

QUARTERLY JOURNAL A\$15.95 (INCL. GST) US\$12

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no. 2
2000

Art & Australia

David Sequeira

Elwyn Lynn

David Larwill

Homage to Ursula Hoff

David Wadelton



kate turner



afternoon, redleaf 2000 oil on canvas 77 x 64 cm

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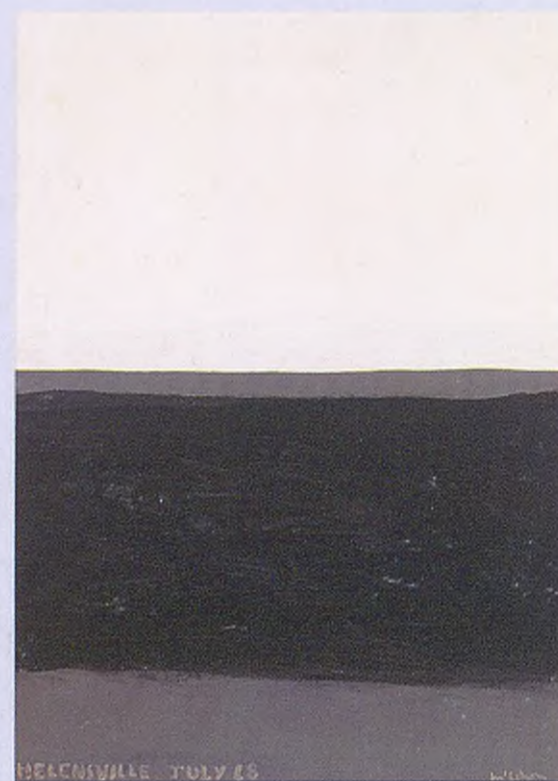
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Editorial

It is unusual that a woman and art historian should become an icon in the Australian art world. Yet Dr Ursula Hoff – who, as Professor Jaynie Anderson tells us, was the first curator with a degree in art history to be employed in an Australian art museum – has attained this status. The portrait of her painted in 1985 by John Brack (himself an icon) reveals a person of quiet intelligence and authority. Her eyes make direct contact with the viewer. She is placed at the centre of a formal space that is also fashionable and uncluttered. There is an obvious relationship between Hoff's striped brown dress and the striped carpet that runs at an angle from beneath her chair and out of the picture plane, suggesting an influence that will extend into the future. This influence resides in Hoff's long and distinguished career as a scholar and teacher, and the enduring quality of her acquisitions for the National Gallery of Victoria. She has published widely, including in *Art and Australia*, and it is appropriate that this journal pays homage to Dr Hoff on achieving the age of ninety.

Elwyn Lynn is an icon of a different order. His path was multifaceted within the art world as artist, curator, teacher, editor, art administrator, writer and critic. His dramatic late paintings, discussed by Christine France, demonstrate Lynn's energy and inventiveness in the face of failing health and a changing intellectual environment. These works are strong, defiant, grounded in Lynn's passion for ideas and his deep appreciation of the human condition.

Indian-born David Sequeira is positioned somewhere between the sensibilities of Hoff and Lynn. An emerging artist who also works in a museum environment, Sequeira creates intricate works that question curatorial methodologies and traditional systems of classifying knowledge and ideas. His chromatic ordering of books and domestic objects valorises aesthetics over content, while his playful collaborative works (in which he represents himself as a sixteenth-century Indian emperor) create fictions that gently subvert cultural authenticity.

Moving away from museology (though not from eclecticism), this issue of *Art and Australia* also features the very different art of David Larwill and David Wadellton, the former usually characterised as a popular art-world larrikin and the latter as a postmodern surrealist. Ashley Crawford and Robert Rooney lead the artists in separate conversations that inevitably reveal them as far more complex and compelling than their stereotypes.

Commentary articles reinforce the diversity of contemporary art, as seen recently in the Biennale of Sydney 2000, 'Inside Out: New Chinese Art' at the National Gallery of Australia, and exhibitions at the Museum of Contemporary Art acknowledging the continuing influence of Alfred Hitchcock on the visual arts. In a sense, the *Book of Kells* is not so far removed from the contemporary, with its elaboration of sacred text through imagery that at times appears mischievous or irreverent, nor from the intimacy and symbolism of the Irish Famine Memorial, created by Angela and Hossein Valamanesh on the site of the Hyde Park Barracks Museum in Sydney as a 'thought-provoking meditation on loss, new beginnings and ways of remembering'.

Laura Murray Cree

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cover: DAVID SEQUEIRA, Mankind and achievement,
1998, (detail), acrylic and segmented books, dimensions
variable.

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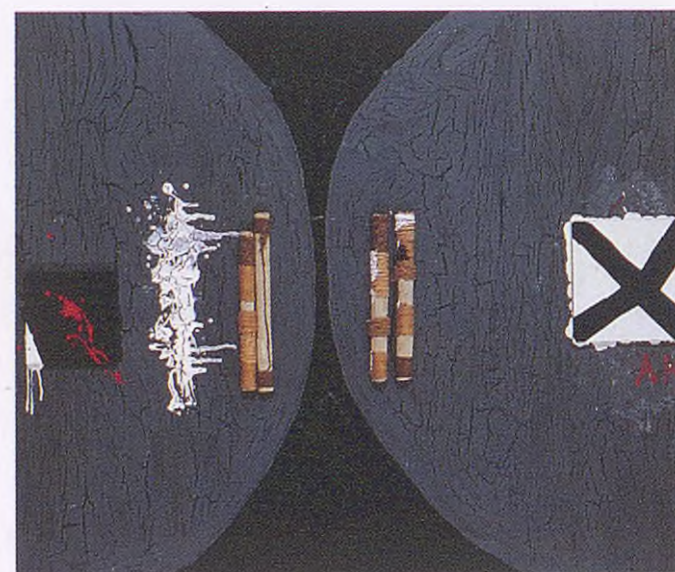
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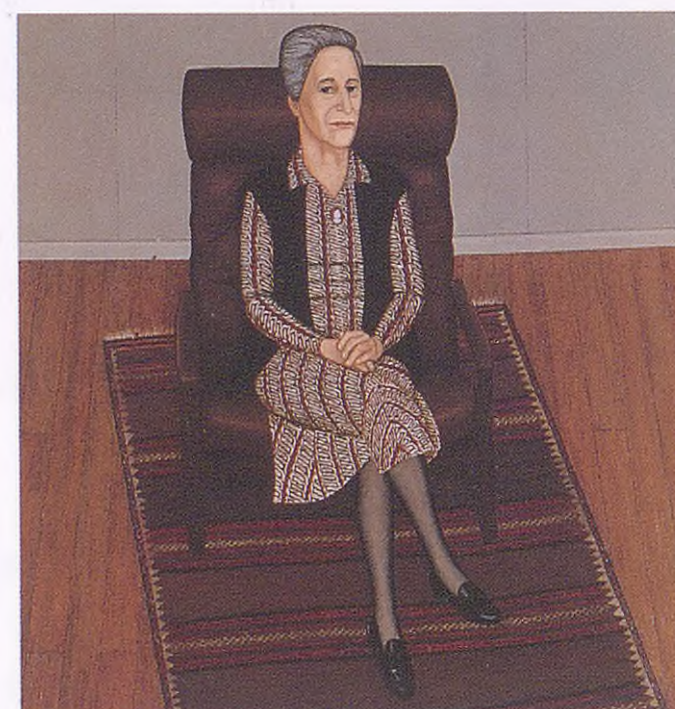
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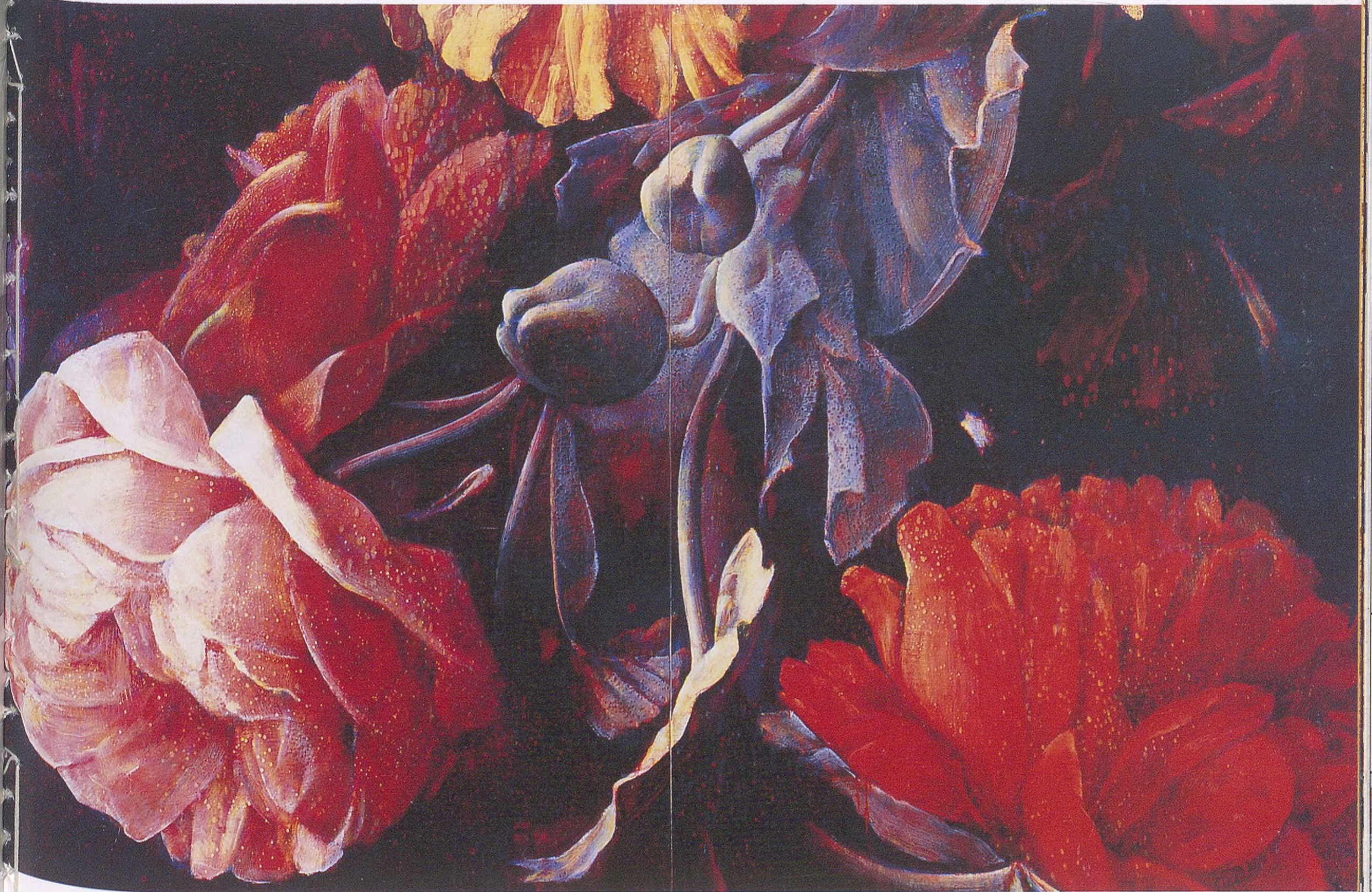
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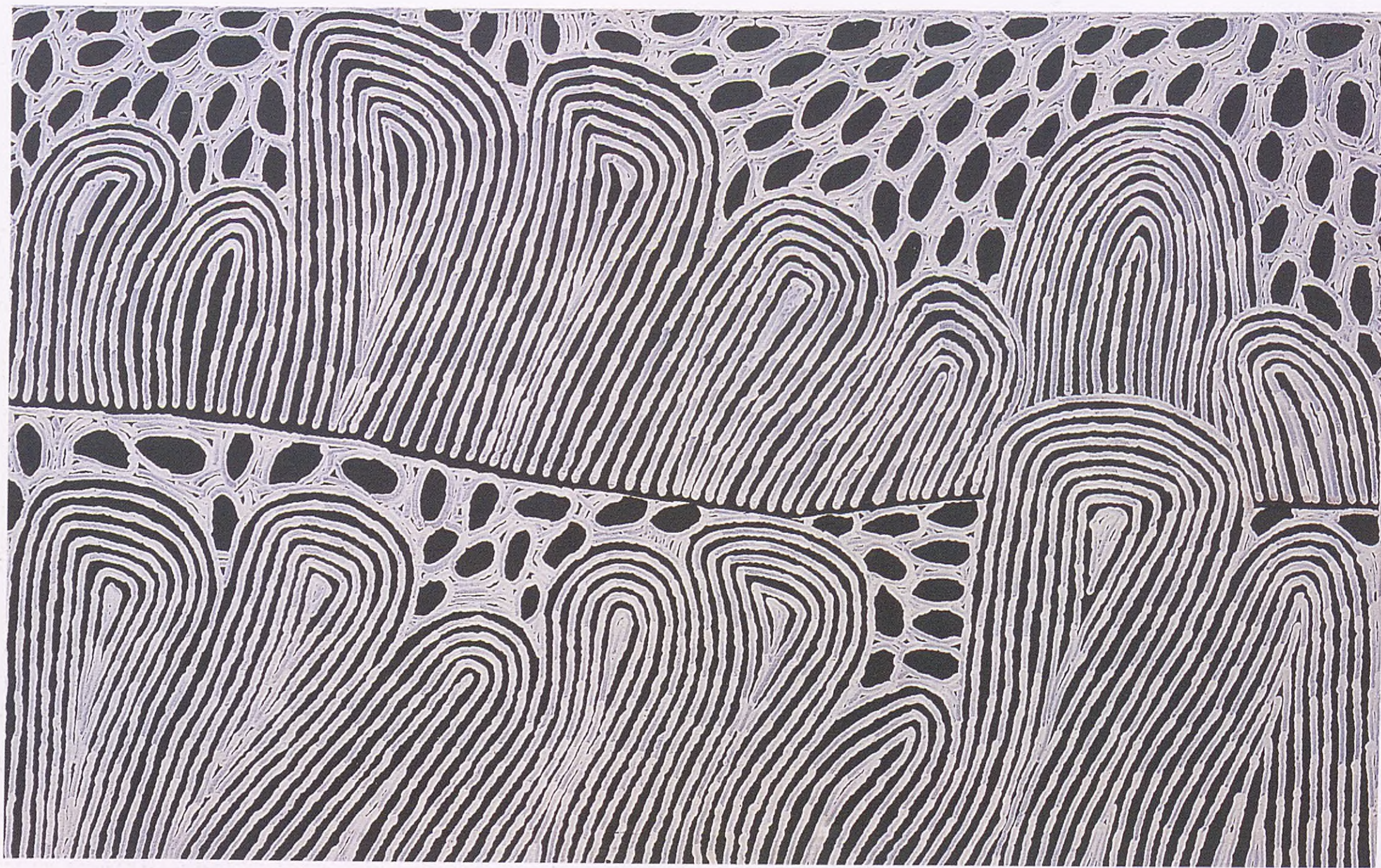


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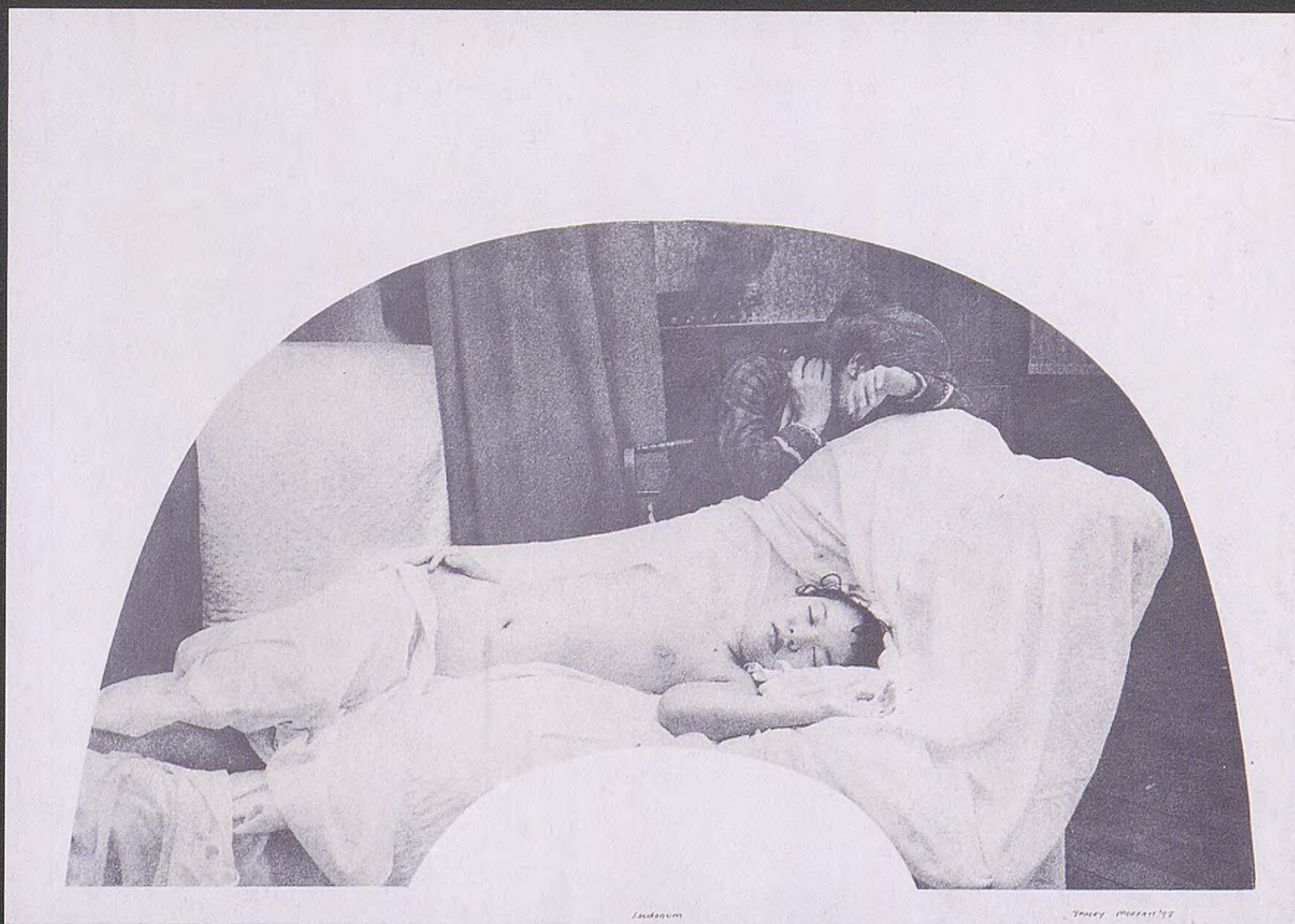
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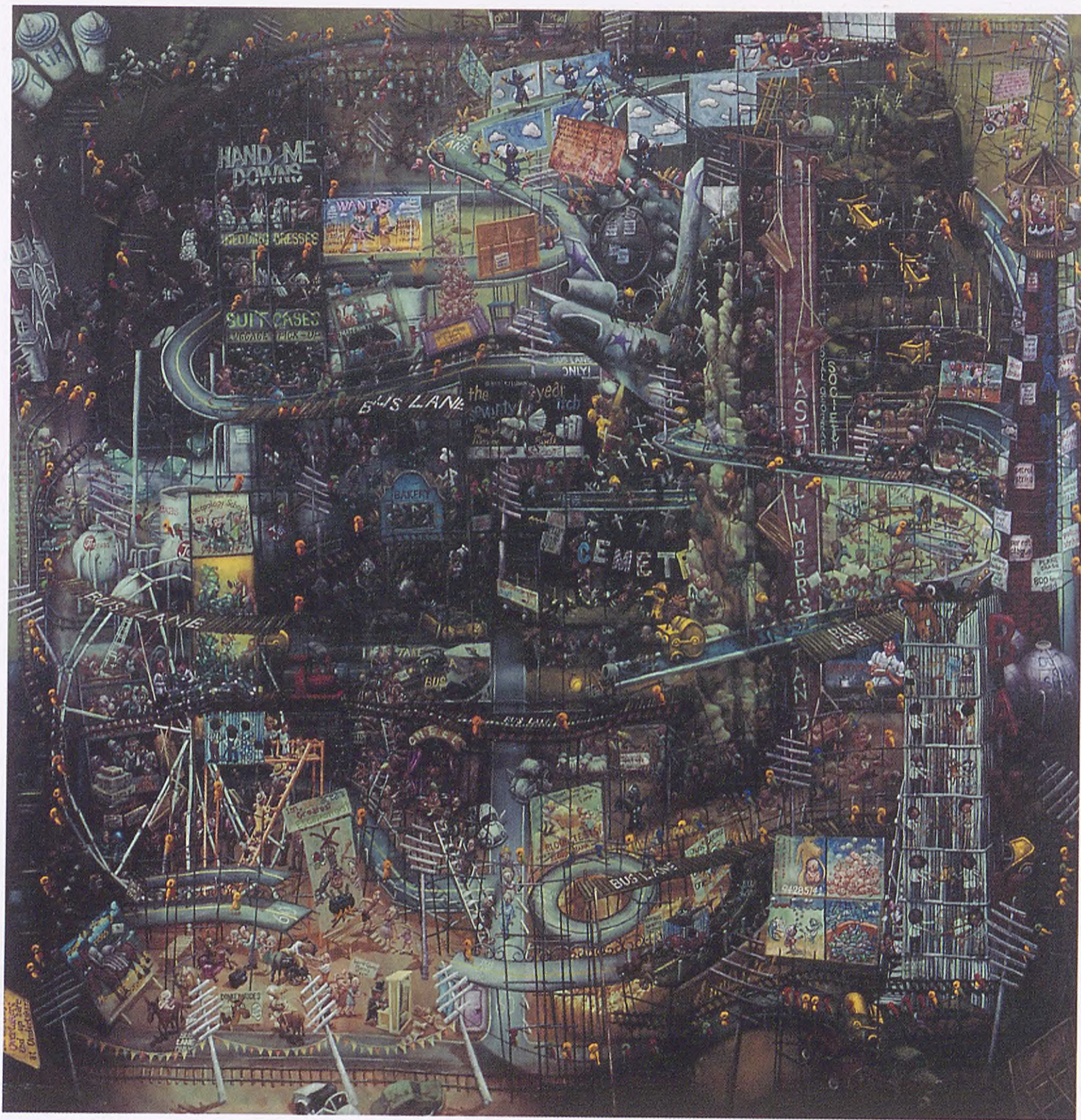
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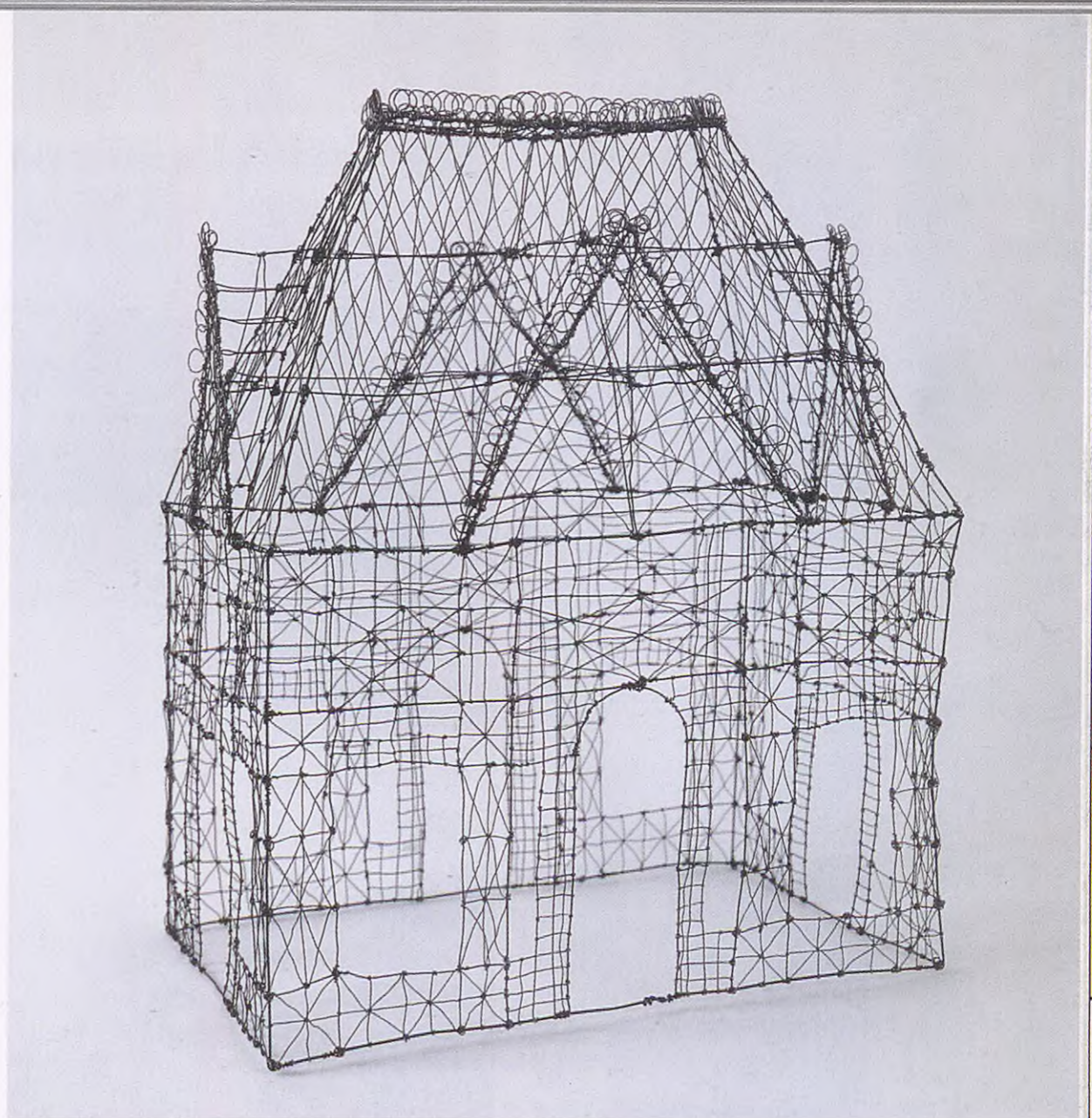
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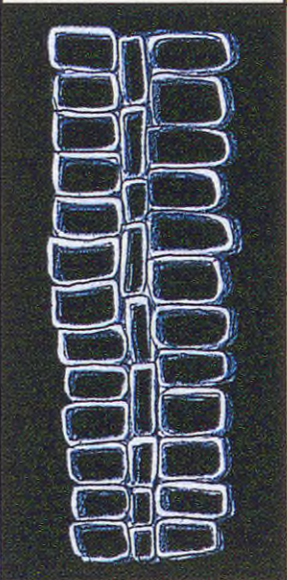
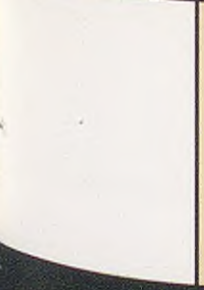
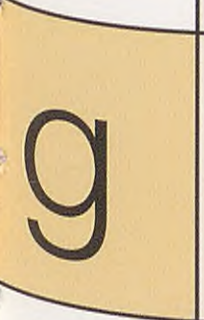
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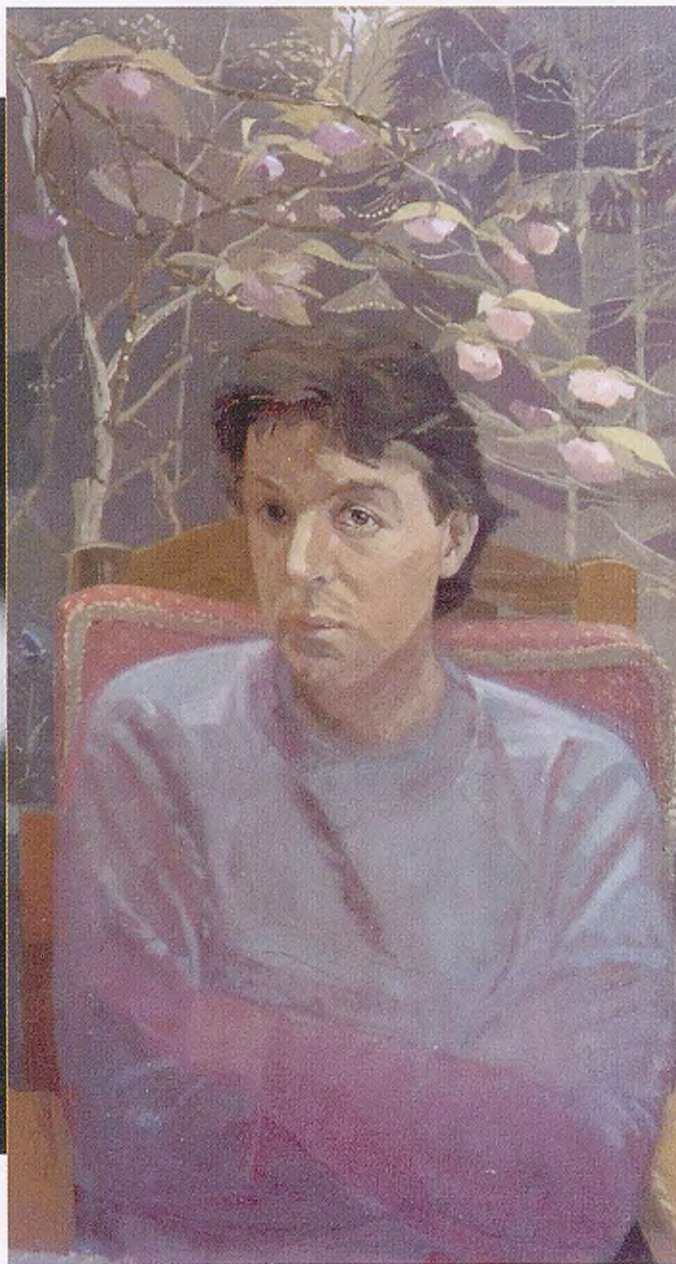
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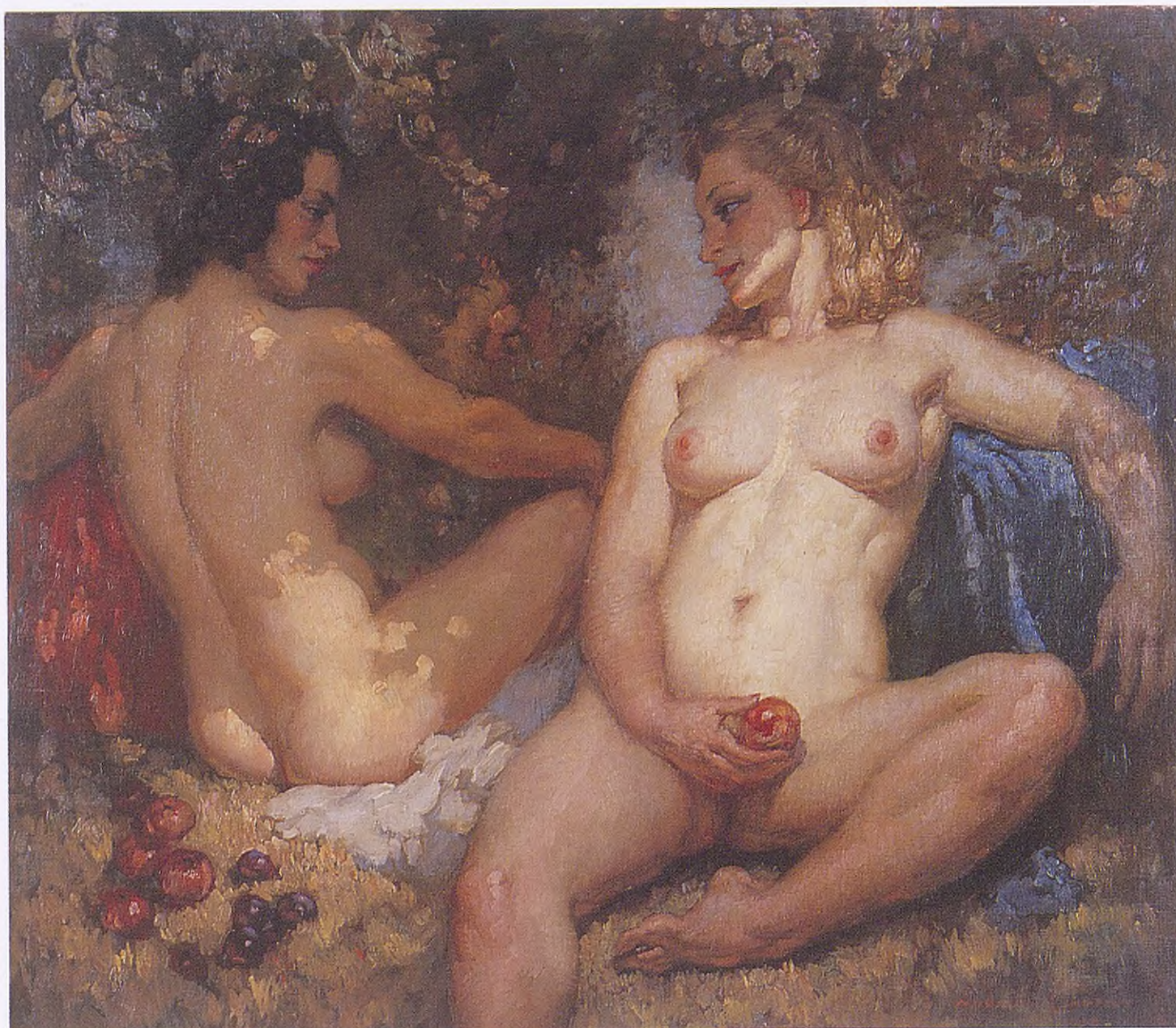


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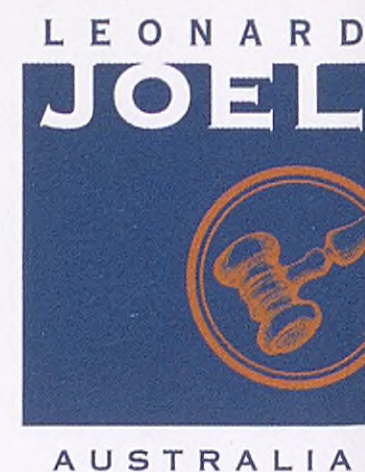
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Axel Poignant *Australian Swagman* 1953-54
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Water Dreaming 2000 , screenprint, limited edition 99, 95 x 48 cm

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Biennale of Sydney 2000

Summarising art's diversity after a century of modernism

With its free admission, brace of prominent curators, percentage of well-known artists and major sponsorship from the tabloid newspaper *The Daily Telegraph*, the Biennale of Sydney 2000 responded forcefully to local critics (and their complicit sub-editors) who have depicted such exhibitions as little more than the avant-garde's regressive conversations with its own coterie. The Biennale of Sydney 2000 was focused in Sydney's two main art museums: the Art Gallery of New South Wales (AGNSW) and the Museum of Contemporary Art (MCA). Sadly, the tradition of holding a significant part of the exhibition at informal spaces, such as Sydney's great waterfront piers and warehouses, seems to have expired.

A relatively small selection of artists – but each generously represented – convened a succinct summary of diverse strands of art practice in the closing years of the twentieth century: painting, sculpture, video and other installations, digital and conventional photography, and performance. The brief given to the curatorial team by chairman Nick Waterlow suggested 'the exhibition concentrate on a select number of living artists whose work has had the most lasting impact and has challenged the status quo over the past fifteen to twenty years'. The exhibition catalogue does indeed reveal a sampling of significant artists from across all five continents, including Louise Bourgeois, Ilya and Emilia Kabakov, the late Martin Kippenberger, Juan Muñoz, Bruce Nauman, Yoko Ono, Gerhard Richter, Dieter Roth and Jeff Wall, among others. The Australian artists in the show were Gordon Bennett, Destiny Deacon, Rosalie Gascoigne (who died in 1999), Fiona Hall, Bill Henson, John Mawurndjul, Tracey Moffatt, Mike Parr, Ginger Riley, Mick Namarari Tjapaltjarri (who died in 1998) and Ken Unsworth.

The history of the Biennale of Sydney



CHRIS OFILI, *The adoration of Captain Shit and the legend of the black stars*, 1998, acrylic, oil, resin, paper collage, glitter, map pins and elephant dung on canvas, 270 x 200 cm, courtesy Victoria and Warren Miro, London.

would suggest that enlisting a curatorial team of eminent exhibition makers, including Sir Nicholas Serota (Director of the Tate Gallery in London), Robert Storr (Curator at New York's Museum of Modern Art) and Harald Szeemann (curator of the 1972

'documenta' and the 48th Venice Biennale in 1999), among others, might lend special force to the resulting selection of artists. However, such a strategy has not been necessary in the past in order to establish the biennale's reputation. Rather, the Biennale



above: CAI GUO-QIANG, *Still life performance*, 2000, performance, Art Gallery of New South Wales, Sydney, courtesy the artist and Gene and Brian Sherman, Sydney.

below: SEYDOU KEÏTA, *Untitled*, 1948–62, series of twenty-six photographs, courtesy André Magnin, Paris and Ray Hughes Gallery, Sydney.

of Sydney is respected for its tradition of curatorial independence over more than a quarter of a century, and has had little difficulty (other than its budget, which is minimal compared to the budgets of equivalent international events) in attracting high-quality artists from diverse countries – twenty-two countries other than Australia are represented in the 2000 biennale – and across generations, including artists who are in the greatest demand for current exhibitions elsewhere.

One aspect of the Biennale of Sydney 2000 that foreign visitors (rather than Australians) would find surprising is the inclusion of six Indigenous Australian artists – ranging from those who are making innovations within the classic traditions of Arnhem Land art, to the more familiar address of urban-based artists with their often mordant social consciousness, such as Gordon Bennett, Destiny Deacon and Tracey Moffatt (the latter now based in New York, having been more widely exhibited internationally in a short period of time than perhaps any other Australian-born artist). It is also notable that an Aboriginal curator – Hetti Perkins – was for the first time drawn into the front-line of the selection process for the biennale. A group of works by Aboriginal artists from Maningrida further extended the scope of the exhibition.

The location of the work of the Maningrida artists and John Mawurndjul in one of two handsome, barrel-vaulted galleries at the MCA, with a video installation by young American artist Doug Aitken in the other, signifies an accumulation of twenty years of Australian curatorial practice and exploration of the place of indigenous arts within the western institution of museum exhibitions.

Australian art museums have not only been pathfinders in collecting and exhibiting the art of Indigenous Australians within a general contemporary art context, they have also embraced the work of artists from the Asia-Pacific region. Chinese artists – both those resident in China and expatriates – have been included in many exhibitions in Australia since the early 1990s. Cai Guo-Qiang and Xu Bing, two of the best known of the diaspora of Chinese artists now scattered throughout the world, were represented in the Biennale

of Sydney 2000. Both artists are currently resident in New York, and their work still relies on references to Chinese tradition, being strategically cast in the more dramatic modes of western art practice, especially performance and installation.

In his catalogue essay, Nick Waterlow emphasises that eleven of the forty-eight artists in the biennale highlight 'a remarkable range of different painting styles'. However, in almost every instance, conceptual traditions, Aboriginal designs or broader cultural concerns take precedence over any artistic dialogue with the evolving practice of painting. In the case of Chris Ofili, paint is but one medium in his beautifully embellished images that emerge from his complex cultural heritage. Ofili's use of elephant dung, which seemed inconsequential when his work was shown in an MCA exhibition in 1997, was subsequently and forcibly brought to the attention of the Australian public because of its involvement in the debate over the National Gallery of Australia's cancellation of the 'Sensation' exhibition in which Ofili's work is included.

Paul McCarthy's deeply subversive installation and video rendition of the cultural neurosis underlying the consumerist culture for art's products might perhaps seem to project the most monstrous excess of a painter's practice. Gerhard Richter, however, with a sceptical spirit of a different kind, commands the most outstanding virtuosity as a painter. He was trained in Dresden in the former German Democratic Republic (East Germany). Yet Richter's work not only traverses photography (an example of his wonderful Cibachrome photographic edition *Ema*, in the collection of the AGNSW, was included in the biennale), his painting has also always been informed by photography's challenge to the imaginative status of the medium. Richter's extraordinary facility in embracing both abstraction and figuration as continuing and parallel enterprises is well covered in the works selected for the biennale.



Continuing concerns that run through the medium of painting are evident in the work of Dutch artists Luc Tuymans and Marlene Dumas. South African-born Marlene Dumas's paintings, like Richter's work, bear the mark that photography has made on twentieth-century portraiture. However, even in some of Dumas's apparently depersonalised images, which have the character of pornographic photographs, there is always an alternative reading of intimacy between the artist and her subject. In one sense this is conceptual work, but for two decades Dumas has focused on issues relating to portraiture and figure painting.

