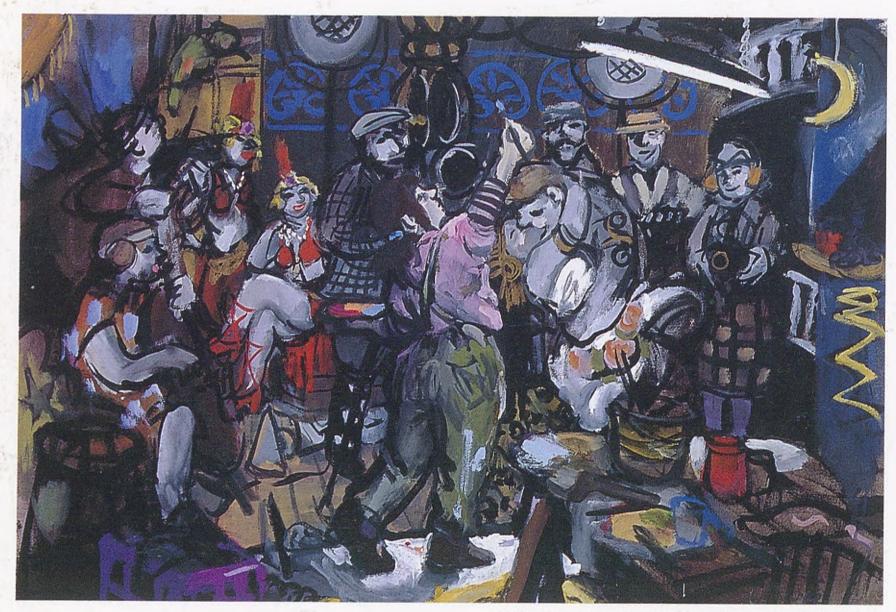


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Editorial

As I write this editorial, many are the unresolved questions that will have achieved greater clarity by the time the magazine is published in December. Living in the future has its problems, especially when we have the republic referendum question and the Constitution preamble agreed on but await the referendum, and just as we have a new Head of Australian Art at the National Gallery of Australia who is yet to take up his appointment. Controversial matters, each of them, and germane to the subject of Icons and Identities in Australian art.

On the world scene, Down Under we were unable to see the eclipse of the sun on II August, yet the world did not end. And, despite the appearance of the author of 'deconstruction', Jacques Derrida, at the Sydney Town Hall twenty-four hours later, the world still did not end – yet neither was it the Second Coming. As always, we exist somewhere in-between this and that.

Derrida has his critics, but he has helped us to appreciate this living in-between. He has also helped us to understand that states of being — like identity — are not fixed. 'Sacred cows' or 'icons' should be questioned, critiqued, deconstructed. Professor Joan Kerr maintains that although she despises the whole idea of icons, she can't leave them alone — especially with regard to Australian art. She claims as Australian icons artworks that have 'meaning, beauty and impact' from among 'glorious new works by women and indigenous artists'. Her list is fresh, bold and provocative.

Linda Sproul's White Woman Project is relevant to debates about national identity, particularly for the Anglo-Saxon females among us who face our sometimes inglorious past (and present). Her work questions the morality of the white woman in colonial society and her in-between state of privilege and restriction, of being both victim and 'civilising force'. Leigh Astbury shows Sproul to be fascinated by the disjunction in Tom Roberts's art between machismo images of nationhood and sensitive portraits of white women – images of such purity that any complicity in 'the imperial civilising mission' seems unthinkable. (William Delafield Cook explores a very different, familial connection with Tom Roberts in 'Artist's Choice'.)

Light is a potent signifier in Australian art and the national psyche. Julie Roberts traces the metaphorical treatment of light in nineteenth-century Australian canvases and the subsequent development of a sense of a 'unique' Australian light. This light was to assume an almost religious significance and become part of our identity as a nation of sunworshippers.

Mary Eagle's close research of Aboriginal drawings and the designs on artefacts from colonial Victoria shows their remarkable consistency with the intricate traceries of Emily Kngwarreye's *Big Yam Dreaming*. These works reveal a relationship between Aboriginal people and the land that knows form, contour and craquelure. Sight, touch and a cultural heritage of over 60,000 years has produced this degree of knowingness – a phenomenon that, I imagine, would not be lost on Jacques Derrida.

Melissa Chiu surveys the work of Asian—Australian artists, a group that by definition are socially and culturally in-between in 1999 Australia. Yet it is clear that this risky and often painful state is producing intelligent, vibrant art that is adding new dimensions to our national sense of self.

Represented in this issue are people from various sectors of the art world who have achieved iconic status as individuals: Clarice Beckett, Arthur Boyd, Emily Kame Kngwarreye, Lin Onus, Mirka Mora, Chandler Coventry and Bernard Smith, to name a few.

Finally, Australians who have fought and died in war are a profound and enduring aspect of our nationhood, honoured in Ken Inglis's landmark publication.

Laura Murray Cree

The Lin Onus retrospective will open at the Museum of Contemporary Art, Sydney, 8 August – 30 October 2000, touring to the Queensland Art Gallery, Brisbane, 29 November 2000 – 4 March 2001, and in Victoria.

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email: info@gbpub.com.au
editorial: lmurray@gbpub.com.au
website: www.artaustralia.com

Editor Laura Murray Cree Assistant Editor Claire Armstrong

Consultant Editor Leon Paroissien Editorial Advisers Sasha Grishin, Deborah Hart, Jeanette Hoorn, Jennifer Isaacs, Ted Snell and Angus Trumble

Production Director Hari Ho Art Director Marian Kyte

Sales and Marketing Manager Anna Mayo Advertising Manager Elizabeth Aders Advertising Consultant Anna Bosman Marketing Assistants Jenni Greenslade and Lucy Joseph

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ADVERTISING

Elizabeth Aders Telephone (o2) 9878 8222 Facsimile (o2) 9878 8144 email: eaders@gbpub.com.au

SUBSCRIPTIONS

Australia Kay Hill Telephone (02) 9878 8222 Facsimile (02) 9878 8122 Tollfree (1800) 224 018 email: sales@gbpub.com.au

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cover: LIN ONUS, Fruit bats, 1991, (detail), polychromed fibreglass sculptures, polychromed wooden disks, Hills Hoist clothesline, 250 x 250 cm, Art Gallery of New South Wales, Sydney. © Lin Onus, 1991. Reproduced by permission of VI\$COPY Ltd, Sydney, 1999.

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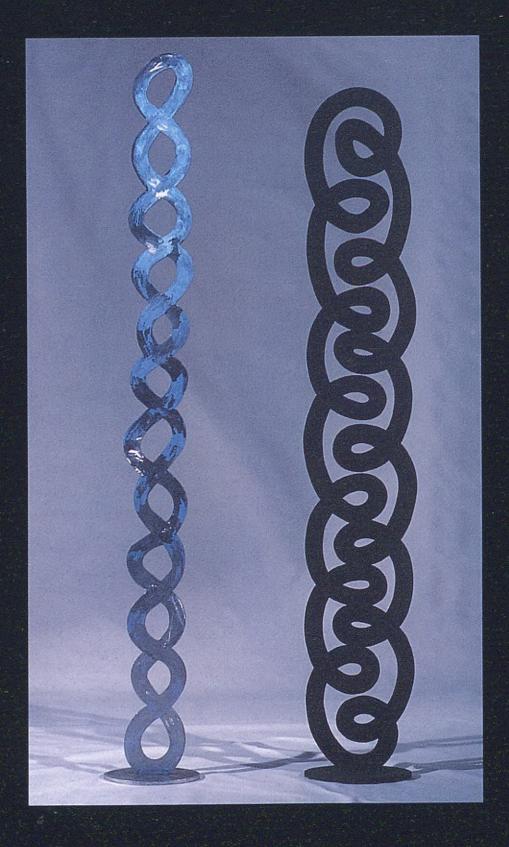
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Robert Nelson on Bernard Smith's Modernism's History





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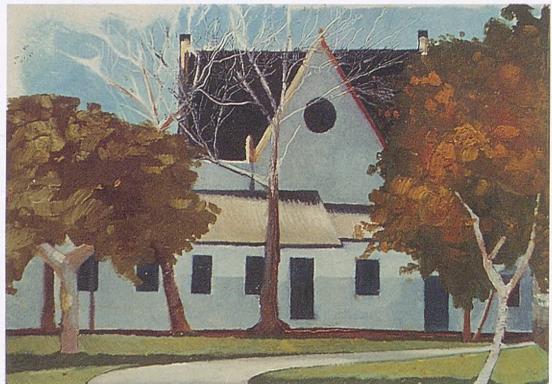
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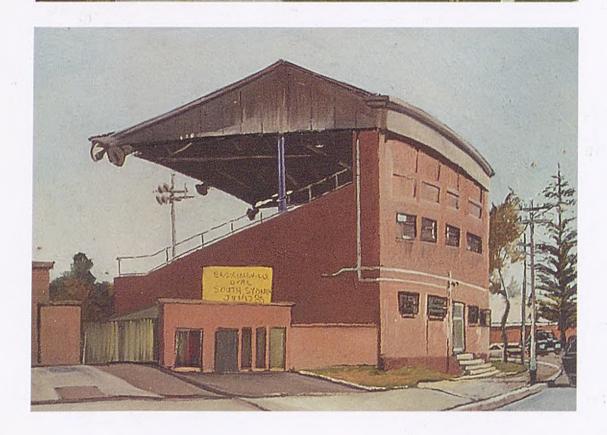
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acrylic on linen

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River of Bones, Sarajevo, Quartz Quarry After the Fire, 1996, mixed-media on canvas, 150 x 200 cm

Elwyn Lynn 1917 – 1997

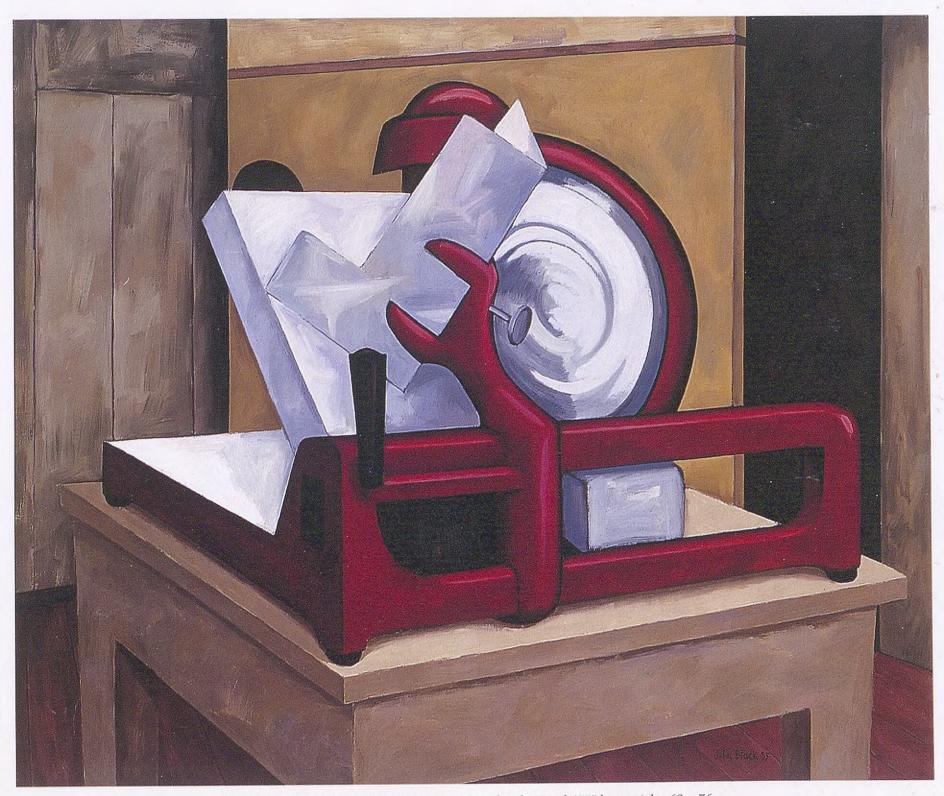
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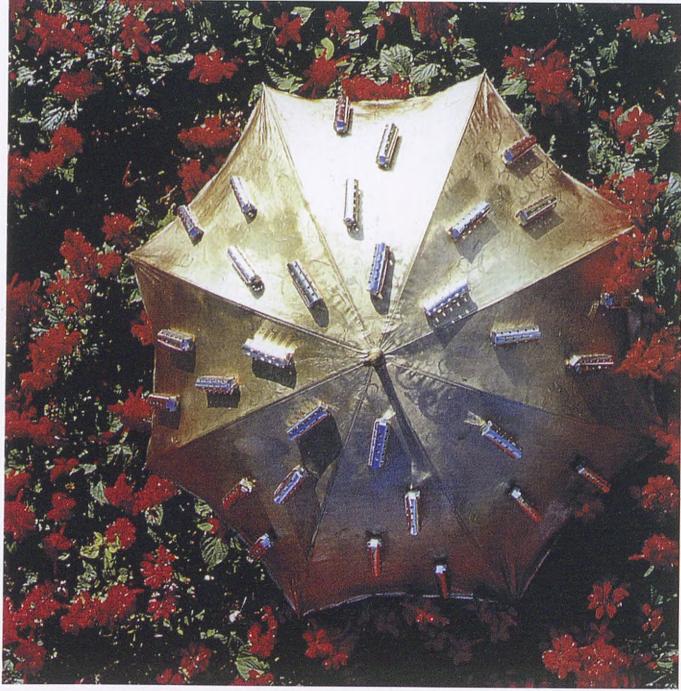
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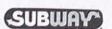




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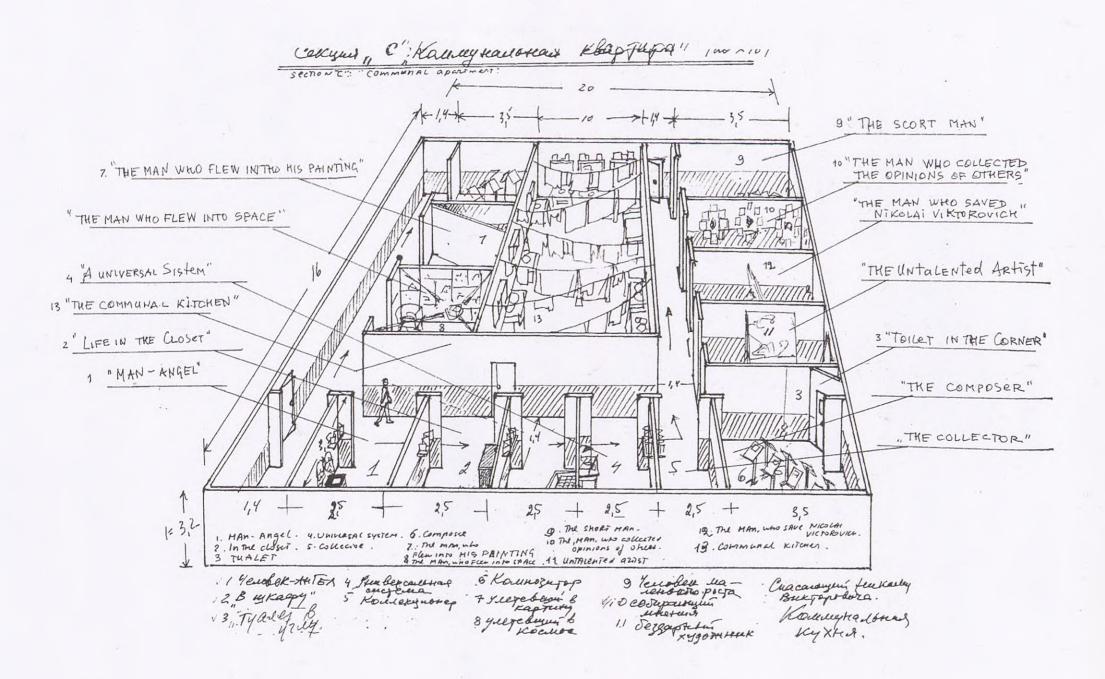








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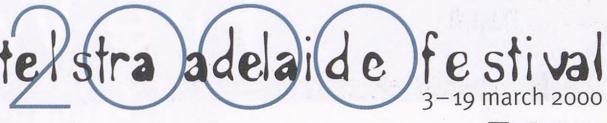
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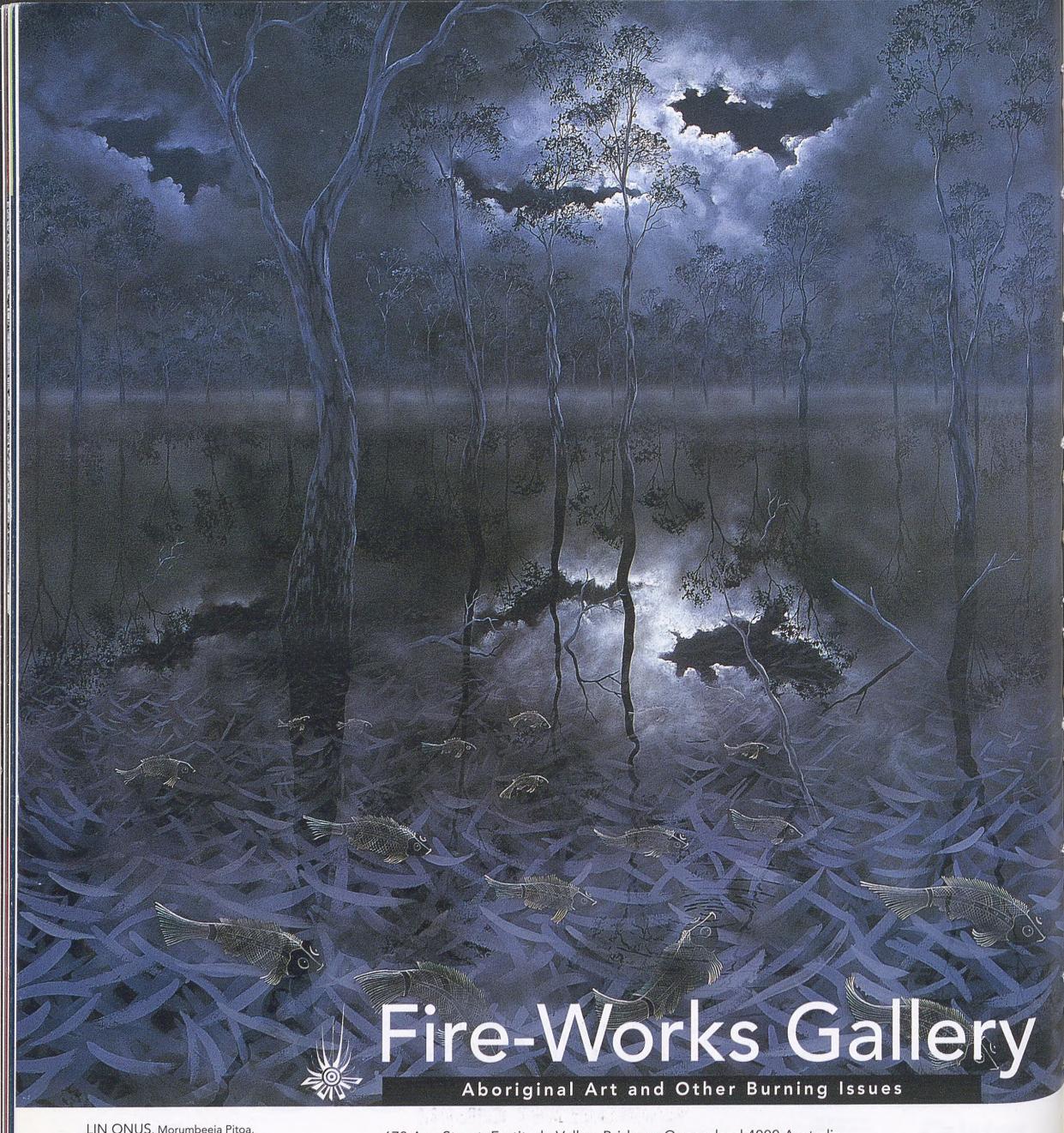
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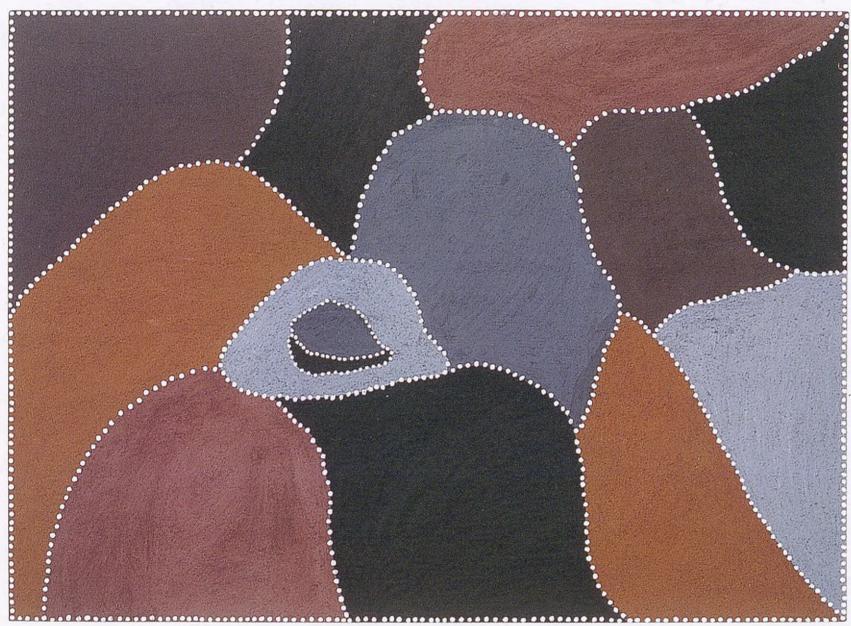
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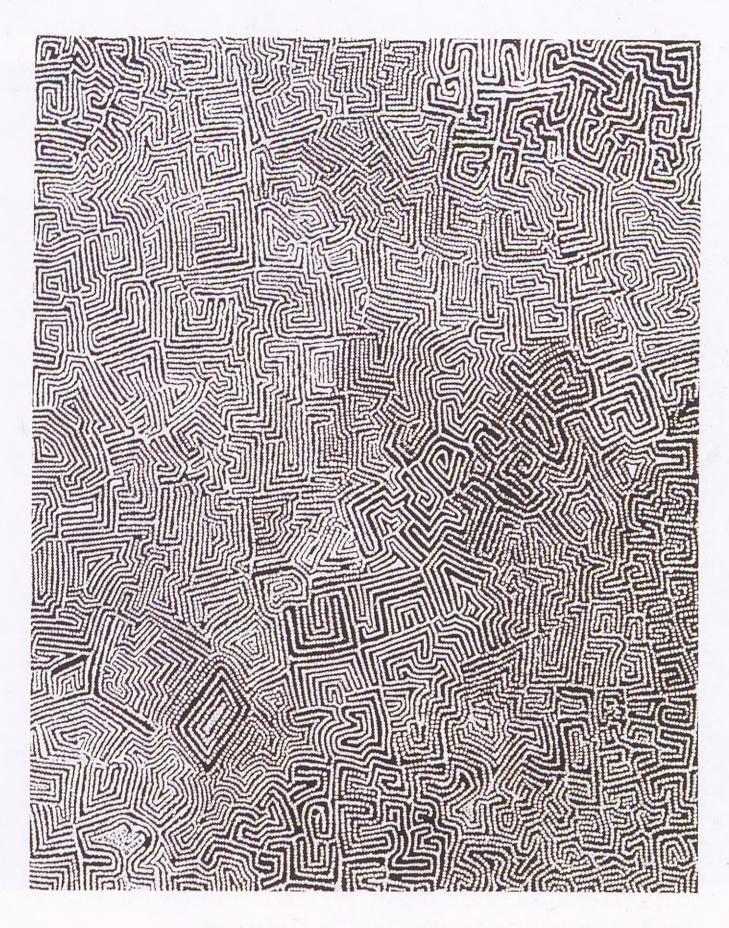
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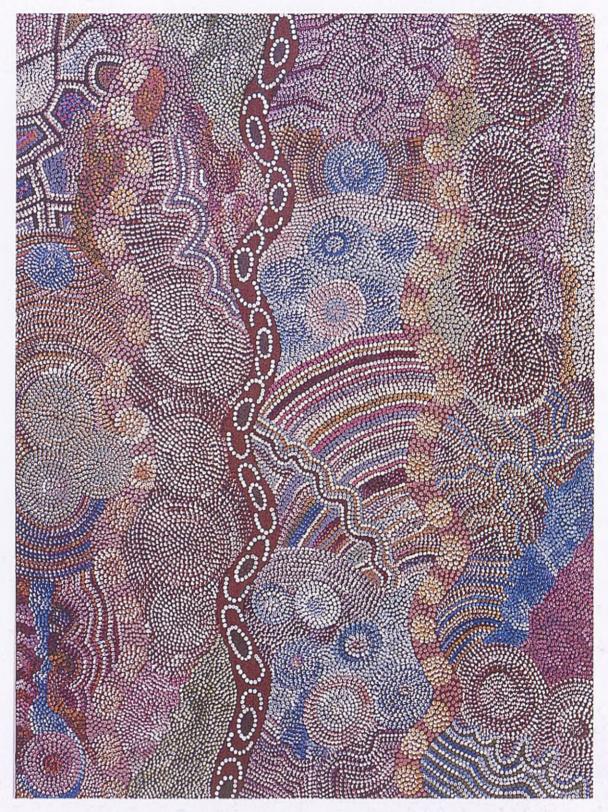
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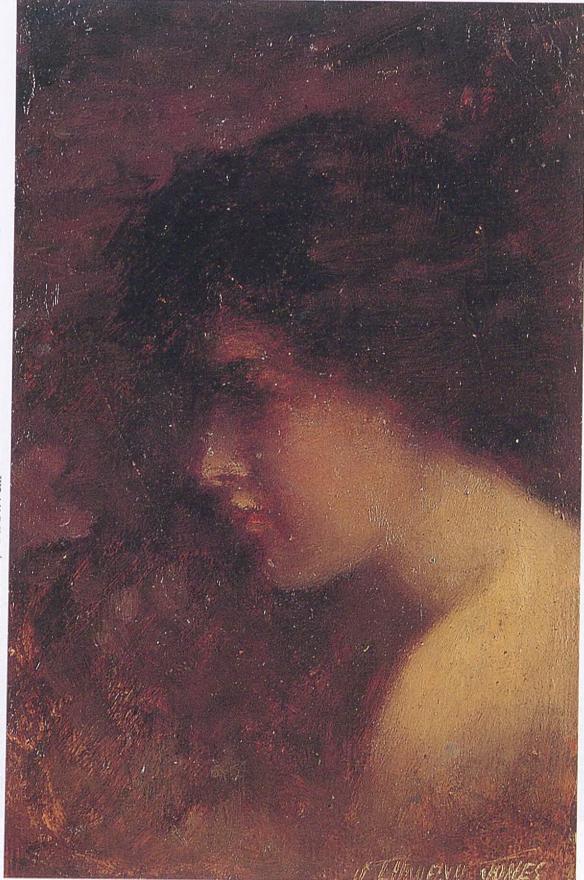
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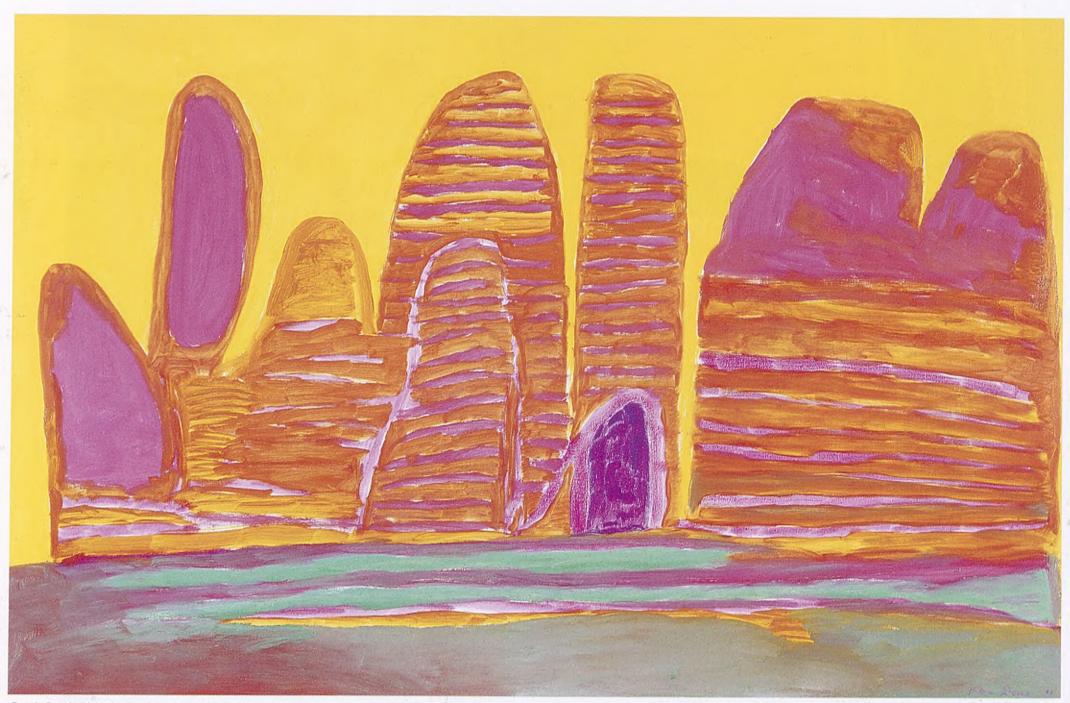
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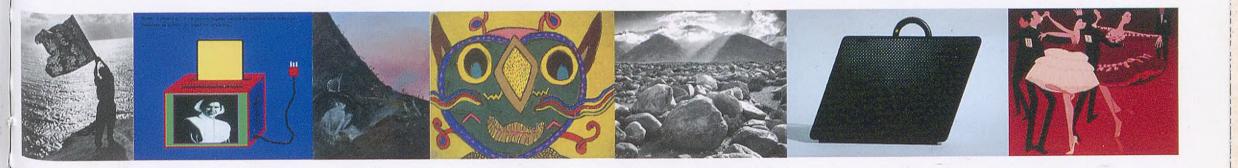
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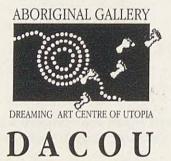
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Wolfgang Sievers Designer Gerard Herbst holding his 'Prestige' material Gift of the artist 1988 Rea Look Who's Calling The Kettle Black 1992 Arthur Boyd Figure in a cave with a smoking book The Arthur Boyd Gift 1975 June Enock Untitled, c. 1967 Frances Derham Collection Ansel Adams Mt Williamson, Sierra Nevada from Manzanar, California Susan Cohn Briefcase 1987 John Brack Latin American Grand Final 1969 All works are from the National Gallery of Australia collection

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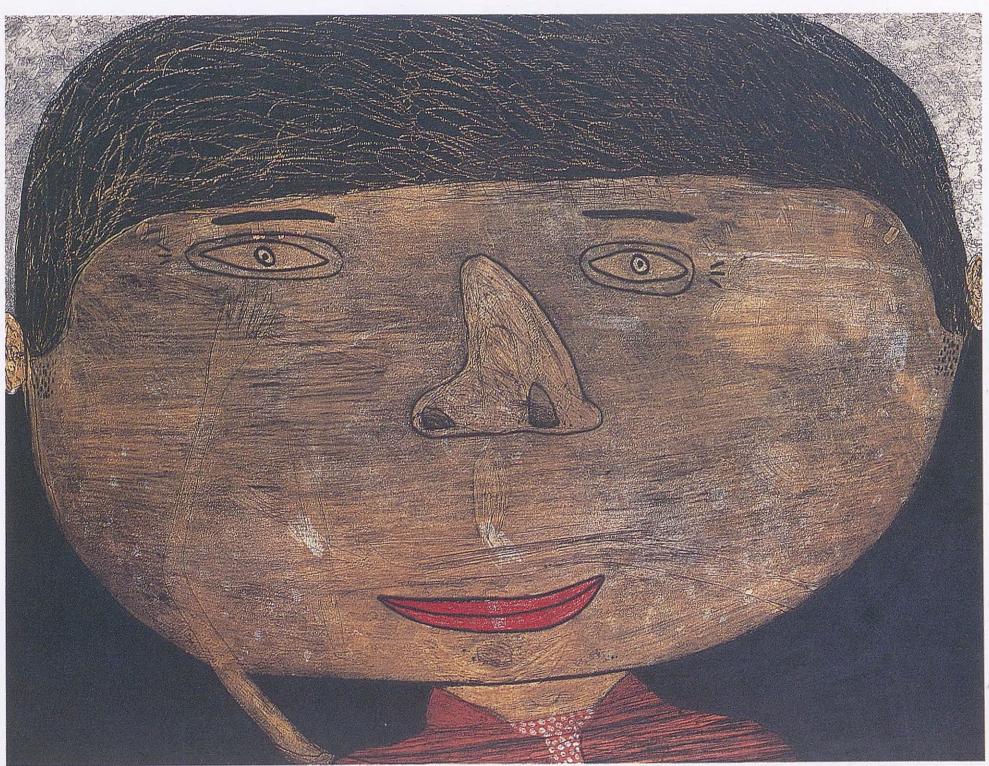
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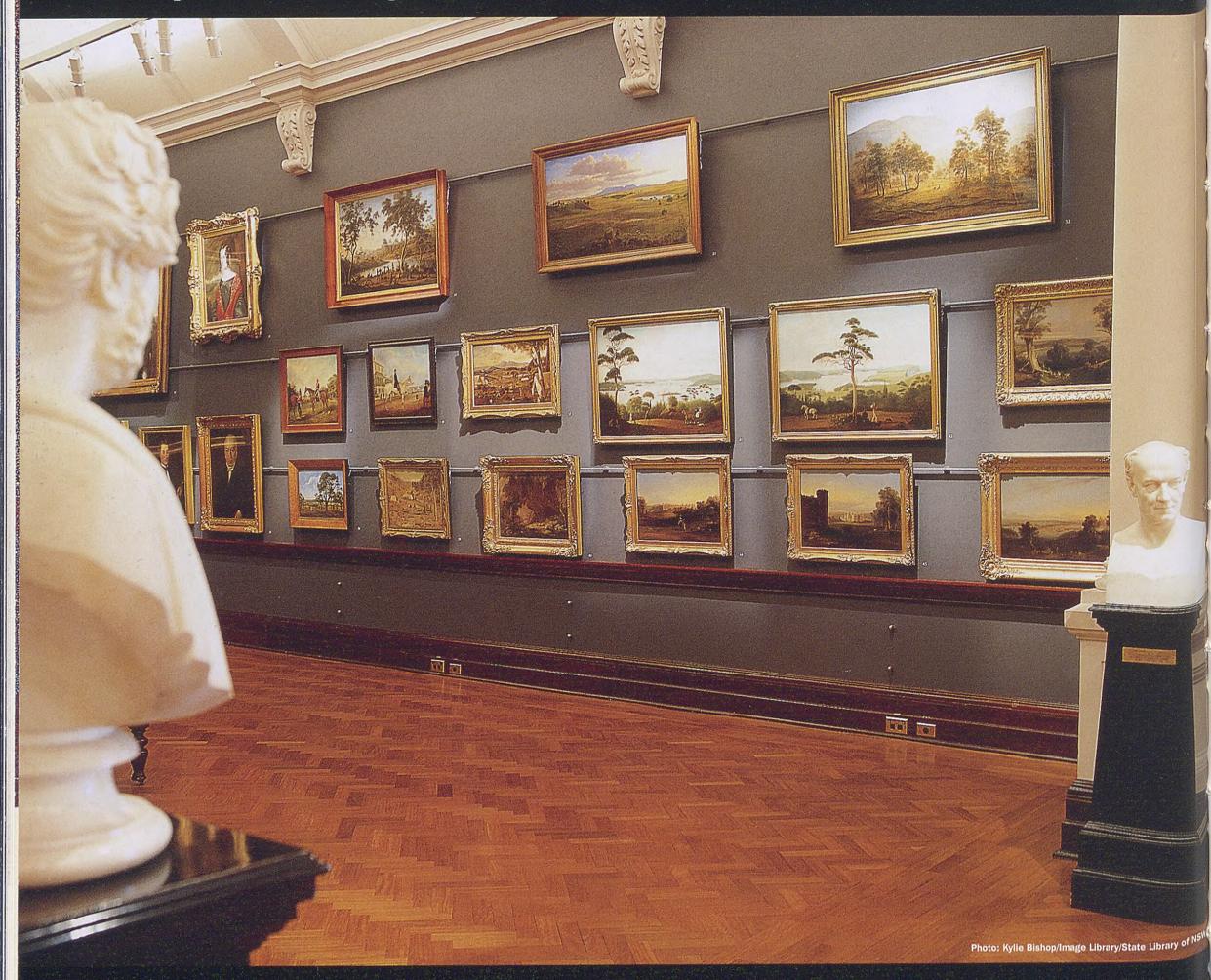
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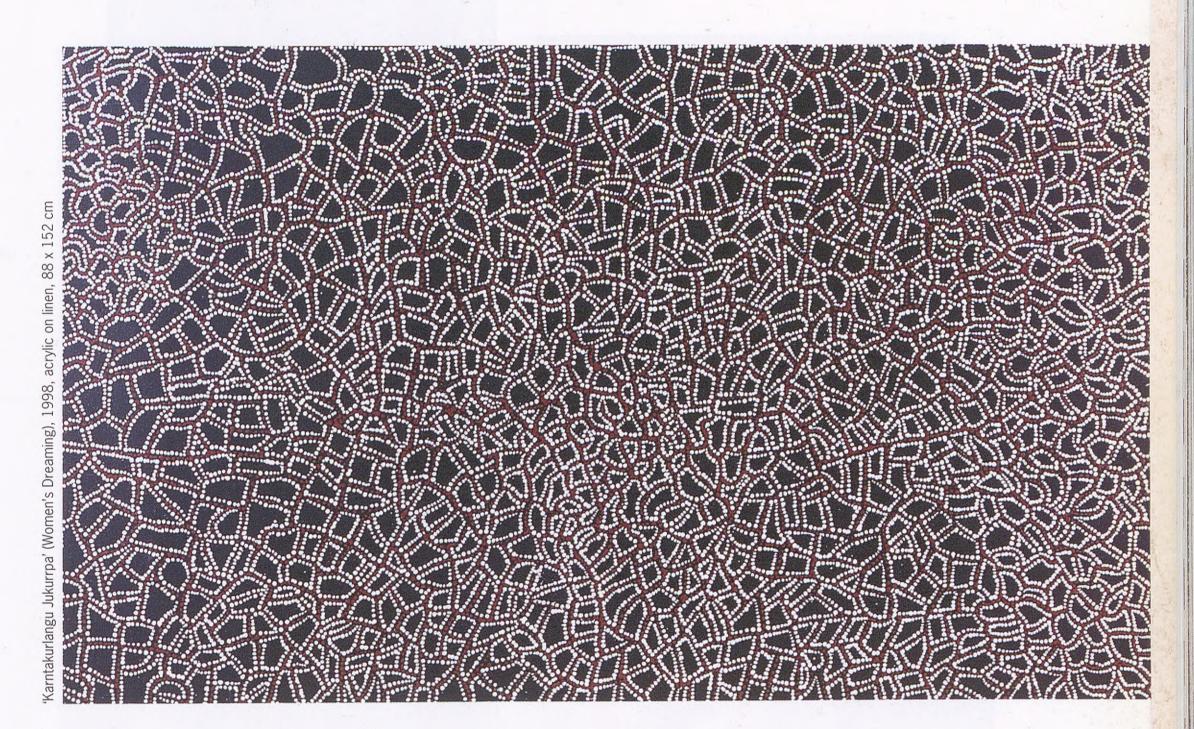
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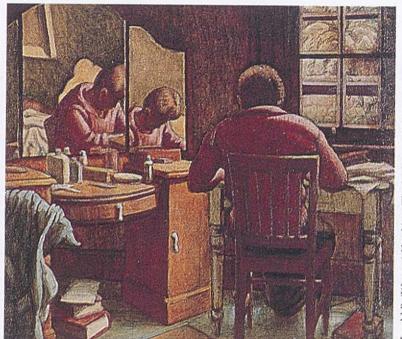
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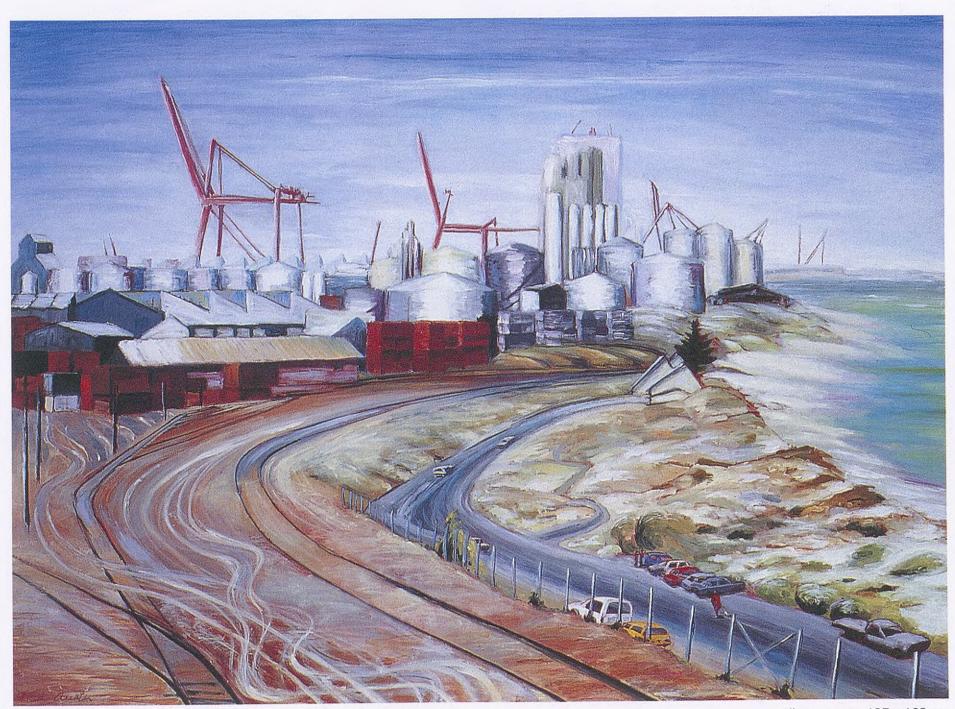
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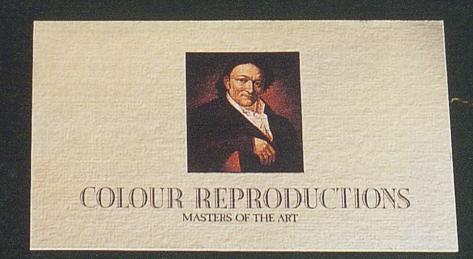
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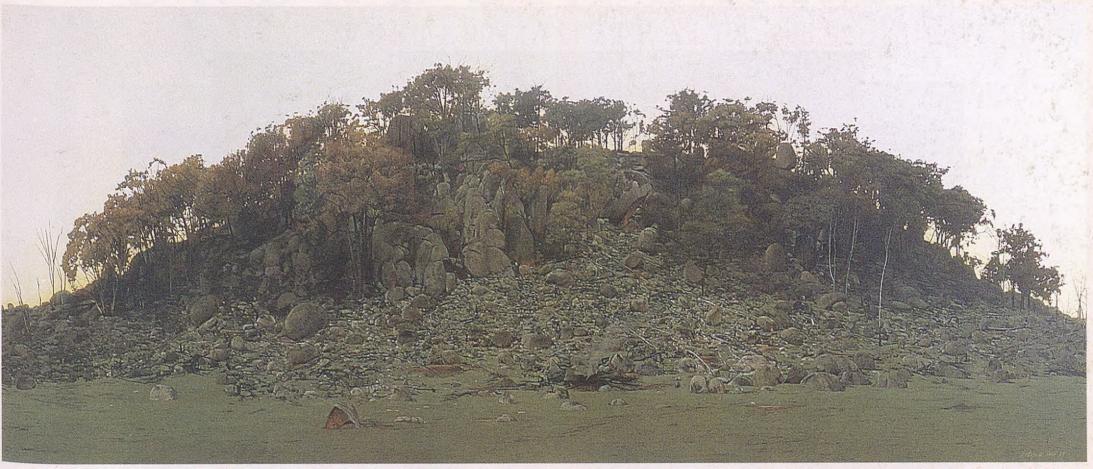


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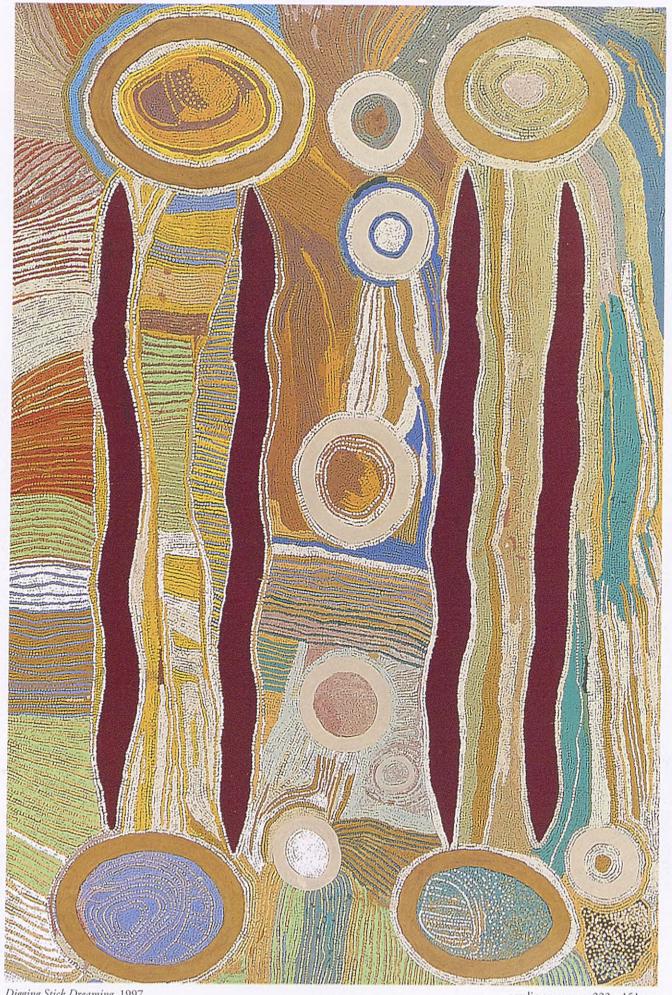


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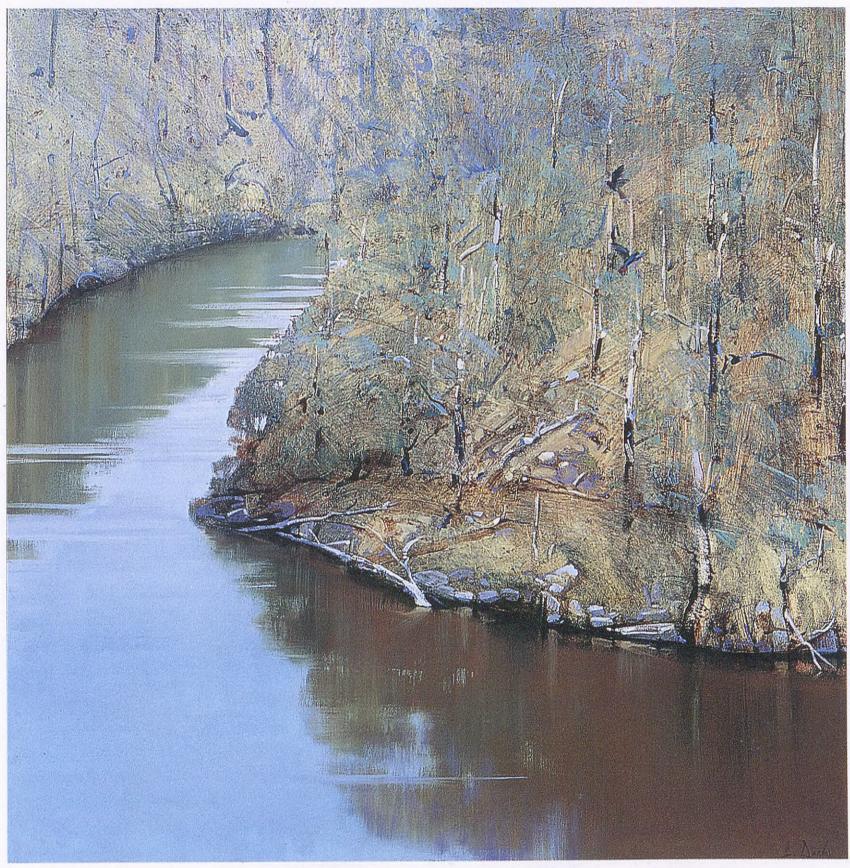
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Rave on, Richard

Larter celebrates seventy years of energy and passion

UNIVERSITY OF MELBOURNE

We live in really barbarous times. And the only way to deal with that is to be confrontational.

Richard Larter¹

Richard Larter's mother was virtually deaf, so he learned at an early age that to be noticed you had to yell. Meet Larter today and you're still likely to get caught up in one of his clamorous rants; see one of his paintings and you'll find the same passion and energy bellowing away.

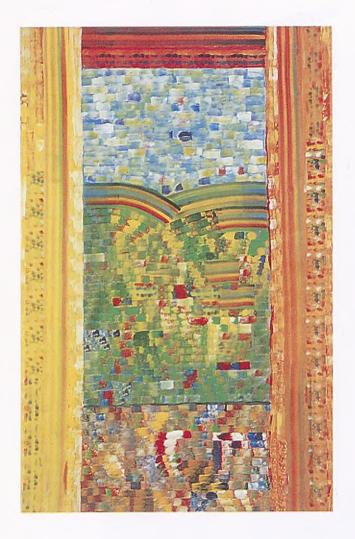
Larter is a raver. Get him started on a topic he feels strongly about and he will espouse his views with a rare combination of searing intellect, rough charm and bravura. The same can be said of his art. His raves over the years have taken various forms: paintings of the sexually explicit using a hypodermic syringe as a paintbrush; paintings of beautifully crafted colour explosions using roller brushes; works on canvas that combine painting with large-scale computer prints ('superscans'); screenprints juxtaposing the great fascists of the twentieth century with the great beauties; drawings; sculpture; performances; films; posters; and spoken and written work. (Larter's 13 Sections, produced in 1968, was one of Australia's first semiotexts.)

Larter's art is as diverse as it is challenging and original. He has spent his life fighting hypocrisy; simultaneously, he has celebrated – in spectacularly visual terms – beauty, passion and desire.

In May 1999, to mark Larter's 70th birthday, the walls at Watters and Legge galleries were alive with celebration. His figurative works were at Watters; his abstracts at Legge. Though there was neither space nor were there resources for the two galleries to display or document this remarkable body of work in its entirety, they did provide a brief overview of Larter's achievements in almost half a century of painting.



