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# art & australia

COORATING SYDNEY 2000 OLYMPIC ARTS FESTIVAL AND MELBOURNE ARTFAIR

SPECIAL  
BUMPER  
ISSUE







robert hirschmann 'lily lagoons' 2000 oil on linen 72 x 72 cm

jo bertini  
 tom carment  
 andrew christofides  
 judy cotton  
 elisabeth cummings  
 john edwards  
 gail english  
 ivor fabok  
 hugo farmer  
 anne ferguson  
 david floyd  
 merrick fry  
 paul higgs  
 frank hinder (estate)  
 robert hirschmann  
 michelle hiscock  
 robert hollingworth  
 james jones  
 jennifer keeler-milne  
 jan king  
 martin king  
 alexander mckenzie  
 idris murphy  
 campbell robertson-swann  
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# Editorial

In his address at the press opening of the Biennale of Sydney 2000 at the Museum of Contemporary Art (MCA) on 25 May, Nick Waterlow, director of three Sydney biennales and member of the international selection panel, took the opportunity to draw attention to the MCA's chronic funding problems. His words struck home: 'At a moment when Queensland is spending over \$100 million on a new museum of modern art, when Victoria is spending even more on a new art museum and London has euphorically opened the Tate Gallery of Modern Art, it is an abysmal reflection of Sydney's careless disregard for the art of its time that it cannot find the vision or the wherewithal to properly support an independent Museum of Contemporary Art.' (Meanwhile, the apparent demise of the Melbourne International Biennial, after only one exhibition, also represents a significant potential loss for contemporary art in that city.) Three months before this magazine publishes, I speculate upon an ideal situation where the bitter and long-running battle to secure the future of the MCA has been resolved and Sydney's commitment to contemporary art confirmed. Such a resolution would strengthen projects of which Sydney can nevertheless be justly proud: the integration of landscape, art and architecture at Homebush Bay; the City of Sydney's Sculpture Walk; Sculpture by the Sea, now an annual event along the coastal walk from Tamarama to Bondi; Sydney's dynamic public museum and commercial gallery scenes; and the visual arts programs that are part of the Sydney 2000 Olympic Arts Festival.

Whatever eventuates, *Art and Australia* joins the celebratory mood (not forgetting Perth's International Arts Festival and Melbourne's Artfair 2000) with contributions that reveal something of ourselves in relation to each other, our 'natural' and built environments, and the outside world. These include essays on the Olympic Arts Festival exhibitions 'Papunya Tula: Genesis and Genius' at the Art Gallery of New South Wales and 'Going to Extremes: George Silk Photographer' at the National Gallery of Australia. While Silk's images tap into our national psyche at the level of sport and war, the story of the Central Desert art movement is about spirit and country, and how simple acts of imagination can begin processes of cultural renewal and reconciliation. The Papunya Tula phenomenon, which began in the early 1970s and sparked similar developments in Aboriginal communities throughout Australia, has achieved international recognition to the point where Indigeneity is appropriated by governments as almost synonymous with 'Australianness' – despite the gulf in understanding that still exists between much of black and white Australia. Indeed, in this postcolonial immigrant nation, questions of place, displacement and identity are complex and problematic, with cultural shifts predicated not only on an evolving Aboriginal heritage but also on globalisation and the technologies of cyberspace; geographical, economic and political realities; and the fragility of societal and environmental structures. An authoritative overview of the contribution of Asian–Australian artists to contemporary Australian art and culture (and commentary on Melbourne's International Biennial 1999) is to be found in our 150th issue, 'Icons and Identities' (December 1999, vol. 37, no. 2), which should be considered a companion volume to this edition of *Art and Australia*.

Laura Murray Cree

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TJUNKIYA NAPALTJARRI, WINTJIYA NAPALTJARRI,  
YUYUYA NAMPITJINPA, Untitled (Kintore women's  
painting for the Western Desert Dialysis Appeal),  
2000, (detail), acrylic on canvas, 212 x 257 cm.



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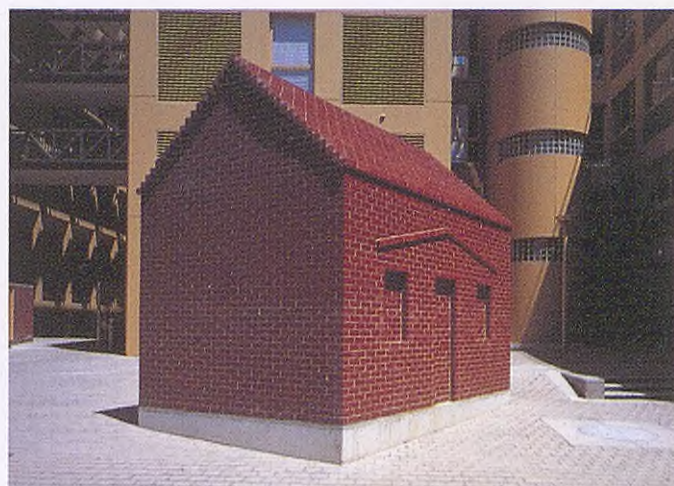
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PATRICIA PICCININI, *Social Studies*, 2000, type-C photograph, 80 x 80 cm

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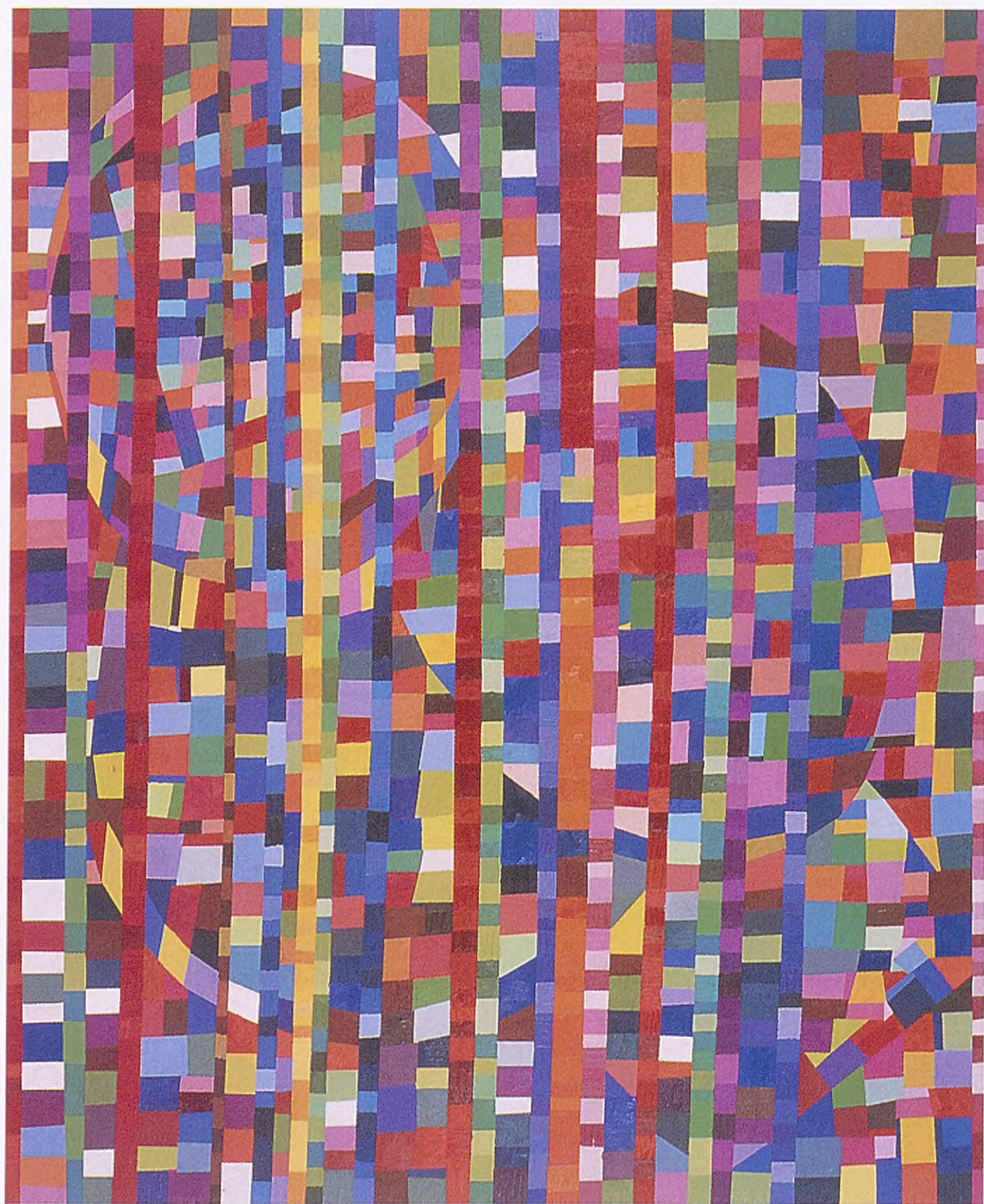
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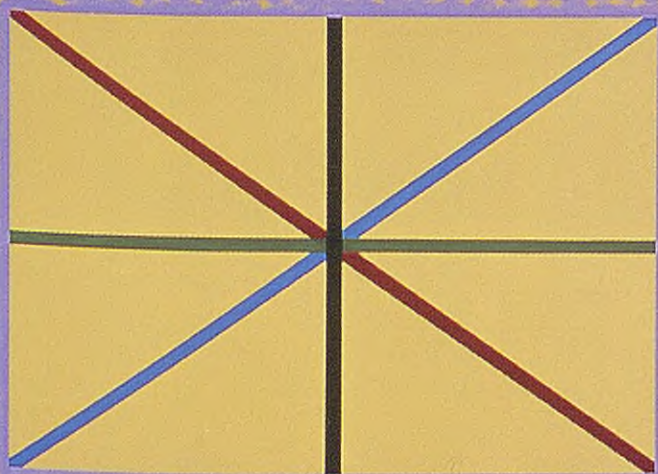
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*Flag and monument, 1999, oil on linen, 183 x 244 cm*

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*Artist and Muse (Rembrandt)*, 1999, oil on board, 92 x 122 cm

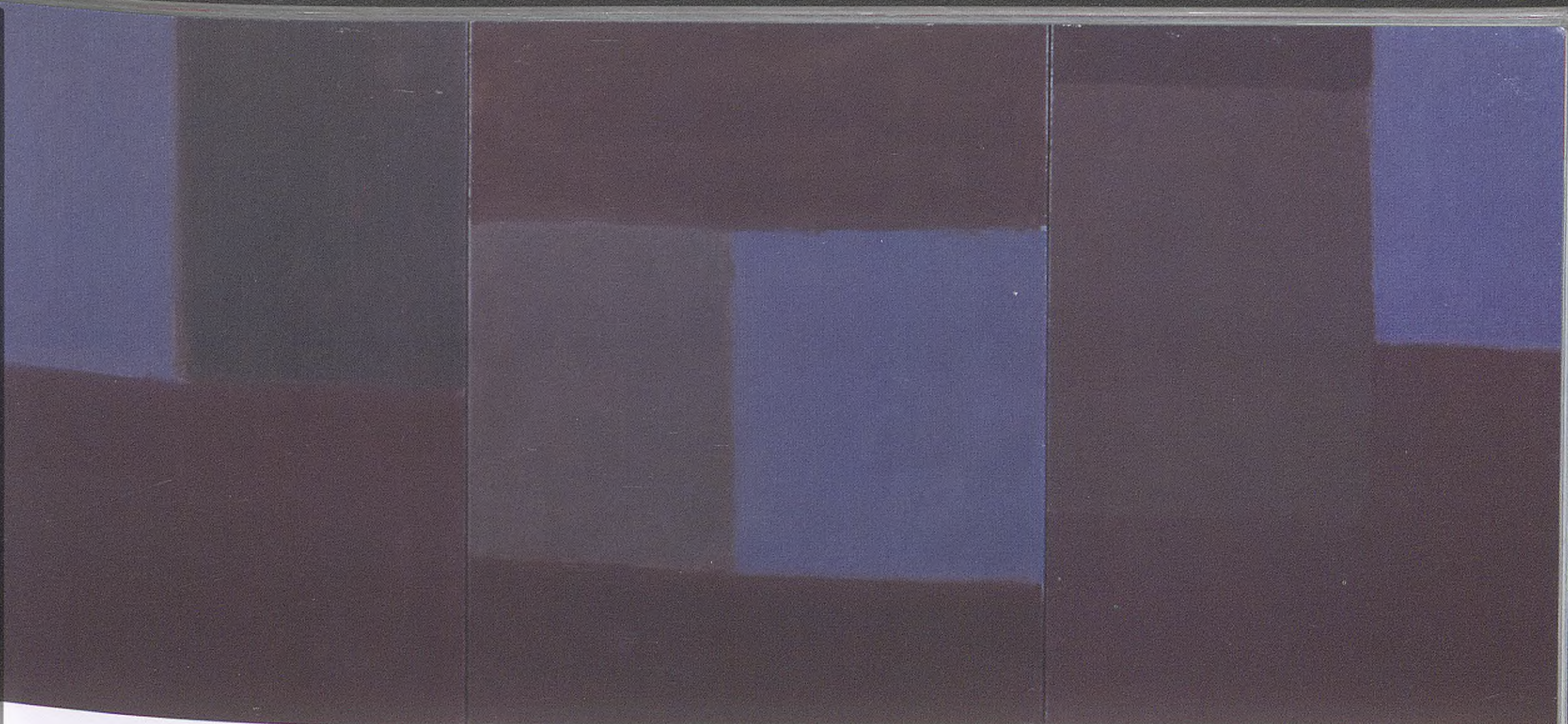
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Kevin Lincoln *Untitled / Still life* 1999 triptych oil on linen 92 x 213 cm

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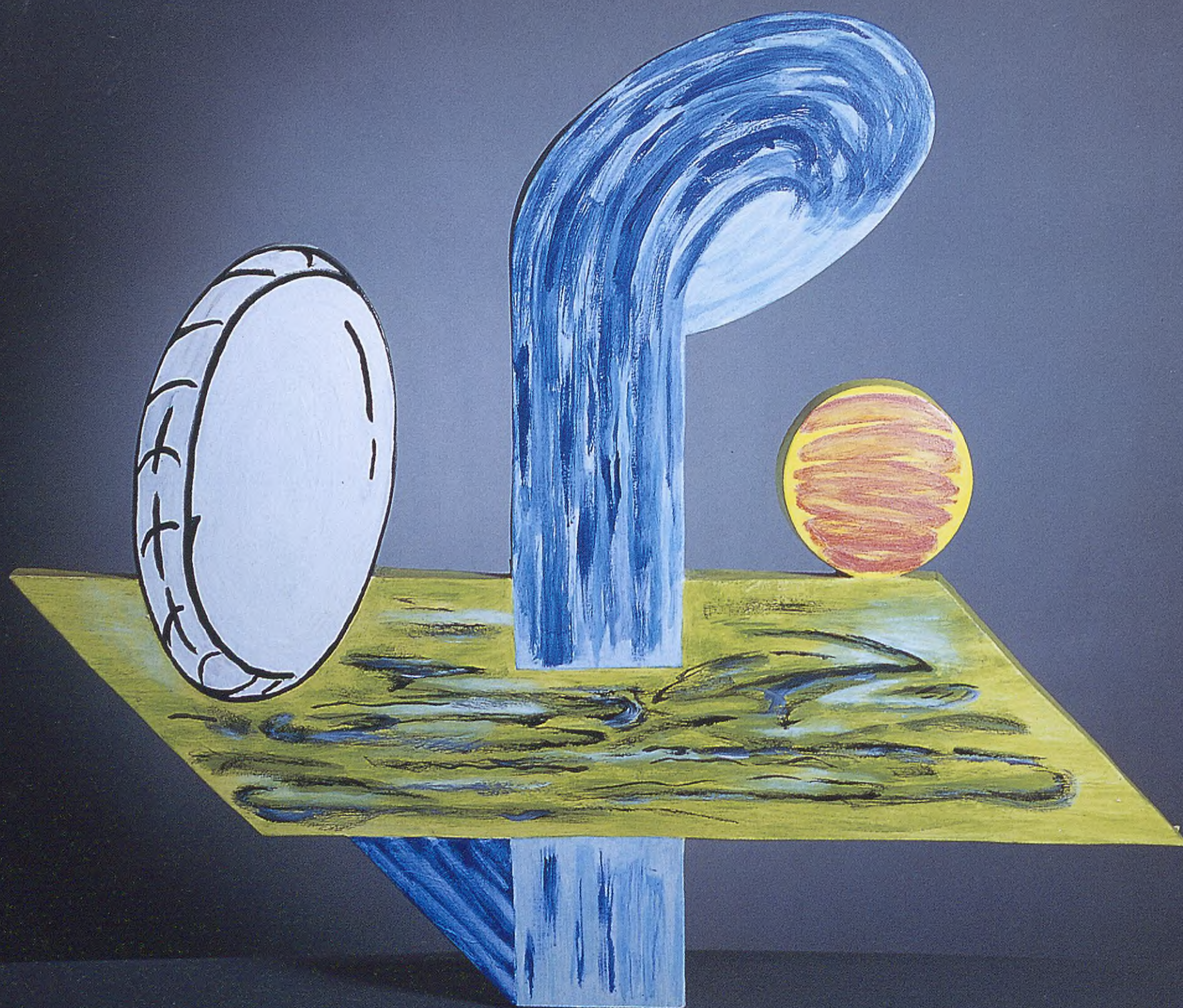
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Trevor Vickers, *Untitled painting No. 7 (Study: Catalan Series)*, 1993/94, acrylic on shaped canvas, 97 x 113 cm



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WARREN BRENINGER

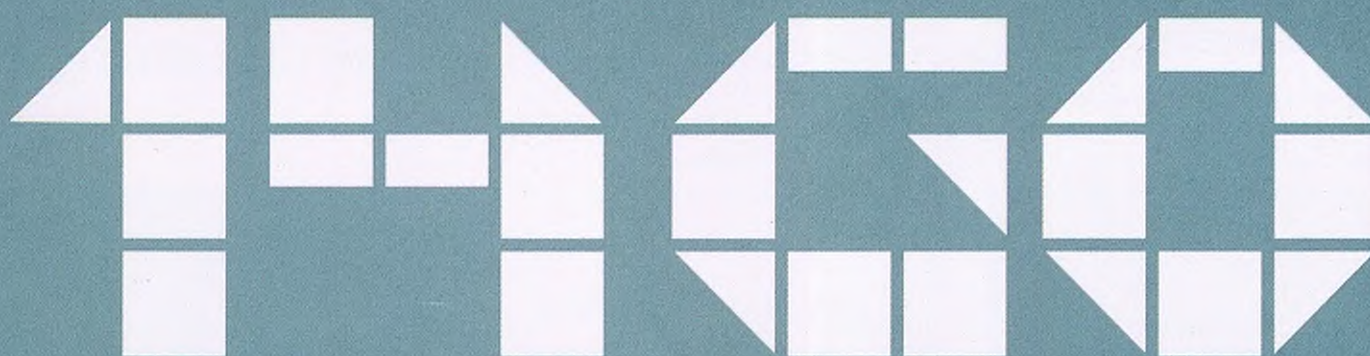
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# AUSTRALIAN GALLERIES

MELBOURNE ARTFAIR 2000



**Geoffrey Ricardo** *The urbane heart* 1999  
drypoint and aquatint edition of 25 89.5 x 118 cm



**Garry Shead** *Artist and the muse (Rembrandt)*  
2000 oil on board 92 x 122 cm

## Painting and Sculpture Gallery Sydney

Manager: Brian Moore

## Works on Paper Gallery Sydney

Manager: Suzie Melhop

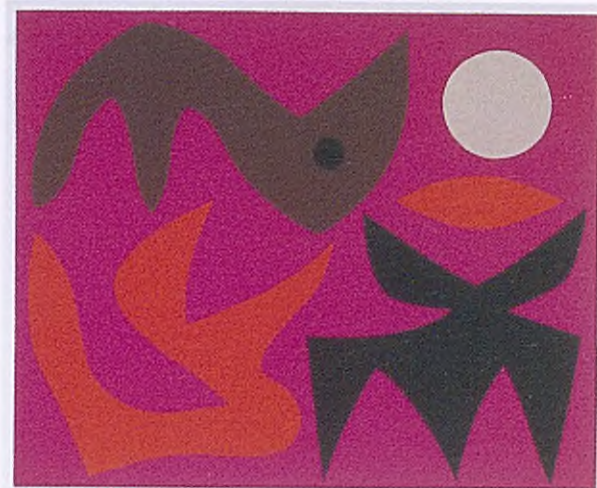
## Painting and Sculpture Gallery Melbourne

Manager: Tim Abdallah

## Works on Paper Gallery Melbourne

Manager: Diane Soumilas

Director: Stuart Purves



**John Coburn** *Fiesta* 1970 screenprint, edition: 100 52.1 x 64.6 cm



**Fred Cress** *Couples* 1993 acrylic on canvas 168 x 213 cm

### Artists represented all galleries

David Allen  
John Anderson  
Sue Anderson  
Ray Arnold  
Rosalind Atkins  
David Band  
Jenny Bell  
Kate Bergin  
Yvonne Boag  
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Dean Bowen  
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Lynne Clarke  
John Coburn  
Peter D Cole  
Simon Cooper  
Fred Cress  
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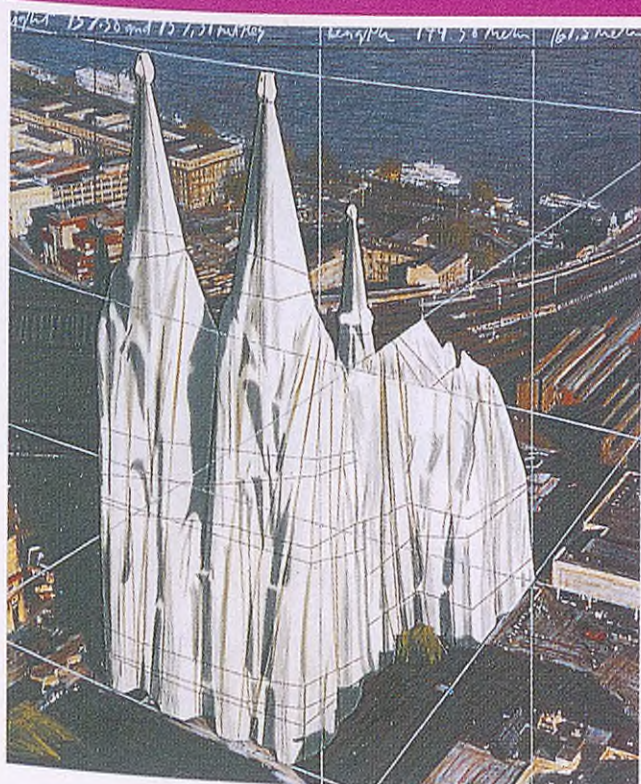
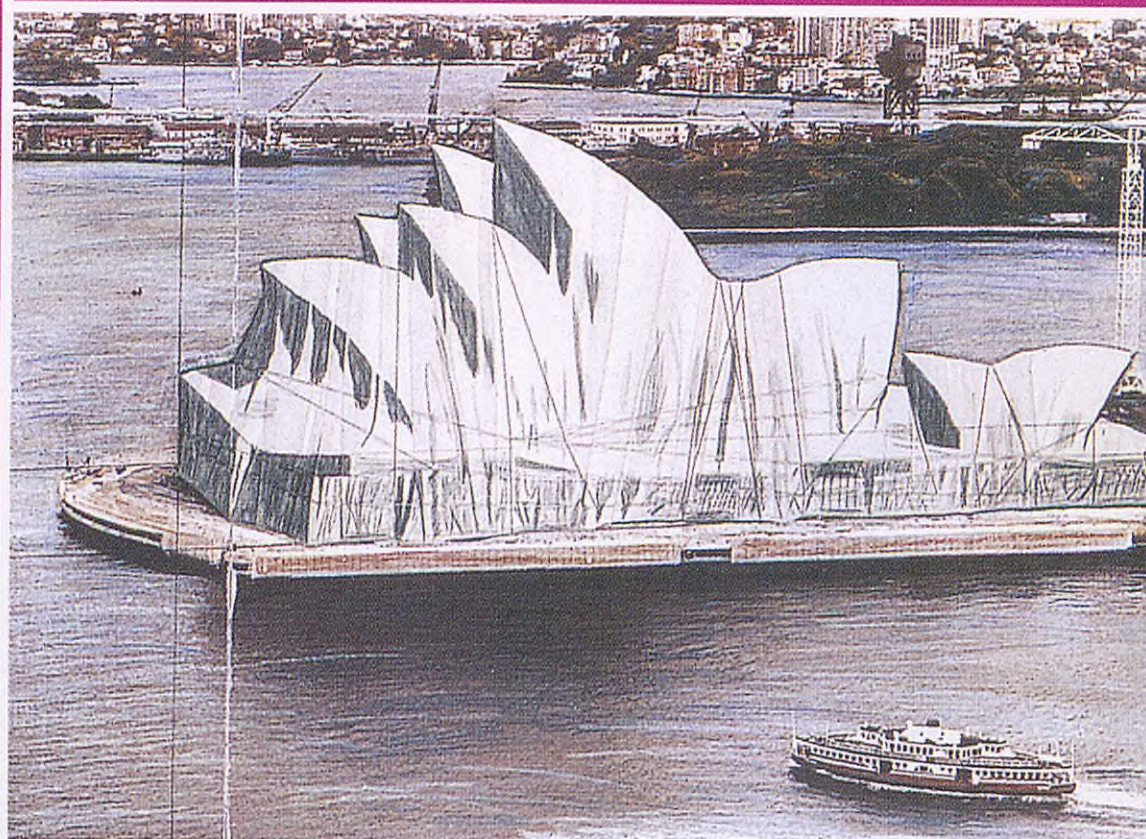
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Imi Knoebel  
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Tjampo Tjapanangka, *Malboree*, acrylic on canvas, 120 x 80 cm

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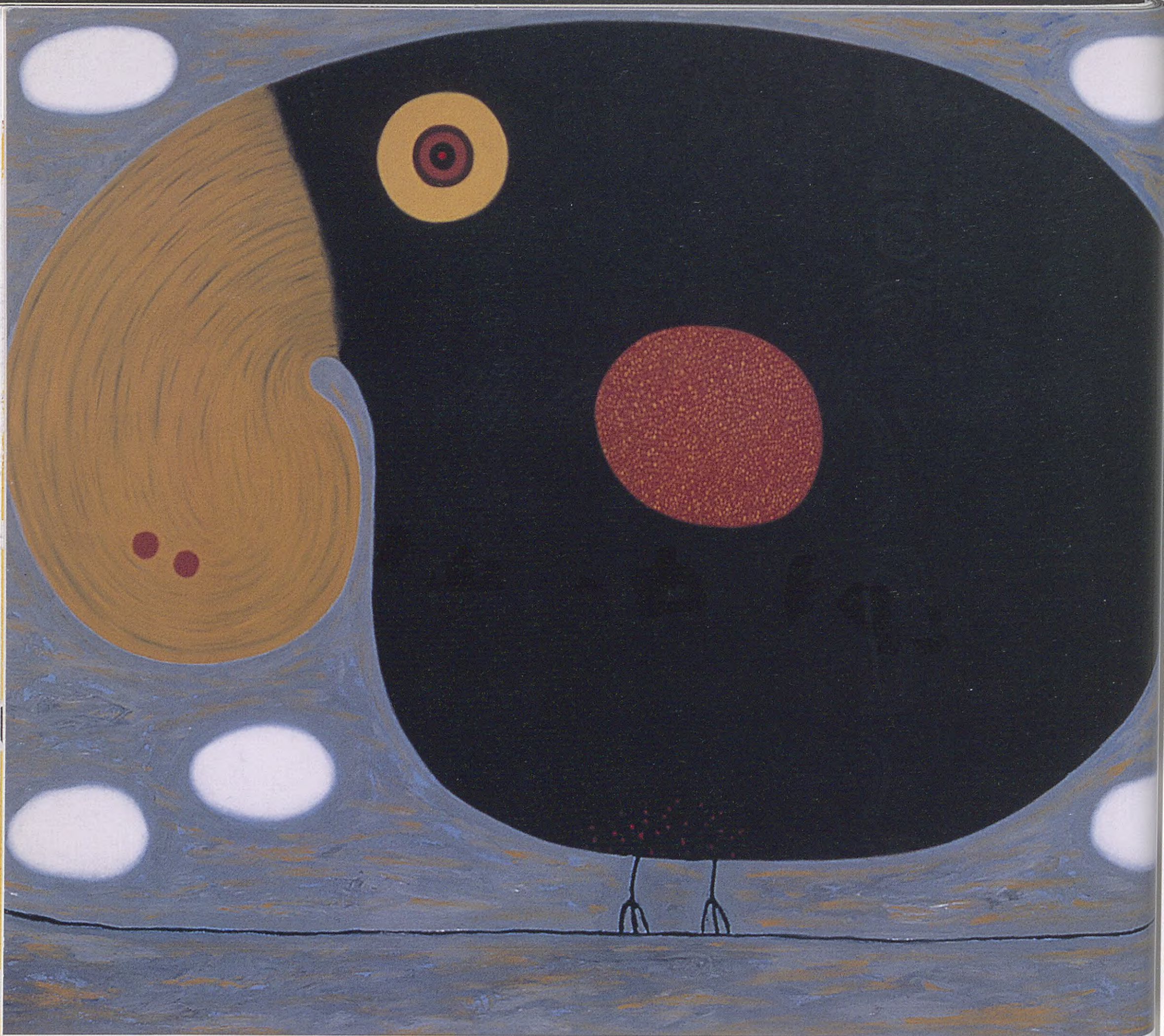
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**Ron Robertson-Swann** 'Mercury', 1998, painted steel, 168 x 103 x 86 cm



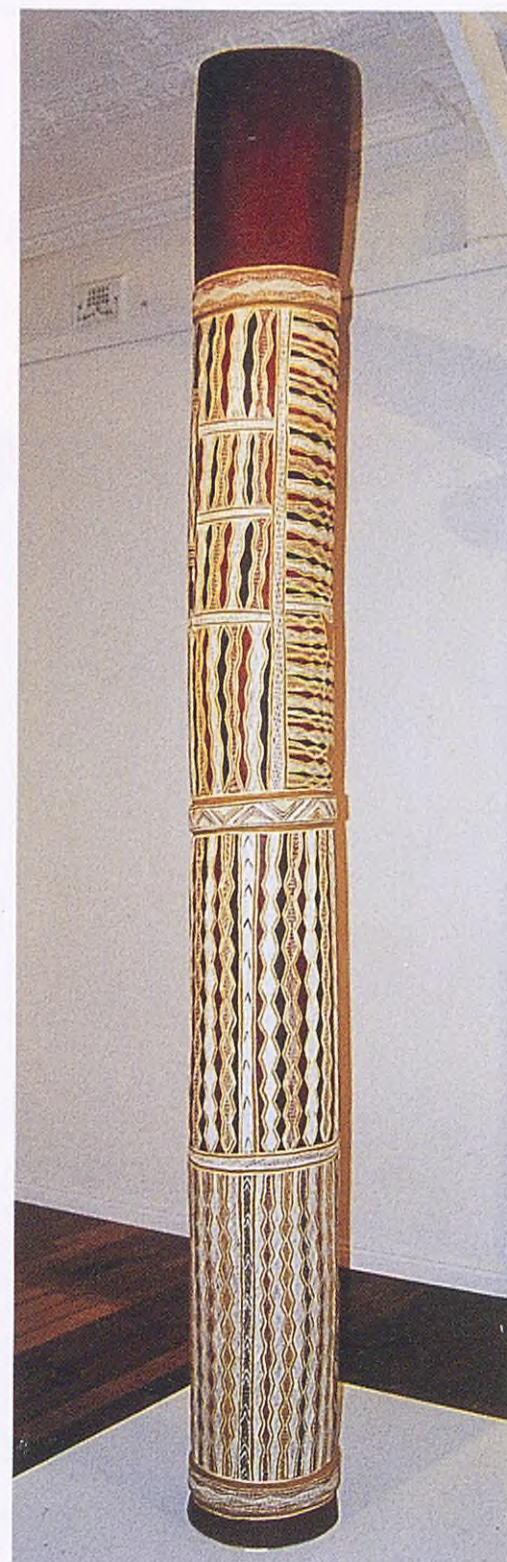
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'Kinga' Saltwater Crocodile, 1997, ochre on bark, 175 x 74.5 cm

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'Dhakandjali', 1997-98, ochre on hollow log, 335 x 35 cm

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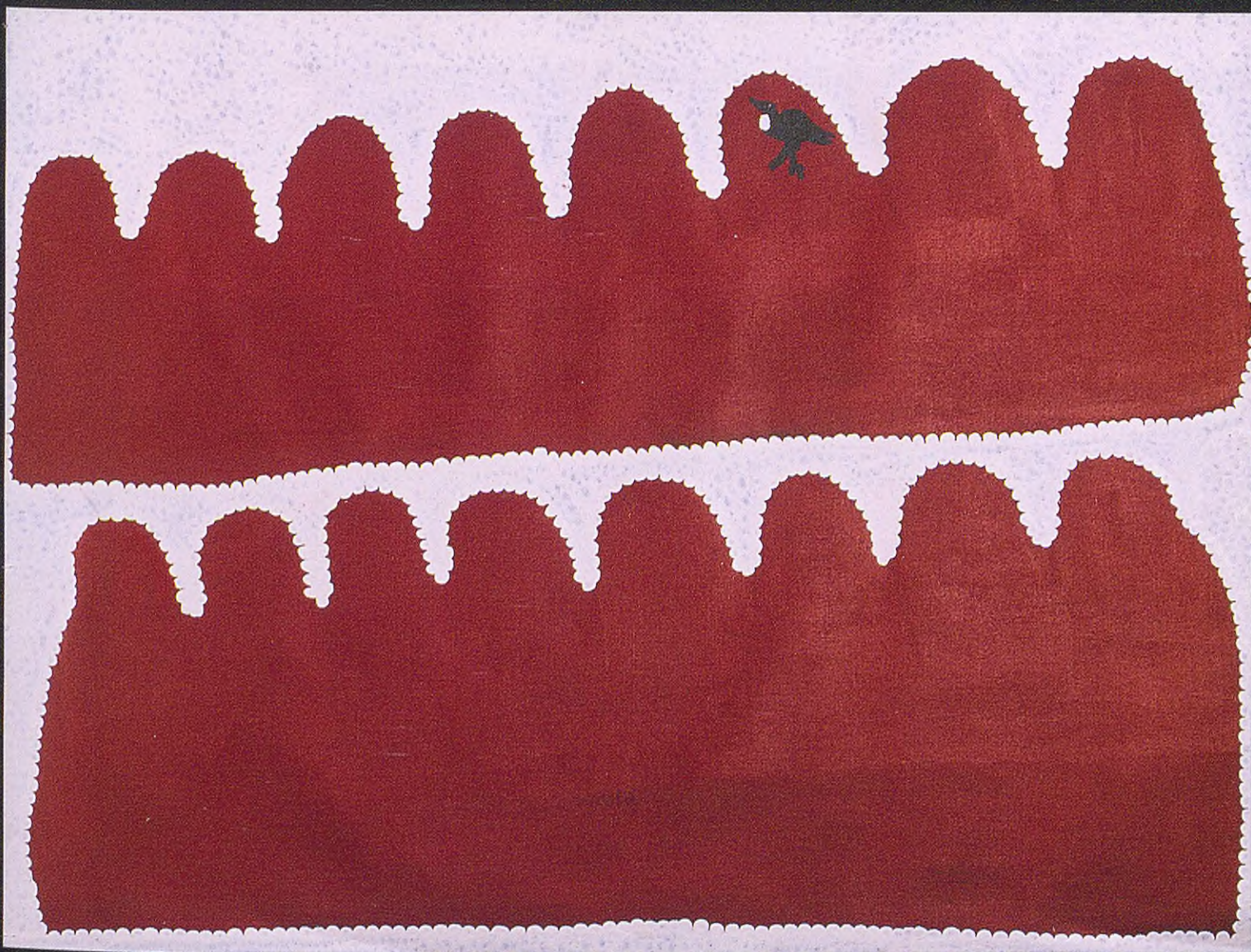
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*top:* **LONG TOM TJAPANANGKA**

'irantji' 2000, acrylic on canvas, 95 x 125 cm. Courtesy Ebes Collection

*bottom:* **MITJILI NAPURRULA**

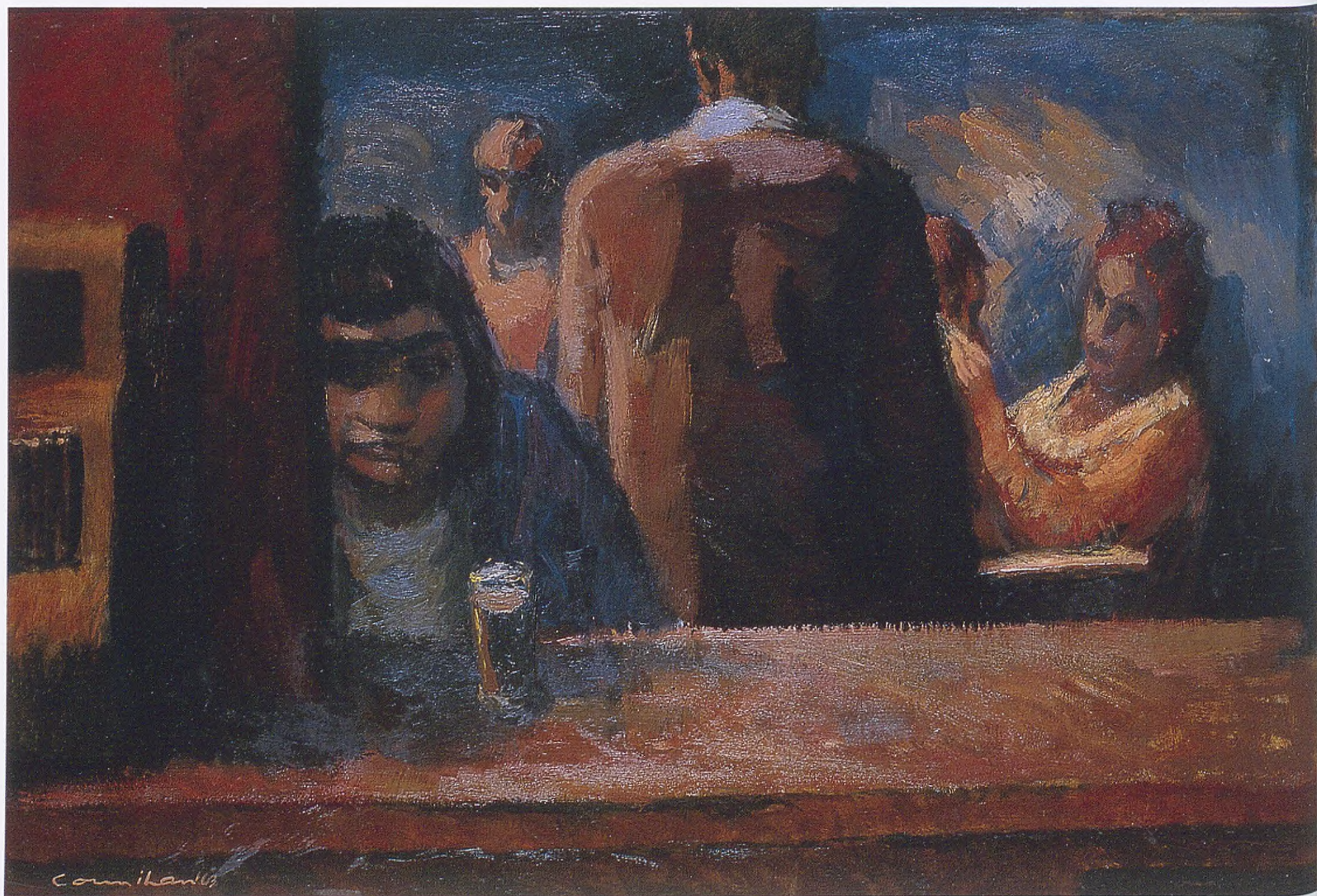
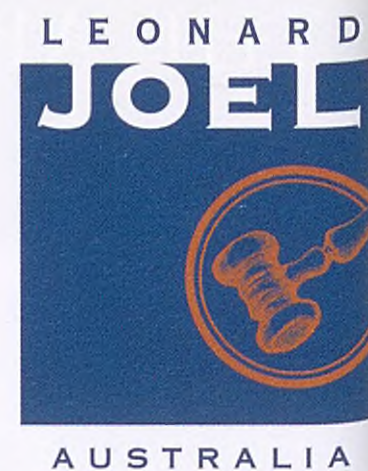
'Watiya Wanu' 2000, acrylic on canvas, 65 x 155 cm. Courtesy Ebes Collection

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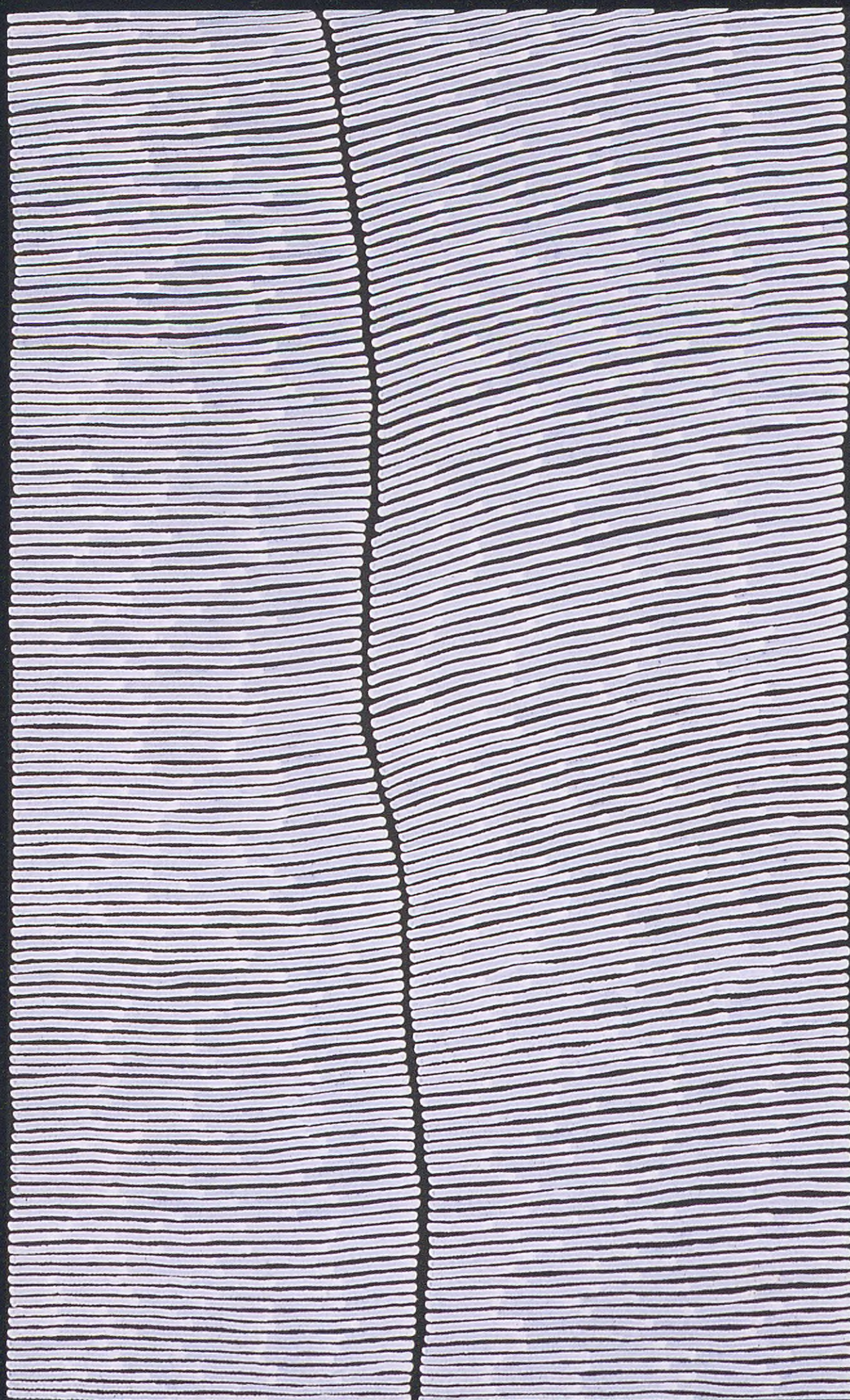
Willy Tjungurrayi - Papunya  
'Tingari Cycle at Papulngya,  
West of Lake MacDonald', 1999  
acrylic on canvas  
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Australis, 2000, acrylic on canvas, 175 x 175 cm

OCTOBER 2000

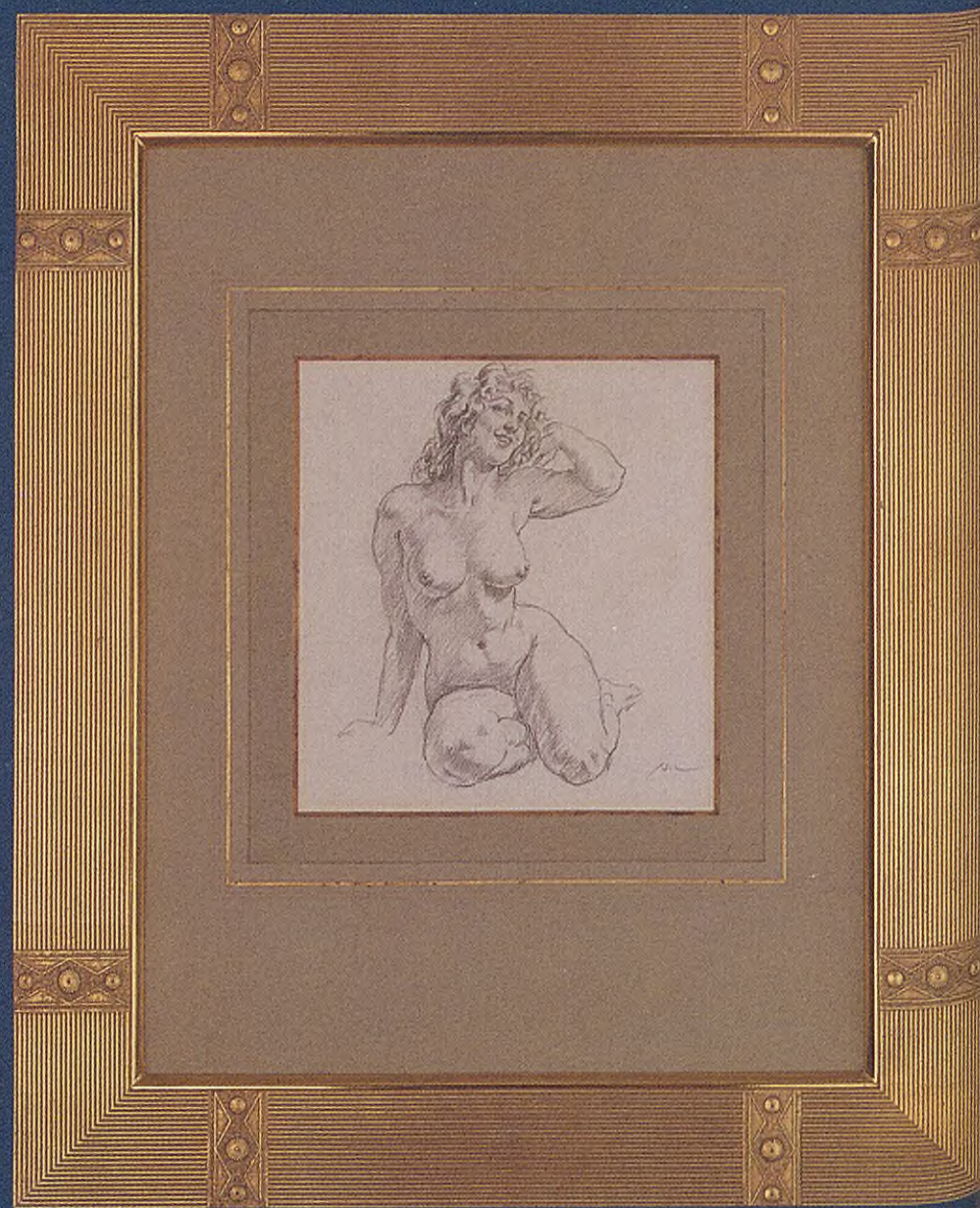
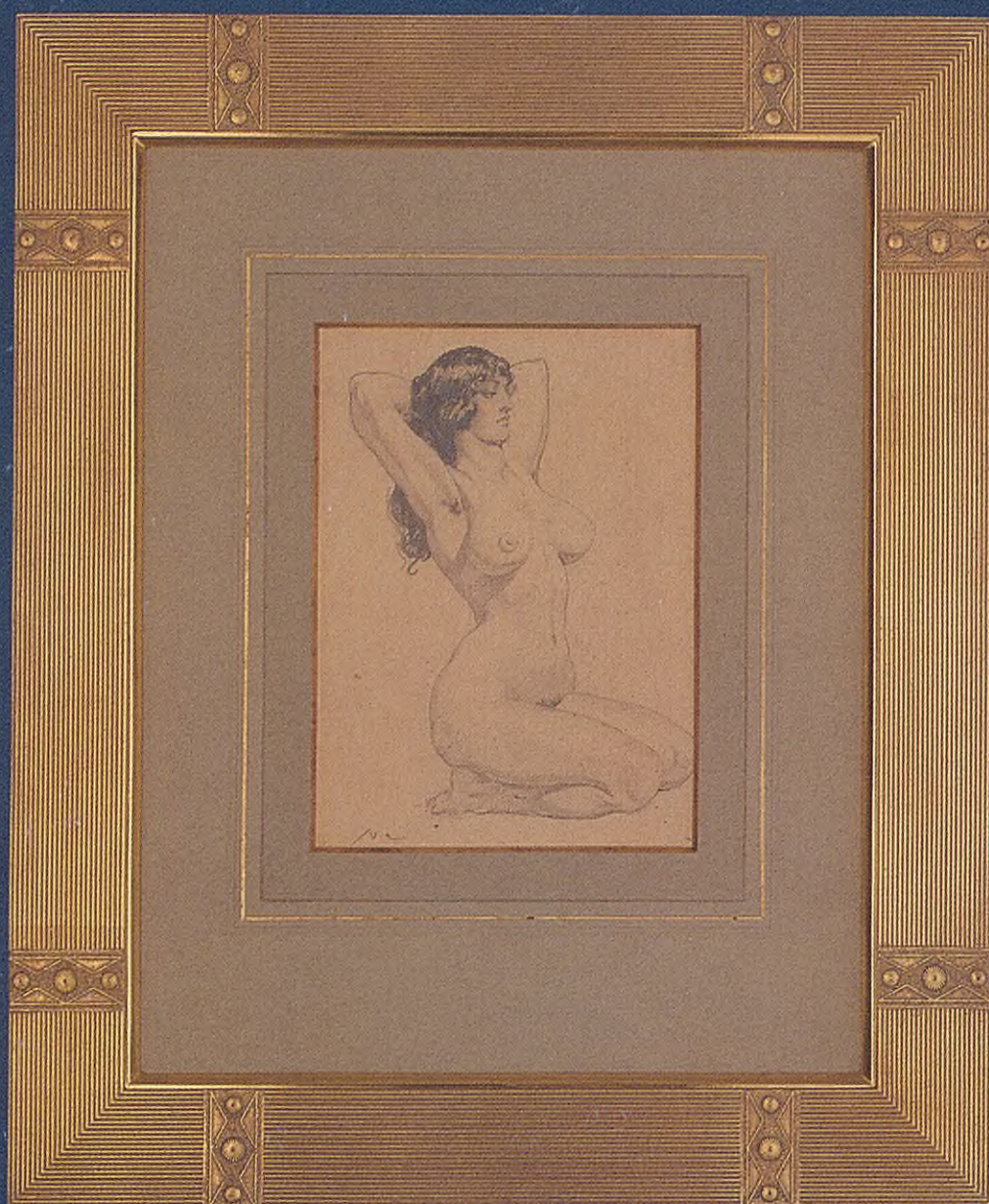
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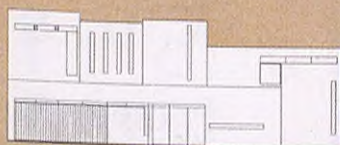


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## ROSIE WEISS

3 OCTOBER – 3 NOVEMBER 2000

PORTRAIT OF THE TREE (detail)  
oil on wood, 28.5 x 57.5 cm

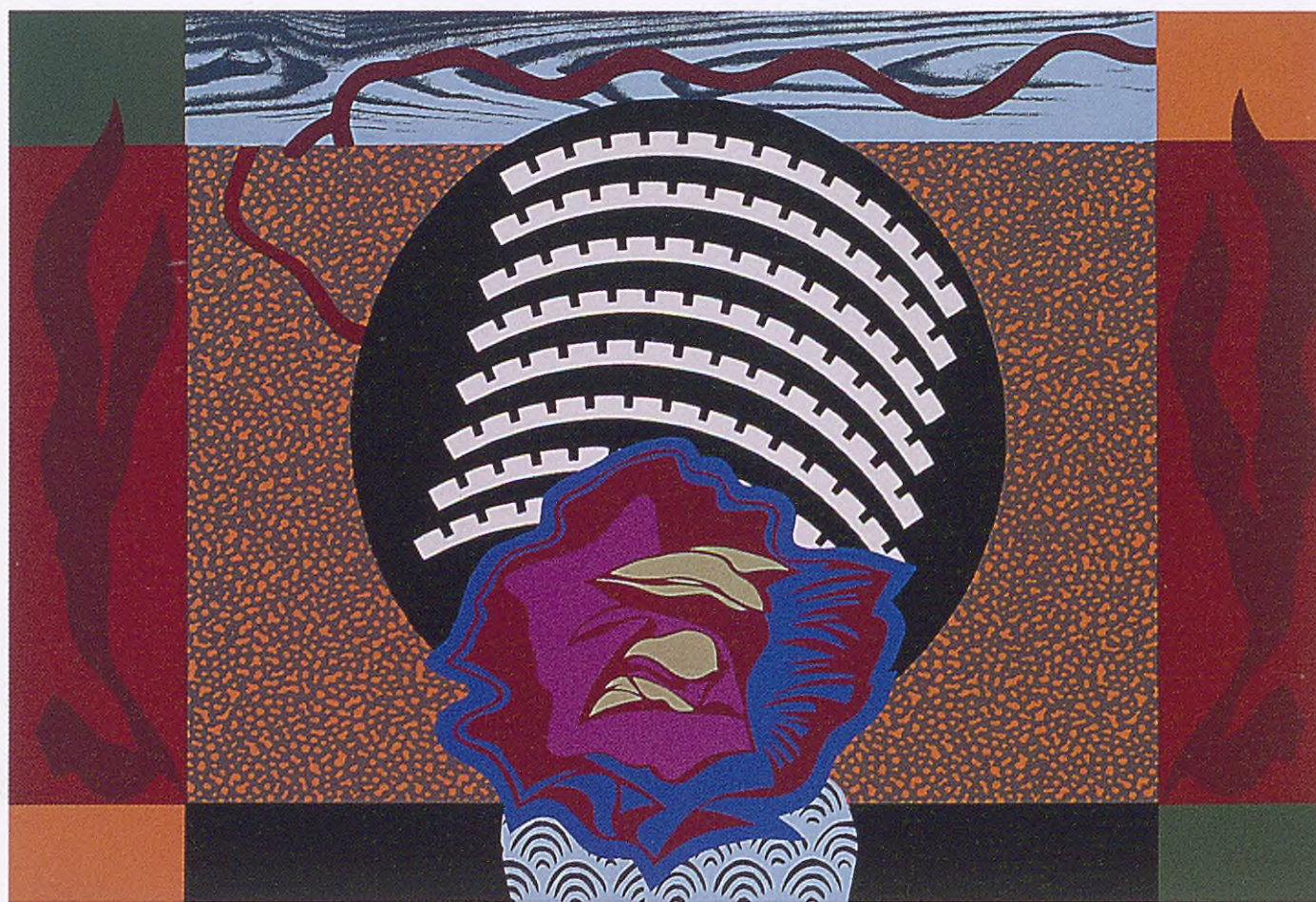


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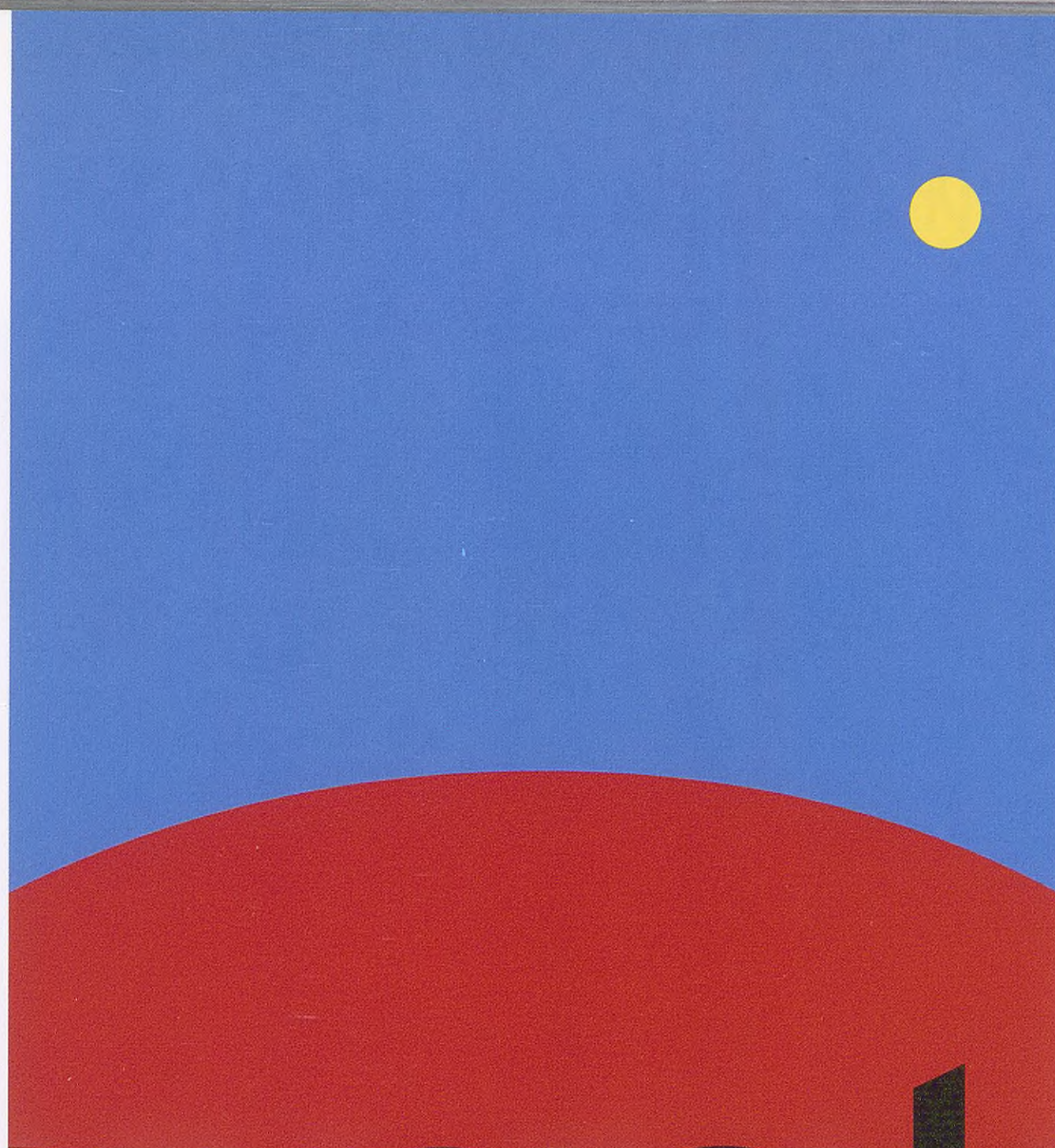
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*Studio Still Life*, 2000, acrylic on canvas, 100 x 134 cm

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Burnt Brigalow Country

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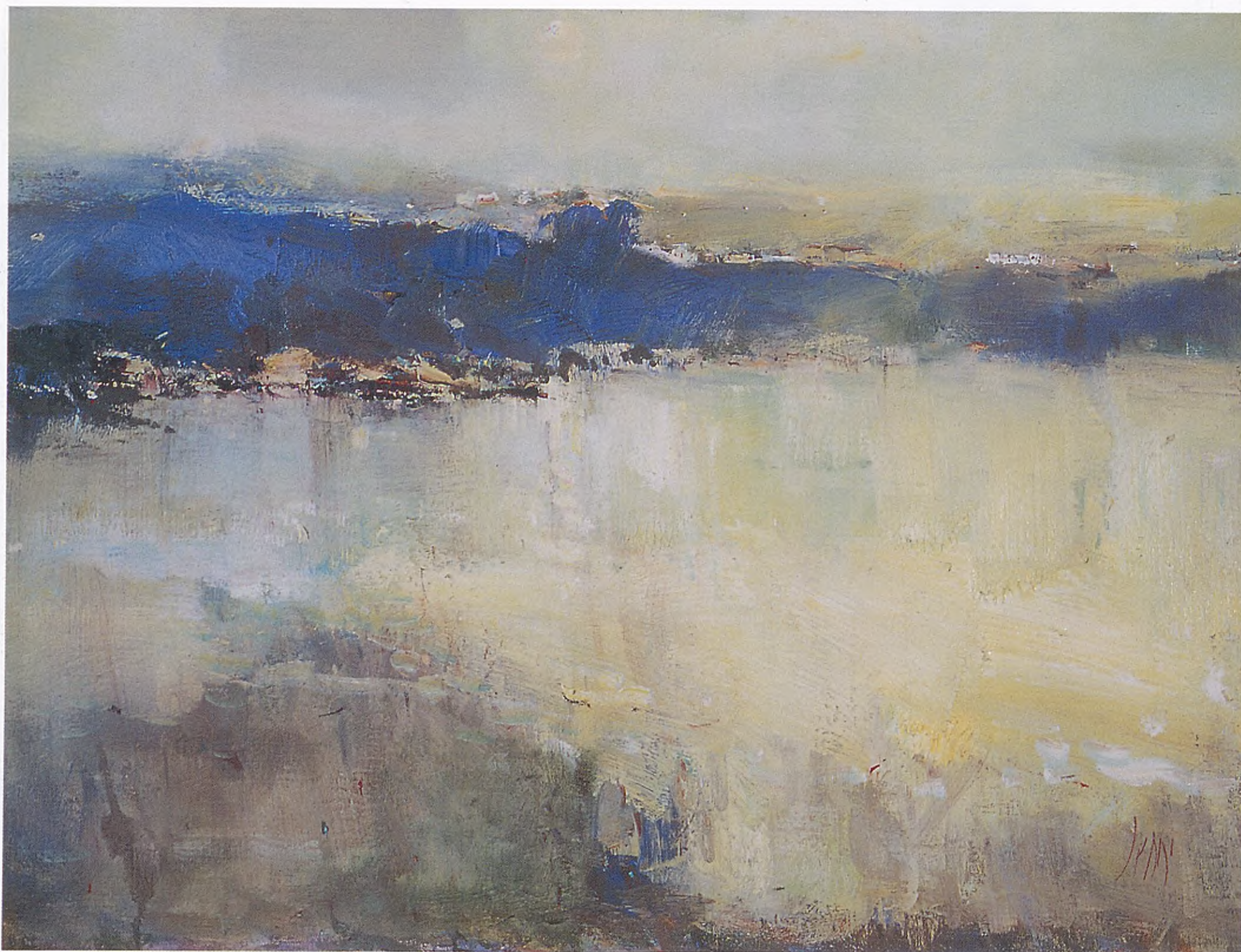
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*A Portrait Study – Ruth 1933, oil on canvas, 67.5 x 56 cm, collection of the artist*