Works that use photography more directly are similarly difficult to categorise. They span the socialised space of traditional studio portraits in colonised Africa in works by Malian artist Seydou Keita; Sophie Calle's pseudo-documentary scenarios of conjectured relationships; Jeff Wall's light-box 'tableaux' where a compressed dialogue resonates with history painting; Bill Henson's rapturous, dream-like images of enigmatic intensity; and Mariko Mori's manipulated, fantastic Buddhist forms in science-fiction landscapes.

It is in the area of video and other moving-image installations that the biennale fulfils its ongoing primary function of bringing to



Australian audiences art with which they are not already familiar. Works by Doug Aitken, Pipilotti Rist (Switzerland) and Shirin Neshat (Iran/USA) attracted and held large and diverse audiences, with Aitken's *Eraser* drawing people through its articulated spaces and successive large screens on a journey across the volcano-devastated Caribbean island of Montserrat. The need for major, specialist contemporary art institutions was underscored by the MCA's outstanding installation of these works, even when compared with other, more handsomely funded exhibitions,

such as 'documenta X' in Kassel in 1997.

At the AGNSW were two further video installations by artists with long exhibition histories of working in the medium. Canadian artist Stan Douglas staged a claustrophobic and aggressive dialogue between two men, based on a television show, in a work which establishes a trajectory for future moving-image installations that is far from either the cinema or the television screen. An installation by Gary Hill from the United States confronted audiences with the discomfiting projected image of a single line of men –



above: MANINGRIDA ARTISTS GROUP, 2000, installation view, Museum of Contemporary Art, Sydney, courtesy the Biennale of Sydney. Photograph Heidrun Lohr.

left: DOUG AITKEN, *Eraser*, 1998, production still, courtesy the artist and 303 Gallery, New York. Photograph courtesy the artist.



recorded live, larger than life-size, and all of them attempting to stand still as though in a police line-up.

Installations, apart from those involving the moving image, strongly represented other artists who have been internationally prominent over the last two decades. Australian artist Ken Unsworth, for instance, realised one of his vast repertoire of poetic, melancholy sketches for sculpture awaiting commission. At Artspace, Martin Kippenberger's giant, carved wooden 'pills' in a birch forest strongly represented the startling inversion of the habits of organised perception in this late artist's work. The installation by Russian-born artists Ilya and Emilia Kabakov, who are based in the United States, summarises many of their works created over the years. In its abbreviated form at the biennale, however, the installation – unlike the artists' previous work – did not project the remarkable repertoire of resistant fantasies and pathos that emerged from the fissures of the former Soviet state.

Fiona Hall's work is at its best with her beautifully conjured images of plants shooting from sensual human 'roots' in metal cans, or her perforated and embroidered plumbing components. In *Gene pool*, her installation for the biennale in the gardens of Government House, Hall planted

numerous native and exotic species – derived from generic Gondwanaland flora – in garden beds shaped like continents. The apparently temporary nature of this work undercut the prevailing sense of anxiety about the potential genetic travesties in the face of such a vast evolutionary taxonomy of time.

The Biennale of Sydney 2000 reflected some of the richness of Australia's collections of contemporary art. The extensive list of both public and private

lenders to the exhibition is evidence of a growing commitment to contemporary art in Australia, for which the biennale itself can take some credit.

While the exhibition took stock of art at the beginning of a new century, the catalogue reviews the ventures of the artistic directors of all previous biennales – a belated historical record for an organisation that has been too cash-strapped and peripatetic to maintain comprehensive archives. Contributions to the catalogue by members of the present curatorial team are complemented by an essay from the distinguished

Australian novelist David Malouf, which engages with Australia's cultural history – European and Aboriginal – in a broadly sweeping text.

The Biennale of Sydney 2000 was not unlike the ceramic work of Australian artist Gwyn Hanssen Pigott in its pursuit of a certain 'classicism' within a panoply of stratified and differentiated artistic agendas drawn from around the world. However, after accomplishing such a summarising and consolidating exhibition to mark the end of the century of modernism, the Biennale of Sydney will perhaps be sufficiently armed once again to focus on the emerging, the untried and the more pointedly experimental work within the evolving topography of international contemporary art.

Biennale of Sydney 2000, 12th International Festival of Contemporary Art, Art Gallery of New South Wales, Museum of Contemporary Art, Object Gallery: Australian Centre for Craft and Design, Government House, Artspace and other venues, 26 May – 30 July 2000.

LEON PAROISSIEN

Leon Paroissien is Editor of Visual Arts and Culture and was artistic director of the Fifth Biennale of Sydney in 1984.



top: GERHARD RICHTER, *Apfelbäume* 650-1, 1987, oil on canvas, 67 x 92 cm, collection of the artist. Photograph courtesy the artist.

above: MARIKO MORI, *Burning desire*, 1997, glass with photo interlayer, courtesy Deitch Projects, New York, collection of William and Maria Bell, New York.

Inside Out

The dream of China

ZHANG HUAN, *My Australia I*, 2000, performance, National Gallery of Australia, Canberra.



WENDA GU, *United Nations series: Temple of Heaven (China Monument)*, 1997, installation with screens of human hair, wooden chairs and tables, video, approx. 732 x 914 x 823 cm, collection of the artist.



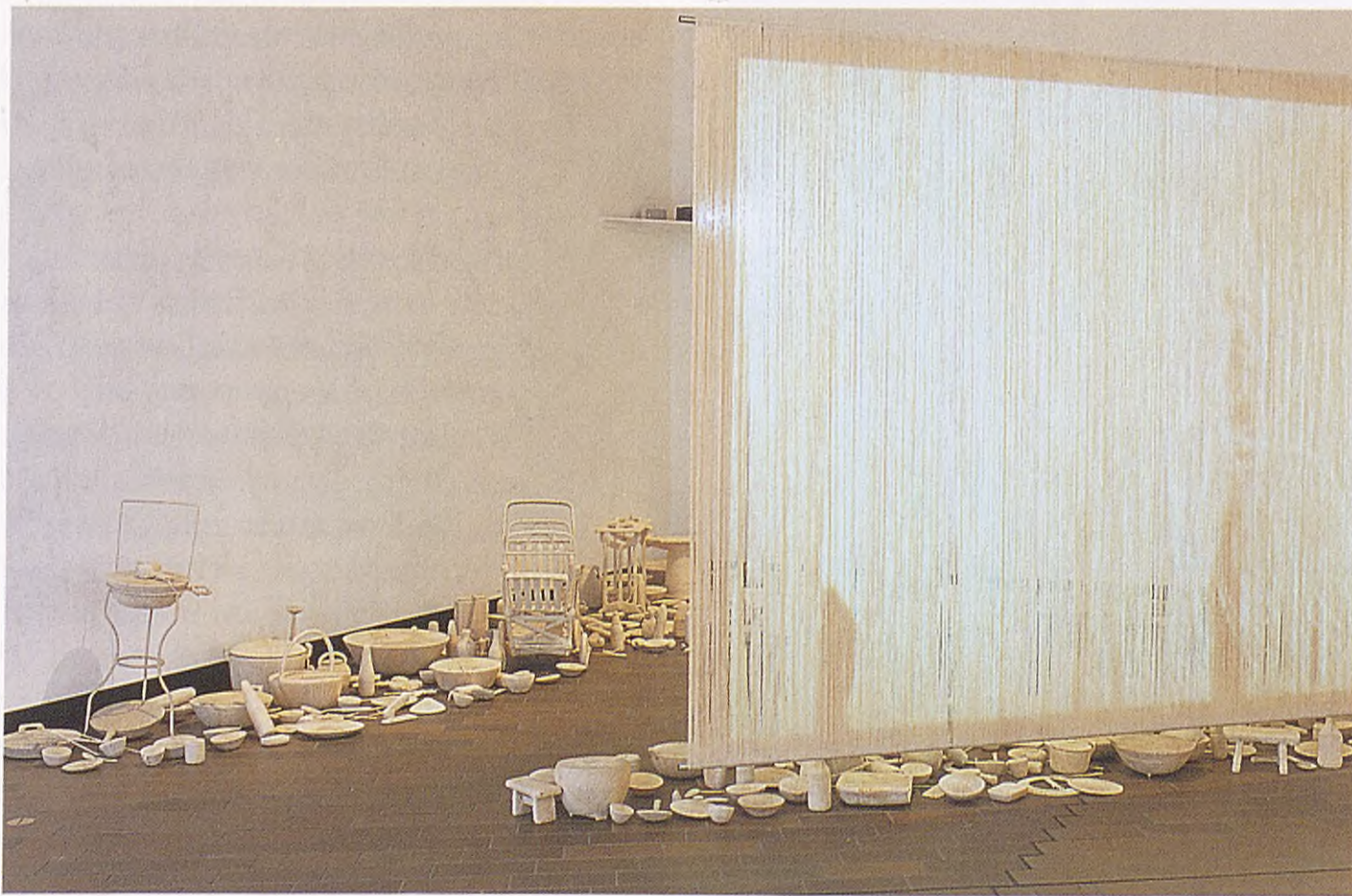
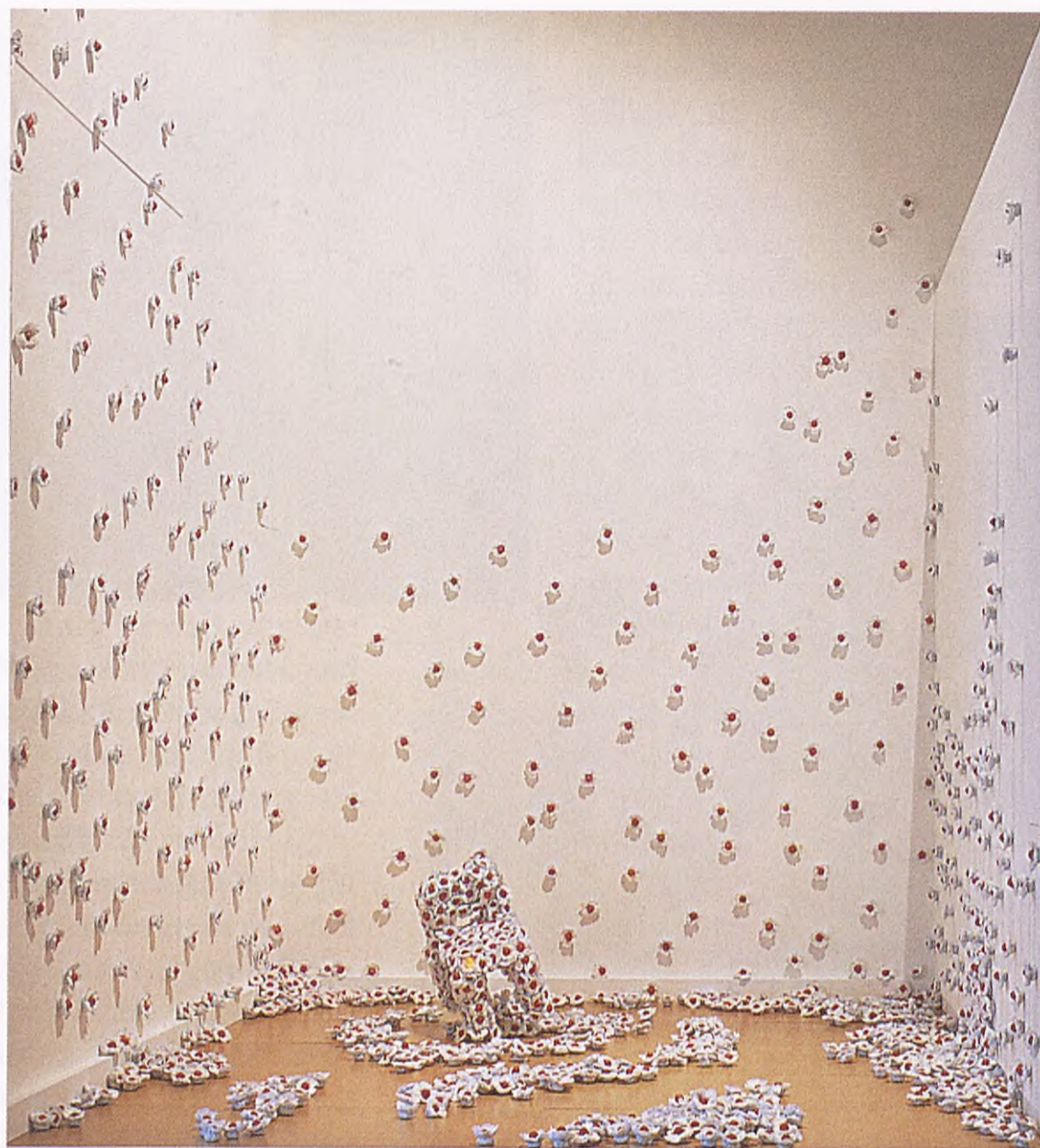
'Inside Out: New Chinese Art' opened at the National Gallery of Australia on 2 June 2000. The exhibition represents the New York-based Asia Society's second foray into contemporary Asian art (the first was 'Traditions/Tensions: Contemporary Art in Asia' in 1996). 'Inside Out' is well travelled: it opened in New York in October 1998, and has been seen at a number of American venues, in Mexico, and now Australia. It will tour to Hong Kong later in 2000, where it will confront its first substantial Chinese audience.

Curator Gao Minglu takes 1984 as his starting point and the exhibition charts the road from the ideas-based, humanistic art of the mid- to late 1980s, through post-Tiananmen cynical realism and political Pop, to the transcultural, international installations of the late 1990s. All media is represented, from traditional-style scroll paintings to installation, photography, video and performance pieces. Many of the works in the exhibition, however, are no longer representative of 'new' Chinese art, although a number of new works are included by default, replacing those that have sold and are no longer available to tour.

The central concept of the show, according to Asia Society Director of Galleries, Vishakha Desai, is of differing spaces, and ideas of resistance and connection weave through the exhibition as Mainland Chinese, Hong Kong, Taiwanese, and diaspora artists provide multifarious views of what it means to be 'Chinese'. However, the exclusion of non United States- and Europe-based diaspora artists clearly illustrates that this is a show for American audiences. (A small exhibition of Chinese-Australian artists' work in an upstairs gallery highlighted this omission.)

In his catalogue essay Gao Minglu notes that 'Inside Out's' primary goal... is to enrich the western audience's understanding of contemporary art from the selected Chinese

PHOEBE (MAN CHING YING) MAN, *Beautiful flowers*, 1996, sanitary napkins, egg pollen, eggshells, chair, light bulbs, dimensions variable, collection of the artist.



LIN TIAN-MIAO, *Bound and unbound*, 1995–97, household objects wrapped in thread, video projection, collection of the artist.

regions'. Unfortunately, the radical political intent and message of many works is lost in their packaging and presentation for a western audience. Given that 'Inside Out' replaces 'Sensation' – which was apparently cancelled due to fears that the Australian general public might find it offensive – the objection by a Chinese official to the portrayal of Mao in several works in 'Inside Out', and his request that they be removed from the exhibition before its opening in Canberra, is significant. Such political comment demonstrates that 'Inside Out' is as controversial an exhibition as 'Sensation', but for a *Chinese* audience.

This dislocation between audience and artwork, and even between artist and artwork, reverberates throughout 'Inside Out'. United States-based artists such as Wenda Gu and Zhang Huan have found that living outside China has had immense repercussions for their art practice. In China, where nudity and public protest did cause outrage and could lead to imprisonment, Zhang Huan's performances were pure outsider art and, as he noted in his artist's talk, 'really meant something'. Wenda Gu found that only on leaving China did his 'Chineseness' become evident. Many diaspora artists find that identity becomes integral to their art practice, and some find this beneficial while others see it as a handicap.

There are a number of outstanding pieces in this show. Wenda Gu's *Temple of Heaven (China Monument)*, 1997, is a centrepiece and meeting place. Over fifteen years Wenda has constructed eighteen monumental 'United Nations' works from human hair and glue, each dedicated to a particular country. *Temple of Heaven* incorporates Chinese, English and Arabic script, and according to the artist 'reveals a Utopian idea that cannot exist in reality'; the temple represents a space in which people can take refuge and be free of cultural barriers.

'Pseudo-Characters Series', 1984, three large ink paintings by Wenda Gu, are also featured in the exhibition. In these works, which draw on the traditional vertical scroll format and use traditional media of ink and brush, Wenda Gu has painted ancient Chinese symbols whose meaning he himself does not understand. He says that he found



WANG JIN, *The dream of China: Dragon robe*, 1997, polyvinyl chloride, fishing line, 197 x 180 x 38 cm, collection of the artist.

their use liberating as they freed him from culture. Wenda Gu also made the important point that being dissident in China in the 1980s was not about being anti-government, but rather about being anti-tradition.

In Xu Bing's iconic installation *Book from the sky*, 1987–91, reams of Chinese script are assembled in nonsensical sequences, although the individual characters are readable. *Book From the Sky* liberates the artist and the Chinese viewer from history and culture, but, according to Yao Souchou, it is a complex, paradoxical work in its insistence, 'in relation to Chinese culture, [of] both the necessity of critique and the affirmation of its worth and pleasure'.¹ Yao Souchou also notes that although many artists rebelled against the government in the 1980s, 'what was spoken for so passionately ... was something intensely national ... the demonstrators wanted above all else democracy for and within China'.²

The demands of nationalism, as well as the weight of history and the written word, are also at play in Song Dong's *Printing on water*, 1996. This series of photographs documents

a performance in which the artist sits cross-legged in Tibet's Lhasa River, repeatedly slapping the surface of the water with a large tablet inscribed with Chinese script. The violence of this physical action and the majesty of the surrounding landscape emphasise the futility of attempting to tattoo Chinese culture onto Tibet. Yet, simultaneously, the repetition of the action possesses a ritual spirituality, while the watery environment bestows cleansing connotations.

Other works evoke ideas of resistance and connection. In Lin Tian-Miao's *Bound and unbound*, 1995–97, the artist has obsessively and painstakingly wrapped an array of domestic objects in thread, while on a screen made from

thread an image of scissors snipping their way sharply through threads is seen and heard. Lin Tian-Miao is one of the few female artists included in 'Inside Out', and while this work does comment on women's role in China, it also suggests the tensions bound up in contemporary life in general as the fabric of a tightly wound society unravels. One senses that 'bound' and 'unbound' each have their own negative and positive connotations.

Wang Jin's *The dream of China: Dragon robe*, 1997, is an extraordinary emblem for the exhibition as a whole. The work resembles a suit of armour, or a traditional robe which would have been richly embroidered in silk, but this garment is made from fishing line and clear plastic, and it glows a translucent green. It does not hide and protect the body: one can see right through it to the wall behind. Powerful and complex, it is a nostalgic

dream of China's imperial past, but also a shining vision of a modern, dynamic China.

1 Yao Souchou, 'Xu Bing and Cultural Nationalism', *TAASA Review: The Journal of the Asian Arts Society of Australia*, vol. 7, no. 3, 1998, p. 8.

2 *ibid.*

Inside Out: New Chinese Art, Asia Society Galleries and P.S.1 Contemporary Art Center, New York, 15 September 1998 – 3 January 1999; San Francisco Museum of Modern Art and the Asian Art Museum of San Francisco, 26 February – 1 June 1999; Museo de Arte Contemporaneo, Monterrey, Mexico, 9 July – 10 October 1999; Tacoma Art Museum and the Henry Art Gallery, Seattle, 18 November 1999 – 7 March 2000; National Gallery of Australia, 2 June – 18 August 2000; Hong Kong Museum of Art, 21 September – 19 November 2000. Further venues to be confirmed.

SUSAN ACRET

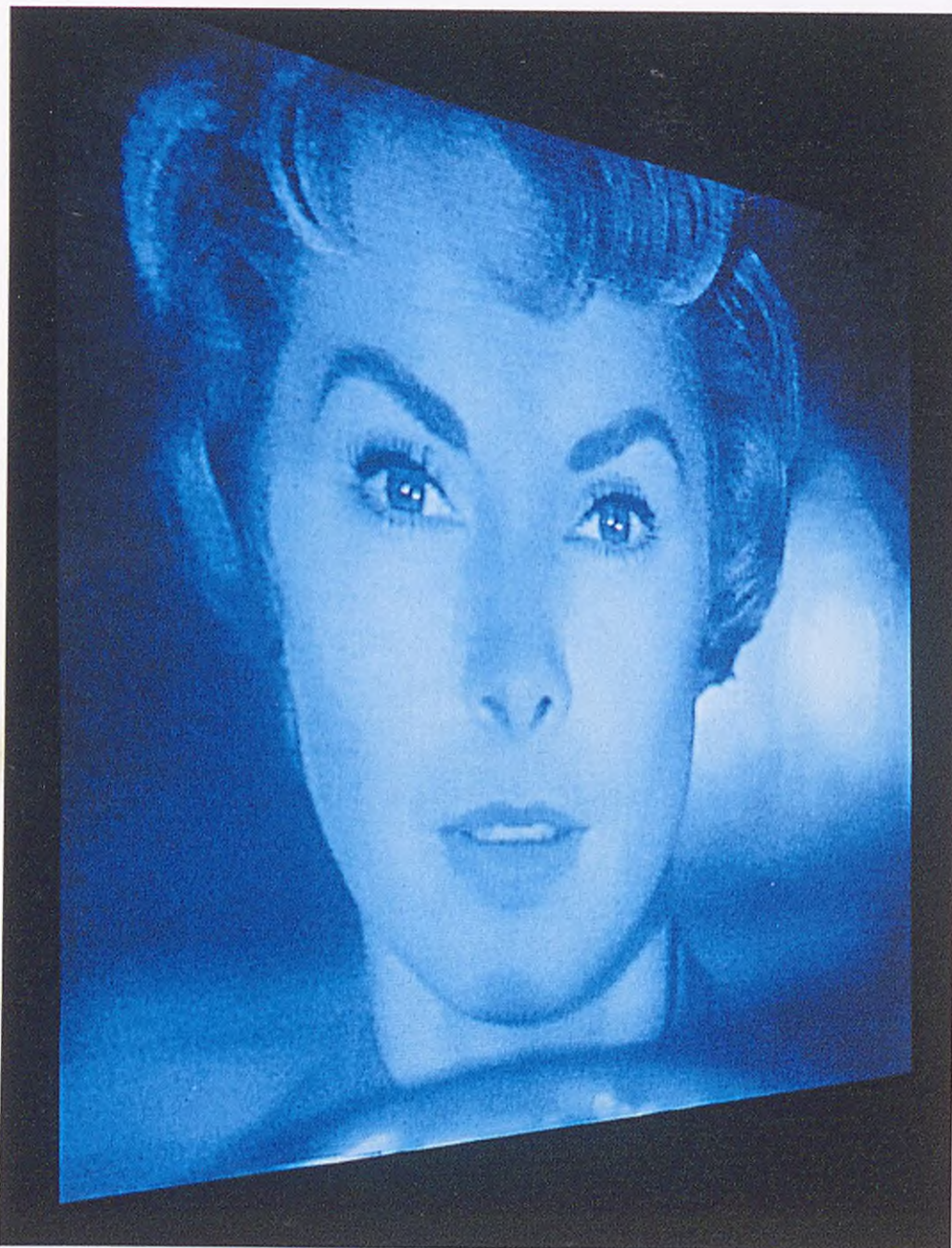
Susan Acret is Editor of ART AsiaPacific.



SONG DONG, *Printing on water*, 1996, thirty-six photographs, each 61.3 x 42.4 cm, collection of the artist.

Hitchcock: Art, Cinema and ... Suspense

The aesthetics of shock in painting and film



Alfred Hitchcock is one of the most important directors in the history of cinema. His classical narratives are renowned for their suspense, psychological twists, dark dream worlds, nightmare imagery and calculated self-reflexivity. In his last works (*Family Plot* and *Frenzy*) Hitchcock played with the now-famous motifs of his earlier classic texts (*Notorious*, *Vertigo*, *Rear Window*, *Psycho* and *North by Northwest*) with a sense of postmodern parody. In setting out to pay tribute to Hitchcock's influence on the other visual arts, 'Hitchcock: Art, Cinema and ... Suspense', a recent exhibition at the Museum of

influence on painters and photographers, including Douglas Gordon, Cindy Sherman and Victor Burgin. This influence is equally important, however, particularly since it raises afresh the question of the interrelationship between painting and film, as well as the hybridity of postmodern artforms. This is not a new issue. The relationship between painting and film was dramatically formalised in the 1928 collaboration between the surrealist filmmaker Luis Buñuel and painter Salvador Dali, who together produced the surrealist masterpiece *Un Chien Andalou*. Hitchcock himself acknowledged the influ-



Contemporary Art (MCA), Sydney, achieved much more.

The centrality of Hitchcock's work to our understanding of the cinema and his influence on other directors, such as Claude Chabrol, Brian De Palma and Atom Egoyan, is well documented. Less well known is Hitchcock's

ence of this film on his own practice.

In response to the powerful and fundamental changes wrought by modernity – urbanisation, speed, movement and excitement – artists and intellectuals, including Man Ray, Marcel Duchamp and Sergei Eisenstein, turned to the newest artform, the cinema, to capture these new experiences, as well as the shock and fascination perceived by the modern subject caught up in the whirlpool of change. Filmmakers, particularly Hitchcock, responded to the new artistic movements that emerged during this period. If any one painting prefigures the Hitchcockian moment it is *The scream*, Edvard Munch's image of a lone figure with a gaping mouth which is a leitmotif throughout Hitchcock's tales of violence and moral ambiguity. Hitchcock responded to the dark imagery of German expressionism and was also strongly influenced by the theme of *l'amour fou*, as well as the aesthetics of shock, which were central to the artistic practice of the surrealists. Like the surrealists, Hitchcock sought to represent reality and the dream world as if one. These reciprocal influences were the subject of a series of forums held in conjunction with the MCA

exhibition, as well as a weekend conference, 'For the Love of Fear'.

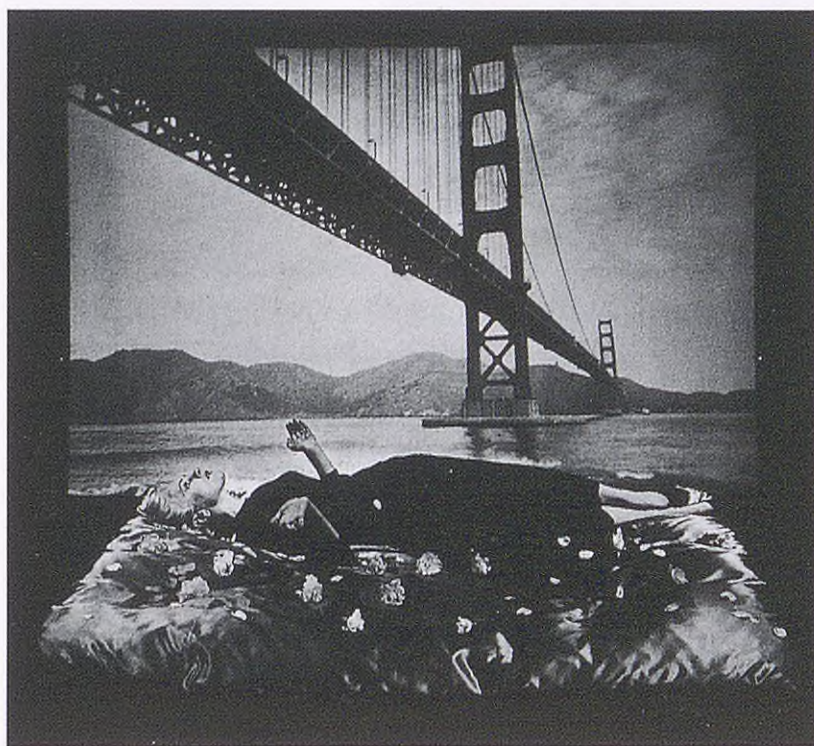
The works in 'Hitchcock: Art, Cinema and ... Suspense' were selected because of their direct reference to Hitchcock's films. Cindy Bernard's images of light on trees, for example, recall, with uncanny precision, the forest scene in Hitchcock's *Vertigo*; Victor Burgin's *The bridge*, 1984, plays on the repeated representation of the Ophelia drowning motif in theatre, painting, and in *Vertigo*; Douglas Gordon's slowed-down *24 hour psycho*, 1993, celebrates, via its own act of fetishisation, the twentieth century's similar obsession with violence and the moving image; and Christoph Girardet and Matthias Müller's *Phoenix tapes 6 Necrologue*, 1999, is a slowed-down montage of a tear falling in an interminable moment of silent sorrow from Ingrid Bergman's closed eyelid to her cheek.

Held in conjunction with 'Hitchcock: Art, Cinema and ... Suspense' was 'Moral Hallucination: Channelling Hitchcock', a smaller exhibition curated by Edward Colless and featuring the work of eleven contemporary Australian photographers and artists, including Sean Bacon, Jane Burton, Dale Frank, Louise Hearman, Bill Henson, Andrew Hurlle, Rosemary Laing, Sandy Nicholson, Robyn Stacey, Anne Wallace and Matt Warren. The work of these artists channels what could be described as the dark or abject influence of Hitchcock, his obsessive representation of the themes of sadism, voyeurism and necrophilia. Colless describes Hitchcock's portrayal of evil, which arises from the ordinary, banal events of everyday life, as similar to 'a hallucinatory "sensation" of the world', a 'psychotic "flooding" of the senses', 'an aesthetic principle' that 'is "felt" everywhere'. Hitchcock himself discussed the influence of Edgar Allan Poe in relation to the presence of a 'hallucinatory logic' in his films, which Hitchcock felt created for the viewer the impression 'that this same story can happen to you tomorrow'. In this respect, Hitchcock – perhaps more than any other artist – captured the fears, obsessions and paranoid of the modern world. It is to the latter, as well as to Hitchcock, that the artists in 'Moral Hallucination' responded.



left: Film still from Alfred Hitchcock's *Vertigo*, released 1958, courtesy Universal Pictures. Photograph Museum of Modern Art, Oxford.

below: CINDY BERNARD, *Location proposal 2: Shot 4*, 1997–99, 35 mm transparency, projector filmscreen 200, screen, wire, dimensions variable. Photograph Museum of Modern Art, Oxford.



left: VICTOR BURGIN, *The bridge*, 1984, (detail), black-and-white photograph and text, 86.3 x 88.9 cm, courtesy John Weber Gallery, New York. Photograph Museum of Modern Art, Oxford.

opposite page left: DOUGLAS GORDON, *24 hour psycho*, 1993, video installation, courtesy Lisson Gallery, London. Photograph Museum of Modern Art, Oxford.

opposite page right: CHRISTOPH GIRARDET and MATTHIAS MULLER, *Phoenix tapes 6 Necrologue*, 1999, edited excerpt from Hitchcock film *Necrologue*, television monitors, video projection, dimensions variable, courtesy Museum of Contemporary Art, Sydney. Photograph Heidrun Lohr.



above: ANNE WALLACE, *The next room II*, 1999, oil on canvas, 33 x 184 cm, courtesy the artist and Darren Knight Gallery, Sydney. left: LOUISE HEARMAN, *Untitled 586*, 1997, oil on composition board, 25.5 x 26.5 cm, courtesy Robert Lindsay Gallery, Melbourne.



ROBYN STACEY, *The spot*, 1996, type-C print, 189 x 120 cm, courtesy Stills Gallery, Sydney.
© Robyn Stacey.

One of the most successful works in 'Moral Hallucination' was Anne Wallace's powerful and impressive work *The next room II*, 1999, which invokes the sense of uneasy, eerie fear that pervades Hitchcock's suspense thrillers. The canvas is divided into three sections, mimicking film frames. The first section reveals a bed in which a figure appears to be huddled in sleep; the second a slightly open door and a staircase shrouded in shadows; the third a close-up of two bare feet, spread across a crumpled grey sheet. Perhaps there has been a murder; it is impossible to tell. The painting has a flat, graphic quality reminiscent of advertising posters from the 1950s, such as the one for Hitchcock's film *Dial M For Murder*.

Louise Hearman's *Untitled 586*, 1997, is part of a series in which we look directly into the faces of strange creatures with staring eyes: a cat's furry, almost human face; the face of a child who could also be a monkey; and a girl's face. These faces hold and play to our gaze with a controlling intensity. While unlike any imagery in Hitchcock's oeuvre, Hearman's darkly compelling paintings collapse the boundary between human and creature, inviting us to consider the abject underside of human subjectivity. Hitchcock, too, explored this theme, particularly in *Psycho*, possibly the first film to locate the origins of human horror within the family.

Andrew Hurles's xographs – small, intricately patterned glass squares – create what the artist describes as a surface like 'visual ice'. Like much of Hitchcock's best work, the xographs ensure that the normally pleasurable act of looking is ambiguously fraught

with pain. Robyn Stacey's digitalised work *The spot*, 1996, is also successful in evoking a mood not unlike that in Hitchcock's thrillers about identity, such as *To Catch A Thief*. In *The spot* a woman's face is covered by a round black mask through which stare two large black irises. The mask seems to hover over her face like an alien spacecraft, not quite touching her skin, which is illuminated with bright light.

'Hitchcock: Art, Cinema and ... Suspense' goes much further than simply exploring the astonishing influence of Hitchcock on other twentieth-century artforms or demonstrating the hybrid nature of the visual arts at the beginning of the twenty-first century. The exhibition positions, and perhaps enshrines, film and the celluloid image – distinct from video and the digital image – as the artforms of the twentieth century. With the rise of new media technologies, film-as-celluloid is now being preserved and exhibited in museums and art galleries, and Hitchcock has become the first 'master' of what has rapidly become an old, but still much-loved artform. 'Hitchcock: Art, Cinema and ... Suspense' is as much a tribute to a master director as to the power of the 'newest' artform of the twentieth century.

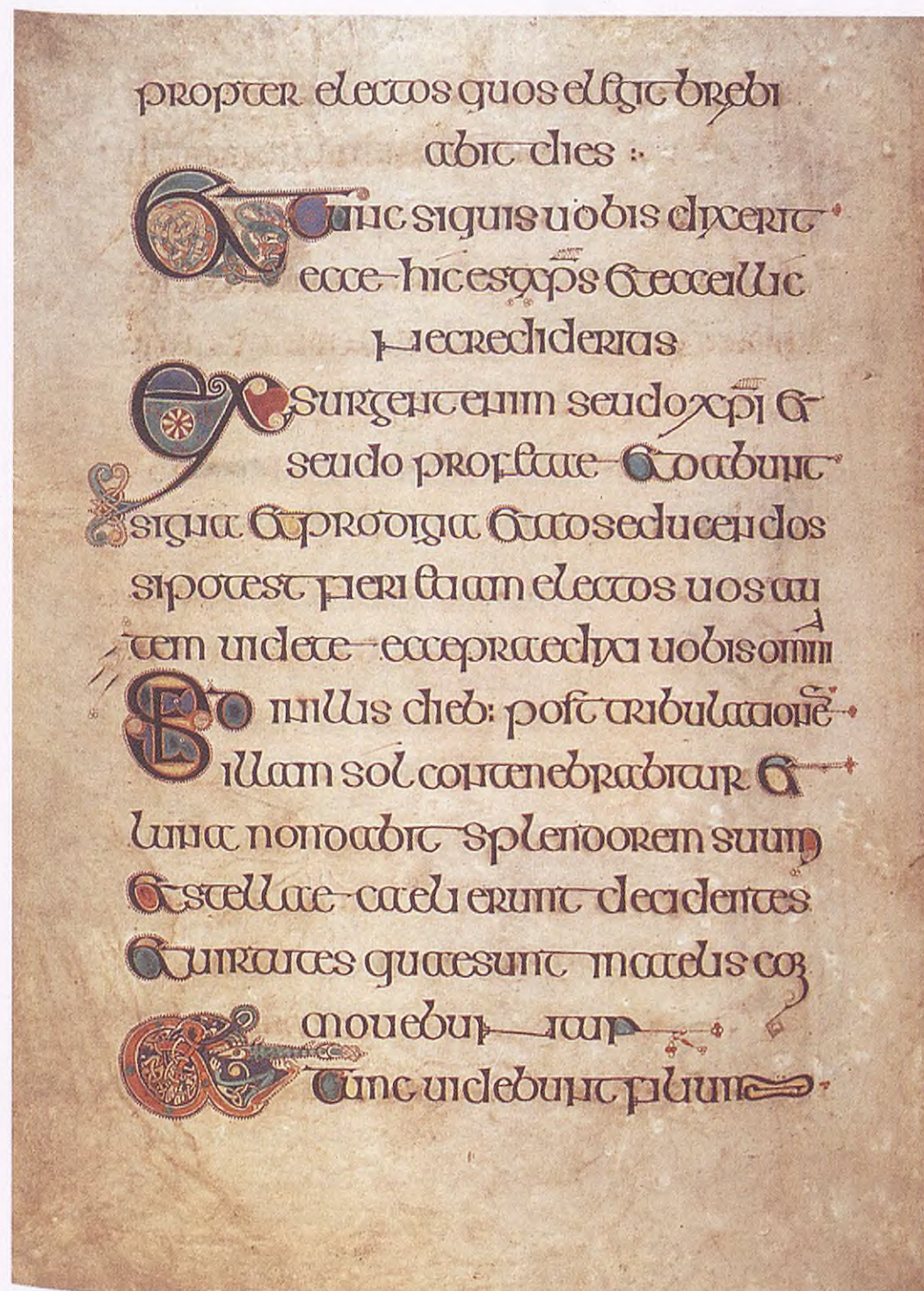
Hitchcock: Art, Cinema and ... Suspense,
Museum of Contemporary Art, Sydney,
16 December 1999 – 25 April 2000.

BARBARA CREED

Barbara Creed is Associate Professor and Head of the Cinema Studies Program in the School of Fine Arts, Classical Studies and Archaeology, The University of Melbourne.

The Book of Kells

Icon for a secular, digital age



above left: Page from St Mark's Gospel, *Book of Kells*, folio 173 verso, c. AD 800, Trinity College Library, Dublin. © The Board of Trinity College, Dublin.

above right: Page from St Mark's Gospel, *Book of Kells*, folio 129 verso, c. AD 800, Trinity College Library, Dublin. © The Board of Trinity College, Dublin.

The *Book of Kells* has long been acknowledged as one of western art history's great masterpieces, up there with the Parthenon marbles, the *Mona Lisa* and the Sistine Chapel. Even so, the enthusiastic response of the public to 'The Book of Kells and the Art of Illumination' at the National Gallery of Australia (NGA), took the gallery somewhat by surprise. Eighty-one thousand people visited

the show – more than double the gallery's anticipated attendance figures; the exhibition catalogue and CD-Rom sold out; and on the last weekend of the show, visitors queued for more than an hour to see the exhibition.

The *Book of Kells* is an early medieval, Celtic illuminated manuscript, containing the Latin texts of the four gospels of which only one, the gospel of St Mark, was dis-

played at the NGA. Details of the book's origins are lost in history, but it was probably written and decorated in around AD 800 by followers of the Irish monk St Columba, in a monastery in either Kells, County Meath or on the remote Scottish island of Iona. Since 1653 the *Book of Kells* has been kept at Trinity College in Dublin, and today it is one of Ireland's most identifiable cultural treasures

and most visited tourist attractions.

Its solemn gospel images and extraordinarily complex, finely wrought decoration of interlaced animals and anthropomorphic creatures have ensured that the *Book of Kells* is a widely recognised symbol of Irish culture and learning. 'The Book of Kells and the Art of Illumination' was only the fourth time that a part of this precious book has been allowed outside Ireland; the Irish government showed remarkable goodwill in permitting it to make the long journey to Australia. The success of the exhibition was a testament to the close political and cultural ties that exist between Ireland and Australia, nearly 40 per cent of whose citizens have Irish ancestry.

While the *Book of Kells* was undoubtedly the highlight of the exhibition, it was only one of fifty-five religious and secular books on display. The other illuminated manuscripts in the show were drawn from surprisingly rich public and private collections in Australia and New Zealand by the exhibition curator Margaret Manion. Ranging in date from the twelfth to the sixteenth centuries, these medieval and Renaissance manuscripts are important examples of illumination and the art of the manuscript. Unlike the *Book of Kells*, the manuscripts are not customarily on public display, and the exhibition was a rare opportunity to view them together.

As the only Celtic manuscript in the exhibition – and the oldest by more than three centuries – the *Book of Kells* stood apart from the other books on display, many of which are splendid in appearance, their pages heavily embellished with glittering gold leaf. In contrast, the *Book of Kells* is more subtle in appearance: no gold leaf is used in the decoration, the palette is varied but subdued, and the complex imagery requires sustained contemplation.

The way the *Book of Kells* was exhibited also distinguished it from the more conventionally presented manuscripts. In a setting that recalled a church interior – complete with windows depicting scenes from the gospels – the *Book of Kells* was displayed in a



case on what resembled the high altar of a church. Overkill perhaps, but this arrangement did manage to emphasise both the manuscript's status as a rare and precious



top: Monte di Giovanni di Miniato, *Book of Hours*, folio 13 verso and 14 recto, *The Annunciation and the Virgin and Child*, c. 1496, illumination and gold leaf on vellum, 14.7 x 10 cm, Felton Bequest 1961, National Gallery of Victoria, Melbourne.

above: *Book of Hours*, Use of Sarum, Latin, Southern Netherlands (Bruges?), c. 1450–70, parchment, 23.4 x 16.7 cm, 109 leaves, Auckland Central City Library, Special Collections, Med. MS G.146, p. 31.

object, and the religious nature of its contents. The display was also effective in controlling the crowds; when the galleries became congested, visitors were permitted to view the book four abreast in a slow-moving queue, like medieval pilgrims visiting a holy shrine.

