantis The Lost City

28 September – 24 October: Jane Crick – 'Minds Eye', showcasing Jane's signature sculptural white forms

Marc Kalifa - Blown, functional and sculptural glass

26 October – 21 November: Sandra Black – Pierced porcelain forms Barbara Swarbrick – Hand painted functional forms

Red Hill Gallery

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61 Musgrave Road, RED HILL QLD 4059 Tel: (07) 3368 1442 Fax: (07) 3367 3107 Monday to Saturday 9.30 – 5, Sunday 11 – 5

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3 – 19 September: Exhibition featuring John Beeman and Rosemary Hain with their brilliant and distinctive paintings

1 – 16 October: The exciting watercolours of Greg Allan will be the feature exhibition

6 – 28 November: Showcasing our gallery artists, ceramists and sculptors in exhibition

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Brisbane City Gallery

Ground Floor, City Hall, King George Square, BRISBANE QLD 4000 Tel: (07) 3403 4355 Monday to Sunday 10 – 5

8 September – 23 October: Gallery One: The Rose Crossing – Inspired by Nicholas Joe's book of the same name on the subject of the hybrid rose, this exhibition features nine contemporary Australian artists who relate philosophically or conceptually with Asian cultures; Gallery Two: Afraid of the Dark – Racism in Queensland interpreted through cartoons of the turn of the century;

Gallery Three: Recollection – Ceramics by Jaishree Srinivasan
28 October – 5 December: Gallery One: Griffith University's Gina
Vogue – An exhibition of Japanese and Australian fashion from the
1980's and 19980's; Gallery Two: Christine Morrow – New works
by the Brisbane artist; Gallery Three: Yuri Kawanabe – Explores the
full sculptural potential of jewellery using material such as anodised
aluminium and steel

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Cnr Malt and Brunswick Streets, FORTITUDE VALLEY 4006
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The gallery offers an extensive range of handcrafted clay and glasswork for sale in conjunction with changing exhibitions by leading artists.
Tuesday to Saturday 11 – 5

GLOBAL ARTS LINK

d'Arcy Doyle Place, Nicholas Street, IPSWICH 4305 Tel. (07) 3813 9222 Fax (07) 3812 0429 director@gal.org.au www.gal.org.au Director: Louise Denoon 3 September to 24 October: a major exhibition by Queensland indigenous artist Vincent Serico, in conjunction with Fire Works Gallery, Brisbane. For enquiries or group bookings, please contact Pip Carson on (07) 3813 9222. Daily 10-5, Closed Christmas Day, Boxing Day, New Years Day, Good Friday, Anzac Day 12-5

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135 Bundall Road,
SURFERS PARADISE 4217
Tel. (07) 5581 6567 Fax (07) 5581 6594
gallery@gcac.com.au
www.gcac.com.au
Collection includes south-east
Queensland historical art, modern
and contemporary Queensland art,
indigenous art, ceramics and Evandale
Sculpture Walk.
Monday to Friday 10 – 5,
Saturday and Sunday 11 – 5

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

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Australian artists. A large collection
of nineteenth-century and contemporary paintings, sculpture, prints and
jewellery.
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QUEENSLAND ART GALLERY

Melbourne Street, SOUTH BRISBANE 4101 Tel. (07) 3840 7333 Fax (07) 3844 8865 qag@qcc.qld.gov.au www.qag.qld.gov.au 9 September 1999 to 26 January 2000: Third Asia-Pacific Triennial of Contemporary Art (APT3), 'Beyond the Future' is the theme of the Queensland Art Gallery's third internationally renowned triennial. Featuring a selection of works by around 75 artists from more than 20 countries in the Asia-Pacific region, APT3 will include a major international conference, an online virtual triennial, a curated program of screen culture, full-colour exhibition catalogue, associated programs and much more. Free admission Daily 10-5

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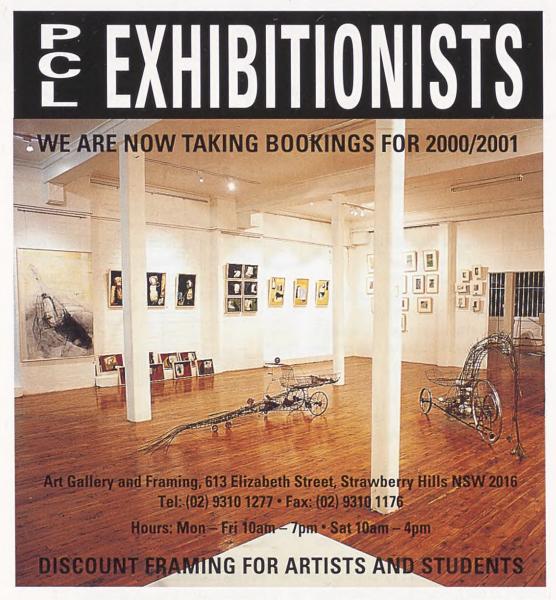
Level 8, Dymocks Building, 428 George Street, SYDNEY 2000 Tel. (02) 9223 5900 Fax (02) 9223 5959 Investment-quality art specialising in old bark paintings and sculptures. Also shields, boomerangs and recent works on paper and canvas. Tuesday to Friday 10 – 5.30, Saturday 10 – 2

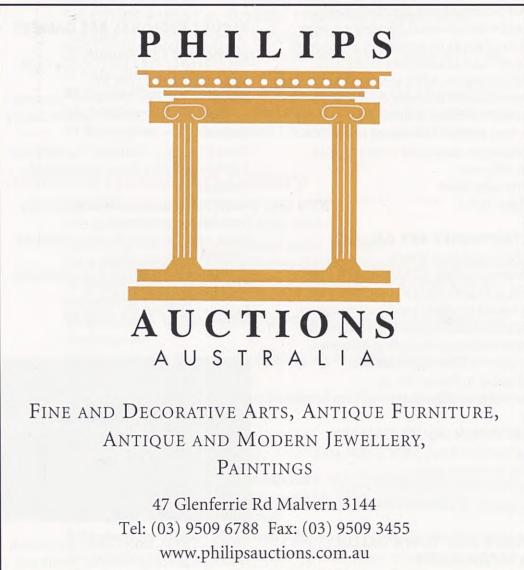
ALBURY REGIONAL ART GALLERY

546 Dean Street, ALBURY 2640 Tel. (02) 6023 8187 Fax (02) 6041 2482 albartg@dragnet.com.au 6 to 30 September: 'Our River', community arts project; 'Icons from the Gallery Collection' From 8 October: National Photographic Exhibition; 'India Story', photographs by Max Pam From 12 November: 'Folding', textiles from Western Australia From 19 November: Riverina Institute of TAFE, media studies. Access for the disabled. Free admission. Monday to Friday 10.30 - 5, Saturday and Sunday 10.30 – 4



ANNA VERTES, Lake Cathie, New South Wales, oil painting, Anna Art Studio and Gallery.





ANNA ART STUDIO AND GALLERY

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

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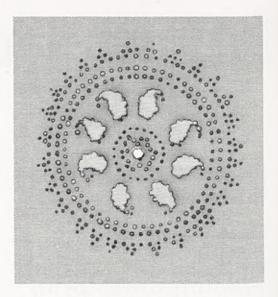
318b Military Road, CREMORNE 2090 Tel. (02) 9953 5874 Fax (02) 9953 8301 Selection of fine paintings by prominent Australian artists. Regularly changing exhibitions. Monday to Friday 9 – 6, Saturday 9 – 4

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Contemporary and traditional paintings,
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August: 'Severing Ties', Anthony Griffis
September: 'Extremes', Deanne Palmer.

AUSTRALIAN GALLERIES

15 Roylston Street, PADDINGTON 2021
Tel. (02) 9360 5177 Fax (02) 9360 2361
Director: Stuart Purves. Gallery Manager:
Brian Moore.
To 15 September: Jeffrey Smart, paintings
21 September to 16 October: To be
announced
26 October to 20 November: 'Small



ANITA ELLIOT, Blue mandela, 1998, (detail), dyed silk and cotton with burned motif, 52 x 33 cm, Brenda Colahan Fine Art.

Sculpture', Bruce Armstrong, Augustine Dall'Ava, Inge King and Alex Kosmas. Tuesday to Saturday 10 – 6

AUSTRALIAN GALLERIES, WORKS ON PAPER, SYDNEY

24 Glenmore Road, PADDINGTON 2021
Tel. (02) 9380 8744 Fax (02) 9380 8755
20 October to 13 November: Geoffrey
Ricardo, recent work
17 to 27 November: Cook Island
ceremonial textiles.
Tuesday to Saturday 10 – 6,
Sunday 1 – 5

BARRY STERN GALLERY

19–21 Glenmore Road,
PADDINGTON 2021
Tel. (02) 9331 4676 Fax (02) 9380 8485
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Regular exhibitions featuring selected paintings by prominent and emerging Australian artists.
Tuesday to Saturday 11 – 5.30,
Sunday 1 – 5

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Sunday 2 – 6, or by appointment

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165 Darling Street (opp. Victoria Park),
DUBBO 2830
Tel. (o2) 6881 4342 Fax (o2) 6884 2675
To 19 September: 'Edgar Sculptures', animal sculptures by Julie Edgar
To 10 October: 'Animal Tales', a selection of original illustrations from favourite Australian picture books which feature animals as a central subject matter
16 October to 14 November: 'Tribal Masterpieces', from the indigenous people of the Bastar District in South

India featuring intricate bronze casting,

25 September to 24 October: 'Trappings

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sculptural ceramics, wall paintings,

of the Horse', the finest examples of

horse craftsmanship and art, and

stone and wood carvings

photographers, saddle makers, whip-makers, blacksmiths, painters and hunting-horn makers
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From 20 November: 150th Anniversary
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Sunday 12 – 6