RICHARD LARTER, Homage to Paris, 1968, acrylic on hardboard, 209 x 137 cm, collection Watters Gallery, Sydney. Photograph Michel Brouet.

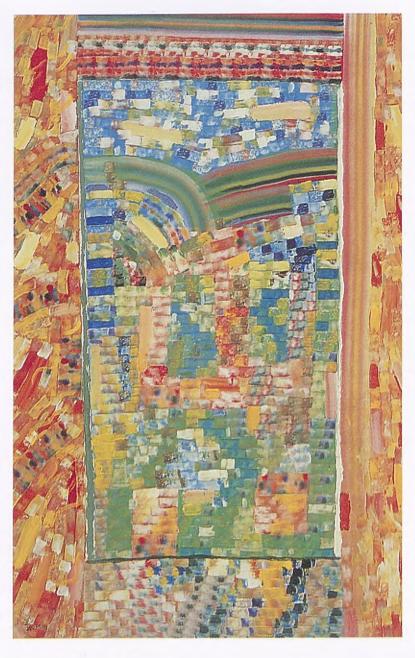






Larter had his first solo exhibition with Watters Gallery in 1965, beginning one of the most enduring artist-gallery relationships in Australian art; since then his manic rate of production has provided the material for almost fifty solo shows and countless group shows. He originally came to public attention as a Pop artist. His painting Bath night was first noticed in 1965 by Daniel Thomas, then critic for the Sunday Telegraph. Thomas says he realised immediately that there was nothing like it in Australia.2 Pop, as Gary Catalano pointed out in a review of Larter's early works,3 might just have been the most convenient label to apply to Larter's work, but the label has stuck.

Larter has opposed fascism and hypocrisy in many guises, and his figurative work must be understood in this context – the notion of Pop is too simple. While many of his paintings use figures from popular culture, there is much more going on in Larter's works. This is well illustrated in his stark, expressive *Homage to Paris*. Painted during the 1968 student riots, it shows a student being brutally beaten by a gendarme. Larter says he painted it while he was 'white hot

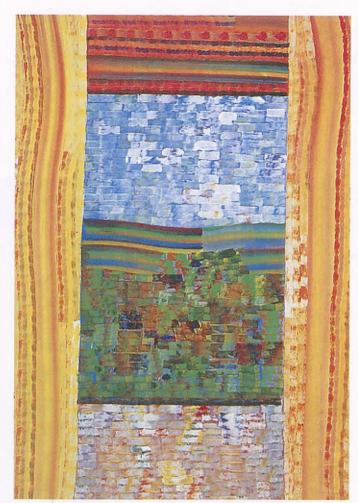


with anger' over the riots. He took the image directly from a newspaper clipping, and let its violence speak for itself: 'You can see the bile and vileness of that gendarme, who was taking his disappointment and anger at his life's failure out on that student, rather than thinking for himself.'4

The establishment's abhorrence of lewdness and free expression but support of officially sanctioned oppression, such as that depicted in *Homage to Paris*, is what Larter rails against.⁵ His outrage reached a peak in the 1960s when the Vietnam War was at its most destructive. It was okay for society to endorse the napalming of defenceless women and children in the villages of 'foreign' countries, he said, but not okay for artists to confront us with the words 'fuck' or 'cunt' on their paintings, or to display women's genitalia.

Larter's response has been to create paintings of the sexual and the erotic which always confront, forcing us to ponder the rules of engagement set down by society's powerbrokers. His recent photographic superscans on canvas, combining abstract roller paintings with photos of nude models





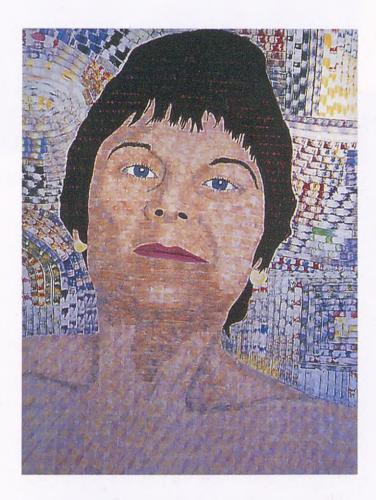


defiantly presenting their sex organs to us while staring us directly in the face, ask us to 'challenge this idiot society we live in . . . [a society] that says, "We don't want to see pudenda but we don't care if we are forcing fourteen or fifteen-year-old girls to prostitute themselves". 6 At the same time these works celebrate the powerful beauty of the models.

Larter has used many of the clichés of popular culture – and its perverse manipulations of sexuality and desire – to highlight its apparent vacuousness. But his paintings both satirise the emptiness of these images and celebrate their beauty.

It is impossible to look at Larter's figurative work without also considering the work of the late Pat Larter, his wife of more than forty years. Their development as artists and partners was seamless, and Larter's love for Pat, and devotion to her beauty and goddess-like power over him, was captured in countless paintings. Pat painting no. 4 from this show captures her essence; at the same time it stirs the viewer to ponder the nature of portraiture, and the complexity of voyeurism.

In fact, there are few works of Larter's that don't make us ponder or react. His work yells



top and opposite page: RICHARD LARTER, Outlook, 1988, acrylic on canvas, a work of seven panels, each panel approx. 175.5 x 121 cm, private collection. Photograph courtesy Legge Gallery, Sydney.

above: RICHARD LARTER, Pat painting no. 4, 1983, acrylic on canvas, 170.5 x 130 cm, collection John Cruthers and Elaine Baker. Photograph courtesy Watters Gallery, Sydney.

at us to *think! think!* about what is going on in the canvas and what is going on around us. Let's hope that Larter keeps yelling; he's been getting louder and louder since the 1950s, and there's little sign of the bluster abating. Amen to that — Australia needs more ravers like him.

- Richard Larter speaking to Joanna Mendelssohn,November 1991.
- 2 Interview with Daniel Thomas, 26 May 1999.
- 3 Gary Catalano, 'The earlier paintings of Richard Larter', *Art and Australia*, vol. 11, no. 1, 1973, p. 74.
- 4 Interview with Richard Larter, 24 May 1999.
- 5 Larter has never been averse to 'cocking a snook' at absurdity. In the late 1960s he was outraged at the rules of the Georges painting prize in Melbourne which demanded that artists submit *only* paintings measuring 6 x 4 ft (182 x 121 cm). Larter submitted a 6 x 4 ft painting that was also 4 ft deep. It did not win the prize.
- 6 Joanna Mendelssohn, 'The stripped rather than the teased: Richard Larter and eroticism, *Art and Australia*, vol. 30, no. 1, 1992, p. 77.

Richard Larter: A Celebration, Watters Gallery and Legge Gallery, Sydney, 4 – 22 May 1999.

CLAY LUCAS

Clay Lucas is a Melbourne-based writer for the Lonely Planet's Internet site.

Clarice Beckett's open road

Suggestions of an unseen dimension to the familiar

You gray stones of interminable pavements! you trodden crossings!

From all that has been near you, I believe you have imparted to yourselves, and now would impart the same secretly to me;

From the living and the dead I think you have peopled your impassive surfaces, and the spirits thereof would be evident and amicable with me.

Walt Whitman, 'Song of the open road', 1900

n a letter to Rosalind Hollinrake, Hilda Mangan wrote that her sister, Clarice Beckett:

loved books, and prowling around secondhand bookshops — where she found many bargains — and strangely enough she liked murder mysteries — also macabre stories such as Algernon Blackwood wrote, and Arthur Machen — she had all the latter's works and the poetry of Swinburne, Browning etc etc Yeats and Walt Whitman.¹

Mangan also recalled that Beckett believed she was onto something in her painting that no one – certainly not Max Meldrum – had ever recognised. According to Mary Eagle, this something was a sense of poetic appropriateness.² Beckett's painterly vision was this and more, closely entwined with her participation in a very complex poetic and spiritual environment.3 The implications of Beckett's literary interests have been largely overlooked, and the artist has been written into a relatively one-dimensional formalist relationship with the charismatic figure of Meldrum. A close study of Beckett's paintings in the context of her literary interests reveals the artist as her own woman.

Even a cursory glance at the selection of authors cited by Mangan reveals Beckett's curious interest in the spiritual and supernatural. Blackwood wrote 'theosophical truths under the mask of fiction'. Machen's stories locate the uncanny in the familiar made strange by mist or fog. Reality is blurred and



CLARICE BECKETT, Winter, 1926, oil on board, 29.5 x 39 cm, private collection, Canberra. Photograph Bruce Moore.

the supernatual materialises. A common vision is of 'a grey road vanishing, of dim houses all empty and deserted, [where] the silence seemed eternal'.4 Whitman's work, too, focused on the local and the familiar in order to better understand a greater (spiritual) dimension. 'Song of the open road' is not a tale of exotic travel, but of staying at home to travel more widely: 'To carry buildings and streets with you afterward wherever you go ... To know the universe itself as a road – as many roads – as roads for travelling souls.'5 Beckett's literary sources empower the local to carry a spiritual dimension which transcends formalism. Perhaps a useful way of looking at Beckett's work is as 'leaves of grass', small meditative works focusing on the local to visualise a greater unity with the 'trodden crossings' and 'gray stones of interminable pavements'. Could the rational formalism we have hitherto found in Beckett's work be only part of the picture?

Beckett's interest in the Theosophical Society began in Bendigo before she enrolled at the National Gallery School in 1914. At school under Frederick McCubbin theosophical ideas were discussed⁶ and Beckett attended several theosophical meetings with Beatrice Hoile7 (later Colquhoun), probably at Besant Lodge, Melbourne, where art, theosophical ideals and life were hotly debated. Beatrice's husband Alexander was to become one of Beckett's few critical supporters and one of the very few friends that her father permitted in the house. Like Beckett, the Colquhouns and the second generation McCubbins found Meldrum's teaching more sympathetic than that of

the National Gallery School.

As Beckett was developing her mature style from her parents' home in Dalgety Road, Beaumaris, her friend and Meldrum circle colleague, Louis Esson, was in Ireland talking to W. B. Yeats. Esson records their discussion of literature, art and Annie Besant, the controversial president of the Theosophical Society, in his correspondence with Vance Palmer.⁸ Yeats had co-founded the Irish Theosophical Society with AE (George Russell) and both stressed the importance of representing the local, and the building of a spiritual nation through art. The composer Fritz Hart, another member of the Meldrum circle, had long corresponded with AE.9 Yeats and Besant shared an article of faith with Meldrum that the artist should reject the claims of individual subjectivity and its potential for fractured vision, seeking instead to become one with a greater unity. (Esson would later be publicly championed by Besant for his work in Australian theatre. 10)

Esson and Palmer discussed both Beckett's exhibitions and Yeats's desire to draw the full meaning and significance from the intimate, familiar scene. There can be little question that Beckett herself was part of this complex, highly literate environment which was sympathetic (perhaps even because of Meldrum's rationalism), to spiritual and nation-building ideas premised on the local. Beckett's own preference for mystic writers whose interests lay in the local and the familiar opens new ways of looking at her paintings.

Beckett's life and work were confined to the local and she found Blackwood, Whitman, Yeats and Machen congenial company. One of the most striking things about Beckett's painting, above and beyond their insistence on the local, is her compositional space. Once within the picture plane we are never allowed to travel far. Typically we are offered a foreground but never an open horizon. Fishing is a small painting with minimal information, yet we are prevented from losing ourselves in the distance. The composition is articulated by a series of subtle horizontal barriers to pictorial depth. Even the small boat, the nominal subject of the painting, remains within the confines of the middle

distance. In another work, *Quiet spot*, c. 1928, we might have expected to be shown the contemplative potential of the horizon but, as in *Fishing*, we are allowed so far and no further. Having arrived at the park bench we will turn around and return home. Beckett did not look beyond the local for satisfaction. Her open road, like Whitman's, was internal, and her focus on the local opens a contemplative space. It may be that like Palmer she sought to draw from the 'intimate, familiar scene its full meaning and significance' and so 'help build a nation in the spiritual sense'.¹²

Like the authors she admired, Beckett valued the familiar, and this she painted following Meldrum's tonal theories. However, she preferred mists and fogs to Meldrum's antiseptic electric light. Whether through mist and fog as in Machen or through Whitman's loving familiar description, Beckett made the local strange. She seems to have sought out effects which blurred borders, suggesting an unseen dimension to the familiar. Yeats and Besant would have described this as a recognition of the sublime unity of all things. Meldrum would have distrusted the spiritual

dimension but would have agreed with the theosophical rejection of individual subjectivity. Colquhoun reviewed Beckett's 1927 Athenaeum exhibition in the *Age*: 'Looking out of her temperamental eye, Miss Beckett does not see firm slick lines and crisp telling accents of light and shade, but rather a comprehensive whole.' Colquhoun's reference to a temperamental eye was developed by George Bell in 1932 when he wrote: 'The pictures... seem to suggest a dream world rather than an actuality.' Beckett's work can be read as a profitable tension between detachment from material reality and investment in the local.

Compositionally, Beckett's paintings are fascinating. They are often constructed so as to direct attention to a central point of interest which then insists on its banality. The central figure in *Fishing*, for instance, is bent double and almost out of sight, and in *Quiet spot* we are only allowed to see the view as a lack or void. A similar play is evident in Velázquez's painting *Las Meninas*, c. 1656 – a Meldrumite icon – which also promises and denies viewers access. At the very moment



CLARICE BECKETT, Fishing, (date unknown), oil on board, 17.5 x 22.5 cm, courtesy Christie's Australia.



CLARICE BECKETT, Quiet spot: The empty seat, c. 1928, oil on board, 41.5 x 29.4 cm, private collection, Canberra. Photograph Bruce Moore.

when we believe we have found the centre of *Las Meninas*, we are directed back out of the painting to recognise our own viewing position. The reflective space at the centre of the composition forces a recognition of our own sense of self.

It would be a mistake to treat Beckett's modernism as one-dimensional. Like the artist herself, Beckett's small paintings participate in many discourses. A better understanding of her work draws us into a recognition of the complexity of modernism as it was experienced in Australian cultural life.

- I Letter from Hilda Mangan to Rosalind Hollinrake, no date (c. 1972), reproduced in Margaret McGuire, *The Singular Career of Clarice Beckett: Painting and Society in Melbourne 1916–1936*, Department of Fine Arts, The University of Melbourne, Melbourne, 1984, pp. 14–15.
- 2 Mary Eagle, Australian Modern Painting Between the Wars 1914–1939, Bay Books, Sydney, 1989, p. 97.
- 3 After Beckett died, Mangan tried to contact her through a spiritual medium, McGuire, op. cit., p. 17.
- 4 Arthur Machen, *The Hill of Dreams*, Martin Secker, London, 1907, p. 222.
- 5 Walt Whitman, 'Song of the open road', in *Leaves* of *Grass*, David McKay, Philadelphia, 1900, p. 177.
- 6 See J. McFarlane, 'The Theosophical Society and Christian Waller's Great Breath', *Australian Journal of Art*, vol. xi, Art Association of Australia, Sydney, 1993, p. 109.
- 7 R. Hollinrake, *Politically Incorrect: Clarice Beckett*, exhibition catalogue, The Ian Potter Museum of

- Art, Melbourne, 1999, pp. 11-12.
- 8 Vance Palmer, *Louis Esson and the Australian Theatre*, Meanjin Press, Melbourne, 1948, p. 73.
- 9 Hart had used many of AE's writings as the libretto for his compositions and they had discussed their aesthetics by letter and in person from 1918. (Fritz Hart papers, NLA MS 2809).
- 10 J. Roe, *Beyond Belief: Theosophy in Australia* 1879–1939, University of New South Wales Press, Sydney, p. 365, fn 58.
- 11 Palmer, op. cit., pp. 26, 107.
- 12 ibid., p. 27.
- 13 McGuire, op. cit., pp. 68-9.
- 14 ibid., p. 86.

Politically Incorrect: A Retrospective of Clarice Beckett, The Ian Potter Museum of Art, The University of Melbourne, Victoria, 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; 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; Burnie Regional Art Gallery, Tasmania, 7 April – 22 May 2000.

JENNY MCFARLANE

Jenny McFarlane is currently researching the influence of the Theosophical Society on Australian artists for a PhD at the Australian National University, Canberra.

Making the absent present

War memorials in the Australian landscape

ear the town of Vukovar in Croatia there is a Park of Remembrance dedicated to soldiers of all ethnic origins who fell in the locality during the Second World War. The shady parklands and slender, conical buildings that echo funerary cypresses were conceived by the eminent Yugoslav architect and former mayor of Belgrade, Bogdan Bogdanovich. In 1991–92, the town was destroyed by the Serbian army, and the Park of Remembrance sown with landmines. Bogdanovich has since been driven into exile in Austria.¹

Recently, Simon Schama has described a tall wooden cross that rises over a mound near the border of Poland and Belarus, far to

the north of Vukovar. It commemorates a village called Giby where, in 1945, the entire population was executed by the Soviet NKVD for supporting the Polish Home Army instead of the Communists. 'Post-Communist Poland is full of such places, raw, chafing histories torn from decades of official silence yet still imperfectly recovered; markers freshly dug or posted.'²

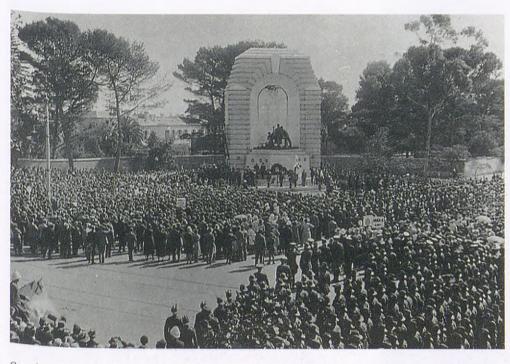
K. S. Inglis's Sacred Places: War Memorials in the Australian Landscape is a fascinating reminder that the very early, widespread commemoration of Australia's war dead, particularly those who were killed in the First World War – not only the dead, but also

those men and women who volunteered, served abroad and returned home – has assumed a central place in almost every aspect of our national iconography, from Eureka to Aboriginal reconciliation.

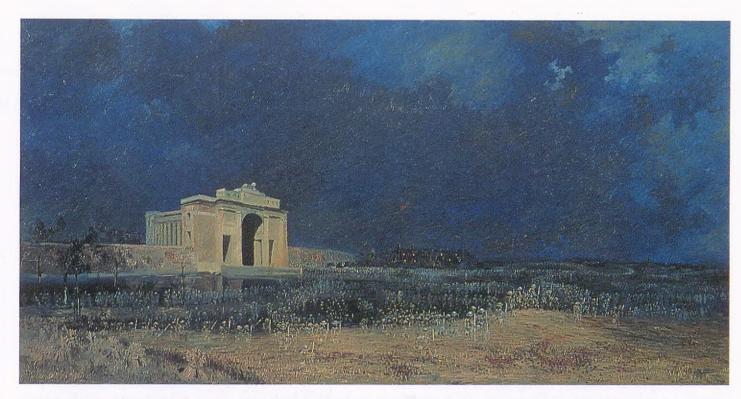
Unlike Vukovar and Giby, where the bodies of soldiers and civilians lie where they were killed, and terrible bitterness lingers in the soil, Australia's war dead have almost always been buried in foreign countries. The dreadful experience of so many next of kin was that the fallen were not only dead, but forever absent. Our monuments therefore had to assume the role of the tomb or cemetery where, though set apart, the dead are

in a very real sense present among the living. This is the paradox of Australian war memorials: that no matter how reverent or conspicuous or numerous, they can never in this way make the absent present. Instead, and with a peculiar solemnity that often transcends the imagery of urns, wreaths and bowed heads that frequently find their way into the sculpture, war memorials create a larger presence from that awful absence of bodies. Will Longstaff's famous painting of the monument at Ypres, Menin Gate at midnight, 1927, toured Australia in 1928-29, and attained its huge popularity mainly because for those Australians who could not undertake an Anzac pilgrimage, the painting brought the ghosts of Flanders to them.3

Sacred Places is naturally of vital interest to historians of Australian art and architecture because in it, Ken Inglis traces the origins and meaning of an estimated 3000–4000 war memorials that have gone up in every suburb and country town from Robe to Rockhampton and Albany to Lithgow – everything from simple plaques, or stone tablets inscribed with names, to columns, obelisks, flagstaffs, bandstands, drinking fountains (and troughs for horses), memorial halls, avenues of trees, cloisters, swimming pools and, most importantly, dozens of statues of diggers. Some monuments were home-made, like the symbolic pier, spire and globe built by Alfred



South Australian National War Memorial, North Terrace, Adelaide (1927–31). Architect: Louis Laybourne Smith; sculpture by Rayner Hoff, assisted by Julius Henschke and Arthur Heinicke. Photograph of the unveiling ceremony, Anzac Day, 25 April 1931. State Library of South Australia: Mortlock Library of South Australiana, B 5909.



WILL LONGSTAFF, Menin Gate at midnight (The ghosts of Menin Gate), 1927, St John's Wood, London, oil on canvas, 140.5 x 271.8 cm, Australian War Memorial, Canberra, Gift of Lord Woolavington 1928.

Perrott on his property at Armidale in northern New South Wales in memory of a son who died at Passchendaele, or Richard Ramo's bizarre Egypto-Gothic Temple of Peace (1924) built in Toowong, Queensland, a father's broken-hearted tribute to three sons who were killed in action: two in Belgium, one at Gallipoli, and a fourth who committed suicide in 1923. Many memorials were virtually mass-produced by local firms of stonemasons like Anselm Odling & Sons (Sydney), R. C. Zieger & Son (Toowoomba) or Alfred Batstone (East Brisbane). A Yugoslav migrant, Cretko

Mejac, created one of the weirdest of all: a Brobdingnagian canopy and clock-tower consisting of three stone piers joined by enormous chains with square links, that was built around an existing First World War memorial statue at Ulverstone in northern Tasmania (1954).

Inglis's story often turns on major architects and sculptors: George Lambert (a bronze recumbent effigy for St Mary's Cathedral, Sydney); James White (bronze statues in

Perth and Ballarat); Web Gilbert (bronze statues in Adelaide, Shepparton, Broken Hill and Port Said, Egypt); Bertram Mackennal (bronze statues at either side of the Cenotaph in Sydney); John D. Moore (the Carillon at Bathurst); Gilbert Doble (allegorical statues in Pyrmont, Marrickville and Wellington, New South Wales); Louis Laybourne Smith of the firm of Woods, Bagot, Jory & Laybourne Smith (South Australian National War Memorial, Adelaide); Margaret Baskerville (statues in Maryborough and Alexandra, Victoria); Daphne Mayo (the Queensland Women's War Memorial in Brisbane); Rayner Hoff (sculpture for the Anzac Memorial in Hyde Park, Sydney, and Laybourne Smith's South Australian Memorial in Adelaide); Theo Cowan (unexecuted designs for a women's cenotaph in Sydney); Paul Montford of Geelong (stone sculpture for the Shrine of Remembrance in Melbourne – he was assisted by Lyndon Dadswell), and Sir Edwin Lutyens (Australian National Memorial, Villers-Bretonneux). The list is long.

The nineteenth-century antecedents are, if anything, even more interesting as works of art. They include major sculptures like the bronze statue of Governor Sir Richard Bourke in Sydney (1842) by E. H. Baily, whose most famous work is the statue of Lord Nelson that perches on top of William Railton's huge column in Trafalgar Square, London; Gilbert

Scott's forgotten Gothic revival tomb of Sir Charles Hotham that until recently stood in the Melbourne General Cemetery (1858); the glamorous bronze statue of General Charles Gordon by Hamo Thornycroft, also in Melbourne, of which an identical cast went up in Trafalgar Square (1889); Bertram Mackennal's great marble statue of Queen Victoria in Ballarat (1900); and Adrian Jones's flamboyant equestrian statue for the Boer War monument outside Government House, Adelaide (1903–04).

Clearly there is still room for more specialist research into the architecture, sculpture and decoration of key Australian war memorials. Donald Richardson is about to publish on the sculpture and architecture of the South Australian National War Memorial in Adelaide. Amazingly, it seems that Rayner Hoff supervised the work from Sydney, sending carved fragments of hands and feet to his Adelaide workmen, the stonemasons Julius Henschke of Tanunda and Arthur Heinicke, to make sure that the monumental statue of the angel had the surface texture he desired. Major artists like Maya Lin (born 1959),

whose design of the Vietnam Veterans' Memorial in Washington, DC (1981–83) marked such an interesting departure from the conventional language of public sculpture, are occasionally left unacknowledged, although their work occupies an important place in Inglis's story.

I am not convinced that the sources used by the Melbourne architects P. B. Hudson and J. H. Wardrop for the Shrine of Remembrance – the finest monument of all – may be defined so firmly as (1) the Parthenon, (2) the tomb of Mausolus, the 'Mausoleum', at Halicarnassus, (3) John H. Duncan's design for the tomb of President Ulysses S. Grant (1897) at Riverside Drive and West 122nd Street, New York (which, interestingly, Sir John Monash saw and liked in 1910), or (4) the Memorial to Abraham Lincoln in Washington, DC Undoubtedly these sources deserve to be taken into account, but what about the imposing, elevated site, and the reorientation of the sightlines of the city of Melbourne outwards, and south across the Yarra River, to a focal point half-way down St Kilda Road? The Shrine was not simply a brilliant piece

of stone architecture, but a major achievement in urban design.

I had no idea, until I read Sacred Places, that it was King George V himself who insisted on altering the draft of an official letter of condolence sent to more than I million next of kin throughout Britain and the 'dominions' so that the single word *country* expanded into the potent imperialist phrase king and country. The book is brimming with facts of this kind that shed new light on the evolving iconography of Australian nationhood. Nobody who tackles the subject of war memorials will improve upon Ken Inglis's magnificent account of the circumstances in which they were each undertaken by the stunned survivors of a new and terrible kind of warfare warfare that produced the horrors of Giby and Vukovar – and his brilliant evocation of the many moods that converge in the annual celebration of Anzac Day.

I am indebted to Chris Edrich, Secretary, The Shrine of Remembrance Trustees, Melbourne; Sue Lewis of the State Library of South Australia, Adelaide; Josephine Ruddle of Telstra; and Philippa Hore and Lola Wilkins of the Australian War Memorial for their help in preparing this article. In line with the subject of Ken Inglis's book, I wish to dedicate this article to the memory of Jean Mary Waller (1914–1999), sometime Acting Librarian of the University of Singapore, Associate Librarian and Acting University Librarian of the Australian National University, Canberra, and Leeper Librarian & Mollison Librarian of Trinity College, The University of Melbourne.

- A. S. C, 'The minefield in the Park of Remembrance', The Art Newspaper, vol. 10, no. 92, May 1999, p. 1.
- 2 Simon Schama, *Landscape and Memory*, Alfred A. Knopf, New York, 1995, p. 25.
- 3 See Anne Gray, 'Will Longstaff's Menin Gate at midnight', *Journal of the Australian War Memorial*, no. 12, April 1988, pp. 47–9.
- 4 See Donald Richardson, The National War Memorial, Adelaide: An Historical Study, Adelaide, 1998. Typescript in the Mortlock Library, State Library of South Australia, Adelaide.

Sacred Places: War Memorials in the Australian Landscape, by K. S. Inglis, The Miegunyah Press, Melbourne, 1998, 523 pp., \$49.95.



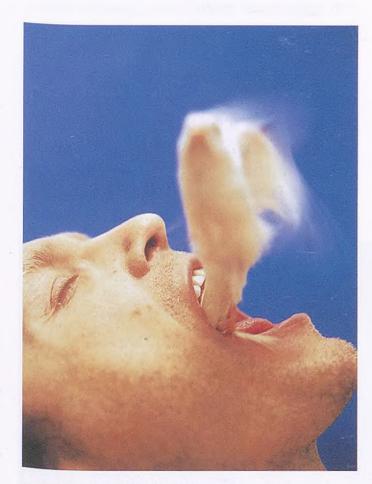
The Shrine of Remembrance, Melbourne (1927–34), aerial view from the south. Architects: P. B. Hudson and J. H. Wardrop; sculpture by Paul Montford, assisted by Lyndon Dadswell. Photograph reproduced with the permission of the Shrine of Remembrance Trustees and White PagesTM Directories. Copyright Telstra Corporation Limited. Photograph: Andrew Craig.

ANGUS TRUMBLE

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

Signs of Life

Melbourne International Biennial 1999



ROBERT GLIGOROV, Bobe's legend, 1998, video still, courtesy Lipanjepuntin, Artecontemporanea, Trieste.

'C igns of Life', the main exhibition of the) inaugural Melbourne International Biennial, demanded a curious way of looking. The location of the exhibition – an eightstorey disused telecommunications building in Melbourne's centre – provided a wide range of views (and aural experiences) of the life of the city. It also informed the logic of the exhibition: both within and across different works we looked over and out, saw through, and peered in. This recurrent connection between the act of looking out (to the city) and looking into (the work of art) was clear in a number of works. Ricky Swallow's miniature models, often including figurines frozen in poses of witnessing and wonder, were positioned on the eighth floor on a window sill overlooking a spectacular view of the city, creating a double miniaturisation. Chad McCail's large graphite drawing, Spring, 1998, initially appearing as

a vast city diagram, swarmed with meticulously rendered scenes of social fracture. Sustained looking in the work of both artists had a cumulative effect, like listening, related to manual intricacy and visual density. Its effect, and one that recurred throughout the exhibition, was the experience of the uncanny.

The interlocking of sustained looking and the uncanny was the significant motif of 'Signs of Life', properly reflecting the sensibility of its curator, Juliana Engberg, and arguably finding its most acute form in Robert Gober's untitled subterranean diorama. This way of connecting art and the world outside distinguished the Biennial from the 11th Sydney Biennale of 1998, 'Every Day'. In the inevitable reflex of comparison, the Melbourne Biennial was more

interesting in part for a greater number of compelling individual pieces (though there was still a good headcount in the range between utterly banal and uninteresting), but largely for its overarching logic: a logic unsettling to our sense of resignation and promising to our imagination.

'Signs of Life' was, in several senses, the centre of the Biennial. Collaborating country 'pavilions' were scattered around Melbourne in commercial galleries and public spaces and, with a few exceptions, these shows seemed thin compared to the mass and ambition of 'Signs of Life'. The structure of national pavilions, with its echo of Venice and its ideological origins in nineteenth-century nationalism, was anachronistic. It also underlined a major weakness in the Biennial overall, including 'Signs of Life':



RICKY SWALLOW, Model for chimps with gun, 1999, mixed media, dimensions variable, courtesy Darren Knight Gallery, Sydney. Photograph Kenneth Pleban.

the invisibility of huge parts of the world, most notably Africa, South America and, to a lesser degree, Southeast Asia. The event was entitled 'international' and Engberg's curatorial statement was humanistic and global: an exhibition that 'exhibits a very human set of projects, as should be the case as we leave the twentieth century and begin to engage with the next millennial frontier'. It was disappointing that the selection of work replicated the global imbalances of political and economic power which, more than any other contemporary phenomenon, offend the values which Engberg eloquently articulated.

In several cases, the 'signs of life' idea was

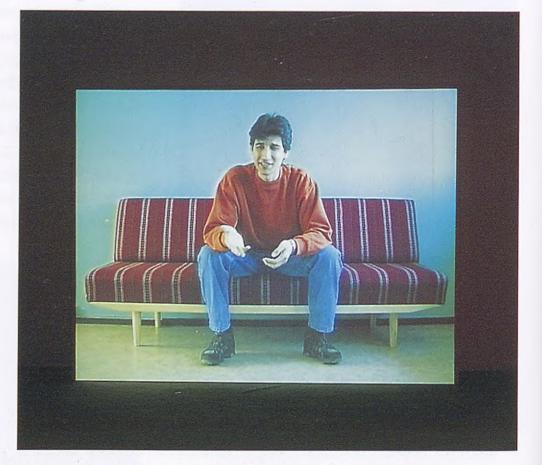
across time and place. Similarly, John Frankland's untitled life-size model of one wall of an austere architectural interior was still and dreamy, a waiting area lodged in a continuous present. His metal-like surfaces were actually made by stretching heated polythene over wooden frames. In common with the numerous miniature works in 'Signs of Life', the curious effect of Frankland's work stood in the gap between materiality and meaning.

Several compelling juxtapositions punctuated 'Signs of Life', like the coupling of Teresa Hubbard and Alexander Birchler's *Gregor's room*, 1999, and Louise Bourgeois's *Give or*

phy to construct moments, and this thematisation assumed a disturbing psychology akin to that of Kafka's novella. Bourgeois's marble and wood sculpture presented a literal transformation: a marble forearm with a hand at each end, one resting palm down, the other open with palm facing upwards. But the ambiguity of these two gestures, caught between repose and action, benevolence and the sinister, inflected our understanding of the material relationship between wood and marble and the act of creation itself.

Finally, physical signs of life were recurrent features of some of the Biennial's most interesting work. In Yael Davids's performance,





above left: TERESA HUBBARD AND ALEXANDER BIRCHLER, Gregor's room, 1999, from a series of 8 C—type prints, 145 x 180 cm, courtesy Galerie Bob van Orsouw, Zurich; above right: ANDREA LANGE, Refugee talks, 1998, sound and video installation, 35 minutes, courtesy the artist.

articulated through inversion: a cadaverous stillness. Cornelia Parker's *Edge of England*, 1999, retrieved from a cliff-fall at Beachey Heads, South Downs, England, comprised hundreds of lumps of chalk suspended from the ceiling with wire, its quiet optical effect created in uncanny relation to the original cataclysmic event. The work was an index of geological dislocation. Its effect, shifting between the tinkling downwards of a shower and an ascension of boulders, registered as the poetry of a more complex dislocation:

take, 1995. Hubbard and Birchler's eight large Type-C photographs theatrically presented moments of introspection in a room: a man holding a handkerchief, then holding a folded handkerchief, then sitting on a bed. Their relation to Franz Kafka's *The Metamorphosis* was restrained. The horror of Gregor's transformation was outside the images, but it was internalised within their photographic language. The shifts in the position of the camera and in the pose of the subject thematised the capacity of photogra-

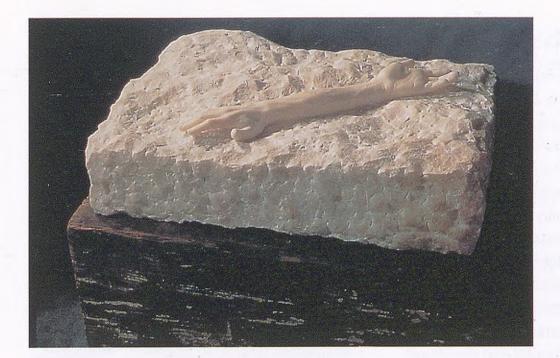
Aquarium, 1997, in Aernout Mik's curious video installation, in Susan Norrie's Err (Elements 1–5), 1999, and, more indirectly, in Tatsuo Miyajima's Revive time: Kaki Tree Project, 1998, the act of breathing was central to generating intense forms of meaning and created a space or a rhythm continuous with that of the viewer. Related to this recurrence of breathing was the ubiquity of speech, a kind of breathing laden with the human impulse to sociability. Two works stood out. Robert Gligorov's Bobe's legend, 1998, did not

include speech. But its documentation of different canaries and budgies being released from the artist's open mouth suggested a kind of magical and feathery speech or an ingestion reversed into birth. In Andrea Lange's video Refugee talks, 1998, speech assumed the intense form of song. Lange spent several months in a Norwegian centre where refugees are detained while they await the result of their residency applications. She asked each refugee to sing a song of their choice in their own language on the couch of the centre's living room. These songs without an audience (or at least without a comprehending audience) are events of pathos. But they also mark an extraordinary human capacity for memory, dramatised in the recollection of lyrics and also physically in the effort to reproduce melodies accurately. In one case, a North African man gesticulates, as if reliving a moment of conviviality, then imitates playing a mandolin-like instrument and even mimics its sound with his mouth. These are physical actions that defy extraordinary human dislocations, containing, through collective memory, tracts of time and land as vast as sky. Lange's video marked one of the most significant features of our contemporary politic: exile as a mass phenomenon. It also implicitly interrogated its own situation in the Biennial: what forms of contemporary art might command and embody acts of human memory such as these solitary songs?

Signs of Life, Melbourne International Biennial 1999, 14 May — 11 July, 1999, cnr Russell and Little Collins streets, Melbourne; Collaborating Country Projects: Austrian Pavilion, Robert Lindsay Gallery; Belgian Pavilion, The Ian Potter Museum of Art; Canadian Pavilion, Australian Centre for Contemporary Art; Chinese Pavilion, Gallery Gabrielle Pizzi; Danish Pavilion, The Ian Potter Museum of Art; French Pavilion, The Ian Potter Museum of Art; Italian Pavilion, Centre for Contemporary Photography; Japanese Pavilion, Sutton Gallery; Norwegian Gallery, 200 Gertrude Street; Philippine Pavilion, The Ian Potter Museum of Art; Swiss Pavilion, Tolarno Galleries.

TOM NICHOLSON

Tom Nicholson is an artist and writer who lives in Melbourne.



LOUISE BOURGEOIS, Give or take, 1995, pink marble and wood, 22.8 x 88.9 x 66 cm, courtesy Cheim & Reid, New York. Photograph Allan Finkelman.

CORNELIA PARKER, Edge of England: chalk retrieved from a cliff-fall at Beachey Heads, South Downs, England, 1999, chalk, wire and mesh, dimensions variable, courtesy Frith Street Gallery, London.





ROBERT GOBER, Untitled, 1997, leather, wood, forged iron, cast plastics, bronze, silk, satin, steel, wax, human hair, brick, fibreglass, urethane, paint, lead, motors, water, 361.2 x 263 x 110.5 cm, courtesy the artist. Photograph Russell Kaye.

48th Venice Biennale 1999

Death of painting?

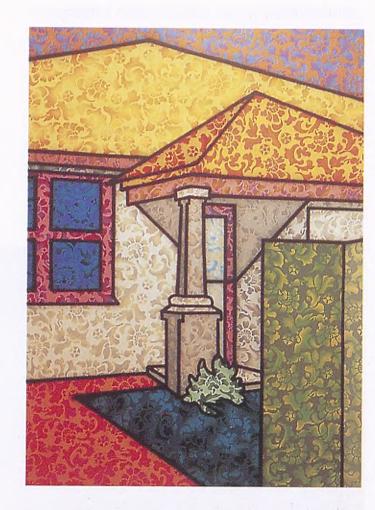
For at least three decades art critics in the West have been talking about the death of painting. At the 48th Biennale in Venice held at the end of the twentieth century, a very good imitation of the funeral took place. Here, in the splendour of the Giardini and the Grand Canal, painting was buried and in its place a multifaceted art, a fluid and unstable art, which incorporates the Renaissance tradition as well as the technologies of cyberspace, video and digital imaging, continued the journey it began some time ago, down the birth canal. In pavilions where paint dominated – and these were in a distinct minority – it was harnessed to the new technologies.

Harald Szeemann's choice of work, his decision to bring the somewhat old-fashioned biennale into the second millennium

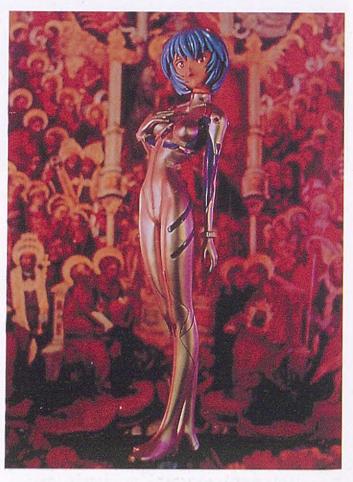
by including a much greater number of experimental artworks than have been seen in the past, in this the oldest contemporary art show in the world, was a risk worth taking. The range of interesting, odd and curious work of exceptional quality brought together in the 48th Venice Biennale 1999 resulted in a triumph.

Ann Hamilton's white walls covered with braille, over which a fine red powder fell at various intervals, transformed the classical proportions of the United States pavilion into an ethereal and feminine space. Engaging with both the aesthetics of seeing and the politics of the gaze, Hamilton's work produced in the viewer a strangely conflicted and unsettling experience.

The Japanese pavilion was dominated by Tatsuo Miyajima's constantly flickering work entitled *Keep changing*, *connect with everything*,







top: HOWARD ARKLEY, Floriated residence, 1994, acrylic on canvas, 203 x 153 cm, Australian Pavilion, The Vizard Foundation Art Collection of the 1990s (on loan to The University of Melbourne); above left: ANN HAMILTON, nyeim, 1999, installation view, United States Pavilion, courtesy S. Kelly Gallery, New York. Photograph Gregolin / De Bezane; above right: HUNG TUNG-LU, Evangelion: Ayanami Rei, 1999, mixed media, 180 x 120 cm, Taiwan Pavilion, courtesy the artist.

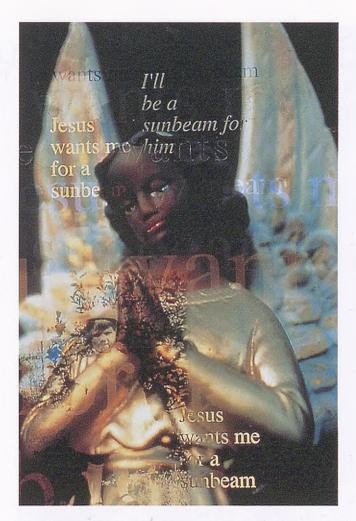
continue forever. Comprising 2450 LED units that emitted blue light in the shape of numbers, this installation was an unambiguous presentation on the end of the millennium and the mechanisms of mass production and consumption.

Hung Tung-Lu's mixed-media piece *Pretty soldier*, *sailor moon* in the Taiwan pavilion made a clever play on both local kitsch and global culture. Transgendered, multinational and computer enhanced, this seductive and interesting work stood out in a strong showing for Taiwan.

Howard Arkley's *The home show* in the Australian pavilion most definitely worked. His Pop-inspired high-tech images presented a nostalgic view of suburbia in terms of subject matter and references to painting as a medium. With its vibrant, video-like images, painting got away with it in this installation, precisely because Arkley's technique imitated consumerism and the medium of advertising, engaging with the dots of digital technology and presenting an image that simulated the computer screen. In Philip Cox's beach house, *The home show* fitted like a glove.

Bruna Esposito was one of the five young Italian artists who jointly won the prize for Italy for the best national installation. She juxtaposed industrial and naturally occurring materials in her floating park-bench which sat magnificently on a back canal in the Arsenale, catching the sunlight in a site formerly used as a naval base for the Venetian fleet and dating back to the fourteenth century.

An interest in the fate of endangered animals and the relationship between humans and the animal world enlivened the work of a number of artists, including that of the collaborative artists Komar and Melamid, whose photographs and videos were displayed on the ground floor of the Russian pavilion. A range of projects in which animals are taught to make art, including photographs and abstract paintings, drew attention to the fate of endangered animals through bizarre references and humorous strategies. Similarly, the Pop-inspired computer-enhanced photographs of the Beijing-based artist Zhao Bandi – such as his Zhao Bandi and Panda in which he appears to be in conversation with a panda



BRENDA L. CROFT, 'Jesus wants me for a sunbeam', 1998, from the series 'Alt(a)red Angels', digital image, dimensions variable, courtesy Gallery Gabrielle Pizzi, Melbourne.

on the subject of its threatened extinction — made way for an environmentally engaged art practice with interesting aesthetics.

Gabrielle Pizzi's installation in the Palazzo Papadopoli of the work of five Australian Aboriginal artists – Brenda L. Croft, Leah King-Smith, Michael Riley, Destiny Deacon and Brook Andrew – was this year officially included in the Biennale. Croft's *Jesus wants me for a sunbeam* stood out in the installation, while Riley's strong video with its burning cross presented a timely reminder of the unwelcome emergence of the Ku Klux Klan in Australia. Brook Andrew's photograph *Sexy and dangerous* made engaging viewing.

Danish artist Simone Aaberg Kaern's audiovisual installation *Sisters in the sky – women pilots on war duty during World War 11* deserves a special mention, as does Christian Marclay's video *Telephone*, a filmic collage of edited sequences of movie stars and telephones.

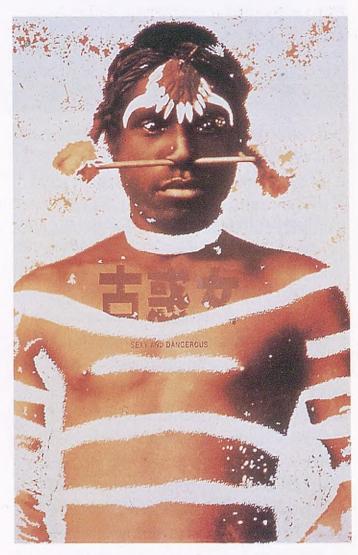
JEANETTE HOORN

Dr Jeanette Hoorn is a senior lecturer in the Department of Art History, Cinema, Classics and Archaeology at The University of Melbourne.

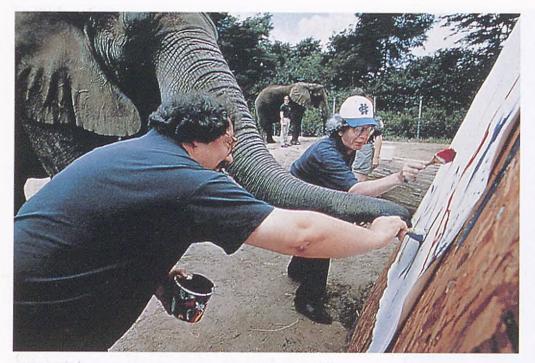
Video Biennale

woman disguised as a man roams the Asteamy rooms of a men's bathhouse; a giant eyeball flickers back and forth across a vast screen; a television reproduces images of Biennale spectators looking at a photographic installation of Nazi concentration camp victims; a woman speaks about love. These and countless other images spoke to thousands of spectators who had gathered in Venice to experience art from around the globe. Some installations were serious, tragic; others amusing, even hilarious. In the Russian pavilion, the video installation revealed an elephant-artist named Renee who raises her trunk with artistic aplomb to guide a brush across a canvas on which she is creating an abstract painting of some merit. The narrator comments: 'Some artists are forced to work for peanuts these days . . .' (Renee can be reached on www.elephantart. com).

The 48th Venice Biennale was remarkable



BROOK ANDREW, Sexy and dangerous, 1998, digital image, dimensions variable, courtesy Gallery Gabrielle Pizzi, Melbourne.



Komar and Melamid's collaboration with Renee Elephant, Russian Pavilion.

for the sheer number of video and film projects presented throughout the pavilions of the Giardini and Arsenale. Alongside the still images and scenarios created by photography, painting, collage and sculpture, the flickering movement of film and video images produced a complementary but very different rhythm. The terms video, video installation, video still, interactive project, multimedia installation, 35 mm film, super—8, appear repeatedly throughout the two-volume catalogue. The dominance of the moving image was overwhelming.

If film was once considered the artform of the twentieth century, the video installation is set to become the dominant artistic form of the new millennium. Almost half the national exhibits at the Giardini involved the moving image in some form or other. The works of individual artists at the Arsenale were orientated even more firmly in this direction.

The increasing presence of film and video installations at the Biennale indicates the existence of an audience that is responsive to the complete deinstitutionalisation of art. This audience is concerned with issues of perception, particularly new ways in which artists are able to represent, interpret and understand experience. Video artworks create an open field of meaning in which multiple points of view are presented. It is appropriate that the 48th Biennale was called 'Aperto over all'.

This openness was particularly evident in the installation by Ann-Sofi Siden, Who told the chambermaid?. It depicts seventeen video monitors stacked on shelves between piles of sheets and toilet rolls. The monitors survey the public and private activities of guests and staff in a large hotel. The title signifies a mystery; the images of people engaged in various activities seem to offer clues

but there is clearly no solution. Point of view predominates. Plus the unease created by video surveillance as a fact of life.

Suburban brain by Pipilotti Rist offered the image of a woman speaking on a large screen suspended in a darkened space over the model of a suburban house, pool, clothesline, barbecue and garden. With the focus mainly on her lips and profile, the woman talks about family life, her parents, intimacy. The moving image perfectly complements the monologue while commenting upon the scene below. There is the faint suggestion

of a terrible primal moment hidden from view but obvious to all who have experienced family life.

One of the most arresting – perhaps shocking - video installations was Bath house for men by Katarzyna Kozyra. The space was constructed along the lines of a darkened peep show. In the centre, a video showed the artist disguised as a man participating in a men's bathhouse, while images projected on an outside

wall revealed her preparing for the masquerade – shaving her hair, attaching a beard and putting on a fake genital. The bathhouse scenes were filmed in exquisite colours as if inspired by an orientalist painting. The installation was designed so that the (voyeuristic) spectator could watch both scenarios at the same time. The artist was one of five who won a special mention from the Biennale judging panel.

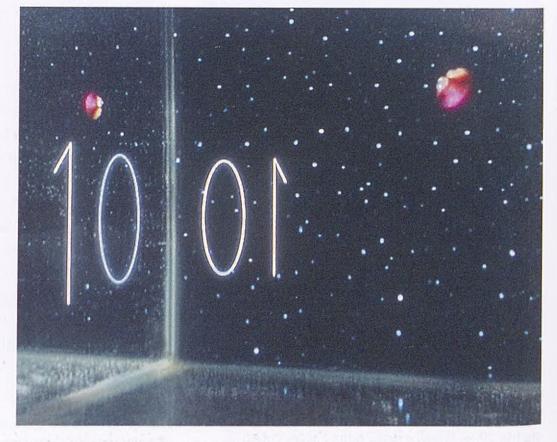
Grazia Toderi – one of the five young
Italian artists who won the award for the best
national pavilion – created a stunning video
installation titled *Il fiore delle 1001 notte*.
Inspired by Pasolini's *The Arabian Nights* and
filmed on a table in the artist's house, the
video played on a series of related motifs –
the desert, infinity, numbers, space. The effect
was to transport the viewer to another place,
to open up a new trajectory made possible
by the moving image and the creation of an
open artistic space – as commented upon by
Zhang Peili in *Symptom on surface*.

48th Venice Biennale, 13 June – 7 November 1999.

Howard Arkley died on 22 July 1999. A tribute will appear in our March 2000 issue.

BARBARA CREED

Barbara Creed is Associate Professor and Head of Cinema Studies, The University of Melbourne.

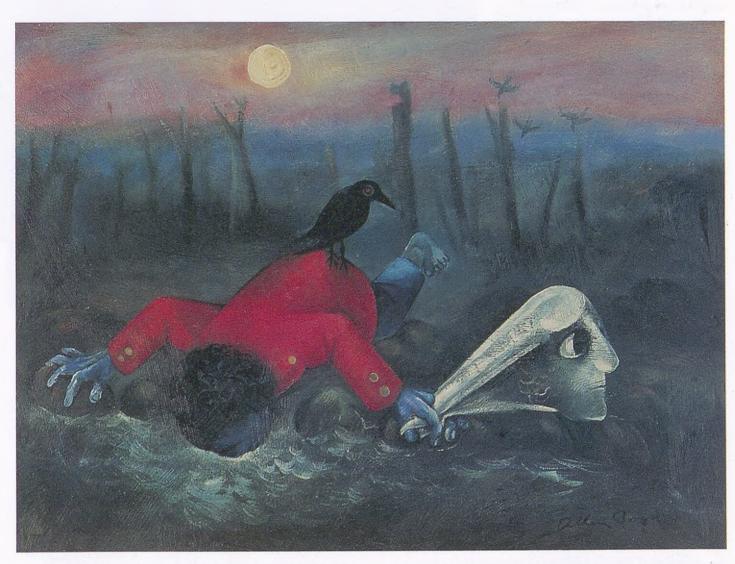


GRAZIA TODERI, Il fiore delle 1001 notte, 1998, video projection, Italian Pavilion, courtesy Galleria Giò Marconi.