The unexpected number of visitors to the exhibition is an indication of the far-reaching appeal of the *Book of Kells*, and of manuscript illumination in general. It was reported that 26 per cent of people who saw the show were first-time visitors to the NGA.

Such a high figure suggests that many of these visitors – probably not habitual gallery goers – went to the exhibition seeking something other than a primarily artistic or aesthetic experience. The audience would have included those interested in Christian spirituality and religious history (the concurrent exhibition at the NGA, 'Revealing the Holy Land: The Photographic Exploration of Palestine', also catered for this group), Irish Celtic history and culture, the history of illuminated manuscripts and calligraphy, and even New Age medievalism.

Other visitors to the exhibition would have been attracted by the mystique of the *Book of Kells*. This talismanic, almost magical aspect was emphasised in media reports about the secret identity of the four keepers of the *Book of Kells*, and how they were unable to travel more than an hour away from the exhibition 'in case something happened'. For many of those prepared to queue for over an hour to briefly see the 'real thing' – instead of the almost perfect facsimiles of the book that are available – the *Book of Kells* is an icon for a secular, digital age.

The Book of Kells and the Art of Illumination, National Gallery of Australia, Canberra, 25 February – 7 May 2000.

HILARY MADDOCKS

Hilary Maddocks teaches art history and theory at Victorian College of the Arts and the Victoria University of Technology, Melbourne.

Ways of remembering

Intimate monument to the Great Irish Famine

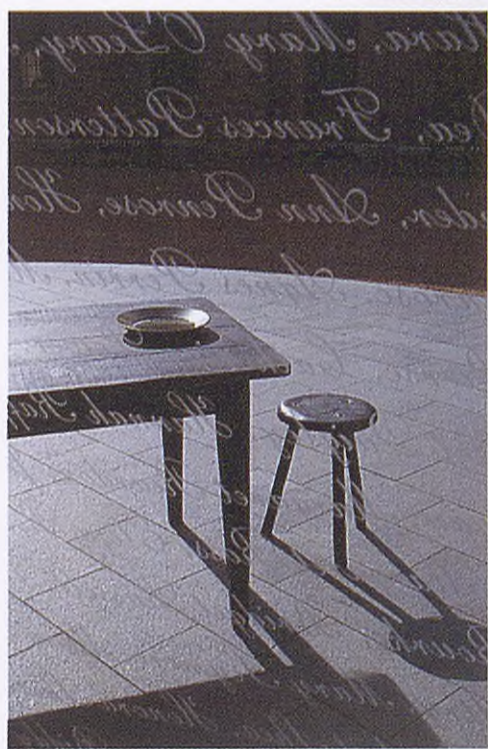
Angela and Hossein Valamanesh have created a monument to the Great Irish Famine on the site of the Hyde Park Barracks Museum in Sydney that is a moving and thought-provoking meditation on loss, new beginnings and ways of remembering. As an outdoor public artwork *An gorta mor*, 1998–99, is a highly effective response to this historic site. More sculptural installation than monolithic sculpture, it eloquently reveals shifts in thinking over time in relation to commemorating major turning points in history and the people who endure in memory.

In dramatic contrast to the imposing, imperial bronzes of Queen Victoria and Prince Albert in nearby Queen's Square, the memorial to the Irish famine incorporates a sense of the stories of ordinary people who make up communities. The heroic model of the individual at the helm as a guiding force has given way to an approach that is more intricate, intimate and interactive; an approach that attains its special power through the physical and conceptual nature of its construction – through the evocative, poetic resonances emanating from the interrelations of the parts to the whole.

The memorial came about as the result of a commission awarded to Angela and Hossein Valamanesh by the Great Irish Famine Commemoration Committee and the Historic Houses Trust of New South Wales. Their proposal was selected from forty-one entries in 1997, with the final work completed two years later. The site is an integral and poignant part of the memorial, which seeks to acknowledge and remember



ANGELA and HOSSEIN VALAMANESH, *An gorta mor*, 1998–99, sandstone, bronze, glass, granite, sound (Paul Carter), approx. 3 x 12 m, Hyde Park Barracks, Sydney. Photographs: *above and following pages* Greg Weight, *left* the artists.



more than four thousand orphan girls and young women who passed through the Barracks between 1848 and 1850 after being forced by the famine to emigrate from Ireland to Australia.

Many of the descendents of these orphan girls gathered at the Hyde Park Barracks late in

1998, when the former president of Ireland, Mary McAleese, removed the first stone from the outer walls of the Barracks to mark the start of the construction of the memorial. At the time McAleese described the famine that occurred as a result of a potato blight in Ireland as 'the single most crucial event in

Irish history when an entire society was shattered and when the most vulnerable members of its rural community were decimated'. The famine caused the death of an estimated one million people and the emigration, under appalling conditions, of a further million. This in turn resulted in the emergence of Irish diasporas around the world. As McAleese said in her speech:

Beyond the shores of Ireland itself the famine resulted in the formation of another Ireland – the Ireland of America, Australia, Canada and New Zealand – and indeed Irish communities elsewhere. These communities of the Irish around the world were determined themselves never again to accept the human degradation of famine.



Hossein and Angela Valamanesh undertook considerable research for the commission, consulting with staff at the Hyde Park Barracks and with members of the Irish community. In tandem with addressing the historical aspects, they were faced with the challenge of creating a strong sculptural design in response to the site, seeking to integrate the work with the surrounding architecture and landscape.

The major focus of their design was to dismantle the existing southern sandstone wall and rebuild it on a rotated axis. The result is a multifaceted spatial installation which can be approached from within the Barracks courtyard or from the street. Part of the intention of shifting and reconstructing the wall, interspersed with glass panels, was to represent disruption and dislocation. As the artists noted in their 1997 design brief:

While its rotation results in a gap which provides the viewer with a degree of visual accessibility to both sides of the artwork, the effect of the observer being unable to view the work in its totality is maintained. The viewer is obliged to rely on memory in order to complete the image and make it whole. The dislocation also generates more intimate spaces (corners) in the otherwise exceptionally open area of the Barracks courtyard.

For the viewer as a participant, it is precisely the sense of discovery – the gradual process of experiencing the intimate, interrelated spaces – that makes this work so successful as an architectural, sculptural and theatrical arena of engagement. The approach to the memorial from its outer street-side involves an encounter with the source of the struggle from which the young Irish women had fled: the digging spade and shrivelled potatoes signifying what had disap-

peared, and the void in the bowl that continues through the cast-bronze table to air and nothingness expressing the emptiness that is famine. The effect is harrowing in its clarity.

At the opposite end of this table, divided by the wall and within the Barracks courtyard, is a humble table-setting representing the stark conditions that the orphan girls would have encountered on their arrival in Australia. The possibility of some nourishment and the comfort of a small seat also suggests a glimmer of hope in their new home. The domestic nature of the girls' daily lives is conveyed through a number of cast-bronze details, such as the little collection of things on a shelf: a sewing basket, a thimble, a small religious book, a diary. Hossein and Angela Valamanesh recall that as part of their research they came across objects that had been found under the Hyde Park Barracks floorboards. Such objects informed the pieces they chose to represent, with very subtle intricacies such as lacework being impressed into the seats before they were cast in bronze.

More than a century and a half after the Great Irish Famine, Angela and Hossein Valamanesh have left us with a memorial that can be accessed on many levels – physically and metaphorically. For the artists it





has been rewarding to return to the site of the Hyde Park Barracks and to witness the ways in which people are interacting with the work. Human in scale, the re-created courtyard has become a place of reflection for city workers as well as for visitors. Sitting under the solitary tree in this space, it is possible to hear the voices and songs of Irish women (recordings brought together by Paul Carter), which add a further evocative dimension to the work. Like the names of the women sandblasted into the glass panels, which are both clearly inscribed and fading, the sounds evoke in direct and poetic ways those distant voices that echo from the past into the present. Contemplating the sculptural installation as a whole, particular experience becomes intertwined with the universal,

calling to mind the many individuals who have departed from their original lands and travelled across vast oceans to find new beginnings, creating an awareness of the transience of life and the resonances of memory across time and space.

The unveiling ceremony of the Australian Monument to the Great Irish Famine by His Excellency the Hon. Sir William Deane, AC, KBE, Governor-General of the Commonwealth of Australia, took place on 28 August 1999 at the Hyde Park Barracks Museum, Macquarie Street, Sydney.

DEBORAH HART

Dr Deborah Hart is Senior Curator of Australian Painting and Sculpture at the National Gallery of Australia, Canberra.

TRIBUTES

Elizabeth Durack 1915–2000

Elizabeth Durack is an important and recently controversial figure in Australian art-historical narratives. Born in Perth in 1915 and educated at Loreto Convent between 1921 and 1933, Elizabeth began drawing at an early age. She first visited the Durack family properties in the Kimberley region of Western Australia in the 1930s. During this period she collaborated with her sister Mary Durack on numerous publications of Aboriginal stories translated for a European audience, and a series of anecdotal stories of station life shared with Aboriginal workers. Among them, *The Way of the Whirlwind*, *Piccaninnies*, *All-About* and *Chunuma* became immensely popular at the time.

In 1936 Elizabeth travelled to Britain and for a time was enrolled in art classes at the Chelsea Polytechnic in London. She returned to Australia in 1937. In 1939 she moved to Sydney where she married journalist Francis Clancy. Returning to the Kimberley in 1945, Elizabeth settled in Broome, painting such works as *Broome Madonna*, 1945, exhibited in



Elizabeth Durack at work on 'Eddie Burrup' paintings, June 1997. Photograph courtesy Perpetua Durack Clancy.

1995 at the Art Gallery of Western Australia. Elizabeth went on to paint prolifically and exhibit both nationally and internationally for the remainder of her life and, despite a period of formal abstraction beginning in the 1960s, an interest in Aboriginal cultures continued to be the underpinning of her oeuvre up to her death.

In 1994 Elizabeth received an honorary doctorate from Murdoch University and was further honoured with a doctorate from the University of Western Australia in 1996. In 1995 Janda Gooding curated 'Derivations and Directions – The Work of Elizabeth Durack 1930s to 1950s', at the Art Gallery of Western Australia. This major retrospective was

included in Professor Joan Kerr's Australia-wide celebration to mark the twentieth anniversary of International Women's Day. While Elizabeth has been critically acclaimed internationally, her work has been largely overlooked by conservative Australian art history. This has too frequently been the fate for women artists in Australia. However, the complex history of the relationship between Aboriginal peoples and European colonial settlement has meant that in more recent

times her work as 'Eddie Burrup' has earned Elizabeth a notoriety which has seen her somehow isolated from her previous artistic practices.

As a member of one of Australia's best-known 'pioneering' families, Elizabeth's oeuvre is based on her experiences on family properties and her long association with the Kimberley region. The major theme of her work derives from her observation of European-Aboriginal relationships, par-

ticularly in relation to the north of Western Australia. Although it is doubtful that her painting was intended as a means of political commentary, it can be read as exhibiting political tension for a contemporary audience. The issues raised by her work are integral to contemporary Australian society as we move through processes of reconciliation with Aboriginal peoples.

ANNETTE PEDERSON

Verlie Just 1923–2000

Verlie Just, who died suddenly at the age of seventy-seven on 10 January 2000, was for twenty-seven years the owner and director of The Town Gallery in Brisbane. Representing living artists of diverse artistic styles, and sited over the years in various elegant old buildings in the city centre, the gallery always had an invigorating range of art on its walls: traditional oils, portraits, vibrant non-figurative studies, colourful *naïf* works, sculpture, collage and, more recently, textile art. The adjoining Japan Room exhibited superb examples of Japanese printmaking, from contemporary woodcuts to original Ukiyo-e masterpieces in mint condition, and housed an extensive library.¹

Verlie – the younger daughter of journalist George Richard Tainton and Gladys Horn – was born in Toowoomba, Queensland. She studied art at Brisbane Central Technical College in the company of John Rigby, Harry Memmott and Margaret Olley. Here she met her lifelong partner, Arnold Just, then a young architecture student. They were married during wartime, both in uniform. Following a family interest in lapidary and gem-hunting trips, Verlie taught herself silversmithing to set the stones. By the 1960s she was exhibiting her unusual jewellery. In 1969 she was awarded an overseas scholarship to study jewellery design at the famous Haystack School in Maine, with contemporaries including Dale Chihuly and Fran and Priscilla Merritt. On



her return she established the Queensland branch of the Australian Crafts Association and was a vigorous campaigner for changes to the restrictive laws governing gallery hours. She convinced the State Government that the hours should not be tied to those of department stores and, in April 1973, claimed that her gallery's evening opening was the first legal art exhibition in Brisbane outside normal business hours.

Long before intellectual property was a subject for study and discussion, Verlie Just was a vocal supporter of ethics and fairness in the arts. She rigorously defended the conviction that crafts exhibited as artworks should

be original in inspiration and not skilled copies of someone else's idea or design. This brought her into conflict with the newly created Australia Council, which she accused of misrepresentation and misuse of funds. In 1972 she resigned from the Crafts Association and gave up her own design practice to concentrate on running The Town Gallery. In 1992, with the backing of twenty of her artists, Verlie was awarded an OAM for her services to art. In the week she died she was scheduled to meet taxation officials concerning the deleterious effects of the Goods and Services Tax on practising artists.

Verlie enjoyed the reactions of viewers to art and encouraged open discussions about specific works. Quality guided her choices rather than the espousal of theories or fashions. Among those she exhibited were the late Graeme Inson, Alan Baker, June Stephenson, Margo Lewers and Louis James. She also showed David Schlunke, Ben Shearer, Vita Endelmanis, Anne Graham, David Taylor and John Coburn, and Queenslanders Irene Amos, Brian Hatch, Sylvia Ditchburn, Anne Lord, Phyl Schneider and Henry Bartlett. Exhibitions planned for 2000 (and since cancelled) had included works by Max Hurley, Joyce Hyam, Judy Cassab, Gary Baker, Greg Mallyon, John Turton, Owen Piggott, Basil Hadley, John Rigby, Marie Jonsson-Harrison and Robert Berry.

Throughout her life, Verlie Just painted,

and designed embroidery and clothes. Her looks were striking and her style legendary. Even in her seventies she would be stopped in the street with inquiries about who designed her clothes. Always centre-stage in the gallery, Verlie never forgot to pay tribute

to her husband's emotional and practical support. This was particularly evident as her health declined, despite Arnold's preference for being in the back room. She will be missed by him, their two daughters and five grandchildren, and the wider arts community.

1 At the time of writing, no decision had been made about housing the Japan Room collection, as it was Verlie's insistence that clients continue to have access to the library. The gallery remains open for limited purposes.

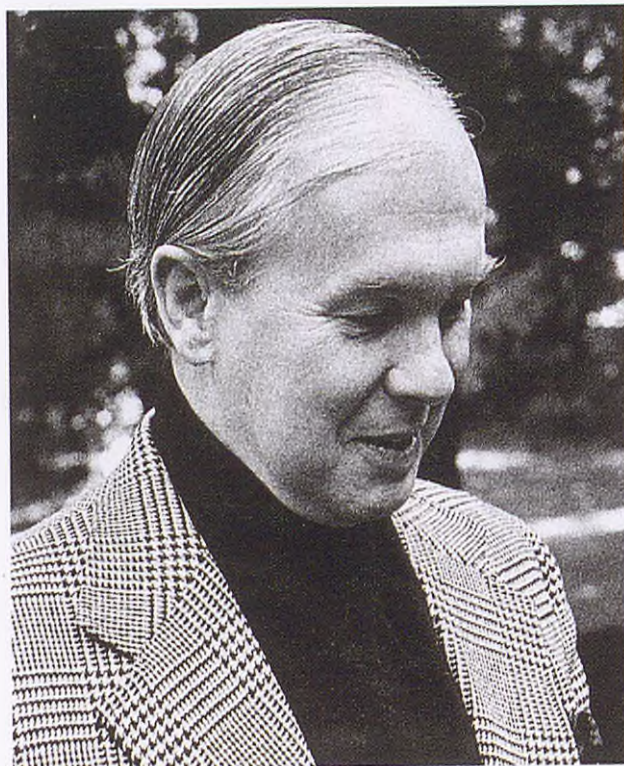
JERALDENE FRYBERG

Bryan Westwood 1930–2000

As I sat looking at the infernal box covered in flowers, sprinkled with 'holy' water and wreathed in puffs of smoke, I couldn't help wondering whether the unpredictable demons that haunted Bryan Westwood were nailed in there with him. In life they usually showed themselves after coffee at night. I suspected there wasn't one person in that depressing church who had not on one occasion or another felt their hot breath.

Bryan, who died in Sydney on 13 April 2000, aged sixty-nine, will probably be remembered as the painter who won the Archibald Prize twice, although this achievement is not typical of his main body of work, which included many landscapes and still-life paintings. He was born in Lima, Peru, in 1930 and was educated in South America and Australia. He lived in Italy, France and the United States. Before starting a career as a painter in 1966, he was a television producer with McCann-Erickson Advertising in Sydney (he wore a safari suit when all the others wore Levi's).

Bryan was always impeccably dressed, more like a relaxed banker than a dauber, and the precision of his intellect was no less manicured. His knowledge of literature was vast: Borges's short stories, the poetry of Garcia Lorca, Celine, Cyril Connolly, Somerset Maugham, Paul Fussell, Paul Johnson, Roger Scruton, to name just a few old favourites, were all subject to intelligent if not idiosyncratic criticism, then scepticism. His views were never even-handed, but his prejudices were mostly well-reasoned and concisely put. After one lengthy discussion on the similarity of the tactics used by Hannibal at Cannae (215 BC) and those of a Zulu Impi, he retired,



and months later gave me a lengthy discourse on why some of the elephants used by Hannibal had perished. That was typically the depth of his thinking and curiosity. Ancient or modern history, fashion, furniture and of course painting, always painting, were subjects of his rigorous inquiries.

The first paintings of Bryan's that I remember seeing were at an exhibition at the Bonython Gallery in Sydney in 1972. Cool, beautifully executed photorealist paintings, tastefully framed in polished black timber, similar to Vermeer. The opening was exclusive – the elite of Sydney's bachelors, notable dowagers, and assorted matrons and patrons made up the stylish throng. I thought at the time that the whole thing was a polished performance. In the years that followed, we became friends, firmly based on the endless struggle to create paintings of some quality:

the conflict between surface and illusion; the quality of paint used (wet into wet, scumble, oil, watercolour, acrylic); the most suitable colours to use to create the right glaze or sauce, and the role of photography as a tool to establish an image or enhance memory. This last question, I think, came to haunt Bryan because, as the years passed and his work developed, he found that he needed to broaden his expressive base. We were open to each other about our frustrations and inabilities, and sometimes they were similar, although our responses were different.

Simply, it was the uncomfortable relationship between the formal and classical or the expressive and romantic, the photographic versus the gestural. This, for Bryan, became an obsessive and titanic struggle and it is in this realm that his demons lived. It may be true to say that Bryan fell out with everybody that he cared about, sometimes finally. But for myself (and others), I had learned to recognise when the demons were at work and let the bile go through to the keeper, not to allow resentment to intrude. As with all his friends, I didn't really have anything much to forgive, as on most occasions there was a horrible grain of truth in his perceived transgressions and, anyway, he was such good company and always funny and ironic. In his way, he was the most profoundly loyal friend, and kind and helpful to me through many years. I shudder when I think that I hadn't seen or spoken to him for twelve months – selfish of me really but, then again, that's my transgression.

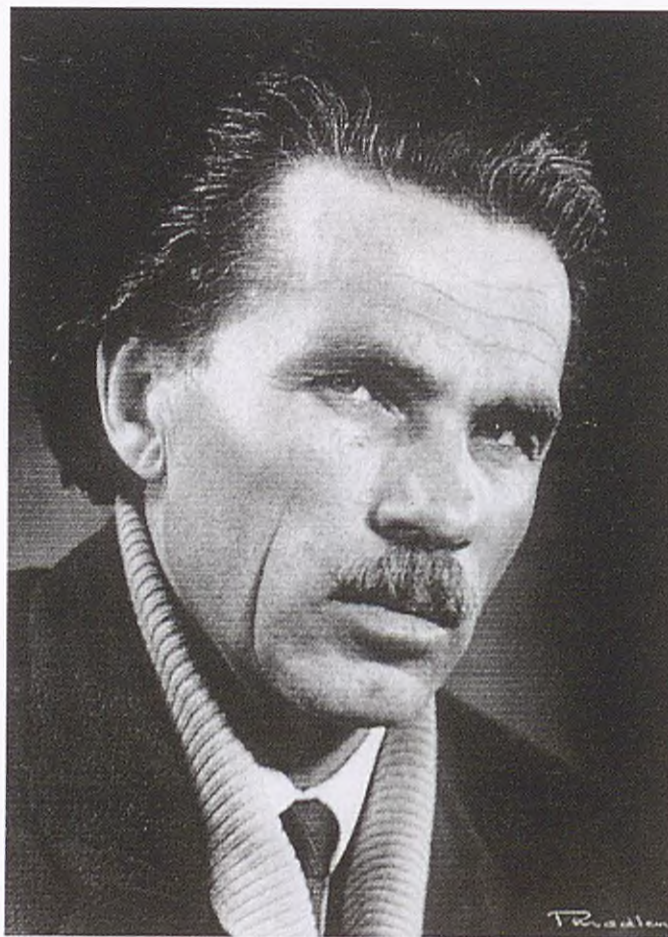
TIM STORRIER

Wladyslaw Dutkiewicz 1918–1999

Wladyslaw Dutkiewicz, the Polish-born painter, sculptor, stage designer, method actor, theatre director, lecturer, art writer, resistance fighter and bohemian, died in Adelaide on 2 October 1999, at the age of eighty-one. When contemporary Australians consider the contributions made by post-Second World War European immigrants who arrived in this country, often as refugees, it is most often in relation to Herculean physical labours. Nation-building symbols such as the Snowy Mountains Hydroelectric Scheme immediately spring to mind. In fact Wlad Dutkiewicz's first job on arrival in Adelaide in 1950 was to paint the Adelaide Railway Station alongside Czech artist Alex Sadlo. He later jokingly referred to this as his 'blue period', a reference to the colour scheme decided upon by the railway authorities. Later, he would often support his family by house-painting and a string of similar jobs.

While Wlad Dutkiewicz, his brother Ludwik, Stanislaus Ostoja-Kotkowski and fellow artists and displaced persons, including the Marek brothers, Dusan and Voitre, Stanislaus Rapotec, Alex Sadlo, and Ieva Pocius took on labouring jobs following their arrival in Australia, ultimately they will be remembered for a different kind of contribution to the national imaginary – their radical and pioneering abstract modernism. This form of artistic expression challenged cold-war provincialism and the parochialism of an Adelaide dominated by conservative politics.

When Wlad Dutkiewicz first arrived in Western Australia in 1949 he visited an Aboriginal settlement where he encountered Indigenous Australian art, an influence that would later manifest itself in many of his works. In 1953 in Adelaide he exhibited a series of paintings on the theme of Aboriginal culture. Adam Dutkiewicz has written



Wladyslaw Dutkiewicz in 1962.
Photograph Peter Medlen.

that his father's interest in Indigenous Australian landscape and experience was informed by his empathy with a people displaced and marginalised within the imagined Australian community of the time. His adoption of aerial perspective in some works was an aesthetic influence from Indigenous art. While constructivism and abstract expressionism, especially that of Kandinsky, remained the most abiding elements in Dutkiewicz's work, to some extent these became fused with the Indigenous influence.

Dutkiewicz's experimentation with geometry and line and his arresting and vivid use of colour in large-scale abstract works and murals, not previously encountered by Adelaide audiences, won him acclaim from critics as diverse as Ivor Francis and Max Harris, who described him as 'a real artist'.

Between 1951 and 1957, exhibitions of Dutkiewicz's work were mounted in Adelaide and elsewhere in Australia, resulting in various prestigious scholarships and prizes, including the *Cornell* and the *Advertiser* prizes. In addition, his works were selected for the Olympic Games Art Festival Exhibition in 1956 in Melbourne. Yet there was also entrenched resistance to the groundbreaking modernism of Dutkiewicz and his peers. The conservative *Sunday Mail* art critic Esmond George wrote in March 1951 under the banner of 'Provocative Art by Polish Brothers' that their work was of questionable artistic value and that viewing certain examples 'leaves one with a look of curious surprise – something like that of a hungry horse looking into an empty feed box'.

In 1993, Daniel Thomas termed the 1950s era of Adelaide modernism as 'Slavic space-age Adelaide', referring to the bold experimentation of Dutkiewicz and his peers. It was a fitting tribute. These artists also helped to pave the way for the Adelaide Festival of Arts via the influence they exerted more generally on the arts. Perhaps a less known legacy of the group, of whom Wlad Dutkiewicz was a central figure, was their influence on postwar architectural practice in Adelaide, particularly on interiors, and on late Australian modernism.

Wlad Dutkiewicz, who continued painting until his last days, is survived by his wife, Joan, and five children.

For more information about the Dutkiewicz brothers, see 'Histories of transition: Five Polish artists' by Basia Sokolowska, *Art and Australia*, vol. 30, no. 4, winter 1993 (émigré issue), pp. 488–493.

CHRISTINE NICHOLLS

Voitre Marek 1919–1999

Following the fiftieth anniversary of the Contemporary Art Society (CAS) in Adelaide in 1992, Daniel Thomas coined the phrase 'Slavic space-age Adelaide' to describe the second era of Adelaide modernism, which coincided roughly with the 1950s.¹ The 'Slavic' decade began with the arrival in 1948 of refugees such as the Czech brothers Dusan and Votjeh (pronounced Voitre) Marek, the Yugoslav Stanislaus Rapotec, and the Polish brothers Wladyslaw and Ludwik Dutkiewicz, in 1949. Despite problems of language, these individuals quickly associated with artists, making firm friends with local art luminaries Ivor Francis, Max Harris, Douglas Roberts, Dorrit Black and Lisette Kohlhagen, and their presence ultimately transformed the local tradition.

Voitre trained as a sculptor in Czechoslovakia from 1939 until 1944, mostly under Professor Horejc. In March 1948 he fled with his brother to avoid living under communist tyranny. They found their way to a refugee camp in Allied Germany, and in August emigrated to Australia. They painted a number of works while on the SS *Charlton Sovereign*. After arriving in Sydney, they were moved to a camp at Bathurst and then sent to Adelaide in December 1948. When the brothers first showed their paintings, the CAS's selection committee voted to ban two of Dusan's works from their seventh Annual Exhibition on the grounds of obscenity. The brothers felt compelled to exhibit elsewhere, firstly at Laubmán and Pank Gallery, then at the Sir George Murray Library Building at the University of Adelaide. The paintings made a blast in the conservative Adelaide art scene. Esmond George in the *Mail* (12 February 1949) found the paintings 'weird' and claimed that they displayed 'a complete absence of design, color, texture, or form that appeals to the eye'. (The brothers' paintings were to feature prominently in the



National Gallery of Australia's exhibition 'Surrealism: Revolution by Night' in 1993, and two of Voitre's paintings of this era were purchased by the Art Gallery of South Australia in 1996.)

Voitre secured a job carving opals with Sheppard's Jewellers. He discontinued painting but held his first solo exhibition of jewellery at Curzon Gallery in December 1952; Ivor Francis praised his 'faultless sense of imaginative design' (*News*, 16 December 1952). From August 1953 he was director of the New Gallery, and presented another solo exhibition there in October, with Indian ink drawings, mostly religious or surreal, and some biomorphic abstractions. He also showed a series of plaster busts and sculptures, and a pastel titled *Poem*. From that

time Voitre concentrated on his sculpture, using stone, wood, concrete, copper and wrought iron. He developed a personal synthesis of Byzantine and Romanesque styles and also worked in abstract. He contributed two large works in the latter style to the sixth Architectural Convention Exhibition at Botanic Park in Adelaide in May–June 1956. Voitre then moved his family to Kangaroo Island and became a lighthouse keeper. His next solo exhibition was mounted at the Royal South Australian Society of Arts Gallery in Adelaide in 1960. Geoffrey Dutton diminished Marek as an 'expert craftsman more than an original artist' (*News*, 4 August 1960) but Elizabeth Young (aka Jean Campbell) saw 'sincerity and lack of pretentiousness' even in his 'less successful experiments' (*Advertiser*, 3 August 1960). Clearly, both struggled to accept his Dadaist abstractions as proper art.

After 1960 ecclesiastical commissions constituted the mainstay of Voitre's practice. Voitre was awarded a Churchill Fellowship in 1970 and was elected associate member of the United States Guild for Religious Architecture, but a serious car accident in 1973 impeded his career. Thereafter he struggled to meet the physical demands of his art. Nevertheless, his contribution to modernist sculpture in Adelaide was substantial, and he left a major legacy in his church commissions, perhaps most visibly in St Peter's Cathedral. He received a papal blessing for his contribution to religious art in 1997.

¹ Daniel Thomas, 'Five ages of contemporary', *Advertiser*, 13 February 1993, Arts 12. The 'space age' not only referred to rocket launches at Woomera and atomic-bomb testing at Maralinga but also to an interest in space-time on the part of a number of these Slavic-origin artists.

ADAM DUTKIEWICZ

Arthur Boyd: *Paintings in the studio*

Choosing a work by another artist and explaining in writing why it is seminal for you is a worthy challenge. The restriction that the work must be from an Australian collection makes this process more difficult, but only briefly, because two Australian artists have been of particular importance to me – Arthur Boyd and Fred Williams.

It was to Arthur Boyd I turned, remembering a picture in the National Gallery of Australia (NGA) which had knocked me off my feet many years ago. Off to Canberra I went to re-acquaint myself with Boyd's *Paintings in the studio* 'Figure supporting back legs' and 'Interior with black rabbit', 1973–74. Filled with anticipation, I approached the work. Surely this was not the same painting? This was crude, unfinished and filled with disparate elements. Of course, much has changed within me since I first saw *Paintings in the studio*. Living in France with access to so many European museums has forced me to think again; and, after seeing the Hans Memling retrospective in Bruges, every artists' work looks unfinished.

After lunch I visited another room in the NGA where I saw Fred Williams's beautiful *Lysterfield triptych*, 1968–69, which restored my faith. There is superb sophistication, economy and density of brush-stroke in this painting; each stroke is critical and functions like an exclamation mark. Upstairs was the interesting 'Antipodean' exhibition which included *Silence*, 1959, a beautiful, poetic painting by Charles Blackman, which seems to refer to that peculiar silence of retreating into your own private world. On the same floor was a terrific early Boyd, *The boat builders*, 1946–47, which is completely finished and quite exquisite in detail. After *The boat builders* I felt ready to return to the work that had prompted my trip to Canberra.

I sat down in front of *Paintings in the studio* and pondered why Boyd is so influential. Ultimately, it is because he seems to embody the fundamental reasons for being an artist – his work goes straight to the heart of the matter. The issue, as I see it, is not so much Nature as human nature. Nature, as an observable common denominator, is useful as an aid to communication. However, for this artist, the focus is definitely on human nature and human values, those values created by our existence as social beings. Artists must place themselves among those who help to bring clarity and purpose to the muddle of everyday life; who turn the petty into the significant. The artist's primary ability, maybe even primary responsibility, is to create images.

Many years ago a friend asked for my advice about a house she wished to buy. She wanted me to visualise what the house would look like, because seeing things that are not there is a faculty common to all artists. In the artist's hands, visualisation is given material form. Because artists can also invest images with psychological and emotional meaning, viewers have the benefit of identifying with the portrayed

experience and perhaps understanding each other and their society.

To understand human nature one must get to know other people, yet the cost of this can be great. It comes as a shock to realise that the more you want to know others the more you need to know yourself. Worse still, what you find might not be to your liking. In order to turn this muddle into something clear, one has to marry knowledge with material and make something. The process is one of condensing experience, which requires discipline and detachment. Suddenly you are alone with your thoughts and abilities. Success depends on how much you are willing to risk. Should I tell the truth or pull back a little? One would like to change things one sees, but impotence to effect change can lead to despair and often artists will turn in on themselves. Balance is lost.

Despair is as much a part of the human condition as joy. Great artists encapsulate the whole range of emotions and create images that stay in the mind. This is why Boyd is pre-eminent for me. He is one of the most human painters in the great tradition of Brueghel, Hogarth, Goya, Daumier and Beckmann. As you look, *Paintings in the studio* starts to grow. First you notice that it is a painting within a painting. There is brilliant light outside the window Boyd has depicted, but the landscape inside is dark. All the energy is concentrated in the two figures who appear almost as one. The artist figure with brushes in hand seems to be encircled by wires as if he is bound. A billy boils on the campfire beneath him, the fire as hot as his testicles, which seem to be the focus of attention for the figure supporting his back legs. It is impossible to read these images other than sexually, with the female devouring the male. Outside, Nature is clear, pristine, unconcerned.

I particularly like Boyd's depiction of cyclone fencing over the window, as if the artist (and model?) are in prison. The extremes of tone are like a blow to the body and are greater than those seen in European pictures. Europeans reel back from unimpeded white or black which, in *Paintings in the studio*, seems to be applied straight from the tube. These extremes in Australian art are a result of the conditions of the landscape, in particular the fierce light which bleaches colour but throws objects into sharp relief.

So, finally, with what was I faced? A gutsy, aggressive and incomplete painting that is definitely not nice, but impossible to deny. It makes the Francis Bacon work nearby it in the NGA look polite and proper. *Paintings in the studio* is one of a series of works Boyd made which show the artist in a harassed state, more or less in despair. Take the brushes out of the artist's hands and we are left with a condition with which everyone can identify. Great art does that.

FRED CRESS

Fred Cress is an Australian artist who divides his time between Sydney and France.

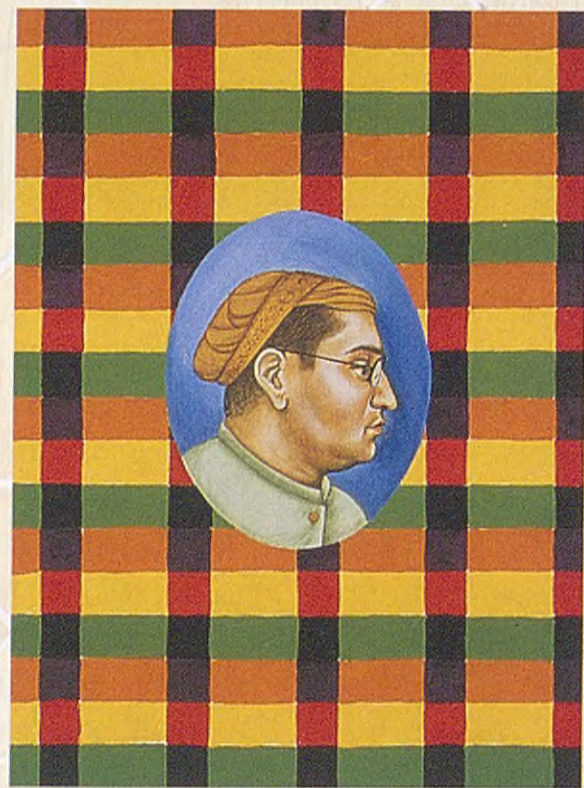


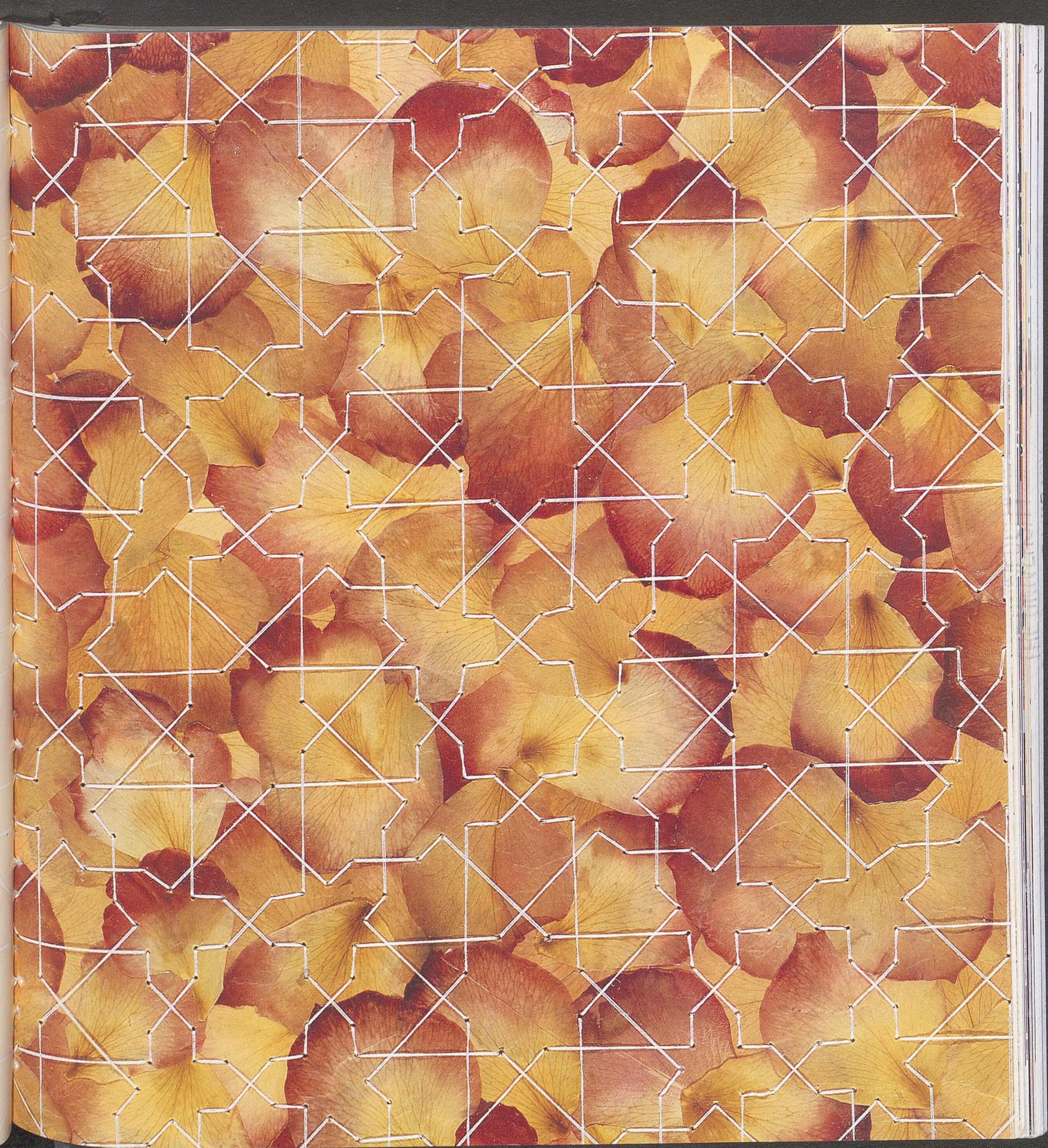
ARTHUR BOYD, Paintings in the studio 'Figure supporting back legs' and 'Interior with black rabbit', 1973–74, oil on canvas, 313.5 x 433.2 cm, the Arthur Boyd Gift 1975, National Gallery of Australia, Canberra. Reproduced by permission of the Bundanon Trust.

DAVID AS AKBAR

FICTION IN THE WORK OF
DAVID SEQUEIRA

MELISSA CHIU





David Sequeira can cut a flamboyant figure. At his 1999 exhibition opening in Sydney,¹ Sequeira wore an aqua caftan (really a Kurtar Pyjama), tangerine turban and a small black pendant of Darth Vader, the ultimate intergalactic villain, around his neck. A very smooth ensemble in which Sequeira, an otherwise unassuming artist from Canberra, suavely greeted visitors as they entered the gallery. With his kitsch outfit and exaggerated gestures he looked like an Indian nobleman or a debonair prince from a tawdry Bollywood film.

So who is David Sequeira? Shy Australian artist or Indian version of Austin Powers? The answer lies in his artworks, where Sequeira's role-playing (or is it method acting?) is continued in paintings and installations. A good example is the series of paintings '31 Threads (David as Akbar)', 1996–2000, collaborations with artists from the Uday Arts Group in Rajasthan. These

Indian artists painted Sequeira dressed in regal garb and adorned with jewels like an Indian emperor, perhaps even Emperor Akbar from the latter part of the sixteenth century, as suggested by the title. Each oval portrait is like a mirror, reflecting an internalised vision of Sequeira and, in turn, locating his work within a particularly Indian historical and cultural milieu. Around each portrait Sequeira has painted geometric patterns in garish colours (blue and green; orange, red and purple), giving the works an Op art or modish quality.