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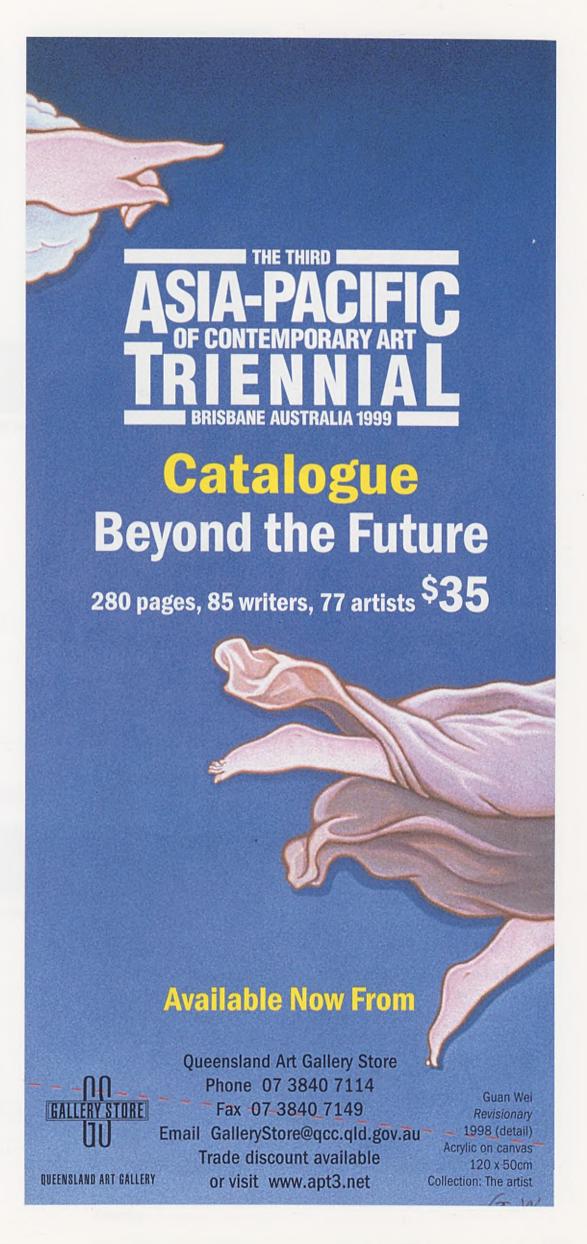
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WENTWORTH FALLS 2782
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www.bluemts.com.au/fallsgallery
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aniela@shoal.net.au
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Boyd, Lenore Boyd, Perceval, Bartosz,
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For further information, please contact the University Curator, Stephen Rainbird, telephone (07) 3864 3240 or fax (07) 3864 5548 or the

Development Officer, Planned Giving, Sharon Norris, on (07) 3864 1833.

Queensland University of Technology

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SYDNEY 2000
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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

Saturday and Sunday 10 – 5 HYDE PARK BARRACKS MUSEUM

have informed various key protests.

Queens Square, Macquarie Street, SYDNEY 2000 Tel. (02) 9223 8922 Fax (02) 9223 3368 To 26 September: 'Demolished Houses

To 26 September: 'Demolished! Houses of Sydney', stunning photographs of Sydney's demolished houses chronicling the heritage we have lost.

From 16 October: 'Convicts', a new look

at the story of Australia's 60,000 convict men and women, and their place in world history.

ELIZABETH BAY HOUSE

Daily 10-5

7 Onslow Avenue,
ELIZABETH BAY 2011
Tel. (02) 9365 3022
Fax (02) 9357 7176
Changing exhibitions throughout the year. Check with Historic Houses Trust.
Tuesday to Sunday 10 – 4.30

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 Monday to Friday 10 – 5, Saturday 1 – 5, closed public holidays

JINTA DESERT ART GALLERY

Tel. (02) 9290 3639 Fax (02) 9290 3631 jinart@wr.com.au www.jintaart.com.au Jinta Desert Art is an established fine arts gallery representing artworks by leading contemporary Aboriginal artists from the Central Desert region.

Monday to Saturday 10 – 6,
Sunday 1 – 6

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Ken Done.
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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.
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183 Regent Street, REDFERN 2016 Tel. (02) 9319 3340 Fax (02) 9319 6821 legge@intercoast.com.au www.intercoast.com.au/~legge/index. html

7 to 25 September: Susan Andrews, paintings; Meredith Morse, paintings 28 September to 16 October: Peggy Randall, paintings; Edward Milan, sculpture

19 October to 6 November: Edwina Palmer, paintings; Steve Harrison,

9 to 27 November: John Smith, paintings; Brian Doar, ceramics. Tuesday to Saturday 11 – 6

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131 Molesworth Street, LISMORE 2480 Tel (02) 6622 2200 Fay (02) 6622 2228

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1999: Living Here Now, this exhibition
looks through art at living in Australia
now, at how artists approach issues
affecting our sense of identity and place
7 September to 29 November: 'Primavera
1999: The Belinda Jackson Exhibition of
Young Artists', a focus on young artists
using digital and other new media in
their work

15 September to 29 November: 'Word', an exhibition of artworks depicting one word, inspired by the Sydney identity Arthur Stace, who wrote 'Eternity' in various public locations
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exhition 4 September to 24 October: 1999 Archibald, Wynne and Sulman regional

11 September to 17 October: Reg Russom Memorial Drawing Prize
25 September to 7 November: 'Of My Country: Emily Kame Kngwarreye', a Bendigo Art Gallery touring exhibition
23 October to 28 November: 'Affirmation', Hunter artists.
Tuesday to Sunday 10 – 5, public holidays 2 – 5, closed Good Friday

PENRITH REGIONAL GALLERY & LEWERS BEQUEST

86 River Road, EMU PLAINS 2750 Tel. (02) 4735 1100 Fax (02) 4735 5663 gallery@penrithcity.nsw.gov.au www.penrithcity.nsw.gov.au/penrithgallery

To 10 October: 'Sir Sidney Nolan', an exhibition of selected works from the collection of the Nolan Gallery in the

16 October to 21 November: 'Ways of Being'

From 26 November: 'Dance Hall Days', French posters from Cheret to Toulouse Lautrec.

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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' From September: Snowy Mountains 50th Anniversary exhibition, marking the beginning of the Snowy Mountains scheme on 17 October 1949 To October: Grand Marnier/Powerhouse Museum Fashion of the Year 1998, garments by Australian and international designers join a collection which includes a range of the most significant

themes of the year
To January 2000: 'Cars and Culture: Our
Driving Passions', looking at the allure
of cars, featuring cars rarely seen in
Australia including the Toyota Prius –
the likely pioneer of a new generation
of 'green' cars – as well as today's cars of

contemporary designers, whose cre-

ations represent the leading fashion

the future To May 2000: Engineering Excellence Awards.

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Tel. (02) 9331 1112 Fax (02) 9331 1051
shermans@ozemail.com.au
www.shermangalleries.com.au
To 4 September: Simeon Nelson
8 September to 6 October: Hossein
Valamanesh
9 to 30 October: Stieg Persson
4 to 27 November: Gordon Bennett.
Sherman Goodhope Sculpture Court:
To November: 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 Howard Arkley, Peter Atkins, Gordon Bennett, Marion Borgelt, Debra Dawes, Richard Dunn, Denise Green, Michael Johnson, Janet Laurence, Colin Lanceley, Hilarie Mais, Akio Makigawa, Simeon Nelson, Mike Parr, Paul Partos, Stieg Persson, Anthony Pryor, Jacky Redgate, Bernhard Sachs, Stelarc, Tim Storrier, Imants Tillers, Kimio Tsuchiva, Hossein Valamanesh, Guan Wei, Philip Wolfhagen and John Young, and a large collection of original prints and works on paper. To 18 September: 'Distance', Tasmanian artists Tim Burns, Kerry Gregan, Michael Muruste, Rodney Stennard, Philip Wolfhagen and Sharyn Woods 6 October to 6 November: Anzai 'Meditations' 11 to 14 November: Kids' Earth Fund. Tuesday to Saturday 11-6

S.H. ERVIN GALLERY NATIONAL TRUST

Watson Road, Observatory Hill, SYDNEY 2000 Tel. (02) 9258 0140 Fax (02) 9251 4355 shervingallery@nsw.nationaltrust.org.au www.nsw.nationaltrust.com.au Australian art, including historical perspectives. Tuesday to Friday 11 - 5, Saturday and Sunday 12 - 5

SOHO GALLERIES

104 Cathedral Court, Cnr Cathedral and Crown Streets, SYDNEY 2000 Tel. (02) 9326 9066 Fax (02) 9358 2939 www.sohogalleries.net artatsohogalleries.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 8 September to 9 October: Women on Women - 'Skin' 13 October to 13 November: 'Silence', Paul Sutton; 'Plantation', Janina Green From 17 November: 'Tree Stories', Peter Solness. 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 New permanent exhibition: 'By the light of the Southern Stars'. This exhibition ranges from the observations of the Transit of Venus by Captain Cook and later by Sydney Observatory to the work of today's world-famous Australian observatories. Learn about our solar system and find out about the timekeeping, surveying, meteorological and astronomical work that was performed here when Sydney Observatory was one of the most important scientific institutions in New South Wales. Permanent exhibition: 'Cadi Eora Birrung: Under the Sydney Stars', Aboriginal people were Australia's first astronomers. This exhibition shows many constellations in the southern skies and explains how they were created from an Aboriginal perspective.