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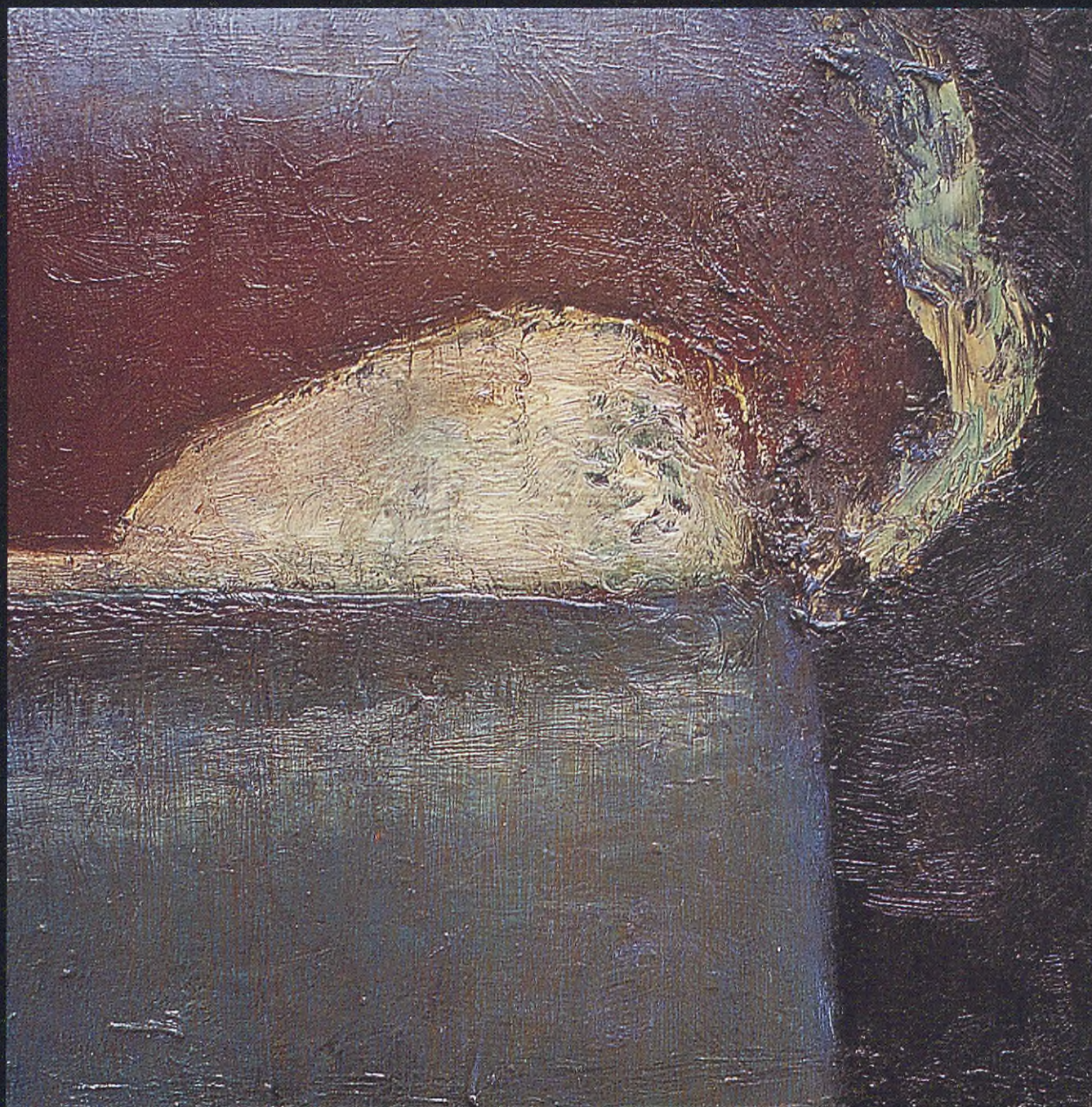
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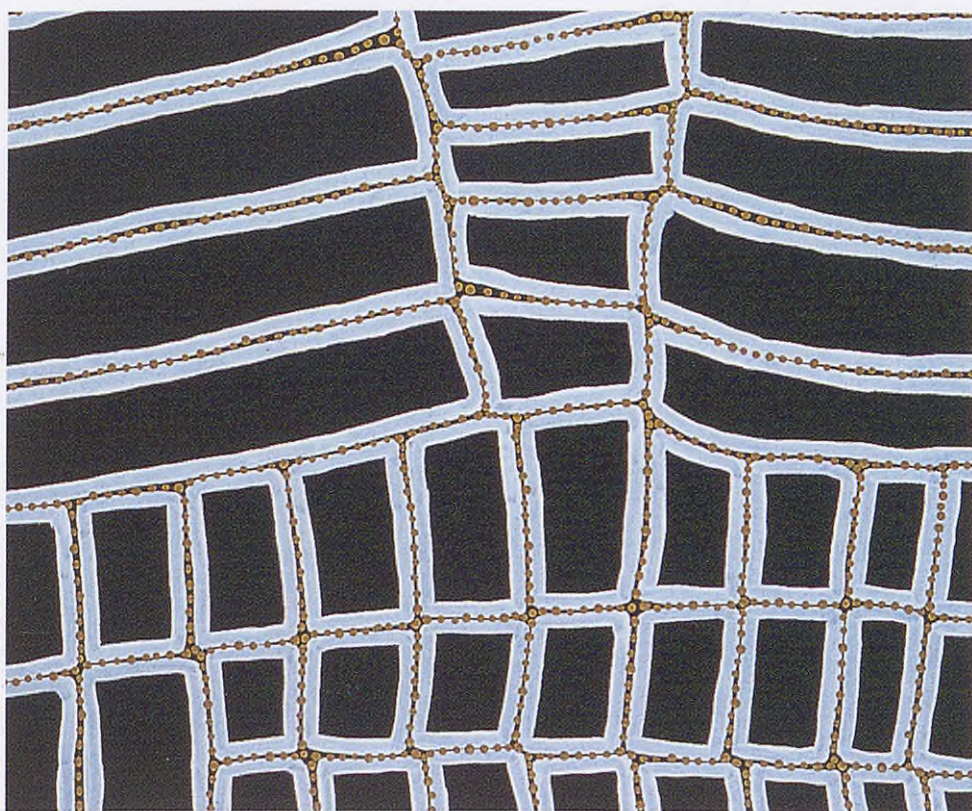
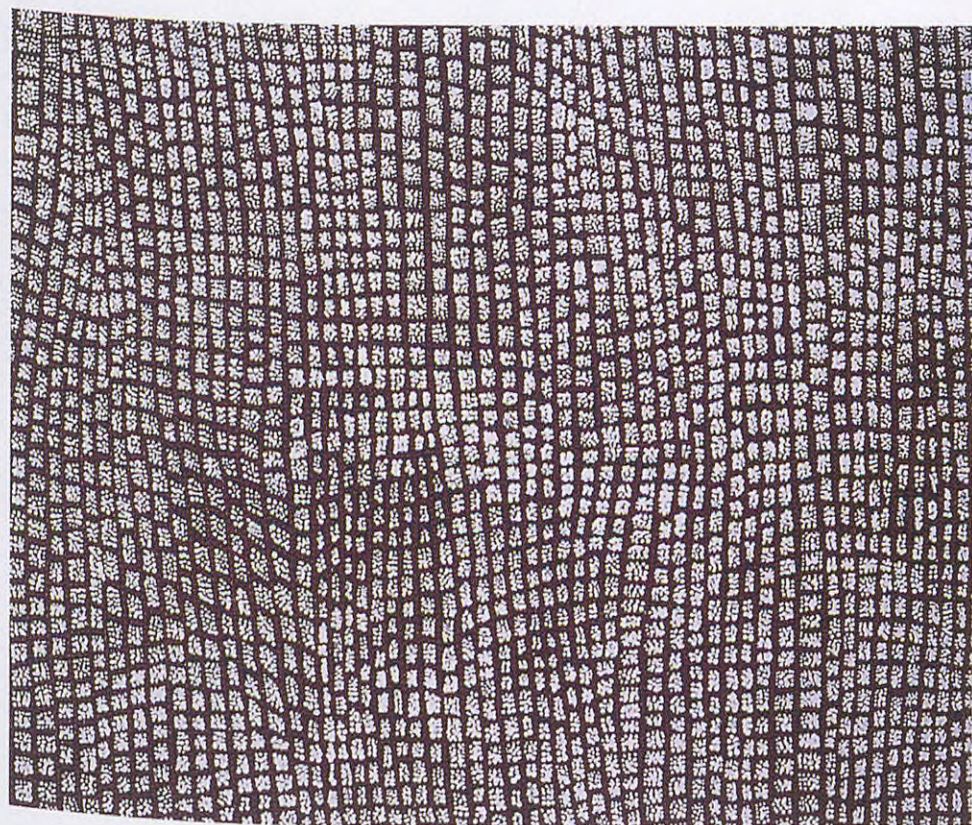
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Inner Harbour 2000, gouache, 80 x 150 cm

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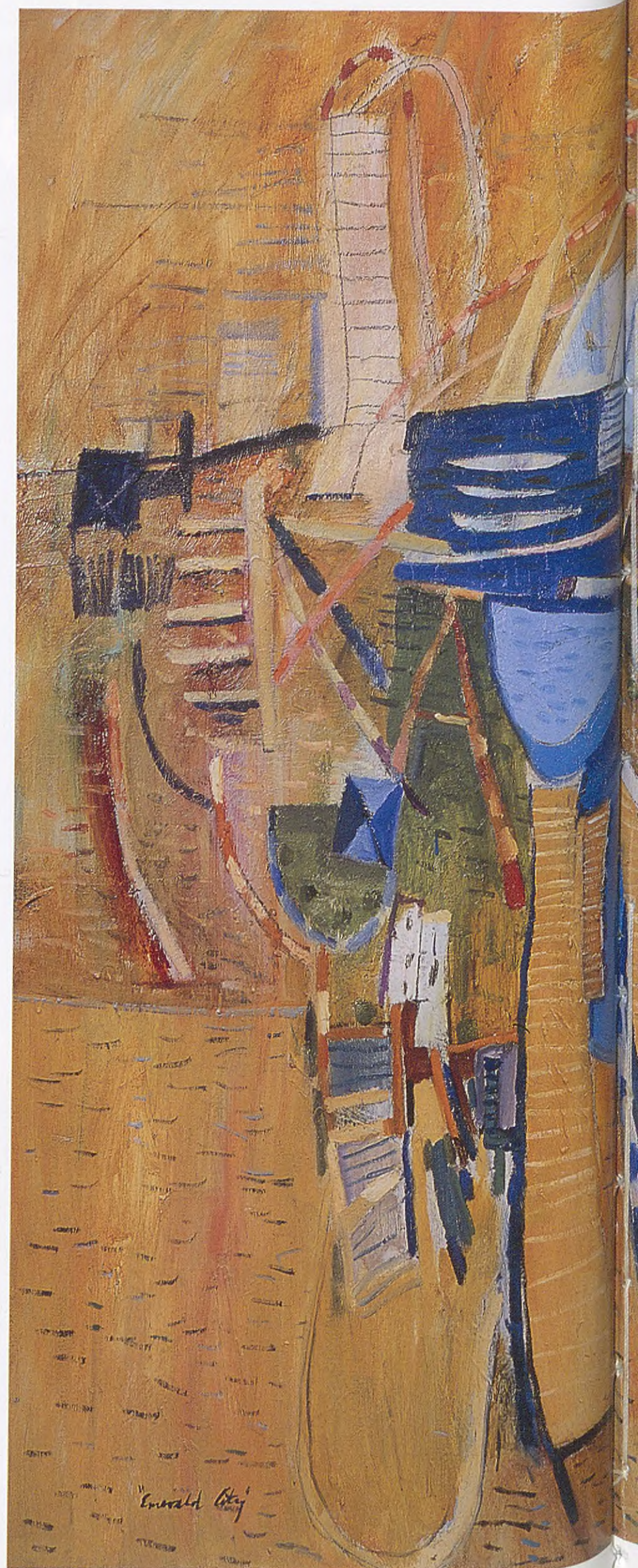


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Dennis Baker, *Emerald City*, 2000, oil on canvas, 151 x 212 cm







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*Bush Potato Dreaming, acrylic on canvas, 60 x 60 cm*

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Dulcie Greeno born Australia 1923 *Shell necklace (ryes, maireeners, black crows)* c.1998 shell, nylon thread National Gallery of Australia



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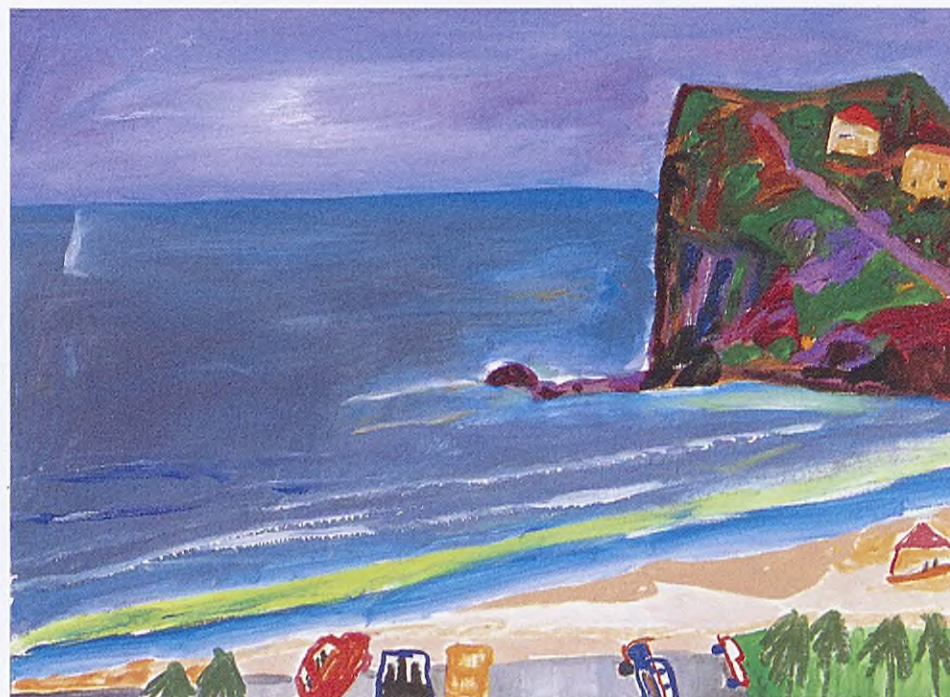
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# KEN DONE



*Sydney 2000 I*, gouache and oil crayon on paper, 57cm x 76cm.



*Whale Beach, watching waves*, 2000, gouache and oil crayon on paper, 57cm x 76cm.



*Saturday beach I*, 2000, oil, acrylic and oil crayon on board, 61cm x 91cm.



*Rene's boat*, 2000, acrylic on canvas, 60cm x 75cm.

**'Harbouring Sydney light: The art of Ken Done'** The Mosman Art Gallery and Cultural Centre, Sydney *September*

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'Into Blue', 2000, oil on linen on board, 89 x 89 cm

# Luke Wagner

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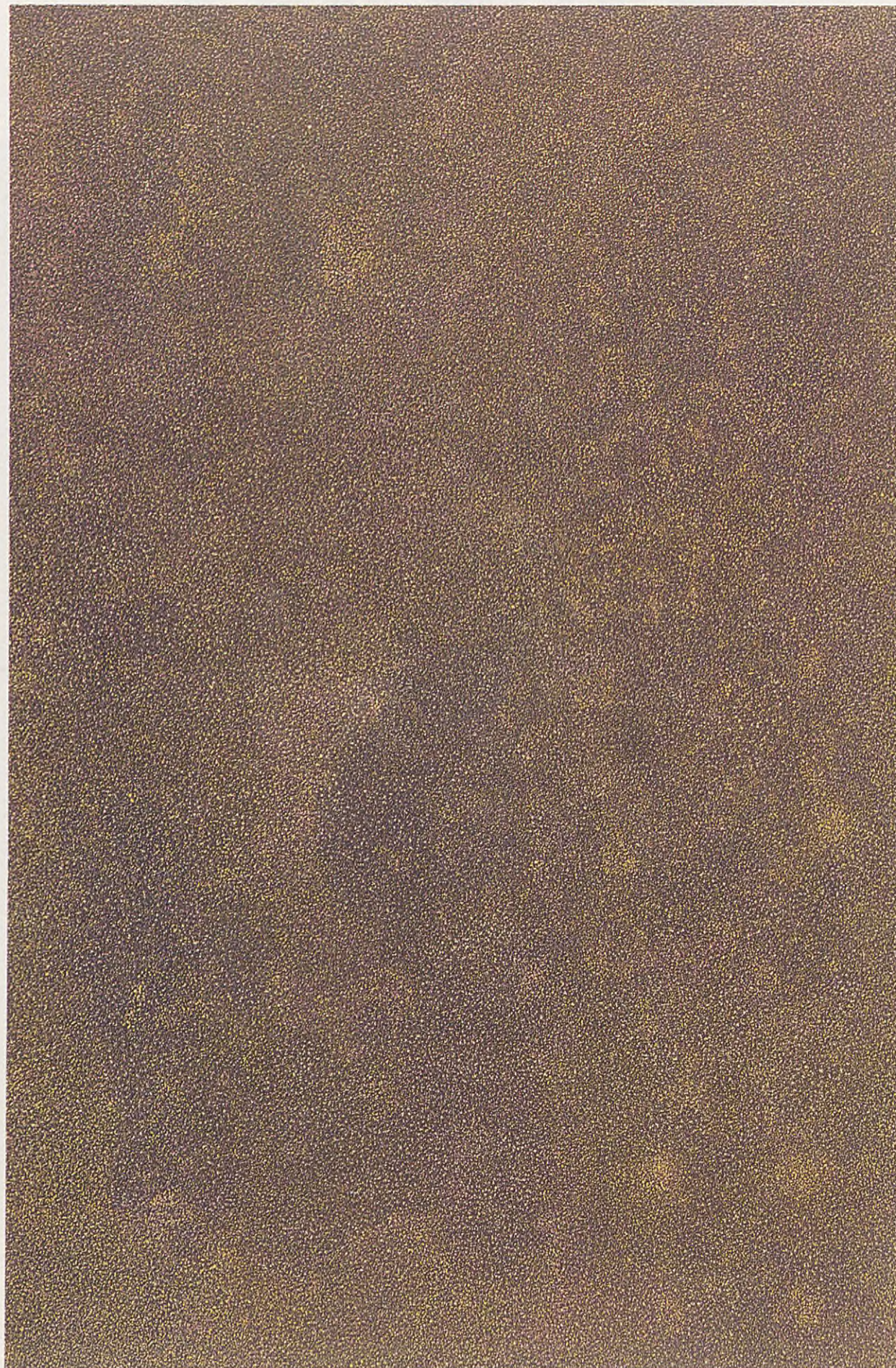
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# Kathleen Petyarre



*Thorny Devil Lizard Dreaming, 2000, synthetic polymer paint on Belgian linen, 183 x 122 cm*

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# Surprise and engagement

Visual arts at the Perth International Arts Festival 2000

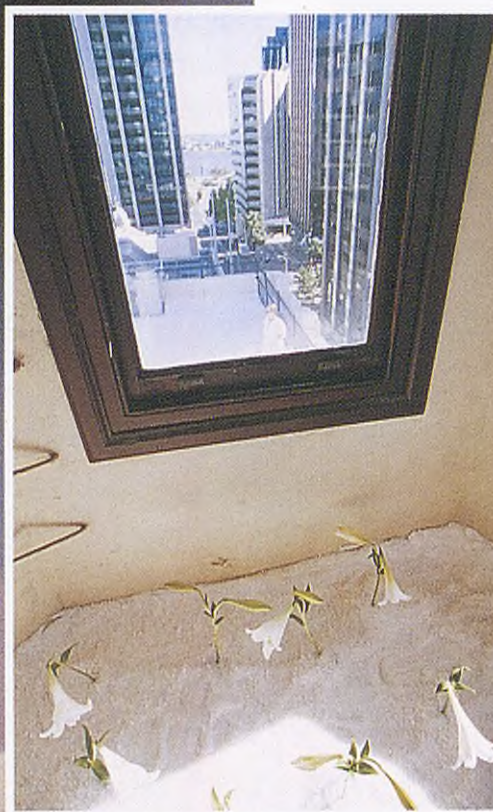


For the first time in decades, the Perth International Arts Festival (PIAF) in 2000 took the visual arts seriously. With a coordinated program, a relevant theme, financial support and a commitment to bringing international artists to Perth, Seán Doran succeeded in building a solid foundation for his next three years as artistic director of the festival.

Deborah Warner's *Angel Project* was a highlight of the exciting program of events in PIAF 2000. Warner created a series of installations and performances in buildings and vacant spaces in Perth's central business district, just as she had done previously in a building in London. The presence of angels in this environment was surprising and thought-provoking. What were the piles of

feathers left in large bins in an empty office building? Was that a winged angel standing on the building site opposite? Will we make contact with these winged creatures and, if so, how do we approach them? What should we say? Why do they look at us in that quizzical manner? What do T. S. Eliot's *The Waste Land* and Milton's *Paradise Lost* have to do with me and my life at the beginning of the twenty-first century in the most isolated capital city in the world? These and many other questions invaded the private spaces I inhabited as I made my lonely tour through the city streets.

Walking around Perth on my personal *Angel* odyssey, I became re-acquainted with my home town and was introduced to aspects of its character that had previously eluded me. The festival's thirteen venues opened up fresh insights and revived lost truths, revealing a city that was at once familiar,



Images from *The Angel Project*, directed by Deborah Warner, linking 13 venues across Perth in a theatre-event comprising installation and performance, co-produced by the London International Festival of Theatre and Perth International Arts Festival 2000. Photographs Richard Woldendorp.





top: RUPERT BUNNY, *La vie au bord de la mer*, c. 1892, oil on canvas, 50.3 x 201 cm, exhibited in 'H<sub>2</sub>O: A Miscellany, Works from the Kerry Stokes Collection', Lawrence Wilson Art Gallery, University of Western Australia, Perth.

above: MATTHEW NGUI, *Saltbush: Blue heeler/kookaburra*, 2000, mixed-media installation with sound, video and slide projection, exhibited in 'Home', Art Gallery of Western Australia, Perth. Reproduced courtesy the artist.

but magically transformed into something other. This is one of the memorable experiences you hope for in any festival program; an event that sets a benchmark for future festivals and which continues to resonate long after the last feather has disappeared from the streets.

It is often proposed that a successful festival is one that both surprises and engages its audience by dialogues with artists from around the world. Using this criteria, there is no doubt that PIAF 2000 was an overwhelming success, but add to this the festival's range of strong local shows and its coherent theme ('water'; to be followed over the next three years by earth, air and fire) and it may be that this year's PIAF was the best ever held in Perth for the visual arts. Of the 'water' shows, John Stringer and Anne Brody's 'H<sub>2</sub>O: A Miscellany, Works from the Kerry Stokes Collection', and the focus on Bill Viola, were highlights. Stokes's art collection is born from both personal passion and public duty. As Stokes explained in the catalogue:

Vital to my perspective as a collector has been the option of building something that mirrors my own particular position and pride as a Western Australian. While our isolated community may be under-resourced in terms of public collections, it has a keen and distinctive personality that has influenced my decisions. Aware of the privilege as well as the responsibilities of being a collector, it gives me enormous pleasure to share this aspect of my Collection with the general public.

The 'personality' of Western Australia is a fascinating perspective for Stokes to identify, and, although not easily defined, his interest

in building a collection that records aspects of the history of Western Australia – from the explorers who charted its coastline, to the artists who recorded its topography, and the contemporary artists now based in Western Australia – is a major contribution to the State's cultural identity. Some early Dutch maps in Stokes's collection, for example, record Western Australia with great clarity before petering out as they approach the less important southern and eastern seabords. This focus will surely be applauded by a local audience confronted daily by a Sydney–Melbourne orientation on most significant issues. This was a wonderful show that went some way to meeting the responsibilities of ownership that Kerry Stokes admitted in his foreword.

Although acknowledging the respite from the Sydney–Melbourne push in previous festivals, one highlight this year was the exhibition of large-scale photographs by Rosemary Laing displayed in the lower gallery at the Perth Institute of Contemporary Art (PICA). Her massive images of individuals overwhelmed by technology – quite literally in her image of a figure abseiling inside the shell of a jumbo jet – were an interesting counterpoint to several works of the international participants.

One of Seán Doran's major achievements as artistic director of his first festival was to secure several international figures for the event. Philip Glass, Robert Wilson and Bill Viola were the major attractions of this year's PIAF, and both Wilson and Viola have been invited to participate in the next three festivals. Viola's *The messenger* at St Georges Cathedral was well received, and his instal-



lation *Beneath the surface*, at the John Curtin Gallery, provided Western Australians with a wonderful opportunity to view a substantial body of the artist's work.

A sub-theme of the 2000 program was a focus on South Africa. The 'Home' show at the Art Gallery of Western Australia had a South African co-curator; the video installation *Skinned*, by Michele Theunissen, documented the artist's early life in South Africa; and 'Durbs to Freo: Wire and Metal Act' showcased the work of town-based Zulu artists who have developed traditional artforms using recycled materials.

The merging of the personal with the global was a key feature of both the curatorial selection and the range of art practices represented in 'Home', with the artists using their everyday experiences to make art that reflects on the wider concerns of humanity. The exhibition encouraged viewers to reconsider their understanding of place, not as 'here' or 'there' but, as Bakhtin has suggested, a space 'in between'. In this zone, where conventions are destabilised and double mean-

ings abound, we become conscious of our position as viewers and participants in constructing our own reality. Our preconceptions are given a shake and, with rejuvenated critical and perceptual faculties, we set out to rediscover our home by engaging with different points of view. There may be no place like home, but what constitutes 'Home' posed some fascinating questions about how we have constructed the concept.

After a critical success with PIAF in 2000, the visual arts community is preparing for a new era in which the strict boundaries often drawn around various artforms will be eroded by Seán Doran and his team, creating a range of possibilities for Perth's international arts festival and new opportunities for local artists.

Perth International Arts Festival 2000,  
5 February – 25 April 2000.

#### TED SNELL

*Ted Snell is Associate Professor and Dean of Art, John Curtin Centre, and Head of the School of Art, Curtin University of Technology.*



RODNEY GLICK, *Mountain*, 2000, blue plastic tarpaulin and painted cardboard, 350 x 350 x 350 cm, exhibited in 'Home', Art Gallery of Western Australia, Perth. Reproduced courtesy the artist.

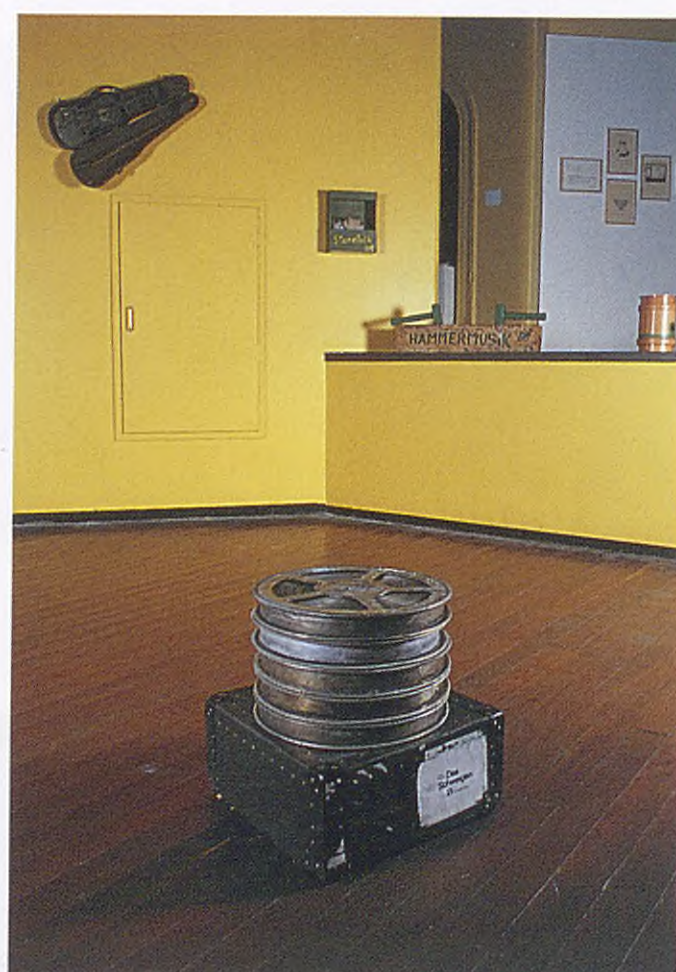
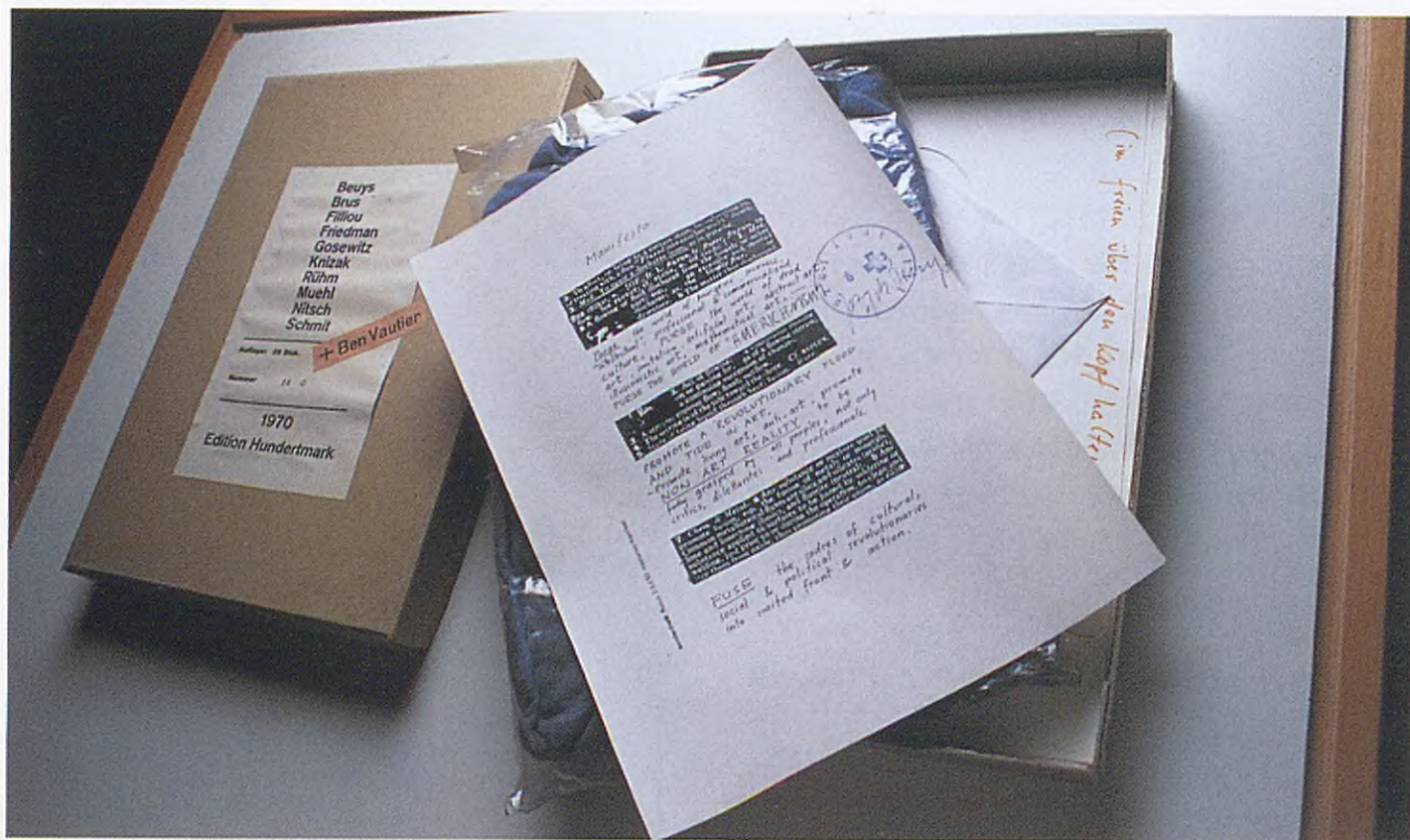


ROSEMARY LAING, *brownwork 9*, 1997, abseiler inside 747 freighter jet, type-C photograph, 122 x 258 cm, exhibited in 'aero-zone', Perth Institute of Contemporary Art (PICA). Reproduced courtesy Monash University Collection, Melbourne.



# Fluxus in Germany 1962–1994

*A long tale with many knots*



top: JOSEPH BEUYS, *Manifesto*, 1970, one of 11 works in a collection of boxed objects published by Edition Hundertmark, Berlin, 3 x 32 x 25.5 cm. above left: JOHN CAGE, *Mozart mix*, 1991, 5 cassette recorders, 25 tapes, screenprint on paper in a wooden crate, 10 x 86 x 81 cm, Edition Block, Berlin. Photograph Xiao Xian Liu. above right: JOSEPH BEUYS, *The silence*, 1973, 5 galvanised reels of film with the same title by Ingmar Bergmann (1962), each 5 x 38 cm, Edition Block, Berlin.

Artistic strategies which seek to shock, provoke, arouse and subvert have long been known to characterise the avant-garde within modernism and postmodernism. Such strategies were fully exploited in the works of twenty-eight artists, musicians and performers associated with the international group Fluxus and included in the exhibition 'Fluxus in Germany 1962–1994', on tour in Australia and New Zealand during 2000. The term Fluxus was first used in the early 1960s by George Maciunas, the group's New York-based leader, as a way of uniting a diverse range of avant-garde practices in Europe and the United States. Maciunas applied to art the various meanings of the word 'flux' – derived from the Latin word *fluxus* – in a manifesto of 1963, in which he called for artists to 'purge the world of bourgeois sickness... purge the world of dead art... promote a revolutionary flood and tide in art, promote living art, anti-art, promote non-art reality...' At the core of Fluxus activities was the idea of disorder and resistance to bourgeois aesthetic ideals and the art establishment.

In keeping with this spirit, 'Fluxus in Germany 1962–1994' did not present a chronological overview of the group's development but rather offered visitors a rare opportunity to experience the full scope and activities of Fluxus as it emerged in Germany. The first section of the exhibition contained ephemera and photographs relating to the group's neo-Dada origins. No amount of didactic material could have given a better sense of what Fluxus was about than this impressive documentary record of invitations, posters, catalogues, books, press clippings and notes. This material clearly demonstrated that Fluxus never defined itself in terms of an organised or centralised art movement, but made its presence felt through informal happenings and more widely publicised festivals, such as those held in the early





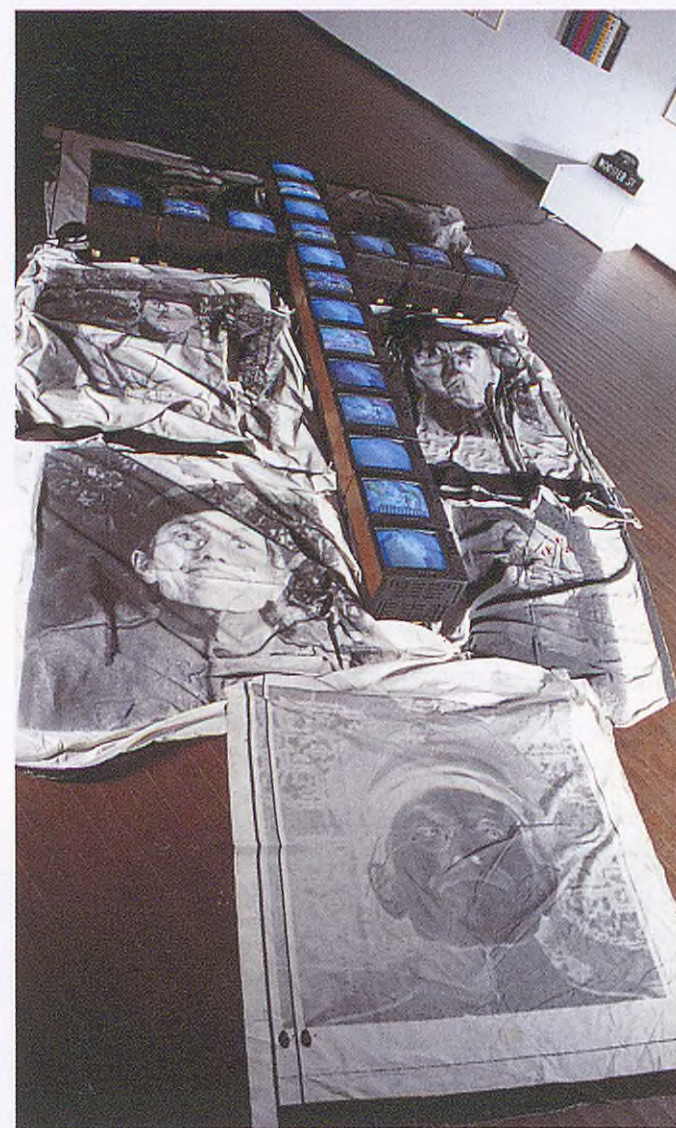
1960s in Wiesbaden, Düsseldorf, Wuppertal and Cologne.

It is interesting to consider within this context the role of the curator, René Block, whose close association with Fluxus can be seen throughout the exhibition. Block organised 'Fluxus in Germany 1962–1994' for the Institute for Foreign Cultural Relations in Stuttgart which, together with the Goethe Institut, has been responsible for bringing an outstanding series of exhibitions on twentieth-century German art to international audiences. Numerous references in this exhibition to Block's private gallery and his appearance in several of the performance videos point to his important role as a facilitator of Fluxus events in Germany. Block's more recent involvement in the Fluxus-inspired project 'The Readymade Boomerang' (daadgalerie, Berlin, 1991) brought together prints by original members of Fluxus and contemporary Australian artists such as Rosalie Gascoigne, Peter Tyndall and Ken Unsworth. This initiative evolved from Block's directorship in 1990 of the 8th Biennale of Sydney: 'The Readymade Boomerang: Certain Relations in 20th Century Art'.

'Fluxus in Germany 1962–1994' highlighted the stylistic diversity and multidisciplinary nature of the group through works that incorporated a range of media including film, radio, performance and visual art. A most engaging aspect of the exhibition was the way in which connections were made between objects by various artists, as opposed to the

display of the work of any one artist in a representative manner. For example, John Cage's *Mozart mix*, 1992, which followed his highly influential early work challenging received notions of sound and music, appeared next to Joe Jones's delightful installation of viewer-operated musical instruments. The inclusion in this section of Henning Christiansen's whimsical works exploring different types of music drew further attention to the Fluxus preoccupation with sound. It was also within this grouping that Joseph Beuys's *The silence*, 1973, consisting of five painted film reels stacked on a carry case, found particular resonance.

Joseph Beuys had a long association with Fluxus, although he did not consider himself to be one of the group's central figures. As if to distance himself from the programmatic notions prescribed by Maciunas, and to assert his own artistic individualism, Beuys reproduced Maciunas's 1963 manifesto and made it his own work by signing it with his 'Fluxus Zone West' stamp. The representation of Beuys as an important figure in Fluxus in Germany challenges the idea that his work lacked the humour and playfulness of other Fluxus activities. Yet, more than any other artist, Beuys emphasised the paradoxical nature of Fluxus. The high-minded seriousness of such events as the Beuys and Nam June Paik piano soirée of 1978, compared with the sheer amusement value contained in Beuys's 1969 radio recording *Ja Ja Ja Ja Ja, Nee Nee Nee Nee Nee*, exemplifies this paradox.



top left: JOE JONES, Long zither, n.d.; Mandolin, 1977; Zither, 1977; Wind chimes, 1979, dimensions variable, all instruments with electric motors and cabling.

top right: WOLF VOSTELL, Fluxus-piano-Lituania: 'Hommage Maciunas', 1994, suitcases, piano, cassette recorder, shopping trolleys, various objects, approx. 250 x 315 x 93 cm.

above: NAM JUNE PAIK, I believe in reincarnation/ I want to be a frog in my new life/ Wooster Street sign, 1993, three-part installation, 19 video monitors with printed pieces of fabric, plastic frog and video monitor, street sign, dimensions variable.



A three-part installation by Nam June Paik, the so-called father of video art and a major contemporary artist, was another highlight of 'Fluxus in Germany 1962–1994'. Titled *I believe in reincarnation / I want to be a frog in my new life / Wooster Street sign*, this work (one of the most recent in the exhibition) dates from 1993, the same year that Paik represented Germany at the 45th Venice Biennale. His construction of a Christian icon – the cross – from nineteen television sets, each screening bizarre and distorted images, works to extend the subversive possibilities of the new technologies. The face of Maciunas repeated on pieces of fabric surrounding the installation, and references to Maciunas's activities on Wooster Street, suggest that Fluxus still exerted a powerful influence on Paik's late work.

In an equally striking piano installation entitled *Fluxus-piano-Lituania: 'Hommage Maciunas'*, 1994, Wolf Vostell also pays homage to the Lithuanian-born Maciunas. In a typical Fluxus gesture, the piano appears as the central element of the work but is not used in any conventional sense to make music. Rather, the piano performs various tricks when activated by spectators walking around the room – shopping trolleys and suitcases mounted on the piano move, lights flash and recordings can be heard. The installation has an enduring impact but its meaning remains enigmatic, since Maciunas



GEOFFREY HENDRICKS, Cloud suitcase, 1969, suitcase painted on the inside with object, 52 x 71 x 40 cm.

openly rejected Vostell and his magazine *d-coll/age* as belonging to Fluxus.

Many of the original participants of Fluxus still working in the 1990s – George Brecht, Dick Higgins, Milan Knizak, Ben Patterson, Takako Saito, Tomas Schmit and Emmett Williams – continued to engage with earlier themes of chance and happening. In many of the late works there is also a continuing insistence on the use of basic elements from daily life. For instance, found street objects such as a zipper and deodoriser in the shape of a

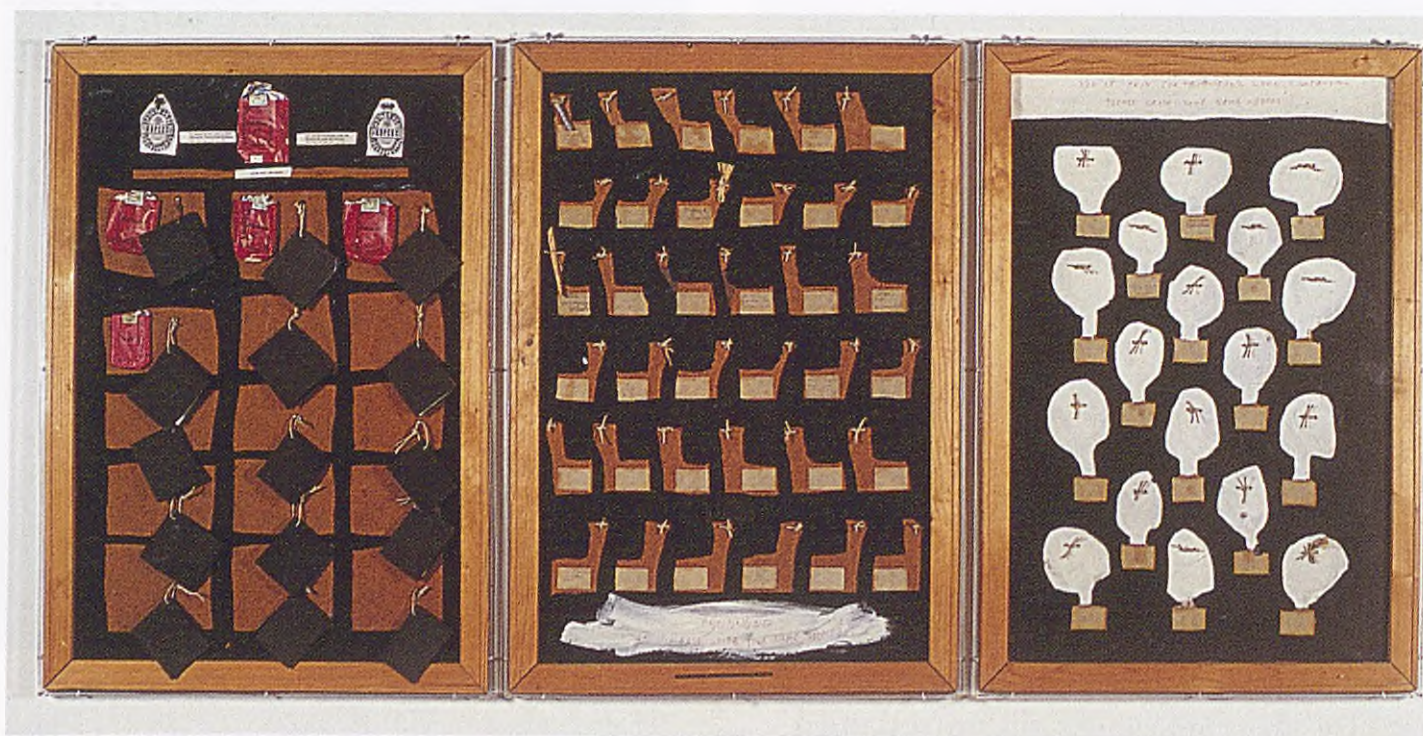
Christmas tree, combined with various printing techniques on fabric, form the basis of Alison Knowles's *Twin panels: Fluxus in Deutschland*, 1984/1994. Knowles emphasises that the content and meaning of the artwork is contained in the artistic process, an idea which was central to her performances of the 1960s. A New York-based artist who has also worked in Europe, Knowles illustrates the importance of the Berlin–New York connection as two major centres of Fluxus. In reinforcing the international dimension of the group, 'Fluxus in Germany 1962–1994' demonstrated that the complex, multi-faceted web of ideas and practices that constituted Fluxus continue to find a place in contemporary artistic culture.

**Fluxus in Germany 1962–1994: A long story with many knots**, 9 March – 15 April 2000, Sydney College of the Arts, University of Sydney, Rozelle Campus; 8 May – 15 July 2000, Royal Melbourne Institute of Technology (RMIT) Gallery, Melbourne.

The author gratefully acknowledges the assistance of Deborah Kirby-Parsons and Misha Neinger in organising photographs by Xiao Xian Liu for this review.

**JACQUELINE STRECKER**

*Dr Jacqueline Strecker is an art historian based in Canberra.*



ARTHUR KÖPCKE, *You only participate if you continue this piece of action, this principle. Otherwise you are only a spectator*, 1969, montage on wood, 3 panels, each 100 x 70 cm.



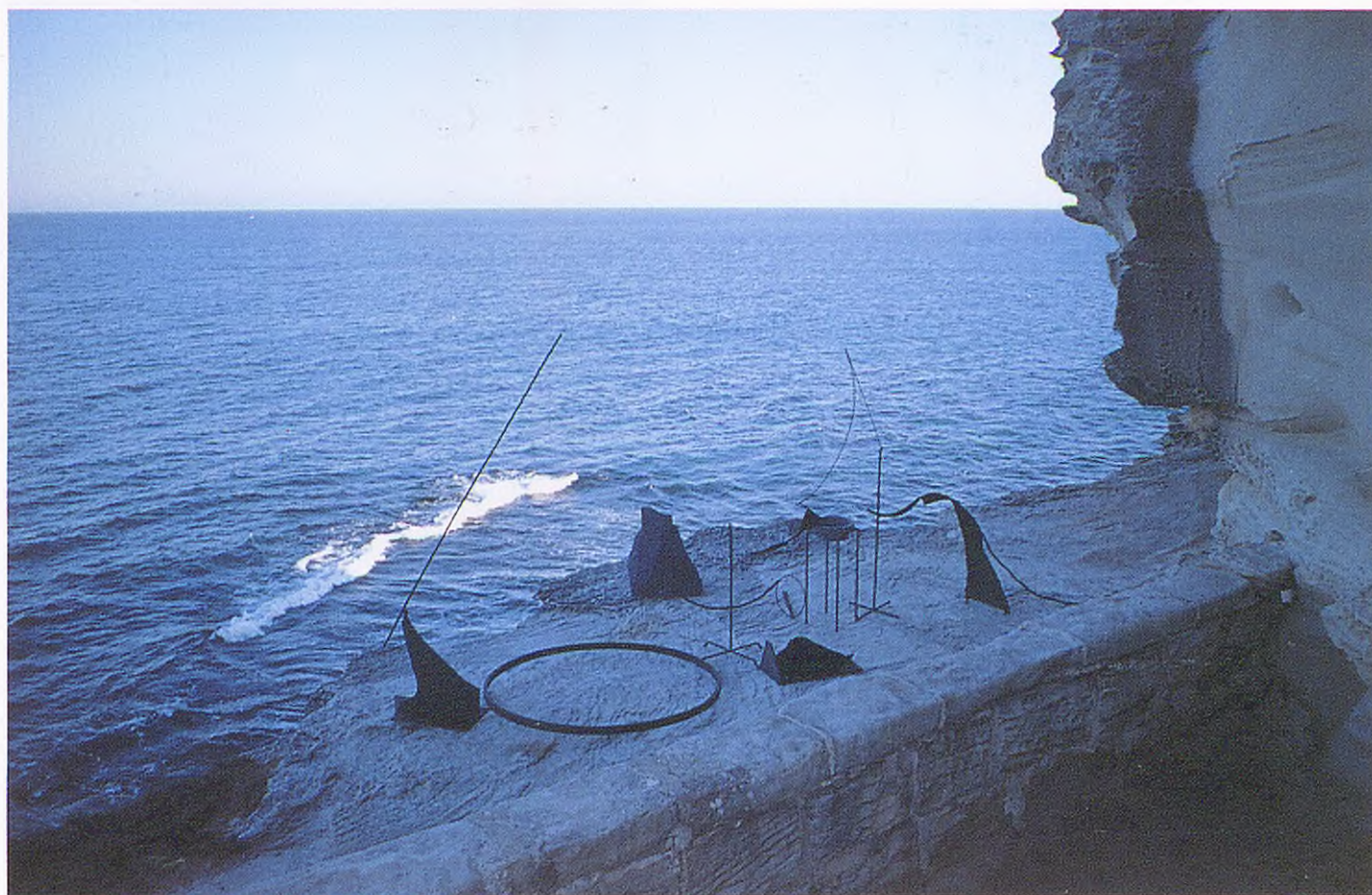
# Sculpture by the Sea

*Contemporary art along the Bondi to Tamarama coastal walk*

Art educators worldwide rack their brains for ingenious ways to engage the general public with contemporary art – not always an easy task given the challenging nature of much recent work. 'Sculpture by the Sea', now an annual Sydney event, seems to have come up with the perfect solution. Hold a competition at a popular recreational location: ten days, encompassing two weekends to insure against bad weather, is the ideal length of time. Provide clear documentation – a map and descriptions, with photographs (where possible) of each work. Present a broad selection of work, making sure to represent well-known sculptors with major pieces and emerging artists with experimental work. Provide a range of prizes, including some for beginners, and be sure to have a popular choice award. There you have it – success is guaranteed.

True, Sydney's 'Sculpture by the Sea' just happens to take place along the cliff walk between Bondi and Tamarama beaches, one of the most sensational sites in Sydney. For the duration of last year's exhibition, from 22 to 31 October 1999, grey days with waves lashing the rocks alternated with sparkling water and blue, blue skies. The sculptures looked great regardless, proving the maxim that position is everything. The visitors came – with their umbrellas, their sun hats, their cameras, dogs and children – and, what's more, they really looked at the art, studying the catalogue and deliberating on the merits of each work. What more could any sculptor ask?

Ninety-one sculptures were selected for the exhibition. Approximately 40 per cent of the artists were from interstate or overseas and, of the forty-five international submissions, nine were accepted. David Handley, the director and curator of the exhibition, was delighted when a number of the interstate artists even managed to attend site meetings. The Pacific was represented by artists from



OREST KEYWAN, *With a view*, 1999, steel, bronze, 205 x 500 x 200 cm, Sydney Water Sculpture Prize.

the Solomon Islands and Tonga, two of whom worked in wood, with Victor Nui from Tonga reworking his piece on site. There was also a collaborative work involving an artist from Papua New Guinea and another from Vanuatu. There were artists from the United States, Japan, Bulgaria, Denmark, England and a sculptor from Iceland whose participation was supported by the Ministry of Icelandic Culture.

Artists were asked to nominate three preferred sites and most had their preferences met. Site-specific works were encouraged, although the sculpture awarded the Sydney Water Sculpture Prize was gifted to Campbelltown City Bicentennial Art Gallery sculpture park, a landlocked location bearing little relation to the Bondi coastal walk. Sydney Water was attracted to the sponsorship when they discovered that the event would have impact in country areas as well as the city. The

Ministry for the Arts also provided some assistance to ensure representation by country sculptors. *With a view*, Orest Keywan's steel and bronze sculpture with surrealist overtones, was awarded the main prize, and it will join last year's winner, a Campbell Robertson-Swann architectonic statement in steel, at Campbelltown.

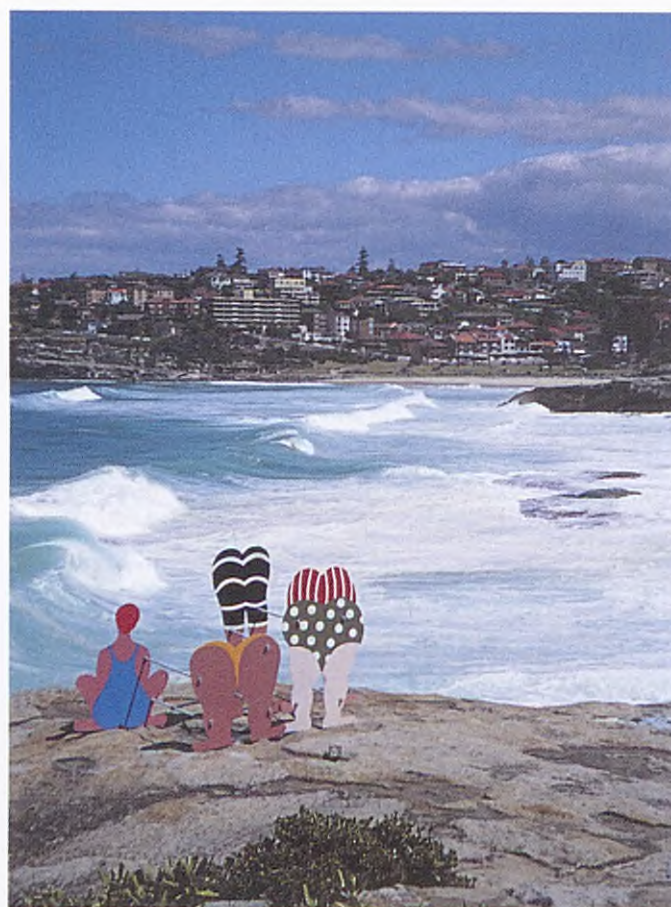
Tom Bass and Bert Flugelman were invited to exhibit, presumably to set the standard and to acknowledge their pre-eminence in the medium. Flugelman's *Making waves* was particularly apt given the marine theme; and Bass's beautifully crafted bronze would have graced any comprehensive sculpture exhibition. Among the distinguished sculptors who chose to exhibit were Michael Snape, Michael LeGrand, Ron Gomboc and Paul Selwood, whose *Amphora for angophora* drew attention to the natural vegetation.

Those works which engaged directly



with the site were rewarding. Marguerite Derricourt's synthetic rock decorated with steamer baskets settled insouciantly among the geological foreshore formations, barely distinguishable from its organically bred neighbours. Ian Swift, who has 'always found whales hugely inspiring', constructed mammalian-like creatures out of found objects such as chair-backs and accompanied them with a whale soundscape. *Pod* was a favourite with the public, winning the People's Choice Award. Wood carvings by Charlie Trivers nestled in niches in the cliff face and Brenda MacDuff's anemone-like forms, fashioned from synthetic materials such as mesh and plastic, appeared to have crawled up onto the rocks. Geoff Harvey's *Sea creatures* made of found objects and rusted metal suggested animated flotsam and jetsam, whereas Sebastian McIntyre's steel *Sea creatures* spoke of storybook characters brought to life through technology.

Some sites along the walk were especially spectacular, offering unbeatable photo-opportunities, and any sculpture so positioned inevitably became the focus of attention. Orest Keywan's prize-winning work was one such example. Christopher Hodges's *curl curl* looked majestic on the point at Tamarama where it evoked the action of the waves and, at the same time, made formal reference to Australia's relationship to Polynesian seafaring. Paul Bacon's *Winter morning swell* also



TOOL ROOM (collective), *The effigies*, 1998, steel, h. 120 cm (max.).

featured strongly against the ocean backdrop.

Other works directly commented on the site, such as Anne Mestitz's *Siting*, which was intended to encourage spectator participation in the environment. This work was awarded one of the prizes for emerging artists. In a completely different vein, Stephen King's stringy-bark figure-piece entitled *The view*, the Sherman Galleries

prize winner, also acknowledged the uniqueness of the setting. And Danish artist Mette Ussing mirrored the sky and the vegetation in a work confined within a wobbly copper wire cage which captured, literally, the sense of infinite space.

English artist Angela Conner presented one of the most elegant pieces on show – a benchlike form in onyx, so finely balanced that it moved with a rippling motion. Richie Kuhaupt's cement figures, made to echo the layering caused by erosion, were a memorable introduction to the exhibition, and Julian Standley's beautifully crafted timber sculpture entitled *Harvest* should also be noted.

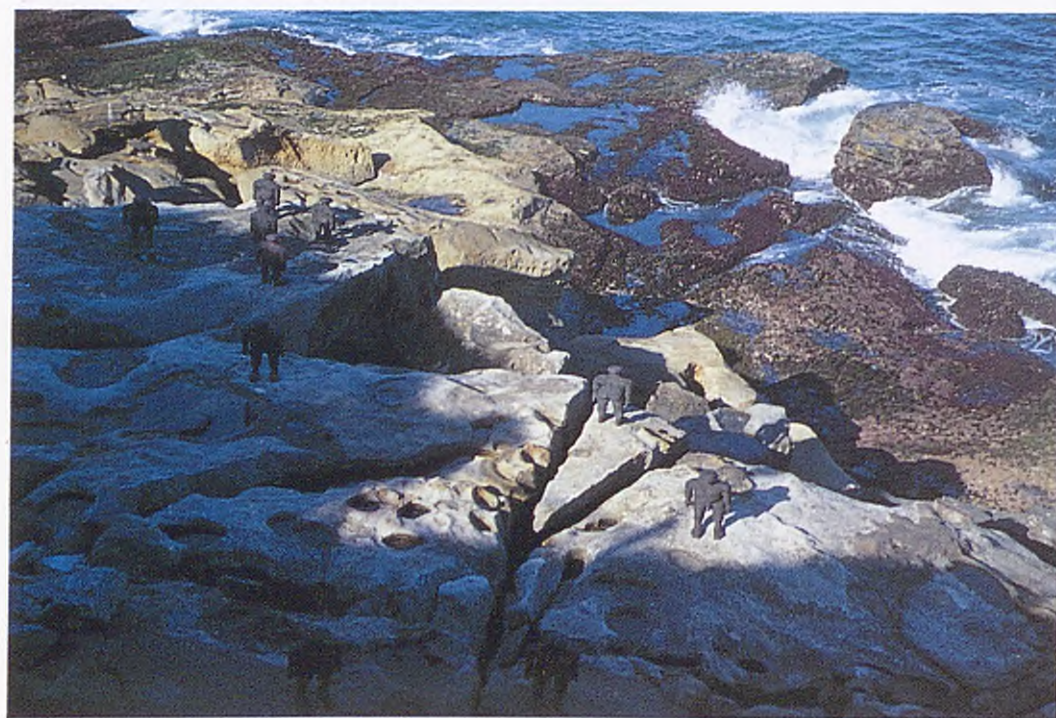
This was the third 'Sculpture by the Sea' exhibition. Hopefully it is now an event firmly lodged in the Sydney calendar, as sculpture exhibitions – particularly those which appeal to a broad audience – are scarce. To date it has provided an opportunity for art students to make their mark alongside well-established sculptors, an inclusive character that accounts for much of its charm.

*Sculpture by the Sea*, 22–31 October 1999;  
20–29 October 2000, Tamarama–Bondi, Sydney.

Photographs Dinah Dysart.

#### DINAH DYSART

*Dinah Dysart is currently co-ordinating the Craftsman House book program.*



RICHIE KUHAUPT, *Layers, and then there's layers*, 1999, cement, 60 x 12 cm each, Waverley Council Prize.



MICHAEL LeGRAND, *Torii*, 1999, mild steel, 240 x 428 x 247 cm.



# Drusilla Modjeska's *Stravinsky's Lunch*

*A literary historian writes about two painters*

A quotation from Rilke on a preliminary page of *Stravinsky's Lunch* by Drusilla Modjeska speaks profoundly for its success: 'For somewhere there is an ancient enmity between our daily life and the great work. Help me, in saying it, to understand it.' The application is not merely Modjeska's story about Stravinsky's management of his family – the composer-enforced silence at the lunch table – and the unfolding of equivalent stories in the domestic arrangements of the painters she writes about, Stella Bowen and Grace Cossington Smith; it also applies more generally to the leap we perceive Modjeska taking between respectful biography and the afflatus of a memorable work of art. The best expression of Smith and Bowen is not their life stories, but Modjeska's affirmation of their creative medium in an imagery of seeing and non-seeing. Works of art, in particular Smith's abstracted vision of light, are living presences in the book. Not, as the art historian would have it, through analysis of the works themselves, but rather through Modjeska's parallel imagery. The apparent inversion matches experience, for poems, paintings and memories of them are more vivid than interpretation. So whereas the sequence of one page after another gives an inward and temporal quality to Modjeska's reflections of these women's lives, by contrast the visual imagery intrudes and its 'life' challenges her to find sufficient scope.

A desire for a boundless view incorporating subject *and* object is declared at intervals through the text by another quotation of Rilke. He salutes the artist Paula Modersohn-Becker for her self-portrait (p. 12):

... you let yourself inside  
down to your gaze; which stayed in front,  
immense,  
and didn't say: I am that; no, this is.

In many well-researched biographies characterisation is apologetic and nondescript.



STELLA BOWEN, *Self-portrait*, c. 1930, oil on plywood, 45 x 36.8 cm, Art Gallery of South Australia, Adelaide. Gift of Suzanne Brookman.

Generally, the initial ambitious questions find no answers and the first piercing insights fail the test of evidence, leaving nothing much to be said. Some writers resort to shaping the story from the copious record and sketching a fairly conventional character; others narrow the interpretation to a memorable symbol – Samuel Beckett's boils, Jean-Paul Sartre's silk, Patrick White's claws. A few biographers have all the luck: their characters are on

record with an exciting life and personality.

In real life, people go by gut reactions. We rarely assess each other with anything like the biographer's prudent assemblage of facts and careful weighing of evidence. It is understood that there are unreachable depths to the human psyche; we cannot expect to understand human motivation; no-one is totally accessible. Where characterisation is concerned, fiction, not fact, is closer to reality.