Arthur Boyd 1920-1999

rthur Boyd occupies a distinctive place in Athe history of Australian art. He belonged to a group of artists who, in the late 1930s, reacted against traditional forms of painting and set up an avant-garde which shaped a certain kind of Australian modernist sensibility. From an early age Boyd worked towards a personal form of expression, his rapid and almost frenzied brushstrokes suggesting the urgency with which he sought to capture a succession of images and flow of ideas. He studied the work of Van Gogh, Rouault, Chagall and Brueghel through art magazines, and read the novels of Dostoevsky, absorbing influences which gradually modified the set of realist conventions within which he had chosen to work. While many of the images that he explored at this time derive from his personal and family experiences, and hence are rationally explicable, they acquire an increasingly fantastic and dreamlike quality when repeated in different compositions throughout his long career. The uniqueness of Boyd's achievement lies in his ability to invest a sharply observed scene with a sense of the mysterious and bizarre.

Arthur Boyd was a quiet, gentle, generous man, almost shy, yet his paintings reveal a passionate anxiety about the frailty of the human condition. He recoiled from the publicity his works inevitably attracted, but not ungraciously, remaining a very private man throughout his life. The contradictory forces of private and public life are but a single instance of other polarities, other extremes, personal and universal, which are reflected in his paintings. They speak of heroic incidents and the desolation of defeat in the manner of ancient epic dramas, revealing a world that is both poetic and real. Like his brother-in-law Sidney Nolan and novelist Patrick White, he converted personal and local stories into grand national mythologies. These three are among the pioneers of the modernist Australian epic.



ARTHUR BOYD, Bridegroom drinking from a creek, 1959, tempera and oil on board, 99.5 x 137 cm, courtesy Savill Galleries, Sydney. Photograph Paul Green. First exhibited in 'Antipodeans', Melbourne, 1959. (See Barbara Blackman, 'The Antipodean affair', *Art and Australia*, vol. 5, no. 4, March 1968, p. 611.)

Remembering my first meeting with Arthur Boyd and his wife, Yvonne, at Bundanon, I revisit the house, walk through to the doors on the terrace and out into a natural garden extending as far as the eye can see. Beyond the house is the river, the Shoalhaven, bending and twisting as it flows through this wonderland. We sit and talk around a long table covered with photographs, press-cuttings and illustrations of Boyd's paintings. It is April 1981; we are tracing the source of images in his paintings from the late 1930s. Boyd then is reviving thoughts of things past, as I am doing now.

He remembers his grandmother reading stories from an illustrated Bible, the tinted engravings in the text being as marvellous as

they were bizarre, often even gruesome. He recalls the depression years in Melbourne, the war, the displaced people, the refugees. I have the privilege of travelling with him through his 'house of memory', each room holding an image or experience that has influenced his iconography. He keeps a mental tally of episodes and ideas that have helped to shape the way he sees the world. He remembers the underside of life where demons lurk, and the scars of time and place. In one of his paintings of 1943, a hunched and furry man standing in a desolate urban square offers a sunflower to a seated figure whose hands cover the face, in shame or sorrow. A dog watches the scene. This trivial gesture with the flower is transformed in

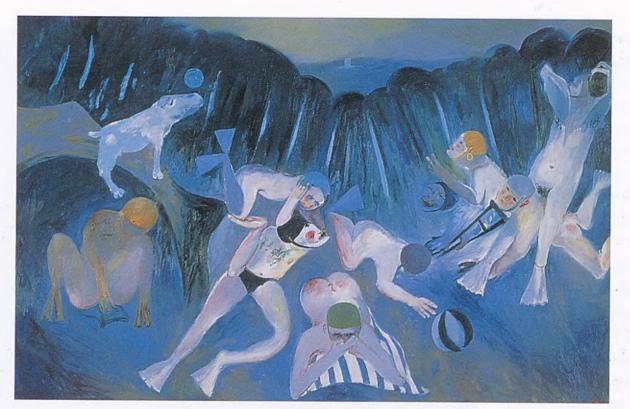
Boyd's composition into an allegory of infinite loneliness. Boyd tells me that he observed the man with the sunflower in south Melbourne while serving in the army as a cartographer. What he mapped during this wartime period is a reality quite unlike the one which his military superiors expected him to represent, including numerous images that were to haunt his later work.

During the war years Boyd's paintings are set in urban and industrial envionments and his palette is sombre. In the

Australian landscapes are saturated with light, their luminous surfaces a combination of oil, tempera and resin. Characteristically, he experimented with different materials and modes of expression, restlessly seeking to strengthen the images in his art.

From the late 1950s Arthur and Yvonne Boyd lived in two hemispheres, travelling by sea between England and Australia. Their main homes – at Ramsholt in Suffolk and near Nowra, New South Wales – are deeply rural, the country seeming to act as a protective mantle for the artist's imaginary world. Boyd grew up in a house called 'Open Country', situated in a suburb of Melbourne but then at some distance from the city, accessible to fields and a broad horizon. His travels, both mental and literal, created a curious geography in the work.

Whether painted in London or Suffolk, Boyd's pictures are generally memories or inventions from Australia. The stories in his paintings bend, twist, turn and crook like his beloved Shoalhaven. It is the bend in the river that Boyd painted again and again, in the sense that his visual interpretation does not flow smoothly but, like the river, bends, crooks and twists. For example, in



above: ARTHUR BOYD, Riverbank with bathers and Mars, 1985, oil on canvas, 266.8 x 414.2 cm. Purchased through The Art Foundation of Victoria with the assistance of the Westpac Banking Corporation, Founder Benefactor, 1991, National Gallery of Victoria, Melbourne.

below: Arthur and Yvonne Boyd in the kitchen at Bundanon, 1993. Photograph Greg Weight.

the 'Diana and Actaeon' series, painted in London but set in the Antipodes, a surprising role reversal occurs. Here it is the Goddess Diana, not Actaeon, who is mutilated, while Actaeon is turned, not into a stag, but a goanna-like beast, half-Australian and half-European, holding Diana in an embrace



which is at once compassionate and threatening.

In 1988 Boyd represented Australia at the Venice Biennale. I was fortunate to be invited to curate the exhibition of eight pictures painted between 1973 and 1987. The selection included a series of paintings on the theme of destruction. Some depicted post-apocalyptic dawns in war zones, others the shores of the peaceful Shoalhaven being eroded by the invasion of waterskiers and speedboats. In the 1985 painting The riverbank with.

bathers and Mars, the skiers are also flippered bathers sunbaking on the shores, their caps resembling spiked Prussian helmets. The activities of war and peace are curiously elided in this painting, and others in the series, as are the various locations (literal and mental) which Boyd inhabited. Here his geography at once dislocates and brings together his twin worlds: the Nowra water-tower on the distant horizon resembles both the Ramsholt church-tower Boyd could see from his studio window in Suffolk and the church steeples which form a reassuring perspective point in several of John Constable's

landscapes. Boyd's water-tower, while not a spiritual symbol, has its own reassuring presence in the composition, partially countering its more threatening elements.

Boyd's best works contain many such stresses and contradictions: of solace and disturbance; of Chagallian frolic and Goyaesque horror; of old and new world landscapes; of personal memories and antique mythologies. These complexities are among the greatest qualities of Arthur Boyd's art.

Arthur Boyd's work reproduced with the permission of the Bundanon Trust.

GRAZIA GUNN

Max Hutchinson 1925-1999

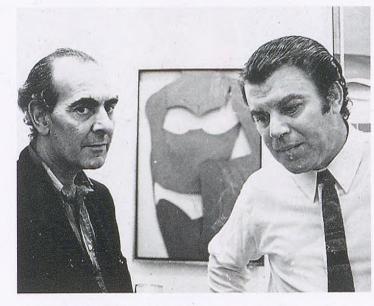
e had presence. He could fill a room with laughter, or the intensity of his passion for art. He was optimistic, bombastic and intensely masculine, but he also had a gentleness, a sensitivity, and an intellectual curiosity which attracted people to him.

In keeping with a generation that had experienced the fascism of the Second World War he had, as did John Osborne's angry young man, a distaste for authoritarianism and a belief in individualism. He pursued art because it had no boundaries; there was no limit to what could or could not be done, and he told art historian Geoffrey De Groen that he chose to live his life with artists because they were the people most free of specifications.

Max Hutchinson was born in Melbourne; he trained as an engineer and served with the Royal Australian Air Force during the war before establishing a furniture-design and advertising-display business. Working with designer and sculptor Clement Meadmore, he began using paintings by Australian artists John Olsen and Stanislaus Rapotec in various projects. In 1959 they founded Gallery A, incorporating works of art in their furniture-design showroom in Flinders Lane, Melbourne, and bravely backed abstraction in the southern state.

Five years later, in partnership with Ann Lewis and Rua Osborne, Hutchinson opened Gallery A, Canberra, and Gallery A in Gipps Street, Paddington. The latter remained an integral part of the Sydney art scene until its closure in 1983.

Max always saw himself as an entrepreneur rather than a dealer and worked in partnership with the artist to promote the work. As he said, 'In those days a contemporary artist couldn't get a decent showing even if the artist dived naked off the top of Sydney Harbour Bridge'. He persuaded gallery-goers to engage actively with strong large works by artists such as Janet Dawson, Paul Partos,



Max Hutchinson (right) with Robert Klippel, early 1970s, courtesy Peter Powditch.

Michael Johnson, John Firth-Smith and Peter Powditch. He hated the mediocre and the parochial. In 1965 he was charged under the Obscene and Indecent Publications Act of 1901 for exhibiting 'indecent' paintings by artist Mike Brown. They had been reviewed by the eminent critic Elwyn Lynn for the *Australian* as a 'technicolour Walpurgisnacht: gaudy ribbons of paint writhe, whorl and cavort, nudes drop freely through the air like manna, the cluster and tumble of hard-edge shapes give optical shocks'. But Sydney at this stage was more interested in sensationalism than original artistic expression.

In the days before the Sydney Biennale, Australian artists had very little direct contact with contemporary overseas art. Hutchinson did much to encourage not only a local avant-garde but also a spirit of internationalism in Australia. In 1968 he opened the Max Hutchinson Gallery in New York and during the early 1970s sent out to Gallery A exhibitions by New York artists such as Murray Reich, Natvar Bhavsar, John Seery and Milton Resnick.

In New York, Hutchinson pioneered the art district of Soho. When he opened the Max Hutchinson Gallery in an old loft building at

I 27 Greene Street, his only counterparts were Ivan Karp's, the O. K. Harris Gallery and Paula Cooper. By the early 1980s there were 182 galleries and thousands of artists living in the area.

In spite of Max's claims to be an entrepreneur rather than a dealer, Hutchinson made one very important art deal when he acted as a broker between the American collector Ben Heller and the National Gallery of Australia for the purchase of Jackson Pollock's *Blue poles*.

Hutchinson was always a great advocate of sculpture. In 1974 he opened a second Soho gallery, Sculpture Now, at 142 Greene Street, which enabled him to exhibit very large-scale works indoors. In 1977 he took over an old gas station in Houston, Texas, on a 1400 square-metre lot where there was enough space not only for large-scale works but also for artists to build works on site.

Max's response to works of art depended, he said, on the physical capacity of the artist to transmit cerebral and heartfelt qualities onto the canvas or into the sculpture. He exhibited artists such as Milton Resnick, Charles Ginnever, Michelle Stuart and Helene Valentin, and it was he who mounted the first exhibition of drawings and paintings by the sculptor Louise Bourgeois.

In 1984 Max Hutchinson left New York
City to live on a 35-hectare farm near Kenoza
Lake, New York. He landscaped the grounds,
built ponds for water-related sculpture and
established the Sculpture Fields with eighty
major works by artists including Clement
Meadmore, William Tucker, Charles Ginnever
and Jackie Ferrera. In the words of Australian—
New York artist Virginia Cuppaidge, 'Max
always had a good sense of what and who
was The Real Thing'.

CHRISTINE FRANCE

Tom Roberts: The artists' camp

have known and loved Tom Roberts's *The artists' camp*, c. 1886, since art-student days in Melbourne, known the story about the 'brothers of the brush' – Roberts, Fred McCubbin and Louis Abrahams at Box Hill, camping, painting and 'larking'. It is an engaging notion, this camaraderie among young artists, sharing their love of landscape and of painting, determined, collectively, to pursue their art in the face of an incomprehending public.

It may or may not have been like that, out there in the bush, but we have the paintings, in particular *The artists' camp*, in the National Gallery of Victoria. It once belonged to my great-aunt Grace, along with *A summer morning tiff*, c. 1886, now in the Ballarat Fine Art Gallery, acquired by her husband David Cook in 1886.

David Cook knew Roberts personally and appears with him in a photograph of a camp, Roberts standing to the rear, Cook seated in front of him, with white walrus moustache. Much conjecture here about where and when – Jan Juc in 1888? – but what interests me is the power of these images, how each in its own way encapsulates and beautifully expresses a moment, and an idea. Both have been favourite pin-up material in the many studios I have worked in over the years. (I read somewhere that Roberts, like me, burned gum leaves at this home in Putney, London, when Australians came to visit him.)

It's interesting to compare the painting and the photograph. It could be argued that a photograph can only freeze a moment, mindlessly, unselectively, giving equal value to everything, saying nothing in particular, whereas a painting is a fragment of the world observed, distilled, filtered through an intelligence and a temperament, restated in terms of the medium.

It's not so clear, though. Ever since the advent of the photograph there has been an ongoing exchange between painting and photography, each exerting an influence on the other. The photograph was always in the consciousness of nineteenth-century painters, either to be resisted, or embraced, or to subconsciously inform their vision.

In the 1880s it is clearly close to the surface in the work of artists such as Stanhope Forbes in England and Bastien Lepage in France. I think you see it in Roberts's *The artists' camp*. There is a photographic 'look' to it, people being observed through a long lens, unaware – Sam Peckinpah in *The Wild Bunch?* – things far distant being brought close up, intensified.

There is a photographic quality, too, in the way the focus is used to accent selected items, the thin diagonal branch in the foreground,

for example, against generalised areas of soft focus. McCubbin does it in *The lost child*, 1886.

And it is seen in the odd, arbitrary incidents, the way the fire is partly obscured by the trees on the right, the inclusion of clumps of firewood, the panel leaning against the tent post, the clothing draped over the tent. And, crucially, in the arrested moment of time as Abrahams lifts the chops from the fire, not slow-motion, as in *The Wild Bunch*, but no-motion, a 'still'.

This is documentary, an account of what was there, inclusive and, in a sense, innocent. I like the lack of pretension, lack of pomposity, the desire to simply and honestly record the reality of that moment, not seeking a larger dimension, not charging it up with a narrative designed to make us feel something, as in *A summer morning tiff*.

Roberts is a presence in both these images, in the photograph in frame, looking out, and in the painting, out of the frame, looking in. But of the photographer we know nothing, except that he, too, was an artist. Whoever it was that made the photograph has created a self-consciously structured composition, more formally orchestrated and deliberate than the painting, perhaps. There is the nice diagonal element in the foreground, the gun, like the twig, leading us in, and very beautifully calculated lines of gaze among the participants, three of the seven – including Roberts – aware of us, unlike the figures in the painting.

And here, also, the incidental detail is full of interest: the guns, the fishing rod, billy, those weird single-leg stools (what is in the bag slung over the shoulder of the man seated left – oysters?), the suit and hats.

The cumulative effect is of a stillness, an atmosphere of quiet seriousness, all those present aware of their roles as participants in a staged event, especially the figure in the foreground with his back to us.

Was our photographer trained as a painter? Did the painter, Roberts, take photographs? It doesn't really matter. What matters is what is expressed, what is so affecting, so moving about both these images, and the value they have as a connection for me – as I move around – to a time and a place, and to the idea of what it is to be a painter or photographer, then or now.

The artists' camp is not a sentimental painting, although my interest in it is sentimental, at least in part. A masterpiece? Well, it's no Oath of the Horatii, but in its own quiet way it is a call to arms, of a gentler kind.

WILLIAM DELAFIELD COOK

William Delafield Cook is an Australian artist living and working in London and Sydney.





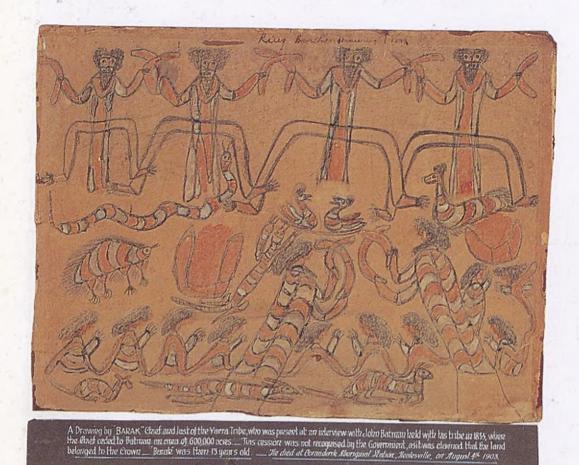
top: TOM ROBERTS, The artists' camp, c. 1886, oil on canvas, 46 x 60.9 cm, Felton Bequest 1943, National Gallery of Victoria, Melbourne. Provenance: Grace Cook, until 1943.

right: David Cook (third from left) in front of Tom Roberts (standing), authenticated by Noel Roberts, the artist's grandson. Photograph courtesy Dorothy Braund.

Millennial Icons

Istopped approving of icons when they became flavour of the month with journalists, when the word started to mean 'mentioned more than once in this week's newspapers' and was more often applied to footballers than to works of art. But when it comes to Australian art, I seem unable to kick the habit of bashing away at useless, worn-out icons and trying to get more exciting and relevant ones into the canon. It's a game anyone can play, if only because our iconic images are so unstable. Even if we accept the definition of an art icon being a unique object accepted by a general rather than specialist public as an exemplary, permanent symbol of society's aesthetic values, there is little agreement about which works qualify.

I think there is only one indisputable Australian art icon in any public gallery — *The Aboriginal Memorial*, 1987—88, in the National Gallery of Australia (NGA). This collection of 200 symbolic burial poles in memory of all Aboriginal dead since white invasion, made for our bicentennial year by the Ramingining men Paddy Dhathangu, David Malangi, George Malibirr, Jimmy Wululu and others, makes a traditional whitefella icon like Frederick McCubbin's *On the wallaby track*, 1896, look like a chocolate-biscuit advertisement.



WILLIAM BARAK, Untitled (Ceremony), 1899, natural earth pigments, charcoal and pencil on cardboard, 46.5 x 62 cm, photograph courtesy Sotheby's, Melbourne.

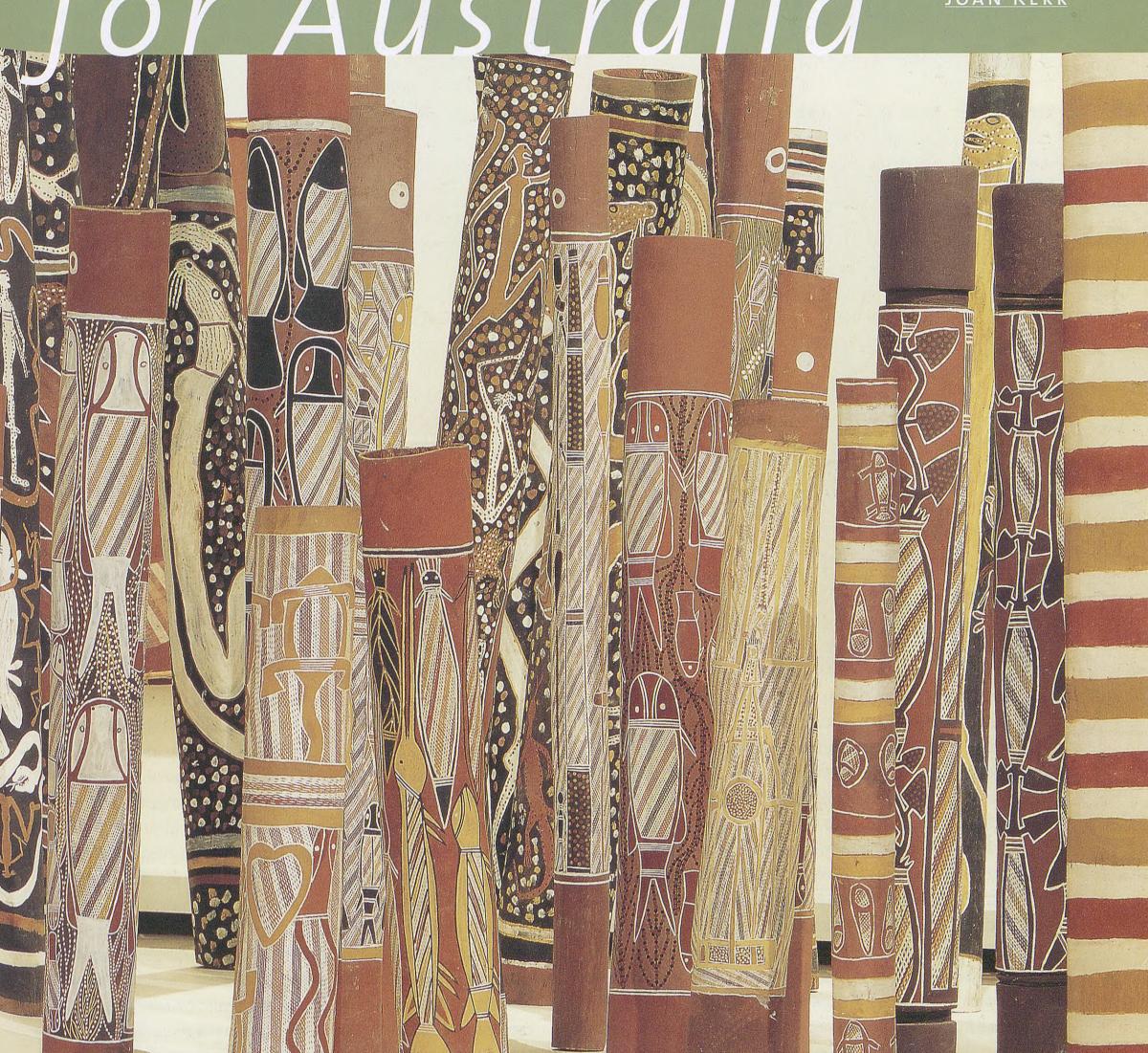
Yet it's no good trying to smash old white-establishment icons, not even when offering glorious new works by women and indigenous artists as replacements. Without fundamental change the old, like the poor, will always be with us – unless, paradoxically, their very popularity destroys them.

Mass-image bombardment has so intensified that many of us now cringe at the sight of over-familiar images and yearn for new gods to worship. In the past, icons were dropped as they outlived their usefulness, but more slowly and infrequently. Louis Buvelot's Waterpool at Coleraine (sunset), 1869, a revered local icon for late Victorian and Edwardian Australians (especially Melburnians), held little appeal for later, more nationalistic viewers. This Barbizon-style view of gum trees looking like sentinel British oaks at sunset was replaced by H. J. Johnstone's glistening, melancholy Evening shadows, 1880, for many years the most popular painting in the Art Gallery of South Australia (AGSA). It was dislodged by Hans Heysen's Summer, 1909, and his other great gums, then more recently by Fred Williams's calligraphic landscapes. Each was claimed to encapsulate some lasting, essential truth about the Australian landscape.

Today the process has been immeasurably speeded up. Hitherto ineligible makers — women and indigenous Australians — in theory now make icons too, though naturally the vast majority are still by white blokes. No Augean stable so well stocked and guarded by art's institutional heavies can be swept clean overnight. Nor are icons easily knocked off one by one. History has shown that images like Leonardo's *Mona Lisa*, 1503, and Manet's *Déjeuner sur l'herbe*, 1861—63, thrive on any kind of exposure: cartoons, caricatures, sneers and satire merely add to their fame. Similarly, the iconic status in Australia of Tom Roberts's *Shearing the rams*, 1888—90, was reinforced by attacks from feminist artists like Pam Debenham (*Strong feminine labour*, 1979) and cartoonists like Michael Leunig (*Ramming the shears*, 1985).¹

Although feminists have long indicated the need for icons by and for women, few obvious local candidates have emerged. Grace Cossington Smith's great painting of the incomplete *The Bridge in-curve*, 1929–30, has perhaps come closest to achieving conventional iconic status, having moved from being considered a lady's hobby painting to a national masterpiece. Reasons for the elevation

JOAN KERR



PADDY DHATHANGU, DAVID MALANGI, GEORGE MALIBIRR, JIMMY WULULU and OTHER RAMINGINING ARTISTS, The Aboriginal Memorial, 1987–88, (detail), wood ochres, installation of 200 hollow-log coffins, height from 40 to 327 cm, National Gallery of Australia, Canberra.

below: FRED WILLIAMS, Regenerating ferns I, 1968, oil on canvas, 122.3 x 153.2 cm, courtesy Monash University Gallery, Melbourne.

opposite page: GRACE COSSINGTON SMITH, The Bridge in-curve, 1929–30, tempera and oil on composition board, 83.8 x 111.8 cm, presented by the National Gallery Society of Victoria, National Gallery of Victoria, Melbourne.



of any artwork are complex (though in this case Daniel Thomas and Bruce James would feature large in any analysis), but one thing seems certain: our art icons are predominantly large gallery paintings that look dramatic and memorable whether on public display or as reproductions. Until recently, women and Aboriginal artists rarely made heroic images of this kind. Although Margaret Preston has herself been (re)created as an icon, the aura of sanctity attaches to her name rather than her oeuvre. Emily Kame Kngwarreye's giant paintings fulfil all the criteria, yet her personal legend is also greater than any specific work. Flowers and abstraction (to white eyes) are still difficult partners in the marriage of content and art that gives icons their popular appeal.

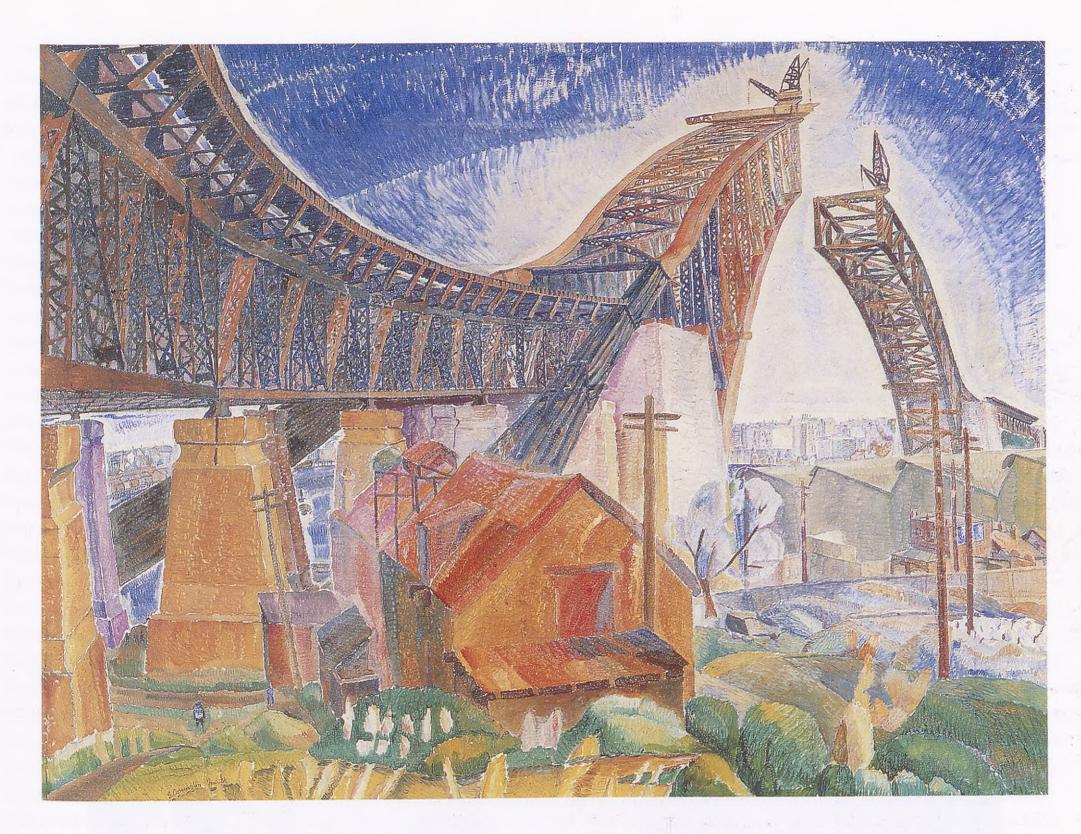
If big narrative paintings are worshipped for their subject matter as well as their seductive surfaces, then being highly visible, portable, easily comprehended and capable of making real money for collectors and dealers are equally important factors in their deification. I doubt if an Aboriginal possum-skin cloak or a knitted row of Sydney terrace houses, a Narelle Jubelin petit point or a Tommy McRae drawing will ever have the same esteem (or monetary value) as 'Shearing the bloody rams', even were they to be given comparable visibility. In fact, the artistic reconciliation achieved in Mary Eagle's

splendid 'farewell' hang of the Australian courts at the NGA, which included four Tommy McRae ink drawings set beside 'the great icon of that period', 'Arthur Streeton's *Golden summer, Eaglemont,* 1889, was innovative, exhilarating and witty but quite iconoclastic. Propinquity mutually enhanced all kinds of unexpected neighbours and exposed major contrasting and complementary themes in Australian art, but the result was far more about creating dialogues across time, race and medium than flattering old stars.

Sketches and craftworks are still not large, visible or pricey enough to be an irreplaceable part of the national estate. Paintings of accessible, preferably naturalistic, subjects remain the iconic investments in every sense. A bush scene by J. A. Turner has more chance of being hailed as an icon than any craft object, especially now that the supply of iconic Heidelberg School bush pictures seems to have dried up (to judge by the bottom-of-the-barrel purchase by the former director of the National Gallery of Victoria (NGV), Timothy Potts). If impact, meaning and easily understood formal beauty were really the only criteria needed for an art icon, I'd nominate the Misses Hampson's Westbury quilt, c. 1901-03, as one for the ladies.3 This ensemble of crimson squares embroidered in white cotton with lively domestic narratives about life, men and alcohol-avoidance has all essential attributes apart from the crucial one. Although large, representative and dramatic, it is not well enough known. Nor will it ever be. Not because rumours of an antifeminist, anti-craft conspiracy at the NGV, which purchased it in 1992, are true, but because no public gallery is designed to allow textiles, fibre or other fragile media to remain on permanent display in a well-lit place of honour.

Art galleries, even the most recent ones, are primarily designed to show off painting collections. This results in an unhappy circularity. Because paintings top the artistic hierarchy they are awarded the best and most permanent gallery spots, but being featured so prominently inevitably enhances their status, power and familiarity. If we want different art icons we need to change the design of the places in which they are publicly exhibited.

Luckily, every system permits an occasional exception. That's how it survives. I'd be willing to take a punt on a small painting by William Barak, an 1899 corroboree picture painted in natural ochres that was sold at Sotheby's on 28 June 1999, together with a copy of the State Library of Victoria photograph showing Barak painting it. More than size, impact and formal beauty, an icon needs meaning. Barak's image is no European 'masterpiece', but its content and style are extraordinarily complementary. In particular, the numerous animals interspersed among the performers look like memories of ancestral beings filtered through the Christian



mission experience. We need nineteenth-century 'reconciliation' icons far more than new (or old) white imperialist ones. We want to believe that indigenous artistic genius survived and adapted to the alien culture, but have too few extant early examples that might prove this to the world. Barks are too independent; rocks are too big; McRae's sketchbook pages can't all have a *Golden summer* to complement them; and Yertebrida Solomon's certain works exist only in reproduction. This Barak painting, which has already attracted wide art-world interest, looks the best bet.⁴

In some respects icons and art are most appropriate bedfellows. The art system, with its dealer acolytes, curator priests and worshipful collectors, is the obvious aesthetic equivalent to the Byzantine church. In both cases icons are the common denominator that helps unify the disparate parts of a large, diverse community and are venerated as supra-natural objects in buildings especially

erected for the purpose. When visiting a major art gallery we recognise strategically placed paintings and occasional sculptures because we have been bombarded with reproductions and sermons on the necessity of worshipping them. Both institutions need regular doses of scepticism too.

My attitude towards icons can be compared with Phillip Adams's towards the Catholic Church: I disapprove of what we've got but simply can't keep away from the topic. Wily priests have long realised that Adams is a subject ripe for deathbed conversion if ever there was one; I've decided to get my conversion over now. Then I can guiltlessly participate in the multiple pleasures of being a priest (or at least handmaid) in the popular cult of artistic icon worship. I might even become an authority on defining them, like Giles Auty, John McDonald and other influential newspaper critics who have pronounced so authoritatively on the iconic status of



above: MARY EDWARDS, Heritage, 1932, oil on canvas, 151 x 136 cm, photograph courtesy the author.

opposite page: THE MISSES HAMPSON, The Westbury quilt, c. 1901–03, cotton quilt, 223 x 191 cm, purchased through the Australian Textiles Fund 1990, National Gallery of Australia, Canberra.

contemporary (white male) art that the NGA jumps to repair grave omissions on their say-so. The lack of a gigantic William Robinson painting, for example, was apparently remedied at the NGA just as soon as McDonald took up the post of Head of Australian Art.

Even so, admitting that humanity craves icons does not mean

having to accept that the only Australian artworks with the requisite attributes are large paintings by Tom Roberts, Arthur Streeton, Fred Williams, old uncle Bill Robinson and all. Paintings are not even our most powerful national symbols. No Cossington Smith can compete with the actual Harbour Bridge; John Olsen's mural in the Opera House in no way vies with the building itself; the Big Pineapple is far better known than Roberts's 'Big Picture'. The digger memorial adorning the main street of many a country town, whose carver is known only to Ken Inglis and God, is closer to many Australian hearts than any large gallery sculpture.⁵ And swamping the lot are spectacular natural wonders. No Robinson rainforest is a match for the Daintree; nothing is a sub-

stitute for Uluru. Should we therefore let nature and public art carry the entire burden of representing our essentialist, emotional views of place and nation and withdraw the fine arts from the race? However splendid in appearance and exceptional in subject, a great ceramic, for example, has more chance of aspiring to the condition of icon if located outside the art museum's inevitably demeaning 'decorative arts' display. Albert Namatjira's headstone, a large stone monolith with nine inset ceramic tiles depicting a typical, brilliantly coloured Arrernte landscape by our most famous Aboriginal artist, is already a compulsory stop on the Namatjira pilgrimage route. This promising candidate, created in 1994 by three of the Hermannsburg Potters – Kay Tucker and Albert's granddaughters Elaine Namatjira and Elizabeth Moketarinja – shines like a beacon among the sparse collection of modest European headstones in the Alice Springs cemetery.

Janet Laurence and Fiona Foley's splendid indigenous/non-indigenous mixture of organic and inorganic posts, words and sounds in front of the Museum of Sydney, *Edge of the Trees*, 1994–95, is a more ambitious urban equivalent combining Aboriginal and settler, past and present, death and life. Both parallel *The Aboriginal*

Memorial in simultaneously and successfully symbolising reconciliation and indigenous loss. That's the kind of public art that tops my list of artistic creations we cannot live without – artworks with meaning, beauty and impact capable of surviving the centuries.

It is often assumed that icons (like 'good' and 'bad' art) are determined at the moment of creation, even if they have to lie around for years before time and the 'good eye' of some self-proclaimed sensitive and knowledgeable critic recognises them. But the myths of intrinsic quality and the infallibility of the critical eye (mouth and pen) are perhaps art's greatest lies, despite a lot of competition. Icons are made, not born. We create them according to our own needs and their survival depends on the relevance they

have for the present as much as on any vision they may offer about some key aspect of the past.

In the nineteenth century no Australian work of art could be an icon. Only European works that Antipodean exiles could aspire to emulate were thus classified, like Corot's *The Bent Tree*, c. 1855–60, in the NGV (another long-exploded icon). After Federation, we chose paintings that symbolised the young white race in the most ancient continent controlling or 'mastering' the land. Survival of the old 'sunburnt country' ideal has helped a photograph – Max Dupain's *Sunbaker*, taken in 1937 – to a place among the blessed. The mere fact that Gael Newton's exhibition 'Sunbaker: The Making of an Icon' starred in the Australian Centre for Photography's silver jubilee celebrations earlier in 1999, reinforced the subtitle.

Attempts to make more basic changes to an outmoded canon have been less successful. The status of Mary Edwards's *Heritage*, a



large painting made in 1932 as a personal expression of the artist's life and inheritance, was undoubtedly raised when I placed it on the cover of my *National Women's Art Book* of the same title. The exposure was justified by the image and supported by Candice Bruce's innovative essay inside. Dr Bruce not only drew attention

to the relevance of the painting as a summary of the artist's own life but also gave it an exemplary postmodern reading that illuminated its exemplary role for any committed, professional, creative, alienated Australian woman. As such, more than half its viewers could identify with it (the least influential half, unfortunately).

Of course, anyone can think up a theory to explain the unique significance of any work of art (and too many do). Convincing the market — which, despite its faults, is still the best indication we have of public taste — that *Heritage* is a great feminist/feminine icon requires more than a novel, coherent argument that perfectly fits the work and is relevant to contemporary interests and values. It needs true believers with power and money. The latter at least have eventuated. The price of this autobiographical painting in the

artist's carved frame of waratahs and cockatoos has moved from \$4250 in 1983, when auctioned at James R. Lawson's in Sydney, to just over \$75,000 in April 1999, when sold at Sotheby's, Melbourne. On both occasions, however, it went to a private buyer, an equally clear sign that its iconic status is unconfirmed and incomplete. The circle will only be closed when the NGA (or equivalent) adds another nought or so to the price and displays it in the foyer à la *Golden Summer, Eaglemont* (acquired for \$3.5m. in 1985).

Icons must be publicly accessible. That is where the public art gallery comes in, but it's equally a role for the street, park, cemetery or square. Yet art found in outdoor locations is rarely awarded iconic status by our art commissars, however firmly it may be lodged in local consciousness. At the other end of the spectrum, no website has yet created an art icon unaided. When it does, it won't be Australian. Our icon-makers have no seat in Silicon Valley. The AIDS quilt is a more glorious, generous, high-profiled outcome of American cultural imperialism—and it's a physical object. For the

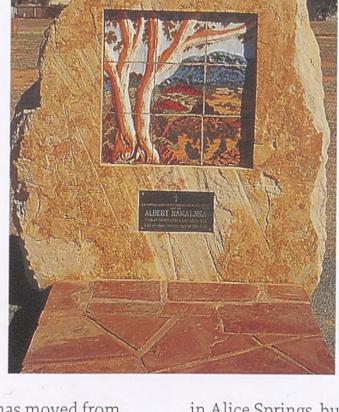
foreseeable future new art icons, just like the old, are likely to be found primarily in the temples traditionally set aside for their worship. Only there can they effectively replace obsolete ones. The need is mutual. Unless galleries and museums are constantly and convincingly proclaiming new icons they are in danger of losing

their congregations.

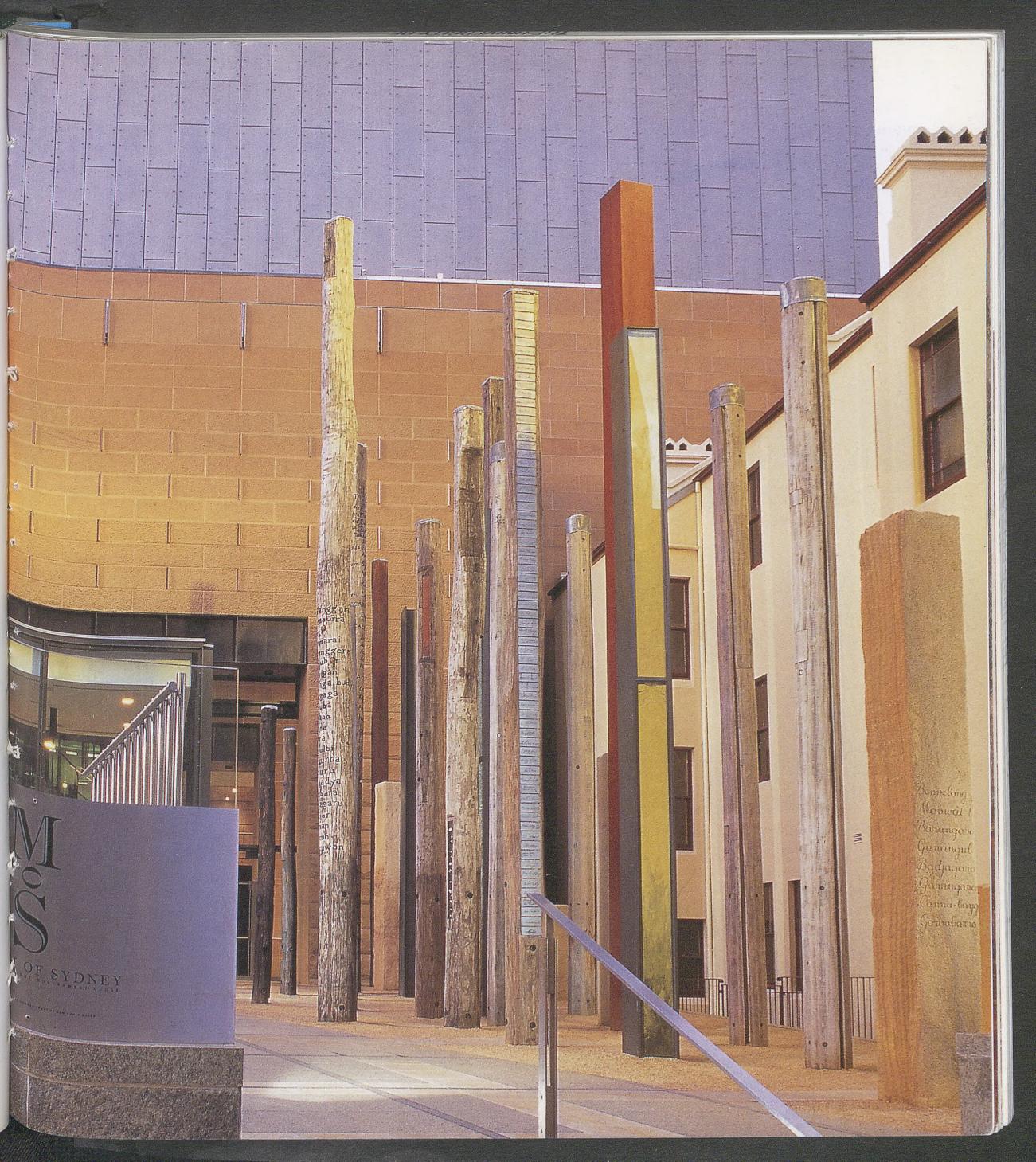
A quite consciously created Australian icon for the future is the Queensland Art Gallery's major centennial acquisition, Two worlds, a 3 x 12 metre mural of seventy-five boards painted by Michael Eather and friends in 1995-97. Two huge maps of the world begin on the left with the coast of Tasmania and end on the right in Arnhem Land, on the edge of the Arafura Sea, representing a journey Eather himself took after leaving art school at Hobart in 1983. The maps are overpainted with contributions by Eather and thirteen indigenous and non-indigenous artist-friends, most associated with Brisbane's Fire-Works Gallery, which Eather directs. In an interview with Rex Butler, Eather said: 'All the artists here are in a sense displaced. Ruby Abbott Napangardi, for example, is a Warlpiri artist born in Papunya who lives

in Alice Springs, but her white husband and her children live in Brisbane.'6 Barbara Weir was a 'stolen child' from Utopia who had to relearn her language and culture when finally accepted back into the community as an adult.

Other collaborators include the Papunya painter Michael Nelson Jagamarra, who 'saw the map-boards spread out on the floor so he and Paddy Carrol took a few back home with them'. Three were taken back to Tasmania by Karen Casey. Lin Onus died before he finished his, and his family stamped them with some of his dingo prints, which Rick Roser completed and complemented by blowing on stencils of dingoes and hands in natural ochres. Christopher Hodges from Sydney's Utopia Art painted over his panels with a continuous infinity/eternity symbol, while Joanne Currie, an indigenous painter and installation artist from Caloundra, added large Xs to interact with Napangardi's circles, resulting in what Margo Neale calls an accidental cosmic game of noughts and crosses. The edges are decorated with Eather's version of Clifford



above: KAY TUCKER, ELAINE NAMATJIRA and ELIZABETH MOKETARINJA, Albert Namatjira's grave, 1994, painted ceramic tiles set in sandstone, Alice Springs Cemetery, courtesy the author. Photograph James Semple Kerr; opposite page: JANET LAURENCE and FIONA FOLEY, Edge of the Trees, 1994–95, 29 pillars, sandstone, wood, steel, oxides, shells, honey, bones, zinc, glass and sound, courtesy Museum of Sydney, on the site of the first Government House. Photograph Ray Joyce.





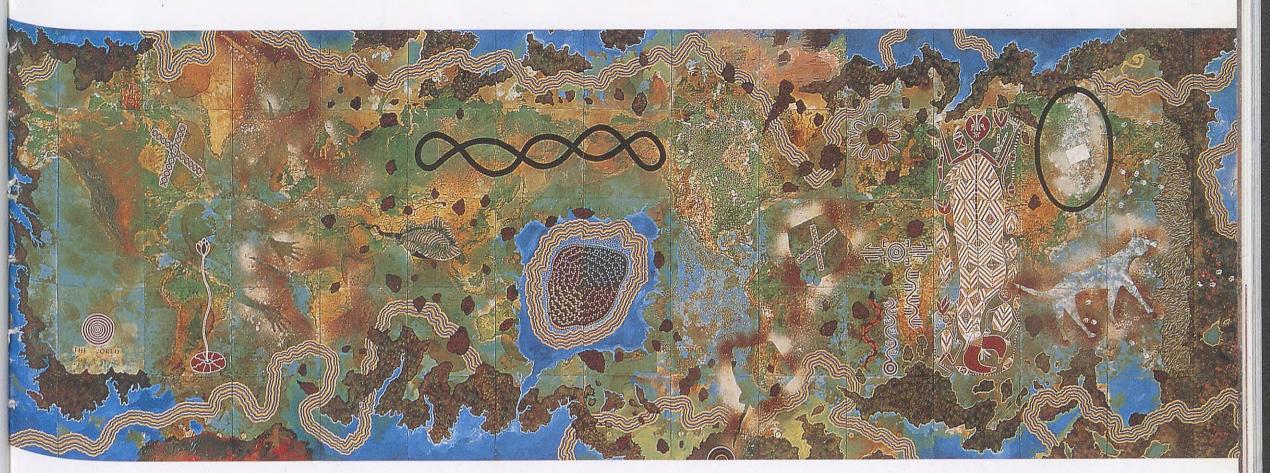
LIN ONUS, Fruit bats, 1991, polychromed fibreglass sculptures, polychromed wooden disks, Hills Hoist clothesline, 250 x 250 cm, Art Gallery of New South Wales, Sydney. © Lin Onus, 1991. Reproduced by permission of VI\$COPY Ltd, Sydney, 1999.

Possum Tjapaltjarri's Western Desert worm design, given him when the two made a collaborative work at Fire-Works in 1995. Eather's own identifying sign, the stingray, also appears.

This gigantic, collaborative drama promises to retain lasting significance for Queenslanders, for anyone who similarly inhabits 'two worlds', and for all those interested in the possibility of bringing Aboriginal and white Australian art together in complex and meaningful new ways. All that remains is to convince the inhabitants of the rest of Australia, especially New South Welshman and

Victorians, those comfortably ensconced in 'one world', and white critics in love with the notion of individual genius, that *Two worlds* is an appropriate icon for the end of the century.

Other institutions are also collecting potential icons that can compete with the NGA's *Aboriginal Memorial* (which itself can be read as a response to and extension of the Pukumani poles in the Art Gallery of New South Wales (AGNSW), installed by Tony Tuckson in 1959). The best are indigenous collaborative works, including Papunya paintings that dwarf Robinson's in size and



MICHAEL EATHER and FRIENDS, Two worlds, 1995–97, acrylic, natural pigments, shellac, photocopied images on 75 boards with velvet curtains and rods, 15 panels: 305 x 60 cm each; 300 x 956 cm installed; 2 curtains: 325 x 335 cm, 325 x 340 cm; 4 curtain rods: 3 x 75 cm each, Queensland Art Gallery, Brisbane. Reproduced by permission from the Collection of the Queensland Art Gallery and Michael Eather.

content. Grandest of all is *Ngurra: The big painting*, 1997, created in Fitzroy Crossing by artists from a vast area of the Great Sandy Desert in Western Australia, brought together by Mangkaja Arts and depicting everyone's country along the Canning Stock Route. Not only is this a major work of art, it was also presented as evidence in a land claim before the High Court. Its numerous double referents include honouring the longstanding Aboriginal and Torres Strait Islander tradition of collaborative art while adapting to the white market's desire for stylistically distinctive contributions by named 'master painters' (men and women). The aggressive message is another virtue. The conviction that art can change the world gives much indigenous art its power and depth.

Perhaps the most interesting question in this *fin-de-siècle* burst of iconolatry is not what defines an icon but why there has been such an unprecedented, worldwide, competitive interest in creating and labelling art, objects, people and places as such in recent years. For art, the answer surely lies in the fact that galleries and museums today simultaneously act as secular cathedrals and mass tourist venues. The commercial role, however, is increasingly dominant—and recognised 'masterpieces' attract audiences and sponsors. While people through the door is the sole stimulus capable of activating funding bodies (despite the lip-service paid to higher values) popularity will remain the art museum's *sine qua non*. And popularity is the icon's key attribute.

Massive misleading advertising campaigns may induce the

public to keep paying to see imported saccharine pseudo-icons in the short term, but their day is past. If we can only survive the current reign of terror by backward-looking young fogies there are reassuring signs that innovative cross-cultural artworks, exhibitions and art histories created for all Australians will flourish again. More visitors enjoy and remember the Yiribana Gallery's Hills Hoist hung with Aboriginal-style flying foxes and surrounded with the world's most stylish shit than any painting or sculpture in the European or (white) Australian courts at the AGNSW, even if they can't name the artist (Lin Onus), title (*Fruit bats*) or date (1991).8 That's the sort of icon I want to take into the new millennium.

Thanks to James Kerr, Margo Neale, Sylvia Kleinert and Chris Watson.