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

TIM OLSEN GALLERY

76 Paddington Street, PADDINGTON 2021 Tel. (02) 9360 9854 Fax (02) 9360 9672 olsenga@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

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280 Rocky Point Road,

RAMSGATE 2217 Tel. (02) 9529 6026 Fax (02) 9529 0929 Specialising in Australian landscape and figurative art. September to November: Original works by Richard Bogusz, Robert Dickerson, William Dobell, Ric Elliot, Fred Elliott, Werner Filipich, Pro Hart, Weaver Hawkins, Kenneth Jack, Norman Lindsay, Max Mannix, Albert Namatjira, Margaret Preston, Hugh Sawrey, Martin Stainforth, John Vander, James Willebrant. Monday to Friday 11-5, Saturday and Sunday 10-5

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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

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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

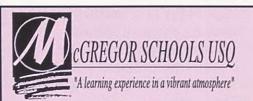
Saturday 12 – 5, or by appointment

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. 14 September to 8 October: 'Raumland', an international touring exhibition of

digital photographs by design students from Fachhochschule, Wiesbaden, to coincide with 'Sydney Design 99' 13 to 29 October: 'Granite Country', paintings and drawings by John Caldwell

10 to 26 November: 'Revelations: Sydney



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61 Laman Street, NEWCASTLE 2300 Tel. (02) 4929 3584 Fax (02) 4926 4195 mail@wowletsgow.com.au www.wowletsgow.com.au 3 to 26 September: Kerrie Coles, paintings; Brian Roberts, paintings 1 to 17 October: Susan Ryman, paintings; Glenn Henderson, drawings and sculpture 18 to 28 October: Gallery closed 28 October at 7pm: Preview of 'Collectors Choice' exhibition 29 October to 27 November: 'Collectors Choice', paintings, graphics, ceramics, sculpture, jewellery, fibre and wood, all works at \$450 and under. Friday to Monday 11-6, or by appointment

WAGGA WAGGA REGIONAL ART GALLERY

40 Wagga Wagga Civic Centre, Baylis Street, WAGGA WAGGA 2650 Tel. (02) 6926 9660 Fax (02) 6926 9669 gallery@wagga.nsw.gov.au www.wagga.nsw.gov.au/art.htm To 19 September: 'Of my Country: Emily Kame Kngwarreye' 24 September to 31 October: 'Up Front: Faces of Australia at War', paintings, drawings, sculpture and artifacts drawn almost exclusively from the Australian War Memorial

From 5 November: Michael Murphy, exploring the plight of the albatross; CCP/Leica Documentary Photography Exhibition and Award, a survey of contemporary Australian documentary photography.

Monday to Saturday 10 – 5 Sundays and public holidays 12 - 4

39 Gurner Street, PADDINGTON 2021

WAGNER ART GALLERY

Tel. (02) 9360 6069 Fax (02) 9361 5492
To 18 September: 'New South Wales and Victorian Pastoral Landscape', the art of Leonard Long
21 September to 16 October: 'Sydney and the East', Murray Zanoni watercolour paintings
19 October to 13 November: Celia Perceval
From 16 November: Pro Hart.
Monday to Saturday 10.30 – 6

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109 Riley Street, EAST SYDNEY 2010
Tel. (02) 9331 2556 Fax (02) 9361 6871
watters@mira.net
www.home.mira.net
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Mostyn Bramley-Moore, paintings
29 September to 16 October: Frank
Littler, paintings; George Barker, paintings
20 October to 6 November: Ken
Whisson, paintings; Ken Searle, paintings
10 to 27 November: James Gleeson,
paintings.
Tuesday and Saturday 10 – 5,

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Wednesday to Friday 10 – 8

Cnr Kembla and Burelli Streets, WOLLONGONG EAST 2500 Tel. (02) 4228 7500 Fax (02) 4226 5530 wcg@rearth.net www.wcg.rearth.net Largest regional art museum in Australia, with a major collection of contemporary Aboriginal and Illawarra colonial art. Exhibition program changes monthly. External panel projects, regular public programs, resident artist program and gallery shop. Free admission

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ANU DRILL HALL GALLERY

Kingsley Street, off Barry Drive, ACTON 2601 Tel. (02) 6249 5832 Fax (02) 6247 2595 jenny.irvine@anu.edu.au 2 September to 3 October: 'William Dobell: A Centenary Exhibition', an exhibition of paintings and drawings to celebrate the centenary of the birth of Sir William Dobell. A program of special lectures will also be held at the Drill Hall Gallery. Curated by Mary Eagle. 7 October to 7 November: 'The City Submerged', paintings by Jon Cattapan; 'The Incorporated Image', recent works on paper by Peter Callas, exploring the creative applications of digital media. Curated by Martyn Jolly. From 11 November: Australian Paper Exhibition, works by leading contemporary artists who work on or with paper,

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sponsored by Australian Paper.

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

To 15 September: Geoffrey de Groen, paintings; Chris Denton, prints 19 September to 6 October: Denese Oates, sculpture; Tania Ferrier, paintings and prints

17 October to 3 November: Brian Kewley, paintings; Elizabeth Charles, ceramics

7 to 24 November: Crispin Akerman, paintings; Darani Lewers and Helge Larsen, contemporary jewellery From 26 November: Christmas Collection 1999.

Daily 10 – 5

CHAPMAN GALLERY CANBERRA

31 Captain Cook Crescent,
MANUKA 2603
Tel. (02) 6295 2550
Director: Judith L. Behan.
Exhibiting influential indigenous and non-indigenous artists, and aiming to promote quality art that will endure.
September: Jerry Mich, paintings;
Dorothy Napangardi Robinson, paintings
October: McLean Edwards, paintings, seventh annual exhibition
From November: the best of Aboriginal art from leading communities.
Wednesday to Sunday 11 – 6

GALLERY HUNTLY CANBERRA

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





From 11 September: Children's Exhibition
From 18 September: 'Chihuly over Canberra', glassworks
From 12 October: New acquisitions
From November: Australian prints
To 14 November: 'Sets and Series',
Australian Landscapes 1960s—1990s.
Daily 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

SOLANDER GALLERY

10 Schlich Street,
YARRALUMLA 2600
Tel. (02) 6285 2218 Fax (02) 6282 5145
Solander@Apex.ned.au
10 September to 3 October: Andrew
Sibley
8 to 31 October: Jeff Makin
5 to 28 November: Janet Green, paintings;
Tony White, jewellery.
Wednesday to Sunday 10 – 5

SPIRAL ARM GALLERY

Leichhardt Gallery
Top Floor, Leichhardt Street Studios,
71 Leichhardt Street, KINGSTON 2604
Tel. (02) 6295 9438 Fax (02) 6295 2781
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

ADAM GALLERIES

(Formerly Nöel Stott Fine Art) cnr Queen and Little Collins Streets, MELBOURNE 3000
Tel. (03) 9642 8677 Fax (03) 9642 3266
Changing exhibitions of nineteenthand twentieth-century paintings, prints and drawings.
Monday to Friday 9.30 – 5.00,
Saturday 11 – 4, during exhibitions, or by appointment

ALCASTON GALLERY

2 Collins Street (Spring Street entrance), MELBOURNE 3000
Tel. (03) 9654 7279 Fax (03) 9650 3199 alcaston@ozemail.com.au
Exhibiting contemporary Aboriginal art – paintings, works on paper, limitededition prints, sculpture, ceramics and artifacts.

Representing Ginger Riley
Munduwalawala, Lorna Napurrurla
Fencer, Barney Ellaga, Djambu Barra
Barra, Amy Jirwulurr Johnson, Peggy
Napangardi Jones, 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,
Saturday 11 – 4, 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 Saturday 12 – 6, groups by appointment

ARTS PROJECT AUSTRALIA

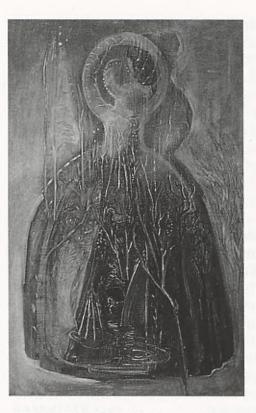
114–116 High Street, NORTHCOTE 3070 Tel. (03) 9482 4484 Fax (03) 9482 1852 Regular changing exhibitions of contemporary and outsider art. Monday to Thursday 9 – 4, Friday and Saturday 10 – 12

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 September: Helen Kennedy October: Brett Whiteley, sculpture November: Graeme Drendel. Tuesday to Saturday 10 – 6



WENDY STAVRIANOS, Gathering becoming memory, 1999, oil on linen, 167.6 x 121.9 cm, Bulle Galleries.

AUSTRALIAN GALLERIES WORKS ON PAPER GALLERY

33 Derby Street, COLLINGWOOD 3066
Tel. (03) 9417 4990 Fax (03) 9419 7769
Manager: Diane Soumilas
September: Geoffrey Ricardo
October: Ray Arnold and Danny
McDonald
November: John Coburn, works on paper.
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

Tel. (03) 9822 1228 Fax (03) 9822 1338 fineart@skynet.net.au
Contemporary art, paintings, sculpture, prints and studio glass by leading
Australian artists.
Monday to Friday 10 – 5.30,
Saturday and Sunday 11 – 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. To September: 'The Sutured Heart', Heather Shimmen; Terry Matassoni, recent works September to October: 'Landscape and Memory', Wendy Stavrianos October to November: 'Unconditional Love and Goodwill', a decade of art by William Kelly November: Three Sculptors, Joe Angwin, Peter Blizzard and Reg Parker. Tuesday to Friday 10 – 6, Saturday 12-5

BUTTERFLY GALLERIES

86 I 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
Director: Guy Abrahams
Contemporary Australian paintings and works on paper, prints, sculpture, ceramics, photography, glass and jewellery.
To 2 September: Matthew Johnson,
Richard Goodwin
4 to 30 September: Paul Partos
2 to 28 October: Ildiko Kovacs
30 October to 25 November: Lesley
Dumbrell
From 27 November: Thornton Walker.
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 and social and art-related activities. 'CAS Inc. 9" x 12" National Travelling Exhibition 1999 – 2000'
To 13 September at Old Bakery on 8th

Gallery, 42 Eighth Street, Marylands, Perth. 22 September to 20 October: Flinders University Union Gallery, Sturt Road, Bedford Park, Adelaide. Enquiries: Tel. (03) 9428 0568.