The series suggests an engagement with Indian cultural traditions, the assumed origin of Sequeira's works as, obviously, an artist of Indian extraction. Yet this identification is precisely what is being questioned and explored here, and generally throughout Sequeira's works, hence the dress-up charade at the Sydney opening. It is not that Sequeira doesn't identify with

Indian culture – he was born in New Delhi – but that through his work this reference point is treated with irony rather than reverence, with aplomb rather than earnestness. Indeed, Sequeira's persona in '31 Threads (David as Akbar)' is a deliberate fiction.

Although the idea of fiction could be said to resonate throughout Sequeira's art, it is neither as a form of grandiose fiction nor disposable pulp fiction. In other works he creates fictional systems of classification that resemble real curatorial methodologies. For instance, natural materials such as petals and leaves, and domestic objects such as vases and books are ordered according to purely formal and aesthetic decisions. This has often assumed the format of similar objects being grouped together and arranged according to a rainbow spectrum. Just as the portraits of '31 Threads (David as Akbar)' poke fun at ideas of cultural authenticity, Sequeira's curatorial



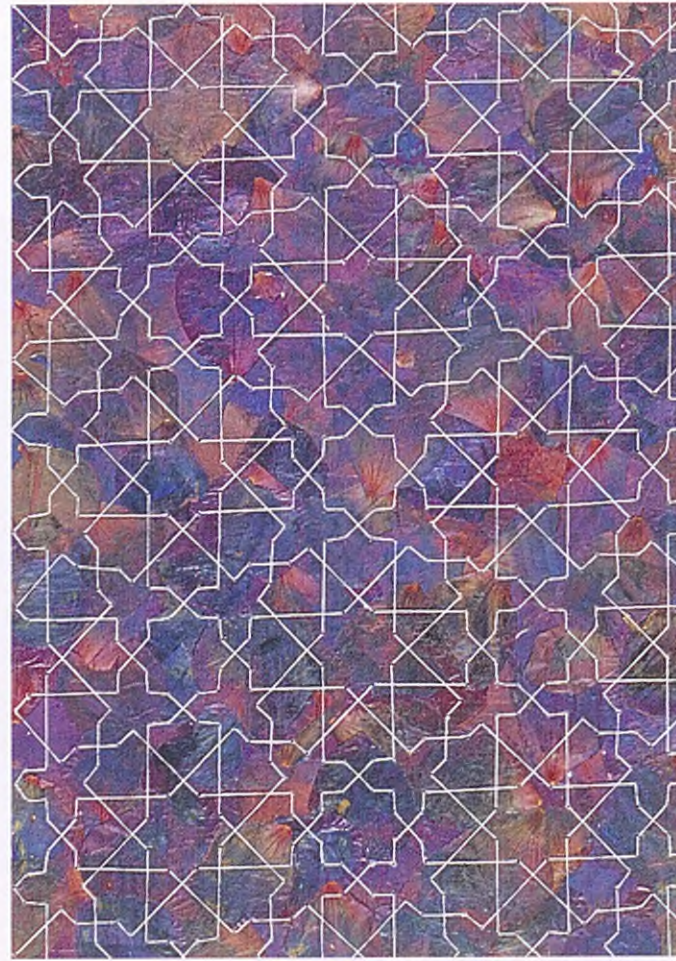
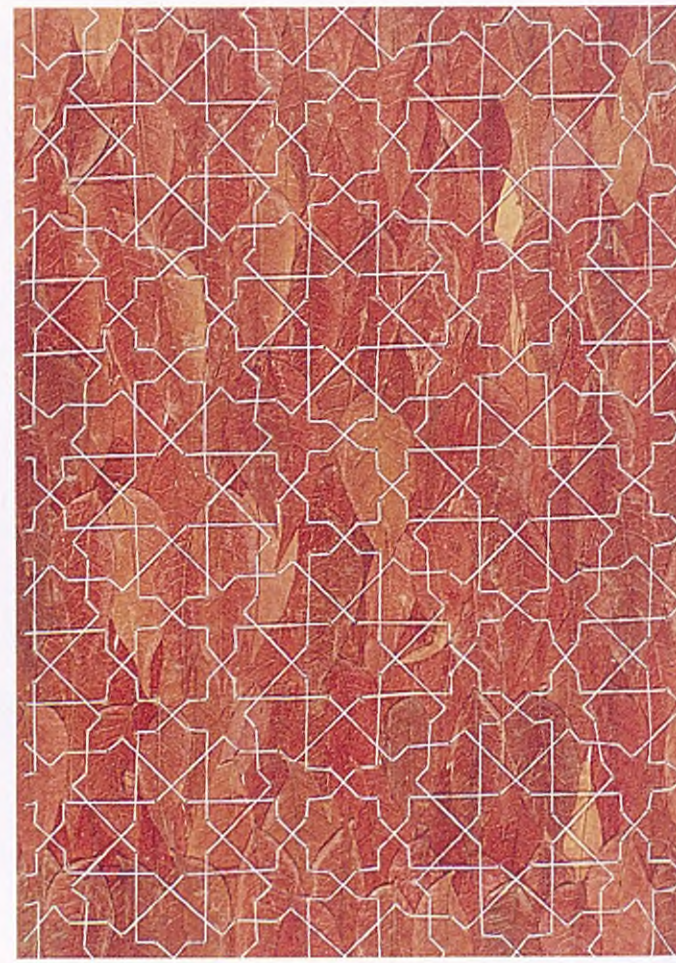
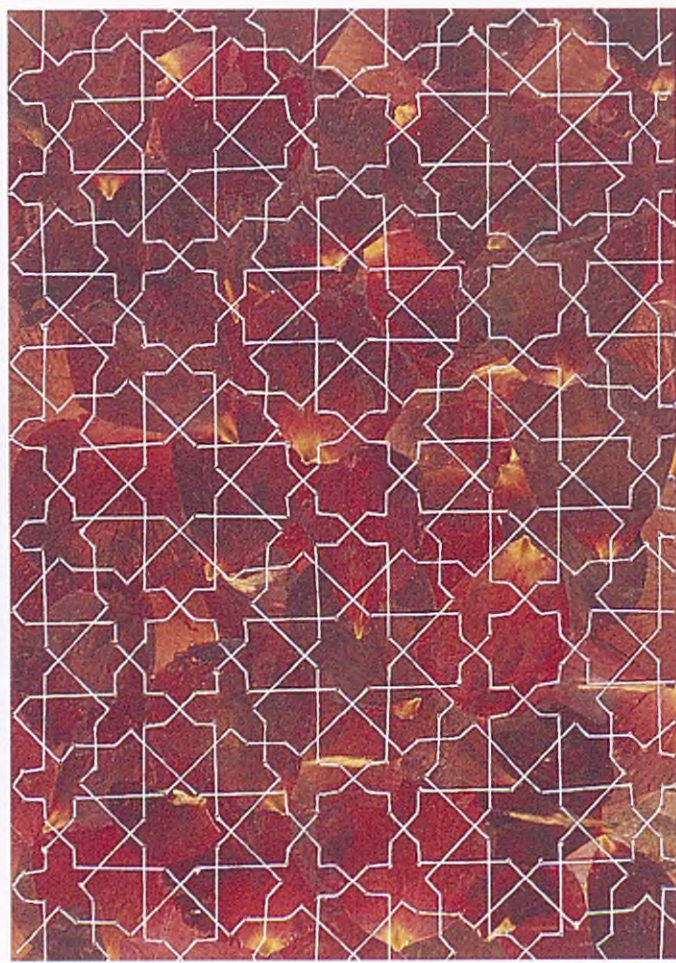
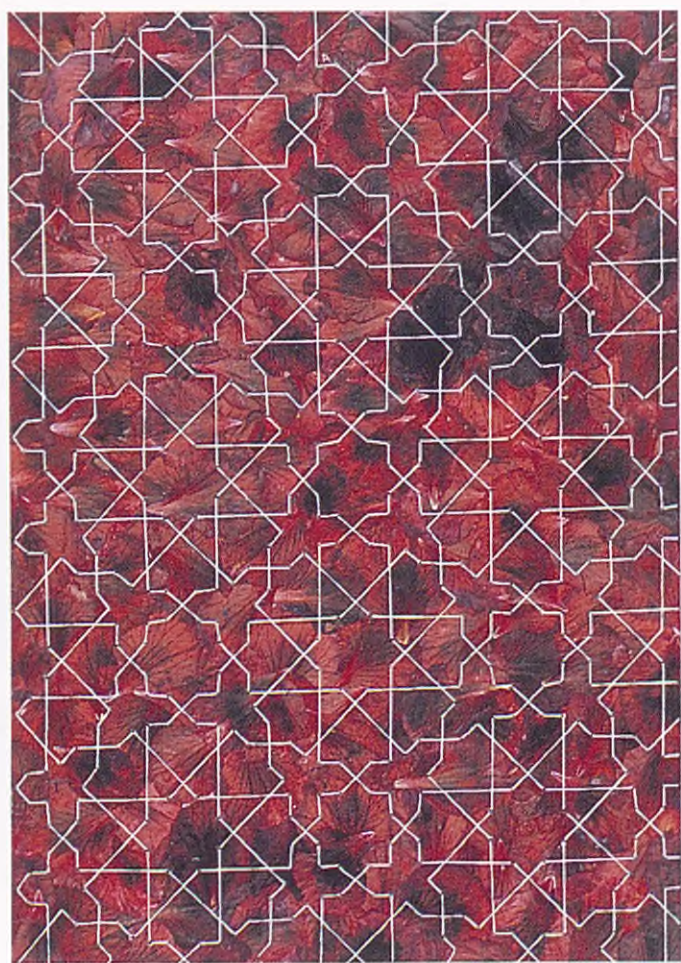


above: DAVID SEQUEIRA, *Collection and catalogue*, 1998, vases, artist's books, cotton gloves, dimensions variable.

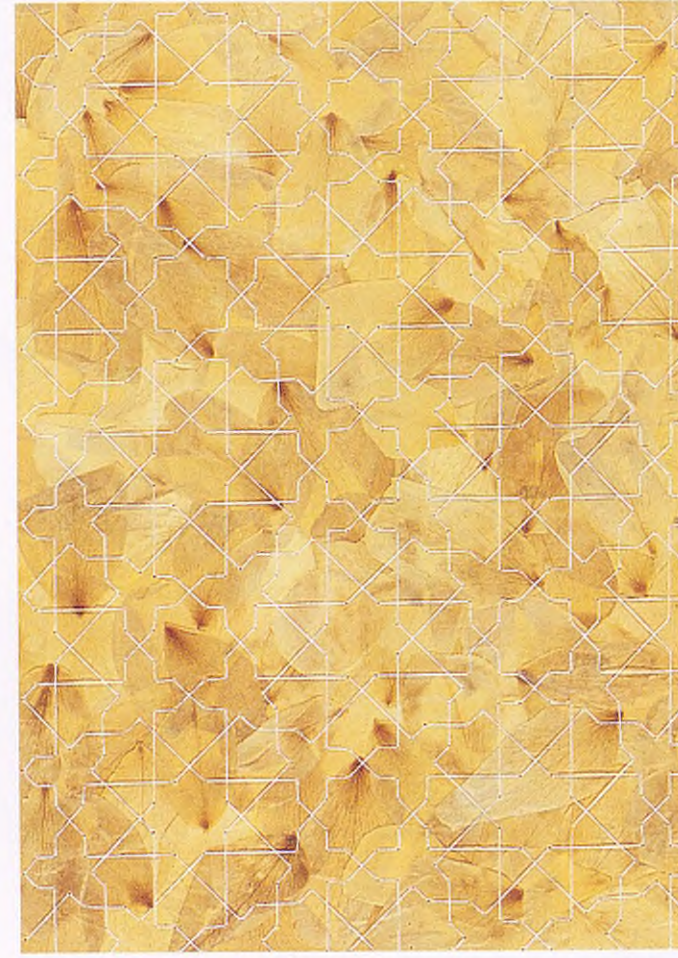
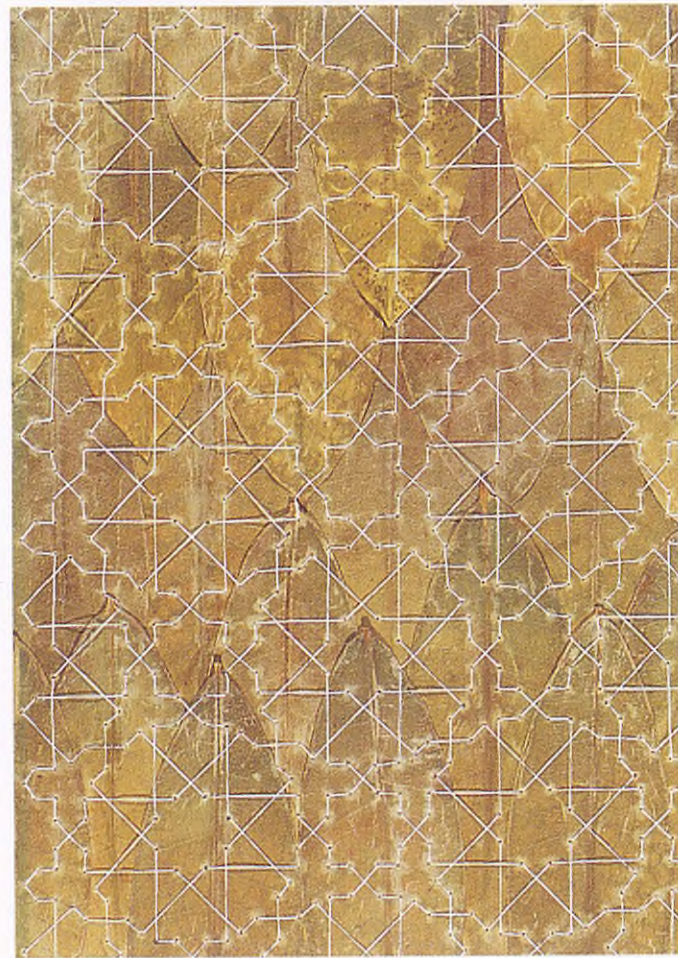
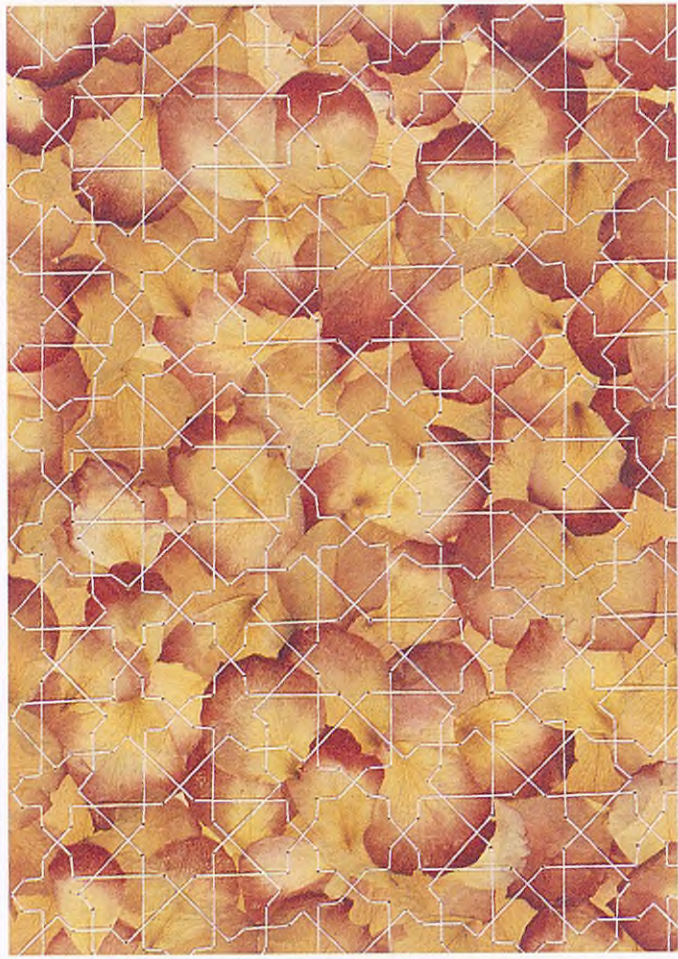
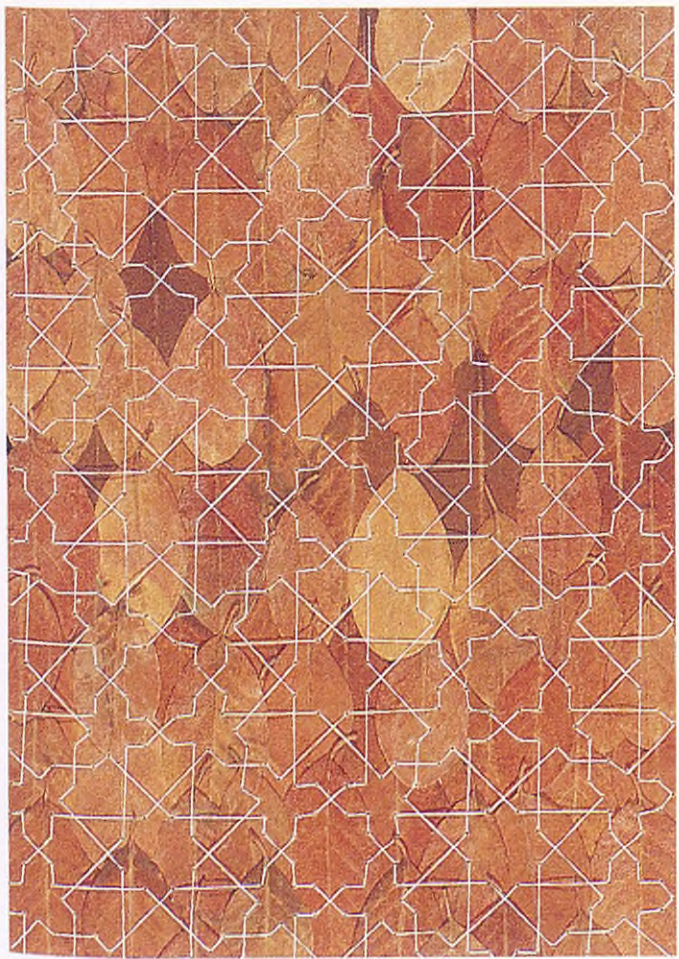
opposite page: DAVID SEQUEIRA, *Shelf (My father's library)*, 1996, books, wooden shelf.

page 241: DAVID SEQUEIRA, *My mother's garden*, 1998, (detail), petals, leaves and polyester string on paper, 12 works, each 29.7 x 21.1 cm.

page 240: DAVID SEQUEIRA, *31 Threads (David as Akbar)*, 1997, gouache on paper, a series in collaboration with Yaswant, Uday Arts Group, Rajasthan.



DAVID SEQUEIRA, *My mother's garden*, 1998, petals, leaves and polyester string on paper, 12 works, each 29.7 x 21.1 cm.



ordering systems show the arbitrariness of established systems for classifying information and objects.

Collection and catalogue, 1998, is a perfect example of this strategy, an attempt to make chromatic order from chaos. Sequeira collected an assortment of different-sized vases bought from various op-shops around the country, and arranged them according to their colour, beginning with ruby red and progressing through acidic yellow and green, and on to sky blue, violet and aubergine purple. Together the vases represented a vibrant spectrum transforming banal functional vessels into desirable objects of design. (Accompanying the installation was a black cloth-bound book with silhouettes of each vase printed page by page.) The display and arrangement of the vases according to colour, with their

DAVID SEQUEIRA, *True peace and security*, 1998, (detail), books, polyester string, leaves, dimensions variable.

shape recorded in the handmade book, evokes curatorial and museum practices, in particular the acquisition and contextualisation of objects within a collection.

A similar formal ordering by colour is present in *Shelf (My father's library)*, 1996. As the title suggests, hardcover books from the library of the artist's father were placed on a shelf in a spectrum beginning in shades of red and ending in tones of purple. The similarities between *Collection and catalogue* and *Shelf (My father's library)* do not end here, with the emphasis on aesthetics over content resulting in a chromatic composition. These works also draw upon connections between museums and libraries as repositories of knowledge, and the relatively arbitrary systems of classification that such institutions employ to make sense of artworks, objects and books, something to which Sequeira is no stranger, having worked for the past few years at the National Gallery of Australia.

Sequeira's attempts to order and catalogue domestic objects such as vases and books are continued in his representation of nature through petals and leaves. He frequently constructs a similitude between books and natural materials. *True peace and security*, 1998, for example, includes a series of red books, each of which has the same title (*True Peace and Security, How Can You Find it?*) embossed in gold in a different language on its cover. The books have an eight-pointed star sewn through them to prevent access to their contents, thus creating a barrier to the quest that lies at the heart of current Pop psychology. They are arranged in a wall grid interspersed with single ivy leaves. The precise format of this work resembles a loose chessboard, the space between the books and leaves dissolving into a Gestalt pattern of negative and positive space.

The identical grid format of books and

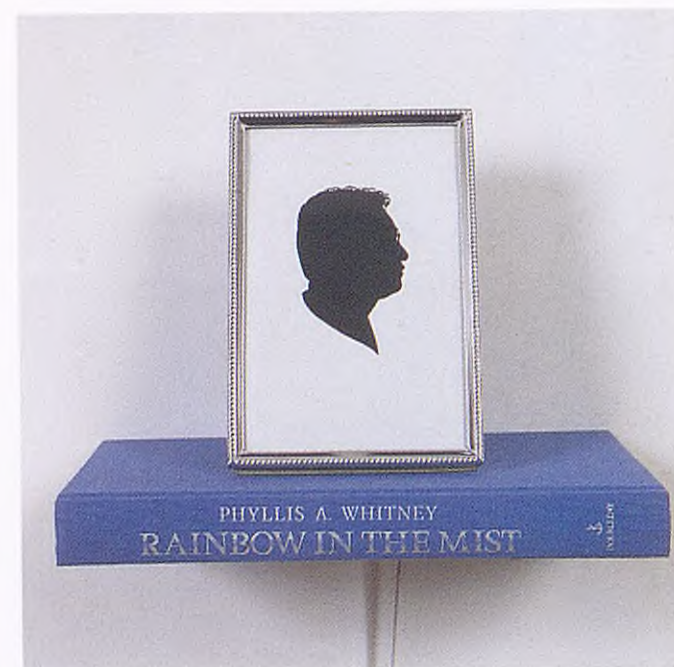


leaves has been used in other works such as *The truth that leads to eternal life*, 1998, which combines royal blue books with ruby red leaves. In these works Sequeira transforms both books and leaves into decorative patterns defined by colour – strictly the interplay between red or blue books and green or red leaves. This visual arrangement, positioning books and leaves as opposites, also illustrates an age-old dichotomy between culture (books) and nature (leaves).

A similar visual and theoretical contrast is at play in *My mother's garden*, 1998, comprising twelve small works that each bear similar dimensions to pages in a book, with radiating geometric patterns embroidered onto petals and leaves collected from Sequeira's mother's garden. The irregularities in the shape and the subtle colour of the petals and leaves are offset by the measured repetition of the patterns, creating an obvious juxtaposition. On another level, the petals and leaves are confined – held down by stitching that resembles the minute marble lace-work found in some Indian palaces – and, like scientific specimens, sealed by a frame from the outside environment. This scientific reference is reinforced by each frame containing a different example of the colour gradations found in the rainbow, with red petals from roses and pelargoniums, yellow petals from sunflowers, blue from hydrangeas and purple from petunias. Sequeira captures fragments of nature in its full beauty. Yet this is not the threatening unruly landscape that we have come to associate with an Australian native environment; rather it is a considered collection of samples from a cultivated garden. Sequeira has painstakingly sorted like-coloured petals and leaves, and sewn designs onto their surface in an exercise of aesthetic order over nature.



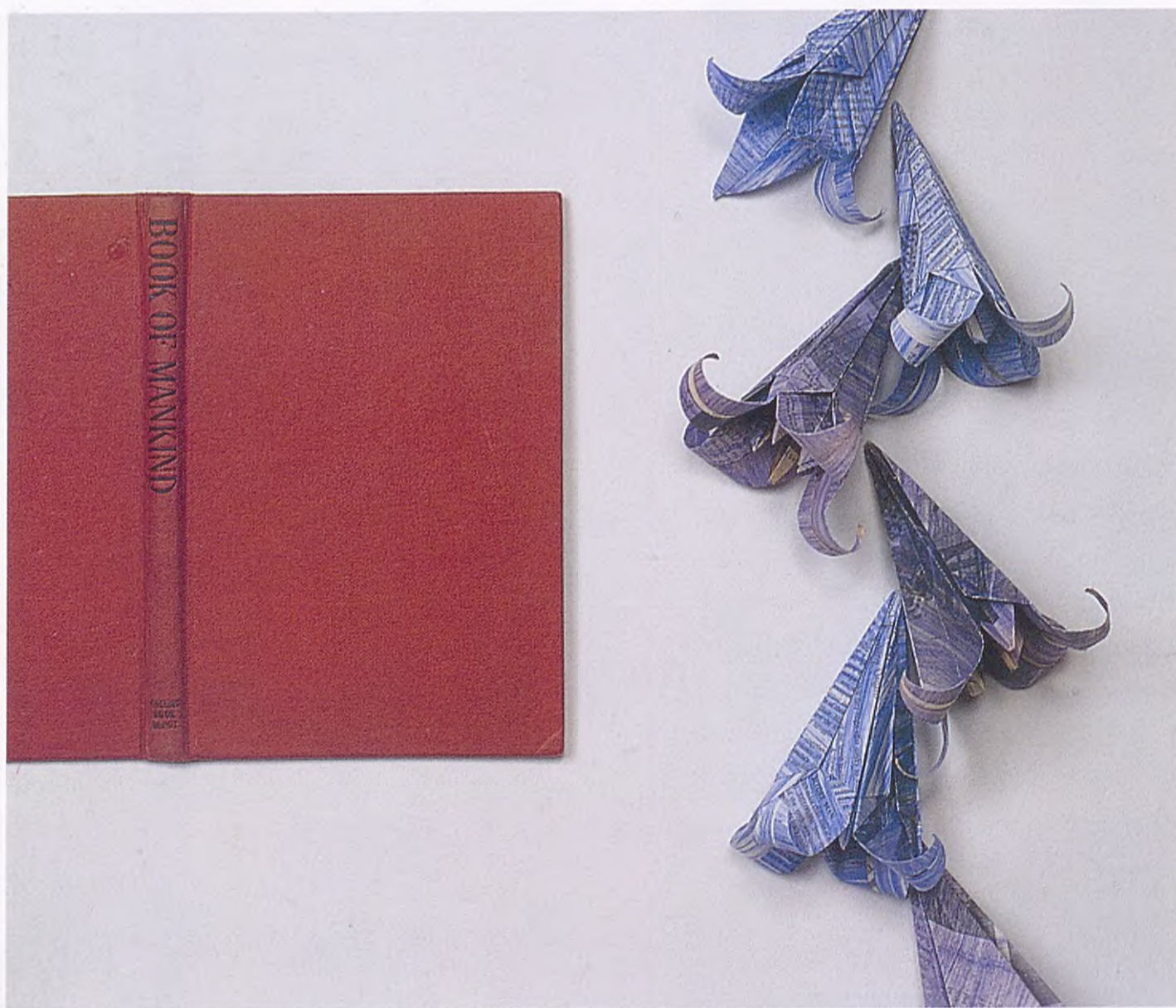
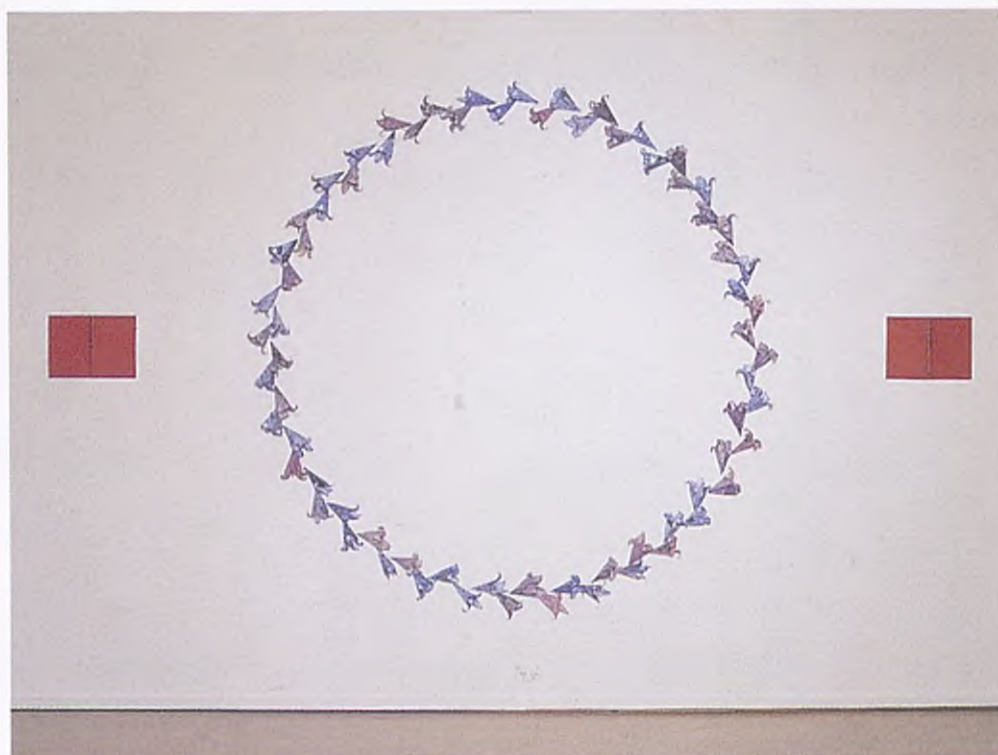
The process of making order from nature is revived in *Mankind and achievement*, completed in 1998. The work consists of a circle made from irises, which at once conjures up the idea of a globe without oceans, land and nations. Each iris is made from folded book pages painted in various shades of blue and purple, with the text still visible and bleeding through vigorous brush marks. On each side of the circle is an empty russet-coloured hardcover book, placed open on the wall and bearing the title of the work as evidence of the origins of the paper flowers. These books reinforce the idea that we are looking at a representation of the world. But what kind of world is it? The titles of the books and artwork refer to a time when there was certainty about the world, when truth and science were easily quantified and qualified. *Mankind and achievement* thus creates a simple image of order, where even nature, symbolised by the flowers, is ordered. These flowers are, however, made from



DAVID SEQUEIRA, *Self-portrait in black and white*, 1998, books, frames, photocopy, dimensions variable.

right and below: DAVID SEQUEIRA, *Mankind and achievement*, 1998, acrylic and segmented books, dimensions variable.

opposite page: DAVID SEQUEIRA, *My mother's garden*, 1998, (detail), petals, leaves and polyester string on paper, 12 works, each 29.7 x 21.1 cm.



the pages of books, suggesting that our perceptions of nature, and for that matter the world, are mediated by frameworks of culture and knowledge.

Ideas of learning and bodies of knowledge are also a fundamental part of *Self-portrait in black and white*, 1998. For this work, twenty-eight framed silhouette portraits of the artist are balanced on hardcover books that are placed horizontally to form a kind of mini-shelf. The profiles recall the Victorian domestic art of silhouette portraiture, and also bear some resemblance to Sequeira's collaborations with Indian miniature artists in '31 Threads (David as Akbar)' and 'Perfect Kingdom', 1998; both are considered to be decorative traditions rather than high art. In *Self-portrait in black and white* Sequeira creates a sense of mystery and drama through the silhouette portrait – which is, in fact, only the record of a shadow – and the book titles, including *The Man Everybody Was Afraid Of* and *Young Man, I Think You're Dying*.

Fiction – not only through the use of books but also in the idea that the portraits evoke different personas for the artist – underpins all Sequeira's art practice. The books in *Shelf (My father's library)*, the sewn leaves and petals of *My mother's garden*, and the coloured vases of *Collection and catalogue* represent a desire for order that sees the creation of fictitious museum practices. Sequeira collects, orders and catalogues these objects, installing a system of classification that is entirely his own.

1 David Sequeira, Gallery 4A, Sydney, 15 March – 8 April 2000.

Photographs Brenton McGeachie.

Melissa Chiu is a curator and writer, and the Director of the Asia Australia Arts Centre, an initiative of the Asian Australian Artists Association.



In homage to

On her ninetieth birthday¹

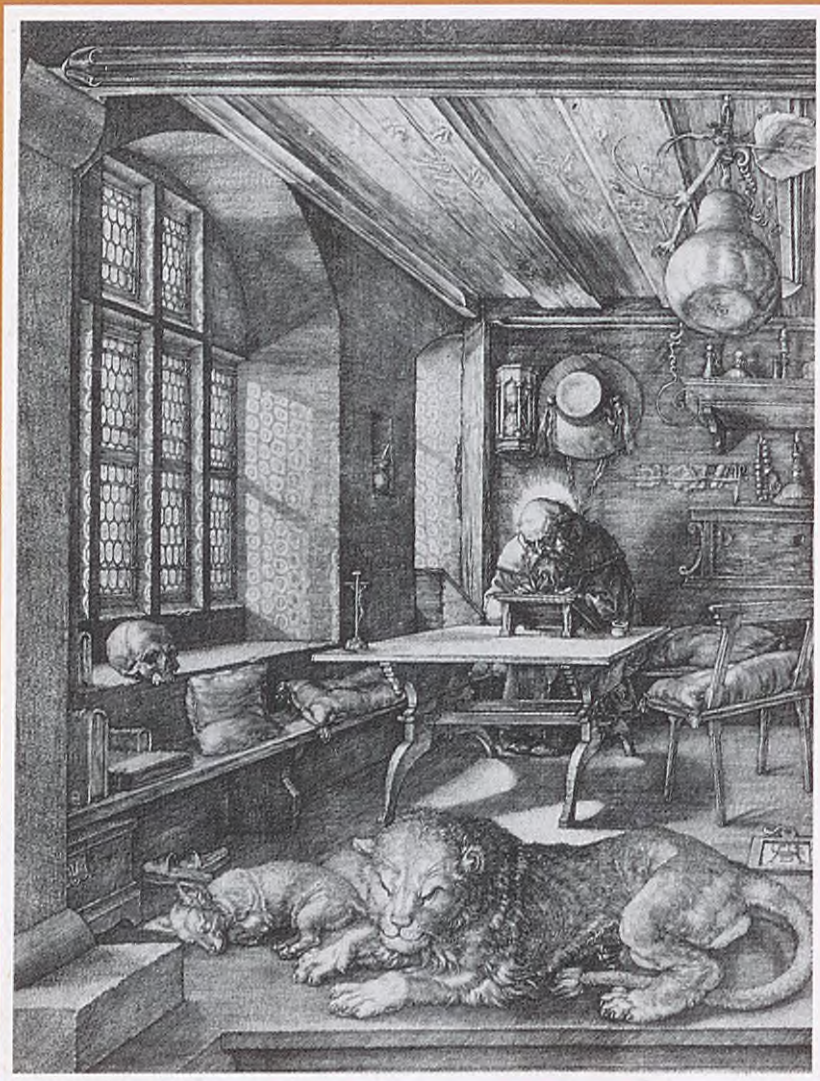
Within art history Ursula Hoff is a pioneering figure, one of the earliest women who was able to pursue a rewarding intellectual career in her chosen profession. Her life spans nearly a century, beginning in a period when it was difficult for women to find employment in museums and universities. Hoff was successful in both, having been appointed from 1943 as an assistant keeper of prints and drawings at the National Gallery of Victoria (NGV) and, from 1948, also being a part-time tutor and lecturer in the Department of Fine Arts at The University of Melbourne. She was the first curator with a degree in art history to be employed by an Australian museum. Her early formation in Europe was of essential importance in the antipodean world, to which she came as a refugee.

Hoff's principal publication is the well-known catalogue of the gallery's Old Master collection, *European Paintings before 1800 in the National Gallery of Victoria*, first printed in 1961, and reissued in four revised editions, the last in 1995. When it was first published only the National Gallery of London had produced a similar scholarly catalogue, though less detailed, which was compiled by

Martin Davies. Hoff set high standards in publications for Australian museums. From 1947 to 1975 she was the editor of the first art historical journal in Australia, the *Bulletin of the National Gallery of Victoria*, which was initiated by Daryl Lindsay to publish the acquisitions and recent research relevant to the collection. It is the only Australian journal of art that has a continuing record of publication.

Of her many achievements Hoff will be remembered best for her scholarship and her acquisitions for the NGV, where she has been responsible for the creation of one of the world's great print rooms. At a period when prices were not yet exorbitant, in the 1950s and 1960s, she was able to make individual purchases of great merit. This was a time when entire European collections appeared on the market, such as Sir Thomas Barlow's collection of Albrecht Dürer's prints, one of the highest quality collections of German Renaissance prints in the world, purchased by the NGV in 1956.

Ursula Hoff was born in London on 26 December 1909, her mother having accompanied her father on a business trip there. Her father was an importer of medicines, whose business interests moved easily between



URSULA HOFF

JAYNIE ANDERSON



right: JOHN BRACK, Portrait of Dr Ursula Hoff, 1985, oil on canvas, 152.5 x 122 cm, Felton Bequest 1985, National Gallery of Victoria, Melbourne.

opposite page: ALBRECHT DURER, St Jerome in his study, 1514, engraving, 23.9 x 18.6 cm, Felton Bequest 1956, National Gallery of Victoria, Melbourne.

Germany and England. Hoff's intellectual formation as a scholar was thoroughly German. She studied at the best German universities, at Frankfurt, Cologne and Hamburg, with some of the most celebrated names in art history. They included Aby Warburg, the founder of the Warburg Institute, Charles de Tolnay, the notable Michelangelo scholar, and Erwin Panofsky, whose iconographic method remained a mainstay of Hoff's analysis of meaning in works of art. William Heckscher, a fellow student, has vividly recreated Hoff's years in Hamburg.² In this stellar galaxy it was Fritz Saxl whom she remembers most as a teacher, for it was with Saxl that Hoff learnt the subtlety of how to look at Rembrandt in memorable classes of only two students. With Saxl she learnt to exercise her eye, and to assess original etchings and other works of art in a print room.

From an early stage Ursula Hoff was interested in iconography, as taught by Panofsky and Charles de Tolnay, and in the direct formal analysis of the style and mediums of drawings and prints. Her intellectual interests always informed her decisions when collecting for a public institution. The unusual combination of both these approaches is apparent in her writings. As a teacher her lectures were always delivered with great formality, accompanied by carefully chosen slides. In front of original works of art in a print room she became most engaging and could entrance students for hours with her acute visual observations. James Mollison tells how he propelled himself to the print room to look at prints by Dürer and Rembrandt under Hoff's guidance,³ and by these informal means developed an eye for European art unusual among his generation of Australians.

When Hitler came to power in 1933, prevalent anti-Semitism provoked Hoff's parents to take their only child to live in Hampstead, London. The Courtauld Institute of Art was founded in 1932, and Hoff applied for a tutorship there. The acting director, W. P. Gibson, told her that their posts were reserved for English students. She was similarly unable to obtain a position in a museum, because by law only persons who were 'two generations British born' were permitted to enter the British Civil Service. Instead, Hoff became a

temporary research assistant to some of the best known scholars in sixteenth-century Italian prints and drawings in British museums. First, in 1933, she worked with Karl Parker on a catalogue of the Henry Oppenheimer collection of Old Master Drawings. Then she became a research assistant to A. E. Popham for the *Catalogue of the Exhibition of Seventeenth Century Art in Europe*, held at the Royal Academy, London, in 1938. Furthermore, she worked with Ludwig Burchard, an expert on the drawings of Rubens. At the London sale of the Oppenheimer collection in 1936, the NGV Felton Bequest bought some of the Rembrandt drawings (*Sheet of studies* and *Old man in a turban*). Hoff first became aware of the Felton Bequest

through this sale, and after her arrival in Australia was to purchase many more prints by Rembrandt, such as *Christ crucified between the two thieves* (*The three crosses*), c. 1660.

It was during these English years that Hoff began to publish on seventeenth-century artists, beginning with her dissertation *Rembrandt and England* (1935), which addressed the question of whether or not Rembrandt had visited England. Articles followed, on Rubens in *Old Master Drawings* (1938), and on Elsheimer in the *Burlington Magazine* (1939), as well as a monograph on the English King

Charles I as Patron of the Arts (1941). In 1938 she published an article, 'Meditation in solitude', in the second volume of the *Warburg Journal*. Formerly situated in Hamburg, the Warburg Institute had also emigrated to London to flee the impending upheaval. In those halcyon days of art history, just prior to the outbreak of the Second World War, Hoff was publishing together with some of the greatest names associated with the foundation of art history as a discipline in the English-speaking world: Anthony Blunt, Felix Gilbert, Ernst Gombrich, Ernst Kitzinger, Charles Mitchell, Erwin Panofsky, Jean Seznec, Edgar Wind, Rudolf Wittkower, Francis Wormald, and Frances Yates.

