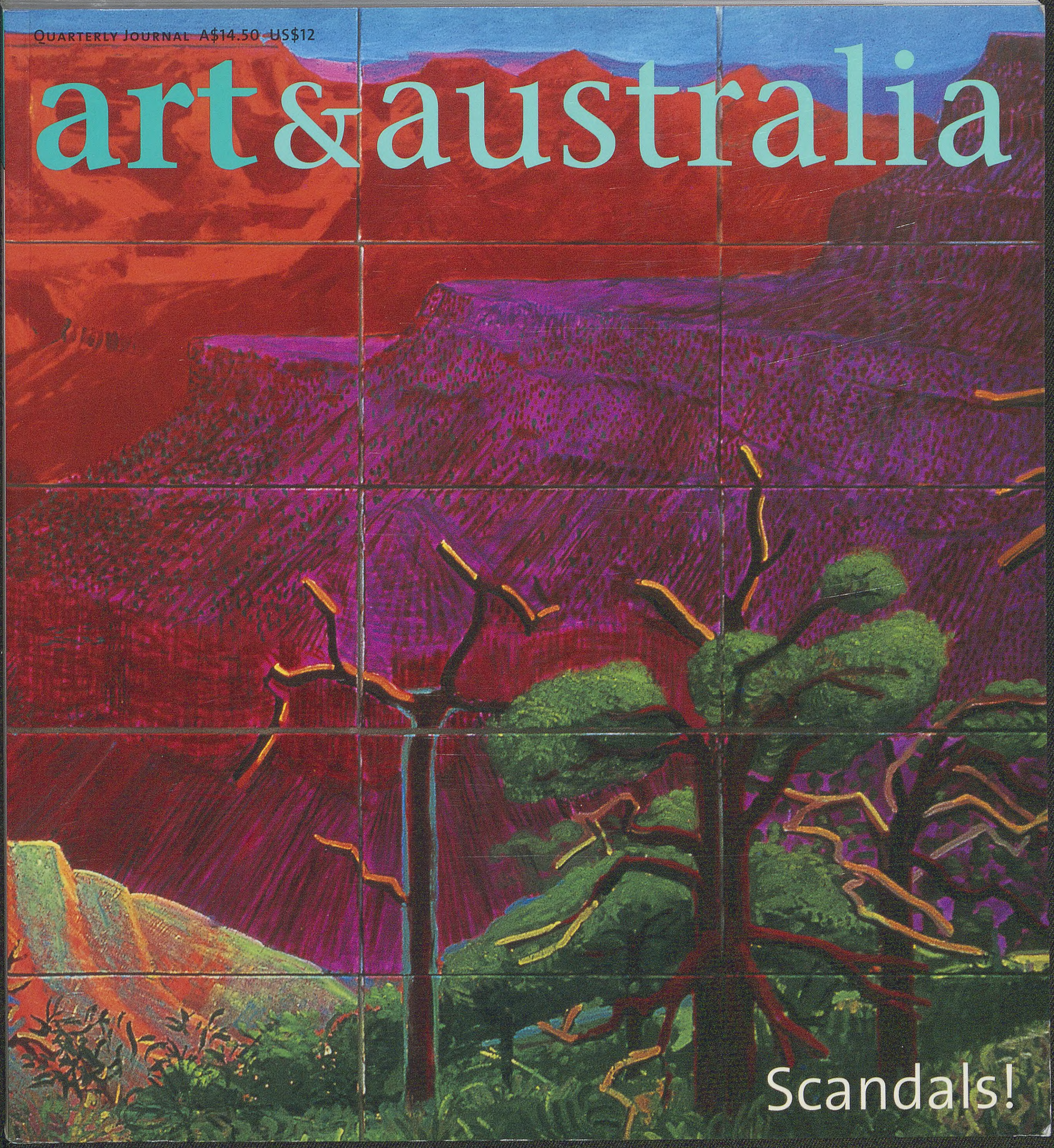
QUARTERLY JOURNAL A$14.50 US$12

art&australia



Scandals!

jeanette siebols

Mesa - 1999 - acrylic on canvas - 133 x 110 cm

king street gallery
613 king street newtown nsw 2042
telephone / fax: 02 9519 0402
email: kingst@bigpond.com
wednesday – saturday 11am–6pm

king street gallery on burton
102 burton street darlinghurst nsw 2010
telephone / fax: 02 9360 9727
email: kingst@bigpond.com
tuesday – saturday 11am–6pm

TOLARNO GALLERIES

LEVEL 4 289 FLINDERS LANE MELBOURNE 3000
TEL 61 3 9654 6000 FAX 61 3 9654 7000
DIRECTOR JAN MINCHIN

Editorial

Authenticity, money, morals, the shock of the new. Such were the recurring themes of Australian art scandals during the twentieth century. With hindsight, however, much of the brouhaha occasioned by extravagant purchases of artworks (some of which were later to be revealed as fakes) seems either petty or banal. Who could be offended now by a Henry Moore reclining nude? or Brancusi's *Birds in space*? or a Klippel sculpture? But there are subtleties, especially when the naked female form is involved. It is still possible to understand viewers' objections to De Kooning's *Woman V*, 1952–53, but why did the good people of Adelaide live happily with Lefebvre's *Chloe*, 1875, for several years while they were unable to stomach the obviously allegorical figures in William Orpen's *Sowing New Seed*? Religion played a pivotal and negative role – and still does, at times – yet the nation's premier religious art prize (the Blake) arguably owes its continuing existence to controversy.

Where politics has also intervened – for instance, in the case of Elise Blumann's *Summer nude*, 1939, disparaged as much because of the artist's German origins as for its 'obscenity' and modernist stance – the irony of changing attitudes is particularly poignant. The painting remains fresh and relevant precisely because of its assured, simple forms, and its lack of artifice and shame. Where the artist sets out to shock (as in Jon Molvig's *Short-order portrait of our little world no. 2*, 1964) the outcome is less successful. Molvig's image is memorable for its humour and political intent rather than its aesthetic qualities.

So what of money? Expenditure on Jackson Pollock's *Blue poles*, 1952, has been utterly vindicated. The value of the painting to Australia is incalculable because it is recognised worldwide as a key work – a destination work – not only in Pollock's oeuvre but within the history of western art. The poise in this quintessential action painting – the balance between structure and flow – never fails to impress. And it is also, as someone pointed out to me recently, a very interior work. Perhaps it is only when rationality takes second place (in Pollock's case, thanks to alcohol) that a unique combination of skill and intuition can be fully realised.

The same will never be said of David Hockney's *A bigger Grand Canyon*, 1998. This painting is primarily cerebral and technical rather than intuitive. It is one of a series of works that are exercises in problem solving – albeit passionate exercises. The artist set himself the task of capturing the 'biggest hole in the world' by painting it from multiple perspectives rather than one (Renaissance) perspective, thereby attempting to create the illusion of 'travelling through space, over time'[1] – something William Robinson has been doing since the mid-1980s to dramatic effect, and which Aboriginal desert artists have achieved within their own ancient traditions of representation.

Which brings me to a final point. Authenticity in Aboriginal art (and hence its economic value) is very much at issue as this magazine goes to press. Perhaps the passing of time will also lend clarity to the clash of cultural perspectives at the heart of this debate.

Laura Murray Cree

1 Jane Kinsman, 'Imagining the Grand Canyon', National Gallery of Australia, Canberra, 1999.

VOLUME 37 NUMBER 3

March/April/May 2000
Art Quarterly ISSN 0004-301 X

Published by Australian Humanities Research Foundation (AHRF). Realised for AHRF by Fine Arts Press Pty Ltd.
Tower A, 112 Talavera Road, North Ryde, Sydney NSW 2113 Australia
Telephone (02) 9878 8222 Facsimile (02) 9878 8122
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
Designer Jessica Cotterell
Design Assistant Lee McLachlan

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

Managing Director Rhonda Fitzsimmons
Accounts Bev Greene
Customer Service Kay Hill

ADVERTISING
Elizabeth Aders
Telephone (02) 9878 8222 Facsimile (02) 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

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

TRADE DISTRIBUTORS
Australia Network Distribution Co **Hong Kong** Federal Publications **Japan** Yohan **Korea** Young Poong Book Store Co Ltd **Malaysia** MPH Distributors Sdn Bhd **New Zealand** Propaganda Distributors Ltd **Singapore** MarketAsia Distributors (S) Pte Ltd **Taiwan** Multi-Arts Enterprise Corp **UK** Central Books **USA** Bernhard DeBoer Inc, NJ; Armadillo & Co Distributors, CA

Designed and Produced in Australia
Printed by Tien Wah Press Pte Ltd, Singapore
Film by Chroma Graphics Pte Ltd, Singapore

SUBSCRIPTION RATES
(4 issues) A$54 + GST $4.50 within Australia; A$78 overseas
(8 issues) A$98 + GST $8.50 within Australia A$140 overseas
Single copies RRP A$14.50 (plus post and packing A$6)

cover: DAVID HOCKNEY, A bigger Grand Canyon, 1998, (detail), oil on 60 canvases, 207 x 744.2 cm, National Gallery of Australia, Canberra. Purchased with the assistance of Kerry Stokes, Carol and Tony Berg and the O'Reilly family. © David Hockney.

Contents

Commentary

358 Art and Politics – Australian Perspecta 1999 *Charles Green*

361 'China '78: A Political Romance' at Casula Powerhouse *Linda Jaivin*

363 Film noir, fairytales and hard-core porn *Felicity Fenner*

366 *Feeling Sexy* – Davida Allen takes it to Cannes *Laura Murray Cree*

368 Raw, radiant and revealed – Three Sydney exhibitions *Courtney Kidd*

370 'Just a great big zero'? – Anne Ferguson in Canberra *Sebastian Smee*

372 Bendigo Art Gallery *Anna Clabburn*

374 Tributes – Elaine Haxton *Daniel Thomas*
Howard Arkley *Ashley Crawford*

377 Artist's Choice – Tjapaltjarri's *Rock wallaby Dreaming* *John Wolseley*

Essays

380 David Hockney's *A bigger Grand Canyon* *Sasha Grishin*

388 Adelaide – A school for scandal *Angus Trumble*

398 Scandals and scoundrels *Ted Snell*

406 The culture of scandals in Australian art *Sasha Grishin*

414 Religion, an unfamiliar art – The Blake Prize *Rod Pattenden*

Art Market

422 Integrating culture and community *Louise Martin-Chew*

426 Salesroom – Suits and packages *Terry Ingram*

428 Gallery – Selected works from recent exhibitions

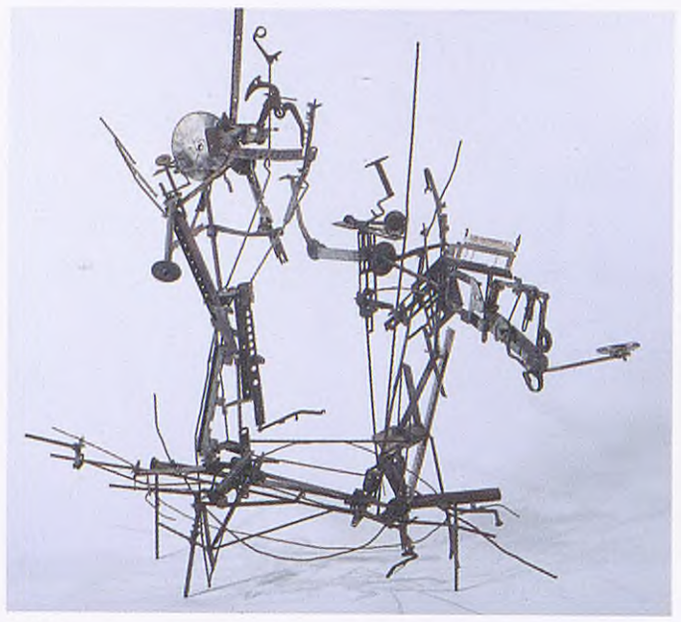
Art Directory

454 A comprehensive gallery, exhibition and museum guide

Review

467 Sebastian Smee on Michael Snape; Sean Kelly on 'Questioning the Practice'; Jeanette Hoorn on *Possessions: Indigenous Art/Colonial Culture*; John McPhee on *Art of Glass* and *Maritime Paintings of Early Australia 1788–1900.*

421



403

400

MATTHEW JOHNSON

7 – 25 March

Carmine, 1999, (detail), oil pigment on linen, 152 x 122 cm

TIM OLSEN GALLERY

76 PADDINGTON STREET,
PADDINGTON NSW 2021 AUSTRALIA
TEL: 02 9360 9854 FAX: 02 9360 9672
EMAIL: olsenga@ozemail.com.au

g

2000 CALENDAR

2 FEB	–	4 MAR	JUAN DAVILA	
8 MAR	–	2 APR	PEDRO MORA	TXOMIN BADIOLA
5 APR	–	30 APR	SALLY SMART	J. DADY/ASSOC.
3 MAY	–	28 MAY	JENNY WATSON	MANNE SCHULZ
31 MAY	–	18 JUN	TED JONSSON	DOUGLAS MACKAY
21 JUN	–	16 JUL	IMANTS TILLERS	
26 JUL	–	20 AUG	IAN ABDULLA	LOENE FURLER/MAX LYLE
23 AUG	–	17 SEP	JOHN BEARD	HOSSEIN VALAMANESH
20 SEP	–	8 OCT	SUZANNE TREISTER	CHRIS MULHEARN
12 OCT	–	5 NOV	GARRY SHEAD	DARYL AUSTIN
8 NOV	–	26 NOV	PETER ATKINS	SIMONE KENNEDY
29 NOV	–	21 DEC	DEBORAH PAAUWE	LILLIAN TOWNSEND
9 FEB	–	15 FEB	ARCO MADRID	HOSSEIN VALAMANESH, JENNY WATSON
			PROJECT ROOM	SALLY SMART
6 AUG	–	13 AUG	SALA ADELAIDE	
4 OCT	–	8 OCT	MELBOURNE ART FAIR 2000	

GREENAWAY ART GALLERY • ADELAIDE • AUSTRALIA

39 RUNDLE STREET, KENT TOWN, SOUTH AUSTRALIA 5067 • TELEPHONE 618 8362 6354 • FACSIMILE 618 8362 0890

MOBILE 0419 034 186 • email: gag@camtech.net.au • web site: http://www.adelaide.net.au/~gag/

CHARLES NODRUM GALLERY

Peter Upward (1932–84), *Untitled*, 1961, acrylic on board, 73 x 53.5 cm

REPRESENTING

David ASPDEN
Lynne BOYD
Warren BRENINGER
Sadie CHANDLER
Andrew CHRISTOFIDES
Tony COLEING
Juan DAVILA
Adrienne GAHA
James GLEESON
Kristin HEADLAM
Ian HOWARD
George JOHNSON
Michael KELLY
Stewart MACFARLANE
Jan MURRAY
Clive MURRAY-WHITE
Dru PARRISH
John PEART
Jon PLAPP
Ron ROBERTSON-SWANN
Ken SEARLE
Charlie SHEARD
Sam SCHOENBAUM
Guy STUART
Jim THALASSOUDIS
Trevor VICKERS

Paula REGO
Young-Ha PARK

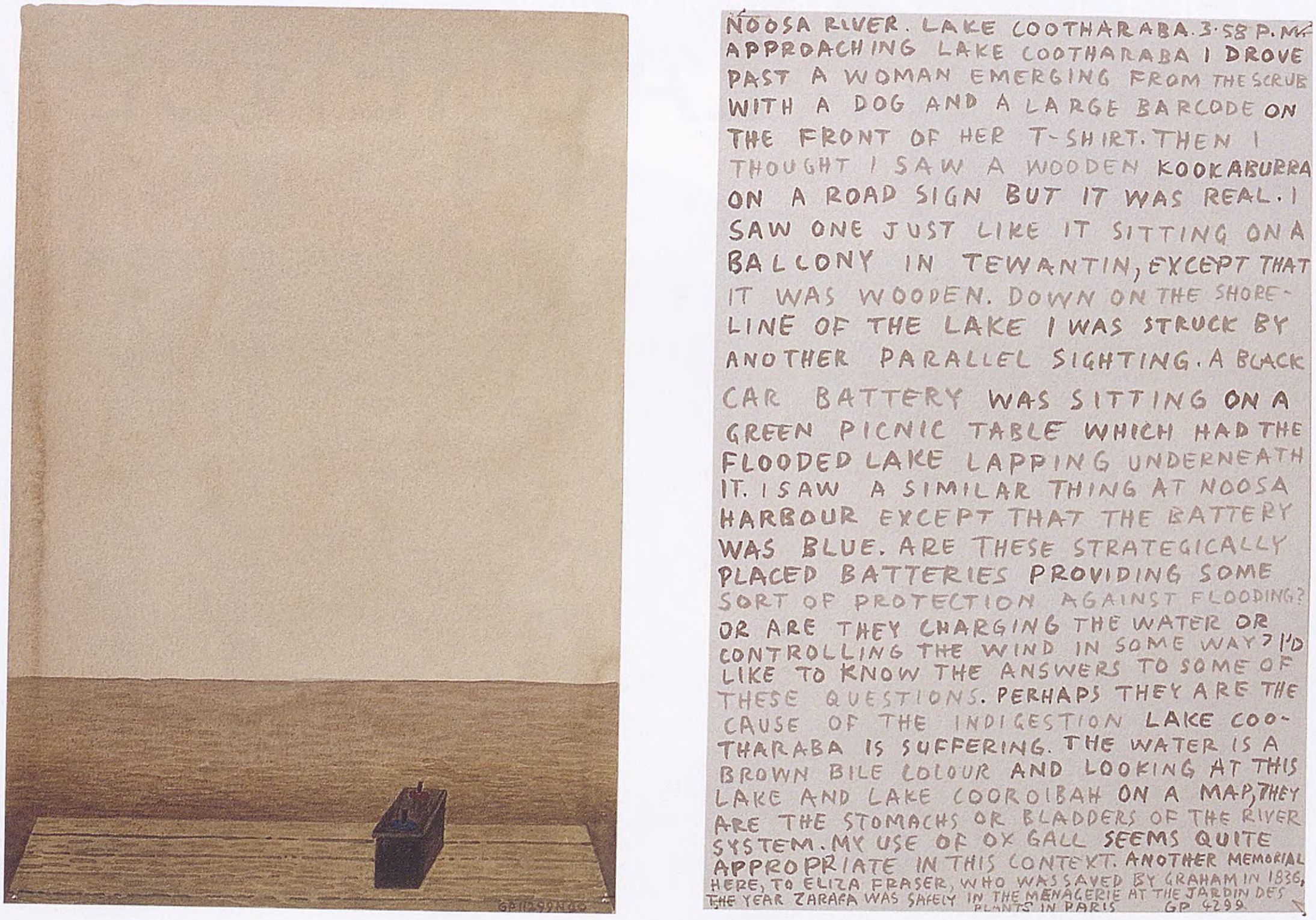
Mike BROWN
Stacha HALPERN
Peter KAISER
Elwyn LYNN
Stan RAPOTEC
Michael SHANNON
Edwin TANNER
Peter UPWARD
John VICKERY

267 Church Street, Richmond, Victoria 3121
Tel (03) 9427 0140 Fax (03) 9428 7350
Email: c.nodrum@bigpond.com Hours: Tuesday to Saturday 11am–6pm

JANET LAURENCE

March

ANNA SCHWARTZ GALLERY
185 Flinders Lane Melbourne 3000 T 9654 6131 F 9650 5418 mail@annaschwartzgallery.com



Gregory Pryor, *Wearing clothes on the Noosa River*, 1999, (detail) 224 parts, ink and watercolour, each 28 x 19 cm

Artist in Residence Program
Noosa Regional Gallery

Noosa Regional Gallery runs an extensive artist in residence program that aims to generate work under two broad categories — art and nature and documentation of place. Proposals are accepted at any time

For more information about the gallery's program please ring 07 54495297 or write to NRG, PO Box 141 Tewantin, Queensland or email agd@noosa.qld.gov.au

AIDA TOMESCU

NEW PAINTINGS AND DRAWINGS

April – May 2000

Ithaca 1 1999 (detail) oil on canvas 183 x 152 cm

MARTIN BROWNE FINE ART

22 MACLEAY STREET POTTS POINT NSW 2011 PH: 02 9331 0100 FAX: 02 8356 9511 GALLERY HOURS: TUESDAY – SUNDAY 10AM – 6PM

DEBORAH WALKER

The innocent 1998 oil on belgian linen 50 x 43 cm

RECENT PAINTINGS

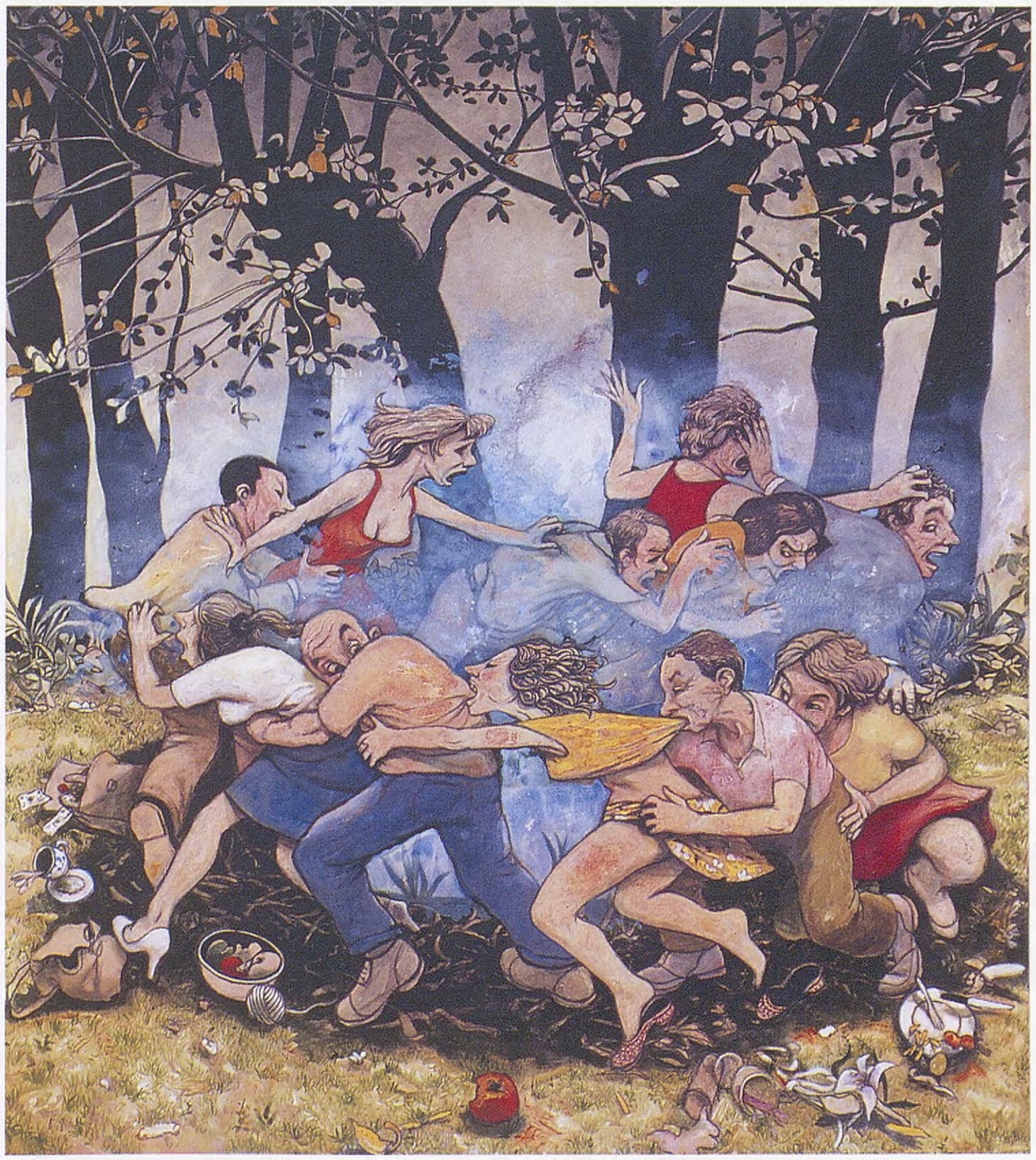
Melbourne – April 11 to May 13 2000

AUSTRALIAN GALLERIES

Melbourne: 35 Derby Street, (PO Box 1183) Collingwood, Victoria 3066 Telephone 03 9417 4303 Facsimile 03 9419 7769

Sydney: 15 Roylston Street, (PO Box 282) Paddington, New South Wales 2021 Telephone 02 9360 5177 Facsimile 02 9360 2361

FRED CRESS



Partners, 1999, acrylic on canvas, 168 x 152 cm

ANNANDALE GALLERIES

29 March – 22 April 2000

110 Trafalgar Street, Annandale Sydney NSW 2038 Australia
Telephone (61-2) 9552 1699 Fax (61-2) 9552 1689 email annangal@ozemail.com.au
Tuesday – Saturday 11–5.30 Directors Bill and Anne Gregory

ACGA
Member Australian Commercial Galleries Association ACGA

The seventh biennial exposition of contemporary art

featuring national and international galleries

Royal Exhibition Building Melbourne Australia 4 – 8 October 2000

Opening in Melbourne straight after the Olympic Games

Tel (61.3) 9482 5400 Fax (61.3) 9482 2611

Email: artfair@artfair.com.au Web: www.artfair.com.au

MELBOURNE ARTFAIR2000

ARTS21 ARTS VICTORIA

Australia Council for the Arts

Melbourne A City for the Arts

Heart Foundation ACTIVE FOR LIFE VicHealth

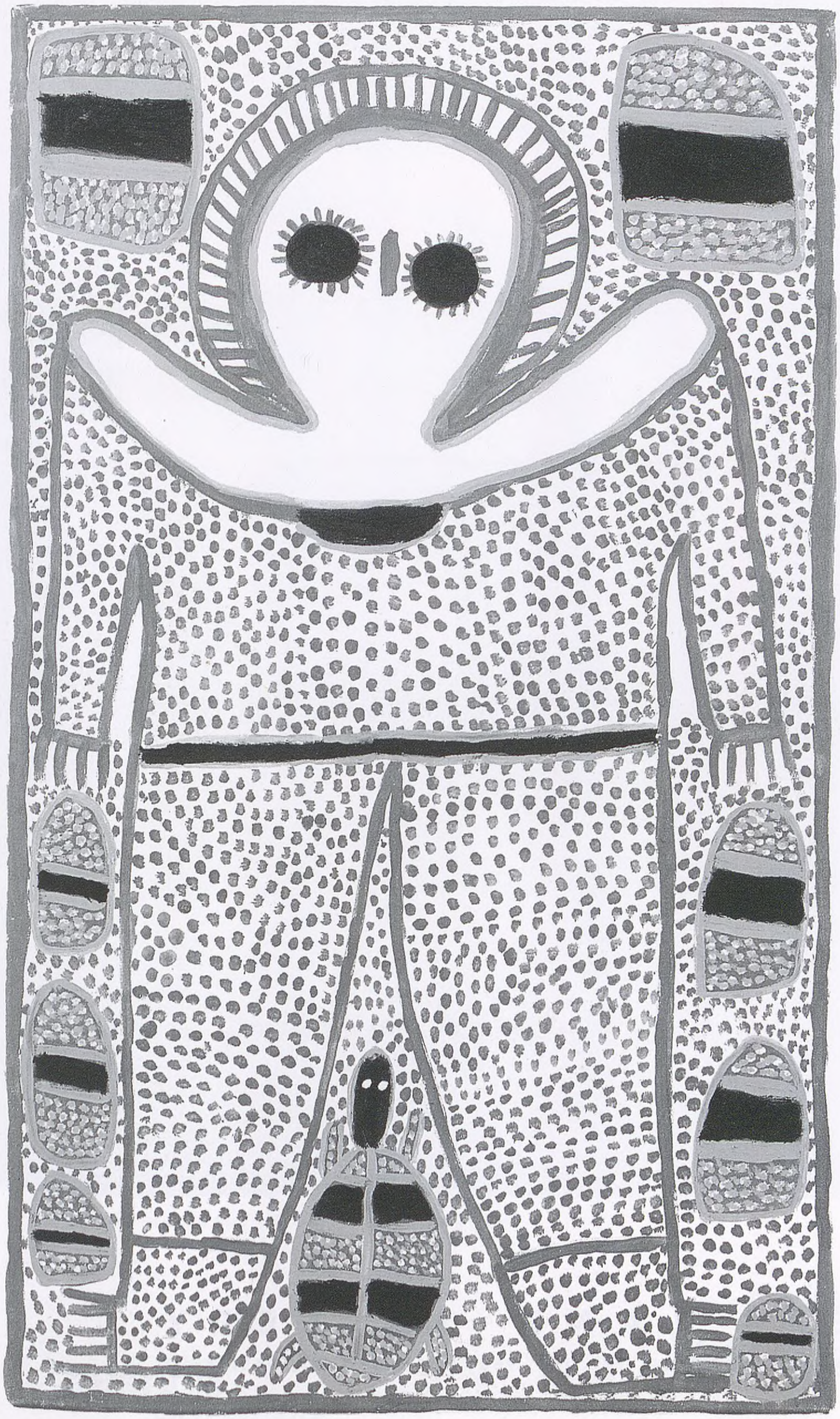
Hotel Sofitel

DOMAINE CHANDON

IPM

malaysia AIRLINES

VIC



LILY KAREDADA *Wandjina (rain spirit)* 1998 natural pigment on linen 100 x 60 cm

NIAGARA

NIAGARA GALLERIES

Ian ABDULLA
Rick AMOR
Terry BATT
Paul BOSTON
Angela BRENNAN
Gunter CHRISTMANN
Lily KAREDADA
David KEELING
John KELLY
Yvonne KENDALL
Richard LARTER
Kevin LINCOLN
Noel McKENNA
Euan MACLEOD
Mitjili NAPURRULA
Angela PWERLE
Wilma TABACCO
Neil TAYLOR
Long Tom TJAPANANGKA
Aida TOMESCU
Vicki VARVARESSOS
Savanhdary VONGPOOTHORN
Ken WHISSON
Helen WRIGHT

Director: William Nuttall
245 Punt Road Richmond
Victoria 3121 Australia
Telephone:+61 3 9429 3666
Facsimile: +61 3 9428 3571
Email: mail@niagara-galleries.com.au
Web: www.niagara-galleries.com.au

GRAEME ALTMANN

Untitled, oil on canvas

March 2000

FLINDERS LANE GALLERY
137 FLINDERS LANE MELBOURNE 3000 TEL: (03) 9654 3332 FAX (03) 9650 8508

ACGA

JASON BENJAMIN

It's crazy what you could have had, oil on canvas, 1999, 120 x 120 cm

the hand upon your back

14 March – 4 April 2000

greenhill galleries

37 King Street, Perth, Western Australia 6000 Telephone (08) 9321 2369 Fax (08) 9321 2360 Email: greenhl@iinet.net.au

NEW WORLD

The Art Gallery of South Australia

Beyond the Pale

Adelaide Biennial of Contemporary Australian Art

Biennial Artists: Ian W Abdulla, Destiny Deacon, Julie Dowling, Lola Greeno, Gordon Hookey, Gertie Huddleston, Kitty Kantilla/Kutuwalumi Purawarrumpatu, Yvonne Koolmatrie, Abraham Mongkorrerre, Clinton Nain, Rosella Namok, Mitjili Napurrula, Lennah Newson, Jimmy Njiminjuma, Lena Nyadbi, Kathleen Petyarre, Rea, Ginger Riley, Michael Riley, Darren Siwes, Ken Thaiday Sr., Long Tom Tjapanangka, Judy Watson, Joyce Winsley and Pedro Wonaeamirri.

ART GALLERY
OF SOUTH AUSTRALIA

Art Gallery of South Australia
North Terrace, Adelaide
www.artgallery.sa.gov.au
March 4 - 19, 10am-6pm
March 20 - April 16, 10am-5pm
Admission is Free

Julie Dowling *Melbin* 1999
acrylic, red ochre and plastic on canvas

Collection of Sir James and Lady Cruthers

OLD WORLD

The South Australian Museum

"Ivaritji" a Kuama Woman
photo by N.B. Tindale

Australian Aboriginal Cultures Gallery

Visitors to the South Australian Museum's new Australian Aboriginal Cultures Gallery gain inspiring insights into Aboriginal cultures, the oldest living culture on earth. Dramatic voices of the land, its people, their art and objects tell captivating stories of survival, adaptation and the Dreaming.

The installation is the most comprehensive Aboriginal cultural exhibition in Australia. Accommodated on two floors, it is delivered in a contemporary context and covers the extent of Aboriginal Australia spanning the continent. Much of the material is presented to the public for the first time.

The Australian Aboriginal Cultures Gallery will serve as both, a major cultural reference and a source of pride in cultural heritage for all Australians.

South Australian Museum
North Terrace, Adelaide
www.samuseum.sa.gov.au
From March 4 everyday at 10am - 5pm
Admission is Free
Tours daily by our Aboriginal Guides.
Bookings 08 8207 7500

South Australian **Museum**

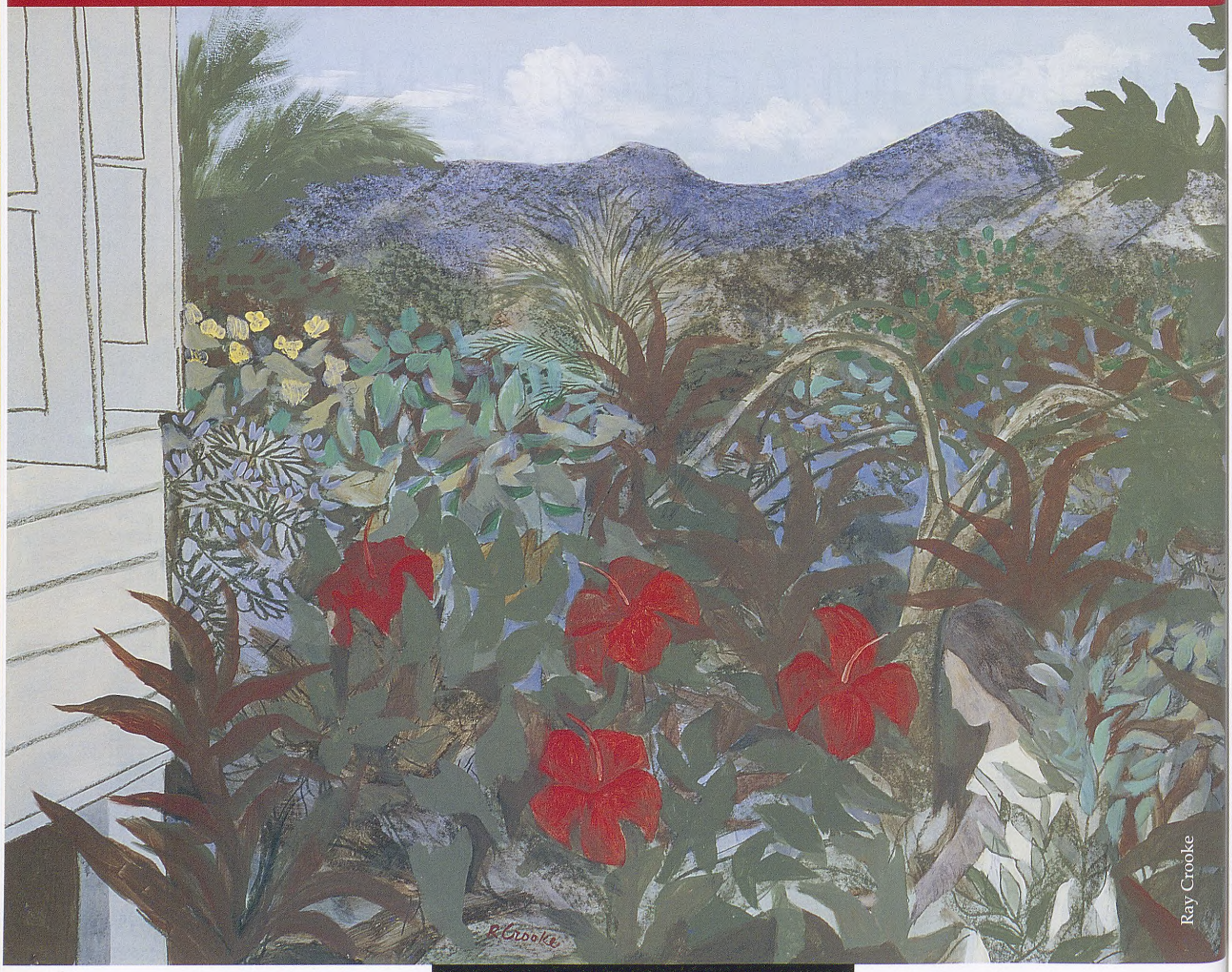
Government of South Australia

ARTSA

NORMANDY MINING LIMITED

LAWSONS

AUSTRALIAN AND INTERNATIONAL PAINTINGS AUCTION
11 & 12 APRIL 2000
CATALOGUE CLOSES 3 MARCH 2000



IA
International Auctioneers
A GLOBAL PARTNERSHIP

212 CUMBERLAND STREET,
SYDNEY NSW 2000 AUSTRALIA
FAX: 61 2 9251 5869 **TEL: 61 2 9241 3411**
Website: www.lawsons@lawsons.com.au

Enquiries:
Sally Hardy
PAINTING SPECIALIST
61 2 9241 3411
shardy@lawsons.com.au

ROBERT BARNES

7 – 28 May, 2000

Girl with Tulips

oil on canvas, 84 x 120 cm

GALLERY 460

460 Avoca Drive, Green Point, Gosford NSW 2251 Tel: (02) 4369 2111 Fax: (02) 4369 2359
Email: g460@ozemail.com.au
Sydney office by appointment Directors: Norman Glenn & Roderick Bain

Australia's premier dealing gallery

Robert Dickerson, *The Navvy,* 1952, enamel on board, 122 x 91 cm, signed lower right

SPECIALISING IN AND ALSO LOOKING TO BUY QUALITY AUSTRALIAN PAINTINGS BY:

ARTHUR BOYD

CHARLES BLACKMAN

RAY CROOKE

SIDNEY NOLAN

JOHN OLSEN

BRETT WHITELEY

DONALD FRIEND

MARGARET OLLEY

JAMES GLEESON

JEFFREY SMART

LEONARD FRENCH

FRED WILLIAMS

GRACE COSSINGTON SMITH

SYDNEY LONG

ARTHUR STREETON

Melbourne: Ray Crooke, 20 Feb – 19 March 2000

SAVILL
GALLERIES

SYDNEY 156 Hargrave Street, Paddington NSW 2021 Telephone (02) 9327 8311
MELBOURNE 262 Toorak Road, South Yarra VIC 3141 Telephone (03) 9827 8366

Charles Blackman: A major exhibiton

Charles Blackman, *'Market Dream'*, 1964, oil and paper collage on canvas, 151 x 136 cm, signed lower left

40 OILS AND
DRAWINGS DATING
FROM THE 1950S.

SCHOOLGIRLS

'SUITE' PAINTINGS

ST KILDA

ALICE IN
WONDERLAND

MT TAMBORINE

PORTRAITS

NUDES

CATS IN GARDEN

BEACH SCENES

Sydney: Charles Blackman, March 2000

SAVILL
GALLERIES

Open: Tues to Fri 10am–6pm, Sat 11am–5pm and Sun (Melb only) 2–5pm
website: http://savill.com.au email: enquiry@savill.com.au

FRENCH PICTURES

FROM THE COLLECTION OF THE NATIONAL GALLERY OF VICTORIA

Gustave Doré *Little Red Riding Hood (Le Chaperon rouge)* c1862 oil on canvas Collection: National Gallery of Victoria. Gift of Mrs S. Horne, 1962

BENDIGO ART GALLERY

Until late 2001

Bendigo Art Gallery 42 View Street Bendigo 3550 VIC Telephone 03 5443 4991 Email bendigoartgallery@bendigo.vic.gov.au

Kathleen Petyarre

Sand-hills in Atnangkere Country - Sandstorm, 1999, synthetic polymer paint on Belgian linen, 122 x 122 cm

GALLERIE

AUSTRALIS

Lower Forecourt Plaza, Hyatt Regency Adelaide, North Terrace, Adelaide, South Australia, 5000 Email: gaustralis@cobweb.on.net
Tel: +61 (08) 8231 4111 Fax: +61 (08) 8231 6616 Gallery Hours: Mon to Fri 10 – 6pm Sat 12 – 4pm Closed public holidays

ACGA

Phillips

International Auctioneers

Rosalie Gascoigne, Ledger, 1992, (detail)
sold October 1998, $11,000

Sir Sidney Nolan, Burke & Wills Expedition, 1964,
sold August 1999 $90,500

The collector's choice in fine art auctioneers

Willem Roelofs, The Banks of the Gein, Holland, 1869,
sold July 1998 $44,000

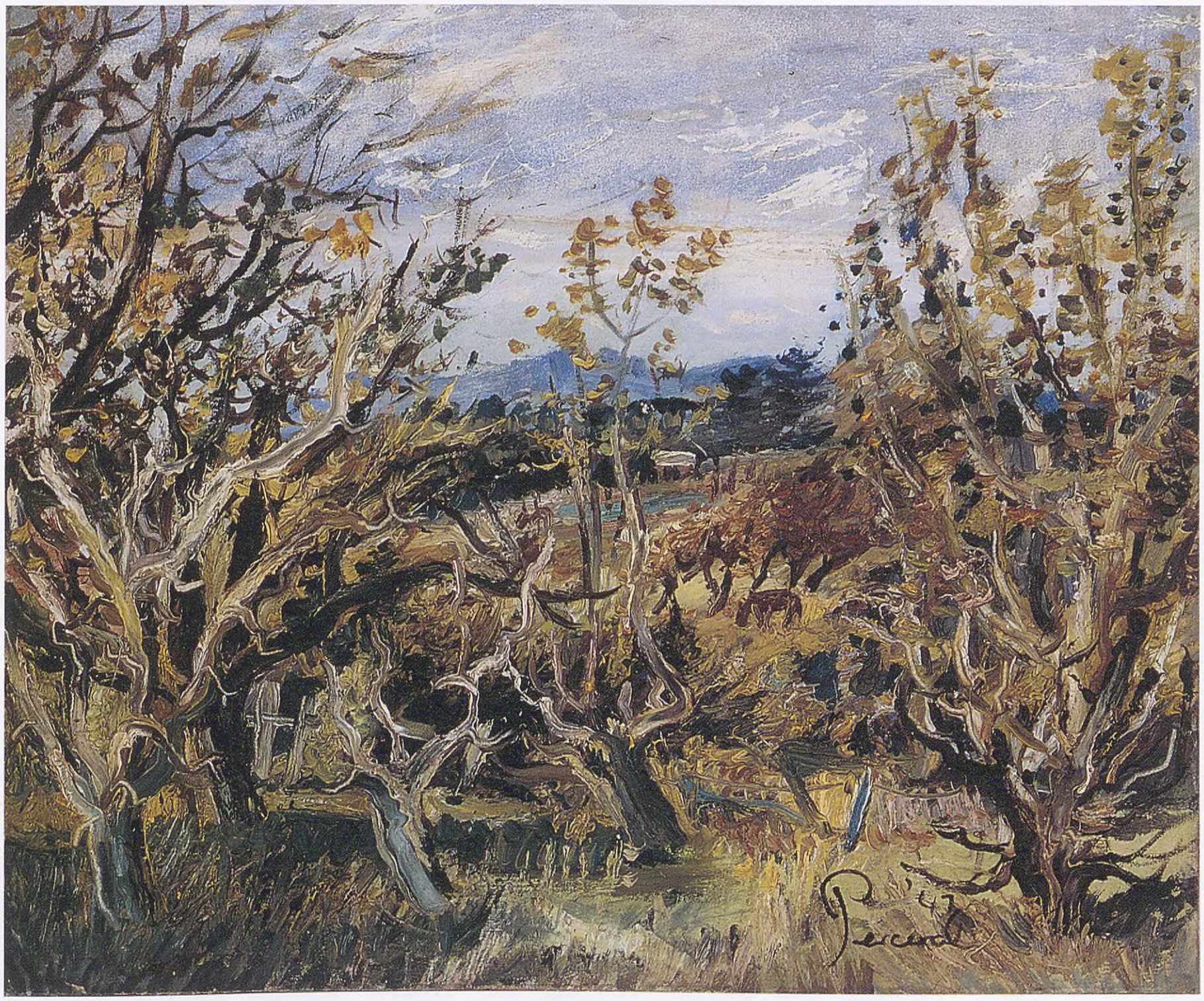
Emily Kame Kngwarreye, Arlatyite (wild yam) dreaming, 1996,
sold May 1998 $22,000

Phillips conducts four major sales of fine art annually, featuring European and Australian paintings, Aboriginal and Contemporary art. For further information please call 02 9326 1588.

162 Queen Street Woollahra NSW 2025 • Ph (02) 9326 1588 • Fax (02) 9326 1305 • Email phillips@cia.com.au

KOZMINSKY GALLERIES

ESTABLISHED 1851



Glen Waverley, 1947, oil on canvas laid down on board, signed and dated lower right, 61 x 75 cm

JOHN DE BERGH PERCEVAL
(born 1923)

1ST FLOOR, 421 BOURKE STREET MELBOURNE • TELEPHONE (03) 9670 1851 • FAX (03) 9670 1852
MONDAY TO FRIDAY 10AM–5.30PM • SATURDAY 11AM–4PM
email: galleries@kozminsky.com.au • webpage: www.kozminsky.com.au

The Book of Kells
and the Art of Illumination
CANBERRA ONLY

24 February - 7 May 2000

The Book of Kells, written close to 800 AD, is Ireland's greatest treasure – an outstanding artistic achievement and a symbol of national pride and identity. The lavishly decorated manuscript contains the accounts of the life of Christ in the four gospels. The Book of Kells is one of the most precious and splendid illuminated manuscripts in European art. Accompanying The Book of Kells are 55 beautiful illuminated manuscripts from Australian and New Zealand collections.

national gallery of australia

Images and details from *The Book of Kells*, Dublin, Trinity College MS A.I.6

Faithful reproduction from your original. Print on demand - one, or as many as you need.
The first company in Australia to install the most advanced Iris Giclée™ Fine Art Printer.

COLOUR REPRODUCTIONS Masters of the Art

Phone: 07 3394 2588 Fax: 07 3394 1908 Website: www.colourrepro.com.au

Contact: Colin Anderson - Antony Springer.

Email: art@colourrepro.com.au

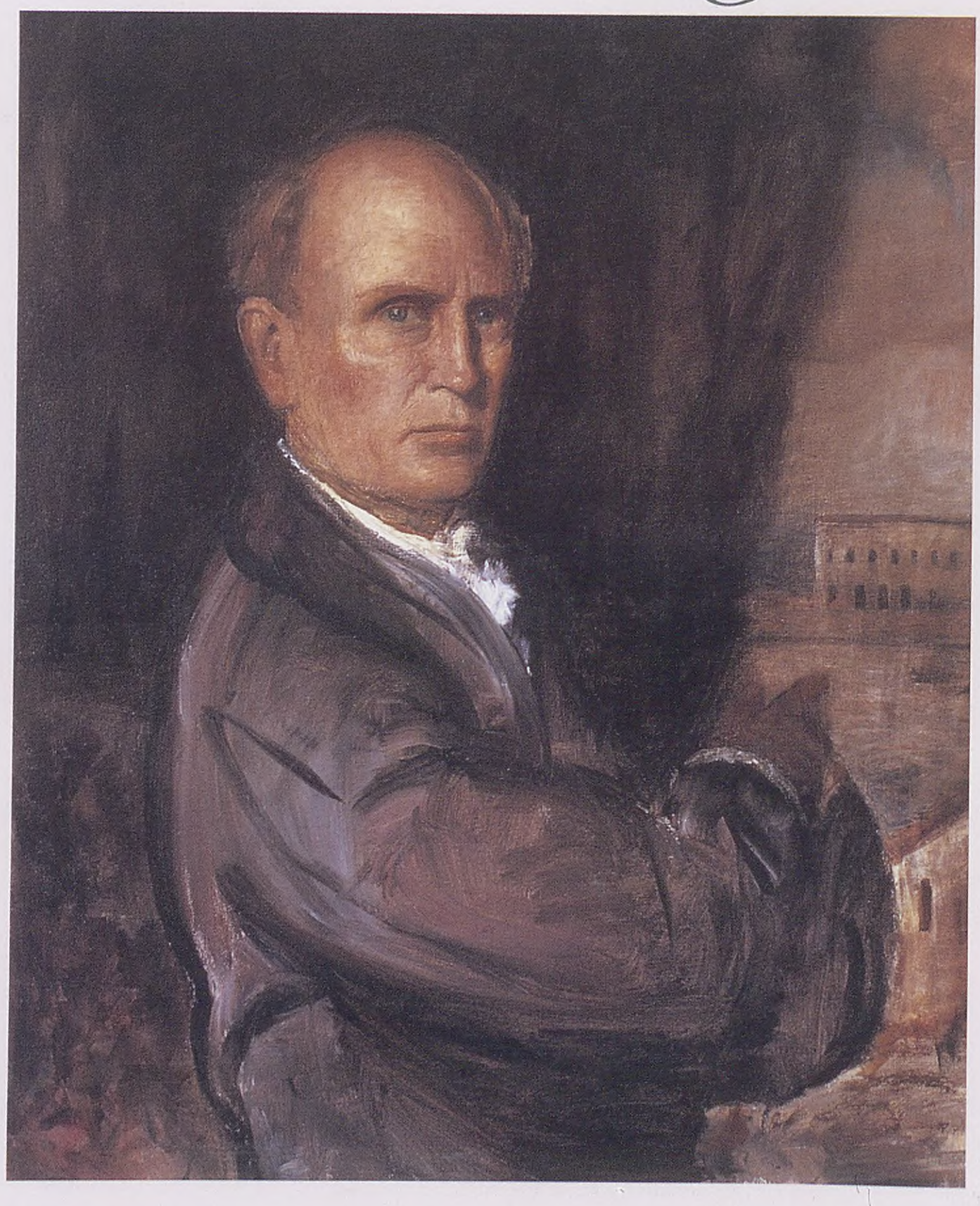
BRIAN DUNLOP (b. 1938), *Nude*, c. 1970s, oil on canvas, 94.5 x 105 cm

EVA BREUER
art dealer

83 Moncur Street, Woollahra NSW 2025 Australia Tel (612) 9362 0297 Fax (612) 9362 0318
Gallery I and Gallery II • Hours: Monday to Friday 10am–6pm, Saturday to Sunday 10am–5pm or by appointment
Email: breuer.art@hartingdale.com.au

A ROCKHAMPTON ART GALLERY TRAVELLING EXHIBITIO

Lloyd Rees: Coming Home



Proudly sponsored by

ERGON. ENERGY

Moree Plains Gallery
11 February – 26 March 2000

Bathurst Regional Art Gallery
1 April – 5 June 2000

Geelong Art Gallery
15 June – 30 July 2000

Burnie Regional Art Gallery
11 August – 24 September 2000

Tasmanian Museum and Art Gallery
4 October – 12 November 2000

This exhibition surveys the work of the artist with personal reflections from Alan and Jancis Rees and includes a number of previously unseen works.

Lloyd Rees, *Self portrait (with building)*, c. 1950, oil on canvas, 79.5 x 65.5 cm

Exhibition Supported by

Visions of Australia
A Federal Government Touring Program

Rockhampton City Council

Tasmania
TASMANIAN MUSEUM *and* ART GALLERY

THE ABORIGINAL GALLERY OF DREAMINGS

the largest collection of aboriginal fine art

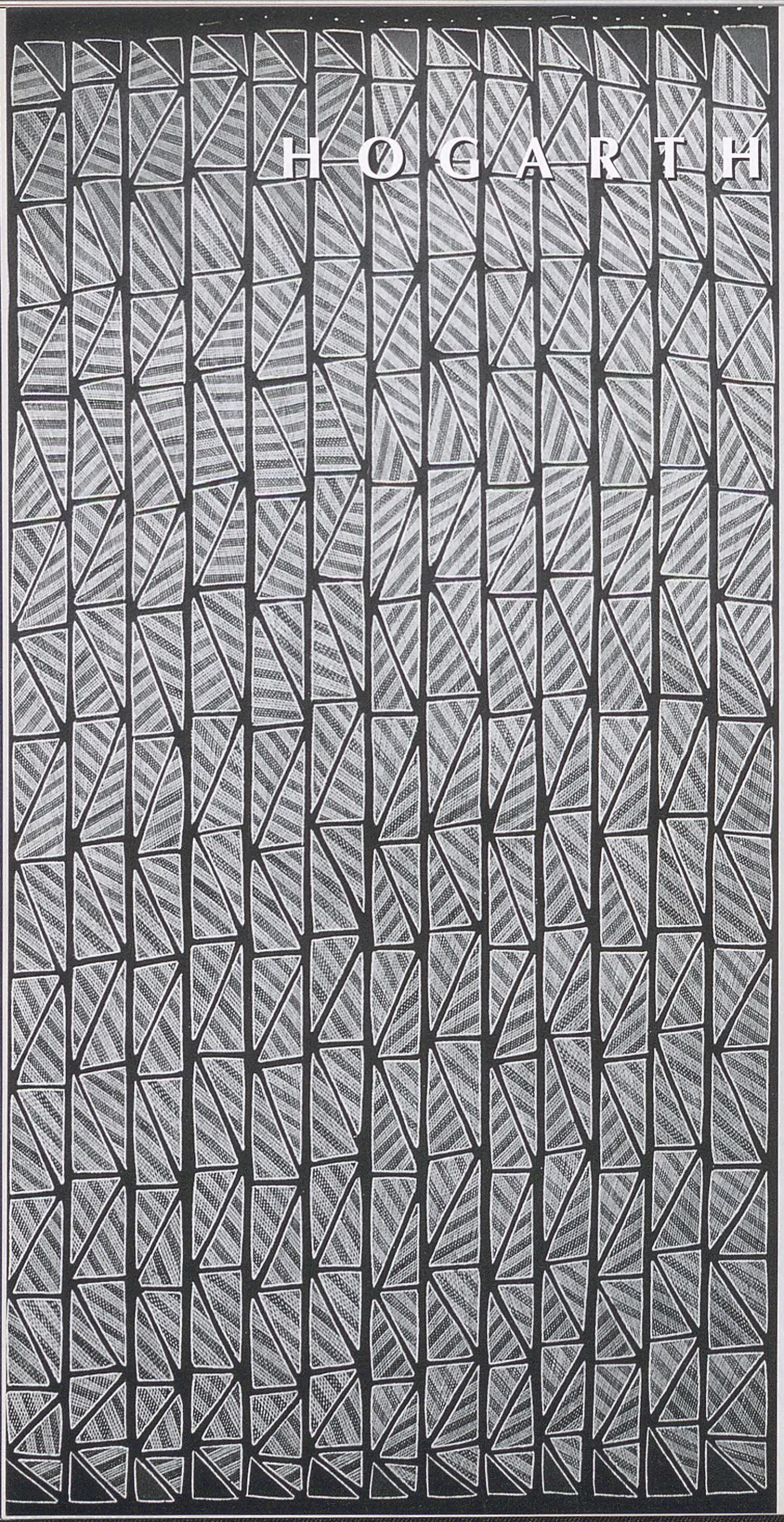
'Yari Country' 1984 earth pigments and natural binder on plywood, 104 x 105 cm Courtesy Ebes Collection

ROVER THOMAS JOOLAMA

(1925–1998)

Plate 111 from 'NANGARA' the australian aboriginal art exhibition

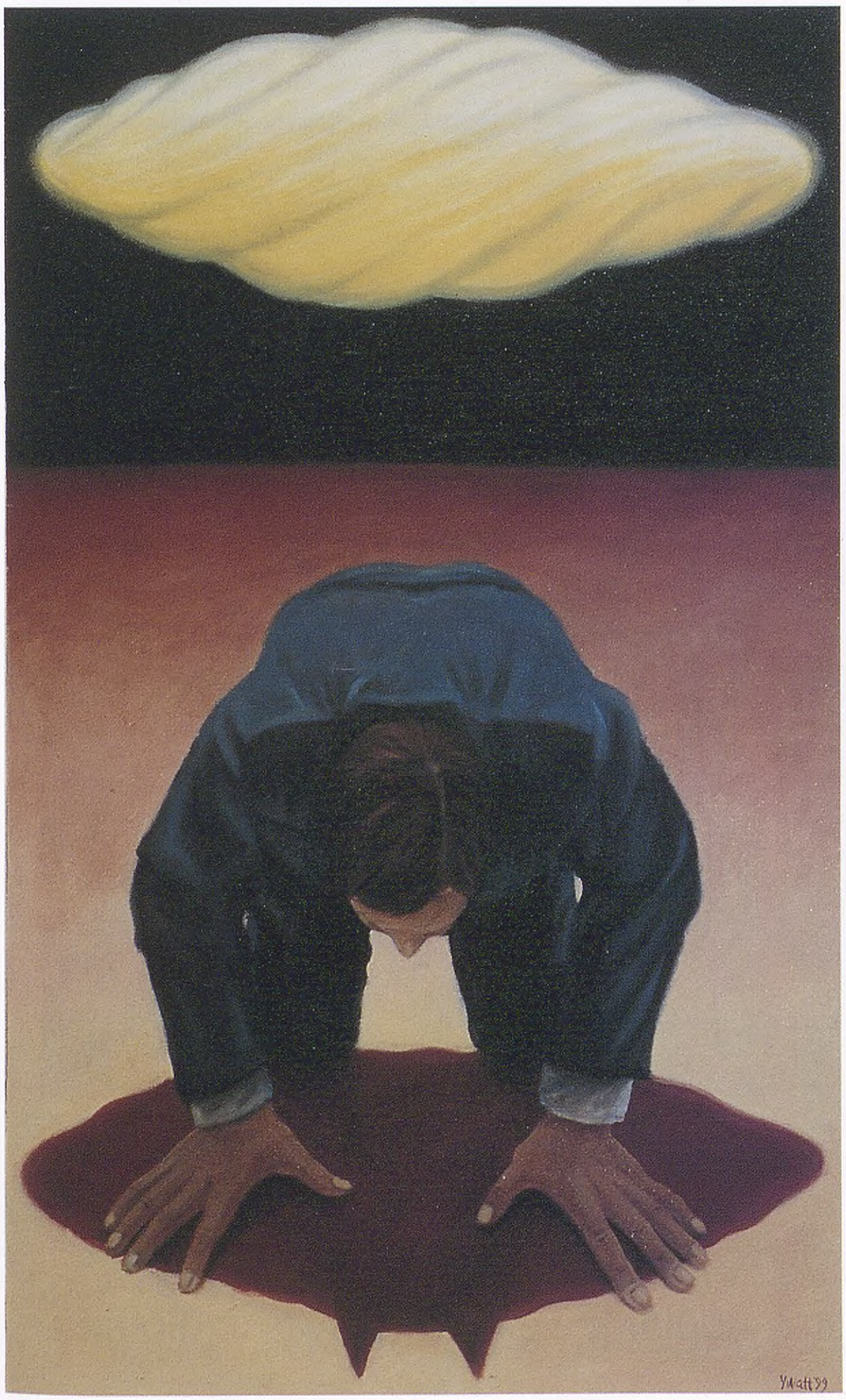
73–75 BOURKE STREET MELBOURNE VIC 3000 AUSTRALIA TEL: (03) 9650 3277 FAX (03) 9650 3437 OPEN 7 DAYS



GALLERIES

7 Walker Lane, (opposite 6a Liverpool Street), Paddington NSW 2021
Tel (02) 9360 6839 Fax (02) 9360 7069
Email: hogarthgal@bigpond.com
Website: www.citysearch.com.au/syd/hoggal
Tuesday to Saturday 11 am – 6 pm

Terry Ngamandarra, earth pigments on stringybark, 150 x 75cm



Night Shadow, oil on canvas, 91 x 56cm

Yvette Watt

'Tales from the Dark Side'

recent paintings

5 – 22 March 2000

beaver galleries

81 Denison Street, Deakin, Canberra ACT 2600
Directors: Martin & Susie Beaver Open 7 days 10am – 5pm
Tel: (02) 6282 5294 Fax: (02) 6281 1315 Email: beaver@interact.net.au

DIETER ENGLER

Lodge Hill Landscape I, 1999 oil on board, 60 x 70 cm

27 February – 22 March 2000

During the Telstra Adelaide Festival of Arts Exhibition

greenhill galleries
adelaide

140 Barton Terrace, North Adelaide, South Australia 5006 Telephone (08) 8267 2933 Fax (08) 8239 0148

Gallery hours: Tuesday to Friday 10 – 5, Saturday and Sunday 2 – 5

gallery gabrielle pizzi

Patrick Mung Mung

7 March – 1 April 2000

Patrick Mung Mung
'Warlarribun', 1999
earth pigments on canvas
90 x 120 cm

Gallery Gabrielle Pizzi in associaton with Warmun Art Centre, Turkey Creek, Western Australia

Director: Gabrielle Pizzi

141 Flinders Lane, Melbourne 3000

Tel: (03) 9654 2944 Fax: (03) 9650 7087

Monday to Friday 10–5.30 Saturday 11–5

email: gabrielle@gabriellepizzi.com.au

website: www.gabriellepizzi.com.au

LENA NYADBI

in association with

WARMUN ART CENTRE

Lena Nyadbi, My Country, 100 x 100 cm

Adelaide Festival 2000

Exhibition 4 – 31 March

99 Hindley Street Adelaide SA 5000

TINERIBA GALLERY

77–79 Main Street Hahndorf SA 5245 Tel./Fax (08) 8388 7218

Eubena Nampitjin, Untitled, 75 x 55 cm

EUBENA NAMPITJIN

in association with

WARLAYIRTI ARTISTS

Darkness & Light
looking at the landscape

McClelland Gallery, 16 April – 18 June 2000

Louise Hearman, **Untitled #539**, 1997, Oil on composition board, 91.5 x 78.0 cm

Laurence Aberhart, **Taranaki, Wanganui**, 8 May 1986, Gelatin silver print, 25.4 x 30.5 cm

Laurence Aberhart Andrew Browne Peter Booth Shane Cotton
Carolyn Fels Jennifer French W.D.Hammond Louise Hearman Bill Henson
Philip Hunter John Lyall Freddie Timms Brendan Wilkinson

A collaborative exhibition between McClelland Gallery and Auckland Art Gallery
Curated by Simeon Kronenberg and Ngahiraka Mason

Participating galleries: McClelland Gallery, Benalla Art Gallery, Ballarat Fine Art Gallery,
Geelong Art Gallery and Auckland Art Gallery

All enquiries through McClelland Gallery. Telephone 03 9789 1671 Facsimile 03 9789 1610 Email mcclell@corplink.com.au

This exhibition is supported by the McClelland Foundation Limited

McClelland Gallery · Auckland Art Gallery Toi o Tāmaki · NEW · ARTS VICTORIA · Australia Council for the Arts · Gordon Darling Foundation · NETS

TOM MATHIESON

Australian Art & Investment Gallery

Specialising in Australian Landscape and Figurative Art

Hugh Sawrey, Sitting Pretty, oil on canvas, 51 x 61 cm

Featuring a selection of paintings by Hugh Sawrey including illustrations for the 1985 publication 'The Banjo's Best Loved Poems'

Exhibiting original artworks by Arthur Boyd, David Boyd, Charles Blackman, Richard and Adam Bogusz, Neville Cayley, Robert Dickerson, William Dobell, Ric Elliot, Fred Elliott, Werner Filipich, Harold (Weaver) Hawkins, Pro Hart, John Hingerty, Kenneth Jack, Fay Joseph, Diana Lane, Sid Long, Norman Lindsay, Max Mannix, Albert Namatjira, Sidney Nolan, Margaret Preston, Hugh Sawrey, Martin Stainforth, John Vander, James Willebrant

Open 7 days, Monday to Sunday 10am – 5pm Telephone: (02) 9529 6026 Facsimile: (02) 9529 0929
280 Rocky Point Road, Ramsgate NSW 2217 (only 18 km from Sydney CBD, parking conveniently located)
Valuations and certificates of authenticity supplied

Jimmy Nerrima (Mulgra)

(born c. 1923)

Coo-ee

ABORIGINAL ART

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

Kumpujarti I, acrylic on canvas, 91 x 65.5 cm

Pears in light and shade, pastel on paper, paper 48 x 68 cm

PRINTEMPS

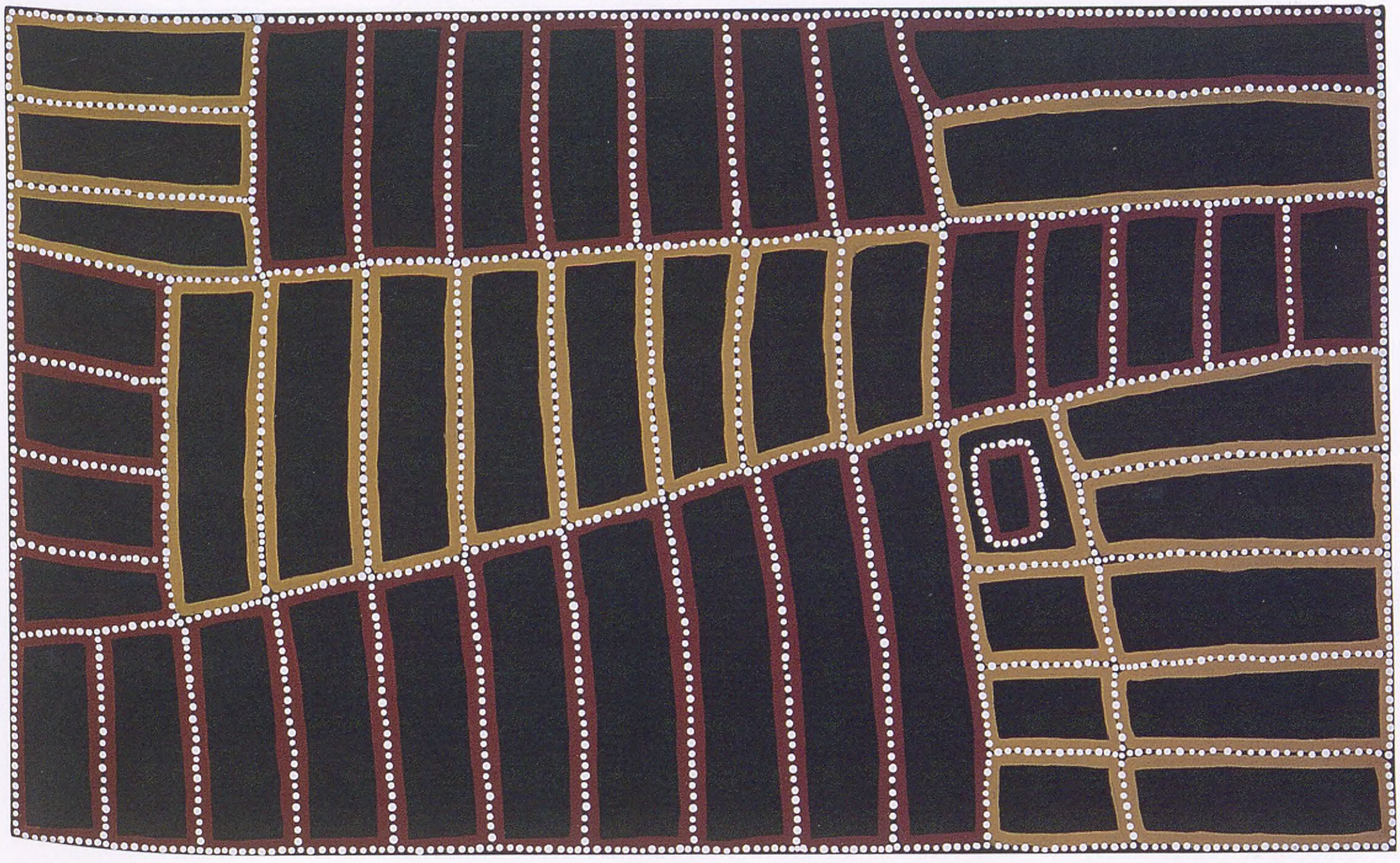
11 MARCH – 9 APRIL

GALERIA ANIELA

Fine Art Gallery, Mt Scanzi Road, Kangaroo Valley NSW 2577, Tel: 02 4465 1494 Fax: 02 44651028

Selected works available: Greythorn Galleries, 462 Toorak Road, Toorak VIC 3142, Tel: 03 9826 8637, Fax: 03 9826 8657
Solander Gallery, 10 Schlich Street, Yarralumla ACT 2600, Tel: 02 6285 2218, Fax: 02 6282 5145

WALALA TJAPALTJARRI



Tingari Cycle, 1998,
acrylic on linen,
91 x 154 cm

Specialist gallery located in the heart of Australia
Sourcing the best in Contemporary Aboriginal Paintings
Representing Dorothy Napangardi, Walala Tjapaltjarri, Polly Napangardi

GALLERY
GONDWANA
FINE ART

43 Todd Mall, Alice Springs, Northern Territory 0870 Australia
Telephone: (08) 8953 1577 Fax: (08) 8953 2441 email: fineart@gallerygondwana.com.au

JOHN LLEWELYN JONES 1866–1927

PAINTINGS AND WATERCOLOURS

A National Touring Exhibition February 1999 – August 2002

Untitled (Nocturne, Sydney Harbour), c. 1920, oil on artist's board, 12 x 23.5 cm

This painting was recently purchased by the Art Gallery of South Australia

Dalby Regional Gallery Qld
February – March 2000

La Trobe University Art Museum, Vic
April 2000

Warwick Art Gallery, Qld
5 May – 18 June 2000

Toowoomba Regional Art Gallery, Qld
29 June – 30 July 2000

Hervey Bay Regional Gallery, Qld
August – September 2000

Rockhampton City Art Gallery, Qld
September – November 2000

Grafton Regional Gallery, NSW
13 December 2000 – 21 January 2001

Bathurst Regional Art Gallery, NSW
16 February – 8 April 2001

Moree Plains Gallery, NSW
April – May 2001

Campbelltown City Gallery, NSW
May – July 2001

La Trobe Regional Art Gallery, Vic
July – September 2001

Geraldton Regional Art Gallery, WA
September – October 2001

Bunbury Art Galleries, WA
7 December 2001 – 27 January 2002

Newcastle Region Art Gallery, NSW
Feb – March 2002

Tamworth City Gallery
May – June 2002

Wagga Wagga Regional Art Gallery
July – August 2002

All enquiries through

CORBALLY STOURTON CONTEMPORARY ART

7 Coleman Street, Mascot, NSW 2020, Australia
Tel: 02 9667 1791 Fax: 02 9667 0869 Email: office@csca.com.au Web: www.csca.com.au
STRICTLY BY APPOINTMENT ONLY

DACOU ABORIGINAL GALLERY

GLORIA PETYARRE

Aknangkere Growth, 1998

acrylic on linen, 167 x 116cm

Open Monday to Friday with appointments preferred. Please contact Fred Torres to arrange your personal tour of the premises.