DELSHAN GALLERY

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

DEMPSTERS FINE ART 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

THE EXHIBITIONS GALLERY

56-60 Ovens Street, WANGARATTA 3676 Tel.(03) 5722 0865 Fax (03) 5722 2969 dianne mangan@wangaratta.mav.asn.au Presenting a diverse range of temporary exhibitions focusing on visual art, social history, education and heritage. Gallery shop. Facilities for the disabled. Wednesday to Saturday 10 - 5, Sunday to Tuesday 12 – 5, closed public holidays

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. To 10 September: Barbara Weir, recent paintings; Nancy Petyarre, recent paintings II September to I October: Jean Sheridan, recent sculpture; Marise Maas, recent paintings 2 to 19 October: 'The Joy of Colour'. group exhibition 20 October to 6 November: Dan Wollmering, recent sculpture; Robert Windsor, recent paintings 10 to 26 November: Jeffrey Bren, recent paintings; Peter Boggs, recent paintings and works on paper

From 27 November: '10 Years On -Looking Forward', group exhibition. 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 To 4 September: Ray James and Warlimpirrnga Tjapaltjarri, recent paintings in association with Papunya Tula artists 7 September to 6 October: 'Two Bossy Matriarchs', paintings by Narputta Nangala and Alice Nampitjinpa in association with the Ikuntji Women's Centre, Haasts Bluff 9 to 30 October: 'Big Yellow Cloud', paintings and performance by Clinton Nain as part of the Melbourne International Festival 2 to 20 November: recent paintings by artists from Papunya Tula. 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 From 20 August: Art in the International Year of the Older Person - 1999, a University of the Third Age initiative. From 27 August: 'The Banksias', Celia Rosser. 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,

GAMELAN DIGUL 31 August –11 September

Display of the newly restored 1927 iron Indonesian gamelan digul and a contemporary bronze gamelan with performances and photographs. Co-presented by the Monash Univeristy Music Department and the Indonesian Arts Society

ROBERT OVEN 20 September to 30 October LONDON WORKS

Artist's Talk: Wednesday 22 September 1.30pm

An overview of Owen's sculptural practice from the sixties and seventies, indicating Owen's artistic concerns and his engagement with industrial material and exploration of contructivist and kinetic ideas

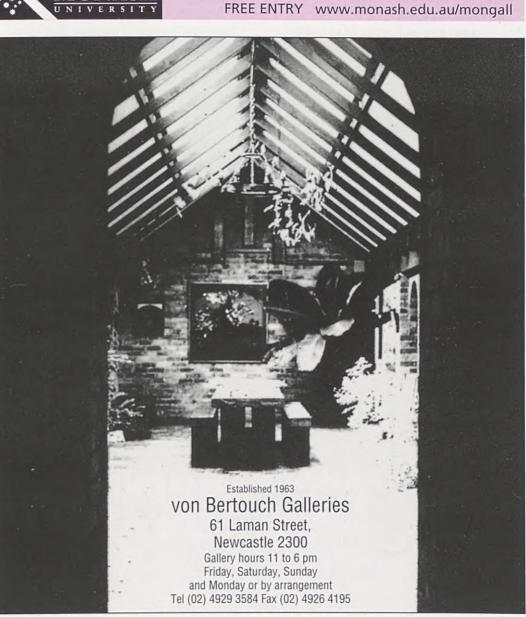
8 - 27 November

Selected artwork from the Monash University Faculty of Art and Design. **Guest Curator Malcom Bywaters**

Monash University Gallery

Gallery Building (no. 55), Wellington Road, Clayton VIC 3168 Tuesday to Friday 10am - 5pm, Saturday 2pm - 5pm Telephone (03) 9905 4217 Fax (03) 9905 4345 The.Gallery@adm.monash.edu.au





Pamela Conder, Bogdan Fialkowski, Werner Filipich, Hazel Greenaway, Heather Belle Johnson, Valerie Lynch, Joyce McGrath, Danuta Michalska, David Milliss, Neville Pilven, Rosemary Raiche, Andrew Sage, Mark Shannon, Pat Shannon, Barry Skinner, Felix Tuszynski, Steve Woodbury. By appointment.

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

HELEN GORY GALLERY

25 St Edmonds Road, PRAHRAN 3181 Tel. (03) 9525 2808 Fax (03) 9525 2633 helengory@labyrinth.net.au www.plasticine.com/helengory Contemporary Australian art. Wednesday to Saturday 11 – 6 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, fifty 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 Contemporary art Australia and associates work on view. Meet the artists. Mondays 10 – 10, Tuesday to Friday 10 – 6

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 A dynamic, multi-functional centre for the visual and performing arts, committed to public accessibility and artistic innovation. 5 to 26 September: Manwel Cassar, paintings reminiscent of the Fauvist movement 29 September to 26 October: Selected artworks from Year 10 students 29 October to 19 November: 'Inspirations in Wool – Goebelens', works in woven wool by Irma Zemdega From 25 November: 'Wrapped in Red', Christmas gift extravaganza. 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 17 September to 31 October: Gallery 1: 'Time and Energy', Cameron Robbins, sculpture installation; Gallery 2: 'Ata Whakarongo ... Kei Ngaro. Kiwi Going ... Going ... Gone!', prints and drawings by Marty Vreede in conjunction with the Whanganui Regional Museum From 5 November: Gallery 1: Fifty years of Ukrainian settlement in Australia; Gallery 2: Mandy Thomas, figurative drawings and paintings. Tuesday to Friday 10 - 5, Saturday 11 - 3, Sunday 1.30 – 4.30

LAURAINE DIGGINS FINE ART

5 Malakoff Street,

NORTH CAULFIELD 3161 Tel. (03) 9509 9855 Fax (03) 9509 4549 We specialise in Australian colonial, Impressionist, modern, contemporary, Aboriginal and decorative arts. Artists include Robert Baines, Stephen Bowers, Peter Churcher, John Dent, Michael Doolan, Fraser Fair, Andrea Hylands, Michael McWilliams, Andrew Rogers, Mark Strizic, Albert Tucker and Susan Wraight. 6 October to 6 November: 'The Seasons in Australian Art', landscape paintings From 17 November: 'Goodbye to the Twentieth Century', decorative arts survey. 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

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.
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 0222 Fax (03) 9208 0245 www.ngv.vic.gov.au The National Gallery of Victoria site on St Kilda Road has been undergoing a major redevelopment since July 1999. While this is happening, you will be able to visit our magnificent collection at our new gallery, the National Gallery of Victoria on Russell – opening October 1999. The new gallery site will be temporarily located at the Russell Street entrance of the State Library. Opening October 1999, over 600 of the most important works from the permanent collection will be on display in beautiful and historic surrounds. Full Education Programs will operate from the Russell Street Gallery as well as information technology screens in the foyer of the building. A full range of facilities including the Gallery Shop, Cafe and Members' Lounge will also be available. 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@niagara-galleries.com.au
www.niagara-galleries.com.au
Established 1978. Representing
Australia's foremost figurative, landscape and abstract painters, printmakers
and sculptors, and supporting and promoting contemporary art practice.
Director William Nuttall can advise and
assist individuals and corporations to
create and manage beautiful and worthwhile art collections. The gallery is
situated a short distance from the

Melbourne CBD. Approved valuer under the Australian Cultural Gifts Program. To 2 October: Paul Boston 5 to 30 October: David Keeling 2 to 27 November: Aida Tomescu. Tuesday 11 – 8, Wednesday to Saturday 11 – 6

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

ODOS ART CENTRE

Cherry Tree Creek, LORNE 3232
Tel. (03) 5289 1989 Fax (03) 5289 1601
qdos_arts@bigpond.com
www.ne.com.au/~qdos/
Contemporary art gallery set in bushland with an indoor/outdoor performance space and sculpture park. 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, David Ralph, Jacky Redgate, Julie Rrap, Sally Smart, David Stephenson, Akira Takizawa, David Thomas, David Wadelton, Caroline Williams and Sue Wyers.

Tuesday to Saturday II – 6,
Sunday I – 5
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

SUTTON GALLERY

254 Brunswick Street, FITZROY 3065 Tel. (03) 9416 0727 Fax (03) 9416 0731 suttgall@netline.com.au
Contemporary Australian art.
September: Kate Beynon
October: Ruth Hutchinson
November: Elizabeth Gower.
Tuesday to Saturday 11 – 6

WAVERLEY CITY GALLERY

170 Jells Road,
WHEELERS HILL 3150
Tel. (03) 9562 1569 Fax (03) 9562 2433
Waverley City Gallery presents a changing program of exhibitions from historical to contemporary, local to international art, design and sculpture.
Permanent collection of Australian photography.
Tuesday to Friday 10 – 5,
Saturday 12 – 5

WILLIAM MORA GALLERIES

31 Flinders Lane,
MELBOURNE 3000
Tel. (03) 9654 4655
Fax (03) 9650 7949
mora@moragalleries.com.au
www.moragalleries.com.au
Contemporary Australian art and
Aboriginal art.
Tuesday to Friday 10 – 5.30,
Saturday 12 – 5

STUDIO ONE

National Print Workshop

Studio One is a workshop specialising in etching, relief, screenprinting and lithographic printmaking and computer graphics. The Studio One team of artist/printmakers is available to work with artists to assist in explorative and edition work.