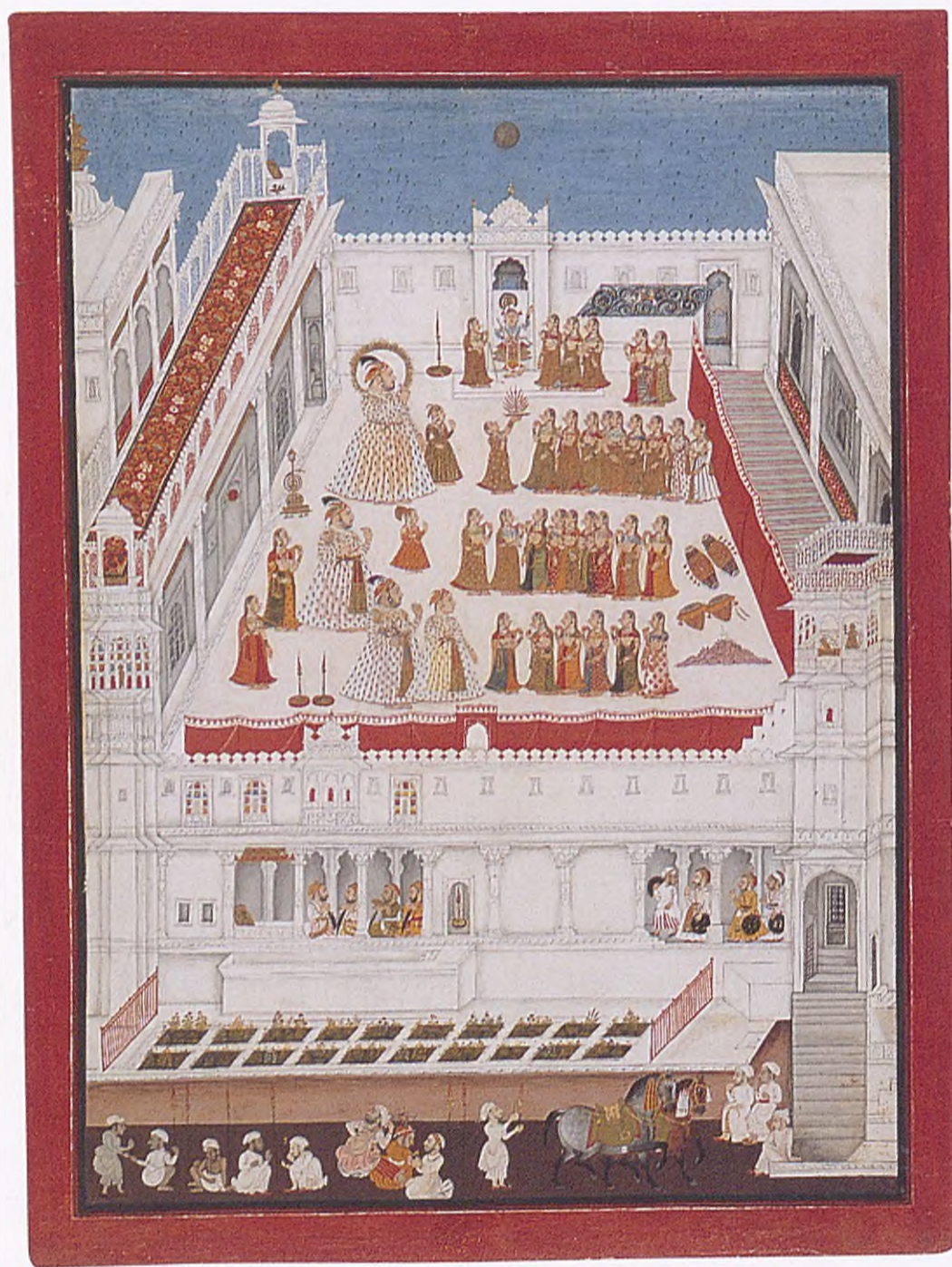
Just before war was announced, Women's College in The University of Melbourne wrote to Girton in Cambridge to 'help out someone needy' or, more explicitly, to invite a Jewish refugee to come to Australia. Hoff was chosen, and sailed on the *SS Orcades*,





above: JEAN-ETIENNE LIOTARD, *Lady in a Turkish dress, reading*, red and black chalk, 17.6 x 22.8 cm, Felton Bequest 1951, National Gallery of Victoria, Melbourne.

opposite page: REMBRANDT VAN RIJN, *Christ crucified between the two thieves (The three crosses)*, c. 1660, drypoint and burin, 38.6 x 45.3 cm, Felton Bequest 1949, National Gallery of Victoria, Melbourne.



above: JAI RAM, Maharana Jagat Singh attending the *Rasalila*, 1736, gouache on paper, 59.8 x 44.8 cm, Felton Bequest 1980, National Gallery of Victoria, Melbourne.

opposite page: STEFANO DI GIOVANNI SASSETTA, *The burning of a heretic*, c. 1423–26, tempera and gold on wood panel, 24.6 x 38.7 cm, purchased with the assistance of the Government of Victoria 1976, National Gallery of Victoria, Melbourne.

to be met at the port of Melbourne by the head of the college. She remembers her first sight of Melbourne from its port 'as a group of people and a few huts'. Her first position in Australia was as secretary to The University of Melbourne Women's College, from 1939 to 1943. J. S. McDonald was director of the NGV at this time, and there was no chance of employment for a German refugee during his conservative, Anglocentric directorship, despite Hoff's distinguished qualifications.

The situation changed when Sir Keith Murdoch, one of the most enlightened patrons of the arts in Melbourne, became chairman of trustees, and appointed Daryl Lindsay as director. During 1943 Hoff delivered some very successful lectures at the gallery, which brought her to public attention. Although a conservative artist, Sir Daryl Lindsay was a revolutionary director, the first to have known the collections of major European galleries and to have understood the mechanics of gallery administration. The collection of the NGV was then relatively small, but he appointed curators in different fields, including Hoff, whom he made curator of prints and drawings. Lindsay recognised that Hoff had authority in this field of expertise, and she flourished with this long overdue recognition. A nucleus of prints and drawings already existed in scattered boxes, for this aspect of the collection had begun in the nineteenth century. Lindsay decided to create the first purpose-built print room in Australia, modelled on the British Museum. Owing to war-time restrictions on the employment of women in public service positions, Hoff was not made a permanent public servant in the gallery until 1948.

In 1946 the Herald Chair of Fine Arts was created in The University of Melbourne at the instigation of Sir Keith Murdoch. The first professor, Joseph Burke, invited Hoff to lecture in 1948. By January 1949 it was recommended that she receive an annual salary of £125 in recognition of her teaching. Burke remarked in a memorandum to the vice-chancellor on 28 January 1949: 'She is, in fact, the most valuable helper I have had and an extremely conscientious worker who will take an increasing share in the responsibilities of the department.'

Hoff held the position of part-time lecturer from 1948 until 1973, and exerted an enormous influence on the development of art history in Melbourne. Burke recalled that her lectures were always given at an advanced level and were something of an occasion both for staff, honours students and postgraduates. In 1949 Hoff published her first Australian book, *Masterpieces of the National Gallery of Victoria*, a forerunner to the later catalogue. From her arrival in Melbourne, Australian painting, especially the work of Arthur Boyd, had captured Hoff's imagination. She had been introduced

to Boyd by Franz Philipp,⁴ and eventually was to write about Boyd with considerable enthusiasm.

In 1949, after a decade in Australia, Hoff returned to Europe for four months to act as Felton adviser, in the absence of J. L. McDonnell. The Felton committee had allowed her £500 for the purchase of prints and drawings in consultation with one of the directors of Colnaghi's, Harold Wright.⁵ Colnaghi's, one of the most reputable dealers in London, were to play a considerable role in the history of the Felton Bequest over many decades. It was also in these years that Sir Kenneth Clark was briefly involved in Felton acquisitions, after his retirement from the directorship of London's National

Gallery. Hoff bought a number of drawings in London, and one exquisite pastel of a Turkish woman on a sofa by the Swiss artist Jean-Étienne Liotard. In Hoff's mind this was the finest work that she encountered during her few months stay in London. Hoff also bought other distinguished acquisitions such as a *Crucifixion* by Van Dyck, as well as other drawings by Gainsborough, Guercino and Rowlandson, an indi-

cation of the catholic nature of her taste. She believed that collections should be determined by the quality of individual pieces rather than by a collecting strategy where the choice of artist was predetermined. Acting officially for the Felton Committee had opened many doors to her and had made her duties both easier and more pleasant. Daryl Lindsay introduced her to Colin Agnew, a director of Thomas Agnew and Sons, from whom she was to purchase Old Master paintings.

Hoff returned to Australia in early 1950, and her recently widowed mother followed in the same year to stay with her daughter. The 1950s were to be years of great achievement. In 1954 John Brack drew her portrait, where he emphasised the linear beauty of her features, with her hair drawn back in a European-style chignon. Almost twenty years later Brack created another portrait of Ursula Hoff which was to become a memorable Melbourne icon in the 1980s. The portrait was commissioned by the Felton Bequest to

commemorate Hoff's years as Felton adviser. She became recognised as the lady in the portrait, the elegant woman in a brown striped dress, seated on a fashionable chair, in much the same way as Gertrude Stein became the person painted by Picasso.

On the Felton acquisitions committee Hoff worked in collaboration with Joseph Burke. Both spoke strongly about the necessity for the Felton adviser, McDonnell, to supply the fullest information possible when submitting recommendations for acquisition, with supporting opinions from one or more experts. The correspondence between Burke and Hoff reveals how supportive Burke was of her, and how together they set high standards both in scholarship and

collecting, at the gallery and in the university.

In 1956 Hoff travelled overseas and visited Belgium with the Ince Hall *Madonna and Child*, 1433, the most famous Old Master painting in Australia, then attributed to Van Eyck. Her purpose was to have the painting analysed by the latest scientific means, X-radiography and pigment analysis. The analyses made at the time of the Van Megheren forgery of Vermeer cast doubt

on the attribution of the painting. On this study tour Hoff went to Holland as the Australian representative at proceedings in celebration of Rembrandt. In a letter to Burke, she noted that 'curiously enough', she was 'still remembered in Holland as once having written quite a good thesis on Rembrandt'. She was also working on the gallery catalogue and on her contribution, an account (with Martin Davies) of the Flemish primitives in Melbourne, for the authoritative *Corpus de la Peinture Flamande*, edited by Paul Coremans, published in 1971.

In May 1959 she returned to Europe for nine months to purchase portraits for the gallery under the auspices of the Miller Bequest.⁶ It was with Miller funds that she bought the *Iconography*, a collection of prints of all the portrait types invented by Van Dyck. Burke wrote letters of introduction for 'the senior art historian in Australia' to his friends Anthony Blunt, Kenneth Clark, Trenchard Cox (director of the Victoria and Albert Museum), Professor Ellis



Waterhouse (Barber Institute, Birmingham), as well as many others. Hoff's additional tasks overseas included undertaking research of the gallery's collection. On her return in 1960 she was elected a fellow of the Australian Humanities Research Council, now known as the Australian Academy of the Humanities.

When her catalogue, *European Paintings before Eighteen Hundred* (1961) was first published, it was reviewed most favourably by Sir Michael Levey, director of the National Gallery of London, in the *Museums Journal* (vol. 62, no. ii, 1962). Levey stressed the concern with quality that distinguished the NGV collection. He criticised other museums which were 'indiscriminate acquirers, obeying the dictates of fashion as if they were buyers for a dress shop, and only too eager to make those chic purchases that win scholars' approval'. He continued: 'To match the policy of sober, judicious buying we now have this sober, judicious catalogue by Dr Ursula Hoff – itself an achievement of which Melbourne can be proud.'

Following the success of the catalogue Hoff travelled to Europe in 1963 and lectured on the collection to large audiences. She also played a considerable part in the deliberations concerning the new gallery building on St Kilda Road. As acting curator of European paintings Hoff expressed her dissatisfaction with the area and wall space allotted to the European collection. Before construction began, the architect of the complex, Roy Grounds, said to Hoff: 'Ursula I cannot do what they say I ought to do. I have to do the thing as I see it and understand it.' Ultimately, Hoff managed to achieve an excellent print room that endured as one of the most functional parts of the building.

In 1970 Hoff was offered the Chair of Art History at Auckland University in New Zealand. She declined the position on the grounds that her mother would not be able to cope with the change. In 1975 she retired from the gallery, to become the London adviser for the Felton Bequest, a post she held until 1983. The most important of her acquisitions was the predella panel by the early Renaissance Siennese painter, Sassetta. The panel was bought on the advice of Sir John Pope-Hennessy, and has become a loved treasure of the gallery. At the important exhibition 'Painting in Renaissance Siena, 1420–1500', curated by Keith Christiansen, at the Metropolitan Museum of Art, New York, in 1988–89, the



Melbourne Sassetta appeared as one of the most enchanting of all his works. The most unexpected of her acquisitions during this period was a set of Indian miniatures, which she believed illustrated the transition from a pure oriental artform to one influenced by western traditions of artmaking. Her activities as a buyer for the Felton Bequest continued to reveal the distinction and diversity of her taste. In 1981 Hoff negotiated the sale of an exquisite Claude drawing, *A wooded landscape*, c. 1650s, for the collection. It was in these years that she bought a first edition of Goya's 'Los Caprichos', 1799, which have become yet another treasure in the print room. She returned to live in Australia in 1985, and received

honorary degrees from The University of Melbourne, as well as the Order of Australia.

At the age of ninety Hoff has embarked on a new research project, namely to study Goethe as a collector of Baroque prints and drawings in Weimar. She lives in Carlton surrounded by small pictures of those Australian artists whom she most admired. In many ways Hoff was fortunate in having come to Australia, for here she was able to forge a remarkable scholarly career. Sir Daryl Lindsay

always described her colloquially as 'the pillar of scholarship' at the gallery, for she made the National Gallery of Victoria a main focus for art historical research.⁷

- 1 In the preparation of this article I have been helped by Ursula Hoff, and by my research assistant Paul Paffen, who has found much material in the archive of the School of Fine Arts, Classical Studies and Archaeology. Sonia Dean, Jeanette Hoorn, June Philipp, and Bernard Smith, have all answered questions. The *Art Bulletin of Victoria*, 1987, no. 28, was dedicated to Hoff's achievements and contains a select bibliography of her publications.
- 2 See William Heckscher, 'Ist das Alles?', *Art Bulletin of Victoria*, 1987, pp. 9–15.
- 3 James Mollison, 'A Personal Tribute', *Art Bulletin of Victoria*, 1987, p. 131.
- 4 See my forthcoming article, 'Art history's history in Melbourne: Franz Philipp in correspondence with Arthur Boyd', *Australian and New Zealand Journal of Art*, 2000.
- 5 Leonard Cox, *The National Gallery of Victoria 1861–1968: A Search for a Collection*, National Gallery of Victoria, Melbourne, 1970, p. 211.
- 6 P. Paffen, 'Everard Studley Miller and his bequest to the National Gallery of Victoria', *Art Bulletin of Victoria*, no. 35, 1994, pp. 35–44.
- 7 The constraints of this brief article allow me to foreshadow only some of the many interesting avenues that a future biographer of Hoff may explore.

Professor Jaynie Anderson is Herald Professor of Fine Arts at the University of Melbourne. Her most recent books are Giorgione: The Painter of Poetic Brevity (1997), Judith (1997) and The Art Market in Risorgimento Italy (Venice, 1999).



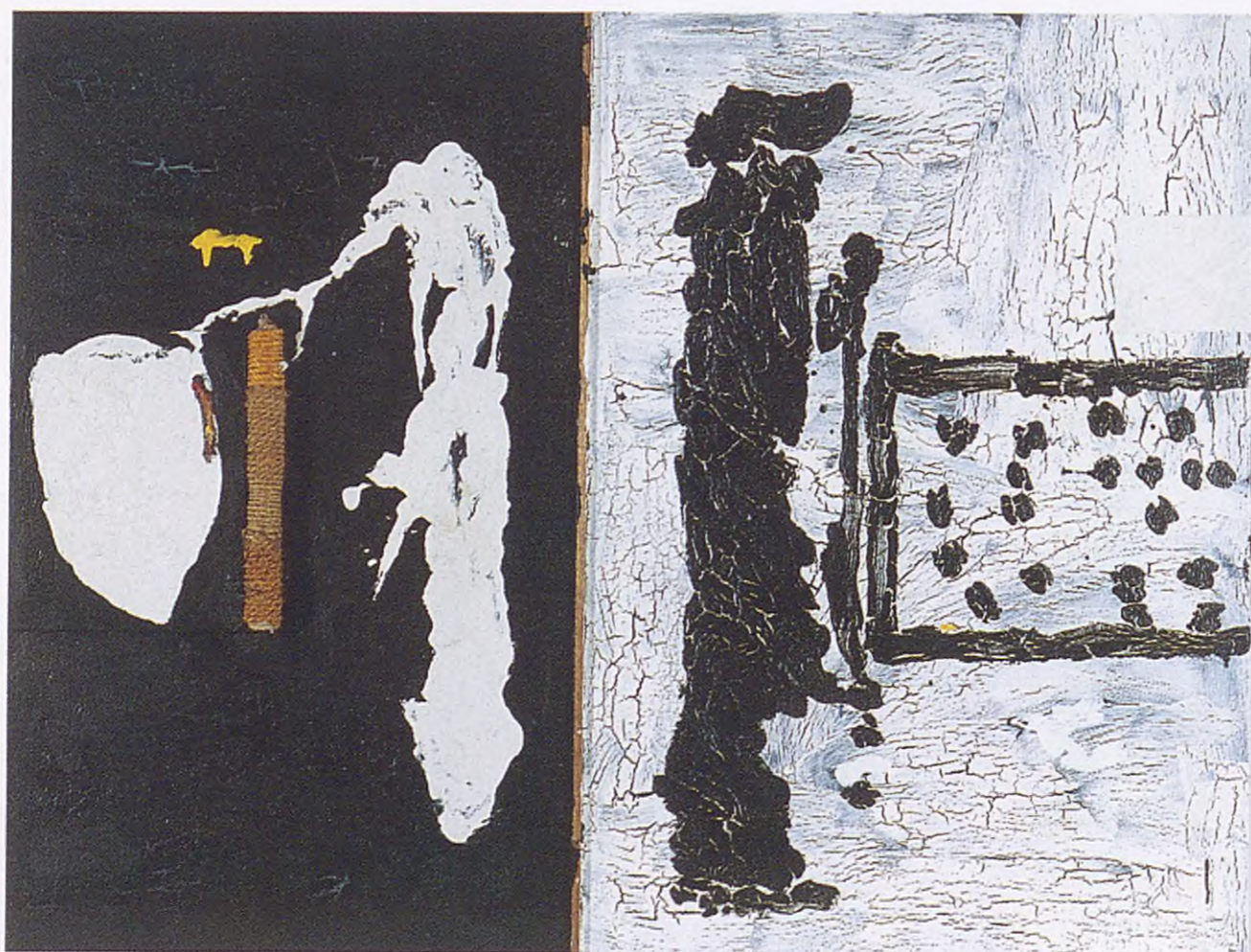
above: FRANCISCO JOSE GOYA Y LUCIENTES, 'Los Caprichos': Plate 43, The sleep of reason produces monsters, 1799, etching and aquatint, 21.6 x 16.3 cm, Felton Bequest 1976, National Gallery of Victoria, Melbourne.

opposite page: CLAUDE GELLE called CLAUDE LORRAINE, A wooded landscape, c. 1650s, pen and brown ink, black chalk with white on pink-tinted paper, 19.4 x 28 cm, National Gallery of Victoria, Melbourne.

CHRISTINE FRANCE

ELWYN LYNN'S LATE PAINTINGS

RULE MAKERS ARE NOT ARTISTS ...
OR CRITICS FOR THAT MATTER.¹



above: ELWYN LYNN, *Metempsychosis (Transmigration of souls)*, 1995, mixed media on canvas, 156 x 200 cm, Margaret Hannah Olley Art Trust 1997, Art Gallery of New South Wales, Sydney. Photograph Jenni Carter. © Elwyn Lynn, 1995 / Licensed by VISCOPY, Sydney 2000.

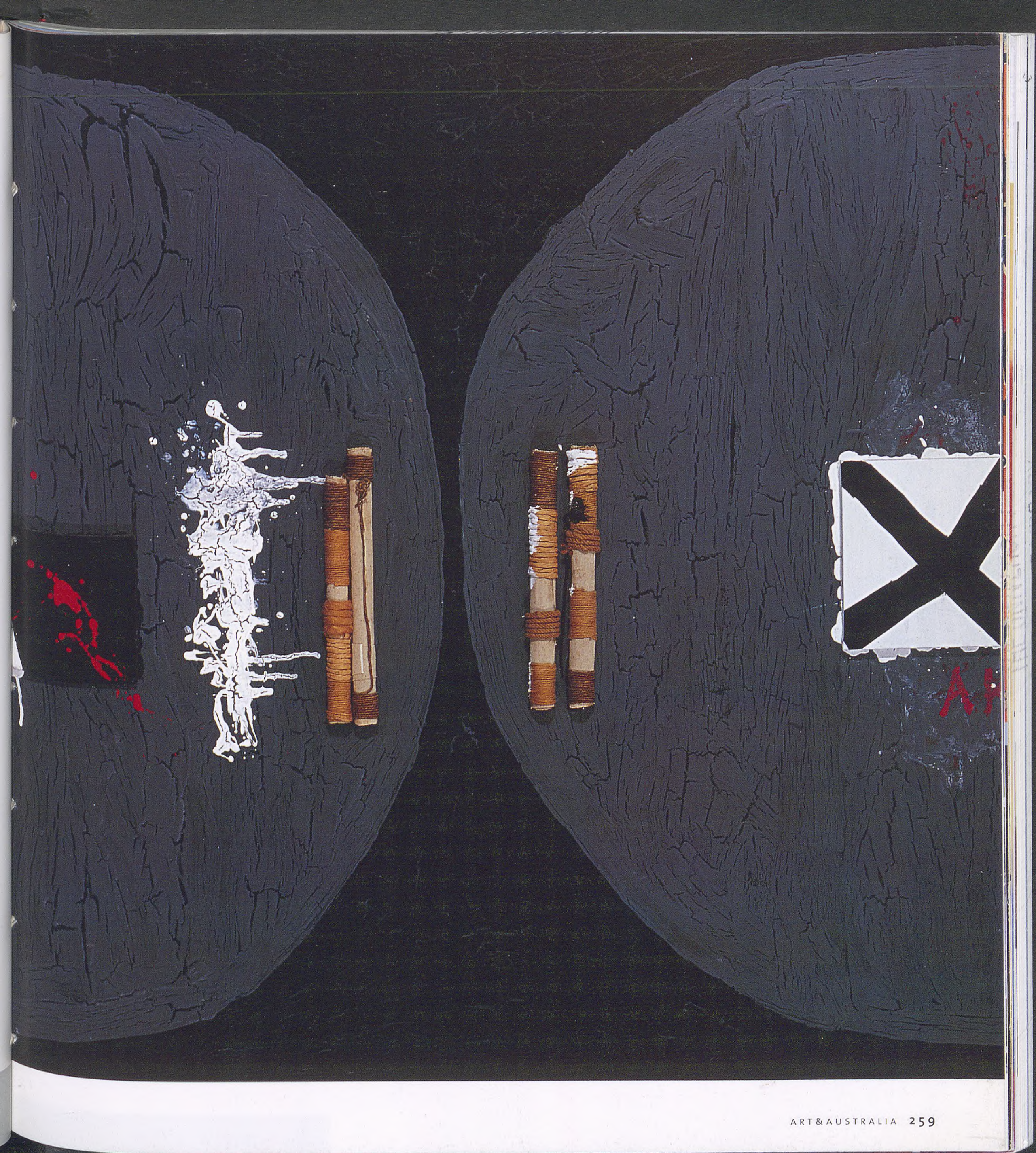
opposite page: ELWYN LYNN, *Darkness at noon*, 1993, mixed media on canvas, 175 x 175 cm, courtesy Transfield Holdings. © Elwyn Lynn, 1993 / Licensed by VISCOPY, Sydney 2000.

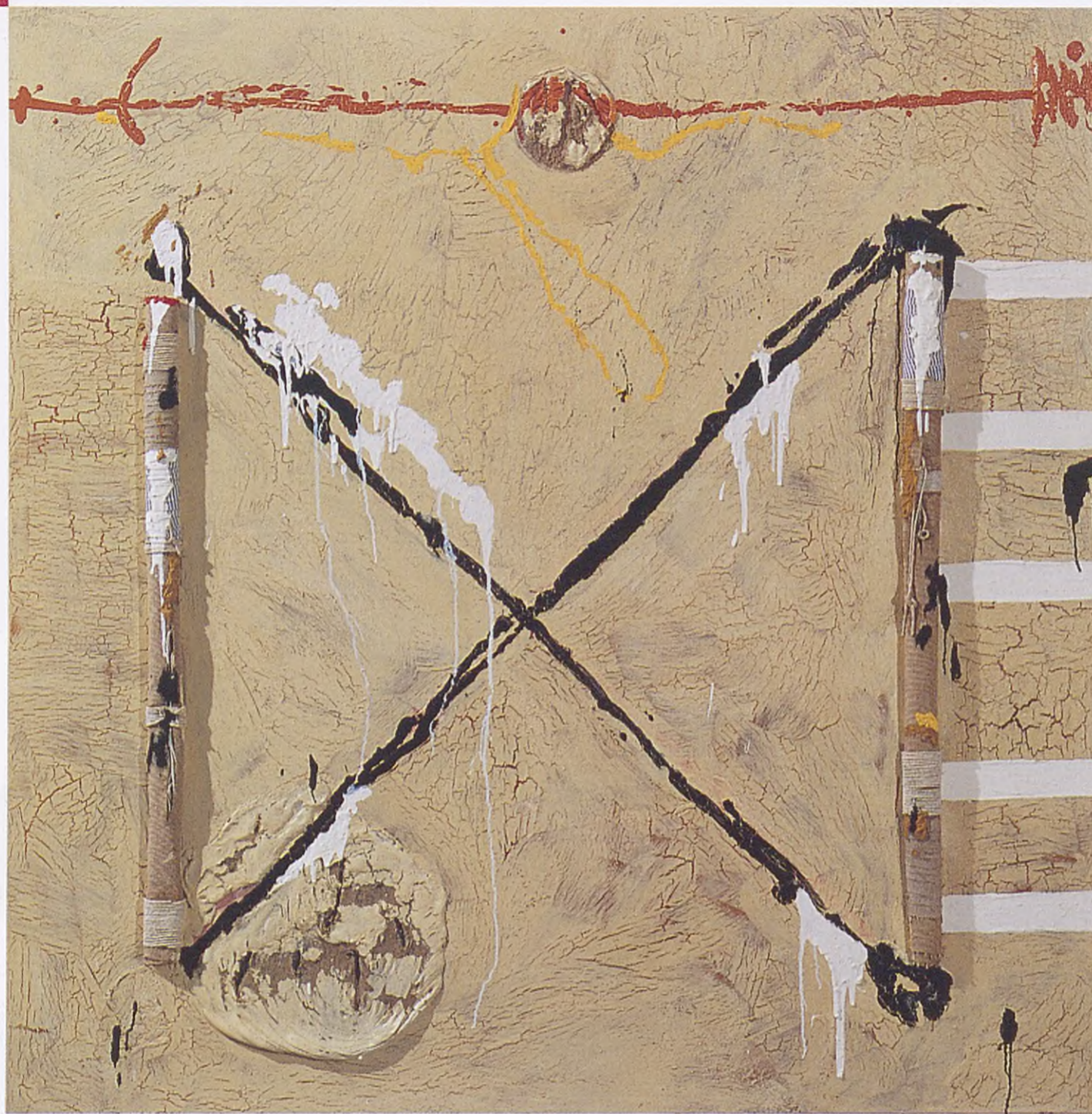
label which has often lured discussion away from other aspects of his work. His interest in texture and his distinctive visual language have been consistent, but other achievements in his work are seldom discussed. From the mid-1980s, there are changes in Lynn's work – in terms of material, technique, and new responses – which, over the next ten to fifteen years, can be seen to initiate a period of late paintings. What distinguishes these late works is their inventiveness, their freedom in colour and structure, and their strong sense of emotion. They are works which cover a vast array of subject matter, but each is seemingly painted with a unique sense of direction and vitality.

In November 1998, almost two years after the death of artist Elwyn Lynn, the *Bulletin* art critic Joanna Mendelsohn reviewed two exhibitions of his work; one at Robin Gibson Gallery, Sydney, and the other at Charles Nodrum Gallery, Melbourne. She wrote:

In the last years Lynn produced some of the most remarkable abstract paintings this country has seen; starkly swinging between extremes: black, white and sometimes red, they are works so laden with texture that the viewer instinctively reaches out to touch, and their meanings are so complex that future semioticians will have a field day.²

In his forty years of painting, Lynn produced many good and powerful works, and is held by informed opinion to be Australia's foremost texture painter, a





Mendelssohn, and Lynn's biographer, Peter Pinson, have both pointed out that these new freedoms came at a time when he was relatively free of other commitments within the art world.³ He had been editor of the *Contemporary Art Society Broadsheet*, the first full-time curator of the Power Gallery of Contemporary Art at Sydney University from 1968 to 1983, chair of the Visual Arts and Crafts Board of the Australia Council, and deputy chair of the Biennale of Sydney. He had taught for the Department of Education, at Sydney University and at the City Art Institute. He had been editor of *Quadrant* and *Art and Australia*, and for twenty-five years

was an art critic for major newspapers and art journals.

Elwyn Lynn was very much a part of the art system, yet his passionate belief in individualism often brought him into conflict with it. As a student he had been strongly influenced by John Anderson, Professor of Philosophy at Sydney University. He became a member of the Sydney Freethought Society, which was based on Anderson's teaching and encouraged an interest in social diversity and individualism. Like many intellectuals of the postwar era, Lynn was opposed to any form of totalitarian thinking, a view which was later reinforced by his marriage to Lily

Walter who, like many of his European friends, had suffered under fascism. His belief in individual genius, the avant garde and the aesthetic experience were areas which would often, particularly in the 1970s, lead to heated debate. He always believed that the art system was something which should be watched lest it become more powerful than the art itself.

In his criticism Elwyn Lynn maintained an openness to all forms of art. He defined the role of critic as one who should interpret, not evaluate or criticise. He tried to bridge the gap between the artist and the general public, particularly in the less popular areas of abstraction and new thinking: 'Some critics are out there to protect the public from artists who are not very good, instead of finding good art.'⁴ Whether the freedoms of his late work can be attributed to his retirement from full-time work or whether they were, as he suggested, the result of a strange amalgam of experience and art,⁵ they reveal an unbounded source of energy. His belief in discovery and the deepening of artistic experience never diminished. He was wary of the notion of a monostyle and felt that the old idea of getting a style and sticking with it was complacent. Artists, following the example of Picasso, should feel free to change both their style and their thinking as new challenges arise.

Lynn had made several such changes throughout his life. In the late 1950s he had travelled to Europe and attended the Venice Biennale where, among other things, he was greatly impressed by the work of Tàpies and some of the other Spanish moderns. This encounter altered his thinking and artistic style from the gestural expressionism of his early works to the abstract-matter paintings of the 1960s. In the late sixties, although continuing his interest in texture, Lynn

embraced a more minimalist aesthetic and in the early 1970s explored the mediums of collage and assemblage. By the late 1980s failing health was another challenge which brought about new responses in his work. His spine had begun to deteriorate and he was unable to carry the heavy buckets of sand and cement which were essential to the textural nature of his work; he had to invent new ways of keeping the surface alive.

Working on canvas, Lynn discovered that if a quick-drying pigmented acrylic resin was brushed over a layer of polyvinyl acetate (PVA) and then dried in the sun, the upper layer would crack and pull itself apart, revealing the underlying colour. Since the early gestural paintings of the 1950s, colour had been a subdued aspect of Lynn's work; now it took on a greater significance, becoming bolder and incredibly active as it worked on two or three levels of painted surface. His interest in collage continued but at times bordered on assemblage, as he began attaching small painted canvases, timber, postal bags and twine-bound rolls of canvas to the surfaces of his paintings. This was to increase the textural quality of the work and establish an ambiguity of the picture plane. He had long disagreed with the formalist Clement Greenberg's emphasis on the flatness of the picture plane, and in the past had worked with collage on glass to reveal the limitations of such rule-making.

Lynn's work of the late 1980s is more assertive in colour and developed a strong element of drawing.⁶ *Brief messages* and *Swing left, swing right*, both 1989, evidence this linear element, and the assurance and energy which distinguish the late works. *Brief messages* conveys pictorial tension and emotion while maintaining surface interest. Lynn said his use of canvas rolls bound with twine was a device to bring

a bit of mystery to the work.⁷ In *Brief messages* the rolls are attached vertically to the surface, linked by strongly drawn diagonal lines to form one of the artist's most used symbols: the diagonal cross. Five flat white bands of paint counterbalance the rough, thickly textured circle. This, and the meandering yellow line in the top-most section of the painting, establishes an ambiguity between the vertical and aerial perspective. Heavy Pollock-like drips unite and enrich the surface. The painting seems to have tribal associations but, like most of Lynn's work, also suggests emotional depth and the possibility of several metaphoric readings.

below: ELWYN LYNN, *Swing left, swing right*, 1989, mixed media on canvas, 150 x 150 cm, courtesy Transfield Holdings. © Elwyn Lynn, 1989 / Licensed by VISCOPY, Sydney 2000.

opposite page: ELWYN LYNN, *Brief messages*, 1989, mixed media on canvas, 150 x 150 cm, courtesy Lily Lynn. Photograph Ray Woodbury. © Elwyn Lynn, 1989 / Licensed by VISCOPY, Sydney 2000.





above: ELWYN LYNN, *Lagoon ritual*, 1996, mixed media on canvas, 120 x 176 cm, courtesy Lily Lynn. © Elwyn Lynn, 1996 / Licensed by VISCOPY, Sydney 2000. opposite page: ELWYN LYNN, *Piet stormed*, 1993, mixed media on canvas, 175 x 175 cm, courtesy Lily Lynn. © Elwyn Lynn, 1993 / Licensed by VISCOPY, Sydney 2000.

Similar ambiguities exist in *Swing left*, *swing right*. Here, against a dark encrusted surface, Lynn uses white drawn lines to create tension and then balances an impasted white geometric rectangle above a free-form collaged piece of canvas. Peter Pinson has established that this painting was inspired by the Goya etching *Dancing on a slack rope*, 1819, which Sidney Nolan had given to Lynn. It depicts a woman on a white horse balancing on a slack rope in front of an audience that waits for her first slip: 'To have one's soul hanging by a thread.'⁸

As well as the drawn lines of tension and balance one cannot ignore the red cross, a familiar symbol, but in this instance reminiscent of Joseph Beuys, nor can one ignore the collaged newspaper that refers to the swing to the right in United States politics following the defeat of Jimmy Carter. Typical of this period is the way in which

Lynn uses small areas of bright colour almost as an attack on a sombre surface, a pictorial metaphor for the turbulence of political conflict. Attacking and unifying, they are structurally and emotionally important to the compositional whole.

In 1992 Lynn travelled to Paris to take up a three-month residency at the Art Gallery of New South Wales's studio at the Cité Internationale des Arts. He was plagued by bad health but relished visiting the museums and galleries. In Paris he was struck by the quality of light. His diaries record: 'the light gives more account of detail. The image seems more whole and solid. Arches seem more clearly defined and boundaries are clear cut. Ellsworth Kelly was here some time and I guess this isolation and fixedness of shapes had an effect on him.'⁹

Lynn responded to this clarity and 'fixedness' with a large body of work using

collage. He thought of collage as an opening-out process that expanded the language of art, allowing for greater formal diversity and a heightened sense of complexity and ambiguity. He liked its alchemical mix, and agreed with Robert Rauschenberg that it was a bit of the real world invading the painting.¹⁰ Collage also suited the limited space of the Paris studio, and his search for material led him to tramp through the city's museums and bookshops, exploring history, geography, art, architecture, and contemporary thought. He visited the 'Rages of the Seine' exhibition, which dealt with the great floods of 1672 and 1910; saw the work of dozens of artists including Piero Manzoni, Gerhard Richter, Rebecca Horn, Piet Mondrian, Cézanne and Pierre Alechinsky (who, he notes in his diary, is like himself in using maps in his art); spent hours in museums; studied the structure of Chardin; bought antique postcards and old maps; kept cheese boxes, shopping bags, bits of twine, and completed twenty works.

Always interested in ideas of flow, journey and communication, Lynn – like other artists before him – made the bridges of Paris his theme. In *Les ponts de Notre Dame*, 1992, his rolls of twine-bound paper separate a bridge arch (torn from brown paper), an antique print, receipts from Printemps, Australian stamps and Miyake lettering – in a simple way bonding history, architecture, consumerism and design. Mostly quite tough, Lynn's collages can also reflect the fragile and the ephemeral.

On his return to Australia, the same effect of complexity and formal diversity is seen in works such as *Piet stormed*, 1993, a painting in which Lynn said he 'wanted to catch both the stillness and the storm'.¹¹ The cool idealism of Mondrian's geometric art and a dissonant sea of expressionist turbulence are brought together in an unlikely juxtaposition through the artist's



What distinguishes these late works is their inventiveness, their freedom in colour and structure, and their strong sense of emotion.

inventiveness and rule-breaking. Using the fixity of timber offcuts, the informality of torn canvas postal-bags and the enigma of twine-bound canvas rolls, Lynn plays the geometry of hard-edge painting and elemental symbols against fluid painting and rough texture. Anarchy is resolved.

An area of intense investigation at this time was structure. Lynn was interested in dividing the canvas with sticks or with the drawn line. He liked using colour against shape to activate oppositions, and his addition of the bound canvas rolls or small painted canvases challenged concepts of reality and illusion. In *Lagoon ritual*, 1996, he uses a wandering painted line to divide the canvas, and twine-bound message sticks to contradict its flatness. Freedom of structure and the expression of emotion make this an extraordinarily potent work. In the 1950s Lynn had read Susan Langer's *Form and Feeling*, in which she argues that art has the capacity to operate as a symbolic expression of emotion. Lynn later questioned much of this text but always maintained that emotion was an important part of art. In *Lagoon ritual* he draws boldly on a black background in which the resin layer has cracked to reveal fissures of strong red underpainting. A white circle is separated from a totem-like ritual figure by the wandering line. The result is strong and urgent but at the same time reveals the subtle intricacies and order of age-old custom, and the deep emotion that is attached to ancient ritual.

Along with texture and ambiguity of perspective, the visual language in Lynn's oeuvre includes certain symbols such as the mandala, the cross, the arch and the semicircle. *Darkness at noon*, 1993, which refers to a 1940 Arthur Koestler novel about the consequences of failed revolution, is dominated by two grey textured semicircles that thrust towards each other but do not meet. Each semicircle holds two bound canvas rolls. The semicircle on the left also carries a free-form abstraction; the one on the right a small painting of a diagonal cross and Koestler's initials. A strong, seemingly balanced work, its slight off-centredness increases its pictorial and emotional strength.

As sculptor Ken Unsworth has remarked: 'Lynn always maintained a high level of creativity and generation of ideas.'¹² This can be seen not only in his challenge of pictorial codes but in the range of ideas which inhabits his abstraction. Landscape was always

important to him, but it plays a lesser role in the late works. Well-versed in history and literature, Lynn had a global eye for current events and new thinking. The last works reveal a convergence of myth, landscape, language, art theory, history and ideology.