- See Joan Kerr, 'Colonial quotations', Art and Australia, vol. 33, no. 3, autumn 1996, pp. 376–87.
- 2 Betty Churcher, quoted by Diana Simmonds, Bulletin, 5 September 1995.
- 3 See 'Westbury quilt', *Heritage*, ed. J. Kerr, G+B International/Art and Australia, Sydney, 1995.
- 4 See Andrew Sayers, *Aboriginal Artists of the Nineteenth Century*, Oxford University Press, Melbourne, 1994.
- 5 K. S. Inglis, Sacred Places: War Memorials in the Australian Landscape, Oxford University Press, Melbourne, 1998.
- 6 Rex Butler, essay in *Skin and Division*, exhibition catalogue, Queensland Art Gallery, Brisbane, 1997.
- 7 Margo Neale, preface to Skin and Division, ibid.
- 8 See Margo Neale, Yiribana, Art Gallery of New South Wales, Sydney, 1994.

Professor Joan Kerr, Centre for Cross-Cultural Research, Australian National University, Canberra.

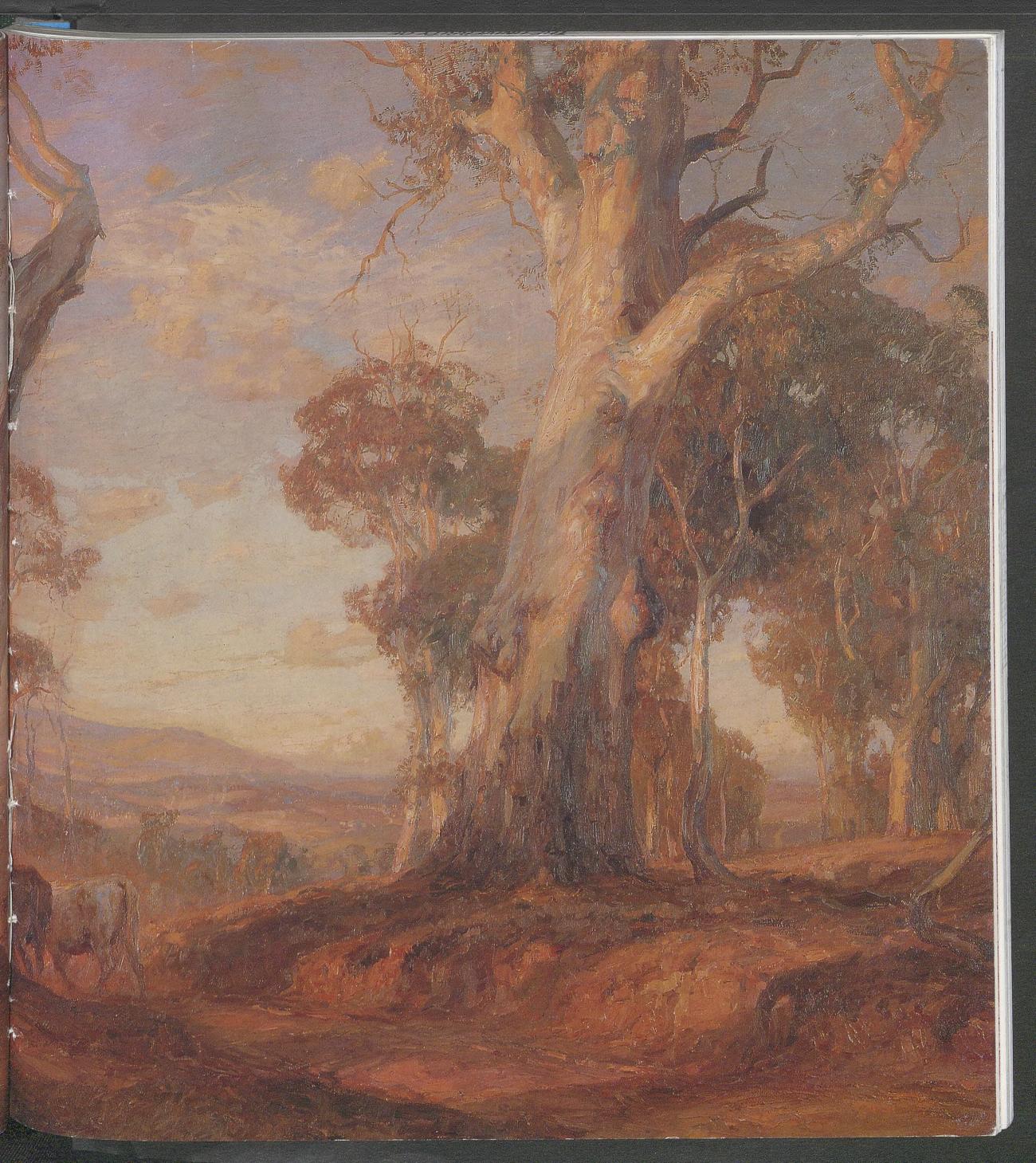
Seeing the light

TA Then the soldiers of the AIF marched to war in 1914 they wore the badge of the rising sun pinned proudly to the upturned brim of their slouch hats. As Bernard Smith observed, the prevailing nationalist rhetoric evoked the sun itself as a symbol of Australia. When Australians looked at their country through 'clear, Australian eyes' rather than 'biased bleared English spectacles' they saw a place where the sun shone more brightly, more clearly, and more often than in Britain.2 They saw a place where the sun's light was distinctively 'Australian' and from that light they drew their own identity, evoking the rugged Anzac character as one formed by the life-giving rays of the southern sun. Where other countries drew upon their victories and cultural achievements for national identities, Australians looked to their youth and their environment. By the second decade of the twentieth century the sun was the figurehead of a growing nationalist religion and painters were the high priests of that religion, proselytising its uniqueness and value; arguing and competing over correct interpretations of the gospel of the light.

The evolving incarnations of light and its eventual deification in Australian art illuminate the shifts in ambivalence and acceptance of the Australian project. Light remains a potent signifier but its power was especially persuasive in the nineteenth century. The gloomy scenes with menacing shadows, streams of ethereal light and crepuscular skies that filled the gilded frames of colonial galleries may look clichéd to the contemporary eye, but to their contemporary audience they were rich with subtle and profound meanings.

HANS HEYSEN, Red Gold, 1913, oil on canvas, 129.5 x 175.4 cm. Gift of the Rt Hon. Sir Charles Booth 1913, Art Gallery of South Australia, Adelaide.

JULIE ROBERTS







Light softened the contours of the grotesque trees, tempered the monotonous, dull grey-green of the bush through sunset flushes of pinks and orange, and overlaid scenes with a patina of nostalgia, melancholy and, on occasion, tentative optimism.

God, it seemed, had bequeathed a crudely fashioned place to the inhabitants of Australia and it was left to painters to shape this strange land into an aesthetically and spiritually palatable landscape. With brush and palette the early painters worked like theatrical lighting designers, skilfully illuminating the scene so as to direct the responses of their audiences to the stories being played out before them in the emerging drama of nationhood. This role of the artist is exemplified in Augustus Earle's small painting Wentworth Falls, c. 1830. Like an antipodean St Luke bathed in ethereal light, the artist sits sketching at the centre of the painting. But as Barbara Novak argues, where the early landscape painters of America saw their role as revealing the presence of the Deity in nature, their Australian counterparts evoked a place in which European man tames and civilises a godless land. In Earle's painting nature is a backdrop to man's project of exploration and conquest. It is the artist, not God, who brings the light of civilisation into the darkness of this savage land, and it is he who holds the power to transform chaos into order.

In Earle's painting the Aboriginal guide he sketches remains in shadow, merely an object providing validation for the painting's central focus on the artist. This phantom-like, silhouetted vision of an Aboriginal is echoed in Eugène von Guérard's Stony rises, Lake Corangamite, 1857, and in John Glover's Ben Lomond setting sun. From near the bottom of Mr Boney's farm, 1840, and A corrobery of Natives in Mills Plains, 1832. Such depictions indicate more than stylistic conventions, rather they demonstrate the ideological implications of the manipulation of light. In these works Aborigines exist in halflight, in von Guérard's and Glover's work they are seen at sunset, a temporal location which connects the fading rays of the light with the dying days of their existence. This connection makes such a moment seem inevitable and natural (however repugnant such a contention seems today). These images worked towards acknowledging and diffusing the nightmares and haunting shadows of settlement and gave expression to the ambivalence of the European experience of Australia.

But in these early years the religion of the sun had not yet emerged. Many painters spoke of the difficulty of representing the Australian light and land, for as Thomas Watling expressed it, 'The air, the sky, the land are objects entirely different from all that a Briton has been accustomed to see before', but few had yet identified the light 'Australians' would grow to love.³ Swiss-born Louis

below: EUGENE VON GUERARD, Stony rises, Lake Corangamite, 1857, oil on canvas, 71.2 x 86.4 cm. Purchased with the assistance of the Utah Foundation through the Art Gallery of South Australia Foundation 1981, Art Gallery of South Australia, Adelaide.

opposite page top: LOUIS BUVELOT, Summer afternoon, Templestowe, 1866, oil on canvas, 76.6 x 118.9 cm, National Gallery of Victoria, Melbourne.

opposite page bottom: AUGUSTUS EARLE, Wentworth Falls, c. 1830, oil on canvas, 71 x 83.2 cm, Rex Nan Kivell Collection, National Library of Australia, Canberra.



below: JOHN GLOVER, A corrobery of Natives in Mills Plains, 1832, oil on canvas on board, 56.5 x 71.4 cm, Morgan Thomas Bequest Fund 1951, Art Gallery of South Australia, Adelaide.

opposite page: ARTHUR STREETON, Golden Summer, Eaglemont, 1889, oil on canvas, 81.3 x 152.6 cm, National Gallery of Australia, Canberra.





Buvelot was among the earliest converts to Australian sun-worship. Buvelot arrived in a land already inscribed with signs of European civilisation. He settled in Melbourne, a city thriving on the bounty of the goldfields. Where earlier artists sought out untamed sites, Buvelot focused on the fringes of settlement, seeking familiarity with place; he sought to 'learn it', and in the process grew to 'love it'.4 For Marcus Clarke, Buvelot was exceptional in giving eloquent expression to the European experience of the bush. The 'weird melancholy' that Clarke perceived in Buvelot's work, especially his Waterpool at Coleraine (sunset), 1869, powerfully conveyed a haunted, secret place where 'the lonely trees droop and shiver' in 'memory of the savage people who once possessed it'.5

For the decades of the 1870s and early 1880s melancholy appeared the most appropriate mood for the Australian landscape. No local identity could satisfactorily mesh with British standards and even the land itself seemed resistant to traditional, European modes of 'improvement'. Bushfires, droughts and floods thwarted primary industry; many more failed than succeeded in their search for gold. By the late 1880s, however, economic growth, increasing familiarity with place, and the coming into adulthood of a generation of Australian-born settlers contributed to a new mood of optimism.

Into this mood the Heidelberg School was born. Like Marcus Clarke, they admired the work of Buvelot, but they preferred the warm, clear light of *Summer afternoon*, *Templestowe*, 1866.

Tom Roberts, Arthur Streeton and Charles Conder conjured up a brighter, sunnier and more benign vision of Australia than their predecessors. Arguably they contributed more to the 'fraudulent myths' of our national identity than any other group of artists. Anne-Marie Willis contends that the triumph of their representation of Australia's 'unique' light has more to do with their fortuitous encounter with the philosophies of French naturalism and impressionism (with their emphasis on close observation of local light and colour) than any inherent quality of Australian light. Nevertheless, documentation from the time demonstrates that they sincerely believed they were responding to the distinctive, if not unique, qualities of the Australian sun.

The Heidelberg artists explored rain as well as sunlight but were canonised for their 'golden summers'. Streeton's eponymous *Golden Summer, Eaglemont*, 1889, a quasi-religious scene in which a youthful 'shepherd' wanders among docile sheep, typifies the most popular mood. Light's alchemy transforms the dry, blond grass of summer into an undulating sea of gold. The scene presents



leisurely activity under sunny skies. A propensity for relaxed enjoyment of the sunshine is an entrenched facet of Australian identity. Arguably the streams of people passing the church as they head to the beach on Sunday – sunworshippers paying homage to the source – aptly demonstrate both Australia's lack of religiosity and propensity for pleasure.⁸

The mythological vision of the landscape created by the Heidelberg artists facilitated reconciliation between settler and place. As critic Basil Burdett observed in the 1930s, they diffused the melancholy of the bush through the 'effulgence of the sun' and with their 'insistence on the sunshine mood' 'insinuated the exile forms' of the landscape into people's 'consciousness'. However, Burdett's concern that 'all sunshine was making the Australian painter a very dull boy' tempered his praise. To For in the interim between the Heidelberg artists' advance into the light in the 1880s and the post-war 1930s, the cult of sunlight and the gum tree

began dominating Australian landscape painting. In this church of nature-worship none was more devout than German-born artist Hans Heysen.

In 1912 Heysen declared, 'I must confess, The Sun – its light and its warmth – is my religion.' The idea of Australia's unique light was entrenched in the nationalist psyche. Most landscape painters were converts and debate centred not on the fact of the light's distinctiveness but on the nature of that distinction. Was it a hazy or clear light? golden-yellow? or, as Margaret Preston later contended, 'a harsh, cool light'? Critics evaluated painters' success or failure in terms of their representation of sunlight. Heysen dedicated himself to presenting the 'truth' of this key element of the environment. His pre-war paintings such as *Summer*, 1909 and *Red Gold*, 1913, evoke Baroque cathedrals in which monumental trees form arboreal portals framing the life-giving glow of the holy Australian light. His is a utopian pastoral prospect, like Streeton's, in which

below: ELIOTH GRUNER, On the Murrumbidgee, 1929, oil on canvas, 101.7 x 122.2 cm, Art Gallery of New South Wales, Sydney.

opposite page: ARTHUR STREETON, The land of the golden fleece, 1926, oil on canvas, 49.8 x 75.4 cm. Bequeathed by W. C. C. Cain, 1950, National Gallery of Victoria, Melbourne.



the land is farmed, labour is languorously in tune with natural rhythms and the future beckons with the promise of El Dorado. Even as the soldiers marched to the Great War such a future seemed possible.

The perennially sunny skies of which Burdett complained in the 1930s camouflaged post-war instability and despair. Australia foundered, its direction unclear, and its relationship to Britain increasingly problematic: in this shifting ground the hot sun was the one constant and the artist asserted this constancy. Yet these interwar landscapes are not as benign as a superficial viewing might suggest. Ian Burn observed that in works such as Streeton's iconic *The land of the golden fleece*, 1926, he depicts an empty landscape where people no longer 'lived and worked or relaxed and played'. The mood of such work, Burn argues, is more 'detached and universal' and emblematic of the 'spirit of the new order'. Added to this new atmosphere was increasing pressure upon Australian artists to respond to modernism. The imperative to contribute to a national school of art continued regardless of the artists' position on modern art.

Artists such as Elioth Gruner, who moved from the traditionalist to the modernist camp, remained constant in their worship of the light. He was, to quote Mary Eagle, an 'apostle of an augmented religion of light'. ¹⁵ His shift to modernism signalled a shift in his positioning to the sunlight, and his works became sharper, colder, more clear-edged. Works such as *On the Murrumbidgee*, 1929, when compared with Streeton's *The land of the golden fleece*, demonstrate his objective, non-romantic vision of Australia. He confronts his scene prosaically, in the 'cold light of day'. Lionel Lindsay perceives in this cold light a touch of melancholy, imparted by the 'violaceous grey' that 'pervades' his landscapes. ¹⁶ In raising the spectre of melancholy Lindsay admits again the recurring mood of Australian landscape painting.

After the events of the First World War it was impossible to sustain the hazy golden vision of Australia's future. Melancholy returned but, unleavened by a patina of nostalgia, it expressed an existential crisis. Modernist Russell Drysdale evoked an atmosphere of suffocating heat and space. The Second World War had begun by the time Drysdale painted his desert images of the 1940s, and the works must be viewed within this context of fear. Yet even in works such as *Home leave*, 1943, which feature a soldier in uniform, his ultimate vision is that of the Australian prospect and what he presents is an empty land hardened by a relentless sun. In later works he returns the Aborigines to the landscape, but although he grants them a dignity and identity denied by those who painted a hundred years earlier, he also presents them as existing in a

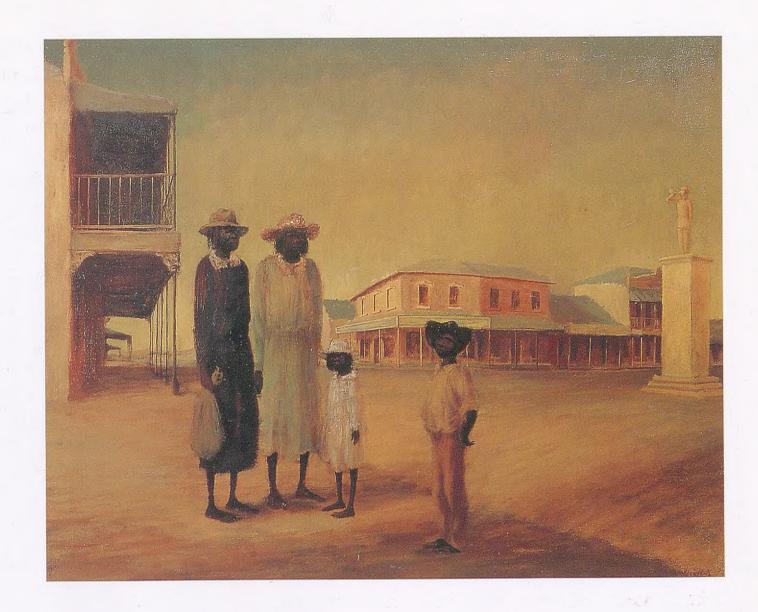
shadowy, in-between space neither fully of their own nor the settlers' culture. His Aboriginal women and children in *Shopping day*, 1953, exemplify the dislocation of the indigenous people. As with most of his outback works from the 1940s and 1950s, a heavy, hot, empty sky reflects a hot, empty land.

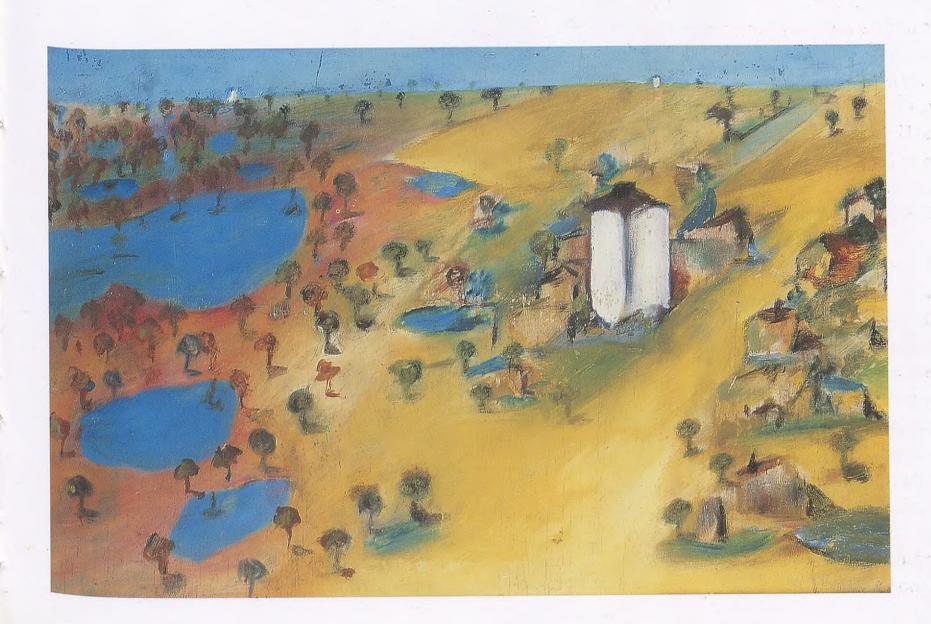
In the 1940s Sidney Nolan reluctantly — in an act he described as 'treason' — turned to landscape painting. In *Wimmera (from Mount Arapiles*), 1943, he includes a silo, for, as he observed, 'the silos look so powerful here that seen from a distance standing up from the trees you could imagine them as made by the Aztecs for no other reason than to worship the sun'.¹⁷ Sunlight fills this image with a yellow 'so bright that it works in your stomach as well as your eyes'.¹⁸ Like Nolan's viscerally impacting light, the sun has penetrated the Australian psyche. We may have 'seen the light' and realised the falsity of our god but in the absence of a sustaining alternative we continue to worship and nourish this myth of place.

- I Bernard Smith, with Terry Smith, *Australian Painting* 1788–1990, 3rd edn, Oxford University Press, Melbourne, 1995, p. 82.
- 2 A. G. Stephens, 1901, cited in Richard White, *Inventing Australia*, George Allen & Unwin, Sydney, 1985 (1981), pp. 99–100.
- 3 Thomas Watling, Letters from an Exile at Botany Bay, to his Aunt in Dumfries, Penrith (Scotland), 1794, cited in Bernard Smith, Documents on Art and Taste in Australia, Oxford University Press, Melbourne, 1990 (1975), p. 14.
- 4 Louis Buvelôt, cited in Vance Palmer, *National Portraits*, Melbourne University Press, Parkville, 1960 (1940), p. 79.
- 5 Smith, Documents, p.136.
- 6 Patrick O'Farrell, 'The cultural ambivalence of Australian religion', in S. L. Goldberg & F. B. Smith, *Australian Cultural History*, Cambridge University Press, Melbourne, 1988, pp. 9–10. O'Farrell contends that Australians have developed fraudulent myths to fill the 'vacuum left by the absence or failure of religion'.
- 7 Anne-Marie Willis, *Illusions of Identity: The Art of Nation*, Hale & Iremonger, Sydney, 1993, p. 82. (While the issue of the distinctiveness of the Australian light is a fascinating and complex one, space limitations preclude such a discussion here. For an analysis of the meteorological facts of Australia and their effect upon the Heidelberg artists, I direct readers to Leigh Astbury's article, 'Vision and reality the Heidelberg School', *Art and Australia*, vol. 23, no. 3, autumn, 1986, pp. 350–6.)
- 8 O'Farrell, op. cit., p. 8.
- 9 Basil Burdett, 'John D. Moore', *Art in Australia*, 3rd series, no. 53, October 1933, p. 19. 10 ibid.
- 11 Hans Heysen in a letter to Lionel Lindsay, 20 March 1912, cited in Colin Thiele, Heysen of Hahndorf, Rigby, Adelaide, 1968, p. 288.
- 12 Margaret Preston, Art in Australia, 3rd series, no. 59, May 1935, p. 18.
- 13 Ian Burn, National Life and Landscapes: Australian Painting 1900–1940, Bay Books, Sydney, 1990, p. 81.
- 14 ibid.
- 15 Mary Eagle, Australian Modern Painting: Between The Wars, 1914–1939, Bay Books, Sydney, 1989, p. 38.
- 16 Lionel Lindsay to Hans Heysen, 29 July 1940, cited in Barry Pearce, *Elioth Gruner* 1882–1939, Art Gallery of New South Wales, Sydney, 1983.
- 17 Sidney Nolan, cited in Jane Clark & Patrick McCaughey, *Sidney Nolan: Landscapes and Legends*, Cambridge University Press, Melbourne, 1987, pp. 53–4.
 18 ibid., p. 54.

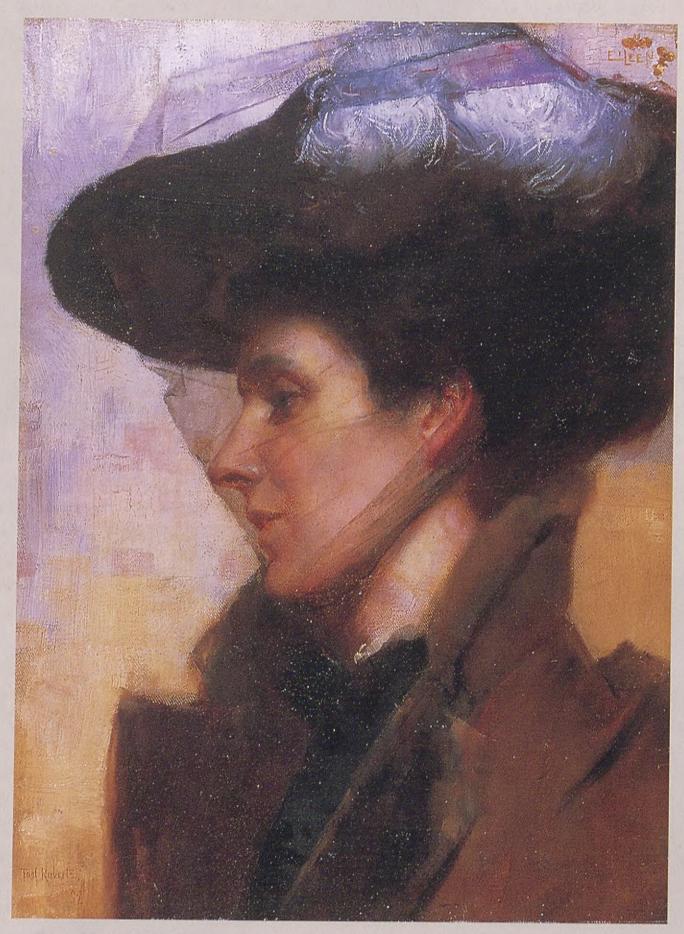
right: RUSSELL DRYSDALE, Shopping day, 1953, oil on canvas, 59.7 x 75 cm. Gift of Bond Street City Freehold 1988, Art Gallery of New South Wales, Sydney.

below: SIDNEY NOLAN, Wimmera (from Mount Arapiles), 1943, ripolin enamel on composition board, 61 x 91.5 cm, National Gallery of Victoria, Melbourne.





Linda Sproul, Tom Roberts and the White Woman Project



above: TOM ROBERTS, Eileen, 1892, oil on canvas, 49 x 36 cm, Art Gallery of New South Wales, Sydney. opposite page: ANONYMOUS, Fashionable mourning, with accessories, 1888, (detail), Messrs Jay advertisement, *The Graphic*, vol. 38, 1888, p. 99, private collection, Melbourne.

LEIGH ASTBURY

In 1995 Linda Sproul began to designate her work as part of an ongoing enterprise which she named the White Woman Project; the appearance of the art of Tom Roberts as an important element and reference in her iconography that year was crucial to this development. Although she had gained increasing public recognition for her performance art, which focused on issues of gender and sexuality, often with an avowed interest in the abject or fetishistic, by around 1993 she was disappointed that the only readings of her work tended to be narrowly feminist or sexualised. For Sproul

feminism provides a means of understanding social relations in the world and she was concerned that readings of her work did not start with issues of gender and expand on their significance. The White Woman Project began as a conscious decision to complicate and extend such constrictive readings by acknowledging her race and the geographical location of her work. The role that the art of Roberts was to play in this process had an even longer genesis.¹

Sproul's questioning of the premises of traditional gender interpretations in art history and criticism coincided with the beginning of her research into Victorian mourning rituals.² This was to release in her art recurring themes of death, mourning, grief, loss, absence and memory. An image which had fascinated her since she discovered it several years earlier – a nine-

teenth-century advertisement, Fashionable mourning, with accessories, 1888, for Messrs Jay, one of the leading British purveyors of funeral costumes and accessories – soon became a seminal image and catalyst for the White Woman Project. In the Victorian era it befell women, rather than men, to display the 'external signs of grief' in carefully chosen mourning apparel and adherence to a prescribed social code of decorous behaviour and rituals.³ Sproul observed with irony that women had to be beautiful even to appear in a mourning advertisement, but more intriguing was how the obsessive detailing of every aspect of the figure's mourning costume – the bonnet with crêpe trimming and veil, the parasol, the gloves, and even the handkerchief – revealed a fetishistic tendency.

Behind the woman in mourning outfit may be seen the white cliffs of Dover. She thus occupies a transitional place, a liminal zone. Is she, for example, about to leave the home country, perhaps for one of the colonies, or is she about to return? As a widow, she is symbolically attached to a male, but it is necessarily an absent male. For Sproul the ambiguous status of the figure became

emblematic of the morally questionable role that white women served in the nineteenth-century colonial civilising mission.⁴ She conceives the position of the white woman in colonial society (and since) as being at once both privileged and not privileged. As Anne McClintoch has suggested: 'the rationed privileges of race all too often put white women in positions of decided – if borrowed – power, not only over colonised women but over colonised men. As such, white women were not hapless onlookers of empire but were ambiguously complicit both as colonisers and colonised, privileged

and restricted, acting upon and acting.'5

Sproul, too, finds it difficult to accept uncritically the idea of the white woman in colonial society as the Other, as a victim of her gender, since in her traditional roles as either mistress of the house, governess, teacher or nurturer she was instrumental in inducting indigenous peoples into the law of the civilising forces. The cult of domesticity in the nineteenth century was no doubt exploited by men to serve their own purposes, especially in the pursuit of imperialism, with women to varying degrees being knowing or unwitting accomplices. The imperial conquest was so often waged by men under the symbolic standard of the white woman as the agent of civilisation. While maintaining an intellectual sympathy with various paradigms of postcolonial theory, Sproul sees that her

present position, the legacy she has inherited from the nineteenth century, is more aptly described as 'post-imperial' than postcolonial, an acknowledgment that her forebears were never colonised, but were in fact part of an imperial drive that colonised a land and its people. The White Woman Project, then, attempts to draw together some of these complex threads by presenting the limitations of her gender within the social context of her race.

When she began to formulate her first works for the White Woman Project, Sproul's investigation of nineteenth-century Australian art led her almost inevitably to the Heidelberg School artist Tom Roberts. On one level, this entailed a personal journey back to her childhood and early teenage years spent in Brisbane. Like many schoolchildren of the post-war era, she retains a distinct memory of a reproduction of one of Roberts's national icons – in this case, *Bailed up*, 1895–1927, – hanging in the classroom of her primary school. Via an uncle who was working with Lansdowne Press, she was not long afterwards introduced to further reproductions of the works of the Heidelberg School in one of the early,



lavishly illustrated books on the subject, Alan McCulloch's *The Golden Age of Australian Painting: Impressionism and the Heidelberg School*, published by Lansdowne in 1969. Like some latter-day Vasari, an art historian could easily make too much of these early childhood experiences. Yet Sproul remains conscious that, like most Australians, her early familiarity with the art of Roberts and the Heidelberg School owes as much to the influence of popular culture as it does to the more rarefied realms of high culture and art history. As these images and their progeny circulate in the public domain, they continue to inform and influence our collective sense of identity.

As an artist returning years later to consider Roberts anew for her White Woman Project,

Sproul was stimulated to find that habits of viewing and conceptualising his oeuvre,

perhaps ingrained since childhood, were now upset. There appeared to be a direct collision in his work between the idealised and the real: between the artist who generated mythic, iconic images of a masculinist idea of nationhood – in perhaps a mere handful of famous pictures – and the artist who in many portraits skilfully recorded actual people. The latter, she realised, provide a record of real historical ancestors or forebears who were actually involved in the empire-building process of colonialism in Australia. She responded enthusiastically to Roberts's sensitive portraits of women, such as Eileen, 1892, where the face is seen from slightly below, enabling us to experience the artist's visual caress of her neck, delicate features and fine jawline, her wistful expression further softened by a veil, a kind of permeable border which both conceals and reveals her sensual nature. Sproul was equally impressed by his detailed knowledge of women's fashions and how his consummate painting of textures such as silk, lace,

hair, fur and feathers lent his portraits a fetishistic quality.6

Even more so than *Eileen*, it is the figure of the young woman in a brilliant white dress, seen amidst the gum saplings in Roberts's well known *A summer morning tiff*, 1886, that served as a model for Sproul's adopted persona in the first two installations/performances of *The White Woman* in 1995. The chaste womanhood of Roberts's figure seems automatically to preclude any suggestion of her complicity in the imperial civilising mission. Yet as Richard Dyer has hypothesised, in terms of identity 'the property of whiteness, to be everything and nothing, is the source of its representa-

tional power'. In staging *The White Woman* in conjunction with Australian Perspecta 1995 at



the Art Gallery of New South Wales, a number of key artworks in its nineteenth-century

Australian salon — mostly featuring women, including Roberts's *Eileen*, Hugh Ramsay's *The sisters*, 1904, and George Lambert's *The white glove*, 1921 — were veiled with white shrouds for the duration of the performance. This evoked memories of mourning rituals across various cultures that aim to protect the living from the restless spirits of the dead, and suggested historical reverberations and echoes of the role of white women in colonial Australian society.

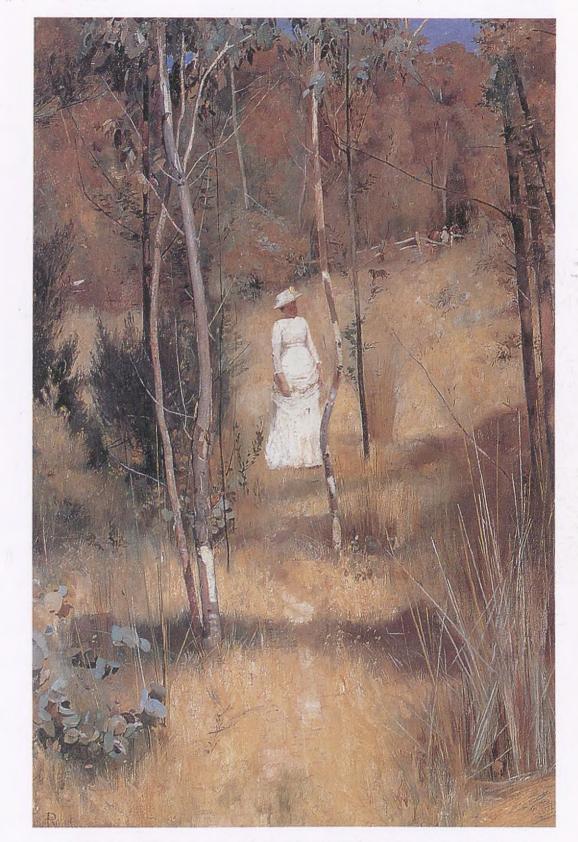
At her performances of *The White Woman* at Perspecta and later that year at the Australian Centre for Contemporary Art (ACCA), Melbourne, Sproul appeared in a long white colonial dress in the manner of Roberts's *A Summer morning tiff*, mingled with her audience, and then approached individual members, soliciting their empathy by placing their hands on her cheek or on her heart, in a tender gesture of farewell. At the end of her performance she assumed a horizontal position on an architectural column, placed a plaster death mask over her face, and 'lay in state'. While her art

thus registers culturally specific conventions of mourning rituals and dress, there is another dimension to her interest in death which she describes as having 'a lot to do with . . . [a] kind of psychic death, all the little deaths you have every day, ego deaths, and so when I talk about death it is not actual death, it's more about those kinds of identity deaths or ego deaths.' In this sense, it has much to do with a search for personal and social identity.

In the face of the increasing globalisation of communication and visual culture, Sproul remains uneasy about facile notions of simulacra. She believes that certain images retain a quite specific, local meaning. She is sustained by the dictum of Guy Debord that 'the spectacle is not a collection of images, but a social relation among people, mediated by images'. Her engagement with the art of Tom Roberts is concerned with understanding that social exchange.

The author would like to thank Linda Sproul for her kind assistance in the preparation of this article.

- Unless otherwise indicated, information about Linda Sproul and quotations are from tape-recorded interviews with the artist held on 1 June 1997 and 23 May 1999. For Sproul's early performance work see Anne Marsh, *Body and Self:*Performance Art in Australia, Oxford University Press, Melbourne, 1993, pp. 216–19, and Anne Marsh, 'The body terrorists: Karen Finley and Linda Sproul, acting up', World Art, vol. 1, no. 1, March 1994, pp. 66–70.
- ² In 1993–94 Sproul was engaged on a writing project based on Alfred Tennyson's *In Memoriam*, which was officially launched at the Centre of Contemporary Photography, Melbourne, in 1994.
- 3 John Morley, *Death, Heaven and the Victorians*, University of Pittsburgh Press, 1971, p. 63; Penny Russell, *A Wish of Distinction: Colonial Gentility and Femininity*, Melbourne University Press, Melbourne, 1994, pp. 120–6.
- 4 See Anne Marsh, 'Linda Sproul', in Judy Annear (ed.), *Australian Perspecta 1995*, exhibition catalogue, Art Gallery of New South Wales, Sydney, 1995, pp.86–7. Marsh suggests that: 'Here the colonial woman becomes a kind of cultural terrorist, her black skirt modelled on a nineteenth-century mourning attire conceals her phallic stature in pioneer culture' (p. 86).
- 5 Anne McClintoch, *Imperial Leather: Race, Gender and Sexuality in the Colonial Contest,* Routledge, New York, 1995, p. 6.
- In a tape-recorded artist's talk of 24 February 1995 for Australian Perspecta, Sproul acknowledged that she 'based a lot on *Eileen*'. She created a photographic tableau of herself as Eileen for *HQ* magazine, reproduced in the March/April 1995 issue, p. 21. She notes that Robert Hughes in his *Art of Australia* (p. 61) had similarly praised Roberts's command of painting such textures.
- 7 Richard Dyer, *The Matter of Images*, Routledge, London, 1993, p. 142. This text influenced Sproul's thinking on the symbolism of whiteness in representation. Virginia Spate has also questioned the apparent innocence of Roberts's representation of women in relation to imperialism in 'Where the sun never set: Tom Roberts and the British Empire', in Ron Radford (curator), *Tom Roberts*, Art Gallery of South Australia, Adelaide, 1996, especially pp. 70–2.
- 8 For more details of *The White Woman* at ACCA see Robyn McKenzie, 'White woman in brown land', *Age*, 31 May 1995, and Julie Clarke, 'The white woman variation no. 1', *Cat Food: Contemporary Art and Technology Newsletter*, no. 4, July 1995.
- 9 Guy Debord, Society of the Spectacle, Black & Red, Detroit, 1983, no. 4, n.p.



above: TOM ROBERTS, A summer morning tiff, 1886, oil on canvas mounted on board, 76.5 x 51.2 cm, Martha K. Pinkerton Bequest Fund, 1943, Ballarat Fine Art Gallery.

opposite page: LINDA SPROUL, The White Woman, 1995, performance, 19th-century Australian Art Salon, Art Gallery of New South Wales, Sydney, Australian Perspecta 1995. Photograph Heidrun Lohr.

Leigh Astbury lectures in the Department of Visual Culture, Monash University, Melbourne.

Traditions of Representing the Land in Aboriginal Art

MARY EAGLE

he European settlers in the nineteenth century Australian tribes which had words for specific things in the landscape, though never a term for scene, scenery or landscape as such. The Aborigines were famously adept at finding food, water and shelter, at understanding the movements of the stars and the seasonal rhythm of natural life. Their concept of land related to a deep concept of ownership which attached to specific sites: 'my country' was a term in constant use. The place of one's birth was significant, as were the sites of ancestor figures in hill, crater, spring, rock or cave. Representations of the home country had a vivid role in Aboriginal art as in their language and ceremony. But country was an idea interchangeable with ancestry; there was no divide between representations of land and of people, hence no 'landscape' in the western sense of an abstract scene waiting to be filled. The Aborigines envisaged journeys and represented them in songs and images according to the waterholes, food resources, people, land rights, rites and permissions involved. An 1858 report on the education of Aboriginal children in the colony

of Victoria noted that 'in geography by mapping [they] are very quick'. The indigenous people's superiority of knowledge about and adaptation to the land has been unquestioned – but it took almost two centuries for the Australian settler culture to perceive that their deep knowledge was represented in art.

The curator Judith Ryan explained that Emily Kngwarreye sat on and around the canvas to paint Big Yam Dreaming, 1995. The artist worked from the edges inwards to the full reach of her arms. She didn't stand up to assess the image as it formed. Shifting from place to place along the sides and ends, she rendered her subject as a journey around and through it. Unlike her western counterparts she neither had nor required an encompassing view through looking. She looked at her work from the point of view of a woman digging for yam tubers. Her fingers traced the systematic form of the roots and followed their subterranean development. Her hands knew the yam stem's texture, its wiry strength and habit of tenaciously spreading and putting down new roots. Her body as conduit for her subject understood intimately how this particular species of yam

below: Unknown Aborigine from Lake Condah, Victoria, Cloak, c. 1872, (detail), possum skins sewn together, each with incised decoration infilled with red ochre, 207 x 154 cm, courtesy Museums Board of Victoria, Melbourne (X16275), purchased from the estate of R. E. Johns. Lake Condah had an extensive and labour-intensive eel catchment, like Mt William Swamp, Lake Bolac, and many other swamps in the Western District of Victoria.

opposite page: Aerial photograph of a Victorian swampland, habitat of eels.



grew under the ground, how its leaves spread in the light and, on maturity, withered to show the drying claypan.

The image, in continuous interleaving lines of semi-transparent white on a black ground, was not a second creation but a third statement of the replicating art of nature. In time with the yam's seasonal ripening, the earth created its own image of the yam, a growing pattern of cracks whose convoluted form imitated the plant's similar form underground.

Ripeness is all. Sitting and working outwards from herself, Emily Kngwarreye, aged around eighty-five, could be the yam's life force, so confidently did she imitate the finger yam in the season of its ripeness.

The painting grew from her, its fingers like her own fingers. She moved to sit at one new centre after another in tune with the yam's expanding growth. Alternatively, her role was that of a magician invoking some desired end, unravelling a long, long thread in a design which the plant and, in due time, the earth's *craquelure*, would faithfully replicate. Her hands understood her subject through a lifetime. Emily Kngwarreye's work of art declared her knowledge and her power. So it is with old age in Aboriginal culture.

The scale of the work, too, was a factor in celebrating abundance. A big canvas

above: EUGENE VON GUERARD, Mount William and part of the Grampians in West Victoria, 1865, oil on card, 30.5 x 40.6 cm, National Gallery of Victoria, Melbourne. Von Guérard's view was from a favourite Djabwurung camping site, a low rise on the south-east side of a group of small lakes on the plains south-east of Mount Wilson. The country of the Djabwurung was particularly rich in kangaroos, emus, native turkeys, eels and waterbirds of all kinds.

opposite page top: EMILY KNGWARREYE, Big Yam Dreaming, 1995, acrylic on canvas, 291.1 x 801.8 cm, presented through the Art Foundation of Victoria by Donald and Janet Holt and family, Governors, 1995, National Gallery of Victoria, Melbourne. © Emily Kngwarreye, 1995. Reproduced by permission of VI\$COPY Ltd, Sydney, 1999.

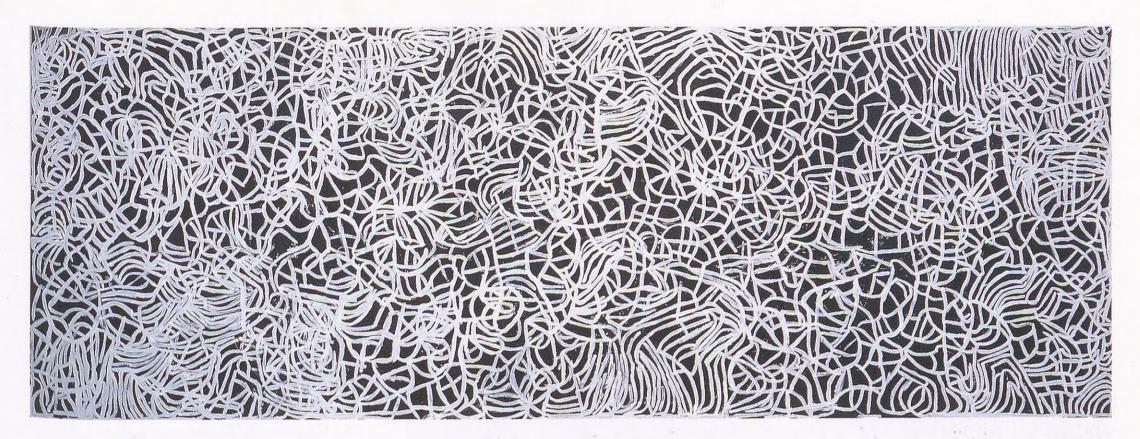
opposite page bottom: George Augustus Robinson, The eel-catchment at the lower end of Mason Creek near Mt William Swamp, 9 July 1841, pencil on paper in his journal, G. A. Robinson papers, Mitchell Library, State Library of New South Wales, Sydney. Robinson compared the 'tortuous form' of the catchment with the Chatham Lines, military fortifications in Kent on which he worked as a youth.

was required to represent the yam's triumphant taking of territory during a good season. The bigger the better. At eight metres long, *Big Yam Dreaming* is as big as the side of a house.

The canvas and the paint which ensure the continued existence of Emily Kngwarreye's great work derive from the settler culture. Otherwise the work, enormous in scale and significance, would have been drawn in the sand. The knowledge of how and when to make such images was there for many generations before westerners acquired a taste for Aboriginal art and set about capturing images on canvas. The idea lives not in its representations, whether on sand or canvas, but vitally in the minds and hands of the Anmatyerre women who have had the responsibility of embodying the knowledge and passing it on to younger women.

One hundred and fifty years ago, in the colony of Victoria, an unnamed Djabwurung artist made a pencil drawing of a similar abstract-seeming interlace which, like Kngwarreye's drawing of the finger yam, described the relationships between a food source necessary for life (in this case it was the eel), its season of abundance, and the scene of its cultivation. That drawing, and others, were produced at the request of the Protector of Aborigines, George Augustus Robinson. The Djabwurung artist began by drawing on the ground with a stick and re-did the drawing in pencil on paper supplied by the Protector. Reading between the lines of Robinson's journal, it is clear the images were a claim to land ownership, with the Djabwurung declaring 'this is my country'.

Robinson was touring western Victoria in obedience to an order from Governor La Trobe. On 12 July 1841 he arrived at Burrumbeep home station on the Hopkins River, a few kilometres south of what is



now the town of Ararat. William Kirk was absent and the shepherds – ex-convicts – were unwelcoming. Robinson successfully commandeered a sheep and sent two of his Aboriginal companions with a message to the local people 'to bring them to me'. It was some days before contact was made because the few Djabwurung they encountered fled from them on sight. On 15 July Robinson made a sortie to Burrumbeep² Hill where some Djabwurung women and children were camped near the tent of the two shepherds. He gave gifts and in his usual style wrote down their names. His Aboriginal companions from the south said they could barely understand the women, who spoke an entirely different language from

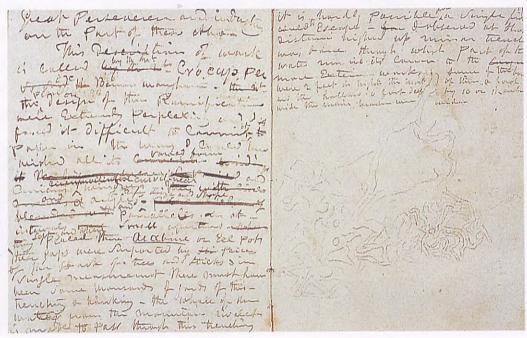
entirely different language from those of the coast. Over the next few days a few Djabwurung men made an appearance, and repeatedly and emphatically pointed out to the Protector that the country was theirs, not the white farmers'. They held a corroboree one night, possibly to emphasise that same point. Robinson's tour coincided with the first few years of settlement. During 1840

and 1841, fifty per cent of the Grampians country was appropriated by settlers, when the Aboriginal men were driven away and the women taken as concubines.

The drawings began when Robinson and some men went to the top of bare Burrumbeep Hill which had a view of the country for sixty kilometres all around. Robinson drew a wavy line of hills on the ground and pointed to the line of the Serra Range in the Grampians ranges to the west, drew another line to represent the Wannon River and a second wavy line to represent the Mt William Range east of the Serra. He asked for the Djabwurung

names for the hills. Robinson's diagram (which he replicated in his journal) is in strong contrast to the accomplished pencil and pen profiles of the same mountains produced by Eugène von Guérard in May and June 1856, but its succinct form elicited from the Djabwurung their own version of wavy lines separated by a straight line. Drawing on the ground was an everyday form of communication for Aborigines of south-east Australia, as for Emily Kngwarreye's people further north. (For the settlers, too, it was and remains an informal means of communication.) Robinson had frequently seen Aborigines

drawing on the ground and encountered native dwellings decorated inside with charcoal drawings.³ On numerous occasions he noted that those watching him work with pencil or pen 'evinced a desire to use it'.⁴ Now, on Burrumbeep Hill, he proffered a pencil and two sheets of thin, coarse, pale blue paper, approximately A₃ size. Looking at the drawing of wavy and straight lines, it appears the Djabwurung may have been responsible for





above: Burrumbeep Hill, where the drawings were made, photographed by the author 1999; below left: Unknown South-East Australian Aborigine Shield, c. 1850s, carved wood, part of the pattern infilled with white clay, collection Eugène von Guérard; below centre: Wadi Wadi Aborigine (probably), Boomerang carved into wood, design infilled with white clay, collection Tyntynder homestead near Swan Hill, Victoria; below right: Unknown South-East Australian Aborigine Club, c. 1850s, carved wood, pattern infilled with white clay, collection Eugène von Guérard.

the upper two-thirds and Robinson the lower part. According to Robinson's explanation, the diagram represented lines of hills flanking a river but whether this was the Aborigines' understanding remains open to question.

There are similarities between the pattern the Djabwurung drew for Robinson and the carved patterns on weapons. The club collected by Eugène von Guérard in Victoria in the 1850s or 1860s has a similar pattern of zigzag lines interspersed with straight lines. Likewise, meander patterns were incised on possum-skin cloaks such as the one from Lake Condah one hundred kilometres south-west of Ararat. As with the rarrk hatching used as insignia in northern Australia, the patterns on some of these southern weapons and cloaks were said to distinguish the people to whom the artefacts belonged. Some designs were said to represent home country; thus, according to early reports, a meander design cut into a club from the Broken River in northern Victoria was said to represent an anabranch of that river5 and the owner of the weapon. Since we also have contrary information that weapons carved with

similar meander patterns were traded between tribes of the Darling and Murray Rivers, it would seem that meaning was fluid: a design could have a certain representational efficacy so as to look like a river, waterhole, saltpan or hill, yet be devoid of specific local significance unless such meaning was assigned.

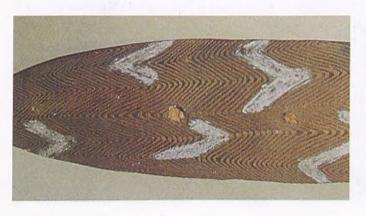
That meaning in Aboriginal art can be provisional and contextual is a concept difficult for westerners to grasp. Not only are we accustomed to generic definitions but in the West art has lost much of its earlier religious power. In Aboriginal art there was insider art and outsider art. Insider art was of cryptic form understood only by people in the know. Outsider art was in a figurative style that was understood by many. In Central and northern Australia, designs which to the uninitiated appear as mere patterns without content nonetheless have symbolic meaning which may be all the more powerful for being disguised. The nexus of this abstract-seeming art is its dual aspect of disguise and revelation. A pattern that is potent in one context, or on one object, is anodyne in other circumstances. The change may occur without

altering the image. Rather, the passage is between the image energised and the same image inert.

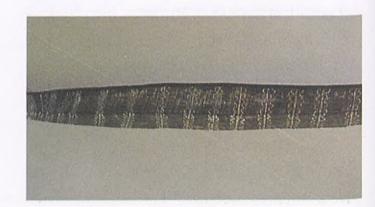
There was also art that gained its meaning from an ephemeral context. According to early reports of the Aborigines of Victoria and New South Wales, they painted their bodies and shields with signs preparatory to meeting other tribes, and for ceremonies and revenge raids. Whereas the patterns carved on a shield and incisions on the body were permanent, those painted over shield and body were declarative of a special purpose and unique occasion, and would be interpreted accordingly.