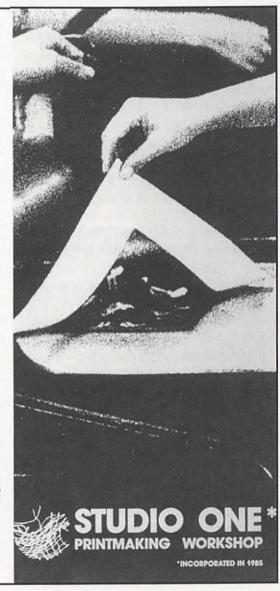
Studio One has a successful history of working with artists including: G.W. Bot, Queenie McKenzie, Arone Raymond Meeks, Garry Shead, Patsy Payne, Susan Wanji Wanji, Rover Thomas, Yvonne Boag, Treahna Hamm, Ian Abdulla, Janenne Eaton and Tom Tjumpurur.

We invite artists to consider Studio One for future projects.

Studio One is a workshop specialising in etching, relief, screenprinting and computer graphics



71 Leichhardt Street, Kingston ACT PO Box 4164, Kingston ACT 2604 Tel: (02) 6295 2781 Fax: (02) 6295 2781



ASTRO

EXHIBITION SPACE FOR HIRE

10 Cecil Street Paddington NSW 2021 Telephone (02) 9360 0003



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

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

SOUTH AUSTRALIA

ADELAIDE CENTRAL GALLERY

45 Osmond Terrace, NORWOOD 5067 Tel. (08) 8364 2809 Fax (08) 8364 4865 acsa@acsa.sa.edu.au www.acsa.sa.edu.au 24 September to 19 October: 'Artists Table' 22 October to 21 November: Arran Stierman From 26 November: 'Child Within Us', Christmas show. 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 www.artgallery.sa.gov.au To 19 September: 'Politically Incorrect', works by Clarice Beckett To 31 October: 'Reflections', H. J. Johnstone's 'Evening Shadows', Australia's most copied painting 3 September to 7 November: Antony 16 September to November: Embroidery from the gallery collection. 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 - 5, or by appointment

DACOU ABORIGINAL GALLERY

Unit 1, 38-46 Barndioota Road, SALISBURY PLAIN 5109 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@eaf.asn.au www.eaf.asn.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

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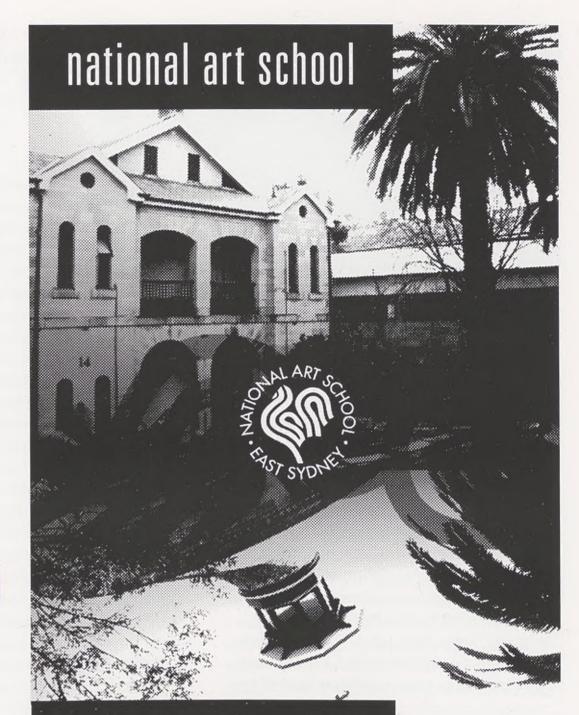
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Review

MELBOURNE SCENE

Jeanette Hoorn

Melbourne's most important art event in 1998 was the first Melbourne International Biennial, 'Signs of Life'. Under the direction of inaugural curator Juliana Engberg, the Biennial brought together a surprising and remarkably unpredictable range of work from big-name international and local artists as well as exciting work from new and emerging artists. An initiative of the City of Melbourne in partnership with Arts Victoria and The Ian Potter Museum of Art at The University of Melbourne, the Biennial's exhibitions stretched across the city. The major show at The Potter presented work by some fifty artists, including international luminaries such as Louise Bourgeois and Robert Gober. In addition to this were eleven other exhibitions the Collaborating Country Projects – produced by curators from Austria, Belgium, Canada, Denmark, France, Italy, Japan, Norway, China, the Philippines and Switzerland. In organising the Biennial as a central exhibition flanked by

national installations of this kind, the Biennial follows the spirit of the time-honoured traditions of the major contemporary art shows of the world, such as the Venice Biennale, with its magnificent national pavilions permanently located in the Giardini. Engberg's vision and vigour clearly demonstrate not only the feasibility of bringing the latest contemporary art to Australia, but the possibility of actually making an impact on contemporary art discourse through inspired curatorial choices and strategies.

The retrospective exhibition 'Politically Incorrect: Clarice Beckett', generated at The Potter and curated by Rosalind Hollinrake, long-time researcher of the life and work of this important Melbourne artist, is currently on national tour. Beckett's tonal pictures are the most potent image we have of Melbourne's beaches and bayside suburbs. Like Edward Hopper's enigmatic pictures of small-town America over the same period, Beckett's paintings fill viewers with longing and nostalgia.

Beckett's career, like that of many talented women, was beset by the jealousies which her

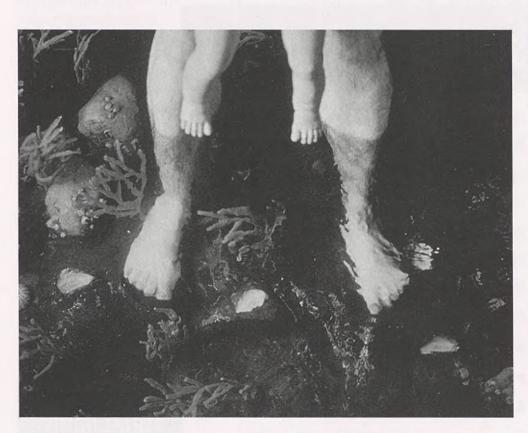
talent invoked in those around her. She carried an almost unbearable load during her short life in order to produce her art. Unmarried, she lived at home with her father, who made it so difficult for her to paint that she had to sneak out of the house at daybreak with her canvas and paints and do all she could before the chores of the day overtook her. He refused to allow her a studio. Her teacher, Max Meldrum, underestimated her gifts and sought to circumscribe her reputation, even after she had died, as having been determined by her status as his pupil. Her work was subjected to critical disdain and dis-



VIOLET TEAGUE, Dian Dreams (Una Falkiner), 1909, oil on canvas, 157.2 x 106.2 cm, Gift of the sitter's daughter, Lawre Bruce Steer, 1975, Art Gallery of New South Wales, Sydney.

paragement by men who had not an ounce of her talent and who, at heart, must have known better. Beckett's mainstay was Beckett herself. She gained limited recognition during her life and has not fared much better in the contemporary period. It is a scandal that her work has hardly been mentioned in mainstream histories of Australian art. Needless to say, the art market has recognised Beckett's importance, and her paintings — like those of many other female modernists — now fetch enormous prices, putting the work of the majority of their male contemporaries in the shade.

When reading the diaries and interviews of Australian women artists, I have often been struck by their modesty. Beckett was no exception in this regard. When she was encouraged by an admirer of her work to travel abroad to paint, her reply is said to have been that she felt she had 'just gotten the hang of Beaumaris'. As viewers of her work we are the beneficiaries of this absence of hubris. Through years of immer-



ROBERT GOBER, Untitled, 1997, (detail), leather, wood, forged iron, cast plastics, bronze, silk, satin, steel, wax, human hair, brick, fibreglass, urethane, paint, lead, motors, water, 361.25 x 263 x 110.5 cm, Melbourne International Biennial 1999, courtesy the artist. Photograph Russell Kaye.

sion in the atmosphere, hues and spirit of Beach Road and indeed of Melbourne itself, Beckett's pictures present a profound understanding of what it is that makes people love these environs.

Support for research into the work of Australian women artists is further evidenced in The Potter's travelling retrospective exhibition of the work of Violet Teague. Well known for her grand portraits, Teague's broad-ranging talents and interests are for the first time fully uncovered in this large and carefully researched exhibition. The show is accompanied by a splendid catalogue edited by Jane Clark and Felicity Druce, the essays reflecting the interests of a number of curators and scholars working around the country, including Richard Neville, Juliet Peers and Roger Butler. Teague was an accomplished landscape artist working en-plein-air from her early years of training in France. She regularly exhibited in the academic salons of Europe. In addition to this, she was a marvellous draughtsman and a fine watercolourist. Her drawings of camels encountered in Central Australia, for example, are gorgeous. Teague also worked as a printmaker, producing some outstanding woodcuts, such as the splendid magpie in Envoi, 1912, which take as their theme a range of mythological as well as local subjects.

Violet Teague worked hard for a range of charitable causes and, with her sister Una, was instrumental in raising the funds required to pipe water to the Hermannsburg community. At this time the sisters were escorted on their painting expeditions by Albert Namatjira and it is clear that they, together with Jessie Traill, were among the first to introduce the young Namatjira to western painting.