Some months after Elwyn Lynn's death on 22 January 1997, Vivienne Dadour curated the exhibition 'Sarajevo' at the Ivan Dougherty Gallery, Sydney. She had previously asked Lynn to contribute works to the exhibition as she was interested in how issues such as identity and humanity are brought into question by war. Two of Lynn's major works, *River of bones, Sarajevo, quartz quarry after the fire*, 1996, and *Prisoners*, 1996, were included. A third, *Metempsychosis (Transmigration of souls)*, 1995, which he had originally intended to exhibit, had been purchased for the Art Gallery of New South Wales. Linked by their characteristically divided, cracked and textured surfaces, spatial ambiguities and opposition of positive and negative images, the works retain their individual intensity. In *River of bones, Sarajevo, quartz quarry after the fire* the red rectangle of revolution rises out of the blackness of oppression but is dominated by the tumultuous wintry backdrop and a sky turned red by fire. Lynn's own words best serve *Prisoners* and *Metempsychosis*:

Prisoners is about the disintegration of personalities, a genocide through the crushing of personalities. Of course countries can do it by becoming totalitarian destroyers of individuals. The soul, the spirit of freedom, of respect for humans and humanity seems able to integrate and survive in various ways, a quite mystical notion, but we are often surprised to find freedoms and tolerance reaffirming and re-manifesting themselves.¹³

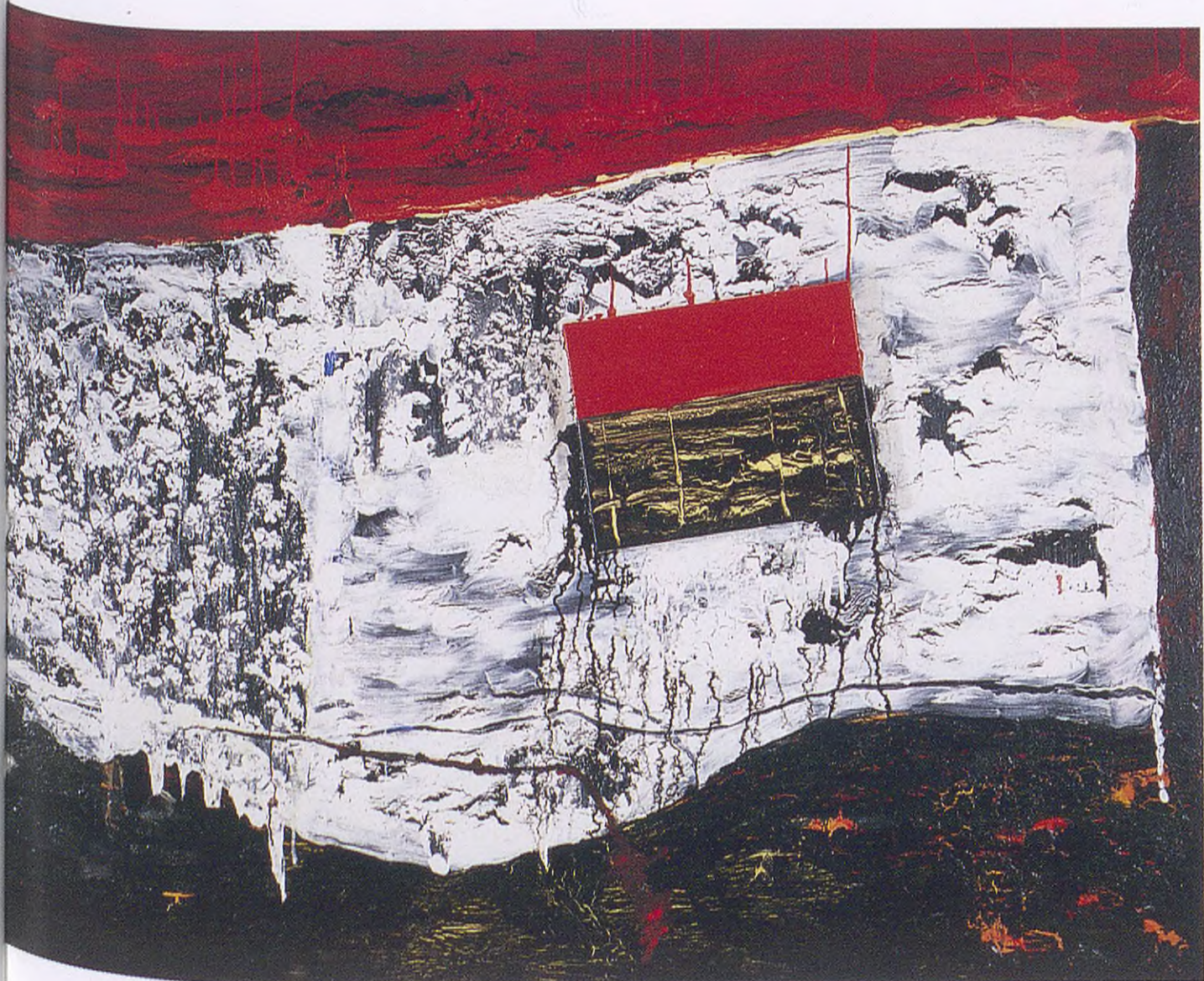
Lynn's late paintings are distinguished by their freedom and risk-taking. They are not only metaphors of his thinking but are also works which challenge complacency with their strong iconic presence.

- 1 Statement by Elwyn Lynn in Mervyn Horton, ed., *Australian Painters of the 1970s*, Ure Smith, Sydney, 1975, p. 38.
- 2 Joanna Mendelssohn, 'Star as in contrast', *Bulletin*, 3 November 1998.
- 3 *ibid.*; Peter Pinson, 'Elwyn Lynn Retrospective 1956–1990', exhibition catalogue, Art Gallery of New South Wales, Sydney, 1991.
- 4 Dinah Dysart, 'Elwyn Lynn', *Art and Australia*, vol. 35, no. 1, 1997, p. 124.
- 5 Anne Lim, 'Art of Rebirth', *Australian*, 18 October 1994.
- 6 Pinson, *op. cit.*, p. 49.
- 7 Annette Larkin, 'Not just a bloody curator', *Art Monthly*, no. 74, October 1994, p. 17.
- 8 Pinson, *op. cit.*, p. 49.
- 9 Elwyn Lynn Diaries, 30 July 1992, Paris, unpublished, in possession of the Lynn family.
- 10 Larkin, *op. cit.*, p. 17.
- 11 *ibid.*
- 12 Carmel Dwyer, 'The Jack of all trades proves his mastery at last', *Australian Financial Review*, 17–18 October 1998, p. 17.
- 13 Elwyn Lynn, letter to Vivienne Dadour, August 1996, in 'Sarajevo' exhibition catalogue, Ivan Dougherty Gallery, Sydney, 22 May – 21 June 1997.

Christine France is an art historian and critic.

right: ELWYN LYNN, Prisoners, 1996, mixed media on canvas, 150 x 200 cm, courtesy Lily Lynn. Photograph Jenni Carter. © Elwyn Lynn, 1996 / Licensed by VISCOPY, Sydney 2000.

below: ELWYN LYNN, River of bones, Sarajevo, quartz quarry after the fire, 1996, mixed media on canvas, 150 x 200 cm, courtesy Lily Lynn. © Elwyn Lynn, 1996 / Licensed by VISCOPY, Sydney 2000.



ASHLEY CRAWFORD

In the day and age of the 'articulate' artist, David Larwill does his utmost to keep his message short and simple. 'It must be from the heart.'

For Larwill that statement is like a mantra. He unapologetically rails against conceptualism in any form. His stance, like his work, is deliberately naive and simplistic. But David Larwill is no fool. His career has been a careful balancing act between clown and careerist. His paintings fetch high prices both in galleries and at auction and his public persona is that of charming rogue.

In his 1997 monograph on David Larwill, Ken McGregor writes that the artist 'does not set out to make a statement in his work, to invoke mythology or make a political point'.¹ Although Larwill would heartily agree



with this assertion, it is highly debatable. Larwill's oeuvre rests on a self-created mythology of simplicity, friendship and adventure and, both in his work and extra-curricular activities, he often swerves into the realms of social and political statement. He actively supported the Australian Republican Movement and in 1999 donated a distinctly nationalistic image to one of their fundraising dinners. The year before, with Mark Schaller and Peter Walsh, he was a motivating force in a fundraising exhibition to assist the Mirrar tribe in their battle to stop the Jabiluka uranium mine in Kakadu National Park. His works for this exhibition could almost be defined as political posters. He was a founder of the Artists for Kids Culture Trust, an organisation he continues to support, which raises money for disadvantaged children in inner-city Melbourne.

David Larwill was born in the bush near Ballarat. Soon after moving to Melbourne in his twenties, he struck up friendships with a number of artists who were to form the collective, Roar Studios. The Roar artists have gone in numerous directions but most of the original members have carved out individual careers through the commercial gallery system. Of these, Larwill has been the most commercially successful. At the beginning



of the new millennium, he is preparing for an extensive survey exhibition, has completed a major tapestry commission for the Singapore government and is gearing up for exhibitions in Chicago and New York.

With his natural charm, Larwill became an ad hoc spokesman for the Roar movement and was perhaps the most vocal in expressing the group's simple love of paint. Given this

above: DAVID LARWILL, *Disgrace*, 2000, oil on linen, 96 x 203 cm. Photograph courtesy Tim Olsen Gallery, Sydney.

left: DAVID LARWILL, *Untitled head*, 1988, gouache on canvas board, 44 x 37 cm, private collection, Melbourne. Photograph courtesy Ken McGregor.



DAVID LARWILL

the goblin force

position, Larwill's early influences are far from surprising: 'The first painter I really loved was Van Gogh. This was when I was about twenty-one. I didn't know anything about painting until then. But as soon as I saw people like the CoBrAs and Dubuffet and I guess Peter Booth's show in 1979 at Pinacotheca when he went figurative, that made me think you could do anything. Up until then I was just doing still lifes and landscapes, so that showed me freedom, that anything really is allowed in painting. And from that, knowing there was that freedom, I started looking elsewhere, at kids' art and Art Brut.'

Larwill discovered the 'outsider' approach through Jean Dubuffet, 'through books, at first, and then I visited his museum in Lausanne'. Outsider art appealed because, he believes, 'they don't care. They don't care how they're going to be judged, they don't start a painting worrying about the intellectual side or how it's going to be shown.' Another inevitable favourite is Jackson Pollock. Despite Pollock's obviously self-created image, Larwill believes that the artist produced his work purely 'from a love of painting. He saw things available through painting, he was dealing with real stuff.' Meanwhile, such artists

as Kasimir Malevich are summed up by Larwill as 'stiff', 'spiritually bankrupt' and 'boring'. Marcel Duchamp is dismissed as a 'stooge': '*Nude descending a staircase* [1911] was as close as he came to creating art. When he started putting dunnies in art galleries he'd lost the plot... My untrained impression was that they were too easy. Art can't be this easy. I think people who do that have tried painting and find it too hard. It's too mysterious to them... I just can't understand when you travel to Europe with all the beautiful art over there, that those are the things that inspire you, it displays a line that's a bit off.'

Upon probing, however, Larwill's infatuation with the raw stroke of paint as the be-all and end-all of visual art begins to come unstuck. Raising the luminous complexities of Robert Hunter's minimalist painting, Larwill gives pause: 'I like Hunter's work. What I've learnt over the years, over twenty years of practice, is if someone was doing it when I started and they're still doing it, you've just got to admire them.' He goes on to describe art as 'one of the best jobs in the world. It's a lot of sitting by yourself, there's a lot of shit that goes through your mind and for people to handle that and keep doing it, you have to admire them, but you don't have to like the work.'

One of the artists whose work Larwill clearly does not like is that of John Nixon, reflecting a stylistic animosity that goes back to the early 1980s when Roar represented 'painting from the heart' and Art Projects was perceived as conceptualism: 'I'd admire Nixon for his persistence, but nothing else. I think he uses the system, like a businessman. I get criticism levelled at me that the work hasn't changed much. Why isn't there progression? But I found a language of my own and it is progressing, but most of the conceptualists haven't found



a language, they're just living off the past. They're not progressing, they're not artists.'

For Larwill artists must be obsessive, they must do it. Pointing out the obsessive approach Nixon has taken towards his work finds little favour: 'Okay, maybe it is a passion, but it's not a heartfelt passion, it's cerebral.'

Larwill has often faced accusations that his work has been slow to develop: 'It's a work in progress,' he says in defence. 'It's developing all the time. Art is long, it's not something that you look at from one year to the next – you look at it the whole time, that's what's so good about seeing an artist paint for fifty years. And every time, every painting, you do something different. Art is a development, it's not about doing something wild and crazy every time, it's about coming from somewhere and going somewhere else.'

At core, however, Larwill's acceptance of Hunter's minimalist painting, and his dismissal of conceptual artists, would seem to stem from a more personal response, that of knowing the artist first-hand. 'My personality is kind of what I paint; I think it matches the paintings and I think Robert Hunter's matches his paintings. Perhaps John Nixon's matches his paintings, I don't know, I've never met him.'

In the early and mid-1980s, David Larwill and his compatriots at the Roar Studios in Melbourne's inner-city Fitzroy gained a reputation as the larrikins of the art world. They had established themselves self-consciously as the antithesis of existing art-world structures. They rejected much of the art-education and commercial-gallery systems, simultaneously attracting the enthusiasm of James Mollison, Patrick McCaughey and Betty Churcher. They would throw anarchic openings and parties and attract key collectors. They would 'crash' commercial gallery openings with



slabs of beer and trouble in mind and soon be asked to join the galleries as prize artists.

They made clear their contempt for John Nixon's Art Projects which, somewhat paradoxically, had established itself for not dissimilar reasons of art-establishment discontent. The core artists at Projects – Nixon, Imants Tillers, Peter Tyndall, Tony Clark, Mike Parr and Jenny Watson – were perceived as soulless intellectuals, whereas Larwill, Schaller, Sarah Faulkner, Karan

above: DAVID LARWILL, *The Ten Commandments*, 1991, from the 'Road Paintings' series, oil on canvas, 183 x 152 cm, private collection, Queensland. Photograph courtesy Ken McGregor.

opposite page: DAVID LARWILL, *Weird Olympics*, 1984, oil on canvas, 152 x 148 cm, private collection, Western Australia. Photograph courtesy Ken McGregor.



Hayman, Pasquale Giardino, Peter Ferguson and others at Roar were 'real painters'. Their concerns were oil paint, beer and the romantic ideal of art, far removed from the growing interest in French philosophy and conceptual paradigms that Larwill perceived as dominating the Projects 'mob'.

There can be little doubt in retrospect that the position taken by the Roar artists was stylistically far more cohesive than that of Art Projects, which had encouraged disparate intellectual and aesthetic pursuits. The Roar artists were united by their love of expressionistic painting, especially that of the CoBrA movement, and anyone

who stepped beyond a simple love of the colours and textures of the canvas were dismissed as 'wankers'.

Although Roar Studios was established as an egalitarian collective, it didn't take long for the charismatic Larwill to take a leading role. His enthusiasm was infectious, although his bossy approach to running Roar inspired the nickname of Adolf among fellow artists. 'Roar was really important for our development,' says Larwill, of what can now be described as his formative years. 'I guess it was really like a little school, and we were a gang and to have an art gang when you're starting out is really good. I used to love crashing

openings at Powell Street with a slab and Barrett Watson would get really sharkey.' But according to Larwill, the larrikin approach was simply a result of despair at the art-world stance towards 'real' art. At a time when conceptualism was the major style, the Roar mob wanted paint.

Looking over Larwill's oeuvre, it is not difficult to understand the accusations of repetition. His paintings are a scattered population of jolly stick-figures, and the barbecues, parties and trips to the bush that inspired them are easily imagined. Exceptions stand out dramatically. A 1993 trip to New York resulted in a number of works that reflect the regular layout of that city. In *Big storm grid city 1*, 1993, Larwill overlays a grid pattern that gestures to Mondrian with a snowstorm that recalls an Aboriginal dot painting. The earlier 1991 'Road Paintings' were similarly distinctive, and followed a trip to Central Australia. These red, brooding mountain-scapes are a far remove from Larwill's usually chirpy, heavily populated canvases. They prompted Robert Rooney to write in the *Australian* that: 'The taming of his characteristically exuberant manner of painting seems almost complete. Cut back to essentials, the outback landscape is often no more than a collection of silhouetted mountains, or a few serpentine hills, tracks and tree-studded horizons. However, the dim traces of painterly activity beneath the dark, shifting reds which cover the paintings like a uniform, suggest some kind of struggle before the final solution.'

For better or worse, Larwill's 'final solution' was a rapid return to the figurative and colourful approach that had established his career. But the 'Road Paintings' remain a powerful exception to his usual style: 'I did them after my first trip to the Centre,' says Larwill, 'I got back and I was obsessed. They've all got dot paintings



right: DAVID LARWILL,
Tarago Road, 1989, oil on
canvas, 213 x 152 cm, private
collection, Victoria.
Photograph courtesy Ken
McGregor.

opposite page: DAVID LARWILL,
In the garden, 1996, acrylic on
paper, 109 x 106 cm, private
collection, Western Australia.
Photograph courtesy Ken
McGregor.

below: DAVID LARWILL, *Big storm grid city 1*, 1993, gouache on paper, 150 x 83 cm, private collection, Sydney. Photograph courtesy Ken McGregor.

opposite page: DAVID LARWILL, *Catching up with Old Mick and Ronnie*, 1997, acrylic on canvas, 180 x 180 cm, private collection. Photograph courtesy Gould Galleries, Melbourne.

underneath them. I was doing dot painting but in the end you just can't do that,' he says, laughing, 'so I had to do something else.'

Larwill finds it hard to work en plein air. In 1999, watching him paint beside Walsh and Schaller in Kakadu National Park, it was clear that Larwill was struggling. The works he subsequently produced for the 'Stop Jabiluka Mine' exhibition were exe-

cuted in the studio. He says of landscape: 'To make a legible interpretation without copying it is hard. It's because it's in your face. I paint out of my instincts usually and because the landscape is there, it's harder. It makes you look really hard. I guess I find it difficult because I have more fun swishing paint around rather than look at something and have to think about it. I really believe that if it's not fun to paint you really shouldn't be doing it. I just like nature because it's nature. I don't associate it with art, art's different. Art is what you do when you lock yourself away; nature you go out into it.'

The Jabiluka works are Larwill's most political to date: 'That was a good opportunity to have a go at people. It was a good way to vent my spleen, it was overtly political and I wanted it that way and it's something that I never really do. I don't like politics in painting very much.' A politically inspired painting such as Picasso's *Guernica*, 1937, Larwill likes 'as a painting'. When he acquires an Aboriginal painting and is given the story behind the image he claims that 'it doesn't interest me really, I don't associate it with what's there. I see it as how the paint is applied.'

Despite this stance, Larwill has often become involved in social causes. As early as the Roar days the gallery would host art exhibitions by kids from the local housing-commission flats. He says: 'You've got to fill in the gaps in society. I really feel strongly that artists should be involved. After all, we get our support from the general society. And maybe if you get one in 200 kids who grows up to be a fire-and-brimstone artist, it's fantastic.'

Larwill's desire is, on the surface, perfectly simple: 'I want people to smile and be titillated with colour and line. It's eye candy, that's all it is. But it reflects what's happening so it's always interesting in that way,



but it's not earth shatteringly important. I'm glad it's overrated mind you,' he says, referring to the prices his paintings have realised in exhibitions and auctions. 'I want total titillation of every sense. I can't even be in a house where there aren't paintings on every wall. I don't mind people who hang flying ducks even, although it's probably not the best, but there are obsessive little collections that are valid to them. I like to think my paintings inspire happiness, I think they're beautiful and I like to think I'm providing something of beauty.' Although he agrees that the Red Centre works are decidedly melancholic, he says: 'You've got to paint, even if you are on a downer, you should produce some feeling, but not outrage. It's too easy to outrage, it's open season. Andres Serrano knew if he put *Piss Christ* on the wall it was going to get hell.'

However, bringing up specific works by Goya and Delacroix, and Picasso's *Guernica*, where outrage was both the motivation and the response, Larwill backs down: 'All right, it's got to attract emotion, that's one thing, but it has to allow you to dream... Okay, it's not just eye candy, it's a reflection of the culture of the time, it's a mirror for people.'

Larwill considers his gestural approach to be natural and reasonable: 'Practically every major decision I've made in my life I've followed my instinct rather than over-analysed the situation and that's why I don't want to inhibit the way I paint with too much thought. And I like what paint does when you use it like that, thicker or thinner, different colours and how they act.' One of his earliest inspirations occurred during a dream: 'I saw this amazing painting in this dream and afterwards I thought, "there's the holy grail!" I felt like I could cure the world's ills.' More humbly, he adds: 'I have always stated that a plumber who works hard



is just as talented and gifted as myself.'

Regardless of the curatorial and critical debates surrounding him, Larwill sticks to his guns. 'It is *el duende*,' he says, 'the spirit.' He plucks a book from a nearby shelf, Clarissa Pinkola Estés' *Women Who Run With The Wolves*, and begins to read:

El duende is literally the goblin wind or force behind a person's actions and creative life, including the way they walk, the sound of their voice, even the way they lift their little finger. It is a term used in flamenco dance, and is also used to describe the ability to 'think' in poetic images. Among Latina storytellers, it is understood as the ability to be filled with spirit and more than one's own

spirit. Whether you are the artist or whether you are the watcher, listener or reader, when *el duende* is present, you see it, hear it, read it, feel it underneath the dance, the music, the words, the art; you know it is there. When *el duende* is not present, you know that too.²

- 1 Ken McGregor, *David Larwill*, Craftsman House/G+B Arts International, Sydney, 1997, p. 21.
- 2 Clarissa Pinkola Estés, *Women Who Run With The Wolves*, Random House, London, 1996, p. 472, n. 4.

David Larwill is represented by Gould Galleries, Melbourne; Tim Olsen Gallery, Sydney; Greenhill Galleries, Perth and Jan Murphy Gallery, Queensland.

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From 'RED RATTLEERS' DAVID WADELTON

INTERVIEWED BY ROBERT ROONEY

David Wadelton was born in Terang, Victoria in 1955 and moved to Geelong in 1970, and to Melbourne in 1975. He held his first exhibition at Pinacotheca, Melbourne in 1984, and was the subject of a survey, 'Pictorial Knowledge' at the Geelong Art Gallery in 1998. He is represented in the National Gallery of Australia and selected state, university and regional galleries. He lives in Northcote.

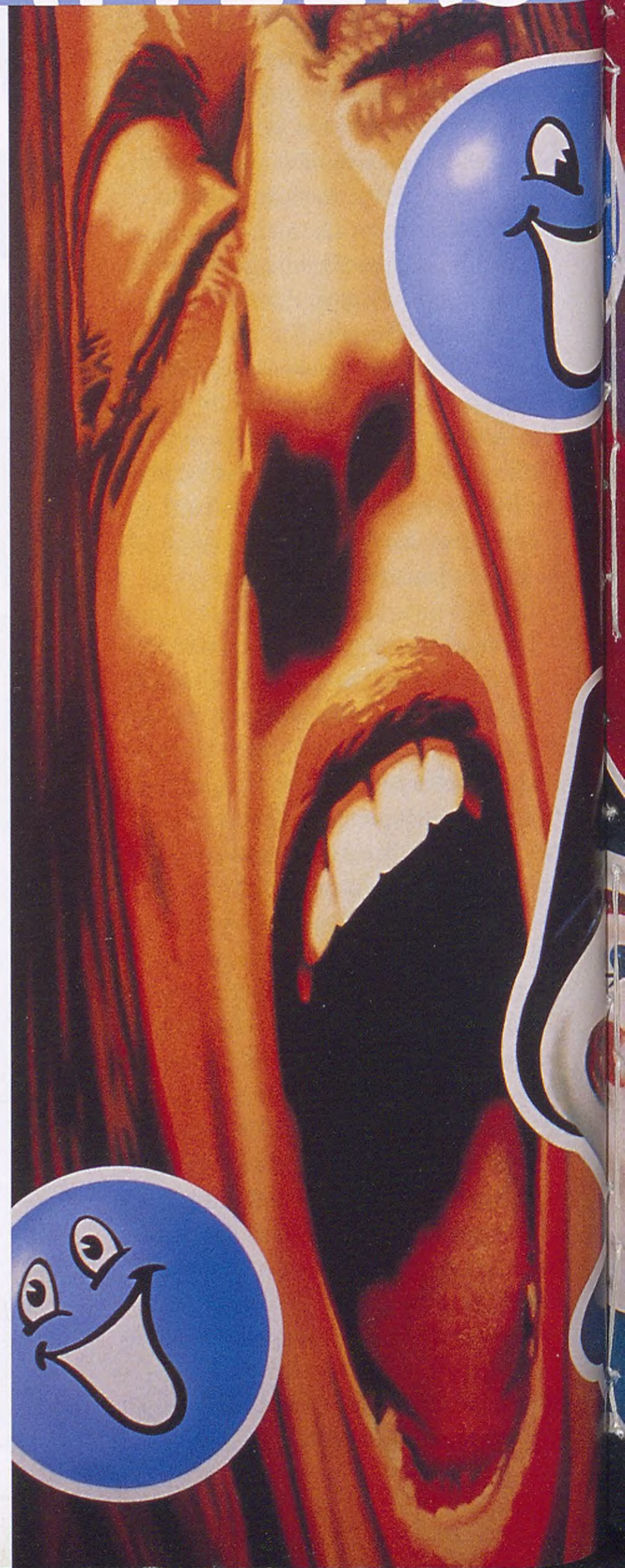
David Wadelton: I was torn between art and something involving writing – the two things I always excelled at in school. Ultimately, I picked graphic art and went to art school in Geelong. In those days you did a couple of preliminary years, after which you were supposed to choose your area of specialisation. Somehow along the line I changed to fine art.

Robert Rooney: You're talking about the Gordon Institute of Technology in the early 1970s.

David Wadelton: Yes. Nowadays, I think the art course has gone to Deakin University. Art seemed much more interesting and glamorous. I looked at the senior students' paintings – all those big canvases – and completely lost interest in doing advertising or graphics.

Then you were tempted away from the Gordon Institute and went to the Preston Institute of Technology, as it was called in those days. It's now the Royal Melbourne Institute of Technology (RMIT).

I was already experimenting with various contemporary modes of expression, doing little performances and conceptual pieces in Geelong after reading things like Lucy Lippard's *Six Years: The Dematerialisation of the Art Object*. It took me six months to do the same. [Laughs] Then someone told me that there were people actually practising conceptual art at Preston, and that we should go up there and have a look. When I say we, I mean Chris Knowles, who was in the same position as myself. That is, not getting any support. Admittedly, what I was doing was rubbish, but you expect some feedback, and there was none. It was really a backwater at the Gordon. Colourfield painting was the most



to LARA CROFT



advanced thing happening there. The first couple of years of the course had been valuable, but it was losing momentum and I wasn't too keen on the new head of the art school either. Terry Smith was at Preston. I was aware of his association with Art-Language. So Chris and I would go up to Melbourne each week on a 'red rattler' – they were cold, noisy and it took hours to get there – and then hitchhike to Preston and sit in on Terry Smith's classes for no credit against our courses. It was interesting but a little intimidating and in many ways much more intense than at Gordon.

That was when you started visiting the Source Bookshop in Manchester Lane, where I was working, and checking out the art and photography books. Young, and full of enthusiasm.

[Laughs] Yes, buying Ed Ruscha's and Lawrence Weiner's books and Lee Friedlander's *Monuments*. Anyway, by then I knew that the course at Gordon wasn't going to suit my needs at all. So we applied to transfer to Preston and, because we had been voluntarily attending classes for no credit, Bill Gregory and Dale Hickey must have felt sorry for us and let us in.

You completed your Diploma of Art at the Preston Institute of Technology in 1976. But wasn't there some opposition to your decision to transfer from the Gordon Institute of Technology?

There certainly was. The head of Art and Design said, 'We have everything you want at Gordon', and refused to let me transfer. I didn't agree, of course, and left anyway. Later, I found out that he had treated me as an enrolled student for the rest of my final year and failed me, even though I had been accepted at Preston and had successfully completed my Diploma there. It was a petty piece of point-scoring that ended in me having to pay back the entire year's funding I had received from TEAS [Tertiary Education Assistance Scheme] after they found out that I had failed at Gordon.

You were involved with music at one stage. Was that while you were at art school, or later?

It started at the Preston Institute of Technology. They had a cross-disciplinary structure at that time. You didn't have to say 'I am a painter' and that's it. They had what were called units. You could do a unit of sound, a unit of photography, a unit of printmaking, if that suited your goals. As we were already

playing around with sound, we took David Tolley's Sound and Image class. He was very influential. There was also that ethos at the time, sometimes described since as the Punk ethos – it was actually a bit before Punk. I'm thinking of Brian Eno, David Toop, the German group Cluster, people who had no formal musical training but said, 'What the hell, let's make music anyway'. David Tolley came from a free-form jazz background, which was an improvisational thing anyway. We thought, 'Gee, I'm not even remotely like a musician, but why can't I make music?'. When we had shows we called them Making Sounds. We kept that up for quite a while and enjoyed doing it a lot. We started with myself, James Clayden, Chris Knowles and David Brown in various permutations. Jim left and went up to northern New South Wales and then David, Chris and I were joined by Philip Thomson on drums, playing a sort of irreverent ersatz-rock.

Did you have a name?

Yes, it was Ad Hoc when it was myself, Jim and Chris, and then Signals when Jim left and Philip Thomson joined us. We were actually in the 1982 Sydney Biennale when William Furlong from Audio Arts came to Australia. We were included along with people like Laughing Hands, David Chesworth and Tsk Tsk with Philip Brophy, Maria Kozic and others.

Weren't you at La Mama?

We did things at La Mama as well as universities, Discurio, RMIT, the Organ Factory and a pub every now and then. We also released a cassette on the Rash Decisions label in 1982, which we're re-mastering now as a CD. I've redone the cover, as I've still got the original watercolour.

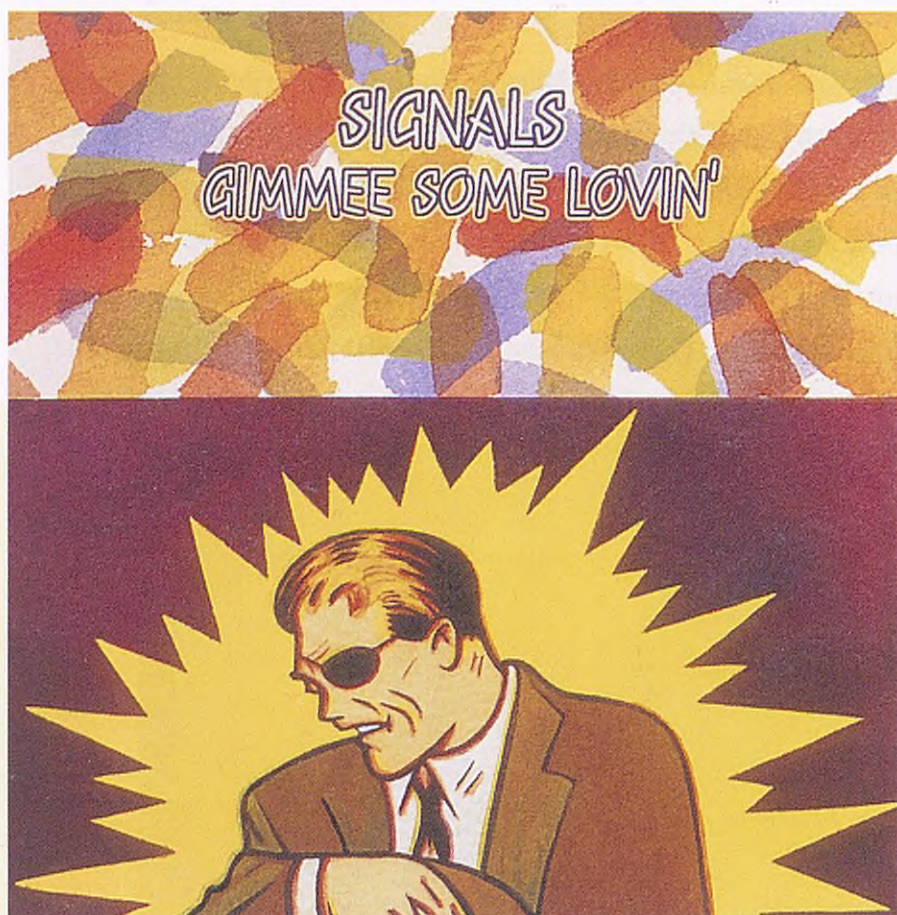
When did you start exhibiting?

After graduating. Somewhat ironically, I worked for three or four years as a graphic artist. Then I went back to Preston, which had become the Phillip Institute of Technology, and did a postgraduate year in 1982. I had my first show in 1984 at Pinacotheca. I had tried in 1982, but Bruce Pollard [director of Pinacotheca] had rejected me. When I came back a year or so later he was more interested in what I was doing. I really wanted to show at Pinacotheca because of its history, and because Bruce's take on art suited my own.

right: DAVID WADELTON, Cover art for *Gimmee some lovin'*, 1982, watercolour on paper, 13.4 x 13.4 cm, collection the artist.

below: DAVID WADELTON, *Landscape with everyday objects*, 1984, oil on canvas, 172 x 213 cm, National Gallery of Victoria, Melbourne.

pages 274–275: DAVID WADELTON, *Pills, thrills and computer games*, 1998, oil on canvas, 112 x 123 cm, private collection.



That was when you exhibited Landscape with everyday objects, 1984, a painting based on Francesco Traini's Triumph of Death, circa 1350, which reminded me a bit of Stuart Davis's work. Was he an influence?

Not particularly. Of course he was interesting, but so was Patrick Caulfield, and Dale Hickey locally. In a general way,



there's the mixture of comics and high art – bright colours and black outlines and everything simplified. In fact, that was probably the most Stuart Davis-like painting in the show. The others weren't quite as dense and all-over. They were like filled-in tracings. I remember doing studies on tracing paper, just putting three or four things over one another and enlarging them with a slide projector and colouring them in.

Was Landscape with everyday objects the only 're-creation' of an Old Master painting?

Yes. After the first show I did some others in which I reconstituted Old Masters into a comic-book style, but they never saw the light of day. By the time I had my next show [in 1986] I had destroyed them and moved into a whole new thing.

What I remember most about the next series of paintings – that is, apart from the odd conjunction of images – was their rather obsessional surface texture.

That's what it turned into, palette-knife dabs – my version of neo-expressionism? [Laughs]

I was reminded of those do-it-yourself books on how to cover cracked walls with texture.

Yes, a bit like that. Also they weren't as flat as the earlier paintings. I had begun modulating forms and the results were more surreal.

You started placing the objects in alcoves, or was that later?

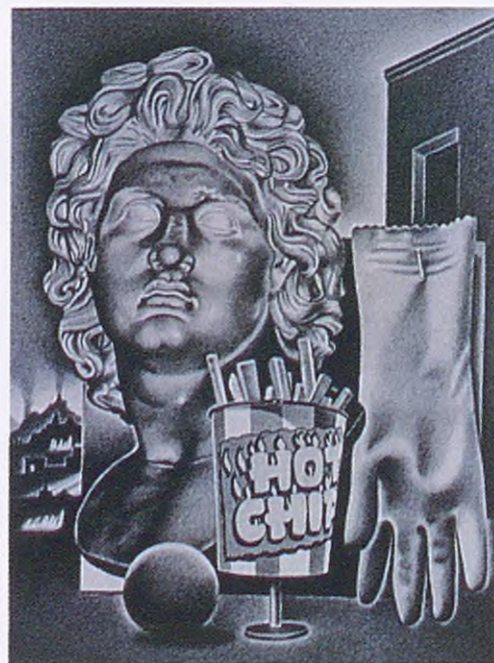
There was one painting like that and another where they were on and around a chair [Room for doubt, 1986], or grouped together like a family portrait. All the paintings had images drawn from diverse sources which I then brought together in an unlikely marriage. So in those paintings you've got fantastic elements and real things existing together, but enlarged to preposterous proportions. There might be microscopic life – protozoa and dinoflagellata – that you find in Dover books of forms in nature and images of scientific apparatus. Things you might find washed up on the beach, as well. I would see something and just put it in. I would have, say, scissors and a can opener, which were from a kitchen drawer.

Then you got rid of the texture.

Yes, that had become a dead end. I realised that I was really a thin painter. [Laughs]

Then you began to include antique elements.

Not initially. In 1987–88 there were objects like a corkscrew, a rose and a propeller, those kinds of things. As I remember, there were articulated dummies and razor blades and again the giant forms of nature, but painted more in the style of a seventeenth-century still life. I was still using secondary and observed



above left: DAVID WADELTON, *Shadow box*, 1988, oil on canvas, 123 x 183 cm, private collection.

left: DAVID WADELTON, *Song of love (with hot chips)*, 1989, pencil on paper, 30.5 x 23.5 cm, Monash University Art Gallery Collection, Melbourne.

opposite page: DAVID WADELTON, *Melbourne*, 1988, oil on canvas, 183 x 123 cm, private collection.

sources – a garlic crusher, a light bulb, an Etruscan pot, and an antique bust [*Shadow box*, 1988]. The elements of antique statuary came in around late 1988.

Is there a relationship technically with photorealism?

I didn't think at the time of any particular relationship with photorealism. There is more in my current work because I'm seeking to emulate the surface and look of the source very closely. So if it's a photograph it's photorealism that's called for. But in the earlier pictures I didn't seek to emulate the photograph. It's realism but not necessarily photorealism.

I don't think of, say, William Delafield Cook as a photorealist, even though somebody recently called him one. Photorealists are inclined to soften the image, but your images have tended to be hard. Is that correct?

Chuck Close and Richard Estes are photorealists because they seek to emulate the appearance of a photograph. They have out-of-focus areas and depth of field in their paintings. Whereas I think that in my paintings from that period everything was pretty much in focus. It wasn't my intention to create photorealist paintings.

It isn't quite magic realism either, which tends to favour extremely clear and sharp details – as in every blade of grass. An almost Pre-Raphaelite kind of ultra-realism. You also made a lot of drawings. How did you come to use the silver-point medium?

I can't remember exactly how it happened. I must have read about it somewhere in a history of art and noted that there were drawings done in silver-point and became interested in the idea. At that time Lois [Wadelton] was doing a lot of jewellery and had some silver wire, which is actually very cheap, and I started mucking around with it.

What exactly is silver-point?

It's real silver wire that I put in a clutch pencil, because it's just like lead. But then you need to prepare the surface so that you can make a mark. I usually put on a layer of gouache – that gives the surface the abrasive friction it needs. If you draw on paper nothing happens. But if you've covered it with gouache it deposits a layer of silver which is pretty cool in tone. After a day or two it oxidises and becomes warmer. That was its attraction. During the early Renaissance they used it all the time.

So it was the Old Masters rather than, let's say, those American realists, such as Bernard Perlin, who used it in the 1940s?

No, I wasn't aware of them. The only modern application I knew of was a Picasso drawing of a satyr. Although I do remember Joseph Stella's portrait of Duchamp. Actually it's a difficult medium – most of my drawings after 1988 tend to be in graphite pencil.

Perhaps we should move on to the paintings in your 1998 exhibitions in Sydney and Melbourne, which some people saw as a sudden break with the past. But haven't there always been Pop elements in your work?

At high school a couple of books really grabbed me. One was Lucy Lippard's *Pop Art*, in the World of Art series, and the other was John Russell and Suzie Gablik's *Pop Art Redefined*. Both were floating around at the time when Pop art was beginning to seem a bit old hat. Then there was William S. Rubin's Museum of Modern Art catalogue *Dada, Surrealism and their Heritage*. What attracted me

were the similarities between these apparent polar opposites – the surrealists' fascination with popular culture, for one thing. Early Pop artists, such as Robert Rauschenberg and Jasper Johns, were originally described as Neo-Dadaists, and you can see a bit of de Chirico or Magritte in Pop art. I've used Pop imagery even in the apparently classical images – the California Raisin man; the Moon with a face, that's from a chip packet from Egypt; corn remedies from 1950s ads. These were often seen in shallow spaces and in conjunction with statuary and things of that kind.

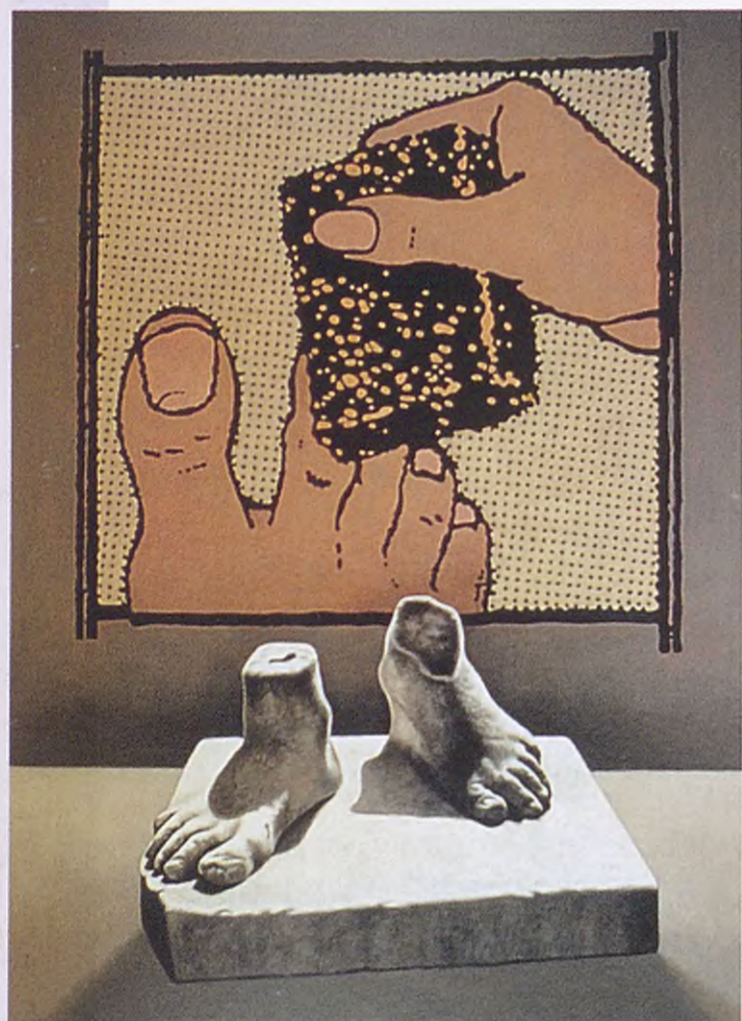
In other words, a hybrid of Pop and surrealism.