If the Djabwurung of Burrumbeep took Robinson's diagram of the Grampians (which was so like the designs carved on their own weapons and cloaks) to be his sign of ownership and personal identity, their subsequent drawings may have been declarations of the same kind.

A second sheet of A3 paper was used for a drawing of a six-hectare eel catchment which Robinson had seen the previous week at the Mount William Swamp at the end of Mason Creek on the plain between Burrumbeep and the Grampians. Robinson

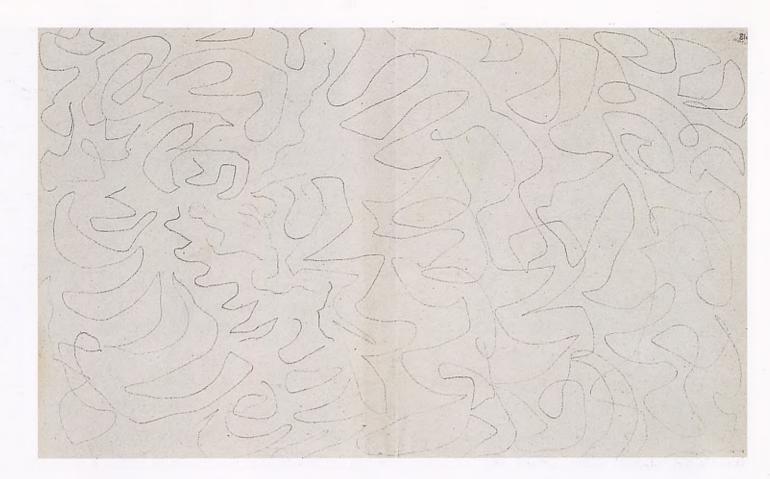


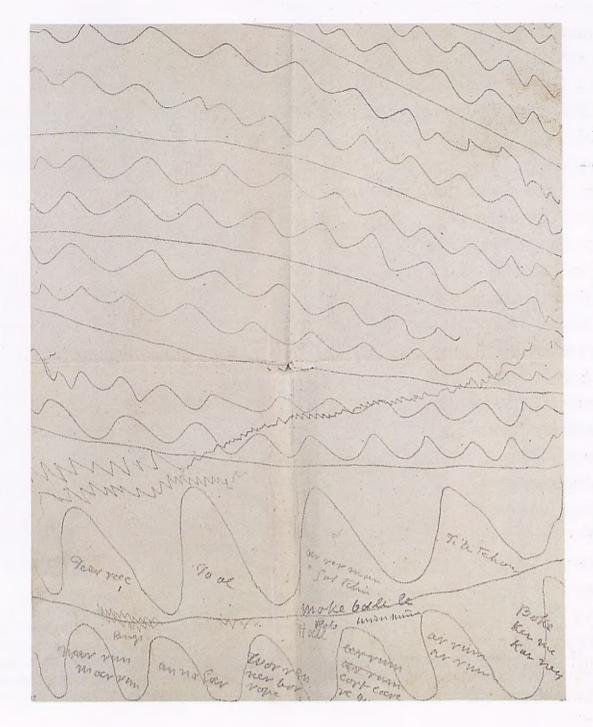




had walked over the dykes and made two quite complex drawings which he transferred to his journal. Although realising that there was an organising principle to the trenches, to divert a fast-flowing stream into as wide an area as possible for catching eels, he admitted 'the plan or design ... was extremely perplexing and I found it difficult to commit [to] paper'. The Djabwurung had no such trouble. Tentative of touch and wandering though the line drawing in its seeming scribble, the flow of water is as clearly described as the growth system of the yam in Emily Kngwarreye's painting. Robinson wrote that the water was channelled in triple lines, and the Djabwurung drawing shows this by a series of meandering lines describing mud banks, some of zigzag formation, others in a broken series of overlapping curved banks which, like hooks, caught the flow of water and channelled it around to the sides to wash back against the direction of the main current. To the right is the main channel where the water flowed faster. Down its centre and on the sides a zigzag line has been constructed of mud, sticks and bark; and lower still, where the ground flattened out, the banks were built in a series of outstretched arms facing the main flow of water to capture and redistribute it into an outlying system. The trenches were made wider there, to cope with the sluggish current of water. Robinson's and the Djabwurung's drawings resemble contour lines on a physical map because the lines of trenches in fact followed the slope of the land to make maximum use of the gradient. The Djabwurung drawing, light of touch and loosely woven, bears some resemblance to a loosely woven net.

Three days later, still at Kirk's station, Robinson wrote that the natives 'made me another drawing of their vam [trench], and the process of catching eels – the river, the





above: Djabwurung Aborigine at Burrumbeep Hill, The eel-catchment at the lower end of Mason Creek near Mt William Swamp, 18 July 1841, pencil on paper, G. A. Robinson papers, Mitchell Library, State Library of New South Wales, Sydney.

left: Djabwurung
Aborigine at
Burrumbeep Hill (upper image) and George
Augustus Robinson
(lower image), The Serra
and Mount William
ranges with the
Wannon River, 18 July
1841, pencil on paper,
G. A. Robinson papers,
Mitchell Library, State
Library of New South
Wales, Sydney.

vam, the eel, the arrabine [eel-basket], the black and the lingeer [a rod on which the eels were threaded] with a plattapus, etc.' Lines meeting at right angles represent the main watercourse (Robinson showed the same T-junction in his drawing). Here again, the lightly inscribed zigzagging lines, especially those below the right arm of the stream, look remarkably like the netting made by Aborigines for their fishing nets and baskets. The fishermen are drawn in a twirling line, their bodies and heads forming entwined patterns suggestive of loosely

twisted strands of fibre. The eels wriggling in the arrabine and streaming from the lingeer are also described in zigzagging lines. In the terminology of European art, the drawing is 'haptic'. It shows the experience of catching eels according to the sensations involved and the association of eel traps with the net-making process. The drawing is a trap in itself. Similarly, Emily Kngwarreye's painting traces the yam roots by touch and memory.

This and the previous drawing of the eel catchment were complementary images, yet the two were not equally accessible to western interpretation. The one with figures and arrabine is readily understood within the western art tradition; the other would be impenetrably 'abstract' without the aid of Robinson's journal describing his communication with the Djabwurung.

A fourth drawing may have been yet another attempt by the Djabwurung to press their point about owning the country. On the same day as the fishing scene was drawn, 21 July 1841, the Djabwurung also produced an image of the 'evil' spirit 'Cor-rer-keet' and his wife. Although ordinarily the Aborigines encountered by

Robinson were silent about their sacred beliefs, they relaxed somewhat in a situation where Protector Robinson might indeed be protecting them. The image was figurative, which Carol Cooper suggests was the visual language used for communication with outsiders and the uninitiated. It was not a sacred symbol. The drawing of the figures as an extended torso with a W-shape to represent arms, conforms to the graphic formula used throughout Australia. Rock paint-



Djabwurung Aborigines Figures, pre-1840, red and yellow ochres on rock wall of the Cave of Fishes in the Grampians (R. G. Gunn and Victoria Archaeological Survey record).

figures in a shorthand version of the same figure type – for instance, the Cave of Fishes on the other side of the Serra Range from Burrumbeep has figures drawn as an arrow, with two or more lugs to represent arms and legs. The upper torso of both figures is drawn as a triangle. Female breasts were often shown that way in northern Australia where the internal organs of the lungs were sometimes represented the same way. Cor-rer-keet and his wife are squatting with heels under bottom, the

ings in the Grampians have many human

seating pose usually adopted by Aborigines. The U-shape so formed became the pictorial sign for a seated figure in central and northern Australian art. The man's genitals either are not drawn or they are suggested by the oval shapes of his feet tucked under him (the woman's feet are different). His gender is indicated by the accoutrements of a spear in his right hand and a shield in his left, and the woman's by the bag in her left hand and digging stick in her right.

Robinson's inscription aside, there seems nothing to indicate that they are spirits. In the north their status would be indicated by attributes such as an irregular number of fingers, a special headdress or raying lines attached to the body, and so on. It is possible, however, that the drawing's most distinctive though unobtrusive features – the three loops along the back of the man's head (which may represent a headdress indicative of the crest of a cockatoo) and the two less conspicuous marks under the woman's chin – were sacred attributes within Djabwurung culture.

Considered as a design, the image is roughly symmetrical within each figure, repetitive from one figure to the other, and constructed

of zigzag lines. An overall abstract pattern in repeated zigzags, herringbone and diamond shapes could readily be derived from the major lines of the composition. In other words, the style corresponds to that of carved weapons and painted body designs of south-east Australia. One sometimes sees in the carving on weapons that a zigzag will modify towards a meander, then resolve into a snake's head, or that two symmetrical pairs of zigzags will be elongated along

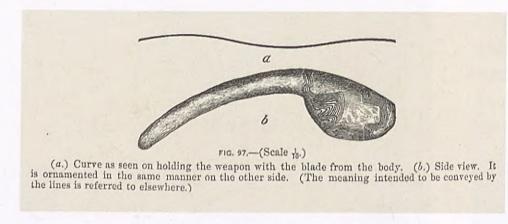
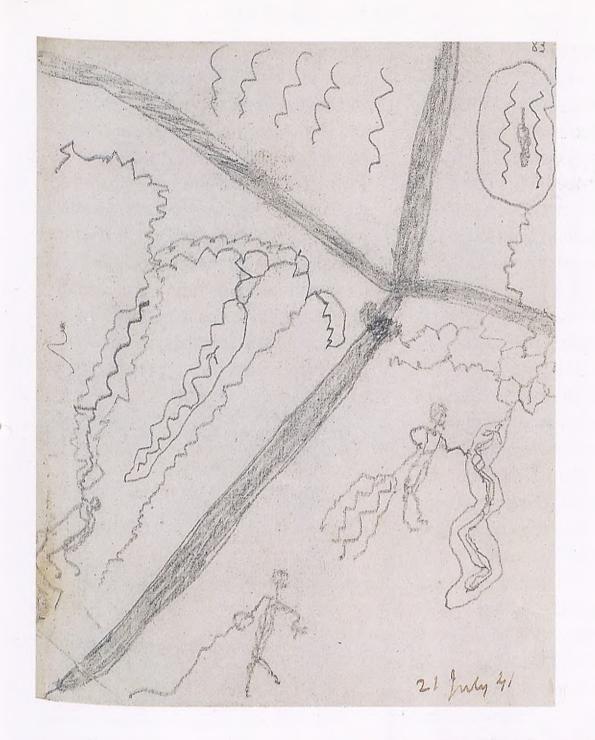
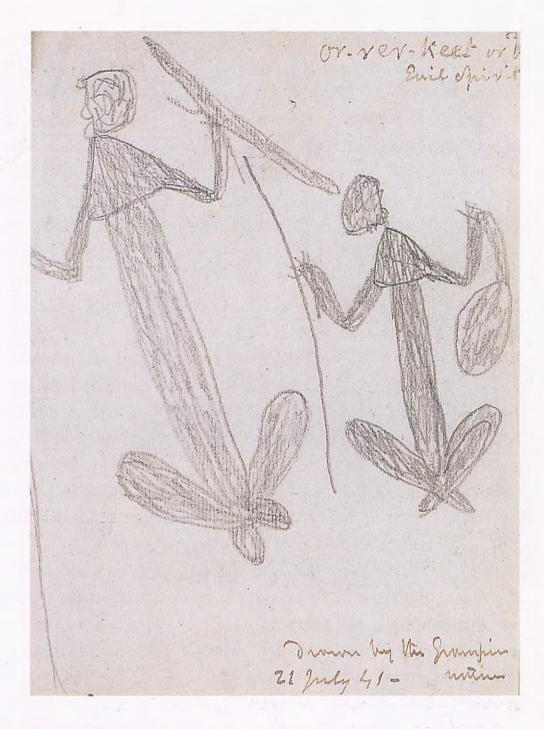


Illustration of a *Lyl-lil*, carved weapon manufactured by a Daung Wurrung Aborigine of the Broken River, northern Victoria, before 1850. From R. Brough Smyth, *The Aborigines of Victoria*, with Notes Relating to the Habits of the Natives of Other Parts of Australia and Tasmania, London, 1878, vol. 1, p. 314. Smyth wrote that this *Lyl-lil* represents a lagoon, and probably an anabranch of the Broken River, and the space enclosed by the lines shows the country which the tribe of the owner of the weapon occupied (vol. 1, p. 284).







top left: Djabwurung Aborigine at Burrumbeep Hill, Catching eels on the lower end of Mason Creek, 21 July 1841, pencil on paper, G. A. Robinson papers, Mitchell Library, State Library of New South Wales, Sydney; top right: Djabwurung Aborigine at Burrumbeep Hill, [C]or-rer-keet and his wife, 21 July 1841, pencil on paper, G. A. Robinson papers, Mitchell Library, State Library of New South Wales, Sydney; top right: Djabwurung Aborigine from Lake Condah, Victoria, Cloak, c. 1872, (detail), possum skins sewn together, each with incised decoration infilled with red ochre, 207 x 154 cm, courtesy Museums Board of Victoria, Melbourne (X16275), purchased from the estate of R. E. Johns. Lake Condah had an extensive and labour-intensive eel catchment, like Mt William Swamp, Lake Bolac, and many other swamps in the Western District of Victoria.

matching orthogonals and acquire 'feet' and 'hands', so forming the legs and arms of a human body. I have seen one club from north-western Victoria which has the standard pattern of repeated diamonds down the middle, the same pattern modified to read as a vertical row of heads on one side and a vertical row of human bodies on the other.

The name Cor-rer-keet almost certainly identifies the male spirit as 'Kaurokeetch', one of the two main ancestor totems of the Djabwurung. Kaurokeetch was one of the two first men created by Bunjil, the original creator being. The first settler historians to honour their Aboriginal informants by name, Isabella Taylor and her father, James Dawson, wrote a book dealing with the Djabwurung and related tribes in which they explained that Kaurokeetch was both human and white cockatoo, the totem for a moiety whose descendants were required by law to marry into the other moiety, Kaputch (or black cockatoo). Alfred Howitt in his book The Native Tribes of South-East Australia identified 'Kaurokeej' and 'Kaputch' as the dominant moieties of a large group of tribes in a line of country from the Darling River to the coast of western Victoria. There were variations from one language group to another in the pronunciation of their names: thus Kaurokeej was Krokije for the Kirrae tribe immediately south of the Djabwurung, Krokitch for the Gournditjmara tribe bordering the Djabwurung on the south-west, Kroki for the Buandik people west of the Gournditjmara, Krokitch for the Wotjobaluk tribe in the Big Desert northwest of the Grampians, and so on.7 The Burrumbeep drawing of Cor-rer-keet and his wife at camp in their own country, each of them holding the tools used in harvesting the land, could be interpreted as yet another affirmation by the local people

of their ancestral right to the land from which they had been expelled.

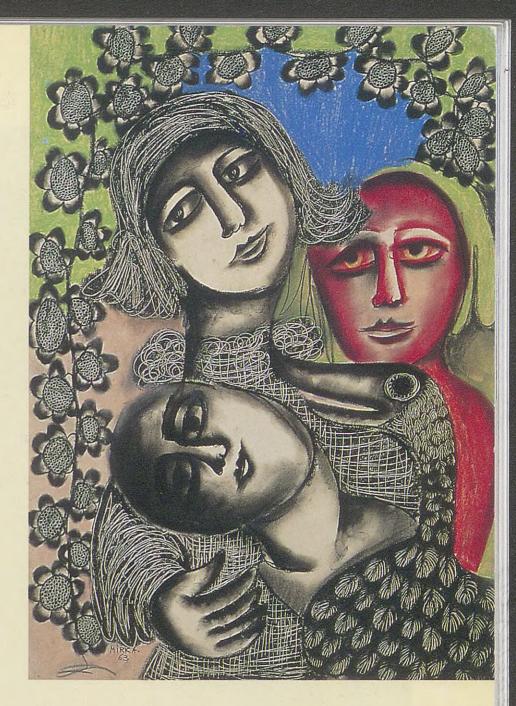
Robinson took the Djabwurung representations back to Melbourne where, in August 1841, he recommended that the Burrumbeep station should be made a reserve for the Djabwurung people. There were strenuous objections from settlers in the area and the idea was dropped.

Across the gamut of cultural expression, through tribal meetings, spirit representations, ceremonial designs, patterns cut on bodies and weapons, there was a flow of associated meaning. The mobile layering of imagery in a palimpsest of first one meaning or function, then another, is a feature of Aboriginal culture. Visual representations probably shared the same style and functions as dance, ritual, poetry, song and a ritualised use of language. They were used to affirm tribal and personal ancestry, ownership and difference. The law maintained the lines of distinction. Closely related languages of neighbouring peoples in continuous contact were kept apart through strenuously maintaining a pattern of difference: the names of many tribes actually announced that the language was not the same as that of a neighbouring tribe. Arbitrary distinctions of vocabulary and pronunciation were made; distinctive designs were cut on bodies; an identifiable style of wearing a feather headdress was observed; the angle of a leafy ornament would represent one's affiliation; each man, woman and child knew precisely his or her place of birth; totem groups formed one line of identity; and tribal country was yet another - vital - definition within Aboriginal culture. These differences were marked and remarked through every detail of everyday life. Visual art had a role in declaring the central theme of possession.

To that end, the Aborigines of south-east Australia communicated readily through drawing on the ground, erasing or not erasing, as they moved from one idea to another. Nor did they oppose categories of abstract and figurative, form and representation, as western art has done. The images on shields, woomeras and skin cloaks, rock paintings, ground drawings, bark paintings and drawings on body and paper functioned within a system of communication that focused on the immediate context and allowed a mobile and purposeful play between statements of identity, mapping and narrative, sacred symbol and formal pattern.

- Report of the Select Committee of the Legislative Council, published 3 February 1859, p. 39, quoting William Thomas.
- 2 Now known as Burrumbeet Hill.
- 3 See, for example, Robinson's journal, 26 December 1835, Mitchell Library, Sydney.
- 4 Robinson's journal, 7 April 1834, Mitchell Library, Sydney.
- 5 R. Brough Smyth, *The Aborigines of Victoria*, with Notes Relating to the Habits of the Natives of Other Parts of Australia and Tasmania, London, 1878, vol. 1, p. 284, illustration p. 314.
- 6 Inscribed on the drawing 'or-rer-keet' but elsewhere 'Cor-rer-keet'. The drawing compares with the famous painting of Bunjil in a cave a few kilometres north of Ararat and another rock painting under Mount Langi Ghiran, twenty kilometres to the east of Burrumbeep, which shows Kartuk, the carpet snake, a sub-totem of the Kaputch or black cockatoo. Kartuk is shown emerging from snake to man and has a peculiar headdress; James Dawson, Australian Aborigines, The Languages and Customs of Several Tribes of Aborigines in the Western District of Victoria, 1881, p. 26.
- 7 A. W. Howitt, *The Native Tribes of South-East Australia*, 1904, pp. 121–5,137–8 and map p. 827. I have related the information to the language names now in use. See Ian Clark's authoritative *Aboriginal Languages and Clans: An Historical Atlas of Western and Central Victoria*, 1800–1900, 1990, and thesis 'The Ethnocide of the Tjapwurong: The nexus between conquest and non-being', BA Hons dissertation, Department of Geography and Politics, Monash University, Melbourne. Wally Caruana, curator at the National Gallery of Australia, explained how Cor-rer-keet and his wife would be 'evil': in Aboriginal creation stories many ancestor figures transgressed the marriage laws by taking wives within their own moiety.
- 8 See Clark, Aboriginal Languages, p. 96.

Mary Eagle, Centre for Cross-Cultural Research, Australian National University, Canberra.



Mirka Mora Icons, memory and metamorphosis



Icons, symbols and archetypes play a merry-go-round in my subconscious. $MIRKA\ MORA^1$

Bip [a creation of Marceau], playing the role of the lion tamer, gradually reveals himself as the lion; he catches a butterfly, and the simple movement of his hands becomes the butterfly – these situations were clearly seen when the mime was alone on stage.²

In Mirka's art, as in poetry, there are no easy answers to the vicissitudes of human behaviour. The challenge is to nurture imagination; to find the symbols, archetypes and iconic images — the personal

mythologies — that give shape to the dream-life within. In the art this inner life takes flight on the twin wings of being and becoming, ever open to the possibilities of transformation and enchantment. Since the 1940s Mirka's work has traversed a wide range of media including drawing, painting, murals, the decoration of a Melbourne tram, embroideries, doll-like soft sculptures, puppets, designs for theatre productions, posters and tapestry, and mixed-media icons. While the focus here is on some of the intimate aspects of the art and life, Mirka's output as a whole reveals a vital, inventive theatre of mind and a pervasive tenderness. It is among her special gifts to recognise that as we journey from childhood through adulthood we should never lose a sense of wonder, curiosity and the capacity to dream. Now in her early seventies, she

reminds us that youth is not about age but about 'a fluidity of being'.

In 1947, at the age of nineteen, Mirka married Georges Mora, fifteen years her senior. In 1951, in the aftermath of the Second World War, they migrated from Paris to Melbourne with their young child, Philippe. After a year of finding their way – Mirka working as a seamstress and Georges in a noodle factory – they moved to Collins Street in the city, rejecting the conformity of suburban existence, the 'Australian dream' of the 1950s. They soon established close friendships with many protagonists of the modern art movement, including John and Sunday Reed, Charles and Barbara Blackman, Barrie Reed and Joy Hester, among others. The Moras' European flair and hospitality in the 1950s and 1960s is legendary. For them art was not separate from life, and life was to be lived to the full.



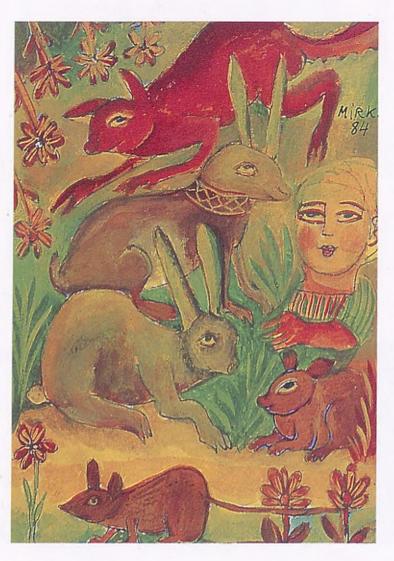
This philosophy was put into practice as they shared their lives at the Mirka Studio, and then at the Mirka Café, the Balzac restaurant and Tolarno Bistro and Gallery.³ Their home at 9 Collins Street, a residential studio once occupied by Tom Roberts, was the venue for the first meeting of the revived Victorian branch of the Contemporary Art Society in 1953. The family's living quarters was the upstairs room, while Mirka's studio below was her

place of work and a shared space. As Barbara Blackman vividly recalls, Mirka Studio was 'a place of meetings, parties, dramatic moments... confrontations, improvisations, last suppers, diagnoses... exhibition after exhibition – the vortex of our marvellous lives'. Of her newfound friends she remarked:

Georges and Mirka offered us new sites. They were happeners, not owners. They had lost families, home, land of birth, friendships, memorabilia of their youth...[Georges, who had been active in the Resistance in France] hosted endless discussions... Certainly he 'grew us up' as assuredly as Mirka never let us escape our child-hearted spontaneity.⁴

Mirka remembers whole days spent in animated discussions with friends and 'continuing the conversation' through letters the fol-

> lowing day. Charles Blackman was one artist with whom she felt a special affinity. 'It was nothing for me to go to see Charles at 7.30 in the morning...That is how passionate we were. He would already be cleaning his studio and I would go and see his beautiful black charcoal work. What a lesson for me to learn!' It is well recognised that the subject of the child was the icon of much Melbourne painting in the 1950s, featuring in the work of Blackman (notably his schoolgirl paintings), Arthur Boyd, John Brack, Joy Hester and many others.5 Certainly the artists shared ideas and there are some affinities in Mirka's work with Hester and Blackman in particular. However, their approaches were also quite distinctive. Far from being isolated in a specific period, the image of the child has reverberated across the spectrum of Mirka's art.



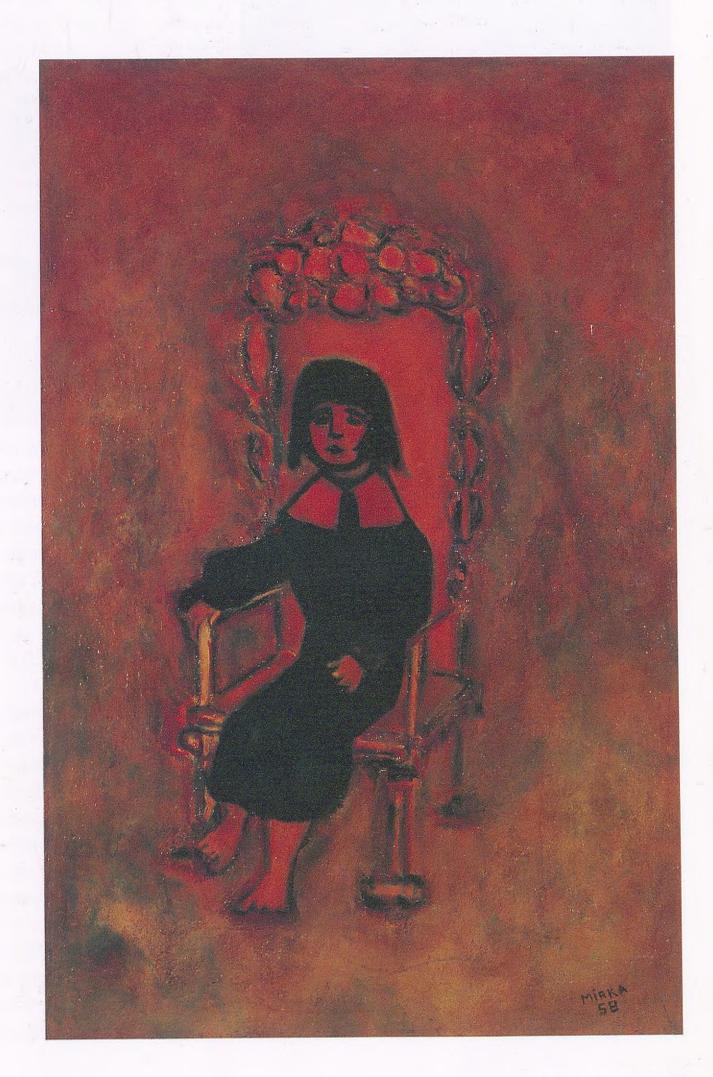
below: MIRKA MORA, Self-portrait (Child-wife), 1958, ripolin on board, 93 x 61cm, collection William Mora Galleries, Melbourne.

opposite page top: Mirka, aged fourteen, with Paulette (a 'second mother' to her in childhood) and Marie, Normandie, France, 1942.

opposite page bottom: MIRKA MORA, Eyes, 1984, gouache, pen and ink on paper, 19.2 x 14 cm, private collection.

previous page top: MIRKA MORA, The caress, 1963, pastel and charcoal on paper, 75.5 x 55 cm, private collection.

previous page bottom: MIRKA MORA, Angel with her guardians, 1980, oil on canvas, 107 x 99 cm, private collection.









top left: MIRKA MORA, Couple with bird, 1958, 57.5 x 44 cm; top right: Faun with bird, 1969, 55 x 72 cm; above left: Bird with brood, 1960, 49 x 73 cm; right: Laughing angel, 1963, 73 x 55 cm; all charcoal on paper, collection William Mora Galleries, Melbourne.

opposite page: JOY HESTER, Girl with hen, 1956, ink and watercolour, 75.6 x 55.3 cm, National Gallery of Australia, Canberra.



Although Mirka rarely depicts the figure in isolation, without at least a twin self or animal companion, a notable exception is her *Self-portrait*, 1958. This work, undertaken in 9 Collins Street, was painted with ripolin (enamel paint) that Nolan had used, given to Mirka by Sunday Reed. It is inscribed on the back by the artist with the title *Child-wife*. To be married at the age of nineteen was not so exceptional for their generation, as Barbara Blackman has pointed out. In Mirka's case the idea of child-wife could also relate to her disrupted adolescence during the war. Part of the poignancy of the painting resides in the focus on the figure at the centre of the composition, seated on a high-backed chair that is a bit like a fairytale throne. The mood is heightened through the limited palette, the velvety black and beautifully worked golden-orange surface adding a luminous, dreamlike quality to the painting.

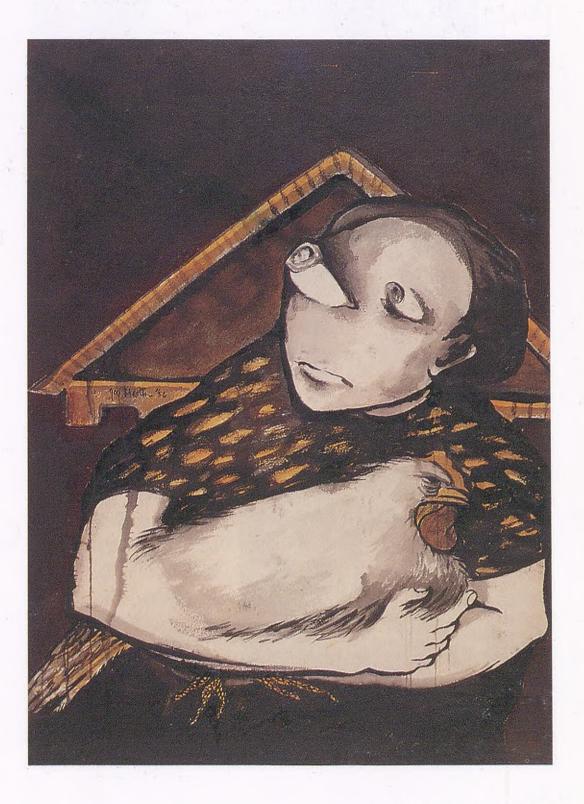
It is hard to overestimate the significance of the war years on Mirka's psyche: her family singled out because of their Jewish identity; being made to wear the yellow star as a young girl; experiencing the trauma of being taken from familiar surroundings with her mother and two sisters by the Nazis and sent on a cattle train to a concentration camp. They were released from the camp after three Weeks by Mirka's father, who had gone into hiding. As she notes: 'I don't know how he did it but he used some influence. Of the 25,000 people who went into the camp only eighteen survived. We were Put into a cart drawn by a horse and taken out. I remember seeing all the people up against the fence and felt so ashamed that we left everybody behind.'7 The family hid in the country where they Were cared for by the Resistance and issued with false identification papers. In an interview with Hazel de Berg in 1961 Mirka recalled: 'All my adolescence was in the country . . . beautiful rabbits, beautiful summer nights, and I could not understand why there was a war, particularly in the summertime when you went to this place to look at the stars long into the night.'8

In relation to memory of anguish, Mirka notes: 'The brain protects you. The brain locks up, shuts the door on the pain. I can't really remember the pain. But when the door opens you do remember a bit; . . . it is important to open that door.'9 A result of this childhood legacy is Mirka's determination not to take life for granted, to enliven life, to discover the imaginative and poetic possibilities within her own world. She knows that human nature, like all nature, is chaotic and unpredictable, and has found ways of directing this understanding into her art.

Drawing has always had a central place in Mirka's art. She recalls receiving much encouragement for her drawing in the 1950s from Sunday Reed, Charles Blackman and Joy Hester. 'Even when I had a child on one arm, I was still drawing. Joy used to come to my

studio. She said that I should do hundreds of drawings and washes.'10 Some of Mirka's charcoal drawings, such as *Couple with bird*, 1958, and *Bird with brood*, 1960, have a haunting, enigmatic presence. In the former, the two figures against a dark ground could be an emigré couple taking flight into an unknown world accompanied by a bird. In the latter, the bird has assumed a larger role as the metaphorical carer for her strange little brood, the one overlapping the other, clad in nightcaps. As with many of Mirka's symbols, the bird relates to archetypes as in Greek myth. Over the years she has developed a richly animated visual vocabulary: child figures often with angel wings, angels with horns, lovers, serpents, fauns, minotaurs, dogs, rabbits, dragons, insects, plants, the sun and stars; interweaving and often mutating into surreal hybrid combinations. Along with a whimsical or satirical wit, many symbols signify the search for protection, companionship, escape and love.

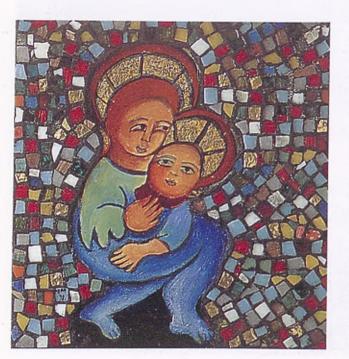
The sources for Mirka's fantastic world can in part be traced to



images and stories from childhood, including the fables of Jean de La Fontaine, and her involvement in theatre. Following the war, in 1946–47 she had attended the renowned theatre school Ecole Jean-Louis Barrault in Paris, where Marcel Marceau taught her that 'you can be the wind; you can be a bird or a flower'. Another exercise, known as rêve éveillé – day dream – involved entering into a trance-like state to discover images from the subconscious. This training encouraged a form of

creative play that is a vital part of Mirka's own artistic processes. Another student of Marceau's summed up the serious nature of this 'play'. 'Mime is a way of studying one's many different selves — through the creation of unexpected situations which throw [a person] off balance into unknown areas of experience where he can transcend himself and discover new dimensions of consciousness and being.' On one level Mirka sees this as particularly relevant to her intuitive approach to drawing. Her work in all media is also informed by the idea of metamorphosis, by street theatre and folk art, and a deep awareness of the potency of myth and fable.

The combination of theatre and fable is evident in a number of Mirka's embroideries, begun in the 1970s. As in *The enchanted garden*, 1982, these works are like small stage sets inhabited by imaginary figures, in this instance the hybrid angel and provocative creatures suggesting the interplay of fantasy and sexuality. There is a deceptive simplicity in some of the works, such as *Summertime crickets*, 1978. The two central, richly coloured 'figures' have human heads, the sun and moon in the sky above representing their souls. Along with Mirka's memories of crickets singing in summertime and her interest in images of ancient toys in books, she would have been familiar with the cricket being the subject of fable from Plato and



Aesop on. As Marina
Warner has noted, for
La Fontaine the cricket
that lasts only one
summer 'embodies the
improvident epicurean
idler in contrast to the
thrifty ant, who has
stored up for the winter'. However, in accordance with the many
ironies of these fables,
La Fontaine in his biography of Aesop equated





the identity of the poet himself with 'the blithe songster, a cricket'. ¹³ It also appeared in his first fable, which opened with the lines that every schoolchild used to know by heart (translated here from the French original):

The cricket having sung her song
All the summer long
Found when the winter winds blew free
her cupboard was bare as bare could be.¹⁴

Wisdom and innocence are not separate states in Mirka's world. She treasures the idea of freedom from constraints that so many adults place on themselves. Yet her often flamboyant, extrovert public persona sometimes masks the more deeply informed aspects of her creative world. Her friend Geoffrey Dutton well understood the apparent contradictions:

Her delicious accent, her apparent naiveté, her impulsive humour projected a plausible persona that in no way revealed the subtleties underneath. Mirka was deeply read in French and English, of formidable intelligence and acuity, and of a temperament that was wicked and satirical one moment and kind and affectionate the next.¹⁵

Humour, joy, love, loss and discovery are interwoven through Mirka's life and art. In 1970 she experienced a crisis when she separated from her husband and went to live in a new studio. While the relationship had its difficulties, it was painful moving from Georges and her much-loved sons (even though they still lived close by and visited often). ¹⁶ Thinking back to this time she wrote: 'Helas being a non-religious except when I paint and love, I must trust my sensitivity and style and "fall" into the temptation of icons . . . 1970 I started my life alone and needed to pray. I painted little icons, still have one.' Some twenty years later she again drew upon the idea of traditional icons. 'I had been given a batch of very gold leaves and I was a goner; Byzantine art got me by the throat – gold and paint and mosaic.' This resulted in a series around the subject of mother and child with stylised halos, the two figures united in one being.

Mirka is well aware that life is not about absolutes — that extraordinary blooms can emerge from the mire of the unknown. Another particularly significant discovery occurred in 1970 when, finding it difficult to draw due to her distress, she began to experiment by cutting up drawings, which in turn inspired the idea to create dolls, a preoccupation that has been with her ever since. It was as though the images in her earlier work had sprung to life and were stepping out of the drawings and paintings in these dramatic soft sculptures, a further dimension to her visible, animated theatre of the psyche. The uncanny presence of dolls has long been recognised by many writers and artists, including the surrealists. Mirka notes that 'Balzac had a porcelain head on his desk, so did André Breton'. The idea of transformation and 'serious play' implicit in these objects also relates to her connection with Marceau (with whom she actually made a collaborative soft sculpture).

For Mirka metamorphosis is not just fiction. We reinvent and transform ourselves all the time, informed by the images that surround us and inhabit our minds. She reminds us that the notion of icons need not imply heroic figures. Her work brings new life to the entrancing, sacred spirit of icons or images that imprint themselves on memory and consciousness. In an increasingly technological and globalised world, she makes us aware that the most significant links between people are maintained by being mindful of our common humanity. While Mirka's preoccupation with childhood may partly relate to the experience of loss and disruption at a critical point in her own life, the act of reclamation, in tandem with her ever-vivid imagination, has spiralled into a much wider constellation in the ongoing process of poetic invention. If, as viewers and participants, we engage with Mirka's work we might find that the world is actually full of a myriad of small icons; that angels and devils are in us all, that even in our seemingly darkest hours there is still the possibility of enchantment; that, despite their short lives, the crickets still sing in the summertime.

Letter from Mirka Mora to author, 23 April 1999.
Samuel Avital, *Le Centre du Silence: Mime Work Book*, Wisdom Garden Books, California, 1975, p. 8.

3 See Deborah Clark, 'We'll always have Paris', *The Europeans: Emigré Artists in Australia 1930–1960*, ed. Roger Butler, National Gallery of Australia, Canberra, 1997, pp. 168–78.

4 Barbara Blackman, 'The Good Ship Mora: Melbourne in the fifties', *Meanjin*, vol. 2, Winter 1996, p. 295. Georges Mora played a very important role in the arts in Melbourne. Apart from his support of contemporary Australian artists he presented exhibitions of Bonnard, Toulouse-Lautrec, Vuillard, Matisse and Picasso, among others, in Australia.

5 See Janine Burke, Joy Hester, Greenhouse, Melbourne, 1983.

6 Noted by William Mora in an interview with author, 24 May 1999.

7 Mirka Mora, interview with author, 23 May 1999.

below: Mirka with Ambrose, one of her large soft sculptures, courtesy Mirka Mora. Photograph Paul Cox.

opposite page left: MIRKA MORA, The enchanted garden, 1982, beads, silk, ink and thread on linen, 41 x 51 cm, private collection.

opposite page right: MIRKA MORA, Summertime crickets, 1978, beads, silk, ink and thread on linen, 37 x 52 cm, private collection.

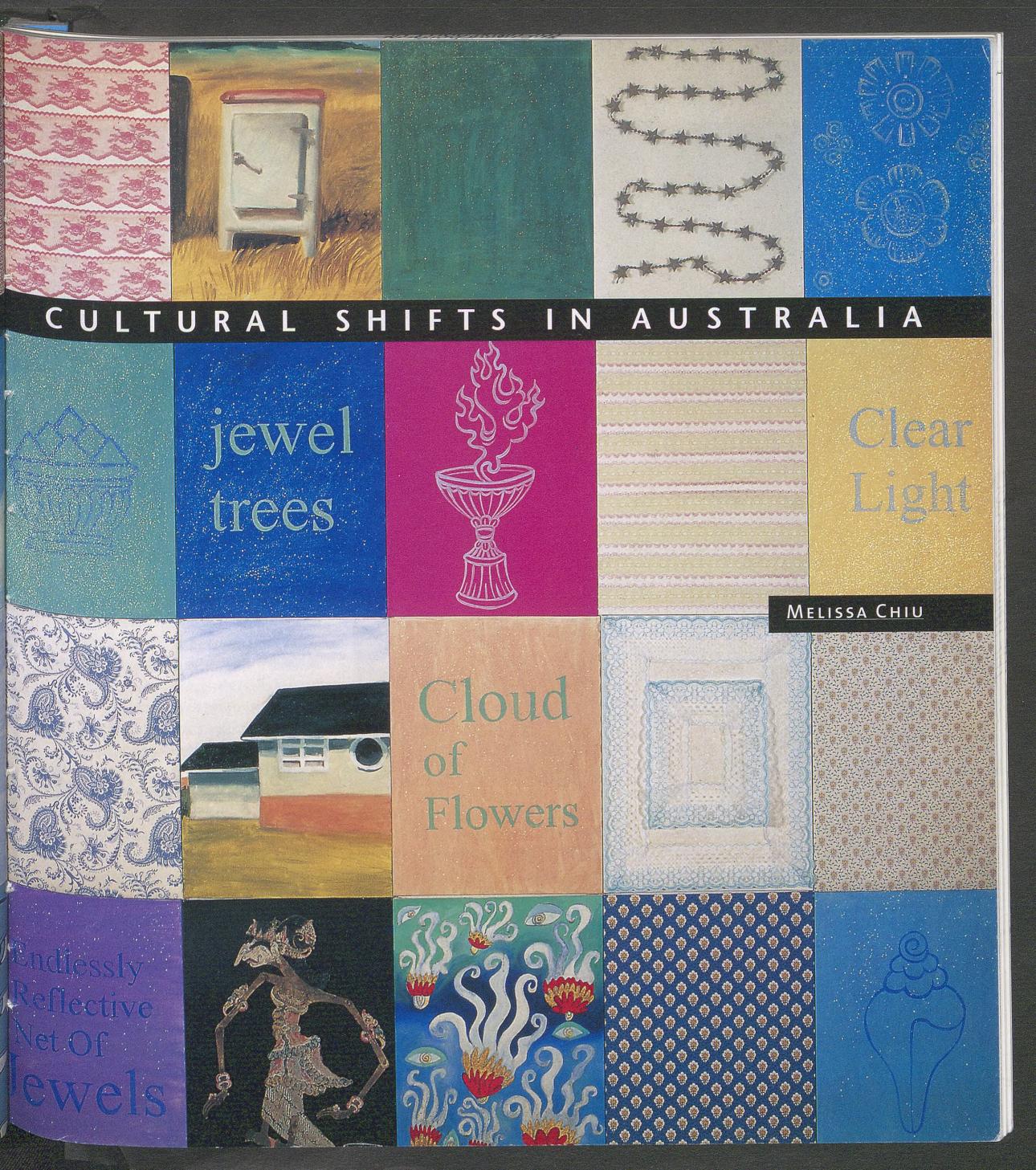
opposite page bottom: MIRKA MORA, Mother and child, 1991, oil, gold leaf, venetian glass on board, 30 x 30 cm, private collection.

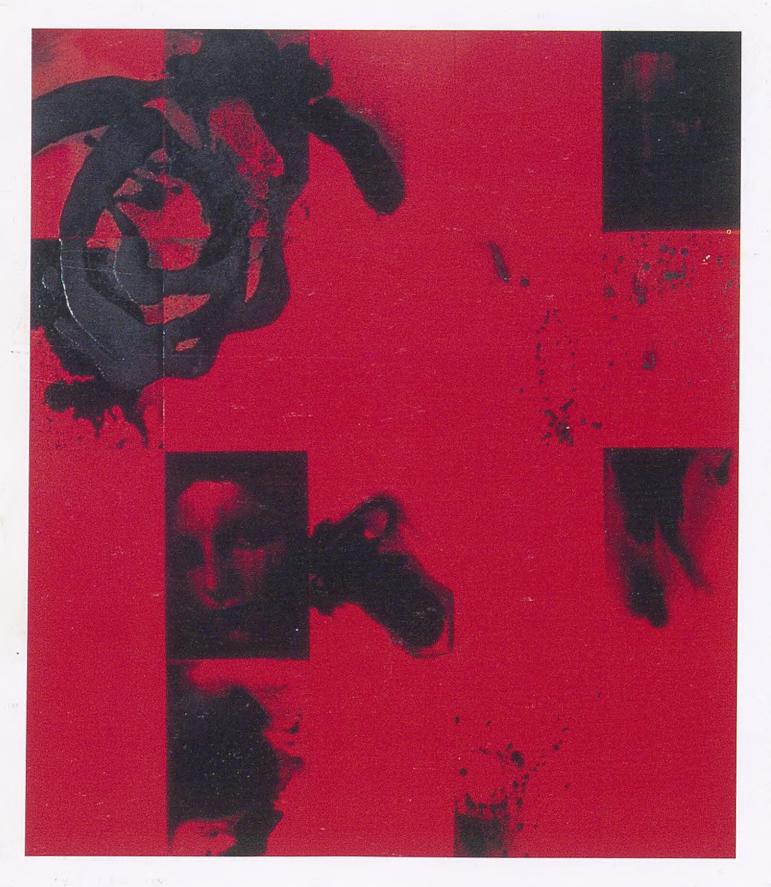


- 8 Mirka Mora, interview with Hazel de Berg, 2 December 1965, National Library of Australia transcript, Canberra.
- 9 Mirka Mora, interview with author, op.cit.
- To ibid.
- 11 See Ulli Beier & Paul Cox, Mirka, Macmillan, Melbourne, 1980, p. 11.
- 12 Samuel Avital, Mime and Beyond: The Silent Outcry, Hohm Press, Arizona, 1985.
- 13 Marina Warner, *No Go the Bogeyman: Scaring, Lulling and Making Mock*, Chatto & Windus, London, 1998, p. 289.
- 14 ibid.
- 15 Geoffrey Dutton, Out in the Open, University of Queensland Press, St Lucia, 1994, p. 293.
- 16 See 'The two of us', *Good Weekend*, *Sydney Morning Herald*, 25 April 1998, p. 12. Mirka's son Tiriel Mora noted: 'I'd see Mirka about once a week. The first boyfriend, I gave him hell. Let his tyres down. I made him pay but he likes me a lot now. They're still together.'
- 17 Letter from Mirka Mora to author, op. cit.
- 18 Letter from Mirka Mora to author, 10 June 1999.

Dr Deborah Hart is a writer, curator and art historian based in Sydney.

LOVE





above: LINDY LEE, Vermilion palace, 1997, acrylic on photocopy on stonehenge paper on board, 164 x 142.5 cm, courtesy Roslyn Oxley9 Gallery, Sydney.

previous pages: VICTORIA LOBREGAT, A cloud of flowers, 1998, (detail), oil on mixed media on canvasboard, Primavera 1998, Museum of Contemporary Art, courtesy Gallery 4A, Sydney.

ne of the most significant cultural shifts in Australia over the last twenty years has been a reorientation towards the Asia—Pacific region. Although the impetus for this shift in focus came largely from a perceived economic necessity, first publicly promoted by the Hawke and Keating Labor governments, the emphasis quickly evolved into ideas of the 'Asianisation' of Australia. A popular catchery in media and business sectors, the 'Asianisation' of Australia is problematic insofar as it con-

ceives of Australia and Asia as discrete, separate and rigid identities. I Such a model fails to acknowledge Australia's location outside of Europe (a complicating factor beyond the traditional East-West philosophical divide) and regional differences within Australia. The Northern Territory, for instance, has a long history of Asian (particularly Chinese) migration, which has had a significant impact on the local community.2 This history, and the Territory's contemporary status - which includes diverse populations of Indonesians, Filipinos and Malaysians – might well suggest a different model of relations between Australia and Asia. The simple East-West model of geopolitical division similarly fails to acknowledge differences between Australian and European perceptions of Asia. Australia's ties to Britain in the 1800s largely accounted for Asia being perceived as a threat to Australia as an imperial possession. This was never an issue for Britain itself, which was geographically and culturally removed from Asia. Such differences recognise the specificity of the Australian situation and, in particular, the aspects that make Australia different from European nations or the West, itself an homogenising and largely useless epithet.

An interesting aspect of the current situation is the way Australia 'imagines' itself within the region – that is, how Australia chooses to project and promote representations of itself within Asia. This is demonstrated most clearly in the visual arts. For instance, the first Asia—Pacific Triennial at the Queensland Art Gallery in 1993 was intended to position Australia as a cultural centre within the region, yet the national selection of Australian artists depicted Australia as predominantly Anglo—European, notwithstanding the contribution of indigenous artists. The



artists featured were Judy Watson, Gloria Petyarre, Kathleen Petyarre, Ada Bird Petyarre, Jon Cattapan, Marian Drew, Bronwyn Oliver, Guiseppe Romeo and Gareth Sansom. Although this selection acknowledged the impact of European Post-war migration on Australian culture, it did not include any Asian—Australian artists, thus maintaining a conception of Asia and Australia as somehow separate.

In 1994 Sneja Gunew commented that Asian—Australian artists remained underrepresented despite being 'uniquely qualified to act as cultural mediators' in Australia's struggle to define itself anew within the Asia—Pacific region.³ One could also argue that Asian—Australian artists present the greatest challenge to simple distinctions of 'Asia' as 'Other', and Australia as 'the West'. This challenge is embodied in the notion of diaspora, which includes artists who were born in Asia and currently reside in Australia, as well as artists who

possess an Asian cultural background. Diaspora is often described as a condition of dislocation between here (Australia) and there (original culture) – indeed, this condition is its defining feature.

The significance of Asian—Australian artists lies in their knowledge and understanding of an Asian culture, while their location within an Australian context provides a unique denial of fixed notions of Australia and Asia. It is only in recent years, however, that Asian—Australian artists have had any impact on Australian contemporary art. This can be attributed to a number of factors, the most significant being curatorial interest. Over the last decade, a number of exhibitions have addressed various aspects of the perceived relationship between Australia and Asia. Although exhibitions in the early 1990s



above left: NATSUHO TAKITA, Enter (Black satin), 1998, oil on canvas, 100 x 100 cm, courtesy Gallery 4A, Sydney.

above right: NATSUHO TAKITA, Enter (Honey satin), 1998, oil on canvas, 150 x 100 cm, courtesy Gallery 4A, Sydney.



above: AH XIAN, China – Bust 6, 1998, ceramic, 33 x-28 x 22 cm, courtesy Gallery 4A, Sydney.

opposite page: GUAN WEI, Floating no. 18, 1998, acrylic on card, 20.2 x 29.3 cm, courtesy Sherman Galleries, Sydney.

tended to focus on Anglo-Australian perceptions of 'Asia', mostly as an exotic location and culture, this later developed into an interest in Asian-Australian artists. Perhaps one of the first exhibitions to include Asian-Australian artists exclusively was 'Here Not There' at Brisbane's Institute of Modern Art in 1993, which included artists such as Laurens Tan, Felicia Kan, Maria Cruz and Simryn Gill. The travelling exhibition initiated in 1996 titled 'Above and Beyond' was another important project which featured Asian-Australian artists. While the curatorial rationale of 'Above and Beyond' illustrated a sophisticated understanding of the debates surrounding cultural exchange between Australia and Asia, it did little to alter the parameters of the discussion.