'If she were a character in fiction...', Modjeska writes of Grace Cossington Smith, 'I could slip straight into an interior monologue, and tell her story from inside out.' Say 'it's 1926 and she's working on *Trees*... *There is a path*, I'd say in her voice. *Look, you can see it. There, beneath the trees, beyond the tennis court. Step on that path and my heart lifts in wonder. Everything lifts... lifts and is blown away with the wind*' (p. 210). But it won't do. The trouble is that while fiction moves with the intimacy of everyday conjecture, it does not admit the everyday speculative pause. '[T]he fictional being swells with well-nourished certainty while the original person, the person we want to understand with all the hesitations and awkwardnesses of real life, can be replaced in our imaginations as if she were indeed real; the necessary mystery is lost and, knowing too much, we forget how little we know' (p. 211).

Boldly Modjeska asks the questions of real life: 'Was she [Smith] released into her art by her distance from men? Was it easier or harder? Was art given a free run untrammelled by the vagaries and exigencies of love?... How did she hold desire at bay? What went on under the spinsterly camouflage, if camouflage it was?... What did she mean when she said she painted what she saw? What, in any case, did she see?' (p. 213). If these seem tough questions, Stella Bowen raised more extreme ones: 'I loved painting windows and I loved painting hands... I daresay Mr Freud would have seen some peculiar significance in this, though I have no idea what it might be' (p. 121). Works of art are as riddling as people. Many of the ideas they bring to mind are larger than what one already knows; impossible to pin down. Modjeska does not shirk that difficulty either.

She says when the material is insufficient; more, she shows the limitations, taking the reader along to those sticking points where it has to be acknowledged that a clear picture of a life and personality is unobtainable. A writer in strict control, she pursues the task of circumscribing, finding an outline and shape, experimenting with imagery, building each thought discretely. This book is best analytically when making us enjoy the provisional saying and unsaying of Bowen and Smith.



GRACE COSSINGTON SMITH, *Interior with wardrobe mirror*, 1955, oil on canvas on paperboard, 91.4 x 73.7 cm, Art Gallery of New South Wales, Sydney.

Though the painters do not come to life in the hesitancy of Modjeska's characterisation, they are rendered momentarily and magically like their visual creations when the poetic imagery of light and shadow, mirrors and reflections, glances on and off them. Ford Madox Ford's shadow falls across Bowen's canvas (p. 142). She finds creative redemption towards the end of their association when she is able to see clear light reflected in the shadow. Writing about Smith, the author finds 'I am working all the time with bright patches of light in deep shade' (p. 211). The lyrical parallel makes concrete Modjeska's abstract argument about how one's gaze may be caught not only by what seems brightly to reciprocate but also by obscurities that escape record.

An art historian like me has to wonder

why a literary historian chose to write about two painters. I tend to think that writing about visual art is perverse, given that the modes of expression are so different. Yet poetry and painting have a long-standing attraction, stemming, it is said, from their unassailable difference. The Renaissance debate *Ut pictura poesis* acknowledged the rivalry of poetry hankering after the simultaneity of painting, and painting in turn envying the melodic passage of poetry. Modjeska's use of paintings suggests yet another source of appeal. Quotations from other writers have a way of standing in works of prose like visitors, separate and clamorous. Visual imagery can be invoked in greater privacy; the analogy, perhaps, is a view from a window from which one can turn



easily. Paintings by Stella Bowen and Grace Cossington Smith have provided Modjeska with metaphor and image. The art-historical method is to interrogate the paintings, as she does the painters, but she writes in terms of the paintings and does not steal their magic. The tactile, object-based medium is taken into the light and dark of her interpretation: 'The sensation I get, trying to write about her, is rather like looking at her late interiors', she says of Smith, 'those wonderful paintings, dense with yellow, in which a cupboard door swings open, and you have the feeling that if you just leaned a little more this way or that, or poked your neck through the picture plane, you'd be able to glimpse her' (p. 212). Ultimately, I think, the verbalised imagery – as the emotive centre of the book – is more significant than are the lives of the painters.

I cannot decide whether the structure of divergence and convergence is a flaw. It certainly is a mark of the writer's transparency of style. When more than one thing is described, meaning has a way of becoming a matter of comparison. It does so here. Both painters are

Australian, and of the same generation and gender. Their subjects overlap. They endorse an art of light. They have much in common, especially by comparison with the author and a reader in the year 2000. Therefore I was disconcerted to feel that the dual structure of the book overrode what the women shared; that by juxtaposition their stories come into unreal opposition. The more powerful artist, Smith, appears subsumed by her creative role; smaller than her creation; storyless ('In the prejudices of our time, Grace's story, viewed externally, would never make a book') (p. 212); unable to stand in front of her own immense gaze or to encompass the transcendence of her achievement. Modjeska, in some of her most wonderful passages of writing, experiences 'the difficulty of finding her, the presence behind the canvas' (p. 211) and suggests that Smith's self-effacement was calculated and deliberate – 'she placed that mirror, she tilted it, and she cannot be seen' (p. 212).

Bowen is portrayed convincingly as the opposite, so bounded by her story that her best art was to see herself in crisp outline 'drawn from

life'. Looking in the mirror, Bowen would see how 'A narrow view, for a painter, has its advantages' – it 'concentrates' her vision (p. 99).

Finally, not two but three characters serve as points of comparison. The third is the writer, whose insightful identification with her subjects, constant thoughtful questioning and tactful standing aside ultimately make her a third protagonist. Modjeska refuses the self-indulgence of fiction whereby 'The first person could slide from me to her' (p. 210) but enters the story as interlocutor, a role performed attentively and with punctilious correctness. Her mediating presence has the effect of representing Bowen and Smith, at least in their interior lives, as women of our time (though their pictures manifestly are not).

Drusilla Modjeska, *Stravinsky's Lunch*, Picador, Pan Macmillan Australia, Sydney, 1999, 364 pp, \$50.00, hardback.

#### MARY EAGLE

Mary Eagle is a Visiting Fellow at the Centre for Cross-Cultural Research, Australian National University, Canberra.

#### TRIBUTES

## Anita Aarons 1912 – 2000

A number of Australian artists, from Arthur Streeton to Robert Rooney, have also practised as critics while others, such as J. S. MacDonald and Elwyn Lynn, have further extended their professional scope to include curatorship. The work of Anita Aarons, who died in Brisbane on 3 January 2000 at the age of eighty-seven, spanned not only sculpture, jewellery, criticism and curatorship, but can be traced geographically across four cities in two countries. Her twenty years' work in Canada was honoured in 1983 – the year before she returned to Australia – when she was awarded the *Diplome d'honneur* by the Canadian Conference of the Arts. Her contribution to art and to art education in Australia, however, has gone largely unacknowledged.

Although born in Sydney, Anita Aarons's initial art training was in New Zealand under Julia Lynch (1926–28). She subsequently completed a Diploma of Sculpture at East Sydney Technical College in 1939, her full- and part-time study under Rayner Hoff, Lyndon Dadswell and others there having spanned a number of years. By this time she had become a foundation member of the Contemporary Art Society. During the 1940s and 1950s her work was included in numerous exhibitions in New South Wales and Victoria. One of the few reminders that Aarons was a recognised artist in Sydney prior to her moving to Melbourne in 1955 is *Play sculpture (Earth Mother)*, 1952, in Cook and Phillip Park, Sydney.

Aarons arrived in Melbourne the year after

a national seminar sponsored by UNESCO (United Nations Educational, Scientific and Cultural Organization) and entitled 'The Role of the Visual Arts in Education' was held at The University of Melbourne's Women's College. Inspired by Herbert Read's philosophy of 'education through art' (and a sequel to a 1951 international seminar in Bristol), the Melbourne seminar confirmed the State of Victoria's national leadership in giving the visual arts a significant place within all levels of education. Aarons had made her first contribution to art education as a teacher at East Sydney Technical College in 1955, but Melbourne provided the context for her dynamic contribution in this area, at the Kindergarten Training College, at Caulfield Technical College, and through



taking workshops, writing, and providing active leadership in the Art Teachers Association of Victoria. Her passionate advocacy of the importance of the visual arts, both to the individual and to society, had a profound effect on all who came in contact with her.

Aarons exhibited jewellery and was the Australian delegate at the New York World Crafts Conference in 1964. From there she toured Canada, settling in Toronto, where she worked variously as a teacher, critic and curator while continuing to practise as an artist and craftsperson. In 1976 she was

appointed founding director of the Art Gallery at Harbourfront in Toronto, which is now one of Canada's most respected contemporary galleries. Returning eventually to Australia, Aarons and her Canadian-born husband, artist Merton Chambers, settled in Noosa, Queensland, in 1985. She played a pivotal role in the establishment of the Noosa Regional Gallery, of which Chambers became the inaugural director.

Continuing to write provocatively from time to time, Anita Aarons was a fierce exponent of the central importance of art to

the human psyche, a defender of exhibiting opportunities for living artists – especially young artists – and implacably opposed to massive resources being applied to collecting what she called 'dead men's art'. Perhaps appropriate to her defiant spirit, therefore, her life's work is not to be found in public collections, but rather in the memories of those who encountered her and worked with her, and deeply embedded in the cultural history of two countries.

LEON PAROISSIEN

## Reinis Zusters OAM 1919 – 1999

Reinis Zusters belonged to the diaspora of people displaced after the Second World War. A host of talented artists, including a significant number of Latvians, made a new start in Australia. Although born in Odessa, Zusters was Latvian and subsequently grew up in an orphanage in Riga, eventually migrating to Australia with his first wife, Aldija, and daughter, Rudita, in 1950.

Among the unifying characteristics of immigrant artists from Eastern Europe was a sense of place, an expressive force and a powerful ethical (even spiritual) drive. In theory, Australia should have offered a sympathetic context for this kind of art from the 1930s through the 1950s because here, too, the dominant mode was regional, expressive and, if not exactly spiritual, certainly humanistic. In fact, however, immigrant European artists tended to be marginalised. It was as though their seriousness, passion and intellectual edge were all too much for an art scene which was not only parochial (quite a different matter from what Kenneth Frampton, in another context, terms 'critical regionalism' –



the reinterpretation of modernism from a regional perspective) but essentially English in origin, with all the implied anti-European prejudices of the time. This, together with the internationalisation of art from the late 1950s, meant that immigrant artists did not significantly affect the direction of art in Australia. But this is not to say that there weren't many individuals who made major contributions to our cultural heritage. Zusters was such an artist.

Apart from brief training in Germany and two years of part-time study at East Sydney Technical College in the early 1950s, Zusters was self-taught. At first he lived in Canberra, sending work to galleries in Sydney, later moving there (with Aria, his second wife, and daughter, Laura) to work for an architectural firm. His first solo exhibitions were in Canberra in 1951 and 1956, although his reputation was finally established on winning the Wynne Prize in 1959. He moved to the Blue Mountains in the early 1970s and married for a third time, to artist Venita Salnajs. He lived there for the rest of his life, his work

often celebrating the mountains, their history and culture. He also maintained a prolific exhibiting career with considerable exposure around the world, including his native Latvia where, in 1996, he and Venita held a joint exhibition entitled 'Two Worlds'.

An ebullient and immensely popular man who remained physically powerful well into his seventies, Zusters had the capacity to regularly reinvent himself artistically. Winning the Bronze medal at the Osaka Triennial in 1990 was just such a moment (three years later he won the Special Prize at Osaka) and there would be few Australian artists so well represented in overseas museums. During the latter part of his life, his semi-figurative celebrations of the Blue Mountains complemented successful corporate commissions in Sydney.

Like many of his fellow East European artists, Zusters drew no distinction between art and life. Art was not a profession, but a vocation and the joy with which Zusters pursued that vocation communicated itself to everyone who came in contact with him. His generosity was legendary and, although proud of his Latvian origins, his commitment to Australia and his Blue Mountains community was passionate.

PAUL MCGILLICK



# David Malangi 1927–1999

*I look after everyone. They're all mine, the people and the land. I'm the one who is looking after them, the people and the land.*

David Malangi

On a Sunday evening in July 1999, the famous bark painter Dr David Malangi passed away after spending the evening with his family. The above statement, made by David in 1995, is indicative of the generous nature of the man, who saw his role as being to care for his country, his family and his art.

David was perhaps best known as the artist whose work featured on the Australian one-dollar note in 1966, however his contribution to Australian art was much more than this. As a travelling ambassador for his country at the South Pacific Arts Festival in 1986, the significant 'Dreamings' exhibition in New York in 1988, and numerous other exhibitions, David attained worldwide recognition for his painting abilities and his Aboriginal cultural knowledge. His art is represented in every major collection in Australia.

Born at the mouth of the Glyde River in Central Arnhem Land in 1927, just after the establishment of the Methodist mission in 1926, David and his family moved between bouts at the mission and caring for their country on the mainland. David was on Milingimbi and survived the bombing of the mission in 1943, fleeing to live out the war on the mainland. With the reconstruction and expansion of the mission in the postwar period, David worked as a stockman, breaking in horses and attending to the milking herd. Even then he stayed close to his country on the mainland for extended periods, foreshadowing the subsequent outstation movement.

During the 1960s David took to painting in a more serious way, and was working regularly for an expanding outside audience when Paris-based collector Karel Kupka came to Australia and purchased work for his per-



DAVID MALANGI, *Mortuary feast*, ochres on bark, Musée des Arts d'Afrique et Océanie, Paris. © Photo RMN-Armandet.

sonal collection and for the Musée National des Arts d'Afrique et d'Océanie in Paris. One of the paintings Kupka acquired on his trip was David's *Mortuary feast*. On the way back through Sydney, a photograph of the work was casually shown to officers of Australia's Reserve Bank, who then chose it as a design for Australia's new decimal currency. Unfortunately, the first David knew of this was when he saw the first one-dollar notes at Milingimbi. The use of *Mortuary feast* without his knowledge caused David anguish for many years, despite the Reserve Bank paying him \$1000 and striking a special medallion endowing David with the title of 'Dollar Note Painter'.

As much as many missionaries, teachers and government officials saw their role as teaching the Aboriginal population, it was

certainly a two-way process. David, like other people of his generation, was generous in imparting knowledge about his unique culture to the many European academics, missionaries and other interested people who visited his home on his mother's land at beautiful Yathalamarra waterhole. Living under traditional law, David was a strong family man who looked after his wives, children and relations spanning several generations.

In 1979 David, and fellow Ramingining artists George M. and Johnny Bonguwuy, had their work included in the Biennale of Sydney, becoming the first Aboriginal artists to appear in an art biennial. In 1983 a suite of David's paintings about the Dreaming tracks on his land at the Glyde River appeared in *Perspecta* at the Art Gallery of New South Wales. David's work was also included in the important 'Dreamings' exhibition at the Asia Society in New York in 1988, for which he travelled to the opening with fellow Ramingining artist Jimmy Wululu. In the same year both artists were major contributors to *The Aboriginal memorial*, 1987–88, in the Biennale of Sydney in 1988, 'Beneath the Southern Cross'. In 1992 Aboriginal filmmaker Michael Riley directed a 'day in the life' film of David for ABC television, the last film to be made before the introduction of digital images.

David received an Australia Council Award in 1997, and in 1998 an honorary doctorate from the Australian National University. He died in 1999 leaving a large family, some of whom paint, and having throughout his career inspired many Aboriginal artists across the continent. David was an important figure in postwar Australian art, an experimenter and innovator to the end. With his great sense of humour, physical charm and generosity, David was a pleasure to know.

DJON MUNDINE



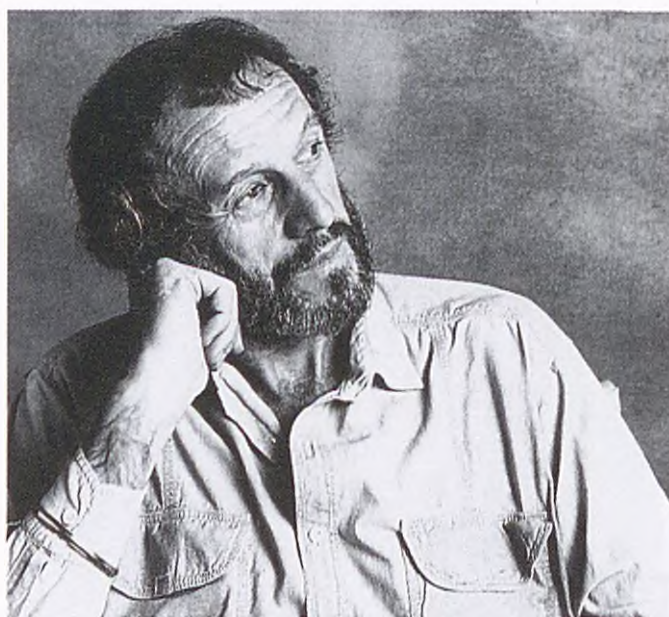
# John Davis 1936–1999

John Davis is one of Australia's major sculptors. His work is both quintessentially Australian and internationally relevant, evoking, in an environmentally conscious world, a deep empathy with the landscape. 'My sculptures are about the landscape, not just objects in landscape', said Davis. His use of humble materials – such as eucalyptus twig constructions bound together with thread, covered with stitched calico and glued paper, and patterned with an earthy palette of bituminous paint – evokes associations with the environment. The apparent fragility of his work acts as a metaphor for the delicate balance of ecological processes and systems in nature. There is an honesty and quiet humility in Davis's work which reflects the personality of the artist and embodies his strong kinship with the Australian landscape.

At the time of Davis's representation of Australia at the Venice Biennale in 1978, allusions to patterns in nature – such as spiders' webs and birds' nests – were broadened, as Patrick White observed, to capture a sense of the space and 'the silences of the Australian bush'. Over a period of three decades, Davis forged a unique vision as an artist, a social activist and an inspired teacher. He regularly exhibited his work, participating in over forty solo exhibitions in Australia, the United States and Japan, and most recently in the exhibition 'Landscape as Subject and Source' in Washington and Los Angeles. Davis also created over thirty installations in various landscape locations in Australia and overseas, and participated in numerous group exhibitions, including the Indian Triennial, Biennale of Sydney, Australian Perspecta, Continuum-Tokyo and the Osaka Triennial.

Born in Ballarat in 1936, Davis grew up in northern Victoria:

in my formative years I explored the vast paddocks surrounding my home in Swan Hill. My best sculpture now, many years later, is linked



Photograph Penelope Davis.

to these pure experiences... I make art which reflects the temporal signs and spaces of the Australian landscape... the spaces that exist between rusted corrugated iron, twigs, trees, buildings, the illogical scattered debris of the bush or desert.

Davis trained as a teacher and in the early 1960s was posted to Mildura High School. His work of this period was inspired by the Murray River, a theme that would constantly reappear in his later work. Davis first showed his work in the inaugural Mildura Sculptural Triennial, having assisted Ernst Van Hattam to organise what emerged as the principal venue for land art and sculpture well into the 1980s.

In 1972 Davis exhibited his *Tree piece* installation in the Mildura Sculpturescape, a work which embodies the influences of conceptual art, process art and land art. It adapted his knowledge of the *arte povera* aesthetic with his experience of working with street debris in New York. Returning from New York via Mexico and Bali, Davis was impressed by the simplicity and integrity of the local indigenous art traditions, a feeling and attitude he strove to incorporate into his own art. In the following decade,

his work partially moved from a concern with environmental processes towards humanist issues with anthropological narratives – for example, the fish as the nomad of inland waterways travelled parallel with Davis's increasingly abstracted motif of the river and lake.

Davis's work has a totemic quality which arises from the artist's great respect and affinity with Aboriginal art, and his common kinship with the Australian landscape. During the 1980s Davis created numerous works on the theme of the Murray cod. By the 1990s his focus had shifted to rivers, billabongs and the Greater Murray Basin. Davis also worked on a number of collaborative and communal projects, including 'The River' at the Swan Hill Gallery, for which he worked with indigenous people from the area.

Davis was one of the first Australian sculptors to exhibit regularly overseas, particularly in Japan and the United States. As a visiting professor in Japan in the early 1980s, he forged strong associations with Japanese cultural traditions. Prior to his death from cancer in October 1999, Davis completed a large environmental work on the theme of Kōan. This work, and others under the Kōan title, evolved increasingly towards abstraction. The repeating linear patterns over the series of 'river' constructions which form Kōan focus through difference on the essence and presence of the object, and aim towards a universal language evoking associations with the landscape and, in its materiality, metaphors for the environment.

John Davis's legacy is as a humanitarian, an inspired teacher and a sculptor whose honesty and sensitivity created a unique Australian statement for a wider world context.

ROBERT LINDSAY



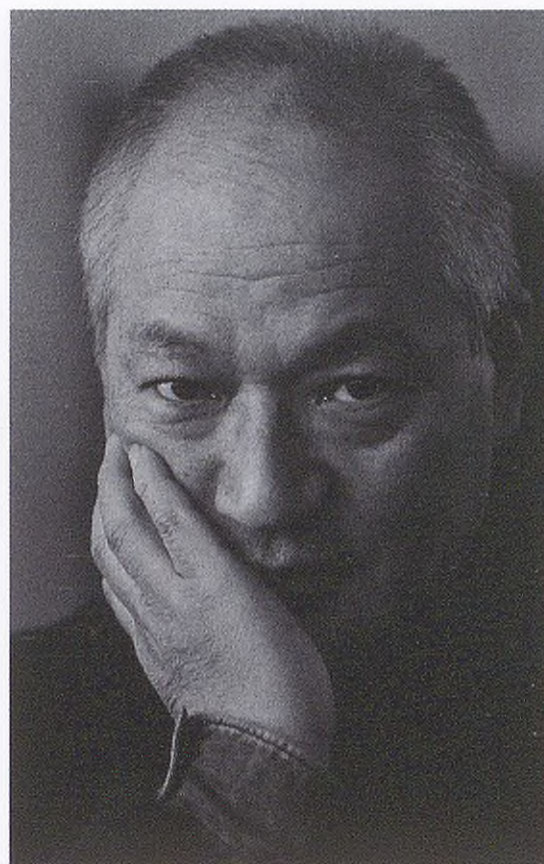
# Akio Makigawa 1948–1999

*In Japan the sculpture thing is tricky. If you find a stone, or the air or a tree that is 'right' then it can be close to God. I have an approach that is different to the English 'Honesty to materials'. For them, material is just material. They are not interested in the spiritual side of material. Even Henry Moore's interest in material goes no further.*

Akio Makigawa<sup>1</sup>

Akio Makigawa was born and raised in Karatsu, a port city on the west coast of Japan. He was one of five children from a family that valued cultural pursuits and the natural environment, as well as putting emphasis on physical health and prowess. He trained initially as a gymnast, gaining entry to Nihon University on a sports scholarship. There he developed an interest in sailing and the artfulness of the ocean, soon becoming an accomplished yachtsman, a skill that led to his decision to travel to Perth in order to study sailmaking. Eventually he turned to the making of art, and it was at the Claremont School of Art (where he met Carlier, who was to become his lifelong companion, wife and friend) and later, at Curtin University, that he explored this newfound area of interest and honed his skills.

For Akio sculpture represented, first and foremost, a preoccupation with and deep respect for the materiality of things, for the fundamental component elements that make up our world. Over time and with concentrated patience, he acquired mastery over a wide variety of techniques and substances: stone and wood, metal, both stainless steel and bronze, fibreglass, and the more unstable elements such as paper and papier-mâché. Conceptual underpinnings were critical for Akio, and his ability to articulate the thoughts and associations that gave rise to his individual and overall oeuvre was both sophisticated and developed. He never lost his passion, however, for the process, for those procedures



Photograph John Gollings.

that led him from deeply felt concepts through to realisation and resolution.

Akio Makigawa's psyche, and the resulting world of objects he created, was replete with archetypal images echoing the repertoire and the 'symbolique' of the environment in which all human beings live and from which we all draw sustenance and life force. Re-inventing the vocabulary of Brancusi and Arp, with a gesture of acknowledgment to his compatriot Hokusai, Akio used and reused formations that echo clouds and seed pods, as well as forms that metaphorically convey the notion of vessels and sails carried by the wind. He drew upon these forms throughout his working life as an artist, returning to them constantly, as if referring to the elements that connect, nourish and inform the movements of all living creatures.

From 1981 to 1999 Akio produced a major body of sculpture, both studio pieces which have found their way into private and museum collections, and important public pieces that are enjoyed by art lovers and the public at

large. The pinnacle of his creative achievement, at least from the point of view of this writer, is *Night sea crossing*, 1991, a major sculpture commissioned for a quiet, off-centre oval vestibule in Sydney's Chifley Tower. Despite its grand scale and tripartite structure, this work seems to rest quietly in its preconceived site. There it sits and soars, providing an oasis of calm and compressed spirituality as well as a seductive meeting point for the office workers and restaurant connoisseurs who throng through the building by day and night.

Akio Makigawa was a greatly loved human being. His significance as an artist was matched by his moral stature – a confluence that never fails to motivate and inspire. Those of us who are fortunate enough to have known him, and who know Carlier, were included in a family of friends from many backgrounds and with varied and often exceptional talents. Chefs like Tetsuya, the most devoted of his soulmates, together with artists, architects, designers and jewellery artists were welcomed, embraced and often fed and housed in their Fitzroy studio home.

For over two years Akio struggled with cancer, never giving up hope, fighting the disease with the samurai spirit of his ancestors, including his intimate circle in his struggle, with gentle suggestions to be more attentive to their own health while setting a shining example of courage and grace. He died on 24 December 1999.

Akio is survived by his wife, partner in life and love, and fellow artist, Carlier Makigawa. She says she was lucky to have loved him for twenty-five years. There are many who share her sentiment and concur that it was a true privilege to have known him.

<sup>1</sup> Quoted in David Bromfield, *Akio Makigawa, an Art and Australia monograph*, Craftsman House, Sydney, 1995, p. 9.

DR GENE SHERMAN



# Robyn Backen: *The Archaeology of bathing*

*Our body is not in space like things; it inhabits and haunts space... we transport it without instruments as if by magic.* Maurice Merleau-Ponty<sup>1</sup>

It is in the spirit of this quotation from Merleau-Ponty that Robyn Backen approaches her Sydney Sculpture Walk installation *The Archaeology of bathing*, 1999, on the shoreline of Woolloomooloo Bay in Sydney Harbour. Here, near the abandoned site of the first private bathing facilities for women that opened in the Domain in 1834 (provided by the proprietor Mrs Biggs), the artist joyously evokes the spaces and conditions that swimming requires. For Sydneysiders the harbour

is like a cradle of the psyche, and in this work the artist not only gestures to past usage by the use of virtual spaces traced by coloured markers, but also seeks to engage primal memories of rocking and immersion by 'inviting' viewers to physically experience the site. The work unites the artist's robust wit with a sophisticated use of fibre optics, subtle jeweller aesthetic and impeccable attention to the details of electronics.

*The Archaeology of bathing* is reached either by descending a flight of stairs from the Domain Walk, where traces of convict construction are

still visible, or by approaching from the Harbour Walk, where there are remnants of an earlier seawall. On a concrete path surrounded by grass at the edge of the bay, Backen has indicated the placement of dressing-shed cubicles with bright yellow marks set out in a regular format. These lead to a rectangular wooden platform emulating the proportions of a 'bathing machine' floor, which is inscribed with text and an accompanying transcription in Morse code: 'Mrs Biggs even had a bathing machine to attract the ladies'. A vacant doorframe at the harbour end of the platform indicates a portal for the virtual form of the bathing machine, where viewers are able to sit, contemplate and converse. In front of the doorframe, a set of steps down to the low-tide shore gives access to waters where a steel open-net enclosure invites viewers to continue their thoughts or conversations while they linger and paddle

in the harbour itself. I visited the site in the late afternoon, and saw two people (possibly local residents) deep in conversation, strolling along the Harbour Walk before leisurely slipping out of their shoes to wade in the pool and tarry with the movement of the waters, bathing their feet and gazing at the magnetic brilliance of the markers and signs of the vanished pool.

The work continues in the deep-channel harbour waters beyond, where two official marker pylons made by the artist support dark steel indicators or directional signals. These are mounted above solar panels used for lighting for navigational traffic. Backen celebrates the authority of these markers by painting their shafts brilliant yellow, a colour that is repeated in rows of lesser signal-pylons marking the eastern and northern boundaries of the vanished pool. By contrast, a chorus of spherical floats is anchored to indicate distances between the harbour channel and the shoreline. The floats replicate the same excitement of yellow as they gently rise and fall according to the rhythm of the tides, which appears to lessen or augment the heights of the startling bevy of pylon uprights.

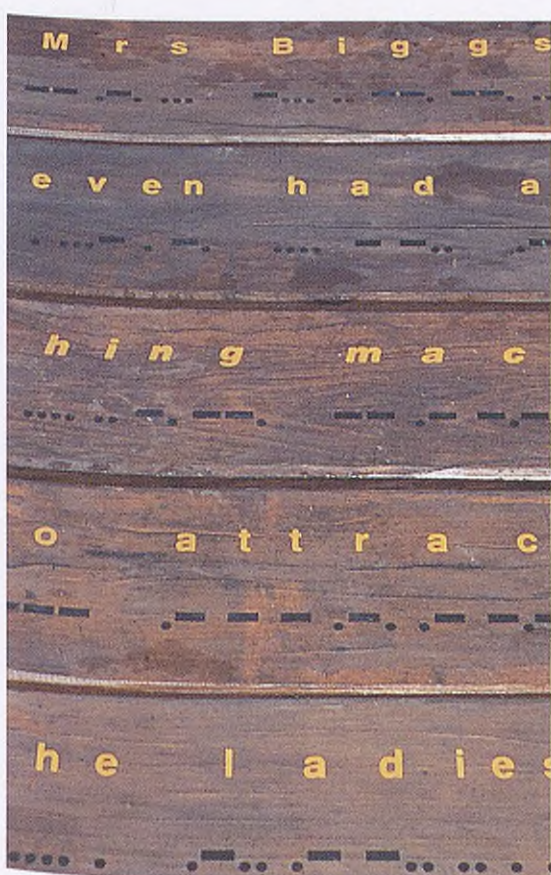
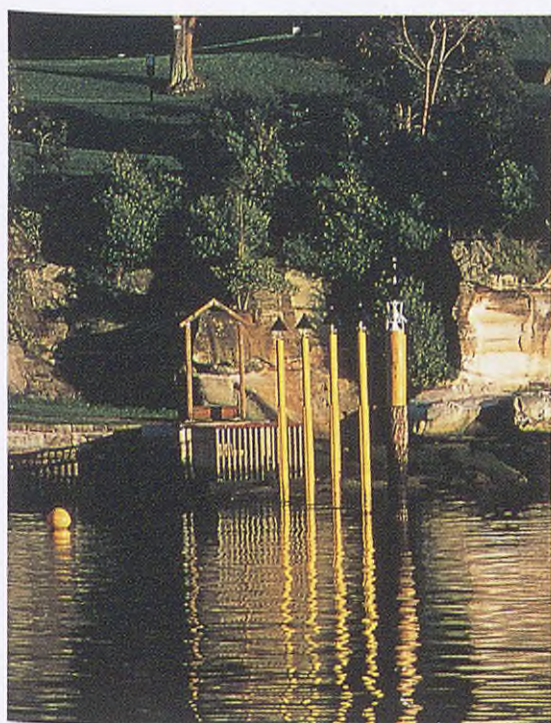
Time plays an important part in the viewing of this work, with the ever-moving, sensual fluidity of harbour waves and tides throughout the day. Dusk 'ignites' the solar lights to beam as catalysts for carnival reflections, randomly alive on waves and ripples in the enfolding darkness – the 'magic' of a natural process. The inscribed message on the floor of the bathing machine is beamed across the waters from eighteen discrete, circular glass forms, inlaid around the portal frame, spelling out the words in the almost obsolete signals of Morse code. These reflect across to the opposite shore, transferred by fibre optics to the naval dock site (being considered for redevelopment) and the Finger Wharf site, which has been converted into studio apartments with a marina. Usage has reverted once again to the recreational, and Backen's work involves the viewer with the changing features of the site.

A transferable companion work, *littoral*, was first located in 1998 at Artspace, a Sydney gallery on Cowper Wharf Road at the harbour's edge. It was designed to be seen from the pavement as an exquisite apparatus of fibre-optic works framed by the external windows of the historic building that also houses the offices of the Sydney Biennale. This initial contact set up expectations for viewers, who were unprepared for the uninhibited exuberance of the interior work – an utter abandonment in fibre optics as *littoral*, tangling with a flurry of random glass floats tumbling among the archaic Morse code signals flashing out messages of Mrs Biggs's vanished baths and the wisdom of Maurice Merleau-Ponty. With the overwhelming vitality of systems and randomness, the work has an unforgettable impact.

Arising from conceptual art, the installation form is one where space







top and right: ROBYN BACKEN, *The Archaeology of bathing*, 1999, courtesy City of Sydney Sculpture Walk. Photograph Brett Boardman.

above: ROBYN BACKEN, *The Archaeology of bathing*, 1999, plaque text (detail). Photograph Neil Mackenzie.

opposite page: ROBYN BACKEN, *littoral*, 1998, (detail), fibre-optic balls, dimensions variable, Artspace, Sydney. Photograph Ian Hobbs.



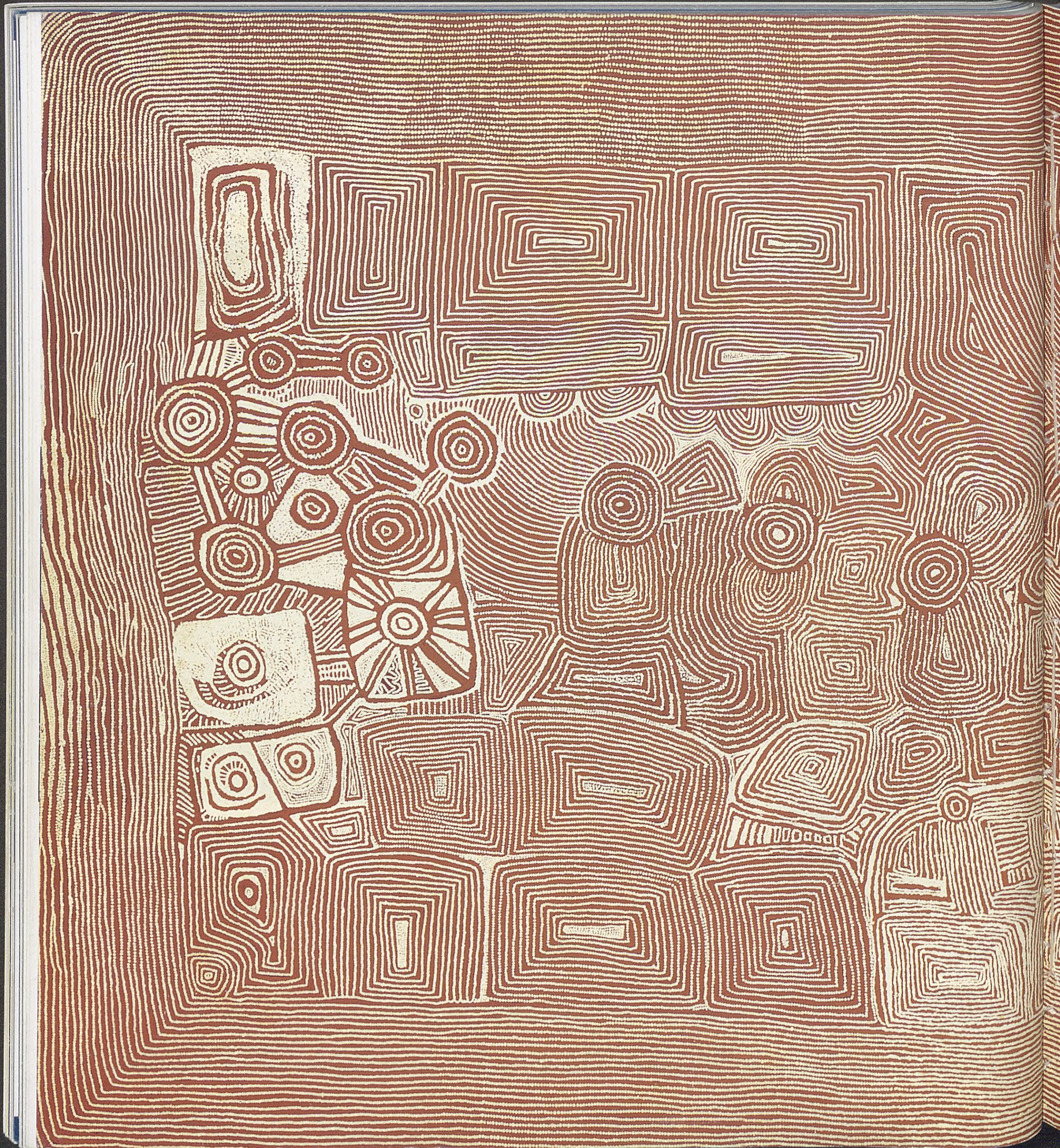
may involve the viewer within the work as a bodily immersion within a concept. In this way, a sensual integration may address 'time' operating as a factor where the viewer bodily immerses in the all-important spatial context. In *Archaeology of bathing*, Backen's *plein-air* approach encourages interactive movement by the experience of buoyancy and time transferred: the viewer bathes in current modes and processes in the work's generous 'breathing spaces'. Together, they address two forms of installation practice: one environmental and permanently *in situ*, the other a gallery piece which has already been on short-term exhibition in locations from Sydney to South Australia, Brisbane and Malaysia – a littoral on many shores.

1 Maurice Merleau-Ponty, *The Primacy of Perception*, Northwest University Press, Minneapolis, 1964, p. 5.

#### JOAN BRASSIL

Joan Brassil, an installation artist who lives and works in Sydney, also has a studio at Wedderburn, New South Wales.









# Covering Ground

## The corporeality of landscape

HETTI PERKINS AND HANNAH FINK

In 2001 Australians will celebrate the centenary of Federation, the anniversary of a century that began with the transition from a colonial to a nationalist occupation of the landscape, embodied in the imagery of the Heidelberg School. A hundred years later, this Arcadian vision has given way to an appreciation of the spiritual resonance of the desert. Papunya Tula art has radically, and ineradicably, transformed our understanding of the harsh land of the interior, revealing it as a myriad country at once spiritual and visceral. In paintings imbued with the subtlety of intuition and the authority of intimate knowledge, Papunya Tula artists have asserted their embodiment in an epic, mythopoeic landscape.

The phoenix-like emergence of Papunya Tula paintings from the cinders of colonialism is a story of classical magnitude. Not only was the movement born out of adversity – in the desolate and despairing government settlement of Papunya in the early 1970s – but the stories of the artists are of mythic proportions, based on the journeys and adventures of their ancestors as they formed the world. It is this legacy that the artists are obliged to honour and reaffirm in their work.

To date there has been no definitive version or master narrative of the history of Papunya Tula, in part because it is a story that cannot be told in any one way. Anthropological, political, historical, art critical: it is all of these things at once, and none of them entirely. One facet is implicit in the other, and all Western Desert paintings pertain to the centrifugal force that is their beginning and end: the *tjukurrpa* of Arrernte, Anmatyerre, Luritja, Warlpiri and Pintupi country. Within the context of the ancient creation myths which the paintings represent, the genesis of the painting movement at Papunya appears as a tiny jewel-like detail.





above: YALA YALA TJUNGURRAYI, Home of snake in water, 1972, earth pigments and acrylic on composition board, 56.5 x 49.9 cm. Gift of Mrs D. Carnegie OAM, 1989, National Gallery of Victoria, Melbourne.

Most accounts of Papunya's history tend to be delineated by the parameters of the teller's involvement with it. As though charged with the task of describing the immensity of the desert, most writers (who are also often protagonists) are daunted by the complexity of their subject and take refuge in the partiality of personal reminiscence. The heroic and idealistic terms of the now well-rehearsed narrative might incline readers to a slightly sceptical reading – and yet it is a genuinely mythic story. *Papunya Tula: Art of the Western Desert*, for example, Geoffrey Bardon's 1991 account of his time at Papunya during 1971 and 1972, is one of the most compelling texts in Australian literature. The simplicity of the author's voice belies the intricacy of his tale, an expression of the profound humility and creativity he brought to his role as catalyst in the beginnings of the painting movement.

When Bardon was posted to Papunya school by the Welfare Department in 1971, it was a place where 'no-one else wanted to go'. Situated in Luritja country approximately 240 kilometres by road west of Alice Springs, Papunya was established in 1960 as part of the government's assimilationist strategy, and was designed to accommodate a few hundred people. When Bardon arrived, there were almost 1300 Luritja, Anmatyerre, Arrernte, Warlpiri and Pintupi living together in desolate conditions, as well as about seventy-five non-indigenous people. Over the previous decade the Northern Territory Welfare Branch patrols had been rounding up and bringing in people from the desert; others had walked in as a result of drought, or to join relatives; others still had arrived after the equal-pay decision of 1965. The results were catastrophically high morbidity rates, and intense disaffection between the 'administration' and the several language groups forced to co-habit. It was, as Bardon writes, 'a quiet, desperate place of emotional loss and waste, with an air of casual and dreadful cruelty'.<sup>1</sup>

Bardon, a schoolteacher and filmmaker, was interested in indigenous design ('that was the size of my mission') and he tried to encourage his students away from their drawings of cowboys and Indians towards replicating the designs he had seen them draw in the sand outside the classroom. He attempted to involve them in a project painting murals on the walls outside the classrooms, but the children seemed hesitant, reluctant. Instead, after seeing Bardon and his assistant Obed Raggett mimicking the children's designs, Billy Stockman Tjapaltjarri and Long Jack Phillipus Tjakamarra, who were school yardmen, came forward and expressed interest in participating. Other men were enlisted; a design, belonging to Old Tom Onion Tjapangati, was determined; and a collaborative enterprise, under the stewardship of Kaapa Mbitjana Tjampitjinpa, was undertaken. The result, after some trial and error, was the *Honey Ant Mural*, the 10 x 3 metre wall-painting that marked the beginning of the Western Desert art movement. Between the conflicting forces of the welfare and missionary environment, and the complicated internal dynamics among people from different language groups, these men came together to offer a powerful image of unity that spoke to them in their own language. It was, in the words of Andrew Crocker, 'a defiant and brilliant gesture from the midst of the disaster to which they were subjected'.<sup>2</sup>

Nothing could have anticipated the phenomenal explosion of beauty and creativity that ensued. Neglecting their menial duties, the men congregated in the schoolroom after hours, beneath the school verandahs, and in Bardon's apartment to paint whenever they could on whatever surface they could find: old linoleum tiles, cardboard, scrap wood, bits of fibro, sawn-up tables, fruit-box



right: UTA UTA TJANGALA, Untitled, 1972, acrylic and ochre on board, 63 x 51 cm, Art Gallery of New South Wales, Sydney.

pages 74–75: BOBBY WEST TJUPURRULA, BRANDY TJUNGURRAYI, CHARLIE WALLABI TJUNGURRAYI, CHARLIE WARD TJAKAMARRA, JOHNNY YUNGUT TJUPURRULA, KANYA TJAPANGATI, PATRICK TJUNGURRAYI, TJUMPO TJAPANANGKA, WALALA (ROBERT) TJAPALTJARRI, Untitled (Kiwirrkura men's painting for the Western Desert Dialysis Appeal), 2000, acrylic on canvas, 212 x 257 cm.

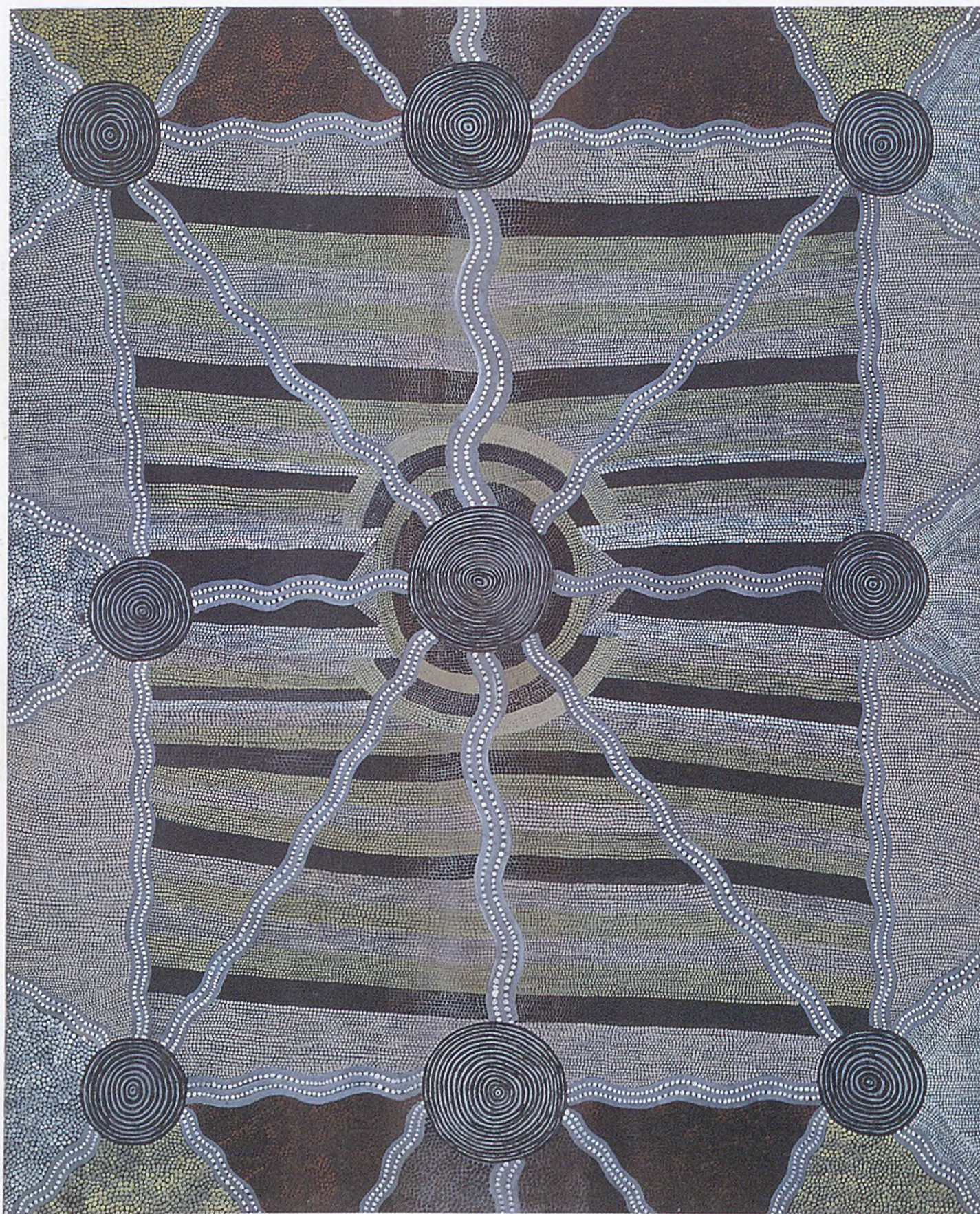
This painting depicts designs associated with the soakage water site of Tjangimanta, just to the north-east of the Kiwirrkura Community. In mythological times a large group of Tingari Men passed through this site during their travels to the rock-hole and soakage water site of Pinari, north-east of the Kintore Community. Since events associated with the Tingari Cycle are of a secret nature, no further detail was given.

Generally, the Tingari are a group of mythical characters of the Dreaming who travelled over vast stretches of the country performing rituals and creating and shaping particular sites. The Tingari Men were usually followed by Tingari Women and accompanied by novices, and their travels and adventures are enshrined in a number of song cycles. These mythologies form part of the teachings of the post-initiatory youths today, as well as providing explanations for contemporary customs.





These artists' first-generation experience of the impact of colonisation equipped them with the fortitude, skill and vision (and incredible generosity of spirit) required to create revelatory paintings that epitomise the pervasive endurance of indigenous culture.



ends, even matchboxes. 'On these relics of houses that had offered them so little shelter', writes Paul Carter, 'the Pintupi men began painting the places that spoke to them.'<sup>3</sup> Signally, Bardon had not invited the men to paint: the men chose Bardon as their arbiter.

Under the aegis of Bardon, the Papunya School Painters' Co-operative was formed, and the following year, on the suggestion of Robert Edwards (then working at the Australian Institute of Aboriginal Studies) Papunya Tula Artists Pty Ltd was incorporated. The events at Papunya ran parallel with the new Labor government's policy of self-determination, introduced in 1972. Indigenous activism throughout the 1960s and early 1970s, including the bark petition of 1963, the Gurindji strike at Wave Hill Station in 1966 and, finally, the seminal Tent Embassy in 1972, galvanised government change which, in turn, promoted the passage of self-empowerment. Interestingly, after the initial flurry of sales in 1971-72, there was virtually no market for the paintings until the early 1980s. During the 1970s Papunya Tula was largely kept alive by the Aboriginal Arts Board of the newly formed Australia Council, and it was not until major collectors like Holmes à Court began collecting that a national – and international – market began to take off.

Over the three decades of Papunya Tula's existence one may map several shifts and changes – the move to large-scale epic canvases, the development of intensely individual styles, the introduction of women painters – within an overall continuity of practice. Today, Papunya Tula Artists services around fifty artists, not only at Papunya but also in the far-flung homeland settlements of Kiwirrkura and Kintore. The phenomenal success of Papunya Tula Artists, and other subsequent painting centres, along with the enactment of Land



Rights legislation since the late 1970s, has enabled the repatriation of the artists and their relatives to the country from which the subjects of the paintings originate. (The physical longing for homelands expressed in those early paintings has now been answered for many artists in a return to the country that they describe.)

Land in Papunya Tula painting is corporeal – created by and of the ancestors. This familial relationship to country is quintessentially expressed by symbols painted on the body. Since the early 1970s, this connection has been amplified through the medium of acrylic and canvas, a contemporary parenthesis of the ochres and plant matter of ephemeral ground paintings. The method of constructing the paintings, involving the execution of a design on a plain ground and then infilling sections with dense or sparsely applied dots, closely emulates the construction of the low relief ceremonial sand paintings of desert people.

The process of the creation of Aboriginal art in Central Australia has attracted almost as much attention as the works themselves. In the short but astonishing 'career' of the late Emily Kame Kngwarreye, an Anmatyerre artist from Utopia, most who witnessed her at work commented on the speed and dexterity with which she painted, often without pause or revision. Upon completing the last stroke of her monumental *Big yam Dreaming*, now in the collection of the National Gallery of Victoria, she reputedly put down the brush and walked away without a backward glance. To those present, this simple yet profound event probably meant several different things: an immunity to the vanities of artworld retrospection, relief at the conclusion of a marathon effort, or perhaps a disenchantment with the taxing and competing demands of dealers.

For John Kean, arts adviser for Papunya

Tula Artists in 1978–79, such an attitude is in keeping with the ethic of a lifetime's work in the pastoral industry.<sup>4</sup> Kean suggests a connection between the prior lives of several senior artists working on cattle stations and their approach to painting as 'work': both in terms of the physical labour required to produce a painting and the routine of work – completing a job and being paid. (And, in all likelihood, as with any seasonal or itinerant worker, looking for the next source of income.) This 'shared specificity of life experience', as Kean points out, is often overlooked in favour of other commonalities such as the artists' Aboriginality. Artists such as Kngwarreye and Papunya Tula painters Johnny Warangkula Tjupurrula and Mick Namarari Tjapaltjarri share a lifetime's history as active participants in the dynamic cultural environment of the Western Desert. These artists' first-generation experience of the impact of colonisation equipped them with the fortitude, skill and vision (and incredible generosity of spirit) required to create revelatory paintings that epitomise the pervasive endurance of indigenous culture.

At Kintore or Kiwirrkura there is almost a 'nine-to-five' mentality about the day's work of painting. People arrive early (the more eager artists calling out for the studio to be opened before the Papunya Tula field officer has had time to scramble out of bed) and paint continuously in a communal environment, surrounded by the buzz of daily life – children, cars, dogs – only occasionally distracted by one another or the opening of the community store. Some of the older women work outside under the shade of the carport, and inside the Kintore art shed the men and women work in different rooms. When working on one of the collaborative canvases for the Western Desert Dialysis Appeal (WDDA), the women artists at Kintore positioned themselves



above: MICK NAMARARI TJAPALTJARRI, *Tjuningpa Dreaming at Tjiterulpa (Desert Mouse Dreaming)*, 1994, acrylic on canvas, 181 x 121 cm, private collection.

opposite page: TIM LEURA TJAPALTJARRI, *Kooralia*, 1980, acrylic on canvas, 183 x 152.5 cm, Art Gallery of New South Wales, Sydney.



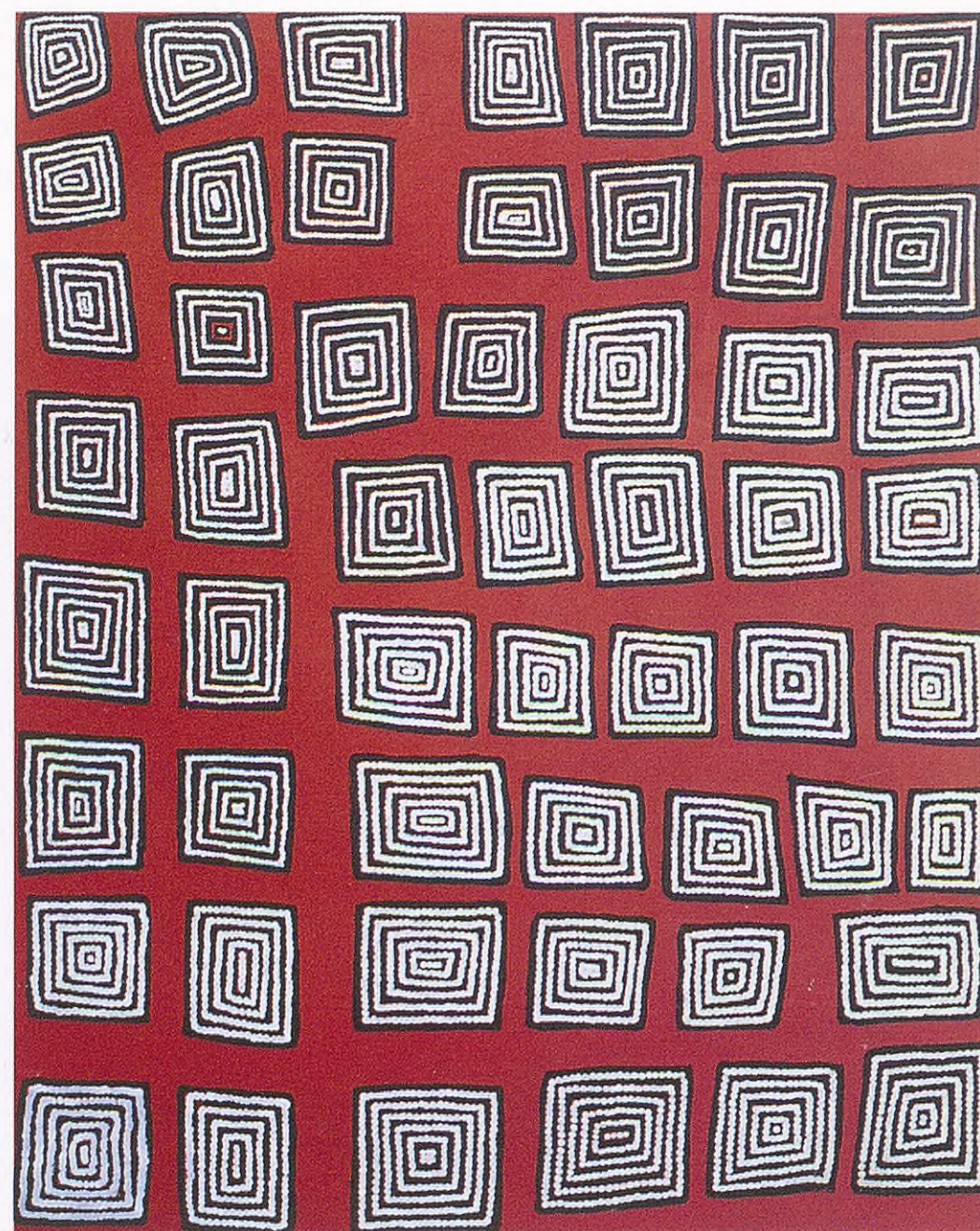


JOSEPHINE NAPURRULA, KAYI KAYI NAMPITJINPA, NAATA NUNGURRAYI, NANCY NUNGURRAYI, NINGURA NAPURRULA, PIRRMANGKA NAPANANGKA, TATALI NAPURRULA, TJUNKIYA NAPALTJARRI, WINTJIYA NAPALTJARRI, YUYUYA NAMPITJINPA, Untitled (Kintore women's painting for the Western Desert Dialysis Appeal), 2000, acrylic on canvas, 212 x 257 cm.

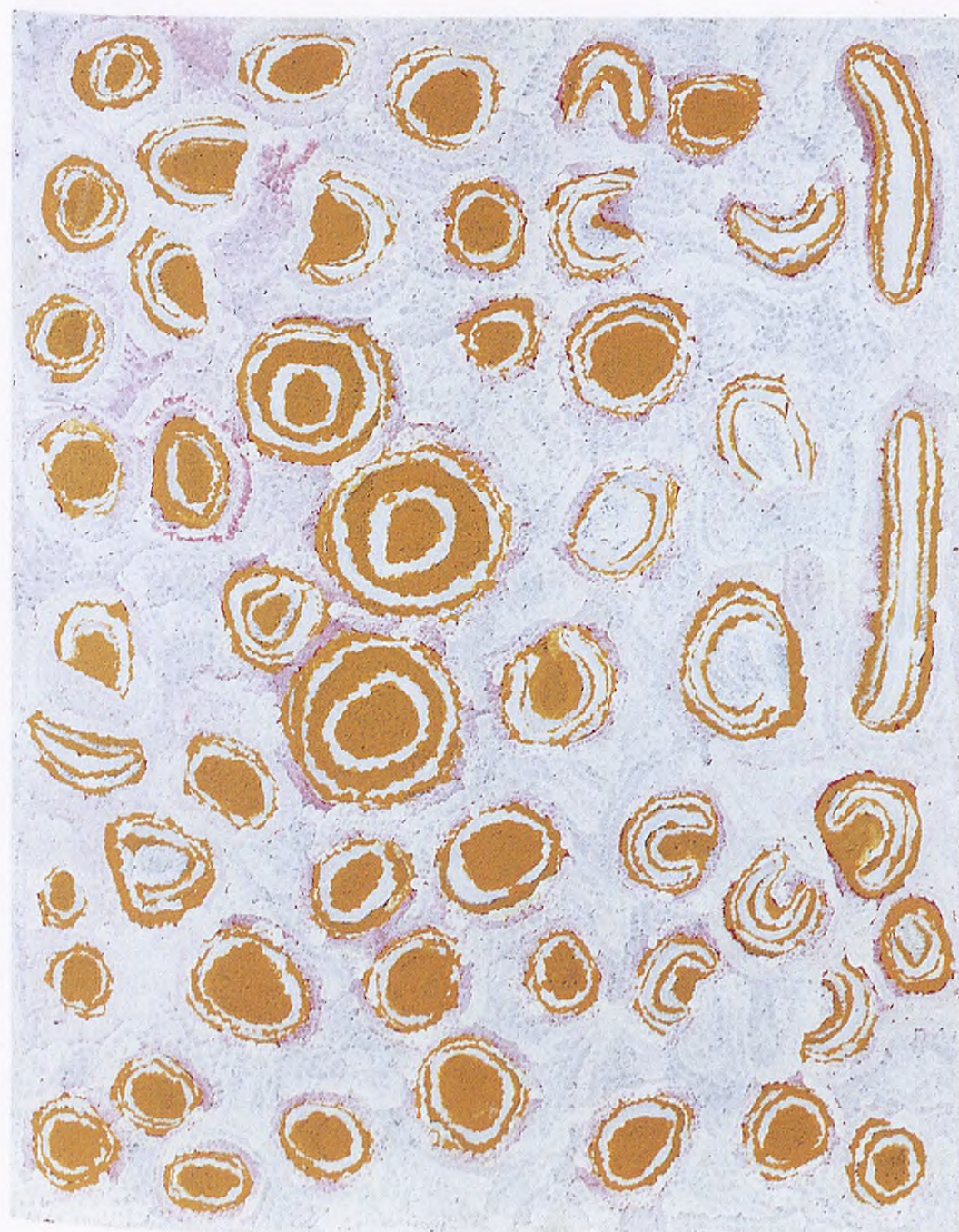
This painting depicts designs associated with the rockhole and soakage water sites of Marrapinti, Umari and Tjintjintjin. A large group of women camped at Marrapinti, west of Kiwirrkura. While at the site the women made nose bones, also known as *marrapinti*, which are worn through a hole made in the nose web. The women later continued their travels towards the east gathering the edible berries known as *karnurarrpa* or bush raisin. At Umari, east of Mt Webb, a group of senior women gathered and held ceremonies. The women had been gathering the edible seeds known as *wangunu* or woolly butt (*Eragrostis eriopoda*). These are ground and mixed with water to a thick paste and formed into a type of damper, which is cooked in the ashes. The women later travelled east to Pinari, north of Kintore.

This painting also depicts designs associated with the travels of an old woman, Kutungka Napanangka, from the west. She visited the soakage water site of Tjintjintjin which is approximately 70 kilometres west of the Kintore Community. She then travelled further east to Kattara and Muruntji, south-west of Mt Liebig.





above: TIMMY PAYUNGKA TJAPANGATI, *Untitled*, 1998, acrylic on linen, 153 x 122 cm, Art Gallery of New South Wales, Sydney.



left: INYUWA NAMPITJINPA, *Untitled*, 1999, acrylic on linen, 153 x 122 cm, Art Gallery of New South Wales, Sydney.



around the canvas in relation to the orientation of their country. This predilection for connecting to country was evident in the early days of the art movement at Papunya, where the artists' camps were organised around the settlement borders according to their familiar landscape.

As a group, these four commissioned collaborative canvases from Kintore and Kiwirrkura embody the eclecticism of the Papunya Tula art movement. The two men's paintings concern the sacrosanct ancestral Tingari narratives that underpin the spiritual life of Western Desert communities. The work from Kintore, including contributions by Turkey Tolson Tjupurrula, Willy Tjungurrayi and Joseph Jurra Tjapaltjarri, is a classic rendering of an impenetrable interlocking schemata of circles and travelling lines. The Kiwirrkura painting, whose early discussion and design was exclusive to the *tjilpis* (senior men), draws on the limited palette of the very earliest Papunya Tula paintings while demonstrating the evolution of Western Desert painting as inspired by the Pintupi exodus to their homelands.

In contrast, the Kiwirrkura women's painting is a richly patterned tapestry examining the minutiae of the desert terrain. Four of the artists who worked on this canvas are part of the family that came out of the bush to live with their relatives in 1984 (an event unnecessarily sensationalised by the media of the day). The Kintore women's painting, unlike the carefully constructed work of the Kiwirrkura women, is a riotously celebratory painting. Retaining the individual artistic personalities of its creators, the extraordinary vibrancy of this work seems barely retained within the limits of the canvas yet manages to achieve an overall balance and resolution.

Anyone who has seen Papunya Tula artists paint cannot fail to be impressed by the absolute certainty and assurance with which the paintings are created. As was apparent in the creation of the WDDA canvases, much of the deliberation about form and content happens beforehand, allowing the execution of the paintings to be a relatively seamless process. Collaboration is not new to the art practice of the region and occurs between related kin, whether they are men of appropriate learning, or husbands and wives. It is a means of passing on cultural information and skills, and the attribution of the work – whether to all or only one of the artists – is decreed by custom. Corporate or communal art does not exclude notions of individuality or genius; within the artistic practice of Papunya Tula these are not necessarily mutually exclusive categories.