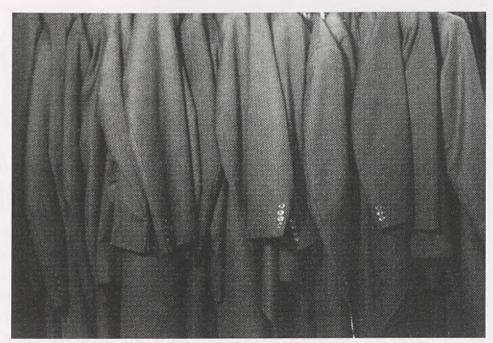
'Signs of Life' and Collaborating Country Projects, Melbourne International Biennial, The Ian Potter Museum of Art, The University of Melbourne and other venues in Melbourne, 7 May – 20 June 1999; Politically Incorrect: Clarice Beckett, The Ian Potter Museum of Art, The University of Melbourne, Melbourne, 5 February - 28 March 1999; S. H. Ervin Gallery, Sydney, 24 April – 13 June 1999; Orange Regional Gallery, New South Wales, 19 June – 18 July

1999; Art Gallery of South
Australia, Adelaide, 6 August —
19 September 1999; Bendigo Art
Gallery, Victoria, 30 September —
31 October 1999; Ballarat
Fine Art Gallery, Victoria,
5 November 1999 — 16 January
2000; Tasmanian Museum and
Art Gallery, Hobart, 3 February —
26 March 2000; and Burnie
Regional Art Gallery, Tasmania,
7 April — 22 May 2000; The Art
of Violet Teague (1872—1951),
Geelong Art Gallery, Victoria,
18 July — 1 September 1999;
Hamilton Art Gallery, Victoria, 9

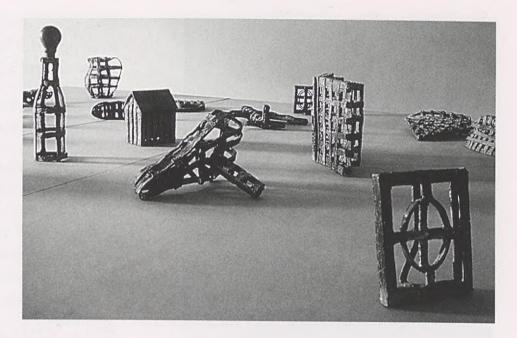
Hamilton Art Gallery, Victoria, 9 November – 12 December 1999; The Ian Potter Museum of Art, The University of Melbourne, Melbourne, 17 December 1999 – 12 March 2000; Bendigo Art Gallery, Victoria, 18 March – 23 April 2000.



Imagine walking up a set of steep stairs into a small white gallery; as you turn you see, almost in the distance, two plinths set at eye level – one very large and one very small – occupying the centre of the space. Elsewhere the room is bare. The larger plinth is host to eighteen randomly placed 'air objects' given form by the encasement of a shape in a square-sectioned bronze grid; the smaller offers direct involvement in touching and turning the pages of a book work titled *With the Melting of the Snows*.



PAUL COLDWELL, lithograph from With the Melting of the Snows.



PAUL COLDWELL, twenty bronze sculptures from the exhibition 'With the Melting of the Snows', Eagle Gallery, London.

The artist, Paul Coldwell, working late in his studio in Hackney, London, on 4 April 1996, happened by chance to hear Martin Bell making his final BBC radio broadcast from Bosnia in which he recalled the events he witnessed during his four years of war reportage. Bell's grief was moving as he detailed not only past atrocities but the legacy of landmines that he estimated would take 1000 men thirty years to clear - a death sentence on the children of future generations. Such a deep impression did this transmission have on Coldwell that his mind and creativity were held in its grip. With the Melting of the Snows – containing a series of computermanipulated images - and Coldwell's freestanding sculptures, are his response to this broadcast.

With the Melting of the Snows (the title of which is a phrase used by Bell in reference to the uncovering of atrocities which until then had been hidden) is divided into three sections, each introduced with a quotation from Bell. Bell's words represent a text for which Coldwell has developed images that appear to form a direct link to both his conscious and unconscious self. In the first section of the book grey and black images are seen through the dulling effect of a deliberately over-large half-tone screen and pose a narrative that stretches just out of reach. A series of compelling pictures – that could almost be seen as journalistic reportage - are viewed at a safe distance (i.e. on the page), underneath which runs a quiet and almost chilling expectation. Similarly, in the book's second section a sequence of photographs of the artist's studio illustrate ordinary pieces of studio debris, rubbish which in one's mind begins to offer an



imagined violence and even overtones of war: tubes become weapons, paint becomes blood, and so on. This unease runs into the third section of With the Melting of the Snows, which contains Coldwell's response to Bell's image of fleeing refugees, dressed in their best clothes and clutching their framed family photographs. Here Coldwell uses photographs of racks of clothes, suits and coats empty of their owners, a repetition of stark, haunting images.

On the other hand, Coldwell's sculptures – skeletal objects encased in bronze – contain visual spaces that are well known to us. Familiar domestic stuff such as a child's shoe, a doll, book, bicycle saddle, iron, ladle – each encapsulating real space but leaning or toppled as if abandoned (metaphors for the detritus left by the ice?), discarded, already part of history.

This is a profound presentation in which, as Coldwell states, the book is pivotal in creating a dialogue between the objects in the installation. Coldwell is, as usual, powerful and ambitious, courageously unveiling himself and his own vulnerability in this work. In the conversion of Bell's text Coldwell naturally returns to his own recurring themes - transformations of inner meaning into outer form and themes of loss, displacement and mortality with a universal reference to human experience. Coldwell also exhibits potency in touching daily experience the joy of family life and of seeing children grow versus the chaos and confusion in the outer world normally viewed through the news media and television. Complex as the layers are, Coldwell draws us into a sometimes difficult, certainly moving and thought-provoking interaction. Through his ability and insight, his

detection and interpretation, Coldwell offers us an opportunity to engage with him and consider the significance of his perceptions.

Paul Coldwell, Eagle Gallery, London, 15 October -7 November 1998.

With the Melting of the Snows, 27 x 40 cm, hardback, 48 pages of lithographs, edition of 100 copies and 20 artist's proofs, printed on Rivoli in two colours of black by Michael Taylor at Paupers Press London and bound at the Fine Bindery, London. Published by Culford Press and Eagle Graphics.

BILL VIOLA THE MESSENGER

Nikos Papastergiadis

Bill Viola's video and sound installation The messenger, 1996, which was commissioned for Durham Cathedral in the United Kingdom, was recently shown in Melbourne and Sydney. Since the mid-1970s Viola's work with video has been concerned with staging visions of the journeys between life and death, the inner and outer. Tracing these transitions through the most stark evocation of the elements of water, air, land and fire, Viola offers an example of deep duration. The viewpoint is often fixed but seems



top and above: BILL VIOLA, The messenger, 1996, (detail), video/sound installation, as installed in Durham Cathedral, Durham City, England. Photograph Kira Perov.

all-embracing; movement is subtle but does not bear the effect of being mechanically 'slowed down'; the space of the work increasingly surrounds viewers like a horizon, pulling in and pushing out. Time, sound and light are stretched into a seamless loop.

These elements and techniques are present in The messenger. A male body appears and disappears, approaches and recedes, inhales and exhales, opens and closes his eyes, floats in water which looks like outer space, and makes bubbles like stars. Everything happens in a deep blue, the very colour which, as Gaston Bachelard informs us, immediately followed the primal black of nothing and all beginnings. Surrounding this are two levels of noise: a low rumble which ruptures into a roar with the man's first breath and a constant blip which pulses like the radar of a submarine.

Although it was originally conceived for a place of worship, and while much has been made of Viola's own spiritual quest, The messenger has to be interpreted in relation to its positioning within a contemporary art space. His work is simultaneously a meditation on the relation between a body and its elements, and an investigation into the modalities of perception over time. Parenthetically, it is worth remembering that when The messenger was installed in Durham there was a controversy over the subsequent installation of screens to protect innocent worshippers from being offended by the sight of a naked man emerging from the depths. Paintings of naked men have adorned churches since the Renaissance, but apparently the moving image is still regarded as requiring some sort of modesty.

Irrespective of how we make our approach – whether it be via the north aisle in Durham Cathedral, up the stairs to the chapel at the Old Melbourne Gaol, or through the gallery space at the Art Gallery of New South Wales the sonic effect of *The messenger* is immediately gripping. Viola is astute to the way noise both infiltrates and frames our consciousness. There is never a pure silence in either church, gallery or our bodies. We breathe, blood pumps, nerves race, people speak, machines murmur and traffic is everywhere. Viola modulates noise not only to produce a great effect, but to create the ambience through which vision, duration, reflection and understanding work. The passage between light and darkness, the relation between the screen and the necessary depth of



Sally Morgan, Dog tag, 1988, screenprint, private collection, courtesy the artist.

field, the resonance of noises in our cavities, was in my experience most profoundly felt when *The messenger* was shown in Melbourne. In a very telling moment during an earlier interview with Jorg Zutter, Viola announced his greatest discovery:

When I discovered standing wave patterns and the fact that there is a total spatial structure of reflection and refraction, a kind of acoustic architecture in any given space where sound is present, and that there is a sound content, an essential single note or resonant frequency latent in all spaces, I felt I had recognized a vital link between the unseen and the seen, between an abstract, inner phenomenon and the outer material world ... Here was an elemental force that was between being a thing and an energy, a material and a process, something from the subtle nuance of experiencing a great piece of music to the brute force of destroying a physical object by pressure waves, as any sound is well capable of doing. This gave me a guide with which to approach spaces, a guide for creating works that include the viewer, included the body in their manifestation that existed in all points in space at once, yet also locally, individually perceivable. I began to use my camera as a kind of visual microphone. I began to think of recording 'fields' not 'points of view'.

Bill Viola: The Messenger, Melbourne Festival in association with the Australian Centre for Contemporary Art, Melbourne, Old Melbourne Gaol Chapel, RMIT University, Melbourne, 17 October – 1 November 1998; Sydney Festival in association with the Art Gallery of New South Wales, Sydney, 10 December 1998 – 26 January 1999.

THE MOST PUBLIC ART

John McPhee

Professor Joan Kerr, the Centre for Cross-Cultural Research at the Australian National University, the National Trust of New South Wales and the State Library of New South Wales make a formidable foursome, and something great came of their collaboration with the exhibitions 'Artists and Cartoonists in Black and White: The Most Public Art' and 'Australians in Black and White (The Most Public Art)', exhibited at the S.H. Ervin Gallery and the State Library of New South Wales earlier this year. Consisting of 433 catalogued works (with other inclusions), these shows were, in fact, little short of miraculous.