While the inclusion of Asian–Australian artists within exhibitions has most frequently been interpreted through a localised multiculturalism, national debate about Australia's relationship with Asia has made the reception of their work all the more complex. There is a persistent and problematic tendency to interpret the work of Asian–Australian artists in terms of cultural or biographical history. Some Asian-Australian artists such as Kate Beynon and Hanh Ngo do make work based on a rediscovery of their cultural heritage, but for others this is less relevant - as with Felicia Kan, Katherine Huang, Natsuho Takita and Bill Seeto. The process of constantly relating artwork to a personal or biographical dimension also has the effect of locating it outside mainstream contemporary art practice as a kind of testimonial art, limiting its ability to interact within dominant discourses. Ien Ang warns against the application of such an interpretive model, stating that 'the question of "where you're from" threatens to overwhelm the reality of "where you're at",

[and] the idea of diaspora becomes a disempowering one'.4 The work of Asian—Australian artists must be interpreted within an Australian idiom (where they're at) rather than an Asian culture (where they're from). Interestingly, when one examines Asian—Australian artists as a group, it becomes evident that they possess more differences in terms of their cultural background and biographical history than similarities. It remains an irony, then, that what unifies these artists are their differences, only evident in an Australian context.

The importance of an Asian diaspora and the individuality of Asian–Australian artists lies in their potential to disturb the perception of an homogenous national culture. Lindy Lee, John Young and William Yang are well recognised, first generation Asian-Australian artists whose current work to some extent investigates their Chinese cultural heritage. However, this Was not always the case. In the 1980s, when Lee and Young were establishing themselves as artists, their work was decidedly postmodern. Lee's brooding photocopied images of portraits by European Masters were theorised as an investigation into the endgame of mechanical reproduction and simulacra. Yet from 1995 onwards a visible shift emerged in her practice through an exploration of Zen Buddhism. Lee has recently acknowledged Zen as a way of negotiating a series of oppositions between abstraction and figuration, self and other, and diasporic Chinese and Australian culture. The symbolic qualities of colour (with black predominating) and a more expressionistic use of paint are now important in Lee's work, influenced in part by her studies in calligraphy during a residency at Beijing's Central Academy.

The notion of diaspora is further complicated by how far one is removed from an



original culture. For example, first generation Australian-born Lindy Lee and third generation William Yang represent different Chinese diasporas in Australia. The Chinese have been present in Australia at least since the 1840s, when they were able to mine, farm and trade. As a result of this traffic between Australia and China, the perception of Asian cultures in Australia has frequently been dominated by the Chinese. A new wave of Chinese artists emigrated to Australia following the 1989 uprising in Tienanmen Square, including Shen Jiawei, Guan Wei, Li Bao Hua, Wang Zhi Yuan, Guo Jian and Ah Xian. Their work makes sense of an alien culture by drawing on their life experiences and education in mainland China. Guan Wei's paintings in the 1995 'Treasure Hunt' series depict quirky and, at times, humorous narratives featuring cartoon-like native Australian animals populating barren but bright landscapes. Self-taught as an artist, Ah Xian's most recent porcelain busts are an interesting convergence of

western and Chinese history. Using his Chinese friends and family as models, he creates fine cream busts in their likeness. He then paints their faces with various Chinese designs and motifs – such as dragons, wave patterns and plants – in quintessential Qing dynasty blue glaze, so that the design becomes like a tattoo, inextricably linked to the corporeal form. Interestingly, the bust belongs to a western rather than a Chinese tradition of veneration, despite the fact that Mao Zedong later adopted it.

Over the last three years a younger generation of artists has emerged to provide a fresh series of perspectives. They come from diverse cultural backgrounds and most have trained at Australian art schools. Unlike Lindy Lee and John Young, many of these artists began their careers recognising cultural difference as a direct influence on their work. One of the most successful artists from this generation is Savanhdary Vongpoothorn. Born in 1971 in Laos, Vongpoothorn's early installations using seed-pods and fragile flower stamens



suggested an interest in design and patterning. Following a journey to Laos, she was inspired by the Lao tradition of textiles. Some of Vongpoothorn's most beautiful works have been influenced by Laotian textile designs, most notably her technique of perforating paper so that it begins to resemble the qualities of woven cloth.

Another artist who draws on her cultural heritage for inspiration is Kate Beynon. Her manipulation of chenille sticks represents a youthful and popular rendition of Chinese stories. She likens the gradations in fuzz to the sensitivity of a calligraphic brushstroke. In *Queen Li Ji*, 1996, for instance, Beynon attempts to reinvent an old fable about a young girl who slays a python. Such renditions of traditional stories and images are appealing references to Chinese culture but they also reveal a disjuncture between Beynon's nostalgic view and the contemporary reality.

Nostalgia is a common feature of diaspora art. Victoria Lobregat's paintings reveal a similar sense of longing for her Filipino heritage. Having emigrated to



Australia when she was six years old, the artist remembers the Philippines as a hybrid cultural mix with ves-

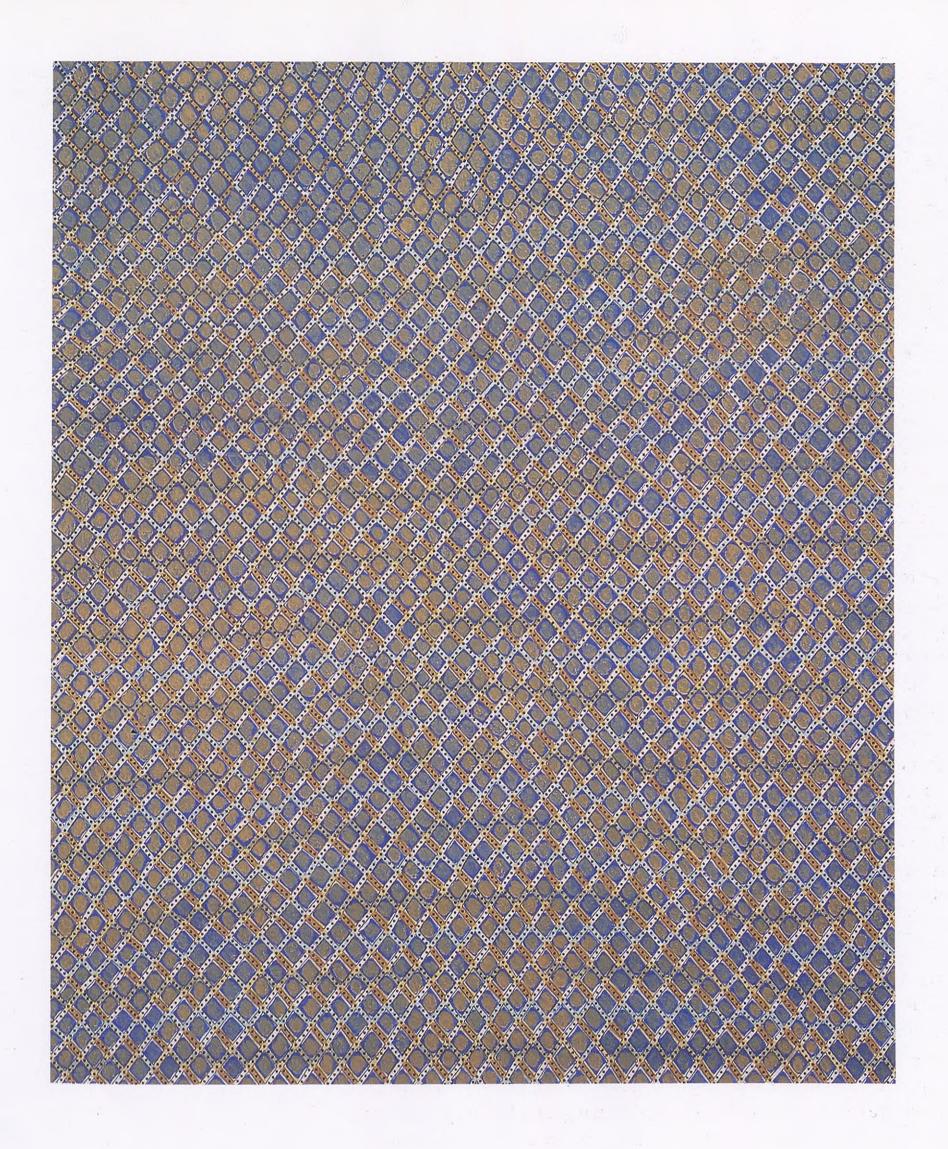
tiges of colonial Spanish influence alongside indigenous Filipino culture and
American popular culture. All are important elements in her work. Her paintings
are made up of readymade canvas panels
placed together in grids to convey sources
that have a separate yet simultaneous existence. Images ranging from Australian suburban homes to Roman Catholic angels are
shown with fabric remnants that Lobregat
has acquired over the years from friends
and family. This seemingly random confluence of images mimics the cultural appropriation Lobregat associates with her
childhood memories of 'home'.

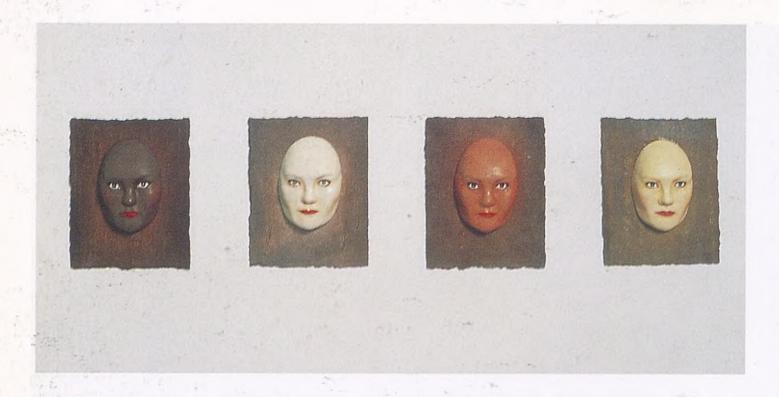
Korean-born Hyun Ju Lee uses symbols of Korea's economic prosperity to call attention to the convergence of global financial and cultural capital. She paints small-scale images of national flags in sickly shades of pink, blue and yellow, reducing their strength as national symbols to decorative insignificance. In *Power of the world*, 1998, Lee depicts American banknotes as the faithfully valuable greenback, while replacing the usual national figure with a

above left: HYUN JU LEE, Power of the world, 1998, acrylic on canvas, 77 x 82 cm, courtesy Gallery 4A, Sydney.

above right: HYUN JU LEE, Power of the world, 1998, acrylic on canvas, 20 panels, each 26 x 32 cm, courtesy Gallery 4A, Sydney.

opposite page: SAVANHDARY VONGPOOTHORN, Snake charm, 1998, acrylic on perforated canvas, 183 x 152 cm, courtesy King Street Gallery, Newtown.





above: MY LEE THI, Black, White, Red, Yellow, 1997, acrylic and plaster on paper, each panel 17 x 14 cm, courtesy Gallery 4A, Sydney.

opposite page: FELICIA KAN, Reservoir, 1998, (detail), ilfochrome print, 120 x 79.5 cm, courtesy the artist.

tiger – a reference to the identification of Korea as one of Asia's 'tiger economies'.

My Lee Thi's work explores the idea of cultural difference. Utilising physical signifiers of hair, skin and eye colour, Thi attempts to deconstruct racial stereotypes. Her most poignant work to date is *Black*, *White, Red, Yellow*, 1997, a series of small, identical plaster faces made in the likeness of Pauline Hanson. Each of the four faces is painted a different skin colour in a humorous alteration of Hanson's cultural ethnicity. At the height of One Nation's popularity, this work was an incisive critique of the apparently arbitrary nature of racial discrimination.

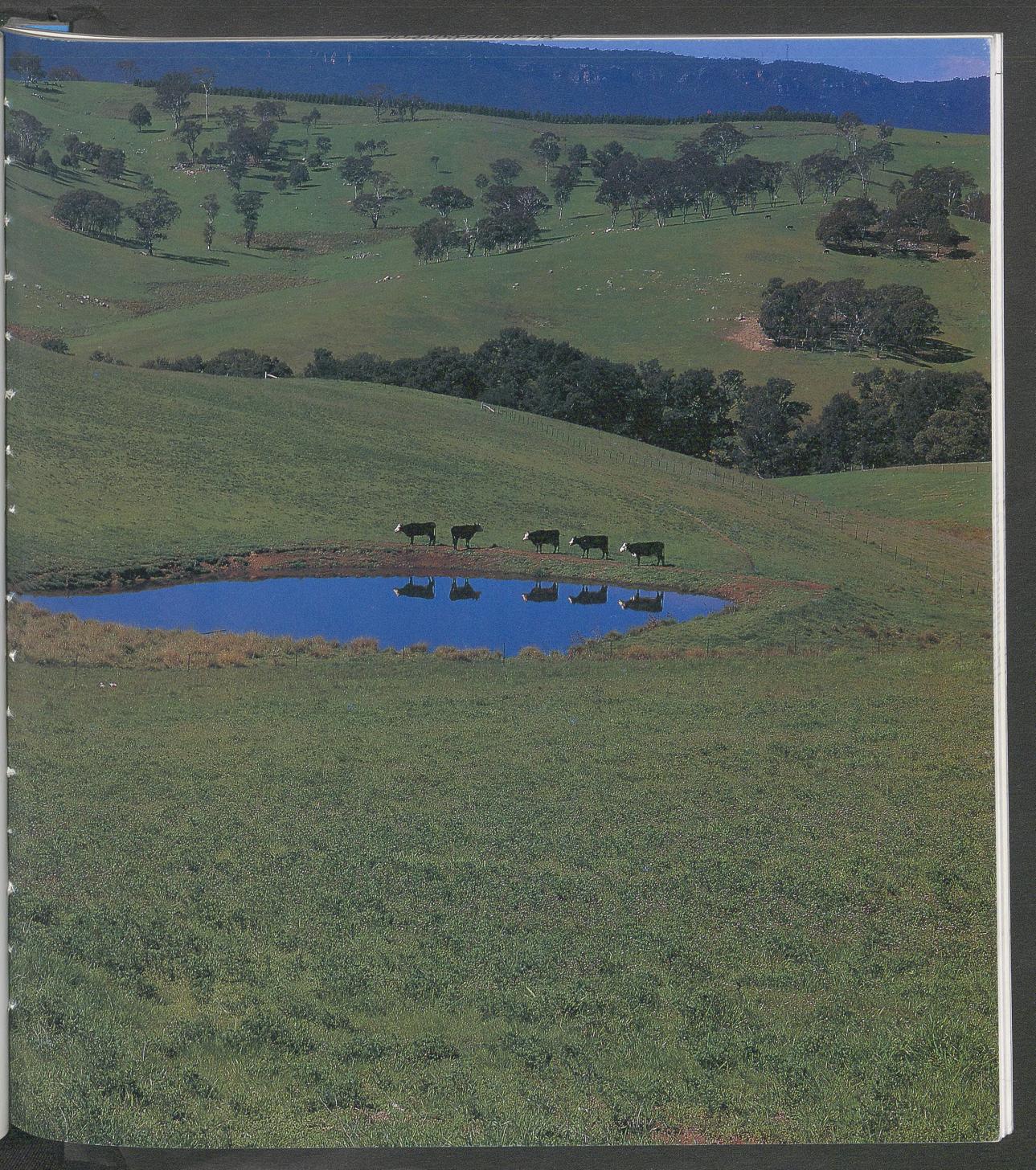
Cultural heritage as a source of inspiration is only one aspect of the practice of Asian—Australian artists. A growing number of artists from different generations are working within a conceptual tradition that has little overt reference to cultural background. Significantly, these artists are rarely included within Asian—Australian debates as their work does not slip easily into a biographical interpretation and has little relationship to a proposed 'culture of origins'. Bill Seeto is perhaps the best example. His sensitively conceived installations heighten our concepts of visual and

spatial perception. They range from constructions of corrugated brown boxes that force a renegotiation of space to works where mirrors and light give a sensation of infinite depth. Felicia Kan's art practice offers a similar conceptual investigation. Her paintings and photographs are minimal, discrete observations of effect, the best known being photographs of fields, skies and landscapes. Presented as large cibachromes pinned to the top of the gallery wall, these images consciously engage with the Australian landscape tradition.

The work of Seeto and Kan, and that of abstract painter Natsuho Takita, photographer Dacchi Dang, and installation artists Paula Wong and Juliana Wong, is evidence that few Asian-Australian artists share similar cultural backgrounds or life experiences, let alone have art practices in common. The growing number of Australian artists whose work explores Asian culture is another aspect of Australia's evolving cultural landscape. With precursors such as Ian Fairweather, John Olsen, Brett Whiteley and Fred Williams, they include Tim Johnson, Helga Groves, Joan Grounds, Diena Georgetti, Pat Hoffie, Neil Emmerson, Tony Clark and Geoff Lowe. Such consistent interest demonstrates a broader cultural shift that is central to Australian contemporary art, but one that needs to go beyond the crass promotion that is linked to economic imperatives.

- On the implications of 'Asianisation' as a binary model, see Ien Ang & Jon Stratton, 'The Asian turn', Art + Text, no. 50, January 1995, p. 28.
- 2 Eric Rolls, *Citizens*, University of Queensland Press, St Lucia, 1996, p. 2.
- 3 Sneja Gunew, 'Arts for a multicultural Australia: redefining the culture', in S. Gunew & F. Rizvi, *Culture, Difference and the Arts*, Allen & Unwin, Sydney, 1994, p. 8.
- 4 Ien Ang, cited in Gunew, ibid., p. 9.

Melissa Chiu is Director of Gallery 4A, an initiative of the Asian Australian Artists Association Inc.



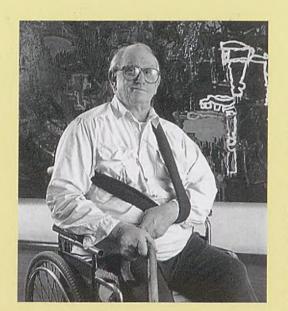
CHANDLER COVENTRY A beautiful obsession

SASHA GRISHIN

I see myself as an artist, but as I was not very good at making art, my creation was to bring to public attention the work of artists who I thought were worthwhile, to display their work in such a manner that others could see the beauty which I had discovered.

Chandler Coventry, Sydney, May 1999¹

n the Australian art emerges as a largerit is no longer fashionable ments as the result of the als, and there is a tendency socially conditioned prodfactors, the generation of art who emerged in the 1950s precedent. In Melbourne, to



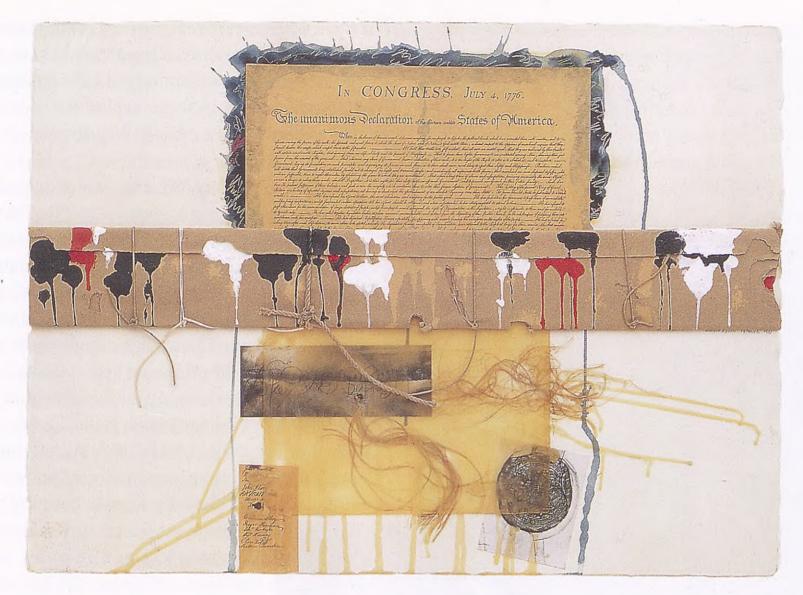
scene, Channy Coventry
than-life character. Although
to think of artistic developactions of inspired individuto view the main players as
ucts responsive to economic
dealers and entrepreneurs
and 1960s appears without
name a few, there were Tom

and Anne Purves, Violet Dulieu, Georges and Mirka Mora, Joseph Brown and Bruce Pollard; in Sydney, Rudy Komon, Mary Turner, Frank Watters and Geoffrey and Alex Legge; in Brisbane, Brian and Marjorie Johnstone; in Adelaide, Kym Bonython; and in Perth, Rose and Joseph Skinner. While undoubtedly riding on the back of postwar prosperity and the burgeoning middle-class suburban art market, they forged a new artist—dealer—critic—public relationship.

Coventry appeared on this relatively crowded art scene in the late 1960s. He was born in Armidale, rural New South Wales, in 1924² into a family who ran sheep and cattle properties and had little interest in art. Although his mother was an amateur painter, art was not collected and, in one interview, Coventry recalled that when he suggested to a cousin that she buy an artwork, she responded: 'You know very well, Channy, the Coventrys never buy anything that doesn't breed'.³ During his early school years the children were occasionally taken to Armidale Teachers' College, whose corridors displayed the impressive Hinton Collection of 1027 works of art. The collection was particularly rich in examples of Australian art from about the 1880s to the 1940s, and included major works by Tom Roberts, Arthur Streeton, Sydney Long, Thea Proctor, Elioth Gruner, J. J. Hilder, E. Phillips Fox, the Lindsays, Hans Heysen and his daughter Nora Heysen, Margaret Preston, Lloyd Rees, Roy de Maistre, Roland Wakelin and Walter Withers.⁴ In many ways, this was Chandler's early art education.

right: ELWYN LYNN,
Documented, 1977,
wax, rolled paper,
Congress declaration
postcard, string, acrylic
and watercolour on
paper, 57 x 77 cm,
exhibited Coventry
Gallery 1978, courtesy
Lily Lynn. Photograph
Jenni Carter.

below: ELWYN LYNN,
Left the sea for the
land, 1978, canvas,
wax, pencil, photograph,
graphite and string on
paper, 57 x 75.5 cm,
exhibited Coventry
Gallery 1978, courtesy
Lily Lynn. Photograph
Jenni Carter.





opposite page: Channy Coventry at Coventry Gallery, 1996. Photograph Paul Green. Coventry spent most of the first forty-one years of his life working on family properties near Armidale, punctuated by two trips to Europe in 1950–51 and 1962–63. From an early age he frequented commercial art galleries, particularly in Sydney, and acquired works by Sidney Nolan, Ian Fairweather, Russell Drysdale and William Dobell.⁵ When he left the bush in 1965 he was already a mature person with a finely developed aesthetic sensibility and a broad-ranging interest in art. Unlike many of the art dealers from the previous generation who had served an apprenticeship in the

St. S. Allerton 10

above: GUNTHER CHRISTMANN, Painter's dream, 1980, oil on canvas, 170 x 120 cm, private collection.

opposite page top: CHRISTOPHER HODGES, Untitled, 1984, installation view, paintings and sculpture, Coventry Gallery, dimensions variable, photograph courtesy the artist.

opposite page bottom: DICK WATKINS, Duck and glove, 1963, acrylic on canvas, 167.8 x 167.8 cm, The Chandler Coventry Collection, New England Regional Art Museum, Armidale. Gift of Chandler Coventry 1979.

art trade, Coventry arrived in Sydney comfortably well-off, though not spectacularly wealthy as legend would have it. He was gay, without family responsibilities, and had a passion for art. For the next thirty-five years he was to explore the social roles of art patron, collector, commercial gallery director, art educator and public benefactor.

Central Street Gallery in Sydney, which opened in April 1966, was the brainchild of the 25-year-old painter Tony McGillick and his sponsors and partners John White and Harald Noritis, who were joined by the painter-printmaker and curator Royston Harpur and the painter Rollin Schlicht. The gallery was conceived as an artist-run space which championed 'hard edge' art and the minimalist aesthetic.⁶ This stylistic tendency in Australian art culminated in 'The Field' exhibition held at the National Gallery of Victoria in 1968, in which McGillick, Schlicht, White, Noritis, Alan Oldfield, Wendy Paramor, Joseph Szabo, Gunter Christmann, James Doolin, Normana Wight, Noel Dunn, Michael Johnson and other Central Street Gallery artists participated, and to which Harpur contributed a catalogue essay. In 1968 Coventry bought a house in Paddington, and at about the same time was alerted by a friend that Central Street Gallery was seeking a 'PR person'. He later confessed that he had no idea what a 'PR person' did, but he liked the art that he saw and offered his services free.7 While a critical history of Central Street Gallery is yet to be written, by all accounts Coventry's relationship with some of the partners of the gallery proved to be turbulent. In an attempt to give the gallery a better display area and greater security, Coventry used his own money to convert the downstairs space, formerly a timber yard, into an exhibition space. He also began to hang most of the exhibitions.

Coventry set out to broaden the aesthetic base of the gallery, characteristically using personal resources to bring projects to fruition. While John Kaldor was responsible for bringing Christo to Australia for the *Wrapped coast project at Little Bay*, it was Coventry who partly funded the venture and arranged the 1969 exhibition of Christo's work at Central Street Gallery. Later he collaborated with Kaldor in bringing Charlotte Mormon and Gilbert and George to Australia. The Christo project and exhibition proved controversial, and it was perceived by some that Coventry was playing too dominant a role in the running of the gallery. Matters came to a head in 1970 and Coventry was given notice. He left and, in August 1970, the Central Street Gallery closed its doors.

Coventry transferred his activities to his Paddington house at 38 Hargrave Street, opening with a Christmann exhibition in early 1971 — the birth of his first gallery. It immediately developed an interesting profile and was to play a significant role in the Sydney

art scene over the next four years. In part this reflected the collective experience of Central Street, with the administrator Noela Yuill and a number of artists from that gallery — including Christmann, Paramor, Oldfield, Szabo and Watkins — joining Coventry. In part it reflected his circle of friends, including Elwyn Lynn, with whom, at Central Street, he had curated an exhibition of contemporary international art in private Sydney collections. It also reflected Coventry's refined sensibility — for him, every exhibition was an art installation with a particular rhythm and momentum, and his shows were admired for the Precise beauty of their display.

While gallery dealers and critics tend to queue for the honour of being the first to 'discover' an artist, Coventry's activities as a commercial gallery director mark his commitment to emerging new art. James Mollison noted in 1994: 'In the thirty years I have known him . . . Chandler has never been interested in collecting anything about which others already know a great deal. His activity has always been in the area of contemporary art practice that

nobody other than the artist concerned knows about." This is not to say that Coventry's practice is to engage the new for the sake of novelty. Many of the artists he promoted worked within orthodox modernist conventions; usually his interest begins when they are first emerging with their mature work. For Coventry this is the personal challenge: 'The best part of collecting pictures is collecting them when they are made, otherwise you are relying on what other people tell you is good. Where's the challenge in that?'11 His gallery activities are inseparable from his activities as an art collector, and he generally buys several works by the artists he exhibits, particularly when these artists are not fashionable with private collectors. Recently Coventry observed about work that he had collected: 'Those artists' pictures don't exist any more because they were not . . . commonly bought by people. I just happened to be very passionate about art and I like to buy art, and I am very fond of my pictures ... I know every picture I have in my collection.'12

Running 38 Hargrave Street as a gallery was to be one of the most satisfying periods in Coventry's life. The space was intimate, the experience was new and the artists he exhibited appeared as fresh discoveries. But the lack of space became restrictive,







and the residential nature of the lease adversely affected public visibility of the gallery and its commercial viability. Coventry decided to move to a purpose-built gallery in Sutherland Street, Paddington, designed by Rollin Schlicht with Allen, Jack and Collier Architects. On 30 November 1974 the new Coventry Gallery opened with an exhibition of Gunter Christmann's paintings and watercolours, emphasising the continuity with 38 Hargrave Street. Except for a two-year gap during 1982 and 1983, when Coventry was recovering

from a severe stroke,¹³ it has continued to function until the present.

Unlike most galleries that develop and maintain a regular 'stable of artists', Coventry Gallery's exhibition program over the past twenty-five years reveals a dynamic, ambitious and constantly changing list of artists. In the first five years of its existence, while a few of Coventry's earlier artists continued to show with him, including Christmann, Dick Watkins, Joseph Szabo, Alan Oldfield and Elwyn Lynn, a host of new artists was introduced. These included Alberr Shomaly, Max Miller, George Gittoes, Robert MacPherson, Wes Stacey, Jon Lewis, Victor Majzner, Geoff La Gerche, John Lethbridge, Howard Arkley, Denise Green, Howard Taylor, Christopher Hodges, Dragan Ilic and Mykal Zschech. Almost without exception, these artists were not only new to Coventry but also to Sydney and, in most instances, they had their first Sydney solo exhibition at Coventry. The other striking feature about this list is its diversity. Prints, drawings, photographs, constructions and sculpture were exhibited with paintings and installation art. Highly figurative work was exhibited with minimalist abstraction and conceptual art. There were group shows from interstate; a student exhibition; prints and drawings by Bridget Riley and photographs by David Hockney (United Kingdom); watercolours by Jon Carsman and collages by Joe Brainard (United States); and an exhibition of antique American quilts.

The notable achievement of Coventry's selection was that most of these new artists went on to achieve national and, in some instances, international standing.

Coventry is remarkable in not clinging to his artists, practising what may be termed aesthetic renewal. This approach contrasts with that of Watters Gallery, established by Frank Watters and his partners Geoffrey and Alex Legge in 1964. Artists who were promoted by Watters, like Richard Larter, Vicki Varvaressos, Mike

above: ELIZABETH GOWER, Fan, 1980, acrylic and resin on paper, 200 x 200 cm, courtesy the artist.

opposite page: AIDA TOMESCU, Seria Neagra, I – IV, 1998, 120 x 80 each, liftground and drypoint from steel, courtesy the artist and Niagara Galleries, Melbourne.





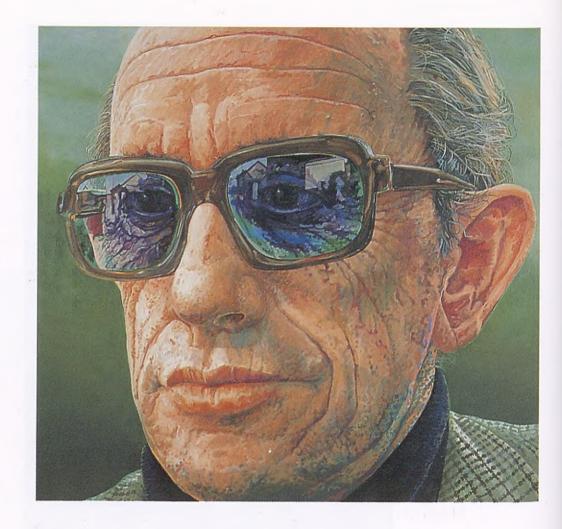




right: GEOFF LA GERCHE, Channy, 1976–77, oil on canvas, 228 x 244.5 cm, Queensland Art Gallery, Brisbane. Photograph Ray Fulton.

below: GEORGE FOXHILL, The fisherman, 1988, oil on canvas, 123 x 152 cm, Coventry Collection, Sydney. Photograph Fenn Hinchcliffe.







Mural on the facade of Coventry Gallery, Sydney, painted by Jill Noble, Mark Howson and Mark Schaller, 1985. Brown, John Peart, Robert Klippel and James Gleeson, to name a few, formed a life-long partnership with the gallery. They aged with their mentors. Coventry's artists of the 1980s included the veteran Roger Kemp, who was still relatively little known in Sydney, and new names such as Elizabeth Gower, David Larwill, Christopher Hodges, Nigel Thomson, Polly MacCallum, Stephen King, Aida Tomescu, Paul Higgs, Mike Nicholls, Michael Esson, Jill Noble and Pat Hoffie. His most important group show from this decade was the 'Melbourne Roar Studio' exhibition in 1985, which culminated in a mural painted on the outside of his gallery by three of the Roar artists, Jill Noble, Mark Howson and Mark Schaller, as a mark of affection for Channy. Again, most of these artists were new to Sydney and, once they were successfully launched, they moved on and a new generation of artists filled the ranks.

In the 1990s some of the new names which have achieved prominence at Coventry Gallery include Emily Kame Kngwarreye (1990), Bronwyn Bancroft, Aida Tomescu, George Foxhill, Ben Taylor, Angus Nivison, David Bromley, Di Wu, Stephen King, Steven Harvey, John Turier, Tim Allen, Peter Sharp and Simon Weir. Although occasionally troubled by bouts of poor health, Coventry, assisted by Bryan Hooper who joined the gallery in 1984, continues the process of reinventing the image of the gallery through new discoveries. In 1991, in a review of Coventry Gallery, it was rightly observed: 'It is remarkable how many of Australia's leading contemporary painters and sculptors have been assisted, influenced or exhibited by this extraordinary man.' ¹⁵

The extent of Chandler Coventry's art collection is unknown. It is constantly growing and has never been fully catalogued. Now some of it is dispersed among a number of public collections of art, most notably the New England Regional Art Museum (NERAM), to which he donated over 300 works and for which he was instrumental in raising construction funds; the Art Gallery of Western Australia; the Campbelltown City Art Gallery; the National Gallery of Australia; the Art Gallery of New South Wales; the National Gallery of Victoria; the Queensland Art Gallery; and the Wollongong City Art Gallery. As patron and benefactor, Coventry has made an immense and singular contribution to the reception of new art in Australia. He says he wants to be remembered 'as a patron who made Australians more aware of contemporary art'. 17

My own fondest memory is of watching an excited Channy Coventry, with a slight glint in his eye, in his darkened bedroom in the living quarters next to the downstairs gallery, shining his torch at a painting by George Foxhill hanging on the opposite wall. As the small pool of light slid over the surface of the canvas, Coventry exclaimed: 'What a beautiful thing this art is!'

- 1 Chandler Coventry, taped interview with author, 8 May 1999.
- 2 Born at the Armidale Private Hospital in Brown Street on 4 December 1924, where 'people from the country came to have their babies'; Chandler Coventry, transcript of interview with Max Cullen, October 1992, p. 1.
- 3 Christopher Allen, 'Chandler Coventry', part one of a two-part interview, *Art Monthly Australia*, no. 54, October 1992, p. 10.
- 4 Shipping magnate Howard Hinton (1867–1948) donated this collection to the teachers' college between 1928 and 1948; see C. B. Newling, *A Memorial Volume to Howard Hinton: Patron of Art*, Angus & Robertson, Sydney, 1951; Bruce Adams, *Focus on the Hinton Collection*, exhibition catalogue, Visual Arts Board Touring Exhibition, Sydney, (1979).
- 5 The anecdote that Coventry's first art acquisition was a small Nolan ink and ripolin enamel painting on glass from the 'Bird' series, purchased with money from two old aunts for his fifteenth birthday, is apocryphal. The painting is dated 1949, and was apparently purchased by Coventry in June 1949 from Sydney's Macquarie Galleries when he was in his mid-twenties. He donated it to NERAM in 1979; Sioux Garside, *Chandler Coventry: Obsession*, exhibition catalogue, Campbelltown City Art Gallery, 1994, p. 40.
- 6 Central Street Gallery: April 1966 June 1968, exhibition catalogue, Sydney, 1968; Paul McGillick, Central Street, exhibition catalogue, Charles Nodrum Gallery, Melbourne, 1990. Dick Watkins disputes the collective nature of Central Street: 'It's bullshit about it being an artist's collective. Tony McGillick was a proprietor. Tony and his half brother John White took part of commissions on sales. Chandler Coventry was a major financial backer and financed the renovations by the architect, artist and Central Street exhibitor, Rollin Schlicht', quoted in Barbara Dowse, Dick Watkins in Context, Department of Australian Art, National Gallery of Australia, Canberra, 1993, p. 11.
- 7 Chandler Coventry, taped interview with author, 13 February 1997.
- 8 Christo: Wrapped coast, one million sq. ft. Little Bay 1969, New South Wales, Australia, Contemporary Art Lithographers, Minneapolis, Minn., USA, 1969.
- 9 For Coventry's account see Christopher Allen, 'Chandler Coventry', part two of a two-part interview, *Art Monthly Australia*, no. 56, December–February 1992–93, p. 12. Christmann recalls that Christo's exhibition at Central Street passed without incident but when Coventry was given notice by McGillick, most of the artists left with him as Coventry was perceived as driving the gallery's success; Christmann, interview with the author, 18 May 1999.
- 10 James Mollison, 'Chandler Coventry an appreciation', in Garside, ibid. p. 4.
- 11 Chandler Coventry, quoted in Sioux Garside, *Chandler Coventry: A Private Collection*, exhibition catalogue, Campbelltown City Art Gallery, 1993, p. 6.
- 12 Cullen interview, op. cit., p. 18.
- 13 Coventry's stroke in November 1981 left him paralysed on the left-hand side of the body and confined to a wheelchair.
- 14 Traudi Allen, *Roar And Quieter Moments From A Group of Melbourne Artists 1980 1993*, Craftsman House, Sydney, 1995, pp. 100, 109; *Roar Studios*, touring exhibition catalogue, Shepparton Art Gallery, 1992.
- 15 Nevill Drury (ed.), New Art Five: Profiles in Contemporary Australian Art, Craftsman House, Sydney, 1991, p. 10.
- 16 Parts of the collection have been displayed as 'The Coventry Collection 1966–76', University of New England, Armidale, 1976; The 1960s into the 70s: Selections from the Chandler Coventry Collection, exhibition catalogue, Monash University Gallery & Shepparton Arts Centre, 1978, and in two touring exhibitions organised by the Campbelltown City Art Gallery in 1993 and 1994. In 1979 Coventry was made a Member of the Order of Australia for services to the grazing industry and the arts. In 1982 he became a founding trustee of NERAM and in 1989 became its patron and honorary trustee.
- 17 Coventry interview with author, 8 May 1999.

Chandler passed away during the opening of Peter Sharp's exhibition on 14 September 1999.

Dr Sasha Grishin is Head, Department of Art History and Visual Studies, Australian National University, Canberra.

Sales of the century

Sydney Harbour and the bush are tops



FREDERICK McCUBBIN, Bush idyll, 1893, oil on canvas, 119.5 x 221.5 cm, courtesy Christie's Australia.

Art dealers who complain about the auction push into the retail market would have felt very uncomfortable in Sydney or Melbourne at the turn of the century. Perhaps as a result of the standard practice of clearing goods from the ships by auction, auctions were considered appropriate vehicles for the disposal not only of 'second-hand' works, but also paintings and sculptures direct from living artists' studios.

An auction market for cargoes of European Old Master paintings had flourished as early as the 1840s and collectors and decorators in the early twentieth century still appeared to favour works from Europe. The few dealers catered to this market, as well as that for local art, unlike in the mid to late twentieth century when overseas art was hard to sell in Australia.

In May 1898 a popular painter of Tasmanian and New Zealand scenery, James Peele, held a sale of his pictures in Melbourne about which the Melbourne *Tatler* reported on 11 June 1898: 'all of 37 submitted being disposed of at satisfactory prices.' The results were not always assured, however, as is evident in a report in the *Australasian Art Review* on 1 June the following year about a sale held by Lawson's

of pictures and studies by Gordon Coutts: 'As usual the prices obtained were absurd but most of the pictures were sold.' However, given the limited number of agents and the undeveloped nature of the art market – together with the uncertain response to and bad reputation of art unions – auctions were often the way to go, even for struggling artists (Birge Harrison was one artist who auctioned his studio contents). It is rare today for living artists to submit new work to the vagaries of the gavel.

In real terms, work by Peele, Coutts and Harrison would probably fetch much less nowadays than they did at these 1898 auctions. But if he were around today, the would-be vendor of Frederick McCubbin's *Bush burial*, 1890 – who put the picture on the market in 1899 after what even today is considered an acceptable re-offering time for a living artist's work – would probably gain a great sense of satisfaction. 'Mr F. McCubbin's well-known picture *Bush burial*, which for many years has suffered public oblivion, was put up for sale last week in a local auction group', the *Australasian Art Review* reported on 1 July 1899. 'The bidding only going up to £100, which was considerably short of the reserve that had been put upon it by the owner, it

was unsold.' In 1998 a less important McCubbin, *Bush idyll*, 1893, sold for \$2.3 million. There is surely no need to calculate whether this represents a gain in real terms, even in today's much devalued money market.

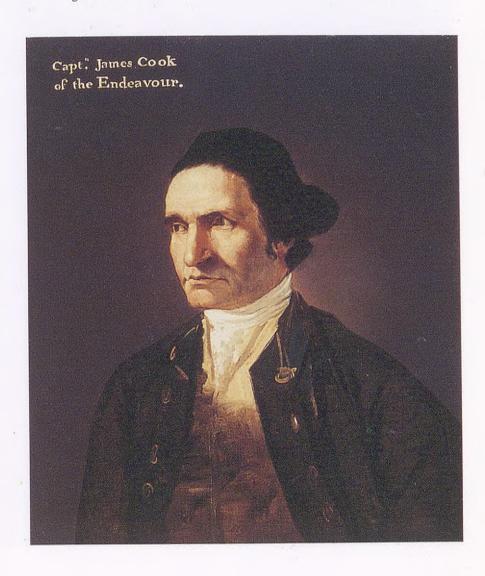
Over-optimistic expectations for work by top artists such as Arthur Streeton and George Lambert recur in this century of sales. However, some very important works, such as Streeton's *Golden summer*, *Eaglemont*, 1889, and Lambert's *Holiday in Essex*, 1910, failed under the gavel only to secure greater appreciation by later generations.

Chronology

- 1903 At Walter Bradley's sale in Sydney in September of Phil May's drawings for the *Bulletin*, 'Nothing not even the slightest sketch sold under a guinea and several ran into double figures' (*Daily Telegraph*, 19 September 1903).
- The first gala night of the two-day sale of the collection of chemist and benefactor Alfred Felton grossed £2000.

 T. H. Payne MLC paid £374 for *Highland spate* (a view of a raging torrent) by Peter Graham, and George Fairbairn MLA paid £31 for Wilhelm Melbye's *Derelict*.
- 1909 'There was a large attendance of connoisseurs and bidding throughout was brisk' (*Argus*, 3 July 1909) at the sale of the collection of the late Sir William Clarke by Tuckett and Styles in Melbourne. *Ossian's cairn moss of Connel* by Walter H. Paton sold for £255 and *A Norwegian fjord* by Adelsteen Normand made £250.
- 1909 *Chloe*, 1875, by Jules Lefebvre was passed in at the sale by Gemmell, Tuckett and Co. of the collection of hotelier Thomas Fitzgerald. James Webb's *Clovelly* and *River* and landscape sold for L170 and L50.
- The contents of the Thomas Mort residence 'Greenoaks' at Darling Point were sold by Lawson, Little and Norton in December. The sale included furniture and thirty-five watercolours and eighteen oil paintings from an originally much more extensive collection. A Conrad Martens watercolour, *Toolengen Park*, sold for 105 guineas.
- The three-day sale in May of the collection of Broken 'Hillionaire' George McCulloch by Christie's in London yielded £stg 136,944, with 6600 guineas paid for a Dutch landscape by J. Maris and 2300 guineas and 1700 guineas for oil paintings by John William Waterhouse. Lord Leighton's *Daphnephoria*, now in the Lady Lever Collection at Port Sunlight, sold for 2500 guineas 1250 guineas less than McCulloch had paid for it.
- The watershed sale by the Fine Art Society, in conjunction with Arthur Tuckett and Son in Melbourne, comprised 226 pictures from the collection of Sir Baldwin Spencer including eighteen works by Streeton, eight by Walter Withers and nine each by J. J. Hilder and W. B. McInnes. The sale highlight, Streeton's view of

- Trafalgar Square, *The centre of the Empire*, was passed in and sold afterwards for £420. Lambert's *The holiday group (The bathers*), 1907, sold for 175 guineas, Hilder's *The bridge*, *golden glow* for 110 guineas and Hans Heysen's *Sunset haze* made 180 guineas.
- 1919 Charles Conder's *The fatal color*, 1888, showing a woman wearing red in a field with a bull, sold for 50 guineas to connoisseur George Page-Cooper at the June sale by the Decoration Company in Melbourne of the collection of the late Lawrence Abrahams. The painting reappeared at Joel's in Melbourne in November 1980 where it made \$95,000.
- 1919 Hugh McIntosh paid L262.10s for McCubbin's *Bush idyll*, 1893, which in 1998 set an auction record for an Australian painting at Christie's. The price was paid by McIntosh at the sale of the collection of the late Louis Abraham by the Decoration Company in Melbourne in August.
- 1919 A pen-and-ink drawing, *The argument*, by Norman Lindsay, sold for £105 at the sale of the collection of J. F. Archibald by W. A. Little in Sydney.
- 1922 Old Redfern railway station, 1893, by Streeton sold for 350 guineas and Sydney Cove by Conrad Martens for 130 guineas at the January sale by Lawson's of the Leonard Dodd collection.
- 1922 At the William Hardy Wilson sale by Lawson's in May, 250 guineas was paid for Allan Ramsay's *Portrait of a gentleman*.



WILLIAM HODGES, Captain James Cook of the Endeavor, oil on canvas, 76 x 63.5cm, sold by Sotheby's, London. Photograph courtesy the author.

- In 1923 Lambert's Holiday in Essex, 1910, was passed in at 650 guineas at the sale of the collection of the late Professor Hugo Meyer by the Decoration Company in July.

 Lambert's Chesham Street (the doctor) sold for 175 guineas and Housekeeper for 132½ guineas.
- The Dr Hobill Cole collection sold by the Fine Art Society in October comprised 160 lots, from which a drawing of Melbourne in 1848 made the top price of 35 guineas, and S. T. Gill's *Hunting the kangaroo* sold for 30 guineas.
- The star of the November 'Streeton sale' by James R. Lawson at Farmer's Exhibition Hall in Sydney was *Golden Summer*, *Eaglemont*, 1889 (reserve 1000 guineas), which failed to sell.
- 1929 A publio tomassi: The missing manuscript sold for 140 guineas and J. C. Waite's A sporting trio sold for 125 guineas at Leonard Joel's sale of the late H. F. Young's collection in Melbourne in June.
- The top bid of 250 guineas on Streeton's *Grey day on the Hawkesbury* was referred by Leonard Joel in May at the sale of the collection of the late Dr J. W. Springthorpe, but 110 guineas secured a Hans Heysen.
- 1934 The first primrose in Australia by R. A. Hopley made 70 guineas at Joel's and K. Gardner Lang's joint sale of the Lansell collection of Bendigo in August.
- 1936 Streeton's *Lorne* sold for £1400 when the contents of Sir George Tallis's former residence, 'Grosvenor', was sold in Melbourne in February.
- The 900 guineas grossed in September for twenty-four paintings at the home of Mrs A. M. Hooper in Mount Albert Road, Melbourne, was described by Joshua McClelland (*Argus*, 6 September 1936) as the highest auction record in five years.
- 1937 After a blistering attack on the integrity of the collection on the front page of Sydney's *Daily Telegraph*, William Barclay's collection of Old Masters grossed £5000.
- 1938 Two watercolours by Martens each made 250 guineas and Heysen's *Farm on the hill* sold for 315 guineas at the sale of the Dame Eadith Walker collection by Lawson's in February.
- In June the second of two sales for George Page-Cooper in Melbourne by Joel's was disappointing. A Blamire Young sold for 19 guineas and a Harold Herbert for 10 guineas.
- 1938 Streeton's *The blue depths* was passed in at 750 guineas (reserve 1000 guineas), but *Olinda* by the same artist sold for 305 guineas at K. Gardner and Lang's sale of the A. O. Barrett collection in Melbourne.
- 1943 Dieppe by Walter Sickert sold for 26 guineas and Mother and child by Frances Hodgkins made an



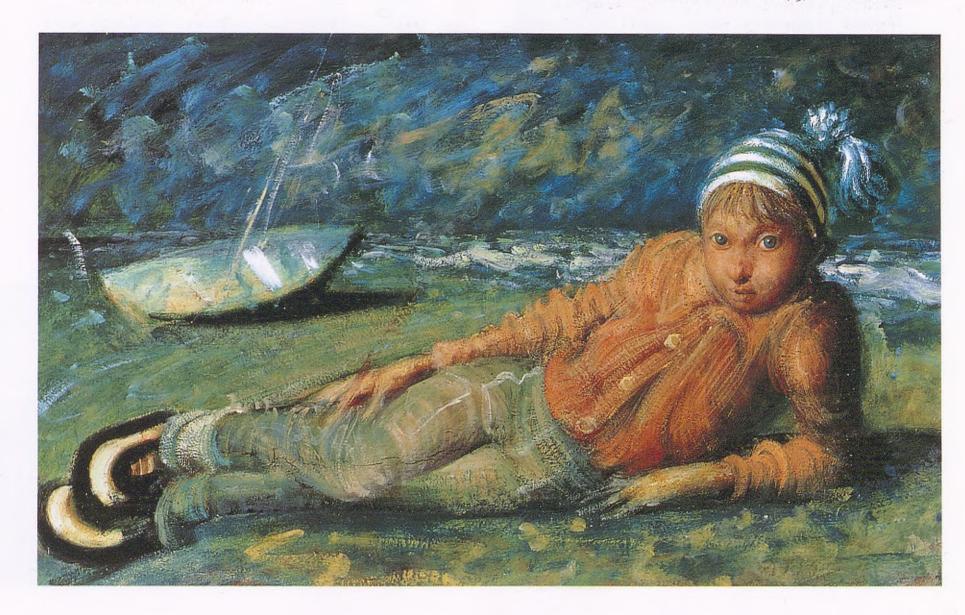
RUPERT BUNNY, Mrs Herbert Jones and her daughters, Hilda and Dulce, 1903–04, oil on canvas, 107 x 137.5 cm, courtesy Christie's Australia.

historic 18 guineas at the sale by Leonard Joel of the Basil Burdett collection.

- The Art Gallery of New South Wales paid 31 guineas for a William Hogarth drawing, 26 guineas for a Nicolas Lancret, 21 guineas for a John Constable, 19 guineas for a Giovanni Battista Tiepolo, and 7 guineas for a Phil May at the sale by Lawson's of the collection of grazier Arthur Bryant Triggs at Yass in November.
- The Keith Murdoch sale of antiques and art by Yeo Crosthwaite and Joshua McClelland grossed £35,000, with a Paul Signac sold for 820 guineas, a Walter Sickert for 510 guineas, and a Maurice Utrillo for 560 guineas. The Signac later sold in London for \$290,000 (Christie's, March 1983).
- 1956 Rudy Komon began to etch a salesroom profile with the purchase of thirteen paintings in what was considered a bargain-basement sale the collection of the disgraced conductor and composer Sir Eugene Goossens.
- The Queensland Art Gallery paid £stg 95,000 for six paintings consigned to Sotheby's in London for sale by grazier Harold de Vahl Rubin. It also paid a record price for a work by Picasso: £stg 55,000 for *La belle Hollandaise*, 1905.
- 1962 A collection of paintings obtained in Europe by Terry Clune and Frank McDonald sold by Gray's for £40,000, with £7500 paid for an Auguste Renoir and £4900 for a Marie Laurençin in October.
- 1962 A member of the Smorgon family paid 750 guineas for a Moise Kisling, and two Dobells sold for 1850 guineas and 800 guineas at Geoff K. Gray's sale of the Voss Smith collection in Sydney in November.
- The Norman Schureck collection sold by Lawson's in Sydney grossed £81,858 and established an auction market in modern Australian art as Terry Clune, Rudy Komon and de Vahl Rubin paid unprecedented prices for works by Dobell.