The role of the artist is grounded in his or her relatedness to country, yet as artists like Mick Namarari Tjapaltjarri have shown us, the aesthetic expression of this relationship is not necessarily

bound by the parameters of traditional design. An artist who could often be found late at night working away at his meticulous and marvellous paintings from the earliest days of the movement, over time Namarari's inventiveness transformed Papunya Tula art, heralding a move away from Clifford Possum Tjapaltjarri's gridlocked symmetry and the potent ancestral epics of Uta Uta Tjangala to the ethereal minimalism of the late 1980s. A decade later, Namarari was still quietly revolutionising the genre and, along with fellow painting veterans Yala Yala Gibbs Tjungurrayi and Timmy Payungka Tjapanangka, was making works containing all the hallmarks of those early boards, yet evincing a contemporaneity that both astounds and confounds their audience.

Witnessing the painting of *tjukurrpa* provides clues as to its meaning or significance for the artist. Intermittent low-key singing, which seems more like a rhythmic intonation lending a meditative atmosphere to the surroundings, evokes the immersion of the artist in the act of painting. For an 'outside' observer, painting appears almost an act of channelling the supernatural. Surfaces that appear as details of the chequered, eroded rocky outcrops punctuating the desert vastness are countered by sweeping inscriptions evoking the gesture of painting on skin and, as always, by the perennial concentric circles symbolising the convergence of past and present. From the sublime conceptual clarity of Mick Namarari Tjapaltjarri to the exquisite infinities of Johnny Warangkula Tjupurrula and the shifting melancholy of Tim Leura Tjapaltjarri, over the three decades of Papunya Tula's existence one witnesses many shifts and changes within an overall continuity of practice. As Papunya Tula Artists asserted in a manifesto of 1985, 'The style has changed but not the message'.<sup>5</sup>

1 Judith Ryan, *Mythscape: Aboriginal Art of the Desert*, National Gallery of Victoria, Melbourne, 1989, p. 12.

2 Andrew Crocker, *Mr Sandman Bring Me a Dream*, Papunya Tula Artists Pty Ltd, Alice Springs, 1981, p. 3.

3 Paul Carter, 'The enigma of a homeland place', *Papunya Tula: Genesis and Genius*, Art Gallery of New South Wales, Sydney, 2000.

4 John Kean, 'When hard work pays', paper given at the National Gallery of Victoria, October 1998.

5 Quoted in Vivien Johnson, 'A brief history of Papunya Tula 1971–2000', in Hetti Perkins & Hannah Fink (eds), *Papunya Tula: Genesis and Genius*, Art Gallery of New South Wales, Sydney, 2000.

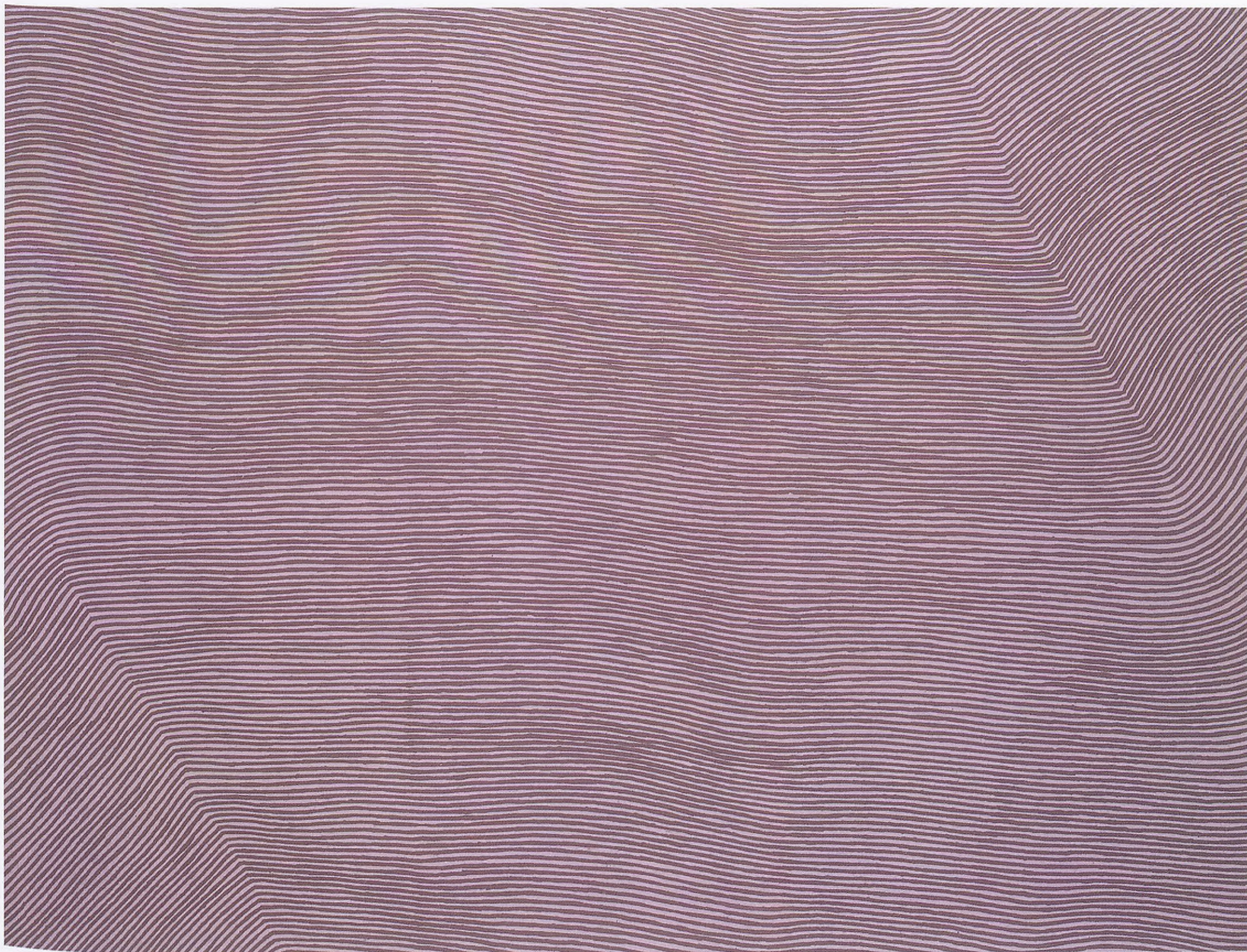
**Papunya Tula: Genesis and Genius**, Art Gallery of New South Wales, Sydney, 18 August – 12 November 2000.

A Sydney 2000 Olympic Arts Festival exhibition.

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Hetti Perkins is Curator of Aboriginal and Torres Strait Islander Art in the Art Gallery of New South Wales and co-editor, with Hannah Fink, of *Papunya Tula: Genesis and Genius*.





GEORGE TJUNGARRAYI, *Tingari Dreaming*, 1996, acrylic on canvas, 183 x 243.5 cm.  
Purchased with the assistance of the Adamson Bequest, 1997, National Gallery of Victoria, Melbourne.





# *Immersion and distraction*

*The environmental works of Janet Laurence*

SUSAN BEST

Perversely, perhaps, in the world of public art, being ignored is sometimes preferable to attracting attention. The reason for this curious reversal of expectations is that until very recently, the public seemed to pay attention only to the works they did not particularly like. The cruel but witty nicknames given to unpopular public artworks – Melbourne's 'yellow peril', Sydney's 'shishkebab' and 'poo on sticks'<sup>1</sup> – are ample evidence of this tendency. These works are very clearly noticed, perceived as not in keeping with their surroundings or, at the very least, as not enhancing or complementing the environment. In contrast, most of our older-style works of public art – the vast array of statuary, murals, and sculptures – receive scant attention. Few people stop to look at them, and they attract little public discussion. They seem to blend into the site they occupy, be it urban fabric or public gardens, as if they are in some way continuous with that environment. They are not exactly invisible; it is rather that they are apprehended in the distracted manner Walter Benjamin attributes to our routine engagement with architecture.



and which are smooth-limbed saplings?  
The light is trembling on them from the sun

They glow and flicker in and out of shadow  
like poetry behind the print on pages.

All the things that disappear  
everywhere, in the sun and  
the moon, the wind, the water, the earth

everywhere, in the sun and  
the moon, the wind, the water, the earth

everywhere, in the sun and  
the moon, the wind, the water, the earth

everywhere, in the sun and  
the moon, the wind, the water, the earth

everywhere, in the sun and  
the moon, the wind, the water, the earth

Here in the slack of tideless night  
the tree breathes honey and moonlight.  
Here in the blackened yard  
smoke and time and use have marred,  
leaning from that fantan gloom  
the bent tree is heavy in bloom.

Under the moon its go deep,  
down down while the sleepers sleep ...

John  
From

the moon, the wind, the water, the earth

the moon, the wind, the water, the earth

the moon, the wind, the water, the earth

the moon, the wind, the water, the earth

the moon, the wind, the water, the earth

the moon, the wind, the water, the earth

the moon, the wind, the water, the earth



In his famous essay of 1936, 'The work of art in the age of mechanical reproduction', Benjamin makes an important distinction between two modes of aesthetic perception: contemplation and distraction. The contemplation of the work of art, and our absorption in the world it offers or opens up, is, for him, the traditional aesthetic attitude and a mode of engagement with art that has all but passed. The distracted mode of perception, which Benjamin attributes in the first instance to architecture, is the modern mode of engagement that is used to explain newer art-forms such as film. He says:

This mode of appropriation, developed with reference to architecture, in certain circumstances acquires canonical value. For tasks which face the human apparatus of perception at turning points of history cannot be solved by optical means, that is, by contemplation, alone. They are mastered gradually by habit, under the guidance of tactile appropriation.<sup>2</sup>

Distraction is a useful way to think about both forms of public art: the older style, and the new generation of public art that has come out of the practice of installation, such as the highly successful works of Janet Laurence and her collaborators. Distraction is, after all, the normal state or baseline condition of people negotiating public space. The distinctiveness of the new-generation public art comes into view against this background. Such works represent new tasks for the 'human apparatus of perception', tasks best tackled through tactile engagement (tactility being the sense that encompasses movement). In other words, if older works have been 'mastered', to use Benjamin's term, through routine passage through

public space, the latter, the new generation of public works, still pose a conceptual or perceptual challenge that generates or requires engagement.

This may seem an unusual extension of Benjamin's argument. He is generally understood to be charting the historical demise of the uniqueness of the art object, its supersession by the mechanical arts, and the concomitant end of aesthetic contemplation. He is not a theorist of the reinvention of the plastic arts. Yet, despite his best intentions, his idea of a shift away from the pure opticality of the work of art can be used not only to interpret film, but also the art that proceeds from the dematerialisation of the art object witnessed in the 1960s and 1970s. Installation is one of the most significant extensions of dematerialisation: rather than offering an optical object to contemplate, it provides an immersive experience that necessarily entails 'tactile appropriation'. Benjamin seems to have anticipated such a shift in art practice through his stress upon tactility, even if he did not foresee that this could bring about a new form of embodied contemplation.

When the immersive, tactile experience of installation is transferred to the public sphere, there is a strange doubling of experience: the beholder becomes immersed in the work while also being in public space, the space of distraction. Immersion and distraction collide. When public works are also concerned with their context or site, the concept of place and work are further complicated and imbricated. One of Janet Laurence's first public commissions, *Edge of the trees*, 1994–95, a collaborative work with Fiona Foley and Denton



left: JANET LAURENCE, in collaboration with FIONA FOLEY and DENTON CORKER MARSHALL ARCHITECTS, *Edge of the trees*, 1994–95, 29 pillars, sandstone, wood, steel, oxides, shells, honey, bones, zinc, glass and sound. Commission for Museum of Sydney. Photograph Ray Joyce.

previous page: JANET LAURENCE in collaboration with JISUK HAN, *Veil of trees*, 1999, (detail), laminated glass, native seeds, ash, minerals, 100 planted eucalyptus trees, texts by Australian poets, LED lighting, Sydney Sculpture Walk, The Domain, Sydney. Photograph Brenton McGeachie.



JANET LAURENCE, *Unfold*, 1997, photographs on durable clear glass, oil, pigments, 450 x 1200 x 200 cm, installation, Level 2 Projects, Art Gallery of New South Wales, Sydney. Photograph Jenni Carter.



Corker Marshall Architects situated on the forecourt of the Museum of Sydney, neatly exemplifies this interaction of work and site.

The work is about very particular sites: the site as it was in the past – the place of first Government House and its vanished natural setting – and the contemporary site, an exquisite museum which is itself a work of art. The installation thus has twin orientations: it serves as a memorial to the past, and, in the present, operates as a signpost for the museum, signalling what to expect inside, and offering a kind of welcome.

The signpost function is quite complex: from a distance, the installation emphasises the integration of the museum about Sydney into the fabric of the city itself; the work seems almost to meld into the surroundings while highlighting the play of colours and textures in the immediate vicinity. The close-up is where past and present interweave: this is experienced when one enters the narrow space of the work and is immediately 'absorbed' into it. One is dwarfed by soaring poles of treated wood and steel that simulate a dense grove of mature trees. There is a strong call to explore the grove, to read the inscriptions on the poles, and to find and identify

the pockets of substances within them. The intermingling of names (First Fleeters' signatures; the names of their Eora contemporaries; the names of botanical species once grown in the Governor's garden) and substances (ash, hair, bones, and so on) – many well out of reach of eye and hand – adds to the strange mixture of participative inquiry and human diminution. One yearns to see all, and to understand, yet the work resists the Gestalt which makes visual appropriation possible. This refusal to set into a single, complete image prepares the viewer for the highly reflective and interpretative view of the past presented inside the museum, where singular, 'definitive' accounts of the past are eschewed.

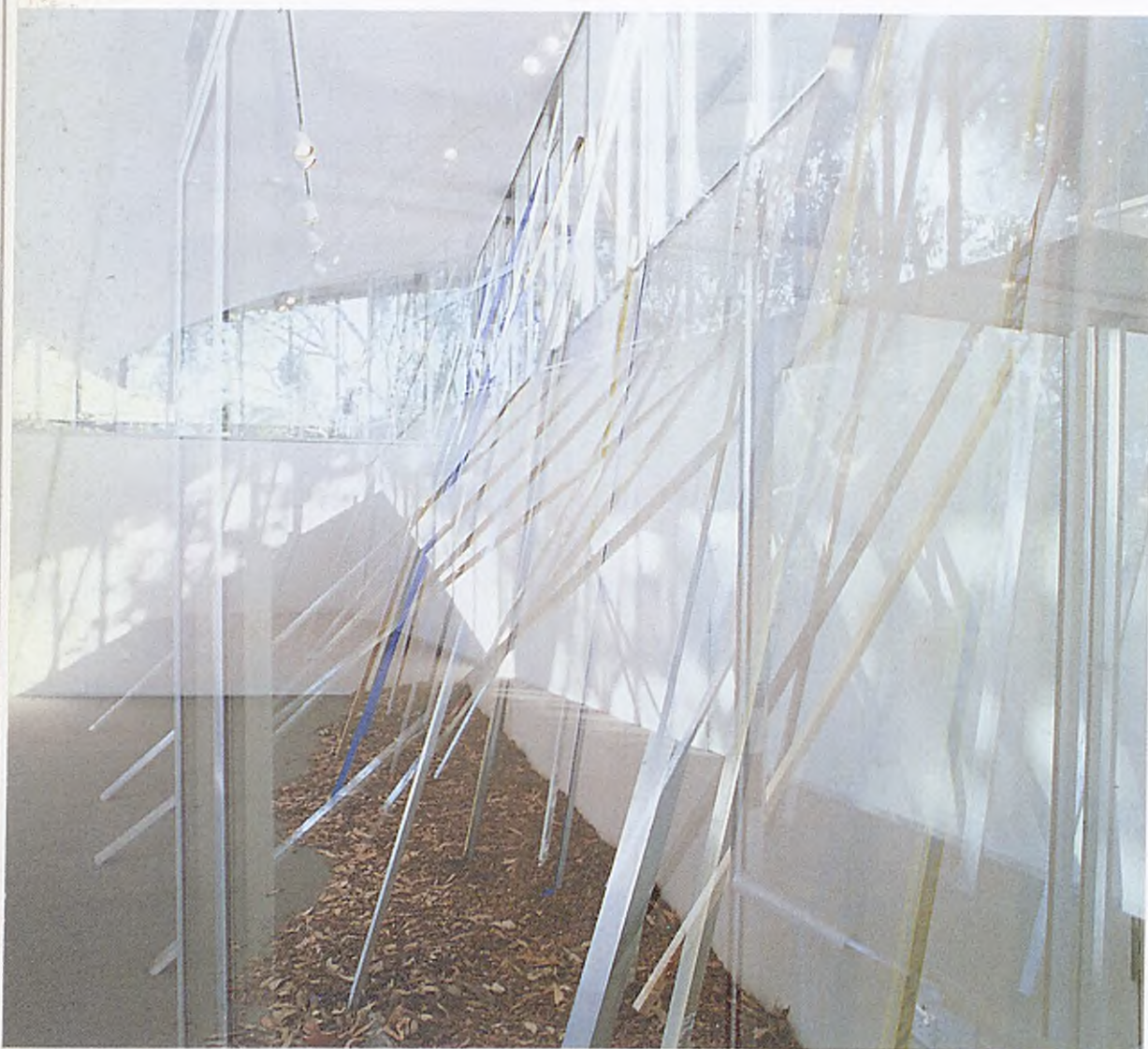
*Edge of the trees* is clearly immersive in the manner of museum installation; one is absorbed into it and by it, and yet one is also constantly referred back to the site. The work occupies a curious liminal zone: it is part of public space, about that space, and yet not entirely of it, insofar as it, unlike our urban environment, engages beholders and absorbs their attention. Indeed, its success as public art is demonstrated by the enormous amount of public attention it continues to attract: it is much discussed, it has received an urban





above and opposite page: JANET LAURENCE in collaboration with JISUK HAN, *Veil of trees*, 1999, (detail), laminated glass, native seeds, ash, minerals, 100 planted eucalyptus trees, texts by Australian poets, LED lighting, Sydney Sculpture Walk, The Domain, Sydney. Photographs: above Brenton McGeachie; opposite page Patrick Bingham-Hall.

below: JANET LAURENCE, *Less stable elements*, 1997, glass, wood, aluminium, oxides, leaf mulch, seeds and oil, 700 x 2500 cm, site-specific installation, Newcastle University Art Gallery, now located permanently at ANZ Bank, Martin Place, Sydney. Photograph Terence Hollows. This work informed later projects such as *Veil of trees*, 1999, Sydney Sculpture Walk.




design award and, more often than not, there are people 'in' it, walking around and exploring. Neither appropriation nor mastery results from this mobile engagement. In fact, the reverse happens: the immersive corporeal apprehension demonstrated by *Edge of the trees* acts as a timely model for a non-appropriative relation between human subject and environment.

This concern for the environment is brought out even more strongly in Laurence's later public commissions – for instance, in *Veil of trees*, 1999, a collaborative work with Jisuk Han for the Sydney Sculpture Walk. This work is both a celebration of trees and a kind of memorial to them. It comprises a replanting of eucalyptus trees, red forest gums, which were originally on the site (they are seedlings at this stage) interspersed with large glass panels filled with native-tree seeds, honey, resin, and ash. On the panels are fragments of writings about trees from Australian poets and novelists. The gentle perambulating line formed by the work is extended by a planting of native grasses. Stretched along the spine of the Lawson site of the Sydney Domain, the work's linearity gives it a sense of being a pathway or passage. However, one is not literally 'in' the passage, as with *Edge of the trees* (or was the case with *Unfold*, 1997, a temporary installation at the Art Gallery of New South Wales, where the viewer was moved along an enclosing corridor of glass and duraclear). *Veil of trees* has a more open structure. It is as if the work is a permeable membrane for catching the surrounding landscape that whirls and eddies around it. Permeability is made possible by the gaps between the upright glass sheets and the peculiar flickering of those sheets between translucent and opaque states. The glass is at once a screen or window through which the landscape passes, and a kind of writing surface, both for the veils and twists of substance, and for the tree poems. Consequently, immersion here has a more staccato rhythm. The beholder is moved between the panels, and between the literal landscape and the landscape of the imagination, the land imbued with cultural meaning. Real trees become enmeshed with the panels' evocations of trees. The beholder is thus moved through the literal space of the plantings and carried further off into the imagining of landscape that is part of place formation.

Laurence's work for the Sydney 2000 Olympic Park at Homebush Bay, *In the shadow*, 1998, takes up the environmental theme in yet another register. The work makes a subtle allusion to the contamination and remediation of the Homebush Bay site by drawing attention to the water in Boundary Creek. This previously degraded watercourse lies between the Tennis Centre and the Southern Boulevard Terminus. The viewer is carried over the work by three bridges, beneath which water burbles up at random intervals,





and which are smooth-limbed saplings;  
The light is trembling on them from the water.  
They glow and flicker in and out of shadow,  
Like poetry behind the print on pages.

From *The Coast*  
by E. J. Pratt

All the bark was disappearing. In that light  
evening, under the white sky, the black limbs  
the black and brooding scrub, were being folded

From *The Tree of Man*  
by E. J. Pratt

New trees step out of old: lemon and ochre  
splitting out of grey everywhere, in the gum forest.  
In there for miles, shade track and ironbark slope,  
depth casually beginning all around, at a little distance

Sky sifting, and always a hint of smoke in the light;  
you can never reach the heart of the gum forest

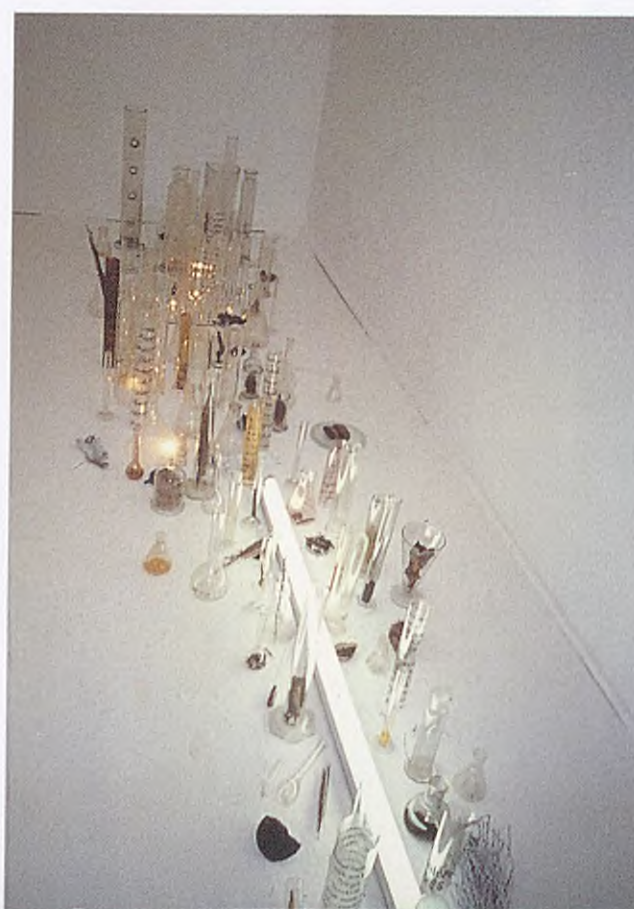
From *The Gum Forest*  
by E. J. Pratt





above: JANET LAURENCE, *In the shadow*, 1998, concept photograph and oil sketch for Homebush Bay Olympic Site. Photograph Patrick Bingham-Hall.

right: JANET LAURENCE, *Trace elements II*, 1997, (detail), laboratory glass, natural specimens, fluorescent and low voltage lights, dimensions variable, exhibited 'Innenseite', Kassel, Germany, 1997. Photograph Nigel Helyer. This work informs many environmental works, including *In the shadow*, 1998, for Homebush Bay Olympic Site, and exhibitions at the Museum of Victoria and The Ian Potter Museum of Art, Melbourne.





vaporises into a fog and, perhaps most pointedly, is punctuated by a series of transparent vertical wands suggestive of measuring instruments. The wands are inscribed with the symbols of chemical elements, recalling Laurence's earlier studio works about chemical transformations and the periodic table. Here, however, waterborne chemicals are being monitored. On the wands are numbers indicating the readings from the creek itself.

While the animation of water, its movement, and transmutation into an airborne substance highlights the evocative power of this primordial element, the pinning-down of its quality and composition reminds us of its threatened and fragile status. In other words, we encounter two opposing views of water: the first and framing view is aesthetic, where manipulation brings forth the beauty of water; the second, nested within this more sensorial appreciation, is the scientific view, where water is a vital resource and a substance able to be analysed. By seamlessly combining these often opposed viewpoints, the environmental issues raised by degraded post-industrial sites are addressed in a gentle, non-didactic way.

This subtle augmentation of creek life is complemented by the addition of a fringe of bulrushes and a Casuarina forest. The creek gains a presence in this rejuvenating process, becoming more than an obstacle to surmount in order to reach the tennis. It has, again, a life of its own.

In all these works there is a reawakening of a kind of childlike wonder and joy in our surroundings, a feeling that too often is lost or dulled-down by our routine uses of space. These works prompt attention, allowing the possibility of reflection on the nature of place and urban space, of rethinking our relation to space and, perhaps, of conceiving it as dynamic and interactive rather than as given, static, or fixed. It is this dynamic interaction between beholder and environment that makes possible an engaged aesthetic attitude in the public space of distraction.

1 Ron Robertson-Swann, *Vault*, 1979; Bert Flugelman, *Pyramid tower*, 1978; Ken Unsworth, *Stones against the sky*, 1999.

2 Walter Benjamin, 'The work of art in the age of mechanical reproduction', *Illuminations*, trans. Harry Zohn, Fontana, London, 1973, p. 242.

Janet Laurence is represented by Sherman Galleries, Sydney, and Anna Schwartz Gallery, Melbourne. Her upcoming environmental projects include Galleria Showcase 'Stilled Life' for the Museum of Victoria, and an associated exhibition at The Ian Potter Museum of Art, with natural history specimens borrowed from the museum. Her time as Artist-in-Residence in The University of Melbourne's Landscape Architecture Department will also result in an environmental work.

Susan Best lectures in the Faculty of Design, Architecture and Building at the University of Technology, Sydney.

JANET LAURENCE, *Less stable elements*, 1994-98, from the Memory Matter' series, aluminium, oils, minerals, oxides, each 600 x 8 cm, as exhibited in 'The Infinite Space: Women, Minimalism and the Sculptural Object', The Ian Potter Museum of Art, Melbourne, 1999. Photograph Robert Colvin. This work informed the wands in Laurence's Homebush Bay project.





# *At home* ALEKS DANKO

*born Adelaide 7 April 1950*

DANIEL THOMAS

Aleks Danko left home soon after graduating from art school, aged twenty-one, but has never stopped going home to Adelaide. Around forty, based near Melbourne, he began making art about Adelaide, or so he said. It was really about formation by place, education, and parentage.

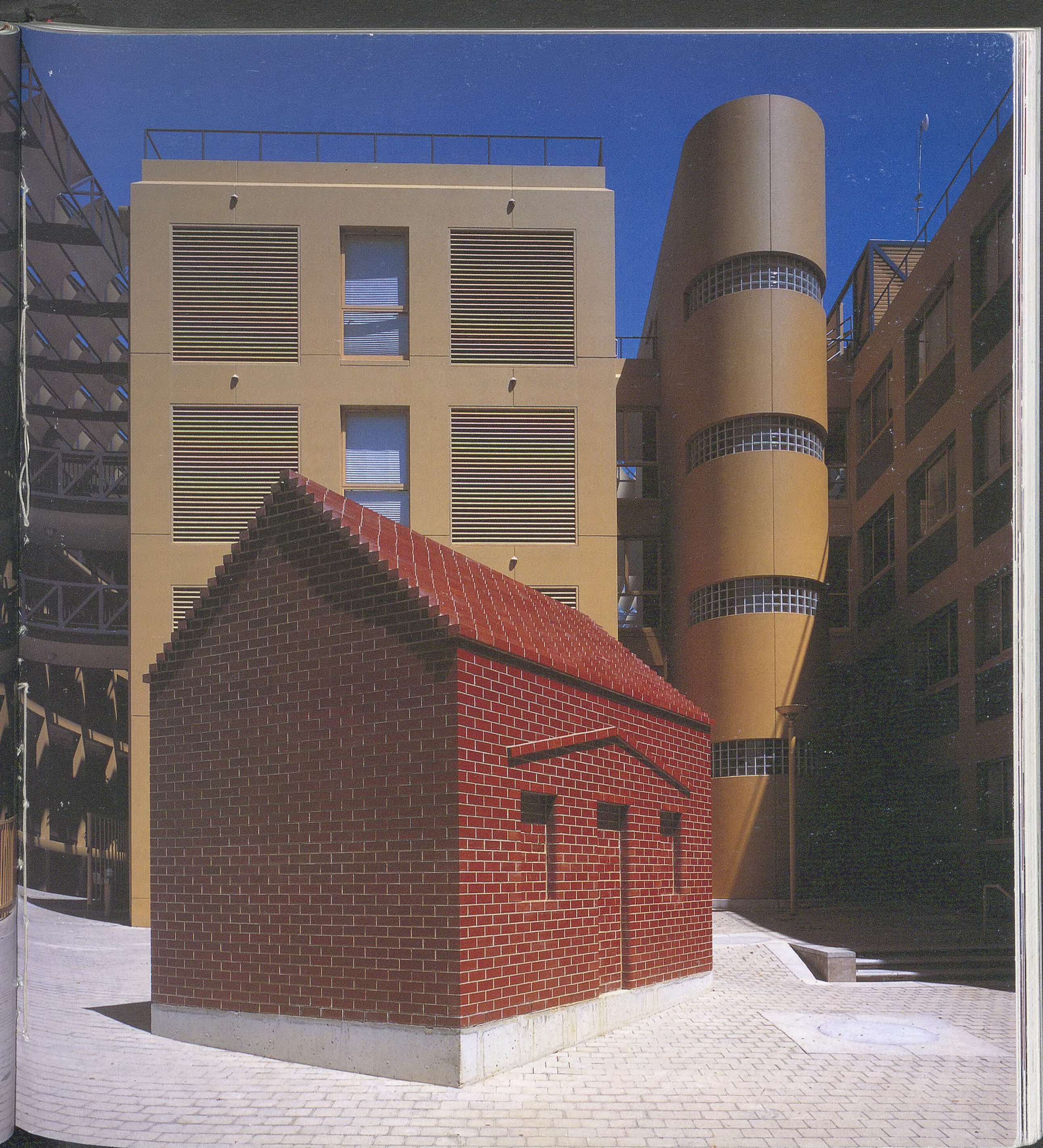


He left home for Sydney. In 1975 he hoped that an Australia Council travel grant might launch him even further, into a life in Europe. It didn't. Back in his parents' home for three months in 1976, awareness of hometown peculiarities was intensified. Going to the centre of the world, and returning, makes things different. Australia might be all right, after all. The unseen close-at-hand becomes vivid. Everyday, suburban Edwardstown, Adelaide, might be as good a subject for art as anything to be found in Paris.

*left: MARIA DANKO, Ukrainian 'Centre of the World' cushion cover, 1949, cross-stitch wool embroidery, 40 x 48 cm, collection Aleks Danko. Photograph Aleks Danko 1977.*

*right: ALEKS DANKO, Songs of Australia Volume 3 – At Home, 1997–99, bricks, galvanised steel frame, concrete slab, 520 x 570 x 360 cm. Commissioned by the University of South Australia, Adelaide, City West Campus. Photograph Michal Kluvanek, courtesy University Art Museum.*









above: ALEKSANDER DANKO senior, Ceiling decoration, c. 1962, painted plaster, living room, Danko house, 65 Price Street, Edwardstown, Adelaide. Photograph Aleks Danko 1977.

below: ALEKSANDER DANKO senior, Garage/shed/studio, 1961/1967, corrugated galvanised iron, Danko house, 65 Price Street, Edwardstown, Adelaide. Photograph Aleks Danko 4 September 1976.

opposite page bottom: ALEKS DANKO, it's a secret (MUMS THE WORD) the shopping mix, 1997, (detail), colour laser prints, each 21 x 29.7 cm, courtesy Sutton Gallery, Melbourne.



The crucial event was a slide show commissioned to fill intermissions between art-film screenings at the University of Adelaide. A local variant of Edward Ruscha's Californian book, *Every Building on the Sunset Strip*, the slide show displayed every building on the south side of Price Street, Edwardstown, from South Road to Winston Avenue, and it included the Danko home.

Other shots, taken inside the house, the backyard, the garden, were put aside, but they simmered. Twenty years later, after his parents' deaths in 1994 and 1995, these images of home re-emerged. Very Adelaidean work had first appeared in 1991 in simultaneous exhibitions at the Australian Centre for Contemporary Art ('What Are You Doing Boy?', about rebellion against Saturday classes in Russian, at a tin-shed Orthodox church) and at Deutscher Brunswick Street ('DAY IN DAY OUT', about factory-fodder lives in a very flat suburb). Earlier work was rather placeless; highly personal, or political, rather than micro-regional.

Adelaide is an unusually orderly place, a strictly planned capital for Australia's only carefully planned settler society. 'System-

atic colonisation' was the theory. It's a city on a plain, by a sheltered sea; it can seem Lebanese. The inland approach across sudden hills is almost aerial, a pop-up toytown city centre in a vast expanse of low houses. Inward-looking home improvement is a keen local pleasure.

His parents were Ukrainian. Father, a young bank clerk in Kiev, became a soldier. Mother was a farmer's daughter from Dubno; aged seventeen in 1938, she was sent to Wiesbaden to escape Stalinist collectivisation. The two refugees from Communism met and married in American-occupied Germany. By 1949 they had reached Woodside in the Adelaide Hills where, in a photograph album, we see them laughing among army-camp corrugated iron huts. And, with other young immigrant women, Maria Danko displays a piece of Ukrainian embroidery.

It became the child Aleks's first great visual excitement. He liked the strong, simplified forms and strong red colour. That was in the first house of their own, at Ayers Avenue, Edwardstown, hand-built by the young marrieds and handy to the South Australian Rubber Mills where they both worked. When Aleks was eleven they moved to Price Street, a large brick house designed for them four years earlier by a builder, W. J. Wright. Mother's Ukrainian embroideries looked up to father's elaborately tinted Art Deco plasterwork ceiling in the living room. (Thirty years out of fashion when completed in 1962, it was perhaps a memory of pre-war high style in Kiev.) Similar ceiling decorations were added to the dining room and the boy's bedroom, a fond father's gift to the only child. He also introduced his son to the work of Mayakovsky, poet to the Russian Revolution.

Danko senior, besides poetry, gave the artist his dry, deadpan wit, invoked in the



title, 'As you know, we are pensioners, day in day out, twenty four hours closer to death' (RUSSIAN HUMOUR) ALEKSANDER DANKO SENIOR, Adelaide 1991. It's an installation of a toy house empedestalled in a silent, blue-lit, windowless room, high above an autumnal floor of European elm leaves, and it's filled with the peacefulness of contented exile. Home contains memories of past lives in the Soviet Ukraine but chiefly it's a shrine to the better life in Adelaide, and the serious game of home-making.

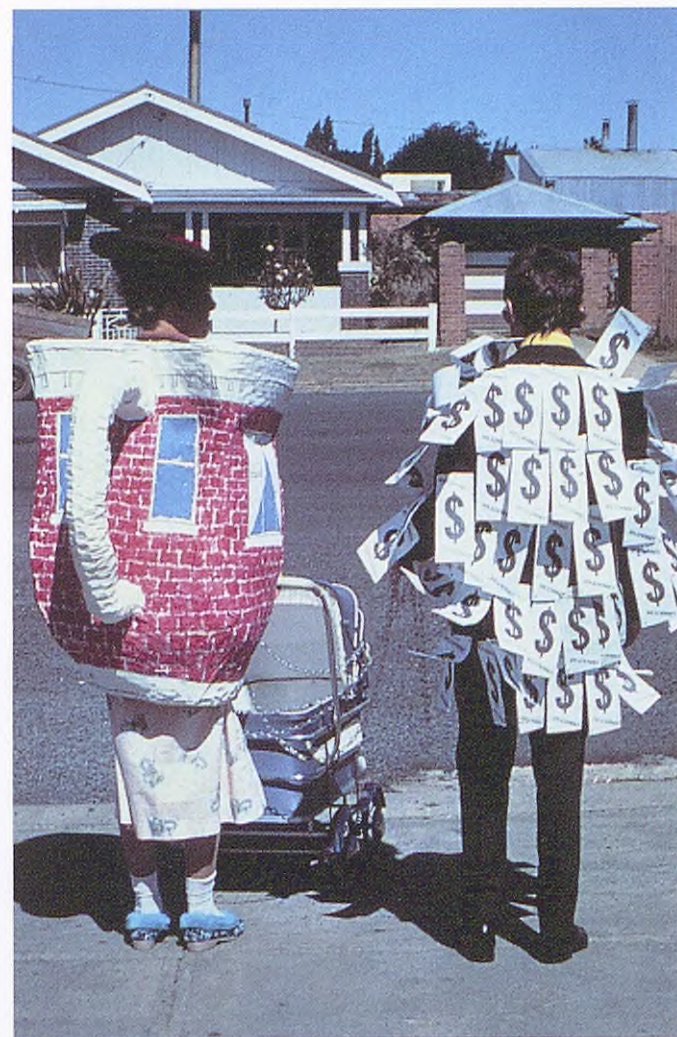
The father gave the young sculpture student a backyard studio, a private male space. For a 1994 exhibition book, *Familiarity?*, Danko supplied a text illustrated with a photograph of his mother's slippered feet: Adelaide 1969. *I am sitting inside the annexe of my parents' garage... they built this space for me as a studio... the walls are of corrugated leaves of galvanised iron... it has one window with glass louvres and one galvanised steel door which opens into a lawned back yard... the floor is grey concrete... at the moment the door is closed... I am surrounded by tampons... they are either in their brand name containers or slightly spilled out... tiny cylinders of white wrapped tightly in cellophane... in front of me stands a large glass jar filled with red liquid... the osmotic process makes them swell and turn red... I then arrange them in rows placing them side by side on a white absorbent paper... as they are drying they continue to expand, gently touching each other in their swelling... this procedure continues for some time... at one point I sense a change of light at the window... a pale shadow falls across the red viscous liquid... I glance upwards towards the window... my eyes fix upon my mother's gaze... Home comprised separately gendered spaces.*

Performance art is Danko's most political medium. Recent *Songs of Australia* performances have satirised the Howard government: *Caring Comfortable and Relaxed, Life*

*Sentences and (this is as good as it gets)*. Earlier, with Joan Grounds, the issues were feminist.

*I'd rather die laughing than be married alive*, 1979, a Danko-Grounds performance for an arts festival, comprised a Friday wedding, a Saturday honeymoon, and *Going Shopping* on Monday in the streets, banks and big stores. Chained to each other and to their very loudly yowling pram, he was a black-suited breadwinner wearing dollar signs and a half-teapot codpiece, she was imprisoned in a stiff 'house coat' fashioned as a giant brickwork teacup. From her front windows emerged washing-up gloves to push the pram, above the house she wore a smart tea-party hat and, below, a bedtime nightie, and white socks in housework slippers.

An installation with a whispered title, *it's a secret (MUMS THE WORD) the shopping mix*, 1997, returned to the twenty-year-old colour slide of mother's new slippers on her own personally chosen linoleum floor. A more ambivalent piece than the angry work with Joan Grounds, Maria Danko's



above: ALEKS DANKO AND JOAN GROUNDS, *I'd rather die laughing than be married alive: Part 3, Going Shopping*, 26 March 1979, performance commissioned by the Festival of the Arts, Orange, New South Wales. Photograph Sue Lambert.







above: ALEKS DANKO, self-portrait (BUILDING), 1985, galvanised steel, 200 x 200 x 60 cm, courtesy Sutton Gallery, Melbourne. Photograph Aleks Danko, Daylesford, Victoria, 1986.

opposite page top: ALEKS DANKO, Songs of Australia Volume 3 – At Home, 1997–99, bricks, galvanised steel frame, concrete slab, 520 x 570 x 360 cm. Commissioned by the University of South Australia, Adelaide, City West Campus. Photograph Michal Kluvanek, courtesy University Art Museum.

opposite page bottom: ALEKS DANKO, DAY IN DAY OUT (EPITAPH VERSION), 1992, cast aluminium, graphite and shellac on galvanised steel, acrylic and ink on paper in acrylic-painted wooden frames, Museum of Contemporary Art, Sydney, purchased through StArt (MCA Foundation Young Patrons). Photograph Aleks Danko, Watters Gallery, Sydney, 1992.

housekeeping was now honoured as art. Serial repetition and rotation of the kitchen image gives it the 1960s high-art look of hard-edge Pop painting. Proud parents had been much faster to embrace their son's art; in the living room, along with the Ukrainian folk embroidery and outmoded Parisian plasterwork, they made a lampstand of one of Aleks's wild student sculptures, *The heartache*, 1969. Its style was Neo-Dada Funk.

Marcel Duchamp's work, seen in 1968 in Adelaide in a touring exhibition, became a purifying influence. The refined, dandyish elegance of the master's own hardware readymades was a revelation compared with messier Neo-Dada by, say, Robert Rauschenberg. Ceramics were an unusually large part of the sculpture course at the South Australian School of Art where Danko soon preferred the extreme simplicity of bricks. A heap of lettered *Trick bricks*, 1972, entered the collection of the National Gallery of Australia from an exhibition titled 'Ideas, Words, Processes'.

Galvanised iron, another plain Duchampian material, defined Danko's personal space, the backyard studio that received the shadow of a Hills Hoist clothesline (manufactured on nearby South Road), the backyard wall of corrugated iron that enclosed the fruit trees, the vegetables, the laundry work and the work of home maintenance and artmaking. Here in the 1960s, outside the brick house, enclosed by galvanised iron, work gave pleasure to all three Dankos. On the other hand, in 1994, an Adelaide Biennial installation, *HIDING IN THE LIGHT (a light vision)*, was a readymade galvanised shed raised up on a boxing ring, perhaps a studio as a site of family contestation.

Words and wordplay also gave a special pleasure to the trilingual child. Parents spoke Ukrainian at home, the grandmotherly babysitter taught Russian fairytales, the necessity of English was a shock at Edwardstown Primary School. Danko's 1985 exhibition, 'TO GIVE PLEASURE', included drawings of tools and other common objects, with thesaurus texts in which words – he had been reading Robbe-Grillet – became objects: *Excitation ... stimulate ... fan the fire ... stir the blood ... raise up ... infuse life into ... incite ... irritate ... fascinate; enrapture (give pleasure), agitate, perturb; stun, astound, electrify, galvanise ...*

The new sculptures and installations exhibited in 'TO GIVE PLEASURE' were no longer made of brick or timber but instead of galvanised iron. Tall, tapering pedestals were specially fabricated, readymade objects were assembled. One was a tin bird-feeder manufactured in 1940s Adelaide for backyard fowl-houses and aviaries. It looked like a house. Or a shed. Or a stripped-down classical temple. Hoisted high on its obelisk-like pedestal, it was the key element in *inventory (THE MUSEUM)*, a focus for musings about a sculptural

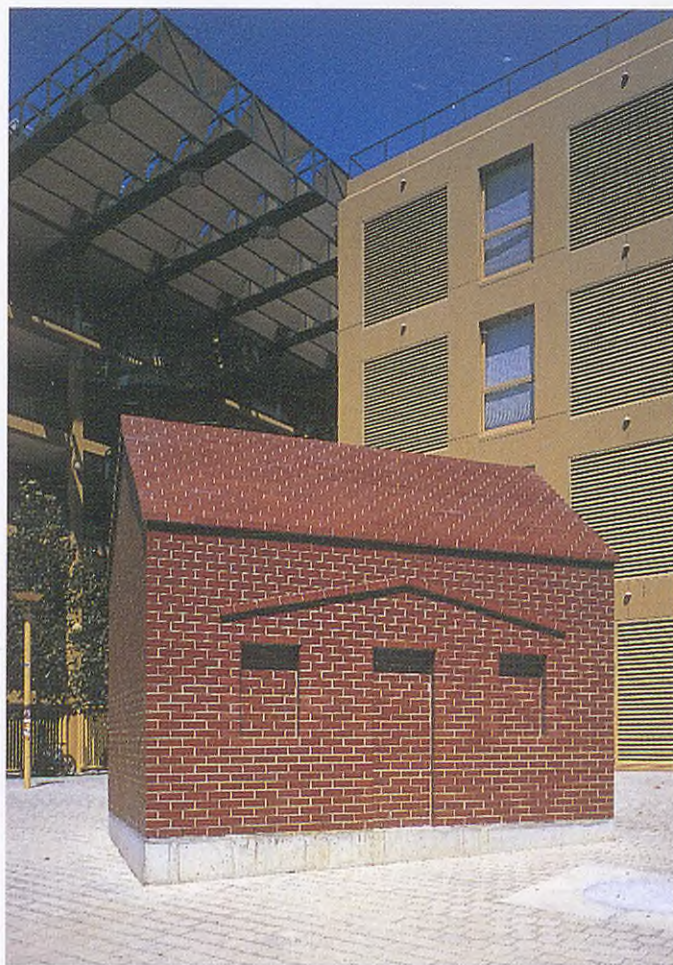


display of galvanised buckets, bins, ventilators and gutters and a wall display of blank galvanised panels. An enlarged version of the bird-feeder at eye height was titled *self-portrait (BUILDING)*, 1985, but was ambiguous, not really the artist's self-portrait, and not a stable noun. Look in the windows, and the viewer is prompted to interior self-construction; thought builds up in the galvanised emptiness.

A house-shaped tin mould for making cakes, found in 1990, became the longer-lasting icon in Danko's house-play art. 'Susi-Ann' her feminine brand name, confirmed that this was primarily a place for a mother. Cast in plaster, the little house appeared in 1991 in the exhibition 'What Are You Doing Boy?' and, multiplied in aluminium, in 'DAY IN DAY OUT'. A year later it floated on a blackened pedestal, the faux granite effect being monumental and funereal, for an exhibition titled 'BIRTH SCHOOL WORK DEATH'. Death was a necessary counterpart to the previous year's exhibition about childhood and school.

Climaxing Danko's playful poetry of houses is *Songs of Australia Volume 3 – At Home*, 1997–99, commissioned for the University of South Australia's new City West Campus. The house-sized brick object demands a double-take. At first sight a real building to stride past, there's something wrong, something unsettling. Blocked doors and windows; no inside. A strange roof of solid stepped bricks, not tiles. Like a child-art drawing of a house, it smiles back. Or like a mother in a childhood suburban home, or a kind teacher in a little schoolhouse, whose high-roofed proportions are echoed here. Students entering the campus are reminded of other places of education.

The university received a text: *At Home – a state of being, one of comfort, being at ease. At Home – a repository of memories, first experi-*



*ences, discovery, and learning about our place in the world... This image of the house/home translated from its State of Suburbia acts as a conduit between two sites of learning... Our rites of passage are continually inscribed within these two locations as we oscillate between home and school... This architectural sign/symbol will... in its seeming constancy, evoke, yet mutely question our reverie... it is a house we may have built on a beach... and then witnessed its departure as the tide took away the last grain of sand... We are constantly reimagining its reality.*

His mother didn't tell him, and maybe didn't know, that her cushion embroidery was an ideogram of the sacred centre of existence, fertilised by four zigzag-edged green rivers within the black unknown. Unwittingly, Danko has transferred the zigzags of life to the roof of this song of Australia. The centre of the world is wherever you find a source of psychic energy. *At Home* is surely Australia's best work of public art, so wonderfully right for its university site, so elegant and intelligent.

Acknowledgments: Interviews with Aleks Danko and Jude Walton, 16 January 2000. The Danko archive, Daylesford. Anne Marsh, 'Performance art in the 1970s', *Art & Australia*, autumn 1989. Jackie Dunn, 'Aleks Danko: Time through space', *Art & Australia*, winter 1992. Merryn Gates (curator/editor), 'Aleks Danko: Zen Made in Australia', Ian Potter Gallery, The University of Melbourne Museum of Art, 1994. Brian Parkes (curator/editor), *Familiarity? Re-examining Australian Suburbia*, Plimsoll Gallery, University of Tasmania, Hobart, 1994. *Aleks Danko: Songs of Australia Volume 3 – At Home*, (pamphlet), University of South Australia Art Museum, Adelaide, 1999. Lydia Rostek, Adelaide, letter, March 2000 about Ukrainian embroidery. Olive and Tony Bishop, Adelaide, telephone information about the bird-feeder that they had owned.

Aleks Danko is represented by Sutton Gallery, Melbourne.

*Daniel Thomas, once an art-museum curator in Sydney and Canberra and a director in Adelaide, now lives in Tasmania.*



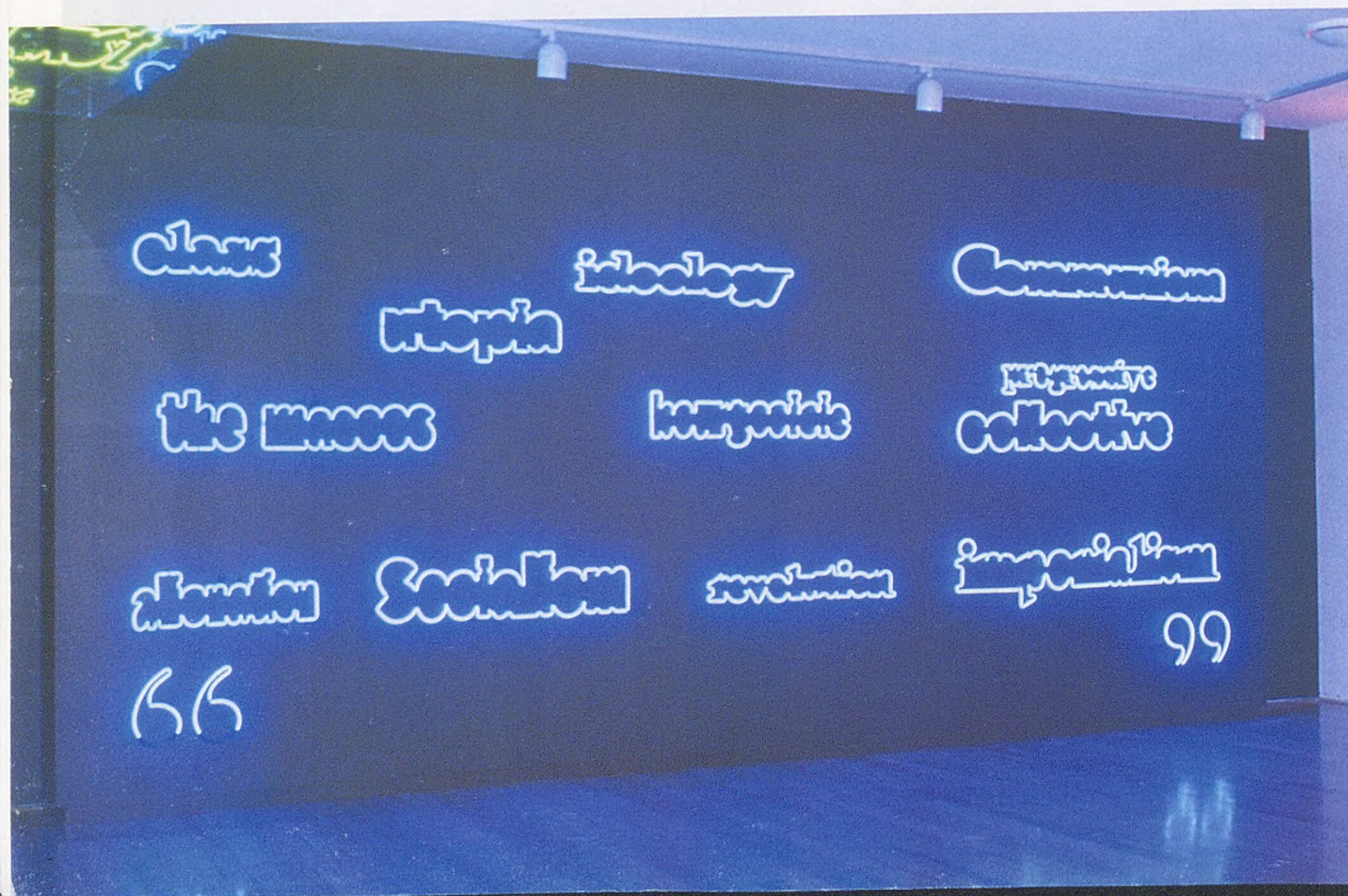
# peter kennedy

B R E A K I N G   D O W N   T H E   B A R R I E R S

*To speak clearly, though paradoxically not in a familiar language, about the times in which my art was made.'*

PETER KENNEDY

NANCY UNDERHILL



PETER KENNEDY, *A language of the dead*, 1997–98, a component of *Requiem for ghosts*, blue neon light mounted on free-standing timber panel, 312 x 646 x 30 cm, Australian Centre for Contemporary Art, Melbourne, collection of the artist.



PETER KENNEDY,  
NOWANDTHEN –  
Thursday 27 February,  
1997, 1997–98, blue neon  
light on supports with  
13 framed digital prints,  
915 x 21.5 cm overall,  
commissioned for the  
collection of the Tasmanian  
Museum and Art Gallery,  
Hobart.



In this opening quote Peter Kennedy sets out the agenda which informed his leadership of the artist-run conceptual-performance space, Inhibodress, during the early 1970s, an agenda which is still evident in his recent work, such as the 1998 installations *Requiem for ghosts* and *NOWANDTHEN – Thursday 27 February, 1997*. However, viewers should take heed: the process of understanding Kennedy's imagery is quite purposely neither simple nor passive. It is, after all, art – not an A to Z narration of our times.

Because Kennedy makes the present the subject of his art, however, audiences should relate to the process – or what Kennedy terms the unfamiliar language – that conveys his messages. We now enter deeper water. To decode this language, we must track Kennedy's creative process. So while the artist sets the agenda, initiates the process and makes the physical con-

tainer, viewers of Kennedy's work become vicarious artmakers – critiquing, indeed extending, artmaking and society. Kennedy and his audience are co-artistic participants and social interpreters. Nothing could be more democratic and opposed to the visual and theoretical obscurantism often associated with contemporary avant-garde art.

Now to the reference to paradox in Kennedy's opening quote. Ordinary people and hermetic theorists alike, agree that work like Robert Klippel's assemblages of industrial waste material, Ken Unsworth's sculpture, John Nixon's cross paintings or Robert MacPherson's frog panels require explanations of their personal and art-historical sub-texts. In comparison, Kennedy's art, with its declared social agenda, seems more accessible, even stylistically less avant-garde – unless one recognises that its language is layered, often displaced and thereby capable of what Kennedy describes

as the poetic. For Kennedy what works as art is poetical in that it resists final analysis. Because its language does not constrict meaning, art undermines logical order and sequential time. By extension, aesthetic experience vibrates between instinctive response and intellectual analysis, and between imagination/myth and reason/history, and creates a resonance between artist and viewer.

But here we confront another paradox. Although Kennedy has been one of Australia's most innovative artists for thirty years and has created iconic visual documentation of contemporary artistic and social unrest, he remains virtually without his own public history. Even art historians rarely acknowledge that Kennedy's installations and performances were the first undertaken in Sydney and, like those by Tim Johnson, Ti Parks and Paul Partos, deployed multimedia to break





top: PETER KENNEDY, *November Eleven*, 1978–79, 1980–81, banners, oil paint and needlework on canvas with video parts 1 & 2, installation at the Institute of Contemporary Art, London, 1982, collection No. 1, Art Gallery of Western Australia, Perth, No. 2, Museum of Contemporary Art, Sydney.

centre: PETER KENNEDY, *But the fierce blackman*, 1971, tape loops, amplifiers, television set, electric fan, live taxi-radio calls, performance, sound installation shown Inhibodress Gallery, Sydney, collection of the artist.

bottom: PETER KENNEDY, *Introductions*, 1976, installation at the Institute of Contemporary Art, Sydney, collection of the University Art Museum, University of Queensland.

the convention that art hangs on a wall and sculpture is displayed on a plinth.

Kennedy's work seldom fits neatly into the categories that critics and theorists find useful, such as conceptualism, minimalism, psychological exorcism, postmodernism or even social realism. Art-historical references to Kennedy concentrate on his involvement with Inhibodress; his engagement with international artists who similarly challenge entrenched commercial forces and stylistic tyranny; and his two *November Eleven* banners, 1978–81, about the sacking of Gough Whitlam's Labor government in 1975.

Furthermore, Kennedy's work has received scant commercial support. Rather than being purchased and regularly displayed in major institutional or corporate collections, it is presented in alternative and university venues and exhibitions such as the Biennale of Sydney (1979, 1984), Australian Perspecta (1981), 'Eureka: Artists from Australia in London' (1982), the Australian Sculpture Triennial (1993) and the Melbourne Biennial (1999), which offer temporary exposure to difficult, often unfashionable art. Naturally, in these types of exhibitions the sponsors and host institutions brave aesthetic adventure but, apart from the catalogue essays, avoid long association with uncomfortable political or aesthetic confrontations – the very stuff of Kennedy's artmaking.

Kennedy's concern is with the confrontation between the individual and a group or crowd, in particular the collaboration between the artist and his audience. The contrast between *But the fierce blackman*, 1971, and *Requiem for ghosts*, 1998, encapsulates this evolving relationship. In several body art and sound pieces he made while at Inhibodress, Kennedy launched gale-force attacks on Australia's insular, commercially driven art world. *But the fierce blackman* combines periodic physical stresses on

Kennedy's body, repetitive verbal sound loops, and an extended time-frame which emotionally assaulted even the esoteric Inhibodress audience. As if all this were not enough, radio messages from local taxi cabs were broadcast live, ensuring that the surrounding city invaded the artwork.

Since 1972 Kennedy's dialogue has become more tempered and concerned with the everyday. For a major but now largely forgotten two-year project, Kennedy filmed and painted groups of marching girls, hot-rodders, bushwalkers and embroiderers, not so much to convert them to art but to position his art within the ordinary. The end product, *Introductions*, 1976, was installed as a lounge room in which Kennedy's small watercolour paintings were arranged like family snaps. By this time Australia's innovative art community was accustomed to planned informality, but for the wider public who visited Sydney's Institute of Contemporary Art or Adelaide's Experimental Art Foundation, *Introductions* posed the need to redefine art. Something as normal as a lounge room had by virtue of its displaced location become avant-garde art. The marching girls, hot-rodders, bushwalkers and embroiderers must have wondered what separated their pursuits and Kennedy's art.

More recently, the birth of his son, the death of his father, and the new millennium have made Kennedy openly introspective and more autobiographical. *AJK at the wall of ghosts*, 1995, at Sutton Gallery in Melbourne, tackled the unanswerable question of how failed totalitarian ideology will affect the future. In 1999 Kennedy pushed this theme further. For the exhibition 'What John Berger Saw' at the Canberra School of Art Gallery, Kennedy stacked sixteen watercolours from the Sutton Gallery exhibition – of which eight depict a newborn baby – into four rows,



alongside four large drawings, of Lenin, Marx, Stalin and Mao. The installation seemed unbalanced, indeed off-putting. While the four leaders are presented as defaced posters, the images of the baby, painted as a series of foetal blobs on a pale yellow wash, resemble preparatory anatomical studies for a renaissance cupid or angel. Messages are here for us to weigh up. Artists create their own risks, like Kennedy's baby paintings, which play at the edge of kitsch. As the four ideologues recede behind their defacement, the baby boy should evolve into a man, but even the artist cannot control the physical processes of decay and growth or radically alter the political past or future. Fate and the unknown mediate logical succession.

Self-meditation dominates *Requiem for ghosts*, 1998, which was the final exhibition in the Australian Centre for Contemporary Art's series 'Death and the Body', and Kennedy's most visually elegant and speculative work to date. In this work Kennedy's own life is the pivot from which he explores time, space and fate as active agents of inevitable death. *Requiem for ghosts* consists of twelve separate parts, each with self-explanatory titles. Three works document people who were born or died on Kennedy's birthday. One work evolves from Kennedy's father's loss of memory and his mistaken assumption that his son had died. Another exorcises a weird concurrence of deaths Kennedy experienced while visiting

Adelaide. Less self-referential works include a memorial to ideological rather than military warfare. Another transposes a sigh into a poem about death. Two are musical exhortations. One clusters jokes about death to fend off its agony. Another offers all those who died during the twentieth century a receptacle for their dreams. The message of *Requiem for ghosts* is a summa – of Kennedy's collaboration with history and myth, and with his era as an artist.

By 1998 those who knew Kennedy's work should have found his language familiar, although still paradoxical. The essential ingredients he uses to form works and to weave them into a continuous self-dialogue remain: documentation by means of history painting; still photography; film clips; television; video; neon light and text; collaboration; sound, both musical and quotidian; and space used metaphorically to suggest the fourth dimension of time.

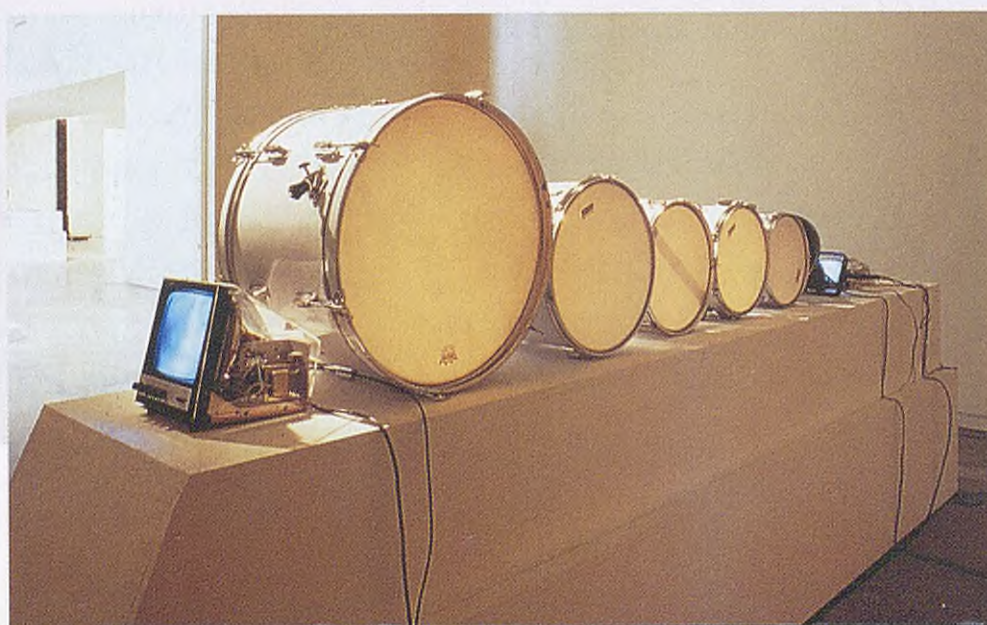
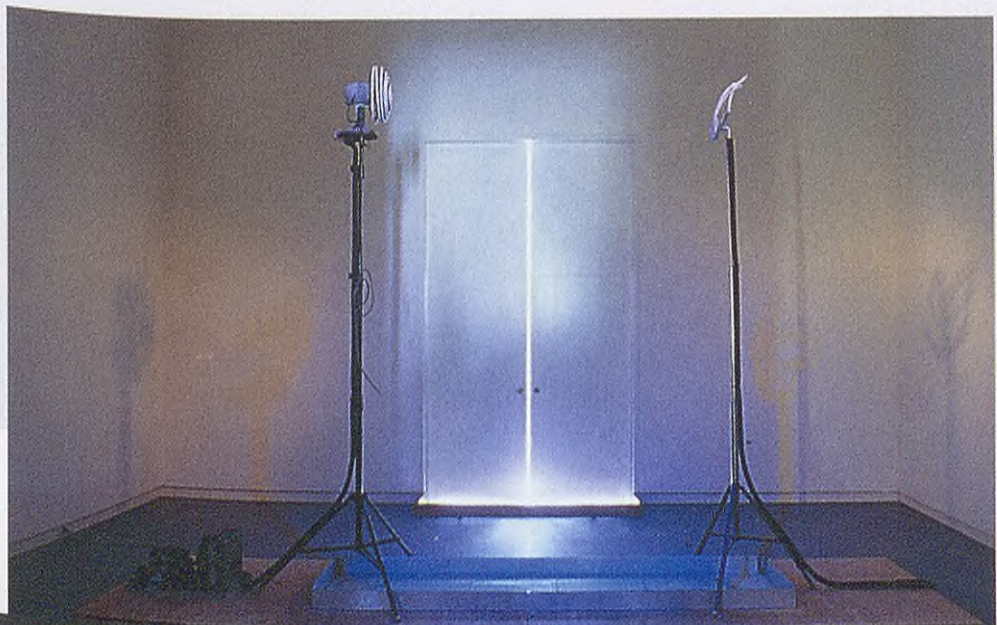
It is worth drawing out some of the cross references in Kennedy's work to demonstrate the consistency and complexity of his oeuvre. Take documentation, for example. The first point to note is that Kennedy's message tools are familiar, indeed democratic. In the late 1960s Kennedy worked as a designer for Claude Neon, but in *Neon-light installations*, 1970, and *Luminal sequences*, 1971, Kennedy broke the nexus of advertising to create abstract light patterns which dematerialised the location of the works. Kennedy again returned to



above: PETER KENNEDY, *Growth plan (with health hazard)*, 1995, a component of *AJK at the wall of ghosts*, Sutton Gallery, Melbourne, watercolour located second row from top, extreme right in the composite image of 16 units, 75 x 56 cm, collection of the artist.

below left: PETER KENNEDY, *The end of history*, 1990, a component of *Chorus: From the breath of wings*, refrigerated electric fan and music stand reconfigured as angels' wings mounted on tripods above metal box-gutter containing water with submerged words 'All that is solid melts into air', on plywood platform with electric motor and insulated copper tubing, 255 x 100 x 360 cm overall.

below right: PETER KENNEDY, *Chorus: The presence of the past*, 1993, a component of *Chorus: From the breath of wings*, marching drums, modified television sets, videotape loops, loudspeakers, recorded sounds, Museum of Modern Art at Heide, Victoria, collection of the artist.





his first experiences with neon in *Requiem for ghosts*, 1998, and *NOWANDTHEN* in which neon tubes carry text and visually unify each installation.