Specialising in Aboriginal Fine Art from the Utopia region with family connections to: Barbara Weir, Gloria Petyarre, Nancy Petyarre, Anna Petyarre, Greeny Petyarre, and Ada Bird.

Extensive range of quality art available at all times with every painting accompanied by a certificate of authenticity. Images of work can be emailed or posted upon request. Most works painted on the premises by the artists

ABORIGINAL GALLERY

DREAMING ART CENTRE OF UTOPIA

DACOU

Unit 1, 38–46 Barndioota Road,
Salisbury Plain SA 5109
Tel: 08 8258 8610
Fax: 08 8258 4842
Mobile: 0419 037 120
or 0419 851 378
Email: dacou@dacou.com.au
Web: www.dacou.com.au

Home, 1995, charcoal on paper, 137 x 181 cm

GREG ADES

Paintings: March 2000

helengory galerie

25 St Edmonds Rd, Prahran VIC 3181 Australia. Tel: 03 9525 2808 Fax 03 9525 2633
email: helengory@labyrinth.net.au website: www.plasticine.com/helengory
Wed to Sat 11am – 6pm, Sun 2 – 5 pm

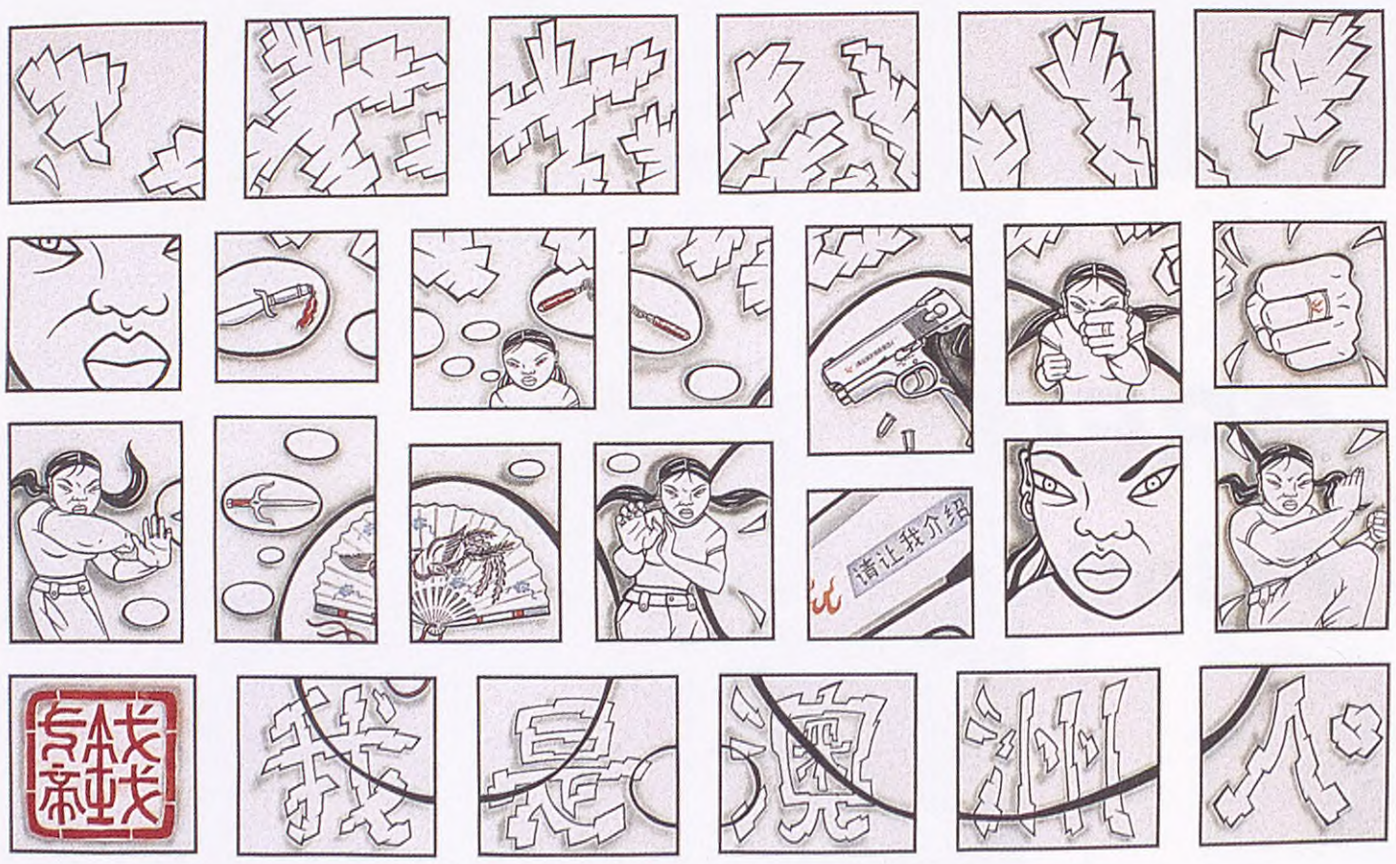
Art and Politics: Living Here Now

Australian Perspecta 1999

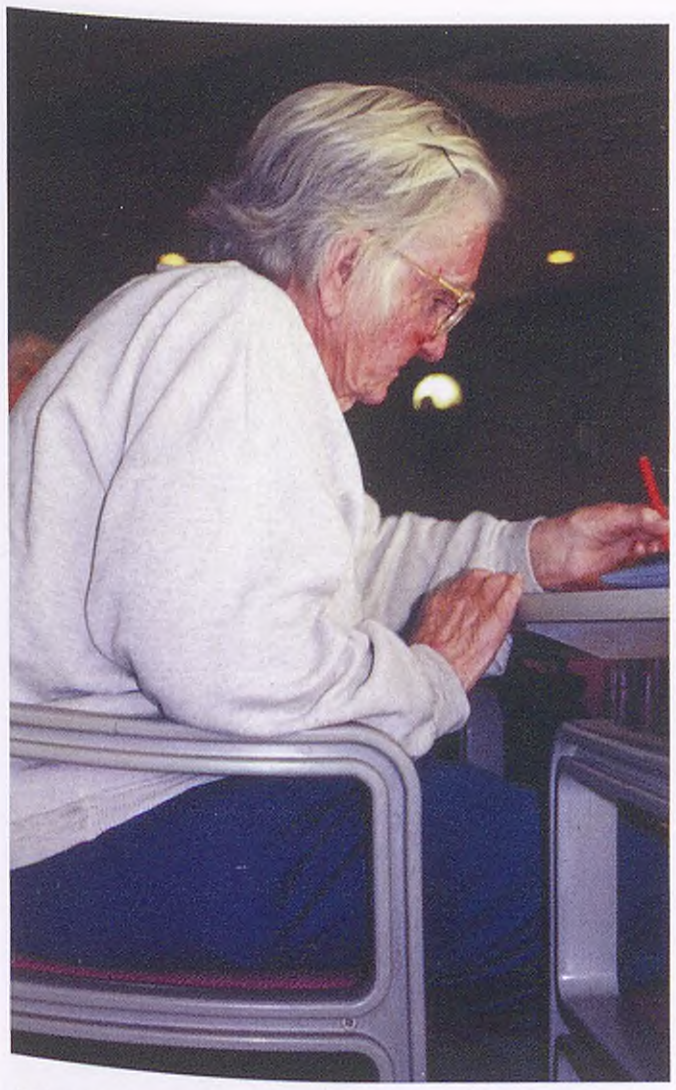
When we think about politics and contemporary Australian art, one of the most crucial but most blurred questions we face is how Australia's diasporic culture is to interact with its geographic neighbours (including Southeast Asia, South Asia and the Pacific Rim) while also coming to terms with its settler history, in which all migrants, from 1788 through the post-war period to today, are variously complicit. This history has at its heart the dispossession of indigenous Australians. The point, of course, is that the connection between art, identity and politics is very close. But why, in the embattled, unequal but still privileged 1999 art world, choose to frame thoughts about these still-open questions inside a network of more or less luxurious museum spaces? Can they offer such reflections anything other than elegant reification and the most tenderly, teasingly subtle ideological patronage? For when hegemony poses in benevolent guise, as it so often does, then its cultural agents – artists, curators, art critics – are frequently both willing subjects and colonisers. What other 'political' nexus, right now, would a Perspecta sprawling across most of Sydney's public art spaces and art museums – especially one titled 'Art and Politics: Living Here Now' – simultaneously wish to deal with and elide, since the aim of coordinating curator Wayne Tunnicliffe was both ambitious and far from insensitive?

The most obvious answer is the intellectual context. From a provenance in mega-curator Catherine David's more-serious-than-thou but right-on-target political 'documenta X' in 1997 through to the belligerently condescending banality of the 11th Biennale of Sydney, 'Every Day', in 1998, Australian Perspecta 1999 looks and reads like a 'documenta X' mini-sequel. The second reason is millennial: at this time, artists and curators, like most thinking people, see and feel the nexus mentioned at the start of this review. But they see it through icons and feel the conjunctions as a pressure. This, perhaps, is why Tunnicliffe rejected reinstating a Whitney-Biennial-type survey of recent art, though I have no doubt that such an exhibition will return in the near future, driven by market and audience forces. The rationale and the dilemmas are spelt out articulately and lucidly in the first four essays of the Perspecta catalogue; after that, the writing becomes a bit perfunctory. The publication itself is fashionably austere, red and black, and spiral-bound – a medium-size *Little Red Book* for the post-Marxist 1990s – but its heart and head is Nikos Papastergiadis's brilliant, coruscating double-essay on internationalism, globalism, the rejection of Theory in the 1990s, and the use of the everyday and banality in recent art. Robert Schubert's short history of that same pesky Theory explains why it has been so marked by political ineptitude, leading again and again (incidentally, in the Perspecta catalogue's other essays and in a quantity of its art), to an inability to deal with the traumatic scandal of historical memory. If this clumsiness is the source of immense and involuntary awkwardness for White artists, as if they know how simply and irrevocably irrelevant (except as luxury-goods purveyors) they really are, the same defect is flaunted as quality by Blak artists like Destiny Deacon and Michael Riley. In their video, *I don't wanna be a bludger!*, 1999, clumsiness becomes, instead, both trademark and threat.

I would argue, though, that the evidence of many of these immaculately presented, carefully framed artworks – in Tunnicliffe's beautiful installation at the Art Gallery of New South Wales, Scott Redford's phallic yellow surfboards and Aleks Danko's gargantuan wooden toy totems shone forth like transcendental, radiant icons – had little real



KATE BEYNON, **Intrinsic defence, 1998**, ink and spray enamel on paper, 26 panels, 266 x 423 cm overall, Art Gallery of New South Wales, Sydney. Photograph courtesy The John McBride Collection and Sutton Gallery, Melbourne.



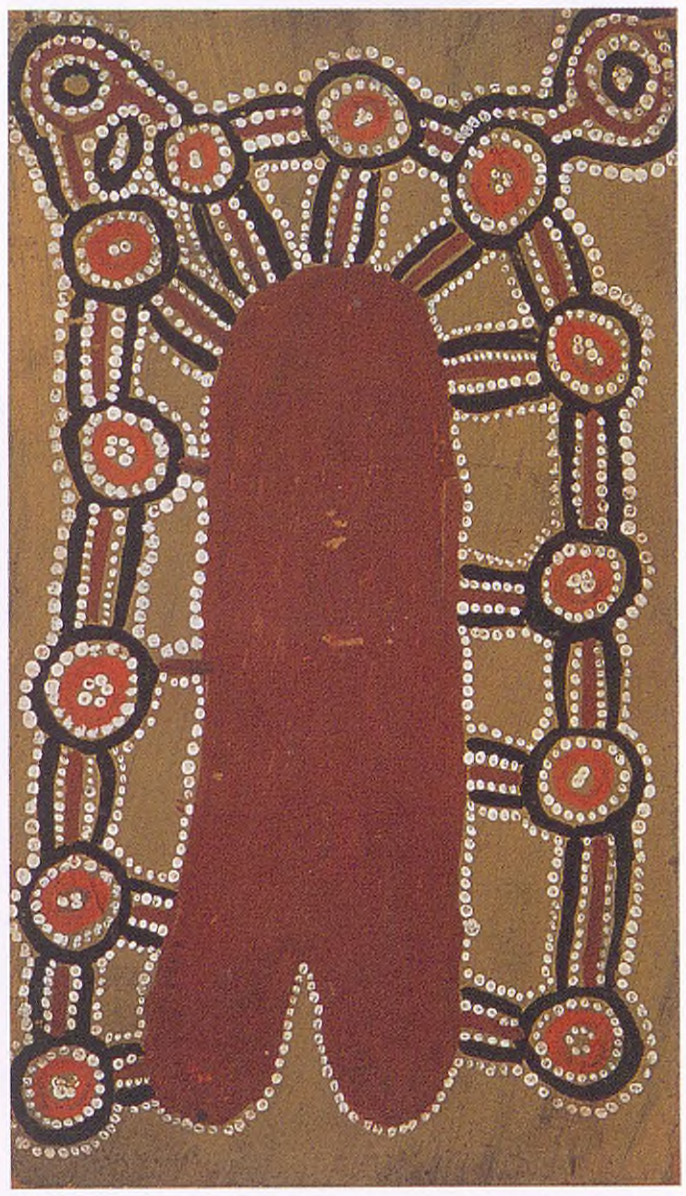
JUSTENE WILLIAMS, **Housie, 1999**, (detail), Type C photograph, Australian Centre for Photography, Sydney.

investment in Art and Politics, but a lot in preserving the category of art and in maintaining its status. My point: this art did not emerge from politics, no matter what the artists may say, and even if all art is in some convoluted way eventually and inevitably political. So, many of the works in Australian Perspecta 99 emerged either from art, and from redefinitions of what art can be (Redford's ability to thread rock music and high art together all through his career is a case in point), or from artistic dilemmas. Justene Williams's large Type C photographs at the Australian Centre for Photography were the clearest example of art that mistakes and misconstructs the personal (for example, the imperative to innovate and therefore exploit) for the political, simply on account of subject matter and form. That tired old 1970s slogan is demonstrably untrue, and nowadays for the wrong reasons.

'Love Magic: Erotics and Politics in Indigenous Art' at the S.H. Ervin Gallery, a highly traditional exhibition hinging on the morphology of sex across different types of Aboriginal and Islander art, was likewise only 'political' if one believed that sexually and socially loaded signifiers, in remarkably beautiful works such as these, are immune to the apoliticising action of conventionally discreet museum techniques.

Whether by design or accident, Derek Kreckler's almost perfectly judged installation at the Museum of Contemporary Art (MCA), *Blind Ned*, 1999, sat on the right side of the edge between open question and simple-minded allegorical symbolism (this means this) that dogged the rest of Perspecta's MCA segment, with the exception of Tony Schwensen's humble videos. Kreckler's lost, blind Ned Kelly wanders again and again towards the viewer (and, beside us, towards two enormous, stuffed, spot-lit kangaroos who share our near-darkness) from scratchy deep-video space, through sandy (presumably Western Australian) scrub, then disappears like art, politics and other abstractions into real space. Tony Schwensen simulated aestheticisation anaesthetising so-called political content. His video, *Australia A: Having a good long hard look in the mirror*, 1998, shows a cricket-capped Aussie male in front of a mirror for a serious investigative stare; it is a very funny and very good mutation of 1970s body art. The target is not the seated, but the viewing subject.

After all this, it seems that a dominant narrative of Australian art in the 1990s is a succession of failures to achieve much-desired politico- or socio-artistic purposes. This view is at variance with most of the essays in the Perspecta catalogue, except for those by Papastergiadis and Schubert, who focus correctly on the unreconciled demands artists make on their audiences, and on the complications produced by the conjunction of two, rather than one, intractable historical moments. When art has lost almost all its modernist role as limit-case for culture, and when society – even its highly educated, highly leisured sector – is generally indifferent to art as an early warning signal, then it is hard to see art really offering anything like a critique of culture, or even a reflection of an evolving (read multicultural) sense of a more



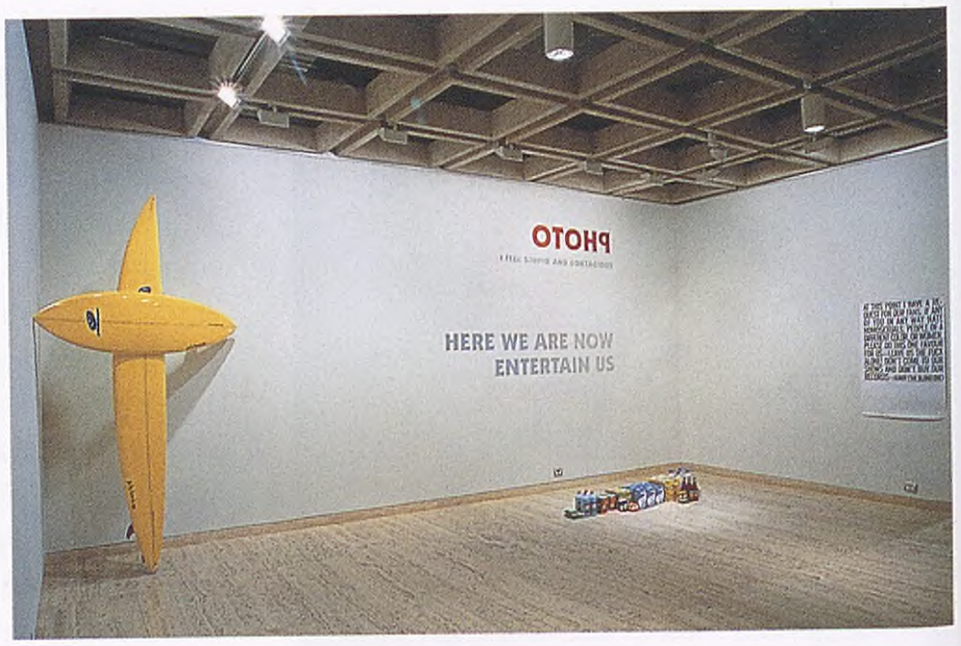
top: RAQUEL ORMELLA, **I'm worried that I'm not political enough, 1999**, double-sided banner, sewn felt, fabric, wood, 250 x 180 cm, Art Gallery of New South Wales, Sydney. Photograph courtesy Mori Gallery, Sydney.

above: UTA UTA JANGALA, **Testicles going walkabout, 1971**, acrylic on board, 30.8 x 20.2 cm, S.H. Ervin Gallery, Sydney. Photograph courtesy Beverly and Anthony Knight, Melbourne.

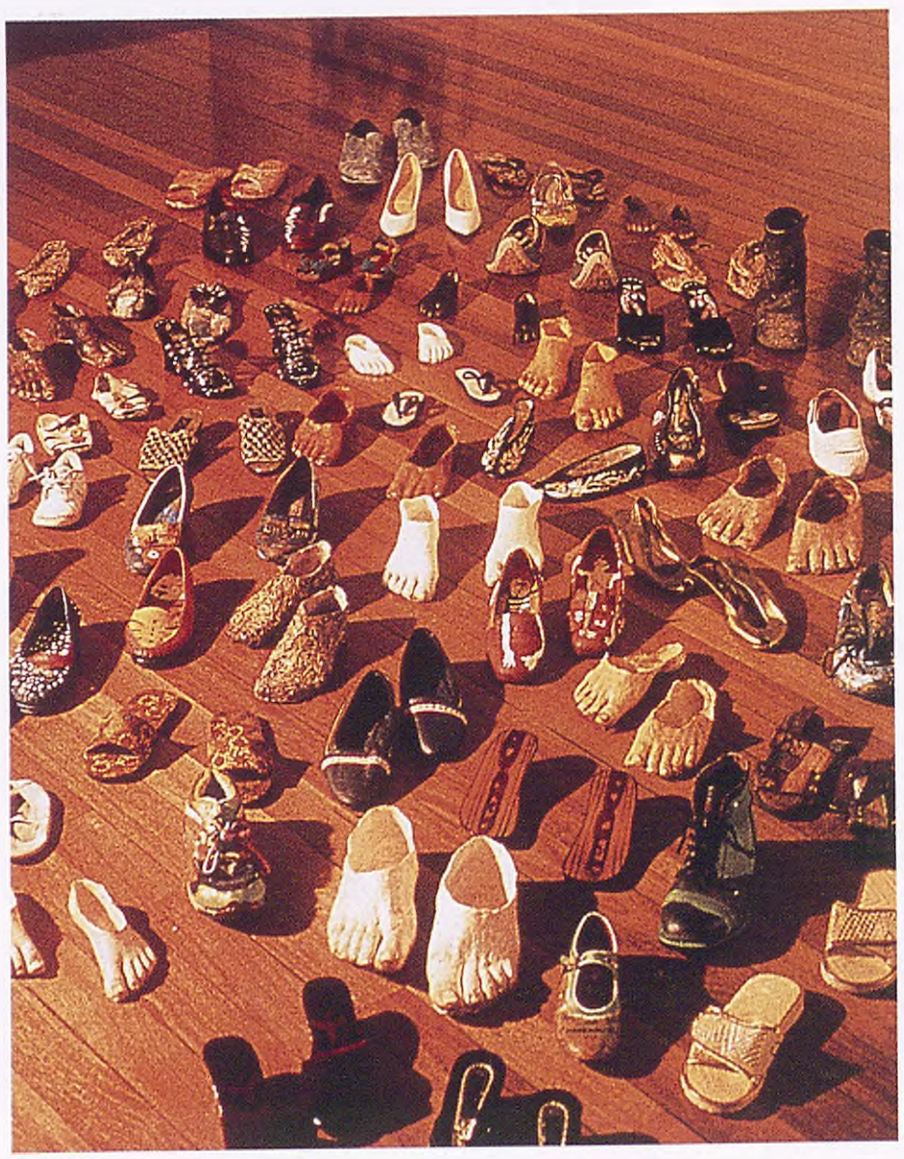
complex identity. I think, though, that Papastergiadis (and, by extension, Wayne Tunnicliffe) is arguing something more complex, as he has done in a succession of texts over the last couple of years: that artistic work towards intercultural reconciliation or translation has mostly failed, though for different reasons and with different, not necessarily negative, effects. The implications are that artists are saturated and even 'written' by the everyday, and therefore by political forces, but may not be searching for either an 'Australian' or an 'anti-Australian' vision. The latter is far too easy as well, for it is the willing creation of a prison fantasy which might equally have been one of liberation – a distinction understood by many artists inside and outside Australia, from Marina Abramovic to Helen and Newton Mayer Harrison during the 1970s and onwards. Attention to art itself shows that many artists have also sought to erase or evade the conditions that seem to inscribe them within fixed provenances.

This bleak crossroads was mapped out in a heartfelt series of questions posed by Nick Tsoutas to artists and audiences in lieu of both exhibition and catalogue essay at Artspace. Tsoutas wrote, in part:

> What are the forces and positions which define the space of contest when the avant-garde has lost its manifesto? There is an urgent need to critically and theoretically interrogate the culture industry in relation to these collapsing ideologies. The strategy of preaching oppositionality against established canons is no longer appropriate, subversive or viable.



SCOTT REDFORD, PHOTO: Here we are now / entertain us, 1999, custom-made 'surfboard cross', signwriting on wall, groceries, fruit and vegetables, 100s and 1000s, photocopied stickers, dimensions variable, Art Gallery of New South Wales, Sydney.



MY LEE THI, Walk the Earth, 1998, (detail), mixed media, dimensions variable, Gallery 4A, Sydney. Photograph Tim Johnson.

Both K. Anthony Appiah and Sarat Maharaj have recently mounted savage critiques of, respectively, the multicultural and postcolonial discourses within which each works. They both separately assert that media culture, and the real loss of mnemonic experience except as nostalgia, has wiped out a subject's ability to claim a truly authentic constitution of his or her identity exclusively through ethnicity, family, race, or class – in other words, by provenance. When we think about politics, the self and art, we are acknowledging art's discursive dimension. Seeing art and identity as an object of independent critical study in art no longer works, I think Papastergiadis is saying. To quote his friend Maharaj, the art world has appropriated the discourse of postcolonialism as an object – a lingo. Difference, he says, is not treated within this conversation as ceaseless flow and change, but as a new look, and as a set of fixed cultural distinctions: ethnic demarcations; a grid of contrasts and oppositions.

It has to be asked, then, in this vast, serious and immensely thorough Australian Perspecta 99, whether a conventional idea of the self in relation to politics is presented once again. The answer probably depends on the manner of the artists' inscriptions of themselves into their works – like Kreckler's in *Blind Ned* and Scott Redford's in *PHOTO: Here we are now / entertain us*, 1999 – or on the relation between the artists and their artistic 'work', as in Blak art. Which leaves us with two more questions: is it possible, in 1999, to say that we can gain knowledge of politics or identity through art? or are we asking the question the wrong way round, as Tsoutas implies?

Australian Perspecta 1999: 'Art and Politics: Living Here Now', Art Gallery of New South Wales; Artspace; ABC Radio, 'The Listening Room'; Australian Centre for Photography; Australian Network for Art and Technology; Casula Powerhouse Arts Centre; Gallery 4A; Ivan Dougherty Gallery; Museum of Contemporary Art; Museum of Sydney; National Trust S.H. Ervin Gallery; The Performance Space, 20 August – 26 September 1999.

DR CHARLES GREEN

Dr Charles Green is an art critic, artist (working collaboratively with Lyndell Brown), and lecturer in the School of Art History and Theory at the University of New South Wales. His book Peripheral Vision: Contemporary Australian Art 1970–94 *was published by Craftsman House in 1995.*

China '78: A Political Romance

How seventeen Australian women fell in love with a romancing bastard

left: People's Liberation Army soldiers at the Great Wall, September 1978. Computer-enhanced image by Astrid Spielman from a photograph by Digby Duncan; *right:* People's Liberation Army soldier with bicycle, Beijing, September 1978. Computer-enhanced image by Astrid Spielman from a photograph by Barbara Bee.

A romancer, according to the Oxford English Dictionary, is 'one who deals in extravagant fictions, an inventor of false history, a fantastic liar'. The exhibition 'China '78: A Political Romance' told the story of seventeen Australian women who fell in love with a romancing bastard. Twenty-odd years after the fact, through this exhibition, they were able to look back on their infatuation with a mixture of humour, embarrassment, horror and affection.

The bastard, of course, was the self-titled Great, Glorious and Correct Chinese Communist Party. The Communist Party was a serial romancer. The members of the First Australian Women's Study Tour of China were not the first, nor would they be the last, western intellectuals taken in by its 'extravagant fictions' and 'fantastic lies'.

> Art had to be 'red, brilliant and light' – that is, politically advanced, technically excellent, optimistic and unshadowed.
>
> Chiaki Ajioka, *The People's Progress: Twentieth-Century Chinese Woodcuts*, Art Gallery of New South Wales, 1996.

Curated by Sally Gray, a member of the tour, 'China '78' consisted of eighteen photographs interspersed with printed text, as well as a video shot on the trip. The text drew from a range of sources including the women's own journal entries, Doris Lessing's reflections on the passions of western radicalism, and Jung Chang's *Wild Swans*. The photographs were snapshots taken by the women of such revolutionary theme-park subjects as Chinese kindergarten students, People's Liberation Army soldiers and silk-factory workers. Digitally enhanced by Astrid Spielman, they glowed with a garish, Chinese-bedspread palette of flushed pinks and radical reds, virulent greens and utopian blues.

The photographs and text were engaged in a puzzled, sometimes witty and occasionally angry dialogue with one another. I would like to have seen the images and the text break out of their well-spaced rows to fight it out, cutting into each other's boundaries and vying for space; their neat arrangement was almost too polite for the subject.

By 1978 China was a country at war with itself, politically and socially fractured. Its own romance with revolution had soured years earlier. Party apparatchiks asked

> What we demand is a unity of politics and art, a unity of content and form, a unity of revolutionary political content and the most perfect artistic form possible.
>
> Mao Zedong at the Yan'an Conference on Literature and Art, 1942.

'foreign friends' such as these women to swallow a line their own people were already gagging on.

In the three decades following the founding of the People's Republic in 1949, millions of people had been victimised by an increasingly repressive regime. Many hundreds of thousands had disappeared without trace – or trial, for that matter – into the 'labour reform camps' which made up the Chinese gulag. A brutal famine took the lives of twenty to thirty million others. The Cultural Revolution, which finished with the death of Mao and the arrest of his widow in 1976, involved such widespread suffering, death and destruction that a whole generation would later be declared 'lost' to its excesses.

The great Sinologist Pierre Ryckmans, writing as Simon Leys, published an essay in 1978 – the year of the women's tour – in which he noted that the public record of human rights abuses in China was by then already sufficient 'to occupy entire teams of researchers for years to come'. He commented, 'When the Chinese Solzhenitsyns begin methodically to expose the Maoist era in all its details, anyone who exclaims in horrified shock, "My God! Had we only known!" will be a hypocrite and a liar.'

Within months of the study tour's departure, in fact, the Democracy Wall movement erupted. Ordinary Chinese gave public voice to what had been until then their subterranean anguish, anger and dissent. They demanded restraints on Party power. They asked for the truth to be told.

Little Red Guards, Wuxi, September 1978. Computer-enhanced image by Astrid Spielman from a photograph by Cassi Plate.

> The distribution of Chinese poster art throughout the world has contributed to the popularisation both of the medium and the message of revolutionary action to an extent which may have even surprised the Chinese themselves.
>
> Stewart E. Fraser, *100 Great Chinese Posters*, Images Graphique INC, 1976.

Military training for silk workers, Wuxi, September 1978. Computer-enhanced image by Astrid Spielman from a photograph by Cassi Plate.

The road to reform would be tortuous and uncertain. But it would no longer be possible for anyone outside China to imagine that the Chinese people inhabited the sort of bright, rosy, dawn-hued world that these doctored photographs so eloquently and ironically depicted. Manipulated in this way, these images, offset by text and video, were transformed into the documentation of a mirage, an illusion, a wishful thought – a romance.

China '78: A Political Romance, 1 September – 3 October 1999, Casula Powerhouse Arts Centre, Sydney.

LINDA JAIVIN

Linda Jaivin is an arts commentator, occasional curator and best-selling author. Her latest novel, Miles Walker You're Dead, *was published by Text Publishing in 1999.*

Film noir, fairytales and hard-core porn

Cindy Sherman at the Museum of Contemporary Art

Based in New York since the late 1970s, Cindy Sherman makes large, figurative colour photographs that deconstruct popular notions of appearance, identity and sexual conduct. Informed by feminist theory and boasting a deft mastery of irony and subversion, Sherman's work continues to evolve within the imaginative and intellectual parameters of her early practice, constantly renegotiating formal and technical concerns while reassessing the sociopolitical climate in which her work is produced and received. As the recent retrospective exhibition of her work at the Museum of Contemporary Art (MCA) in Sydney revealed, Sherman's commitment to extending and redefining photography has earned her a unique position in an artistic era increasingly dominated by more hi-tech and digital artforms.

The retrospective exhibition was co-organised in the United States by the museums of contemporary art in Los Angeles and Chicago, to celebrate, in their own words, 'one of the most important artists of her generation ... [whose] sustained vision and truly remarkable work continues to inspire us and resonate within our lives'. Sherman was born in 1954 and this exhibition covers twenty years of her work, from 1975 to 1995. Comprising seventy-eight works that broadly represent ten thematic series of photographs, the exhibition began its world tour in Los Angeles in late 1997 and finished in Ontario in early 2000.

The female body is the central focus of most of Sherman's work, as it is of much recent art theory and critical discourse. In her reconstructions of increasingly surreal figurative scenes – each carefully constructed in her studio – Sherman calls on a number of artistic and populist references, from film noir and horror movies, to fashion shots and fairytales, Old Master paintings, surrealism and hard-core pornography. Exaggeration of

CINDY SHERMAN, **Untitled film still #21, 1978**, black-and-white photograph, collection of the artist, courtesy Metro Pictures, New York. Photograph Museum of Contemporary Art, Sydney.

scale and overt theatricality are used by Sherman in the creation of images that deliberately seduce, shock and disturb their viewers.

The works in the retrospective were installed in relatively chronological order at the MCA, beginning with the 'Untitled Film Still' series of 1977–80. These feature Sherman in costume, impersonating the female leads of obscure 1950s films. In her demure frocks, slacks or twin-sets, she is an equivocal character born of male fantasy and female cunning. These black-and-white images, which reveal the enigmatic mood but never the narrative circumstance, throw a contemporary light on the contrived artifice of female representation. The characters' beguiling juxtaposition of conservative facade and psychological complexity reveals Sherman's early fascination with appearance and voyeurism. A major focus of feminist theory in the late 1970s, woman as the subject of the male gaze and, more generally, as a socially constructed being, has been a primary concern of Sherman's practice for over two decades.

From 1980 until recently, Sherman produced only colour imagery, wanting to disengage her practice from the inherently nostalgic character of black-and-white photography. At this time her works also shifted in scale, from the television-sized black-and-whites to the cinematic grandiosity that, until recently, has been a hallmark of

top: CINDY SHERMAN, **Untitled film still #122, 1983**, colour photograph, collection of The Eli Broad Family Foundation, Santa Monica. Photograph Museum of Contemporary Art, Sydney; *above:* CINDY SHERMAN, **Untitled #211, 1989**, colour photograph, The Eli and Edythe L. Broad Collection, Los Angeles. Photograph Museum of Contemporary Art, Sydney.

her colour images. Sherman's first experiments in colour were with slide projections onto the wall. She would place herself, dressed in character, against poorly defined backdrops which, with their distinctly fake appearance, recalled the artifice of early film. From here Sherman created self-initiated and commissioned fashion shots in series, with herself as awkward or sometimes deranged fashion model. Though mocking and ironic in their treatment of the fashion industry, some of these photographs nevertheless found a niche in the world's leading glossy magazines.

It was around 1985 that Sherman's work departed from the real and embraced the surreal, with images evocative of gruesome fairytales featuring diseased and dismembered bodies and body parts. There are conceptual parallels between these images and the work of David Lynch and Raymond Carver, particularly in the blending of the real with the artificial to create an ambivalent and spooky form of hyperrealism. Like Lynch in cinematography and Carver in literature, Sherman digs around below the smiling surface of American social culture, unearthing deep-seated fears usually repressed by the all-pervasive forces of conformity and conservatism.

As recent controversies involving contemporary art have demonstrated (such as those surrounding the homoerotic and religious imagery of photographers Robert Mapplethorpe and Andres Serrano, for example), photography retains a greater capacity than other artforms to shock because it is still perceived, albeit incorrectly, to describe its subject more realistically than less technologically dependent media such as painting. This is considered especially true of colour photography, which popular culture has imbued with a visual rhetoric of immediacy and authenticity. Yet Sherman's practice cannot be so easily categorised: her role is not simply that of photographer; she is also director, stage designer and actress. As such, her practice is perhaps more akin to that of a painter or performance artist, constructing images in the isolation of a studio, staging hypothetical situations as social metaphor.

Sherman's work, particularly since the late 1980s, delights in visualising clichés of the grotesque. Psychological, physical and social decay is encapsulated in the witty and satiric tone of her work of the last decade. Viewed in chronological order, the evolution from clothed actress to naked exhibitionist is logical, except that in the latter series the artist all but removes her physical self from the image. The confrontational pictures of the early 1990s which, in their plastic simulation of sex and genitalia, subvert social taboos, refer to the sick humour of pornography consumers. Based on the pictorial conventions of hard-core porn magazines, they use mannequin and body parts purchased from medical catalogues to exaggerate and demonise the sexuality of these ugly, hybrid creatures of Sherman's imagination.

In the context of the early 1990s, when these images were made, work by a younger generation of feminist artists like Janine Antoni and Kiki Smith come to mind. Antoni used her hair, soaked in blood-red dye, to make expressionist paintings on the floor, while Smith created a realist sculpture of a naked woman crawling on all fours, leaving a chain of bodily excretion in her wake. In one of Sherman's images, the genitalia of a male and female are placed back to back, two sides of the same torso, the four legs similarly amputated at the top of the thigh. While we are used to seeing images of genitalia in porn magazines, the small detail of a tampon string re-casts woman not as sexual plaything, but as mother and martyr. In a metaphor whose visual representation is reduced to the bizarre image of interlocked groins, it seems ironic that, despite the fantastical nature of the image, the thread of a tampon string dangling from the vagina is the most poignant and disturbing detail of an otherwise hilarious visual construction.

The lengthy period of time needed to organise an exhibition and international tour meant that the most recent works included in the exhibition, from 1995, were already four years old by the time they were seen in Sydney. Since then, Sherman has returned to black-and-white photography and has further

distanced the human figure from her images, using dismembered dolls and props in staged compositions of sexual violence. A retrospective exhibition is an honour usually accorded older, if not more major artists. While Sherman is certainly deserving of such respected curatorial attention, it has the disadvantage of dating works which in some ways might still be in progress, as the strength of her current work testifies.

The catalogue accompanying Sherman's retrospective is a definitive publication in its own right – again, perhaps too definitive for an artist aged in her early forties. Published by Thames and Hudson, it contains three diverse analyses of Sherman's work, ranging from the descriptive to the theoretical. Each of the authors – Amanda Cruz, Elizabeth T. Smith and Amelia Jones – offers relatively original observations and discussion, making valuable contributions to the substantial body of existing scholarship on the artist's work.

Just what Sherman's protagonists are doing in these pictures of the last twenty years is considered by all three authors. Like a good Peter Greenaway film, Sherman's images can be seductive in their technicolour theatricality yet repulsive in their hyperbolic flaunting of the grotesque. While Elizabeth Smith sees the sex picture characters as violated and violating, Amelia Jones sees them not as posing or performing, but as 'jubilantly spewing outwards, like exploded selves'. These latter images were created partly in response to the growing right-wing conservative push in American society, mirrored in censorship by the National Endowment for the Arts. In their cathartic dance of gleeful horror, Sherman's gruesome spokespeople seethe with anger and rebellion, confirming not only the artist's conceptual brilliance, but her pivotal role as a cultural commentator.

above: CINDY SHERMAN, **Untitled #264 – Woman with mask, 1992**, colour photograph, courtesy the artist and Metro Pictures, New York; *below:* CINDY SHERMAN, **Untitled #177, 1987**, colour photograph, courtesy the artist and Metro Pictures, New York.

Australia has its own brand of cultural commentators. Concurrently showing at the MCA with the Sherman retrospective was a survey exhibition of Chinese–Australian artist Guan Wei, significant not only for its insight into the artist's unique cultural positioning in this country, but for its christening of the MCA's new Level 4 Artists' Project Space. Scheduled to coincide with the tenth anniversary of the Tiananmen Square massacre, the exhibition traced the artist's social and artistic evolution since he arrived in Australia in 1990. While it was valuable to view in chronological context Guan Wei's characteristic cartoon-like paintings of East–West anomalies, it was other elements in the exhibition that revealed him as an artist of social and political pertinence. The small gouaches produced in series in 1989 were surprisingly engaging with their loose handling and lyrical anecdotes, while the more recent installations with eggplants and bottled water signalled a less narrative, more poetic dimension. Though a world away in every other sense, both Guan Wei and Cindy Sherman have reached a point in their practice where the centrality of the human figure as storyteller is being replaced by a more abstract, yet equally pointed metaphorical focus.

Cindy Sherman: Retrospective, Museum of Contemporary Art, Sydney, 4 June – 30 August 1999; **Guan Wei: Nesting or the Art of Idleness 1989–1999**, Museum of Contemporary Art, Sydney, 4 June – 8 August 1999.

FELICITY FENNER

Felicity Fenner is a curator and art writer based in Sydney at the College of Fine Arts, University of New South Wales.

Feeling Sexy

Davida Allen takes it to Cannes

I saw a preview of Davida Allen's film at the Paddington Town Hall the morning after Sydney's hailstorm on 14 April 1999. In terms of raw energy, a fitting prelude. *Feeling Sexy* is an outrageously luscious, lusty, uplifting comedy that keeps up the artist's signature of uninhibited expression. It premiered ten years after producer Glenys Rowe first met Allen in her home at Purga Creek not far from Ipswich, in Queensland[1]. Rowe writes in the press kit that the paintings on the walls were 'an extraordinary storyboard . . . with great scrawls of text carved into the canvas. I'd never seen anything so Eisensteinian. Each image revealed a concept, then the scrawled text on the image spelled out a counterpoint to that image, and then just like in Eisenstein's theory of montage, the culmination of both was a third concept produced in the mind of the viewer, me.' The meeting was fortuitous. Davida Allen wanted to make a movie.

Vicki and Tattoo Man (George Neumann). Photograph Lisa Tomasetti.

The script for *Feeling Sexy* laboured through eight years' gestation, incidentally giving birth to a sell-out novel *Close to the Bone: The Autobiography of Vicki Myers* in 1991 and expanding to 300 pages before finishing as an apparently effortless fifty-minute screenplay. It was shot in Brisbane on a low budget for the general public and is loosely based on the artist's experiences as a young mother.

Vicki and her Mum (Amanda Muggleton). Photograph Lisa Tomasetti.

The story begins as an echo of the verse that little girls used to inscribe in each other's autograph books: 'First comes love, then comes marriage, then comes [Name], pushing a baby's carriage'. In this instance, Vicki falls in love with Greg, a handsome medical student who insists on marriage before 'going all the way'. On her wedding day, Vicki wears a red garter and writes SEX all over her legs in scarlet lipstick. Babies arrive with Catholic frequency, and she is soon volubly frantic with frustration and desire, testing Greg's patience and trust. Despite her real and virtual infidelities, love is at the heart of this story and Vicki finds a creative way through her misery without losing her marriage, her art or her sexual appetites.

Davida Allen's confronting honesty translates well from canvas to celluloid, particularly in an era of sexual obsession. Yet this is undeniably a painter's film rather than an art film – scandalously blatant, unsubtle and anti-minimal. It is also very funny, the action and dialogue relieving the trapped intensity expressed so powerfully in Allen's artworks from this period (the early 1980s). In the starring roles, Susie Porter oozes confidence and sex appeal in a body not ashamed of cellulite and made for the bed rather than the catwalk, while Tamblyn Lord is undeniably 'earnest' as her partner. There is a keen awareness of colour, form and texture, and the emotional impact of their arrangement within the frame. Black and white is used early in the film in a 1930s-style marriage waltz that accentuates Vicki's romantic fantasies, but the colours of marital and extra-marital seduction and 'life with the kiddies' are soon paramount – the bright reds, pinks, yellows, lime greens and chocolate browns of a spill of Smarties. In one scene, as Vicki tries to engage her toddlers in a make-believe tea party, she stirs a huge pot of icing as if it were paint, adding cochineal with prodigal abandon until its pinkness mocks her mania for flesh and canvas. In another scene, a primal mouth sucking and slurping peach-goo fills the screen.

There are familiar key images: the green garden hose held by her father-in-law in

Davida Allen's Archibald-Prize-winning portrait is seen as a petrol hose in the hands of a garage attendant in orange overalls who inflames Vicki's libido; the aggressive white dog in the artist's 'Anna and the Dog' series becomes a black agent of revenge in a role reversal typical in the film. (Virtuous male gives dog the run of the house to punish errant wife.) The dog's blood lust produces the darkest moments in the film, similar in impact (though not subject) to Allen's extraordinary *Paris painting*, 1983, the epitome of maternal inner conflict and isolation. There are significant associations in art and film: Vicki's use of text in extending the impact of her paintings beyond the visual, and the hospital corridor cum birth canal that we see after Vicki's first experience of childbirth. This must be the longest on film, as bleak as any of Foucault's 'carceral' spaces or scenes from *One Flew Over the Cuckoo's Nest*.

Sam Neill, the focus of Davida Allen's real-life fantasies and a series of artworks in the mid-1980s, does not appear in the film. He is replaced by a much more pneumatic fellow that Vicki lusts after at the local swimming pool where her kids take lessons. She imagines tracing the tattoos on his taut buttocks, later translating the stimulus of blue ink on smooth flesh to swirls of chlorinated blue water to the reality of mixing thick blue paint in her studio. She eventually finds inspiration and release during the smallest hours of the morning. Fantasy becomes redemptive; something to be shared; a way to keep the magic alive. The last frame in the film is a John Nixon orange rectangle, while the credits roll to the 1950s smash hit, 'Que Sera Sera' ('Whatever Will Be, Will Be').

DAVIDA ALLEN, **Paris painting, 1983**, oil on canvas, three panels, each 324 x 165 cm, Queensland Art Gallery, Brisbane.

Davida Allen's success has always been to express in her own way the things she knows best. After her family, her refusal to follow fashion is one of her greatest strengths. She has said that she had to 'learn the power' of holding an audience. 'In the painting, I know what I want them to do but am I making myself clear, the big question is – am I? It's more fatefully dangerous with movies because if you don't communicate they'll walk out of the theatre half way through . . .' With the help of Glenys Rowe, Chris Noonan and the rest of the crew who made *Feeling Sexy*, Davida Allen demonstrates that power.

1 *Feeling Sexy* had its world premiere screening at the 8th Brisbane Film Festival in July 1999. It was then shown in Melbourne, and in September 1999 opened at the Cannes Film Festival.

Feeling Sexy is a Binnaburra Film Company Production, in conjunction with The Pacific Film and Television Commission, Australian Film Commission, SBS Independent, New South Wales Film and Television Office and The Premium Movie Partnership. Writer and Director Davida Allen; Producer Glenys Rowe; Executive Producer Chris Noonan; Associate Producer Tracey Robertson; Director of Photography Garry Phillips. The original music was composed by Claire Jordan within Youth Music Australia's CAMERA CAMERATA Project.

LAURA MURRAY CREE

Laura Murray Cree is Editor of Art and Australia.

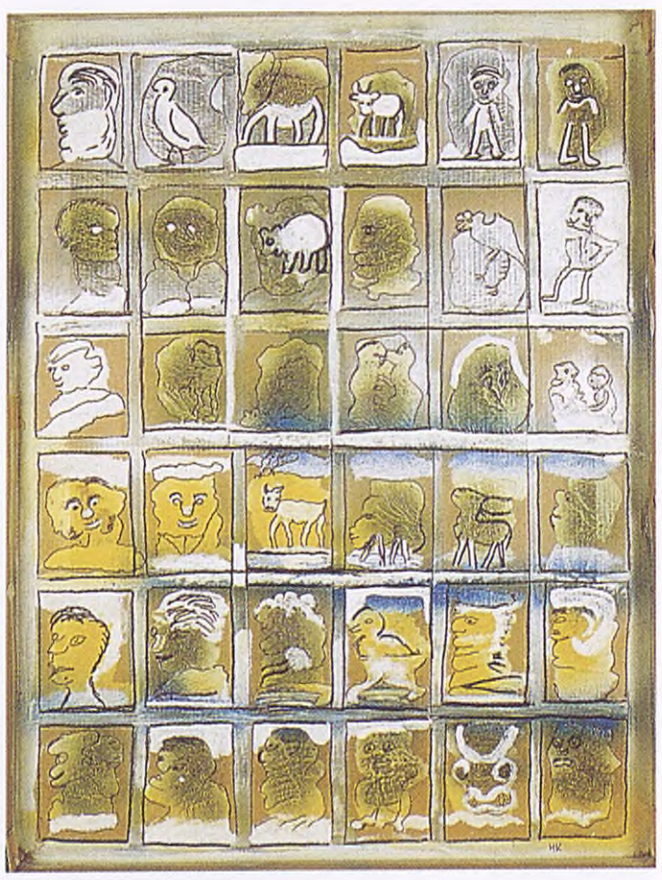
Vicki (Susie Porter) and Greg (Tamblyn Lord). Photograph Lisa Tomasetti.

Raw, radiant and revealed

Art Brut, Anthony Hopkins and 'Terre Napoléon: Through French Eyes'

The assessment of works in isolated and unique circumstances was the precept of three exhibitions held concurrently in Sydney's autumn 1999 exhibition calendar: 'L'Art Brut (Outsider Art) from Major European Collections' at the Ivan Dougherty Gallery, 'Anthony Hopkins' at Darren Knight Gallery, and 'Terre Napoléon: Australia Through French Eyes' at the Museum of Sydney.

'L'Art Brut (Outsider Art)' was an exhibition of 'raw art' produced by eccentrics, psychiatric patients, prisoners, those mostly self-taught and outsiders. The first historically framed exhibition of the art brut genre in Australia, its novelty is its history, with works from Jean Dubuffet's 'Collection de l'Art Brut'[1] displayed alongside objects, drawings and paintings from private collections in Europe and from ethnographic museums. While vast in breadth, 'L'Art Brut (Outsider Art)' was actually a rather discreet affair, with a dimly lit entrance preserving timeworn items and intimating a furtiveness between viewers and creators; it was engaging in magical and refreshing ways.



HANS KRÜSI, **Characters and animals, c. 1983**, silver painting and gouache in lid, 101.5 x 76 x 5.5 cm, courtesy Ivan Dougherty Gallery, Sydney.

Curiously, the realisation of outsider art within the art hierarchy is intrinsically bound to its exhibition, the conduit to our making sense of it. At the extreme end of the marketplace (the auction house), work from key art brutists – such as Adolf Wöelfli, whose stunning coloured-pencil drawings featured in 'L'Art Brut (Outsider Art)'; or Hans Krüsi, creator of gouache paintings on lids and milk cartons – has fallen prey to the gavel. In cold commercial terms, if something doesn't make the marketplace it doesn't exist. And in this unforgiving environment 'L'Art Brut (Outsider Art)' claims status within an ongoing debate about the aesthetic worth of this work. That said, the work of Krüsi, Augustin Lesage, Marguerite Burnat-Provins[2] and Eugène Gabritschevsky reveals an inventive iconography and skilled application that warrants value within the fluid scale of art history.

Jean Dubuffet bought work produced in 'solitude, secrecy and silence'[3] and made in spite of and oblivious to contemporary movements and artistic reception. In institutionalising his collection he fused commercial and artistic savvy with a passion to make public his eye for 'rough diamonds ... with flaws'.[4] Inclusions in 'L'Art Brut (Outsider Art)' were not all of that type, but also fine examples of tribal objects, including a preserved head from Brazil and a New Guinean combat shield. Despite how visually and – it could be argued – curatorially incongruous these items are, their inclusion enabled the exhibition's historic and didactic strain to be realised, while the timeworn *Ammonite androgynoceras* and *Ammonite monophyllites*

MARGUERITE BURNAT-PROVINS, **Anthor and the black bird, 1922**, watercolour on cardboard, 37 x 33.2 cm, courtesy Ivan Dougherty Gallery, Sydney.

from the Musée de Géologie de Lausanne added weight to the show with their crusted, compelling beauty.

Dubuffet amassed his collection against a historical backdrop of Romantic genius, surrealist fantasy, and ongoing narratives of the artist as visionary and outcast. The market was kindled by the novelty of unique vision as authentic art production, made invisible or visible at will (as Dubuffet's *The cow with the subtile nose*, 1954, attests). Honouring this mythology, Mario del Curto's fascinating portraits – shown at the same time as 'L'ArtBrut (Outsider Art)' in the exhibition 'Portraits of Art Brut Artists: Photographs by Mario del Curto' at the Kudos Gallery in Sydney – photographically document art brutists in their 'studio' environs. André Robillard was the only artist to feature in both exhibitions, as creator of quirky assemblages constructed from found bits and pieces, and as an obsessive eccentric immersed in his cluttered 'workshop/junk room'. His work *Gun*, 1964,

constructed from bric-a-brac, attests to the everyday 1960s art object as much as it does to art brut.

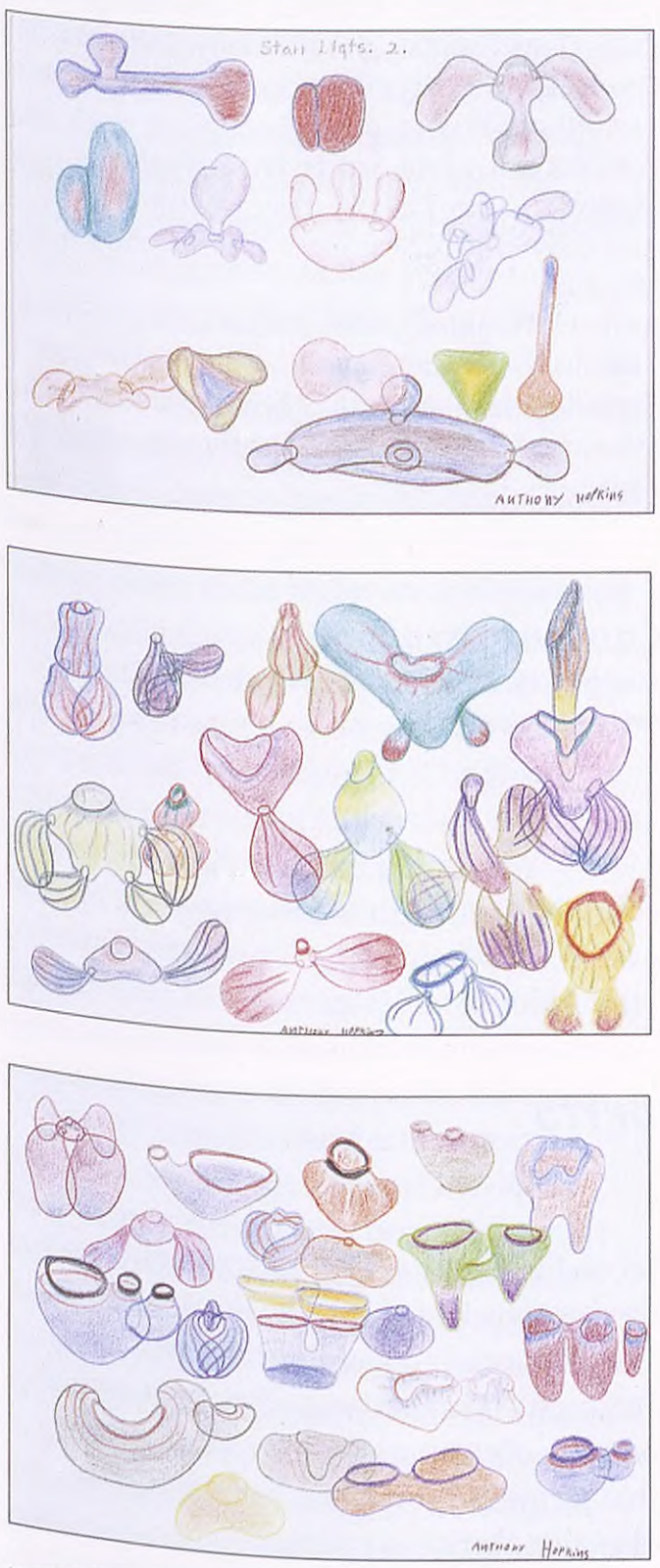
However, viewing art brut with a prescriptive sense of commercial validity and identifiable historic place can negate the potential for a fresh and enriching viewing experience. Recall Dada and surrealist principles of engagement – looking without 'aesthetic' and 'moral' judgment – and André Breton's 'pure psychic automatism', which echoed the virgin artistic impulse of art brut. Within the mechanism of surrealism, two distinct sensibilities evolved: the first, favoured by Dada, was an urban, random act; the second, a lyrical, fluid markmaking, was expressed in the work of Joan Miró and reverberates in the biomorphic forms of Anthony Hopkins.