Yes, but I got bored with doing hybridised still lifes and went the whole hog with the paintings in the 'Brand Power' and 'Pop Life' shows [at the Robert Lindsay Gallery and Rex Irwin Art Dealer respectively].



Am I right in thinking that the drawings you showed at Pinacotheca in 1993, the same time as my painting exhibition in the main gallery, represented a transitional phase between the earlier 'classical' works and the more overtly Pop ones?

Yes, Pop imagery re-entered my work during my stay in Italy in 1992–93, because I felt overdosed on the classics. However, the way these things go, it took a couple of years to take full effect. What happened was that around the time Lois got pregnant with Lucy, which obviously had a dramatic impact on me, I



thought, 'What the hell, I'll just do it'. It was like a resolution – no more references to the past, only the present. I'd make a clean break from the type of work I was doing and make collages of materials from magazines. I did that for about a year. I did a number of paintings from them, which weren't too good, so I ditched most of them. After that I got into my stride – you find a way of working. I was still using collage as a

source for the paintings I exhibited at the Robert Lindsay Gallery in 1998, which worked out better, even though three or four of the smaller pictures were a bit undercooked.

The first one I saw was Pop life, 1997, on the invitation to your Rex Irwin show, which, like other recent paintings, combined figurative and abstract elements. Are the latter from actual abstractions?

More generic abstraction – a Blinky Palermo which is Peter Booth-like, for example. I kept thinking of your [1985] exhibition 'One Complete Abstraction Included in Every Picture'. It's a bit like that. There's a double play – bar code or abstraction, Ellsworth Kelly's proto-pixilations, computer games and, of

course, Lara Croft. She's ubiquitous. I went into a newsagents and she was on the cover of about five magazines. In one of them she was actually a foldout pin-up for teenagers' bedrooms.

Then, like me, you acquired an iMac.

I had to spend some months attempting to teach myself how to use it to make virtual collages. I've been using it ever since with a fair degree of success. My paintings are now based on those studies. It gives me much more flexibility than the cut-and-paste method of conventional collage. I'm completely committed to that way of working and there's no sign yet of my interest flagging. I'm really committed to Pop imagery, which, as I said, has been a love of mine since my teenage years. It seems to mesh so well with computer technology – a perfect marriage.

Now that you're using computer images as the equivalent of collage, are the paintings exact reproductions of the computer-generated collages, or do you make changes?

They are reproductions and I do try to emulate the appearance of the original source material as closely as possible. So from that point of view the recent paintings are photorealist, whereas the earlier ones weren't. Although my intention is to replicate the appearance of the source material, they do change dramatically when compared with the digital prints. A digital image is a completely new experience. However, I still have a resistance to large-scale printouts. They just shut out somehow and have a glassiness about them. I'm still committed to painting. The paintings transform the material into something more interesting, I think. It's the physical nature of the paint. I take great pains to emulate the appearance of the print, but somehow it becomes different because it's a painting. I pay a lot of attention to the material qualities of the paint, making sure it's rich and the colours are vivid. If something is sharp it's necessary for the painted image to be sharp, and if something else is soft I make it soft too. I couldn't just say, 'All right, I've done my digital image, that's it, that's fine'. As I said, I'm completely committed to painting, I love painting.

Photographs courtesy Robert Lindsay Gallery, Melbourne.

Robert Rooney is an artist and art critic.



above: DAVID WADELTON, *Download*, 1999,
oil on canvas, 123 x 183 cm, collection the artist.

opposite page: DAVID WADELTON, *Feet*, 1993,
oil on canvas, 152 x 112 cm, private collection.

Art prizes – who wins?

Popular patronage of the visual arts

In 1966 the Art Gallery of New South Wales started compiling a list of Australian art prizes – that year a total of sixty-seven.¹ This year the National Association for the Visual Arts (NAVA) booklet, *Money for Visual Artists*, which took over the art gallery publication in 1985, lists over 450 prizes and awards for visual artists – not including Australia Council grants.² But even these figures belie the facts. Considering that the 1991 edition of the booklet listed 262 prizes and that 174 of those do not appear in the 2000 edition, there has been an increase of over 372 prizes in the last decade alone.³ Why so many art prizes? And whom do they benefit?

To state the obvious, art prizes are about money: money given to artists as prizes; money raised to benefit organisations and communities; money used to create memorials; and money spent for promoting corporations. As the money given to artists seems almost the least important aspect of art prizes, I will deal with it last.

Some of the first 'art prizes' in this country were organised to raise money for groups. The First Annual Art Union of Australia, modelled on the art union of London, and held by the Society of Artists in 1901, sold tickets to £5000 worth of prizes – 170 paintings. Under the scheme almost everyone would be at least a minor winner. The artists sold their work, the society retained a percentage of the ticket sales, everyone who bought at least two tickets (at half a guinea each) received a print, and the main winners received one of the 170 paintings. Even the Australian people as a

whole were seen to benefit from the aim of the union 'to create a Federal Art feeling throughout the Commonwealth'.⁴

A similar idea of the extended value of art prizes is evident in the great number of prizes currently conducted by local councils, schools, service organisations such as Rotary clubs, and girl-guide and scout groups. It is now usual to find that the 'art show', commonly with modest prizes of around \$1000–\$1500, has replaced the traditional fete. Most local councils inaugurated art prizes with the idea of starting community art collections, leading to a local or regional art gallery. Mosman Council, which claims to be one of the first councils to institute an art prize (although Manly Council benefited from works acquired from a prize first donated by the *Manly Daily* newspaper in 1924), did so in 1947 in order to 'acquire works, articles, and records of an artistic, literary, pictorial or historical nature relating to the Municipality of Mosman'.⁵ Alan Gamble comments in his history of the prize that there was very limited opportunity to display art in Sydney in 1947 – only two commercial galleries (the Macquarie and Grosvenor) were functioning in the city and none in the suburbs.⁶

The benefits of the Mosman Art Prize are several: an art collection (the prize is acquisitive) containing work by artists such as Grace Cossington Smith, Nancy Borlase and Lloyd Rees, and appraised as representing an outline of art styles in Sydney from 1947 to the present;⁷ financial benefit to the council from entry fees and commissions on



far left: LLOYD REES, *Breezy day Lane Cove*, 1980, colour lithograph, no. 27, edn 80, 50.6 x 66 cm, 1981 Mosman Art Prize, Mosman Art Gallery, Sydney.

left: GRACE COSSINGTON SMITH, *Gum blossom and drapery*, 1952, oil on canvas, 40 x 53 cm, 1952 Mosman Art Prize, Mosman Art Gallery, Sydney.

JAMES R. JACKSON,
Middle Harbour from
Manly Heights, 1923,
oil on canvas, 77 x 92 cm,
Manly Art Gallery and
Museum, Sydney.



sales; community value – Mosman now boasts a handsome art gallery; pedagogical value – schoolchildren are regular viewers of works and a children's art competition is now held; encouragement of early-career artists – several artists, such as Grace Cossington Smith, won the Mosman Art Prize before being shown in commercial galleries.

The benefit of art competitions for councils is well indicated by the fact that Mosman and Albury, the first to instigate prizes, still hold them, and others have followed their example. Many local council and regional galleries have carved out a profile for themselves by awarding prizes and collecting in a particular medium: Tamworth – fibre; Grafton – drawing; Kedumba (Wentworth Falls) – drawing; Wagga Wagga – glass; Geelong – contemporary art.

Service organisations similarly demonstrate the broad value of art prizes. The Rotary Club of Toukley, for instance, which has conducted the Wyong Festival of Arts for twenty-five years, fosters community spirit by exhibiting the work of local artists alongside that of artists from further afield by drawing on local businesses to donate prizes, by including displays of work by secondary schoolchildren, by having local artists give demonstrations, and by the exhibition of major works from local private collections. Although prizes totalling over \$10,000 are offered, the exhibition organisers impose a standard by making the exhibition invitational only, and further vetoing works they consider substandard. This year the festival raised \$15,000 towards a cancer unit at Gosford Hospital, and over its lifetime has donated over \$100,000 back to the community.⁸ While benefiting artists and meeting social needs,

the festival this year itself won a prize, an Award for Excellence in Festivals and Special Events from New South Wales Tourism, and \$16,000 worth of advertising, although at the price of an imposed name change to 'Central Coast Festival of Arts, Wyong'.

Of more concentrated value (in that only one large prize is offered), and generally more didactic in their purpose, are art prizes instigated as memorials. The Alice Bale Art Award, for example, provides upwards of \$30,000 to an 'artist of promise . . . dedicated to the maintenance and furtherance of the European pictorial tradition exemplified by the works of successive Old Masters such as Masaccio, Leonardo da Vinci, Titian, Velasquez, Caravaggio, Constable and Manet . . .'⁹

The Archibald Prize and the Doug Moran Prize were instigated to impose their namesakes' tastes in portraiture. The Hugh Williamson Prize (Ballarat), the Anne & Gordon Samstag International Visual Arts Scholarships (Adelaide) and the Clemenger Art Award (Melbourne) promote contemporary art.¹⁰

Perhaps a reverse of trying to influence the course of art by allocating a prize to a preferred artform is the absorbing of the ambience of certain types of art into a corporate image by means of art prizes. With the death of modernism, the associated 'avant-garde' has lost its flavour and 'contemporary' is now the buzz word in corporate circles. Contemporas, the Guinness Contemporary Art Prize, the Moët & Chandon Australian Art Foundation, Deacons Graham & James / Arts 21 Award, and the Seppelt Contemporary Art Awards all offer substantial scholarships and/or prizes to contemporary art and (in some cases) specifically to young artists.¹¹ Some corporations manage



MATTHYS GERBER,
L'Origine du monde I,
1992, oil on canvas,
95 x 300 cm, private
collection, Sydney. This
painting by Matthys
Gerber, 1995 Samstag
Scholar, is reproduced in
*The Millennium Calendar of
Samstag Classics 2000 –
2001* for December 2000.
Photograph courtesy
Sarah Cottier Gallery,
Sydney.



left: TIMOTHY MAGUIRE, *Untitled*, 1992, oil on sized paper on canvas, diptych, each panel 107 x 152 cm. Tim Maguire was 1993 Fellow of the Moët & Chandon Australian Art Foundation. This painting was donated to the Tasmanian Museum and Art Gallery, Hobart, as part of the Moët & Chandon 2000 celebrations.

below: BRUCE ARMSTRONG, *The hiker's dream*, 1999, wood, paint, 170 x 70 x 170 cm, first prize (\$20,000), Hermanns Art Award 1999.

this corporate promotion more discreetly than others and appear to put at least some emphasis on the artist. Moët & Chandon rates its support of Australian artists and galleries as fourfold: an artist's fellowship enabling a year's overseas study; a travelling exhibition of selected artists providing 'exposure... media attention, and the display of their work in international standard environs'; an annual grant of \$50,000 to a state gallery, and the donation of the works of past fellows to the state and national galleries.¹² A further benefit of the prize was a donation of \$50,000 in 2000 to the Australian Quadriplegic Association, funded by tax deductions obtained by the donations of fellows' works to public galleries.

Other prizes, however, highlight the corporation rather than the artworks. Robert Drewe relates from his childhood how artists in the annual Dunlop art contest 'delighted the judges by choosing Dunlop's smoky rubber factories... as their favourite landscapes in the whole continent' (the works were later used on Dunlop's calendar).¹³ More recently, in the catalogue of the Seppelt Contemporary Art Awards, the word 'Seppelt' appears on every page alongside or between or above or below, but always in proximity to, images of the artists' works.¹⁴ Similarly, Yellowglen promotes its sparkling wines with prizes for works depicting 'Fun and frivolity', 'Something special' and 'Little indulgences';¹⁵ and Hermanns Shoes offers prizes of \$30,000 value for 'a shoe inspired work of art'.¹⁶ Art and advertising are indistinguishable.

While most of the corporate prizes claim to be the 'largest' or 'one of the largest' in Australia, the most generous awards in the country are the Samstag scholarships, established in 1992 from the estate of Gordon Samstag,

an American who taught from 1961 to 1972 at the South Australian School of Art. The scholarships provide a total of over \$500,000 each year for eight or more young Australian artists to study overseas for twelve months.¹⁷ To date \$3 million worth of scholarships have been awarded. This compares to approximately \$600,000 provided in scholarships by Moët & Chandon. Although the Moët & Chandon foundation assesses the total value of its contribution to contemporary Australian art over fourteen years as \$5 million,¹⁸ the Samstag bequest, made in perpetuity (currently worth US\$20 million and increasing), is the largest bequest of its kind to Australian artists. Unlike prizes funded by corporations, which are often later disbanded (for example, Contemporas has recently been stopped, and Moët & Chandon is currently being reassessed) the Samstag bequest takes its place with predecessors

such as the Felton and Power bequests (made to the National Gallery of Victoria and the University of Sydney respectively) as a permanent benefactor of the Australian arts.

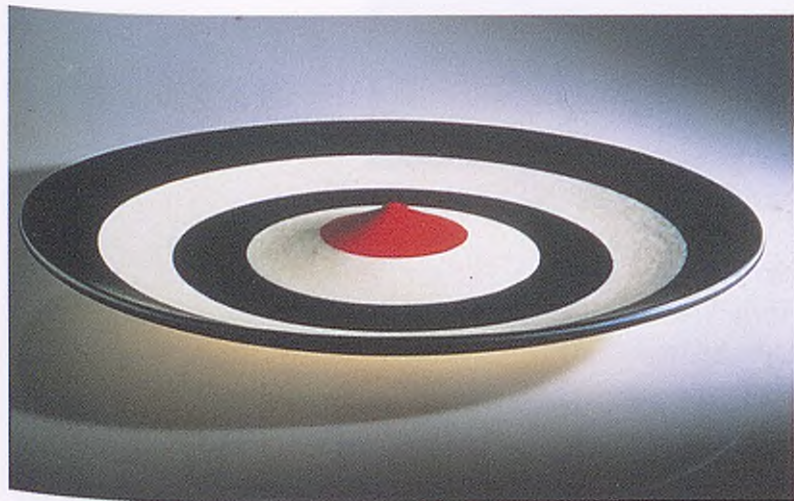
And now to artists. How much do they benefit from art prizes? The total amount of money given in prizes is substantial. The total prize money listed in the 2000 issue of *Money for Visual Artists* amounts to well over \$2 million in hard cash and this does not include eighty-four prizes listed (over one-sixth of the total) which cite their amounts as 'various' or prizes given by way of residencies, goods, or study and work opportunities. Nor does it include prizes or awards from government agencies such as Arts NSW, Arts Victoria, Arts SA and so on, or the Australia Council. In comparison, the Australia Council gave approximately \$1.7 million directly to visual artists in 1999, while another approximately \$4 million was provided to arts organisations, which benefits artists indirectly.¹⁹ It should be noted in relation to the latter figure, however, that most of the other art prizes are associated with exhibitions and sales opportunities that extend the value of the prizes offered far beyond the few direct winners and the monetary



Wagga Wagga Regional Art Gallery Glass Collection was initiated in 1979 as a focus on the newly developing studio-glass movement in Australia. The collection has grown through the gallery's significant survey exhibitions from 1981 to 1994 and through purchase and donation. Photograph Angus McGeoch.



value. Privately (as against government) funded art prizes hence form a huge part of the arts economy, probably now matching the money allocated to the visual arts by the Australia Council and state governments.²⁰



CLAUDIA BORELLA, *Bullseye*, 1999, fused, cold worked and kiln formed Bullseye glass, 4.5 x 49 x 49 cm, from the 1999 RFC Glass Prize exhibition. This annual acquisitive award of \$7500 is a joint venture of the Resource Finance Corporation and the Glass Artists' Gallery.

What about the benefits of art prizes to individual artists? The benefits of awards of overseas study both to artists and the country's art are hard to assess and would require a systematic and prolonged study beyond the scope of

this article. The following remarks are therefore only crude observations. While travelling scholarships such as the University of New South Wales Art Prize and Travelling Scholarship, the Capita Fine Arts Grants, the Helen Lempriere Travelling Art Scholarship and the Samstag scholarships have, together, been offered for well over two decades (the Helen Lempriere scholarship dates itself back to the first Society of Artists Travelling Art Scholarship awarded in 1900) in the last decade only one artist, Kathy Temin, winner of a Samstag scholarship in 1996, appears to have won a second major travelling award (the Moët & Chandon in 2000).²¹ Similarly, although there are exceptions, such as Rosemary Laing being a finalist in both *Contemporas* 1999 and the Seppelt Contemporary Art Awards 1999, most artists' names appear once only in the prize lists of major competitions for contemporary art. Whether this indicates a huge number of talented contemporary artists, idiosyncrasy among judges or that no

artist's work has benefited enough from one prize to warrant another, can only be guessed at.

Some artists have stressed the importance of art prizes to their livelihood. Fred Williams, for example, is reputed as stating that he 'kept himself alive' by winning art prizes, entering even modest prizes such as the 'Ashfield Art Prize'.²² While Williams's biographers do not list this particular prize they do record a prodigious list of prizes won by Williams: the Georges Invitation Art Prize (second, 1963); Helena Rubenstein Travelling Art Scholarship (1963); Transfield Art Prize (1964); Muswellbrook Art Prize (1964); Robin Hood Art Prize (1964); Georges Invitation Prize (1966); W. D. and H. O. Wills Prize (1966); McCaughey Prize (1966, 1971, 1981), Wynne Prize (1966, 1977); and the Trustees Watercolour Prize (1966, 1976, 1978).²³ Patrick McCaughey commented on Williams that the public success of winning prizes cemented the 'classic Williams' style.²⁴

For most artists, struggling economically, even winning a major prize – as Adam Cullen remarked of his 2000 Archibald Prize – probably does little more than pay the rent or buy more art materials. In many instances it does even less than this, as many prizes (for example the Mosman Art Prize of \$15,000) are acquisitive, with the artist hence 'winning' little more (and sometimes less!) than the price of the work.

Although a direct comparison is somewhat spurious, it is interesting to look at art prizes in comparison to literary ones. While it is most unlikely that an artist would win more than one prize for a particular work, it is quite common for a prize-winning book to collect several prizes. Further, a prize-winning book continues to earn royalties while a painting is sold only once to the artist's benefit.

To take David Marr's biography of Patrick White as an example (and I thank David Marr for his frankness in providing this information): the biography won four or five prizes to a total of \$50,000; in the first year the royalties (10% of 40,000 copies sold) totalled \$200,000 – although this has progressively dwindled to \$250 by last year; the



far left: KATTHY CAVALIERE, *Transient collage: View from my bedroom window*, Clovelly, 2000, film still from video of 47 mins. Kathy Cavaliere was winner of the 2000 Helen Lempriere Travelling Art Scholarship. Photograph courtesy the artist.

left: KATTHY CAVALIERE, *Suspended moment*, 2000, installation, black felt room 200 x 200 x 200 cm; illuminated perspex chair, 20 x 10 x 11 cm; typewriter ribbon, Artspace, Sydney. Kathy Cavaliere was winner of the 2000 Helen Lempriere Travelling Art Scholarship. Photograph courtesy the artist.

book took eight years to write, during which time Marr was awarded two \$25,000 grants (the costs of overseas research trips and so on had to be met from this amount). The average of prizes, grants and royalties over eight years is hence somewhere in the vicinity of \$35,000 per year – not a great amount for a leading professional writer, but probably a lot more than most major prize-winning artists could earn from their work alone, even with an occasional grant.

Similarly, while a large number of small prizes exist for writers and poets (the NSW Writers' *News Write* lists a few each month), the only prize available to writers of art history is a \$500 prize awarded for articles published in the *Australian and New Zealand Journal of Art*, which is edited and administered entirely by voluntary labour, receives no government grants or funding and is unable to pay contributors. The prize does not even amount to the writer's fee paid by other magazines and journals.

It could be argued (and is) that art prizes have many disadvantages: they impose the taste of the judges, organisers or donors; they hinder the development of art by encouraging artists to paint in a 'rewarded' style and medium rather than experimenting and furthering their art; artists are exploited by corporations using art prizes for their own promotion. Art prizes could be seen to make a mockery of art. The Archibald Prize, for instance, has now become a parody

of an art prize, with newspapers running an annual betting form – the office sweepstake is probably not far behind.

While art prizes continue to grow in number, however; continue to benefit councils and community groups; continue as a popular means of memorialising donors; continue as an effective way of imposing taste; continue to

appeal to companies as a means of fostering a corporate image and promotion; and continue to attract large numbers of artists willing to gamble the price of the entry fee even though the majority have little expectation of winning (almost all prizes – large or small – exceed at least several hundred entries), it would appear that as the preferred method of raising money, fostering an interest in the arts, promoting corporations and benefiting artists, the art prize itself is the winner.²⁵

I am indebted to Laura Murray Cree for the loan of her substantial accumulation of leaflets and catalogues relating to art prizes.

1 Art Gallery of New South Wales, *Competitions and Prizes*, annual editions from 1966 to 1983–84.

2 National Association for the Visual Arts (NAVA), *Money for Visual Artists*, NAVA, Sydney, 2000; see also the NAVA website: www.culture.com.au/naval/.

3 NAVA, *Money for Visual Artists*, NAVA, Sydney, 1991.

4 Society of Artists, *First Annual Art Union of Australia*, 1901, promotional leaflet.

5 Alan Gamble, in Pamela Bell & Alan Gamble, *The Mosman Art Prize 1947–1996*, handmade edition, undated, unpaginated.

6 *ibid.*

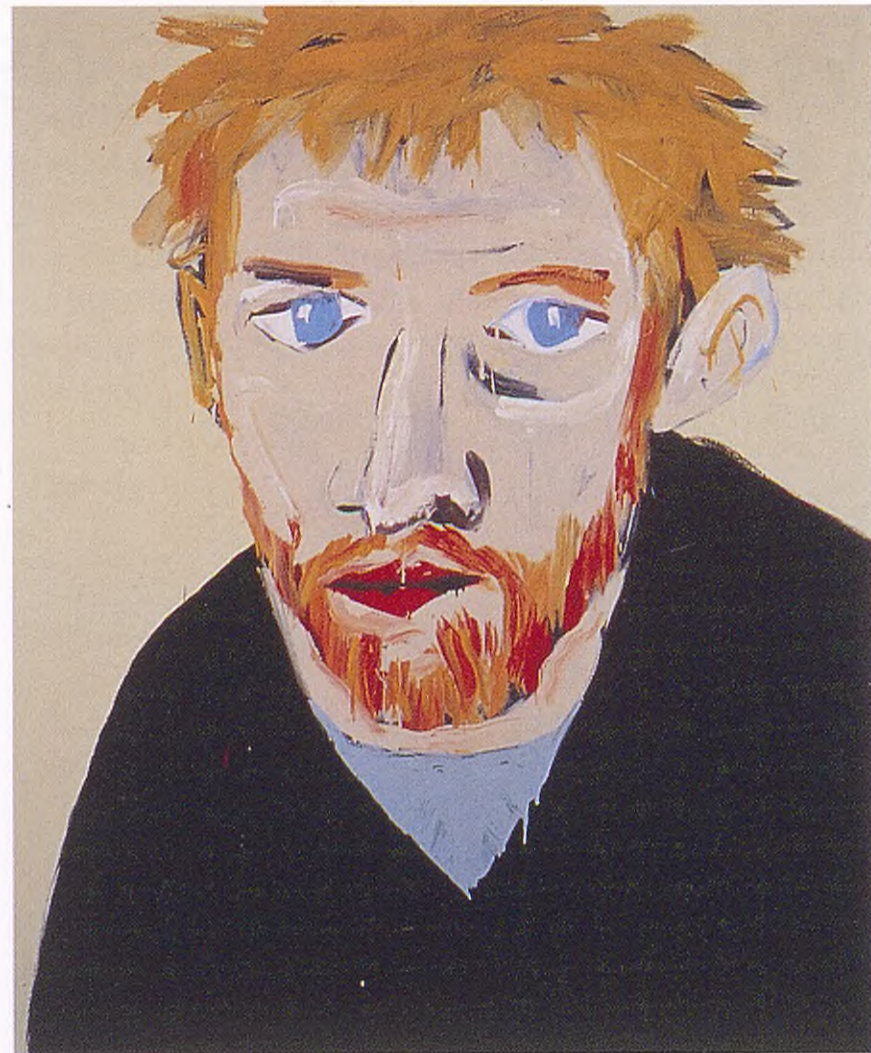
7 Pamela Bell, 'The Mosman Council art collection', in Bell & Gamble, *ibid.*

8 I am indebted to Jo Graham, long-time organiser and tireless worker for the festival, for this information.

right: ADAM CULLEN, *Portrait of David Wenham*, 182 x 153 cm, 2000 Archibald Prize, Art Gallery of New South Wales, Sydney.

below: JOHN NIXON, *EPW: Orange*, 1999, installation view, dimensions variable, Heide Museum of Modern Art, Victoria. Winner of the 1999 Clemenger Contemporary Art Award. Photograph courtesy Anna Schwartz Gallery, Melbourne.

- 9 Perpetual Trustees Victoria Ltd, *Alice Bale Art Award*, 1997, promotional leaflet and entry form.
- 10 Ballarat Fine Art Gallery, *Hugh Williamson Prize*, 1984, catalogue; *Samstag: The Anne & Gordon Samstag International Visual Arts Scholarships*, promotional material; Museum of Modern Art, Heide, *Clemenger Contemporary Art Award 1999*, 1999, catalogue.
- 11 *Contemporas Visual Arts Prize Announced*, 4 February 1999, press release leaflet; 1999 *Guinness Contemporary Art Prizes*, promotional leaflet; *Moët & Chandon Australian Art Foundation 1999 Touring Exhibition*, 1999, catalogue; *Deacons Graham & James / Arts 21 Award 1997*, The University of Melbourne Museum of Art, 12 June – 25 July 1997, catalogue; *Seppelt Contemporary Art Awards*, Museum of Contemporary Art (MCA), Sydney, 27 November 1998 – 28 February 1999, catalogue.
- 12 Maudie Palmer, 'Introduction', *Moët & Chandon Australian Art Foundation 1999 Touring Exhibition*, 1999. I am indebted to Maudie Palmer and Brooke Tabberer for information concerning the Moët & Chandon foundation.
- 13 Robert Drewe, *The Shark Net: Memories and Murder*, Viking, Ringwood, 2000, p. 93.
- 14 *Seppelt Contemporary Art Awards*, MCA, Sydney, 27 November 1998 – 28 February 1999, catalogue.
- 15 *Yellowglen Young Photographers Award*, promotional leaflets.
- 16 *Australia's only art award with sole... Hermanns 1999 Inaugural Art Award*, promotional leaflet.
- 17 Samstag Program, *Samstag: The Year 2000 Anne and Gordon Samstag International Visual Arts Scholarships*, University of South Australia, Adelaide, 2000, unpaginated; and other Samstag Program promotional leaflets; see also website: www.unisa.edu.au/samstag/. Because of the increasing value of the bequest, more scholarships are able to be awarded each year; the value of the scholarships varies, with some artists being enabled to complete longer periods of study – up to the value of \$100,000 tax free (I am indebted to Ross Wolfe, Director, Samstag Program, for this and other information).
- 18 *Moët & Chandon Australian Art Foundation Fellows Collection*, promotional leaflet.

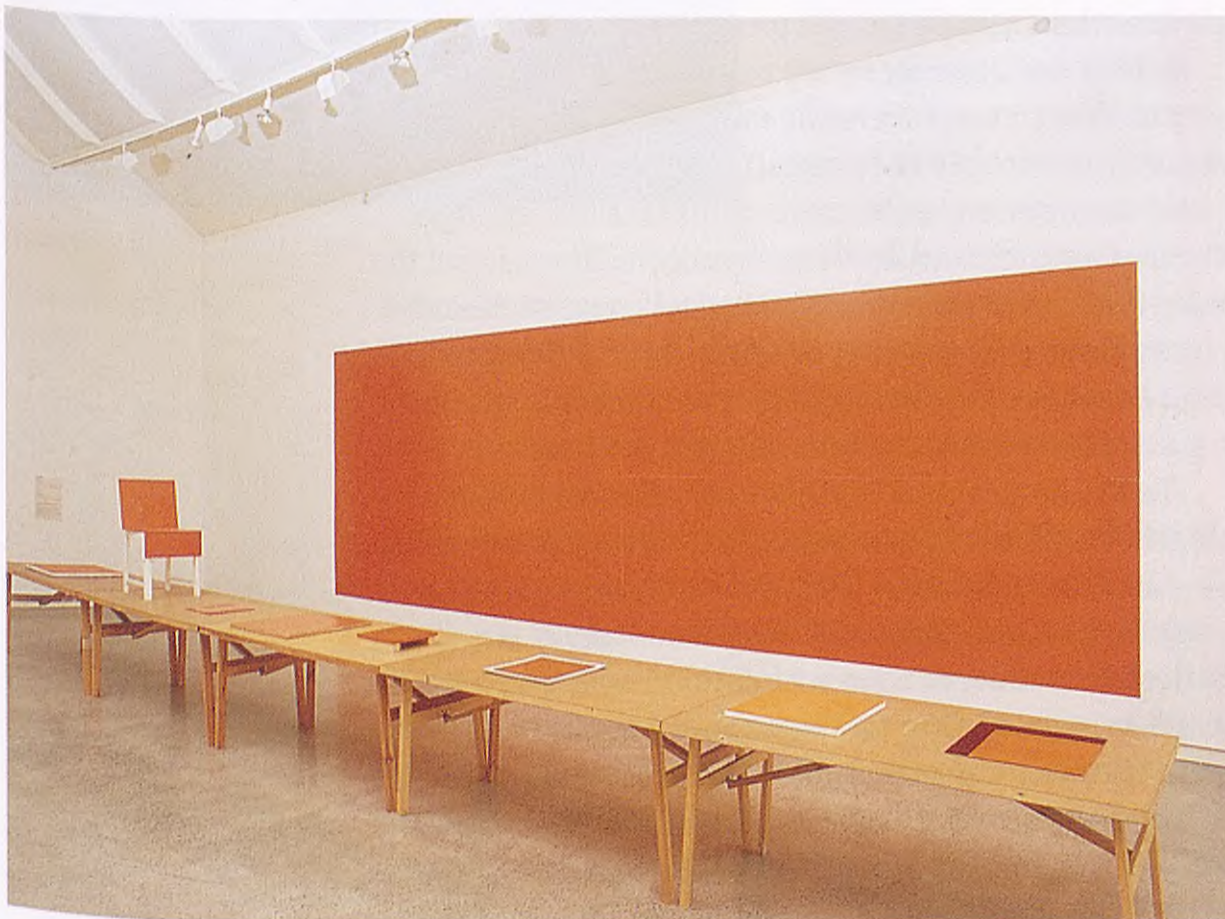


- 19 I am indebted to Eve Sullivan, Australia Council Visual Arts/Craft Fund for information from the Australia Council 1999 assessment reports. The interpretation of the figures is my own.
- 20 It would require research beyond the scope of this article to ascertain these figures more precisely.
- 21 University of New South Wales, *University of New South Wales Art Prize and Travelling Scholarships*, 1980, catalogue; East Sydney Technical College, *Capita Fine Arts Grant*, 1988, Cell Block, East Sydney Technical College, 8–19 March 1988, catalogue; *Helen Lempriere Travelling Art Scholarship*, 1998, promotional leaflet.
- 22 Information from Ross Wolfe, 15 June 2000.
- 23 See Patrick McCaughey, *Fred Williams*, Bay Books, Sydney, (1980) 1987; and Robert Lindsay, 'Biographical notes', in Robert Lindsay and Irena Zdanowicz, *Fred Williams: Works in the National Gallery of Victoria: Paintings – Gouaches – Prints*, National Gallery of Victoria, Melbourne, 1980, pp. 2–13.
- 24 McCaughey, *ibid.*, p. 168.
- 25 For more information on art prizes see Virginia Hollister's article on 'Competitions, prizes, awards and fundraising exhibitions', part of the report resulting from the Visual Arts Industry Guidelines Research Project (see NAVA website: www.culture.com.au/nava/), forthcoming in *Art Monthly (Australia)*.

The inaugural Helen Lempriere National Sculpture Award was announced on 18 July 2000, an annual scholarship worth \$120,000 in prize money. The first presentation event will be held on 21 March 2001 at Werribee Park, Victoria.

HEATHER JOHNSON

Heather Johnson is a Sydney art historian with no gainful employment and no expectations of winning any prizes.



When AM means 'after Mertz'

A new benchmark in Australia's art market



ALBERT TUCKER, *The last days of Leichhardt*, 1964, oil and sand on board, 121.3 x 152 cm, courtesy Christie's, Melbourne.

When the art market crashed in 1989 and leading art dealer Don Cornes left Australia for Nairobi, one wit suggested that the history of the Australian art market be divided into two periods to mark the watershed: 'BC' (before Cornes) and 'AD' (after Don). Cornes's big spending on colonial paintings had been one of the driving forces of the art-market boom. Similarly, the sale of the Harold E. Mertz collection by Christie's on 28 June 2000 called for the drawing of a parallel timeline, perhaps 'PM' for pre-Mertz and 'AM' for after Mertz.

The Mertz sale could be considered either the end of an era, or the beginning of another in the Australian art market. The sale followed a huge surge of buying in advance of the introduction of the GST (goods and services tax) in July 2000, which has added 10 per cent to the price of new paintings and to commissions on resales through auction and dealers' margins.

The sale also came after a surge in prices for modern Australian paintings, which are well represented in the Mertz collection. Many who lived through the 1980s boom wondered if the Mertz auction might be the equivalent of the May 1989 sale of the estate of Sir Leon and Lady Trout. The Trout sale of \$5.9 million of Australian art (7.1 per cent of this comprised the European decorative arts that were also collected by the Trouts) was the last hurrah of an art boom based largely on impressionist and colonial paintings.

The Trout sale was the record for a single-vendor art

auction in Australia. The sale, however, took place nine months after a big crash in financial markets, while the Mertz sale followed a relatively modest reappraisal of a dot.com-fuelled sharemarket boom. Private buyers at the Trout sale, particularly those from Queensland as the sale was held in Brisbane, played a big part in the Trout result, but Melbourne dealer Dr Joseph Brown also had \$2 million to spend on behalf of the Queensland Art Gallery (QAG) which had just missed out on the collection in the Trout will.

Because of the huge amount of unprofessional – that is, private – bidding, mainly through agents on mobile phones, the sale of 153 lots in the Mertz auction took four hours, a record for such a relatively small offering. QAG wanted Jon Molvig's *The lovers*, 1955, but was this time blown away when the large vertical painting sold to Sydney dealer Martin Browne for \$134,500, more than four times its top estimate.

Two other institutions, the National Gallery of Victoria (NGV) and the Art Gallery of New South Wales (AGNSW), may have been able to buy only because of the relative difficulty of the subject matter of the works they were after. The NGV purchased John Brack's *Self portrait*, 1955, for \$442,500 and the AGNSW paid \$332,500 for Brett Whiteley's *Woman in a bath IV*, 1964. Both were early morning ablution pictures that collectors might prefer not to wake up to.

Despite the opportunity the sale offered for fifteen minutes of fame (it was covered by every major television channel, newspaper and journal), most buyers were happy to bid on the phone or let their agents take the limelight. For the first time Christie's commandeered the stage of the main function room at their Darling Street reception centre, curiously declining the opportunity – which demand for seats clearly would have justified – to make the occasion a glamorous affair in the ballroom of a city hotel.

The \$16,003,475 total for the auction is a record for a single-vendor sale in Australia, comfortably exceeding the \$8.9 million achieved by Christie's in Sydney in August 1999. Helped, of course, by the fact that many of the artists in the Mertz collection are not common salesroom commodities, record prices for the work of forty-five artists were achieved. The more substantial of these were Charles Blackman's *Patterns of an interior*, 1964–65, which sold for \$299,500, and John Olsen's *Salute to Cerberus*, 1965, which made \$486,506. The \$552,500 paid for John Perceval's

Scudding swans, 1959, was a record price for a living artist, breaking the record set at Sotheby's two nights before the Mertz auction with the sale of Johnny Warangkula Tjupurula's *Water Dreaming at Kalipinypa*, 1972, for \$486,500.

Despite the aura of the Mertz sale, the top lots did not run away and even bidders in the lower price range took

time to spend their money.

Sidney Nolan's *Death of Constable Scanlon*, 1954, had been estimated to make \$800,000 to \$1.2 million, but was tipped in the art trade to go much higher. It sold for \$1,322,500 to Sydney dealer Michael Nagy, who bought seven other works. Sir Russell Drysdale's *Billy Grace at Cattle Creek*, 1966, likewise failed to surprise at the same price, while *Mourning bride I*, 1957, by Arthur Boyd did well to make \$833,000, if tough subject matter is any deterrent. Albert Tucker's *The last days of Leichhardt*, 1964, however, galloped away for \$662,500, more than four times its estimate.

Given that nowadays most art auctions include a lot of material from recent auctions and gallery exhibitions, the offering at the Mertz sale had the superior appeal of freshness that comes from being locked away in storage for close to thirty years. Impressed by Australian art during a visit to

Australia in 1964, the now deceased American millionaire Harold E. Mertz asked Australian dealer Kym Bonython to put the collection together for him. Mertz donated the collection to the University of Texas, which consigned it to Christie's for sale.

The Mertz sale shared freshness and vendor cachet with the offering at Sydney Town Hall two nights earlier, at the sale of the estate of the late Jane Glad by auctioneers Warren J. Elstub Pty Ltd. Like the Mertz sale, the Jane Glad sale also achieved 100 per cent clearance and likewise attracted a huge crowd. The disposal of artworks from Glad's estate had, again like the Mertz sale, been advanced to avoid GST complications in a very busy end-of-financial-year auction week.



JON MOLVIG, *The lovers*, 1955, oil on board, 211 x 120 cm, courtesy Christie's, Melbourne.

Although a couple of private buyers are known to have organised phone bids to cope with the coincidence of the Glad sale and the first night of Sotheby's Aboriginal art auction in Melbourne, the offering at Sydney Town Hall provided a view of a very different end of the market from that at the Mertz sale. Instead of artificial limbs and a bride with a corpse in a coffin, the Glad sale presented Rubensian ladies with exposed nipples, as well as more svelte demoiselles promenading in long dresses with parasols.

However, with the Lindsay name creating a lot of publicity for the sale – Jane Glad was Norman Lindsay's daughter – like Mertz, there were few bargains on offer. Private buyers tended to outbid the trade on the Norman Lindsay works, and key lots by other artists went to the trade that tends to buy with specific clients in mind. With the same conservative estimates as Mertz – indicating that the offering was for sale – and the 'gems' among even the minor works, the sale grossed \$948,509. This was substantially accounted for by Norman Lindsay oil paintings which sold for \$121,300, \$64,100 and \$50,600, and a small Charles Conder harbour scene which sold for \$123,500.

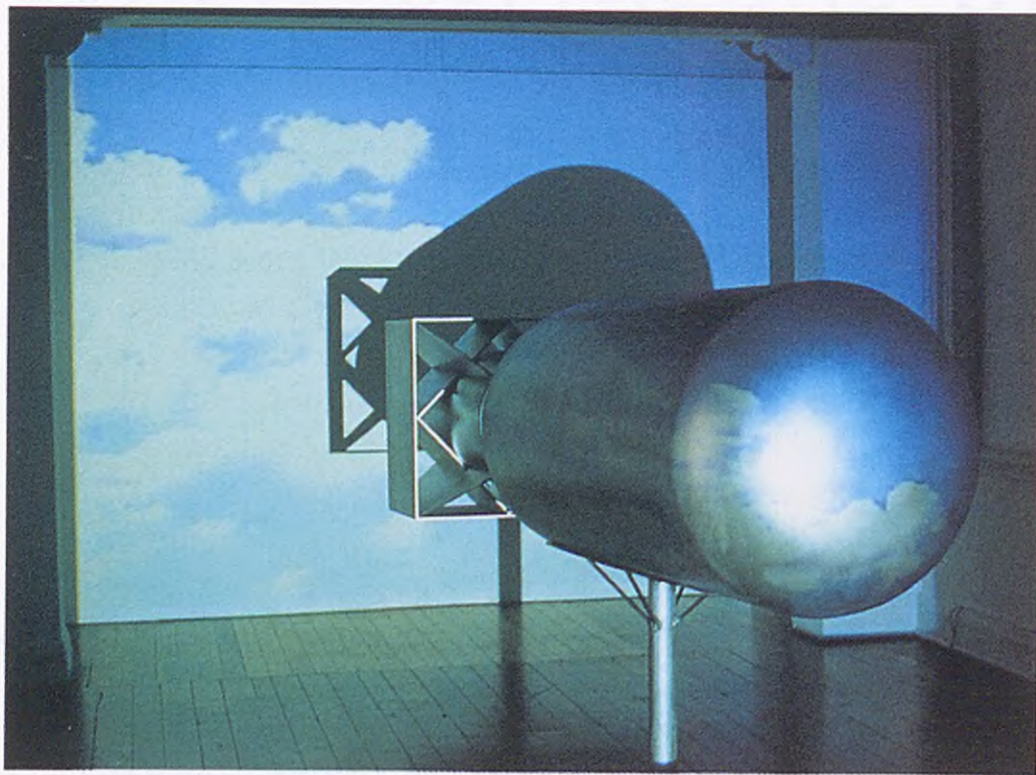
The mood was very different at the two-day Aboriginal art sale held by Sotheby's on 26 June in its rooms at Armadale, and the Deutscher-Menzies sale at the Victorian Arts Centre in Melbourne from 27 to 29 June. Both sales were very different in content and were also essentially multi-vendor sales with frequently high estimates and uneven quality. They presented potential buyers with what has now turned into an annual sales marathon with an unprecedented 1084 lots.