To further layer the means and open out the content of his work, Kennedy incorpor-

and of the object as art. It generates aesthetic resonances between Kennedy, his colleagues and his audience.

It could be argued that the earliest and most significant and innovative models Kennedy had for his work were the experi-

**Kennedy's art, with its declared social agenda, seems more accessible, even stylistically less avant-garde – unless one recognises that its language is layered, often displaced and thereby capable of what Kennedy describes as the poetic.**

ated still photography in his 1998 installations. In *NOWANDTHEN* Kennedy makes reference to the massacre at the Broad Arrow Cafe at Port Arthur in Tasmania. Under the neon text '... and then now – when the past isn't what it used to be' in this work, Kennedy framed sections of photographs taken just after the shooting alongside images of broad arrows, the identification worn by convicts at Port Arthur.

As well as juxtaposing various components in his work, Kennedy also disrupts and breaks down styles and media. In his *November Eleven* banners, trade union banners are treated as paintings or, alternatively, paintings are presented as union banners. The *Melbourne Banner*, 1978–79, in particular, alludes to photography in its resemblance to a still from a newsreel of the crowd depicted in the banner. The installation was further overlaid by Kennedy's use of needlework on the banners and their display alongside video footage of news documentation and original imagery. The video – a twentieth-century medium – was itself a collaboration between Kennedy, John Hughes and Andrew Scollo. Such collegiate collaboration remains a consistent and ideological component of Kennedy's language. While collaboration is necessary for most multimedia art, for Kennedy it also counters the commercial cult of the artist

mental sounds of Steve Reich's *It's Gonna Rain*, 1965, and *Come Out*, 1966, and serial pieces by John Cage and, to a lesser degree, Philip Glass, all of which attacked entrenched sonorous music. One method used by these artists generated aesthetic reaction by transposing the mundane to cause unexpected sequences in time and harmony. Reich, in particular, opened up the subliminal potential of sound and measurement for Kennedy; almost invariably Kennedy uses sound in conjunction with three-dimensional objects so that, whether actual or metaphoric via tapes, machinery or notation, sound operates to strengthen the resonance between the components of his installations.

For example, *But the fierce blackman* and *Trans art 1 – Idea demonstrations*, 1972, broke up time and space with sound, whereas the marching drums, oversized loudspeakers and fan in Kennedy's large installation *Chorus: From the breath of wings*, 1993, signified potential sound. Installed at the Museum of Modern Art at Heide, Victoria, *Chorus: From the breath of wings* pristinely converted the long gallery into a totalitarian industrial workshop in which the electric fan is literally frozen and the marching drums are flanked by television monitors showing Stalin's waving hand and a marching German army refigured as

the wings of Walter Benjamin's 'Angel of History'. To recast Kennedy's opening quote, the objects are familiar, but their configuration is well outside reality.

Like all his major undertakings, *Chorus: From the breath of wings* intensifies Kennedy's dense self-dialogue. The industrial workshop harks back to the lounge room configuration in *Introductions*, and the marching drums revisit the Inhibodress installation *Snare*, in which a snare drum – set as a very elegant sculpture – unexpectedly made such a tortuous noise that viewers were driven away. While it might be expected that the drums would have played jazz, the real 'snare' made a repulsive noise in a time-honoured avant-garde tactic of confrontation and the rupture of an audience's expectations.

For Kennedy, aesthetic rupture echoes life's weird juxtapositions. Frozen fans; cassette-tape loops which spill across walls; taxi messages invading an exhibition venue; one man randomly killing tourists at Port Arthur and changing the psyche of public trust in Australia; a Governor General, seemingly alone, changing a government; the fate of people who were born or died on Kennedy's birthday – all this is a sort of documentation of the making of art and events. It is also self-meditation. But Kennedy maintains that it is poetic and so can allow aesthetic reconstruction.

To quote from 'The Stars Disordered' (1988), 'we've only dreamed possible under weight of stars'.<sup>2</sup>

1 From a conversation between Peter Kennedy and Nancy Underhill, 1999.

2 From the Bicentenary exhibition 'The Stars Disordered', 1988, featuring the work of Peter Kennedy and John Hughes.

Peter Kennedy's work reproduced by permission of VISCOPY Ltd, Sydney, 2000. © Peter Kennedy.

Associate Professor Nancy Underhill teaches in the Department of Art History, University of Queensland.



**ADELAIDE, 1:30pm, SUNDAY, NOVEMBER 14, 1976.**  
**Body in Torrens** The body of a man, was found floating in the River Torrens near Adelaide Zoo yesterday. Police said there were no suspicious circumstances. The man's name has not been given. *The Advertiser, Monday, Nov.15, 1976.*



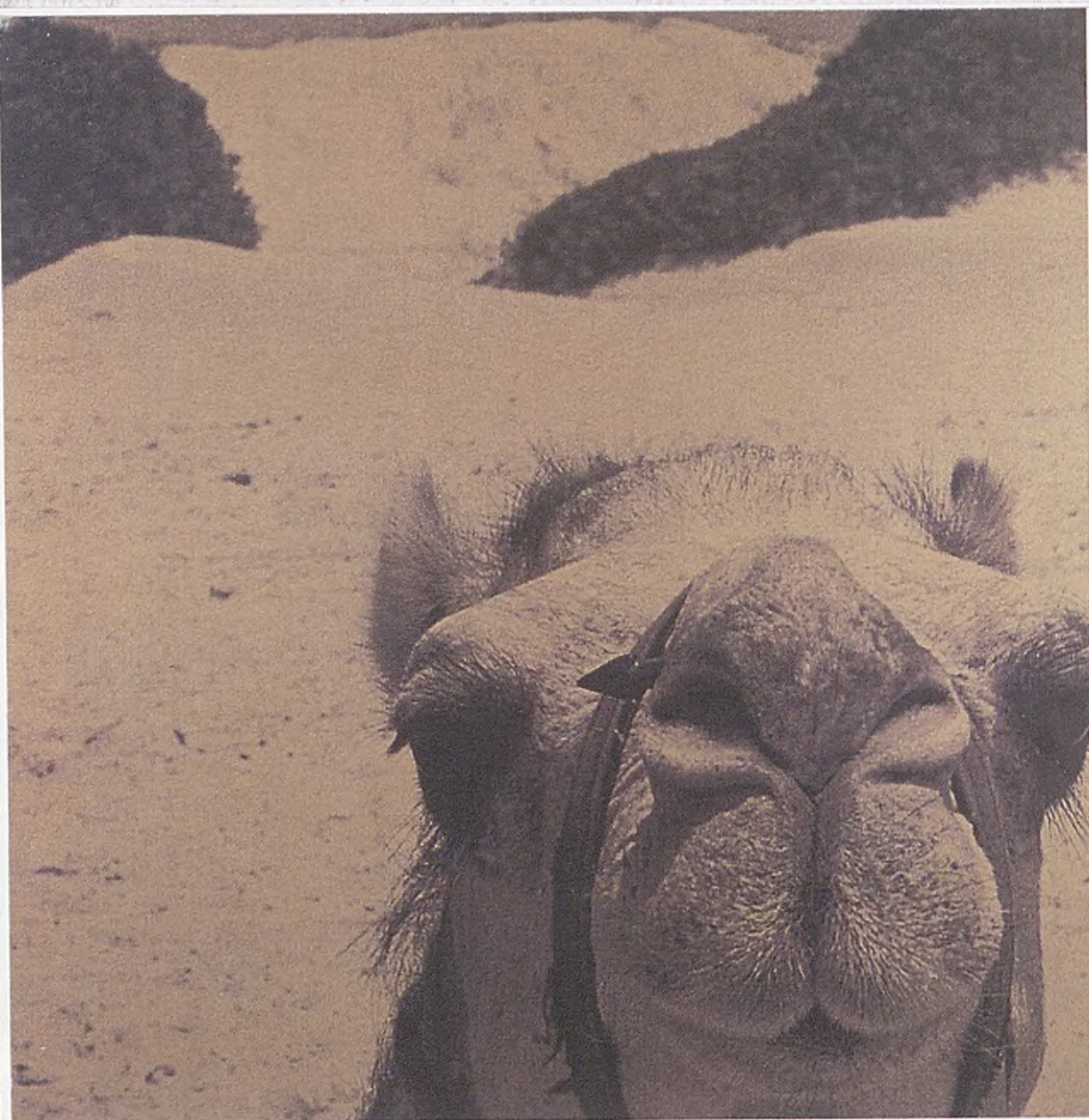
**ADELAIDE, 1:30pm, SUNDAY, NOVEMBER 14, 1976.**  
**Artist's brush with death** Visiting Sydney artist Peter Kennedy, whose exhibition opens today at the Experimental Art Foundation, had good reason for Sunday to wonder about his visit to Adelaide. In the morning he found a man's body in the River Torrens and in the afternoon was struck on the head by a dead bird. The bird, according to Mr. Kennedy, fell from the sky and was already dead before it hit him. *The Advertiser, Adelaide, Sat/14, 1976.*



above left: PETER KENNEDY, A brush with death – two true stories, 1997–98, '11.30 a.m. Sunday Nov. 14, 1976 – Body in River Torrens', type-C photograph, 133 x 106 cm, a component of *Requiem for ghosts*, photo-collaboration with Danielle Thompson.

above right: PETER KENNEDY, A brush with death – two true stories, 1997–98, '1.30 p.m. Sunday Nov. 14, 1976 – Artist's brush with death', inkjet print, 120 x 82 cm, a component of *Requiem for ghosts*, photo-collaboration with Danielle Thompson, Australian Centre for Contemporary Art, Melbourne, collection of the artist.





above: LYNNE ROBERTS-GOODWIN, *Dromedary 2*, 1997, from the 'Tourist' series, electrostatic print on translucent film, 100 x 100 cm.

opposite page: LYNNE ROBERTS-GOODWIN, *Dromedary 1*, 1997, from the 'Tourist' series, electrostatic print on translucent film, 100 x 100 cm.

CHARLES GREEN

### The animal as a city and a text

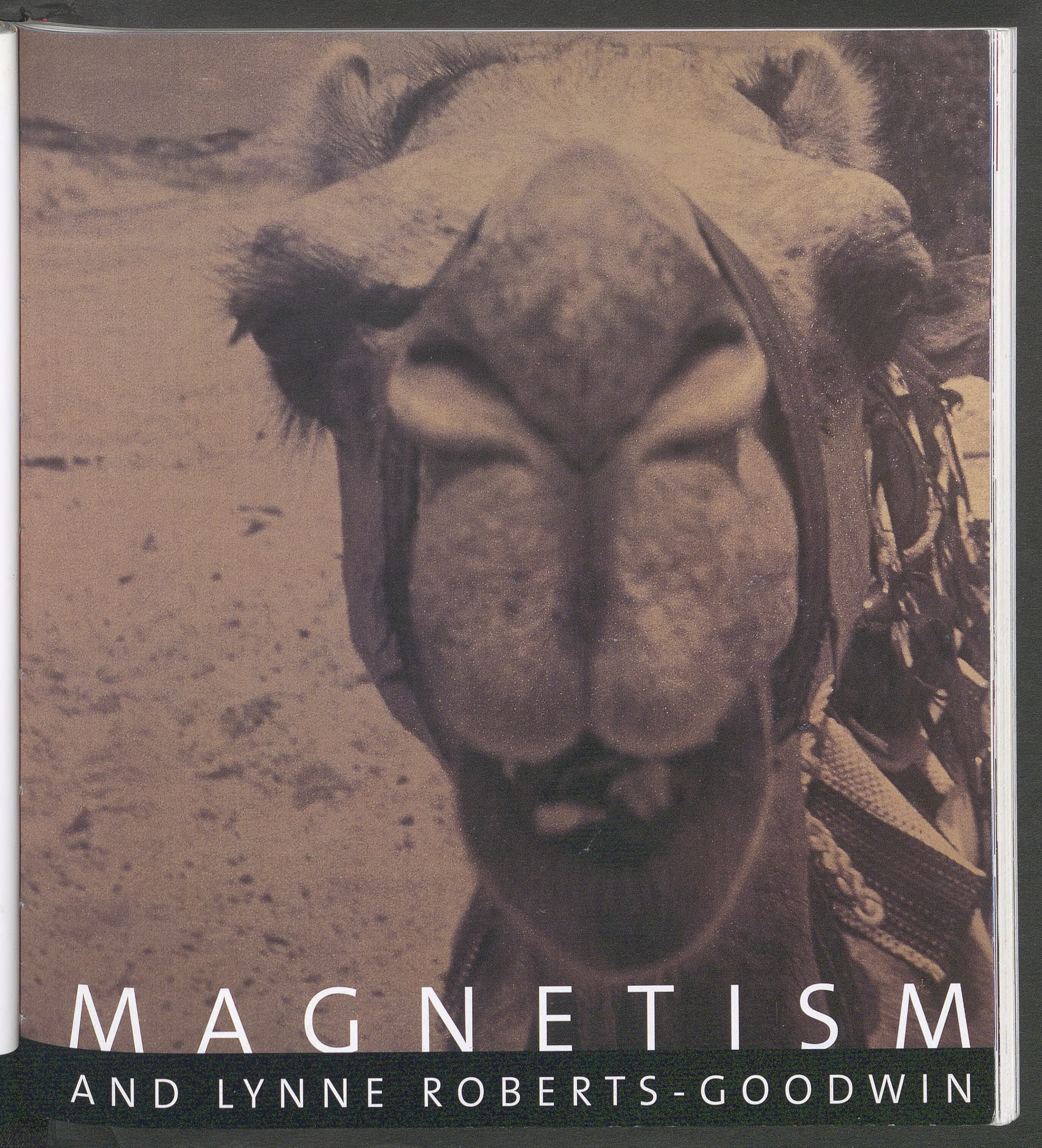
Lynne Roberts-Goodwin represents animals. But her animals are all surface, and her surfaces look unstable, like unfixed photographs. Everything is mutable, and everything in her bestiary is a morphology in motion. These animals are cities, by which I mean that they are dream-screens, reminiscent of a city of other, half-visible cinematic sources, though these remain elusive. There the connection with postmodern style ends. The Mumbai camel topiary of Roberts-Goodwin's *Animal 12*, 1999, is the desperately teetering cousin of *Dromedary 1*, 1997, for both animals are assembled out of recognisable or hermetic architectural and touristic tropes: the topiary happens to literalise this process, just as *Dromedary 1* herself certainly won't be telling us that she lives on a beach in New South Wales and not in the desert, for she is merely a ravishingly beautiful image stretched across a weirdly metallic aluminium surface, and can't (or won't) talk. Roberts-Goodwin's catalogues of animals – deer, dogs, camels, flies, pigeons – cohere into a city at the centre of which is an arena of false memories. In Roberts-Goodwin's latest works, animals are subsumed, eaten up by their location in a chain of architectural forms and regional languages.

Let's backtrack to get a sense of the artist's sheer ambitiousness. Back in the 1980s when Walter Benjamin ruled all, American critic Craig Owens insisted that allegory means the reader's attention shuttling from text to text; it 'occurs whenever one text is doubled by another; [that is] read through another'.<sup>1</sup> He was describing postmodern works where allegory leads,

# ANIMAL

## THE ENIGMATIC SIGNIFIER





# MAGNETISM

AND LYNNE ROBERTS-GOODWIN





above: LYNNE ROBERTS-GOODWIN, *Animal 12*, 1999, from the 'Dustbins, Elephants, Flowers, Giraffes, Hearts, I' series, cibachrome, 87 x 100 cm.

below: LYNNE ROBERTS-GOODWIN, *Animal 2*, 1999, from the 'Dustbins, Elephants, Flowers, Giraffes, Hearts, I' series, cibachrome, 87 x 100 cm.



through fragmentation, to the collapse of signification; his friends were artists like Cindy Sherman. Roberts-Goodwin's pink translucent deer, *Deer 1*, 1997, doesn't quite fit: it is a highly symbolic visual 'text' that is nonetheless not primarily allegorical, for its poetic identifications do not give way to other texts nor to a collapse of signification. The deer points towards iconological, not iconographic, organisation. This is not to suggest that Roberts-Goodwin's work is not symbolic – it is – but simply to note that it is so overloaded with metaphor that metaphoric order and relationships collapse, and not, however, quite in the way outlined by the American theorist. The viewer's primary visual relationships are either with *Deer 1*'s spectacular whole or with the iconic details of topiary in *Animal 2*, 1999. This is a poetic contamination of formal beauty last witnessed almost thirty years ago during the grand crisis of conceptual art.

### The animal as indecipherable

Roberts-Goodwin's works are indecipherable despite the legibility of their symbolic order, the coherence of their organisation into series, and the animals' soulful expressions which mimic meaningful propositions. This isn't completely unprecedented: the interpretation of images as layered, spatial and potentially indecipherable is familiar to any scientist working with genealogies, and zoological cataloguing is the discipline that Roberts-Goodwin appropriates.

All the elements in the complicated visual fields constituted by Roberts-Goodwin's interconnected systems and series of deer and camels are connected to memory – and this is something more than an imprecise evocation of mood. It is something much more tricky, like memory itself. Her series fall into two quite different categories. First, views of cities (these are always punc-

tuated by the trace or the overwhelming logo of an animal presence – a fly, a bird) or views of faces. These are all mimetic representations. Second, fragmented details drawn from an archive, excerpted from an infinite storehouse of metonymic images. Many of the images in the first category look as if they are stretched out across a horizontal plane, as in *Pigeon 1*, 1998–99, or *Deerwatch 1 & 2*, 1997, for instance. As catalogues of animal types, they also appear capable of infinite extension, like the megalopolis the artist memorialises in the background of *Pigeon 1*.

The primary identification in Roberts-Goodwin's work is between memory and animals. The animals are mute, anthropomorphic texts, and their faces are read like hyperlinks. They work like the texts in conceptual art; therefore it is not for nothing that these are working animals or scavengers. Accordingly, thoughts are identified with animal forms, and both are seen as a sort of writing in the mind that, when presented as images, appear both edgy and very, very fast. Roberts-Goodwin orders her works much like the memory systems invented by pre-Enlightenment philosophers to memorise vast quantities of information, but at the same time her photographs exploit the loss of these systems as the common heritage of literate, knowing subjects. In other words, her collections and catalogues of dumb animals offer themselves as texts, but pose the text as a seductive secret, as a representation that is self-consciously limited to the metonymic traces left by a withdrawal. This is their version of an essence, and this is Roberts-Goodwin's insight.

Images are easier to remember than words, and the easiest images to remember are bizarre, violent and fantastic, much like *Dromedary 2*, 1997, which insists and invites meditation. The obscurity and partiality



in *Dromedary 2* – the sense that we haven't been given quite enough information – is extraordinarily deliberate and absolutely unusual in contemporary Australian art. Roberts-Goodwin works with a kind of confident, built-in indeterminacy that hampers both iconographic programming and our iconographic interpretation. The 'meaning' of the past, of which memories are traces, is as unstable as the 'meaning' of an animal's thoughts. It is no more available to Roberts-Goodwin's audience than the past was to the viewers of Robert Smithson's *Spiral jetty*, 1970, and the latter's refusal to disclose meaning as a meaningful proposition is comparable to Roberts-Goodwin's proliferation of easily deciphered iconographical references that do not really explain anything about the art. In this way, the very degeneracy of cuteness and the collapse of tradition that might have seemed to validate collective public morality – remember, animals are privileged signifiers of virtue, as all literate pet-owners know – is precisely their point.

Roberts-Goodwin's series exhibit, then, a certain impenetrability that has nothing to do with artistic limitations, but is highly deliberate. They are imaginary but plausible reconstructions, and so hover in a zone between documentary responsibility and fiction, which is probably the reason why Roberts-Goodwin was commissioned to create invisible public sculptures (the best kind, and the most environmentally friendly) for the Sydney Sculpture Walk. She responds to the evacuations of signification – in a crowded urban mall, on the purlescent surface of an aluminium sheet covered by photographic film – by reinvesting the work of art with an exaggerated aura connected with the elaborately disguised, always odd origins of its referent. This produces both signification and contamination. Poetry and aura are linked

terms, and both are the outcomes of contamination by chains of false half-memories.

It is not clear, in the cloying, metallic cuteness of saccharine baby deer in *Bambi 1 & 2*, 1997, whether Roberts-Goodwin is embodying an anti-ocular impulse, or whether she is alluding to and citing it: belief in the ability of images to preserve memory is at apparent odds with her equal belief in the artificiality of the city of memory. There is a special category of images that escapes this contradiction, of course: the conjunction of images with gardens in topiary and landscape architecture. Its appearance in art has been both personally and artistically significant for Roberts-Goodwin, and she has acknowledged the importance of Scottish artist Ian Hamilton Finlay's conservationist conceptualism



above: LYNNE ROBERTS-GOODWIN, *Pigeon 1*, 1998–99, from the 'Standing the World on Its Head' series, C-type photograph, 22 x 91 cm.

below: LYNNE ROBERTS-GOODWIN, *Pigeon 2*, 1998–99, from the 'Standing the World on Its Head' series, C-type photograph, 22 x 91 cm.









(from 1967 Finlay elaborated an ornamental garden with artificial ponds, groves of trees, monuments and commemorative plaques at Stonypath, in Lowlands Scotland). Roberts-Goodwin's *Tankstream: 'Into the head of the cove ...'*, 1999 – five site-specific works installed in Sydney's CBD as part of Sydney Sculpture Walk – should therefore be compared with Finlay's Stonypath garden.

Roberts-Goodwin's animals are tragic, like Finlay's garden monuments. Hers are tragic because they are documentary images 'without a future', to paraphrase Roland Barthes in *Camera Lucida*, where he divides the history of the world into two phases, pre-dating and post-dating the history of photography.<sup>2</sup> The almost exclusively documentary existence of the artist's deer and camels freezes them in a quasi-documentary zone of hybrid aesthetic status that halts the flow of time for, like snapshots, these friendly animal faces do not swim onwards, changing over time according to the normal flow of history and memory. But Roberts-Goodwin's fictionalisation of spectatorship is considerably more complex than the simple demonstration of semiotic theology. She creates a fragmented subject and a fragmented spectator, who is a reader and a viewer, but who is kept ignorant of the systems encompassing and explaining the photographer's work.

### The magician's doubts

A more useful explanation of the obstinate unavailability of the character of the photographer in these portraits of animals – an explanation of the difference between constructed artistic identity as strategy and as a universal textual property, a distinction that escapes almost all contemporary artists in their haste to be 'about' – is usefully expanded in Michael Wood's study, *The Magician's Doubts: Nabokov and the Risks of Fiction*.<sup>3</sup> Wood describes a writer's 'signa-



above: LYNNE ROBERTS-GOODWIN, *Deer 2*, 1997, from the 'Tourist' series, electrostatic print on translucent film, 100 x 100 cm.

opposite page: LYNNE ROBERTS-GOODWIN, *Deer 1*, 1997, from the 'Tourist' series, electrostatic print on translucent film, 100 x 100 cm.

ture' as the characteristic signs and tropes by which readers recognise the identity of writers. This 'signature', he argues, is the writer's visible subjectivity, but 'style', on the other hand, is the more complex deployment of tropes, metaphors, structures and devices within which 'signature' is contained. This does not of course mean that authors are dead or destined to disappear; instead, authors may often be conspiratorial when they are absent, for their signatures may be as carefully constructed as their styles: Roberts-Goodwin's *Deer 1* is an enigmatic but hypnotic case in point. Leo Bersani and Ulysse Dutoit develop a related insight of great subtlety in their study of Caravaggio's 'enigmatic signifiers', his portrayal of enigmatic desire and 'the "concealment" of an unmappable extensibility of being'.<sup>4</sup> Here, I think, we find the clue: in the ambiguous address of a renegade



seventeenth-century painter's boys and animals, we find another way of thinking about the same operations of secrecy, camouflage and anonymity.

### Figure and ground

Here, in camouflage, is the heart of the matter even though, strangely enough, camouflage is mediated nowadays for most informed readers by a well-known essay: Roger Caillois's study of animal mimicry and his thesis that the doubling of camouflage is neither a function of need nor of adaptation.<sup>5</sup> In his famous 1935 paper, 'Mimétisme et psychasthénie légendaire' (Mimicry and legendary psychasthenia), Caillois examined animal mimicry – the patterns on moth wings or animal fur, for example – observing that these were not really protective colourations, for predators used senses other than sight (smell, for instance) or hunted at night.<sup>6</sup> Camouflage does not, he thought, serve a practical use and mimicry is not adaptive behaviour; it is, as Rosalind Krauss notes: 'a failure to maintain the boundaries between inside and outside, between, that is, figure and ground'.<sup>7</sup> Caillois suggested that this is not a failure but a doubling, a mimicry, of the space around the body in order to allow for its possession by the surrounding environment. In Elizabeth Grosz's separate gloss of the same essay, she concludes, 'Mimicry is a consequence not of space but of the representation of and captivation by space'.<sup>8</sup>

We find the same doubling, the same secrecy, in Roberts-Goodwin's zoological catalogues. Her systemic methods are not a dysfunctional by-product of the artist's personality nor of her artistic hyper-awareness. Scientific impersonality creates the aura of expert hyper-modernity fitting to an artist whose relation to conventional studio practice is increasingly attenuated, but who finds that this persona is a highly

effective tool. Without a fixed model of production (and often with the figure of her artistic personality cloaked in efficient, project-based identity), photography – especially top-end digital technology – offers critical mobility within which the terms of style, image and form – even species – change from work to work according to context and geographic opportunity. This is art after postmodernism, so look carefully and see the future.

- 1 Craig Owens, 'The allegorical impulse: Towards a theory of postmodernism', originally printed in *October*, nos 12 and 13, spring and summer 1980, pp. 59–80, reprinted in Brian Wallis (ed.), *Art After Modernism: Rethinking Representation*, New Museum of Contemporary Art, New York, 1984, pp. 202–35, 204.
- 2 See Roland Barthes, *Camera Lucida* (1980), trans. Richard Howard, Flamingo, London, 1984, pp. 90–1, 96; also see Victor Burgin, 'Re-reading *Camera Lucida*', in *Creative Camera*, November 1982, pp. 730–4, 744.
- 3 Michael Wood, *The Magician's Doubts: Nabokov and the Risks of Fiction*, Princeton University Press, Princeton, NJ, 1995; for a discussion of this book see John Banville, 'Nabokov's dark treasures', in *New York Review of Books*, vol. 42, no. 15, 5 October 1995, pp. 4–6.
- 4 Leo Bersani & Ulysse Dutoit, *Caravaggio's Secrets*, MIT Press, Cambridge, Mass., 1998, p. 39.
- 5 See Elizabeth Grosz, *Volatile Bodies: Towards a Corporeal Feminism*, Allen & Unwin, Sydney, 1994, pp. 46–7; and Rosalind Krauss, *The Optical Unconscious*, MIT Press, Cambridge, Mass., 1993, pp. 155–6.
- 6 Roger Caillois, 'Mimétisme et psychasthénie légendaire' (*Minotaure*, no. 7, June 1935), cited in Martin Jay, *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought*, University of California Press, Berkeley, 1993, p. 342.
- 7 Krauss, op. cit., p. 155.
- 8 Grosz, op. cit., p. 46.

Lynne Roberts-Goodwin was represented by Michael Wardell in Melbourne.

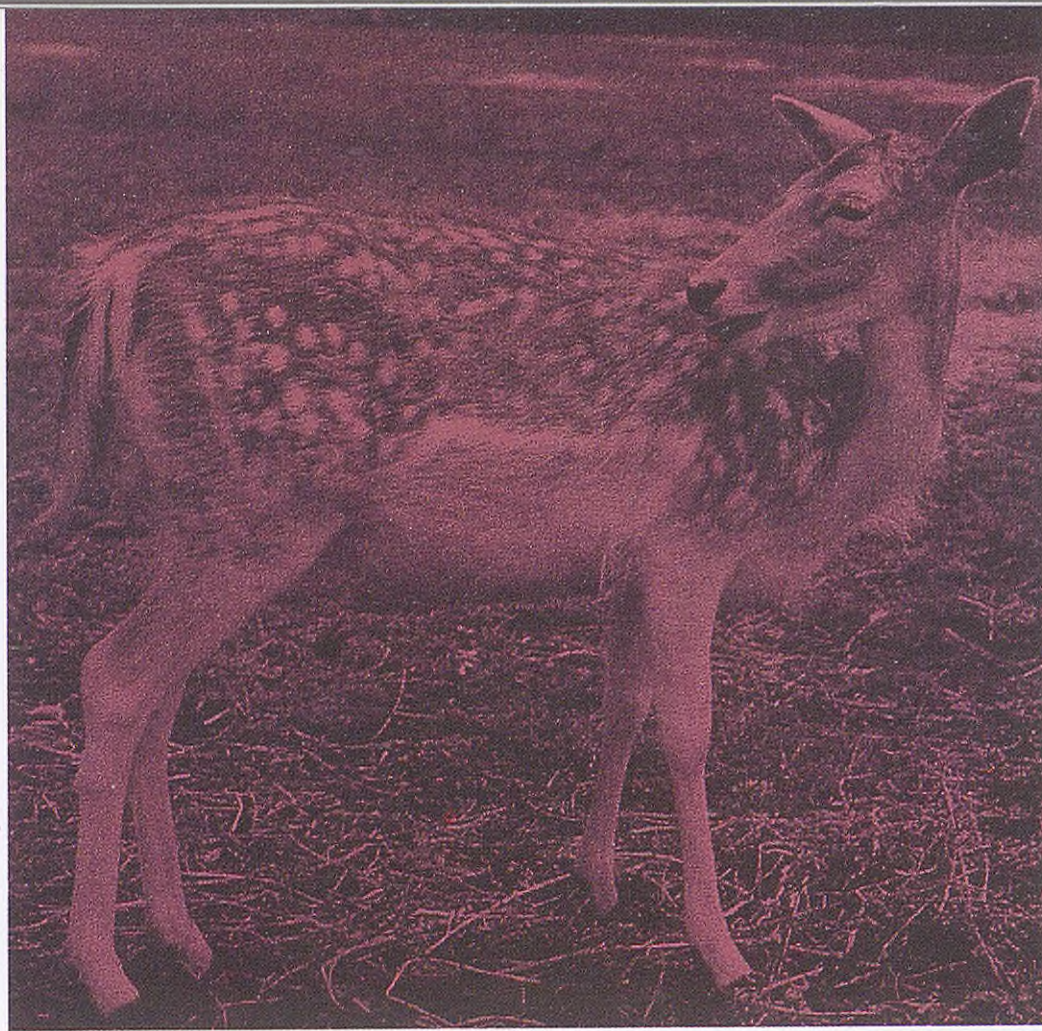
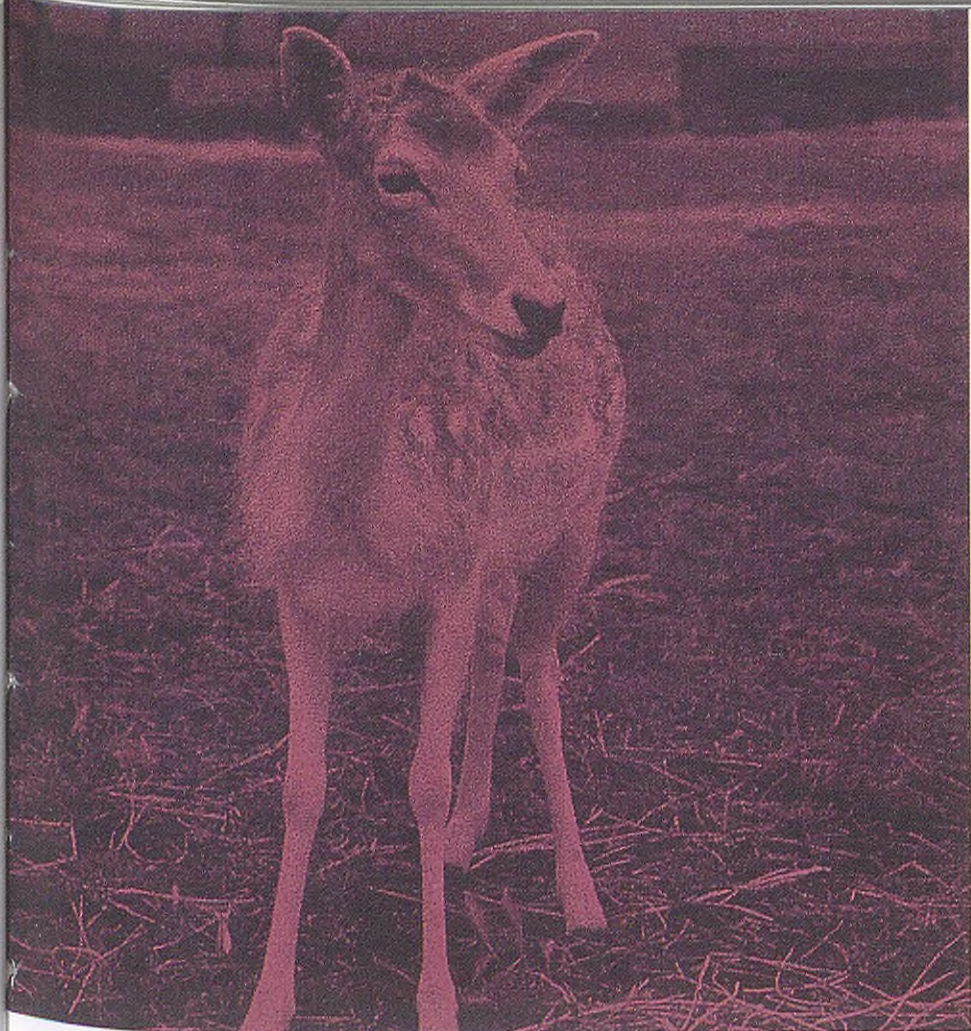
All photographs courtesy the artist.



LYNNE ROBERTS-GOODWIN, Tankstream: 'Into the head of the cove...', 1999, (detail), five site-specific works installed in Sydney's CBD as part of the Sydney Sculpture Walk.

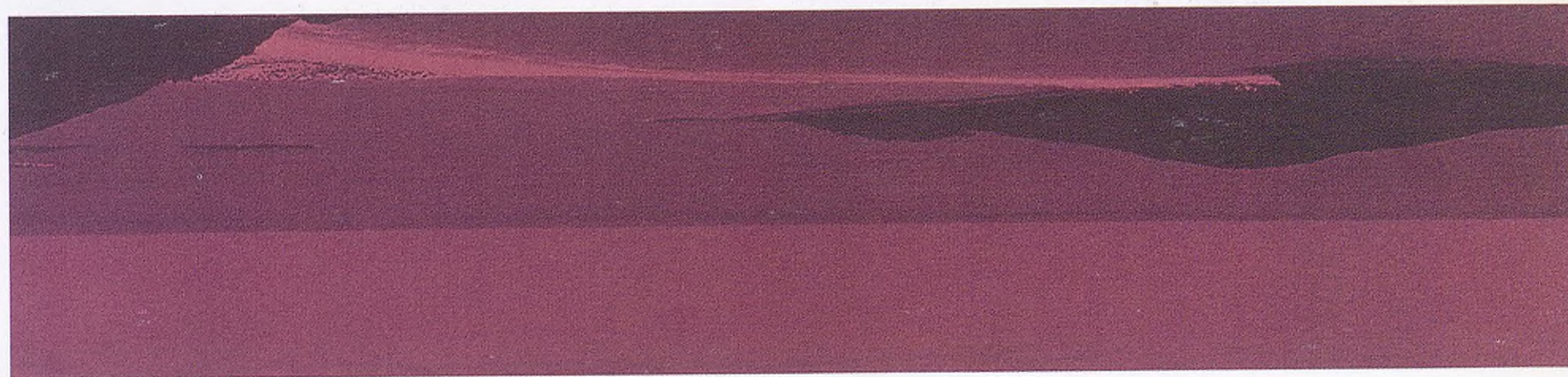
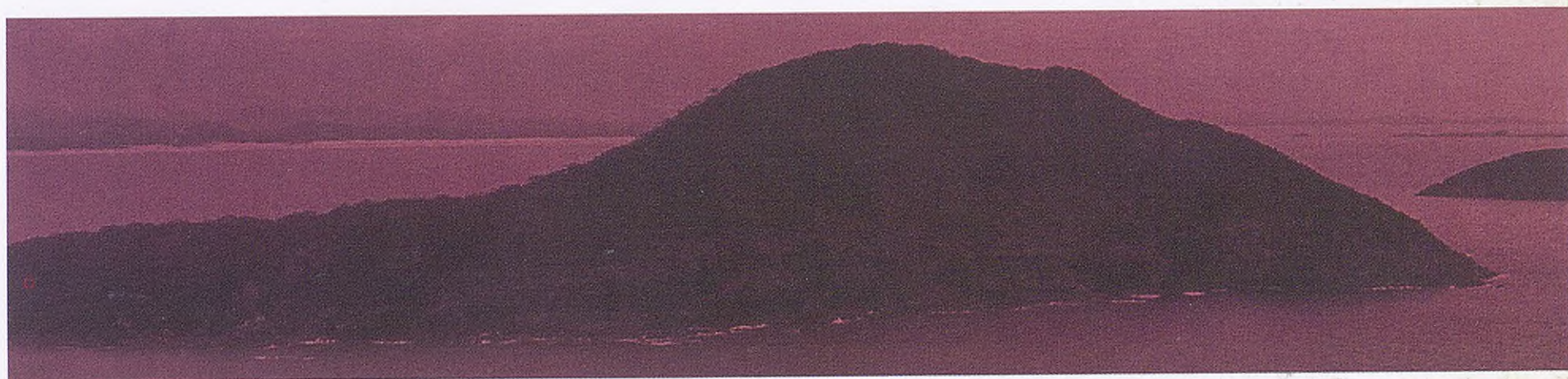
Dr Charles Green is the author of *Peripheral Vision: Contemporary Australian Art 1970–94* (Craftsman House, 1995), and lecturer at the College of Fine Arts, University of New South Wales. His next book, *The Third Hand: Artist Collaborations and Modified Identities in Art since 1968*, will be published by University of Minnesota Press.





*above:* LYNNE ROBERTS-GOODWIN, Bambi 1 & 2, 1997, from the 'Tourist' series, electrostatic prints on translucent film, each 22.5 x 22.5 cm.

*right:* LYNNE ROBERTS-GOODWIN, Deerwatch 1 & 2, 1997, from the 'Tourist' series, electrostatic prints on translucent film, each 22.5 x 100 cm.





# Going to extreme

George Silk **photographer**



**B**lind soldier, the well-known image by George Silk, official photographer with the Department of Information, was first published in *Life* magazine on 8 March 1943.<sup>1</sup> Silk, a New Zealand national, had already

covered Australian campaigns in the Middle East, North Africa and Greece, as well as assignments in New Zealand, before joining troops in New Guinea in 1942. Not long after taking *Blind soldier*, Silk left New Guinea, never to return.

After a period of ill health back in Sydney, Silk resigned from the Department of Information. He accepted an invitation from *Life* editor Wilson Hicks to become a war correspondent, and worked as a staff photographer for the magazine until 1972. By the mid-1960s Silk had an international reputation as a photojournalist noted for his innovative action, outdoor and sports photography, particularly in regard to his colour work. Yet his postwar career is not well known in Australia today.

Though a seemingly straightforward photograph taken in swift response to a scene, Silk's image of Private George C. Whittington and the Papuan orderly Raphael Oimbari reflected the growing publicity in Australia in 1942 surrounding the heroic role of the natives in helping Australian troops in New Guinea. This was revived in 1992 for the fiftieth anniversary of the Kokoda Campaign.<sup>2</sup> The photograph, however, has a more universal appeal and is underpinned by the familiar Christian iconography of the Good Samaritan.<sup>3</sup> It is perhaps this broader reading of the image that appealed to Wilson Hicks. (The image was reputedly later used as the basis of a United States war-bonds-drive poster.) Hicks's faith in employing Silk was based on two images: the New Guinea picture, and an image of a cow titled '*Spring*' in New Zealand, 1942, which was published in the 'Pictures to the Editor' section of *Life* on 1 February 1943. Hicks's intuition was justified by Silk's subsequent war reportage for the magazine in the Pacific, Europe and Japan.

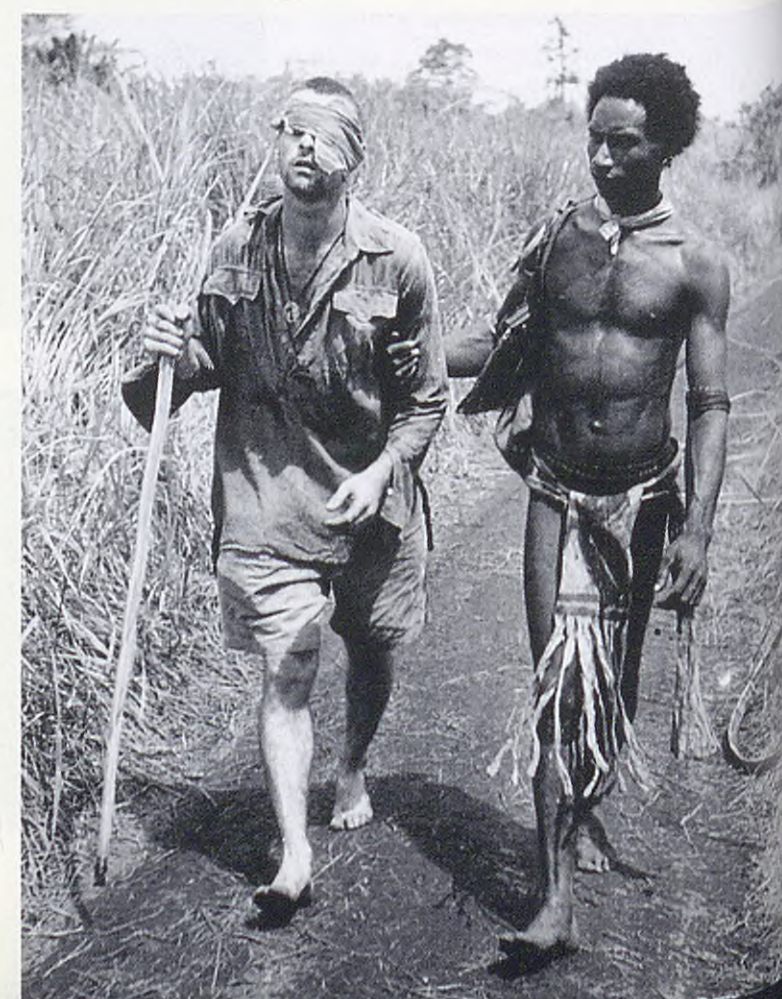
Silk was twenty-two at the outbreak of the Second World War in 1939. Already a skilled photographer, he had not worked as a professional when he took the initiative of quitting New Zealand for Sydney to seek appointment as a war photographer. He presented his portfolio of dramatic skiing and sailing pictures to

**Gael Newton**

*left:* EDWARD CRANSTONE, Portrait of George Silk, (Sydney), 1939, gelatin silver photograph, collection of the artist. Reproduced courtesy the Australian War Memorial, Canberra (negative number 001390/31).

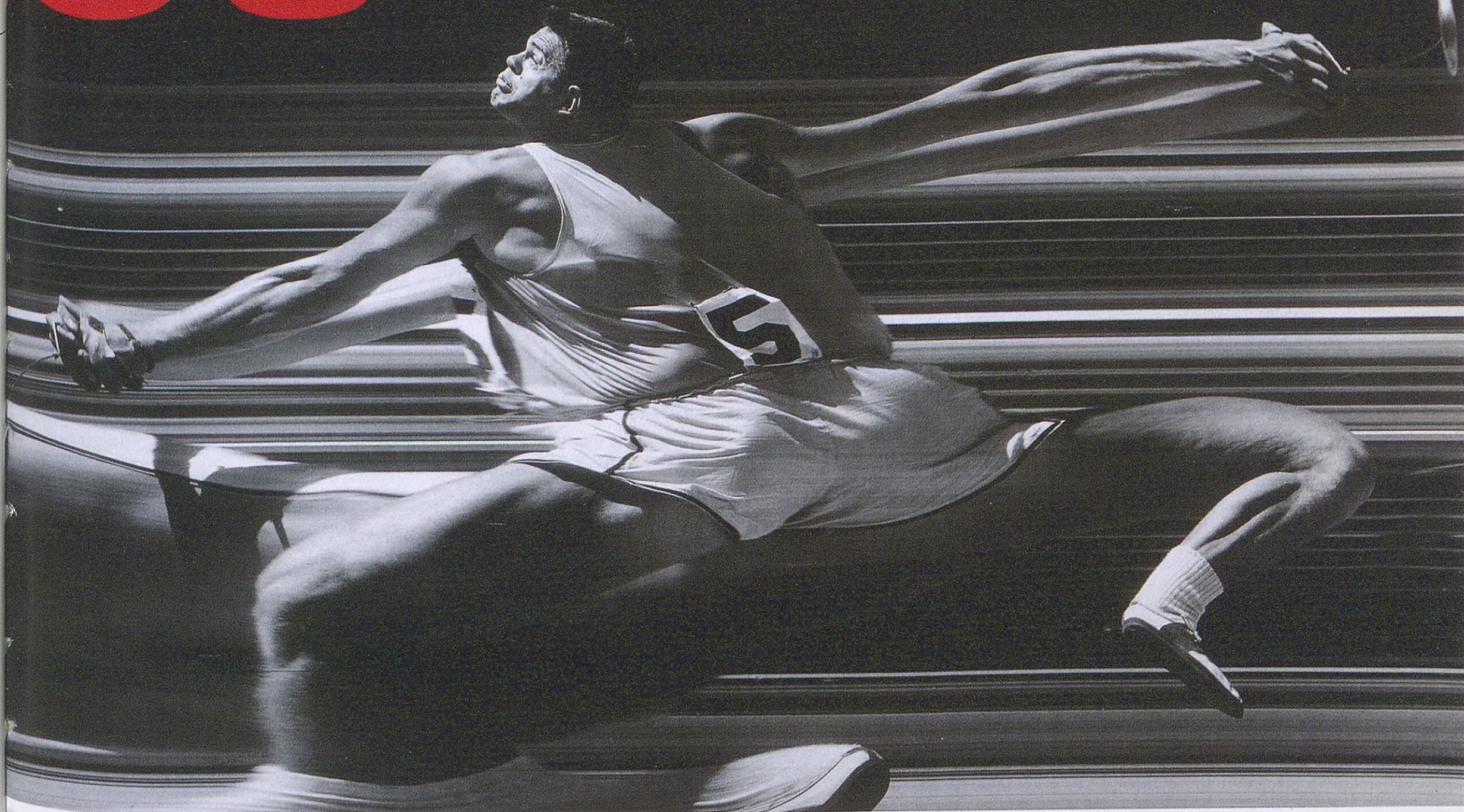
*below:* GEORGE SILK, Blind soldier (Papuan native leading blinded Australian infantryman away from Buna front), 1943, (detail), gelatin silver photograph, collection of the artist. Appeared in *Life*, 8 March 1943, p. 36. Reproduced courtesy the Australian War Memorial, Canberra (negative number 014028).

*opposite page:* GEORGE SILK, Hammer thrower, Olympic tryouts, Palo Alto, 1960, gelatin silver photograph, collection of the artist. Reproduced courtesy Time Inc.





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the Prime Minister's Office in Canberra, and was immediately recruited as an official photographer.<sup>4</sup> Born in 1916 and raised in Auckland, Silk was uninterested in schoolwork but serious about his hobbies – photography, model aeroplanes, climbing, fishing, sailing and later, skiing and motorcycles. He dreamed of going to the Poles and of climbing Mount Everest. After leaving school at fourteen, he worked for two years on a dairy farm. When he returned to Auckland he got a job in a shop that had the first New Zealand agency for the modern European small-format Rolleiflex, Leica and Agfa 35 mm cameras. The small-format cameras launched in Germany in the 1920s were the instruments of choice for the new generation. They were better suited to sports, action and spontaneous reportage than the older style, large-format stand or

press cameras. The albums that survive of Silk's first efforts at photography show a consistent experimentation with light effects and unusual angles. For instance, he positioned himself beneath overhangs in order to capture his friends skiing over the top of him. D. G. Begg, the owner of the camera store, encouraged Silk to experiment with the new cameras and to make prints in the darkroom for window displays.

At the end of the war, Silk was the first to cover the extent of the devastation of the atomic bomb in Japan. He remained in the East to cover the Allied occupation and the famine in China, and produced notable stories along the way. In 1947 he moved to New York and in 1952 to California. Assignments on the Grenfell Mission Boats in Labrador and along the Pacific Coast of Vancouver



Island, and landing on Ice Island T3, 145 kilometres from the North Pole, were helping him to realise his boyhood dreams of rugged outdoor adventures.

It was inevitable that Silk would cover sports but he was not to make a real mark until the late 1950s. He covered the British Empire Games in Vancouver in 1954 and, in the following year, his dramatic action shot of a man felling a tree in New Zealand was included in Edward Steichen's 'Family of Man' exhibition at the Museum of Modern Art in New York. In 1956 in Melbourne he covered his first Olympics, but it was at the Pan American Games in Mexico City (also in 1956) that Silk first made startlingly different pictures. There he used a panoramic camera which he rotated vertically to catch the pole vaulters. His sports pictures began to appear regularly and as a result he was summoned to the *Life* headquarters in New York. To avoid team sports, which he disliked, Silk set out in 1958 for Idaho's Sun Valley to do a consciously different skiing story and, with the help of a fellow skier, arrived at the idea of attaching the camera directly to his ski. Many shots failed but the successful ones were exciting.

Silk's next innovation came in 1959 while he was doing a story on the Kentucky Derby, in which new pictorial (as opposed to technical) use was made of the heavy and cumbersome race-finish cameras of the day. At Palo Alto, California, Silk used a specially

modified portable slit-camera to cover the trials of the United States track team for the 1960 Olympics. *Life* ran a major story juxtaposing Silk's distorted images tracing the athletes' movements with the usual documentary shots. This treatment rendered the athletes as cartoon superheroes, involving readers in the intense private moments as they strained in their efforts to be picked for the team. Also in 1960, Silk explored the distortions of the slit-camera with colour film. He arranged to have children dress up in Halloween costumes and run and jump in front of the camera. George Hunt, the assistant managing editor at *Life*, designed a dramatic, intensely colourful layout which was markedly different from the conventional narrative layouts for photo-essays. Silk's colour work would earn him considerable acclaim throughout the decade.

Another assignment resulted in Silk's captivating images of the young champion high-diver Cathy Flicker. Silk lowered the water level of the indoor pool at Princeton University so that a side window was midway above the waterline, enabling him to show her knife-like entry into the water and emergence in a cocoon of plume. With *Perfect 10 point landing*, 1962, the viewer goes along for the ride, diving through space as effortlessly as a bird.

Silk was also developing an interest in nature photography at this time. In 1960 he spent four months travelling 11,000 miles across the United States for a major essay on wild creatures. People



GEORGE SILK, Halloween, 1960, dye-transfer colour photograph, collection of the artist. Appeared in 'Spectacle of spooks to be wary of on Halloween', *Life*, 31 October 1960, pp. 52-3. Reproduced courtesy Time Inc.



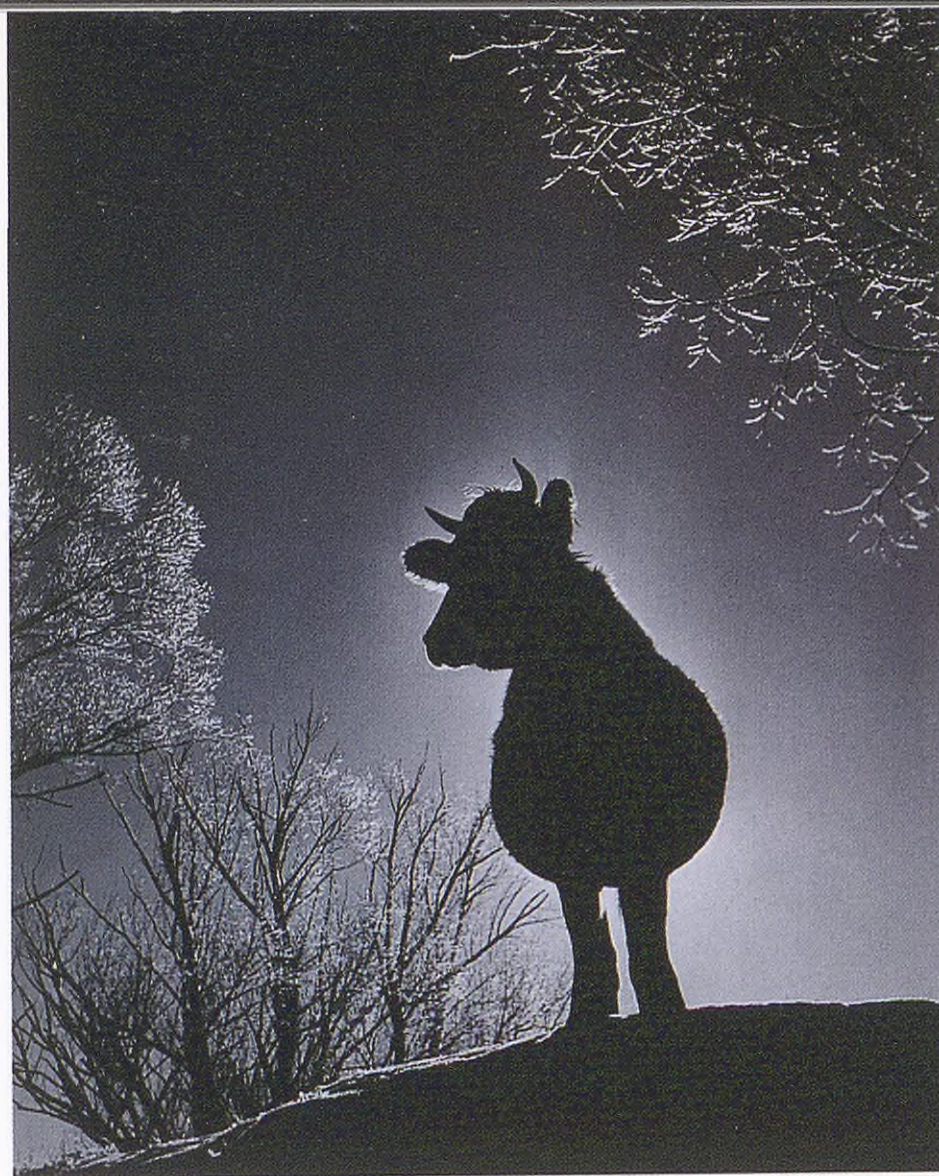
often responded to Silk's images with amazement ('How did he do that?'), because he seemed too close to the subject not to be noticed, or too close to the action not to be in danger. This was the case with a picture of trout in Idaho. Silk set up a camera in a glass box half-in and half-out of a trout stream, then waited for over a week, hidden some distance away, with a remote shutter-release to trigger the exposure at the critical moment. Silk was an experienced fisherman and, knowing how spawning trout behave, had rearranged some rocks to make the water flow in a way that was enticing to them. He also knew that a fawn came to drink at the stream, and that it was just a matter of time before both animals appeared simultaneously. The resulting image of trout and fawn suggests a fantasy where the viewer is able to return to the intimacy of the natural world before the loss of Eden.<sup>5</sup>

By the time he came to shoot the America's Cup trials off Newport, Rhode Island in 1962, Silk was in creative and technical overdrive.<sup>6</sup> His expertise as a yachtsman was an entrée to the skippers, who allowed him to make daring shots from mastheads or hanging from the sides of their boats. His brilliant colour images of the sail of *Nefertiti* behind a swell and the hulls of contenders *Gretel* and *Weatherly* racing past each other were almost like abstractions. The images thrilled the editors, who were keen to bring race coverage to a wider audience than 'yachties'.

Throughout the 1960s recognition for Silk's innovative sports photography came from his peers: he was named 'Magazine Photographer of the Year' successively in 1960 and 1964, and received a number of other awards. His works were exhibited at the Museum of Modern Art and in a major exhibition in 1967, 'Man in Sport', at the Baltimore Museum of Art. Later, in 1992, he was honoured as the Master of Photography at the prestigious photojournalism festival Visa Pour L'Image in Perpignan, France. In common with most photojournalists, however, Silk considered that being published in mass circulation magazines was more democratic and better value economically than being represented in exhibitions.

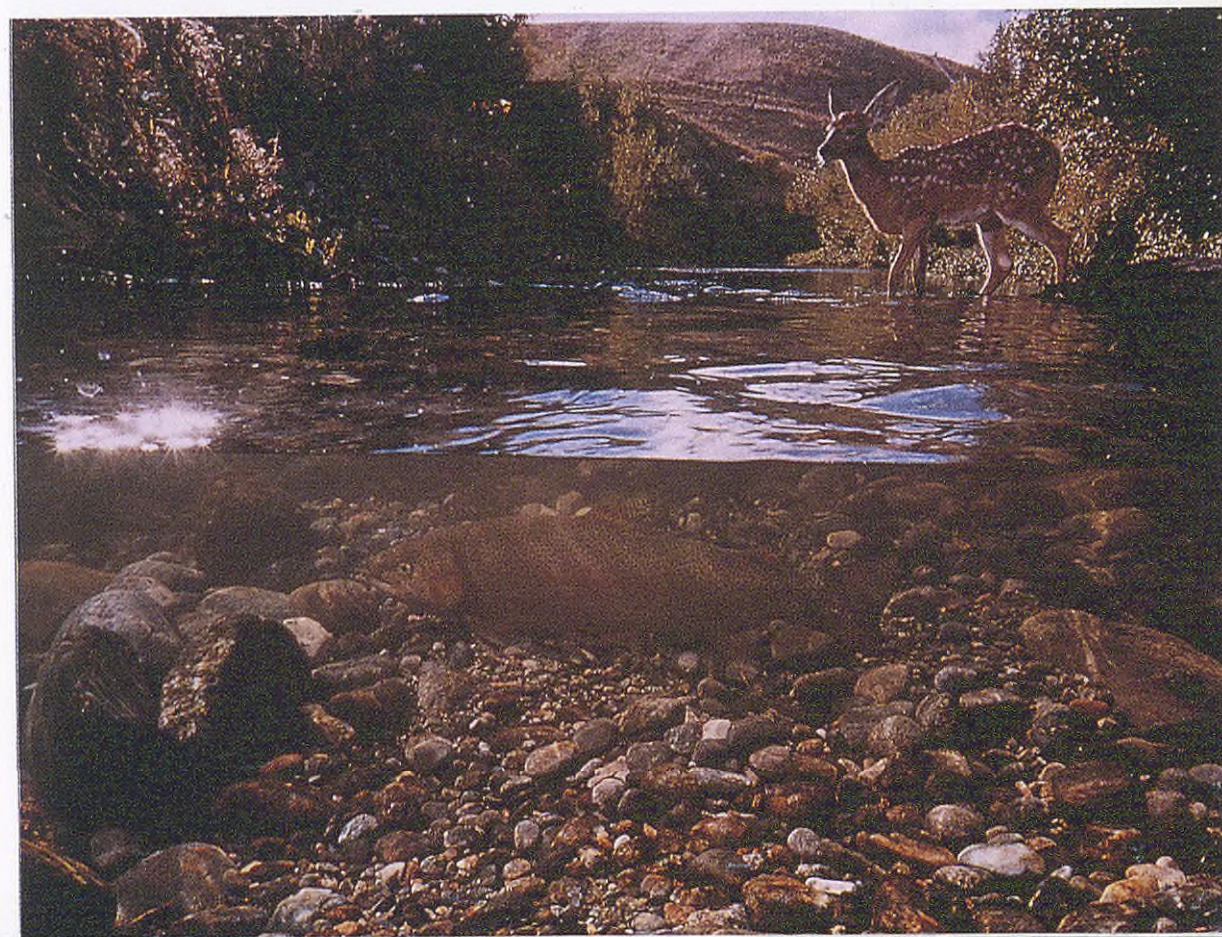
Working for *Life* had suited Silk, and its administrative support relieved him of the paperwork associated with being a freelancer. He enjoyed nearly absolute freedom and independence with a seldom-questioned expense account. He was good at providing images which the editors wanted and which also challenged his need to be creative. The closing of *Life* as a weekly in 1972 marked the end of a period in which the media had been dominated by picture magazines. Silk continued as a freelance photojournalist doing major stories, particularly on the environment.

Asked several times by interviewers over the years whether his work was art, or to make profound statements on the meaning of



GEORGE SILK, 'Spring' in New Zealand, 1942, gelatin silver photograph, collection of the artist. Appeared in 'Pictures to the Editor', *Life*, 1 February 1943, p. 100. Reproduced courtesy Time Inc.

GEORGE SILK, Fawn and rainbow trout, tributary of the Madison River, Montana, 1961, dye-transfer colour photograph printed later, National Gallery of Australia, Canberra. Reproduced courtesy Time Inc.







above: GEORGE SILK, Twin hulls, *Gretel and Weatherly*, off Newport, America's Cup trials, 1962, dye-transfer colour photograph, National Gallery of Australia, Canberra. Reproduced courtesy Time Inc.

below: GEORGE SILK, *Nefertiti behind a swell*, 1962, dye-transfer colour photograph, National Gallery of Australia, Canberra. Appeared in 'Cutting the waves for a classic Cup', *Life*, 24 August 1962, pp. 60–1. Reproduced courtesy Time Inc.



his images, Silk asserted that it was great to be paid for what you love to do. But this simple equation of a career in photography as a lifestyle option is qualified by Silk's actions in regard to posterity. Silk clearly recognised the value of his work, and in the 1980s organised the printing of many images in the permanent dye-transfer colour process.