Unknowingly, Hopkins works within the true spirit of surrealism, using dislocated experiences of the world to fathom images in free, unformed association. Most of the unique pencil drawings in the exhibition of his work at the Darren Knight Gallery – which hint at earthly sources (trees and stones) and literally out-of-this-world phenomena (orbs and wizard lights) – have been acquired by other artists. Like Dubuffet, Picasso and Paul Klee and, more recently, Messager, Mike Parr and Julian Schnabel, these artist–collectors have found inspiration in Hopkins's simple forms, executed in intimate detail, and his love of nature: 'the mystery of the stars ... the eeriness, beauty, remoteness and the lights of nature ... it's a spiritual blessing'.[5]

Hopkins would hardly be aware of, let alone consider himself, an art brutist. He is untrained, autistic, schizophrenic and 'in care'. He has drawn obsessively for thirty years and, while not producing art with the intention of exhibition, is represented by galleries in Australia and New York. Escaping biological taxonomy, his charming biomorphic shapes confront our impulse to classify natural forms into a physical and conceptual frame of reference; essential to any biological genus is our knowledge of its constituent parts.

So where do we house the curio, the unique natural object that defies classification within the known? The Museum of Sydney's 'Terre Napoléon: Australia Through French Eyes' investigated this curiosity with a remarkable exhibition of drawings from Charles-Alexandre Lesueur and Nicolas-Martin Petit. These artists accompanied Captain Baudin's gruelling expedition from 1800 to 1804, their luminous watercolours and sketches providing exquisite documentation and a sense that the animals, people and the landscape were not so far away. In their exploration art, notes curator Susan Hunt, 'the humiliations of national defeat' and 'the cares of empire' could be forgotten.[6] Perversely, the 'innocent' artist detailing the translucent membrane of a jellyfish or the fulsome lines of a 'noble savage', belies the possible political intent of Napoleon's ambition in sponsoring the expedition.

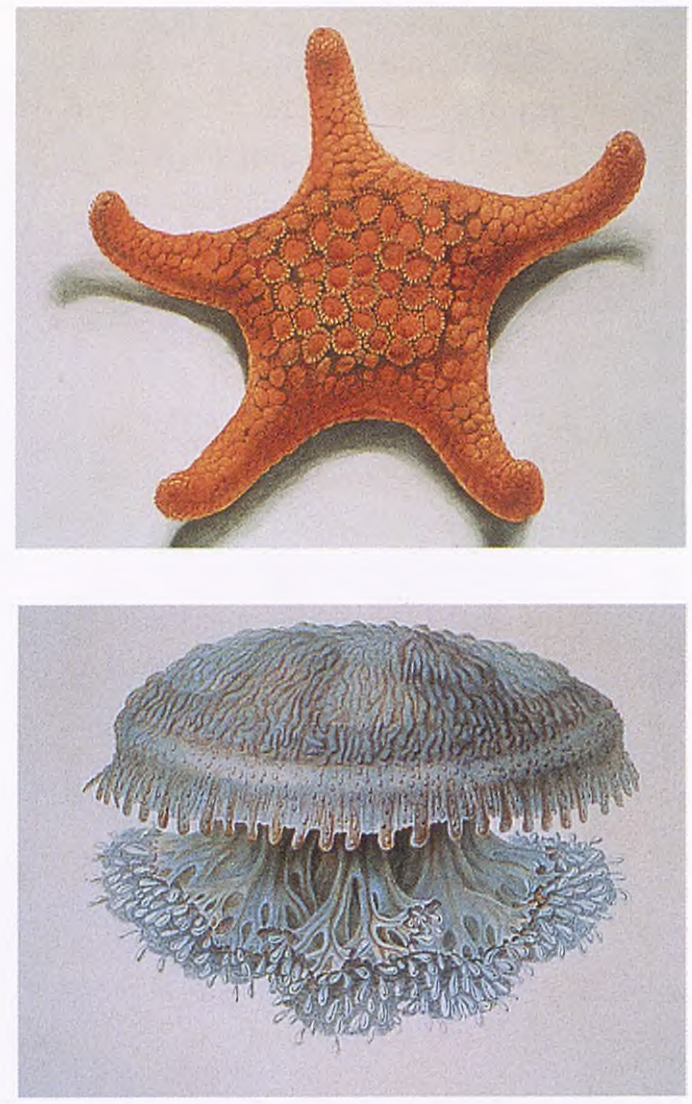
Unlike the isolated disclosures of art brut or the contained innocence of Hopkins, Lesueur and Petit's explorations were precise topographical definitions sourcing geographical expansion; the art brutists express a sense of identity within their creation, while Hopkins just is. By way of comparison, the botanical sketches and watercolours of Sydney Parkinson, official artist on the



top: ANTHONY HOPKINS, (No. 139) Starr lights 2, 1998, coloured pencil on paper, 18 x 24 cm, courtesy Darren Knight Gallery, Sydney.

middle: ANTHONY HOPKINS, (No. 145) Rainforest lights 2, 1999, coloured pencil on paper, 15 x 21 cm, courtesy Cavin Morris Gallery, New York.

above: ANTHONY HOPKINS, (No. 146) Rainforest lights 3, 1999, coloured pencil on paper, 15 x 21 cm, courtesy Cavin Morris Gallery, New York.



top: CHARLES-ALEXANDRE LESUEUR, **Starfish nectria ocellifera**, watercolour, Museum d'Histoire Naturelle, Le Havre, courtesy Museum of Sydney, Sydney.

above: CHARLES-ALEXANDRE LESUEUR, **Jellyfish cassiopea andromeda**, watercolour wash and pencil on vellum, Museum d'Histoire Naturelle, Le Havre, courtesy Museum of Sydney, Sydney.

Endeavour, were pictorially inaccurate. Though beautifully rendered, the botanically impossible was orchestrated with bud, seed and full flower on a single stem, evidence of aesthetic and real distance from the task. Lesueur and Petit, however, in capturing the beauty of their history, were establishing a descriptive location, identifying a perception of place.

Petit is thought to have studied under Jacques Louis David,[7] hence the neoclassical grace and decorative rococo flourishes identifying such figures as *Woman from Bruny Island, Van Diemen's Land*. Knowledge of Lesueur's tutelage is more vague, although his marine animals offer an expression of such beauty that he was described by writer Edouard Herriot as 'our greatest poet of the sea'.[8]

The status of work from Lesueur and Petit, the art brutists and Hopkins, is in part determined by its uniqueness and the privilege of being able to view it, to engage and subsume ourselves in its space. Questions about the nature of creativity, artistic training and genius inevitably surface in this process. And while none of the work discussed here was created with the intention of public exhibition, we are fortunate that its removal from attics and archives has made us privy to viewing the memorable. Further, none of these artworks are weighted with that loaded canon of art pedagogy, which perhaps explains its unfamiliar beauty and 'lightness of being'.

1 Dubuffet donated his art brut collection to the people of Lausanne, Switzerland, who in 1976 housed the work in the Château de Beaulieu.
2 Marguerite Burnat-Provins was the only female represented in 'L'Art Brut (Outsider Art)', endorsing the gender asymmetry of mainstream western art history. Given that 'women and madness' as a type is a constant throughout the nineteenth and twentieth centuries, and could have been accommodated in the art brut tenet, the imbalance is more extreme.
3 Curator Lucienne Piery speaking about Dubuffet at the College of Fine Arts, University of New South Wales, 22 April 1999.
4 Dubuffet quoted by Piery in 'Art Brut: A story of diamonds and flaws', in *Art Brut: Outside Art from Major European Collections*, exhibition catalogue, University of New South Wales, Sydney, 1999.
5 Hopkins communicating with his mother.
6 Susan Hunt, 'Paris, Le Havre, Sydney', in *Terre Napoléon: Australia Through French Eyes 1800–1804*, (eds) Susan Hunt and Paul Carter, Historic Houses Trust of New South Wales in association with Hordern House, Sydney, 1999, p. 12
7 Paul Carter, 'The captain, the zoologist, the artists', in *Terre Napoléon*, ibid. p. 39.
8 Full reference details in Carter, ibid. p. 39.

L'Art Brut (Outsider Art) from Major European Collections, Ivan Dougherty Gallery, College of Fine Arts, University of New South Wales, Sydney, 22 April – 29 May 1999
Portraits of Art Brut Artists: Photographs by Mario del Curto, Kudos Gallery, College of Fine Arts, University of New South Wales, Sydney, 4–15 May 1999
Anthony Hopkins, Darren Knight Gallery, Sydney, 2 February – 6 March 1999
Terre Napoléon: Australia Through French Eyes, Museum of Sydney, Sydney, 27 February – 30 May 1999.

COURTNEY KIDD
Courtney Kidd is a visual arts writer and lecturer living in Sydney.

COMMISSIONS

'Just a great big zero'?

Anne Ferguson's Australian Servicewomen's Memorial in Canberra

Every artist's relationship with each of his or her works needs to reach a clean and dignified end. Anne Ferguson's relation to her Australian Servicewomen's Memorial at the Australian War Memorial in Canberra is no exception. But each time she tried to 'let it go', as she puts it, the sticky stuff of strife pulled her back.

Ferguson, a prominent Sydney sculptor, was awarded the commission for the Australian Servicewomen's Memorial after winning an invitation-only competition in November 1997. Her proposal was first approved by an advisory committee (which included women who had served in the Second World War and contemporary servicewomen) and then by the Australian War Memorial's governing body. But after Ferguson's memorial was officially launched – on a day of cutting rain and roiling clouds that seemed to announce 'bad tidings' – objections began to roll in.

The criticism came from ex-servicewomen who felt underacknowledged. After too many years of non-recognition – of, in fact, woeful disregard – the sacrifices of these women and their predecessors had finally earned the right to be memorialised at the nation's premier site of remembrance. A process was set in motion and out of it came Ferguson's commissioned

memorial. Perhaps inevitably, however, the finished work – which is flat, abstract and nestled beneath a grove of trees – struck many of the ex-servicewomen as an anticlimax, even as an affront.

Ferguson and I drove to Canberra on a fine Monday in May 1999. She spent the morning with Australian War Memorial officials discussing possible alterations to the site where her work sits with a view to appeasing its detractors, who were surprising everyone with their doggedness. Ferguson listened, graciously talked compromise, silently crumpled. After lunch we returned to the site to take photographs. At this point – in hindsight, the incident feels like a crude anxiety dream – a woman approached us from a distance with her dog. I cannot remember her exact words on reaching us, but they were angry, contemptuous and unyielding. 'I'm sorry, it's just a great big zero', she said, looking down at the sculpture and repeating herself several times. 'A nothing!'

The incident obviously rattled Ferguson, although she kept it to herself. The woman's approach had been adamant; it implied organised protest on a larger scale. Her words were intemperate and belligerent; any attempt at engagement with her, or even neutral explication, was impossible. Why? What did this woman object to? What should a war memorial be like? Where did Ferguson's memorial, in the eyes of its detractors, fall short?

Publicly commissioned sculptures – especially memorials – almost inevitably disappoint people, if only because there are so many stakeholders with different (often unformed) ideas about what they want that the end result never quite matches their expectations. The problem was exacerbated in this instance by the simple, unobtrusive and abstract nature of Ferguson's work. In memorials we are used to seeing figurative, often grandiose, phallic forms that imply certain familiar heroic narratives in a more or less rhetorical manner. (The Ferguson memorial is surrounded by such sculptures, replete with canons, horses and heavy plinths.) For various reasons, Ferguson believes that such concerns are inappropriate for a memorial commemorating the women who served

above and opposite: ANNE FERGUSON, **Australian Servicewomen's Memorial, 1999**, granite mosaic, 40.3 x 540 x 720 cm, Australian War Memorial, Canberra (90968). Photograph James Ashburn.

Australia in all the wars it has fought, from the Boer War to the present day. Instead, Ferguson is interested in metaphor, poetic connections and, above all, the possibility of respectful contemplation. In this sense, her contribution seems fundamentally artistic rather than rhetorical. Understanding this distinction – by no means an arbitrary one – may help us understand the fervour of those who have objected so strongly.

War puts us in certain states of mind which often, regrettably, carry over into the way we *remember* war. 'Art', on the other hand, as André Gide wrote in the context of the Second World War, 'inhabits temperate regions. And doubtless the greatest harm this war is doing to culture is to create a sort of profusion of extreme passions, which, by a sort of inflation, brings about a devaluation of all moderate sentiments'.

Ferguson's Australian Servicewomen's Memorial is, I hope, the harbinger of a new, more mature and reflective kind of war memorial in Australia, one that reasserts the values of peace by re-creating those 'temperate regions' Gide refers to, halting the inflation of meaning created by war and its rhetoric. Moderate sentiments – humility, respect, dignity and sacrifice – keep society on a sure and peaceful footing, allowing the individual to bloom.

Ferguson's war memorial encourages us to contemplate the motives of the women who served in Australia's armed forces. Through enduring artistry it helps us see that the most unselfish, unstinting, courageous and, yes, modest or moderate, motives are indeed the most heroic.

SEBASTIAN SMEE

Sebastian Smee is art critic for the Sydney Morning Herald.

Bendigo Art Gallery

The resurrection of a regional gallery

Exterior view of Bendigo Art Gallery redevelopment (left), and looking into the new sculpture annexe. Photographs John Gollings.

As one British journal put it recently, we are in the midst of a 'golden age of museum building'. Extensions are going up and out, changing the shape of our gallery and museum structures around the globe. Like antiquity's grand architectural monuments, these new cultural repositories are drawing visitors as much for their innovative design as for their famous collections. Recent and obvious examples overseas include the Guggenheim Museum in Bilbao (Frank Gehry), the Getty Center in Los Angeles (Richard Meyer) and the Centre Culturel Tjibaou in Noumea (Renzo Piano Building Workshop). In Australia we are witnessing a domino effect of renovations and engineered facelifts as buildings are reconstructed across the country. The trend is evident in regional areas as well as in the cities, and is nowhere more conspicuous than in the state of Victoria. Many current and proposed projects are partially buoyed by financial assistance from the Howard Government's Federation Fund, but former Victorian premier Jeff Kennett also proved to be an avid supporter of cultural capital works.

Not only is the rebuilding designed to revamp deteriorating exhibition spaces, it is also very much about revising the way visitors encounter art and culture. Rather than following what happens in city centres, regional venues are now forging their own reputations. In a general climate of repositioning institutional presentation and redirecting the public purse to other funding priorities, regional directors and management staff are being forced to approach the private sector for sponsorship. Interestingly, this contemporary necessity is helping to re-establish bonds between often isolated art venues and their local communities. A strengthened sense of regional character is ultimately what is bringing city audiences back to the country in search of fresh perspectives.

Bendigo Art Gallery leads a number of significant museum building projects in regional Victoria. While the long-awaited extension to the McClelland Gallery in Langwarrin opened in October 1999, and Ballarat and Shepparton regional galleries are in the midst of significant planning schedules, Bendigo is completing phase two of its major renovations. The secondary development will see a cafe plus additional storage space and a dedicated works-on-paper gallery added to the complex by September 2000. According to director Tony Ellwood, audience attendance since the completion of phase one has increased from 17,000 to 70,000 in just four years.

Bendigo Art Gallery's first-stage renovation is an outstanding example of an architectural palimpsest, incorporating the richness of the venue's history while also shaping a revitalised image. The gallery was established in 1887, the year of Queen Victoria's Golden Jubilee, and moved to its present premises three years later. It reputedly attracted record attendances of 75,000 towards the end of the 1890s. Twentieth-century attendances have not always been so healthy. The gallery experienced a major slump during the 1960s, around the time when a modernist façade was tacked awkwardly onto its brick exterior. This uninviting, box-like entry-point seemed to represent a symbolic barrier to the evolution of the gallery's image. Despite the rising popularity of art in Australia through the 1970s and 1980s, and the continued growth of the collection, it is only now that Bendigo Art Gallery is beginning to shine again as a local icon and cultural Mecca.

Karl Fender of the renowned Melbourne

firm Nation, Fender and Katsalidis is the architect responsible for the sleek open-plan extension. Given the obvious success of his initial work, Fender was invited back to see the building through to completion. For those familiar with the striking lines and industrial trim used in The Ian Potter Museum of Art attached to The University of Melbourne,[1] the Bendigo building is another example of the firm's skill in blending the aesthetics of old and new. Fender builds on the gallery's already layered styles, bringing out the characteristics of Victorian and Federation features. The original timber 'spider design' dance floor, latticed ceiling and red brick walls are set in sympathetic relief against strong yet subtle lines of new details – long low walls, marble-tiled floors and a broad expanse of windows, all offset with modest amounts of buffed stainless-steel edging.

Rather than attempting a complete melding of different eras, Fender engages distinctive features within each space to create a sense of their interaction. Small recesses mark several points of transition, some punctuated with sculptures to create visual full stops. Along the back of the building a new sculpture annexe looks out over a small garden through floor-to-ceiling glass panes. In postmodern play, this section contains a brick exterior wall belonging to the original building, its copper pipes cleaned up to become an appealing interior feature. At night, replicas of classical statues positioned beneath spotlights create a sense of theatricality for passers-by.

SALLY SMART, Die Dada Puppen 4, 1997–98, acrylic, felt, cardboard, wood, 170 x 155 cm, Bendigo Art Gallery.

Bendigo Art Gallery contemporary rooms. Photograph John Gollings.

According to Ellwood, it is important that visitors enter the building via the contemporary extension. Here they encounter a series of arches that begin at the entry steps and continue, recessed from the street, across the green expanse of a sculpture lawn. This elegant exterior mirrors the contours of the adjacent building and leads visitors to the glassed walkway foyer, past a shop and into the first exhibition space. Twin entrances lead from this space to temporary exhibition areas that are set at right angles to it. Such deliberate control of movement and viewing patterns helps solve the problem of audiences heading for familiar historical works, encouraging them instead to engage with contemporary pieces on their way through the building. The proximity of the contemporary spaces also emphasises the role of changing exhibitions in the gallery's dynamic vision.

Much of the building is created with human scale and physical experience in mind. Although the predominant aesthetic is minimal, carefully placed details suggest a consideration of the interaction between architectural space and the viewer. Narrow stainless-steel plates punctuate walls at elbow level, serving both as visual reference points and as functional protection for the corners of more prominent edges. A high, vaulted ceiling in the main contemporary room casts natural light onto the artworks, imbuing the vertical space with a sense of warmth.

Those with fond memories of the old gallery will not be disappointed by the changes. The original nineteenth-century European and English rooms are fairly much intact – relined, painted and rehung in salon style consistent with the updated and accessible mood of the newer spaces. Major Australian paintings from the colonial period to the 1920s and 1930s can still be found in the Drill Hall room, its much danced-on wooden floor now lifted to accommodate a sophisticated gas climate-control system.

Bendigo Art Gallery's new look owes a huge debt to local government – the City of Greater Bendigo – who contributed four million dollars towards the project, is a direct sign of local faith in the value of the gallery to its immediate community and suggests its importance as a future drawcard to the region.[2] Considering the success of Bendigo's resurrection, it will be fascinating to watch Ballarat Fine Art Gallery (the oldest purpose-built gallery in Australia) undergo its facelift in the near future.

1 See Rachel Kent, 'A new development in Melbourne: The Ian Potter Museum of Art', in *Art and Australia*, vol. 36, no. 3, autumn 1999, pp. 338–9.

2 A major acquisitive sculpture prize (total value $175,000), funded by the Bendigo Art Gallery and the City of Greater Bendigo through the Federation Cultural and Heritage Projects Program, was announced in November 1999.

ANNA CLABBURN

Anna Clabburn is a Melbourne-based arts writer and curator.

Elaine Haxton *1909–1999*

A free spirit and gorgeous to look at, Elaine Haxton – who died in Adelaide on 6 July 1999 – was also a hardworking professional. A self-supporting artist, Haxton worked in commercial design as well as producing the colourful, decorative and cosmopolitan paintings that art history remembers. Following Robert Hughes these paintings are placed, unkindly, within the Sydney Charm School. In 1945 Bernard Smith took Haxton more seriously: 'interest in human activity ... like Dobell and Drysdale a feeling for the humorous, but it is more delicate, and at times suave ... undoubtedly the most feminine of any work produced in Australia. Dobell, Drysdale, Haxton and Donald Friend constitute a most important group ...'

Black-and-white etchings and woodcuts were Haxton's principal later works. The 1986 citation for her Member of the Order of Australia (AM) honoured her 'particularly for printmaking'. Some etchings acknowledged archaic Chinese style, others Picasso's austere modern classicism. The Charm School paintings contain figures radiant with physical confidence. They are not flimsy. There's a 1944 blonde farm girl asleep in a pea-harvest lunch break, overalls clinging to a splendid body; and a 1969 woodcut of nude female sunbathers, very comfortable with their sexiness (just as Haxton, living in wartime Kings Cross, had been a nude party-time bather in harbourside pools). Children were favoured, 'because they do things wholeheartedly – they run, they leap'. Childless herself, cats filled the house with a similarly innocent energy. The poet Elizabeth Riddell – who shared air-raid warden duties with Haxton in Kings Cross – wrote 'Security (for Elaine Haxton)' when the artist had become a widow sorely missing her husband. Riddell greatly approved of people who went in for love: 'There's a glow to them'.

Elaine Haxton and Rusty on the patio of her Pittwater home.

Elaine Alys Haxton was the third and youngest child of a stationery salesman of Scottish descent. She would correct pronunciation: not *Eee*laine; 'It's e'*Laine*, the Scottish way'. Haxton's father seems to have been a gambler, living handy to racecourses. From Haxton's birthplace in Newmarket, Melbourne, the family moved to Sydney when she was a baby, and lived near Randwick. Her father was a keen amateur painter, and had been trained in Melbourne at the National Gallery School. Elaine loved his risk-taking adventurousness and his supplies of finest papers and pencils. It was taken for granted that she would be an artist.

After leaving school at fourteen, Haxton spent one year studying drawing and sculpture full-time with Rayner Hoff. Haxton said she learned most from Hoff's many books, but the sensuous nudity of his classical bronze and marble sculptures must also have been influential.

From 1925 Haxton worked, first in a city factory, decorating poker-work wooden vases and breadboards with kookaburras and waratahs, then as a 'fashion artist' at David Jones, illustrating advertisements. In 1929 she joined a group of freelance advertising illustrators and designers until a fare to London was saved. There, in 1932, Haxton was immediately employed by the advertising firm J. Walter Thompson and later did freelance illustration for *Harper's Bazaar* and *Vogue*, took night classes at Iain McNab's Grosvenor School, visited galleries and made sketching trips.

From London Haxton went into the English countryside with the Australian painter John Passmore. On solo 'walking tours' (later known as hitchhiking) she explored France, Spain, Germany and Austria. She found herself at one of Hitler's great Nuremburg Rallies, and was immensely impressed by the theatrics. (On an Australian cultural delegation to China in 1956 Haxton, a non-political person, declined a visit to a kindergarten: 'Thank you, but no. I'm just cultural.') In Mexico for five months in 1939 to see work by the modern muralists, she was briefly gaoled for 'sketching Mexican poverty'.

Haxton was born in 1909 with brown hair and blue eyes, but by the time this small, strong hitchhiker was aged in her late twenties her hair was already prematurely white – a platinum blonde. Joining the high life in London or New York her hair might be dyed blue; the wild avant-garde collector and dealer, Peggy Guggenheim, called Haxton 'My Blue Angel'.

Back in Sydney in 1939 Haxton became a productive painter, exhibiting mostly at Macquarie Galleries. Furnishing textiles were designed for Marion Best and Claudio Alcorso. Book illustrations ranged from Helen Blaxland's *Flower Pieces*, 1949, to Maslyn Williams's *The Story of Indonesia*, 1976. Murals, however, were regarded as

Haxton's speciality: she created them for the stateroom of a visiting British aircraft carrier, shops, schools, hospitals and, in collaboration with Alistair Morrison, a vast entrance mural for the Great Hall at Sydney Showground. The 1943 Sulman Prize was awarded to Haxton for a mural in Walter Magnus's Coq d'Or restaurant, partly visible in William Dobell's portrait *Chez Walter*. Later murals were at St Catherine's School in Melbourne; Claudio Alcorso's Moorilla winery in Hobart; and David Wynn's house, 'Mountadam', in the Barossa.

Theatre design was a further development, beginning with army entertainment groups of classical musicians and dancers managed by Haxton, who painted theatre sets on site in Dutch New Guinea. In post-war New York a work permit for graphic art was difficult to obtain so Haxton eventually did a course in theatre design, moved on to London, and met Brigadier Richard Foot. They returned to Sydney in 1949 and, shifting to the subtropical northern beach suburbs, built – to Arthur Baldwinson's stylish modern design – a love-nest studio house at Clareville. (When they married in 1954, Haxton was Foot's third wife.)

Haxton's huge architectural–theatrical project of anniversary window displays and decorations for the Anthony Horderns store in Sydney preceded ten years or so of designing sets and costumes for ballet, drama and opera, including *The Three Devils* and David Lichine's *Nutcracker* for the Borovansky company, Hugh Hunt's *Twelfth Night* and John Antill's *Wakooka* for the Elizabethan Trust, *Madame Butterfly*, *The Boyfriend* and Morris West's *Daughter of Silence*.

Woodcut studies in Kyoto in 1969 were shortly followed by her husband's death. Haxton put tenants in the boatshed guesthouse, regaled them with ever more interesting stories of her life and loves (Alistair Morrison was an earlier favourite man), continued with her art, and held a last exhibition of new work in 1985. Dementia set in. Haxton's niece Marcia Thomas and husband Robert rescued Haxton in 1989, and watched over her in Adelaide with great care for the last ten years of her life.

In Haxton's time there were plenty of women's exhibitions but she avoided them. In 1982 she told curator Barbara Chapman, 'I want to be part and parcel of the male and female; I want to be judged by all my peers, not half of them'. We might now judge Haxton's art as a profound reverie on the seriousness of human pleasures, and more strongly female than any other whitefella Australian art.

DANIEL THOMAS

Daniel Thomas knew Elaine Haxton from 1958 when he first became an art-museum curator.

Howard Arkley *1951–1999*

An incredibly successful showing at the 48th Venice Biennale. A sell-out show in Los Angeles with rave reviews. Numerous high-profile commissions. A romantic wedding in Las Vegas. A sudden and unexpected death. Howard Arkley, like his dazzling images of suburbia, was larger than life. And, sadly, his life has been cut short when his career had reached new heights.

Arkley made his claim to fame with his day-glo portraits of suburban streetscapes and homes. It was Arkley's desire to establish the suburban home as an icon with greater relevance than the blackened gum trees of Fred Williams. A subject that is usually dismissed as a necessary banality was given a remarkable degree of dignity via Arkley's hand. Although he continued to dabble in abstraction and portraiture – most notably with his recent image of his contemporary

from left: Terence Hogan, Ashley Crawford, Howard Arkley and Ray Edgar, 1997.

Nick Cave for the National Portrait Gallery in Canberra – it was the suburban interiors and exteriors that made him famous.

Arkley was a rarity in the Australian art world. The usual petty jealousies and professional jousting were irrelevant to him and, accordingly, he made no enemies. It is telling that even in the politically divisive art world of the 1980s Arkley and his work were loved by such strange bedfellows as John Nixon and David Larwill. His wake and funeral were testimony to his popularity within Australia's art world; such friends and peers as Juan Davila, Peter Tyndall and Jenny Watson mingled with some three hundred artists, writers, curators and historians to mark Arkley's passing.

Arkley never took his success for granted. His greatest desire was to share his vision with as many people as possible. One of his favourite stories was of standing behind two middle-aged women who were looking at one of his paintings in the National Gallery of

Victoria, and hearing one of them squeal: 'Look, that's just like Dot's house!'.

Despite Arkley's fears, his suburbs exported brilliantly. Viewers of the 48th Venice Biennale in 1999 were delighted by his vibrant 'burbs and the *Los Angeles Times* published a rave review of his LA show in the same year, in which the critic David Pagel wrote:

> Two of the best paintings are close-ups of tract homes adorned with flowers and foliage. The meandering patterns that make up the contours of these stylized plants and trees play off the straight lines of the houses and sidewalks. Arkley softens their potentially harsh geometry by giving everything a gray outline. This causes his vibrant pictures to appear to hover in the air like impossible mirages, wondrous visions both unattainable and unforgettable.

Born in 1951 in Melbourne's Middleborough Road, Blackburn, and spending his youth in suburban Surrey Hills, Arkley's career essentially began in 1967 when he viewed an exhibition of Sidney Nolan's Ned Kelly paintings and was immediately captivated by the potential of paint on canvas. His earliest works are clear homages to Nolan painted with house-paint on masonite. 'I was trying to make paintings as close as I could to those in the catalogue', Arkley said of the time. 'But I didn't have the right colours. I had these colours that my father had used to paint the house! I had these "suburban" house colours!'

It would, however, take several years for Arkley to begin his exploration of suburbia. He enrolled in a Diploma of Painting at Prahran College in 1970 but found many of the lecturers unsympathetic to his interests, although it was at Prahran that Arkley discovered what would become his stylistic trademark: the airbrush. This commercial tool reflected Arkley's obsession with popular culture and his desire to produce work unmarred by the 'hand of the artist' – if Arkley could have, he would have produced thousands of works and given them away.

There were several key influences in Arkley's oeuvre, among them the do-it-yourself attitude inherent in punk rock music and the burgeoning feminist movement in the late 1970s and early 1980s. Through the influence of fellowartist Elizabeth Gower, Arkley became intrigued by the elements of pattern and decoration being explored by the Women's Art Movement, by such artists as Miriam Schapiro. While many of Arkley's works of the early 1980s were described as minimalist, Arkley himself considered them anti-minimalist and almost a homage to feminist art.

Although Arkley made his mark as an artist, those who knew him will remember him for his unfailing enthusiasm. To him being an artist was a gift not to be taken lightly; a gift that anyone could share. 'I have never got over this', Arkley once said:

> but people who were more talented – thought they were more talented than I was – they didn't actually believe. I believed! They all said they did, while they were art students, but the moment we stopped being art students they started being real people. They got jobs teaching and selling used cars and I was left standing there thinking . . . The minute they got their degrees I never saw them again. We could have done anything. Anything was possible.

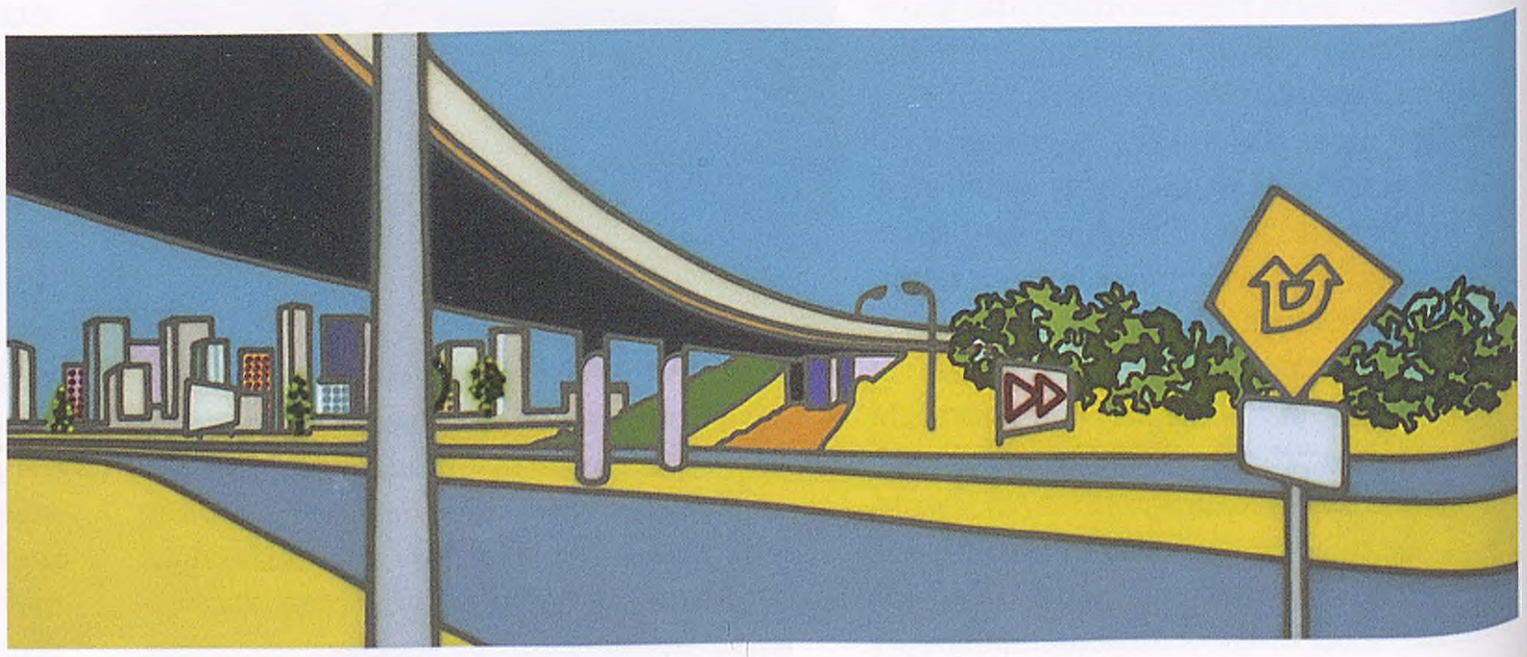
There was no doubt that Arkley was the real thing. His first dealer, Georges Mora, described him as 'a true artist, an artist with total devotion'. In a written statement read at the artist's wake, Arkley's co-biographer, Ray Edgar, said:

> Howard was always performing and I was unquenchably happy to listen and laugh. And yet I can't remember one of his stories. All I remember is laughing . . . I remember how much I looked forward to seeing him. How he immediately made me feel better and more alive. And how lucky I was to have him as a friend. And how he won't be there to tell me any more of these crazy misadventures, as only he could tell, and only he could get away with – with that dangerous suggestion of Les Patterson he unleashed, but rescued with 'Howard' – the genuine article, the maniac who could charm anyone with his sensitivity and intellect. And that cackle of laughter he had and that ever-worrisome spittle he had to wipe away with a clasped glass of champagne, as he excitedly retold his story.

Arkley will be missed not just for his art. His manic, whirlwind energy and his ongoing, pure enthusiasm for all things creative will leave a massive gap in Australia's cultural fabric.

ASHLEY CRAWFORD

Ashley Crawford is co-author, with Ray Edgar, of Spray: The Work of Howard Arkley, *Craftsman House, Sydney, 1997.*



HOWARD ARKLEY, The freeway, 1999, acrylic on canvas, 150 x 360 cm, courtesy Tolarno Galleries, Melbourne.

Rock wallaby Dreaming:

The Power, the Mood and the Scandal

It feels good – kind of appropriate – to be writing this as I camp in a dry riverbed near the road to Papunya on which Tim Leura Tjapaltjarri travelled so often. And – as a sort of an apt way of doing things – I've written three headings in the ground with a stick to keep me on course. Furrowed in the sand – the words *power, mood* and *scandal.*

The word *power* is to remind me of the dignity and the commanding presence which certain Central Desert Aboriginal elders have. And particularly that air of authority which several of those early Papunya artists had, and Tim Leura in a remarkable way. I can see him now as he stood tall against the mountain range north of Papunya, with a red band around his head – some time in 1978. He was discussing a painting with John Kean, the Papunya Tula arts adviser at the time, with his particular mixture of authority and a kind of reflective gentleness. One of the most articulate in English of those artists, he was someone you sensed had thought a lot, and deeply. There was a meditative tenor to his speaking and – when he talked about the past – something heartfelt, almost elegiac. I use that last adjective deliberately because even though it might seem Europhile in this context, the word's origins in the laments of ancient Greece has a resonance with the lament of this other ancient culture. '*The beginning is the strangest and the mightiest*', as Heidegger wrote about the power of pre-Socratic thought. These Central Desert elders are the guardians of one of the great religious systems in the world and are deeply concerned about the passing down of these mysteries to future generations. I was discussing these times with John Kean the other day and he was saying how Tim Leura, like Kaapa Tjampitjinpa, another extraordinary artist, had thought a lot about ideas relating to intercultural exchange and how, probably more than any of his contemporaries, he did reach out and aim his work at a European sensibility. '*One of the most important, but least known and understood of those painters*', John said.

Standing in front of *Rock wallaby Dreaming*, one is struck not only by the aesthetic quality of the work and its traditional content but also by the other more-contemporary stories that it represents. These paintings are important evidence of a continuous connection with particular lands and sites, and they bring with them the hope of a greater understanding of this heritage among the non-indigenous audience to whom they are directed. This is another play of power which has not yet run its course. With a greater understanding of the living cultural heritage of these Central Desert people come reciprocal responsibilities to act on that increased knowledge and awareness.

TIM LEURA TJAPALTJARRI, Rock wallaby Dreaming, 1982, (detail), acrylic on canvas, 120.8 x 179 cm, National Gallery of Victoria, Melbourne.

I'm looking down to where I wrote the word *mood* in the sand. There's an ant running round and round one of the o's. I've been thinking of two kinds of meaning of that word. The first is about how that pensive remembering of his early life is given form in so many of Tim Leura's paintings. In *Rock wallaby Dreaming* we are connected to the important ceremonies which he attended with his father. On the left of the picture there is a memory from the nomadic past, a pubic belt (traditionally spun from human hair and wallaby fur). And some figures nearby in ceremonial dress – one of them dancing and holding up a *tjuringa* or a shield. In this image, and in the lovingly depicted hafted stone axe, hooked boomerang and other artefacts, there seems to me to be a lyrical and intimate evocation of the past quite different from the more schematic paintings by his brother Clifford Possum Tjapaltjarri.

There is a second way one can talk about the *mood* of Tim Leura's paintings. He had a lyrical and sonorous ability to depict atmosphere. Often, as in this painting, there is a mosaic of the ephemeral covering of vegetation which clothes this harsh terrain in good years. I am reminded of a sentence John Berger wrote when he was describing another desert: '*The thin stratum of the living laid on the sand like a nomad's carpet*'. Tim Leura described that quality but he also had a tender ability to give that living surface a mysterious depth, using subtle washes and layers of paint, and soft featherings and smudgings. There are veils of smoky grey and strange pale violet fields of speckledness. In some areas there might be an olive washed passage of new growth in the desert and in others, dark sorrow – clouded vales of shadow – passages of paint which somehow pull at your heartstrings. In such a manner he would paint smoke, mists, dust, cloud shadows and the intimidation of hidden layers under the ground.

Pintupi women at Kintore, 1994. Photograph Marina Strocci.

And so I reach my last word in the sand – *scandal* – now barely discernible as it is feathered away by a cold night wind moving up the riverbed. I tried to describe earlier how Tim Leura had to reach out to a non-indigenous audience – in a way similar to that evoked by the words of Paddy Carroll: '*You have given us your language, now we want to show you ours*'.

I feel that it is a scandal that these desires, this reaching out, have been reciprocated in so few ways. One dramatic illustration of this lies in the paradoxical disjunction between the millions generated for the Australian economy by Aboriginal art, and the impoverished and shattered situation which exists in many of the communities from which this art comes. There are no simple socioeconomic explanations or cures, but some observations can be made specifically about the relationship of art to some of these issues.

In a way I am addressing that particular something which happens when a work of art is purchased. Overnight it becomes a commodity and, mysteriously, any sense of reciprocal responsibility is erased. In the last five years a considerable number of paintings by the older artists from the Central Desert areas – some still living, some now dead – have been resold at auction for prices above $20,000, quite a few between $80,000 and $220,000. I am advocating – as many have before me – that a small percentage, say 5 per cent, from these sales should be donated to the artists or their families via the community-owned companies who support them. Even without legislation, this is an example of a practice which could be taken up by enlightened individuals. A company such as Papunya Tula Artists is ideally suited to administer the distribution of percentage payments like these, and would know where they are most needed.

My second point is again about solutions to the problem of community breakdown, and should be a priority for a caring society which has begun to understand some of the importance to these communities of physical connection to land and place. It concerns the extraordinary numbers of people with diabetes-related illnesses. Their condition, and how it is treated, is central to the whole structure of these communities. The extent to which families are disrupted by illness and other factors is staggering. There are generally so few old people. Many have died in ways quite different from the normal processes of mortality in the wider society. Often the older people who might bring knowledge and guidance to the group are missing.

A considerable number of artists are reliant on the efficient but for them alien conditions of the Alice Springs Hospital. They have to be in contact with a renal unit and dialysis machine. This means that a great artist like Timmy Payungka Tjapangati, whom I saw frail and ill last week in Alice Springs, is 580 kilometres from his family, his community and his land. There is no doubt that several of these important artists have died prematurely, having either lost the desire to live within access of treatment in distant hospital wards, or having refused to leave their homelands at all. The tragedy is that it has taken this long – after years of campaigning – to bring a renal unit to Kintore. As I write, a committee of Melbourne- and Sydney-based lovers of Aboriginal art, including Peter Toyne, MP (Alice Springs), is making great progress in this area, but the need is overwhelming. For instance, there is evidence that in Kintore alone, thirty-five people will need dialysis within the next two years, a terrible situation that will also have serious consequences for their extended families and the community. The committee has a number of imaginative fundraising ideas, such as the commissioning of four large-scale collaborative canvases by the men and women of Kintore and Kiwirrkura. In April 2000 these paintings will be shown at Gallery Gabrielle Pizzi in Melbourne, then exhibited at the Art Gallery of New South Wales alongside significant artworks donated by leading collectors of Aboriginal art. All artworks will then be auctioned and the proceeds given to the Western Desert Dialysis Appeal.[1]

Perhaps one day we will be able to stand in front of *Rock wallaby Dreaming* at the National Gallery of Victoria and believe that the way this great work reaches out to us is part of another reciprocal gesture – a reaching out (back) to the people and the country from whence it came.

1 Donations may be sent to the Western Desert Dialysis Appeal, c/- Peter Toyne MP, PO Box 62, Alice Springs NT 0871.

JOHN WOLSELEY

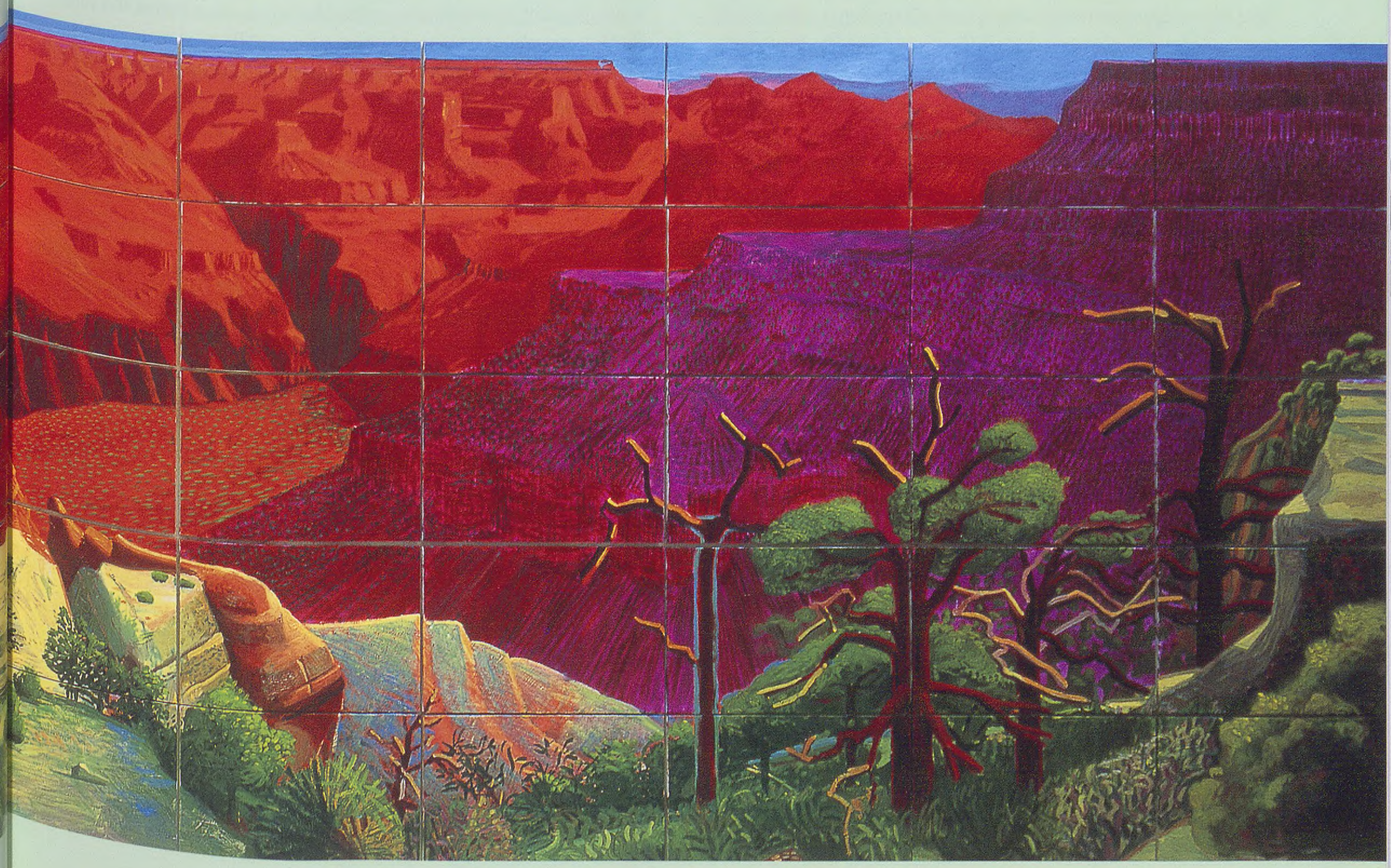
Written by the artist John Wolseley on 8 September 1999.

TIM LEURA TJAPALTJARRI, Rock wallaby Dreaming, 1982, acrylic on canvas, 120.8 x 179 cm, National Gallery of Victoria, Melbourne.

David Hockney's A bigger

Sasha Grishin

Grand Canyon



The centrality of landscape painting has been one of the most overworked themes in the history of Australian art. Since the death of Fred Williams in 1982, however, with the possible exception of the late Shoalhaven canvases of Arthur Boyd, Rosalie Gascoigne's assemblages and Bea Maddock's visionary *Terra Spiritus*, questions concerning the formal structuring of the landscape have retreated from prominence. David Hockney's *A bigger Grand Canyon*, 1998, measuring about two metres by seven-and-a-half metres, brings new life to the discourse on landscape painting in Australia.

David Hockney has always been an artist concerned with different modes of visualisation and, for him, a change in style is simply a case of changing one set of pictorial conventions for another. Already, in his student work, there was a very deliberate search for a 'marriage of styles' that would liberate him from depicting the world in any 'single style'. After a short flirtation with abstraction, figurative subject matter became a central concern in his art and, despite constant excursions into different stylistic modes, figuration has remained a feature in his practice. When interviewed in 1980, Hockney observed:

> Style is something you can use, and you can be like a magpie, just taking what you want. The idea of the rigid style seemed to me then something you needn't concern yourself with, it would trap you . . . One has the advantage when you're very young, that you've nothing to lose. Later on things become a burden, I think your past work sometimes becomes a burden. When you're very young, you suddenly find this marvellous freedom, it's quite exciting, and you're prepared to do anything.[1]

This sense of 'marvellous freedom' in Hockney's art – his continuing need to reinvent himself and to challenge and change the styles and visual modes in which he is working – has become one of the most distinctive features of his work.

By about the mid-1970s, Hockney had become well known as an artist and as a celebrity. He was famed for his flamboyant lifestyle and captivating personality, identified through his characteristic mop of dyed blond hair, and notorious for his vivid tales of sexual exploits in his gay life, which made excellent copy for the popular press. He also became an addicted traveller, one who was constantly on the move, making the first of his many visits to Australia in 1976, where two of his brothers had settled. By this time Hockney was increasingly seen by the art establishment as no longer the shining star of the avant-garde, but as the middle-aged reactionary with populist views on art. This opinion was reinforced with the publication of his autobiography in 1976,[2] and through the numerous interviews which he gave. One of the most memorable of these was with Peter Fuller in 1977, where he noted: 'I do want to make a picture that has meaning for a lot of people. I think the idea of

previous page: DAVID HOCKNEY, A bigger Grand Canyon, 1998, oil on 60 canvases, 207 x 744.2 cm, National Gallery of Australia, Canberra. Purchased with the assistance of Kerry Stokes, Carol and Tony Berg and the O'Reilly family. © David Hockney.

right: DAVID HOCKNEY, Live tree detail for A bigger Grand Canyon, 1998, charcoal on paper, 57.1 x 76.8 cm, National Gallery of Australia, Canberra. © David Hockney. Photograph Richard Schmidt.

centre: DAVID HOCKNEY, Island detail for A bigger Grand Canyon, 1998, charcoal on paper, 57.1 x 76.8 cm, National Gallery of Australia, Canberra. © David Hockney. Photograph Richard Schmidt.

far right: DAVID HOCKNEY, Dead tree detail for A bigger Grand Canyon, 1998, (detail), charcoal and ink on paper, 76.8 x 57.1 cm, National Gallery of Australia, Canberra. © David Hockney. Photograph Richard Schmidt.

The thrill of standing on that rim of the Grand Canyon is spatial – it is the biggest space that you can look out over that has an edge.

making pictures for twenty-five people in the art world is crazy and ridiculous. It should be stopped; in some way it should be pointed out that it can't go on.'[3] For publicly funded elitist art circles this presented a serious challenge, but the more they condemned Hockney, the more the general public voted with their feet in his favour.

Apart from his technical virtuosity and brilliant draughtsmanship, what was also very attractive about Hockney's work was the way in which it engaged with some of the central ideas in the art-making process. In one superb throwaway line he said: 'In a way modernist art hasn't triumphed yet! Because we're still stuck with the Renaissance picture – which is the photograph – and we believe it's the most vivid representation of reality.'[4] It is this engagement with the modernist agenda, as well as the desire to model himself on Picasso, that is most apparent in Hockney's recent excursion into landscape art, an excursion which has to some extent culminated in the Canberra painting.

Despite his rather conventional art training,[5] which he prefers to describe as 'academic, in the tradition of the Carracci',[6] Hockney's thinking about art is characterised by breadth and freshness. With passion he has tackled the conventions of oriental scroll painting, questions of perspective and the use of optics in post-Renaissance art, photography, and techniques of printmaking. The unifying thread among many of these endeavours is what could be termed as the unfinished business of the modernist agenda.

Hockney started taking photographs in the early 1960s as a way to record 'odd little details' and for family snaps. A decade later, as he graduated from the Polaroid camera to the Pentax, photographic studies, particularly for his double portraits, became central to his practice. His ambivalence towards photography was apparent in his autobiography, when he noted: 'If you go to an exhibition of photographs, there are certain things about the photographs that dull you in the end. They always have the same texture; somehow, the sense of scale is always the same; there's a monotony in photo-

top: DAVID HOCKNEY, Grand Canyon with ledge, Arizona, Oct. 1982, photocollage, 68.6 x 182.9 cm. © David Hockney. Photograph Richard Schmidt.

above: DAVID HOCKNEY, Grand Canyon with ledge, Arizona, Oct. 1982, Collage #2, Made May 1986, photocollage, 113 x 322.6 cm. © David Hockney.

When you experience the Grand Canyon, neither the view nor the experience is static – your eye moves around a vast panorama.

graphic exhibitions that you wouldn't get in an exhibition of paintings.'[7] In the early 1980s, with the acquisition of a Pentax 110 camera, he began to make photographic collages.[8] Although, earlier, he had made 'Polaroid joiners' and then 'grid collages', between 1982 and 1984 Hockney travelled through Utah and Arizona and took literally thousands of photographs of the Yosemite Valley, the Zion Canyon and the Grand Canyon.[9]

The method of work in these collages was relatively straightforward. Hockney would focus consecutively on each part of the scene in front of him, pausing only long enough to press the shutter. Back in the studio he would overlap his photographs into a continuous sequence, destroying the sense of the grid and the entire Renaissance concept of a picture being like a window looking into the world. In other big photocollages of the period, such as *The Grand Canyon from North Rim Lodge*, there are four rows of six photographs, each photograph perfectly focused with its own specific perspective. The photocollage *The Grand Canyon with ledge*, has 150 photographs arranged in a broad curve to echo the sensation of looking around. Hockney noted recently: 'I wanted to try to photograph the unphotographable. Which is to say, space. I mean, there is no question – for me, anyway – that the thrill of standing on that rim of the Grand Canyon is spatial. It is the biggest space that you can look out over that has an edge.'[10]

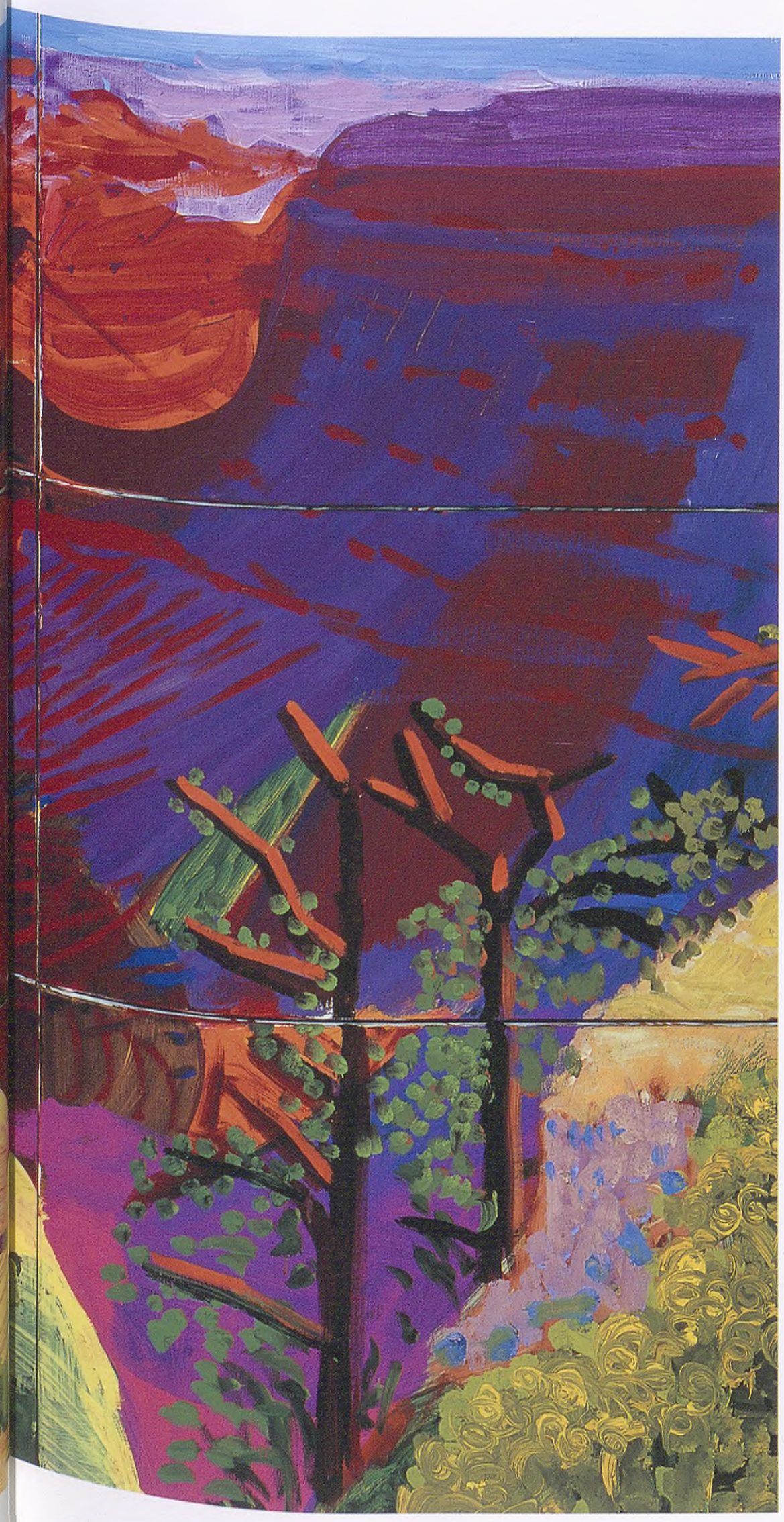
The specific photocollage which served as source material for the Canberra painting is *Grand Canyon with ledge, Arizona, Oct. 1982*, a collage assembled in May 1986 which, like the painting, consists of five rows of twelve photographs.[11] During this period, between 1980 and 1983, Hockney made over 200 photocollages, many of them consisting of well over 100 photographs each.

The Grand Canyon paintings, which grew out of these photocollages, to a large extent retain the idea of many individual focal points, a cubist principle applied to photography, and are also built around two main aesthetic theories. The first is a notion taken from Chinese painting, that of 'moving focus' – acknowledging the moving eye and body of the beholder.[12] The basic idea is that when you experience something like the Grand Canyon, neither the view nor the experience is static – your eye moves around a vast panorama. The second theory is what Hockney refers to as 'reverse perspective', also known as 'inverted perspective', which was a system of organising space frequently employed in Byzantine and pre-Renaissance art. Again, the idea is relatively simple. In Renaissance linear perspective the telegraph poles get smaller as they move further away from you, until they come to a vanishing point on the horizon. In inverted perspective, it is exactly the opposite: the poles get bigger as they move towards you, giving you the illusion of things moving out of the picture towards the viewer.[13]

When painting the Grand Canyon, Hockney exploited the formal properties of his photocollages and these two aesthetic principles. Initially he experimented by bringing together nine small canvas panels, then fifteen canvases, and then, in 1998, sixty canvases, to form his *A bigger Grand Canyon*, the painting acquired by Canberra. Subsequently he painted a fourth picture consisting of twenty-one panels, but these were not directly dependent on photographic sources.[14] The Canberra painting is very clever rather than totally successful. Hockney has adopted a brilliant fauve palette, almost mesmerising in the intensity of its impact. In a technique which he traces back to Johannes Vermeer, he has blocked in the surface with thin oil-paint colour glazes which deny atmospheric depth. As he notes: 'I didn't want to use any atmospheric colour – the colours on those canvases are very vivid, pure – which in turn was one of the reasons why, even when you were looking at the various studies, and then the developing canvas, from the far side of the studio, it was still as if you were at the very edge of the canyon.'[15] Unlike the Renaissance tradition of creating a deep space in which the spectator can lose himself or herself, the forms of the *Grand Canyon* sweep around us and thrust out towards us. In some ways, Hockney's use of inverted perspective is didactic almost to the point of pedantry: take, for example, the trees in the right foreground which, like disobedient telegraph poles, get smaller as they approach us; or the shrubs in the centre foreground, which are again textbook illustrations of inverted perspective. The overall effect, which is enhanced through the stage-set proportions, is that of a view enveloping and absorbing the beholder, but the strategies seem a spot mechanical and predictable.

Although, at least in theory, each of the sixty panels retains its own perspective, in practice, the lack of a single vanishing point leads to a plethora of focal points, as in the Italian *trecento* dollhouse paintings,[16] but now these are executed on a grand scale. In

DAVID HOCKNEY, **9 canvas study of the Grand Canyon, 1998**, oil on 9 canvases, 100.3 x 168.9 cm overall. © David Hockney. Photograph Richard Schmidt.



medieval art, with inverted perspective, you may have several different viewing distances, but the painting was designed to create a spiritual focus on the viewer. With Hockney's *A bigger Grand Canyon*, I found the ideal viewing distance to be between thirty-five and forty metres; it was only here that the deliberate grid structure of the panels, the theatrical vibrancy of the palette and the visual conceits in perspectival structure seemed to soften and to merge. In other words, the viewer has to compensate for the physical scale of the composition by creating a real distance in the visual engagement with the work.

David Hockney's *A bigger Grand Canyon* is a meaningful contribution to the discourse concerning landscape art, a discourse which is central to the tradition of painting in Australia. Despite its breathtaking colour and passages of amazing brushwork, it is a strangely cerebral creation, the artist being more intent on addressing the modernist agenda in art than in creating a painting of an actual landscape.

1 Marco Livingstone, *David Hockney*, Thames & Hudson, London, 1981, p. 23.
2 Nikos Stangos (ed.), *David Hockney by David Hockney*, Thames & Hudson, London, 1976.
3 Peter Fuller, 'An interview with David Hockney, Part II', *Art Monthly*, no. 13, London, December 1977 – January 1978, p. 6, quoted in Peter Webb, *Portrait of David Hockney*, Chatto & Windus, London 1988, p. 168.
4 Quoted in Maurice Tuchman and Stephanie Barron (eds), *David Hockney: A Retrospective*, Los Angeles County Museum of Art and Thames & Hudson, Los Angeles, 1988, p. 56.
5 Hockney trained at the Royal College of Art in London, where he graduated with a gold medal in 1962; his fellow students included R. B. Kitaj, Allen Jones, Peter Phillips, Derek Boshier, David Blackburn and Patrick Caulfield.
6 David Hockney, interview with the author, October 1999.
7 Stangos, op. cit., p. 130.
8 Alan Woods, 'Photo-collage', in Paul Melia (ed.), *David Hockney*, Manchester University Press, Manchester, 1995, pp. 111–31.
9 Anne Hoy, 'Hockney's photocollages' in Tuchman and Barron, op. cit., pp. 55–65.
10 'David Hockney', interview by Lawrence Weschler in *David Hockney: Looking at Landscape / Being in Landscape*, L. A. Louver, Venice, Calif., 1998, p. 28.
11 Hockney made this large-scale collage for his exhibition, 'David Hockney Photocollages: A Wider Perspective', held at the International Center for Photography in New York, where he reprinted the full complement of negatives from 1982.
12 Hockney's understanding of this is derived from George Rowley's classic text *The Principles of Chinese Painting*, Princeton University Press, New Jersey, 1959; Hockney, interview with the author, October 1999.
13 Erwin Panofsky, *Perspective as Symbolic Form*, transl. by Christopher S. Wood, Zone Books, New York, 1991.
14 David Hockney, interview with the author, October 1999.
15 David Hockney, interview by Weschler in *David Hockney: Looking at Landscape / Being in Landscape*, op. cit., p. 31.
16 See John White, *Birth and Rebirth of Pictorial Space*, Faber & Faber, London 1957, p. 78ff.