If you think you know anything about the history of Australian cartooning and black-and-white art, a visit to both exhibitions would have made you think again. The shows were documented by two catalogues — with the State Library version a rather token gesture as both a record and a work of scholarship when compared with the National Trust catalogue — and they will stand for some time as the best account of the history and development of Australian black-and-white art.

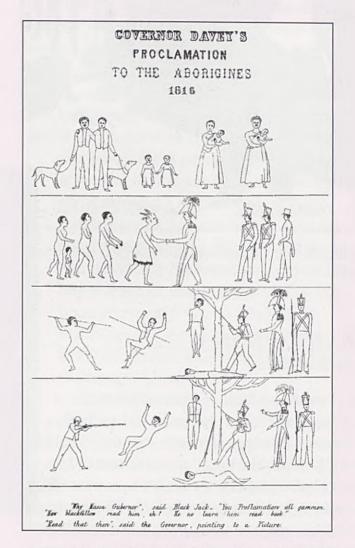
Joan Kerr's selection for 'Artists and Cartoonists in Black and White: The Most Public Art' and her catalogue text were initially planned as an introduction to the second half of the exhibition, 'Australians in Black and White', which was presented by the State Library as a thematic exhibition. Both shows drew on the huge archive of Australian cartoons in the library which, while heavily weighted to the art of that state and its fabulous *Bulletin* archives, remains the only significant collection of an especially virulent Australian art.

The history that Joan Kerr offered was as thorough as we have come to expect from this great contributor to our knowledge of Australian art history, and as wide-ranging and diverse as any viewer might wish to see. By

including such early examples as a scurrilous Tasmanian broadsheet and Governor Davey's *Proclamation to the Aborigines 1816* of 1866; rare works by women cartoonists (frequently assuming male pseudonyms); a range of Aboriginal works in black-and-white; as well as the better known work of Norman Lindsay, D. H. Souter and a host of more recent cartoonists, the exhibition greatly expanded our understanding of the medium in all its guises.

The thematic arrangement of 'Australians in Black and White' at the State Library was more superficially amusing but did not satisfy the desire to see the works displayed in a chronological order so that a greater understanding of the medium might have been achieved. In these days of 'infotainment' thematic structuring is the easy way out, but leaves too much unsaid. However, the sheer wealth of material – and its quality and variety – overcame any sense of disappointment.

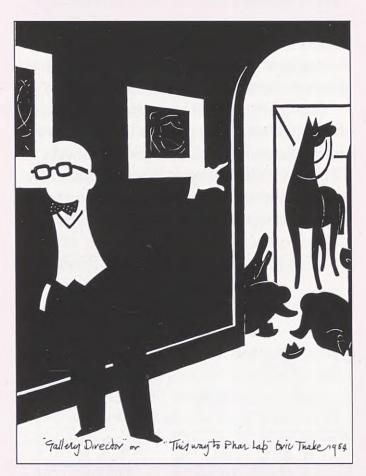
Throughout both exhibitions the inclusion of 'high art' illustrations and prints by artists such as Noel Counihan, Sally Morgan, Eric Thake and Christian Waller expanded the definition of black-and-white art beyond that of comics, cartoons and book illustrations. But it was the



Governor Davey's Proclamation to the Aborigines 1816, 1866, lithograph published Hobart; Mitchell Library.

cartoons, with subjects drawn from daily life, social mores and political events that were the stars of the shows. Frequently as black as black can be, vicious enough to slay, and occasionally sending their subjects sky-high, 'Artists and Cartoonists in Black and White: The Most Public Art' and 'Australians in Black and White (The Most Public Art)' left viewers in no doubt as to how Australians see themselves and the world around them.

Artists and Cartoonists in Black and White: The Most Public Art, S.H. Ervin Gallery, Sydney, 23 January – 14 March 1999; Australians in Black and White (The Most Public Art), State Library of New South Wales, Sydney, 15 February – 6 June 1999.



ERIC THAKE, Gallery Director of 'This way to Phar Lap', 1954, linocut, Art Gallery of New South Wales.

KLAUS MOJE

Sasha Grishin

In 1998 Klaus Moje completed Fused glass, a monumental commission for the Australian Capital Territory Legislative Assembly building in Canberra. The installation consists of a number of panels of kiln-formed mosaic glass which make up a glittering display of brilliant colour with strong gestural marks. It relates to Moje's recent 'Fragment' series, in which his earlier spontaneous gestural marks, or the floating

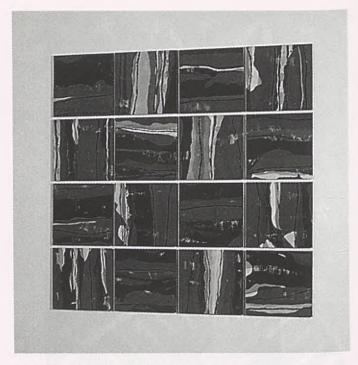
veils of colour cast within ambiguous spatial relationships, have given way to a patchwork intricacy.

Moje is not simply a virtuoso technician, but a probing, thinking artist who sets himself tough conceptual challenges that deal as much with formal structural problems as with spiritual quests. The fact that his resolutions have such a floating ease and sense of effortless creation enhances his reputation as one of the most significant contemporary glass artists. In his new *Fused glass* piece Moje explores a theory of colour. In his own words: 'colour is used in this work as a universal language to convey a sense of energy and force associated with this place of decision-making, and to evoke a feeling of optimism for the future of this community based on mutual understanding and respect'.

The kiln-formed mosaic technique with which Moje has experimented for over three decades may have very ancient origins, but in his hands it has a contemporary sophistication and fluidity unmatched in earlier traditions of glass work. Some of the chromatic splendour of his art can be related to postmodern practice, with the appropriation of styles having parallels with abstract expressionism, Op art and minimalism. Moje has managed to incorporate into the contemporary discourse on glass-making much of the conceptual baggage which is associated with postmodern art. However, it was not a simple case of translation from one medium into another, but a reinterpretation and enrichment of common traditions. The shimmering chromatic brilliance of his glass, its intricacy and complexity, have become a source of inspiration and challenge to painters, printmakers and sculptors.

Moje was born in 1936 in Hamburg, Germany, where he trained as a glass cutter and grinder in a family workshop before studying at the Rheinbach—Hadamar glass school in Germany. He was attracted to Australia by the founding director of the Canberra School of Art, Udo Sellbach, and belonged to that brilliant generation of foreign-born artists that includes Petr Herel, Jörg Schmeisser and Ragnar Hansen, a generation that contributed to Canberra's international reputation as a centre of excellence in the visual arts. While most earlier Australian studio glass was built on the blown-glass tradition, Moje was the key innovator who promoted kilnformed glass to the status of a major artform.

After setting up the Canberra glass workshop



KLAUS MOJE, Fused glass, 1998, 200 x 200 cm, Australian Capital Territory Legislative Assembly building, Canberra.

and having established for it a reputation as one of the leading centres for studio glass, Moje left the workshop at the end of 1991 to continue with his own professional work in studios in Canberra and the South Coast of New South Wales. His work is represented in dozens of public collections in Australia, Europe and the United States, and the major retrospective exhibition of his art, assembled at the National Gallery of Victoria by curator Geoffrey Edwards, toured Australia and was shown to great acclaim in Germany and the United States.

BOOK REVIEWS

John McDonald

Towards the end of her large, comprehensive monograph on William Delafield Cook, Deborah Hart mentions 'a partial, paradoxical element of self-erasure' in the artist's approach. She follows with a comment from Cook himself, discussing the 'anonymity' of his work, the way he strives to conceal the trace of the hand. Herein lies the central dilemma of Cook's art: that a painter who has the highest aspirations for his work should strive to make his pictures as impersonal as photographs. There is no other Australian artist who has ever achieved such an unlikely balance of grand ambition and self-effacement.

As one discovers in this book, such a paradox is deeply rooted in Cook's personality. In child-hood he was an obsessive stamp collector, and

in later life he became equally obsessed with compiling a slide library of great works of art. He has sought permission to take photographs in museums around the world, picking out significant details for special attention. Nowadays the slide library, which also includes decorative arts, architecture and views of the landscape, runs to many thousand of images. It is an expression of Cook's passion for art history and the catholic nature of his tastes. There can be few artists anywhere who have a broader knowledge of the traditions in which they work.

This sense of history comes through in Cook's 'Haystack' paintings, which refer obliquely to Claude Monet's haystacks, but also to the great buildings of the ancient world - pyramids and ziggurats. Since a haystack is an ephemeral structure, Cook seems to be commenting on the transience and obsolescence that characterises contemporary life. He quietly parodies our disposable culture, but also the ancients' arrogant belief that their kingdoms would last forever. He suggests the inevitability of change and death, but creates paintings of such mind-boggling detail that he often seems preoccupied with securing his own immortality. Deborah Hart describes this as 'the desire to minimise transience' - the very antithesis of the impressionist project – as if Cook might turn moments into monuments by his Herculean labours in the studio.

It is no guilty secret that Cook bases his paintings on photographs. On the contrary, photography is a crucial component of his work, and he strives to reproduce the crisp, clean appearance of a photograph by means of fine sable brushes. Yet it would be naive to pigeonhole him as a mere photorealist, because there is a philosophical dimension to the work that transcends the mechanical transcription of appearances. Cook's paintings and sumptuous blackand-white drawings are loaded with historical references and replete with metaphysical overtones, but while admitting this much, one can hardly ignore the chilly, rather clinical nature of his style. For sheer technical virtuosity Cook cannot be bettered. He is an intellectual artist who retains his appetite for visual pleasure, but he also comes across as a kind of frozen romantic a painter who understands all artists' strivings, but will not let himself succumb to any emotional impulse. He is always in control,

omniscient and objective in a world of his own creation — a world in which human beings exist only as figures in other artists' paintings, lovingly copied by Cook. Human presence is implied but never revealed, as though the artist has dropped a personal neutron bomb.