With the era of the picture magazines behind us, the archives of many photojournalists such as George Silk are being brought before the public and subjected to closer scrutiny. This will enable a reinterpretation of their significance, not only in terms of the reception of their images and the complex relationship between client, editor, picture editor and photographer, but also as makers of images which have meaning in a cultural context.

- 1 Reproduced as *Blind Soldier: Papuan Native leads an Australian infantryman away from Buna front* in 'The Week's Events', *Life*, 8 March 1943, p. 36. Silk took the image at Buna on Christmas Day 1942. The image rights remain the property of the Australian Government and George Silk's war negatives are held by the Australian War Memorial, Canberra. *Blind soldier* is the frontispiece of *The War in New Guinea: Official War Photographs of the Battle for Australia*, F. H. Johnston, Sydney, (1943). This booklet is illustrated with Silk's photographs and acknowledges his importance as a photographer.
- 2 In 1993 Silk described taking the single negative with his Rolleiflex, see p. 179 of the interview 'George Silk' published by John Loengard in his book, *Life Photographers: What They Saw*, Bullfinch Press, New York, 1998, pp. 174–93. See also Neil McDonald, *War Cameraman: The Story of Damien Parer*, Lothian Books, Melbourne, 1994.
- 3 See Neil McDonald & Peter Brune, *200 Shots: Damien Parer and George Silk and the Australians at War in New Guinea*, Allen & Unwin, Sydney, 1998; and *Angels of War: Papua New Guinea and the Experience of War*, a 1982 documentary film by Hank Nelson, Andrew Pike and Gavan Daws. *Blind soldier* formed the basis of a memorial sculpture by Helena Anderson, which was rededicated in 1992 when it was moved to the Canberra Services Club, Manuka, ACT. Oimbari, who was brought to Canberra to attend, was awarded an OBE in 1993. He is now deceased. The caption in *Life* accentuated the *caritas* aspect as well as race relations between the indigenous people and the soldiers.
- 4 Silk's skiing images from a September visit to New Zealand were published in *Parade*, the military magazine for the Middle East, in 1941. These images were the same or similar to those he showed to the Australian prime minister. Material sighted by the author in the photographer's home at Westport in 1999.
- 5 A variant of the illustrated version (with two trout) was published as a double-page spread in 'Wild creatures of America', *Life* (special double issue titled *Our Splendid Outdoors*), 22 December 1961, pp. 22–50.
- 6 See 'Cutting the waves for a classic Cup', *Life*, 24 August 1962, pp. 48–62. Silk wrote a 'A wild, gutsy race' for the essay, pp. 62 a–b. As a staff photographer for *Life*, the copyright and the major part of Silk's negative and colour transparency archive made in their employ is held and administered by Time Inc. The *Life* Gallery sells prints of Silk's images. Staff photographers are supported when opportunities for personal exhibitions or publications arise.

George Silk Retrospective, National Gallery of Australia, Canberra, August – December 2000.

A Sydney 2000 Olympic Arts Festival exhibition.

Gael Newton is Senior Curator of Photography at the National Gallery of Australia, Canberra.





*left:* GEORGE SILK, Perfect 10 point landing, 1962, gelatin silver photograph, collection of the artist. Appeared in *Life*, 20 April 1962, pp. 88-9. Reproduced courtesy Time Inc.

*below:* GEORGE SILK, Gunda Larhking, Swedish high jumper, Olympic Games, Melbourne 1956, 1956, gelatin silver photograph, collection of the artist. Reproduced courtesy Time Inc.





# OLYMPIAN BODIES *and*

## *In the art of Norman Lindsay*



JEANETTE HOORN

**D**uring his lifetime Norman Lindsay was no stranger to controversy. Highlights of Lindsay's notoriety include the scandal which surrounded the exhibition of his drawing *Pollice verso*, 1904, in Sydney in 1907; a similar furore around *Crucified Venus* when it was shown in 1912; the banning of his book *Redheap* when the London publishers

Faber and Faber tried to have it imported into Australia in 1930<sup>1</sup>; and the police raid on the offices of *Art in Australia* in that year, following their release for sale of the Norman Lindsay Number, a special issue of the magazine honouring the artist.<sup>2</sup> Mr Childs, the Commissioner of Police, described it as 'a filthy book'.

While most of the scandals in the art world in Europe and the United States related to the perceived excesses of modernist painting, the scandals that surrounded the content of Lindsay's pictures outdid any that the modernists might have produced in their search for new forms of abstraction. Although experimentation resulted in a contentious reputation for modernist art overseas, in Australia calumny did not attend the collapse of realism and the emergence of abstraction. Rather, it tended to focus on the appearance of a new and heightened realism in art – one which, in Lindsay's case, permitted greater licence in the depiction of the body than had previously existed. The display of the erotic body, which was a feature of Lindsay's art, and the censorship debates which surrounded it were closer to what was happening in the newly emerging 'seventh' art of cinema than to any debates about painting.



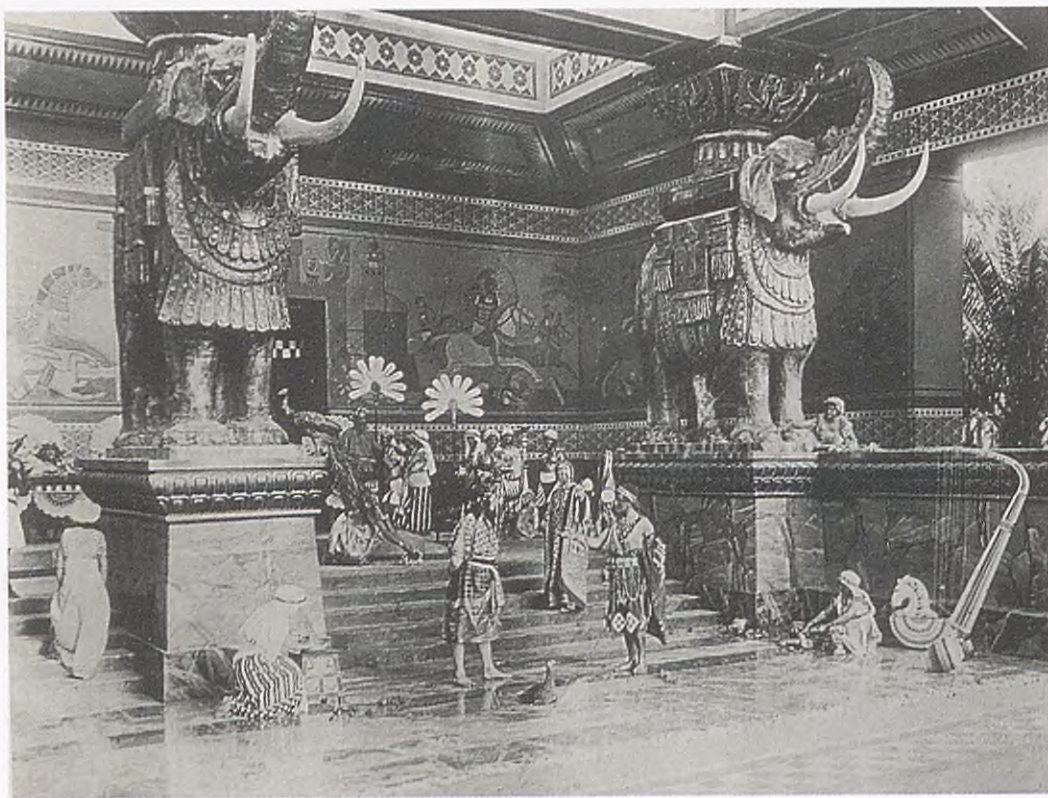
# CINEMATIC SPECTACLE



right: NORMAN LINDSAY,  
Self-portrait, 1930, etching  
and engraving, 35.2 x 30.1 cm,  
reproduced in *Art in Australia*,  
Norman Lindsay Number, 3rd  
series, no. 35, December 1930.  
Art Gallery of New South  
Wales, Sydney. © Jane Glad.

opposite page: Annette  
Kellerman in Herbert Brenon's  
*A Daughter of the Gods* (1915).





top: Frame from Giovanni Pastrone's *Cabiria* (1913), which influenced the Babylonian sequence in G. W. Griffith's *Intolerance*, (1919), Museum of Modern Art, New York.

above: Frame from the Babylonian sequence in G. W. Griffith's *Intolerance*, (1919), Museum of Modern Art, New York.

opposite page: NORMAN LINDSAY, *Merchandise*, pen and ink, reproduced in *Norman Lindsay: Selected Pen Drawings*, Bonanza Books, New York, 1968. © Jane Glad.

A number of Lindsay's early pictures are comparable with aspects of the style and subject matter of films belonging to the silent cinema. The compositional framework of some of his best known pictures relates to the design of some of the most famous film sets of the 1920s. Many silent films contain scenes that are like Lindsay's work. Two films that readily come to mind are F. W. Griffith's *Intolerance* (1919)<sup>3</sup> and Cecil B. DeMille's *The Ten Commandments* (1923). Following the publicity that had attended Griffith's earlier film *Birth of a Nation* (1915), *Intolerance* attracted record attendances all over the world. His enormous and elaborate sets were a big draw-card, particularly the Babylonian sequences (themselves influenced by Giovanni Pastrone's *Cabiria*, 1913). The 'Temple of Love' sequence from *Intolerance* in which men and women, as well as women together, are depicted in a range of erotic embraces are especially close in execution to many of Lindsay's paintings, drawings and etchings. Lindsay's pen drawings *In vain the Christian* and *Merchandise*, for example, could be straight from a Griffith set, with its grand scale, classical architecture and busy imagery replete with elephants. Lindsay's *The Rival Magicians* and *Madame Life's Succession* are also comparable with such exotic film sets. (Interestingly enough, some of the set designs for *Intolerance* were based on a number of famous nineteenth-century paintings: Edward Long's *The marriage market* was recreated in one of the Babylonian scenes.)

All his life Lindsay flouted convention. As well as being a rebel in the eyes of the public, he was also a dissident within the art community. A vociferous opponent of post-impressionism, he was just as suspicious of the Academy, refusing an offer to go abroad to study, convinced that it would ruin his style. Unlike most of the painters who opposed modernism, he did not work in an academic style, which favoured an increasingly naturalistic palette and line. Artists such as Hans Heysen, Max Meldrum, Elioth Gruner and George Lambert – a diverse enough group – were nevertheless united in their interest in taking up the challenges which light and colour continued to present. Lindsay strove instead for a kind of art in which the image itself was to be privileged through visuality, and whose moral value resided in its power to arouse 'a conviction of beauty'.<sup>4</sup> This program was intimately caught up with Lindsay's anti-modernist attitudes and his poor opinion of modernist practice, which he believed to be not only badly conceived and executed but also socially and morally dangerous.

Lindsay's vision had at its base a complex and often contradictory mix of contemporary, social and moral philosophies drawn from high and popular culture. Together with many conservatives, he saw the First World War as symptomatic of the decadence of twentieth-century life and a harbinger of worse to come. This



decadence threatened the fabric of society itself. Modernist philosophies had rendered modern man depressed, enervated and neurotic. For Lindsay, the only way out of the morass was to embrace an existence in which the life of the ancients was extolled and revitalised. He built himself a house with a facade modelled on a Greek temple. His version of the life of the ancients was Dionysian, and appears to have had its roots in Nietzsche, as gleaned through contemporary Vitalist writing.<sup>5</sup> In the foreword to the first issue of *Vision: A Literary Quarterly*, the magazine that he edited with his son Jack, Lindsay explained:

We would vindicate the youthfulness of Australia, not by being modern but by being alive. Physical tiredness, jaded nerves and a complex superficiality are the stigmata of Modernism. We prefer to find youth by responding to beauty, the vitality of emotion... It is the sense of vision that is lacking in all Modernism, which sets its criteria in a morass of primitive sensibility. And since vision must always have its roots deep in life and sensation, the faun, symbol of desire and poetry, who cries the songs of Olympus amid the woods of the earth, is the saviour who must sound his pipes to call man to this high task.<sup>6</sup>

A key to understanding Lindsay's dissonant pictures is his interest in the concept of spectacle. Modernism aimed to reduce spectacle – the driving force of academic art – in favour of a more form-based practice.<sup>7</sup> Lindsay viewed this with disquiet. His response was to embrace spectacle, pushing its limits and exploiting its excesses. On many occasions he expounded the centrality of spectacle to his own practice. In his autobiography *My Mask*, published in 1970, Lindsay related his interest in spectacle to his belief in the centrality of the female image in art: 'No man is worth a damn unless the spectacle of Femininity has an eternal interest for him.' Of his



mentor and friend J. F. Archibald, he said: 'I could go on giving instances of Archie's intense preoccupation with the spectacle of life, his shrewdness in summing up human personality and his quick perception of values in art.'<sup>8</sup> In an interview late in Lindsay's life, published in *The Arty Wild Oat*, Lindsay had confirmed his disgust for modernism and his continuing confidence in spectacle, citing the work of Salvador Dali as one of the few artists of merit among the modernists.<sup>9</sup> In the late 1960s, as Paris left-wing theorists such as

Guy Debord and the Situationists proposed an art of everyday life, Norman Lindsay, aged ninety, maintained his rage.<sup>10</sup>

The most likely source of Lindsay's interest in spectacle was the cinema. Born in 1879, Lindsay's teenage years coincided with the emergence of the film industry. As a youth growing up in Creswick, Victoria, Lindsay would scarcely have been able to avoid the enormous publicity which surrounded the arrival of the first silent films in Australia.<sup>11</sup> Films such as G. W. Griffith's *Birth of a Nation* created interest





NORMAN LINDSAY, *Madame Life's Succession*, pen drawing, 56 x 63.5 cm, Mitchell Library, State Library of New South Wales, Sydney. © Jane Glad.

around the world. The re-emergence of the Ku Klux Klan in the United States following the film's celebration of the Klan and its negative portrayal of blacks created an enormous amount of controversy. The display of female bodies in Griffith's next film, *Intolerance*, produced almost as much discussion. In the 1920s, the epic films of directors like Cecil B. DeMille were attended by sensationalist publicity. The interest of these films in classical and biblical themes, together with their often outrageous display of female flesh (which Hollywood allowed before the introduction of the Hays Code in the 1930s) certainly appear to have coincided with Lindsay's interests.

For viewers of film in the twenty-first century, it is hard to conceive the degree to which directors of silent cinema were indebted to classical and biblical themes.

The biggest films to be released before 1930 included *Cleopatra* (1917), *Damon and Pythias* (1915), *King of Kings* (1927) and Michael Curtiz's epics *Sodom and Gomorrah* (1922), *Samson and Delilah* (1923), *Noah's Ark* (1929), and Niblo's *Ben Hur* (1926). The first Australian actor to gain fame in Hollywood, the athletic Annette Kellerman, starred in the smash hits *Neptune's Daughter* (1913) and *A Daughter of the Gods* (1915). Kellerman created a sensation by appearing nude in *A Daughter of the Gods*.

Lindsay was a man of broad tastes. As a boy he loved the pen drawings of Edwin Abbey featured in *Harper's Magazine*.<sup>12</sup> He had a voracious appetite for literature (from the classics to detective fiction), enjoyed music and, from his adolescence, was interested in boxing. Legend has it that he hung his own boxing gloves on the back of his studio door. Lindsay himself was an important novelist whose contribution to popular culture in Australia, apart from *The Magic Pudding*, has not been adequately recognised. He published thirteen novels, most of which are romantic satires of small-town life in early twentieth-century Australia. The most successful of these were *A Curate in Bohemia* (1913), *Redheap* (1930) and *The Cautious Amorist* (1932). All three centre on sexual scandals in polite society. Lindsay recounts his annoyance at selling the copyright for *A Curate in Bohemia* for one hundred pounds to Rowlandson of the New South Wales Bookstall Company. The book went into an astounding twenty-eight editions.<sup>13</sup>

*Redheap*, which was written ten years before it was published, espouses some of the central tenets of Lindsay's libertarianism, ideas which pervaded his drawings and paintings and which are keys to understanding his imagery. In one passage Lindsay has Robert Piper, his major protagonist, fantasising:



Again, the conviction of a moribund earth fell upon him: an earth of the incompetent male, shut out from that other earth which is a vast, exotic garden of femininity, of girls with epicene bodies, of women whose tender flesh one melted into, of Amazons who gripped with ruthless thighs, of rampant hoydens, loose-jointed strumpets, peasant girls with goose-fleshed legs, shy virgins and salacious minxes with impish breasts – all naked in the sunlight, all motionless in the burgeoning of desire.<sup>14</sup>

The novel railed against what Lindsay saw as the double standards of the day. Its advocacy of abortion on demand no doubt contributed to the Australian censor's negative view of it. A number of silent films similarly took up controversial social issues. The heroine of Raymond Longford's *The Woman Suffers* (1918), for example, is faced with an unwanted pregnancy. The film was banned two weeks after it opened. Lindsay was infuriated.

The freer attitudes to the body and to sexuality which pervaded the cinema would surely have been noted by Lindsay. Even before silent films were screened, the moving images contained in the sequences on display to the public through various kinds of arcade venues, such as the Nickelodeon, had attracted public comment. American critics remonstrated when the so-called first screen kiss – the *May Irwin John C. Rice Kiss*, originally in Vitascope in 1896 – was released in a box-office hit.<sup>15</sup> While nothing was done to curtail the screening of the Irwin kiss, discussion around it marked the beginning of the possibility of censorship being applied to film. As the industry progressed and increasingly explicit material was shown on film, critical debate around censorship came to be focused on the cinema. By the 1920s, in the United States and Australia, the emphasis had shifted from the printed word to the screen.<sup>16</sup>

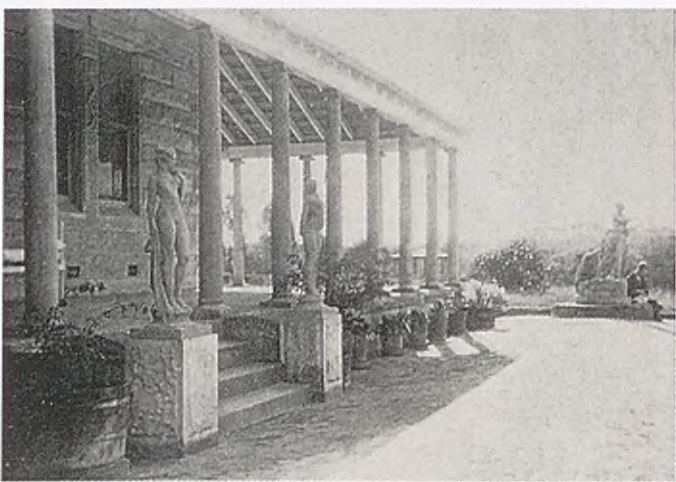
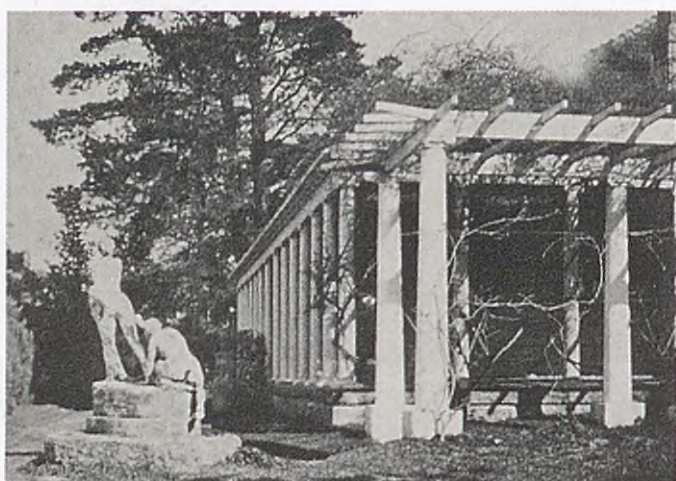
Lindsay confronted the issue of censorship on a number of occasions. In his *Self-portrait*, an etching which was executed at the time of the banning of *Redheap* and published in the Norman Lindsay Number of *Art in Australia*, he represented himself bent over, his hands in chains, rather like the bent figure of liberty in chains on the cover of Griffith's pamphlet, *The Rise and Fall of Free Speech in America*. In his interview with Kenneth Slessor in the same magazine, he speaks out against the banning of his novel and discusses a film to be based on it. Lindsay makes clear his interest in film and his support for the Australian film industry:

N. L.: I have analysed the apparent impulse towards me over the *Redheap* censorship and find it is based in satisfaction because an act

NORMAN LINDSAY, *The Rival Magicians*, 1941, pen and ink, 43 x 48 cm, Art Gallery of New South Wales, Sydney. © Jane Glad.







top: Annette Kellerman in Herbert Brenon's *A Daughter of the Gods* (1915), Museum of Modern Art, New York.

above: Norman Lindsay's house in Springwood, c. 1930, reproduced in Norman Lindsay's autobiography, *My Mask* (1970) and John Hetherington's *Norman Lindsay: The Embattled Olympian* (1973).

of mine was publicly frustrated. As I am beaten, the mob can afford to be magnanimous. They will reverse this the first time there is any indication of my being successful.

Y.: You mean when *Redheap* is produced here as a film?

No. That after all, will be merely the tail-piece to the battle. The real test was fought when the book itself was evaded.

Yet that in itself will cause the film to be received with eagerness.

The eagerness of curiosity – yes. But if this can assist in establishing an Australian film-market, it will be a decided consolation. Far more than the novel or the cartoon, the film strikes at people with almost an hypnotic power. The *Redheap* film will stand or fall as a production of pure humour and drama – it will have neither purpose nor function as a piece of propaganda. The film that attempts a direct message is ridiculously out of place. What I hope to see is the foundation of an Australian school of motion-pictures which will accustom Australians to seeing their own country used as a background for every sort of drama. Only by this means can our national hallucination of inferiority be defeated... Once the film has convinced Australians that it is possible for an intelligent art to exist here as successfully as in any other part of the world, the Australian writer or artist will be able to make his living just as certainly as writers and artists who have established themselves overseas.<sup>17</sup>

Why the film was not made is unclear, though the fact that Lindsay was threatened with a jail sentence over the material contained in the Norman Lindsay Number and the ban on *Redheap* was not lifted for almost another thirty years suggests that it would have been difficult for the project to succeed.<sup>18</sup> What is clear is Lindsay's enthusiasm for film. Despite his antipathy for modernist art, he saw cinema as a communicator and as a supremely visual medium with a potential for showing something with both 'humour and drama'.

It is precisely the interest of early cinema in 'showing something' that the film historian Tom Gunning alludes to in his analysis of the subject. Gunning also points to silent film's propensity for exhibitionism and erotic display. Interestingly, it is early cinema's 'hypnotic power', referred to by Lindsay, which Gunning and other scholars have described in their writings as constituting a 'cinema of attraction'.<sup>19</sup> More recent writing, such as Sumiko Higashi's book *Cecil B. DeMille and American Culture* (University of California Press, 1994), has examined the aesthetic value of DeMille's films entirely in terms of spectacle.

Norman Lindsay's art is similar in spirit to the work of Cecil B. DeMille. The disposition of bodies, rugged landscape and lighting in the set designs for some scenes in DeMille's 1923 epic *The Ten Commandments* resemble Lindsay's *Pollice verso*, which preceded it by almost twenty years. Some of the comedy scenes in DeMille's *Don't Change Your Husband* (1919), with Gloria Swanson dressed as a nymph and Elliot Dexter squeezing grapes into her mouth, recall the Lindsays dressed as characters from the classics in their Creswick days. Pirates were another shared obsession: Albert Parker's *The Black Pirate* (1926) was a smash hit and the famous underwater scene, in which the crew of a galleon are seen escaping under water, finds an echo in Lindsay's *Galleon's end*. DeMille's *Buccaneer* of 1938 is another example.

From *Pollice verso* in 1904 through to his oil paintings of the late 1960s, Lindsay's art is concerned with display, excess and wonderment. The interest of early cinema in combining humour and drama is an aspect which is also central to much of Lindsay's work. *Pollice verso* reveals the formation of Lindsay's mature style, which continued to develop into the 1920s. After this time, his interests and the compositional frame-





above: NORMAN LINDSAY, *Pollice verso*, 1904, pen and Indian ink, 47.5 x 60.5 cm, Felton Bequest 1907, National Gallery of Victoria, Melbourne.

left: Frame from Cecil B. DeMille's *The Ten Commandments* (1923), Museum of Modern Art, New York.





top: NORMAN LINDSAY, *Galleon's end*, c. 1920, aquatint, 31.7 x 25.1 cm, edn of 25, reproduced in *Norman Lindsay: Favourite Etchings*, Angus & Robertson, Sydney, 1977. © Jane Glad.

above left and right: The crew escaping from a galleon in Albert Parker's *The Black Pirate* (1926).

works of his pictures altered little. While style in the cinema changed radically, Lindsay's work did not: it was fixed in the aesthetics of the early silent cinema.

Perhaps Lindsay saw these films and they exerted an influence on his work. Or it may be that a *Zeitgeist* effect – the spirit of the age – is at work in all the media under discussion. The parallels between Lindsay's supposedly anti-modernist works and the aesthetic qualities of the silent cinema which, like Lindsay, existed in an ambiguous relationship to modernism, are in any case clear. Both are deeply embedded in historicism, providing further evidence that modernism's interests are more diverse than originally imagined. While classical modernists attacked spectacle, Lindsay, Griffith and DeMille drew on it to stage their dramas of human desire. In addition, early epic cinema, like Lindsay, staged a return to the classical past as a means of exhibiting the erotic female body without attracting the public outrage that would have arisen if they had used contemporary settings. While Lindsay denied modernism, with its fetishisation of abstraction, the paintings reveal that he had much in common with the more popular formations of the modern movement. In particular, like the makers of silent films, Lindsay was drawn to the formal qualities of spectacle, which allowed him to depict the female form in 'widescreen' scenarios of bodily excess and playful sketches of eroticism. But Lindsay was not exploiting excess for its own sake. He and directors like Griffith were passionately interested in the shared aesthetic forms of painting and film such as spectacle, realism and movement. They promoted the power of these forms to represent the image of the human body in realistic detail in order to challenge moribund attitudes to women, sexuality and morality – a challenge that was taken up and became central to twentieth-century culture.

- 1 On 21 May 1930, the Minister for Customs, F. M. Forde, announced in the House of Representatives that Lindsay's book *Redheap* was banned from entering the country on the grounds that it contained passages that were indecent or obscene. It was not sold in Australia until 1959. It had gained an extensive readership in the USA and the UK where it was published under the title *Every Mother's Son*, and went through many editions. See John Hetherington, *Norman Lindsay: The Embattled Olympian*, Oxford University Press, Melbourne, 1973, pp. 180–9.
- 2 On 10 June 1930 Sydney Ure Smith and Leon Gellert, the editors of *Art in Australia*, appeared in the Sydney Central Summons Court to answer charges of 'having caused to be issued an obscene publication'. The case was eventually dismissed. See Hetherington, pp. 187–8.
- 3 The parallels between Griffith's and Lindsay's biographies are striking. Griffith was born in 1875, four years before Lindsay. Each was raised in a country town, was a bibliophile from his youth, and followed an artistic career against the wishes of a Methodist mother. Each set himself up on a country estate, and was politically conservative, especially in relation to race and class.

Following the widespread and deserved accusations of racism that attended the release of *Birth of a Nation*, Griffith printed a pamphlet entitled *The Rise and Fall of Free Speech in America* in which he claimed that reformist zeal was undercutting



the right to freedom of speech. His next film, *Intolerance*, railed against what he saw as a range of inequities, especially religious and civic intolerance. A number of scenes in which female reformers are depicted clearly reveal Griffith's antipathy to them.

- 4 Norman Lindsay, *Vision: A Literary Quarterly*, (Sydney), vol. 1, no. 1, 1923, p. 22.
- 5 See Norman Lindsay, *Creative Effort*, Art in Australia, Sydney, 1920.
- 6 *Vision*, *ibid.*, p. 3.
- 7 The primacy of spectacle was recognised from Fernand Léger onwards, even from the mid-nineteenth century, if you follow the arguments of T. J. Clarke, *The Painting of Modern Life*, Thames & Hudson, London, 1984, pp. 9–10.
- 8 Norman Lindsay, *My Mask*, Angus & Robertson, Sydney, 1970, pp. 163–6.
- 9 See 'Norman Lindsay on the state of modern art', *The Arty Wild Oat*, no. 2, 1962, p. 1. In this interview Lindsay does, however, mention that in his view Dali's films were of poor quality.
- 10 Guy Debord, *Société du Spectacle*, Paris, 1967; English trans. publ. by Black & Red, Detroit, 1983. For a brief discussion of spectacle and contemporary Australian art, see J. Hoorn, 'On longing: Lyndal Jones's *The Darwin translations*', *Art Monthly*, no. 91, July 1996, pp. 26–7.
- 11 J. Hoorn, 'Strange displays: Jungle movies, captivity and the department store', *Photofile*, vol. 57, pp. 33–7.
- 12 Norman Lindsay, Preface, *Norman Lindsay: Selected Pen Drawings*, Bonanza Books, New York, 1968, n. p.
- 13 Lindsay said he took up writing popular fiction because: 'I had to get out of my system the virus of its splurge of sentimentality and its rejection of all the simple realities of life censorable by puritanic taboos and interdictions; and I did that by writing the novel later to be published as *The Cautious Amorist*, the first draft of which I wrote after coming out of hospital [in 1911], *My Mask*, p. 229.
- 14 *Redheap*, Angus & Robertson, Sydney, 1974, (1930), p. 97.
- 15 Herbert Stone, publisher of a small circulation periodical, exclaimed: 'Such things call for police interference. Our cities from time to time have spasms of morality, when they arrest people for displaying ballet girls; yet they permit night after night, a performance which is infinitely more degrading...The Irwin Kiss is no more than a lyric of the Stock Yards.' Quoted in Jeremy Pascall and Clyde Jeavons, *A Pictorial History of Sex in the Movies*, Hamlyn, London, 1975, p. 12.
- 16 In Australia, the screen magazine *Everyone's* ran a series of articles reporting the state of affairs regarding film and censorship. The churches and other civic bodies remarked with increasing frequency on what they regarded to be the freer standards that applied to the cinema. For a summary of such debates in Australia see Ina Bertram's entry, 'Censorship', in Brian McFarlane et al. (eds), *The Oxford Companion to Australian Film*, Oxford University Press, Melbourne, 1999, pp. 60–2.
- 17 Kenneth Slessor, 'An interview with Norman Lindsay', *Art in Australia*, Norman Lindsay Number, 3rd series, no. 35, December 1930, pp. 17–18. In 1936, when the Motion Picture Distributors Association toured a series of 'goodwill' posters in Australia designed to enhance the reputation of the film industry, Lindsay praised the quality of the designs and the films they advertised. The project was promoted by Will H. Hays, the American advocate of industry- rather than state-based regulation of films. Lindsay would no doubt have supported this stance, although he was not to know that the resulting Hays Code would mean less adventurous Hollywood filmmaking as regards bodily display.
- 18 *Smith's Weekly* ran a poster outside newsstands: 'Will Norman Lindsay be arrested?'. According to Hetherington, 'the words left an indelible scar on Norman's mind', see Hetherington, p. 187.
- 19 See Tom Gunning, 'The cinema of attraction: Early film, its spectator and the avante-garde', *Wide Angle*, vol. 8, no. 3/4, 1986, pp. 63–70.

below: Percy Lindsay and friend in classical costume, Creswick, Victoria, reproduced in Norman Lindsay's autobiography, *My Mask* (1970).

bottom: Frame from Cecil B. DeMille's *Don't Change Your Husband*, (1919).



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# Through the looking glass

*The collection of Etta and Manny Hirsh*

Wandering through the rickety front gate and down the path to Etta and Manny Hirshs' inner Melbourne home feels vaguely like following Alice into Wonderland. The front door, with its quirky security screen by Kyneton artist Peter D. Cole, confirms that the Mad Hatter might well be waiting for you inside. And if, while waiting for one of the amiable Hirshs to arrive at the door, you glance through the sitting-room window and spot a 120-centimetre-

long fibreglass cigar protruding from a huge pair of shiny red lips, you might think that a visit by Lewis Carroll himself is not out of the question.

Once inside, the quirkiness of this labyrinthine Victorian-era home doesn't let up. In one room, fifty-four teapots by potter Sue Sanderson, nestled in fifty-four tiny compartments of a beautiful wooden shelf, and a huge ceramic rose by Agi Yoelivie, vie for your attention. In nearby rooms, sculptures of a naked Manny, by friend Peter Corlett, and another of Melbourne collector John Wilson, stand ready to bail you up. Every room – bathrooms included – contains works that make one smile, ponder or simply sigh with wonder.

The Hirshs seem to have used every available inch of their home for art of every imaginable variety, the only discernible link between it all being a love of originality, whimsy and wit. After a ramble through the house, one begins to suspect that this whole art caper has been a bit of a lark for this energetic couple. And perhaps it has been. Everything about the Hirshs' collection indicates that they are art lovers of an eccentric bent, guided by intuition and glee, rather than the desire to form a sensible and well-balanced collection. The sheer volume of pieces – scores of breathtaking ceramic works and a sizeable collection of paintings by the artists who defined Australian art in the 1960s, 1970s and 1980s – tells the story of an addiction to art that has endured for more than four decades. Along the way they have formed a remarkable time-capsule of contemporary Australian art.

Etta and Manny Hirsh are both children of Polish Jewish immigrants who came to Australia in the late 1930s prior to the Second World War. Both families sensed the horror about to consume Europe and chose Australia as the place to begin anew. Manny's father started a textile business, which Manny inherited from him in the 1960s. Long hours, good contracts and a knack for the textile business saw Manny turn the business into a success. Etta's father worked in a Footscray tanning factory, her mother as a clothing finisher. They worked hard to bring their relatives to Australia when the war was over, but, like so many other Jewish families of the time, no relatives from their large extended family – except two cousins – were left alive. Both families lived in the inner Melbourne suburb of Princes Hill, where Manny's lifelong romance with the



left: The Hirshs' screen door, by Kyneton artist Peter D. Cole.



Carlton Football Club began, and where Etta and Manny met. They were married in 1957 and soon afterwards art began to play a major role in their lives.

Etta's working life began as a secretary in Melbourne's central business district where she spent every lunchtime visiting galleries like the Museum of Modern Art and Design (MOMAAD) and the influential Primrose Pottery Shop. During this time she told Manny – who recalls that his main loves then were football, horses and poker – about an Arthur Boyd show at MOMAAD. Manny went along and now says that it was the first time he can remember having his 'mind blown' by art. He soon lost interest in horses and poker.

By the early 1960s the young couple had bought a home in Caulfield and, having little in the way of decoration, decided to buy a painting. At Toorak Galleries in South Yarra, Etta found a depiction of Daisy Bates by Melbourne artist Desmond Norman, that she liked. They bought the painting, but more important was what they did while deciding whether to buy it: they wandered next door into the recently opened Gallery A. They had no idea what to think about many of the pieces in the gallery, most done in the 'hard-edge' style being adopted by many young artists



at the time. When they came to a dark, heavily textured painting by Peter Clarke, they simply looked at one another and laughed. 'That has got to be a joke!', they said to Cherelle Hutchinson, wife of gallery co-founder Max Hutchinson, who was standing nearby. 'She responded not by throwing us out', says Manny, 'but by making us promise to come to their next show'. Filled with doubt, they went along to an exhibition of jewellery by Darani Lewers and Helge Larsen which they adored. By their next visit they

*top right:* Various pieces, including Sue Sanderson's fifty-four tiny teapots (right) and Agi Yoelivie's ceramic rose (on table).

*right:* A sculpture by Peter Corlett of Melbourne collector John Wilson, in front of an early Michael Johnson painting *Glass, rust and love*, 1969, acrylic on canvas, 198 x 215 cm. On the right is part of the Hirshs' ceramics collection.

*far right:* Assorted pieces from the Hirshs' ceramics collection (detail).





had bought the very Peter Clarke painting they had chuckled at weeks before (it now hangs in their hallway).

From then on, the Hirshs spent every weekend visiting galleries and getting to know artists and dealers. Their three children grew up on a staple of long Saturday afternoons spent in galleries. Every Friday evening, on his way home from work, Manny would drop in to Gallery A to chat with Max Hutchinson, and pay a little bit off whatever painting he had on hold at the time. The Hirshs soon met Georges and Mirka Mora, and it was at the Tolarno Gallery that they bought many of their most important pieces. Tolarno's first sale – a William Wright painting – was to the Hirshs. Through Tolarno the Hirshs came to know the work of Dale Hickey, an artist they have followed for many years. One of their first major purchases was Hickey's *Yellow square* diptych, which hung in the 'The Field' exhibition at the National Gallery of Victoria in 1968. They later sold this work so that they could buy another painting Hickey completed in 1985, which now holds pride of place in their hallway.

Almost every artist who was part of the revolution in Australian art in the 1960s and 1970s is represented in the Hirshs' collection, and many of the pieces are the artists'



best. David Aspden, Syd Ball, Peter Booth, Mike Brown, Domenico de Clario, Robert Hunter, Robert Jacks, Michael Johnson, Les Kossatz, Mirka Mora, Donald Laycock, Jan Senbergs, Gareth Sansom, Guy Stuart and Brett Whiteley, among others, are all there.

As well as paintings, there are a staggering number of ceramic pieces, from functional pots and cups to scores of idiosyncratic smaller pieces. Etta is responsible for introducing Manny to ceramics, although he caught the bug without much prompting. The first piece they bought was a present for Etta's uncle, visiting from overseas. Etta wanted to buy him something 'Australian', and found a perfect green sugar bowl at the Primrose Pottery Shop. Before wrapping the bowl, Etta showed it to her mother, who shook with rage at its unsuitability. The uncle was duly given a silver-plated vase. The Hirshs kept the sugar bowl, by David and Hermia Boyd, and they now regard it as the nucleus of a collection that includes works by Len Castle, Greg Daly, Gwyn Hanssen Pigott, Col Levy, Milton Moon, Peter Rushforth and Hiroe Swen.

Manny retired in 1989 and, not long after, the Hirshs simply ran out of room for any more art in their house; it is hard for first-time visitors to believe that they can fit quite so much in. The Hirshs now usually visit only a few shows a year. Their collection, though tame by today's standards, was cutting-edge in earlier years, something the Hirshs keep in mind when looking at contemporary art: 'When we bought pictures by artists showing in "The Field", everyone around me thought I was the biggest nutter in the world', Manny remembers. 'I got the usual comments – "You actually paid money for that?", or "How much did they pay you to take that one off them?" Today, I'm very careful before I condemn anything ... because I remember how I felt in the early 1960s, and

top: DALE HICKEY, *Table with many flat objects*, 1975, oil on canvasboard, 25 x 37.5 cm.

left: (from top to bottom) PETER CLARKE, *Untitled*, oil on canvas, 45 x 62.5 cm; GUY STUART, *Portrait of Emmanuel Hirsh*, 1984, oil on canvas, 76 x 111.5 cm; ROSALIE GASCOIGNE, *Untitled*, 1983–84, timber, 57.5 x 135 cm.





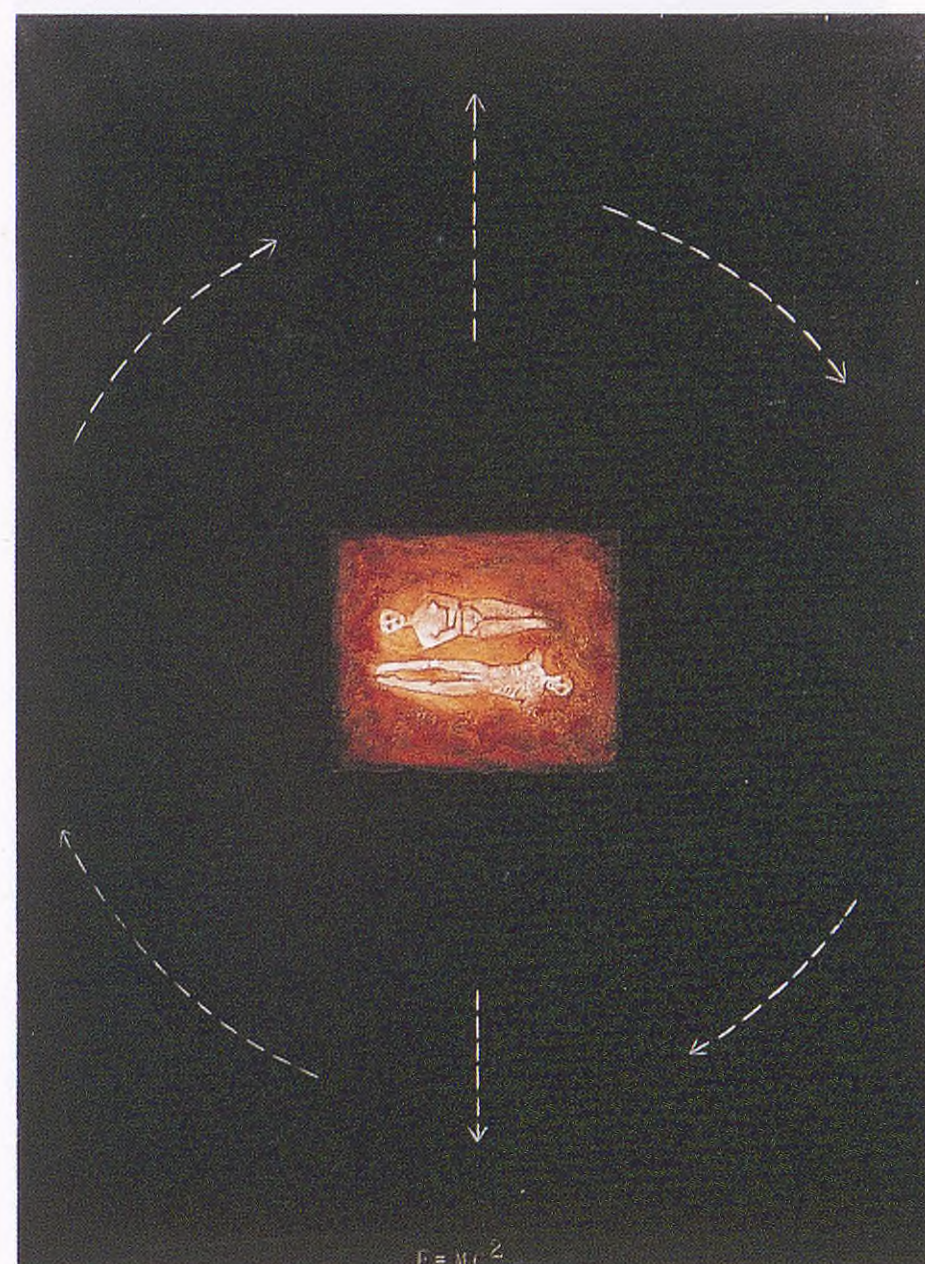
how people would ridicule me. I wouldn't like to turn out to be as foolish as those people were.'

The most obvious question about their collection is: why? Why buy so many pots, so many paintings, so many things over so many years? Neither Manny nor Etta can answer this easily. Etta says she would have been as happy seeing it all in a gallery, although she is lucky to live amongst it all. Part of the appeal for Manny was the release art gave him from business. After a stressful eighty-hour week at work, he could tune out in front of a beautiful painting. Manny also knows that they could have made a lot more money if they had invested the money spent on art. Their home, though, is proof of a different kind of return.

Collecting has become a more serious pastime, with publications available to tell people what to buy and which up-and-coming artist to look out for. More and more collectors are becoming savvy as to what their collections should look like, and what is likely to increase their value in years to come. Not for the Hirshs this sort of planning; their collection is a reflection of two highly principled and original people who trusted their intuition about art and the people who made it. The Hirshs have been as enthusiastic in seeking out new and interesting art and helping artists to survive, as they have been in creating a magical home for themselves and their friends – a hole Alice might have been happier to fall down.

#### CLAY LUCAS

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



top: PETER CORLETT, *Rebirth*, 1966–67, epoxy resin, 42 cm long.

right: HEATHER ELLYARD, *At the centre – red deeper than is red*, 1991, oil on canvas, 117 x 87 cm.



# Melbourne Artfair 2000

*Contemporary Australian art for a national and international market*

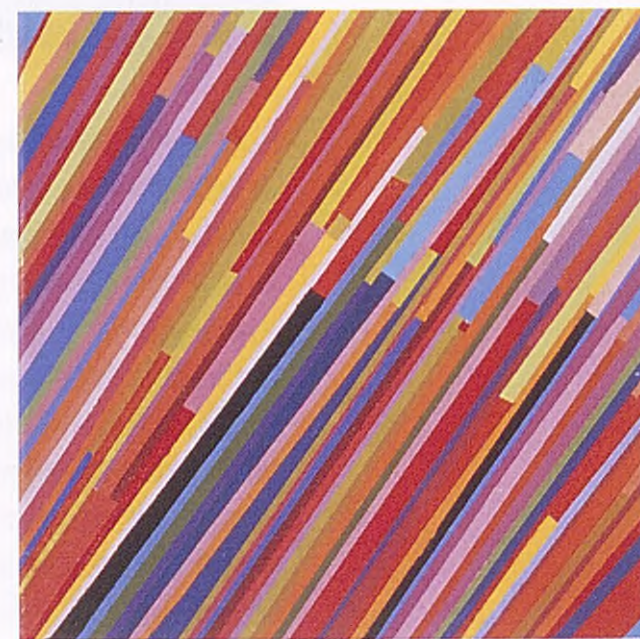


The Melbourne Artfair has become renowned for throwing a great opening party (at a price). The venue is one of the most extraordinarily beautiful heritage buildings in Australia – the Royal Exhibition Building in Melbourne – and the vibe is usually positive. Lots of glamorous people in black, good food and drink, and networking opportunities galore. So the small management team is geared up in 2000 to do it all again, immediately following the Sydney 2000 Olympic Games. But no matter how good the party is, that's only part of it.

The Artfair is, after all, a significant litmus test of the health of the contemporary art market in Australia. In one go we get a pretty good idea of who is buying, what they are buying and who is selling. According to Bronwyn Johnson, the director of the event, 'this year the market is in good shape, it's looking great. We have more galleries than ever and they're taking big spaces...' Dealer support is critical, and indicative of general commercial optimism. While it is a big financial commitment for most dealers, those who choose to be part of the fair obviously think it is worth the investment. Artists are keen to be represented, and dealers are determined to show their work in the most positive light.

Many of the top Australian galleries are loyal participants and display their artists regularly. Tolarno Galleries is back again this year, along with Anna Schwartz Gallery and Gallery Gabrielle Pizzi (Melbourne), Greenaway Art Gallery (Adelaide) and, from Sydney, Roslyn Oxley9 Gallery, Martin Browne Fine Art, Rex Irwin Art Dealer and Utopia Art. There are some notable exceptions – Robert Lindsay Gallery from Melbourne and Sherman Galleries from Sydney – but there are probably enough exhibitors to fill the gaps.

About 800 artists will be represented at the fair, both Australian and international, including some of Australia's most significant names: Turkey Tolson Tjupurrula, Gwyn Hanssen Pigott, Jenny Watson, Christopher Langton, Richard Larner, Emily Kame Kngwarreye, Howard Arkley and many more. New Zealanders will be well represented in works by Shane Cotton, Dick Frizell and Bill Hammond,

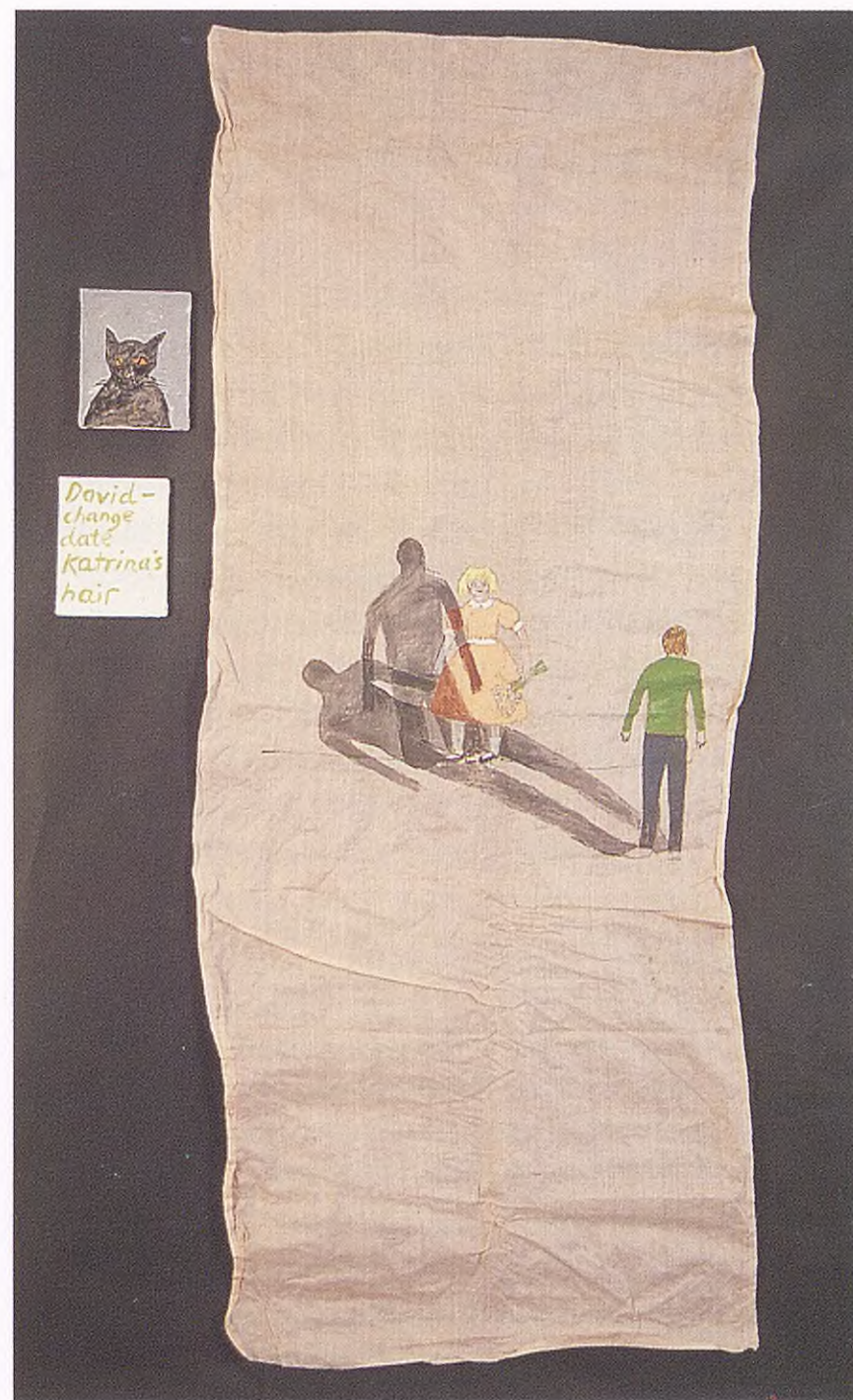


top left: ANNETTE BEZOR, *Tension 3*, 1999, oil on canvas, 165 x 165 cm, Greenaway Art Gallery, Adelaide.

left: MITJILI NAPURRULA, *Watiya Tjuta - Trees, Uwalki*, 1998, acrylic on linen, 122 x 67 cm, Niagara Galleries, Melbourne.

above: MELINDA HARPER, *Untitled*, 2000, oil on canvas, 30 x 30 cm, Anna Schwartz Gallery, Melbourne.





top: FIONA MURPHY, *Three forms*, 1999, (detail, forms 1 and 2), from the 'Tendril' series, ceramic, 40 cm long and 32 cm long, Christine Abrahams Gallery, Melbourne.

top right: JENNY WATSON, 'I enjoy being a girl', 1999, oil and acrylic on rabbit skin, glue-primed Indian cotton, 240 x 100 cm, Greenaway Art Gallery, Adelaide.

right: DEBORAH PAAUWE, *Untitled*, 2000, type-C photograph, 100 x 100 cm, Greenaway Art Gallery, Adelaide.

among others. Interestingly, in the past, Auckland's Gow Langsford Gallery has provided some of the strongest and most memorable displays.

Importantly, the Melbourne Artfair is supported by Arts Victoria and the Australia Council – both organisations seeing it as a key market in which to showcase Australian art in an international context. It is clearly the leading art fair in the Asia-Pacific region, and galleries from Japan, Korea, China, Hong Kong and Singapore are again to be part of this year's event.

Artfair 2000 is the seventh such event held since its inception in 1988. Bronwyn Johnson points out that when the Cologne art fair chalked up seven years, the participating galleries numbered thirty-five; in Melbourne it is up to sixty-six galleries, and growing.

In the final analysis, however, the success of the Melbourne Artfair will depend on the calibre of the art shown. So what if there are 100 galleries represented? The work is what matters. To this end, selection has been more rigorous for Artfair 2000 than for previous years. Not everyone can take part – there is an elimination process that supports best practice. For example, 80 per cent of the work displayed must be by living artists, and dealers must document their long-term commitment. There is also an international Collectors Program, designed to introduce potential buyers to Australian contemporary art. Johnson travels the world searching out individuals and companies who might be interested in looking at the Australian product. Important collectors are then accommodated at the Sofitel in Melbourne and given red carpet treatment for the duration. Targeted marketing is properly seen as a critical part of Artfair 2000.

#### SIMEON KRONENBERG

*Simeon Kronenberg is a curator and writer.*



# Virtual distance

*New millennium heralds a global art market*

The Australian art market entered the new millennium on a truly global note. Australian art was sold in Paris in French francs and Australian dollars, and in Sydney in New Zealand dollars. International Auctioneers held a meeting at Lawson's in Sydney to form an online marketing alliance, and representatives of the three largest art auction houses in Australia went to Austin, Texas, in a bid to acquire for auction the most important collection of Australian art outside Australia. Paul Greenaway of Adelaide's Greenaway Gallery led a contingent of Australian art dealers to Madrid for ARCO, the Madrid art fair, to prepare for Australia's dedicated year at the fair in 2002. After purchasing a major Sidney Nolan painting in New York, Melbourne art dealer Rob Gould repatriated a group of paintings by Howard Arkley which were sold in the United States in 1999 by Karyn Lovegrove Gallery in Los Angeles. Finally, Sydney antiquarian book dealer Hordern House attended a Los Angeles sale devoted to Captain Cook, and returned with a wad of pictorial material, most notably a book of prints by John Webber, as well as early written accounts of the great explorer's travels.

While the emphasis of these events (apart from ARCO) was on the repatriation of Australian art for a booming local art market ahead of the introduction of the goods and services tax (GST) in mid-2000, Australian art has been moving in both directions, as demonstrated by the sale in 1998 of Frederick McCubbin's *A bush idyll*, 1893, to an unnamed Australian businessman living in the United States. There were also anecdotal reports of demand from Australian expatriates able to buy well because they are earning foreign currencies and buying in devalued Australian dollars.

At Doyle's on 19 November 1999, a Nolan 'Kelly', estimated at only \$US30,000 to \$50,000, sold for \$US178,500 (\$A277,500) to Rob Gould who travelled to New York to be at the sale. Gould was underbid by Sydney dealer Denis Savill who stayed at home, but had chanced on the sale. As they say in the business – auctions need only two bidders. Sydney dealers Eva Breuer, Vivienne Sharpe and Tom Silver; a representative of Adelaide's Kensington Gallery; and London-based expatriate Australian dealer Adrian Mibus, were all present at the Paris Drouot when *commissaires-priseurs* Beaussant Lefevre offered twenty-nine works by the Australian impressionist artist Bessie Davidson on



12 December 1999. The phones – almost certainly connected to Australia – ran hot as the currency conversion boards lit up Australian dollars alongside European currencies for the first time.

Many years earlier, France had yielded such treasures as the studio of the impressionist John Peter Russell and umpteen Rupert Bunny and Ethel Carrick Fox paintings, but Davidson has been seldom chased, possibly because she did little work in Australia. Buyers did not appear too concerned that much of the work on offer was from a period decades after the artist's formative Paris years. A put-together offering from many French vendors who had been enthused by the high price achieved for Davidson's work over a year earlier, the majority of the paintings returned 'home' to Australia. The best price, paid by Tom Silver, was \$A170,000 for *Young girl with green book*, 1912, admittedly painted in the artist's earlier period and thought to show Margaret Preston, who visited Davidson, a fellow South Australian, at that time.

Roger McIlroy of Christie's Australia, Justin Miller of Sotheby's Australia, and Rod Menzies of Deutscher-Menzies travelled to Austin, Texas, in early 2000 in a bid

JOHN WEBBER, *A view in Oheitepeha Bay, in the Island of Otaheite*, hand-coloured engraving, 29 x 42 cm, courtesy Hordern House Rare Books Pty Ltd.



to secure the greatest auction prize remaining overseas. The University of Texas were seeking expressions of interest to auction their collection of 180 modern Australian paintings, donated to the museum in the 1970s by Harold Mertz, the proprietor of a New York publisher's clearance house. The Blanton Museum in which the collection is housed is seeking to raise money towards the \$US17 million needed to pay the amount outstanding on their acquisition of the partially donated Suida-Manning collection of renaissance art.

Held in storage for much of its history, the Mertz collection – put together on the advice of Adelaide dealer Kym Bonython in 1964–66 – promised to top the \$5.9 million Trout sale held by Christie's in Brisbane in 1989, as the biggest single salesroom offering of Australian art. Although not always the most commercial, some of the paintings in the collection are among the artists' best. Brett Whiteley, for instance, is represented by the oil *Woman in bath*, 1964, and two 'Christie' murder drawings (the kind of works that found their way into British art museums in the 1960s), rather than his more saleable 'Lavender Bay' works. Russell Drysdale, Jeffrey Smart, Sidney Nolan and Arthur Boyd are also represented by some big-ticket offerings.

Although often of equal Australian interest, many of the paintings in Webb's Millennium Maritime auction held in Auckland from 17 to 19 January 2000, were consigned from Sydney for sale because the promoters were seeking to cash in on the America's Cup yacht race which was being held in Auckland at the time. Without the benefit of a Sydney viewing, collections of maritime art consigned by scrimshaw expert Desmond Liddy and retired Sydney antique dealer Len Barton sold modestly well, with \$NZ5,750 paid for William James Forster's watercolour from the Liddy collection of the steel steamship *Monowat* which was broken up to make the Gisborne, New Zealand breakwater in 1909. *Eddystone lighthouse*, by the Tasmanian artist Haughton Forrest, made its way back across the Tasman when purchased by a Sydney financier for \$NZ28,000.

Giving a further eccentric global twist to the three-day sale – which also included shipping tools and full-sized as well as pond-sized yachts – the carved views on scrimshaw (whalebone and whale teeth) by anonymous Australian and American whaler artists, were sold in New Zealand dollars when offered at Goodman's rooms in Sydney's Double Bay in the middle of Webb's sale. Environmentally protected – and some of it possibly heritage material – the scrimshaw could not be exported to New

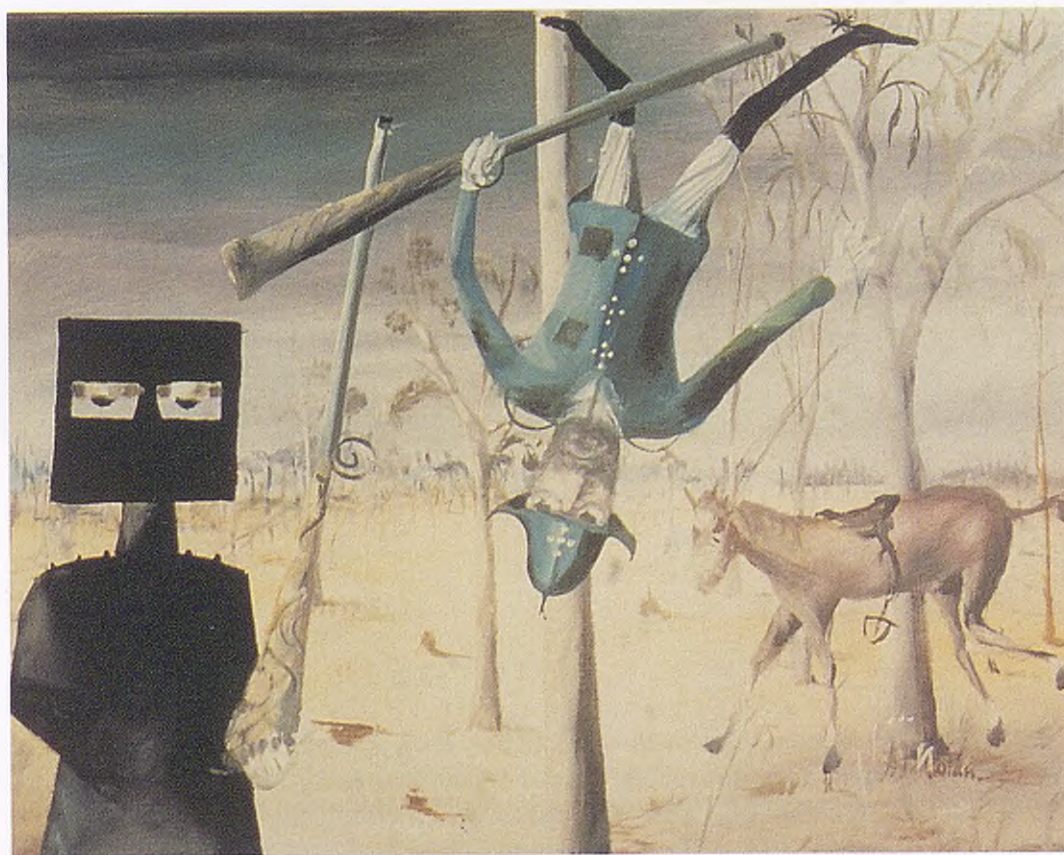
Zealand. The Australian National Maritime Museum at Darling Harbour purchased half the offering.

A week after the sale at Swann Galleries in New York of an archive of photographs by the polar photographer Herbert Ponting for \$A198,040 to a Melbourne collector, a representative of that auction house met at Lawson's in Sydney with eight other family-owned auction houses around the world – who together form the International Auctioneers – to organise an online alliance to take on Sotheby's and Christie's. The joint website was expected to be online in July 2000, reducing even further the 'tyranny of distance' that the Australian art market has laboured under since fakes flooded into the colonies in the early days. Hastening the market's globalisation, this pooling of knowledge and speeding of the information flow was not entirely welcome news for many of the members of the art trade whose fortunes had been made by finds at general clearance sales (say, at Lawson's every Friday), and subsequently re-offered at Swann Galleries.

20th Century Art and Design, Doyle's, New York, 17 November 1999; *Tableaux anciens et modernes, objets d'art et de Bel ameublement*, Beaussant Lefevre, Paris Drouot, Paris, 10 December 1999; Webb's Millennium Maritime Auction, Goodman's, Sydney, 17 January 2000; Webb's Millennium Maritime Auction, Auckland, 17–19 January 2000; Important 19th and 20th Century Photographs, Swann Galleries, New York, 14 February 2000.

#### TERRY INGRAM

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



SIDNEY NOLAN, *Death of Constable Scanlon* ('Ned Kelly' series), 1954, oil on masonite, Jack S. Blanton Museum of Art, The University of Texas at Austin, Gift of the Mertz Art Fund, 1972. Photograph George Holmes.