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

Adelaide
A SCHOOL FOR SCANDAL

ANGUS TRUMBLE

above: THOMAS FRANCIS DICKSEE, **Lady Teazle, 1880**, oil on canvas, 125.4 x 85.0 cm, Art Gallery of South Australia, Adelaide.

opposite page: **WILLIAM ORPEN, Sowing New Seed, 1913**, oil on canvas, 137 x 137 cm, Mildura Arts Centre, Mildura, Victoria. Bequest of Senator R. D. Elliott 1956. Photograph Evan Meades.

Among the oil paintings purchased in 1881 for the inauguration of the Art Gallery of South Australia (AGSA) in Adelaide, there is a large historical genre painting by Thomas Francis Dicksee. The subject is *Lady Teazle*, a character in Richard Brinsley Sheridan's comedy *The School for Scandal*.[1] When old Sir Peter Teazle pays an unexpected visit to Joseph Surface the hypocrite, his young wife's lover, Lady Teazle is eventually discovered hiding behind a screen, disguised as a French milliner. Sheridan's rude jokes were never funnier than to Victorian audiences, even though they toyed with fantasies and situations that were harshly condemned by the Protestant morality of Victorian Britain, and its satellite communities in Canada, South Africa, Australia and New Zealand. Did visitors to the Art Gallery of South Australia think that Dicksee's *Lady Teazle* was funny, charming, or did they secretly savour the idea of a clandestine encounter behind a screen? Indeed, were the nineteenth-century settlers of Adelaide more or less conscious of scandal, more easily scandalised, than any of the other cities of colonial Australia? The answer to that question is yes and no.

First, the no. In 1883, the National Gallery of Victoria (NGV) weathered a storm of adverse publicity when, after some initial hesitation, the trustees accepted on long-term loan the full-length nude *Chloe*, 1875, by Jules Lefebvre. *Chloe* had won for the artist the Grand Medal of Honour at the Paris Salon of 1875, and remained a major celebrity when she toured to the Sydney International Exhibition, September 1879 – April 1880 (1.1 million visitors), and the Melbourne International Exhibition of October 1880 – April 1881 (1.3 million visitors). In Melbourne she won another gold medal and was purchased for 850 guineas by the splashy local sur-

JULES LEFEBVRE, Chloe, 1875, oil on canvas, 260 x 139 cm, courtesy Young & Jackson's Hotel, Melbourne (Fosters Brewing Group).

geon and Victoria Racing Club stalwart, Thomas N. FitzGerald. Dr FitzGerald offered the picture to the NGV because he planned to take his family home to spend a year in Ireland.

As soon as *Chloe* took up residence at the Melbourne gallery – fortuitously, of course, in Swanston Street – she became entangled in the tricky religious question of Sunday opening and was immediately sent home to Dr and Mrs FitzGerald. According to old gossip, gleefully regurgitated by Sydney's *Bulletin* in 1932, *Chloe* hung in the drawing room at 'Rostella', the FitzGeralds' Italianate mansion at 464 Lonsdale Street, but had to be shifted to a rear parlour after prurient nocturnal strollers discovered that she was clearly visible from the street.

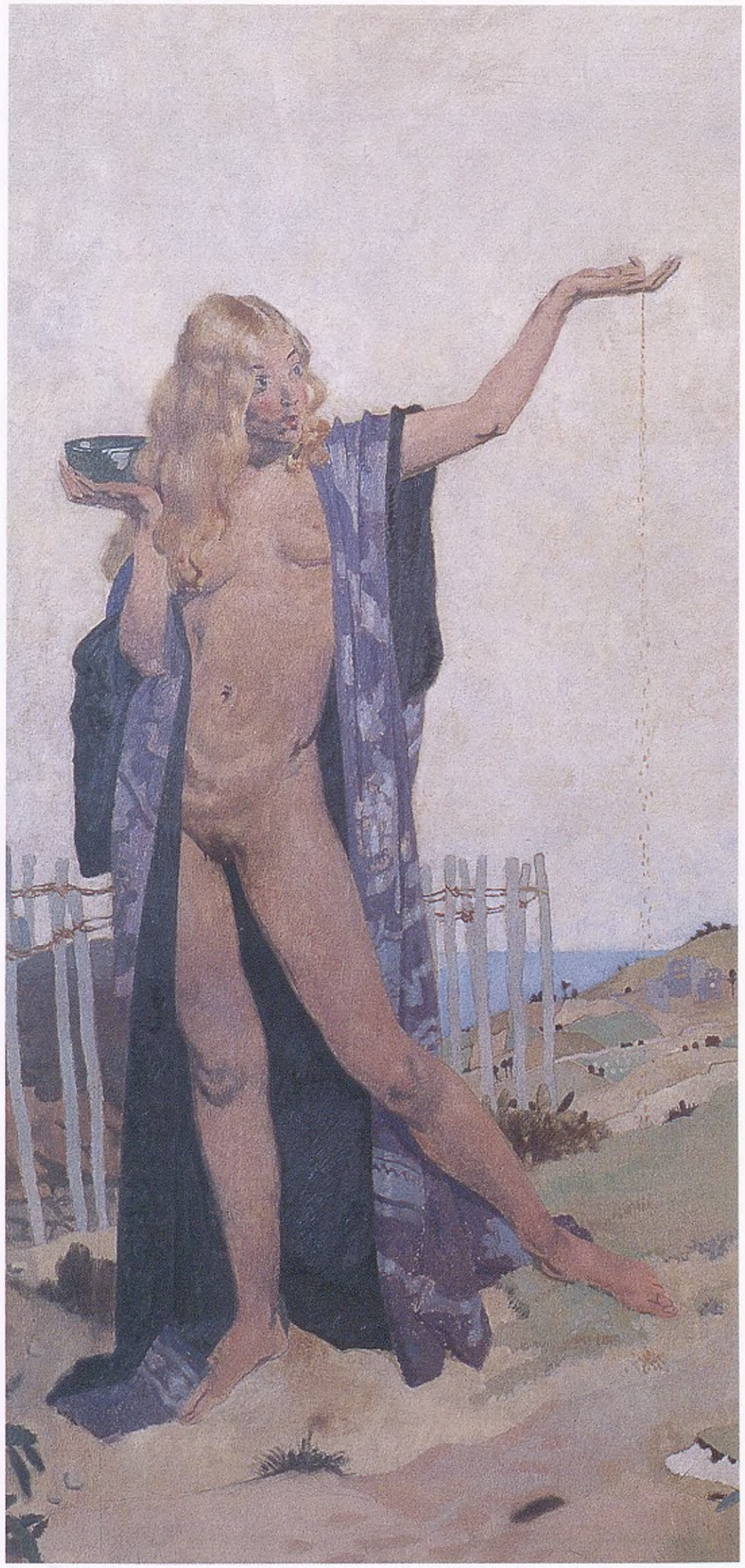
What is not generally remembered is that soon after the NGV sent her packing, and just prior to the FitzGeralds' now-delayed departure for Britain, *Chloe* was offered instead to the AGSA where, in March 1884, she was welcomed with open arms. Initially vetted by the Adelaide trustees William Everard, MP, and Archdeacon G. H. Farr, *Chloe* was placed above the principal entrance to the picture galleries where she posed, scandal-free, for three years, longer than she has hung in any other public art museum. 'This picture caused a great deal of discussion when it was sent to the Melbourne National Gallery, as to the propriety of placing it there' remarked the Adelaide *Observer* rather drily on 5 April 1884. 'There can hardly be two opinions about its merit as a work of art.' The *Advertiser* even thought *Chloe* was 'quite devoid of the element of voluptuousness'. Apparently the only recorded objection came in 1887 when, predictably, the ladies' branch of the Anglican Social Purity Society complained to the trustees that *Chloe* was 'calculated to wear away the fine edge of maidenly decency' and to 'wound womanly reserve'. Their protest was noted with interest.[2]

'Love and scandal are the best sweeteners of tea', wrote Henry Fielding,[3] and *Chloe*'s calm reception in the 1880s could not have been more different from the tremendous scandal that broke over the AGSA thirty years later. Towards the end of 1913, acting for the Board and Trustees of the AGSA, Adelaide artists Margaret Preston and Will Ashton saw and admired a painting by William Orpen at the New English Art Club in London. This startling picture, entitled *Sowing New Seed for the Board of Agriculture and Technical Instruction for Ireland*, was conceived by Orpen as an allegorical representation of the depressing state of the arts in Ireland. Very mean government subsidies for art and art education were at that time directed through ignorant officials of the Irish agriculture department. Orpen's painting was intended to make fun of this anomalous situation by gathering five allegorical figures into an extremely shallow foreground space. A partly clothed nude woman holds up and

sprinkles a handful of seeds on the ground. She seems to have been intended as a symbol of new ideas, progress in art and modernity, accompanied by her intellectual progeny, the naked infants at play in the centre foreground. The peasant couple standing next to the gnarled tree on the right (the man dressed in 'Sunday Black') reflects Orpen's low opinion of the attitudes and policies of the agriculture department in relation to art – as indeed does the unpromising setting, a tumbledown farmhouse and pig-pen, an eyesore on the otherwise picturesque Hill of Howth, overlooking Dublin Bay. Encouraged by her own considerable judgment and by very favourable comment in the *Birmingham Daily Post*, the *Daily Chronicle*, the *Globe*, the *Ladies' Pictorial Art*, the *Observer* and others – the *Liverpool Daily Post* and *Mercury* even described the picture as an 'outstanding masterpiece' – Margaret Preston decided to buy *Sowing New Seed* for the AGSA at the high price of £700 sterling. It was intended to stand for the developments in modern British art then associated with the New English Art Club. The picture was particularly admired for the inventiveness of its colouring, and the eccentricity of its contrived, frieze-like composition. The *Westminster Gazette* noted the purchase with interest: 'We would give a trifle to hear the comments of unsophisticated colonials when Orpen's picture, *Sowing New Seed*, is placed before their admiring gaze.'[4]

The painting reached Adelaide early in June 1914. Despite sharp division among the trustees as to its 'suitableness for display', the honorary curator (Edward Davies) insisted that the painting should be hung immediately. The situation was complicated by the fact that the picture was paid for with funds bequeathed to the gallery in 1899 by Sir Thomas Elder, a spectacular bequest which had never before been used for such an unconventional purpose. Clearly anticipating trouble, and in the absence of any helpful statement by the artist, Davies arranged for detailed, explanatory wall-texts to accompany the painting. These were provided by himself, the artist Hans Heysen and two anonymous commentators mysteriously identified as 'Adelaide layman' and 'Adelaide laywoman'.[5]

At first, *Sowing New Seed* was received in Adelaide with cautious approbation. The favourable reviews which had appeared in the British press were quoted in the local papers, which incidentally deplored the *Westminster Gazette*'s condescending remark about 'unsophisticated colonials'. The *Mail* went so far as to state that 'there can be no exception taken to the painting as a painting' (20 June). The *Register* suggested that 'the right mental atmosphere in which to view the picture is that of a poem in colour' (27 June). At the same time, however, the figure in black emerged as the primary



WILLIAM ORPEN, Sowing New Seed, 1913, (detail), oil on canvas, 137 x 137 cm, Mildura Arts Centre, Mildura, Victoria. Bequest of Senator R. D. Elliott 1956. Photograph Evan Meades.

Gallery attendances soared … by 11 July 1914, 5000 people were pouring into the gallery each day … The painting became so notorious that it was used for advertising.


'SOWING NEW SEED'
IS IN THE ADELAIDE ART GALLERY.
SOWING NEW SEED,
Accompanied by
WALLAROO-Mt. LYELL
MANURES
IS THE ATTRACTION IN THE COUNTRY.
N196mwfcv

Unknown artist, Blossom Tea (Sowing New Seed of Domestic Happiness), July 1914, Adelaide, advertisement in the *Adelaide Register*, 23 July 1914, p. 9, and 'Sowing New Seed', 24 & 25 July 1914, p. 15; State Library of South Australia, Adelaide.

cause of complaint. He was mistaken for a cleric. Unfortunately, this was only partly refuted in the wall-text provided by 'Adelaide laywoman': 'The man in black is the starting point of the picture . . . He is a pathetic figure – the symbol of a religious ideal which was once of spiritual power, but is now a spent force.' Likewise, 'Adelaide layman' actually reinforced the idea that the figure was a kind of religious symbol by pointing out that he 'stands near the dead tree of old Shibboleths, and shows an affected horror of the naked truth as symbolised by the female figure sowing the seed of knowledge'.[6]

Drawing attention in this way to the symbolic importance of the 'man in black' caused outrage among members of the clergy. Writing to the *Register* on 3 July, the Reverend Herbert Edwards expressed his disgust at the decision of the gallery to exhibit *Sowing New Seed* because it constituted a 'libel on the ministry', and added that if 'the picture is kept for exhibition – although it ought not to be – an artist ought to be engaged to paint in the shadows and make it at least in that respect natural'! The couple on the right quickly became 'the scandalised Chadband and his wife', a 'poor, half-demented curate and a milksop woman', 'an undesirable "wowser" parson', a 'superannuated old parson dressed like a scarecrow', 'Dr Crippen and his Morganatic typist' (this from a correspondent who signed himself 'Sherlock Holmes'), 'the old party, an antiquated parody of the usual scarecrow order', and so on.[7] The best efforts of Adelaide art lovers – among them the cultivated but sadly anonymous correspondents 'Flake White' and 'Chiaroscura' – to suggest less narrow-minded ways of reading the picture came to nothing. Even so, *Sowing New Seed* attracted some distinguished and spirited advocates. In the same day's *Register*, Bessie Davidson issued a very strong defence of Orpen by invoking the memory of the influential French painter Pierre Puvis de Chavannes, a valuable reminder that some Adelaide artists were well aware of the most recent developments in European modernism.

Only after the baffling problem of how to interpret the meaning of *Sowing New Seed* had been discussed at length in the newspapers did a trickle of complaints about the obscenity of the figure on the left begin to flow from disgruntled and ignorant correspondents, whose choices of pseudonym are telling: 'Humiliated Australian', 'Matter-of-Fact', 'Teck-Neek', 'Puzzled', 'Conny-Sewer', 'Mount Lofty', 'Father of Four Girls', 'Father of Ten', 'Father of 42', 'Ex-Nurse', 'Humility', 'Ignoramus', 'Disgusted', 'Another Disgusted', 'No More', 'Financial', 'Unsophisticated Colonial', 'A Woman', 'Hard-Luck Culture', 'Anti-Futurist' (interestingly), 'Eyes to See', and 'Quack-Quack'. Fortified in the time-honoured manner by a strong headline in the *Mail* – 'Problem Picture or Cartoon?' –

WILLIAM ORPEN, Sowing New Seed, 1913, (detail), oil on canvas, 137 x 137 cm, Mildura Arts Centre, Mildura, Victoria. Bequest of Senator R. D. Elliott 1956. Photograph Evan Meades.

JOHN CONSTABLE, **'The Quarters' behind Alresford Hall, 1816**, oil on canvas, 33.5 x 51.5 cm, National Gallery of Victoria, Melbourne. Presented by Mrs Ethel Brookman Kirkpatrick 1959.

As is well known, possession, particularly possession of works of art, appears to constitute nine-tenths of the law.

and four hysterical subheads: 'A Freak Purchase', 'A Humorous £700 Pounds Worth', 'Three Nudes and a Scowling Parson', this trickle of protest soon became a stream and then a torrent, eventually obliterating the original question as to the meaning of the subject. Anger – the nude woman was described as a 'naked, misshapen wanton who is scattering freely the seeds of lust and licence, foul seeds which will have all too prolific a crop'[8] – soon gave way to outright ridicule. 'The bird stands for wireless telegraphy, the modern wonder that helped catch Crippen' (this from 'Sherlock's Friend Watson'). *Sowing New Seed* had now turned into 'an atrocious daub' that ought to 'be hung "on the line" so as to be viewed without the risk of meningitis'.[9] With customary glee, the *Bulletin* in turn made fun of the proper citizens of Adelaide. 'All the artists, headed locally by Hans Heysen, rave about the colouring. The public raves also. It calls the principal figure a shameless hussy and throws bricks at her that ought to go to the artist for making her so out-of-drawing.'[10]

Towards the end of June, after the painting was hung, gallery attendances soared from an average of 486 per day to an unprecedented 1700 in the space of one week. So far so good, but by 11 July 1914, 5000 people were pouring into the gallery *each day*. According to one estimate in the *Mail*, 23,353 visitors had crowded around *Sowing New Seed* in the previous ten days, and as many as 87,445 between 1 and 24 July. The painting became so notorious that it was used for advertising: '*Sowing New Seed* is in the Adelaide Art Gallery. Sowing new seed, accompanied by Wallaroo–Mt. Lyell Manures is the attraction in the country' read one advertisement. Similar ads were hurriedly assembled for Perfection Seeds of King William Street, Blossom Tea, and Black's Shoes.

In 1913 the NGV's sentimental English deathbed painting, Frank Dicksee's *The Crisis*, inspired a 3000-foot movie melodrama by the Melbourne cinematographer W. J. Lincoln. Now, in Adelaide, at least three motion picture comedies focused on the juicy subject of the AGSA's scandalous new painting. The first, *Distributing Wild Oats*, 'a cleverly worked local satire', played to 'thousands' at the Empire Theatre, Grote Street, on 21 or 22 July 1914. Another, *Sowing New Seed*, 'a riot of laughs', screened at the 'Pav', Rundle Street, 22–24 July, and was apparently closed by the police, who seized 'Pav' banners – in effect copies of the painting – and temporarily closed the premises.[11] Finally, *Sowing the Seed*, 'taken by our own cinematographer from life', was featured at West's in Hindley Street at about the same time. All three have vanished.

More sinister even than the closure of the 'Pav', an incident of which there is no record in the police archives, was an attack on the painting by 'some person of prurient mind, or possibly of fanatical, if not criminal, tendencies, during the temporary absence of a caretaker from the bay of the Art Gallery concerned'. The vandal, who was never apprehended, defaced or 'filled in' the figure of the sower with an 'indelible aniline pencil'. When the painting was taken down to be repaired, the Board found it necessary to deny that it had invented the story so as to find a pretext for permanently removing it. After it was repaired, glazed and returned to the gallery, the Board finally yielded to mounting political pressure and consigned *Sowing New Seed* to the basement storeroom.[12] The painting was later returned to the artist in London in exchange for a dreary copy by Orpen of his own wartime portrait of Marshal Foch. *Sowing New Seed* was purchased in London by Senator R. D. Elliott of Victoria, and later presented to the Mildura Arts Centre, where it remains today.

The story of *Sowing New Seed*, a scandal that ought never to have occurred, is mirrored by the story of a number of paintings that in 1959 should have gone as an undivided group to Adelaide, but were actually split between the AGSA and the NGV. It is a *bona fide* scandal that might easily have generated public indignation among South Australians. Indeed, it should have, but it did not.

In 1958 nine Old Master paintings were discovered in the cellar of Victoria House, London, the office of the Agent-General of Victoria.[13] They included a seventeenth-century Dutch seascape by Willem van de Velde the Younger; an exquisite, small landscape painting by John Constable, at that time called *Wivenhoe Park*, three small cloud studies wrongly attributed to Constable (entitled *Sunset*, *Summer sunset* and *Dawn*); another even more doubtful small 'Constable' cloud study; a watercolour called *Old mill at Nutfield* by John Linnell, in very poor condition; a bad copy of a landscape called *Watering place* by Thomas Gainsborough; and an out-and-out fake landscape by 'John Sell Cotman'. The last owner of the paintings was the Adelaide mining and property heiress, Ethel Brookman Kirkpatrick. Mrs Kirkpatrick's house in Kent was

WILLEM VAN DE VELDE THE YOUNGER, **Coast scene, c. 1661**, oil on canvas, 59.7 x 71.7 cm, Art Gallery of South Australia, Adelaide. Gift of Ethel Brookman Kirkpatrick 1959.

apparently bombed at the height of the Blitz in 1940. Afterwards, notwithstanding the disastrous extent of the nightly bombings, she decided to deposit her paintings for safe-keeping in London, at the office of the Agent-General of South Australia. Mrs Kirkpatrick had the pictures loaded into her motor car and directed her chauffeur, Joseph Newman, to drive her and them to South Australia House in the Strand. On arrival, it emerged that South Australia House had no storage facilities, and Mrs Kirkpatrick was advised instead to go to the office of the Agent-General of Victoria at Victoria House, further down the Strand. There, apparently in the midst of a bombing raid, the paintings were hurriedly received, and taken down into the cellar. Shortly afterwards, Mrs Kirkpatrick suffered a stroke and, after a long illness, died in September 1950. After this the paintings were apparently forgotten.

When they were first discovered in 1958, the Victorian Agent-General proposed to send the paintings to the NGV, because a typist at Victoria House, Miss V. E. Hornby, who remembered Mrs Kirkpatrick and her 'big car', also claimed to remember snippets of a conversation with the Agent-General, Sir William Leggatt, in which Mrs Kirkpatrick said that she intended to leave the paintings to the 'National Gallery'. However, it soon emerged that the Brookman family connection was with Adelaide, not Melbourne. Mrs Kirkpatrick's father was Benjamin Brookman, the wealthy Scottish pastoralist and mining, commodity and market speculator who made his money in Adelaide in the 1890s before settling in London. The question immediately arose as to whether the paintings were, in fact, intended for the National Gallery of South Australia (as it was then still known). It was thought that the chauffeur Joseph Newman might shed more light on the matter, but it transpired that he had been killed during the war, and Mr Kirkpatrick was so vague as to be positively counter-productive.

In due course, the NGV's Felton Bequest adviser, Æ. J. L. McDonnell, decided that four of the paintings, apparently second-level works that were not worth sending to Melbourne, should be left behind in London and eventually disposed of – the least convincing Constable cloud study, the tatty Linnell, the non-Gainsborough, and the fake Cotman. The other five paintings were then shipped to Melbourne on board the *Arcadia*. As is well known, possession, particularly possession of works of art, appears to constitute nine-tenths of the law.

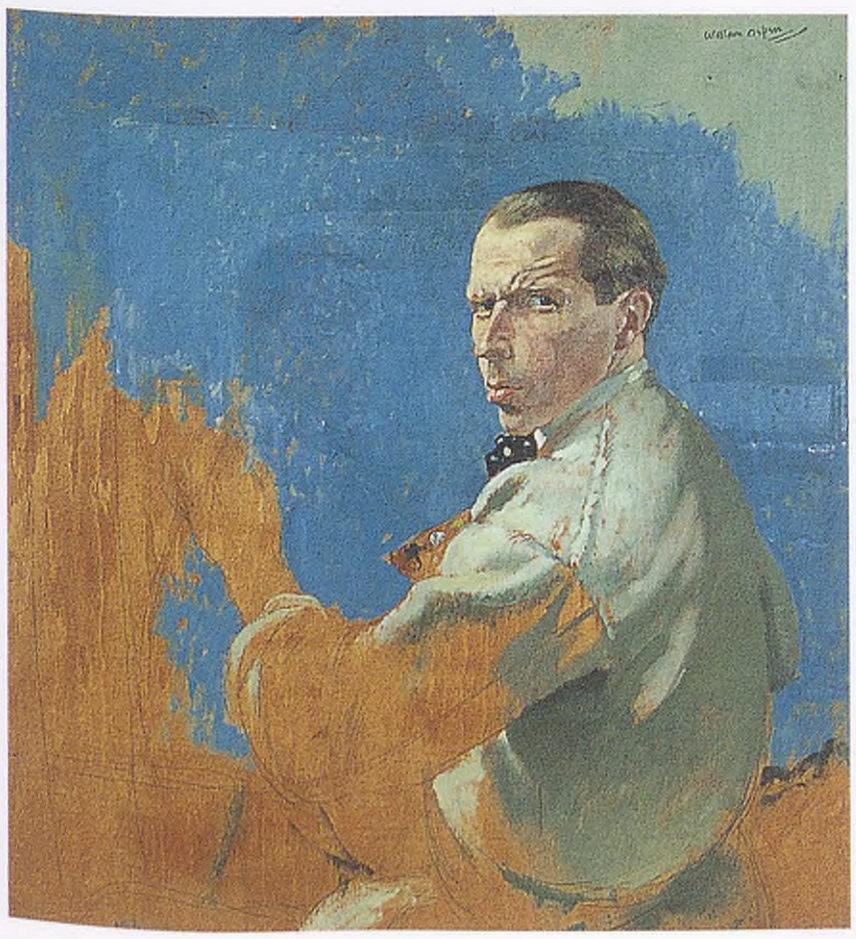
By this time, what had grown into a fully-fledged ownership dispute between the two galleries leaked into the local press. In particular, Rupert Murdoch's Adelaide-based *News* took up the local claim to all five remaining paintings with gusto, asking why on earth the Brookman pictures had found their way into the storeroom of the NGV.[14] Despite the undeniable strength of Adelaide's case, a two-way split was secretly negotiated in 1959 by the two chairmen of trustees and the two directors, Sir Lloyd Dumas and Robert Campbell (Adelaide), and Dr Leonard Cox and Eric Westbrook (NGV). While this was going on, Patrick Kirkpatrick, the widower and sole Brookman heir, who had by this time settled in Sydney, appears to have played a crucial part. At first, he had been quoted at length in all the papers as saying that he favoured Adelaide. Then, in an astonishing *volte face* – one gets the impression that he was beginning to enjoy himself – he declared himself in favour of Melbourne. Finally, he argued for a 'fair distribution' between both, a solution which he modestly called 'the wisdom of Solomon'.[15] Correspondence between solicitors acting for the Agents-General in London, and for the Brookman heirs, reveals the degree to which Mr Kirkpatrick's various statements confused the situation. The firm of Freshfields eventually concluded that Mr Kirkpatrick's memory was completely unreliable and that 'he does not feel he can be sure of anything'![16]

In the end, Adelaide got the fine Dutch seascape by Willem van de Velde, a major treasure, certainly, at a time when the Adelaide collection had very few Old Master paintings. Adelaide also got two

small cloud studies by John Constable, *Dawn* and *Summer sunset*. The far more important painting by Constable, now known as *'The Quarters' behind Alresford Hall*, together with another now-downgraded 'Constable' cloud study, *Sunset*, was kept by the NGV. '*The Quarters*' is one of their greatest treasures of British art. Meanwhile, Adelaide's cloud studies were found not to have been painted by Constable at all, but probably by his less talented son Lionel. Why did Dumas and Campbell agree to a compromise with Cox and Westbrook? What transpired between the four men in Melbourne in 1959? Did they decide in the end that Adelaide was getting the better deal? Is that why Dumas and Campbell did not hold out for all five pictures? After all, the buying power of Melbourne's Felton Bequest was so much greater than Adelaide's. By 1959 the prospect of forming a serious collection of Old Master paintings in Adelaide must have seemed very unpromising. Why then did the intriguing story of Ethel Brookman Kirkpatrick's precious legacy die without a suitable outburst of Adelaide scandal?

My thanks to Peter Hinic, Michelle Hall, Patricia Sumerling, Pamela Luhrs, Sonia Dean, Lesley Lynn and Jin Whittington for their help in preparing this article.

1 Sheridan's play was first produced at London's Drury Lane Theatre in 1777.
2 G. L. F[ischer], *Chloe in Adelaide*, Pump Press Pamphlets, no. 18, Lyndoch, SA 1985. This material first appeared in my letter to *Art Monthly Australia*, no. 117, March 1999, pp. 13–14. The painting, now owned by the Fosters Brewing Group, is displayed in Chloe's Bar at Young & Jackson's Hotel, cnr Swanston and Flinders streets, Melbourne.



WILLIAM ORPEN, Self-portrait, 1920, oil on canvas, 89.8 x 82.1 cm, Mildura Arts Centre. Bequest of Senator R. D. Elliott 1956.

3 *Love in Several Masques*, IV: xi.
4 13 December 1913, reported in the Adelaide *Mail*, 20 June 1914. See A. Trumble, 'The Elliott Collection, Orpen and Sowing New Seed', in Ian Hamilton & Anjelie Beyer (eds), *The Elliott Collection*, Mildura, 1998, pp. 12–14, 81–8. My interest in this subject was sparked by Alison Carroll's fascinating exhibition and publication *Moral Censorship in the Visual Arts in Australia*, Australian Centre for Contemporary Art, Melbourne, 1989, pp. 12–13. The episode is also mentioned briefly by Bruce Arnold, *Mirror to an Age*, London, 1981, pp. 289–91. See also Patricia Sumerling, '*Sowing New Seed*: A question of propriety', *Journal of the Historical Society of South Australia*, no. 20, 1992, pp. 125–35. All newspaper references are from the AGSA Archive clipping books. Most relevant page numbers are not recorded.
5 Adelaide *Register*, 27 June 1914. 'Adelaide laywoman' was almost certainly not Margaret Preston. Who was it?
6 Both references in the *Register*, 27 June 1914. *Brewer's Dictionary of Phrase and Fable* defines shibboleth as a 'catchword or principle to which members of a group adhere long after its original significance has ceased, hence a term for a worn-out or discredited doctrine'.
7 'Chadband': *Advertiser*, 3 July 1914 (the reference is to Rev. Mr Chadband, the character in Charles Dickens's novel *Bleak House*); 'milksop' and 'wowser': *Register*, 4 July 1914; 'scarecrow': *Advertiser*, 6 July 1914; 'Crippen': *Advertiser*, 7 July 1914. The reference is to Dr H. H. ('Peter') Crippen, who in 1910 conspired with his lover Ethel Le Neve to murder his wife in London. The pair were caught, thanks to wireless messages sent by the captain of the trans-Atlantic cargo ship on which they fled Europe in disguise. 'Old party': *Advertiser*, 9 January 1915.
8 This was the opinion of Arnold E. Davey, writing to the *Register* and the *Advertiser*, 7 July 1914.
9 'Telegraphy': *Advertiser*, 10 July 1914; 'Daub': *The Critic*, 8 July 1914; J. L. W.'s bizarre remark about 'meningitis': *Advertiser*, 6 July 1914.
10 *Bulletin*, 2 July 1914.
11 *Mail*, 1 August 1914.
12 '"Improving on Orpen". Notorious picture disfigured and restored', *Register*, 21 November 1914. Close inspection of the canvas confirms that the painting sustained nothing more than superficial damage. Much later, Orpen claimed in an interview in the *Sunday Express* (5 February 1922) that a woman had thrown a bottle at the painting and broken the glass. This incident presumably occurred after the first repair, but I have found no other record of it. At the time of the interview, Orpen had 'just finished repainting the lady on the left'. For political pressure, see the letter of the Hon. F. S. Wallis, MLC, *Register*, 2 June 1915. Although a humorous response to the suggestion of another correspondent that postcards of *Sowing New Seed* should be sold in aid of the war effort, the publication of such clearly antagonistic letters from members of parliament invariably disturbs the trustees of a public art museum.
13 For all of the following I am indebted to Michelle L. Hall for her excellent, dogged and painstaking research on our behalf. Her forthcoming study of the case of the Brookman pictures will be a short thesis for the degree of Bachelor of Arts (European Studies) at the University of Adelaide, 1999.
14 Rupert Murdoch has no recollection of these events. Letter to the author, 23 August 1999.
15 1 *Kings* 10:4. By this biblical allusion, Mr Kirkpatrick cast himself in the role of King Solomon and Ethel Brookman Kirkpatrick as the Queen of Sheba!
16 Sir William Leggatt to J. F. Turing of Freshfields, London, NGV Archives, 46/1.

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

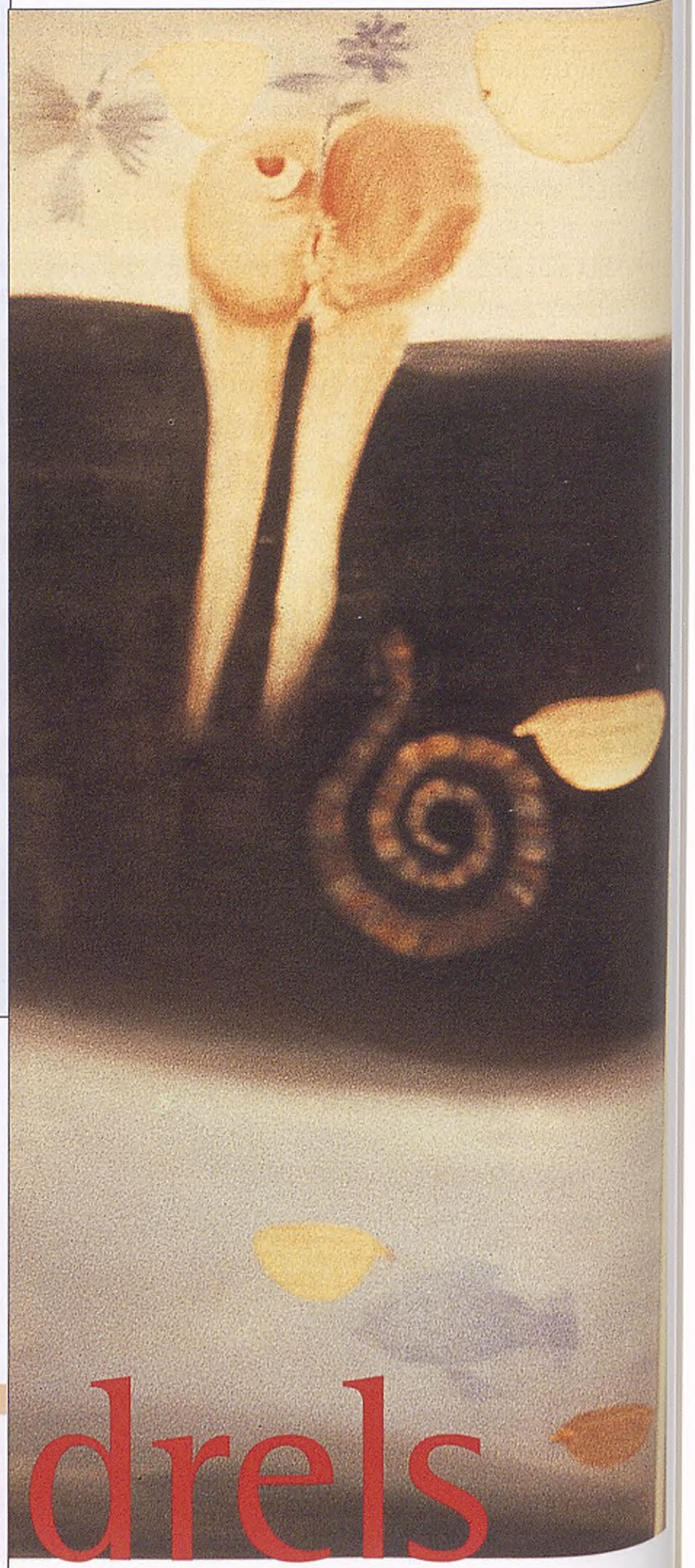
wa.arts

VOLUME 1 NUMBER 1 APRIL 1978 WESTERN AUSTRALIAN JOURNAL OF ARTS AND CULTURE

STUDY NO 3 FOR BLUE POLLS JACKSON POLLOCK Exhibited at The Fine Arts Gallery Perth March 1978

Scandals & scoundrels

TED SNELL



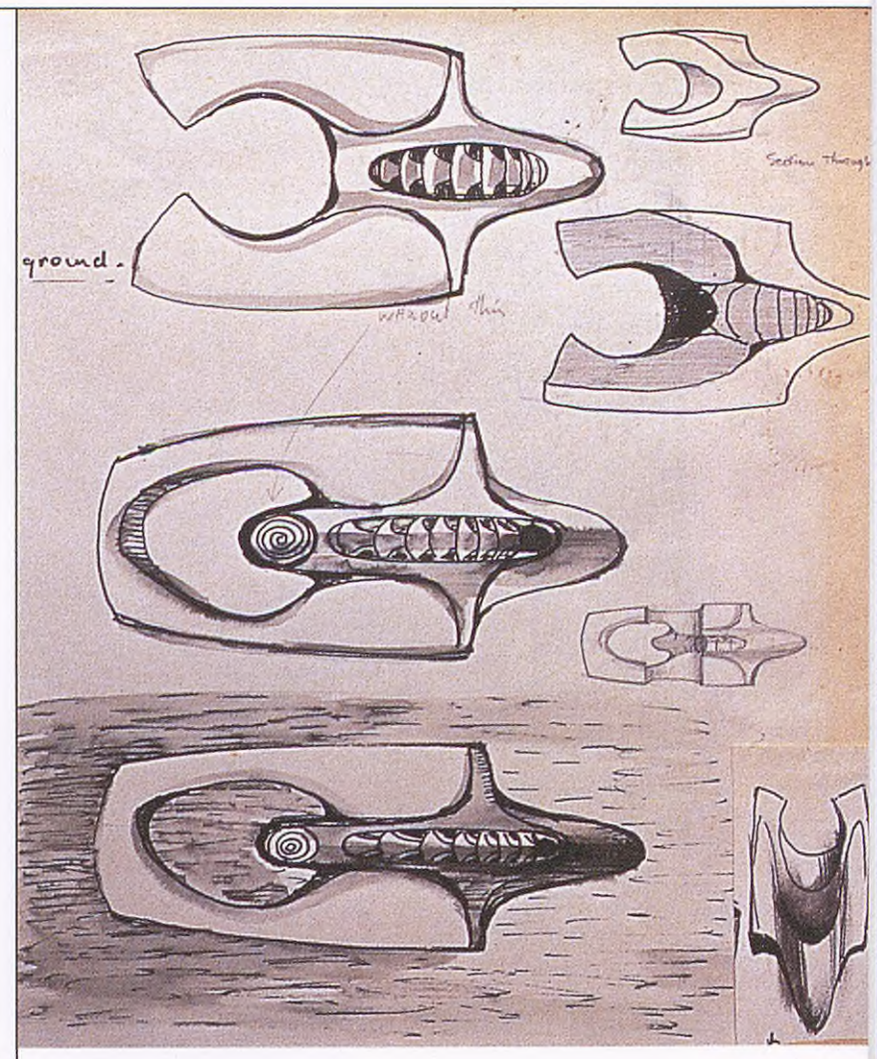
New ideas are not popular in Australia. The vehement opposition to the emergence of modernism illustrates the ways in which we constructed our culture in the formative years after the Second World War. With the benefit of hindsight, it is clear that during the 1960s and 1970s a war of attrition raged between the forces of conservatism and the proponents of modernist ideas. As Gulley Jimson explained in Joyce Cary's *The Horse's Mouth*:

> They knew what modern art can do. Creeping about everywhere, undermining the Church and the State, and the Academy and the Law and marriage and the Government – smashing up civilization, degenerating the Empire.[1]

Examination of the 'scandals' that brought modern art to the attention of the local populace in Western Australia shows their integral relationship with the cultural conditions of the time. More importantly, these scandals served as battlefields for broader and more significant political and social struggles.

Although far from the centres of radical activity in the arts during the early decades of the twentieth century, Western Australia received wide press coverage of the more important Australian scandals, and these played a part in setting the scene for several local squabbles. The famous case brought against William Dobell after he won the Archibald Prize in 1943 was given generous attention in the *West Australian*, and though the extensive national and even international interest it aroused owed as much to the need for relief from the war as to the crucial issue of Australia's cultural future, it raised the spectre of 'dangerous European models' entering the country. During Dobell's much publicised trial in the following year, a minor scandal erupted in Perth when Elise Blumann held an exhibition of her paintings at the Newspaper House Gallery. Controversy centred on those other stalwarts of complaint – censorship and obscenity. For several viewers, who took time to write to the editor of the *West Australian*, it was the blatant nudity in the paintings that they found offensive rather than Blumann's modernist approach to her subjects. Such arguments represented the belief that alien ideas were corrupting a 'healthy' culture. Blumann's German origins added a degree of understandable xenophobia to the debate and, despite the artist's best efforts to ameliorate this problem (Blumann anglicised her name to Burleigh), the reaction was reminiscent of J. S. MacDonald's response to the *Herald* exhibition of French and British contemporary art that toured Australia during 1939–40. Modern art, he exclaimed, was: 'Confused hobgoblin stuff, a nightmare ... recognised by psychiatrists as emanating from disordered minds.'[2]

Almost twenty-five years later, a more protracted scandal was prompted by the Art Gallery of Western Australia's (AGWA) purchase of modern sculpture. On 20 May 1964 the gallery unveiled *Reclining figure*, 1956, by English sculptor Henry Moore. Its undisclosed price (reported to be £18,750) and the reticence



above: HOWARD TAYLOR, Drawings for *Cyclops*, 1965, ink and PVA on paper, 24.4 x 10 cm, collection of the artist.

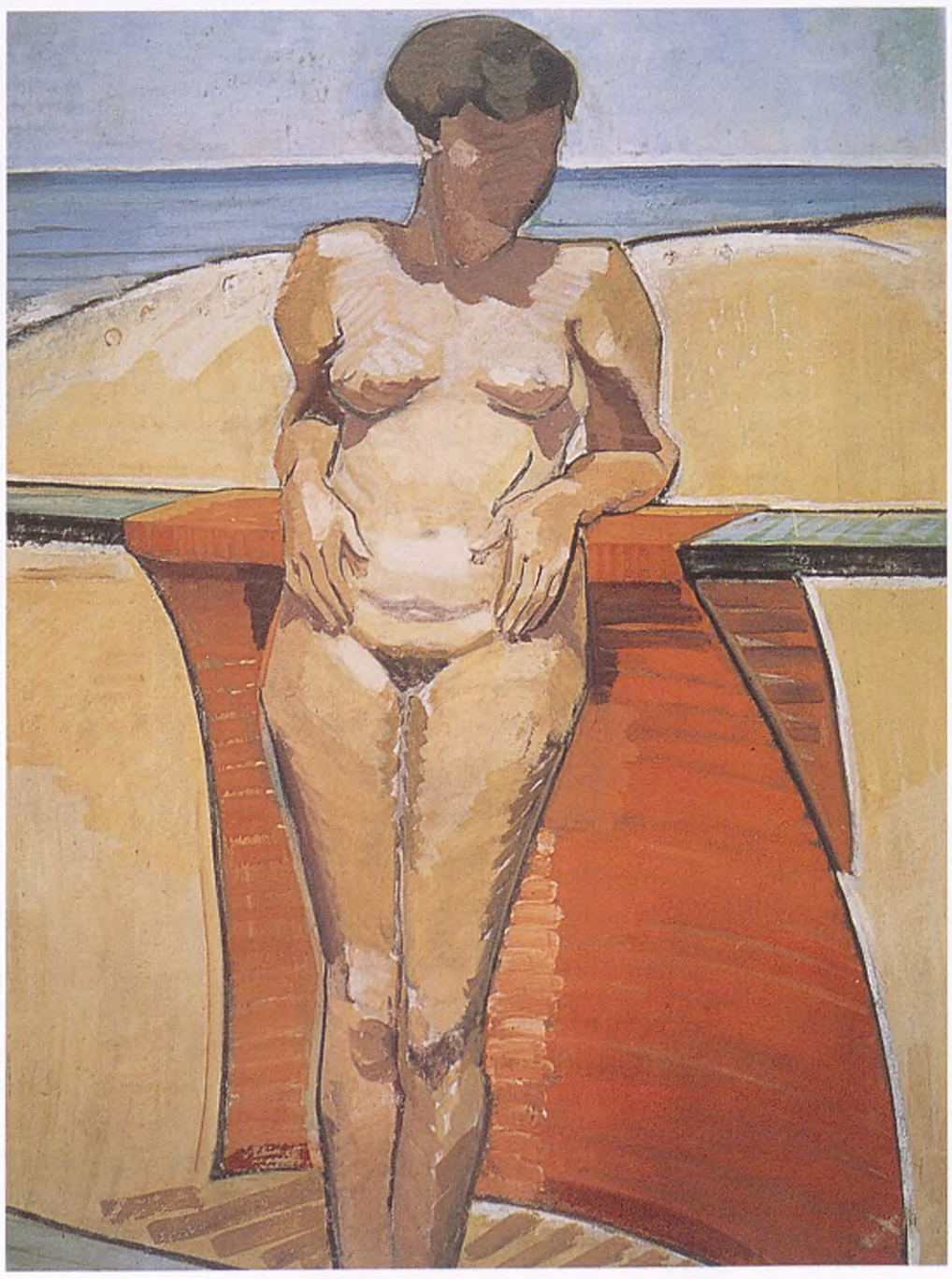
opposite page, left: Bodhan Ledwig's *WA.ARTS* featuring *Blue polls.*

opposite page right: JON MOLVIG, Short-order portrait of our little world no. 2, 1964, oil on hardboard with collaged paper, formerly collection of Rudy Komon Galleries, Sydney.

of AGWA director Frank Norton to discuss the issue, not to mention the 'ugly' and incomprehensible work itself, were enough to ensure that it was interpreted as an outrage perpetrated by outsiders. Articles and letters in newspapers denounced the purchase as an excessive and irresponsible outlay of public monies. The sculpture was variously described as an assault on beauty, a 'cruel distortion of the female form' and – despite its British origins – 'alien' and 'unhealthy'. In his letter to the editor of the *West Australian*, W. G. Van Bremen combined many of these attitudes while at the same time acknowledging that elitism was at the heart of much mistrust of modern art:

> The monstrosity which is supposed to be modern sculpture filled me with disgust. What will people in two hundred years think of our present depraved cultural taste? Maybe I am not well educated enough to appreciate this sort of art, but I do know that no State Government should squander money on this rubbish when, because of lack of money for additional school rooms, fifty or more school children often have to be crowded into one classroom.[3]

Whipped up by Paul Rigby's cartoons and KirwanWard's commentaries on the back page of the *Daily News*, Perth citizens were encouraged to take sides on the battlefield of modern art, and public attendances at the AGWA soared to record levels.

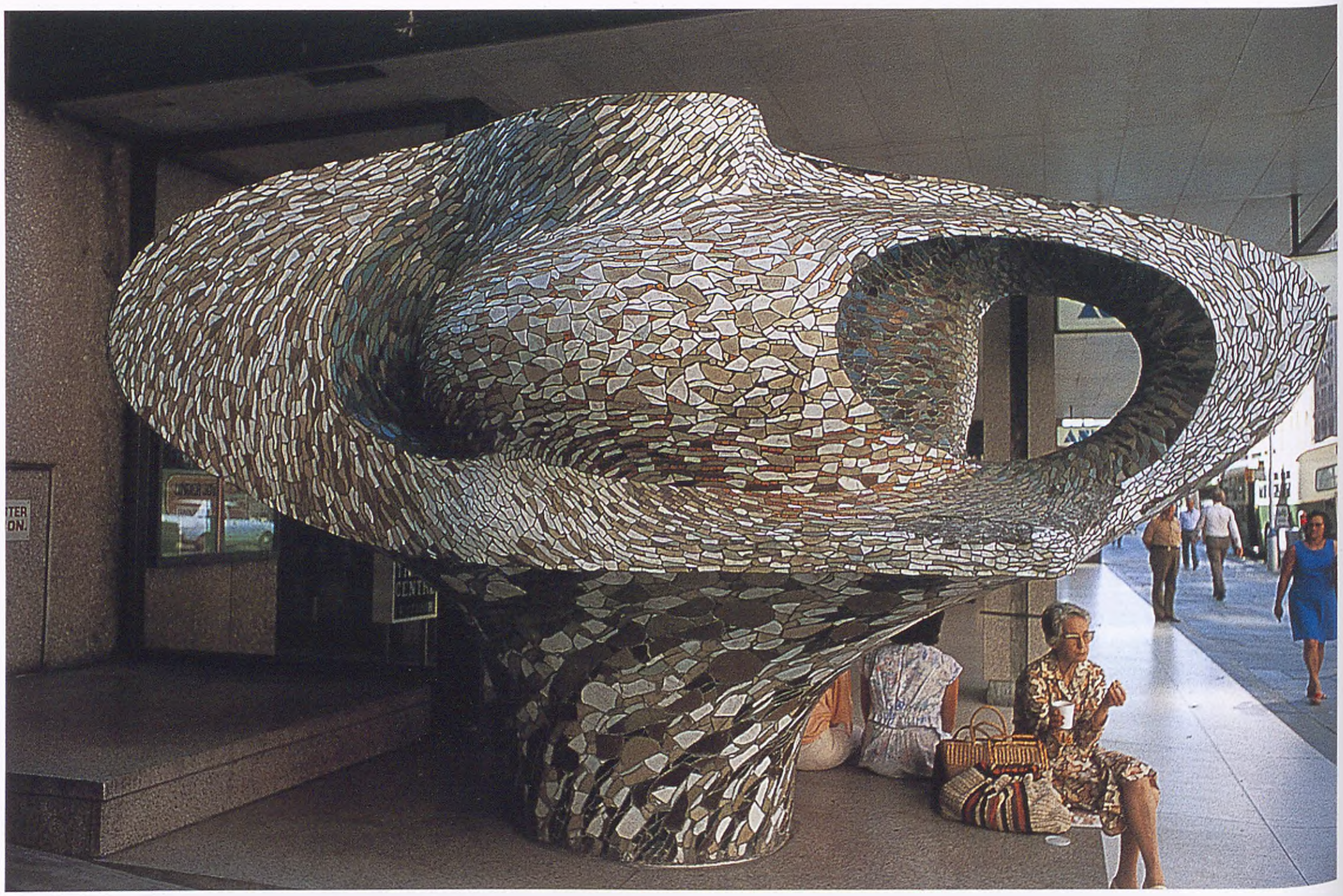


ELISE BLUMANN, **Summer nude, 1939**, oil on hardboard, 180 x 120 cm, University of Western Australia, Perth.

Another public outrage followed the exhibition of a painting titled *Short-order portrait of our little world no. 2* by Jon Molvig, which had been entered for the T. E. Wardle (Tom the Cheap Grocer) Invitation Prize in 1965. It was designed as a rebuff to the conservative stuffiness of Western Australians who, according to the artist, had consistently misinterpreted his work. Although the painting was a little cheeky, the central issue had less to do with pornography than with censorship. After it was carried from the gallery late at night by police, the question of who had the right to judge works of art was tested in the local media. Athol Thomas, writing in the *Daily News*, eagerly reported that Molvig's painting was an attack on the values which the citizens of Perth took to be quintessentially Western Australian:

> Depraved . . . obscene . . . silly . . . disgusting . . . an artistic stink-bomb and very unfunny . . . tiresome . . . an affront to his fellow-artists. None of Perth's authorities could think why Mr Molvig should want to thumb his nose at West Australians in such a base fashion.[4]

above: HENRY MOORE, **Reclining figure**, 1956, bronze, 244 cm long, Art Gallery of Western Australia, Perth; *opposite page:* PAUL RIGBY, Rigby on the ***Reclining figure***, *Daily News*, 21 May 1964.



The painting represents Sky, Earth and Sea, with a bird, snake and fish occupying their respective domains. However, along with the snake – that most repulsive of creatures, according to Molvig's notes – is the image of a human being aggressively presenting a backside to the viewer, with a flower sprouting from the anus. The figure bears the following legend: 'This is an ASS (American pronunciation) the symbol of man; self-decorated and one-eyed. He is a perfect parasite, the only creature without a useful function.'[5]

Frank Norton was reported as saying that he was pleased because at last 'Perth was showing some interest in modern painting', while Ian Chandler from the Festival of Perth retorted that 'All modern painting in Western Australia will now become a laughing stock'. In her catalogue essay for the exhibition 'Western Australian Art and Artists 1900–1950', Janda Gooding argued that Western Australian society was unable to accept an assault on its values and belief systems because of an entrenched conservatism. Molvig's Norwegian heritage was used against him in much the same way as Elise Blumann's German ancestry had been invoked twenty years before, to reinforce the foreign source of such 'intrusions'. Once again the cartoonists joined the fray.[6]

The climate of antagonism towards new ideas in Western Australia had been primed by a backlash against 'internationalisation' following the Empire and Commonwealth Games in Perth in 1963. The games focused world media attention on Perth, which had already earned its epithet 'the City of Lights' when John Glenn orbited the earth in NASA's Mercury satellite. The west-coast capital had been in touch with international events since the arrival of television there in 1959, and within a few years was creating an impact on the international scene. Western Australians were forced to grapple with a dual identity as observers of and participants in world

events, which would prove particularly problematic for local artists and their audience.

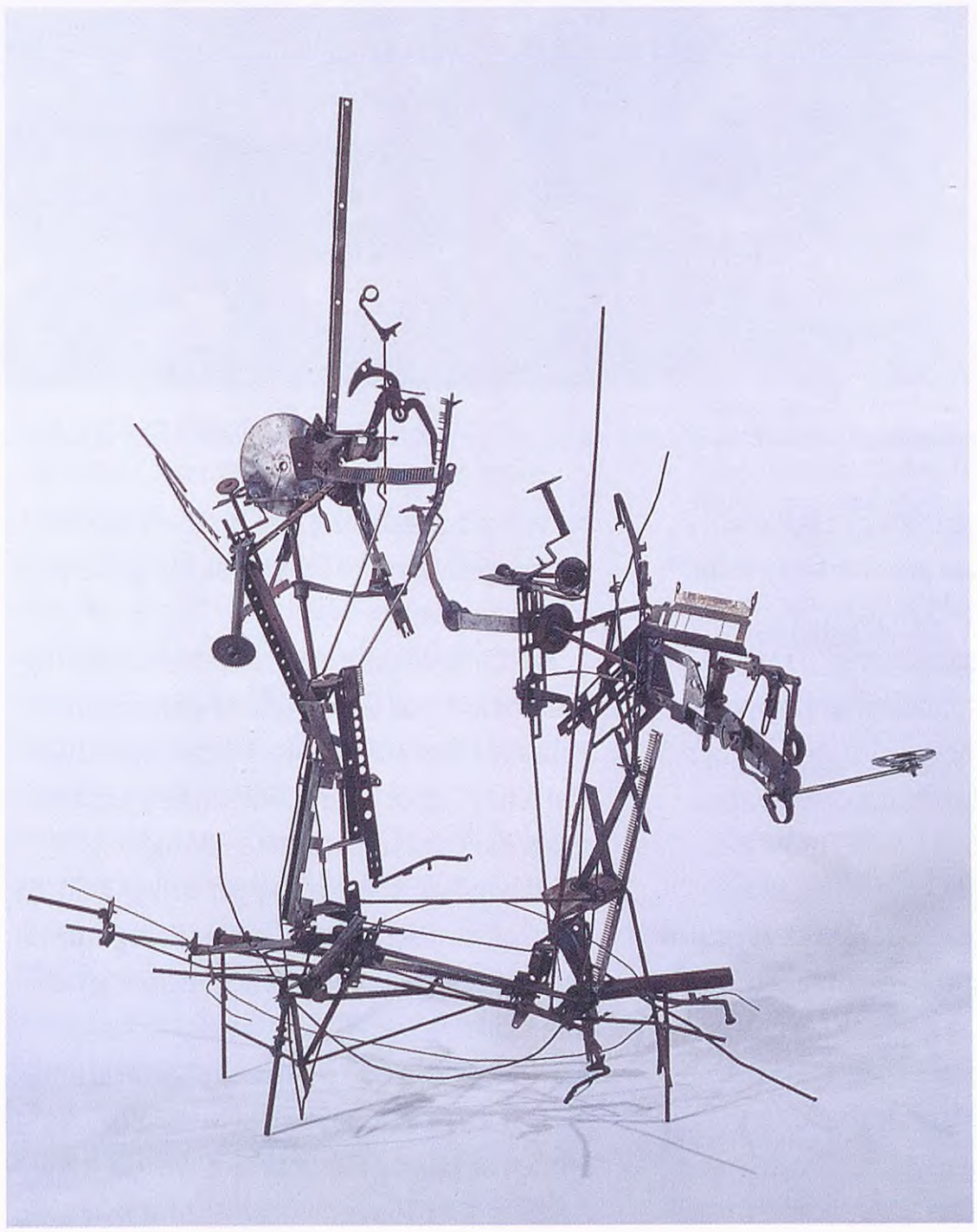
The situation was compounded when a mass-murderer stalked the streets of Perth in the Christmas–New Year period of 1962–63. Just as the lights had been left on to welcome Captain Glenn, so in a replay that bordered on black farce the streetlights in the garden suburbs of Cottesloe, Peppermint Grove, Dalkeith, Nedlands and Subiaco were left on all night as an 'emergency measure'. The *West Australian* published a front-page picture of a Nedlands resident boarding up her windows, her Alsation 'Lulu' and a 0.22 repeating rifle at her side. The hysteria caused by this event and the subsequent capture and eventual hanging of Eric Edgar Cook were regarded by many as evidence of the moral decline and social decay engendered by flirtation with the outside world. Consequently, issues surrounding Moore's sculpture and Molvig's painting blew up into a full-scale squabble over the inevitable dangers of any rejection of traditional moral standards or the wholesale acceptance of internationalism.

The reaction to Howard Taylor's *Cyclops*, 1965, was mild in comparison, yet it was another in a series of orchestrated attacks on modern art. The *Daily News* ran a photograph of the artist installing the work with the caption 'A Teapot? Pretty or Hideous?' and a short comment reflecting public sentiment:

> 'That's a teapot.'
> 'It's hideous.'
> 'Very pretty.'
> These comments from a four-year-old boy, a businessman and a housewife were typical of Perth's reaction to the new ANZ Bank sculpture . . . Most people passing the new building this morning paused to look at the large curved sculpture. Some were amused, others annoyed – 'Take it out to sea and dump it overboard' – by the shell-like sculpture.[7]

Despite Howard's attempt to communicate ideas about his work to the public in an artist's statement, the paper played up the sense of incomprehension. The allusion to the 'shell-like' appearance was, in fact, very apt, because Taylor had developed a conceptual framework for the sculpture – originally titled *The shell* – from studies of a nautilus shell, linking the latter's guardian role with the bank's economic custodianship. This symbolism was married to the need for the sculpture to provide a sense of enclosure and to screen the drive on the western side of the building. When asked what the work represented, Howard's response was: 'It represents the result of finding this solution!' Not surprisingly, this did not placate the critics.

The public response to modern art was so volatile that we might be forgiven for thinking that the newspapers were actively seeking out new 'scandals' and new 'scoundrels' to pillory. They didn't have to look far or wait long. In May 1966 the AGWA announced the purchase of Robert Klippel's *Metal sculpture*, 1964. Councillor Clive Harris was so appalled by the purchase that he resigned as secretary of the Art Gallery Society: 'I'm sick of the bloody rot the gallery is foisting on a gullible public . . . People are being led by



opposite: **HOWARD TAYLOR, Cyclops, 1965**, mosaic on cement, 236 x 218 x 460 cm, originally located at the ANZ Bank Building, St Georges Terrace, Perth, relocated to Curtin University of Technology, Bentley.

left: **ROBERT KLIPPEL, Metal sculpture, 1964**, various welded metals, 125.4 cm high, Art Gallery of Western Australia, Perth.

JACKSON POLLOCK, **Blue poles, 1952**, oil, enamel and aluminium on canvas, 210.4 x 486.8 cm, National Gallery of Australia, Canberra.

the nose by modern art. It's not art at all – it's a glorious practical joke on the public.'[8] Once again the cost (A$1050) was a major stumbling block, but for many the main problem was the suspicion that Klippel was making fun of them. Although Robert Juniper and Guy Grey-Smith came to his defence, and columnist Leslie Anderson fumed that Councillor Harris had made his assessment from a photograph reproduced in the paper and had not taken the time to view the work itself, the 'damage' had been done and more than 1500 people trooped into the AGWA on the following weekend to see the sculpture. The *Western Australian* reported that '985 people went between 2 p.m. and 5 p.m. to form one of the biggest Sunday crowds at the gallery in recent years'.[9]

Australia's major national scandal during this period was the purchase of Jackson Pollock's *Blue poles*, 1952, by the Australian National Gallery (ANG) on 19 September 1973. Labor prime minister Gough Whitlam had come to power in 1972 on an election strategy based on the rising tide of yet another new national identity. Part of this strategy was the initiation of the Australia Council to promote the arts and, in its first annual report, Whitlam is quoted as saying that his aim was 'to help develop a national identity through artistic expression and to project Australia's image in other countries by means of the arts'. Whitlam appointed James Mollison as director of the ANG, with a brief to build a collection of 'masterpieces'. The *Weekend Australian* proclaimed it to be 'the dawn of a new government led (and funded) renaissance'. Acquisitions immediately hit trouble with the public, with Allen Jones's *Girl table* infuriating the local citizenry and providing excellent material for cartoonists. This was followed by Constantin Brancusi's abstract sculptures *Bird in space*, 1931–36 (black marble), and *Bird in space, c.* 1931–36 (white marble), and Willem de Kooning's *Woman V*, 1952–53, all of which

grabbed national headlines. But it was the purchase of *Blue poles* that proved to be the final straw for many. In a reaction that reeked of Gulley Jimson, modern art became a symbol of Gough Whitlam's 'new trendy profligacy'. The Australian public were urged by the newspapers to adopt the old values of chauvinistic nationalism, which involved a distrust of anything foreign, and Pollock and Whitlam were linked in an unholy alliance. The connection between modern art and Whitlam's demise was captured in one of Rigby's cartoons, in which Gough is hit on the head by the ballot box but *Blue poles* is the physical object that actually topples him.

Malcolm Fraser, Whitlam's successor as prime minister and a more astute judge of the Australian electorate, refused the necessary permission for the ANG to purchase *Nu debout*, 1907, by Georges Braque, one of the major works of early European modernism. Australia lost the opportunity to hold a key proto-cubist work in the national collection, and Malcolm Fraser retained office for the next seven years. Nevertheless, the Pollock question had so polarised attitudes that in 1978, when Bodhan Ledwig announced that an exhibition of nine previously unknown Pollocks would open in Perth at his Fine Arts Gallery, there was a great deal of interest in the local press. Ledwig even featured the works in his own unfortunately named magazine *WA.ARTS*, and the *Australian Women's Weekly* reproduced six of them in a full-colour spread. Elwyn Lynn, chairman of the Visual Arts Board of the Australia Council, was flown from Sydney to open the exhibition and to review it for the *Australian*.