- The collection of graziers Charles and Emily Ruwolt, sold by Joel's in Melbourne in November, was an outstanding selection of Australian impressionist paintings of which Streeton's *Coogee* sold for \$9000 and *Hawkesbury River* for \$13,000.
- The George Page-Cooper sale in November the last of three by Joel's in Melbourne grossed \$132,000, more than comfortably providing \$20 a week for the rest of the life of Darkie, the collector's black labrador.
- 1969 Conder's *Orchard at Box Hill* set an auction record of \$32,000 for an Australian painting at Joel's in March.
- In June *The village of Jedburgh*, a watercolour by Thomas Girtin, sold for an auction record of 17,000 guineas for the artist at Christie's in London on behalf of the Dangar family of Armidale, New South Wales. The watercolour was reported sold by a London dealer for £stg 450,000 in 1988.
- 1973 Dobell's *The dead landlord*, recovered from Paris, sold for \$60,000 at Christie's in Sydney in October.
- The studio of Sir William Dobell was sold by Sotheby's at the Sydney Opera House in November with prices into the several thousands of dollars for 'doodles'.
- At the sale by Gray's of confectioner Darrell Lea's collection, an auction record of \$70,000 was paid for Dobell's *Wangi boy*, c. 1951.

- 1976 Sydney antique dealer John Hawkins and a London clock dealer paid \$44,330 for *A view of Sydney* said to be by the early colonial artist Thomas Watling at Sotheby's in London.
- J. A. Turner's *The homestead saved an incident of the Great Gippsland fire of 1898*, sold for \$82,000, an auction record for an Australian painting at Joel's sale of pictures from the Young and Jackson Hotel.
- 1980 Another Australian auction record was set when *Lake Illawarra* by Eugène von Guérard sold for \$100,000 at Joel's in Melbourne in November.
- 1981 *Mrs Lambert and her children* by Lambert sold for \$35,000 at Lawson's sale of the Charles Lloyd Jones collection in April.
- 1981 A Drysdale, *Home town*, set an auction record for Australian art of \$120,000 at Gray's in Sydney in June, as did a Lindsay, *The dancer*, which sold for \$125,000 in October.
- 1983 Alan Bond paid \$506,000 for John Webber's *Portrait of Captain Cook* at Sotheby's in Melbourne in March.
- 1984 An auction record for Australian sculpture was set when a life-sized bronze sculpture of an Etonian boy by Bertram Mackennal sold for the equivalent of \$72,000.
- The sale in October of the former mayor of Mosman George Cowlishaw's collection by Sotheby's in Sydney – with an S. T. Gill watercolour at \$75,000 – marked the



WILLIAM DOBELL, Wangi boy, c. 1951, oil on board, 65.2 x 106 cm, courtesy Christie's Australia.



BRETT WHITELEY, The Jacaranda tree (on Sydney Harbour), 1977, oil on canvas, 208 x 456 cm, courtesy Christie's Australia.

beginning of the emergence of the market for colonial art which was to peak with Australia's Bicentenary in 1988.

- 1984 An auction record for an Australian painting was set at Phillips in London when John Glover's *Natives in the eucalyptus forest* sold for \$553,000 in December.
- 1985 Streeton's *Golden Summer*, *Eaglemont*, 1889, became Australia's \$1 million-plus painting when it was sold privately in May by Melbourne dealers Chris Deutscher and Hedley Earl to Bill Hughes of Perth for \$1,075,000.
- A sale held by Sotheby's in Melbourne in July, which included thirty-three works from the Dobell estate, heralded the return of interest in this artist and the developing market for modern Australian paintings. Robert Holmes à Court paid \$82,500 for a version of Dobell's *The dead landlord*, 1936, \$33,000 for an Ian Fairweather, and \$99,000 for a Drysdale. He also paid \$313,500 for Arthur Boyd's *Melbourne burning*, 1946–47.
- 1985 A William Callow Venetian scene sold for £stg 19,440, setting an auction record for the artist when the collection of Eric Gross of Clark Footwear in Melbourne was sold at Christie's in London in July.
- Eugène von Guérard's *Sydney Heads*, 1866, was bought by a telephone bidder for \$700,000 and later emerged as part of the Alan Bond collection at Sotheby's in Sydney in October.
- 1986 McCubbin's *Feeding time*, 1893, made one of its several appearances on the modern Australian market when it was bought by Alan Bond for \$683,000 at Sotheby's in Melbourne in April.
- 1986 At the sale of the contents of an Irish country home, 'Mount Juliet', Sotheby's sold a long-lost portrait of Captain Cook catalogued as 'circle of William Hodges'.

It was purchased by Leger Galleries in London for £Irish 30,800 and was sold early the following year at a substantial profit to the National Maritime Museum in London as the missing Hodges portrait of Captain Cook.

- 1987 Benjamin West's *Portrait of Sir Joseph Banks* was sold to Alan Bond for \$4.23 million at Sotheby's in London in March.
- 1987 Van Gogh's *Sunflowers* sold for \$A57.35 million at Sotheby's. Alan Bond later emerged as the underbidder.
- 1987 At Sotheby's in Melbourne in April a primitive portrait of Captain Matthew Flinders by Toussaint de Chazal said to be the only known oil of Flinders painted from life sold for \$451,000 and found its way into the Alan Bond collection.
- At the sale of the Leo Schofield collection by William S. Ellenden in September, Nerli's *The sitting* sold for \$170,000 to dealer Denis Savill, eventually ending up in the Holmes à Court collection. It had been sold for \$12,000 in March 1979 by Australian Art Auctions and in 1997 was acquired by the Queensland Art Gallery for \$220,000.
- In October stockmarkets collapsed around the world.
 Entrepreneurs in Perth and Sydney became less conspicuous as art buyers. However, Van Gogh's *Irises* was sold for \$US53.9 million at Sotheby's on 11 November. One year later Alan Bond confirmed he was the buyer, with the purchase underwritten by Sotheby's financial services.
- 1988 The first of the big resumption and repossession sales took place with the sale of the Bremmer collection and of works collected by Ariadne Australia by Isle Love Taylor Wood in Melbourne in September. From Ariadne wind and sun by the modern English artist

right
JOHN OLSEN, Five
Bells, 1963, oil on
canvas, 265.5 x 275.5 cm,
courtesy Goodmans
Auctioneers & Valuers,
Sydney, and Tim Olsen
Gallery, Sydney.

below
EUGENE VON
GUERARD, Sydney
Heads, 1866, oil on
canvas, 72 x 123 cm.
Photograph courtesy
Sotheby's, Sydney.

Laura Knight was bought by Philip Bacon for \$200,000.

- ing, *Hawkesbury*, 1898, sold for a record price of \$1.3 million to Sydney psychiatrist Dr Robert Hampshire.
- 1988 At Joel's in Melbourne in November *Une nuite de canicule* by Rupert Bunny set an auction record for an Australian painting when it sold for \$1.25 million to Alan Bond.
- 1989 Sotheby's secured a record bid for an Australian painting of \$1.76 million for John Glover's *Bath of Diana, Van Diemen's Land*, 1837, in Melbourne in April. However, the sale did not proceed when the buyer claimed he had not been alerted to the need to obtain export permission for the work. It later went into the collection of the National Gallery of Australia in Canberra.
- The sale of the art and antique collection of the late Sir Leon and Lady Trout by Christie's, at the Trouts' family home at Everton Park in June, set a high-water mark for the 1980s Australian art boom when Geelong dealer Hedley Early paid \$700,000 for John Peter Russell's *Belle Ile* and Sydney dealer Warren Plummer paid \$500,000 for Rupert Bunny's *Portrait of Jeanne Morel*.
- More liquidations hit the market in November when Joel's sold the Farrow collection of thirty works. The best price was \$442,000 for McCubbin's *Hauling timber*, *Macedon Heights*, 1911. The painting was resold in April 1999 for \$679,000.
- The forced sale of the collection of Alan Bond's Dallhold the most celebrated of the boomtime entrepreneurial collections took place at Christie's in July. Art consultant Dr Buttsworth paid \$650,000 for Drysdale's *The camp*, 1953, and \$715,000 for *Sydney Heads*, 1866, by von Guérard, while London dealer Angela Nevill, who put the collection together, paid \$352,000 for Bunny's *The meeting on the stairs*, c. 1910–13, and \$440,000 for *Mrs Herbert Jones and her daughters*, *Hilda and Dulce*, 1903–04.
- 1992 At the Charles Lloyd Jones sale by Sotheby's in July

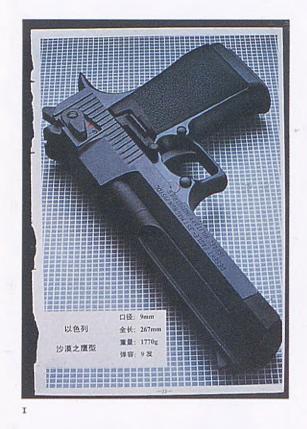




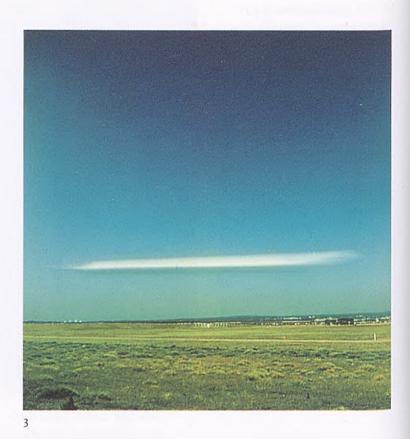
- the market continued its recovery with the sale of a Streeton for \$130,000 and a Phillips Fox for \$52,000.
- 1993 At Christie's in April in Melbourne, McCubbin's *Gathering mistletoe*, 1886, sold to a telephone bidder for \$605,000.
- 1995 Anxieties about offering pictures priced in the sixfigures for auction disappeared as *Bush sawyers*, 1910, by McCubbin sold for \$717,500 and Drysdale's *West Wyalong*, 1949, for \$775,000 at Sotheby's in Melbourne.
- 1997 An auction record for an Aboriginal artwork was set by Sotheby's in Melbourne in June when Johnny Warangkula Tjupurrula's acrylic, *Water Dreaming at Kalipinypa*, 1972, sold for \$206,000.
- 1998 McCubbin's *Bush idyll*, 1893, set an auction record for an Australian painting when it was sold by Christie's in Sydney in July for \$2,312,500.
- 1998 *Australian beach scene*, c. 1940, by Freda Robertshaw set an auction record for an Australian woman artist by selling for \$475,500 at Sotheby's in Melbourne in August.
- 1999 Sidney Nolan's *Kelly*, 1954, sold for \$838,500 at Sotheby's in Melbourne.
- 1999 John Olsen's *Five Bells*, 1963, sold at Goodmans in Sydney for \$255,000 to the Art Gallery of New South Wales.
- 1999 Brett Whiteley's *The Jacaranda tree (on Sydney Harbour)*, 1977, sold at Christie's in Sydney in August for \$1,982,500.

TERRY INGRAM

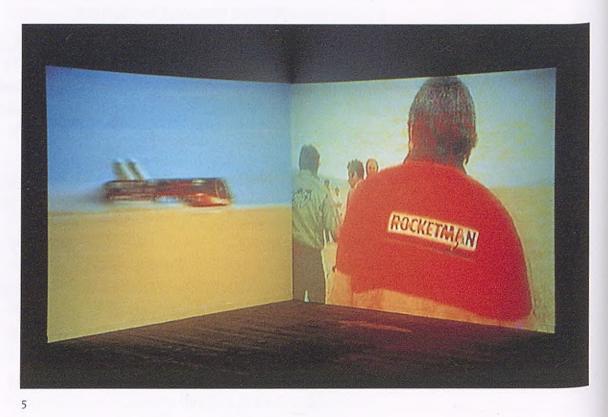
Terry Ingram's column appears every Thursday in the Australian Financial Review.



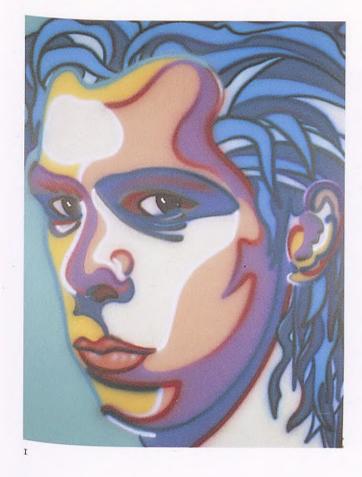






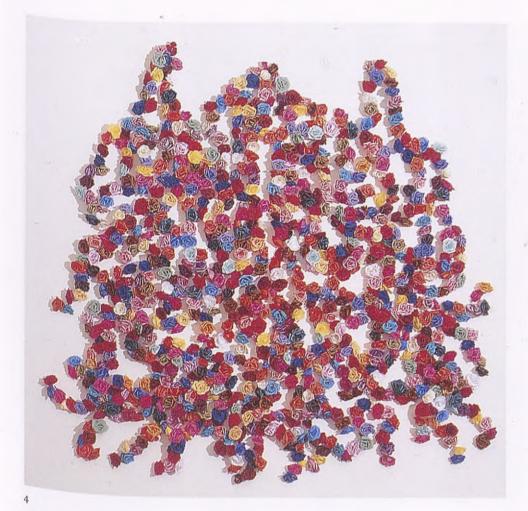


1. PATRICK POUND, 9mm, 1999, photograph, 160 x 120 cm, Milburn Gallery, Brisbane. 2. MARK DEAN, Untitled, 1999, acrylic on canvas, 120 x 100 cm, Space 43, Brisbane. 3. ROSEMARY LAING, Green work TL 8, 1995, time lapse of aircraft landing vector, C—Type photograph, 100 x 100 cm, National Museum of Art, Osaka, and Australian Centre for Contemporary Art, Melbourne, courtesy Monash University Gallery, Melbourne. 4. PIP STOKES, Midnight's rose, 1998, charcoal on Arches paper, 80 x 120 cm, Renard Wardell Gallery, Melbourne. 5. DAVID NOONAN, Rocket man, 1999, video installation, finalist, Deacons Graham & James Arts 21 Award 1999, The Ian Potter Museum of Art, Melbourne.





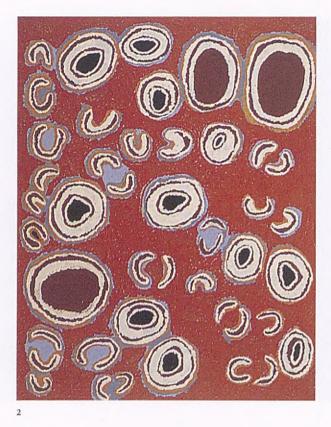






I. HOWARD ARKLEY, Nick Cave, 1999, acrylic on canvas, 175 x 135 cm, National Portrait Gallery, Canberra. 2. DONNA MARCUS, Melbourne, 1999, aluminium, 160 x 160 cm, Dianne Tanzer Gallery, Melbourne. 3. LAUREN WILLIAMSON, Aurora, 1996, oil on canvas, 96 x 112 cm, William Mora Galleries, Melbourne. 4. WILMA TABACCO, Caprice (Capriccio), 1998, 1000 handmade silk, satin and cotton roses, form and dimensions variable, RMIT Gallery, Melbourne. 5. ROBERT ROONEY, A Paris pair: At the Louvre (Le Louvre), 1998, acrylic on canvas, 122 x 228.6 cm, Pinacotheca, Melbourne.









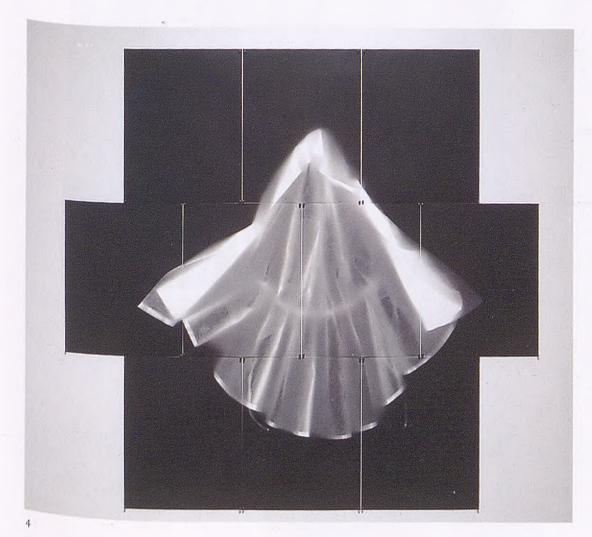


1. JEFF WALL, Polishing, 1998, cibachrome transparency, back illuminated with fluorescent light mounted on aluminium display case, Art Gallery of Western Australia, Perth, acquired with assistance from Sir Claude Hotchin Art Foundation and the Art Gallery of Western Australia Foundation Fund, 1999. 2. INYUWA NAMPITJINPA, Women's Dreaming at Punkilpirri, 1998, acrylic on canvas, 153 x 122 cm, Gallery Gabrielle Pizzi, Melbourne. 3. JOHN ANDERSON, Run, 1999, oil on canvas, 130 x 102 cm, William Mora Galleries, Melbourne. 4. REW HANKS, Philanthropists' post of folly, 1998, handcoloured screenprint, 160 x 220 cm, Legge Gallery, Sydney. 5. JULIA RAATH, Harris, 1999, installation view, dyes on silk organza: printed, painted, degummed dextrin resist, 220 x 93 cm, UTS Gallery, Sydney.



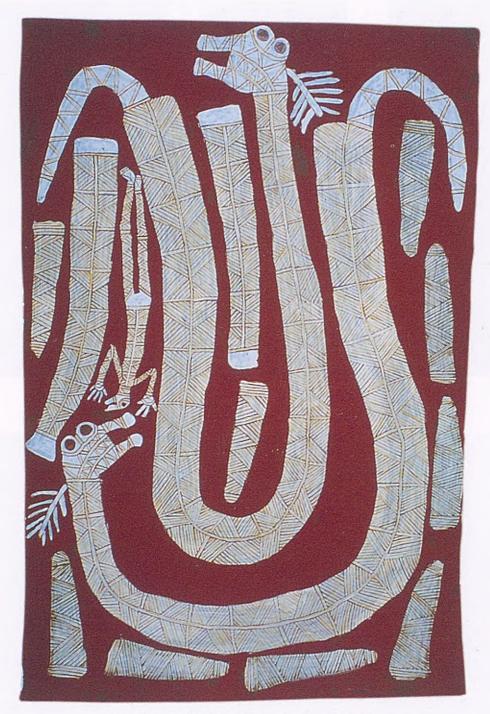








I. FARRELL and PARKIN, Pulleys, dislocations and counterweights – door, 1998, C–Type photograph, Byron Mapp Gallery, Sydney. Winner, Deacons Graham & James Arts 21 Award 1999, The Ian Potter Museum of Art, Melbourne. 2. JOHN OLSEN, Bathurst butter II, 1999, mixed-media on paper, 95 x 100 cm, Savill Galleries, Sydney. 3. MAX DUPAIN, Bus queue, Carrington Street at Wynyard Park, 1945, silver gelatin print, State Library of New South Wales, Sydney. Friday night queue for the Palm Beach bus during wartime. Many city workers took lodgings near the city during the week, returning to their homes only at the weekend. 4. ANNE FERRAN, Untitled (composite cap), 1999, 10 gelatin silver photograms, each 30 x 24 cm, 90 x 96 cm overall, Stills Gallery, Sydney. 5. PAULA WONG, Swamped, 1998, (detail), ink on paper, silk thread, 200 x 200 x 120 cm, Moët & Chandon 1999 Touring Exhibition. Photograph Ian Lobb.



Peter Nabarlambari, Ngalyod, 152 x 105 cm



Dorothy Djukulul, Black-headed Pythons, 152 x 105 cm

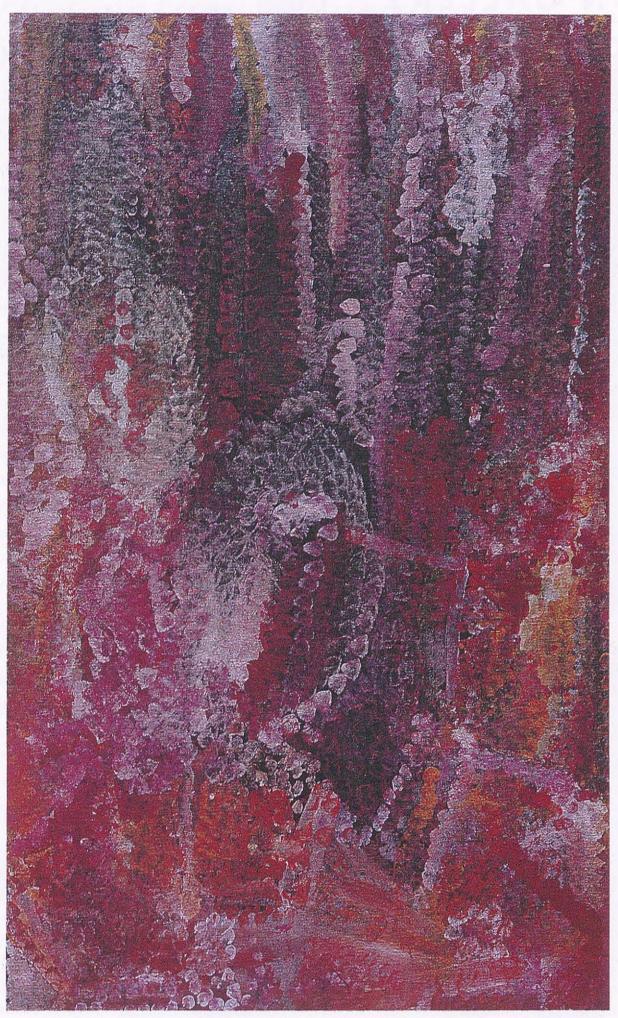


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Emily Kame Kngwarreye, Alalgura - My Country III, 1996, acrylic on canvas, 150 x 90 cm

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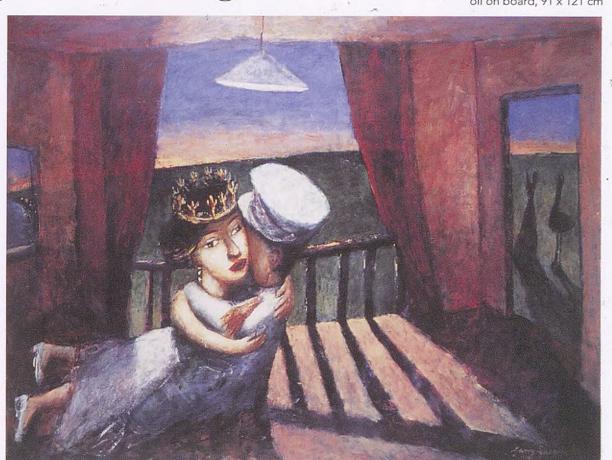
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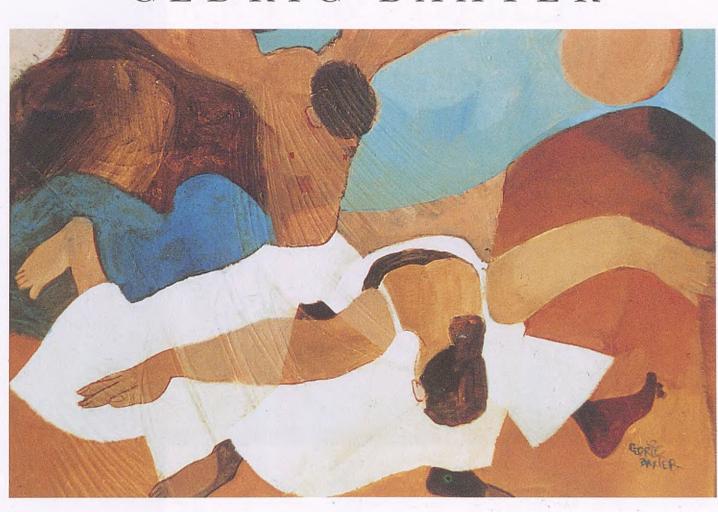
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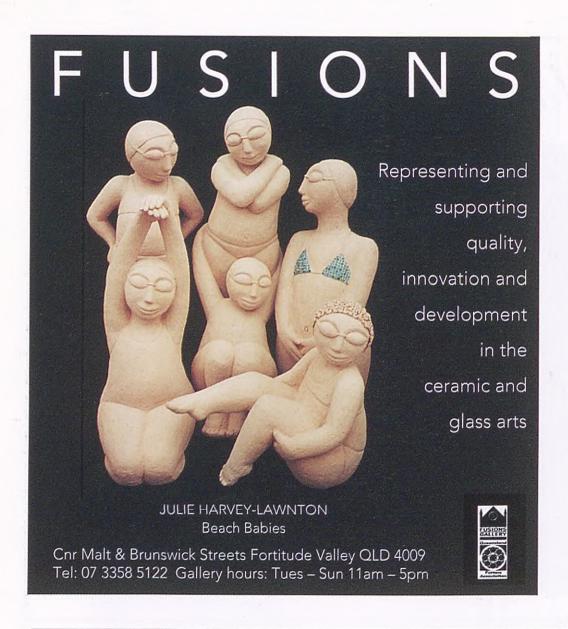
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Alvinailey Dancers, acrylic on board, 40 x 52 cm



Kathleen Petyarre



viountain Devii Lizard Dreaming, 1999, synthetic polymer on Belgian linen, 122 x 122

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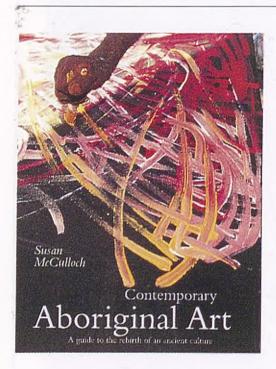
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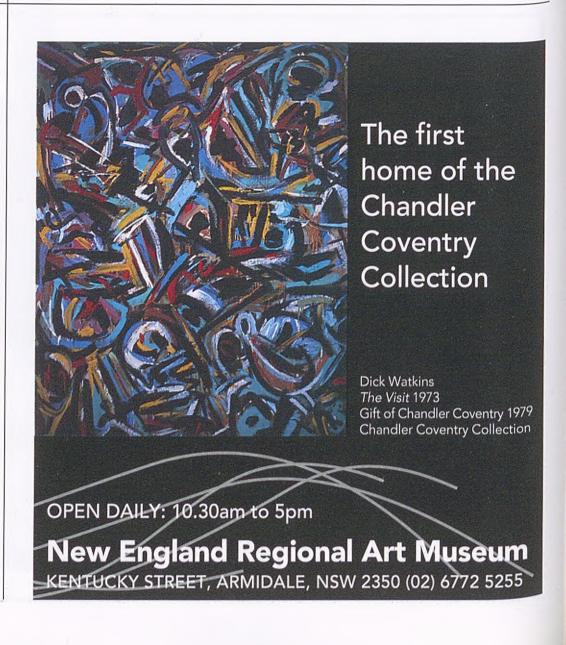


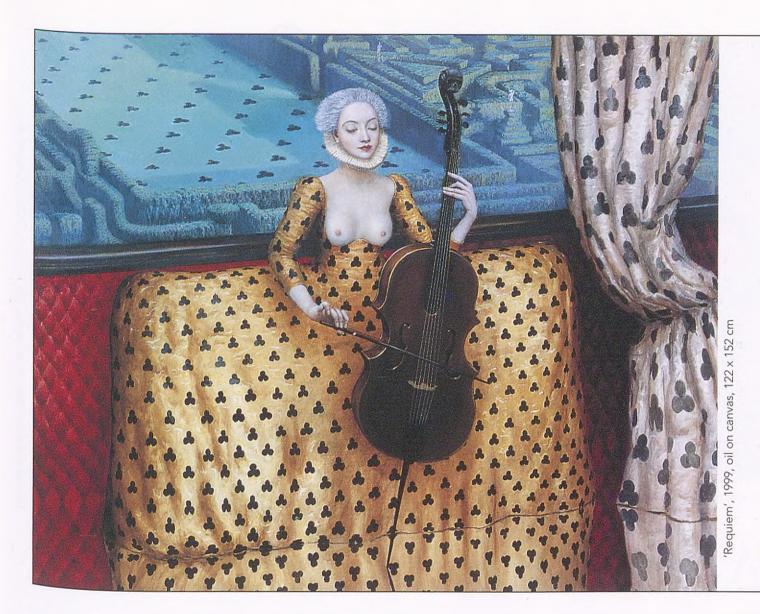
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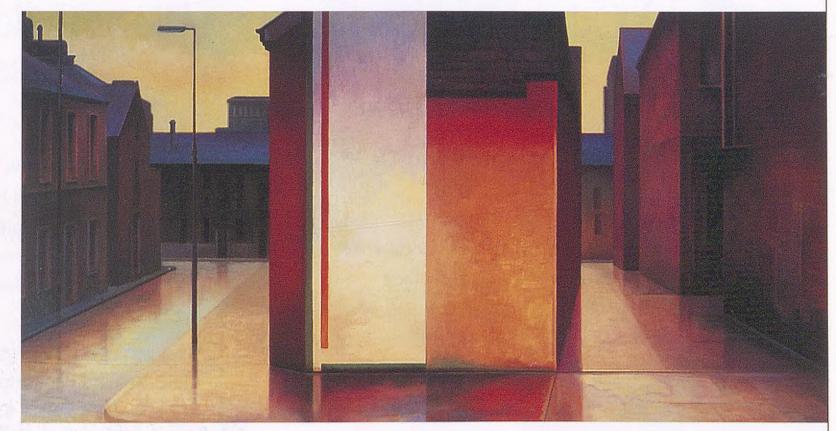
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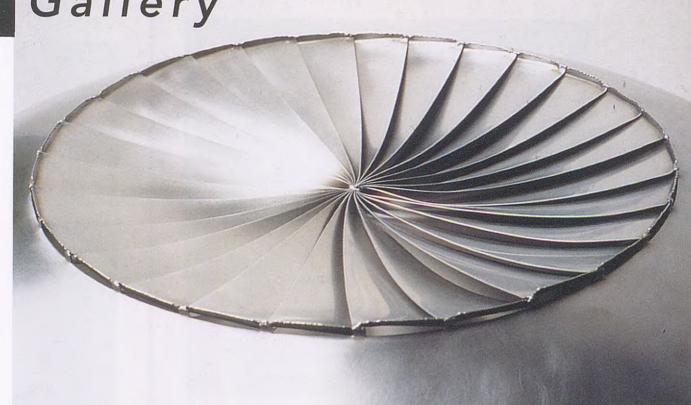
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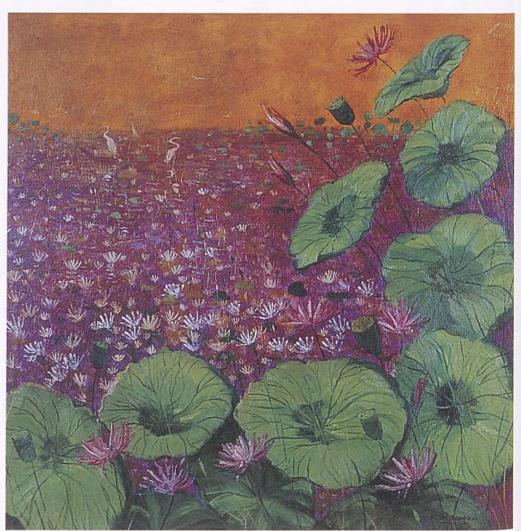
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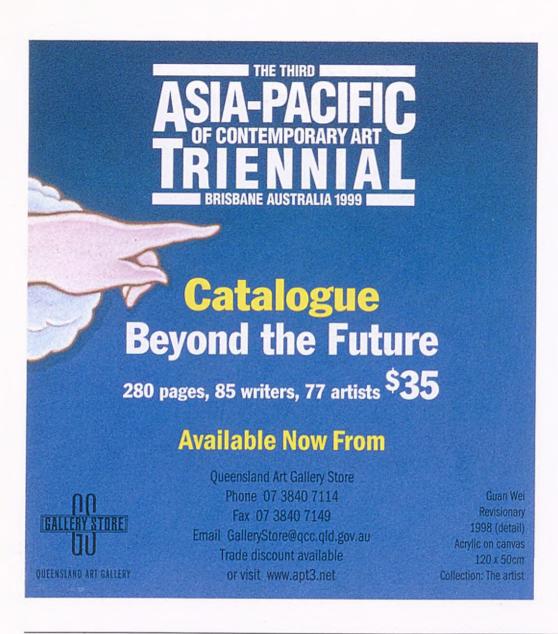
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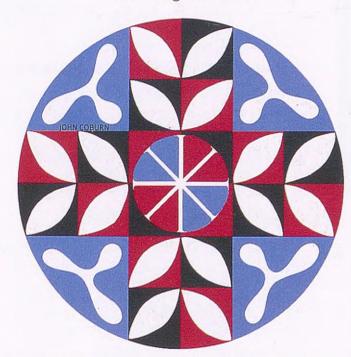


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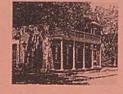
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42 VIEW STREET, BENDIGO VICTORIA 3550 Telephone: (03) 5443 4991 Facsimile: (03) 5443 6586 email: bendigoartgallery@bendigo.vic.gov.au OPEN DAILY 10AM - 5PM

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

25 Nov-19 Dec 99 'Goodbye, Goodbye, and so I go to fight the savage foe, we wish you all a last goodbye' with apologies to ...? 6-30 Jan 2000 Recent Acquisitions from the Permanent Collection

3 Feb-5 Mar 2000 Games Artists Play Curated by Margaret McBride **Gallery Grounds** Sculpture of the Month December 1999

Greg Salter, Peter Speight MMM Interpreted by Marion Armstrong, Colleen Neal, January 2000 Greg Salter, Peter Speight

February 2000 'Contributing Factors' Margaret McBride

Foyer Gallery Mini-Exhibitions Council hours Mon to Fri 8.30-4.30 December 1999 Toward the Next Millennium Selected works by Maitland Artists January 2000 13th Mini Print Exhibition Newcastle Printmakers Workshop February 2000 Magical Moments Works by Shirley Bennetts

Foyer Gallery December 1999 January 2000 February 2000

Work of the Month Council hours Mon to Fri 8.30-4.30 Toward the Next Millennium Selected works by Maitland Artists Lezlie Tilley '69 Continuity (Quilt for Margaret Alice)' Arthur Boyd 'Bull Frog Head'

MM Interpreted by Marion Armstrong, Colleen Neal,



Tweed River Regional Art Gallery

The Australian Portrait Gallery Home of the Doug Moran Portrait Prize

10 Nov - 5 Dec

TAFE students show their work

1 Dec - 16 Jan

JOHN LLWELYN JONES: AUSTRALIA'S FORGOTTEN
PAINTER Oils and watercolours by Heidelberg School
artist, friend of Streeton, McCubbin and Roberts

19 Jan – 13 Feb

THE GALLERY'S AUSTRALIAN PORTRAIT COLLECTION

ARMLINKS A touring exhibition from the Darwin Visual Arts Association. Craftspeople in urban centres and Aboriginal communities explore the similarities linking people of varied cultures by their armbands

MORE THAN DINOSAURS A wonderful exhibition from the Australian Museum (to be confirmed)

16 Feb - 2 Apr

UPFRONT: FACES FROM AUSTRALIA AT WAR

from the Australian War Memorial

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

THE NOLAN GALLERY

Nolan Gallery

Dec to 3 Jan

East Gallery: Nolan's Birds

Dec to 27 Feb

West Gallery: Nolan Foundation

Collection

7 Jan to 27 Feb

East Gallery: Selected works from the

Nolan Gallery Collection

NOLAN GALLERY

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

Casula Powerhouse Arts Centre

KEN WHILLHITE: Still on R&R

9 December – 23 December

A unique vision of the contrasts and contradictions of Sydney

TAFE NSW Invitational Art and Design Prize

12 January – 6 February

MOCK PUBLIC

8 February - 5 March

An examination of the interventions into public space that are made during Mardi Gras



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



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.

5 Nov - 5 Dec

MICHAEL MURPHY - A RETROSPECTIVE EXHIBITION

A tribute to the life and work of Michael Murphy

10 Dec - 6 Feb

1999 HSC EXHIBITION Selection of works from Wagga

Wagga HSC students

Jan - 6 Feb

GERVAISE PURCELL PHOTOGRAPHS - BEACHWEAR

1947–1962 Features Jantzen swimsuits from the 1940s, 50s and 60s along with a range of related swimwear.

Toured by Manly Art Gallery and Museum

11 Feb - 19 Mar

ARTHUR BOYD AND THE EXILE OF IMAGINATION

An exhibition devoted to the theme of the 'outcast'.

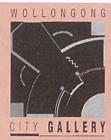
11 Feb - 2 Apr

50TH ANNIVERSARY OF THE SNOWY MOUNTAINS
HYDRO-ELECTRIC AUTHORITY Dynamic and telling

photography pays tribute to those whose lives were so

closely tied to this project

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 2pm–4pm, closed Mon
Art Glass Gallery: Fri–Sat 10am–5pm, Sun 2pm–5pm



WOLLONGONG CITY GALLERY

30 Oct – 9 Jan JOHN CONOMOS: AUTUMN SONG

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

20 Nov - 9 Jan LOCAL KNOWLEDGE

Recent work by established and emerging Illawarra artists including sculpture, painting, photography and fibre

15 Jan - 27 Feb ARJA VALIMAKI: 1999 RESIDENT ARTIST An installation of textile-based art examining

contemporary cultural issues concerning migration and identity

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



Manly Art Gallery & Museum

10 December 1999 - 30 January 2000

Celebrating Paradise The Artist and the Northern Beaches 1900-2000

An exhibition celebrating the rich cultural and artistic identity of the Northern Beaches area of Sydney. The exhibition will paint the picture of the artistic heritage of the region by including the work of significant regional artists such as Sydney Long, Sali Herman, Arthur Murch, Weaver Hawkins, Helen Lempriere and Elaine Haxton. It will also bring together for the first time the major contemporary artists who have lived, worked and been influenced by this special part of Sydney; artists like Rod Milgate, Warren Langley, Julia Davis, Bruce Goold, Wendy Sharpe, Salvatore Zofrea and Cressida Campbell.

> West Esplanade Reserve Manly NSW 2095 Tel: (02) 9949 1776 Fax: (02) 9948 6938 Email: artgallery@manlycouncil.nsw.gov.au Cost: Adults \$3, Concessions \$1 Tue – Sun 10am – 5pm



Orange Regional Gallery

29 Oct - 28 Nov THE PACK-AGE SHOW - From the Brown Paper

Parcel to Cyberspace

29 Oct - 23 Jan A SELECTION OF WORKS FROM THE

PERMANENT COLLECTION

19 - 28 Nov BLOOMIN' ART - Local artists, celebrities and

professional florists present arrangements 'illustrating' works from the collection

ANNUAL CHRISTMAS SELLING EXHIBITION -3-23 Dec Quality art and crafts, most less than \$300!

3 Dec - 16 Jan FACE TO FACE - Contemporary art from Taiwan.

Toured by the Gold Coast Arts Centre

THE MARY TURNER COLLECTION 24 Dec - 1 Mar

30 Jan - 27 Feb BUSH LIVES, BUSH FUTURES - An exhibition

from the Historic Houses Trust

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











Toowoomba Regional ART Gallery

2 Dec-2 Jan **Exitation** An exhibition by third year visual art students

from the University of Southern Queensland 9 Jan-6 Feb Lloyd Rees: Coming Home

Proudly sponsored by Ergon Energy. Toured by Rockhampton Art Gallery with assistance from Rockhampton City Council,

Visions of Australia and Ansett Australia

'Motif and Meaning: Aboriginal influences in 10 Feb-26 Mar

Australian Art 1930 - 1970' An exhibition of paintings, works on paper, ceramics, textiles, decorative arts, posters, design and memorabilia exploring designs and motifs drawn from Aboriginal art.

A Ballarat Fine Art Gallery Travelling Exhibition made possible by Visions of Australia. This exhibition has received development assistance from NETS Victoria's

Exhibition Development Fund Grant

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



Campbelltown City Bicentennial Art Gallery and Japanese Tea-House Garden

5-27 Nov

37th Festival of Fisher's Ghost Art Award – Annual art award with prize money totalling over \$20 000

3 Dec - 23 Jan

Icarus – Works by Treahna Hamm, Ann Thompson, Bert Flugelman, Mitsou Shoji, John Johnson, Tom Arthur and Guy Warren, using Warren's exploration of the Icarus myth as a point of departure

14 Dec - 30 Jan

Artexpress – Works by the 1998 HSC students

28 Feb - 5 Mar

David Hawkes – Works by local Wedderburn artist of the surrounding Campbelltown area including Westcliff Colliery

4 Feb - 5 Mar

Toys – Toys created by prominent Australian artists. Touring from New England Regional Art Museum

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

Gladstone Regional Art Gallery and Museum

6 Nov-3 Dec

MARTIN HANSON MEMORIAL ART AWARDS & EXHIBITION

Exhibition of selected entries. Sponsored by local business, industry and the community

10 Dec-29 Jan

360° HIGHLIGHTS OF THE GOLD COAST
CITY ART GALLERY CERAMICS COLLECTION

Australian ceramics acquired since 1982. A Gold Coast City Art Gallery exhibition

4 Feb-8 Mar

FROM SIMPLE BEGINNINGS

A collaborative exhibition of contemporary fibre works by the Port Curtis Patchwork Group Inc.

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 Closed Christmas to New Year

New England Regional Art Museum

Home of the Howard Hinton and Chandler Coventry Collections

26 November 1999 – 20 February 2000

From a Country Garden

Works from the Howard Hinton Collection

James Gleeson On starting a painting

Salvatore Zofrea Appassionata

The Pick of Coventry

Highlights from the Chandler Coventry Collection (opening 2 December 1999)

OPEN DAILY: 10.30am to 5pm

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



La Trobe Regional Gallery

18 Dec - 30 Jan

IAN ARMSTRONG

Major retrospective includes paintings, prints, gouache and drawings

5 Feb - 19 Mar

KING OF THE ACCORDION (Read a story, see a picture)

A New England Regional Art Museum, touring exhibition of works by thirteen nationally recognised artists. The exhibition explores the themes of immigration and multiculturalism

LOIS GERALDES

Paintings by Portuguese born Gippsland artist that explore the universality of symbolism in a marriage of the figurative and abstract

La Trobe Regional Gallery 138 Commercial Road, MORWELL VIC 3840 Tel: (03) 5134 1364 Fax (03) 5134 8174 Email: Irg@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



Albury Regional Art Gallery

12 Nov – 2 Jan	Folding: WA Textile Exhibition
19 Nov – 12 Dec	Riverina Institute of TAFE: Albury Campus 1999 Arts and Media Studies Exhibition
Dec – Jan	The Daniel Gift: 18th century prints and Chinese artefacts
7 Jan – 6 Feb	The Pack-Age: Brenda Palma
10 Feb – 10 Mar	Denise Green: Works on Paper 1972 – 1988
	ALBURY REGIONAL ART CENTRE 546 Dean Street ALBURY NSW 2640 Tel: (02) 6023 8187 Fax: (02) 6041 2482 Email: albartg@dragnet.com.au Daily 10.30am – 5pm, closes 4pm weekends Access for the disabled. Free admission



Bathurst Regional Art Gallery

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

26 Nov - 30 Jan

CINDERELLA'S GEMS Art and the Intellectual Mission

An exhibition of outstanding works from nine university collections of NSW. It presents a distinctive view of 20th century Australian art by focusing on important domains of knowledge and human endeavour such as science, arts and the humanities, which constitute the intellectual mission of universities

WATERSHEDS The Paroo to the Warrego Mandy Martin uses her incredibly strong landscapes to explore important environmental issues. The paintings and drawings are created with a recognition and celebration of the good things people find in the landscape

4 Feb - 26 Mar

ICARUS New works by seven artists exploring themes within the Icarus myth. Developed through a collaborative curatorial process involving the artists and the Goulburn Regional Art Gallery

SWAN HILL REGIONAL



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Touring Exhibitions

31 Mar - 28 May 2000 SWAN HILL NATIONAL PRINT AND DRAWING ACQUISITIVE AWARDS \$10,000

Access Gallery - Touring Exhibitions

Entries close 28 January 2000

ANNUAL TAFE GRADUATE

EXHIBITION – Sunraysia College of

TAFE, Swan Hill Campus

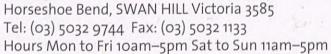
17 Dec - 13 Feb THE CASK - An Aussie Icon

Curated by George Matoulas &

Stephen Spurrier

Permanent collection on display

SWAN HILL REGIONAL ART GALLERY



Email: artgal@swanhill.vic.gov.au Admission fees apply



Until 12 Dec



Moree Plains Gallery

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

27 NOVEMBER - 28 JANUARY

Brett Whiteley – The Genius

A mini retrospective of works by Brett Whiteley, featuring works from 1960 - 1987

4 FEBRUARY - 5 MARCH

Catherine

A photographic exhibition of Cathy Freeman by Basquali Skamaachi

11 FEBRUARY - 26 MARCH

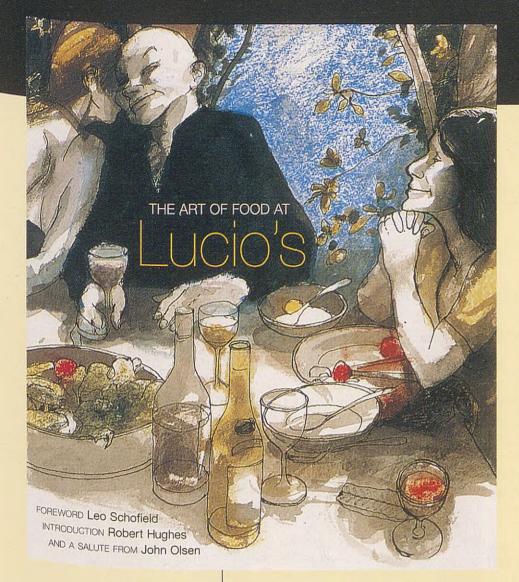
Lloyd Rees - Coming Home

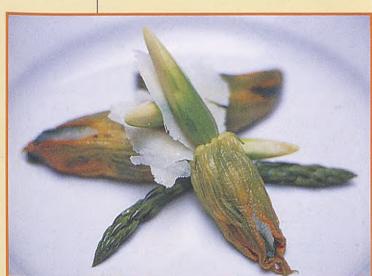
Works by Lloyd Rees dating from 1915–1988

Moree Plains Gallery

Cnr Heber and Frome Streets PO Box 1108 Moree NSW 2400 Tel: (02) 6757 3320 Fax: (02) 6752 7173 email: Moree.Plains.Gallery @mpsc.nsw.gov.au Tues to Fri 10-5, Sat 10-2, Sun 11-2

The perfect Christmas gift







above: fiori di zucchini ripieni Stuffed Zucchini Flowers with Asparagus and Parmesan

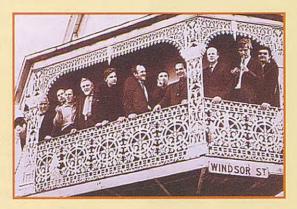
Ieft: Angus McDonald, I say, stay in there, I'm not going, 1996, oil on canvas

The Art of Food at Lucio's

by Lucio Galletto and Timothy Fisher

with a foreword by Leo Schofield, an introduction by Robert Hughes, a salute from John Olsen and an interview by David Dale

n 1963, twelve up-and-coming artists – including Frank Hodgkinson,
Colin Lanceley, John Olsen,
John Coburn and Robert Hughes –
posed on the lacework balcony of
The Hungry Horse for what has become one of the defining photographs of
Australian art history. Since its days in the 1960s as The Hungry Horse



(bistro and gallery), the building on the corner of Windsor and Elizabeth streets in Paddington has been associated with two of the finer things in life – food and art. The building has housed the most celebrated restaurant in Sydney since 1983 – Lucio's Italian Restaurant.

Purchase this wonderfully illustrated Italian cookbook for yourself or as a gift for a friend or colleague. The pages of this cookbook, like the restaurant they hail, are filled with recipes, artworks and recollections from old friends – including John Coburn, Colin Lanceley, Frank Hodgkinson, Fred Cress, John Beard and William Wright. Lucio Galletto and chef Timothy Fisher have selected 149 recipes that most reflect the restaurant's style and philosophy towards food and presentation. The recipes can be created easily with everyday kitchen utensils and are written in an accessible style for all who love good food but are not professional chefs.

As Leo Schofield writes in the foreword to this cookbook: 'Sydney is a fickle town. It takes stamina and style to stay at the top for fifteen years and more, particularly in the restaurant business ... Lucio Galletto has always collected art, always been kind to artists. The legacies of this mutual admiration are the handsome Blackmans, Storriers and Olsens decorating the dining rooms of his restaurant. "Restaurant" is perhaps an inadequate word, for Lucio's is more a kind of salon, or at least the closest thing we have to one in Sydney ... Beyond its salonesque attributes resides its status as an institution. Everyone knows Lucio's. Everyone loves Lucio's.'

149 recipes, 105 reproductions of artworks in colour, 188 pages, hardcover, 265 x 235 mm (10 $^{1}/_{2}$ " x 9"), 90 5703 332 1, Price AU\$65 Art and Australia readers' price AU\$60

To ensure that your gift is received in time for Christmas place your order by 16 December 1999. See order form for details.

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.

QUEENSLAND ART GALLERY SHOP

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
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 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*.

METROPOLIS

160 Acland Street St Kilda VIC 3182
Tel: (03) 9525 4866 Fax: (03) 9593 9741
Open daily 10am – 10pm
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

• window gallery exhibiting local artists • mail order and customer order.

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Sun 10am – 10pm

Enjoy the latest art and design releases in relaxed surroundings! A range of local, imported and academic art books and magazines. Mail order and special orders welcome. Student discount.

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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.

Art Directory

QUEENSLAND

ADRIAN SLINGER

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

A WHITE PATCH GALLERY

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

ART GALLERIES SCHUBERT

Marina Mirage, Seaworld Drive, MAIN BEACH 4217 Tel. (07) 5571 0077 Fax (07) 5526 4260 info@art-galleries-schubert.com.au www.art-galleries-schubert.com.au Modern and contemporary Australian art. Representing Arthur Boyd, Sam Fullbrook, Charles Blackman, Tim Storrier, Lloyd Rees, Sidney Nolan, Ian Fairweather, Brett Whiteley, Robert Dickerson, Fred Williams, John Olsen, Justin O'Brien, Alan Baker, Hans Heysen, Geoffrey Proud, John Coburn, Joy Hester, B. E. Minns, Louis Kahan, William Delafield Cook, Ray Crooke, Gordon Shepherdson, Lawrence Daws, Kay Singleton Keller, Judy Cassab and Robert Daily 10-5.30

FUSIONS GALLERY

Cnr Malt and Brunswick Streets, FORTITUDE VALLEY 4006 Tel. (07) 3358 5122 Fax (07) 3358 4540 qldpotters@powerup.com.au The gallery offers an extensive range of handcrafted clay and glasswork for sale in conjunction with changing exhibitions by leading artists.