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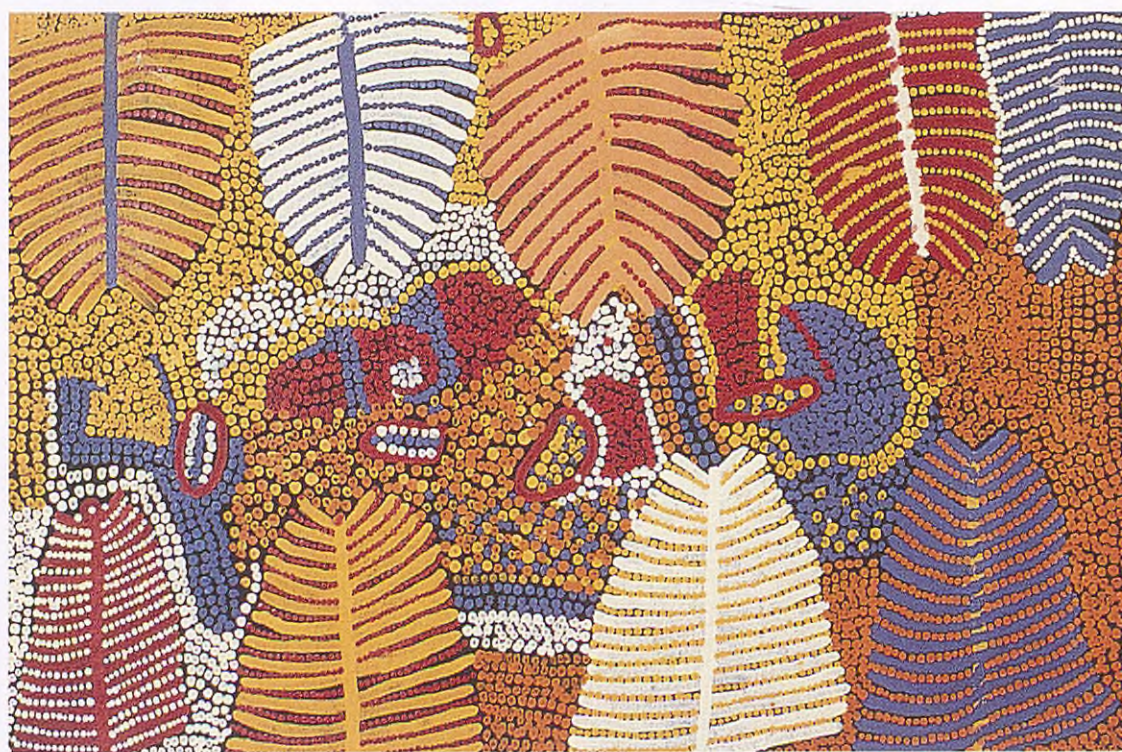
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1. KEN THAIDAY, *Beizam shark mask with bait fish*, 1995, plywood, wire, shark's teeth, feathers, acrylic paint, 62 x 65 x 50 cm, Powerhouse Museum, Sydney. 2. JONATHAN DELAFIELD COOK, *Nest 3*, 1999, Firefinch (*estrilda senegala brunneiceps*), charcoal on paper, 72 x 85 cm, Rex Irwin Art Dealer, Sydney. 3. CAROLYN FELS, *Memory*, 1999, oil on linen, six panels, each 54 x 86 cm, McClelland Gallery, Victoria. 4. JENNIFER FRENCH, *Something / Nothing*, 1999, gelatin silver prints, glass, installation 167.5 x 25 cm, McClelland Gallery, Victoria. 5. JOHN YOUNG, *Malay painting*, 2000, digital scan and oil on canvas, 212 x 158 cm, Sherman Galleries, Sydney.





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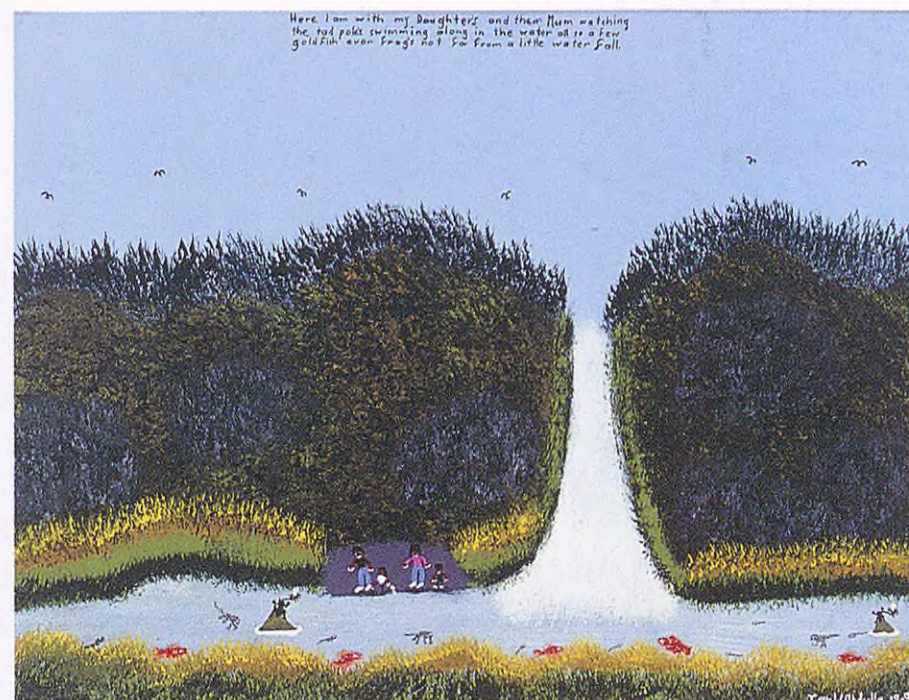
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1. GREG ADES, *Light*, 1999, oil on linen, 150 x 198 cm, Helengory Galerie, Melbourne. 2. MARLEE NAPURRULA, *Kungkayunti*, 1998, acrylic on linen, 81 x 122 cm, Coo-ee Aboriginal Art Gallery, Sydney. 3. BRENT HARRIS, *Swamp 4*, 1999, oil on linen, 274.5 x 134.5 cm, Tolarno Galleries, Melbourne. 4. MARGARITA SAMPSON, *Anemone – it's not the heat, it's the humidity*, 1999–2000, satin, stuffing, 110 x 60 cm, PCL Exhibitions, Sydney. 5. IAN ABDULLA, *With my daughters and their Mum*, 1999, acrylic on canvas, 76 x 102 cm, Niagara Galleries, Melbourne.

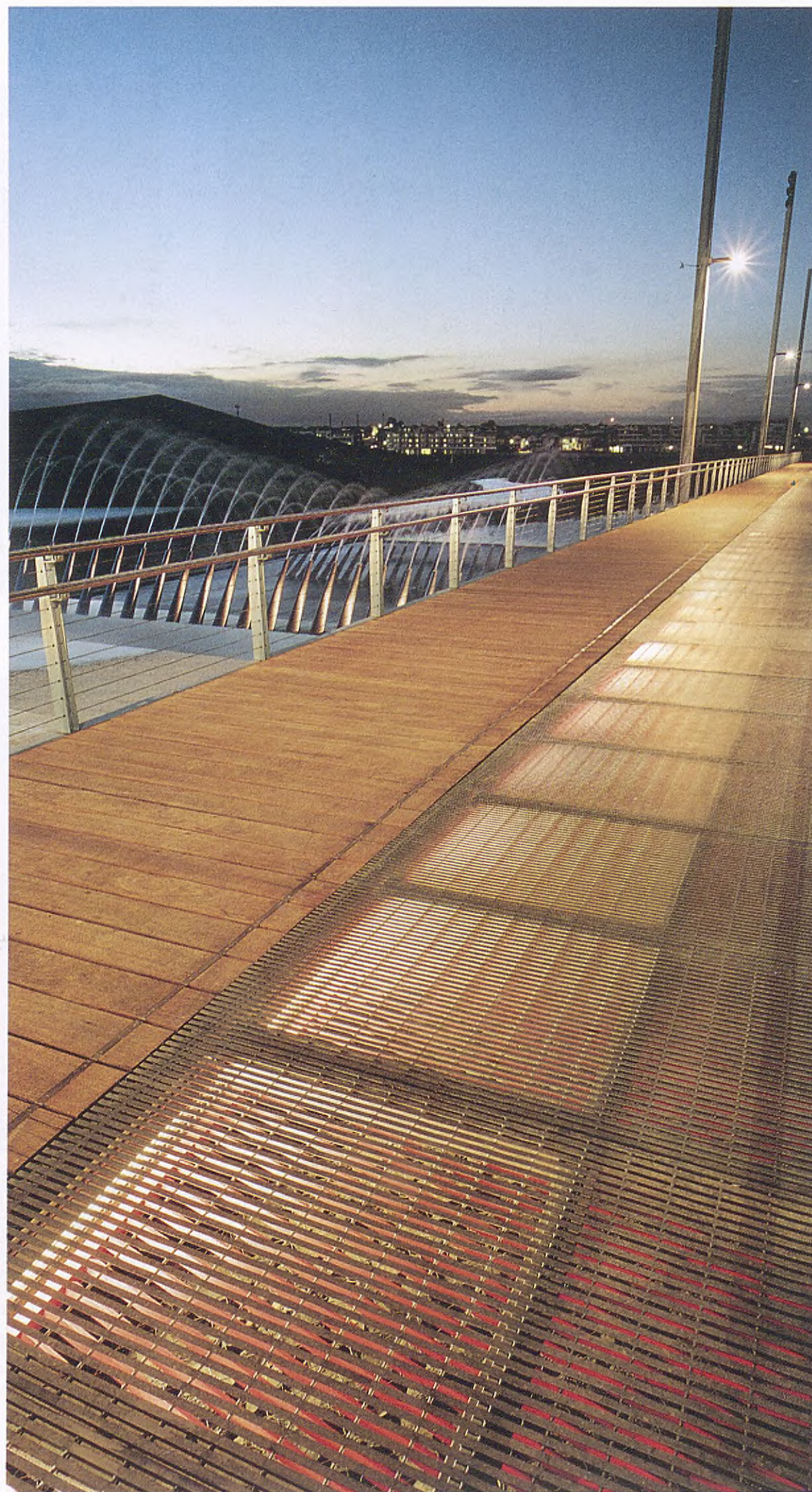




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1. *Relay* in the Fig Grove by Paul Carter and Ruark Lewis. Photograph Patrick Bingham-Hall. 2. *Relay* in the Fig Grove by Paul Carter and Ruark Lewis. Photograph John Gollings. 3. *Osmosis* at Haslems Pier by Ari Purhonen. Photograph John Gollings.





1. *Lost and found* at Sydney SuperDome by Elizabeth Gower. Photograph Bob Peters, Highlight Studios. 2. *Feathers* at Stadium Australia by Neil Dawson. Photograph Bob Peters, Highlight Studios. 3. The Urban Forest with Stadium Australia in the background. 4. *5000 calls* in the Urban Forest by David Chesworth and Sonia Leber. Photograph Ross Bird Photography.



# RICK EVERINGHAM



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Paul McGillick, *Art and Australia*

(from 'Geoffrey De Groen: Recent Work', *Art and Australia*, vol. 22, no. 3, 1985, p. 365)

Lenore Boyd, 'Phoenix', (1/12), bronze sculpture, lifesize



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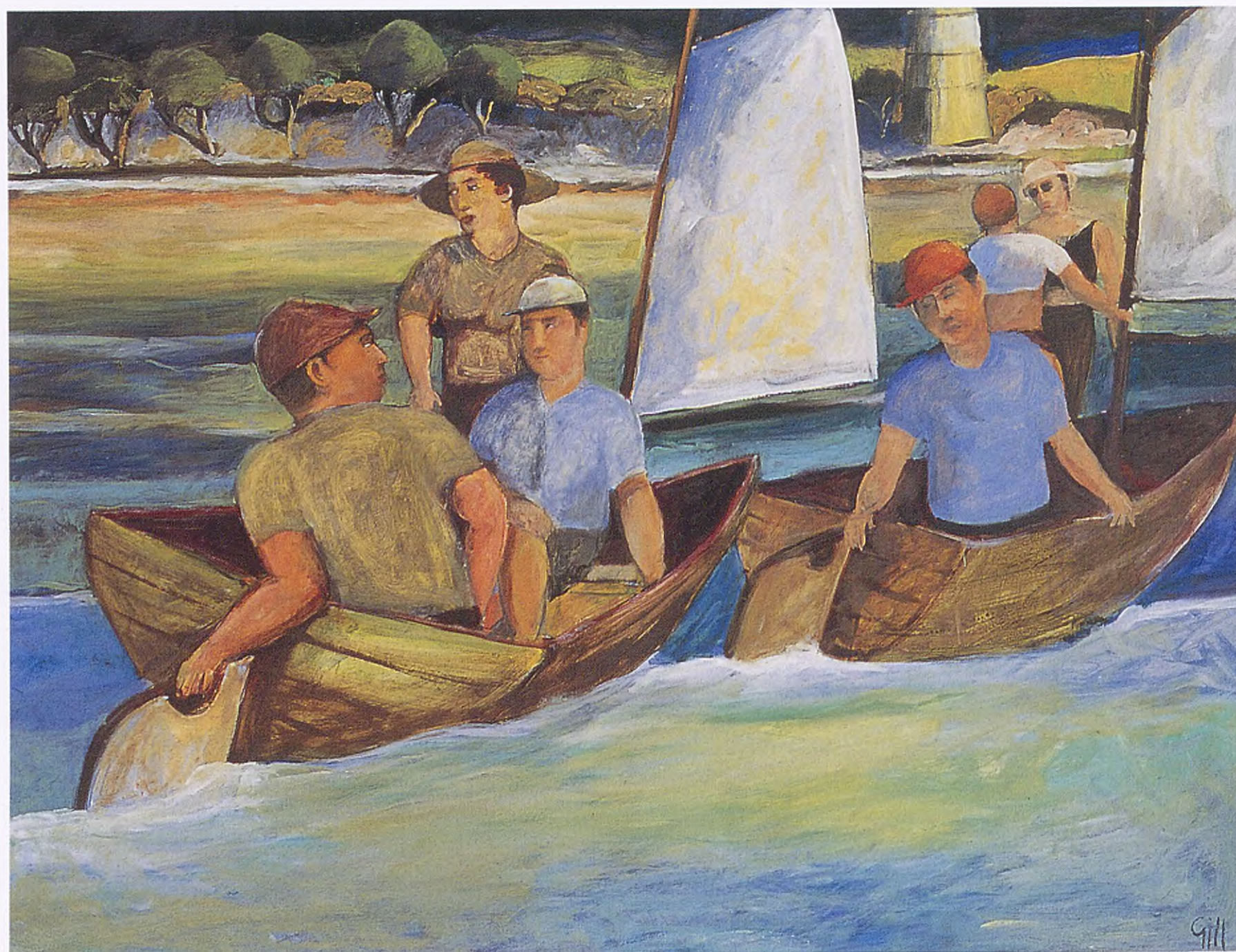
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*Thompsons Bay, Rottnest 'To the Lighthouse', oil on board*

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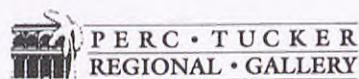
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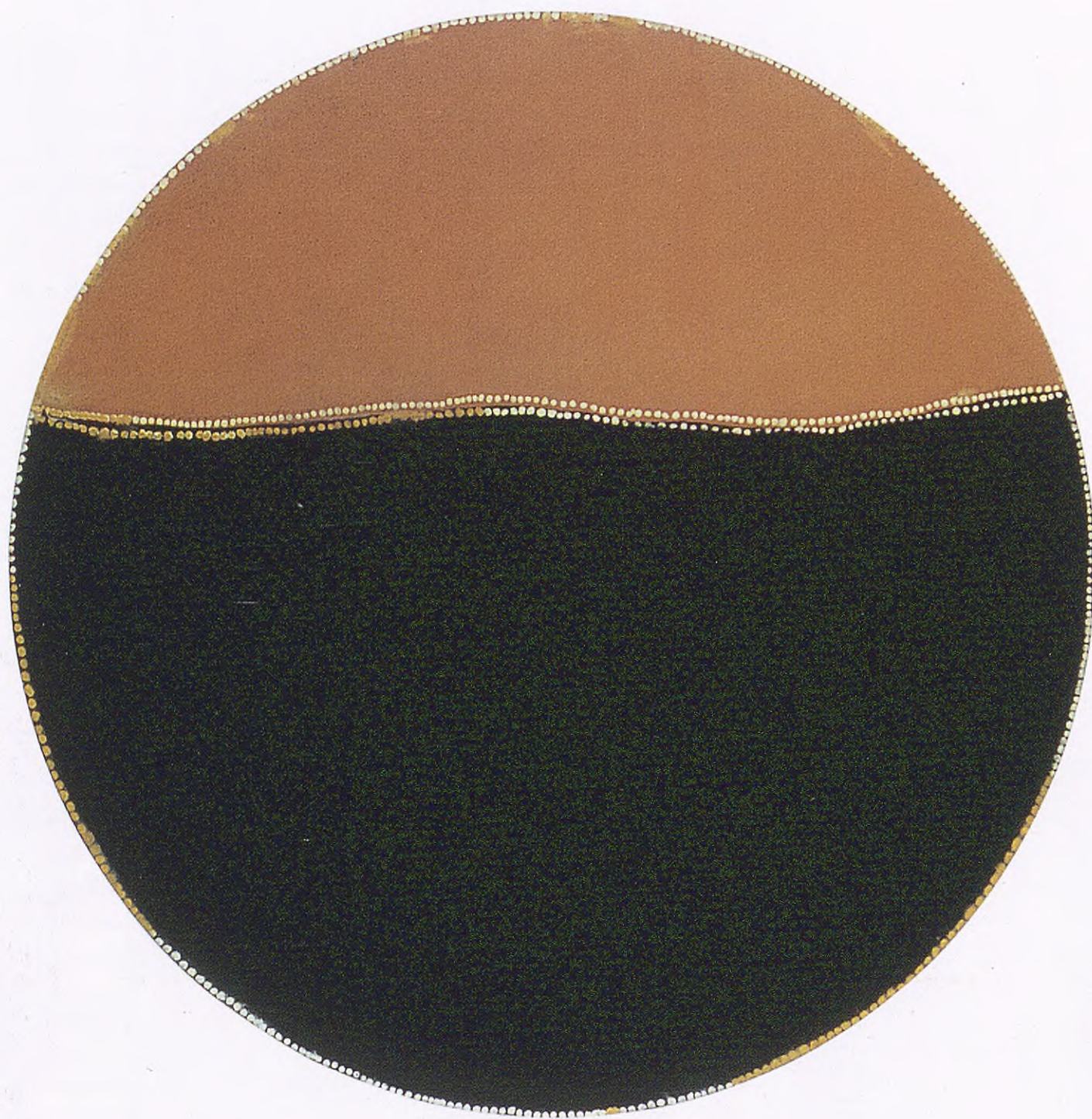
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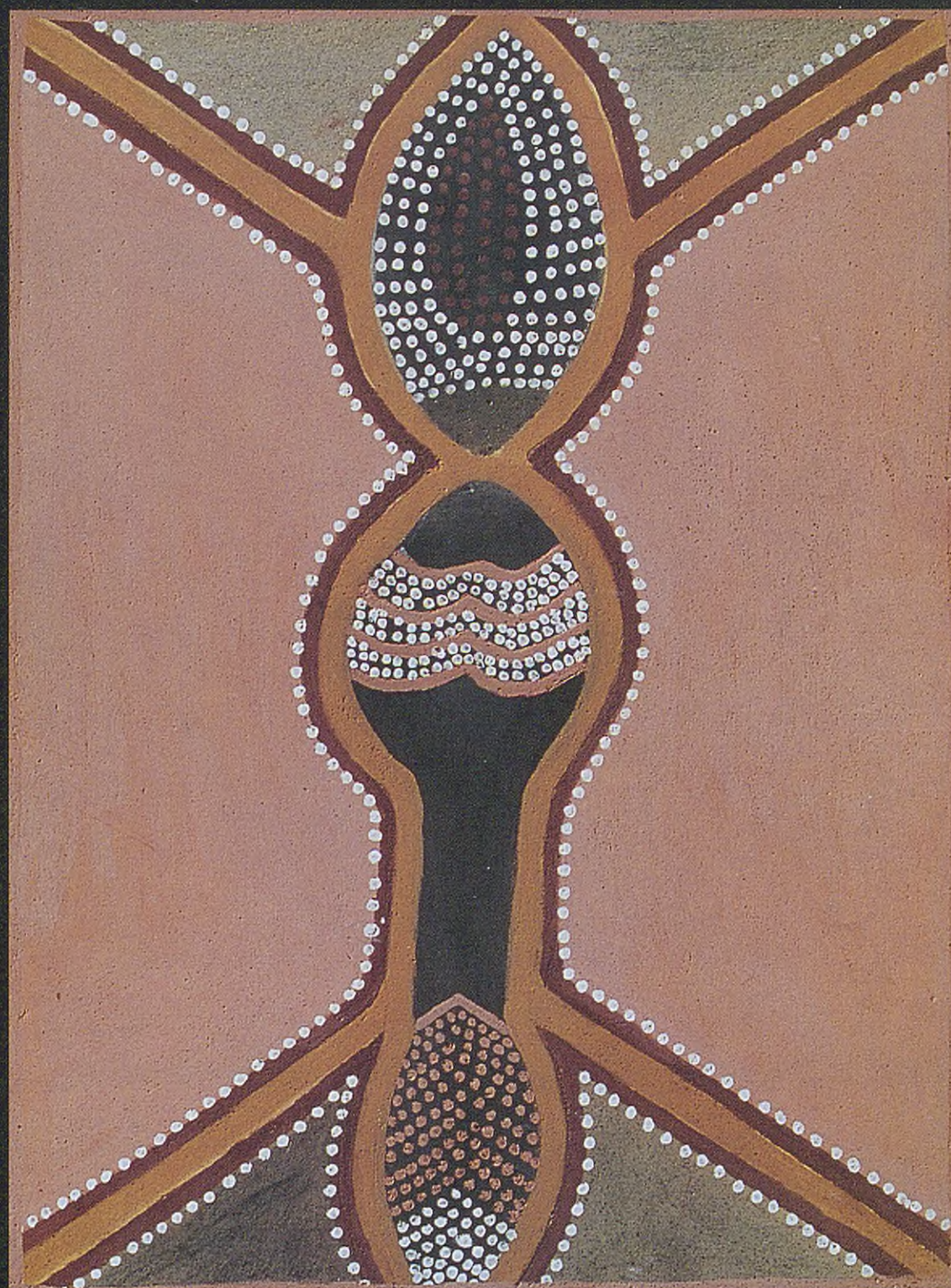
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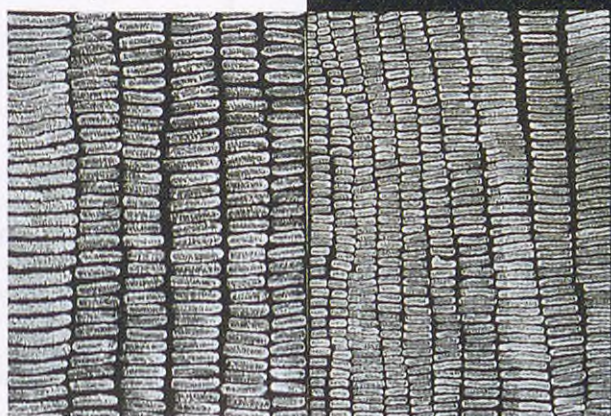
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Telephone: +61 (8) 9168 7496  
Facsimilie: +61 (8) 9168 7444



# Fine Art Reproductions

*Limited Edition Prints: Beyond your expectations*



*Headman 1973. Digitally enhanced photograph, Giclée Print on archival paper 56 x 76 cm.*

Recent advances in technology now enable professionals who specialise in the production of limited edition prints to achieve results never before thought possible.

Colour Reproductions, in Brisbane, is spearheading a new approach to fine art reproduction called Iris Giclée™ Prints. These prints are produced on a continuous-flow variable-dot ink jet printer (Iris GPRINT) which can produce an apparent resolution of 1800 dots per inch while spraying over 4 million droplets per second onto a variety of stocks and materials.

The variable-dot size and continuous-tone nature of the printing process achieve intense colours and a tonal range that can reproduce the most subtle aspects of a particular work of art.

Being trained as a colour etcher and involved in fine art reproduction for 35 years, Colin Anderson, Managing Director, says:

We approach each artwork with an eye to detail and an appreciation of the incredible workmanship that has gone into creating it. The image quality of Giclée prints surpasses any other reproduction process I have ever seen.

Giclée™ Prints not only achieve unsurpassed quality and tonal range but also have the added benefit of being able to be printed on a multitude of stocks, including archival quality papers and canvas.

At Colour Reproductions all Iris Giclée™ Prints are produced using Equipoise™ Inks, guaranteeing an extended display life. Artists who prefer to produce larger print runs have access also to the most versatile

approach to traditional lithographic prints by using Colour Reproductions' Muller Fine Art Press.

With the advent of new technologies comes the ability for Colour Reproductions to now offer artists exclusive access to Gallery Giclée. Gallery Giclée is Australia's only virtual web gallery dedicated solely to the exhibition and sale of Iris Giclée™ Prints.

Artists are required to pay no up-front costs and upon the sale of each Iris Giclée™ Print a royalty will be paid to the artist. All printing, publication and marketing costs will be borne by Gallery Giclée.

**Gallery Giclée**

is now inviting  
submissions of artworks to  
exhibit and sell in our virtual gallery  
Web : [www.gallerygiclee.com](http://www.gallerygiclee.com)



**COLOUR REPRODUCTIONS**  
MASTERS OF THE ART

If you are interested in  
exhibiting or producing limited  
edition prints visit our web sites.

Web : [www.colourrepro.com.au](http://www.colourrepro.com.au)  
Email : [art@colourrepro.com.au](mailto:art@colourrepro.com.au)

Gallery Giclee is a division of  
Colour Reproductions (Qld) Pty Ltd  
ACN 010 309 672  
ABN 15 797 648 084  
44 Harries Road, Coorparoo Qld. 4151  
P.O. Box 69 Coorparoo 4151  
Ph. (07)3394 2588 Fax. (07)3394 1908  
Iris Giclée and Equipoise Inks are Trademarks of Iris Graphics Inc.



## TIMMY PAYUNGKA TJAPANGATI



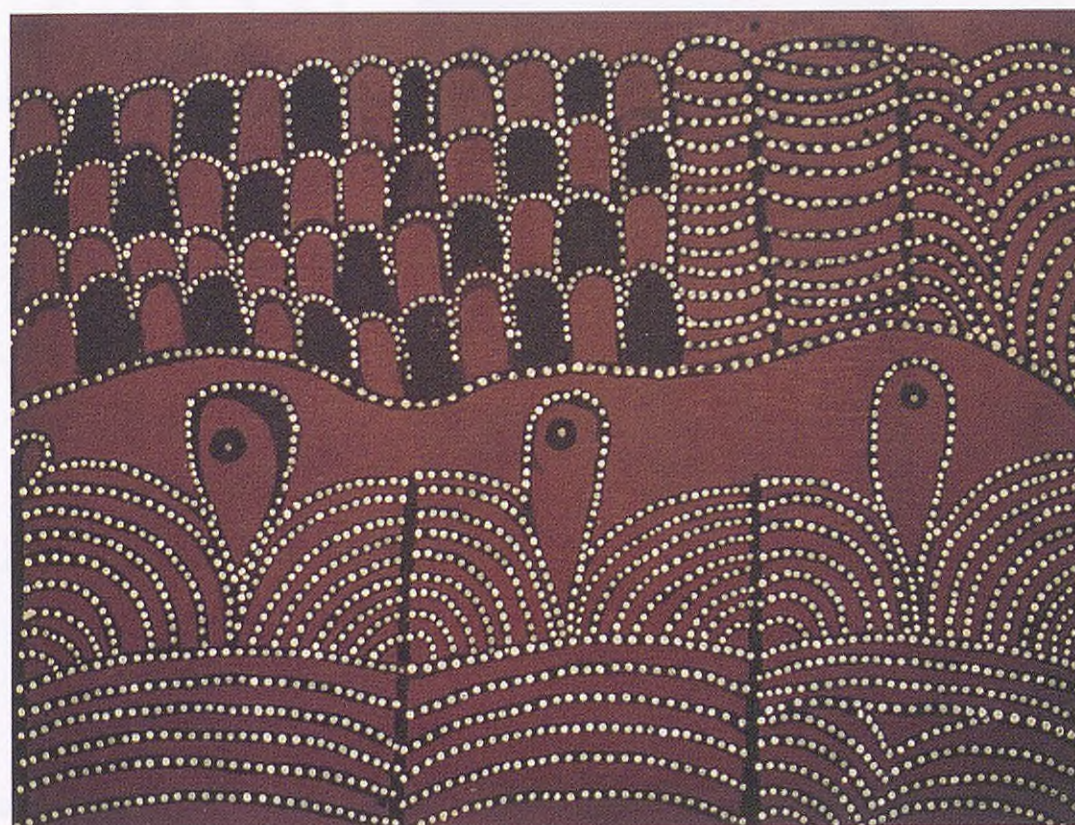
Timmy Payungka Tjapangati, *Tingarri Cycle*, 1998, 122 x 215 cm

*Ochre Gallery*



5E/26 WELLINGTON STREET, COLLINGWOOD VIC 3066 TEL/FAX: 03 9419 9985  
EMAIL: ochregallery@bigpond.com WEDNESDAY TO SUNDAY 12-6PM

## JACK BRITTEN



Jack Britten 'Niyiliyili', *Bungle Bungles*, 1998, 90 x 120 cm





ROBERT JUNIPER, *To a New Place II*, 1999

# *Solander Gallery*

CANBERRA

SEPTEMBER  
ROBERT JUNIPER

OCTOBER  
GUY WARREN

NOVEMBER  
PETER TRAVIS – Kites, Ceramics and Textiles

10 Schlich Street, Yarralumla ACT 2600 Director Joy Warren  
Wed to Sun 10am – 5pm Tel: (02) 6285 2218/9 Fax: (02) 6282 5145  
email: solander@apex.net.au website: www.solander.com.au

ACGA



*Towards the Coorei*  
oil on canvas  
75 x 92 cm

# ROSS DAVIS

ON FOSTERTON LOOP

1–18 November 2000

## ROBIN GIBSON GALLERY

278 Liverpool Street, Darlinghurst NSW 2010  
Tel (02) 9331 6692 Fax (02) 9331 1114  
Tuesday to Saturday 11 – 6





# LAVENDER BAY GALLERY

ROYAL ART SOCIETY OF NEW SOUTH WALES

*Contemporary and traditional art  
by Australia's finest artists*



Elizabeth Haddad, 'A Summer's Day', mixed media and oil on canvas

## September

Paintings by Judy Pennefather, Sheila White, Robert Wilson,  
Doris Kaminski, Lois Sanderson and Liz Bousfield

## October

6 Watercolourists Exhibition featuring Rob Candy's work  
Victorian Artists Exhibition

## November

Art School Exhibition (students)  
Christmas Exhibition (\$500 and under)

## 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 9955 5752 Fax: 02 9925 0064 Email: lavender@cia.com.au

## WILLIAM M O R A GALLERIES

60 Tanner Street  
Richmond Victoria 3121 Australia

telephone 03 9429 1199

fax 03 9429 6833

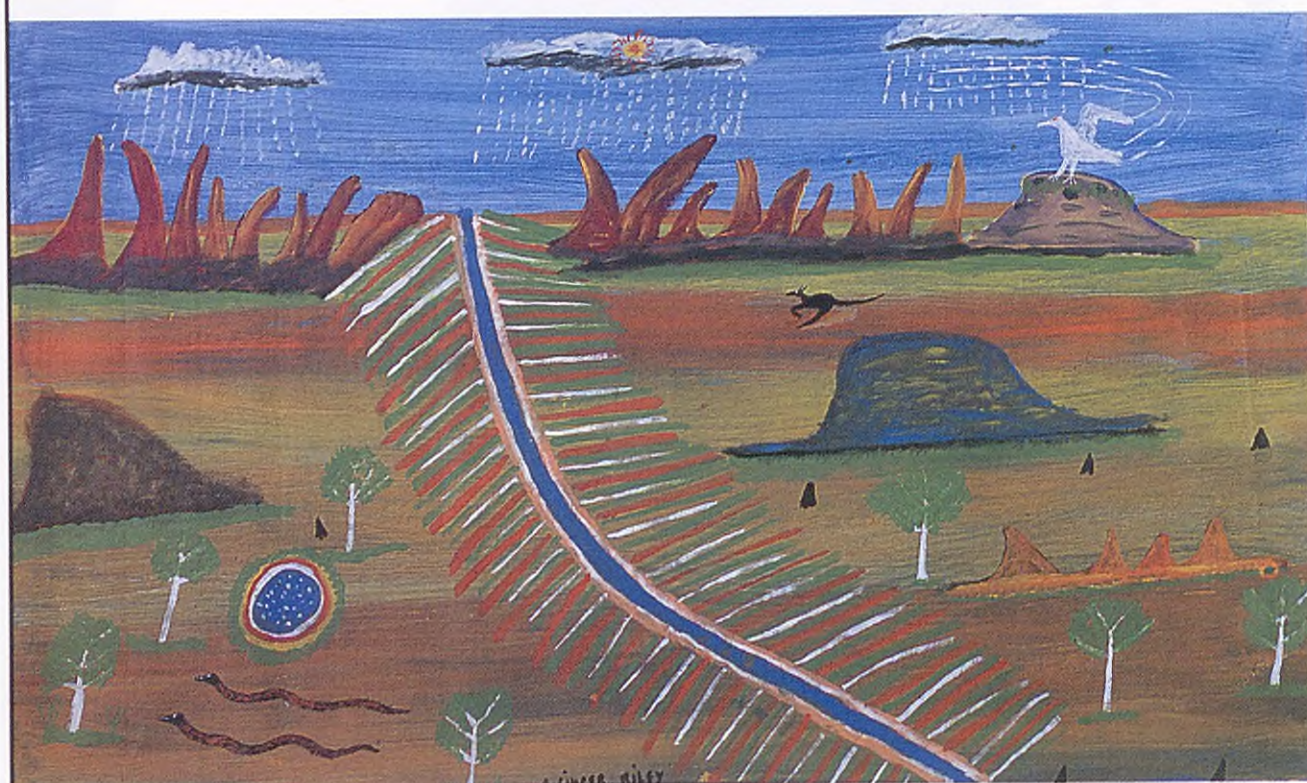
email mora@moragalleries.com.au

www.moragalleries.com.au



Image: John Gollings





Ginger Riley, *Ruined City in the Wet*, 2000, acrylic on linen, 80 x 130 cm

## ALCASTON GALLERY ABORIGINAL ART

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

Representing: Ginger Riley, Barney Ellaga,  
Peggy Napangardi Jones, Craig Allan Charles,  
Djambu Barra Barra, Lorna Napurrurla Fencer,  
Hermannsburg Potters, Papunya Tula Artists,  
Jilamara Arts & Crafts (Milikapiti, Melville Island, NT),  
Warlayirti Artists (Balgo Hills, WA)

Spring Street entrance, 2 Collins Street Melbourne 3000 Monday to Friday 9am to 5pm, Saturday 12pm – 5pm and by appointment  
Tel (03) 9654 7279 Fax (03) 9650 3199 Email [info@alcastongallery.com.au](mailto:info@alcastongallery.com.au) [www.alcastongallery.com.au](http://www.alcastongallery.com.au)

 **PATAKA**  
PORIRUA  
museum of arts & cultures

**McCahon**  
at Pataka  
*answering hark*

12 contemporary  
Australian artists

*skin deep*

Corner Norrie &  
Parumoana Streets, Porirua City

Open every day  
Mon to Sat 10am - 4.30pm  
Sun 11am - 4.30pm

Phone: 04-237 1511

email: [pataka@pcc.govt.nz](mailto:pataka@pcc.govt.nz)

*Answering Hark* is an exhibition  
of works by Colin McCahon  
recording the friendship and  
artistic collaboration between  
writer John Caselberg and  
the artist.

TOURED BY THE HOCKEN LIBRARY

JUNE 4 - AUGUST 30

*Skin Deep* presents the work of  
12 contemporary Australian artists  
from Queensland who explore  
connections between the fragile  
natural environment, the artist  
and the challenges of an ever-  
changing social climate.

IN ASSOCIATION WITH THE  
NOOSA REGIONAL ART GALLERY

JUNE 4 - SEPTEMBER 10





## Orange Regional Gallery

To 1 October

**FESTIVAL OF STUDENT ART** The sixth biannual show of the best student art of the Orange district, now including TAFE, featuring an Olympic theme

**PAINTINGS BY RUTH LE CHEMIANT**

**SECRET PLACES** A powerful mixed-media installation evoking ancient myth, by Sieglinde Kari

6 Oct – 12 Nov

**THE SPORTING ARCHIBALDS** A meeting of sport and art in rare felicitous harmony!

**LACHLAN ARTISTS** Works by Greg Daly, Anne Morton and Ken Hutchison

**USHIKU WORKS** Photographs by James McCormack of the Japanese sister city of Orange

17 Nov – Jan

**SEBASTIAN** Ten contemporary artists, a touring show from the Gold Coast City Gallery

### 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

## BROKEN HILL CITY ART GALLERY

To 1 Oct

### Deadly Gifts

Graham Lang and Ross Woodrow reflect upon the colonial experience in South Africa and Australia

28 Sept – 12 Nov

### Silver City Quilters

Works by members of the Broken Hill quilters group

5 Oct – 26 Nov

### Bush Lives, Bush Futures

A touring exhibition from the Historic Houses Trust, focusing on the lives of eight families from the far west of NSW

### 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 Sun 1pm – 5pm



## Albury Regional Art Gallery

To 17 Sep

**Fleming Muntz Albury Art Prize:** \$10,000 purchase of one or more works on paper

22 Sep – 22 Oct

**David Jenz:** Sculpture

**The Drawn Line:** Drawing exhibition of artists from the Albury district

27 Oct – 24 Nov

**Following the Fortune Hunters:** Art and Culture of the Ovens Goldfield. Burke Memorial Museum Visual Arts Collection

From 10 Nov

**Caroline Lewens and Mark Strange**

### ALBURY REGIONAL ART GALLERY

546 Dean Street ALBURY NSW 2640

Tel: (02) 6023 8187 Fax: (02) 6041 2482

Email: albartg@dragnet.com.au

Daily 10.30am – 5pm, closes 4pm weekends

Access for the disabled. Free admission



## Tweed River Regional Art Gallery

The Australian Portrait Gallery

Home of the Doug Moran Portrait Prize

6 Sept – 8 Oct

### THE ARCHIBALD PRIZE

Toured by the Museums and Galleries Foundation of NSW

### PRINT THAT

Works from the gallery's print collection

11 Oct – 5 Nov

### GEORGE GITTOES: WORLD DIARY

A stirring exhibition which explores the artist's travels and experiences in some of this century's disastrous conflicts

8 Nov – 3 Dec

### ART EXPRESS

Celebrating the marvellous achievements of the NSW HSC students

### Tweed River Regional Art Gallery

5 Tumbulgum Road, PO Box 816

MURWILLUMBAH NSW 2484 Wed to Sun 10–5

Tel: (02) 6672 0409 Fax: (02) 6672 7585

Admission Free





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

- To 3 Sep **Friends – A Selling Exhibition**  
Annual showing of works by Friends of the Gallery
- 1 Sep – 15 Oct **Ilan Pasin**  
An important exploration of the traditions and  
contemporary culture of the Torres Strait Islands.  
Toured by Cairns Regional Art Gallery
- 8 Sep – 17 Oct **Impact**  
Works by prominent and emerging artists in the  
Campbelltown area from a variety of cultural  
backgrounds

**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

**Gladstone Regional  
Art Gallery and Museum**

- 7 Aug – 16 Sep **GOLDING SHOWCASE: Port Curtis Callide  
Valley Youth Art Exhibition** Selected works  
in all media. A Gladstone Regional Art Gallery and  
Museum Society Initiative
- 22 Sep – 28 Oct **JOE FURLONGER: Survey 1982 – 1999**  
Reviewing seventeen years of paintings, drawings and  
prints. A Gold Coast Art Gallery travelling exhibition  
assisted by Gordon Darling Foundation and RGAQ
- 28 Sep – 28 Oct **FOUNDATIONS: 2000 QCL Art Award**  
A Flying Arts travelling exhibition of members work.  
Sponsored by Queensland Cement Limited
- 4 Nov – 8 Dec **MARTIN HANSON MEMORIAL ART  
AWARDS AND EXHIBITION** The 25th Annual  
Art Awards, over \$13 000 in prizes in all media.  
Enquiries and entry forms phone (07) 4970 1242



**Gladstone Regional Art Gallery and Museum**  
cnr Goondoon and Bramston Streets  
GLADSTONE QLD 4680  
Enquiries: Tel: (07) 4970 1242 Fax: (07) 4972 9097  
Email: pamelawhitlock@bigpond.com  
Mon–Fri 10am–5pm, Sat and public holidays 10am–4pm

**New England Regional Art Museum**

Home of the Howard Hinton and Chandler Coventry Collections

15 September – 5 November

**Future Directions: Past Perspectives**

**Art Express**

**Toscani Campaign: United Colours of  
Benetton, Italy**

**Images of Insight**

20 October – 5 November

**15th Annual Packsaddle Fundraiser Exhibition**

OPEN DAILY: 10.30am to 5pm

**New England Regional Art Museum**

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



**La Trobe Regional Gallery**

- To 17 Sept **MODERN AUSTRALIAN LANDSCAPE PAINTING**  
Boyd, Drysdale, Nolan, Perceval and Williams,  
revealing the extreme diversity of the Australian  
landscape. A National Gallery of Victoria  
Travelling Exhibition sponsored by Texas Utilities
- 21 Oct – 22 Nov **RECLAIMED**  
Recycling in contemporary British craft and  
design. A British Council travelling exhibition  
through the Newcastle Region Art Gallery

La Trobe Regional Gallery will be closing its present site for building  
redevelopment. A temporary gallery facility will function for this  
period. For location details telephone (03) 51341364

**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





## Plimsoll Gallery

Tasmanian School of Art at Hobart

To 7 August

### **Death and Decoration**

Presenting a range of artworks combining the apparently contradictory messages of popular preconceptions and Modernist theory associating 'death' with the sombre, serious and emotive, and 'decoration' with the frivolous and superficial. Curated by Paul Zika

To 3 September

### **Heart on your sleeve**

Chris Chapman, David Michael Clarke, Alex Lloyd and David Rosetzky amongst others. Curated by Kylie Johnson

8 Sep to 1 Oct

### **Naturally**

Sculpture by artists whose practice reflects the refreshingly direct and compelling phenomena of Art Brut. Curated by Robert Jenyns

#### **Plimsoll Gallery Centre for the Arts**

Hunter Street, HOBART Tasmania 7000  
Tel: (03) 6226 4309 Fax: (03) 6226 4308  
12 noon – 5pm daily during exhibitions

## Tamworth City Gallery

23 Sep – 12 Nov **14th Tamworth Fibre Textile Biennial: *frisson***

Curated by Gillian McCracken. The 14th Biennial exhibition draws together a selection of works which present a critique of the period of transition between the first century of Federation and the beginning of the next. It looks at how fibre and textile artists express the complex layering of Australia's cultural identity from many different histories and traditions

17 Nov – 3 Dec **2000 Graduating TAFE Students Exhibition**

This year's exhibition showcases a diversity of works by graduate students from the Advanced Diploma and Diploma of Fine Arts courses, New England Institute of TAFE, Tamworth Campus and works by final year students who are completing their studies at Tamworth Campus in a joint venture of the University of Newcastle and the New England Institute of TAFE



#### **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



## Grafton Regional Gallery

20 Sep – 22 Oct **Artfest 2000 – The Tutors Exhibition (from 24 Sept)**

Annex: **Rodney Spooner**

**In My Father's House** – Brenda Croft

**Postcards From Mummy** – Destiny Deacon

An Australian Centre for Photography touring exhibition. The tour of this exhibition is made possible by



From 25 Oct **One Hundred Red Shoes** – Sharon Peoples

**2000 Jacaranda Acquisitive Drawing Award**

Grafton Regional Gallery is home of this nationally acclaimed award which fosters contemporary Australian drawing practice. First prize is \$10 000 with additional acquisitions to the value of \$5 000

158 Fitzroy Street, GRAFTON NSW 2460 Australia  
PO Box 25 Grafton 2460  
Tel: (02) 6642 3177 Fax: (02) 6643 2663  
Tues–Sun 10am–4pm Admission by donation  
Email: mail@graftongallery.nsw.gov.au



## Toowoomba Regional **ART** Gallery

10 Aug – 17 Sep **Natural Causes: Landscape photographs by Ansel Adams (1902 – 1984) and Eliot Porter (1901 – 1990)**

Showcases the work of two major twentieth-century photographers, Ansel Adams and Eliot Porter. A National Gallery of Australia Travelling Exhibition. Supported by Australian Air Express

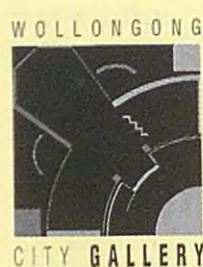
21 Sep – 22 Oct **Toowoomba Biennial Acquisitive Award**  
Works on paper, paintings, photography, ceramics and small-scale sculpture

19 Oct – 19 Nov **Ivan Durrant: The Great Shed Show**  
The Great Shed Show is a new series of paintings by Ivan Durrant, one of Australia's most accomplished realist painters

#### **Toowoomba Regional Art Gallery**

531 Ruthven Street PO Box 3021 Village Fair Post Office TOOWOOMBА 4350  
Tel: (07) 4688 6652 Fax: (07) 4688 6895  
Email: ArtGallery@toowoomba.qld.gov.au **Admission free**  
Tues to Sat 10–4 Sun 1–4





## WOLLONGONG CITY GALLERY

- 15 Sep – 12 Nov** **PAUL HIGGS: A SURVEY** An exhibition of dynamic, abstract works by Australian artist, Paul Higgs
- 7 Oct – 5 Nov** **BEYOND THE FRAME** An exhibition of works by local primary and secondary students responding to works by Arthur Boyd and Colin Lanceley from the Gallery's permanent collection
- 18 Nov – 14 Jan** **JACQUES CHAROUX: UNA ES OMNIA** An exhibition relating to a primitive, original, embryonic form with timeless universal geometric symbols
- HAL PRATT** An exhibition of abstract colour photographs with a nautical theme

### 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



## WAGGA WAGGA REGIONAL ART GALLERY

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.

- 18 Aug – 15 Oct** **FROM RISE TO BOOM TO FALL – A SURVEY OF ETCHING** European influences upon the development of early Australian etching. A Gippsland Art Gallery touring exhibition
- 8 Sep – 15 Oct** **A FAIR CHANCE – SIMONE PATERSON AND ROBERT BOCCI** An exposé of digital romance where fiction and reality are not boundaries but flexible and intertwining concepts
- HYPOCHONDRIA – PATSY PAYNE** A visual synthesis of creative imaging and the scientific vision of the human body
- NEIGHBOUR'S HOUSE – BRONWYN COUPE** An investigation of memory and nostalgia in the domestic sphere
- NO MANS LAND – ARTHUR WICKS** Recent digital works
- 20 Oct – 26 Nov** **THE YEAR OF 1933 – WORKS FROM THE HOWARD HINTON COLLECTION** A New England Regional Art Museum touring exhibition

Civic Centre, Baylis Street, WAGGA WAGGA NSW 2650  
Tel: (02) 6926 9660 Fax: (02) 6926 9669 Email: [gallery@wagga.nsw.gov.au](mailto:gallery@wagga.nsw.gov.au)  
Access: Mon–Sat 10am–5pm, Sun 2pm–5pm, Contact the Art Gallery for National Art Glass Collection hours, All galleries closed Sat 1pm–2pm



Bathurst City Council

## BATHURST REGIONAL ART GALLERY

- To 17 Sep** **MENTALS 3**  
Touring from Wollongong City Gallery

- 22 Sep – 29 Oct** **THREE BATHURST ARTISTS**  
Jan Alexander, Lynn Denman and Jo Ross

- PETS, PREY AND PREDATORS**  
Zoo touring from Mosman and Dubbo

- HILL END ARTISTS IN RESIDENCE**  
Selected works from recent residencies

70–78 KEPPEL STREET BATHURST NSW 2795  
TEL (02) 6331 6066 FAX (02) 6332 5698 [brag@bathurst.nsw.gov.au](mailto:brag@bathurst.nsw.gov.au)  
TUES TO SAT 10–5 SUN, PUBLIC HOLS 2–5



## PENRITH REGIONAL GALLERY

### INDIGENOUS ACHIEVEMENTS IN SPORT

12 August – 8 October  
A major photographic exhibition project focusing on Aboriginal and Torres Strait Islander sportspeople from the late 19th Century to the present who have made a significant contribution to Australia's reputation as a sporting nation

### DREAMTIME TO THE NEW MILLENNIUM

18 August – 1 October  
Penrith Regional Gallery & The Lewers Bequest

22 August – 28 September  
Macquarie University Art Gallery

Curated by Professor Di Yerbury  
An Aboriginal and Torres Strait Islander art exhibition

### NEPEAN COLLECTION

7 October – 26 November  
University of Western Sydney Nepean Contemporary Art Collection

**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](mailto:gallery@penrithcity.nsw.gov.au)  
Tue to Sun 11–5 Admission: Adults \$2, Concession \$1  
website: [www.penrithcity.nsw.gov.au/penrithgallery](http://www.penrithcity.nsw.gov.au/penrithgallery)



## 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: 0427 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

31 Aug - 24 Sep

### Tertiary Student Art Prize (1976 - 2000)

Selected works from Hunter Valley Tertiary Students

28 Sep - 22 Oct

### The Olympics - 'Pathways'

26 Oct - 19 Nov

'Parallels and Crossovers' Peter Tilley and Lezlie Tilley  
Curator Anthony Bond

### Gallery Grounds

September

### Sculpture of the Month

October

Pauline Tickner 'Surface Connections'

November

Anne Pell 'A Show of Hands'

Peter Tilley 'Vessel'

### Foyer Gallery

September

### Mini-Exhibitions Council hours Mon to Fri 8.30-4.30

October

Trevor Thornton 'Selected Works'

November

Marea Kozaczynski-McCraig 'Now and Then'

'Visions of the Hunter: Works by Ron Donkin in all Mediums'

### Foyer Gallery

September

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

October

Norma Bamback 'A Garland of Spring Flowers'

November

Roxanne Minchin 'Gibber Country'

Frances Fussell 'Shebas Pool, Kakadu'



## Moree Plains Gallery

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

16 SEP - 22 OCT **Icarus**

Touring exhibition from Goulburn Regional Gallery. Themes of human endeavour interpreted by five artists from different cultural and ideological backgrounds

29 SEP - 5 NOV **Mental III**

Featuring works by all five members of the band Mental As Anything. An eclectic and vibrant display of works, plus a variety of Reg Mombassa's Mambo designs

### Moree Plains Gallery

Cnr Heber and Frome Streets, Moree NSW 2400

Tel: (02) 6757 3320 Fax: (02) 6752 7173

Tues to Fri 10-5, Sat 10-2, Sun 11-2



## GIPPSLAND ART GALLERY • SALE

OPERATED BY WELLINGTON WIDE SERVICES ON BEHALF OF WELLINGTON SHIRE COUNCIL

To 1 OCT

**Sidney Myer Fund Ceramics Award - Decade in Review** A Shepparton Art Gallery Touring Exhibition

### Forefathers of Australian Pottery, 1821-1910

An exhibition from the National Museum of Australian Pottery, Wodonga

2 - 30 SEP

### Mike Brown Survey

6 OCT - 19 NOV

### Modern Australian Landscape Paintings

National Gallery of Victoria Touring Exhibition

7 OCT - 24 OCT

### Luis Geraldes

4 - 26 NOV

### Home Ground - Place, Object, Memory

Recent work by Lisa and Erica Kunec

4 NOV - 10 DEC

### Owen Piggott Drawings

Gippsland Art Gallery • Sale 68 Foster Street, Princes Highway, SALE Victoria 3850

Tel: (03) 5142 3372 Fax: (03) 5142 3373 email: michael@wellington.vic.gov.au

Open daily 10am to 5pm except public holidays

## Celebrating the Exquisite Corpse

A Bendigo Art Gallery Travelling Exhibition

To 3 September

## Jon Cattapan: The city submerged

A Wollongong City Gallery Touring Exhibition

9 September - 8 October

## 14 GO: Emerging artists make their mark

Exclusive to Bendigo Art Gallery

14 October - 12 November

## 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  
Exhibiting paintings and prints by Boyd,  
Tucker, Nolan, Perceval, Olsen, Pugh,  
Hodgkinson, Blackman, Crooke, Rankin,  
Peart, Majzner and many others.  
Monday to Friday 11 – 5,  
Saturday to Sunday 11 – 4

### ANDREW BAKER ART DEALER

8 Proe Street, FORTITUDE VALLEY 4006  
Tel. (07) 3252 2292  
info@andrew-baker.com  
www.andrew-baker.com  
Contemporary Australian artists  
including Berga, Gittoes, Hall, Heath,  
Hobson, Hunter, Moje, Namok, Walker,  
Wallace-Crabbe, Westcott and Yang.  
Tuesday to Saturday 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, Michael  
Zavros 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  
19 August to 29 October: 'Island  
Crossings: Contemporary Maori and  
Pacific Art from New Zealand', a  
powerful exhibition from Aotearoa/  
New Zealand featuring painting,  
sculpture, weaving, carving, jewellery,  
body art and performance by 15 con-  
temporary Maori and Pacific artists. The  
exhibition embodies the diversity,  
distinctiveness and dynamism inherent  
in the rich, living cultures in Aotearoa,  
Australia and other parts of the  
Pacific Rim.  
For enquiries or group bookings, please  
contact Pip Carson on (07) 3813 9222.  
Daily 10 – 5  
Closed Christmas Day, Boxing Day,  
New Years Day, Good Friday,  
Anzac Day 12 – 5

### 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  
noosaglen@lighthousegallery.com.au  
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  
Situating in the beautiful Gold Coast  
hinterland. Regularly changing solo  
exhibitions of international and  
Australian art.  
Daily 10 – 5

### PHILIP BACON GALLERIES

2 Arthur Street,  
FORTITUDE VALLEY 4006  
Tel. (07) 3358 3555 Fax (07) 3254 1412  
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 29 October: 'animals who think they  
are people', a Queensland Art Gallery  
Children's Exhibition  
6 September to 29 October: 'Terra  
Cognita: Land and Culture in Australian  
Art', displaying historical, contemporary  
and indigenous works from the gallery  
collection  
24 November to 4 March: 'Urban Dingo:  
The Art of Lin Onus 1948-1996', paying  
tribute to one of Australia's most  
remarkable Aboriginal artists  
6 December to 28 January: 'a day at  
the beach', a Queensland Art Gallery  
Children's Exhibition.  
Free admission.  
Daily 10 – 5

### SOAPBOX GALLERY

95 Brunswick Street,  
FORTITUDE VALLEY 4006  
Tel. (07) 3257 2733 Fax (07) 3257 2733  
Supporting contemporary art by  
emerging and established artists  
8 to 27 September: Joachim Froese,  
photography  
29 September to 18 October: Kim  
Demuth and Julianne Lawson,  
multimedia installations.  
Tuesday to Friday 11 – 5,  
Saturday 11 – 3

### 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 perma-  
nent collection including paintings,  
sculpture, fibre and ceramics.  
Monday to Friday 10 – 4,  
Saturday 1 – 4, Sunday 10 – 1

### TREVENEN HOUSE GALLERY

29 Merthyr Road, NEW FARM 4005  
Tel. (07) 3254 4066 Fax (07) 3254 0344  
nph@ozemail.com.au  
A gallery in Brisbane's art precinct  
which visitors have commended for its  
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, artists'  
agents, etc.



To 12 September: Judith Laws  
 To 4 October: Diane Lopes  
 To 24 October: Rosemary Penfold  
 To 15 November: Debbie Livingstone,  
 Sarah Larsen.  
 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

#### ACCESS CONTEMPORARY ART GALLERY

38 Boronia Street, REDFERN 2016  
 Tel. (02) 9318 1122  
 Fax (02) 9318 1007  
 mailbox@accessgallery.com.au  
 www.accessgallery.com.au  
 Established 1985, representing mostly  
 emerging artists working in a variety  
 of mediums. The gallery has a strong  
 commitment to the exhibition and  
 promotion of three-dimensional work.  
 Currently located in a refurbished  
 warehouse, and supporting 40 artists  
 from across Australia, Access maintains  
 two exhibition venues plus an extensive  
 stockroom.  
 To 10 September: Liz Stops, ceramics;  
 Barbara Licha, paintings  
 12 September to 8 October: Pilar Rojas,  
 mixed-media objects; Robert Boynes,  
 paintings  
 10 October to 5 November: Glenys  
 Jackson, paintings; Sue Gill, paintings  
 7 November to 3 December: Linda  
 Furphy, paintings.  
 Tuesday to Saturday 10-6,  
 Sunday 12-4

#### ALBURY REGIONAL ART GALLERY

546 Dean Street, ALBURY 2640  
 Tel. (02) 6023 8187 Fax (02) 6041 2482  
 albartg@dragnet.com.au  
 8 September to 1 October: David Jensz,  
 sculpture. The sculptor makes use of  
 materials that allude to industrial  
 processes, physical transformation  
 and the passage of time  
 6 October to 5 November: 'Lost then  
 Found: The Tableaux of Thomas Cleary',  
 nineteenth-century photographic  
 images offering an insight into colonial  
 perspectives of Aboriginal people,  
 tempered by the unusual creative sense  
 of photographer Thomas Cleary  
 (1845-1899)  
 6 October to 5 November: 'Operation  
 Art', children's art from the new  
 Westmead Children's Hospital, Sydney  
 10 November to 10 December:  
 'Watermarks', Caroline Lewens and  
 Mark Strange are photo-based artists  
 who worked collaboratively on an  
 installation exploring the intrinsic and  
 sensual qualities of water to stimulate  
 community awareness through aesthetic  
 experience.  
 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 in five  
 major exhibitions annually with works  
 from established Australian artists, and  
 artists challenging the establishment.  
 Monday to Friday 10-5, Saturday 11-3



BRUCE HERPS, Morning Tea for Two, oil  
 on canvas, 37 x 45 cm, Artarmon Galleries.

## brisbane city gallery

Lawrence Daws, Asylum in Eden 1, 1982. Collection Dr David Plant, Adelaide



### Asylum in Eden

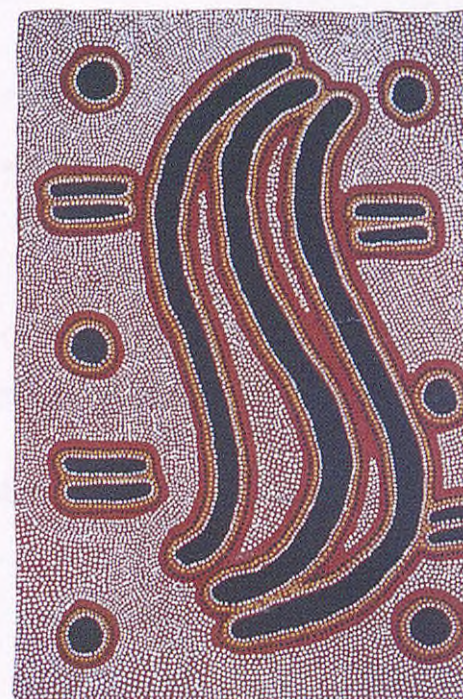
Lawrence Daws 17 November - 14 January 2001

Brisbane's leading Gallery  
 supporting established and  
 emerging Queensland artists

Ground floor, Brisbane City Hall  
 Open 7 days 10am - 5pm  
 Phone (07) 3403 4355 Admission free



## ABORIGINAL limited edition fine art prints



Billy Japaltjari Hogan. Lajamanu Snake  
 (Warna) Dreaming. Screenprint on Magani  
 Pesca. Paper size 1000mm x 700mm. Image  
 size 900mm x 600mm. Edition of 99. \$480.00

www.aboriginalartprints.com.au



### 68 Oxford St Darlinghurst Sydney

between Crown + Riley Sts

Mon-Fri 9-6

Saturday 11-5

Sunday 12-5

(02) 9332 1722

Exhibiting over 300 etchings,  
 lithographs, linocuts,  
 woodcuts and screenprints  
 by many of Australia's most  
 famous Aboriginal artists  
 from the Kimberley, Desert,  
 Arnhem Land and Tiwi and  
 Torres Strait Islands

Art.Trade AUSTRALIAN INDIGENOUS  
 ART TRADE ASSOCIATION  
 FOUNDATION MEMBER



# 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.  
To 15 October: 'Dead Sea Scrolls', the Art Gallery of New South Wales together with the Israel Antiquities Authority will present, for the first time in Australia, an exhibition of these enigmatic manuscripts – the Dead Sea Scrolls. Sydney 2000 Olympic Arts Festival exhibition  
To 29 October: 'Australian Icons', features twenty Australian artists whose works are represented in the gallery's permanent collection. Sydney 2000 Olympics Arts Festival exhibition  
To 12 November: 'Papunya Tula: Genesis and Genius'. Sydney 2000 Olympics Arts Festival exhibition  
To 22 October: 'My City of Sydney', unusual views of the city taken during the nineteenth and twentieth centuries  
15 November to 7 January: Contemporary Africa, 6th Guinness Contemporary Art Project.  
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 McLachland 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, Ulrick 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 Royston Street,  
PADDINGTON 2021  
Tel. (02) 9360 5177 Fax (02) 9360 2361  
Director: Stuart Purves.  
Gallery Manager: Brian Moore.  
5 to 23 September: Margaret Olley, recent paintings  
28 September to 18 October: Fine painting and sculpture  
3 to 8 October: Artfair 2000, Melbourne  
24 October to 18 November: Peter Churcher, recent paintings  
28 November to 20 December: Philip Davey, recent paintings; Tony White, jewellery.  
Monday to Saturday 10–6

# AUSTRALIAN GALLERIES, WORKS ON PAPER, SYDNEY

24 Glenmore Road,  
PADDINGTON 2021  
Tel. (02) 9380 8744 Fax (02) 9380 8755  
31 August to 16 September: Geoffrey Ricardo, recent etchings  
23 September to 14 October: 'Girt by Sea', Peter Kingston, recent work  
3 to 8 October: Artfair 2000, Melbourne  
26 October to 18 November: Euan Heng, works on paper  
30 November to 20 December: Martin Sharp, works on paper.  
Tuesday to Saturday 10–6, Sunday 1–5

# BAKER GALLERIES

241 Glenmore Road (Fiveways),  
PADDINGTON 2021  
Tel. (02) 9331 1195 Fax (02) 9331 1196  
Mobile 0412 056 444  
Dealing in the works of well-known Australian artists.  
Tuesday to Saturday 11–6, Sunday 1–5

# BARRY STERN GALLERY

19–21 Glenmore Road,  
PADDINGTON 2021  
Tel. (02) 9331 4676 Fax (02) 9380 8485  
Gallery Director: Dominic Maunsell.  
Regular exhibitions featuring selected paintings by prominent and emerging Australian artists. 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  
Contemporary art by leading Australian artists, including paintings, original prints and sculpture.  
Thursday to Monday 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

# BRENDA COLAHAN FINE ART

Level 8, 88–90 Foveaux Street,  
SURREY HILLS 2010  
Tel. (02) 9281 1100 Fax (02) 9281 1113  
BrendaColahan@bigpond.com  
Consultant in modern and contemporary Australian painting and sculpture. Representing mid-career and emerging artists including Anita Elliott, Gabrielle Pool and Robert Topic.  
Monday to Saturday 10–6  
by appointment

# BRETT WHITELEY STUDIO

2 Raper Street, SURREY HILLS 2010  
Tel. (02) 9225 1881 Fax (02) 9690 1308  
The artist's studio and living space. 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 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  
cdag@bigpond.com.au  
Quality traditional and modern nineteenth- and twentieth-century

Australian and European paintings for sale, including Streeton, Heysen, Forrest, Rees and Ken Johnson.  
Monday to Saturday 11–6

# COOKS HILL GALLERIES

67 Bull Street, COOKS HILL 2289  
Tel. (02) 4926 3899 Fax (02) 4926 5529  
mail@CooksHill.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.  
September: Gallery closed during Sydney 2000 Olympic Games  
6 to 30 October: Harry Pidgeon, paintings  
3 to 27 November: Bruce Rowland, paintings  
1 to 22 December: Rod Bathgate, paintings.  
Friday, Saturday and Monday 11–6, Sunday 2–6, or by appointment

# DEFIANCE GALLERY

47 Enmore Road, NEWTOWN 2042  
Tel. (02) 9557 8483 Fax (02) 9519 9636  
defiance@zip.com.au  
Directors: Campbell Robertson-Swann and Stella Downer.  
Changing exhibitions of quality paintings, works on paper and sculpture.  
30 August to 30 September: Defiance Group Show  
4 to 28 October: Michael Le Grand, recent sculptures  
1 to 25 November: Miniatures Exhibition.  
Wednesday to Saturday 11–5

# DUBBO REGIONAL GALLERY

165 Darling Street (opp. Victoria Park),  
DUBBO 2830  
Tel. (02) 6881 4342  
Fax (02) 6884 2675  
2 September to 22 October: Patrick Carroll, current works. For 25 years Patrick Carroll has been working on a collection titled 'The Bushfire Series', which has its genesis in his love of the colour black. Most of the images in this series explore the bushfire aftermath rather than the fire itself, although from time to time the flames find their way into the works  
2 September to 22 October: 'Our Collection', works of animals in art, from the gallery collection  
28 October to 19 November: 'Courage to Care', a tribute to the heroic individuals who risked their lives during the Holocaust to help save Jews from the Nazi genocide.