By the time the exhibition opened at the Ivan Dougherty Gallery in Sydney, doubts had been expressed in several quarters. Clement Greenberg, on seeing the reproductions in the *Women's Weekly*, announced that they were fakes. The fact that the works were small and painted on masonite raised even more doubts about their authenticity. Eventually, even Lynn acknowledged that some 'were certainly open to investigation'. It now seems remarkable that the misspelling of 'poles' in several studies for *Blue polls* was not a more obvious giveaway. As with Ern Malley, it seemed that modern art had been hoisted on its own petard, and the experts were revealed as nothing more than 'silly old duffers'.

The ability of artworks to outrage public taste and sensibilities is evidence enough that they can encapsulate broader social and political issues. During the 1960s and 1970s Western Australia was coming to terms with the change of orientation away from Britain and towards the United States. No longer the first point of entry to Australia and the last point of exit to the Mother Country, Perth found itself on the wrong side of the continent. This happened at the same time as Western Australians discovered a place for themselves in the international limelight, making the sense of dislocation even more keenly felt. Whether to be international in one's outlook or to hold on to traditional values – that was the question. While the mining boom propelled Western Australia towards a shining international future, Eric Edgar Cook and that 'incomprehensible art' were reminders of the dark side of this new trend. Scandals, and the scoundrels who perpetrated them, did not merely represent an amusing sideline to the main game but encapsulated the public's deepest fears about that future.

1 Joyce Cary, *The Horse's Mouth*, Penguin, Harmondsworth, 1965, London, p. 25.
2 Keith Dunstan, *The Knockers*, Wilkinson, Melbourne, 1992, p. 336.
3 W. G. Van Bremen, Burikup, 'Letters to the Editor', the *West Australian*, 23 May 1964.
4 Athol Thomas, 'Artist's Part-Nude Study Creates Stir', the *West Australian*, 3 February 1965, p. 2.
5 Betty Churcher, *Molvig: The Lost Antipodean*, Penguin, Ringwood, Vic., 1984, p. 110.
6 For examples of the cartoons and responses of the local press, see Ted Snell (ed.), *Cinderella on the Beach: A Source Book of Western Australia's Visual Culture*, University of Western Australia, Perth, 1991.
7 *Daily News*, 1 December 1965, p. 16.
8 '*The West Australian*', 20 June 1966, reprinted in Snell, op. cit., p. 148.
9 '*The West Australian*', 27 May 1966, reprinted in Snell, op. cit, p. 144.

Ted Snell is a painter, critic and Head of the School of Art at Curtin University of Technology, Perth, Western Australia.

£4000

The culture of scandals in

AUSTRALIAN ART

£33,000

$5,427,011

$2,000, 000

$572,238

$850,000

Sasha Grishin

Something is terribly wrong with a culture when it is inexplicable to the vast majority of its citizens.

Christopher Martin[1]

$1,300,000

$4,400,000

When does a controversy over an art purchase become a scandal? When does the purchase of an extravagantly priced art object of doubtful aesthetic merit become a clever publicity coup to create a 'destination work' in a calculated bid for the tourist dollar? When does all publicity cease to be good publicity?

The management of scandals in Australian art has not only become big business but is also a crucial publicity ingredient in the strategy of many major art institutions. With the Archibald Prize for Portraiture, for example, even the potential for a scandal has kept it at the forefront of public attention, despite its monetary value having been outstripped long since by several other art prizes. Internationally, the Australian tradition of scandals in art as a national preoccupation is something of an anomaly. A scandal in Australian art carries with it an almost religious connotation, as if it were a 'discredit to religion occasioned by the conduct of a religious person' or 'an occasion of unbelief or moral lapse'.[2]

There exists a category of art scandals which arises from offended moralities. In Australia there is an unbroken history of such scandals, from Jules Lefebvre's *Chloe* to Andres Serrano's *Piss Christ*. They reflect changing attitudes to moral censorship, as Michael Kirby astutely observed: 'In a sense, we are now all the children of the American First Amendment' and 'What might seem to one person pornography will seem to others a piece of art, a thing of interest and beauty or a legitimate source of human fantasy and excitement.'[3] However, there exists another form of art scandal which relates to the acquisition of art objects by public institutions with public funds.

For the first forty-five years of its existence, the National Gallery of Victoria (NGV), like the other five Australian state art collections, had a fairly undistinguished collection of international art, except for some very fine prints acquired in the 1890s. In 1904 a bequest from local business man Alfred Felton transformed the NGV into one of the wealthiest privately endowed public galleries in the British Empire. Although there was a string of significant purchases including William Blake's thirty-six watercolour drawings of Dante's *Inferno*, 1824–27, Giambattista Tiepolo's *Banquet of Cleopatra*, 1734–45, and Nicolas Poussin's *Crossing of the Red Sea*, two of its most spectacular purchases were over-priced fakes.

In 1922, on the advice of Frank Rinder, the Felton Bequest acquired *The Madonna and the Child*, dated 1433 and attributed to Jan van Eyck, for the staggering sum of £33,000. Writing over four decades later, Daryl Lindsay, a former NGV director, recalled that the purchase 'raised a storm of protest that so large a sum of money should be spent on so small a picture when some twenty or thirty contemporary works could have been acquired for the same money!'.[4] The contemporary outcry was over its price, size and the fact that it was not Australian. While its authenticity was questioned, the rhetorical expression that 'it may not even be real' applied to most Old Master purchases of the day, including the Blake drawings. Only in 1958, when Dr Paul Coremans and the laboratory technicians at the Institut Royal du Patrimoine Artistique in Brussels examined *The Madonna and the Child*, did it become apparent that Jan van Eyck could not have been the artist responsible, and the painting, at best, was a possible copy after a lost original.[5] Martin Davies, the director of the National Gallery in London, solemnly noted: 'In my view, the Melbourne picture is not an original painting by Jan van Eyck. I think it is a copy, probably not exact . . . almost certainly before 1810.'[6]

The fiasco was even greater with the so-called Rembrandt self-portrait. In 1933, when the Great Depression was starting to bite and Australian artists were experiencing particular difficulties, the Felton Bequest, on the advice of Randall Davies and Sir Charles Holmes, acquired for a record price the painting *Rembrandt by himself*. Sir Charles Holmes, a minor English painter who published on John Constable and Rembrandt van Rijn, wrote encouragingly to the Melbourne trustees: 'It is only by having the strength to make an important decision that masterpieces can be obtained, and it is by masterpieces – and *masterpieces alone* – that great collections take their ultimate rank.' In reference to the Rembrandt self-portrait he continued: 'It is a purchase for which posterity will be grateful, and one consolation that the Gallery Directors (sic) have is that they will be gratefully remembered when their detractors are dead and utterly forgotten.'[7]

When the painting was put on display in Melbourne it met a storm of criticism. The press had a field day, the *Herald* calling the painting 'hideous', while the *Sun* reported a sally from the north in the headline 'New Rembrandt Doubted. "Gallery Diddled Again" Said NSW Director. "Poor Thing Indeed!"'.[8] Sir Arthur Streeton,

from a position of respected authority, tried to reassure the locals that the portrait was 'an unmistakable work of the master, fine in form and modelling, and broadly and vigorously painted'.[9] The main thrust of the local criticism was that the painting was ugly, too expensive and not by an Australian artist. The conclusive unveiling of the forgery had to wait until 1984, when the Rembrandt Research Project in Amsterdam concluded that: 'Neither the brushstrokes nor the light (with its sudden transitions to dark parts) contribute . . . to spatial forms and plasticity. The treatment of the paint is very unorganised and the forms are badly defined.'[10] The painting was dropped from serious catalogues of the master's autograph work and the label in the Melbourne gallery was altered to read 'in the manner of Rembrandt'.

Interestingly, in terms of art scandals, the waste of public funds on fraudulent purchases did not lead to sackings, a change of advisers or even a change in policy. Labels were quietly altered on the gallery walls without great fanfare, and the paintings continued to be exhibited with the new attributions. Connoisseurship and authenticity have always been inexact sciences and paintings were acquired on the best advice of the day which, in the light of more recent scholarship, has undergone refinements. One could also note that both the fake Jan van Eyck and the fake Rembrandt self-portrait had a significant impact, particularly on Melbourne painters of the 1930s and 1940s, and especially those connected with Murrumbeena and Heide, at a time when works by major European Masters were thin on the ground. While these paintings may have been fakes, they were pretty good fakes, and permitted artists access to artistic conventions that were otherwise known only through reproductions in books. In the 1950s, when greater mobility became a feature of the Australian art scene, the influence of these works waned.

Apart from scandals associated with the purchase of extraordinarily expensive fakes, some scandals are associated with the purchase of very mediocre work at inflated prices. The NGV was founded in 1859 and opened its doors as a Museum of Art in 1861 with a display of replicas – casts, medals, coins and other miscellaneous bits and pieces acquired at public expense in London. The first original works were not acquired until 1864, when Sir Charles Eastlake, director of London's National Gallery and president of the Royal Academy, guided the choice and acquired for Melbourne sentimental, edifying, historical subjects by minor academic painters. At a time when Constable and J. M. W. Turner were selling at most affordable prices, the NGV, in 1888, commissioned the doyen of the Victorian art world, Laurence Alma-Tadema, to duplicate for them his *Vintage festival*, 1871, for the record price of £4000.[11] This was the Melbourne gallery's most expensive acquisition for the entire nineteenth century.

While the idea of a national gallery for Australia is as old as Federation itself, substantive progress on its creation was not made until Sir Daryl Lindsay was appointed as chair of the National Gallery Committee of Inquiry in 1965. The Lindsay Report, as it became known, lay the foundation for the new gallery's collecting policies. It was one of the recommendations of this report that prepared the way for some of the great scandals in Australian art. It read:

> Although we recognise the immense difficulties of acquiring works of art by great masters of all periods, the controlling body should always, we recommend, be alert to the possibility of acquiring them. It should have the opportunity of stating a case to the Government at any time for special financial provision to acquire an outstanding work of art of any country or period, known to be available for purchase.[12]

It was this clause in the Lindsay Report that encouraged the newly appointed director of the Australian National Gallery (ANG), James Mollison, to approach the newly elected prime minister, Gough Whitlam, for US$2 million to buy Jackson Pollock's *Blue poles*, 1952.

Criticism over Canberra's purchase of Pollock's *Blue poles* focused mainly on its price, quality and authenticity, and the fact that it was not by an Australian artist. In May 1973 *Blue poles* was reported to be on the market for about US$1 million, but a month later, when it became known that Canberra was seriously interested in the acquisition, the price doubled.[13] Expert advice was that it was

While these paintings may have been fakes, they were pretty good fakes, and permitted artists access to artistic conventions that were otherwise known only through reproductions in books.

opposite: **Follower of VAN EYCK, The Madonna and the Child, 1433**, oil on wood, 26.3 x 19.4 cm, Felton Bequest 1922, National Gallery of Victoria, Melbourne.

The Whitlam government had to concede in parliament that during its first twenty-two months in office, the national art collection had spent $5,427,011 on acquisitions, with only $572,238 of this sum devoted to Australian art.

above: ARTIST UNKNOWN, in the manner of Rembrandt, **Portrait of Rembrandt, 1660**, oil on canvas, 76.5 x 61.6 cm, Felton Bequest 1933, National Gallery of Victoria, Melbourne.

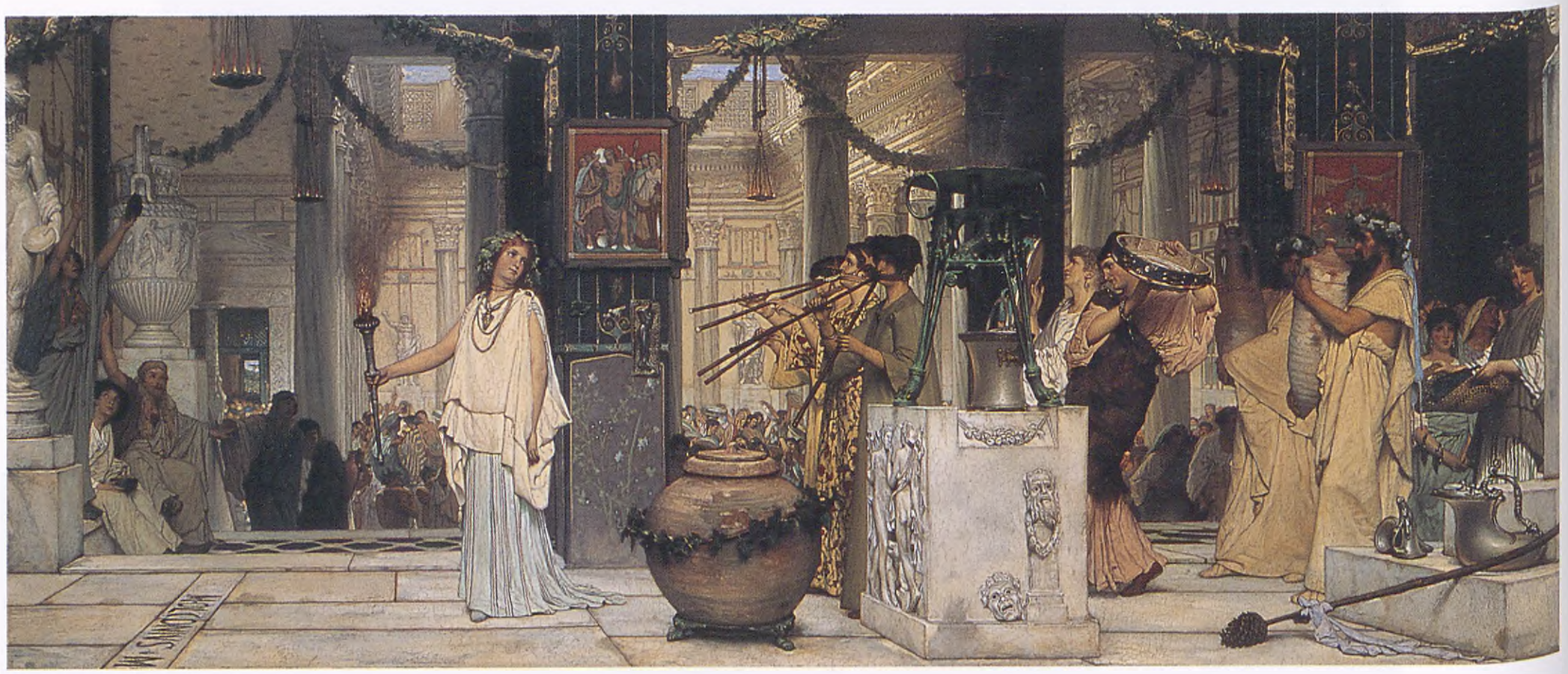
opposite page: WILLEM DE KOONING, **Woman V**, 1952–53, oil, charcoal on canvas, 154.5 x 114.5 cm, National Gallery of Australia, Canberra.

an extraordinary price for an extraordinary painting and one which would become a 'destination work' if acquired by the gallery. In the words of Henry Geldzahler, the curator of twentieth-century art at the Metropolitan Museum of Art, New York:

> I think it could be said that *Blue poles* is the most important postwar American painting still in private hands. Its addition to your collection would make a trip to Australia mandatory for anyone interested in the total achievement of the art of the past 30 years.[14]

The tone of the criticism changed once it was suggested that *Blue poles* was the product of a drunken binge by Tony Smith and Pollock, with Barnett Newman possibly giving a helping hand. Headlines such as 'Drunks Did It' and 'Jack the Dripper Strikes Again' were fair game in the Australian press from the time news leaked out about the painting's purchase in August 1973 until its arrival in Australia in April 1974. Even twenty-five years later, the painting's legendary origins and the fact that 'it manages to step beyond simple repetition of or variation on the "classic" drip work, and to open onto a different territory of funkily crass, drooling materiality', drew comment.[15]

Unlike any other art scandal over an acquisition by an Australian public art gallery, *Blue poles* was instantly caught up within a local political agenda. When Sir Daryl Lindsay and Sir William Dargie attacked the purchase for not being an Australian work of art, it was as much an attack on the policies of the Whitlam Labor government as it was on this large, dazzling, non-figurative American painting. The Whitlam government had to concede in parliament that during its first twenty-two months in office, the national art collection had spent $5,427,011 on acquisitions, with only $572,238 of this sum devoted to Australian art.[16] The mini-scandals over Willem de Kooning's *Woman V*, 1952–53, (US$850,000) and Constantin Brancusi's marble sculptures *Bird in space*, 1931–36, and *Bird in space*, c. 1931–36 (A$1.3 million), simply



confirmed with the philistine gutter press that the ANG and the federal government were indulging in an orgy of unpatriotic extravagance. With a change of government late in 1975, the buying spree and the scandals ceased.

Sadly, other major potential art scandals failed to eventuate. These included several non-acquisitions by the subsequent Fraser Liberal government: principally, the classical Greek bronze sculpture attributed to Lysippus, which was snapped up at more than twice the price by the J. Paul Getty Museum a couple of years later, and Georges Braque's *Nu debout*, 1907, which would have become the most important early European modernist work in an Australian collection. Neither of these managed to arouse widespread public indignation outside the art community. It appears necessary to have several key ingredients in place for a successful art scandal over an art acquisition. There needs to be the potential to injure national pride, news of the acquisition should be leaked to the press rather than publicly announced and, ideally, the work should be known only through reputation, rather than being seen in the original.

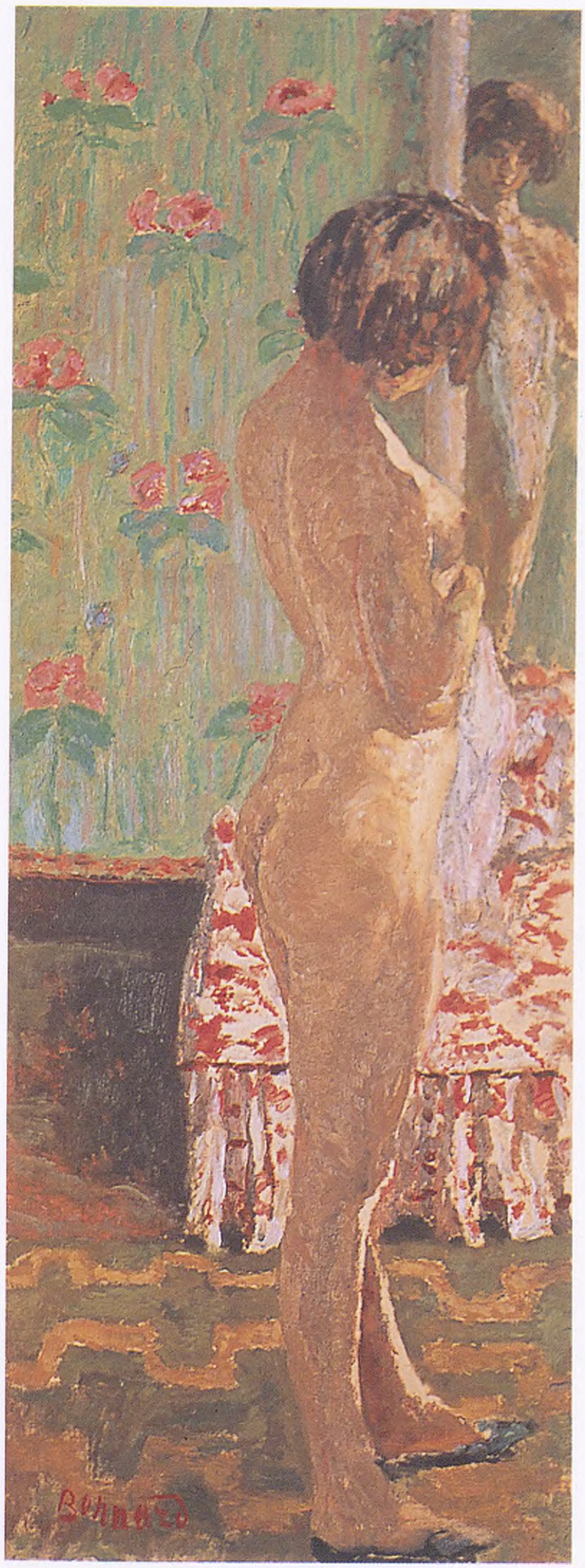
These principles were put to the test in Canberra by the new director of the National Gallery of Australia (NGA), Dr Brian Kennedy. In October 1998 he released the gallery's corporate plan for 1999–2001 under the title *Into the New Millennium* where, as the first strategy under the Acquisitions Policy, it is stated that 'aesthetic quality is the overriding criterion in the selection of acquisitions for the collection'.[17] At the same time as the release of the policy document, Kennedy unveiled the acquisition of Pierre Bonnard's *Femme devant un miroir*, c. 1908, purchased for the impressive sum of A$4.4 million. The Bonnard was accompanied by a spate of more modestly priced acquisitions of indigenous and non-indigenous Australian works and was presented on show for all to see. This beautifully sensuous and visually engaging work slipped into the national collection without so much as a hint of a scandal. Less than twelve months later, in August 1999, it was leaked in the press that the NGA had made another major acquisition, David Hockney's *A bigger Grand Canyon*, 1998, a huge composite painting on sixty panels measuring 207 x 744 centimetres overall, with a price tag of US$3 million (about A$4.6 million). All the ingredients for a full-blown art scandal were present: it was obviously a very expensive contemporary work by a foreign artist, it was leaked to the media rather than announced, and it could not be seen for at least a couple of months because of exhibiting commitments in Europe. Art commentators reacted accordingly – the work was too expensive, poorly painted, probably not all by Hockney himself, and the money would have been much better spent on buying Australian art. In one way, the hostility of the reception has guaranteed for the painting a 'destination work' status and people will come to Canberra to see what the fuss was all about.

In Australia, scandals over art acquisitions have become part of our national culture. While popular frustration is expressed over work which seems expensive and difficult to understand, missed

opportunities for major acquisitions are largely passed over in silence. We are yet to have a proper art scandal over important work 'deaccessioned' from public collections by short-sighted administrators.[18]

1 Christopher Martin, 'No second chance', *Architectural Design*, vol. 59, no. 5–6, 1989, p. 7ff, quoted in Wendy Steiner, *The Scandal of Pleasure*, University of Chicago Press, Chicago, 1995, p. 1.
2 *Shorter Oxford English Dictionary*, 1973 edn, under 'Scandal 1. In religious use'.
3 The Hon. Justice Michael Kirby, 'Tread softly, because you tread on my dreams', in *Moral Censorship and the Visual Arts in Australia*, The Australian Centre for Contemporary Art, Melbourne, 1989, p. 4.
4 Daryl Lindsay, *The Felton Bequest: An Historical Record 1904–1959*, Oxford University Press, Melbourne, 1963, p. 36; Charles Bage, *Historical Record of the Felton Bequests from their Inception to 31 December 1922*, Arbuckle Waddell, Melbourne, (1923), p. 85.
5 Ursula Hoff and Martin Davies, National Gallery of Victoria, Melbourne, *Les Primitifs Flamands*, no. 12, Brussels, 1971, pp. 29–50.
6 Letter from Martin Davies, dated 12 November 1958, files of the National Gallery of Victoria, cited in Hoff and Davies, ibid., p. 49.
7 Quoted in Lindsay, op.cit, p. 38.
8 Timothy Potts, 'Holland to New Holland: Rembrandt in Australia', in Albert Blankert (ed.), *Rembrandt: A genius and his Impact*, National Gallery of Victoria, Melbourne, and Waanders, Zwolle, 1997, p. 18.
9 Sir Arthur Streeton, quoted in Potts, ibid., p. 18.
10 Letter from Dr Pieter van Thiel dated 17 February 1984, National Gallery of Victoria files, quoted in Ursula Hoff, *European Paintings Before 1800 in the National Gallery of Victoria*, 4th edn, National Gallery of Victoria, Melbourne, 1995, p. 234; see also John Payne, 'Victoria's Rembrandts', *Art and Australia*, vol. 35, no. 3, March 1998, pp. 340–1.
11 Ann Galbally, *The Collections of the National Gallery of Victoria*, Oxford University Press, Melbourne, 1987, p. 22.
12 Michael Lloyd and Michael Desmond, *European and American Paintings and Sculptures 1870–1970 in the Australian National Gallery*, Australian National Gallery, Canberra, 1992, p. 1.
13 Fifteen years earlier the vendor, Ben Heller, had acquired the painting for US$32,000, see Lloyd and Desmond, ibid., pp. 8–14.
14 Henry Geldzahler quoted in Lloyd and Desmond, ibid., p. 9.
15 Kirk Varnedoe, 'Comet: Jackson Pollock's life and work', in *Jackson Pollock*, Museum of Modern Art, New York, 1999, p. 65.
16 Lloyd and Desmond, op. cit., p. 19.
17 *Into the New Millennium: Corporate Plan 1999 –2001*, National Gallery of Australia, Canberra, 1998, p. 23.
18 See Galbally, op. cit., p. 10, and Anne Kirker and Peter Tomory, *British Painting 1800–1990 in Australian and New Zealand Public Collections*, Beagle Press, Sydney, 1997, p. 12.

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



above: PIERRE BONNARD, **Femme devant un miroir (Woman in front of a mirror)**, c. 1908, oil on canvas, 124.2 x 47.4 cm, National Gallery of Australia, Canberra.

opposite page: LAURENCE ALMA-TADEMA, **The vintage festival**, 1871, oil on wood panel, 51 x 119 cm, purchased 1888, National Gallery of Victoria, Melbourne..

ROD PATTENDEN

Religion

AN UNFAMILIAR ART

The Blake Prize for Religious Art

The real threat to religious art is that it should be allowed to fall into the clutches of modern artists who glory in the unintelligibility and bigoted subjectivism of their effusions.
Fr Peter Kenny, *Sydney Morning Herald*, 20 March 1956

The only competition which regularly stimulates him (the artist) to try and produce his best.
Alan McCulloch, 'The competitive spirit and art prizes', *Meanjin*, March 1957

It has now deteriorated into a grab bag of works that have religious titles appended to them to get them through the gates.
Fr James Murray, *Australian*, 15 December 1995

There is much to be discussed in the evolution of an Australian concept of religious art. The Blake provides the vehicle.
Associate Professor Chris Peterson, Chairperson of the Blake Society, *Australian*, 21 December 1995

There is an irritation which lingers in any survey of the history of the Blake Prize for Religious Art. This discomfort centres on the unlikely attempt to connect notions of the spiritual with the material; ideology with free expression; religious faith with secular speculation. Such an attempt has demonstrated itself in the outrage, irony and surprise that accompanies definitions of what could possibly constitute religious art in Australia. The changing perception of the relationship between religion and art in this country has ensured that the Blake Prize – since its inception in 1951 – has been visited with every contemporary version of plague and locust, and, on occasion, illumination and insight, but rarely with universal acclaim.

A survey of the Blake's history provides a fascinating account of the shifts in Australian art at a point where stylistic innovation and the search for content is far more exposed than in similar prizes or awards. A prize for contemporary religious art is, in many ways, an act of speculative folly that each year calls for a new response, revealing issues about changing art practice and, more elusively, about the nature of the religious imagination in Australia. Both art and religion operate with an implicit canon of texts and images, and the Blake has proven to be a space for transgression and iconoclasm as much as for the confirmation of these authorities.

As a cultural form, religion inhabits the interpretive spaces that exist between artworks and their viewers.

previous page:
ROSEMARY VALADON, **Before the Fall, 1991**, oil on wood, 183 x 183 cm, courtesy the artist.

right: ERIC SMITH, **The scourged Christ, 1956,** oil on composition board, 116 x 85 cm, collection Penrith Regional Art Gallery and Lewers Bequest.

opposite page:
STANISLAUS RAPOTEC, **Meditating on Good Friday, 1961**, oil on composition board, 164.1 x 411.5 cm, collection P. J. Pacquola, Melbourne, photograph courtesy Niagara Galleries, Melbourne.

The religious impulse in Australian art has been explored through a number of curatorial exercises in recent years.[1] As a cultural form, religion inhabits the interpretive spaces that exist between artworks and their viewers. The search for 'the spiritual', in whatever way that is understood, is an indication of the social significance of art. Discussions around the Blake Prize have spilled over into the general media, as well as engaging artists interested in new ideas and religious communities facing change. This disregard for conventional borders confirms the Blake as a site for identifying and debating such speculative issues.

The original aim of the Blake Prize was to provide works for churches and, conversely, to offer contemporary artists the challenge of religious subject matter. It was inspired by examples in post-war Europe, where contemporary artists were involved in commissions for religious buildings.[2] Father Michael Scott SJ, Principal of Riverview Preparatory School (and later Newman College, Melbourne), businessman Richard Morley, with a Jewish background, and the Reverend Felix Arnott, Master of St Paul's Anglican College, University of Sydney (and later Bishop of Brisbane), were the key figures in its foundation. The first committee chose its name inspired by the English artist and poet William Blake, who was seen not to be aligned with a particular denomination and who exemplified the artist as religious visionary. The committee included a range of well-connected figures in Sydney's art

world, among them artist Jean Bellette, which ensured that the prize was well supported.

The first award was made to Justin O'Brien, and winners in successive years included a number of established Sydney artists, such as Frank Hinder and Donald Friend. The insistence on 'contemporary art', and the fact that most of the judging panel were artists, art critics or art historians rather than clerics, ensured that the Blake Prize quickly became the vanguard for new art in Sydney. The Contemporary Art Society supported the prize and showed strong interest in debating issues arising from it. Following the exhibition 'French Painting Today', which toured Australia in 1953, the Blake became the focus of experiments directed towards abstract art.

Eric Smith's winning painting of 1956, *The scourged Christ*, exemplifies these influences. Smith was a keen supporter of the Blake Prize, as it matched his own concerns to develop a contemporary form of expression that included religious aspirations. Both he and John Coburn (winner of the 1960 prize) were among a number of artists who were seriously exploring the capacity of abstract forms to express religious content. French artist Alfred Manessier, represented in 'French Painting Today' and in the 1956 'French Tapestries' exhibition, was an important model for this search. In regard to *The scourged Christ*, Smith commented: 'I had started to think of the possibilities of more abstract universal form. Christianity is a Universal religion and I felt that an abstract might be a marvellous way to approach the religious subject ... paintings from then on were my attempts to come to terms with this idea.'[3]

Smith was included in two other important exhibitions of 1956: 'Direction 1', which is credited with drawing attention to the development of Sydney abstraction,[4] and the 'Pacific Loan Exhibition', whose catalogue quotes him as saying: 'I cannot paint in the manner of the past but must use a form and space evocative of the taut undercurrents of our times.'[5] Smith was subsequently awarded the Blake Prize in 1958 and 1959, again with abstract works, and bore the criticism of those who opposed abstraction on either artistic or religious grounds. Father Peter Kenny, a key member of the Blake Committee, focused his own criticisms on these experiments. The ensuing debate was reflected in a range of journal and newspapers articles that argued for criteria to be based on identifiable symbolic content.

Discussions about the relative intelligibility of such experimental abstract paintings formed part of the context that culminated in the Antipodean Manifesto of 1959 (concerning the perceived threat to figurative art posed by abstraction), and the art criticism of Bernard Smith during this period. The debate took another dramatic turn in 1961 when Stanislaus Rapotec won the Blake Prize with his triptych *Meditating on Good Friday*, a large and expansive work that remains a key

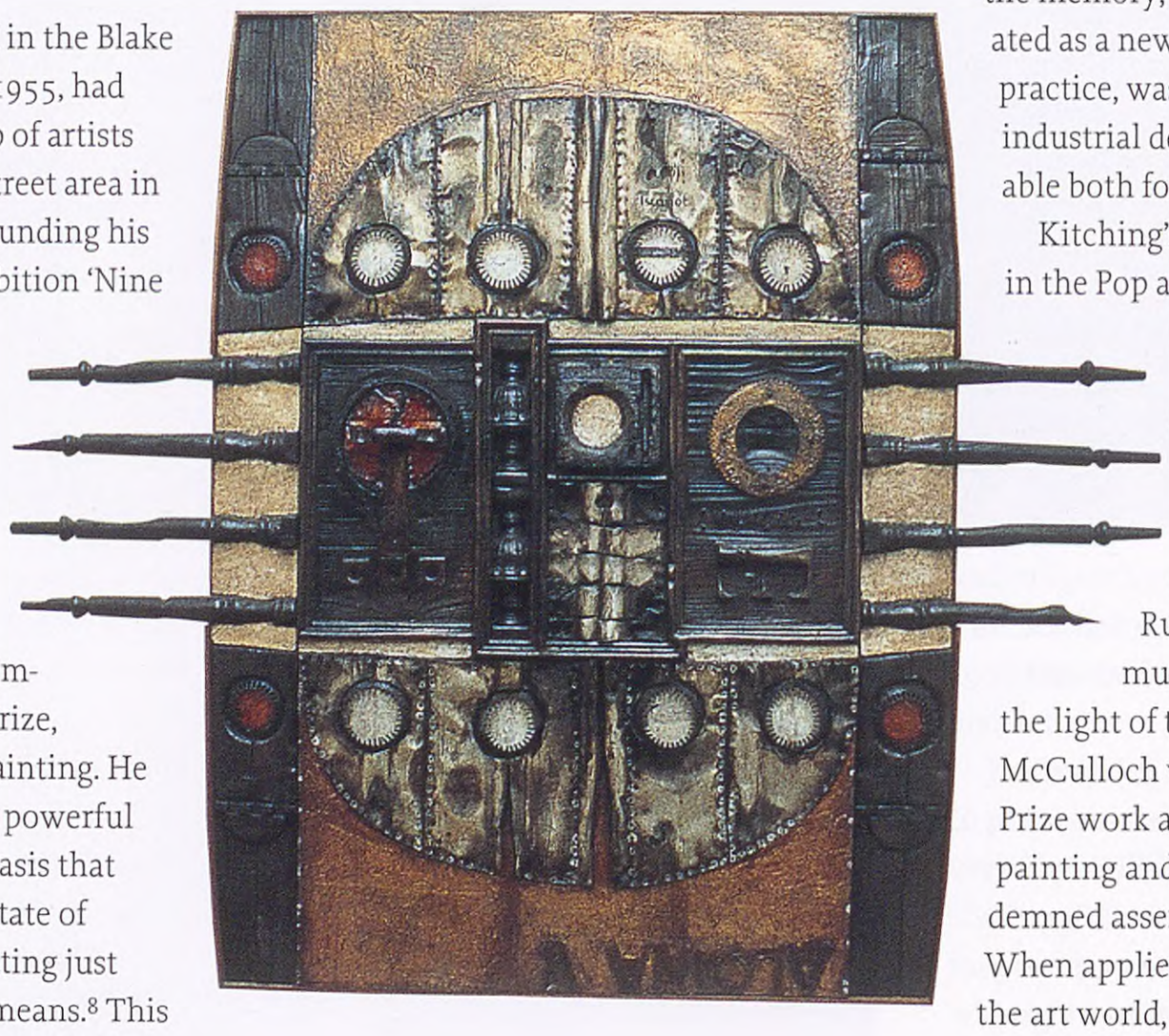
example of this artist's exploration of gesture and mark-making. The painting attracted close public scrutiny and argument, leading to the resignation of Father Kenny and, more crucially, to the withdrawal of future prize money and the original venue provided by Mark Foys Department Store.

Rapotec, who had exhibited in the Blake since his arrival in Sydney in 1955, had become involved with a group of artists associated with the Victoria Street area in Kings Cross.[6] The furore surrounding his award contributed to the exhibition 'Nine Sydney Artists', which represented many of the city's key abstract painters. When it travelled to Melbourne later that year, the exhibition was received by some as part of an attack on figurative art.[7]

The critic Robert Hughes, himself an exhibitor in the Blake Prize, strongly defended Rapotec's painting. He considered the work 'the most powerful religious image there' on the basis that true religious art 'transmits a state of being' rather than communicating just through didactic or symbolic means.[8] This more open-ended view of the possibilities of abstraction and artistic form became the benchmark for the Blake Prize Committee. In practical terms, the committee chose to let the artist explore the terms of the prize rather than set down any constraints. The foreword to the 1964 Blake Prize catalogue expressed a new openness to the role of the artist:

> The artist and the preacher are striving together in the search for an expression of a faith by which man can live meaningfully in an exciting, dangerous and perplexing age ... abstractionism is particularly suited to express the profound mysteries of religion in such a time as this.

In 1964, however, the prize was not awarded to an abstract work but to an assemblage by young Sydney artist Michael Kitching, entitled *Last Supper – premonition*. A return in some ways to figurative symbolic form, it confronted traditional religious imagery with issues of process. The work was constructed to give the impression of age, but contained found objects that were neither 'holy' nor reverent. The artist's process had become an analogy for the religious imagination and its resourcefulness with materials. This tactile memory, rather than being appreciated as a new awareness within artistic practice, was considered to be a form of industrial detritus which was unsuitable both for religion and art.



The Blake Prize has been visited with every contemporary version of plague and locust, and, on occasion, illumination and insight, but rarely with universal acclaim.

MICHAEL KITCHING, Last Supper – premonition, 1964, wood, metal, plastic paint on board, 188.5 x 223 cm overall, private collection, Sydney.

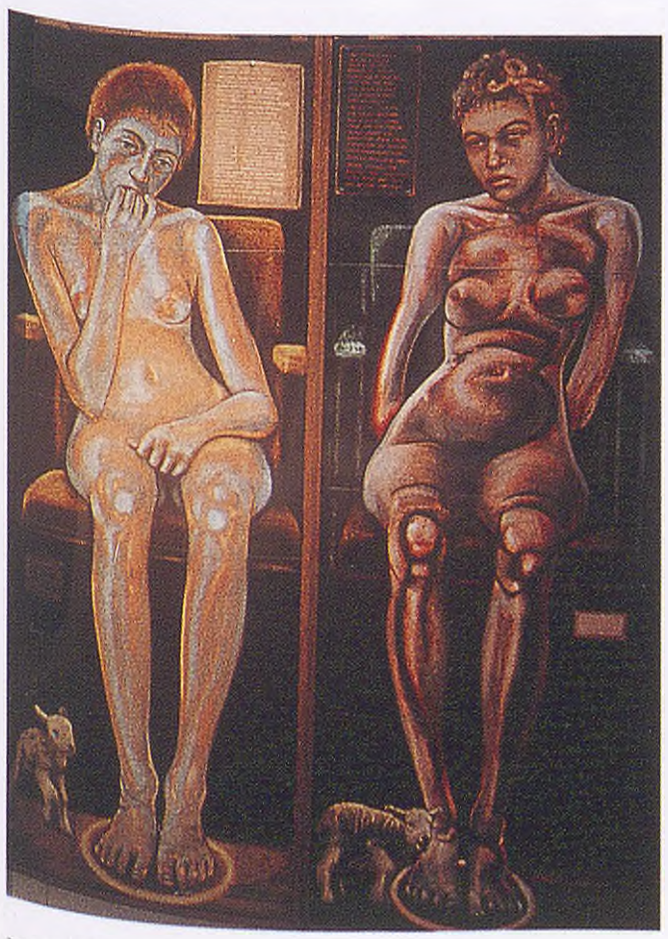
Kitching's strategies were grounded in the Pop art and assemblage work of the Annandale Imitation Realists, a group of Sydney artists who had emerged in 1962. Colin Lanceley, one of the group, was awarded the Rubinstein Scholarship amid much controversy in 1964. In the light of this, the critic Alan McCulloch viewed Kitching's Blake Prize work as an implicit attack on painting and its conventions, and condemned assemblage art as 'junk'.[9] When applied to religion – which, like the art world, was sacrosanct – such playfulness in process was considered a direct attack.

During the 1960s and 1970s the Blake Prize followed the innovations of contemporary practice and brought to public attention a number of younger artists such as Ian Gentle, Rodney Milgate and Keith Looby. Gentle's work *Roadside altar piece*, 1979, was co-winner with Alex Trompf's painting *Comas*, and once again registered the prize's ability to reward innovative currents in contemporary art and religious sensibility. *Roadside altar piece* was carefully installed in the otherwise decorous surroundings of the Commonwealth Bank in Sydney. It was constructed largely of

found materials including foliage, car parts and a live fish swimming in a pool of water contained in a car tyre. Towering above this assemblage was a cross made of branches, successfully offending those of more conventional sensibilities.

In terms of Gentle's career, *Roadside altar piece* reveals many of the issues that the artist would continue to explore with characteristic economy. In wider terms, it also registered the crisis then being experienced within religious communities *vis-a-vis* their cultural position in Australia – as 'home-grown' entities rather than outposts of English or Irish social life. The *Daily Telegraph* published a photograph of the work alongside a row of bewildered faces. These same faces could also be found in churches on Sunday mornings, betraying concerns about the speed of change going on around them!

During the 1980s a wider range of approaches to religion was evident in the Blake Prize, including work from indigenous artists and art that evidenced Asian religious perceptions. In the midst of this more pluralistic environment, Warren Breninger's diptych *Hail Mary*, 1989, drew a strong response from those who felt offended by his earthy depiction of traditional subject matter. Some felt the work to be a direct attack on their piety, an issue which attracted even more virulent public debate and controversy when the exhibition travelled to Adelaide. *Hail Mary* was exhibited in Saint Peter's Anglican Cathedral, which only served to heighten the distance between Breninger's work and traditional assumptions about the Mother of Christ. Extreme reactions included cries that the painting was a 'horrendous, and sacrilegious item'.[10]



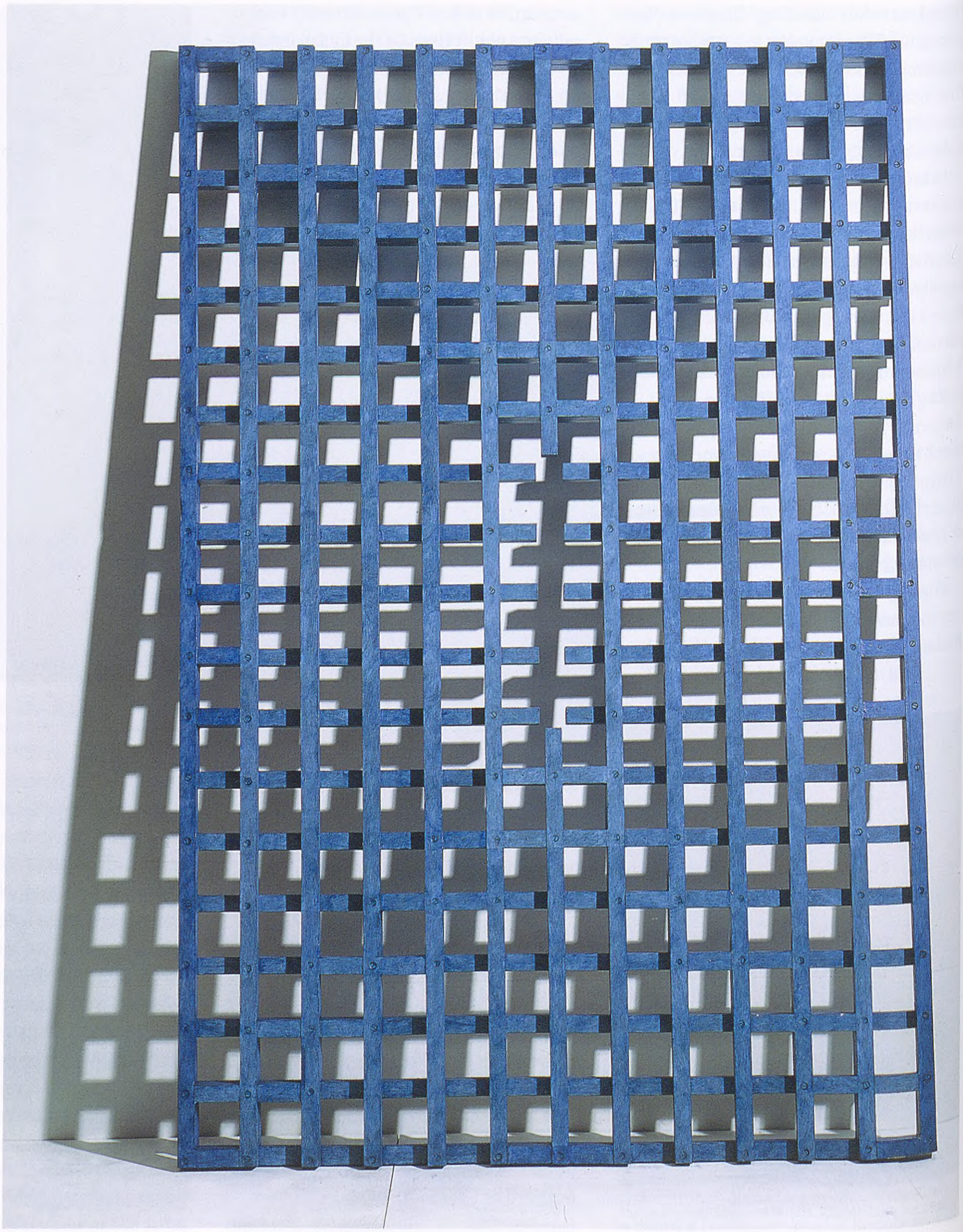
WARREN BRENINGER, **Hail Mary, 1989**, diptych, mixed media on board, 203 x 152 cm, courtesy the artist.

Breninger's painting shows the naked seated figures of Mary and Mary Magdalene with lambs and haloes at their feet. The figures communicate a sense of vulnerability held within the container of the chair. Breninger has investigated a range of meanings present in this seated posture and, in *Hail Mary*, sought to celebrate weakness within the spirit of the Christian gospels. Bishop Ian George of Canberra, then soon to be Archbishop of Adelaide, defended the work from pious outrage, considering that it demonstrated a 'wondering kind of acceptance in the midst of their weakness'.[11]

A stronger presence of women artists in the Blake Prize made a major impact during the 1980s, offering an expanded understanding of religious sensibilities. It also brought a critical view of the patriarchal conventions found in many religious systems. Gillian Mann's woodcut *The chest* won the 1990 prize with a sharply humorous depiction of the mythological connections between sin and femininity. This was followed in 1991 by Rosemary Valadon's painting *Before the Fall*, which was awarded

IAN GENTLE, **Roadside altar piece, 1979**, studio view, found bush materials including wood, foliage, bone, car parts, water and live fish, 600 x 120 x 210 cm, courtesy the artist.

the prize jointly with Alan Oldfield's *Raft III*. Valadon's richly evocative and sensual work confronts the conventions of nakedness in the western tradition and, in particular, engages the religious meanings encoded within that history. Her image of a woman luxuriating in creation reflects a self-sustaining identity for femininity that is independent of male assistance. A number of judges and media commentators took her image to convey a more seductive Eve before the Fall, where nakedness is seen through the screen of bodily prohibition. A pair of Minoan snakes in the painted undergrowth, inspired by a trip the artist had recently taken to Crete, were



right: HILARIE MAIS, **Veiling silence, 1994,** wood and oil paint, 202 x 136 cm, courtesy the artist. Photograph Paul Green.

opposite page: GEORGE GITTOES, **The preacher, 1995,** oil on canvas, 138 x 168 cm, courtesy the artist.

appropriated by some viewers towards a more malevolent purpose associated with sin and temptation. In fact, Valadon said that she had sought to develop an image of the female form as 'autonomous – complete . . . It is both an ecological and spiritual statement'.[12]

Hilarie Mais's cool, minimalist work *Veiling silence* crowned the 1994 exhibition, a decision which horrified many Blake stalwarts. Indeed, the judges' overall selection of works demonstrated a renewed interest in minimalist aesthetics as applied to religious, and specifically mystical, sensibilities. The silence in Mais's wall-piece invites such a play of visual mystery, as gaps occur in the otherwise tight construction of her work. In casting its own shadow against the supporting wall, *Veiling silence* evokes, in a non-material way, a slippage of meaning. Its physical presence resists visual clarity and, by association, exposes the gaps in rational processes. The work invites the viewer to think along the lines of its construction to a point where breaks in logic are exposed in its appearance. *Veiling silence* stands in the tradition where abstraction seeks to evoke states of mystic contemplation.

George Gittoes's *The preacher*, which was awarded the 1995 prize, represents the Blake's refusal to be tied down to predictable style and content. It could not have been more different from *Veiling silence*. Criticised for its strong political content, the painting shows an African preacher giving words of comfort to a crowd who were later massacred in Kibeho, Rwanda. Gittoes saw the massacre when he was working with a detachment of Australian Army medical personnel attached to the United Nations.

In the context of the Blake, Gittoes transgressed assumptions that religion in Australia is concerned with the contemplation of unchanging symbols, whether these are figurative or landscape in form. His painting echoes the concern of liberation theologies that see the human image as a site for ethical and social scrutiny. In whatever manner it may occur stylistically, this concern returns us to current investigations of the social role of the artist, and renewed appreciation of the mundane, 'everyday' realities of life, politics and religion.

The Blake Prize continues to annoy, in predictable and unpredictable ways. It provides an important opportunity for the arts community in Australia to investigate a wider relevance for art in society, and ultimately to involve art in the process of investigating the nature of the human image and the conditions that will ensure a future for the human community.

1 Two very different examples are found in Rosemary Crumlin, *Images of Religion in Australian Art*, Bay Books, Sydney, 1988, and in Ross Mellick and Nick Waterlow, *Spirit and Place: Art in Australia 1861–1996*, Museum of Contemporary Art, Sydney, 1996.
2 For example, the church at Assy in France involving artists such as Matisse, Léger, Chagall and Rouault, and Matisse's Chapel in Vence.
3 Eric Smith, ABC transcript of interview for the program 'The Eye of the Beholder', 1975.
4 Christine France, *New Directions: 1952–1962*, Alister Brass Foundation, Penrith Regional Art Gallery and Lewers Bequest, Emu Plains, 1991.
5 As quoted in *Contemporary Australian Painting: Pacific Loan Exhibition*, catalogue, 1956.
6 Christine France, 'Abstraction in Victoria Street', *Art and Australia*, vol. 29, no. 4, 1992, pp. 468–76.
7 Robert Hughes, *The Art of Australia*, rev. edn, Penguin, Harmondsworth, 1970, p. 294.
8 Robert Hughes, *Nation*, 11 March 1961, p. 19.
9 Alan McCulloch, 'Art writing and the Rubinstein – a picnic for popunjunks', *Art and Australia*, vol. 2, no. 4, 1965, p. 275.
10 Letter to the editor, *Adelaide Advertiser*, 31 March 1990.
11 Bishop Ian George, *Canberra Times*, 20 May 1990.
12 Rosemary Valadon quoted in Dian Lloyd, 'Myths, archetypes and creativity', *Australian Artist*, July 1994, p. 20.

Rod Pattenden is Co-ordinator of the Institute for Theology and the Arts, and is currently writing a monograph on the Blake Prize.

Integrating culture and community

Global Arts Link (Ipswich) and Fire-Works Gallery (Brisbane)

'Brisbane is a "can do" sort of place', says Fire-Works Gallery director Michael Eather. Perhaps this leads to the innovation in work practices and gallery styles, and the extensive community involvement in both Fire-Works, a commercial gallery focusing on Aboriginal art, and Global Arts Link (GAL), the new cultural entity in industrial Ipswich, west of Brisbane.

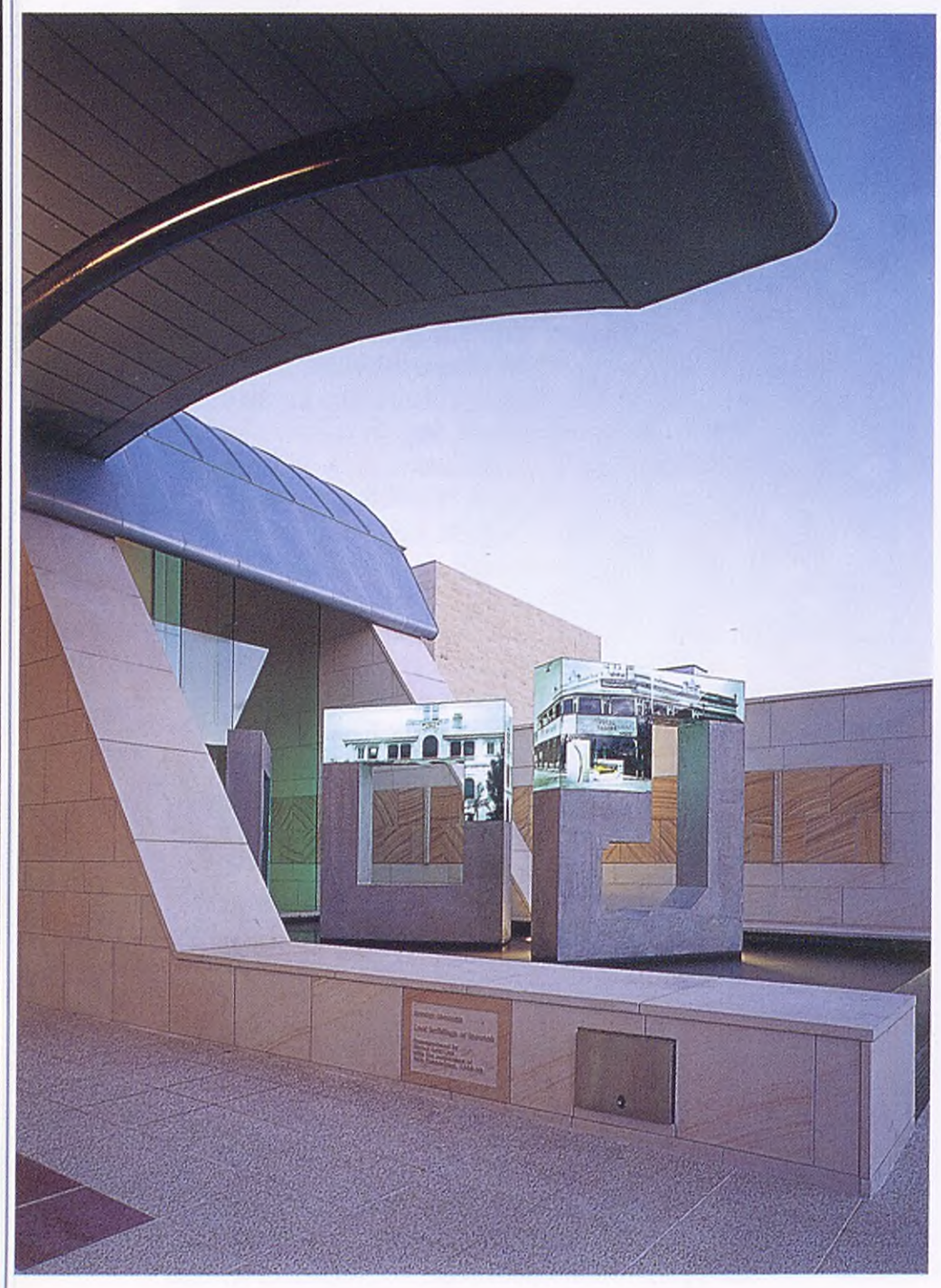
Global Arts Link has mobilised community allegiance during its development period from 1997 to its opening in May 1999 and, from all reports, 'Our GAL' has been enthusiastically adopted by the commercial, business and general communities. Ipswich, probably best known in recent times for its spawning of the Pauline Hanson phenomenon, may be an unlikely place for a groundswell of cultural sentiment. But perhaps because it was 'a community looking for a heart', as development director Greg Roberts suggests, this local council initiative, loyally and evangelistically pursued by Roberts and GAL director Louise Denoon, has been adept at tapping into the hearts and minds of the local population.

Its location in the city centre, in the Old Town Hall in the main street, has been significant. This building already had a history within the community, having been variously a site for boxing, a meeting place for the Ipswich *Punch* magazine society, the School of Arts, the council chambers, a rollerskating rink and the city's venue for eisteddfods, plays, balls and dances. In GAL's inaugural publication, architects Bruce Buchanan, Andrew Gutteridge and Justin O'Neill write:

> An essential function of Global Arts Link is to bring into being a new form of cultural exchange. Its charter is to lead the city in understanding its past and assist the present day development of social, technological and cultural exchange. This mediation of the past and future is also the role of the building. The Old Town Hall holds many of the city's memories and stories while the new development will lead future expressions of the city's life.

A casual Sunday visit some months after the highly publicised events around the opening showed a busy, bustling institution, roamed by local youth, families and older people alike. From its beginnings, GAL has sought and promised difference – physically and in philosophy, approach and definition. Louise Denoon comments: 'We knew we couldn't call it Ipswich Regional Art Gallery and expect it to be owned by the community.' Roberts, referring to the area's cultural diversity, explains: 'There were hundreds of molehills all over Ipswich, but no mountains.' The new arts and cultural centre has become a link, and a meeting place, for diverse communities and their aspirations.

While cultural policy generally has steered away from the top-down approach in recent years, the more democratic notion of culture has eluded institutions. When the idea for GAL was first mooted, the consultative sentiment promised much but the embrace of community arts and



opposite page: ROBERT MOORE, GTS, 1998–99, moulded inflatable plastic with etching ink, (detail), 25 x 300 x 600 cm (approx.), City of Ipswich Collection, Global Arts Link. Commissioned 1998–99 with assistance from Arts Queensland. Purchased through the Ipswich Arts Foundation with funds donated by Ross Llewellyn Holden, 1999. Photograph Jon Linkins.

left: RODNEY SPOONER, Lost buildings of Ipswich, 1998–99, forecourt entrance to Global Arts Link, concrete, glass, fluorescent lights, electrostatic prints on vinyl, City of Ipswich Collection, Global Arts Link. Commissioned 1998–99 with assistance from Arts Queensland. Photograph Jon Linkins.

top right: **GORDON BENNETT, The plough, 1988–89,** oil and photocopy on board, 150 x 150 cm, City of Ipswich Collection, Global Arts Link. Purchased with funds donated by Glenn R. Cooke through the Ipswich Art Foundation, 1998.

above right: **JOE FURLONGER, Beach scene, 1988,** oil on duckcloth, 70.7 x 91 cm, CS Energy Collection, City of Ipswich Collection, Global Arts Link. Purchased through Ipswich Arts Foundation with funds donated by CS Energy Ltd, 1999. Photograph Lyle Radford.

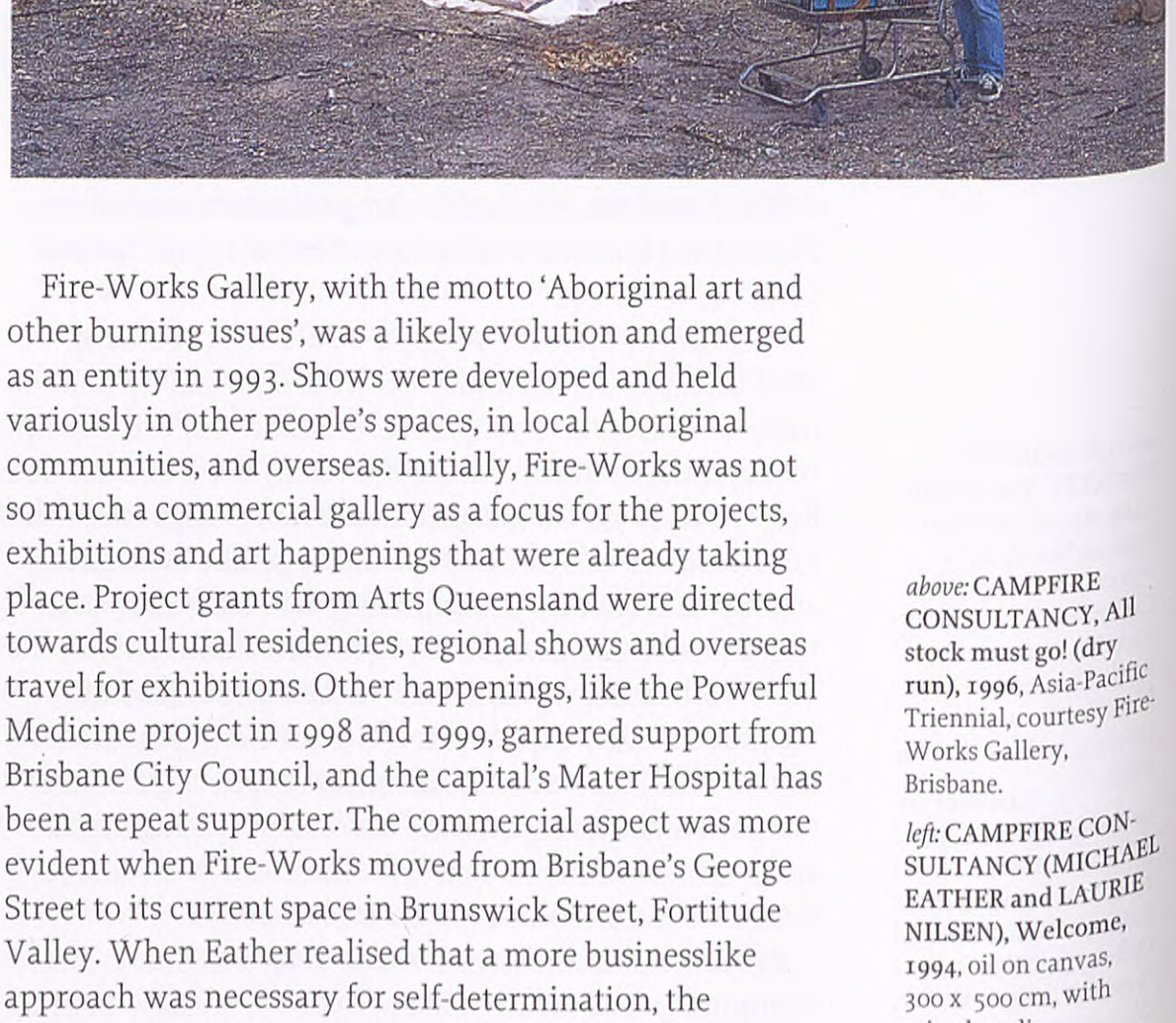
grassroots-driven content could have implied either condescension or cringe. However, with technology used as both elevating tool and leveller, the GAL displays are slick, beautifully crafted and warm with human stories. GAL's situation within a heritage building has been handled deftly. A modern, outward-looking extension grafted onto the original building embraces and enhances the historic building at its core.

Facilities of which any region would be proud have been incorporated: a climate-controlled art gallery to international standards; a people's forecourt; site-specific sculpture by Queenslanders Rodney Spooner, Robert Moore and Ron Hurley; a global lounge for casual meetings and with Internet access; a dedicated children's gallery and activity area; permanent displays exploring the community's history and interests, and stories oriented around the Old Town Hall; and a sophisticated venue for multimedia art. The introductory experience of GAL, the First Australian Hall of Time, has a sense of incipient magic, beguiling the viewer with a combination of technology, photographs and objects that encircle and elucidate local histories, presented within an intimate scale and ambience.