Tuesday to Saturday II – 5

GLOBAL ARTS LINK

d'Arcy Doyle Place, Nicholas Street, IPSWICH 4305 Tel. (07) 3813 9222 Fax (07) 3812 0428 director@gal.org.au www.gal.org.au Director: Louise Denoon. 3 December to 23 January: 'Many Voices', 13th Tamworth Fibre Textile Biennial. A touring exhibition by Visions of Australia 29 January to 2 April: 'Each a glimpse and gone forever', the train photographs of Charles Page. Daily 10 - 5, Closed Christmas Day, Boxing Day, New Years Day, Good Friday, Anzac Day 12-5

GOLD COAST CITY ART GALLERY

135 Bundall Road,
SURFERS PARADISE 4217
Tel. (07) 5581 6567 Fax (07) 5581 6594
gallery@gcac.com.au
www.gcac.com.au
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

LIGHTHOUSE GALLERY

Noosa Harbour Marina Village,
Parkyn Court, TEWANTIN 4567
Tel. (07) 5449 7205
Fax (07) 5449 7805
Continuous exhibitions by established regional artists (from miniatures to major works). Regular solo exhibitions.
Specialising in unique African sculptures.
Tuesday to Saturday 10 – 5,
Sunday 10 – 2 during non-holiday periods,
Monday to Saturday 10 – 5,
Sunday 10 – 2 during holiday periods

LOGAN ART GALLERY

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

MANITZKY GALLERY

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

PHILIP BACON GALLERIES

2 Arthur Street,
FORTITUDE VALLEY 4006
Tel. (07) 3358 5122 Fax (07) 3358 4540
qldpotters@powerup.com.au
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

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

STANTHORPE ART GALLERY

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

TREVENEN HOUSE GALLERY

29 Merthyr Road, NEW FARM 4005 Tel. (07) 3254 4066 Brisbane's superior rental space, available to painters and sculptors.

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Tel. (07) 3229 1981
Twenty-five years representing established and quality emerging artists exclusively in Brisbane. From tonal realism to total abstraction. Seventeenth- to twentieth-century Ukiyo-e woodcuts.
Monday to Saturday 10 – 4

NEW SOUTH WALES

ABORIGINAL AND PACIFIC ART

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

546 Dean Street, ALBURY 2640 Tel. (02) 6023 8187 Fax (02) 6041 2482 albartg@dragnet.com.au To 12 December: Riverina Institute of TAFE - Albury Campus 1999 Arts and Media Studies Exhibition December to January: 'The Daniel Gift', eighteenth-century prints and Chinese To 2 January: 'Folding', textiles from 7 January to 6 February: 'The Pack-Age', Brenda Palma From 10 February: Denise Green, works on paper. Access for the disabled. Free admission. Monday to Friday 10.30 - 5, Saturday and Sunday 10.30 - 4



ANNA VERTES, The lagoons, oil painting, Anna Art Studio and Gallery, Bellevue Hill.

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

ANNANDALE GALLERIES

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

ARTARMON GALLERIES

479 Pacific Highway, ARTARMON 2064
Tel. (02) 9427 0322
Paintings, drawings and sculpture by
established Australian artists. Collector's
Room by appointment. Glen Preece
Biennial Exhibitions August 2000.
January: Gallery closed.
Monday to Friday 10 – 5

ART GALLERY OF NEW SOUTH WALES

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Fax (02) 9221 6226
Permanent collections of Australian,
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Australia's largest gallery devoted to the
permanent exhibition of Aboriginal and
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Daily 10 – 5

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THE ARTISTS GALLERY HUNTERS HILL

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HUNTERS HILL 2110
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Fax (02) 9817 2574
Director: Britta Opel
Contemporary and traditional paintings,
drawings, sculptures and limited edition
prints by established and emerging
Australian artists. New solo and group
exhibitions every three weeks.
December: Group exhibition featuring
work by Elizabeth Haddad, Suzanne
Alexander, Andre van der Kerkhoff,
Dimitri Kuznichenko and Mark Harrison.
Wednesday to Sunday 11 – 5

AUSTRALIAN GALLERIES

15 Roylston Street,
PADDINGTON 2021
Tel. (02) 9360 5177 Fax (02) 9360 2361
Director: Stuart Purves.
Gallery Manager: Brian Moore.
To 18 December: Fine paintings and sculpture
18 to 27 January: Selected works
1 to 26 February: Fine paintings and sculpture.
Tuesday to Saturday 10 – 6

AUSTRALIAN GALLERIES, WORKS ON PAPER, SYDNEY

24 Glenmore Road,
PADDINGTON 2021
Tel. (02) 9380 8744
Fax (02) 9380 8755
2 to 18 December: Christmas Exhibition,
works by gallery artists
18 to 27 January: Selected works
3 to 26 February: Contemporary
Australian works on paper.
Tuesday to Saturday 10 – 6,
Sunday 1 – 5



GLEN PREECE, Study of a girl in red, oil on board, 50 x 40 cm, Artarmon Gallery, Artarmon.

BARRY STERN GALLERY

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

THE BELL GALLERY

10 Jellore Street, BERRIMA 2577
Tel. (02) 4877 1267 Fax (02) 4877 1622
belgalry@acenet.com.au
Specialising in the best of contemporary
Australian art.
Daily 10-4

BOYD GALLERY

Struggletown Fine Arts Complex,
4 Sharman Close, NARELLAN 2567
Tel. (02) 4648 2424
Fax (02) 4647 1911
mboyd@localnet.com.au
www.localnet.com.au/~mboyd
Continuous exhibitions of established
artists and investment works. Six galleries and restaurant in complex. Pottery
and antiques exhibition gallery.
Wednesday to Sunday and public
holidays 10 – 5

BYRON MAPP GALLERY

178 Oxford Street,
PADDINGTON 2021
Tel. (02) 9331 2926 Fax (02) 9331 2928
gallery@wr.com.au
www.bias.net/byronmappgallery
Australian and international nineteenthcentury, twentieth-century and contemporary photography. Exhibition galleries
and private viewing room.
Monday to Saturday 10 – 5.30,
Sunday 1 – 5

CAMPBELLTOWN CITY BICENTENNIAL ART GALLERY

Art Gallery Road,
CAMPBELLTOWN 2560
Tel. (02) 4620 1335 Fax (02) 4620 1385
Changing exhibitions of national and regional art in two galleries. Also featuring Japanese garden and art workshop centre.
Monday, group bookings by appointment, Tuesday to Saturday 8.30 – 4.30,
Sunday 12 – 4,
Monday by appointment

CHRISTOPHER DAY GALLERY

124 Jersey Road, WOOLLAHRA 2025 Tel. (02) 9326 1952 Fax (02) 9327 5826 Mobile 041 840 3928 Quality traditional and modern nineteenth- and twentieth-century Australian and European paintings for sale, including Streeton, Heysen, Forrest, Rees and Ken Johnson.

Monday to Saturday 11 – 6

COOKS HILL GALLERIES

67 Bull Street, COOKS HILL 2289
Tel. (02) 4926 3899
Fax (02) 4926 5529
www.cooksHill.com.au
19 November to 19 December:
Pamela Griffith, still life and botanical
oil paintings
20 December 1999 to 10 February 2000:
Gallery closed
11 February: Gallery re-opens.
Friday, Saturday and Monday 11 – 6,
Sunday 2 – 6, or by appointment

DUBBO REGIONAL GALLERY

165 Darling Street (opp. Victoria Park), **DUBBO 2830** Tel. (02) 6881 4342 Fax (02) 6884 2675 To 5 February: 150th Anniversary Show, TAFE Exhibition, a selection of student work will be displayed to mark the tenth anniversary of the opening of the Dubbo Regional Gallery and to celebrate the sesquicentenary year of Dubbo From 12 February: 'Pets, Prey and Predators', featuring the work of twelve contemporary Australian artists working with images of non-indigenous animals and their impact on our lives and environment. Artists include Ian Abdulla, Rick Amor, David Keeling, Janet Laurence, Noel McKenna, Michael Williams and William Robinson. Tuesday to Sunday 11 - 4.30, closed Monday between school holidays, Christmas season and exhibitions

EDDIE GLASTRA GALLERY

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

EVA BREUER ART DEALER

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

FALLS GALLERY

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

GALERIA ANIELA FINE ART GALLERY

Mt Scanzi Road, KANGAROO VALLEY 2577 Tel./Fax (02) 4465 1494 aniela@shoal.net.au Works of art by leading Australian artists. Arthur Boyd, David Boyd, Jamie Boyd, Lenore Boyd, Perceval, Bartosz, Fialkowski, Griffith, Sealy, Somerville, Le Grand. Thursday to Sunday 10 – 4.30

GALLERY 460

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

GITTE WEISE GALLERY

Room 35, Level 2, 94 Oxford Street, DARLINGHURST 2010 Tel./Fax (02) 9360 2659 weisegal@chilli.net.au Contemporary Australian and international art. Tuesday to Saturday 11 – 6, or by appointment

GOULD STREET ART GALLERY

72 Gould Street, Cnr Curlewis Street, BONDI BEACH 2026 Tel./Fax (02) 9365 1343 Exhibiting contemporary Australian artists - painting, sculpture, ceramics and artistic seascape photography by Sofie Nerucci. Daily 11-6, closed Tuesday

HISTORIC HOUSES TRUST OF **NEW SOUTH WALES**

Tel. (02) 9692 8366

Fax (02) 9552 4902 MUSEUM OF SYDNEY On the site of first Government House, Cnr Bridge and Phillip Streets, SYDNEY 2000 Tel. (02) 9251 5988

To 5 December: 'Bamaradbanga'

(To Make Open), the Museum of Sydney is opening its doors to the resilience and complexity of Aboriginal culture with a three-month program of exhibitions and events. You are invited on a journey from Sydney Harbour's hidden past to the vibrant Central Desert – from the quiet voices of Sydney's first people, to the powerful expression of contemporary Sydney Aboriginal artists From 18 December: 'Sydney Metropolis', exploring Sydney through art, architec-

ture, design, literature, film and fantasy, and the dreams and deliriums of Sydney people, 1788-2000.

Daily 10-5

JUSTICE AND POLICE MUSEUM

4–8 Phillip Street, Circular Quay, SYDNEY 2000 Tel. (02) 9252 1144 Fax (02) 9252 4860 To December 2000: 'Crime Scene', Sydney crime photographs dating back to the 1930s, featuring a range of photographs along with interviews with some of the forensic photographers. Saturday and Sunday 10-5

HYDE PARK BARRACKS MUSEUM

Queens Square, Macquarie Street, SYDNEY 2000 Tel: (02) 9223 8922 Fax (02) 9223 3368

To 2001: 'Convicts', a new look at the story of Australia's 160,000 convict men and women, and their place in world history. Daily 10-5

ELIZABETH BAY HOUSE

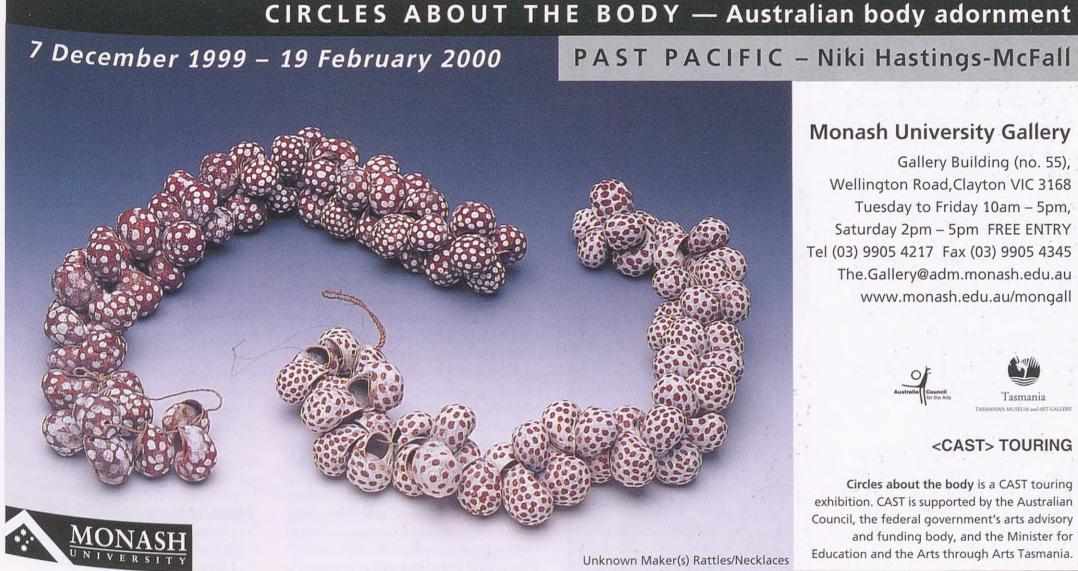
7 Onslow Avenue, ELIZABETH BAY 2011 Tel. (02) 9365 3022 Fax (02) 9357 7176 Changing exhibitions throughout the year. Check with Historic Houses Trust. Tuesday to Sunday 10 - 4.30

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



Monash University Gallery

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





<CAST> TOURING

Circles about the body is a CAST touring exhibition. CAST is supported by the Australian Council, the federal government's arts advisory and funding body, and the Minister for Education and the Arts through Arts Tasmania.

JINTA DESERT ART GALLERY

Tel. (o2) 9290 3639
Fax (o2) 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

THE KEN DONE GALLERY

I Hickson Road, The Rocks, SYDNEY 2000
Tel. (02) 9247 2740
Fax (02) 9251 4884
'Ken Done's Sydney': new works by Australian artist Ken Done. Paintings on canvas, watercolours, drawings and limited edition prints.
Free admission. Daily 10 – 5.30

KING STREET GALLERY ON BURTON

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

KU-RING-GAI ART CENTRE

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

LEGGE GALLERY

183 Regent Street, REDFERN 2016
Tel. (02) 9319 3340
Fax (02) 9319 6821
legge@intercoast.com.au
www.intercoast.com.au/~legge/index.html
1 to 19 February: Dave Brewer, paintings
From 22 February: Joe Frost, paintings.
Tuesday to Saturday 11 – 6

LISMORE REGIONAL ART GALLERY

I 31 Molesworth Street,
LISMORE 2480
Tel. (02) 6622 2209
Fax (02) 6622 2228
Permanent collection of contemporary
Australian art, touring Australian
exhibitions and changing displays of
local art and craft for sale.
Tuesday to Saturday 10 – 4,
Sunday 11 – 3

MICHAEL COMMERFORD GALLERY

16 McLachlan Avenue,
RUSHCUTTERS BAY 2011
Tel. (02) 9331 3338
Fax (02) 9331 7464
mcg@magna.com.au
Featuring contemporary Australian and international artists. Galleries also in
Byron Bay and Milton.
Monday to Friday 10 – 6,
Saturday 9 – 3

MICHAEL NAGY FINE ART

159 Victoria Street, POTTS POINT 2011
Tel. (02) 9368 1152
Fax (02) 9357 2596
mnagy@arrakis.com.au
Michael Nagy Fine Art exhibits contemporary Australian art and modern
Australian and international art.
Wednesday to Saturday 11 – 6,
Sunday 12 – 5

MOREE PLAINS GALLERY

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

MUSEUM OF CONTEMPORARY ART

140 George Street, Circular Quay,
The Rocks, SYDNEY 2000
Tel. (02) 9252 4033
Fax (02) 9252 4361
www.mca.com.au
The Museum of Contemporary Art is
Australia's leading contemporary art
museum. The museum's exhibition
program draws from many countries,
embracing diverse media from painting,
sculpture and design to the moving
image.
From 19 December: 'Notorious: Alfred

Hitchcock and Contemporary Art', organised by the Museum of Modern Art, Oxford, featuring twelve internationally recognised artists inspired by the great director

To 31 January: 'Digital Hybrids', Natalie Jeremijenko (Australia) and Perry

Jeremijenko (Australia) and Perry Hoberman (USA), gallery-based exhibition, website and multimedia display To 6 March: 1999 Seppelt Contemporary Art Awards. Daily 10 – 5

NEW ENGLAND REGIONAL ART MUSEUM

Kentucky Street, ARMIDALE 2350 Tel. (02) 6772 5255 Fax (02) 6771 2397



PERCY LINDSAY, Cloud effect, Peter R. Walker Fine Arts, Woollahra.

Home of the Howard Hinton, Chandler Coventry and NERAM Collections. Changing exhibitions and new facilities including a video/conference theatre, cafe, sculpture/performance terrace and galleries. All welcome. Daily 10.30 – 5

NEWCASTLE REGION ART GALLERY

Cnr Laman and Darby Streets,
NEWCASTLE 2300
Tel. (02) 4974 5100
Fax (02) 4974 5105
4 December to 9 January:
New Acquisitions 1999
From 28 January: 'Reclaimed', acclaimed contemporary British craft, a British
Council exhibition.
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 30 January: Artist's Christmas Cards
celebrating the miniature and showcasin

To 30 January: Artist's Christmas Cards, celebrating the miniature and showcasing many fine examples of the lost art of handmade Christmas cards. Artists, family and friends who regularly exchanged seasons greetings with the Lewers family included Elaine Haxton, Paul Beadle, Tony Tuckson, Darani Lewers and Tanya Crothers, Frank and Margel Hinder, Carl Plate, Arthur Baldwinson and Frank Medworth; 'Dance Hall Days', French posters from Cheret to Toulouse-Lautrec, a National Gallery of Australia Travelling Exhibition.

Tuesday to Sunday 11 – 5

PETER R. WALKER PTY LTD

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

POWERHOUSE MUSEUM 500 Harris Street, ULTIMO 2007

Tel. (02) 9217 0100 Fax (02) 9217 0462 www.phm.gov.au Australia's largest museum. Exhibitions cover decorative arts with a strong design focus. Also technology, social history and design. Permanent exhibitions: 'Chemical Attractions'; 'Space - Beyond This World' From September: 'Snowy! Power of a Nation', Snowy Mountains 50th Anniversary exhibition marking the beginning of the Snowy Mountains scheme on 17 October 1949; 'Universal machine: computers and connections', exploring the ultimate intelligence tool, the computer, a prominent feature of contemporary life; 'Beyond the Silk Road', arts of Central Asia 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 the future To May 2000: Engineering Excellence Awards.

PROUDS ART GALLERY

during school holidays

Daily 10 – 5, open extended hours

Cnr 175 Pitt and King Streets, SYDNEY 2000
Tel. (02) 9233 4268 Fax (02) 9221 2825
Director: Cherry Jeanes
Located in the heart of Sydney's CBD.
Representing well-known and emerging artists, investment paintings.
Monday to Friday 9 – 5.25,
Thursday 9 – 8, Saturday 9 – 2

REX IRWIN ART DEALER

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

ROBIN GIBSON GALLERY

278 Liverpool Street, DARLINGHURST 2010 Tel. (02) 9331 6692 Fax (02) 9331 1114

robgib@ozemail.com.au www.ozemail.com.au/robgib/ Exhibitions of contemporary Australian paintings, sculpture, ceramics and works on paper. French and British art from Browse and Darby, London. Tuesday to Saturday 11 – 6

ROSLYN OXLEY9 GALLERY

Soudan Lane (off 27 Hampden Street), PADDINGTON 2021 Tel. (02) 9331 1919 Fax (02) 9331 5609 Contemporary Australian and international art, paintings, sculpture, photography, installation, video and performance. Tuesday to Friday 10 – 6, Saturday 11 – 6

SALMON GALLERIES

71 Union Street, McMAHONS POINT 2060 Tel. (02) 9922 4133 Fax (02) 9460 2179 Contemporary paintings by emerging Australian artists. Original printworks, sculpture, porcelain and fine art books. Open seven days. Tuesday to Saturday 11-5, Sunday 11 - 4, Monday 11 - 3

SAVILL GALLERIES

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

SHERMAN GALLERIES GOODHOPE

16-18 Goodhope Street, PADDINGTON 2021 Tel. (02) 9331 1112 Fax (02) 9331 1051 shermans@ozemail.com.au www.shermangalleries.com.au 2 to 23 December: Summer Show, gallery artists 19 January to 12 February: Howard Arkley From 16 February: Paul Partos Sherman Goodhope Sculpture Court: To February: Toshiaki Izumi and Anthony Pryor The gallery will be closed from 24 December, reopening 18 January 2000. 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, Hilarie Mais, Akio Makigawa, Simeon Nelson, Paul Partos, Stieg Persson, Anthony Pryor, Jacky Redgate, Bernhard Sachs, Stelarc, Tim Storrier, Imants Tillers, Kimio Tsuchiya, Hossein Valamanesh, Guan Wei, Philip Wolfhagen and John Young, and a large collection of original prints and works on paper. The gallery will be closed from 24 December, reopening 18 January 2000. 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

SIR HERMANN BLACK GALLERY

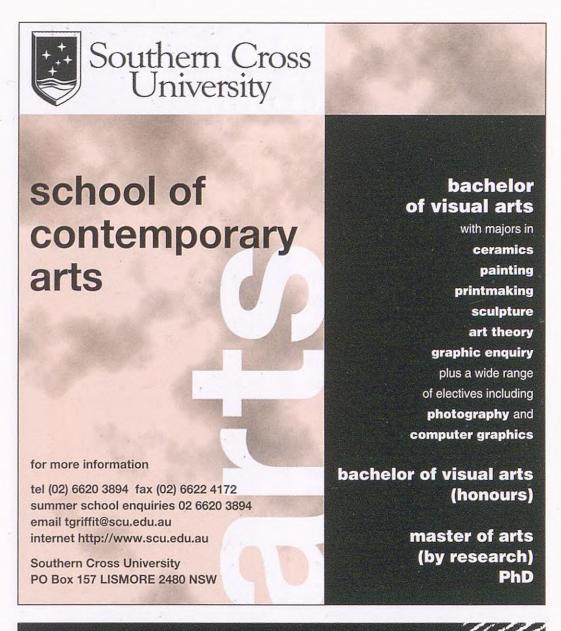
Level 5, Wentworth Building, cnr Butlin Avenue and City Road, University of Sydney SYDNEY 2006 Tel. (02) 9563 6053 Fax (02) 9563 6029 Curator: Nick Vickers The Sir Hermann Black Gallery and Sculpture Terrace is the University of Sydney Union's gallery. The gallery hosts exhibitions from contemporary artists and from the Union's art collection, as well as curated exhibitions of sculpture on the terrace. Tuesday to Saturday 11-4

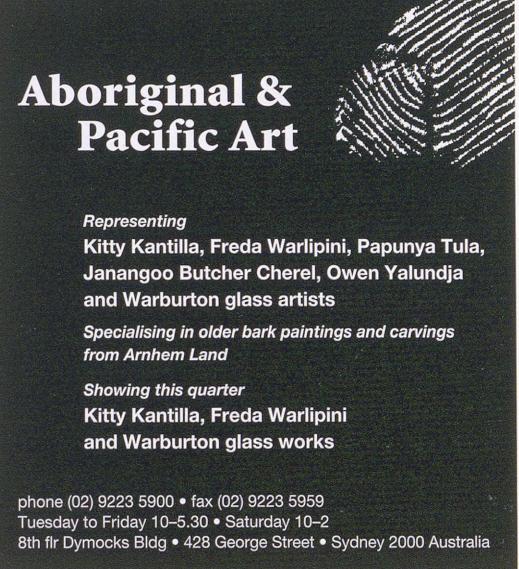
SOHO GALLERIES

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 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

SYLVANIA GALLERIES

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

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

TOM MATHIESON AUSTRALIAN ART AND INVESTMENT GALLERY

280 Rocky Point Road, RAMSGATE 2217
Tel. (02) 9529 6026
Fax (02) 9529 0929
Specialising in Australian landscape
and figurative art.
Representing 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, Martin Stainforth,
John Vander, James Willebrant.
Monday to Friday 11 – 5,
Saturday and Sunday 10 – 5

TRINITY DELMAR GALLERY

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

UTOPIA ART SYDNEY

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

UTS GALLERY

University of Technology, Sydney Level 4, 702 Harris Street, ULTIMO 2007 Tel. (02) 9514 1652 Fax (02) 9514 1228 Acting Manager: Felicity Sheehan FelicitySheehan@uts.edu.au 2 to 10 December: UTS Design Degree Show, UTS Visual Communications graduate projects 15 to 23 December: Future Projects '99, innovative models and drawings by UTS architecture students January: Gallery closed From 29 February: 1999 Australian Paper Awards, works on paper by twelve prominent Australian artists. Tuesday to Friday 12 – 6

VALERIE COHEN FINE ART

104 Glenmore Road,
PADDINGTON 2021
Tel./Fax (02) 9360 3353
Contemporary and traditional Australian paintings. Exhibitions featuring David Voigt, Tom Folwell, Scott McDougall,

Laurie Mossuto and Bill Caldwell. Tuesday to Saturday 11 – 5.30, Sunday 12 – 5

VON BERTOUCH GALLERIES

61 Laman Street, NEWCASTLE 2300
Tel. (02) 4929 3584
Fax (02) 4926 4195
mail@wowletsgow.com.au
www.wowletsgow.com.au
3 to 20 December: Shay Docking,
paintings and drawings;
Margaret Ackland, paintings
24 December to 27 January: Gallery closed
28 January to 13 February: House Show
From 18 February: 37th Anniversary
Exhibition – The New Millennium.
Friday to Monday 11 – 6,
or by appointment

WAGNER ART GALLERY

39 Gurner Street, PADDINGTON 2021 Tel. (02) 9360 6069 Fax (02) 9361 5492 Specialising in fine art. To 11 December: 'Landscapes of Outback Australia', Pro Hart 14 to 23 December: 'To Celebrate the Festive Season', a Christmas exhibition of contemporary and traditional painters and sculptors 23 December to 4 January: Gallery closed 4 to 28 February: 'Summer Show', featuring works by Arthur Boyd, Robert Juniper, Charles Blackman, John Olsen, Sidney Nolan, Judy Cassab, David Voigt, John Coburn, William Boissevain, Leonard Long and many other prominent Australian artists From 29 February: Mike Worrall and Lesley Pockley. Monday to Saturday 10.30 – 6

WATTERS GALLERY

watters@mira.net
www.home.mira.net
1 to 18 December: Summer Exhibition
No. 8
19 December to 3 January: Gallery closed
4 to 29 January: Summer Exhibition
continues
2 to 19 February: Mostyn Bramley-Moore,
works on paper
From 23 February: Rod McRae, paintings;
Suzie Marston, paintings.
Tuesday and Saturday 10 – 5,
Wednesday to Friday 10 – 8

109 Riley Street, EAST SYDNEY 2010

Tel. (02) 9331 2556 Fax (02) 9361 6871

WOLLONGONG CITY GALLERY

Cnr Kembla and Burelli Streets,
WOLLONGONG EAST 2500
Tel. (02) 4228 7500 Fax (02) 4226 5530
wcg@rearth.net
www.wcg.rearth.net
Largest regional art museum in Australia,

with a major collection of contemporary Aboriginal and Illawarra colonial art. Exhibition program changes monthly. External panel projects, regular public programs, resident artist program and gallery shop.

Free admission
Tuesday to Friday 10 – 5, Saturday,
Sunday and public holidays 12 – 4,
closed Good Friday, Christmas Day,
Boxing Day and New Years Day

ACT

ANU DRILL HALL GALLERY

Kingsley Street, off Barry Drive, ACTON 2601 Tel. (02) 6249 5832 Fax (02) 6247 2595 jenny.irvine@anu.edu.au To 19 December: Australian Paper Exhibition, works by leading contemporary artists who work on or with paper, sponsored by Australian Paper 20 December to 3 February: Gallery closed 4 to 13 February: Japanese Contemporary Clay Works, ceramics by leading Japanese artists From 17 February: 'Face to Face: Contemporary Art from Taiwan', addressing issues concerning Taiwan's identity and its history, as well as political, environmental and gender issues.

BEAVER GALLERIES

Wednesday to Sunday 12-5

81 Denison Street, DEAKIN 2600
Tel. (02) 6282 5294
Fax (02) 6281 1315
beaver@interact.net.au
Canberra's largest private gallery. Regular
exhibitions of contemporary paintings,
sculpture, glass and ceramics by established and emerging Australian artists.
Gallery and licensed cafe open daily.
To 24 December: Christmas Collection,
works in all media by selected gallery
artists
25 December to 7 January: Gallery closed

25 December to 7 January: Gallery closed From 13 February: Dean Bowen, prints, paintings, sculpture; Judi Elliott, kilnformed glass. 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.
From December: Fifteenth annual

exhibition of fine Aboriginal art. Focus on Gloria Petyarre and Jack Britten. January and February hours by appointment

GALLERY HUNTLY CANBERRA

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

By appointment

NATIONAL GALLERY OF AUSTRALIA Parkes Place, CANBERRA 2600

Tel. (02) 6240 6502 Fax (02) 6240 6561 To 16 January: Monsoon To 25 January: Stella To 26 January: 'Chihuly, Masterworks in Glass' From 18 February: 'Revealing the Holy Land: The Photographic Exploration of Palestine'; 'The Book of Kells' To 20 February: 'DOG', children's exhibition From 26 February: Eye Spy With My Little Eye!', children's exhibition. 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

OLD PARLIAMENT HOUSE

CANBERRA 2600 To mid-October 2000: The Art of Place Exhibition': works selected from submissions for the 5th National Indigenous Heritage Art Award. Indigenous artworks from communities around Australia in media such as oils and acrylics on canvas, glass, pottery, sculpture, photography, prints and works on paper. An initiative of the Australian Heritage Commission.

SOLANDER GALLERY 10 Schlich Street, YARRALUMLA 2600 Tel. (02) 6285 2218 Fax (02) 6282 5145 Solander@Apex.ned.au 3 to 24 December: Oceanic artefacts from a private collection 25 December to 10 February: Gallery closed From 11 February: Aboriginal art from the Kimberleys. 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

1st Floor, 105 Queen Street, MELBOURNE 3000 Tel. (03) 9642 8677 Fax (03) 9642 3266 nstott@bigpond.com www.citysearch Traditional to contemporary Australian paintings, prints and drawings. Selected exhibitions of work by established artists throughout the year. Monday to Friday 10-5, 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 Director Beverley Knight, approved Commonwealth Valuer for the Tax, Cultural Gifts and Bequest Incentives for the Arts Scheme for Aboriginal painting, sculpture, ceramics and artefacts. Exhibiting contemporary Aboriginal art - paintings, works on paper, limitededition prints, sculpture, ceramics and artefacts.

Representing Ginger Riley Munduwalawala, Lorna Napurrurla Fencer, Barney Ellaga, Djambu Barra Barra, Amy Jirwulurr Johnson, Peggy Napangardi Jones, Amy Jirwulurr Johnson, Jilamara Arts and Crafts, Milikapiti, Melville Island, Hermannsburg Potters, Kathleen Petyarre, Abie Loy and early Central Desert artists, Eubena Nampitjin, Balgo Hills WA, Injalak Arts & Crafts Association Inc. Gunbalanya (Oenpelli) NT, Papunya Tula Artists Pty Ltd, NT. Monday to Friday 9-5, Saturday 11 - 4, or by appointment

POWERHOUSE MUSEUM 500 HARRIS STREET, ULTIMO HOTLINE 9217 0444 www.phm.gov.au

'Ideas in Action'

Beyond the Silk Road: arts of Central Asia

Opens 30 August 1999

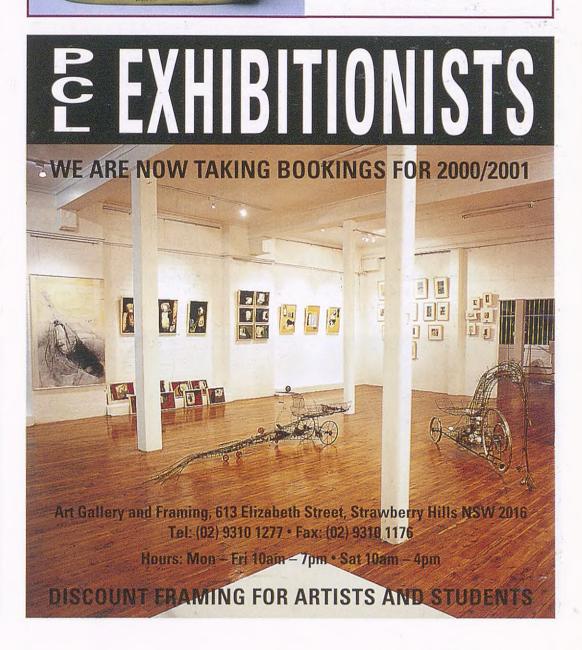
Explore the rich history and culture of Central Asia in this stunning new exhibition in the museum's Asian gallery.



This exhibition examines the interrelationship between the nomadic and settled cultures of Central Asia.

See exquisite rugs and trappings, dress and embroidery from nomadic and urban traditions, as well as late 19th century Russian chromolithographs of Central Asian design, and ceramics and metalwork from neighbouring Iran.

Admission prices: \$8 adult, \$3 concession, \$2 child. \$18 family. Free to Australian Seniors Cardholders and pensioners, members and children under 5.



ANNA SCHWARTZ GALLERY

185 Flinders Lane, MELBOURNE 3000 Tel. (03) 9654 6131 Fax (03) 9650 5418 asg@netspace.net.au Leading contemporary art. Tuesday to Saturday 12 – 6, groups by appointment

ARTS PROJECT AUSTRALIA

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
December: Graeme Drendel and
Nick Howson
January: Gallery closed for summer recess
February: Sue Anderson.
Tuesday to Saturday 10 – 6

AUSTRALIAN GALLERIES WORKS ON PAPER GALLERY

33 Derby Street,
COLLINGWOOD 3066
Tel. (03) 9417 4990
Fax (03) 9419 7769
Manager: Diane Soumilas
December: David Band
January: Gallery closed for summer recess
February: Selected 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

1017 High Street, ARMADALE 3143
Tel. (03) 9822 1228
Fax (03) 9822 1338
fineart@skynet.net.au
Contemporary art, paintings, sculpture,
prints and studio glass by leading
Australian artists.
Summer show: New Zealand glass,
Ron Quick.
Monday to Friday 10 – 5.30,
Saturday and Sunday 11 – 5

BRIDGET MCDONNELL GALLERY

130 Faraday Street, CARLTON 3053
Tel. (03) 9347 1700
Fax (03) 9347 3314
bridgart@mpx.com.au
www.bridgetmcdonnellgallery.com.au
Regular catalogue exhibitions of early
and modern Australian paintings, watercolours, drawings and prints. Annual
Christmas exhibition. Regular Russian
exhibitions.
Monday to Friday 11 – 6,
Saturday and Sunday 12 – 5

BULLE GALLERIES

Tel. (03) 9650 5944

Fax (03) 9650 3430

Across Federation Square

December: Group exhibition of gallery artists
20 December to 11 January: Gallery closed From 25 January: 'Emerging Artists
Program 2000', during this period exhibitions will change every two weeks and will showcase quality and innovative works by recent graduates and mature emerging artists who have been specially selected and invited to participate.
Tuesday to Friday 10 – 5,
Saturday and Sunday 2 – 5,
or by appointment

96 Flinders Street, MELBOURNE 3000

BUTTERFLY GALLERIES

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

CHARLES NODRUM GALLERY

267 Church Street, RICHMOND 3121
Tel. (03) 9427 0140
Fax (03) 9428 7350
Modern and contemporary Australian painting from the 1940s to the present day. Regular solo exhibitions and extensive stockroom.
Tuesday to Saturday 11 – 6

CHRISTINE ABRAHAMS GALLERY

27 Gipps Street, RICHMOND 3121
Tel. (03) 9428 6099 Fax (03) 9428 0809
cag@laccess.com.au
Director: Guy Abrahams
Contemporary Australian paintings and
works on paper, prints, sculpture, ceramics, photography, glass and jewellery.

To 23 December: Thornton Walker January: By appointment February: Gallery reopens.
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 arrangement 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 2 January 2000, Gippsland Regional Gallery, Port of Sale Civic Centre, 68 Foster Street, Sale, Victoria; 14 January to 12 February: Parramatta Riverside Theatre, Corner Church and Market Streets, Parramatta, NSW. 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

DIANE TANZER GALLERY

Tel. (03) 9416 3956 Fax (03) 9417 6335 Representing Isobel Clement, Marian Crawford, Antoinette de Morton,

MARY PLACE GALLERY

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



THE JULIAN ASHTON ART SCHOOL Founded 1890

PAUL DELPRAT – Principal

Write or telephone for prospectus 117 George Street, The Rocks NSW 2000 Telephone (02) 9241 1641 at any time Richard Harding, Wendy Hutchison, Shane Jones, Wendy Kelly, Diane Kilderry, Sarina Lirosi, Donna Marcus, Ewa Narkiewicz, Rodney Stennard, Noela Stratford, Carole Wilson

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

EASTGATE GALLERY

158 Burwood Road, HAWTHORN 3122 Tel. (03) 9818 1656 Fax (03) 9819 2950 www.eastgatecitysearch.com.au Directors: Jillian Holst and Rod Eastgate. Important contemporary Australian artists and sculptors from the 1930s to the present day. Monday to Friday 9 – 5, Saturday 10 – 4

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 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

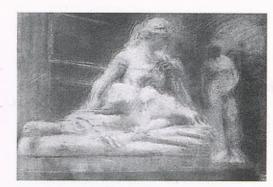
141 Flinders Lane, MELBOURNE 3000 Tel. (03) 9654 2944 Fax (03) 9650 7087 gabriellepizzi@co32.aone.net.au www.home.aone.net.au/gabriellepizzi To 11 December: Gallery artists 7 to 18 December: Christmas exhibition 9 January: Gallery reopens with exhibition of Desert paintings and other works February: 2000 Woolmark Melbourne Fashion Festival exhibition; Brook Andrew. Monday to Friday 10 – 5.30, Saturday 11 – 5

GEELONG ART GALLERY

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

GIPPSLAND ART GALLERY SALE

Port of Sale Civic Centre, 68 Foster Street, SALE 3850 Tel. (03) 5142 3372 Fax (03) 5142 3373 To 2 January: Contemporary Art Society 9" x 12", a National Travelling Exhibition To 12 December: 'Domesticity?!?', a Voice art exhibition 18 December to 16 January: Works from the permanent collection 15 January to 13 February: Jo Alford, recent paintings



ROBYN BURGESS, The gallery, mixed media, 76 x 56 cm, Helen Gory Gallery, Prahran.

15 January to 20 February: 'Skill', a Crafts Victoria touring exhibition 22 January to 27 February: 'Powerful Posters - Red Planet'. Daily 10 – 5, closed public holidays

GOULD GALLERIES

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

GREENAWAY GALLERY

24 Prospect Hill Road, CAMBERWELL 3124 Tel. (03) 9882 8824 Fax (03) 9882 1877 Representing Inez Abbott, Andrew Baines, Meg Benwell, David Boyd, Jenny Cavill-Rau, Diana Cole, Lorrie Conder, Pamela Conder, Bogdan Fialkowski, Werner Filipich, Hazel Greenaway, Heather Belle Johnson, 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, Gleeson, Leveson, Voigt, Willebrant, Woodward, Fullbrook, Townsend and Gleghorn. Leasing facilities available. For invitations to exhibitions contact the gallery. 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. Two exhibitions every five weeks. Paintings, extensive stock of prints, stockroom, sculpture. Representative of emerging and established artists. 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,

for two weeks of creative inspiration



cGREGOR SUMMER SCHOOL 4-15 JANUARY, 2000

If you love your art or craft, want to expand your knowledge and even if You're a beginner then the McGregor Summer School is for you. The School is held on the campus of the University of Southern Queensland, Toowoomba.

Contact:

McGregor Schools USQ PO Box 220 Darling Heights Q 4350 Ph: (07) 4631 2755 Fax: (07) 4631 1606 Email: mcgregor@usq.edu.au



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

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. Patron Joan Gough. Founded as part of CAS 1938-89, now CAA, with 30–40 members. Represented by the Joan Gough Studio Gallery, non-profit, non-commission activity for interstate and overseas exhibitions. Members costs \$45 yearly. Hanging \$5 per work, changed monthly and quarterly. Artists introduced to commercial galleries on request. Currently showing Ian Hance, Jeffrey Makin and Vanessa Gough. Mondays 10 - 10, Tuesday to Friday 10-5

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 multifunctional centre for the visual and performing arts, committed to public accessibility and artistic innovation. Features a changing selection of contemporary and traditional exhibitions. Exhibition calendar available. 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
18 December to 30 January:
Ian Armstrong, major retrospective,
including paintings, prints, gouache
and drawings
From 5 February: 'King of the Accordion
(Read a story, see a picture)', works by
thirteen nationally recognised artists,
exploring themes of immigration and
multiculturalism. A New England
Regional Art Museum touring exhibition;
Lois Geraldes, Portugese-born, Gippsland

artist; exploring symbolism in painting a marriage of the figurative and abstract. 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.
To 20 December: Goodbye to the

To 20 December: 'Goodbye to the Twentieth Century', a celebration of key moments in Australian art 1900–99, the mad, the bad and the beautiful. Fine and decorative arts by over fifty acclaimed artists, plus some surprises. 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

LENORE BOYD

TECOMA 3160
Tel. (03) 9752 5036
lenore@alphalink.com.au
http://bronze.alphalink.com.au
Sculpture in bronze and silver.

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. Continuous availability of
works by acknowledged Australian

artists particularly Yvonne Audette, Peter Graham, Ronnie Lawson, Lynn Miller-Coleman, John Waller. By appointment

MELALEUCA GALLERY

Tel. (03) 5263 1230
Fax (03) 5263 1230
Fax (03) 5263 2077
slsmith@melaleuca.com.au
www.melaleuca.com.au
Exhibiting contemporary Australian
artists, painting and sculpture.
Saturday and Sunday 11 – 5.30,
or by appointment

MELBOURNE FINE ART

422 Bourke Street, MELBOURNE 3000 Tel. (03) 9670 1707 Fax (03) 9670 1702 Mobile 0418 391 948 Contemporary and traditional Australian and international works, paintings, drawings, prints and sculpture. Regular major exhibitions. Wednesday to Friday 12 – 6, Saturday and Sunday 2 – 6, 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 mail@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. December: Ian Abdulla January: Mitjili Napurrula February: Richard Larter. 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

QDOS 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, Lyndell 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 11 - 6, Sunday 1 - 5, or by appointment

SAVILL GALLERIES

262 Toorak Road, SOUTH YARRA 3141 Tel. (03) 9827 8366 Fax (03) 9827 7454 http://savill.com.au enquiry@savill.com.au Specialising in the sale and acquisition of quality works by Boyd, Blackman, Crooke, Nolan, Olsen and other leading Australian artists. Regularly changing exhibitions, extensive stockroom.

Tuesday to Friday 10 – 6,
Saturday 11 – 5, Sunday 2 – 5

SUTTON GALLERY

254 Brunswick Street, FITZROY 3065
Tel. (03) 9416 0727
Fax (03) 9416 0731
suttgall@netline.com.au
Contemporary Australian art.
December: Rosslynd Piggott;
Gordon Bennett
January: Gallery closed
February: Jude Walton.
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

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
To 19 December: 'Child Within',
thirteen established women artists
7 to 30 January: 'Fragmented Aesthetics',
glass, paintings and prints.
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

1 MAR-22 APR 2000

The mighty river red gum is named karra in the Kaurna language of the people of the Adelaide Plains. The Adelaide Plains section of the Torrens River was named Karrawirraparri (literally 'red gum forest river' from karra 'red gum' + wirra 'forest' + parri 'river'). The unruly growth of this tree's limbs and canopy defied an imported European vision. But with the degradation of Australia's inland waterways, the river red gum is now dying out. This project looks at the cultural and ecological significance of this tree, encouraging a more genuine sense of connectedness with our unique ecosystem.

Artists: Agnes Love, Jo Crawford & Chris De Rosa. Writers: Eric Rolls, Dr Rob Amery, Martin O'Leary, Murray Bail, Les Murray. Music: Nelson (Snooky) Varcoe. To be opened by Tim Flannery, 7:30pm 4 Mar 2000.

10am - 5pm Mon to Sat (plus extended hours during the Festival 3 to 19 Mar)

Artspace, Adelaide Festival Centre, King William Road, Adelaide, 5000 Tel 08 82168850, Fax 08 82168690 email: vivonne@afct.org.au, web site: www.afct.org.au/arts/





a project of the Telstra Adelaide Festival 2000 presented by the Visual Arts Department, Adelaide Festival Centre.

To order a copy of the publication associated with this project please phone or write to the Visual Arts Dept, Adelaide Festival Centre, with payment (\$12)

www.artgallery.sa.gov.au
To 6 February: 'Jeffrey Smart – A
Retrospective', featuring over eighty
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ROBERT JUNIPER, Variation on a theme of Tom Roberts, 1979, acrylic and oil on canvas, 123 x 173 cm. Private Collection, courtesy Art Gallery of Western Australia.

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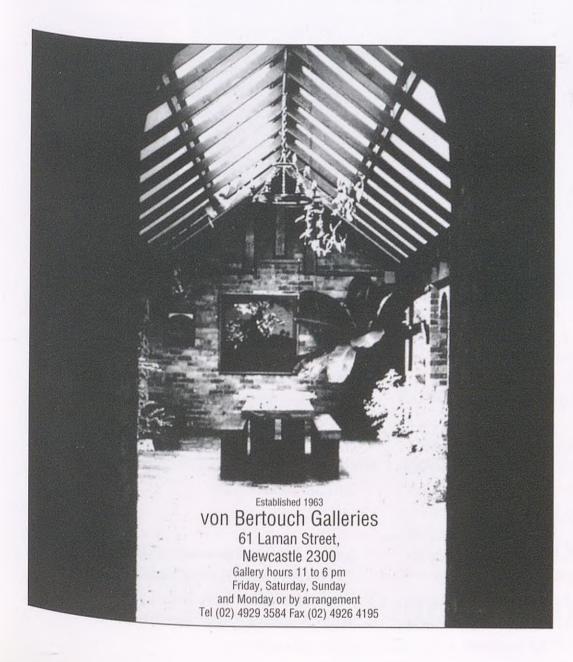
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Review

MODERNISM'S HISTORY

Robert Nelson

In an illustrious career spanning more than fifty years, Emeritus Professor Bernard Smith has distinguished himself with a series of authoritative and internationally groundbreaking histories. Smith's new book, *Modernism's History: A Study in Twentieth-Century Art and Ideas*, narrates the advent of modernism — which Smith is happy to pluralise as 'modernisms' — from the late nineteenth century. The text is unerring in its grip on what is important to art and necessary to scholarship and in it Smith tackles the large questions in the history of twentieth-century art.

Smith's method is analytical, resting on classification by period, style and influence, a bias which the author both defends and brings forward by purging it of the connoisseurial values which have often beleaguered chronologically based studies. The result is a text with the coherence and informative energy of a conventional history, yet challenging in its defiance of the aristocratic Eurocentricity of traditional art history. Smith often engages post-structural language and themes, especially when they support ethnic inclusiveness. However, in other respects, the book is heroically structuralist, unashamedly positioned to present the 'big picture'.

Although Smith sifts through familiar material, his conclusions are radical. He sees modernism as a period style beginning in the late nineteenth century and characterised by the dominance of form over content. Smith calls this style the 'Formalesque', a term which embraces post-impressionism, fauvism, cubism, futurism and expressionism. The values of the formalesque are nineteenth-century in character, even though much of the work in question was created between 1905 and 1914.

In reducing the variety of proto-modernist and early modernist art to a single style, Smith by no means ignores the various spiritual conceits, rapprochements with applied art, and exotic or primitivist affinities that charged the respective movements with conviction and authority. He is also mindful of the broadening of western vision in contemporaneous art history. However, in the final analysis, the concern

for form dominates. For example, according to Smith, Matisse's orientalism is superficial, given that the images are emptied of meaning in favour of form.

Smith argues that the modernism which truly characterises the twentieth century began with Dada and continued with surrealism and certain kinds of conceptual art. For most of this century, however, the formalesque prevailed because it was happily institutionalised, ideologically neutral and, on account of its pretensions to universality, could symbolically spearhead cultural imperialism.

Smith has very little time for postmodernism. The reason for this, perhaps, is that he regards all modernisms as a critique of modernity, thus leaving postmodernism little to do. 'Critique' is difficult to define and some readers may feel uneasy about the categorisation of modernism as such, believing that modernism - especially in its leaning towards abstraction - is an uncritical celebration of the disruptive and totalising forces of modernity, much in need of postmodern redress. The aggressive pursuit of progress, the denunciation of craft, the masculine ideal of outstripping traditions, and the discrediting of a former symbolic franchise, appear to belong both to modernity (as a social condition) and modernism (as an artistic ethos). Smith, on the other hand, seems to regard modernity as a rational, scientific project which began in the Renaissance, swelled boastfully with the Enlightenment, and continued to thrive throughout the Industrial Revolution in spite of artistic resistance. Smith identifies modernity with systematic illusionism, a style enshrined in the aesthetic regimes of nineteenth-century academic art and characterised by prescriptive proportions and Hellenistic chauvinism.

The problem with this argument, however, is that great heights of illusionism were reached in the statuary of antiquity; so how far back can modernity be traced? Furthermore, illusionism in Greek, Renaissance or baroque art was not pursued to demonstrate the comprehension of the rational mind, but to embody divine ideas with evocative power; it was a cipher of the sacred, not a trophy of the progressive, measuring artist. Modernism as a critique of modernity

only makes sense if modernity is reflected in the art of unpoetic conservative academicians, and only then if their institution is construed as a kind of positivism devoid of spiritual aspiration.

These ideas are debatable. I prefer to see modernism not as a style but an attitude that considers tradition redundant and which heroises in neo-Romantic style – the audacious disposal of previously hallowed symbols. I would have confined modernity merely to the spatial and dynamic expression of industrial change (though some artforms, such as photography - to which Smith devotes little attention – are intrinsically modern). Postmodernism is a critique of modernism, a revision of its exclusive, totalising aspirations and ahistorical premises. It is a critique, properly speaking, in the sense that it consciously and self-reflexively identifies distasteful values and seeks, by more or less rational argument, to overthrow them.

The great strength of *Modernism's History* is that it opens up to debate ideas that have long been locked away inside a musty cabinet of assumed knowledge. Smith relates a number of themes which are normally considered in isolation, such as the distinction between fine art and applied art; the discourse of globalisation; and the role of art history in determining artistic priorities. His even-handed survey of art movements and their rationales makes the issues he writes about seem strangely innocent and unresolved by previous scholars.

Modernism's History is clearly an important book about twentieth-century art. It is blessed by clarity of expression, elegance of structure, scrupulous methodology, thematic independence and imagination. Although a weighty volume, its voice is gentle and it will long be used as a source of comprehensive information and valuable insight. Modernism's History is a critical and analytical overview of a complex century and will undoubtedly inform learned opinion in the future.

Bernard Smith, *Modernism's History: A Study in Twentieth-Century Art and Ideas*, University of New South Wales Press, Sydney, 1998, 384 pp, \$59.95 hardback, \$29.95 paperback.

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