Tuesday to Sunday 11–4.30,  
closed Monday between school holidays,  
Christmas season and exhibitions

# **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**

56 Sutherland Street,  
PADDINGTON 2021  
Tel./Fax (02) 9360 2659  
weisegal@chilli.net.au  
Gitte Weise Gallery (formerly Kunst)  
exhibits and represents work by con-  
temporary Australian and international  
artists. Established 1992.

Tuesday to Saturday 11–6,  
or by appointment

# **GLENMORE GALLERIES**

76 Glenmore Road,  
PADDINGTON 2021

Tel. (02) 9358 5050

Fax (02) 9360 4466

glenmoregalleries@bigpond.com

Director: Rod Gibbs.

Diverse contemporary Australian artists.

Wednesday to Saturday 11–6,

Sunday 12–5, or by appointment

# **GOULBURN REGIONAL ART GALLERY**

Civic Centre, cnr Bourke and Church  
Streets, GOULBURN 2580

Tel. (02) 4823 4443 Fax (02) 4823 4456

jennifer.lamb@goulburn.nsw.gov.au

www.goulburn.nsw.gov.au

Exhibitions and public programs cover  
a broad range of art and craft media  
with a focus on contemporary regional  
practice.

Tuesday to Friday 10–4.30,

Saturday, public holidays 1–4,

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 and painting, sculpture, ceramics

and artistic seascape photography by  
Sofie Nerucci.

Daily 11–6, closed Tuesday

# **HARRINGTON STREET GALLERY**

17 Meagher Street, CHIPPENDALE 2008  
Tel. (02) 9319 7378

Artists' cooperative established in 1973.

A new exhibition is mounted every  
three weeks throughout the year from  
February to December.

Tuesday to Sunday 10–4

# **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

From 7 July: 'Sydneyiders', Lorrie  
Graham, a photographic celebration of  
the complex mix of the people of Sydney  
From 6 August: 'Sydney Harbour', the  
final show in the 'Sydney' series of  
exhibitions which explores the harbour  
through art, architecture, design,  
literature, film and fantasy.

Daily 10–5

# **JUSTICE AND POLICE MUSEUM**

4–8 Phillip Street,



Kitty Kantilla, Untitled, 2000, 86 x 92 cm

# **Aboriginal & Pacific Art**



Kitty Kantilla

Kutuwalumi Purawarrumpatu

14 September – 5 October

phone (02) 9223 5900 • fax (02) 9223 5959

Tuesday to Friday 10–5.30 • Saturday 10–2

8th flr Dymocks Bldg • 428 George Street • Sydney 2000 Australia



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

14 November to 21 October 2001:  
'Hard Boiled! The Detective in Popular  
Culture'. An exhibition contrasting pop-  
ular cultural notions of the detective,  
stemming from film and fiction, with  
real examples of detectives, their world  
and work, and exploring the emergence  
of the style of crime-writing known as  
'hard boiled'.

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  
Please call for latest information on  
current and forthcoming exhibitions  
at Elizabeth Bay House.

Tuesday to Sunday 10-4.30

**HOGARTH GALLERIES**  
**ABORIGINAL ART CENTRE**

7 Walker Lane, PADDINGTON 2021  
Tel. (02) 9360 6839 Fax (02) 9360 7069  
Representing 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

To 21 October: 'Body Language: Art,  
Sport and the Cyber Conversation',  
Paula Dawson, John E. Hughes,  
Rosemary Laing, Stelarc. A Cultural  
Olympiad exhibition  
26 October to 25 November: Text and  
Sub-Text, works by 18 Asian-born  
women artists from around the world.  
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  
jintart@wr.com.au  
www.jintaart.com.au

Jinta Desert Art is an established fine  
arts gallery representing leading con-  
temporary 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  
Sydney Paintings 2000. An exclusive  
exhibition of new studio paintings by  
Australian artist Ken Done. This vibrant  
art defines an image of Australia and  
the personal response of the artist to  
his environment.  
Free admission.  
Daily 10-5.30

**KING STREET GALLERY**  
**ON BURTON**

102 Burton Street,  
DARLINGHURST 2010  
Tel./Fax (02) 9360 9727  
kingst@bigpond.com  
Representing contemporary Australian  
artists.  
Tuesday to Saturday 11-6

**KING STREET GALLERY**

613 King Street, NEWTOWN 2042  
Tel./Fax (02) 9519 0402  
kingst@bigpond.com  
Representing contemporary Australian  
artists, including Jo Bertini, Tom Carment,  
Andrew Christofides, Elisabeth  
Cummings, John Edwards, Gail English,  
Ivor Fabok, Hugo Farmer, Anne  
Ferguson, David Floyd, Merrick Fry,  
Paul Higgs, Frank Hinder Estate, Robert  
Hirschmann, Michelle Hiscock, Robert  
Hollingworth, James Jones, Jennifer  
Keeler-Milne, Jan King, Martin King,  
Alexander McKenzie, Idris Murphy,  
Campbell Robertson-Swann, Jenny  
Sages, Wendy Sharpe, Jeannette Siebols,  
Noel Thurgate, Kate Turner, Savanhday  
Vongpoothorn and Emma Walker.  
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  
5 to 23 September: Vivienne Ferguson,  
paintings; Bruce Howlett, paintings  
26 September to 14 October: Edwina  
Palmer, mixed media; Shelagh Morgan,  
paintings  
17 October to 4 November: Steve  
Harrison, ceramics; Kerry Russell,  
paintings  
7 to 25 November: Evan Salmon,  
paintings/assemblages; Emma  
Lohmann, paintings  
28 November to 9 December: Summer  
Exhibition.  
Tuesday to Saturday 11-6

**LIBBY EDWARDS GALLERIES**

47 Queen Street, WOOLLAHRA 2025  
Tel. (02) 9362 9444 Fax (02) 9362 9088  
Contemporary Australian paintings by  
our gallery artists including Elizabeth  
Wadsworth, Wayne Singleton and  
Milanda de Mont.  
Tuesday to Saturday 11-6,  
Sunday 2-5

**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 exhi-  
bitions 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  
international and Australian paintings  
and sculpture and representing artists:  
Colin Lanceley, Ron Robertson-Swann,  
Pat Harry, Ian Bettinson, Neil Frazer,  
George Raftopolous, Chris Antico,  
James McGrath, Kim Westcott.  
Tuesday 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 con-  
temporary 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. Exhibiting regional

and national artists. Changing exhibitions.  
Free admission.  
Monday to Friday 10-5,  
Saturday 10-2, Sunday 11-2

**MUSEUM OF CONTEMPORARY ART**

140 George Street, Circular Quay,  
The Rocks, SYDNEY 2000  
Tel. (02) 9252 4033 Fax (02) 9252 4361  
www.mca.com.au  
The Museum of Contemporary Art is  
Australia's leading contemporary art  
museum. The museum's exhibition  
program draws from many countries,  
embracing diverse media from painting,  
sculpture and design to the moving  
image.  
From 11 August: 'urban dingo: the art  
and life of Lin Onus (Burrinja)  
1948-1996', a Sydney 2000 Olympics  
Arts Festival event  
From 16 August: 'Sporting Life',  
Australian and international artists  
create new works to explore the  
meaning of 'sporting life', a Sydney  
2000 Olympics Arts Festival event.  
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.  
Regularly changing exhibitions.  
Facilities include eight gallery spaces,  
café, museum shop, artist studio, public  
art space, and a video/conference theatre.  
The Museum of Printing will be opening  
soon. 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 24 September: '2000 Sporting  
Portraits', an Art Gallery of New South  
Wales Travelling Exhibition  
30 September to 12 November:  
Robert Barnes Survey  
20 September to 26 November:  
'Constructing Futures'  
18 November to 28 January: Selected  
major works from the gallery collection.  
Tuesday to Sunday 10-5,  
public holidays 2-5, closed Good Friday

**NIMBIN SCHOOL OF ARTS GALLERY**

49 Cullen Street, Nimbin 2480  
Tel. (02) 6689 1444 Fax (02) 6689 1710  
North Coast community artists, regular  
exhibitions featuring artists living and  
working in and around Nimbin. Painters



include Peter Scammell, Ian Pearson, Shirley Miller, Margie Rojo and many more. Sculpture, ceramics, engraved glass, prints, jewellery, felt, furniture and other artforms are also featured. This feast of work provides something for all buyers and browsers. Daily 10-4

# OBJECT AUSTRALIAN CENTRE FOR CRAFT AND DESIGN

Customs House, 31 Alfred Street, CIRCULAR QUAY 2000  
Tel. (02) 9247 9126 Fax (02) 9247 2641  
object@object.com.au  
www.object.com.au  
Dedicated to the presentation, promotion and interpretation of contemporary craft and design in Australia, through its galleries, magazine, studios and stores. Daily 10-5

# PENRITH REGIONAL GALLERY & LEWERS BEQUEST

86 River Road, EMU PLAINS 2750  
Tel. (02) 4735 1100 Fax (02) 4735 5663  
gallery@penrithcity.nsw.gov.au  
www.penrithcity.nsw.gov.au/penrithgallery  
To 1 October: 'Dreamtime to the Millennium', an exhibition of Aboriginal and Torres Strait Islander art, and showing simultaneously at Macquarie University Gallery until 28 September. Curated by Professor Di Yerbury  
To 8 October: 'Offside on a Level Playing Field? Indigenous Achievements in Sport', an exhibition of photography paying tribute to many past and present sporting legends  
7 October to 26 November: Nepean Collection: University of Western Sydney Nepean contemporary art collection.  
Tuesday to Sunday 11-5

# PETER R. WALKER PTY LTD

P.O. Box 800, WOOLLAHRA 2025  
Tel. 0418 552 548  
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PETERRWALKER@bigpond.com  
Fine Australian artworks and items of historical interest. European paintings



FREDA ROBERTSHAW, NSW landscape, watercolour, Peter R. Walker Pty Ltd.

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'

6 September to 5 November: 'Leonardo da Vinci's Master Work of Art and Science, the Codex Leicester'  
From 8 September: 'Earth, Spirit, Fire: Korean masterpieces of the Choson Dynasty', a major exhibition of Choson ceramics, folding screens, paintings and calligraphy drawn from the collections of the National Museum of Korea and the Ho-Am Art Museum

To November: 'Colonial to Contemporary', collecting Australian decorative arts and design; 'Bayagul - Speaking Up: Contemporary Indigenous Communication'

To May 2001: 'Women Aviators', celebrating the Australian Women Pilot's Association 50th anniversary  
To November: 'Treasures of Ancient Greece: One Thousand Years of the Olympic Games'

To October: Grand Marnier/Powerhouse Museum Fashion of the Year; 'Snowy! Power of a Nation', 50 years of the Snowy Mountains Scheme.  
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



# THE JULIAN ASHTON ART SCHOOL

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Ph: (07) 4631 2755 Fax: (07) 4631 1606 Email: mcgregor@usq.edu.au

USQ

# EXHIBITIONISTS



Art Gallery and Framing, 613 Elizabeth Street, Strawberry Hills NSW 2016

Tel: (02) 9310 1277 • Fax: (02) 9310 1176

email: art@pclgallery.org.au web: www.pclgallery.org.au

Hours: Mon - Fri 10am - 7pm • Sat 10am - 4pm



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  
robgi@ozemail.com.au  
www.ozemail.com.au/robgi/  
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  
oxley9@roslynosley9.com.au  
Contemporary Australian and international art, paintings, sculpture, photography, installation, video and performance.  
To 9 September: Simryn Gill  
14 to 30 September: Group Show, Tracey Moffatt, Bill Henderson, John Firth-Smith, Fiona Hall. Sydney 2000 Olympic Arts Festival exhibition  
4 to 28 October: John Firth-Smith  
1 to 25 November: Julie Rrap.  
Tuesday to Friday 10 – 6,  
Saturday 11 – 6

#### SALMON GALLERIES

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

#### SAVILL GALLERIES

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

#### SHERMAN GALLERIES GOODHOPE

16–18 Goodhope Street,  
PADDINGTON 2021

Tel. (02) 9331 1112 Fax (02) 9331 1051  
shermans@ozemail.com.au  
www.shermangalleries.com.au  
To 16 September: 'Harbour of Life: Janet Laurence', a Sydney 2000 Olympic Arts Festival event  
21 September to 14 October: 'Harbour of Life: Tim Storrier', a Sydney 2000 Olympic Arts Festival event  
19 October to 11 November: Richard Dunn  
17 November to 16 December: Marion Borgelt  
Sherman Goodhope Sculpture Court: Toshiaki Izumi and Anthony Pryor.  
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, Richard Long (Australia), Hilarie Mais, the Estate of Akio Makigawa, Simeon Nelson, Paul Partos, Stieg Persson, the Estate of 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.  
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  
shervgall@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

#### STATE LIBRARY OF NEW SOUTH WALES

Macquarie Street, SYDNEY  
Tel. (02) 9273 1414  
Fax (02) 9273 1255  
library@slnsw.gov.au  
www.slnsw.gov.au  
Annual program of free exhibitions, many from the State Library's unique collections of books, manuscripts, artworks, maps and photographs.  
Monday to Friday 9 – 5,  
Saturday to Sunday 11 – 5,  
and selected public holidays

#### STILLS GALLERY

36 Gosbell Street,  
PADDINGTON 2021  
Tel. (02) 9331 7775 Fax (02) 9331 1648  
photoart@stillsgallery.com.au  
www.stillsgallery.com.au  
To 16 September: 'Plus + Minus', Marilyn Fairskye  
20 September to 21 October: 'Hands that Rock the Country', Melissa McCord  
25 October to 25 November: Roger Scott by Robert McFarlane  
29 November to 23 December: 'Blemish', Helen Kundecivic, Phillip George.  
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 monthly exhibitions. 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  
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

#### THE GALLERY ON LURLINE

98 Lurline Street, KATOOMBA 2780  
Tel. (02) 4782 6546  
Fax (02) 4782 6566  
gallery@mountains.net.au  
www.blumts.com.au/thegallery  
Gallery and café. A large gallery with changing displays of paintings, pottery, sculpture, glass art, jewellery and woodwork.  
Thursday to Monday 10 – 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, Deborah Russell and Matthew Johnson.  
Tuesday to Friday 11 – 6,  
Saturday 11 – 5

#### 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.  
Daily 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. Decorative  
and domestic pottery.  
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  
September: Gallery closed  
17 October to 3 November: UTS Art  
Collection: Acquisitions 1994–2000  
14 November to 22 December: UTS  
Design & Architecture graduates  
exhibitions. Major works and graduation  
projects by Interior Design, Industrial  
Design, Visual Communication and  
Architecture students.  
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 changing  
exhibitions, both in Glenmore Road and  
the Ansett Golden Wing Lounges.  
Tuesday to Saturday 11–5.30,  
Sunday 12–5

#### VON BERTOUCHE GALLERIES

61 Laman Street, NEWCASTLE 2300  
Tel. (02) 4929 3584  
Fax (02) 4926 4195  
mail@wowletsgow.com.au  
www.wowletsgow.com.au  
1 to 24 September: David Middlebrook,  
paintings; Anna Warren, paintings;

Dawn Allen, pottery  
29 September to 16 October: House  
Show  
17 to 26 October: Gallery closed  
26 October to 24 November: Collector's  
Choice, works for \$450 and under  
1 to 23 December: John Montefiore,  
paintings; works by teachers from the  
Ron Hartree Art School.  
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.  
19 August to 19 October: Modern  
Masters of Australian Painting: impor-  
tant investment paintings, featuring  
works by Blackman, Boyd, Perceval,  
Nolan, Olsen, Lindsay, Friend, Cassab,  
Whiteley, Hart, Crooke, Hodgkinson,  
Rees, Herman, Murch, Dickerson,  
Boissevain, Leveson, Coburn, Aspden,  
Rigby, Coen and many others  
21 October to 18 November: John Rigby,  
paintings of Fiji and other works.  
Monday to Saturday 10.30–6

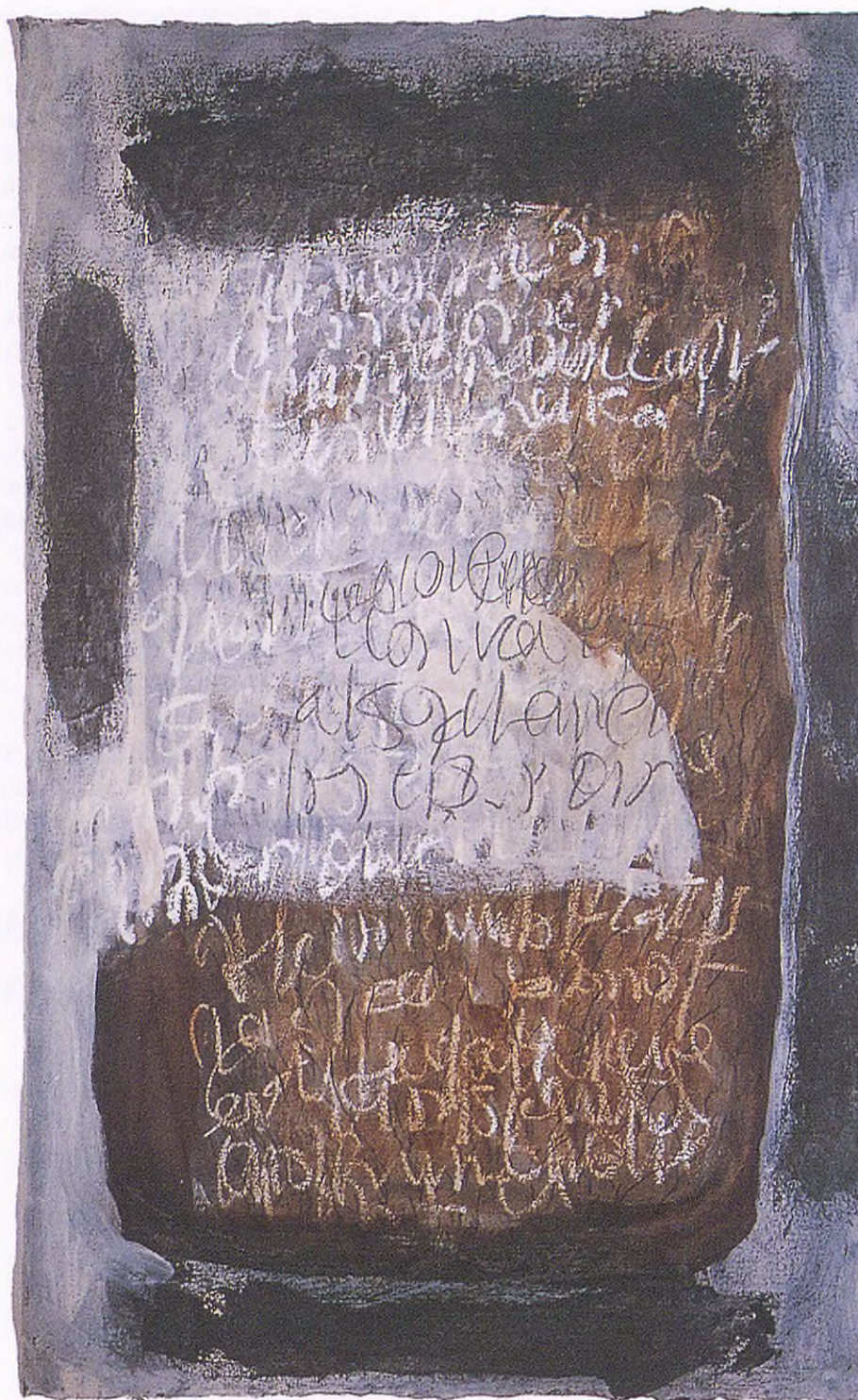
#### WATTERS GALLERY

109 Riley Street, EAST SYDNEY 2010  
Tel. (02) 9331 2556  
Fax (02) 9361 6871  
watters@mira.net  
www.home.mira.net  
6 to 23 September: Brian Hartigan,  
paintings; some major paintings and  
sculptures  
27 September to 14 October: James  
Gleeson, exhibition as part of the  
Sydney 2000 Olympic Arts Festival  
18 October to 4 November: John Peart,  
paintings  
8 to 25 November: Richard Larter,  
recent paintings and works from the  
Pat Larter Collection.  
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  
gallery@wollongong.nsw.gov.au  
www.wcg.earth.net  
One of the largest regional art museums  
in Australia, with a major collection of  
contemporary Aboriginal and Illawarra  
colonial art. Exhibition program  
changes monthly. External panel pro-  
jects, regular public programs, resident  
artist program and gallery shop.  
Free admission.  
Tuesday to Friday 10–5, Saturday,

## jeannette siebols



tabula ii - 2000, mixed media on paper, 104 x 65 cm

#### king street gallery on burton

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

#### king street gallery

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



## ACT

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 8 October: 'From the Studio of Rosalie  
Gascoigne', includes a major series  
never publicly displayed, two works in  
progress and momentos and studies that  
have never before been shown. Curated  
by Mary Eagle; Charlotte Ince, works by  
the visiting artist-in-residence at the  
Canberra School of Arts  
12 October to 12 November: Robin White,  
a survey exhibition by the acclaimed  
New Zealand artist, which forms an  
important contribution to the visual arts  
in the Pacific. Curated by Helen Maxwell;  
'The Composite of Opposites: Ceramics  
by Alan Watt and Janet De Boos'.  
Curated by Karen O'Clery.  
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 estab-  
lished and emerging Australian artists.  
Gallery and licensed cafe open daily.  
3 to 20 September: Jules Sher, paintings;  
Maureen Williams, glass  
15 October to 1 November: Graham  
Fransella, etchings and paintings;  
Geoffrey Bartlett, sculpture  
5 to 22 November: Madeleine Winch,  
prints and paintings; Helen Geier,  
paintings and prints; Canberra Glass  
2000, studio glass featuring Scott  
Chaseling, Kirstie Rea and Giles Bettison  
24 November to 24 December:  
Christmas Collection, featuring artists  
working in a range of mediums.  
Daily 10–5

### CANBERRA MUSEUM AND GALLERY

North Building, cnr London Crescent  
and Civic Square, CANBERRA 6000  
Tel. (02) 6207 3968 Fax (02) 6207 2177

www.arts.act.gov.au/cmagg  
Innovative exhibitions, exciting public  
programs. The Canberra Museum and  
Gallery celebrates social history and  
visual arts in the Canberra region. The  
Nolan Gallery displays important works  
by Sir Sidney Nolan, plus changing exhi-  
bitions of Australian art. The Canberra  
Museum and Gallery and the Nolan  
Gallery are open Tuesday to Sunday.  
Please phone for seasonal opening hours.  
Part of the Cultural Facilities Corporation.  
Tuesday to Thursday 10–5,  
Friday 10–7, Saturday to Sunday 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 promoting  
quality art that will endure.  
Wednesday to Sunday 11–6

### GALLERY HUNTLY CANBERRA

11 Savile 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 22 October: 'Uncommon World:  
Aspects of Contemporary Australian  
Art', showcasing works selected by  
curators to mark the beginning of the  
new millennium. There will be a  
website component  
To 12 November: 'Going to Extremes:  
George Silk, Photographer', a survey  
of the work of one of the most innova-  
tive and daring sports and action  
photographers of his time  
To 10 December: 'Lost in Space', in the  
Children's Gallery  
8 September to 19 November:  
'Contemporary Australian Aboriginal  
Art in Modern Worlds', the return of the  
National Gallery of Australia's major  
exhibition of Aboriginal art, after a tour  
to premier galleries in Switzerland,  
Germany, Russia and Spain  
4 November to 11 February: 'Painting  
Forever: The Art of Tony Tuckson'.  
Daily 10–5, closed Christmas Day

### NATIONAL PORTRAIT GALLERY

Old Parliament House,  
King George Terrace, CANBERRA 2600  
Tel. (02) 6270 8222 Fax (02) 6270 8181  
npg@dcita.gov.au  
www.portrait.gov.au

The permanent collection includes  
paintings, drawings, busts, photographs  
and digital images. Among major works  
are self-portraits by Nora Heysen and  
Fred Williams, a recent gift of Charles  
Blackman's portrait of Judith Wright  
and family, and images of many other  
famous Australians ranging from Nellie  
Melba to Kylie Minogue.  
To 29 October: 'Heads of the People: A  
Portrait of Colonial Australia', Australian  
portraiture from the 1820s to 1890s  
To 29 October: 'Headspace', portraits by  
secondary students  
17 November to 18 February 2001: '20th  
Century Portraits from the National  
Portrait Gallery, London', major portraits  
of contemporary British figures, including  
royals, writers and cricketers  
17 November to 18 February 2001:  
'David Moore Portraits'.  
Open daily 9–5, \$2 adults, \$1 children  
and concessions

### 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 submis-  
sions for the 5th National Indigenous  
Heritage Art Award. Indigenous art-  
works from communities around  
Australia in media such as oils and  
acrylics on canvas, glass, pottery, sculp-  
ture, 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.net.au  
www.solander.com.au  
Changing exhibitions of works by lead-  
ing contemporary artists including Jeff  
Makin, Andrew Sibley, Janet Green, Sam  
Fullbrook, Robert Jacks, John Firth-Smith  
and many others.  
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,  
cnr Queen and Little Collins Streets  
MELBOURNE 3000  
Tel. (03) 9642 8677  
Fax (03) 9642 3266  
nstott@bigpond.com  
www.adamgalleries.citysearch.com.au  
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  
art@alcastongallery.com.au  
www.alcastongallery.com.au  
Director Beverly Knight, approved  
Commonwealth Valuer for Aboriginal  
painting, sculpture, ceramics and  
artefacts. 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  
Napurrula 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 12–5, 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 contemporary art space that provides a platform for current innovative Australian and international visual art practices. Through its exhibitions, public events and education programs, ACCA 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 12-5

# AUSTRALIAN GALLERIES

35 Derby Street, COLLINGWOOD 3066  
Tel. (03) 9417 4303 Fax (03) 9419 7769

Manager: Tim Abdallah.  
7 to 30 September: Kate Ryan, recent paintings  
3 to 8 October: Artfair 2000, Melbourne  
12 October to 4 November: Michael Fitzjames, recent paintings  
7 November to 2 December: Euan Heng, recent paintings; Graeme Drendel, recent work.  
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.  
2 to 30 September: Brett Whiteley, drawings  
3 to 8 October: Artfair 2000, Melbourne  
14 October to 4 November: Yvonne Boag, recent works on paper  
11 November to 2 December: Simon Cooper, recent prints.  
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.  
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

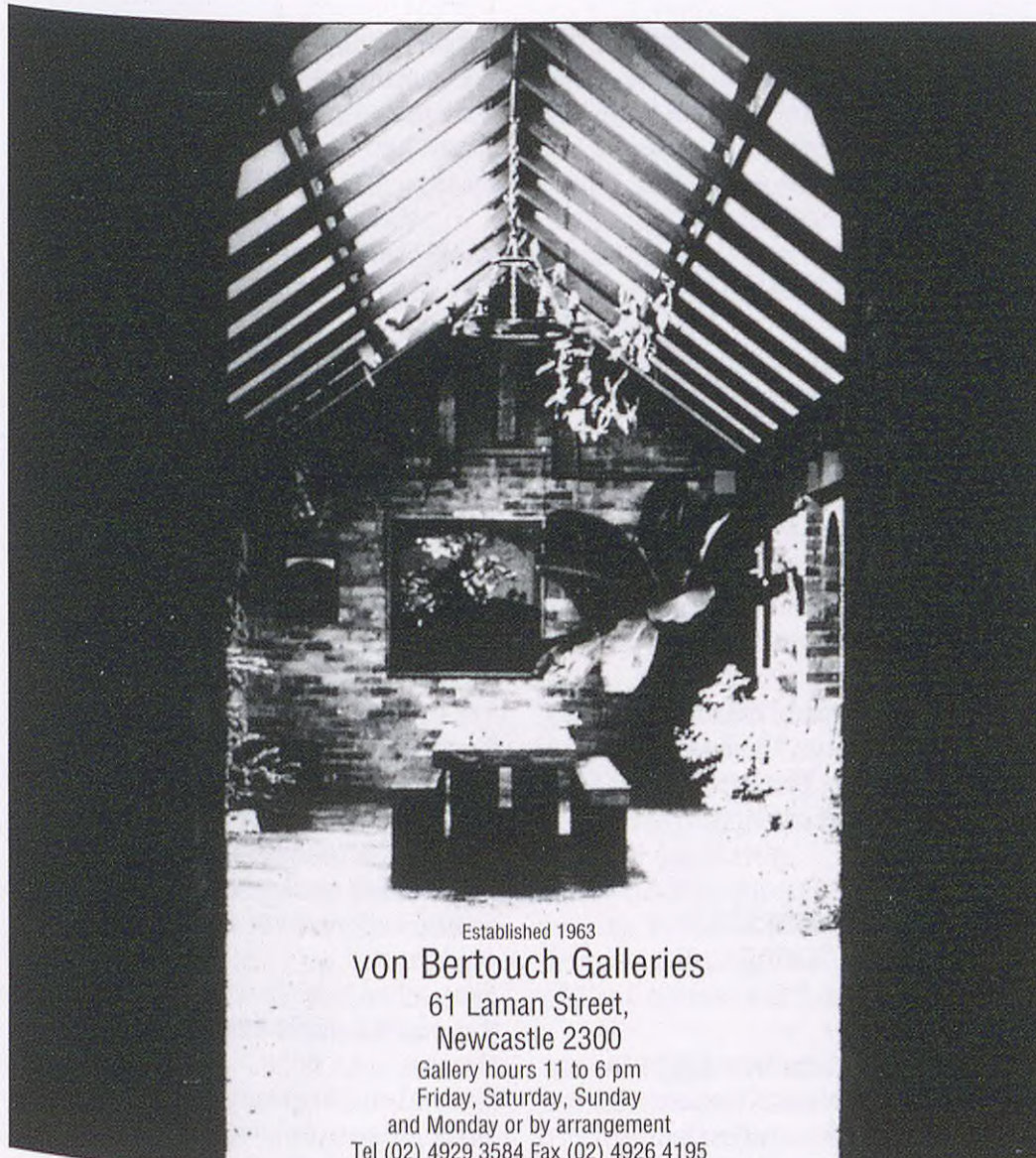
hmbulle@bigpond.com  
Forthcoming exhibitions: Christine Healy, Mary Ballantyne-Fooks, James Meldrum, Godwin Bradbeer, Lilly Chorny, Martin Johnson, Agnieszka Golda, Terry Matassoni, George Alamidis, Les Kossatz.  
Tuesday to Friday 10-5,  
Saturday and Sunday 1.30-4

# CHARLES NODRUM GALLERY

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

# CHRISTINE ABRAHAMS GALLERY

27 Gipps Street, RICHMOND 3121  
Tel. (03) 9428 6099  
Fax (03) 9428 0809  
cag@laccess.com.au  
Director: Guy Abrahams.  
Contemporary Australian paintings and works on paper, prints, sculpture, ceramics, photography, glass and jewellery.  
To 7 September: Denise Green  
9 September to 12 October: Mandy



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61 Laman Street,  
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HOURS TUES TO SAT 11-6 SUN 1-5



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## Victoria

Martin; Simeon Nelson  
14 October to 9 November: Lenton Parr;  
Fiona Hiscock  
6 to 19 November: Thorton Walker at  
Mary Place, Paddington, Sydney  
11 to 30 November: Prue Venables.  
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)  
casinc@vicnet.net.au  
www.vicnet.au/-casvic/  
Monthly changing exhibitions: CASpace  
546–564 Collins Street, Melbourne.  
24-hour viewing. Artists are invited to  
send proposals for exhibitions/displays/  
installations. For proposal/entry forms,  
send stamped self-addressed envelope  
to CASpace Coordinator CAS Inc.  
October to November: Members'  
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@wangeratta.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 contempo-  
rary Australian artists. Also featuring  
major Aboriginal work. Extensive  
stockroom.  
5 to 23 September: 'Ancient Traditions –  
New Directions', important Aboriginal  
art from major art centres of Australia,  
including works by Gloria Petyarre,  
Nancy Petyarre, Ronnie Tjampitjinpa,  
Johnny Warangula  
26 September to 14 October: 'Sacred  
Sites and Totems', William Ferguson,  
recent paintings and works on paper  
17 October to 4 November: 'The Joy of  
Colour', new directions in contemporary  
Aboriginal art  
7 to 25 November: Jeffrey Bren,  
watercolours and still life.  
Tuesday to Friday 11–6,  
Saturday 11–4

### GALLERY GABRIELLE PIZZI

141 Flinders Lane, MELBOURNE 3000  
Tel. (03) 9654 2944  
Fax (03) 9650 7087  
gabriellepizzi@co32.aone.net.au  
www.home.aone.net.au/gabriellepizzi  
Representing: Alice Nampitjinpa,  
Makinti Napanangka, Pirrmangka  
Napanangka, Walangkura Napanangka,  
Naata Nungurrayi, Nancy Nungurrayi,  
Nanyuma Napangati, Tjunkiya  
Napaltjarri, Pantjiya Nungurrayi,  
Wintjiya Napaltjarri, Tatali Napurrula,  
Ningura Napurrula, Rosella Namok,  
John Mawurndjul.  
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  
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Australian paintings, prints and  
drawings, colonial to present day.  
Contemporary sculpture and decorative  
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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 1 October: 'Forefathers of Australian  
Pottery: 1821–1910', a National Museum  
of Australian Pottery Touring Exhibition  
To 1 October: 'The Sidney Myer Fund  
Ceramics Award: A Decade in Review',  
a Shepparton Art Gallery Touring  
Exhibition  
2 to 30 September: Mike Brown Survey  
6 October to 19 November: 'Modern  
Australian Landscape Paintings', a  
National Gallery of Victoria touring  
exhibition  
7 to 24 October: Luis Galdes  
4 to 26 November: 'Home Ground –  
Place, Object, Memory', recent work by  
Lisa and Erica Kunec  
4 November to 10 December: Owen  
Piggott, drawings.  
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  
art@greythorngalleries.com.au  
www.greythorngalleries.com.au  
Representing Blackman, Borrack,  
Dickerson, Coburn, Hodgkinson, Jack,

Hart, Leveson, Voigt, Willebrant,  
Woodward, Townsend. A large selection  
of prints also available.  
7 to 30 September: David Voigt  
5 to 15 October: Genevieve de Couvreur  
26 October to 12 November: Sandra  
Leveson.  
Monday to Friday 10–5.30,  
Saturday 10–5, Sunday 2–5

### HELENGORY GALERIE

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,  
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established artists.  
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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. Represented by Joan Gough  
Studio Gallery, patron and owner/  
director Joan Gough. Monthly showing  
of members' works. CAA open to all  
artists, sculptors, etc, practising  
modern art.  
September: New Zealand artist  
Rosemary Campbell  
October: CAA Prize  
November: Christmas Card Show, CAA.  
Wednesday to Sunday 12–5, openings  
first Friday of each month 8pm



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15 Collins Street (2nd floor),  
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Early Australian prints and paintings;  
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www.peg.apc.org/~kingart  
A dynamic multifunctional centre  
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artistic innovation. Features a changing  
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tional exhibitions. Exhibition calendar  
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**KOZMINSKY GALLERIES**

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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  
lrg@latrobe.vic.gov.au  
To 17 September: 'Modern Australian  
Landscape Painting: Boyd, Drysdale,  
Nolan, Perceval and Williams', a  
National Gallery of Victoria touring  
exhibition, sponsored by Texas Utilities  
recycling in contemporary British craft  
and design. A travelling exhibition from  
the British Council through the  
Newcastle Regional Art Gallery.  
Tuesday to Friday 10-5,  
Saturday 11-3, Sunday 1.30-4.30  
La Trobe Regional Gallery will be  
closing its present site for building  
redevelopment. A temporary gallery  
facility will function for this period, for  
location details tel. (03) 5134 1364

**LAURINE DIGGINS FINE ART**

5 Malakoff Street,  
NORTH CAULFIELD 3161  
Tel. (03) 9509 9855  
Fax (03) 9509 4549

We specialise in Australian colonial,  
Impressionist, modern, contemporary,  
Aboriginal and decorative arts. Artists  
include Stephen Bowers, Peter Churcher,  
John Dent, Michael Doolan, Fraser Fair,  
Andrea Hylands, Michael McWilliams,  
Andrew Rogers, Mark Strizic, Albert  
Tucker, Susan Wraight, Ivan Durrant,  
Laurence Daws, Janet Green and  
Marea Gazzard.

To 14 October: 'My Country: The  
Australian Landscape', a selection of  
works by prominent Australian artists  
18 October to 11 November: 'Dawn til  
Dusk', Janet Green  
15 to 19 November: Perth Spring  
Exhibition  
22 November to 16 December: 'Victoria  
Felix', Jeffrey Makin.  
Saturday 1-5, or by appointment

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93 Ford Street, BEECHWORTH 3747  
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Exhibition proposals welcome.  
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Australian contemporary paintings and  
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Erllich, Robert Holcombe, Gordon  
Richards, Keren Seelander, Rick  
Everingham, Crispin Akerman, Jann  
Rowley, Stewart Westle and Willy  
Sheather.  
Tuesday to Friday 11-6,  
Saturday and Sunday 2-5

**LIBBY EDWARDS PORTSEA  
GALLERY**

3745 Port Nepean Road,  
PORTSEA VILLAGE  
Tel. (03) 5984 2299  
Tuesday to Sunday 11-6

**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

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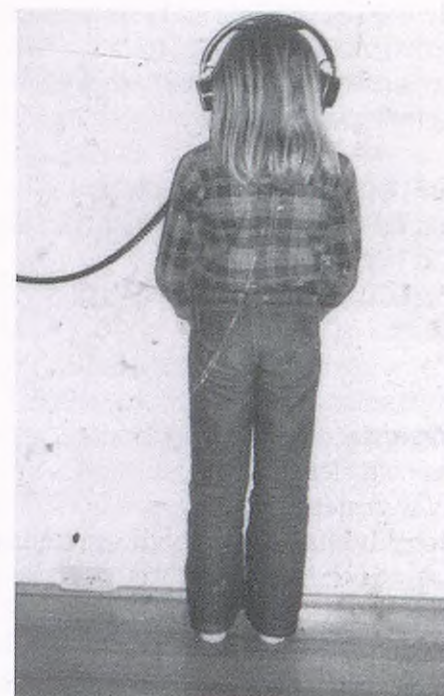
**1 August - 9 September**

An exhibition of work by contemporary  
artists that explores representations of  
children and childhood as a source for  
personal, social and cultural investigation.  
Di Barrett, Pat Brassington, Kate Butler, Anne  
Ferran, Bill Henson, Nicola Loder, Mark McDean,  
Tracey Moffatt, Deborah Paauwe, Polixeni  
Papapetrou, Ronnie Van Hout. Co-curated  
by Katarina Paseta and Samantha Vawdrey

**SPITTING AND BITING**

**19 September - 28 October**

An exhibition that investigates the  
collaborative process between the artist  
and the printer. Bonita Ely, Louise Forthun,  
Brent Harris, Jeffery Harris, Mike Parr,  
Imants Tillers, Aida Tomescu and Judith  
Wright. Curated by Sara Kelly



PAT BRASSINGTON, *Untitled*, 2000,  
inkjet, 70 x 50 cm. Courtesy the  
artist and Stills Gallery

**Monash University Gallery**

Ground Floor, Gallery Building (no.55) Wellington Road, Clayton, Victoria 3800  
The.Gallery@adm.monash.edu.au http://www.monash.edu.au/mongall  
Tues to Fri: 10am - 5pm Sat: 2pm - 5pm Free entry  
tel: +61 (0)3 9905 4217 fax: +61 (0)3 9905 4345

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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  
www.milduraarts.net.au  
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

### MONASH GALLERY OF ART

(formerly WAVERLEY CITY GALLERY)  
170 Jells Road, WHEELERS HILL 3150  
Tel. (03) 9562 1569 Fax (03) 9562 2433  
mga@monash.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  
The National Gallery of Victoria on Russell contains over 700 works from the Victorian State Collection on view in beautiful and historic surrounds. Works on view are drawn from our Australian indigenous, non-indigenous and international painting collections, as well as our extensive collection of decorative arts. The gallery has a full range of facilities including a shop, and licensed café. Free City Circle tram, buses, trams and Museum Station are all within walking distance of the gallery, and there are public car parks in both Little Lonsdale and Lonsdale Streets. Admission to the gallery is free.  
Daily 10–5,  
Closed Christmas Day and Anzac Day

### 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.  
To 30 September: Ken Whisson; John Kelly at Mary Place Gallery 4 to 24 September  
3 to 28 October: Rick Amor  
31 October to 25 November: Lucien Freud, works on paper  
28 November to 23 December: Unsigned Artists.  
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) 9878 1737 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, Lyndell Brown/Charles Green, Jon Campbell, Julia Ciccarone, Joanne Croke, John Davis, Debra Dawes, John Firth-Smith, Luise Fong, Louise Hearman, Dale Hickey, Kieran Kinney, Tim Jones, Alun Leach-Jones, Lindy Lee, Jan Nelson, David Ralph, Jacky Redgate, Julie Rrap, Sally Smart, David Stephenson, Akira Takizawa, David

Thomas, David Wadelton, Caroline Williams and Sue Wyers.  
Tuesday to Saturday 11–6,  
or by appointment

### ROSS WATSON GALLERY

465 Nicholson Street,  
CARLTON NORTH 3054  
Tel./Fax (03) 9348 2821  
Mobile 0407 865 127  
www.rosswatson.com  
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.  
September: Bonita Ely  
October: Rosslynd Piggott  
November: Kate Beynon; Luke Roberts.  
Tuesday to Saturday 11–6

### TOLARNO GALLERIES

Level 4, 289 Flinders Lane,  
MELBOURNE 3000  
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, Constanze Zikos.  
Tuesday to Friday 10–5,  
Saturday 10–12



# **WILLIAM MORA GALLERIES**

60 Tanner Street, RICHMOND 3121  
Tel. (03) 9429 1199 Fax (03) 9429 6833  
mora@moragalleries.com.au  
www.moragalleries.com.au  
Contemporary Australian art and  
Aboriginal art.  
Tuesday to Friday 10–5.30,  
Saturday 12–5

# **WITHOUT PIER GALLERY**

27 Bay Road, SANDRINGHAM 3191  
Tel. (03) 9521 6477 Fax (03) 9521 6499  
www.withoutpier.com.au  
Contemporary Australian paintings,  
sculpture, glass and ceramics. Monthly  
exhibitions.  
Monday to Saturday 11–5,  
Sunday 2–5

## **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  
Specialising in new works from excep-  
tional emerging and mid-career artists.  
From 18 August to 12 September:  
Heather Shimmén and Pamela Irving  
15 September to 15 October: John Hart,  
new works.  
During School term, Monday to  
Thursday 9–10 p.m., Friday 9–5,  
Sunday 2–5.  
Other times, Monday to Friday 9–5,  
Sunday 2–5

# **ART GALLERY OF SOUTH AUSTRALIA**

North Terrace, ADELAIDE 5000  
Tel. (08) 8207 7000  
Fax (08) 8207 7070  
jordan-moore.kate@sagov.sa.gov.au  
www.artgallery.sa.gov.au  
13 September to 5 November:  
'Contemporary Art in South Australia  
1990–2000', sponsored by F. H. Faulding  
Pty Ltd  
To 5 October: 'Five Centuries of Master  
Prints'  
20 October to 10 December: 'Matisse:  
The Art of Drawing', a National Gallery  
of Australia travelling exhibition  
24 November to 4 February: 'Modern  
Australian Women: Paintings and Prints  
1925–1945', focusing on outstanding  
work by Australia's great women artists  
of the modernist period.  
Admission free to permanent collection,  
charges may apply to some special and  
touring exhibitions.  
Daily 10–5, closed Christmas Day

# **BMG ART**

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

# **CONTEMPORARY ART CENTRE OF SOUTH AUSTRALIA**

14 Porter Street, ADELAIDE 5063  
Tel. (08) 8272 2682 Fax (08) 8373 4286  
cacsa@camtech.net.au  
www.cacsa.org.au/cacsa  
CACSA provides exhibition, curatorial,  
publishing, off-site and online opportu-  
nities for contemporary arts practitioners.  
CACSA is committed to promoting new  
work and innovative art practice that  
critically engages with contemporary  
ideas and diverse areas of knowledge.  
CACSA publishes *Broadsheet* magazine.  
To 10 September: Dean Whitehorn,  
installation; Kyoko Kawakami,  
photography  
15 September to 15 October: 'Landing 3',  
Adelaide artists  
20 October to 19 November: 'Installation  
Stills', photography, curated by Niki  
Vouis; 'Rogues Gallery', performance  
stills, Alan Cruikshank.  
Tuesday to Friday 11–5,  
Saturday to Sunday 1–5

# **DACOU ABORIGINAL GALLERY**

Salisbury Plain, SA  
Tel. (08) 8258 8610 Fax (08) 8258 4842  
Mobile 0419 037 120 or 0419 851 378  
dacou@dacou.com.au  
www.dacou.com.au  
Specialising in 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 photos 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 2–5, closed Sunday,  
Monday and public holidays

# **GALLERIE AUSTRALIS**

Lower Forecourt Plaza,  
Hyatt Regency, North Terrace,  
ADELAIDE 5000  
Tel. (08) 8231 4111 Fax (08) 8231 6616  
gaustralis@cobweb.on.net  
www.gallerieaustralis.com  
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.  
17 September to 11 October: Anne  
Graham, paintings; Tom O'Callaghan  
15 October to 8 November: Pam Cleland,  
paintings; Rae Heint, paintings  
12 November to 6 December: Julie  
Harvey-Lawton, ceramics; selected  
artists.  
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 exhi-  
bitions, with many of Australia's most  
prominent contemporary artists on dis-  
play. The gallery also provides valuation  
reports, restoration and framing advice.  
Monday to Friday 10–5.30,  
Saturday to Sunday 2–5

# **KENSINGTON GALLERY**

39 Kensington Road, NORWOOD 5067  
Tel. (08) 8332 5752 Fax (08) 8332 5066  
Interesting exhibitions each month by  
leading Australian artists. Agents for  
Barbara Hanrahan, John Dowie 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 4588  
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

# **PORT PIRIE REGIONAL ART GALLERY**

3 Mory Elie Street, PORT PIRIE 5540  
Tel. (08) 8633 0681 Fax (08) 8632 1136  
Located in the Southern Flinders Ranges,  
Port Pirie Regional Art Gallery features  
exhibitions of community, traditional  
and contemporary visual arts.  
Open daily

# **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/html  
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 8 October: 'Side by Side', displayed  
throughout the gallery are works from  
the State art collection placed 'side by  
side' with works from the Wesfarmers  
Arts Collection and Kerry Stokes  
Collection  
To 25 October: 'Land People Place',  
examines issues of Australia through  
the eyes of European artists during the  
colonial period  
26 October to 7 January: 'Tete a Tete', a  
selection made by Henri Cartier-Bresson  
for the National Portrait Gallery in  
London as part of the celebrations to  
mark his 90th birthday.  
Free admission 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  
artplace@iinet.com.au



## Northern Territory

Perth's most exciting gallery. Regular mixed exhibitions of Western Australian artists on two levels of the gallery. Monthly solo exhibitions. 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, AWAAG.  
Wednesday to Friday 12–6, Saturday 2–5

### 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 Euan Heng, Wim Boissevain, Leon Pericles, Keren Seelander, Sieglinde Battley, David Larwill, Nigel Hewitt, Madeleine Clear, Alan Marshall, George Gittoes, Stewart MacFarlane, Pro Hart, Leonard French, Jason Benjamin and many others. Government Approved Valuers for the Australian Taxation Incentive for the Arts Scheme.  
To 19 September: Dean Bowen, prints, paintings and sculpture  
27 September to 17 October: Madeleine Clear  
18 October to 30 November: Selected works.  
Monday to Friday 10–5, Saturday 11–4, or by appointment

### 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 Western Australian artists.  
23 September to 8 October: Danilo Pravica, paintings.  
Daily 10–5

### LISTER CALDER GALLERY

316 Rokeby Road, SUBIACO 6008  
Tel. (08) 9382 8188 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\_Art s/webpage/  
Works on paper and canvas, limited-edition linocuts and etchings, artefacts, postcard series, Mangkaja Arts exhibition catalogues.  
Monday to Friday 11–5

### PERTH GALLERIES

61 Forrest Street, SUBIACO 6008  
Tel. (08) 9380 9595 Fax (08) 9380 9596  
perth-galleries@iinet.net.au  
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.com.au  
http://interway.com.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  
www.gallerygondwana.com.au  
Director: Roslyn Premont.  
Specialist Aboriginal fine-art gallery with a reputation for integrity. Celebrating 10 years of excellence and commitment to the contemporary Aboriginal art movement. Representing major cutting-edge, established and emerging artists, including Dorothy Napangardi, Walala Tjapaltjarri, 'Dr' George Tjapaltjarri, Barbara Reid Napangati, Gracie Ngale Morton. Sourcing the best in contemporary Aboriginal paintings.  
September to October: Walala Tjapaltjarri and Dorothy Napangardi at Vivien Anderson, Melbourne, and at Rebecca Hossack Gallery, London, in August  
October: Melbourne Artfair 2000.  
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

### SIDEWALK GALLERY

1921 Castray Esplanade, BATTERY POINT 7004

Tel. (03) 6224 0331  
Fax (03) 6224 0331  
ann@sidewalkgallery.com.au  
www.sidewalkgallery.com.au  
From Timbuktu to Tasmania: West African tribal artefacts and textiles. Tribal jewellery from every continent. Contemporary work by Tasmanian artists.  
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 MCDUGALL 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 CA 90048 USA  
Tel. (310) 829 3299  
Fax (310) 829 3499

## ERRATUM

In our March issue, vol. 37, no. 3, p. 416, an incorrect credit line was given for Stanislaus Rapotec's painting, *Meditating on Good Friday*, 1961. It should have read 'Private collection, photograph courtesy Charles Nodrum Gallery, Melbourne'. We apologise for this editorial error.



# Review

## BEYOND THE PALE

Doreen Mellor

Visitors to 'Beyond the Pale' at the Art Gallery of South Australia may have experienced a moment's confusion as they descended the staircase to the gallery's changing exhibition space. On the landing, halfway down, was a work by non-Indigenous artist Fiona Hall titled *Occupied territories*, 1995, its beadwork references to native and exotic fruits perhaps giving the impression that it was the first work in the Adelaide Biennial of Contemporary Australian Art. In reality, it was an appetising signpost for



GORDON HOOKEY, *King hit (for Queen and country)*, 1999, punching bag, acrylic on leather, mixed media, dimensions variable, courtesy the artist. Photograph Clayton Glen.



left: DARREN SIWES, *Stand (Monument)*, 1999, cibachrome print mounted on aluminium with a supergloss laminate, 100 x 120 cm, courtesy the artist. Photograph Clayton Glen.

below: JOYCE WINSLEY, *Baby*, 1999, guildford grass, cordiline vine and cotton string, dimensions variable, Art Gallery of Western Australia, Perth. Photograph Clayton Glen.

the repast to come. And this exhibition was a remarkable repast. Brenda L. Croft assembled a powerful group of works which together created a rich and vibrant ambience. The colour and richness did not merely satiate, however: some elements added clarity, while others made the exhibition a little edgy and uneasy. This paradoxical combination of sureness, strength and fragility succeeded in producing the tension required in a show designed to pack a punch.

'Beyond the Pale' was a forum for Croft's examination of the periphery. The phrase 'beyond the pale' has its roots in old Ireland, its original meaning referring to those individuals kept outside the paling fences surrounding villages or towns under English jurisdiction. Croft uses the metaphor to refer to the marginalisation of Australia's Indigenous peoples, writing convincingly about this aspect of social history in the exhibition catalogue, a substantial and informative publication of 112 pages and 46 colour illustrations. While some of the artists included

in the exhibition referred provocatively to political and social disadvantage, the work of others was a proclamation of identity that transcended the assimilationist practices to which Aboriginal and Torres Strait Islander people have been subjected, in one way or another, since European settlement.

Edginess resonated throughout the exhibition. It was located in Destiny Deacon's works,





with their fusion of humour, politics and acute perception, and in Rea's glass heads on plinths – grim additions to her photographic work – brilliantly juxtaposed with Gordon Hookey's highly coloured and provocative piece. Michael Riley's work was both haunting and confronting, while Clinton Nain's priapic *King Dick* was a benchmark challenge, exploring Indigeneity and sexual identity in one hit. In a radio interview about the exhibition, Croft described the reaction of a viewer who had thought Nain's work was the most racist she had ever seen. The woman had to be persuaded that it was made by an Indigenous artist.

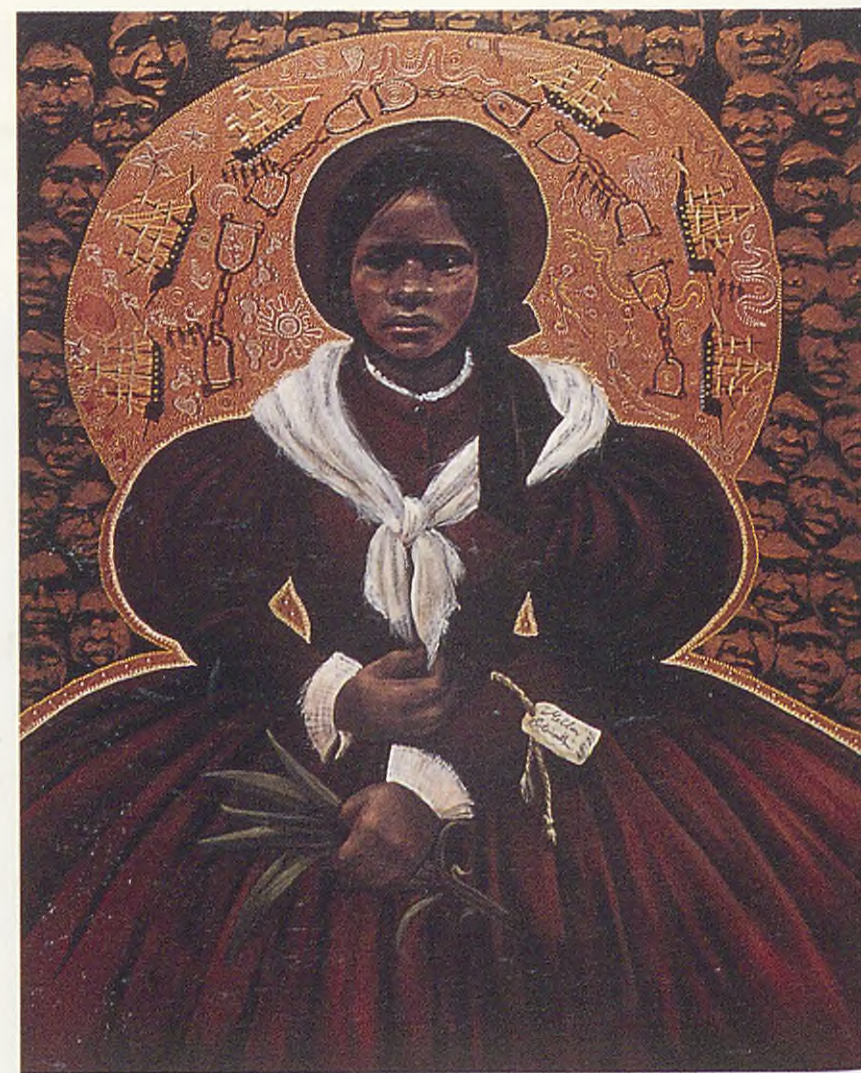
A number of artists, including Tasmanians Lola Greeno and Lenna Newson, explored the boundaries of time and culture. Greeno's shell necklaces – glistening evocations of the sea – were both highly personal and closely linked to the European perception of Tasmanian Aboriginal culture as the lost past. Newson's fibre art also referenced the past, with the rich

textile traditions of the south woven into her contemporary vessels. From Western Australia, Joyce Winsley's fibre works diverged further from past practices, creating an important point of tension in the exhibition. The surfaces of her stitched figures were almost glazed in appearance, producing a disturbing ambiguity of surface.

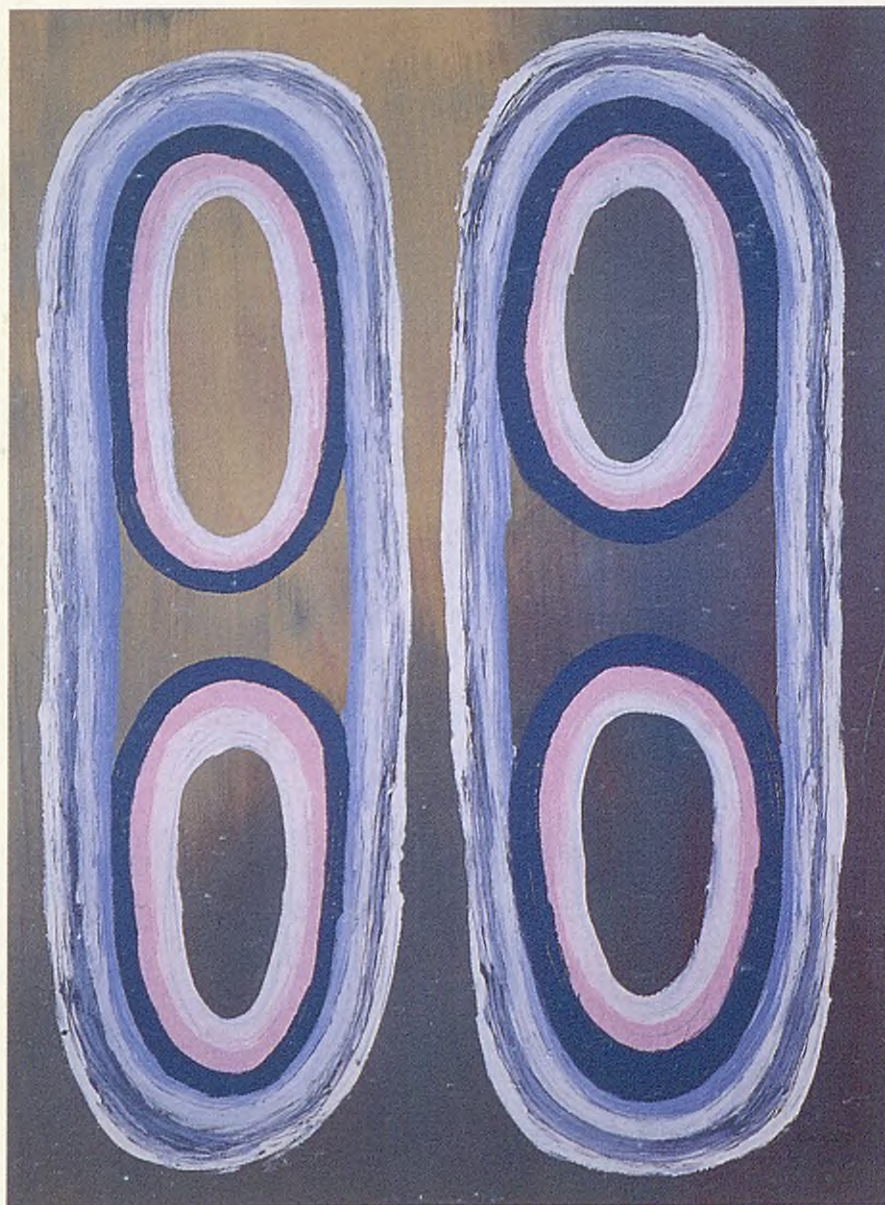
There were artists included in this exhibition whose traditions have been disrupted, but whose languages and other cultural activities continue as living connections with country. Their works bear the assurance of unequivocal connection to culture. Rosella Namok is such an artist. The sheer size of the canvases on which she inscribed her bold, minimalist imagery suggests a calculated risk, underpinned by confidence in identity and place. We are accustomed to

seeing such confidence in the art of Ginger Riley Munduwalawala and the richly textured colours of Gertie Huddleston. In Kathleen Petyarre's finely layered works, an alliance between size and subtlety invariably results in elegance. This exhibition included some of the most eerily beautiful of Petyarre works.

People were portrayed in many of the works. Ian Abdulla, Darren Siwes and Julie Dowling revisited environments imbued with their own presences. Abdulla is old enough to remember a world where hard work and bush skills were the ingredients of survival in rural Australia. His biographical works recalled both the harshness and joy of these years, appealing to a shared sense of nostalgia for good times past. Abdulla's work has a warmth that was also evident in Julie Dowling's portrayals of self, and reflections of identity and self in family. The resonance and luminosity of the ochre, gold and blood included in her mixed media works is reminiscent of skin and its translucence, but Dowling takes this further, penetrating



JULIE DOWLING, *Melbin*, 1999, acrylic, red ochre and plastic on canvas, 120 x 100 cm, Sir James and Lady Cruthers Collection, Perth. Photograph Clayton Glen.



ROSELLA NAMOK, *Kaapay and Kuyam today*, 1999, acrylic on canvas, 240 x 180 cm, courtesy the artist and Lockhart River Arts and Cultural Centre, Queensland. Photograph Clayton Glen.

beyond skin to the translucence of spirit and identity. Darren Siwes, in another context, applied ephemeral superimpositions of self to a present landscape, evoking a memory image of Kurna land.

It was on Kurna land that this important assemblage of Indigenous works was gathered. A balanced collection, it displayed many of the different aspects and qualities of contemporary Indigenous artwork in Australia: its courage, perception, colour, and warmth; its own aesthetic, its provocation and challenge, and its brilliance. The Art Gallery of South Australia and the Adelaide Festival, in partnership with artists, writers and curator Brenda L. Croft, produced a visual allusion to the power of memory and its connection with the present. The works personified an important meeting of diverse cultures hosted by the spirit of Kurna people – past, present and future.

*Beyond the Pale*, Adelaide Biennial of Contemporary Australian Art, Art Gallery of South Australia, 4 March – 15 April 2000.



# GWYN HANSSEN PIGOTT

SEPTEMBER – OCTOBER 2000



'Breath', 24 pieces, Limoges porcelain, 195 cm



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George Tjungurrayi *Tingari Men and Women at Wirrunga* 1998 (detail). Private Collection.

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