Exhibitions are selected for their relevance to the local community. The thrust of the permanent displays is, as a result, more museological than arty, although objects and artworks are integrated with local stories. Community consultation has been endless – as Roberts puts it, 'infiltrating the consciousness of people within the city'. Regular morning teas draw crowds of 500, and the oral histories gleaned from these occasions have informed and guided the stories choreographed by GAL. Changing displays of contemporary art in the Freeman Gallery are supported by multimedia to contextualise the viewer's experience and provide a deeper understanding of the objects.

With a different focus, Fire-Works Gallery has also been born from and embraced by its community. Its beginnings were in the groundbreaking 'Balance 1990: Views and Visions' exhibition, which showed black and white artists together at the Queensland Art Gallery (QAG). Eather attributes the threads of ideas which directed the exhibition to a meeting between himself and Lin Onus in Maningrida in a remote tribal situation, with both of them 'out of our country'. Influence and appropriation, collaboration and theft, and the crossroads inherent between them was a theme explored by the exhibition, one which involved 'walking through a lot of cultural landmines'. These issues remain close to Eather's heart: 'I'm still walking through cultural landmines but I'm now more confident about the navigation.' Collaboration as a mode of working both creatively in his own artwork and professionally within the gallery has become Eather's raison d'être.

The 'Balance 1990' curatorial team assembled by QAG and Eather had a momentum which carried it beyond the exhibition. It saw him begin Campfire Consultancy (now Campfire Group), a loose grouping of artists working collaboratively. Its shape shifts according to the project but core members include Eather, his partner in Fire-Works Laurie Nilsen, Bianca Beetson, Vincent Serico, Michael Nelson Jagamara, Tiriki Onus and sixteen others. Campfire Group was included in the QAG's 1996 Asia-Pacific Triennial. They show nationally and internationally, and in Sydney can be seen regularly at Cooee Aboriginal Art Gallery.



Fire-Works Gallery, with the motto 'Aboriginal art and other burning issues', was a likely evolution and emerged as an entity in 1993. Shows were developed and held variously in other people's spaces, in local Aboriginal communities, and overseas. Initially, Fire-Works was not so much a commercial gallery as a focus for the projects, exhibitions and art happenings that were already taking place. Project grants from Arts Queensland were directed towards cultural residencies, regional shows and overseas travel for exhibitions. Other happenings, like the Powerful Medicine project in 1998 and 1999, garnered support from Brisbane City Council, and the capital's Mater Hospital has been a repeat supporter. The commercial aspect was more evident when Fire-Works moved from Brisbane's George Street to its current space in Brunswick Street, Fortitude Valley. When Eather realised that a more businesslike approach was necessary for self-determination, the Valley, as the centre of Brisbane's art precinct, seemed a natural home.

Eather, a practising artist, has a creative career which has been directly informed by his personal history. After finishing art school in Tasmania in 1983, he began an

above: CAMPFIRE CONSULTANCY, **All stock must go! (dry run), 1996**, Asia-Pacific Triennial, courtesy Fire-Works Gallery, Brisbane.

left: CAMPFIRE CONSULTANCY (MICHAEL EATHER and LAURIE NILSEN), **Welcome, 1994**, oil on canvas, 300 x 500 cm, with mixed media installation, exhibited at the Experimental Art Foundation 600,000 hours, courtesy Fire-Works Gallery, Brisbane.

right: MICHAEL NELSON JAGAMARA, **Desert lightning strikes, 1999,** (detail), acrylic and ochre on linen, four panels, each 200 x 60 cm, courtesy Fire-Works Gallery, Brisbane, and Warumpi.

below: LIN ONUS, **Ginger and his third wife approach the roundabout, 1995,** acrylic on linen, 200 x 250 cm, courtesy Lin Onus Estate to Fire-Works Gallery, Brisbane.

eighteen-month Australian odyssey, spending time in Maningrida, marrying and having two children, before moving to Brisbane, initially part-time and then permanently. At this stage, Aboriginal art was a small and marginalised phenomenon, without the currency and market influence of recent years. Fire-Works was one of Australia's first galleries to focus primarily on art made by Aboriginal people, and Eather takes some pride in noting that there would be few commercial galleries in Australia now without an Emily Kngwarreye or Rover Thomas in their stockrooms: 'It is an adrenalin hit to be involved in Aboriginal art and I get as much kick out of placing work in a collection as I do out of making my own.' For the future, Eather looks to a time when Aboriginal art is seen, not as a technique, but as art made by an Aboriginal person.

There is still nothing slick about the Fire-Works operation. Eather's natural charm and casual style have influenced its development and momentum. His enthusiasm for Aboriginal art, and that of his co-workers, co-artists and supporters, informs an unpretentious gallery in an unpretentious environment. 'There's always something a little bit shabby going on out the back – someone stretching canvases, artists working, whatever,' says Eather. Built by the Fire-Works team from second-hand materials, the gallery is more like an artist-run-space and is, importantly, highly accessible: 'We show the best work we possibly can, answer questions, and take on school groups.'

Yet the Fire-Works network is impressive, and its organisation thoroughly professional. Eather was a lecturer in the Contemporary Australian Indigenous Art, Bachelor of Visual Arts degree developed by Griffith University in 1995. Fire-Works remains a resource for the course – Australia's first – with Laurie Nilsen continuing in a teaching role. And in the political world of Aboriginal art, Eather says: 'We are in many ways politically driven, and do what we can do without marching on the street. The art gives positive vibes and stories for outsiders.' He considers current political debates to be about ten years behind Aboriginal art. 'The mix of what we do, bringing artists to Brisbane, creating new projects, is integral. We do things because we're in a position to do them and we have a great family of artists around us. It's a cultural exchange.'

In September 1999 'The Road to Cherbourg: The Art of Vincent Serico' brought Fire-Works and GAL together. In many ways it was a meeting of minds, although the technologically driven and sleek design of GAL's spaces are conceptually at a greater distance from the raffish Fire-Works space than the kilometres which separate them. In terms of orientation to audience and community, however, and the cooperative nature of each enterprise, there are important similarities.

LOUISE MARTIN-CHEW

Louise Martin-Chew is Brisbane art critic for The Australian.

Suits and packages

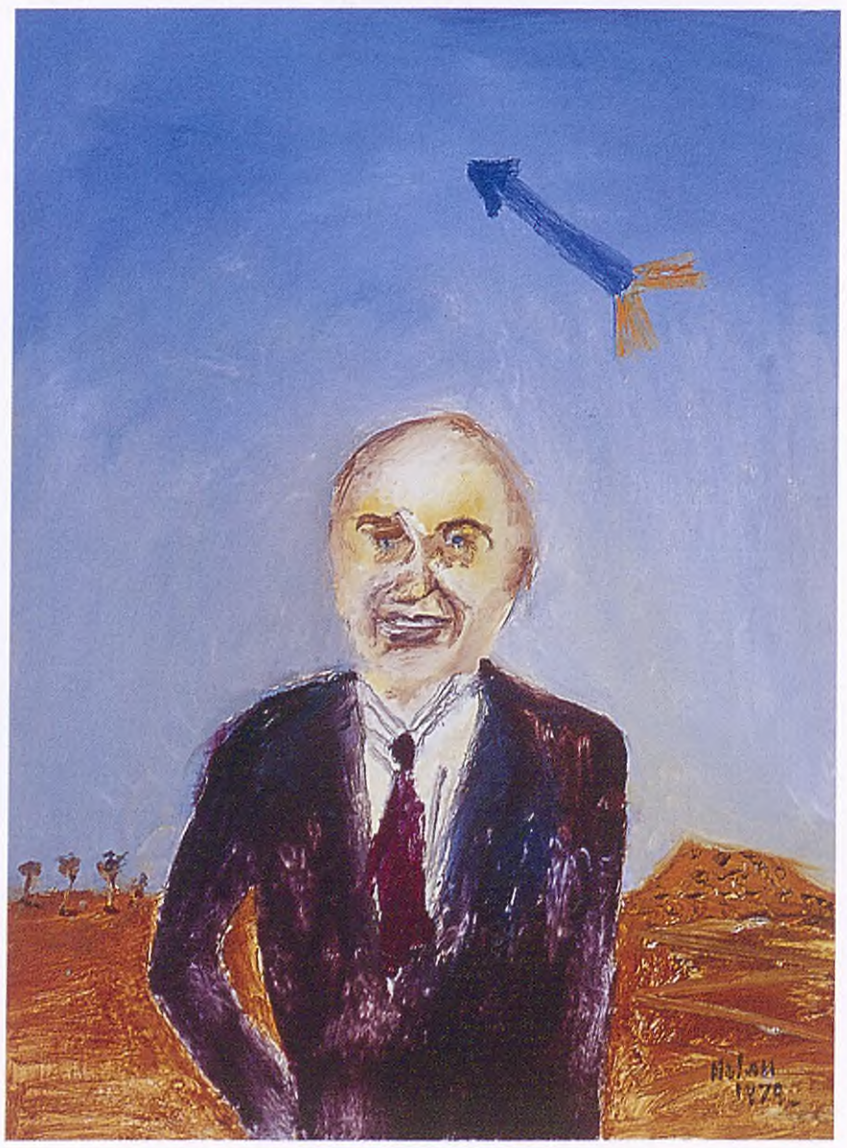
'Packages' dominated conversations in the Australian art and antique trade during the late winter auctions of 1999. The packages, however, were not those by Christo – which are the most celebrated packages to be found in galleries and salerooms, despite the fact that the only one of these to appear in the auctions, *Wrapped bridge project for Sydney Harbour*, 1969, was unsold at Christie's. The packages in question were financial and belonged to the new breed of financial and information-technology executives whose appearance at sales or galleries stimulated excited conversations along Sydney's Moncur, Hargrave and Queen streets. These 'suits' filled the salerooms and were assumed to be on the end of the line of the many telephone calls that dominated much of the bidding.

The art consultants who have played such a major role in the art market since the mid-1980s also had a number of suits in tow, although these buyers were not as successful as they had been at preceding auctions. They may have taken advice, but many tended to bid for themselves in the salesroom when not bidding on the telephone from home or office. The buoyant economy of which they are a product – and which is centred in Sydney, where most of the auctions were fortuitously scheduled – was amply reflected in the biggest splurge of all time on art at auction in Australia in July and August 1999. At over five auctions in only four weeks, more than $24 million changed hands for art. The auction houses seem to have succeeded more than ever in their direct appeal to private buyers, although there appeared to be a bit of suited business left over for the dealers. Some suits, of course, were so busy earning their packages that they had no time to view auction offerings or attend the subsequent sales; they made their own schedules rather than allow auction houses to organise their very valuable hours.

Led by a Jeffrey Smart exhibition at Australian Galleries in Sydney, which grossed $1.5 million – less than one year since the gallery last held a show devoted to this artist – galleries reported around $5 million in sales on top of what the auctions had raked in. The works that attracted most interest, however, can be narrowed down to a limited number by mostly modern artists and/or works selling for $100,000 or more. No $200 paintings, surely, could respectably be hung in the harbour foreshore houses that are increasingly costing in the region of $10 million each. Noting the strength of this upper market, and with a view to its own bottom line, Sotheby's initially restricted entry to its auction catalogues – except for favoured clients – to works worth more than $3000, and later to works over $5000. Although Sotheby's total of $7.14 million for its 16 August sale at the Paddington Town Hall in Sydney fell short of Christie's $8.99 million at Sydney's Fox Studios on 17 and 18 August, Sotheby's auction might well have been as profitable given that Christie's were left with 187 of 542 lots unsold after their auction.

Reflecting the different ratio of higher priced lots in each sale (more in Sotheby's, less in Christie's) and the slackness of the market at the lower end, Christie's offering was 64 per cent sold by value and Sotheby's 75 per cent. This was despite the $1.98 million contributed to Christie's total by the sale of Brett Whiteley's *Jacaranda tree (on Sydney Harbour)*, 1977. In the early- to mid-1990s both Christie's and Sotheby's were reticent about offering paintings with six-figure price tags. During the spring 1999 round of auctions, however, Sotheby's sold seventeen six-figure lots and Christie's eleven.

Deutscher–Menzies, which wisely rescheduled its Melbourne sale from the second day of Christie's Sydney



SIDNEY NOLAN, **Portrait of Lord Thorneycroft, 1979**, oil on board, 122 x 91.5 cm, courtesy Phillips International Auctioneers.

CHARLES BLACKMAN, Alice jug, c. 1950s–1960s, oil on board, 85 x 73 cm, courtesy Leonard Joel, Melbourne.

sale to 23 August, sold four works above $100,000. The firm had the distinction of selling the second most expensive lot of the season, Eugène von Guérard's *Valley of the Acheron River, Victoria*, 1863, for $1,102,500. Von Guérard's market appears to transcend any inhibitions about the colonial market and his work seems to be a must for any serious investment portfolio. His *Mount Kent, Gippsland*, c. 1865, sold at Christie's to Ronald Coles Investment Art of Sydney for $244,500.

At the very upper reaches of the market – paintings with seven-figure price tags – the enthusiasm was not as transparent. Businessman James Erskine's jumping of the bidding for Whiteley's *Jacaranda tree* from $800,000 to $1.5 million denied observers the opportunity to measure the interest in the work, while the Deutscher–Menzies von Guérard fetched the minimum that the vendor was prepared to accept.

But even while the buyer of *Jacaranda tree* – who bid through Sydney dealer Michael Nagy – remains anonymous, the sale of the painting for double the estimate or eighty-eight times what the Holmes à Court family paid for it in 1982, reinvigorated the market for 'trophy' pictures. The Phillips International sale – at the S.H. Ervin Gallery in Sydney on 10, 11 and 12 August – of the Bishops House Collection, assembled by Lord McAlpine, contributed about $1.1 million to the season's total. Despite a last-minute scramble to buy at the 'old prices', which the impending Christie's and Sotheby's auctions were expected to transform, the sale produced its own star turns when second-rung Nolans were bid by an anonymous suit to $90,250 for *Burke and Wills expedition*, 1964, and Sydney dealers Denis Savill and Colin Lennox competed to send camelia studies by Paul Jones to a high of $11,500 each.

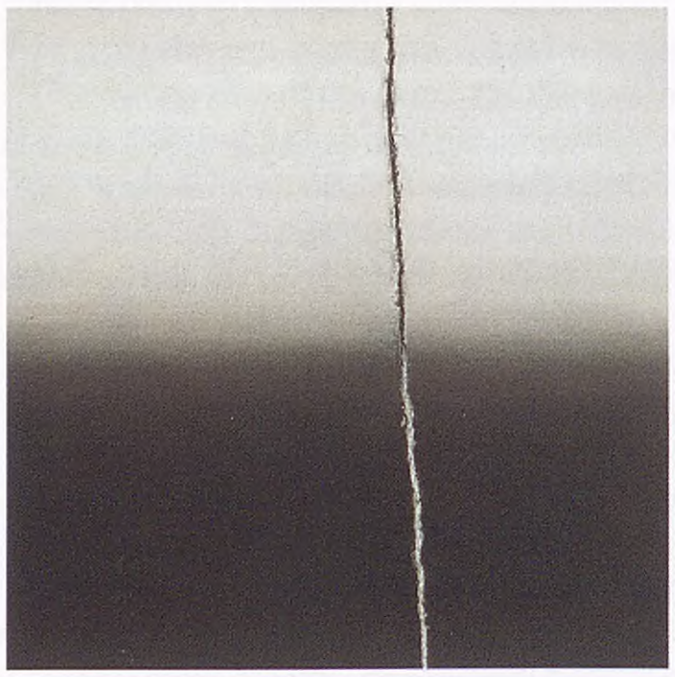
Well-established and much in demand artists John Olsen and Charles Blackman also fared well in the winter 1999 auctions. At Tim Goodman's $1.2 million auction at the Royal Randwick Racecourse in July, Olsen's *Five bells* sold to the Art Gallery Society of New South Wales for $258,000, and at Joel's $1.3 million sale in Melbourne on 3 and 4 August, Blackman's *Alice jug*, c. 1950s–1960s, sold for $125,000. Arthur Boyd, the most highly valued of this generation of in-demand artists, had his big night – posthumously – at Sotheby's, when his *Abraham and the angels*, 1946, with its difficult subject matter and grey appearance, sold for $398,500; *Waterhole with sheep*, c. 1950, for $277,500; and *Wimmera landscape with hunter*, 1950–52, for $167,500.

Despite the competition from the business community, the public purse was also unzipped on several occasions. London's National Portrait Gallery paid $15,050 for Nolan's *Portrait of Lord Thorneycroft*, 1979, at Phillips and the National Library paid $13,060 at Joel's for a portrait of Henry Lawson by Sir John Longstaff, during a run of sales in which portraiture fared well. Sotheby's sold Dobell's *Portrait of Helena Rubinstein*, 1958, for $464,500. The National Library was also an underbidder on a water-colour by the Sydney Bird Painter (a trio of artists who flourished in the 1790s) at Deutscher–Menzies, losing out on its chosen target, *The black swan*, c. 1790s, which sailed away for $61,900. The National Gallery of Victoria paid $27,600 for *Boobook owl*, c. 1790s, by the same artists at the same sale. Both could have been purchased much more cheaply when first offered at Christie's in Melbourne six years ago (when the Mitchell Library in Sydney was a big buyer), but presumably tax dollars were not flowing down into institutional hands as freely as they appear to be in the more prosperous late 1990s.

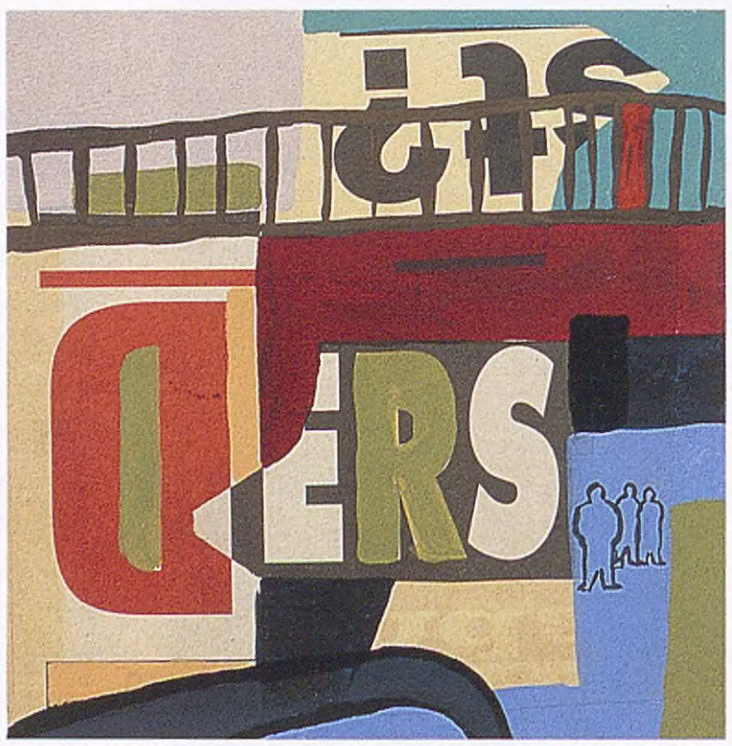
Australian and European Paintings, Leonard Joel, South Yarra, 3–4 August 1999; **The Bishops House Collection**, Phillips International Auctioneers, Sydney, 10–12 August 1999; **Fine Australian and European Paintings**, Sotheby's, Sydney, 16 August 1999; **Australian and International Paintings**, Christie's, Sydney, 17–18 August 1999; **Australian and International Paintings, Sculpture and Works on Paper**, Deutscher–Menzies, Melbourne, 23 August 1999.

TERRY INGRAM

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



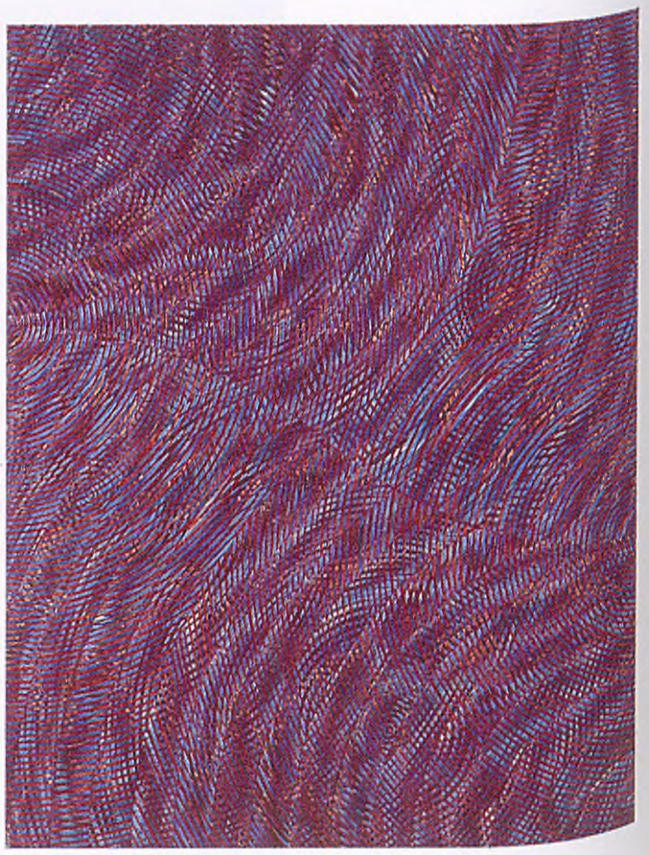
1



2

3

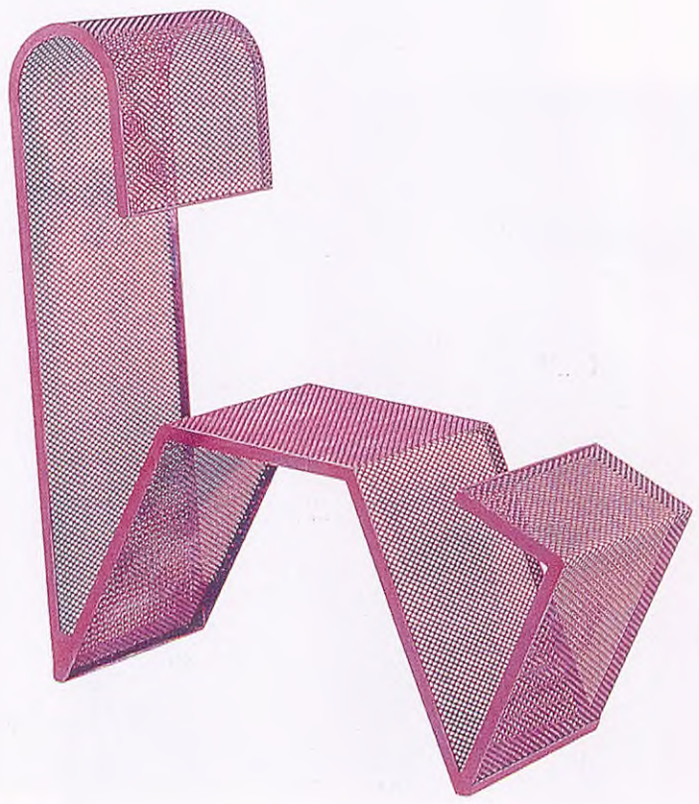
4



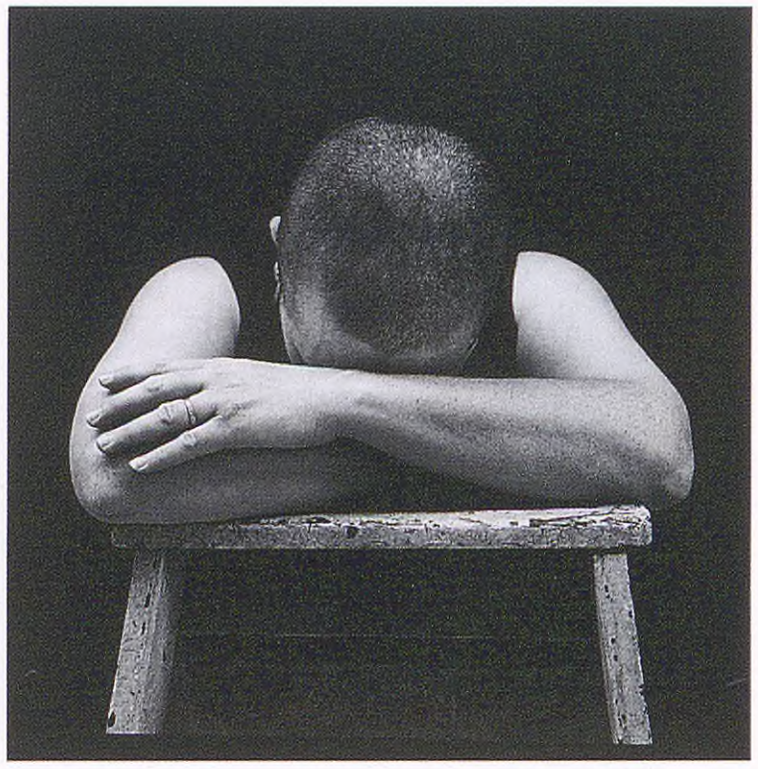
5

1. DAMIAN MOSS, **Departure 5, 1999**, pastel on paper, 68 x 68 cm, Crawford Gallery, Sydney. 2. YVONNE BOAG, **Untitled, 1999**, acrylic on canvas, 23 x 23 cm, Access Contemporary Art Gallery, Sydney. 3. MICHAEL BUTLER, **Untitled, 1998**, (detail), installation view (1999), decoupage and baseball bats, dimensions variable, Casula Powerhouse Arts Centre, Sydney. 4. VANESSA BEECROFT, **VB40, 1999**, performance, documentary photograph, A John Kaldor Art Project, Museum of Contemporary Art, Sydney. 5. JOHN ASLANIDIS, **Crosscurrent 6, 1995**, oil and acrylic on canvas, 120 x 150 cm, Hotel Sofitel, Melbourne.

1

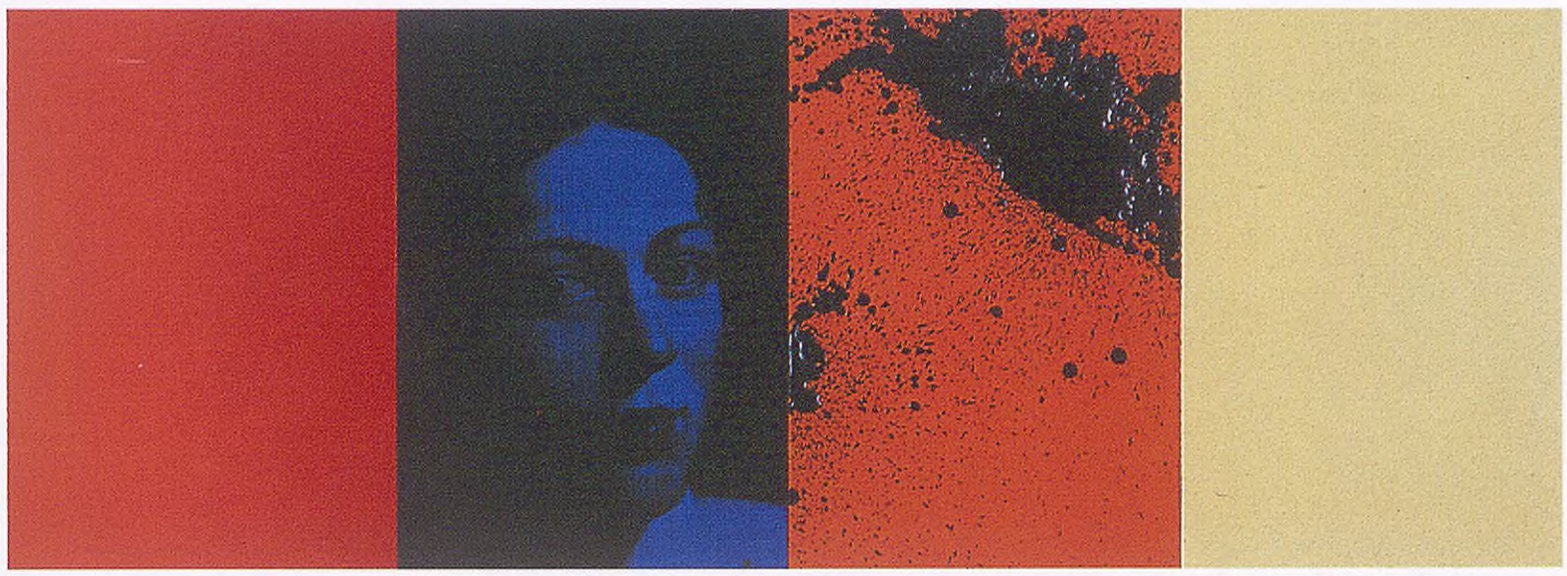


2



3

4



5

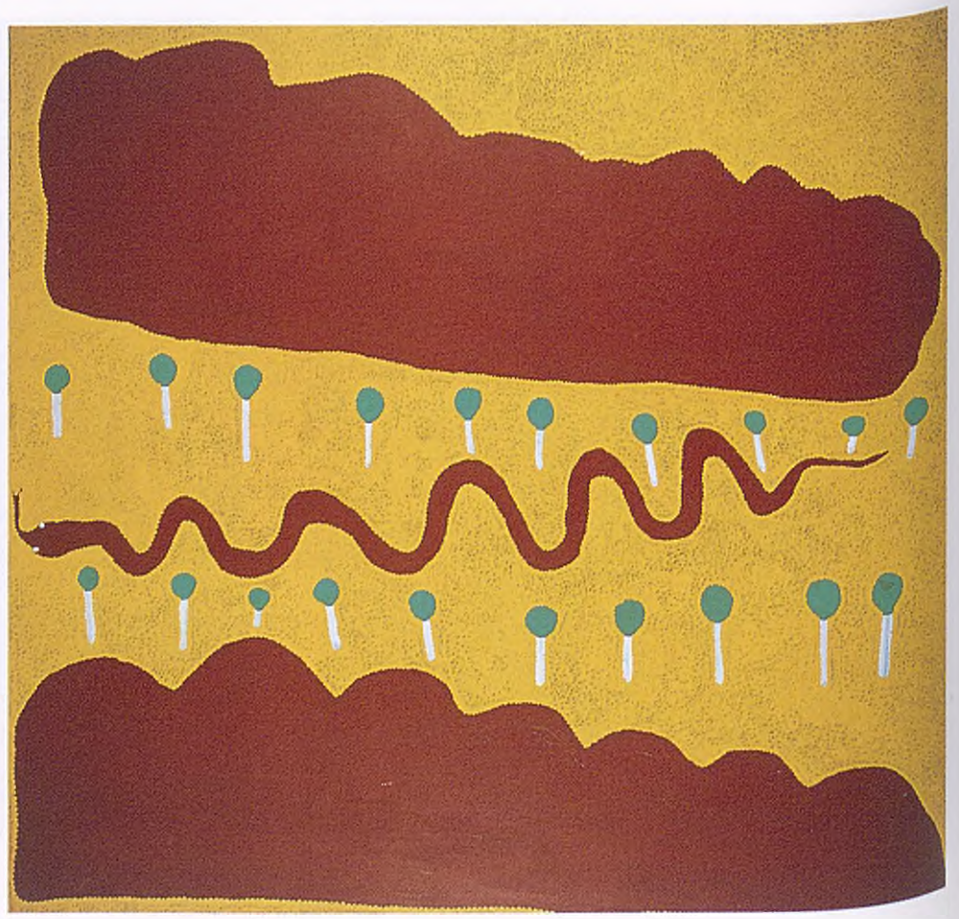
1. **JOHN MAWURNDJUL, Mardayin at Mukkamukka, 1999**, ochres on bark, 168 x 95 cm, Winner, Telstra Bark Painting Award, 16th National Aboriginal & Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin. 2. **KATIE VAN DER MADE, Sydney chair, 1999**, painted metal, 100 x 40 x 80 cm, Design Centre at Enmore, TAFE New South Wales Invitational Art & Design Prize, Sydney. 3. **ROGER SKINNER, Top of the ladder, Karen, 1999**, silver gelatin print, Winner of the inaugural Josephine Ulrick Photography Prize, Tweed River Regional Art Gallery, Murwillumbah, New South Wales. 4. **ANDREW DALY, Japanese pond, 1995**, oil on canvas, 65.8 x 40 cm, Lawrence Wilson Art Gallery, University of Western Australia, Perth. 5. **LINDY LEE, On equalising things, 1999**, photocopy, oil, acrylic and wax on board, 4 panels, 41.5 x 118 cm overall, Roslyn Oxley9 Gallery, Sydney.

1

2

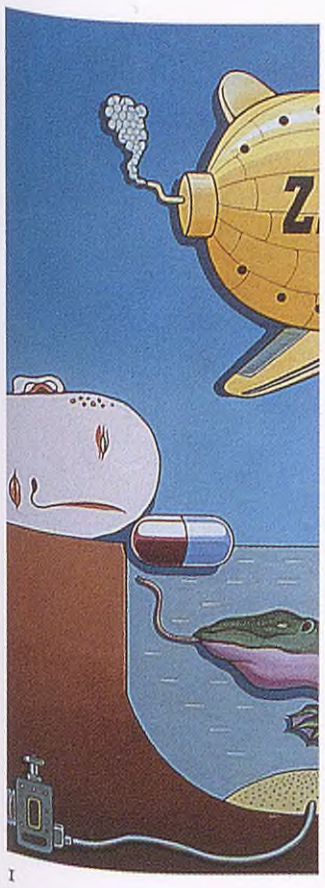
3

4



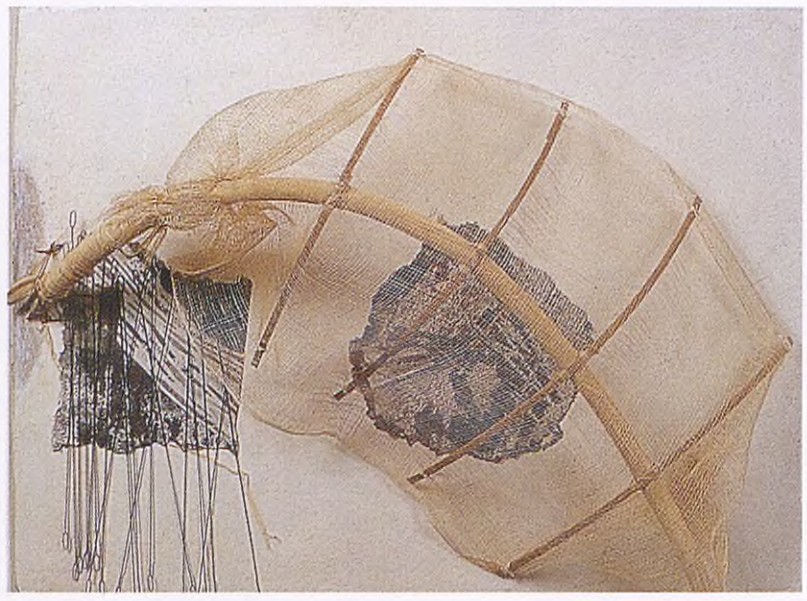
5

1. ROSALIE GASCOIGNE, **Parasol, 1999**, retro-reflective road sign on wood, 123 x 106.5 cm, Roslyn Oxley9 Gallery, Sydney. 2. CRESSIDA CAMPBELL, **Peeling bark, 1999**, unique woodblock print, 50 x 45.5 cm, Rex Irwin Art Dealer, Sydney. 3. PIETER FRANSZ. ISAACSZ. (attrib.), **Prince Christian of Denmark, c. 1615–20**, oil on canvas, 99 x 74.3 cm, Rex Irwin Art Dealer, Sydney. 4. JOHN COBURN, **Kimberley landscape, 1999**, lithograph, 45 x 66 cm, Axia Modern Art, Melbourne. 5. LONG TOM TJAPANANGKA, **Ulampuwarru (Haasts Bluff Mountain)**, 1999, acrylic on canvas, 182 x 199 cm, Overall Winner, Telstra $20,000 Award, 16th National Aboriginal & Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin.



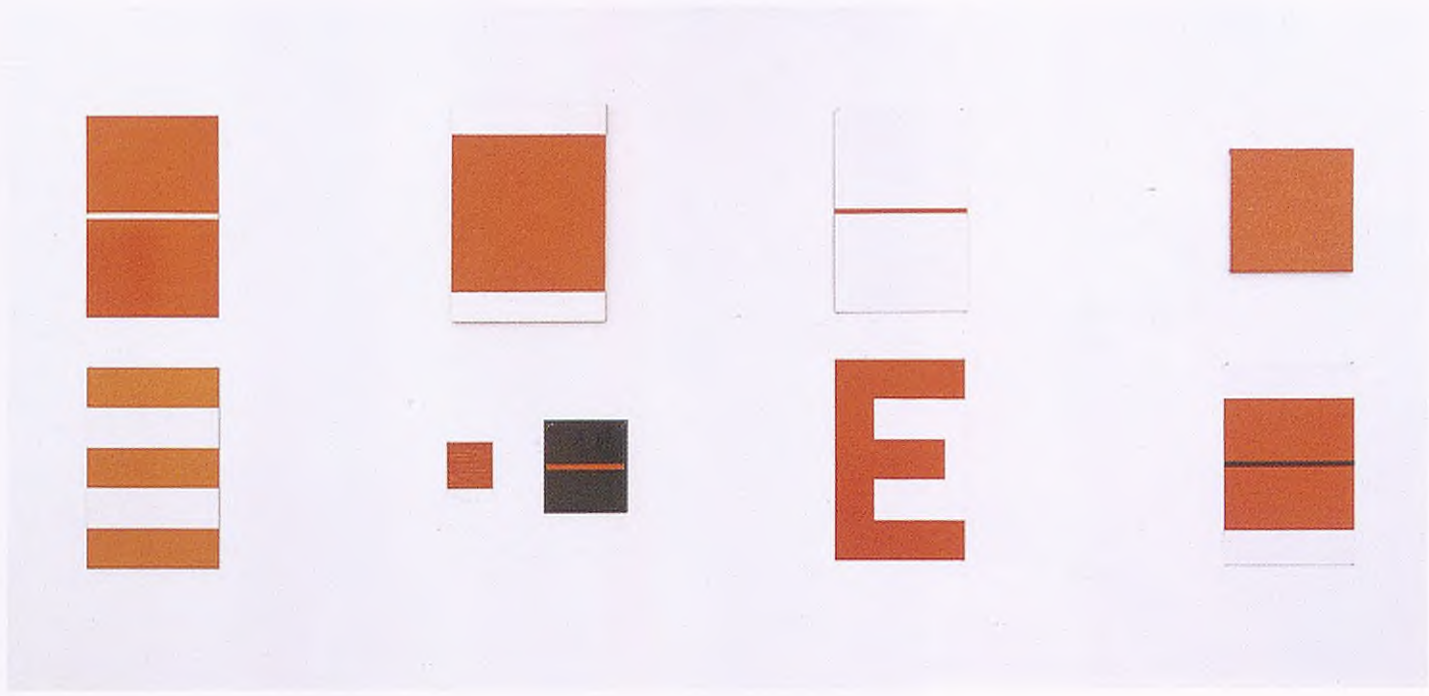
1

2



3

4



5

1. GUAN WEI, **Treasure hunt no. 5, 1995**, acrylic on canvas, 127 x 49 cm, private collection, Museum of Contemporary Art, Sydney, photograph courtesy Sherman Galleries, Sydney. 2. GARY GREGG, **A mythical country 3, 1999**, acrylic on canvas, 151 x 138 cm, Coventry, Sydney. 3. ANNE FERGUSON, **Icarus's wing, 1999**, paper, wood, metal, banana fibre and silk, 56 x 77 x 20 cm, King Street Gallery, Sydney. 4. CATHERINE HATTAM, **Transitional objects, 1999**, oil on canvas, 76 x 56 cm, Bendigo Art Gallery, Victoria. 5. JOHN NIXON, **EPW: Orange, 1999**, installation view, dimensions variable, Sarah Cottier Gallery, Sydney.

ARTspeak

STUDIO GALLERY

Wandijari, *Stick People*, c. 1990, acrylic on paper, 58 x 77cm

REPRESENTING
INDIGENOUS AND NON-INDIGENOUS
AUSTRALIAN ART

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

MICHAEL EATHER
with
JOANNE CURRIE
and
DANIEL BOGUNOVIC

'X and Ray', 1999
150 x 120 cm
acrylic on linen

Fire-Works Gallery

Aboriginal Art and Other Burning Issues

678 Ann Street, Fortitude Valley
Brisbane Queensland 4000 Australia
Tel (07) 3216 1250 Fax (07) 3216 1251
Moblie 0418 192 845
fireworks@fireworksgallery.com.au

GOODMANS

3rd SYDNEY NATIONAL ART AUCTION

John Olsen, *Harbour Scene*, 1970, oil on canvas, 197 x 191cm *$100,000–150,000*

AJC TEA ROOMS, ROYAL RANDWICK, SYDNEY

SUNDAY 9 APRIL 3.00PM
Aboriginal Works of Art

MONDAY 10 APRIL 6.00PM
Australian & European Paintings

Catalogues: (02) 9327 8701 – 7 days 24 hours – or visit: www.goodmans.com.au after 24 March, 2000

GOODMANS
FINE ART AUCTIONEERS

7 Anderson Street, Double Bay • Tel.: (02) 9327 7311 • Fax: (02) 9327 2917 • e-mail: goodmans@one.net.au

SUE NETTLEFOLD

The Awakening, mixed media on paper, 46.5 x 46.5 cm

Confined Spaces

10 – 27 May 2000

Marlene Antico Fine Arts

38b Gurner Street, Paddington NSW 2021

Sydney Australia Phone/Fax: 61 2 9380 7088 Tues to Sat 11–6

KEN DONE

Late light, city from the west, 1999, acrylic on paper, 36cm x 51cm.

Patch of sunlight near Middle Head, 1999, acrylic on paper, 36cm x 51cm.

DAVID THORNTON

WESTERN AUSTRALIA

Noli Me Tangere

watercolour 74 x 54 cm

Solo Exhibition March 2000

Stafford Studios of Fine Art

STAFFORD STUDIOS
OF FINE ART

102 Forrest Street, Cottesloe
Western Australia 6011
Telephone: (08) 9385 1399
Mobile: 0419 859 512
Facsimile: (08) 9384 0966
Open Tues–Fri 10–5 Sun 2–5

5th National Indigenous Heritage Art Award 2000

and

The Art of Place Exhibition

Australia's heritage places
depicted by indigenous artists
Artworks in a variety of media for sale

Old Parliament House, Canberra
17 August to 22 October 2000

Further information: Art Award Co-ordinator
5th National Indigenous Heritage Art Award
Australian Heritage Commission
GPO Box 787
Canberra ACT 2600
Call Toll Free 1800 687 093
Fax (02) 6274 2092

Media enquiries:
Education and Communication Section
Tel. (02) 6274 2170
Fax (02) 6274 2090

AUSTRALIAN HERITAGE
COMMISSION

Jimmy Pike, *Japingka Story*, acrylic on canvas, 177 x 176 cm

$44,000 in Prizes

Open Category $20,000
Open Heritage Art Prize (Acquisitive)

Second Prize Open Section $5,000

Works on Paper Prize $5,000
(Photographs, prints, etc)

Lin Onus Youth Prize $5,000
(Artist must be aged under 30 years)

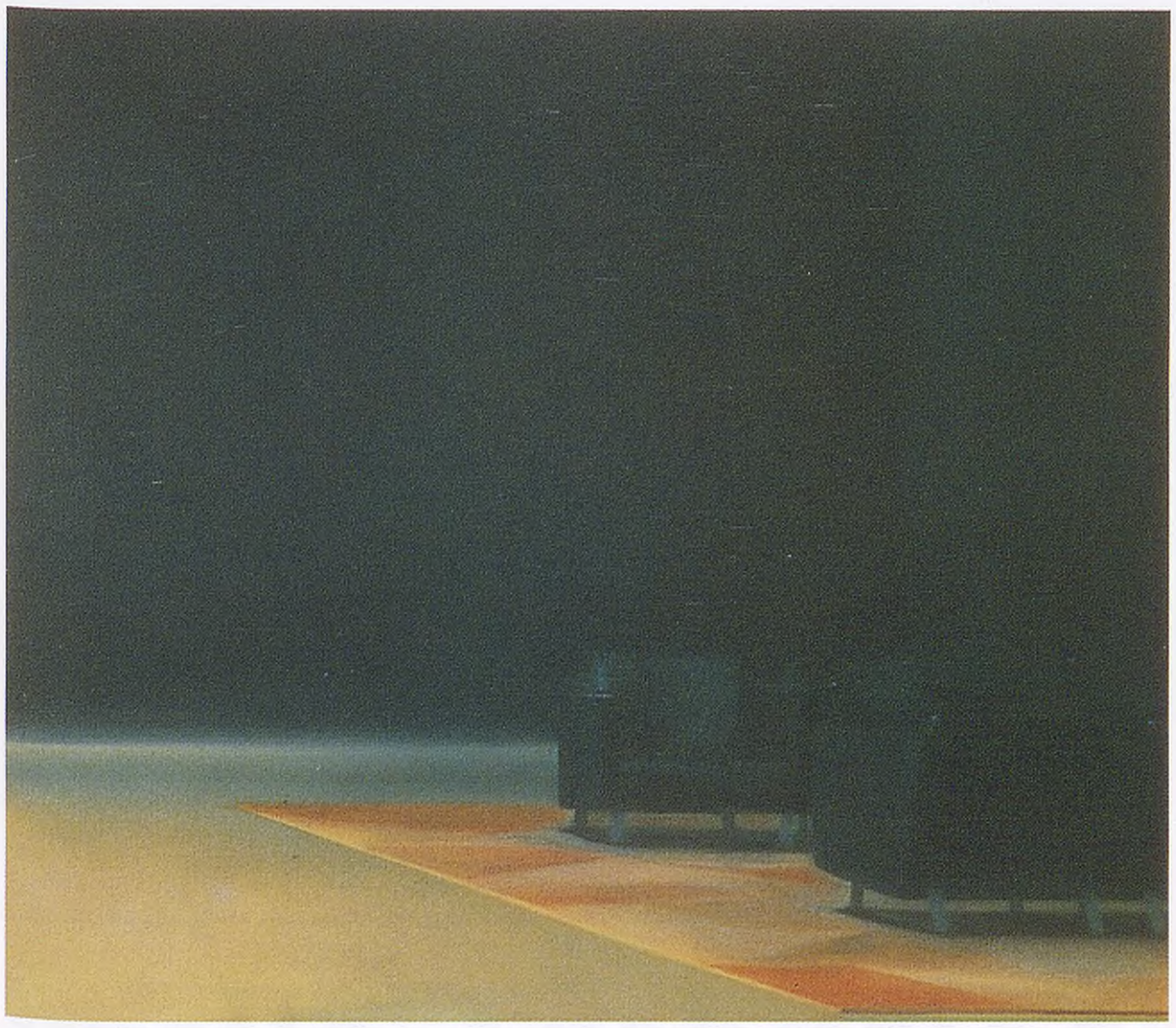
Reconciliation Category Prize $8,000
(Indigenous and non-indigenous artists creating a work together)

People's Choice Award $1,000

Goanna image by Clive Atkinson

The Year 2000 Anne & Gordon Samstag International Visual Arts Scholarships

samstag



David RALPH, *Resting place* 1999, oil on canvas, 121 x 142 cm

The Samstag Scholarships are offered nationally, every year, by the University of South Australia through the South Australian School of Art, on behalf of the Trustee of the estate of Gordon Samstag, late of Florida, USA. Each scholarship includes, for twelve months of study, a tax-exempt stipend of $26,000 (United States dollars), return airfares and institutional fees

The University of South Australia is pleased to announce the following Samstag Scholarships, awarded for study overseas in the visual arts from 2000

John Harris, Károly Keserü, Marco Masci,
David Ralph, Elvis Richardson, Sally-Ann Rowland,
Troy Ruffels, Paula Wong

Additional information is available through the Samstag website:
www.unisa.edu.au/samstag/contents.html

Applications for ***2001 Millennial*** Samstag Scholarships close on 30 June 2000

Enquiries: Ross Wolfe, Director
Samstag Program
University of South Australia
Telephone (08) 8302 0865
Facsimile (08) 8302 0866
Samstag@unisa.edu.au

VALERIE CAIN

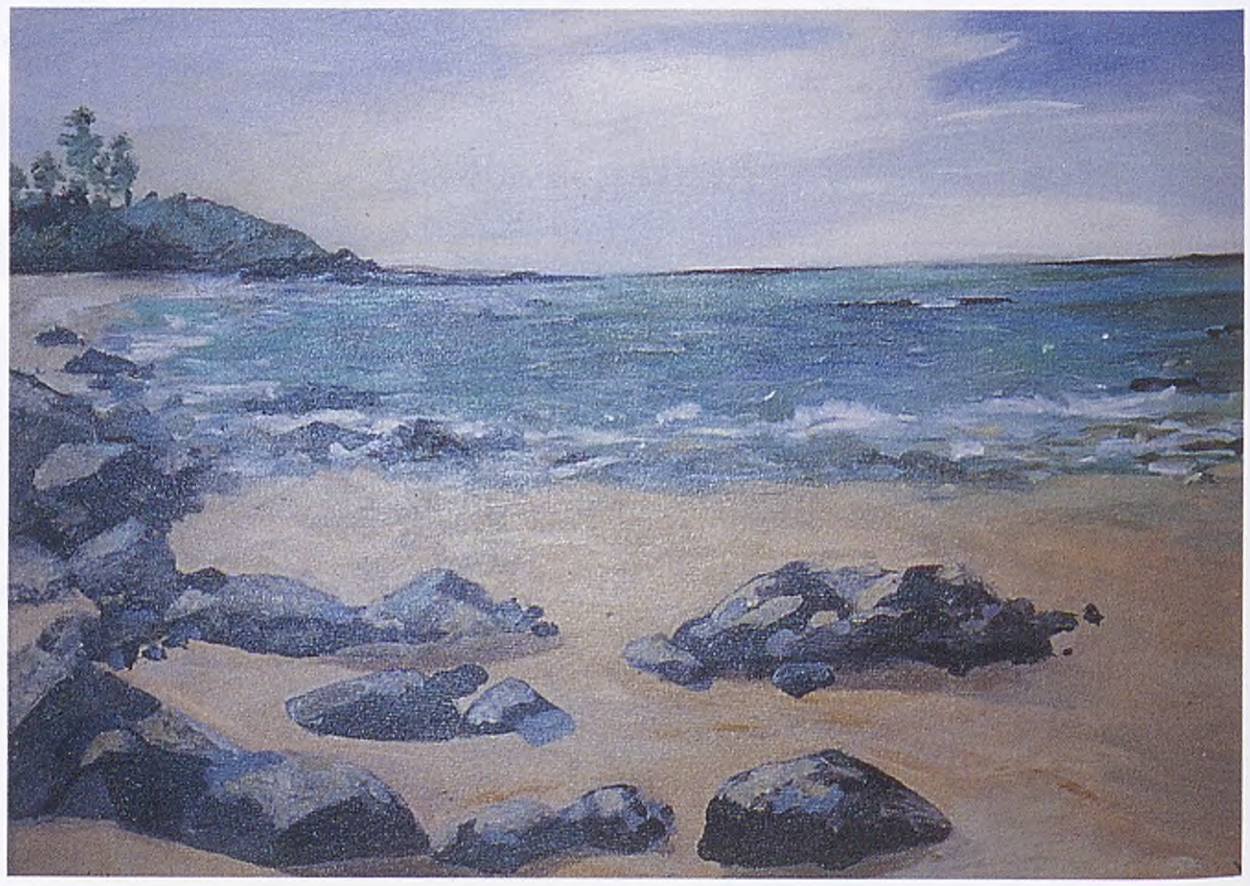
April 2000

Born in England in 1941. Valerie Cain moved to Asia in 1965 where she first emerged as an artist. She painted throughout Asia for 30 years and exhibited since the early 1990s. Now an Australian resident, Valerie is staging her first solo exhibition in Perth, Western Australia

Represented by

ACCENT
FINE ART GALLERY

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



'Bintan' 75 x 100 cm acrylic on canvas

FRANK HODGKINSON, *Le Pont St. Michelle*, 1997,
oil on canvas, 183 x 127 cm

Solander Gallery

CANBERRA

MARCH

To celebrate our 26th anniversary
26 IMPORTANT AUSTRALIAN ARTISTS

APRIL

FRANK HODGKINSON
'Waterways: The Seine, The Nile, The Harbour'

MAY

SYDNEY BALL
'Vermeer's Mirror', recent paintings

10 Schlich Street,
Yarralumla ACT 2600
Director Joy Warren

Wed to Sun 10am – 5pm
Tel: (02) 6285 2218/9
Fax: (02) 6282 5145

ACGA

Art*Museum*

University of South Australia Art Museum
City West campus
54 North Terrace
Adelaide

Leslie Matthews, b. 1968
Yungondi: To Give Impart Educate Communicate (detail) 1998
Minarto slate, clay with coloured stains and applied decals
Commissioned for the University of South Australia City West campus

The Art Museum presents original exhibitions of mostly contemporary art, craft and design, including architecture, as well as presenting touring exhibitions and conducting acquisition, publication and forum programs.

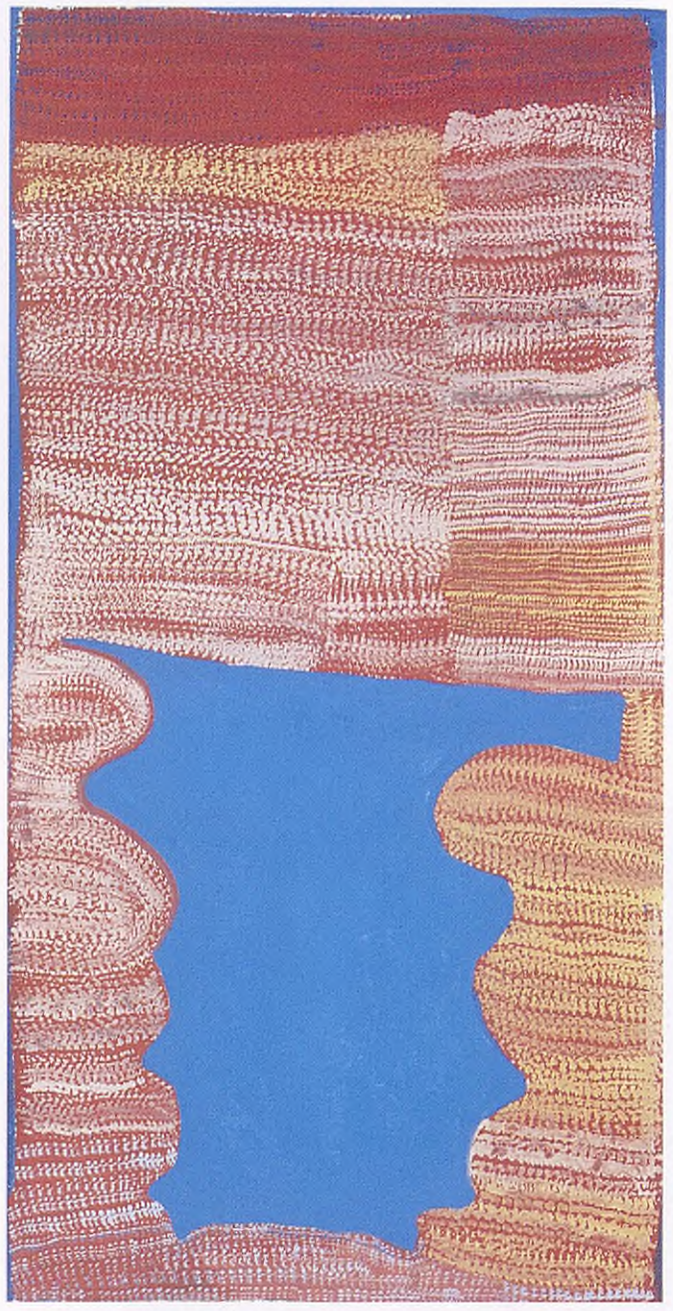
Gallery opening hours during exhibitions are:
Tuesday to Friday 11:00 am - 5:00pm
Saturday 2:00 - 5:00pm

GPO Box 2471
Adelaide SA 5000
Australia

Telephone 08 8302 0870
Facsimile 08 8302 0866
International +618
erica.green@unisa.edu.au
www.unisa.edu.au/amu/index.htm

ALCASTON GALLERY

ABORIGINAL ART



Barney Ellaga, *Alawa Country*, 1999, acrylic on canvas, 195 x 100 cm

Contemporary Aboriginal Art

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

Representing: Ginger Riley Munduwalawala, Peggy Napangardi Jones, Craig Allan Charles, Ray Thomas, Djambu Barra Barra, Lorna Napurrurla Fencer

February – March
Peggy Napangardi Jones
Barney Ellaga

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

Landscape III 1999 oil on canvas 122 x 91 cm

Charles Rajkovic

Easter Reef 1998 oil on canvas 120 x 120 cm

Kerry Gregan

25 April – 13 May 2000

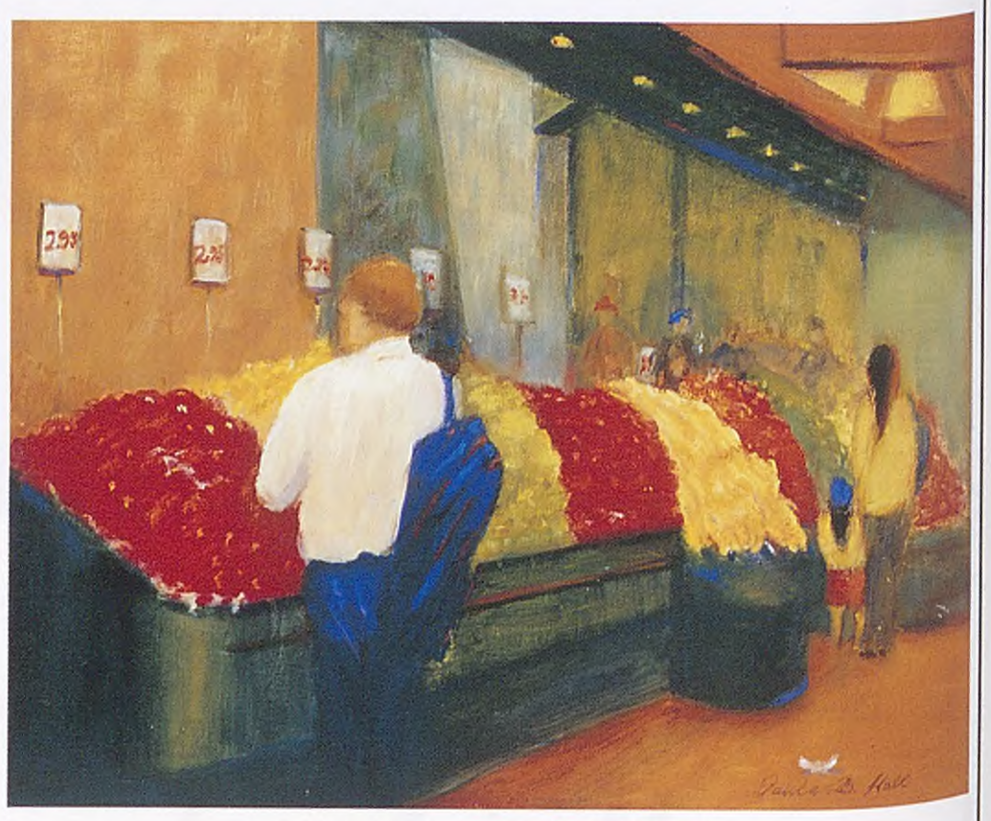
bulle
GALLERIES P/L
Across Federation Square

96 Flinders Street Melbourne VIC 3000
Tel: (03) 9650 5944 Fax: (03) 9650 3430
Hours: Tues to Fri 10 – 5 Sat/Sun 1.30 – 4

LAVENDER BAY GALLERY

ROYAL ART SOCIETY OF NEW SOUTH WALES

Contemporary and traditional art
by Australia's finest artists



'Young Sisters Choosing' by Paula B. Hall

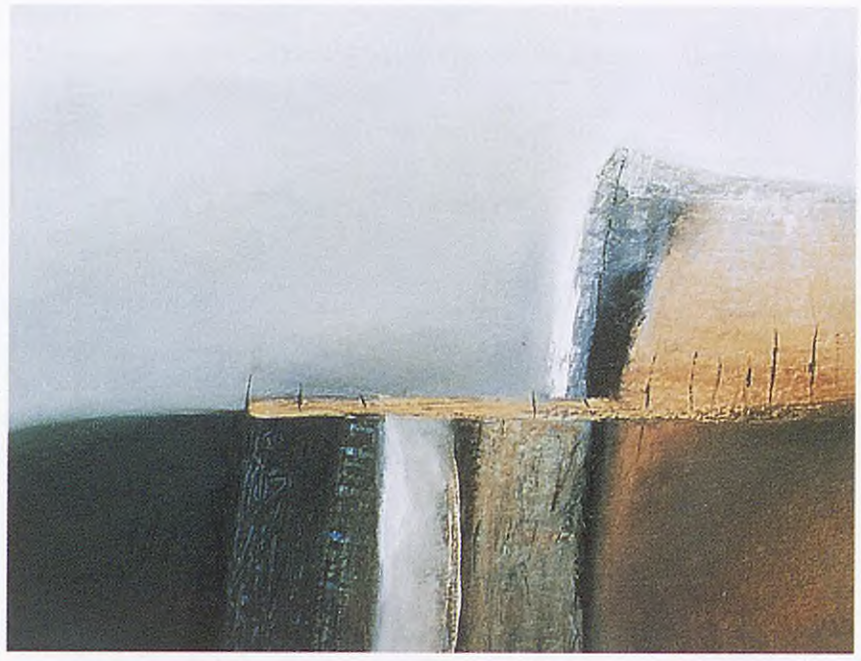
March
Investment & G.K. Townsend Retro Exhibition

April
Autumn Exhibition

May
Works on Paper & Medal of Distinction Exhibition

LAVENDER BAY GALLERY
Gallery hours: Mon to Fri 10am – 4pm, Sat and Sun 11am – 4pm
25–27 Walker Street, North Sydney NSW 2060
Tel. 02 9954 5449 Fax. 02 9925 0064

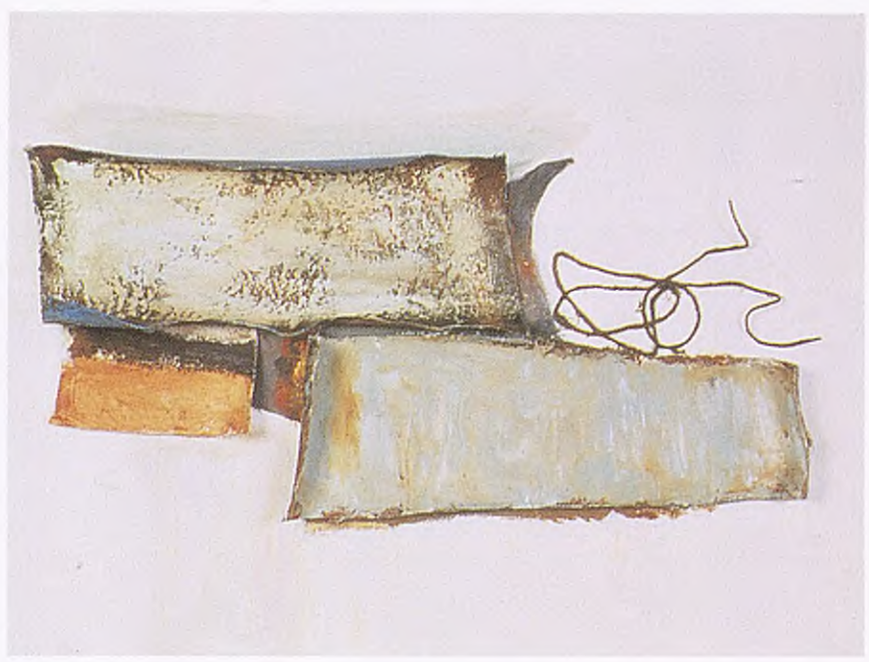
Exhibition 4 – 22 April 2000



Katherine Boland

Steve Woodbury

Steve Woodbury

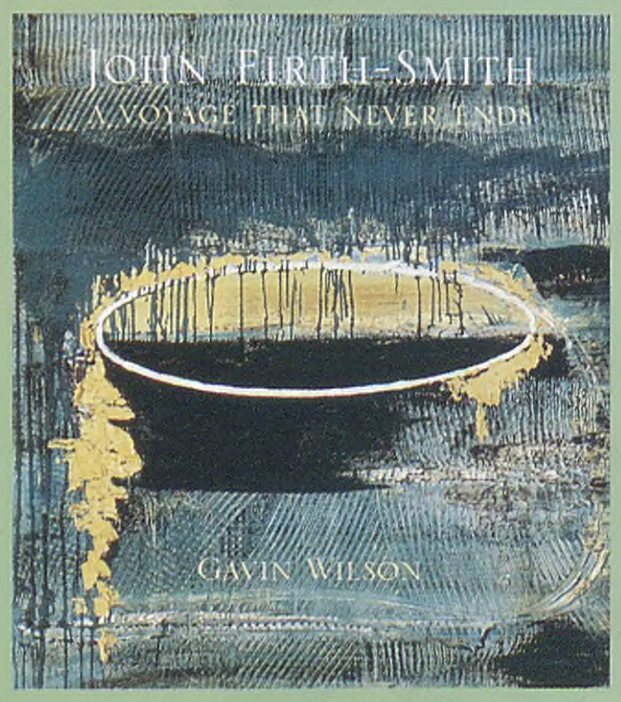


Lydia Nestel

96 Flinders Street Melbourne VIC 3000
Tel: (03) 9650 5944 Fax: (03) 9650 3430
Hours: Tues to Fri 10 – 5 Sat/Sun 1.30 – 4

bulle
GALLERIES P/L
Across Federation Square

Announcing three major monographs by Craftsman House



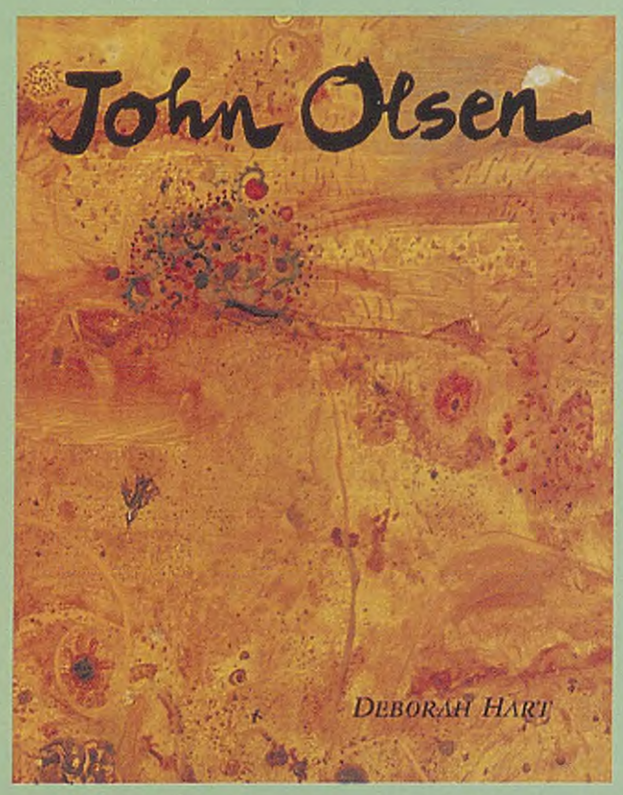
John Firth-Smith by Gavin Wilson

John Firth-Smith is regarded as one of the leading Australian painters of his generation. As the poet and critic Pamela Bell pointed out, 'the fact that Firth-Smith never loses touch with the source of his artistic vision nor loses the spontaneous immediacy of his original response is a key to the joy and the warmth and celebration that are in his work'. Firth-Smith's life experience has been varied, yet the vital source of his inspiration has been the proximity of the sea, particularly Sydney Harbour. The great waterway has provided Firth-Smith with access to the direct experience and limitless nuances that have underpinned so much of his finest work. While he has been described as a marine artist, a painter of landscapes, a lyric painter and an abstract symbolist, none of these tags carries sufficient weight to categorise the man, or his art.