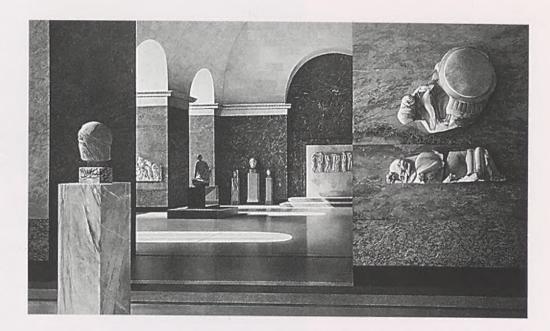
For such a perfectionist it is hardly surprising that Cook has secured one of the most impressive art

books published in Australia. Along with an abundance of good reproductions and documentary material, Deborah Hart has written a fluent, intelligent text of 90,000 words. Closing the book I felt I had learned more about Bill Delafield Cook than I had ever hoped – or wanted – to know. Yet despite this volume of information, he remains enigmatic, and this is a tribute to the subtlety and sensitivity of Hart's writing.

When Delafield Cook discovered his vocation as a realist in the late 1960s, his future career seemed to click into place. There was no similar flash of self-revelation for Jean Appleton (b. 1911), who pursued many variations on a modernist theme before arriving at the delicate interiors and still-life paintings she is producing today. If Appleton's late work owes an unmistakable debt to Pierre Bonnard, her earlier pictures



JEAN APPLETON, Fishes and lemons, 1955, oil on hardboard, 59 x 75 cm, collection S. Raphael. Photograph Greg Weight.



WILLIAM DELAFIELD COOK, An interior, 1979, acrylic on canvas, 127 x 213 cm, private collection.

were subject to many different influences, from Cézanne to synthetic cubism to Vieira da Silva. Studying at the Westminster School in London in the late 1930s under teachers such as Bernard Meninsky and Mark Gertler, Appleton worked with the diligence that only a young Australian could muster, trying to make up for the long years spent far from the coalface of modern art, eager to absorb everything before being obliged to return to the provinces. The lessons she learned provided the basis of her own more mature and original paintings.

It is too easy to forget just how isolated Sydney was in the 1930s, and how difficult it was for a young artist to make any progress against the nationalist landscape painting that

dominated the Australian scene. For those who went to study in Paris or London, modern art was not a matter of spontaneous self-expression, but a discipline to be mastered. This comes through strongly in the essays by Christine France and Deborah Edwards which make up the bulk of this book. Appleton is not portrayed as an unsung genius, but as an artist of great integrity who has only occasionally had the recognition she deserves.

This elegant monograph, privately published by Caroline Simpson, helps make amends. One sees Appleton as part of the social history of art in Sydney, and as one of those 'messengers' whom Bernard Smith regarded as a living bridge between European and Australian culture.

Above all, Appleton emerges as a person who has always been devoted to her work, not to

that mirage of fame and fortune that lures so many young artists into crimes against the spirit. At its best there is a wonderful wholeness and serenity about Appleton's work, and these are qualities which need no special recommendation.

Deborah Hart, *William Delafield Cook*, Craftsman House, Sydney, 240 pp, \$85; Christine France, Deborah Edwards, David Moore, Mary Turner and Robyn Martin-Weber, *Jean Appleton: A Lifetime with Art*, published by Caroline Simpson, Sydney, 160 pp, \$44.50.

BROUGHT TO LIGHT Ted Snell

The Queensland Art Gallery (QAG) has posed some important questions with the publication of Brought to Light: Australian Art 1850–1965. In a publishing event that has all the flash and brio of an entrepreneurial coup, they have taken a lead in the debate on the role of the nation's public cultural institutions by reasserting the centrality of scholarship and research. In his introduction to the book QAG Director Doug Hall asserts that the twofold responsibility of Australian public galleries as both exhibition venues and centres of research, conservation and publishing has been put under pressure over the past twenty-five years by the need to increase revenue through dynamic and lucrative exhibition programs. As a result, permanent collections have increasingly been seen as resources for exhibitions rather than as a vital record of the nation's cultural well-being. So, what is the role of the public art gallery as we enter the next millennium and how can it meet the demands of its audiences, the community of scholars, its own staff and its political masters?

attempt to answer these questions. One answer is given concrete form in the two essays on William Dobell by QAG 'staffers' Timothy Morrell and John Hook. Their contributions provide us with evidence of the diversity of scholarly approaches that are sustained within these institutions.

In tandem with Morrell's essay on Dobell's work *The Cypriot*, 1940, tracing the painting's genesis and its relationship to the artist's oeuvre, John Hook goes below the surface, quite literally, to examine the technical foundation

of the work and its links to an earlier study for *Boy lounging*. Dobell was unhappy with the finish on this work and left it in an unresolved state before turning it on its side in 1940 and beginning the painting of his friend Gabrielides. Using X-ray images and his expertise as a conservator, Hook elucidates the conceptual problems facing Dobell as an artist rooted in the tradition of painting yet compelled to acknowledge the changes occurring around him. As Hook explains: 'This painting is a veritable record of the problems confronting a modernist painter who wished to refer both to classic Renaissance masters and also to more contemporary, interior tensions.'

Brought to Light also confirms that openness is a vital factor in developing the public profile of any institution. By inviting sixty scholars from around Australia to contribute essays that contextualise key works in the collection, the QAG has contributed to the body of knowledge addressing key figures and crucial issues in our visual culture while simultaneously locking their own collection into the heart of that debate. It is also an act of extraordinary generosity, one rarely encountered on such a scale in

KEITH LOOBY, Third class, 1976, synthetic polymer paint and liquetex on canvas, 175.3 x 152.3 cm, Queensland Art Gallery, Brisbane. Reproduced by permission from the collection of the Queensland Art Gallery, Brisbane.

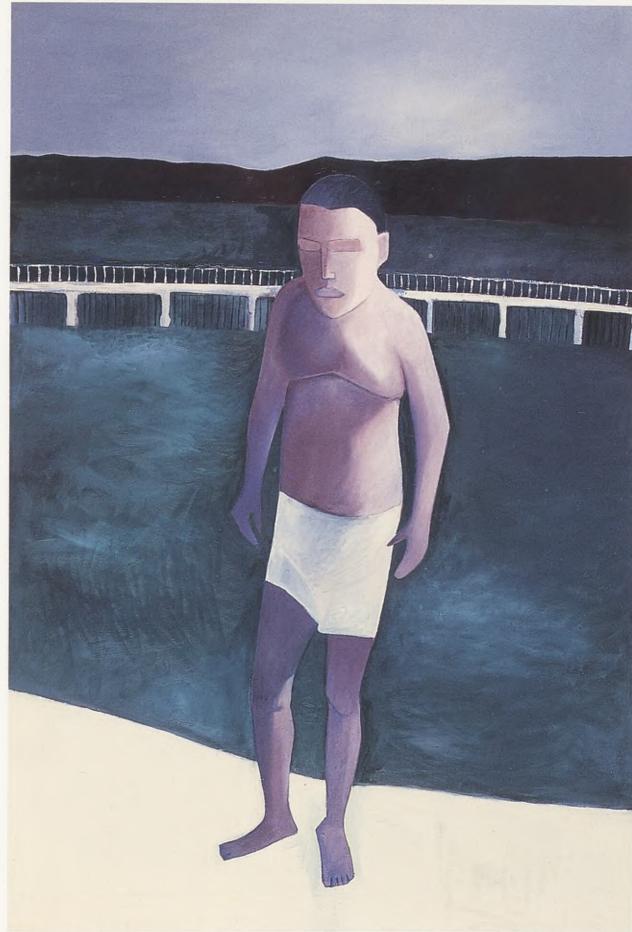
any of our public institutions. The result is one of the most significant publications on Australian art published in the past decade; an authoritative yet highly entertaining examination of 160 works drawn from the QAG collection.

Given that each author has written on an area of personal interest, the book achieves a rare sense of passion for a volume of its kind: Betty Churcher writing on Jon Molvig, Candice Bruce on Ian Fairweather, Deborah Hart on John Olsen, and Humphrey McQueen on Keith Looby. Candice Bruce's essay is based on the considerable research surrounding the 1994 Fairweather exhibition at the QAG and Bruce's long-term familiarity as a curator with the collection. She draws out the relationship between Fairweather's painting and Chinese writing, and explores the practical and philosophical connections that the artist made between the two. She then shows how Fairweather's engagement with calligraphy eventually led him to reject materialism and settle on Bribie Island where, outside the demands of the mundane world, he was able to lead a life of 'calm contemplation and abstract meditation'.

Other essays take paintings as starting points from which to extrapolate some broader theme, such as Pat Hoffie's insightful essay on Alice Bale's Leisure moments, 1902. Beginning with an analysis of the content and the formal qualities of the painting, Hoffie moves on to describe the constraints on women artists in the late nineteenth century and to underline the achievements of Bale and her contemporaries within the arts community. Nevertheless she is eager to point out that: 'The "facts" we can glean about Alice Bale's life offer only a framework for unravelling the image's meaning. The world of Alice Bale's imagination requires more intuitive research, and can only be traced through the tangible passages she offers us in her work.'

Finally, Brought to Light offers a fascinating history of the QAG and its acquisition policy. As Julie Ewington acknowledges in her introductory essay, its 'chequered' history has set limits but also provided an intriguing catalogue of the social and intellectual life of Brisbane over the past one hundred years.

Brought to Light: Australian Art 1850–1965, Queensland Art Gallery, Brisbane, 1998, 275 pp, \$65 soft cover, \$80 hard cover.



Redleaf Pool, 1987

oil on board, 183.5 x 122 cm

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