The sheer painterly brilliance of Firth-Smith's work invites a rich diversity of interpretation and also suggests an invigorating sense of freedom that manifests the painter's spirited rejection of ideology and artistic certitude.

The monograph explores the artist's creative metamorphosis from his childhood in the 1940s and 1950s to recent times and chronicles the significant turning points, crossroads, accidents, passions, influences, rough passages and safe harbours that have shaped John Firth-Smith's life and work.

122 plates in colour, numerous reference photographs, 180 pages, hardcover, 286 x 260 mm, 90 5703 471 9
Price: $80



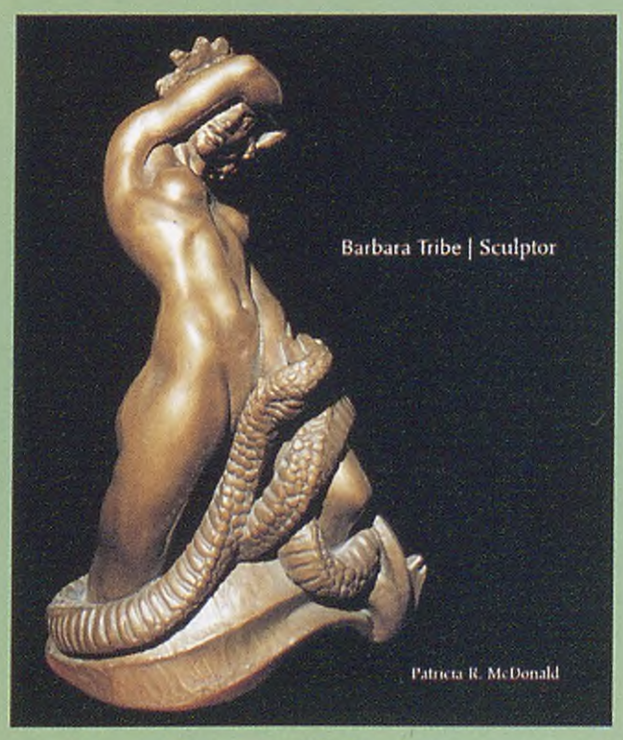
John Olsen by Deborah Hart

John Olsen is recognised nationally and internationally as one of Australia's most significant and accomplished artists. In this major publication on Olsen's art and life, Deborah Hart comprehensively surveys his development from his early work to the present, revealing this artist's extraordinary versatility and breadth of creative vision.

This book places Olsen's work in the context of his times. It investigates the wide array of sources that have inspired him, including Aboriginal, Oriental and European art. Also considered is Olsen's passionate interest in poetry and literature which has often provided a springboard for his creativity. In addition to his paintings and drawings, the artist's facility to work in range of media is apparent in his prints, tapestries, ceramics, ceiling paintings and murals.

The launch of the first edition of this publication, coincided with the John Olsen Retrospective exhibition at the National Gallery of Victoria in 1991. This updated second edition includes an overview of critical responses to the retrospective, as well as an analysis of some of Olsen's most remarkable paintings and drawings undertaken from 1991 to early 1999. Through her extensive research, Deborah Hart weaves a lively and intriguing path through Olsen's rich and varied oeuvre, bringing a greater depth of understanding both to the artist himself and his considerable contribution to Australian art.

Revised edition, 167 plates in colour, 61 figures in black & white, numerous illustrations, 280 pages, hardcover, 329 x 263 mm, 90 5703 761 0 ***Price: $95***



The Art of Barbara Tribe by Patricia McDonald

Barbara Tribe has enjoyed a rich and fulfilling life and, now aged eighty-six, is still working in her Cornish studio. She was born in Australia in 1913 and after studying sculpture under Rayner Hoff at East Sydney Technical College, received the New South Wales Travelling Art Scholarship. In 1935, Tribe left for England, where she has lived ever since, and established herself professionally. She also taught for over forty years at the Penzance School of Art.

Apart from life modelling, in which she excels, she later learned wood and stone carving. Since the 1960s, she has also enjoyed a passionate love affair with clay. Tribe never stops experimenting and has been inspired by both the new and old art of many cultures. While she has steadfastly refused to follow fashionable trends, the consistent theme that informs Tribe's *oeuvre* is the miracle of creation, growth and regeneration.

An inveterate traveller, she has accumulated countless friends and clients around the world and for a number of years spent her summer vacations working in Thailand. She continues to exhibit with London's Royal Academy and in 1998 received the Jean Masson Davidson Medal – a prestigious international award for distinguished services and outstanding achievement – from the Society of Portrait Sculptors.

Barbara Tribe is represented in most of Australia's major art institutions, as well as many private collections.

41 plates in colour, 26 figures in black & white, 144 pages, hardcover, 265 x 235 mm, 90 5703 552 9, ***Price: $65***

For enquiries and book orders please call Kay Hill
Telephone: (02) 987 88222 Fax: (02) 98788122 or Email: KHill@gbpub.com.au

KAREN BROWN GALLERY

Dinah Garadji, *Abstract Landscape*, 1999

Northern Territory House, 1–22 Mitchell Street, Darwin 0801 Tel: (08) 8981 9985 Fax: (08) 8981 9649

Gallery Hours: Monday to Friday 9.30am – 5pm, Saturday 9.30am – 1pm

brisbane scene

Red Hill Gallery

61 Musgrave Road, RED HILL QLD 4059
Tel: (07) 3368 1442 Fax: (07) 3367 3107
Monday to Saturday 9.30 – 5, Sunday 11 – 5
Contemporary Australian art (realists and Impressionists)
Noted Australian artists represented including: Greg Allen, John Beeman, Lois Beumer, Loretta Blake, Jamie Boyd, Rosemary Hain, Brent Harvey, Herman Pekel, Christine Porter, Neale Joseph, Alan Purnell, Terry Swann, Joseph Zbukvic and many others
Exhibitions held monthly

The Verlie Just Town Gallery and Japan Room

3rd Floor Charlotte House, 143 Charlotte Street (between Albert & Edward), Brisbane QLD 4000
Tel: (07) 3229 1981 Monday to Saturday 10 – 4
Established 1973. Exclusively representing twenty-five prize-winning artists, including Judy Cassab, Graeme Inson, John Rigby, Irene Amos, Owen Piggott, Basil Hadley, Gary Baker and Anne Graham.
Presenting original antique Ukiyo-e woodblock prints

Trevenen House Gallery

29 Merthyr Road, NEW FARM QLD 4005
Tel: (07) 3254 4066 Fax: (07) 3254 0344
email: npth@ozemail.com.au
Tuesday to Saturday 10 – 6, Sunday 11 – 5
Established and emerging artists. Solo or mixed exhibitions
9 – 24 June: Notable: Kidman Centenary Art Exhibition by David Byard
Hanging space and sculpture garden for rent

Customs House Art Gallery

399 Queen Street, BRISBANE QLD 4000
Tel: (07) 3365 8999 Fax: (07) 3365 8900
Website: www.customshouse.com.au
Monday to Sunday 10 – 4 (closed public holidays)
3 – 26 March: Portraits – Kerry Holland
30 March – 30 April: Seasons in Australian Art
3 May – 4 June: Stuartholme-Behan Collection of Australian Art Customs House is a cultural, educational and heritage facility of the University of Queensland

Brisbane City Gallery

Ground Floor, City Hall, King George Square, BRISBANE QLD 4000
Tel: (07) 3403 4355 Monday to Sunday 10 – 5
9 March – 16 April: Gallery One: To be confirmed
Gallery Three: A selection of superb objects by Johannes Kuhnen, internationally renowned Australian-based metal artist
20 April – 3 June: Gallery One: An exhibition of twenty-eight of Australia's most innovative glass artists. Ranging from hand-blown works to pieces which have been cast, and hot-and-cold worked. Jointly curated by Brisbane City Gallery and Galerie Handwerk, Munich, and supported by Craft Australia
Gallery Two: Kevin Todd, survey show by this digital artist
Gallery Three: The Unreal Estate, an installation by Gary Carsley. Based in Amsterdam, Holland, Australian artist Gary Carsley explores the idea of architecture as clothing for the public space

Dogget Street Studio

85 Doggett Street, NEWSTEAD QLD 4006
Tel/Fax: (07) 3252 9292
email: doggett@powerup.com.au www.power.com.au/~doggett
Tuesday to Saturday 11 – 4
Rental gallery used by local and insterate artists, curators, touring bodies and institutions
25 February – 15 March: Lisa Ryan, Fred Gilbert, Colin Latimer
17 March – 5 April: Felicity Parker, Matt Christensen, Liz Norman, Corinne Handley
7 April – 9 May: Nick Ashby, Peter Scammell, David Usher, QCA Design Staff
12 – 31 May: Chris Neild, Chris Langlois

Queensland Art Gallery

Queensland Cultural Centre, South Bank SOUTH BRISBANE QLD 4101
Information Tel: (07) 3840 7303 Fax: (07) 3844 8865
website: www.qag.qld.gov.au Open daily 10 – 5 Admission free
To 3 April: 1999 Minister's Awards for Excellence in Art
To 14 May: 'The Art of Inclusion', recent Australian photography from the gallery's collection demonstrating the diversity of approaches to contemporary photography which emerged during the 1980s and 1990s
10 March – 21 May: Jeffrey Smart, an Art Gallery of New South Wales Travelling Exhibition
20 April – 12 June: 'Ilan Pasin: this is our way', Torres Strait Art, explores the historical and contemporary artworks of the Torres Strait Islands people. A Cairns Regional Gallery Touring Exhibition

BOOKSHOPS

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
- Contemporary gift ideas and art merchandise for all ages.

A new full colour direct mail catalogue is available.

The Arts Bookshop pty ltd

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.

The Gallery Shop

Art Gallery of NSW Art Gallery Road Sydney NSW 2000
Tel: (02) 9225 1718 Fax: (02) 9233 5184
email: galleryshop@ag.nsw.gov.au
Daily 10am – 5pm

Art books without boundaries: prehistory to postmodernism, Australian and international, artists' biographies from Michelangelo to Bacon, art movements and histories.

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.

Pentimento Bookshop

275 Darling Street Balmain NSW 2041
Tel: (02) 9810 0707 Fax: (02) 9810 3094
Mon – Wed 9am – 8pm Thur – Sat 9am – 10pm
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.

The National Gallery Shop

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.

WOLLONGONG CITY GALLERY

WOLLONGONG CITY GALLERY

4 Mar – 29 Apr **DESERT JOURNEY**
Work by ten artists based on a journey through outback NSW, toured by Orange Regional Gallery

11 Mar – 7 May **PALLINGJANG II**
The second major survey exhibition of Aboriginal artists from the Illawarra and South Coast regions

12 May – 11 Jun **ARTEXPRESS**
Selected major works by 1999 HSC Visual Arts students

WOLLONGONG CITY GALLERY
Cnr Kembla and Burelli Streets WOLLONGONG NSW 2500
Tel: (02) 4228 7500 Fax: (02) 4226 5530
email: gallery@wollongong.nsw.gov.au 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

SWAN HILL REGIONAL art GALLERY

Touring Exhibitions

31 Mar – 28 May **2000 SWAN HILL NATIONAL PRINT AND DRAWING ACQUISITIVE AWARDS $10,000**
The exhibition will be shown in the Access Gallery, Gallery 3 and the Touring Exhibitions Gallery
Judges: Franz Kempf, John Robinson and Jennifer Gadsden

SWAN HILL Rural City Council

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

THE PUBLIC GALLERIES ASSOCIATION VICTORIA AND
MILDURA ARTS CENTRE

Hosting

Summit 2000

Second National Regional Galleries Conference

7 – 10 September 2000

For information on this important regional conference contact Mildura Arts Centre on 03 5023 3733 or email ianh@mildura.vic.gov.au

ARTS21 ARTS VICTORIA

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

GIPPSLAND ART GALLERY • SALE

OPERATED BY WELLINGTON WIDE SERVICES ON BEHALF OF WELLINGTON SHIRE COUNCIL

To 26 Mar	**'Recognition – Percy Leason's Aboriginal Portraits'** Paintings by Percy Leason produced at Lake Tyers in 1934. From the State Library of Victoria and the National Portrait Gallery
4 Mar – 9 Apr	**'The Rural Itch'** A multimedia presentation of works about a cross-section of the community of central Gippsland: portraits, drawings, short stories, publications, audio and video recordings, CD Rom
16 Apr – 14 May	**The Inaugural John Leslie Art Prize** A $10 000 non-acquisitive award for paintings referring to the environment – natural or man altered
1 – 30 Apr	**'Ponch Hawkes – A Survey'** Fifty of the artist's most important photographs from the 1970s to 1990s
20 May – 25 Jun	**'F' – Divergent Abstraction and the Photographic Project** "... Abstraction derived from ... literal truth, from constructed images or from the manipulation of medium"
6 May – 11 Jun	**'Percy Masters – A Memorial Retrospective'** One of Australia's least known, but most interesting naïve painters and originator of the true Australian souvenir, died in 1997. Work exhibited in conjunction with the release of a monograph on the artist

Gippsland Art Gallery • Sale 68 Foster Street, Princes Highway, SALE Victoria 3850
Tel: (03) 5142 3372 Fax: (03) 5142 3373 email: michaely@wellington.vic.gov.au
Open daily 10am to 5pm except public holidays

Casula Powerhouse Arts Centre

PROOF POSITIVE

10 March – 2 April *An exploration of approaches to the photographic image*

'Albums' Maylei Hunt

'Spirit and War in Melanesia' Ben Bohane

'"F" Divergent Abstraction and the Photographic Project' *Curated by Simon Cuthbert*

'Liverpool In Black & White'

THE VAGRANT WINDS
Korea at War 1950 – 1953

7 April – 28 May *Marking the 50th anniversary of the Korean War, 'The Vagrant Winds' tells the public and private stories of the 'forgotten war' and its aftermath*

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

Gladstone Regional Art Gallery and Museum

11 Mar – 8 Apr	**WARKA IRITJA MUNU KUWARI** A celebration of fifty years of Ernabella Arts, featuring textiles paintings and ceramics from the 1950s to the 1990s. Assisted by Visions of Australia
23 Apr – 27 May	**THE CENTENARY EXHIBITION** Highlights of French and British art from the collection. Celebrating 100 years of Queensland Art Gallery Travelling Exhibitions
3 – 21 Jun	**NOW WE ARE FIFTEEN: 1985 – 2000** Contemporary works from the permanent collection curated by 15-year-old students. Celebrating the 15th anniversary of the Gladstone Regional Art Gallery and Museum

Gladstone Regional Art Gallery and Museum
cnr Goondoon and Bramston Streets
GLADSTONE QLD 4680
Enquiries: Tel: (07) 4970 1242 Fax: (07) 4972 9097
email: gragm@qld.gov.au
Mon–Fri 10am–5pm, Sat and public holidays 10am–4pm
Closed Good Friday open Easter Sunday

New England Regional Art Museum

Home of the Howard Hinton and Chandler Coventry Collections

25 February – 30 April 2000

By Road, Rail and Sea:
Works from the permanent collections

Roy de Maistre: St Jean de Luz

Scissors, Paper, Stone

5 May – 16 July 2000

Motif and Meaning:
Aboriginal influences in Australian Art 1930–1970

OPEN DAILY: 10.30am to 5pm

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

WAGGA REGIONAL ART GALLERY WAGGA

Wagga Wagga Regional Art Gallery invites you to visit the National Art Glass Collection, the Margaret Carnegie Print Collection and a program of changing exhibitions. Australian Art Glass is available for purchase from the Glass Shop.

11 Feb – 19 Mar	**ARTHUR BOYD AND THE EXILE OF IMAGINATION** An exhibition devoted to the theme of the 'outcast'. Toured by the National Gallery of Australia
11 Feb – 2 Apr	**50TH ANNIVERSARY OF THE SNOWY MOUNTAINS HYDRO-ELECTRIC AUTHORITY**
24 Mar – 14 May	**LATITUDES – BULLSEYE GLASS IN AUSTRALIA** A selection of works by glass artists from around Australia, toured by the Canberra School of Art Gallery
24 Mar – 24 Jun	**CONTEMPORARY ARTIST PRINTS** A selection from the Gallery's Margaret Carnegie Print Collection, curated by Dr Sasha Grishin from the ANU, Canberra

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–6pm,
Glass Gallery: Fri–Sat 10am–5pm, Sun 2pm–5pm,
All galleries closed Sat 1pm–2pm

TOOWOOMBA THE GARDEN CITY

Toowoomba Regional *ART* Gallery

31 March – 14 May **The first public exhibition of the entire Dr Irene Amos OAM: Amos Bequest**

In 1997 the Toowoomba Regional Art Gallery's City Collection benefited from the generosity of Dr Irene Amos OAM, who donated her entire private collection to Toowoomba. This collection within a collection is known as the Dr Irene Amos OAM Collection – Amos Bequest and seventy-six works on paper and forty-five ceramic works have physically joined the collection holdings here in Toowoomba. A further twenty-one paintings will be coming to Toowoomba at this time.

The works in Irene's collection constitute a contextual tool for the examination of the life and work of Irene Amos. As her private collection these works illustrate the artist's aesthetic in a personal sense, apart from the public figure. However, most significantly, these works illustrate a history of contemporary art practice in Queensland.

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

Tamworth City Gallery

26 Feb – 26 Mar **Jacaranda Acquisitive Drawing Award**
Selected works from a major Australian drawing award

Romanticism and Reason: Contemporary Australian Jewellery 1955–1997
Contemporary Australian jewellery by seventeen eminent makers

1 – 30 Apr **Cinderella's Gems: Art and the intellectual mission**
A touring exhibition comprising sixty outstanding works from ten university art collections in NSW

5 – 28 May **TAFE NSW Invitational Arts & Design Prize**
An exhibition of works by finalists selected on the basis of artistic interpretation and excellence across a range of disciplines including painting, drawing, jewellery, photography and ceramics

New South Wales Government Ministry for the Arts

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

BROKEN HILL CITY ART GALLERY

3 Feb – 12 Mar **Ikuntji Tjuta**
Indigenous art from the central desert community of Haasts Bluff

16 Mar – 16 Apr **Koolmatrie, Fitzpatrick and Spence**
Work created in response to a regional tour of the Far West of NSW by Yvonne Koolmatrie, Angela Fitzpatrick and Thomas Spence

5 – 25 Apr **Operation Art** Paintings by school children from NSW, selected to be hung in the New Children's Hospital, Sydney and throughout children's wards in regional hospitals across NSW.

18 May – 21 Jun **Desert Journey**
Artists journey into the outback and experience a 'foreign land'. An Orange Regional Gallery Exhibition

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

Maitland City Art Gallery

Brough House, Church Street, MAITLAND NSW 2320
Tel: (02) 4933 1657, (02) 4933 6725 (A/H) Fax: (02) 4934 8396
Mob: 015 290807 Email: artgallery@maitland.nsw.gov.au
www.maitland@infohunt.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

9 Mar–2 Apr	**'Keep Your Foot on the Gas'** works by Joy Longworth
6 Apr–7 May	**Thirteenth Maitland City Art Gallery Festival of Arts and Crafts** Photographs from the permanent collection
8 May–18 Jun	**Jubilee 2000 Festival of Arts 'Reconciliation'**
Gallery Grounds	**Sculpture of the Month**
March 2000	'Homage to Matisse' Julie Nichols
April 2000	'The Face of Tomorrow' Graham Wilson
May 2000	'Signatures' Ruth Goodwin, Varelle Hardy, Elizabeth Milgate, Delilah van Wyk
Foyer Gallery	**Mini-Exhibitions Council hours Mon to Fri 8.30–4.30**
March 2000	'A Brush with Nature' works by Elizabeth Greedy
April 2000	Historic Maitland Photographic Collection
May 2000	Jubilee 2000 Festival of Arts 'Reconciliation' Selected work by Hunter artists
Foyer Gallery	**Work of the Month Council hours Mon to Fri 8.30–4.30**
March 2000	Stuart Scott 'The old and the not so old – 3801'
April 2000	Ian Pender 'Brough House'
May 2000	Lynn Schofield 'Contemporary Quilt'

CAMPBELLTOWN CITY ARTS art gallery

Campbelltown City Bicentennial Art Gallery and Japanese Tea-House Garden

Until 5 Mar — **David Hawkes** – Drawings and paintings by the Wedderburn artist, exploring surrounding areas of Campbelltown including Westcliff Colliery

11 Mar – 30 Apr — **Ceramics: The Australian Context** – Major national survey of contemporary Australian ceramics
Striking: Contemporary Australian Photography – From the collection of the Waverley City Gallery featuring Tracey Moffatt, Patricia Piccinini, Bill Henson, Julie Rrap and David Stephenson

5 May – 11 Jun — **Pets, Prey and Predators** – Introduced animals in recent Australian art, exploring the impact on our lives and environment of non-indigenous animals

5 May – 18 Jun — **In the Light of Day** – Impressions of life by artists of the Macarthur region. Realist and contemporary works

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

LRG

La Trobe Regional Gallery

5 Feb – 19 Mar — **KING OF THE ACCORDION (READ A STORY, SEE A PICTURE)**
Exploring the themes of immigration and multiculturalism. New England Regional Art Museum touring exhibition

LOIS GERALDES
Portuguese born, Gippsland artist, Geraldes, paintings explore the universality of symbolism in a marriage of figuration and abstraction

24 Mar – 7 May — **THE STATE OF COMMON LIFE**
Photographs by Richard Crawley documenting rural life in the western district of Victoria
Warrnambool Art Gallery touring exhibition

13 May – 25 June — **CINDERELLA'S GEMS**
An exhibition of 20th century Australian art, drawn from the collections of ten universities in NSW and the ACT

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

THE NOLAN GALLERY Nolan

Nolan Gallery

21 Jan to 26 Mar — **East Gallery:** Selected works from the Nolan Gallery Collection
West Gallery: Nolan Foundation Collection

31 Mar to 7 May — **East Gallery:** Nolan's '*For the Term of His Natural Life*'
West Gallery: Nolan Foundation Collection

12 May to 2 Jul — **East Gallery:** Nolan's '*Remembrances of My Youth*'
West Gallery: Nolan Foundation Collection

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

Penrith THE LEWERS Regional BEQUEST Gallery

PENRITH REGIONAL GALLERY

5 February to 2 April
FROM MY GARDEN: Watercolours by Victor Majzner 1978 – 1997

5 February to 2 April
CONTEMPORARY SCULPTURE: Peter Tilley and Leslie Oliver

5 February to 9 April
MEMORIAL/BALLY BRACK: Fiona Davies

8 April to 4 June
RECLAIMED: Recycling in contemporary British craft and design

15 April to 11 June
IMAGINED SPACES: Surendran Nair and Rekha Rodwittiya

Penrith Regional Gallery & The Lewers Bequest
86 River Road, Emu Plains NSW 2750
Tel: (02) 4735 1100 Fax: (02) 4735 5663
email: gallery@penrithcity.nsw.gov.au
Open: Tuesday–Sunday 11am –5pm
Admission: Adults $2, Concession $1
website: www.penrithcity.nsw.gov.au/penrithgallery

Orange Regional Gallery

3 Mar – 9 Apr **JAMES GLEESON: ON STARTING A PAINTING**
A series of Gleeson's drawings and paintings from 1979–1999. Toured by NERAM

Mar – Sept **ORG OUTREACH EXHIBITIONS**
A series of small performances and exhibitions utilising shopfronts in small Central West towns, funded by ORG and NSW Ministry for the Arts

14 Apr – 14 May **TOYS FOR ARTISTS**

15 Apr – 2 Jun **MARY TURNER COLLECTION**
Modern Australian masters donated to the ORG collection by Mary Turner OAM

16 Apr – 14 May **GEOFF LEVITUS SCULPTURE AND PAINTINGS**

19 May – 2 Jul **1918 – AUSTRALIANS IN FRANCE**
Touring from the Australian War Memorial

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

Bathurst Regional Art Gallery

70–78 Keppel Street BATHURST NSW 2795
Tel (02) 6331 6066 Fax (02) 6332 5698
Tues to Fri 10am – 5pm, Sat 10am – 1pm, 2 – 5pm
Sun and Public holidays 2 – 5 pm

To 26 March **ICARUS** Works by seven contemporary artists based on themes from the Icarus myth. Developed through a collaborative process between the artists and Goulburn Regional Art Gallery

BLINK Two local photographers, Vanessa Roget and Graham Schumann, explore the region through the camera lens

LIZ CUMING Works in progress from her residency at Hill End in 1999

30 Mar – 14 May **LLOYD REES – COMING HOME**
A fresh look at the artist's practice including early works from 1915 to the last work Rees painted in 1988. The 42 paintings and works on paper are from the Rees family collection, many rarely or never seen before in public

Tweed River Regional Art Gallery

The Australian Portrait Gallery
Home of the Doug Moran Portrait Prize

16 Feb – 2 Apr **UPFRONT: FACES FROM AUSTRALIA AT WAR**
from the Australian War Memorial, Canberra

5 – 30 Apr **TAFE NSW INVITATIONAL ARTS AND DESIGN PRIZE**
Work by sixty invited students from NSW TAFE Fine Arts and Design courses

3 May – 4 Jun **DO YOU REMEMBER** Paintings depicting the coastal marine trade between towns along the coast of NSW. A touring exhibition from the Manning Gallery

LIFE ON THE TWEED Explores the nautical history and culture of the Tweed Valley and coast

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

French Pictures from the National Gallery of Victoria
Exclusive to Bendigo Art Gallery
until late 2000

Dame Edna's Frockathon: A journal from Cardigan to Couture
A Performing Arts Museum, Victorian Arts Centre travelling exhibition
4 February – 12 March

The art of Violet Teague 1872 – 1951 A touring exhibition
by the Ian Potter Museum at The University of Melbourne
18 March – 23 April

Laughter, the Universe and Everything:
The art of Judy Horacek A Monash Gallery Touring Exhibition
18 March – 23 April

Bendigo Art Gallery

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

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 gallery on Hastings Street, Noosa.
Daily 10 – 6

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 Ryan.
Daily 10 – 5.30

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

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 11 – 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
To 30 March: 'Passing Trains: The Photographic Journeys of Charles Page (1964 – 1999)'
7 April to 18 June: 'Bluey and Curly', portraits of an era.
Daily 10 – 5,
Closed Christmas Day, Boxing Day, New Years Day, Good Friday, Anzac Day

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
Exhibiting the Gold Coast City Collection of over 1000 artworks, featuring work by key Gold Coast, Queensland, national, Aboriginal and Torres Strait Islander artists, in addition to the Evandale Sculpture Walk.
Monday to Friday 10 – 5,
Saturday and Sunday 11 – 5

GRAHAME GALLERIES AND EDITIONS
1 Fernberg Road, MILTON 4064
Tel. (07) 3369 3288 Fax (07) 3369 3021
editions@thehub.com.au
Specialising in fine art prints, works on paper and artists' books. Organiser of the 'artists' books and multiples fair'.
Tuesday to Saturday 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
pb@philipbacon.com.au
Regular exhibitions by leading Australian artists. A large collection of nineteenth-century and contemporary paintings, sculpture, prints and jewellery.
Tuesday to Saturday 10 –5

QUEENSLAND ART GALLERY
Melbourne Street,
SOUTH BRISBANE 4101
Tel. (07) 3840 7333 Fax (07) 3844 8865
qag@qcc.qld.gov.au www.qag.qld.gov.au
To 3 April: 1999 Minister's Awards for Excellence in Art
To 14 May: 'The Art of Inclusion', recent Australian photography from the gallery's collection demonstrating the diversity of approaches to contemporary photography which emerged during the 1980s and 1990s
10 March to 21 May: Jeffrey Smart, an Art Gallery of New South Wales Travelling Exhibition
20 April to 12 June: 'Ilan Pasin: this is our way', Torres Strait Art, explores the historical and contemporary artworks of the Torres Strait Island people. A Cairns Regional Gallery Touring Exhibition.
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 Fax (07) 3254 0344
npth@ozemail.com.au
A gallery in Brisbane's art precinct which visitors have commended for warmth and welcome, award-winning lighting and convenient parking.
No commission; the spaces and sculpture garden are available for rent by artists, combinations of artists, curators, artist's agents, etc.
Introductory pamphlet available upon application.
Exhibition of quality works by contemporary artists have consolidated the gallery's reputation.
Tuesday to Saturday 10 – 6,
Sunday 11 – 5

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

New South Wales

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

ALBURY REGIONAL ART GALLERY
546 Dean Street, ALBURY 2640
Tel. (02) 6023 8187 Fax (02) 6041 2482

albartg@dragnet.com.au
From 10 February: Denise Green, works on paper 1972 – 1988
3 to 26 March: Paul Rosenbloom, visiting artist from the United Kingdom
17 March to 9 April: 'Landscape', Charles Sturt University Collection
31 March to 30 April: 'Subject, Witness, Participant', Rita Lazauskas
12 to 30 April: 'The McPherson Project: The Faces and the Streets 1955 – 2000', Charles Sturt University Bachelor of Art Photography students
5 to 28 May: 'Sheds', Ivan Durrant; 'Mentals III', Mental as Anything's 3rd Octennial Art Exhibition.
Access for the disabled. Free admission.
Monday to Friday 10.30 – 5, Saturday and Sunday 10.30 – 4

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

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 Exhibition August 2000.
Monday to Friday 10 – 5

ART GALLERY OF NEW SOUTH WALES
Art Gallery Road, SYDNEY 2000
Tel. (02) 9225 1744 (information desk)
Fax (02) 9221 6226
Permanent collections of Australian, European, Asian and contemporary art, together with the Yiribana Gallery – Australia's largest gallery devoted to the permanent exhibition of Aboriginal and Torres Strait Islander art.
Daily 10 – 5

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

ART HOUSE GALLERY
66 McLachlan Avenue, RUSHCUTTERS BAY 2011
Tel. (02) 9332 1019 Fax (02) 9332 1981
arthouse@zip.com.au
Representing a dynamic group of contemporary Australian artists including Joshua Yeldham, Todd Hunter, Rob Ryan, Martine Emdur, Stephen Trebillock, Peter Dittmar, Ulrich Steiner, Maxine Liau.
Tuesday to Saturday 10 – 6

THE ARTISTS GALLERY HUNTERS HILL
37A Alexandra Street, HUNTERS HILL 2110
Tel. (02) 9817 2349 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.
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
7 to 25 March: Bruce Armstrong, recent sculpture
4 to 29 April: Martin Brown, recent paintings
9 May to 3 June: Garry Shead, recent paintings.
Tuesday to Saturday 10 – 6

AUSTRALIAN GALLERIES, WORKS ON PAPER, SYDNEY
24 Glenmore Road, PADDINGTON 2021
Tel. (02) 9380 8744 Fax (02) 9380 8755
Gallery Manager: Suzie Melhop
9 to 25 March: Barbie Kjar, recent etchings
6 to 29 April: John Coburn Graphics Retrospective
11 May to 3 June: Simon Cooper, recent prints and paintings.
Daily 10 – 6

BARRY STERN GALLERY
19 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. Specialising in works by Emily Kngwarreye.
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

BRETT WHITELEY STUDIO
2 Raper Street, SURRY HILLS 2010
Tel. (02) 9225 1881
Fax (02) 9690 1308
The artist's studio and living space.
Gallery: Changing exhibitions.
Discussions and workshops: booked groups. Sundays at Two: A varied program of tours and performances.
Thursday and Friday 10 – 4 (booked groups and appointments only), Saturday and Sunday 10 – 4

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 nineteenth-century, 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

CHRISTOPHER DAY GALLERY
124 Jersey Road, WOOLLAHRA 2025
Tel. (02) 9326 1952
Fax (02) 9327 5826
Mobile 0418 403 928
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

CLEM MILLWARD, Cajaputs, Mullet Creek, oil on canvas, 96 x 91cm, Artarmon Galleries.

COOKS HILL GALLERIES
67 Bull Street, COOKS HILL 2300
Tel. (02) 4926 3899 Fax (02) 4926 5529
chg@markwiddup.com
www.CooksHill.com.au
Representing Arthur Boyd, Sidney Nolan, Fred Williams, Charles Blackman, John Olsen, John Perceval, Russell Drysdale, Norman Lindsay, Brett Whiteley, Tom Roberts, Arthur Streeton, Frederick McCubbin, Ray Crooke, Jeffrey Smart and Charles Conder.
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 4341 Fax (02) 6884 2675
To 28 April: '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
From 6 May: ARTEXPRESS, a selection of NSW Higher School Certificate Visual Art Students' works.
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, Sharpe, 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
g460@ozemail.com.au
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 2 April: 'Sydney Metropolis', exploring Sydney through art, architecture, design, literature, film and fantasy, and the dreams and deliriums of Sydney people, 1788–2000
15 April to 23 July: 'Sydney Sub-urb', stories of Sydney's suburbs – its nature, people and places through a diverse mix of paintings, prints, drawings and photographs.
Daily 9.30 – 5

JUSTICE AND POLICE MUSEUM
4–8 Phillip Street, Circular Quay,
SYDNEY 2000
Tel. (02) 9252 1144 Fax (02) 9252 4860
To 2 October: '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
To 30 April: 'Dolls Houses', exploring the history of the Australian doll's house from 1870 to 1950 – handmade and inventive, recycled and much-loved, each layered with memories of childhood's past.
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 0603
idg@unsw.edu.au
Ten to eleven exhibitions annually of recent international and Australian art. Exhibitions in 2000 include contemporary art from Indonesia, New Caledonia and special projects for the Biennale of Sydney and Olympic Arts Festival.
Monday to Friday 10 – 5,
Saturday 1 – 5, closed public holidays

JINTA DESERT ART GALLERY
154–156 Clarence Street, SYDNEY 2000
Tel. (02) 9290 3639 Fax (02) 9290 3631
jinart@wr.com.au
www.jintaart.com.au
Jinta Desert Art is an established fine arts gallery representing artworks by leading contemporary Aboriginal artists from the Central Desert region.
Monday to Saturday 10 – 6,
Sunday 1 – 6

THE KEN DONE GALLERY
1 Hickson Road, The Rocks,
SYDNEY 2000
Tel. (02) 9247 2740 Fax (02) 9251 4884
info@done.com.au
Selected paintings to 2000. The current

14 March to 1 April: Paul Bacon, sculpture; Catherine Hearse, sculpture and drawing
4 to 29 April: Bryan King, painting; Lachlan Dibden, painting
2 to 20 May: Julie Harris, painting; Susan Milne and Greg Stonehouse, installation
23 May to 10 June: Ingo Kleinert, assemblage; Christine Johnson, painting.
Tuesday to Saturday 11 – 6

LISMORE REGIONAL ART GALLERY
131 Molesworth Street, LISMORE 2480
Tel. (02) 6622 2209 Fax (02) 6622 2228
Permanent collection of contemporary Australian art, touring Australian exhibitions and changing displays of local art and craft for sale.

sculpture and design to the moving image.
To 6 March: 1999 Seppelt Contemporary Art Awards
2 March to 15 May: MCA Aboriginal Art, an exhibition of more than 200 works from the Ramingining Collection, from the Aboriginal community in Arnhem Land, including bark paintings, sculptures and 'functional' objects.
Daily 10 – 5

NEW ENGLAND REGIONAL ART MUSEUM
Kentucky Street, ARMIDALE 2350
Tel. (02) 6772 5255 Fax (02) 6771 2397
Home of the Howard Hinton, Chandler Coventry and NERAM Collections.
Changing exhibitions and new facilities

2, 1975,
Breuer

025
1 1723
om
tems of
aintings
stock sent

7

hibitions
ong
social

ical
is World',
Woman,
ing the
burn's
examples
early

to
tralian

cking up',

Aviators',
men
ersary
e Awards
, arts of

hool

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, Sharpe, Shead, Friend, Miller and Rankin. Contemporary ceramics by Brooks, Barrow, Rushforth, Samuels and others.
Wednesday to Sunday 10 – 5

GALERIA ANIELA FINE ART
Cnr Bridge and Phillip Streets,
SYDNEY 2000
Tel. (02) 9251 5988
To 2 April: 'Sydney Metropolis', exploring Sydney through art, architecture, design, literature, film and fantasy, and the dreams and deliriums of Sydney people, 1788–2000
15 April to 23 July: 'Sydney Sub-urb', stories of Sydney's suburbs – its nature, people and places through a diverse mix of paintings, prints, drawings and photographs.
Daily 9.30 – 5

JUSTICE AND POLICE MUSEUM
4–8 Phillip Street, Circular Quay,
SYDNEY 2000
Tel. (02) 9252 1144 Fax (02) 9252 4860

JINTA DESERT ART GALLERY
154–156 Clarence Street, SYDNEY 2000
Tel. (02) 9290 3639 Fax (02) 9290 3631
jinart@wr.com.au
www.jintaart.com.au
Jinta Desert Art is an established fine arts gallery representing artworks by leading contemporary Aboriginal artists from the Central Desert region.
Monday to Saturday 10 – 6,
Sunday 1 – 6

THE KEN DONE GALLERY
1 Hickson Road, The Rocks,
SYDNEY 2000
Tel. (02) 9247 2740 Fax (02) 9251 4884
info@done.com.au
Selected paintings to 2000. The current exhibition focuses on new studio work by Australian artist Ken Done.
Paintings, drawings and multiple 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/kingstreet-galleries
14 March to 8 April: Wendy Sharpe
11 April to 6 May: Michelle Hiscock
9 May to 3 June: Jeanette Siebols
6 June to 13 July: Alex McKenzie.
Tuesday to Saturday 11 – 6

KING STREET GALLERY
613 King Street, NEWTOWN 2042
Tel./Fax (02) 9519 0402
To 18 March: Deborah Beck
22 March to 15 April: Gail English
19 April to 13 May: to be announced
17 May to 10 June: Campbell Robinson-Swann.
Wednesday 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
To 11 March: Brian Doar, ceramic sculpture; Joe Frost, painting
14 March to 1 April: Paul Bacon, sculpture; Catherine Hearse, sculpture and drawing
4 to 29 April: Bryan King, painting; Lachlan Dibden, painting
2 to 20 May: Julie Harris, painting; Susan Milne and Greg Stonehouse, installation
23 May to 10 June: Ingo Kleinert, assemblage; Christine Johnson, painting.
Tuesday to Saturday 11 – 6

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

MICHAEL CARR ART DEALER
Level 3, 31 Bligh Street, SYDNEY 2000
Tel. (02) 9223 4055 Fax (02) 9223 4066
michaelcarr@ozemail.com.au
Specialising in the sale and exhibition of important international and Australian paintings and sculpture and representing artists: Colin Lanceley, Ron Robertson-Swann, Pat Harry, Ian Bettinson, Neil Frazer, George Raftopolous, Chris Antico.
Monday to Friday 10 – 6,
Saturday 12 – 5, or by appointment

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.
To 6 March: 1999 Seppelt Contemporary Art Awards
2 March to 15 May: MCA Aboriginal Art, an exhibition of more than 200 works from the Ramingining Collection, from the Aboriginal community in Arnhem Land, including bark paintings, sculptures and 'functional' objects.
Daily 10 – 5

NEW ENGLAND REGIONAL ART MUSEUM
Kentucky Street, ARMIDALE 2350
Tel. (02) 6772 5255 Fax (02) 6771 2397
Home of the Howard Hinton, Chandler Coventry and NERAM Collections. Changing exhibitions and new facilities including a video/conference theatre, cafe, sculpture/performance terrace and galleries. All welcome.
Daily 10.30 – 5

NEWCASTLE REGION ART GALLERY
Cnr Laman and Darby Streets,
NEWCASTLE 2300
Tel. (02) 4974 5100
Fax (02) 4974 5105
To 20 March: 'Reclaimed Acclaimed', contemporary British craft, a British Council exhibition
24 March to 29 April: ARTEXPRESS, a selection of works by NSW Higher School Certificate Art students
14 April to 4 June: 'Matisse', a National Gallery of Australia Travelling 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/penrith-gallery
To 2 April: 'From my garden', Victor Majzner, watercolours 1978 – 1997, a touring exhibition from New England Regional Art Museum
To 2 April: Contemporary sculpture by Peter Tilley and Leslie Oliver, curated by Joseph Eisenberg
To 9 April: Chris Auckett, paintings and works on paper
8 April to 4 June: 'Reclaimed Acclaimed: New works in Recycled Design', toured by Craftspace Touring England, the British Council and Newcastle Region Art Gallery
15 April to 11 June: 'Imagined Spaces', Surendran Nair and Rekha Rodwittiya, a touring exhibition from Noosa Regional Gallery.
Tuesday to Sunday 11 – 5

BRETT WHITELEY, Palm Tree 2, 1975, silkscreen 50/50, 82 x 68 cm, Eva Breuer Art Dealer.

PETER R. WALKER PTY LTD
P.O. Box 800, WOOLLAHRA 2025
Tel. 0418 552 548 Fax (02) 9211 1723
PETERRWALKER@bigpond.com
Fine Australian artworks and items of historical interest. European paintings and sculpture. 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'
To March: 'Audrey Hepburn: A Woman, The Style', an exhibition covering the most important events in Hepburn's amazing career. It includes 150 examples of her clothing dating from the early 1950s to the late 1970s
March to November: 'Colonial to Contemporary', collecting Australian decorative arts and design
From 18 April: 'Bayagul – speaking up', contemporary indigenous communication
13 May to May 2001: 'Women Aviators', celebrating the Australian Women Pilot's Association's 50th anniversary
To May: Engineering Excellence Awards
To June: 'Beyond the Silk Road', arts of central Asia.
Daily 10 – 5,
open extended hours during school holidays

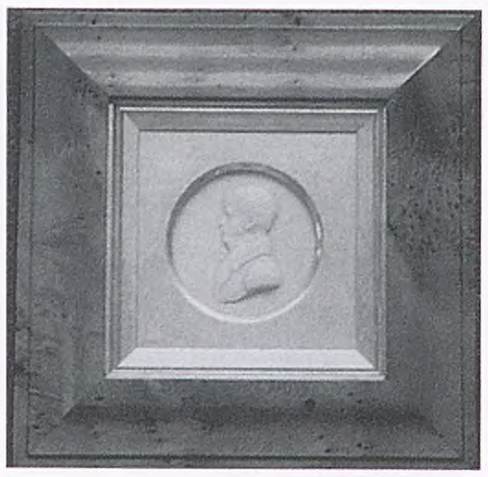
PROUDS ART GALLERY
Cnr 175 Pitt and King Streets,
SYDNEY 2000
Tel. (02) 9233 4268 Fax (02) 9221 2825
Director: Cherry Jeanes
Located in the heart of Sydney's CBD. Representing well-known and emerging artists, investment paintings.
Monday to Friday 9 – 5.25,
Thursday 9 – 8, Saturday 9 – 2

REGENT STREET GALLERY
124 Regent Street, REDFERN 2016
Tel. (02) 9699 2636 Fax (02) 9698 8495
jeffree@alpha.net.au
www.alpha.net.au/~jeffree
Contemporary Australian and international artists. New shows every two to three weeks.
Tuesday to Sunday 10 – 5

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



THERESA WALKER (1807–76) Wax **Portrait of Magistrate John Clark, 1848,** Peter R. Walker Pty Ltd.

oxley9@roslynoxley9.com.au
Contemporary Australian and international art, paintings, sculpture, photography, installation, video and performance.
To 4 March: Michael Elmgreen and Ingar Dragset, 2000 Sydney Gay and Lesbian Mardi Gras Festival Event; Tracey Moffatt
8 March to 1 April: Bill Henson.
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.
March: Charles Blackman, a survey show.
Tuesday to Friday 10 – 6, Saturday 11 – 5

SHERMAN GALLERIES GOODHOPE
16-18 Goodhope Street,
PADDINGTON 2021
Tel. (02) 9331 1112 Fax (02) 9331 1051
shermans@ozemail.com.au
www.shermangalleries.com.au
To 4 March: Paul Partos
8 March to 1 April: Philip Wolfhagen
7 to 29 April: Peter Atkins
5 to 27 May: John Young.
Sherman Goodhope Sculpture Court:
To May: Toshiaki Izumi and Anthony Pryor.
Sherman Galleries will be closed for Easter from 21 April, re-opening 26 April.
Tuesday to Saturday 11 – 6

SHERMAN GALLERIES HARGRAVE
1 Hargrave Street, PADDINGTON 2021
Tel. (02) 9360 5566 Fax (02) 9360 5935
Throughout the year, Sherman Hargrave has a constantly changing program of exhibitions by gallery artists: 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.
7 to 29 April: Peter Atkins
5 to 27 May: John Young.
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 Herman 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
art@sohogalleries.net
Showing young to mid-career contemporary Australian artists.
Painting, sculpture and works on paper.
Tuesday to Sunday 12 – 6

STILLS GALLERY
36 Gosbell Street, PADDINGTON 2021
Tel. (02) 9331 7775 Fax (02) 9331 1648
photoart@stillsgallery.com.au
www.stillsgallery.com.au
To 25 March: Liz Ham, Lisa Tomasetti and Cherry Hiromi
29 March to 29 April: Stephanie Valentin, Juliana Swatko
3 May to 3 June: Bruce Hart, Bernie McGann.
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 time-keeping, surveying, meteorological and astronomical work that was performed here when Sydney Observatory was one of the most important scientific institutions in New South Wales
Permanent exhibition: 'Cadi Eora Birrung: Under the Sydney Stars', Aboriginal people were Australia's first astronomers. This exhibition shows many constellations in the southern skies and explains how they were created from an Aboriginal perspective.
Opening nightly, except Wednesday, for night viewing, bookings essential.
Monday to Friday morning reserved for booked groups, weekends 10 – 5, school and public holidays 2 – 5

TIM OLSEN GALLERY
76 Paddington Street,
PADDINGTON 2021
Tel. (02) 9360 9854 Fax (02) 9360 9672
olsenga@ozemail.com.au
Specialising in contemporary Australian painting and sculpture. Changing exhibitions by gallery artists including John Olsen, Robert Jacks, David Larwill, Marie Hagerty, Jason Benjamin, Deborah Russell and Matthew Johnson.
Tuesday to Saturday 11 – 6

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

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

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

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

UTS GALLERY
University of Technology, Sydney
Level 4, 702 Harris Street, ULTIMO 2007
Tel. (02) 9514 1652 Fax (02) 9514 1228
Acting Manager: Felicity Sheehan
FelicitySheehan@uts.edu.au
To 24 March: 1999 Australian Paper Awards, exceptional works on paper by 12 prominent Australian artists
4 to 21 April: UTS Design Architecture and Building Faculty Show
2 to 26 May: Contemporary Slovenian Graphic Design, an exhibition of contemporary designers from leading Slovenian Design Agencies spanning 1988 – 1996.
Tuesday to Friday 12 - 6

VALERIE COHEN FINE ART
104 Glenmore Road, PADDINGTON 2021
Tel./Fax (02) 9360 3353
Contemporary and traditional Australian artists. Continuous exhibitions of changing artists, both in Glenmore Road and the Ansett Golden Wing Lounges.
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/vonbertouch
To 12 March: 'The New Millennium Show', thirty-seventh anniversary exhibition, paintings and ceramics
17 March to 8 April: Peter Dobinson, ceramics; Frances Fussell, paintings; Charles Gosford, paintings
14 April to 7 May: Mel Brigg, paintings; Arthur Murch, paintings and drawings; Stefan Brugisser, sculpture.
Friday to Monday 11 – 6, or by appointment

WAGNER ART GALLERY
39 Gurner Street, PADDINGTON 2021
Tel. (02) 9360 6069 Fax (02) 9361 5492
wagnerart@bigpond.com
Specialising in fine art.
To 23 March: Mike Worrall, paintings; Lesley Pockley, recent paintings
28 March to 20 April: Sir Sidney Nolan, a collection of paintings from the 1960s and graphic work from the portfolios from 1971
2 to 25 May: 'Sydney Harbour', Frank Hodgkinson
30 May to 22 June: John Rigby.
Monday to Saturday 10.30 – 6

WATTERS GALLERY
109 Riley Street, EAST SYDNEY 2010
Tel. (02) 9331 2556 Fax (02) 9361 6871
watters@mira.net
www.home.mira.net
To 11 March: Rod McRae, paintings; Suzie Marston, paintings
15 March to 1 April: Ruth Waller, paintings
4 to 29 April: Robert Parr, sculpture; Jasper Legge, paintings
3 to 20 May: Patricia Moylan, paintings; Virginia Coventry, paintings
24 May to 10 June: Chris O'Doherty, Reg Mombassa and Ken Whisson, works on paper.
Tuesday and Saturday 10 – 5,
Wednesday to Friday 10 – 8

WOLLONGONG CITY GALLERY
Cnr Kembla and Burelli Streets,
WOLLONGONG EAST 2500
Tel. (02) 4228 7500 Fax (02) 4226 5530
wcg@1earth.net

www.wcg.1earth.net
Largest regional art museum in Australia, with a major collection of contemporary Aboriginal and Illawarra colonial art. Exhibition program changes monthly. External panel projects, regular public programs, resident artist program and gallery shop. Free admission.
Tuesday to Friday 10 – 5,
Saturday, Sunday and public holidays 12 – 4,
closed Good Friday, Christmas Day, Boxing Day and New Years Day

YUILL|CROWLEY
Suite 1, 8th Floor, The Block,
428 George Street, SYDNEY 2000
Tel. (02) 9223 1410
Contemporary art.
Wednesday to Friday 11 – 6,
Saturday 11 – 4.30

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 12 March: 'Face to Face: Contemporary Art from Taiwan', works by eight contemporary Taiwanese artists which examine the effects of industrialisation and urban development on the environment and on local customs and beliefs. Co-organised by the Gold Coast Arts Centre and Taipei Fine Arts Museum
16 March to 23 April: 'In my Father's House/Postcards from Mummy', Brenda L. Croft and Destiny Deacon, a photographic exhibition focusing closely on a sense of place for both artists, both physical and emotional. An Australian Centre for Photography Touring Exhibition.
Wednesday to Sunday 12 – 5

BEAVER GALLERIES
81 Denison Street, DEAKIN 2600
Tel. (02) 6282 5294 Fax (02) 6281 1315
beaver@interact.net.au
Canberra's largest private gallery. Regular exhibitions of contemporary paintings, sculpture, glass and ceramics by established and emerging Australian artists. Gallery and licensed cafe open daily.
5 to 22 March: Yvette Watt, paintings; Victor Greenaway, ceramics
26 March to 12 April: Kate Briscoe, paintings; Jeff Mincham, ceramics
To 24 May: Katie Clemson, prints; Fiona Hiscock, ceramics
28 May to 14 June: Marine Ky, prints; Gabriella Bisetto, 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.
April: Peter Boggs, new works, oil on canvas.
Wednesday to Sunday 11 – 6

GALLERY HUNTLY CANBERRA
11 Savige Street, CAMPBELL 2612
Tel. (02) 6247 7019
ruthprowse@ozemail.com.au
Paintings, original graphics and sculpture from Australian and international artists.
By appointment

NATIONAL GALLERY OF AUSTRALIA
Parkes Place, CANBERRA 2600
Tel. (02) 6240 6411 Fax (02) 6240 6561
www.nga.gov.au
To 30 April: 'The Universal Soldier: John Walker's Passing Bells', an exhibition of a recently acquired print portfolio, which portrays the horrors of the First World War
To 7 May: The Book of Kells, Ireland's greatest national treasure, produced by Irish monks in about 800AD (to be confirmed); 'Revealing the Holy Land: The Photographic Exploration of Palestine', complementing the Book of Kells exhibition
To 9 July: 'Eye Spy with My Little Eye', in the Children's Gallery
11 March to 18 June: A Survey – Work from 1980 – 2000, Susan Cohn
6 May to 8 August: 'Secession: Modern art in Austria and Germany 1890 – 1910'.
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
10 March to 2 April: 26th Anniversary Show – Australian Contemporary Masters, twenty major painters
7 to 30 April: Frank Hodgkinson, recent works
5 to 28 May: Sydney Ball, new paintings.
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,
(corner Queen and Little Collins Streets)
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
Exhibiting contemporary Aboriginal art – paintings, works on paper, limited-edition prints, sculpture, ceramics and artefacts. Representing Ginger Riley Munduwalawala, Barney Ellaga, Peggy Napangardi Jones, Craig Allan Charles, Ray Thomas, Lorna Napurrurla Fencer, Djambu Barra Barra, Amy Jirwulurr Johnson, Jilamara Arts and Crafts, Milikapiti, Melville Island, Hermannsburg Potters, Kathleen Petyarre, and Early Central Desert boards, Warlayirti Artists, Balgo Hills, WA, Injalak Arts and Crafts Association Inc., Gunbalanya (Oenpelli), NT, Papunya Tula Artists Pty Ltd, NT, Urapuntja Artists, Utopia, NT.
Monday to Friday 9 – 5,
Saturday 11 – 4, or by appointment

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

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

AUSTRALIAN CENTRE FOR CONTEMPORARY ART
Dallas Brooks Drive, The Domain,
SOUTH YARRA 3141
Tel. (03) 9654 6422 Fax (03) 9650 3438
acca@adm.monash.edu.au
www.artnow.org.au
ACCA is an independent public art organisation that provides a platform for current innovative Australian and international visual art practices. Through its programs, the Centre aims to expand public understanding, awareness and enjoyment of contemporary visual culture and to assist in the development of professional art practice.
Tuesday to Friday 11 – 5,
Saturday and Sunday 2 – 5

AUSTRALIAN GALLERIES
35 Derby Street, COLLINGWOOD 3066
Tel. (03) 9417 4303 Fax (03) 9419 7769
Manager: Tim Abdallah
14 March to 1 April: Phil Davey
11 April to 13 May: Deborah Walker
23 May to 17 June: Inge King.
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
14 March to 1 April: Glen Walls
11 April to 13 May: Euan Heng

23 May to 17 June: John Coburn, Graphic Retrospective.
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.
From 3 February: John Scurry
From 19 February: John Coburn
From 2 March: Geoff Dyer
From 23 March: Studio Glass Art.
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.
Regular Russian exhibitions.
Monday to Friday 11 – 6,
Saturday and Sunday 12 – 5

BULLE GALLERIES
Across Federation Square
96 Flinders Street, MELBOURNE 3000
Tel. (03) 9650 5944 Fax (03) 9650 3430
March: 'Emerging Artists Program 2000'
April: Katherine Boland, Lydia Nestel, Steve Woodbury
April to May: Charles Rajkovic, Kerry Gregan
May to June: Christine Healy, Mary Ballantyne-Fooks.
Tuesday to Friday 10 – 5,
Saturday and Sunday 2 – 5,
or by appointment

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.
18 March to 13 April: Michael Johnson
15 April to 11 May: Kim Spooner.
Tuesday to Friday 10.30 – 5,
Saturday 11 – 5

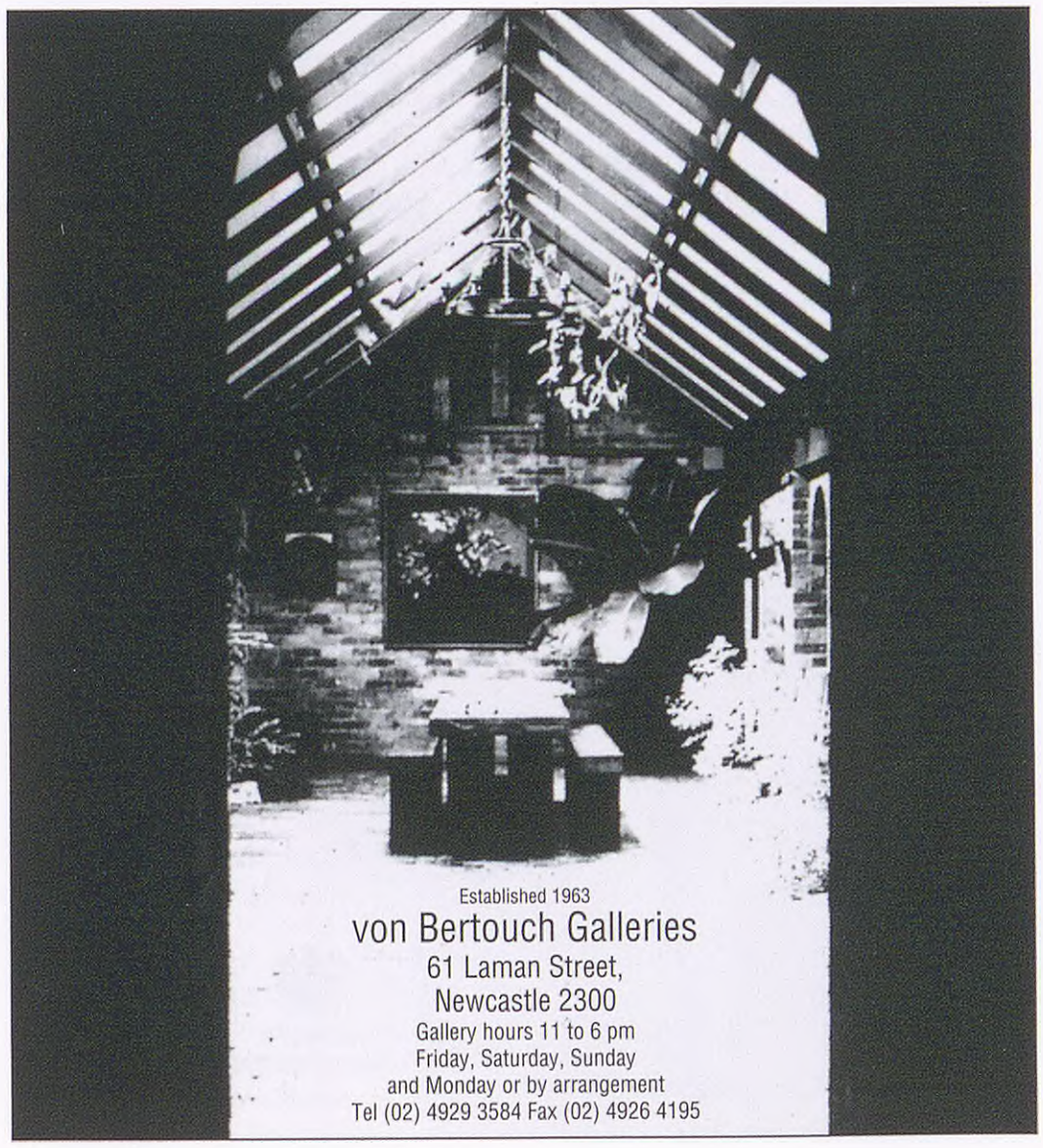
CONTEMPORARY ART SOCIETY OF VICTORIA
P.O. Box 283, RICHMOND 3121
Tel./Fax (03) 9428 0568
(fax by arrangement only)
Two major exhibitions yearly. Regular displays of members' artworks, artists nights and social and art-related activities.
'CAS Inc. 9" x 12" National Travelling Exhibition 1999 – 2000':
1 March to 9 April: NSW: Grafton Regional Gallery, 158 Fitzroy Street, Grafton
19 April to 17 May: Qld: Kick Arts Gallery, 103 Grafton Street, Cairns
March to April: CAS Inc. Annual Exhibition.
Enquiries: Tel. (03) 9428 0568

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

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

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

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 11 March: Rafael Gurvich, recent paintings
15 March to 1 April: Graeme Altmann, recent paintings.
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@c032.aone.net.au
www.home.aone.net.au/gabriellepizzi
March: Patrick Mung Mung, recent paintings, in association with Warmun Arts Centre, Turkey Creek
April: Boxer Milner, paintings, in association with Warlayirti Artists, Balgo Hills
May: paintings by artists from Yuendumu including Judy Watson, in association with Warlukurlangu Artists; Gay Hawkes, paintings and furniture.
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
geelart@gsat.edu.au
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 March 26: Percy Leason at Lake Tyres
4 March to 9 April: 'Rural Itch'
16 April to 14 May: John Leslie Art Prize
1 to 30 April: Ponch Hawkes – A Survey
6 May to 11 June: Percy Masters – Book Launch
20 May to 25 June: 'Diversions – Abstractions'.
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
Representing Blackman, Borrack, Dickerson, Coburn, Hodgkinson, Jack, Pro Hart, Leveson, Voigt, Willebrant, Woodward, Townsend. A large selection of prints also available.
Monday to Saturday 10 – 5.30,
Sunday 2 – 5

HELEN GORY GALLERY
25 St Edmonds Road, PRAHRAN 3181
Tel. (03) 9525 2808 Fax (03) 9525 2633
helengory@labyrinth.net.au
www.plasticine.com/helengory
Contemporary Australian art. 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, 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.
To 8 March: Group exhibition featuring painting, wood sculpture and installation
12 to 31 March: 'Artz Blitz 2000', annual 24 hour art competition
6 April to 3 May: Watercolour exhibition
7 to 28 May: Istvan Bolag, realist oils.
Monday to Friday 10 – 6,
Sunday 2 – 5

KOZMINSKY GALLERIES
1st Floor, 421 Bourke Street,
MELBOURNE 3000
Tel. (03) 9670 1851
Fax (03) 9670 1851
galleries@kozminsky.com.au
www.kozminsky.com.au
Specialising in the purchase and sale of Australian and European paintings.
Monday to Friday 10 – 5.30,
Saturday 11 – 4

LA TROBE REGIONAL GALLERY
138 Commercial Road,
MORWELL 3840
Tel. (03) 5134 1364 Fax (03) 5134 8174
latrobe@latrobe.vic.gov.au
To 19 March: 'King of the Accordion (Read a story, see a picture)', works by thirteen nationally recognised artists, exploring themes of immigration and multiculturalism; Lois Geraldes, Portugese-born, Gippsland artist, exploring symbolism in painting in a marriage of the figurative and abstract
24 March to 7 May: 'The State of Common Life', photographs by Richard Crawley
13 May to 25 June: 'Cinderella's Gems', an exhibition of 20th century Australian art, drawn from the collections of ten universities in NSW and the ACT.
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
ausart@eisa.net.au
www.diggins.com.au
Artists include Stephen Bowers, Peter Churcher, John Dent, Michael Doolan, Fraser Fair, Andrea Hylands, Michael McWilliams, Andrew Rogers, Mark Strizic, Albert Tucker, Susan Wraight, Ivan Durrant, Lawrence Daws, Janet Green and Marea Gazzard.
To 1 March: Andrew Rogers, recent work
4 March to 1 April: John Dent, Northern Territory journey
5 April to 15 April: Decorative arts survey
19 April to 20 May: Modern Australian painting
24 to 28 May: Antique and Fine Art Dealers Fair, Sydney.
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
15 Clifford Avenue, 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

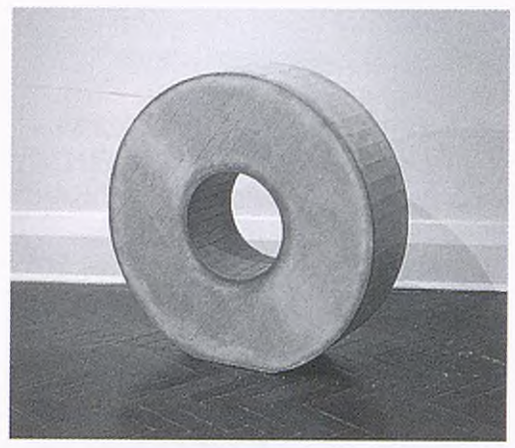
LYTTLETON GALLERY
2a Curran Street,
NORTH MELBOURNE 3051
Tel./Fax (03) 9328 1508
Director: Jan Martin
Exhibitions by appointment. Artists include Yvonne Audette, Peter Graham, Ronnie Jakamarra Lawson, Lynn Miller-Coleman and John Waller.

MELALEUCA GALLERY
121 Great Ocean Road, ANGLESEA 3230
Tel. (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.
By appointment



DAN WOLLMERING, Venture, 1999, painted plywood and custom wood, 85 x 87 x 26 cm, Flinders Lane Gallery.

MONASH GALLERY OF ART
(formerly WAVERLEY CITY GALLERY)
170 Jells Road,
WHEELERS HILL 3150
Tel. (03) 9562 1569 Fax (03) 9562 2433
janes@wcg.vic.gov.au
Monash Gallery of Art 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

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
285–321 Russell Street,
MELBOURNE 3000
Tel. (03) 9208 0222 Fax (03) 9208 0245
www.ngv.vic.gov.au
While the National Gallery of Victoria site on St Kilda Road is undergoing a major redevelopment, you will be able to visit our magnificent collection at our new gallery, the National Gallery of Victoria on Russell. The gallery site is temporarily located at the Russell Street entrance of the State Library. Over 600 of the most important works from the permanent collection are on display in beautiful and historic surrounds. Full education programs 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 are also 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. Situated a short distance from the Melbourne CBD. Approved valuer under the Australian Cultural Gifts Program.
March: 'Blue Chip III: The Collectors' Exhibition'
April: Neil Taylor
May: Euan Macleod.
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) 9925 1717 Fax (03) 9925 1738
deonisia.soundias@rmit.com.au
www.rmit.au/departments/gallery
Director: Suzanne Davies
Exhibitions of local and international contemporary art, design, craft, architecture and technology with supporting lectures, seminars and publications. Free admission. Lift access.
Monday to Friday 11 – 5, Saturday 2 – 5, closed Sundays and public holidays

THE ROBB STREET GALLERY
6 Robb Street, BAIRNSDALE 3875
Tel. (03) 5152 6990 Fax (03) 5152 3438
director@thersg.com.au
www.thersg.com.au
Jörg Schmeisser, etchings and woodcuts from folios; Dianne Fogwell, images and details on the world wide web, virtual exhibitions.
By appointment

ROBERT LINDSAY GALLERY
45 Flinders Lane, MELBOURNE 3000
Tel. (03) 9654 2133 Fax (03) 9654 3520
Contemporary Australian art representing: Tom Arthur, Sydney Ball, Annette Bezor, Gabrielle Brauer, Stephen Bush, Lyndall Brown/Charles Green, Jon Campbell, Julia Ciccarone, Joanne Croke, John Davis, Debra Dawes, John Firth-Smith, Luise Fong, Louise Hearman, Dale Hickey, Kieran Kinney, Tim Jones, Alun Leach-Jones, Lindy Lee, Jan Nelson, David Ralph, Jacky Redgate, Julie Rrap, Sally Smart, David Stephenson, Akira Takizawa, David Thomas, David Wadelton, Caroline Williams and Sue Wyers.
Tuesday to Saturday 11 – 6,
Sunday 1 – 5, or by appointment

ROSS WATSON GALLERY
465 Nicholson Street,
CARLTON NORTH 3054
Tel./Fax. (03) 9348 2821
Mobile 0407 865 127
www.labryrinth.net.au/~riwatson
Exhibiting the contemporary realist paintings of Melbourne artist, Ross Watson.
By appointment

SAVILL GALLERIES
262 Toorak Road, SOUTH YARRA 3141
Tel. (03) 9827 8366 Fax (03) 9827 7454
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

SPAN GALLERY
45 Flinders Lane, MELBOURNE 3000
Tel. (03) 9650 0589 Fax (03) 9650 0591
span@vicnet.net.au
www.vicnet.net.au/~span
Three large gallery spaces with constantly changing exhibitions of contemporary art, design and architecture.
Tuesday to Friday 11 – 5,
Saturday 11 – 4

SUTTON GALLERY
254 Brunswick Street, FITZROY 3065
Tel. (03) 9416 0727 Fax (03) 9416 0731
suttgall@netline.com.au
Contemporary Australian art.
March: Elizabeth Gower
April: Eugene Carchesio
May: Peter Burgess; Philip Watkins.
Tuesday to Saturday 11 – 6

TOLARNO GALLERIES
Level 4, 289 Flinders Lane,
MELBOURNE 3000
Director: Jan Minchin
Tel. (03) 9654 6000 Fax (03) 9654 7000
Specialising in contemporary Australian artists including Howard Arkley, Peter Atkins, Richard Dunn, Louise Forthun, Jeff Gibson, Peter Graham, Brent Harris, Tim Johnson, Mathew Jones, Christopher Langton, Tim Maguire, Linda Marrinon, Rose Nolan, Patricia Piccinini, Robert Rooney, Mark Stoner, Richard Thomas, Dick Watkins, Judy Watson, Kim Westcott and Constanze Zikos.
Tuesday to Friday 10 – 5, Saturday 10 – 12

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
2 to 25 March: 'Icarus Bomb', paintings by Helen Hopcroft
2 April to 7 May: Michael Kutschbach, recent works
12 May to 11 June: Rimona Kedem, recent works.
Monday to Friday 9 – 5,
Saturday and Sunday 2 – 5

ART GALLERY OF SOUTH AUSTRALIA
North Terrace, ADELAIDE 5000
Tel. (08) 8207 7000 Fax (08) 8207 7070
www.artgallery.sa.gov.au
To 1 April: 'The Fine Art of Giving', ninety masterpieces from the William Bowmore Collection. To mark his ninetieth birthday, the Art Gallery of South Australia honours its major benefactor, William Bowmore OBE, with an exhibition of ninety works drawn from his remarkable private collection. Reflecting the many facets of Mr Bowmore's taste, the exhibition includes selected Egyptian, Greek and Roman antiquities, near-Eastern, Persian, African, Chinese and Japanese objects, plus European Old Master drawings and works by Conrad Martens, William Dobell and Brett Whiteley.
Daily 10 – 5

BMG ART
Level 1, 94–98 Melbourne Street,
NORTH ADELAIDE 5006
Tel. (08) 8267 4449 Fax (08) 8267 3122
bmgart@senet.com.au
Specialising in contemporary works of art by prominent and emerging Australian artists. New exhibitions every four weeks.
Tuesday to Saturday 11 – 5,
or by appointment

DACOU ABORIGINAL GALLERY
Unit 1, 38–46 Barndioota Road,
SALISBURY PLAIN
Tel. (08) 8258 8610 Fax (08) 8258 4842
Mobile 0419 037 120 or 0419 851 378
dacou@dacou.com.au
www.dacou.com.au
Specialising in Aboriginal fine art from the Utopia region with direct family connections to most artists, with the majority of works painted on the premises. Artists include: Barbara Weir, Gloria Petyarre, Nancy Petyarre, Anna Petyarre, Lindsay Bird, Ada Bird, Emily Kame Kngwarreye and many others. Large range of quality stock always available, with photographs of work emailed or posted upon request and full certificates of authenticity given. All enquiries to Fred Torres.
Open daily 10 – 5

EXPERIMENTAL ART FOUNDATION
Lion Arts Centre,
North Terrace, ADELAIDE 5000

Tel. (08) 8211 7505 Fax (08) 8211 7323
eaf@eaf.asn.au www.eaf.asn.au
The EAF runs a gallery and bookshop, projects and talks programs representing new developments in Australian and international practices.
Tuesday to Friday 11 – 5,
Saturday and Sunday 2 – 5,
closed Monday and public holidays

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

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

HILL-SMITH FINE ART GALLERY
113 Pirie Street ADELAIDE 5000
Tel. (08) 8223 6558
Fax (08) 8224 0328
Established 15 years. Providing regular exhibitions of local and interstate artists. Comprising two levels the gallery has ample space for continuous stock exhibitions, with many of Australia's most prominent contemporary artists on display. The gallery also provides valuation reports, restoration and framing advice.
To 8 March: Lawrence Daws, recent paintings
10 to 24 March: 'One Square Mile – Fragments and Details of a City', Jim Thalassoudis.
Monday to Friday 10 – 5.30,
Saturday to Sunday 2 – 5 for the Fringe and Adelaide Festivals (23 February to 24 March)

KENSINGTON GALLERY
39 Kensington Road, NORWOOD 5067
Tel. (08) 8332 5752 Fax (08) 8332 5066
Interesting exhibitions each month by leading Australian artists. Agents for Barbara Hanrahan, John Dowie and Jörg Schmeisser.
Tuesday to Friday 11 – 5,
Saturday and Sunday 2 – 5

MAIN STREET EDITIONS WORKS ON PAPER GALLERY
90–94 Main Street, HAHNDORF 5245
Tel. (08) 8388 7673
Fax (08) 8388 7636
main-st-editions@bigfoot.com
www.artsinfo.net.au
Specialising in contemporary works on paper by established and emerging South Australian, Australian and international artists. Main editions print workshop facility for Adelaide printmakers.
Tuesday to Friday 11 – 5,
Sunday 1 – 5, or by appointment

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

Western Australia

ART GALLERY OF WESTERN AUSTRALIA
Perth Cultural Centre,
James Street, PERTH 6000
Tel. (08) 9492 6600
Fax (08) 9492 6655
admin@artgallery.wa.gov.au
www.artgallery.wa.gov.au
To 19 March: 'Ngayulu-Latju Palyantja – We Made These Things', art of the Ngaanyatjarra Lands
To 25 April: 'Home'
Continues 2000: 'Imagining', art of the twentieth century; Stanley Spencer and the 'Christ in the Wilderness' series
1 April to 11 June: Year 12 Perspectives
May to July: Land People Place
13 May to 23 July: 'Dance Hall Days', French Posters from Chéret to Toulouse-Lautrec; 'Boltic Nouveau'.
Admission free to all exhibitions.
Daily 10 – 5,
closed Good Friday, Anzac Day 1 – 5

ARTPLACE
52(i) Bayview Terrace,
CLAREMONT 6010
Tel. (08) 9384 6964

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

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

GODDARD DE FIDDES CONTEMPORARY ART
31 Malcolm Street,
WEST PERTH 6005
Tel. (08) 9324 2460
Fax (08) 9226 1353
Monthly exhibitions of Australian and international contemporary art. Specialised knowledge of Western Australian historical works. Member ACGA and AWAAG.
Wednesday to Friday 12 – 6,
Saturday 2 – 5, or by appointment

GREENHILL GALLERIES
37 King Street,
PERTH 6000
Tel. (08) 9321 2369
Fax (08) 9321 2360
greenhl@iinet.net.au
Representing a diverse range of leading Australian artists, including Ray Crooke, Euan Heng, Wim Boissevain, Leon Pericles, Keren Seelander, Sieglinde Battley, David Larwill, Nigel Hewitt, Madeleine Clear, Alan Marshall, Stewart MacFarlane, Pro Hart, Leonard French, Dieter Engler and many others. Government approved valuers for the Australian Taxation Incentive for the Arts Scheme.
To 12 March: Elaine Haxton, works on paper
14 March to 4 April: Jason Benjamin, new paintings.
Monday to Friday 10 – 5,
Saturday by appointment, Sunday 2 – 5

GUNYULGUP GALLERIES
Gunyulgup Valley Drive,
YALLINGUP 6282
Tel. (08) 9755 2177
Fax (08) 9755 2258
Exhibiting fine art, furniture and craft by established and emerging Australian artists.
9 to 20 April: Crispin Akerman, paintings
23 April to 7 May: Elizabeth Ford, paintings.
Daily 10 – 5

JOHN CURTIN GALLERY
Curtin University of Technology,
Kent Street, BENTLEY 6102
Tel. (08) 9266 2259 Fax (08) 9266 3878
gallery@curtin.edu.au
Australia's newest and largest university -based gallery for contemporary art.
Free entry.
Tuesday to Friday 10.30 – 5,
Sunday 1 – 5

LISTER CALDER GALLERY
316 Rokeby Road, SUBIACO 6008
Tel. (08) 9382 Fax (08) 9382 8199
Directors: David Calder and Roshana Calder
Modern and contemporary Australian art.
Tuesday to Friday 10 – 5,
Saturday and Sunday 2 – 5

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

PERTH GALLERIES
61 Forrest Street, SUBIACO 6008
Tel. (08) 9380 9595 Fax (08) 9380 9596
Director: Norah Ohrt
Commonwealth Valuer and member of ACGA and AWAAG. Representing established and emerging Australian artists. Preferred provider of art and craft to the Western Australian Government.
Monday to Friday 10 – 5,
Sunday 2 – 5, closed Saturday

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

STAIRCASE GALLERY
57 High Street,
FREMANTLE 6160
Tel./Fax (08) 9430 6447
fremart@interway.ois.net.au
interway.ois.net.au/fremart
Fine art and woodcraft, jarrah furniture concepts. Exhibiting contemporary Australian artists and artisans.
We distribute globally.
Monday to Saturday 10 – 5.30,
Sunday 11 – 5

Northern Territory

GALLERY GONDWANA
43 Todd Mall,
ALICE SPRINGS 0870
Tel. (08) 8953 1577 Fax (08) 8953 2441
fineart@gallerygondwana.com.au
Director: Roslyn Premont
Specialist Aboriginal contemporary fine art gallery with a reputation for integrity, exclusively representing major cutting-edge, established and emerging artists.
Monday to Friday 9.30 – 6,
Saturday 10 –5, or by appointment

Tasmania

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

THE SALAMANCA COLLECTION
65 Salamanca Place,
HOBART 7004
Tel. (03) 6224 1341
Fax (03) 6223 6800
In historic Salamanca Place, specialising in twentieth-century Australian art, including work by Sidney Nolan, Charles Blackman, Robert Dickerson, Donald Friend, Roland Wakelin and Clarice Beckett, as well as works with a Tasmanian connection.
Daily 10 – 5

New Zealand

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

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

USA

KAREN LOVEGROVE – LOS ANGELES
6150 Wilshire Boulevard,
Space 8, Los Angeles
CALIFORNIA 90048
Tel. (310) 829 3299
Fax (310) 829 3499

Errata

In our September 1999 issue, vol. 37, no. 1, p. 96, the quote introducing Sally Gray's essay should have been credited to William Yang, not David McDiarmid. We regret this editorial error.
Photographs from the Burdekin House Exhibition reproduced on pp. 84 – 85 of John McPhee's article on 1930s furniture were taken by Harold Cazneaux. This information was not included in the captions supplied to us by the State Library of New South Wales.

The photography credit was omitted from the caption of our cover image for December 1999, vol. 37, no. 2 (Lin Onus, *Fruit bats*, 1991, detail). We apologise to Greg Weight for this oversight.

Review

Michael Snape

Sebastian Smee

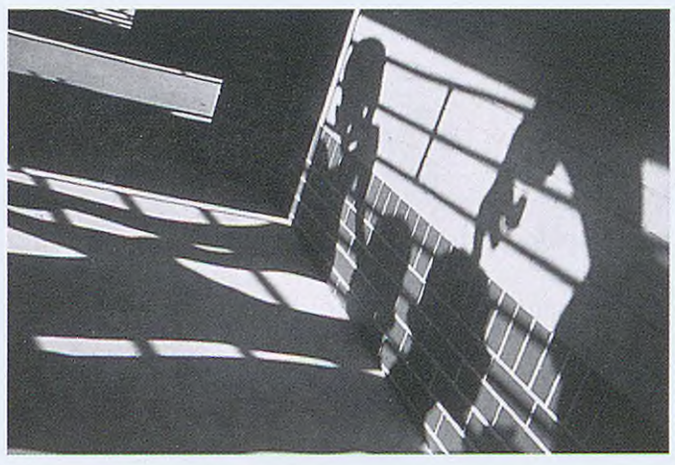
> *... in order to preserve nothing but suggestion. To institute an exact relationship, so that a third aspect can be disengaged from it, an aspect that is fusible and lucid, and open to* divinatio.
>
> Stéphane Mallarmé, *Divagations*

Although it is named after a piece of music by Modest Mussorgsky, Michael Snape's *Pictures at an exhibition*, 1998, is by no means impressionist in the art-historical sense, so why the title?

In its broadest sense, impressionism is a creative mode where nothing is insisted upon, nothing spelt out. It substitutes for telling a story what is in fact one of the by-products of telling a story. It correlates sensations rather than trying to describe the machinery giving rise to those suggestions. 'These pictures', writes Snape, 'are random samples for a life we can neither fathom nor organise nor understand ... We have abandoned the hope that stories might lend some message of hope, or that myths and legends, tapped, might offer some story worthiness.' Rather, what Snape calls his 'pictures' (indeed they have properties that extend considerably beyond the pictorial), wind their way into the imagination in less prescriptive ways. These are ways which escape the constraints of narrative and illustration but which also, by adhering to the human figure, escape from the vagaries of pure abstraction.

The title of this wonderful work makes explicit its allusions to music. Says Snape:

> The figures are moving to music, to the flow of life. The horizontal bars underscore that reference, with the bar breaks and the sense of shifting rhythms induced by the changing angles of the bars. It is musical in the sense that one walks along it. The work does not lend itself to standing still to look at it. There is movement both within the figures and without ... a sense of being swept along ... The viewer is led round and about the figures, in and out and up and down.



Shadows cast by Michael Snape's *Pictures at an exhibition*, 1998, New Graduate House, Australian National University, Canberra. Photograph Penny Boyer.

Exterior view of Michael Snape's 15-panel sculpture commission, New Graduate House, Australian National University, Canberra. Photograph Penny Boyer.

Snape establishes rhythms of near and far by changing scale and altering the viewer's perspective on the figures. The seventh and eighth panels, for instance, bring us right on top of two magnified figures, whereas later ones dramatically pull us away, giving us a view out into an entire ring of Matisse-like dancers. It is important to the artist that the figures not be read too literally. Indeed, he has made such a reading close to impossible: 'Their arrangement here is abstract', he writes, 'they are arranged mainly as an excuse to establish rhythms and movement. They are not a group of people. It is the broad shape of humanity.'

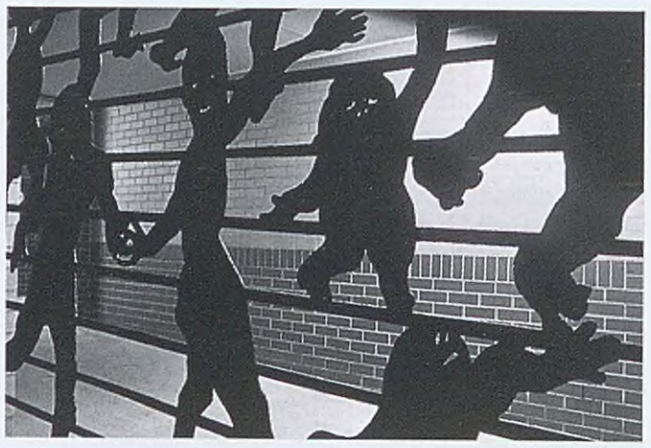
Somewhere else Snape describes the work as 'celebratory'. That does not ring wholly true. While there is an amount of joyful, rhythmic energy in the work's shifting perspectives (these movements can suggest a movie camera swirling around and above the group of figures), as well as the funky movements and offbeat, liquescent body shapes of his cast, it is reductive to describe all this simply as the energy of celebration. Every sensation of sunny vitality is countered somewhere else by a darker note. It is not the morbid angst of Francis Bacon or Edvard Munch, much less the ominousness of horror movies. Rather it is a deftly handled reminder of the animal energies that underscore all human actions, both individually and on a group scale. It provides a salutary reminder of F. J. Roels's

observation – at once portentous and oddly reassuring – that 'There is nothing in the understanding that was not first in the muscles'. As Snape himself insists, 'The innocence of the figures is not guaranteed by touching pictures of tables, trees or motor vehicles'.

If the properties of *Pictures at an exhibition* are not just pictorial, what are they? Most obviously they are sculptural. In ways which ingeniously meet the security arrangements of New Graduate House, Snape has fitted the dark masses of his figures' silhouettes into a configuration of horizontal lines, and some vertical ones. The connection to musical notation has already been mentioned; what is also worth stressing is the pleasurable provocation of the scale of each 'window', which far surpasses the delicacy of notation on a page, or even paint on a canvas. The medium is weighty, untreated steel, and the dark bulk of each human silhouette is punctuated by an absolute minimum of light-shaping space.

The panels feel solid, robust, even daunting.

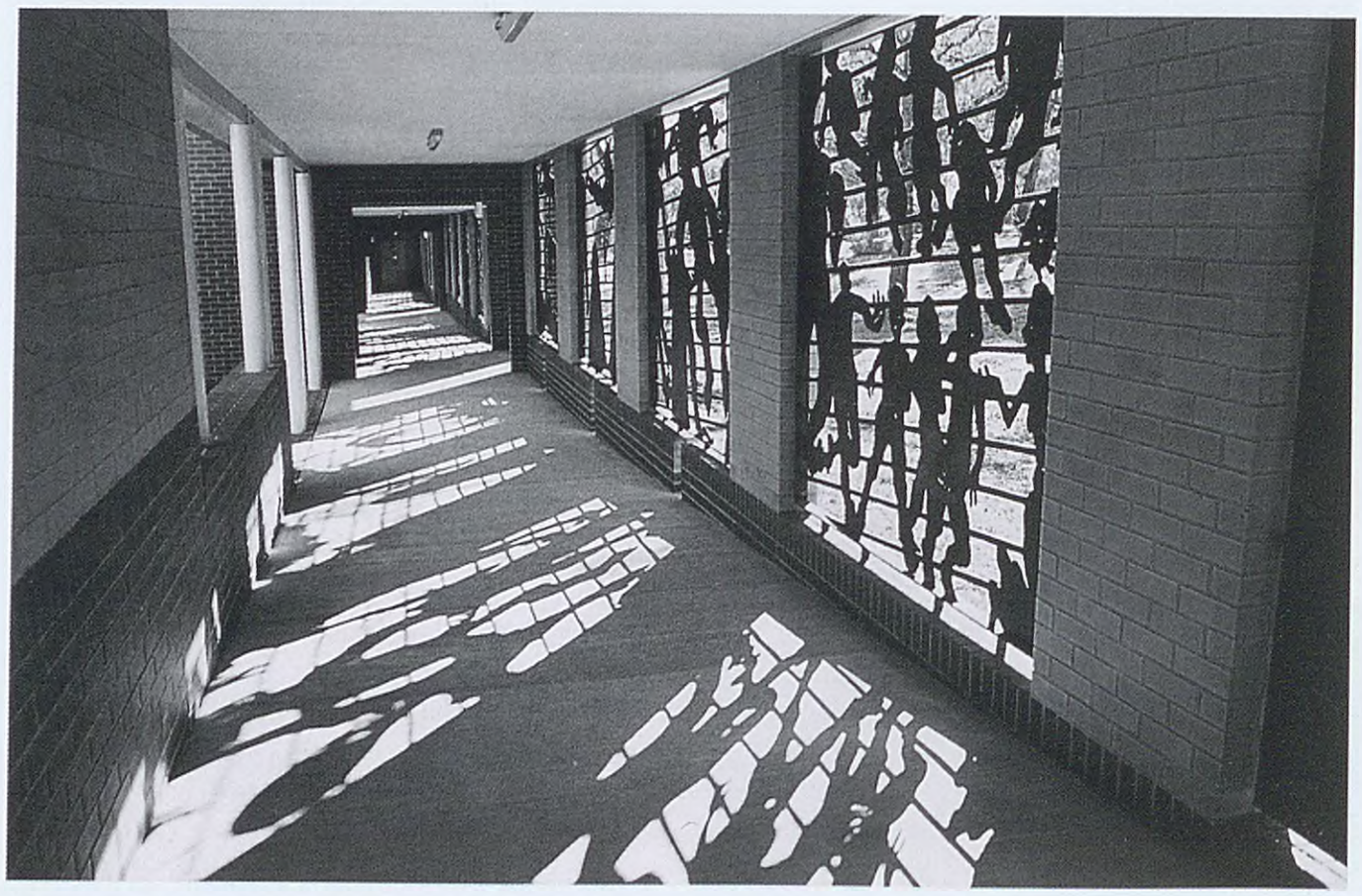
All this, however, is beautifully countered by what feels like the work's ephemeral masterstroke. In the mornings, light from the east is filtered through each window onto the shaded walkway. This leaves the perfect 'print' of each shadow outlined on the ground. Such intricate



shadow-drawing stretches the length of the east wall. The transitory lines inscribe a substance no more palpable than sunlight, resolve, then evaporate with morning's gradual, light-fingered passage.

These lines feed into an impression one gets from *Pictures at an exhibition* of sheer ebullience. It is a truly liberating work of art – an irony of satisfying proportions when you consider the necessary security measures it was required to fulfil. Snape says: 'What gives life to the work is the nature of freedom from which it is derived. The line is a state of feeling rather than of intent. It is shaped away from the forces of belief.'

In conclusion, this, from a poem by the artist – a neat distillation of the whole, 'And the will of chance grips like iron'.



top and above: MICHAEL SNAPE, **Pictures at an exhibition, 1998**, (detail), 6 mm steel plate, 15 panels, each 220 x 250 cm, New Graduate House, Australian National University, Canberra. Photograph Penny Boyer.

Craft is a verb

Sean Kelly

Defining 'craft' and 'art' and the relative spaces they occupy has been irresolvable for a very obvious reason. The attempt to define each as being distinct yet related is predicated on an insistence that the object itself is the definer, and that its function is a critical element in that definition. Long and pointless argument has raged over 'intent' as the defining characteristic but this, too, leads to confusion. All objects of cultural production are functional, whether they be paintings or teapots, so that leads nowhere. Where the creator places the production – for instance, within the context of an exhibition – helps to determine only how the producer would like that object to be regarded. There is a potential Duchampian conundrum here, and we are back to the nomination of context as the definer of reading.

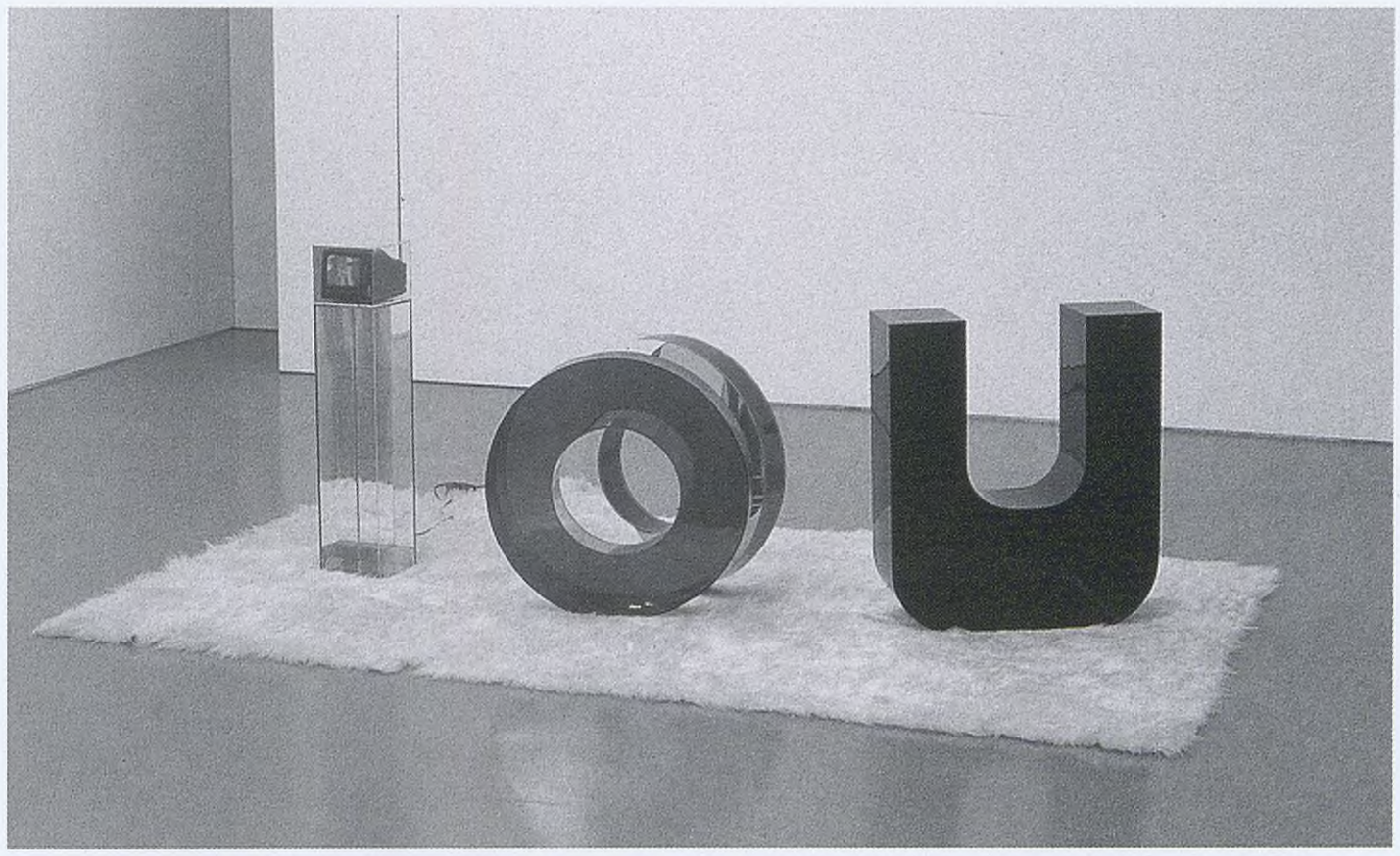
'Questioning the Practice', a series of six exhibitions run over three years by Plimsoll Gallery at the Centre for the Arts in Hobart, clarified this issue decisively for me. Craft is a verb. If we accept that the concept to be conveyed is always central to an artwork, and that this manifests in a specific effect, then the definition of craft becomes quite clear. Craft defines the means and method employed to realise that concept. Art and craft are never mutually exclusive. Instead of sitting apart and overlapping imperceptibly, they are aspects of one process.

The aim of the project expressed by Paul Zika in the catalogue for 'Containment', the first exhibition of the series, was 'to specifically analyse issues confronting craft practice today'. This follows Plimsoll Gallery's practice of showing work across a wide range of media and disciplines, and across areas traditionally defined as fine art, craft and design. It also reflects the course structure of the Centre for the Arts, which emphasises design as well as fine art.

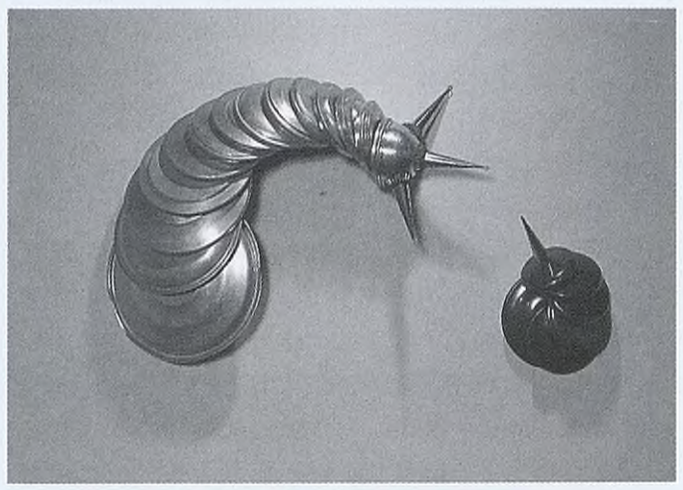
The brief was exceeded to some extent over the life of the program, for two main reasons. Firstly, barriers relating to practice and placement in the broad domain of production were cast aside as irrelevant by many of the artists represented in the series. They crossed conceptual borders in both directions, begging the question as to whether such barriers were ever really there. Secondly, the innovative curatorial theses of Clare Bond, Bridget Sullivan and Jenny Spinks challenged preconceptions even further.

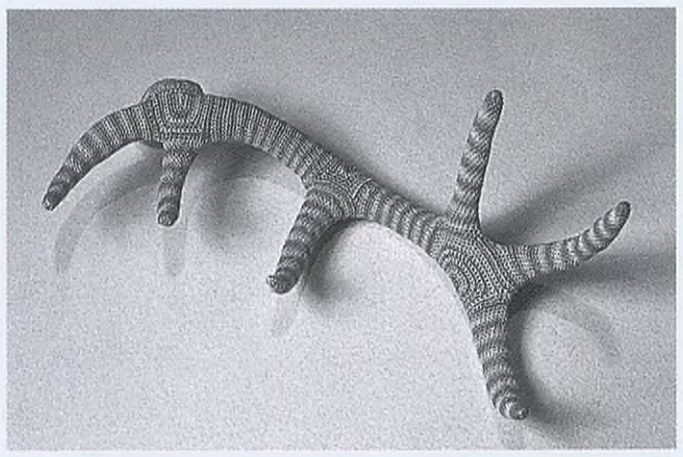
The curators appeared to be responding without bias to current practice across the whole field. They clearly regarded this field to be open and unconstrained by old frames of reference, and revelled in ideas as much as in acts of production. Their exhibitions demonstrated that traditional practices can be fitted to new conceptual ends and that hierarchical divisions between 'craft' and 'art' cannot be sustained. Most of the shows also revealed the significance of the idea of the act of production, and the dialogue which that sets up within the exhibition.

'Containment' was curated by Clare Bond in 1997. It centred on the notion that the interior of an object has a specific relationship to its exterior, and that each conspires to set up a series of expectations and conceptions within the viewer. With practitioners as diverse as Debra Dawes, Zsolt Faludi, Gwyn Hanssen Piggot, Carlier Makigawa, Susan Norrie and Mary Scott, the potential for the idea of containment to be investigated across artform boundaries was enormous. The sophistication of resolution, so much an issue in 'craft', was a characteristic of all the work selected, arousing what was primarily a visual and intellectual experience. It was not that the objects lacked tactile qualities, but that they were so complete and defined as visual experiences.



MIKALA DWYER, I.O.U., 1998, acrylic, television set, synthetic rug, 79 x 256 x 150 cm, from 'The Organic and the Artificial'. Photograph Ashley Barber.





above: LOUISE WEAVER, I am transforming an antler into a piece of coral by crocheting over its entire surface, 1997, hand-crocheted cotton thread over hydrastone plaster, 30 x 13 x 13 cm, from 'Ecologies of Place and Memory'. Photograph John Farrow.

top: DONNA MARCUS, Mother and child, 1996, aluminium, two components, 100 x 100 x 30 cm overall, from 'Hybrid Creatures'. Photograph John Farrow.

Bond's second exhibition for 1997, 'In Praise of Make-Up', investigated the subtlety of artifice. Works by Filomena Coppola, Margaret Ainscow, Robert Baines, Gregory Leong, Rosemary O'Rourke and Vixen Australia were in some ways the opposite of those presented in 'Containment'. All evoked a strong sensation of surface and aroused a desire to touch, a wish to investigate the nature of the surface as totally as possible, if only to determine how each surface was resolved.

Bridget Sullivan curated both shows for 1998. The first of these, 'Ecologies of Place and Memory', explored ways in which objects embody connections across time and space by providing a mirror of when and where they were produced. The exhibition comprised works by Lauren Berkowitz, Rosemary Burke, Torquil Canning, Lola Greeno, Ruth Hadlow, Sieglinde Karl and Louise Weaver, and also considered connections between the interior life of the soul and the outer world of the environment and social change.

At this midpoint in the project it became obvious that the clarity and relevance of the curator's premise in each case had provided a strong conceptual base for the free selection of work from the entire field of object production. There had been, almost without exception, a lack of didacticism, narrative or text, allowing viewers to judge for themselves the success or otherwise of each exhibition. The currency of the concepts was proven in and through the work and the nature of its making (craft). While all shows were object-centred, even to the point of fetishism in some cases, the objects collectively tended to become evidence for the positions espoused by the curators.

'Time and Tide', Sullivan's second show, centred on our need to make objects and the stories associated with those objects. Narrative was present in this sense, as was the concept of cultural difference. Although each work was interesting and significant in isolation, the show lacked strong visual unity, which was probably inevitable given its premise and small scale. Works featured were by Rowena Gough, Gay Hawkes, Lin Li, Pilar Rojas and Catherine Truman.

Jenny Spinks curated the final two exhibitions, held in 1999. Titled 'Hybrid Creatures' and 'The Organic and the Artificial: Reinventing Modernist Design', they rounded off the series by revisiting issues of style and analysing the currents of influence which run through all

IRENE BRIANT, **Mille-fleurs, 1995**, wire mesh, plant material, 125 x 310 x 250 cm, from 'Hybrid Creatures'. Photograph John Farrow.

cultural production at this time. Concepts of the 'look' and the 'effect' were to the forefront and some fascinating conflations occurred in both shows. 'Hybrid Creatures' featured the work of Donna Marcus, Irene Briant, Steven Goldate and Damon Moon, David Ray and Pearl Gillies. It was successful in addressing the ongoing but particularly 1990s phenomenon of hybridity in a variety of contemporary contexts, from the digital–virtual ceramic to tactile but hybridised ceramics incorporating many other materials and methods. 'The Organic and the Artificial' engaged the viewer in the current fascination with 1950s and 1960s design as the basis for a new synthesis of object and 'look'. This free play of stylistic invention, which is characteristic of the 'post' postmodern scene, has taken hold across the fine-arts–craft divide and has had much to do with breaking down old hierarchies.

'Questioning the Practice' was a significant series of exhibitions. Each curator provided a relevant base from which to peruse current practice in art–craft production, guided by the desire to reflect the diversity and intellectual flexibility operating across, and in spite of, traditional boundaries. It deserves to be an ongoing project.

'Questioning the Practice', a series of touring exhibitions run by Plimsoll Gallery, Centre for the Arts, Hobart, exhibiting there as follows: **Containment**, 12 April – 2 May 1997; **In Praise of Make-Up**, 16 May – 6 June 1997; **Ecologies of Place and Memory**, 22 May – 14 June 1998, ; **Time and Tide**, 19 June – 12 July 1998; **Hybrid Creatures**, 23 April – 16 May 1999; **The Organic and the Artificial: Reinventing Modernist Design**, 17 July – 8 August 1999.

Book reviews

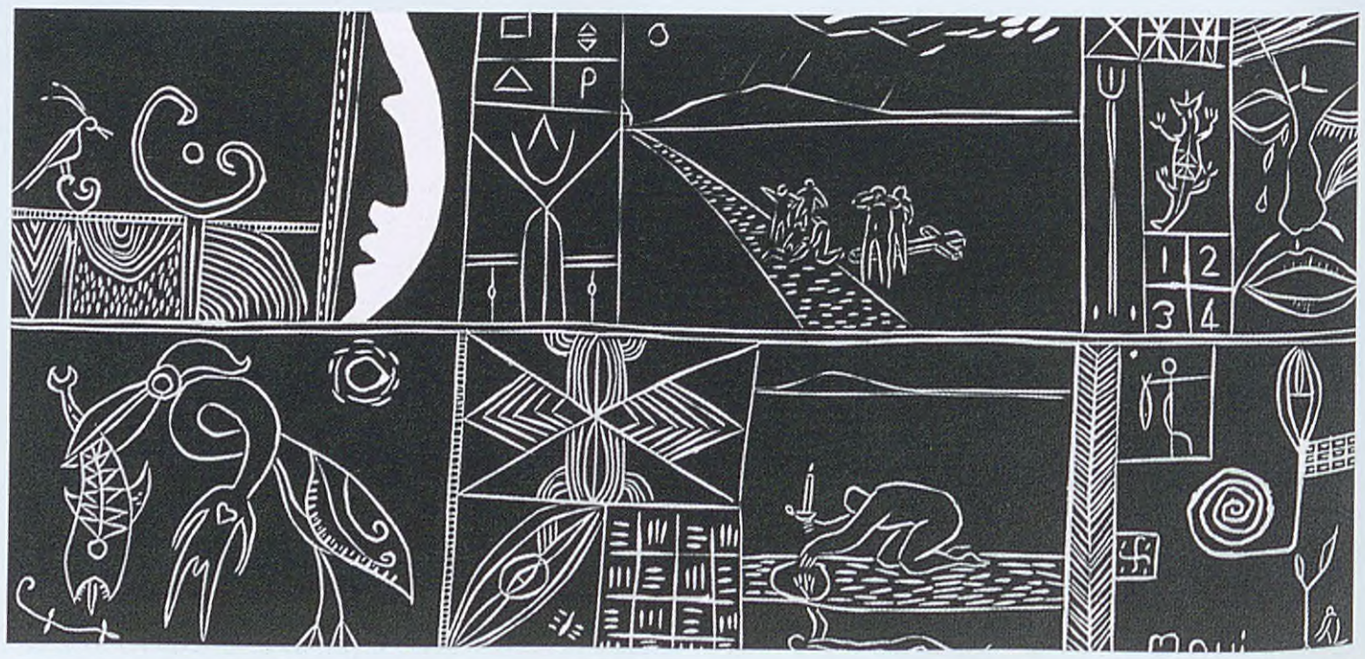
Jeanette Hoorn

Possessions: Indigenous Art/Colonial Culture, by Nicholas Thomas, is an important contribution to writing about Australian and New Zealand art. A trained anthropologist, Thomas focuses on the work of Maori and Islander, and Aboriginal and Torres Strait Islander artists and the representation of native peoples in colonial painting. His contribution is perhaps most substantial when he discusses contemporary indigenous art. Here Thomas refers to a range of art and art practices, presenting a cogent analysis of the state of indigenous art and the major philosophical streams and preferences that pertain to it. 'The enduring popularity of more "authentic" styles of Aboriginal art', Thomas writes, 'runs against the contemporary curatorial preference for deliberately postcolonial work.' The former is seen as mysterious and authentic, the latter as theoretically engaged, critical of essentialism and advocating hybridity.

While Thomas presents a nuanced discussion of these positions, there is no doubt – despite his claims to the contrary – about which side of the debate he favours. The word 'postcolonial' appears only twice in Thomas's entire volume, but, given his anthropological training, this is perhaps not surprising. *Possessions* favours artists who work in a traditional and neo-traditional style that is more overtly 'ethnographic' than hybrid work. One of the book's chapter headings, 'Let it show in your work', is a pointed response to Rasheed Raheen, artist and editor of the British journal *Third Text*, who has argued that while indigenous artists continue to foreground traditional practice in their work, their entry into mainstream art will be defined and restricted. Raheen fears that indigenous artists suffer from being typecast and that they need to broaden their artistic practice. In contrast, while Thomas surely does not believe that there is such a thing as an authentic art practice, he feels that artists should not be frightened to draw on their local traditions.

On the whole, artists who work in a postcolonial style that is critical of ethnography and colonialism get little attention in *Possessions*. For example, the work of Tracey Moffat, Fiona Foley and Destiny Deacon is not mentioned at all, whereas artists who work out of traditional communities, such as Rover Thomas, Clifford Possum Tjapaltjarri and Emily Kngwarreye, clearly appeal to Thomas. John Pule's classically neo-traditional work – based on the *hiapo* or bark clothes of Nuie with which the artist incorporates his own narratives – is favoured for the same reasons. Fatu Feu'u's work, which draws on a broad range of Melanesian and Polynesian iconography that the artist uses in a politically engaged yet pleasing way, is similarly feted. As Thomas puts it: 'This kind of work which makes an appeal on behalf of all of us, or our children, rather than an assertive or angry statement, appeals broadly to mainstream environmentalist sentiment and has been popular.'

Notable, however, is Thomas's excellent discussion of the paintings of Gordon Bennett, an



JOHN PULE, **Nofo a Koe, fano a au, 1995**, woodcut, 39 x 84 cm, private collection, Canberra. Photograph Neal McCracken and Stuart Hay.

artist who could never be accused of lacking political engagement. Thomas's extensive writing on colonial painting is also well put together and thoughtful. However, there is not much evidence of new research and Thomas does seem to follow the beaten track rather slavishly, only considering the work of well-known major artists which has been written about in detail before. While giving a slightly different inflection to his discussion, Thomas is, more often than not, covering old ground.

Nicholas Thomas, *Possessions: Indigenous Art/Colonial Culture*, Thames & Hudson, London, 304 pp, $39.95.

Art of Glass

John McPhee

The National Gallery of Victoria (NGV) made its first acquisitions of glass in the 1860s. Although the gallery has always featured a display of glass and nearly always had a curator responsible for the objects, *Art of Glass: Glass in the Collection of the National Gallery of Victoria*, by Geoffrey Edwards, is the first publication devoted to this collection. I am surprised that the glass collection – in which the gallery takes such pride – has so long been undocumented, and delighted that, at long last, this omission has been rectified.

Art of Glass is a beautifully produced publication. Obvious care has been taken in the presentation and photography of the glass, a notoriously difficult medium to photograph. The layout of both text and images is generous and complements the works. The subject and logic of the book will ensure it a life beyond the NGV exhibition – 'Art of Glass' – it accompanied. Accounts of the history of the gallery's collection, the various ways in which glass has been used and depicted throughout the ages, and its symbolism, prepares readers for the collection itself.

The first entry in the book – a head bead, probably Phoenician, from about the fifth or sixth century BC – is a remarkably arresting object for one so small. Its presentation in the book, at a size much larger than its 2.9 cm height, is a rare example of one of the few times when such disproportionate enlargement succeeds. Later examples show the great variety of the collection, which encompasses beautiful objects from the great age of Venetian glassmaking in the sixteenth and seventeenth centuries; wheel-cut and engraved glass from Germany and Bohemia; eighteenth-century Chinese glass; as well as nineteenth- and twentieth-century glass. It is a remarkably rich collection.

VENICE AND MURANO GLASS AND MOSAIC COMPANY, ITALY, Group of glassware, c. 1880, blown glass with pincered and applied decoration, purchased 1880, National Gallery of Victoria, Melbourne.

The greatest quantity of glass in the collection comes from the extraordinary production in England during the eighteenth century. Both the collection and publication are heavily weighted in favour of the English drinking glass in all its forms and variations. To the non-specialist they may be boring, but to those who look carefully, their politics and social history reveal much about the age of Enlightenment. Of especial importance are the glasses which celebrate the Jacobite cause and the commemorative glasses that sometimes commemorate nothing more important than the huge girth of a grocer!

Unfortunately, the excesses of the nineteenth century are less well represented. The examples illustrated seem rather tame and insignificant. French art glass by Emile Gallé and the Daum brothers of Nancy is especially disappointing and reflects the gallery's longstanding and overwhelming interest in works made in England during the eighteenth century. Recent purchases have attempted to redress this imbalance but it seems that a failure of will, or a lack of funds, has financed the acquisition of minor works that pale beside the stature of earlier examples.

Twentieth-century glass, especially from Britain, Italy and Scandinavia, is much better represented. The studio movement of the past few decades is dominated by several outstanding works by the Americans Richard Marquis, Dale Chihuly and David Hopper. The inclusion of work by several glassmakers working in Australia might ensure the selection is topical, but it undoubtedly weakens the showing.

Credit lines throughout the book acknowledge the magnificent patronage the gallery has received from William and Margaret Morgan (later Margaret Stewart) and the endowment they established to help purchase glass for the collection. Such generosity, and that of several others, including a few companies, has been responsible for the development of one of Australia's most important collections of decorative art. *Art of Glass* is a fitting record of that achievement and a tribute to those who have had the foresight to support the NGV.

Geoffrey Edwards, *Art of Glass: Glass in the Collection of the National Gallery of Victoria*, National Gallery of Victoria, and Macmillan, Melbourne, 1998, 208 pp, $45.00 softcover, $65.00 casebound.

Maritime Paintings of Early Australia 1788–1900

John McPhee

Maritime Paintings of Early Australia 1788–1900 is an outstanding example of the worth of an industrious curator holding a position for a length of time – even a long time. Martin Terry has been curator of exploration at the Australian National Maritime Museum since 1987. Undoubtedly his position has given him reason to research, examine and become familiar with this little-known aspect of Australian painting. I only wish that more curators in our national institutions were as purposefully hard-working and productive, and that their institutions encouraged and assisted them to undertake scholarly work in the less fashionable areas of art history.

There are numerous aspects of Australian art that have been poorly served by recent scholarship and publishing. Still-life and genre painting have hardly been looked at; it is more than two decades since there was a book about portraiture; and no historical account or comparative analysis has ever been published. Miniature painting has been consistently ignored and botanical and faunal painting the subject of a few, too frequently slight, texts which fail to comprehend the importance of this genre.

Even restricted to paintings before 1900, the field Martin Terry examines is rich and, at times, offers masterpieces of Australian art. His text is fresh and informed while accessible to non-specialist readers. However, one might wish that a greater diversity of media had been included; prints and photographs are an obvious omission – the latter, of course, being responsible for the decline of maritime art. A whole range of decorative and popular art could easily find its way into a more comprehensive account. A few well-chosen examples of silver, whalebone scrimshaw (inexplicably only a detail), ceramics and a gold denture do decorate the text, and remind readers of other fields to explore.

Devoting chapters to the main themes in maritime painting before the end of the nineteenth century has worked very well to accommodate the historical development of art in Australia. Early exploration, carried out from a ship, necessarily focused on the relationship between sea, ship and shore. Early images occasionally suggest a curious and uneasy relationship between the explorer and the slumbering, not always hospitable, landscape. William Ellis's *View of Adventure Bay, Van Diemen's Land, New Holland*, 1777, is an excellent example in which a sense of the danger of the unknown underlies the apparent calm.

Shipboard life was intimately depicted by Augustus Earle during his time at sea in the 1820s and his watercolours in the Nan Kivell collection at the National Library of Australia in Canberra are among the most beautiful works illustrated. Later artists, such as William Duke, provided a curious public with specialist images of whaling that are often so bloody it is difficult to imagine who bought them and where they were hung. Certainly not in a genteel drawing or dining room!

The same concern can be expressed about shipwrecks. The horrific images may have had a passing topical interest best served by a print, but who would want a more permanent reminder? The lack of known provenance for so much Australian art of this kind makes informed comment difficult and these images remain some of the most curious in nineteenth-century Australian art.

As Terry notes in his introduction, Australian maritime art has been poorly served by art museums and comprehensive exhibitions. While there might be few perceived masterpieces of painting (Tom Roberts's *Coming south*, 1886, being an obvious exception), there are numerous examples that enrich our knowledge and understanding. A few might broaden our acceptance of what makes an important work of art.

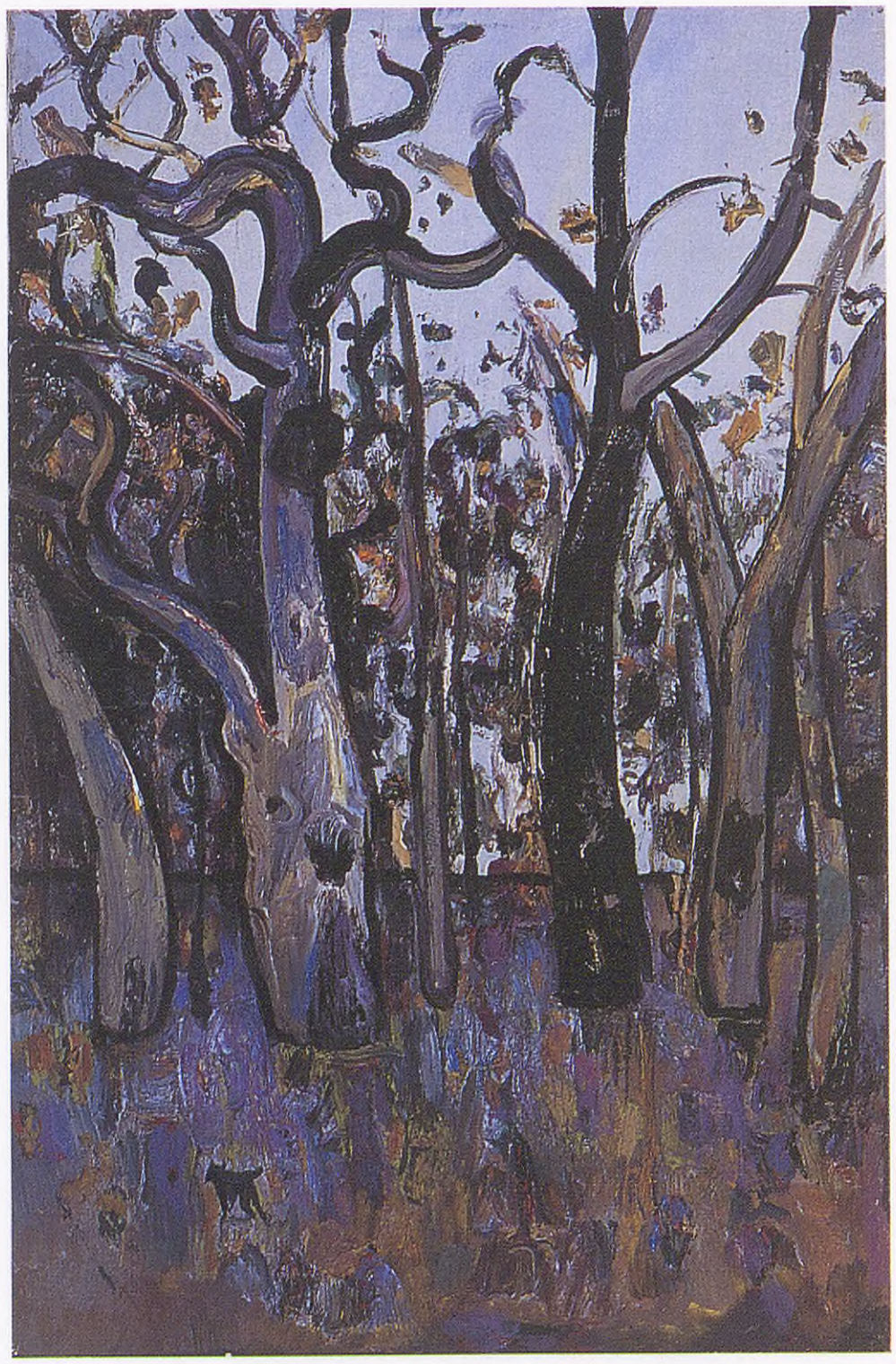
A Miegunyah Press project of the Melbourne University Press, *Maritime Paintings of Early Australia 1788–1900* is an invaluable addition to our knowledge of Australian art. Unlike so many recent art books, the overall effect is not cramped and the quality of reproductions is good. Unfortunately, the book is undermined by its clumsy design. Paintings spread across pages, other small paintings blown up out of all proportion to others on the page, ugly 'bleeds' and some ill-advised 'cute' details spoil this otherwise generous publication. Also regrettable is the lack of an index, which will always restrict the usefulness of the book.

However, the importance of *Maritime Paintings of Early Australia 1788–1900* lies in its scholarly survey of a previously ignored aspect of Australian art, the wealth of illustrations and, most of all, its perceptive and informative text. It is an outstanding contribution to our knowledge of the history and development of Australian art.

WILLIAM ELLIS, View of Adventure Bay, Van Diemen's Land, New Holland, 1777, watercolour and ink, 20 x 47.3 cm, National Library of Australia, Canberra.

Martin Terry, ***Maritime Paintings of Early Australia 1788–1900***, Melbourne University Press, 1998, 128 pp, $59.95.

FRED WILLIAMS



Dog at Yan Yean Swamp 1972 oil on canvas 61 x 41cm

Landscape Paintings 1959 – 1977

Exhibition 4 – 29 April

PHILIP BACON GALLERIES

2 Arthur Street, Fortitude Valley, Brisbane QLD Telephone (07) 3358 3555 Facsimile (07) 3254 1412

Email pb@philipbacon.com.au Hours Tuesday–Saturday 10am–5pm

Fine Australian and International Paintings

Ethel Carrick Fox (1872 - 1952) **French Market,** *Oil on canvas, Realised: $266,500, a record price for the artist*

Paintings Auction Calendar for 2000

2 May	Fine Australian Paintings Melbourne
26 June	Important Aboriginal Art Melbourne
15 August	Fine Australian Paintings Sydney
28 November	Fine Australian Paintings Melbourne .

The above dates are subject to change

SOTHEBY'S

Founded 1744

For a confidential meeting with a Sotheby's specialist, please contact:

Melbourne: (03) 9509 2900
Sydney: (02) 9362 1000

ISSN 0004-301X

9 770004 301007