A shortage of bidders led both auction houses to announce that they would reduce the number of lots and concentrate on quality in future sales. Judging by the response to the Sotheby's sale, which was richer in offerings for this end of the market, a lot of effort still has to be made to fire local collectors. Bidding at the top end was dominated by American and German buyers on the telephone, Sotheby's even employing an interpreter to assist its continental buyers. The Johnny Warangkula work, bought three years ago by an American for \$206,000, went back to the United States via Melbourne dealer Irene Sutton.

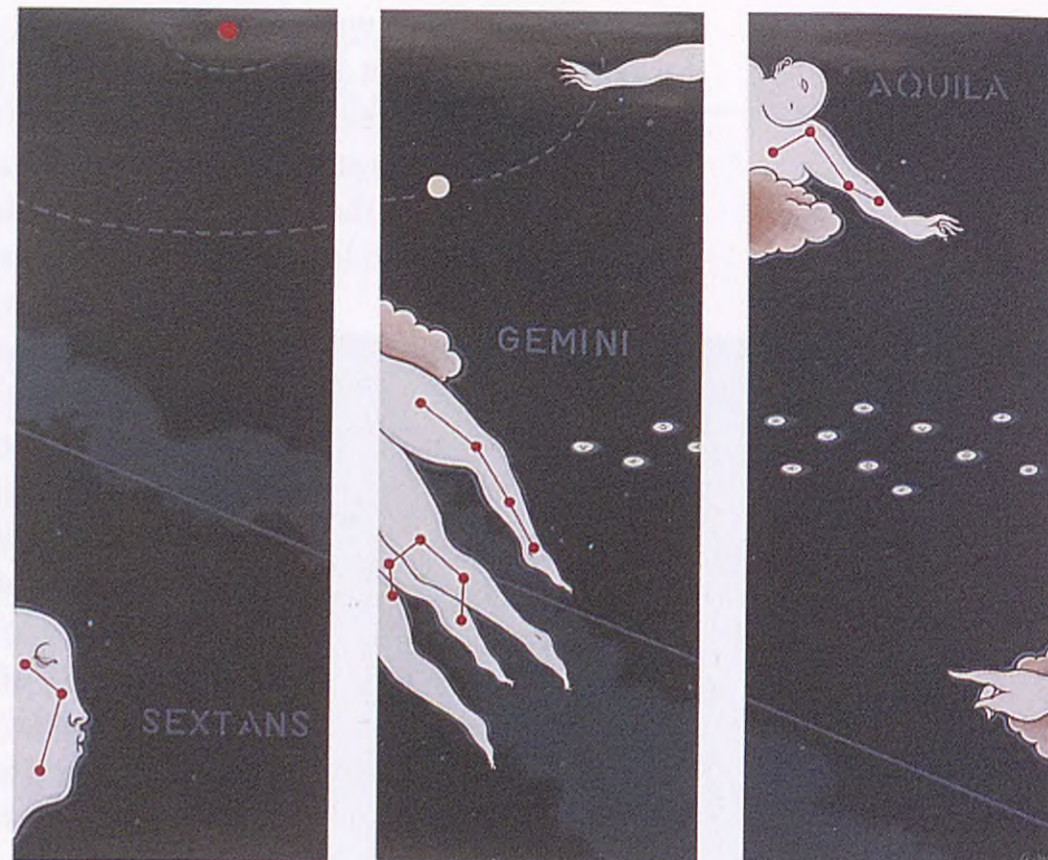
Aboriginal Art: The Butcher Sale, Sotheby's, Melbourne, 26 June 2000; **Paintings, Objects d'Art and Books from the Collection of Jane Glad**, Warren J. Elstub Pty Ltd, Sydney, 26 June 2000; **Fine Aboriginal Art**, Deutscher-Menzies, Melbourne, 27–29 June 2000; **The Harold E. Mertz Collection of Australian Art**, Christie's, Melbourne, 28 June 2000.

TERRY INGRAM

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



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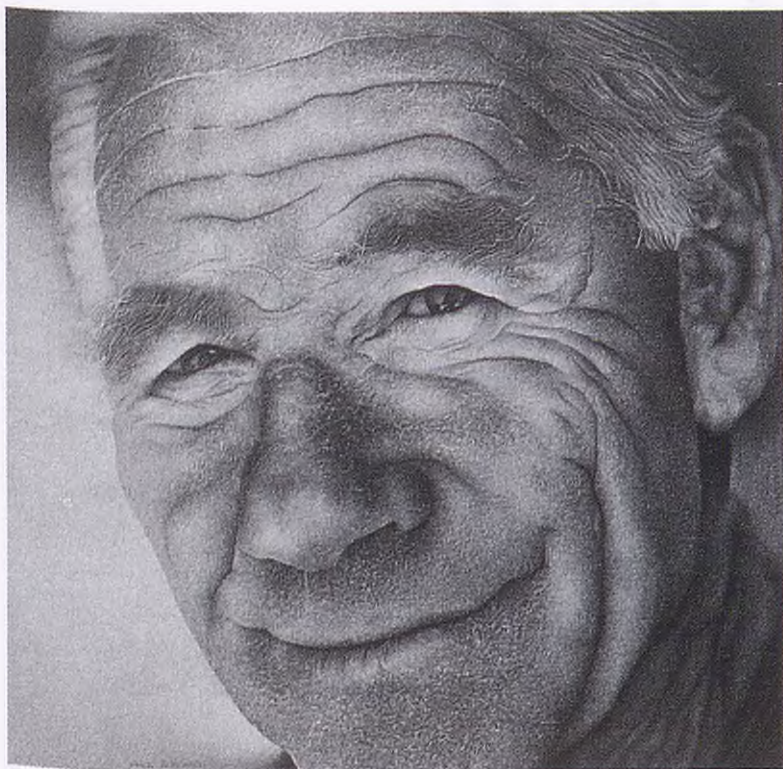


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1. ADRIENNE DOIG and PETER SPILSBURY, *Feelings*, 2000, (detail), installation view, from 'Spectrascope', Performance Space, Sydney. 2. GUAN WEI, *Gazing into deep space 6*, 2000, acrylic on canvas, triptych, 127 x 159 cm overall, Sherman Galleries, Sydney. 3. KEVIN ROBERTSON, *Self-portrait*, 1999, oil on board, 20 x 20 cm, Galerie Düsseldorf, Perth. 4. LAUREN STAN, *Daze of our lives*, 2000, installation view, from 'Cyber Cultures: Sustained Release (Infectious Agents)', Casula Powerhouse, Sydney. 5. BOXER MILNER, *Ceremonial site at Oolain*, 2000, acrylic on canvas, 150 x 70 cm, Gallery Gabrielle Pizzi, Melbourne.



1



2



3



4



5

1. PAUL BOROMELO, Tommy Hafey, 1999, graphite on antique white acid-free board, 78 x 74 cm, (first prize, works on paper, International Biennale of Contemporary Art, Florence), Bendigo Regional Arts Centre, Victoria. 2. TIM JOHNSON and KARMA PHUNTSOK, Green Tara 1, Wheel, and Green Tara 2, 2000, each work 46 x 36 cm, Tolarno Galleries, Melbourne. 3. JENNIFER MEHRA and TIM MASLEN, Gorge, 2000, (detail), installation view, books ('returns' to be pulped), dimensions variable, Void, London. 4. DAVID H. THOMAS, Sponges, 1999, ink on paper, 60 x 42 cm, William Mora Galleries, Melbourne. 5. RAPHAEL ZIMMERMAN, Untitled, 2000, from 'Thesis Joseph Beuys' series, ink, beeswax, fat and pigment on rag paper, 30 x 25 cm, Firestation Print Studio, Melbourne.

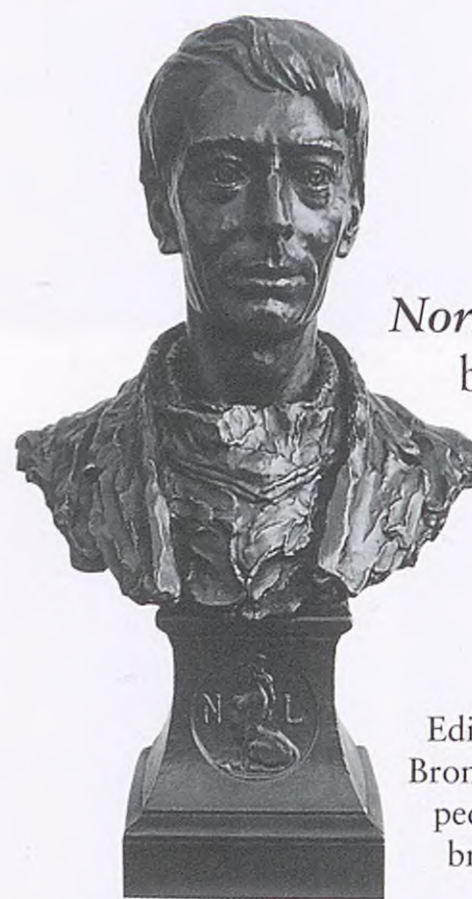
JOSEF LEBOVIC GALLERY
ODANA EDITIONS

SCULPTURE SERIES

Pair of *Bookends* c.1930 by Norman Lindsay



Edition of 235 (200 for sale)
Bronze with marble base, warm bronze finish



Norman Lindsay Bust
by Rayner Hoff
1924

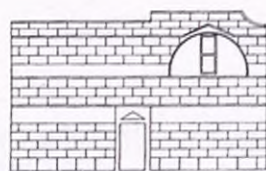
Edition of 70 (60 for sale)
Bronze incorporating bronze
pedestal, traditional dark
bronze with dark green
underlay finish

NOW AVAILABLE BRONZE SCULPTURE OF DON BRADMAN c.1930

Traditionally sculpture has been produced either as a single piece or in very small editions. As such, it has been difficult for collectors to acquire sculpture at an affordable price. We believe that by casting in larger editions more people will be able to own a fine piece of sculpture. The process of producing these bronzes ensures that the quality remains uniformly high throughout the whole edition.

The sculptures are produced using the lost wax method at the Meridan Foundry, Melbourne. All conditions of copyright have been met and each sculpture has a Certificate of Authenticity.

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Josef Lebovic Gallery
34 Paddington Street, Paddington NSW 2021
Phone: (02) 9332 1840 Fax: (02) 9331 7431
Email: josefl@ozemail.com.au



Odana Editions
PO Box 400, Bungendore NSW 2621
Phone: (02) 6238 0720 Fax: (02) 6238 0725
Email: enquiries@odana.com.au

NORA HEYSEN



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

26 October 2000–28th January 2001

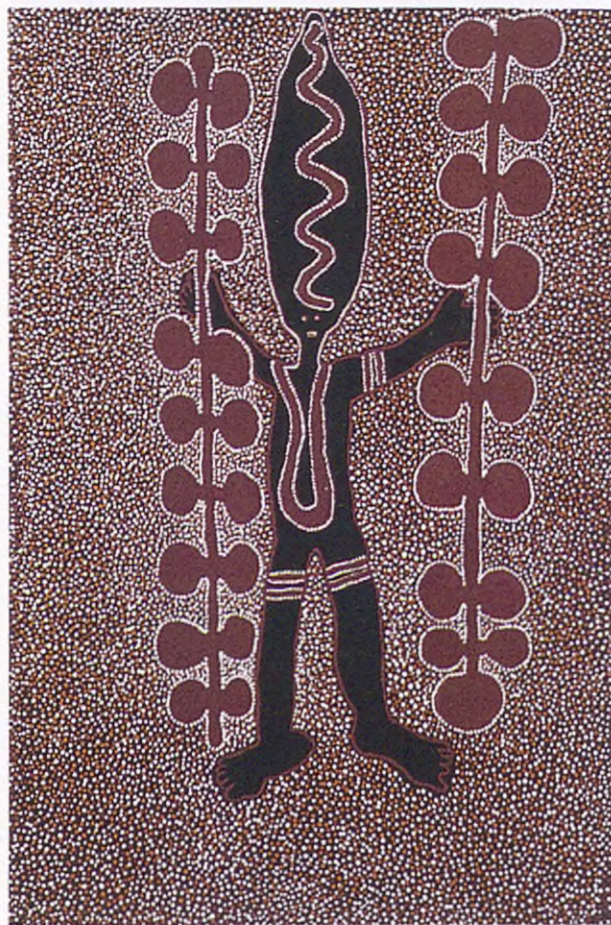
NATIONAL LIBRARY OF AUSTRALIA

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Tel: (02) 6262 1111 www.nla.gov.au



NATIONAL
LIBRARY OF AUSTRALIA



Jarinyanu
David Downs

'Jakarra dancing at Yapurnu' 1987
ochres and acrylic on linen
183 x 122 cm

Duncan Kentish

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Australian artists

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LOGO MERINO

sheep in australian art + design

until 04 February 2001
National Wool Museum, Geelong



26 Moorabool Street
Geelong, Victoria
Tel: 03 5227 0701



C. Watkins, *Darling Downs* (detail), 1887,
oil on canvas (collection: Bendigo Art Gallery)



Judith Inkamala, *Blue Tongue*, terracotta and underglaze, 41 x 46 cm, Hermannsburg Potters, NT

ALCASTON GALLERY

Contemporary Aboriginal Art

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

Representing: Ginger Riley, Peggy Napangardi Jones,
Craig Allan Charles, Barney Ellaga,
Djambu Barra Barra, Lorna Napurrurla Fencer,
Hermannsburg Potters, NT; Jilamara Arts & Crafts,
Milikapiti, NT; Warlayirti Artists, Balgo Hills, WA;
Buku-Larnggay Mulka, Yirrkala, NT;
Urapuntja Artists, Utopia, NT

ALCASTON GALLERY

Spring Street entrance, 2 Collins Street Melbourne 3000

Monday to Friday 9am to 5.30pm,

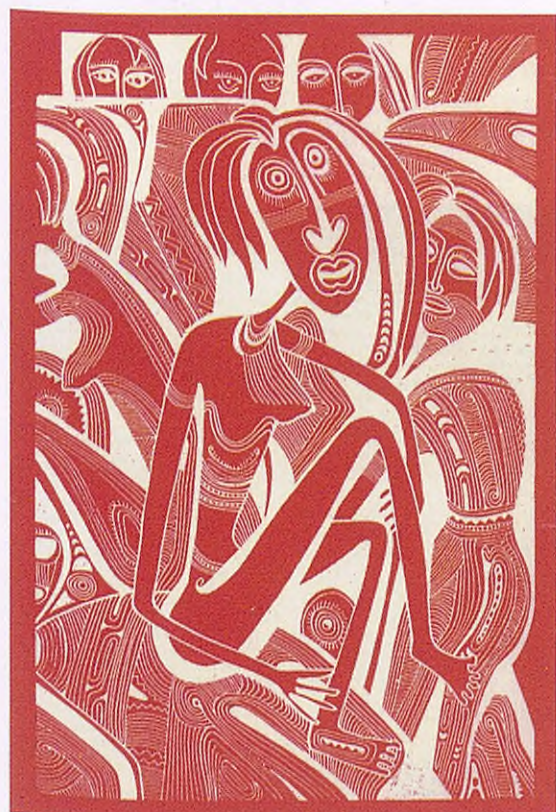
Saturday 12pm – 5pm and by appointment

Tel (03) 9654 7279 Fax (03) 9650 3199

Email info@alcastongallery.com.au www.alcastongallery.com.au

CUSTOMS HOUSE ART GALLERY BRISBANE

EXCHANGE, INNOVATION AND NATIONAL CULTURE:
CONTEMPORARY PNG ART



6 December – 14 January 2001

This year Papua New Guinea celebrates its 25th anniversary of independence.

This exhibition celebrates twenty-five years of creative energy in a country that is Australia's closest neighbour.

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

Open 7 Days 10am–4pm
(except Public Holidays)
399 Queen Street,
Brisbane Qld 4000
Tel (07) 3365 8999
Fax (07) 3365 8900
www.customshouse.com.au

KEN JOHNSON LIFE AND LANDSCAPE



Life and landscape, 2000, acrylic on canvas, 175 x 152 cm

EXHIBITION AND BOOK LAUNCH
Wednesday 22 November

CHRISTOPHER DAY GALLERY

Corner Paddington Street and Jersey Road Woollahra Sydney 2025
Telephone (02) 9326 1952 • cdaygallery@bigpond.com
Hours: Mon to Sat 11 – 6, Sun 2 – 6, open daily until Sun 10 December

THE ENDURING LANDSCAPE

gouaches by

FRED WILLIAMS

1 December 2000 – 28 January 2001



Fred Williams, Australia 1927 – 1982, *Horseman in the landscape*, 1967, gouache
Purchased through the Art Foundation of Victoria with the assistance of the H.J. Heinz II Charitable and Family Trust, Governor, and the Utah Foundation, Fellow, 1980, National Gallery of Victoria
Exhibition from the collection of the National Gallery of Victoria

mga
monash gallery of art

Monash Gallery of Art
170 Jells Road
Wheelers Hill VIC 3150
Tel: 03 9562 1569
email: mga@monash.vic.gov.au



Kate Smith



The Quiet Hour, 2000, pastel on board, 74 x 76 cm

WITHOUT PIER



Gallery

27 Bay Road Sandringham VIC 3191

Tel 03 9521 6477 Fax 03 9521 6499

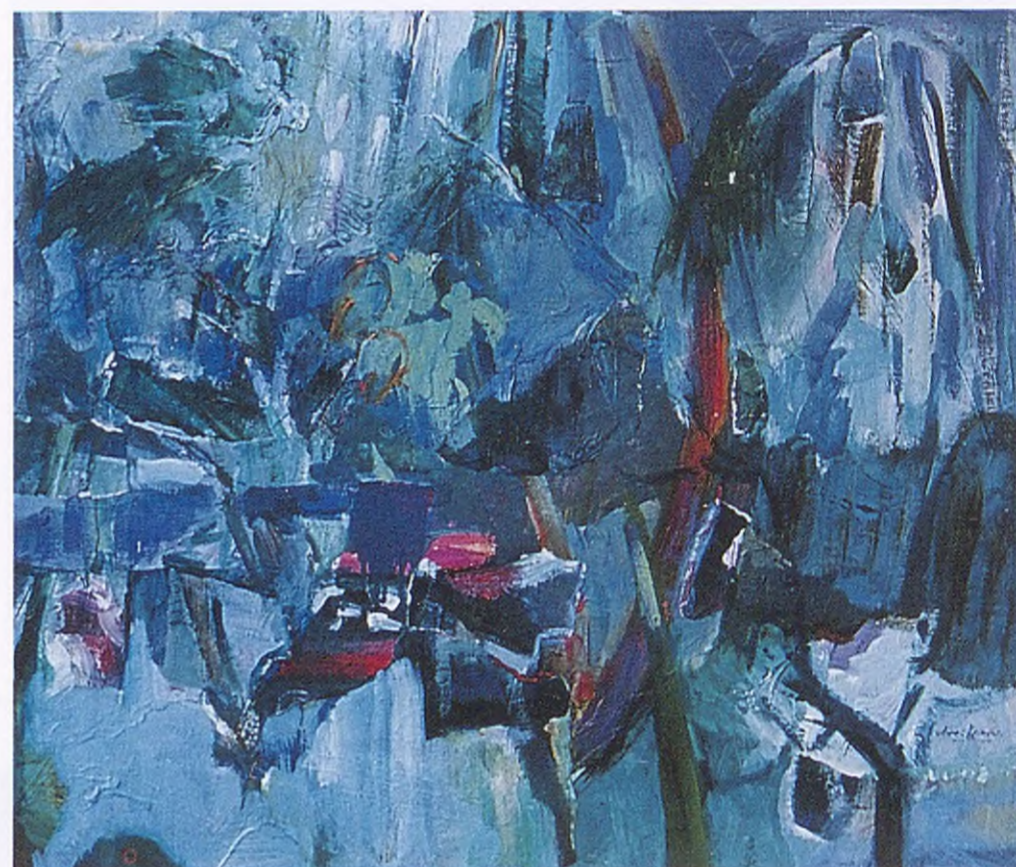
www.withoutpier.com.au



LAVENDER BAY GALLERY

ROYAL ART SOCIETY OF NEW SOUTH WALES

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



Anne Knowles FRAS

November/December

Christmas Exhibition (nothing over \$500) traditional and contemporary works by fine Australian artists in all mediums

Exhibitions continually through the year

Art School

Classes in drawing, oil painting, sketch club, landscape and life drawing.

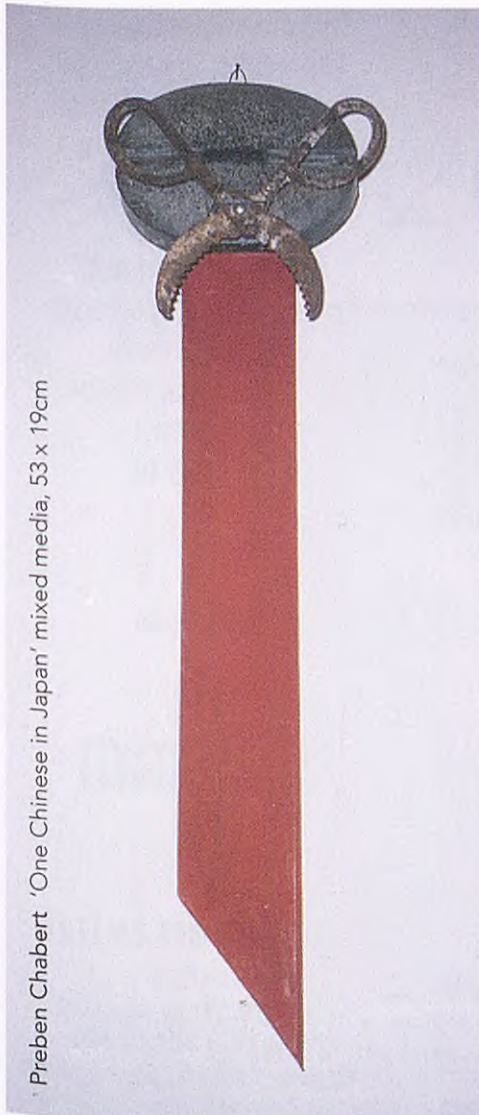
Enquiries – Secretary Christine Feher 02 9955 5752

LAVENDER BAY GALLERY

Gallery hours: Mon to Fri 10am – 4pm, Sat and Sun 11am – 4pm

25–27 Walker Street, North Sydney NSW 2060

Tel: 02 9954 5449, 9955 5752 Fax: 02 9925 0064



Preben Chabert 'One Chinese in Japan' mixed media, 53 x 19cm

Freddy Fuchs
10 – 30 November

Preben Chabert
6 – 23 December



Marlene Antico Fine Arts

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



FINE ARTWORKS BY LEADING AUSTRALIAN ARTISTS

MONTESOL GALLERY

2 HUNTER STREET, WARRIEWOOD BEACH NSW 2102
OPEN SEVEN DAYS 9 – 6 TEL (02) 9979 6057 FAX (02) 9979 6097

Sidewalk Gallery Hobart presents
TIMBUCTOO TO TASMANIA 2000

A spectacular exhibition featuring an eclectic collection of old & used African sculpture from Angola to Guinea including ceremonial masks, fetishes, utilitarian & funerary pieces in bronze & wood.

Tribal textiles from Mali, Burkina Faso, Niger, Ghana & Democratic Rep of Congo

Old tribal silver jewellery & beads from Africa, Middle East, Central Asia & Asia

Hear, see, smell and feel a little taste of Africa
19-21 Castray Esplanade, Battery Point, Tasmania. 7004.
(Just along from Salamanca) OPEN DAILY 10am-5pm

Tel & Fax: 03 6224 0331 Mobile 0414 340331 www.sidewalkgallery.com.au



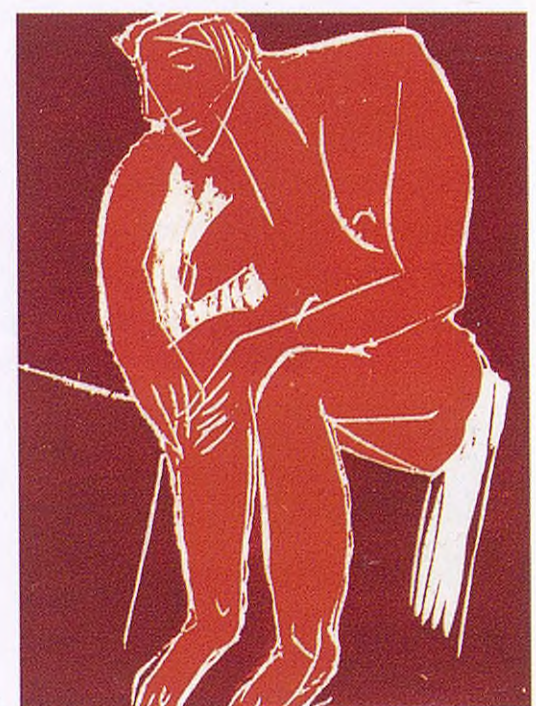
House Door with ancestor figures, carved Hardwood, 176x77cm Dogon, Village Ence, Bandiagara Escarpment, Mali

GOLD COAST CITY ART GALLERY

is proud to offer art collectors a unique opportunity to own a Joe Furlonger!

Receive a FREE signed, limited edition, Furlonger print when you purchase a leather-bound copy of the Joe Furlonger: Survey exhibition catalogue, featuring an essay by Louis Nowra, and signed by Joe Furlonger and Louis Nowra.

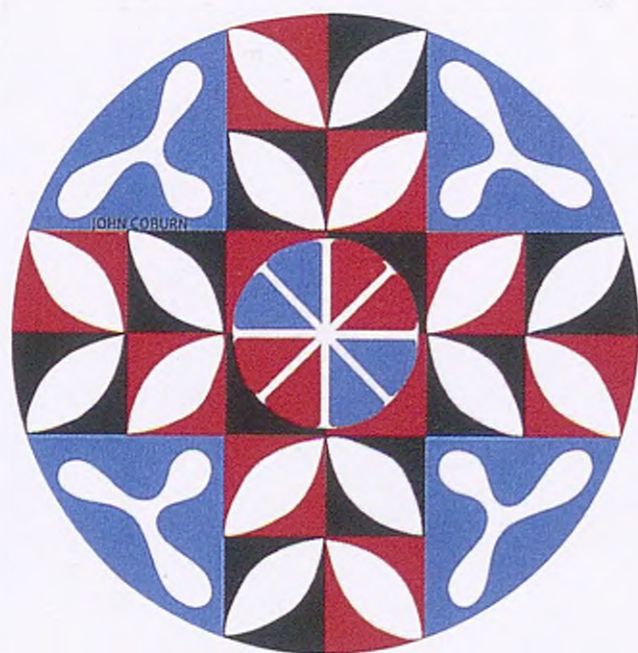
Only thirty remaining!
The cost of the catalogue, including this limited edition print produced to celebrate this important exhibition is only \$295, including postage and handling.



Joe Furlonger, A Hot Day, 1999, linocut

For details please call Gold Coast City Art Gallery on (07) 5581 6567 or fax (07) 5581 6594 or email galleries@gcac.com.au

THE BLAKE PRIZE FOR RELIGIOUS ART

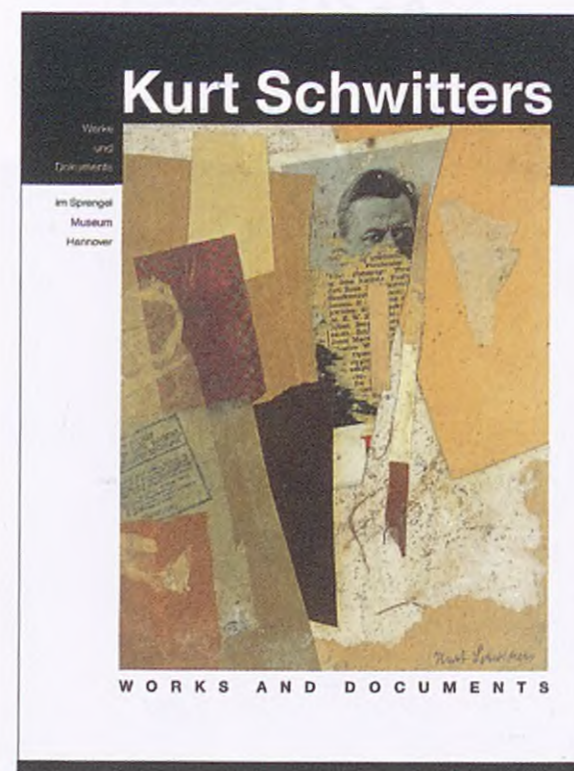


17 November – 17 December 2000

S.H. ERVIN GALLERY

Watson Road, Observatory Hill, Sydney
Open Tuesday to Friday 11–5, Saturday and Sunday 12–5
Selected works will tour NSW, QLD, WA, VIC and TAS.
The Blake Society, PO Box 4484, GPO Sydney 2001
Tel: 02 9315 5320 Fax: 02 9449 3898

Kurt Schwitters Works and Documents



This catalogue registers 108 works, in coloured illustrations and detailed commentaries, from private collections around the world. The publication also itemises 254 documents including letters, typescripts and original publications.
AUD \$125.00

Available from



QUEENSLAND ART GALLERY

South Bank
South Brisbane Queensland
Phone (07) 3840 7290
Email: gallery.store@qag.qld.gov.au
www.qag.qld.gov.au/shop/index.html

TOURING AUSTRALIA 2001–2002

CONTEMPORARY TEXTILE WORKS INSPIRED BY THE KIMONO FORM · TRADITIONAL JAPANESE WOODBLOCK PRINTS CELEBRATING THE KIMONO



IMAGES
(left) Anne Farren *Opulence*
(right) Utagawa Kunisada
The Courtesan Wakana of Wakanayana

TEXTILE ARTISTS
Margaret Ainscow (WA)
Keiko Amenomori Schmeisser (ACT)
Patricia Black (NSW)
Maira Doropoulos (WA)
Anne Farren (WA)

Vivien Haley (NSW)
Wendy Lugg (WA)
Keiko Kanesaki (JAPAN)
Janie Matthews (WA)
Barbara Rogers (NSW)
Hiroyuki Shindo (JAPAN)
Koji Takaki (JAPAN)
Liz Williamson (NSW)

KIMONO
AS CANVAS



2001 VENUES

Jan-March McClelland Gallery, Langwarrin, VIC
May-June Cairns Regional Gallery, Cairns, QLD
July University Gallery, University of Tasmania, Launceston, TAS
Aug-Sept Craft ACT, Dickson, ACT
Oct-Nov Tamworth City Gallery, Tamworth, NSW
Nov-Dec Lake Macquarie Gallery, Lake Macquarie NSW

2002

Jan Stanthorpe Art Gallery, Stanthorpe QLD



Design:
Karel Wöhlnick
Photography:
Martin Farquharson

Presented by Gallery East, 94 Stirling Highway, North Fremantle Western Australia. T (08) 9336 6231. F (08) 9336 2678.
E kimono@galleryeast.com.au. W www.galleryeast.com.au. This exhibition is supported by Visions of Australia. Visions of Australia is the Commonwealth Government's national touring exhibition program. It assists with the development or touring of cultural exhibitions across Australia. The tour of this exhibition is managed by ART ON THE MOVE. This exhibition has been assisted by the National Exhibitions Touring Structure for Western Australia Inc. through the State Exhibition Development, Touring and National Extension Funds. The State of Western Australia has made an investment through ArtsWA in association with the Lotteries Commission in ART ON THE MOVE the National Exhibitions Touring Structure for Western Australia Inc. ART ON THE MOVE is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body. ART ON THE MOVE GPO Box M937 Perth WA 6843. Telephone (08) 9227 7505. Facsimile (08) 9227 5304. Email artmoves@highway1.com.au. Website http://www.lmago.com.au/artmoves. Sponsored by Healthway in association with Asthma WA to promote the message Smarter than Smoking.

2002 samstag

The 2002 Anne & Gordon Samstag
International Visual Arts Scholarships



Gordon SAMSTAG 1906-1990, *Nurses 1947*, oil on canvas, 121.9 x 106.7 cm
Collection of the Santa Clara Valley Medical Center, San Jose, California

Each scholarship includes, for twelve months of overseas study, a tax-exempt stipend equivalent to US\$28,000 (United States dollars), plus return airfares and institutional fees.

Applications close on 30 June 2001

Application forms:

www.unisa.edu.au/samstag/

Telephone: 08) 8302 0868



Samstag Program
South Australian School of Art
University of South Australia

ANOTHER LANDSCAPE History/Life/Language

5 December – 24 February

Presents three female artists from Japan,
India and Australia who challenge the
modern Western world view

Curator Emiko Namikawa (Japan) has brought together artists Judith Wright (Australia), Kaoru Hirabayashi (Japan) and Nalini Malani (India) in an exhibition that explores history as witnessed by the inner self, the cosmic life of the body and the spiritual qualities of letters and words

MONASH
UNIVERSITY

Monash University Gallery

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

Judith Wright, *Eliza #2 (detail)*, 1999, video still
Courtesy Judith Wright and Institute of Modern Art, Brisbane



Moree Plains Gallery

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

TO 29 NOV

Moree Plains Gallery's Recent Acquisitions

1 DEC - 4 FEB

Attitudes

Photographic works by artist John A. Williams dealing with changing attitudes in Moree

Yillalu 11

A photographic survey of Moree and some of its characters

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

THE MACGEORGE FELLOWSHIP



The Macgeorge Fellowship provides a residence (Macgeorge House in Ivanhoe, Victoria) and a modest stipend to an established artist or scholar visiting an appropriate department within the University of Melbourne, and aims to contribute to the study and practice of the arts in the University and the community.

Fellowships may be offered to visual artists or to others associated with the fine arts, design, literature and the humanities, music or other creative or performing arts.

Each Macgeorge Fellow will:

- Hold the appointment, concurrently with a visiting appointment in a department, for not less than three months, nor more than six months
- Reside at Macgeorge House
- Receive a contribution to living expenses, though not a full salary
- Undertake an agreed program of work in his/her art or discipline
- Report on the tenure of the Fellowship

Applications for 2001, 2002, 2003 should be forwarded to:
Ms Rhyll Nance, Secretary, Macgeorge Bequest Committee of Management,
c/o The Australian Centre, University of Melbourne, Victoria 3010 Australia
Applicants should indicate what period of time in which particular year would be suitable



Bathurst City Council

BATHURST REGIONAL ART GALLERY

1 Dec - 14 Jan

FORGING THE NATION: THE FIRST TWENTY YEARS First venue on this Centenary of Federation tour, from the Australian War Memorial

10 YEARS: 10 ARTISTS An exhibition to celebrate the gallery's tenth anniversary at its current site. Contributing artists include John Olsen and Mandy Martin

19 Jan - 18 Feb

LEISURELAND New series by renowned Australian photographer, Anne Zahalka

HILL END ARTISTS IN RESIDENCE PROGRAM

Applications for 2001/2002 close Monday 4 December 2000
Two residency places in 2001 are fully funded with assistance from the NSW Ministry for the Arts



ADVANCE ENERGY



www.hillendart.com or 02 6331 6066 for details

70-78 KEPPEL STREET BATHURST NSW 2795

TEL (02) 6331 6066 FAX (02) 6332 5698 brag@bathurst.nsw.gov.au



Grafton Regional Gallery

To 3 Dec

One Hundred Red Shoes - Sharon Peoples

The Biennial 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

6 Dec - 7 Jan

Workings of the Mind

Melbourne Printmaking from the 1960s to 2000

Flying Arts INK

A Lyre Bird Press Production

6 Dec - 21 Jan

James Gleeson: On starting a painting

John Llewelyn Jones 1866 - 1927

Australia's Forgotten Painter

10 Jan - 25 Feb

Art Express

24 Jan - 25 Feb

Out in the Cold

Australia's UN Presence in Korea

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

Gladstone Regional Art Gallery and Museum

15 Dec – 27 Jan **ICARUS: Exploring themes within the myth**
Artists Tom Arthur, Bert Flugelman, Treahna Hamm, John Johnson, Mitsuo Shoji, Ann Thomson and Guy Warren collaborate with Goulburn Regional Art Gallery

17 Jan – 17 Feb **VANISHING QUEENSLAND: Photographs by Richard Stringer** Queensland's demolished and disappearing landmarks. A National Trust exhibition assisted by Visions of Australia, Arts Queensland, Gaming Machine Community Benefit Fund and Regional Galleries Association Queensland

9 Feb – 17 Mar **TERRA COGNITA: The Land in Australian Art**
A Queensland Art Gallery travelling exhibition assisted by Centenary of Federation Queensland Community Assistance Program



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

SWAN HILL REGIONAL art

GALLERY

22 Dec – 28 Jan **CCP/LEICA DOCUMENTARY PHOTOGRAPHY AWARD**
A NETS Victoria touring exhibition

Dec – Jan **EILEEN MASON**
Recent oil paintings

2 Feb – 18 Mar **THE PERSISTENCE OF POP**
Toured by Monash University Gallery

Feb 2001 **FRESH PICK 2000**
Celebrating the bounty of the region

ARTS VICTORIA

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



Tamworth City Gallery

9 Dec – 14 Jan **Contemporary Images from Utopia**
An exhibition of batik silks, prints, paintings and sculptures donated as a bequest to the Tamworth City Gallery in late 1999 by senior traditional elder artists of the Utopia community near Alice Springs in Central Australia.

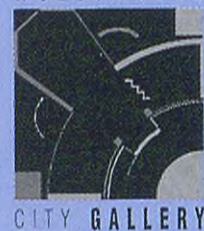
20 Jan – 25 Feb **Harmonic Visions**
An exhibition about musical instruments curated by Stephen Coburn and David (Bird) Twohill

From 3 Mar **Leisureland – Anne Zahalka**
An exhibition of photographs investigating places of leisure, sport and entertainment within Australian culture



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

WOLLONGONG



WOLLONGONG CITY GALLERY

11 Nov – 21 Jan **ROY DALGARNO**

18 Nov – 14 Jan **JACQUES CHAROUX: UNA ES OMNIA**
HAL PRATT

25 Nov – 21 Jan **LAKE MUNGO REVISITED**

20 Jan – 4 Mar **PETER O'BRIEN: 2000 RESIDENT ARTIST**
BRIGITTE SIEGER: THAT'S HOW IT IS

27 Jan – 18 Mar **THE 2000 SPORTING PORTRAIT PRIZE**

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



Tweed River Regional Art Gallery

The Australian Portrait Gallery
Home of the Doug Moran Portrait Prize

- To 3 Dec* **ARTEXPRESS** An exciting, colourful and thought-provoking showcase of the very best of NSW HSC students' work
- 6 Dec - 4 Feb* **NATIONAL WOOD ART PRIZE** The inaugural Wood Art Prize will be held biennially and will represent a national perspective of wood art/craft practice by invited wood artists
- 7 Feb - 4 Mar* **ICARUS AS METAPHOR** Sculptures, paintings, ceramics and assemblages based on the Icarus story
- 16 Feb - 29 Apr* **PORTRAITS FROM THE COLLECTION**
FEDERATION IN THE TWEED An exhibition which reflects the effects of Federation on the Tweed community at the turn of the century, curated by Mary Lee Connery

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

MOSMAN ART GALLERY & COMMUNITY CENTRE

EXHIBITION SCHEDULE December 2000 - February 2001

- 1 Dec - 21 Jan* **northside eXposure**
Selected works by HSC visual arts students in the year 2000, from schools on Sydney's north side
- 27 Jan - 25 Feb* **An Australian Almanac**
The photographs of Charles Kerry and Jeff Carter



cnr Short Street and Myahgah Road,
Mosman NSW 2088
Tel: (02) 9978 4178 Fax: (02) 9978 4149
Gallery Hours: Open daily 10am - 5pm

New England Regional Art Museum

Home of the Howard Hinton and Chandler Coventry Collections

10 November - 18 February

I Spy with Hinton
An Alphabet in Art

The Millionth Migrant
Picture of a Citizen, Pictures of a Nation

John Bloomfield
Symbolic Void

Jan Senbergs
Armidale 42 Memory and Imagination

OPEN DAILY: 10.30am to 5pm

New England Regional Art Museum

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

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 Sun 1-4 FREE ADMITTANCE
Public holidays and other times by appointment

- 23 Nov - 17 Dec* **? and So**
8 - 28 Jan **Recent Acquisitions from the Permanent Collection**
including African bronzes from the W. Bowmore Collection
- 1 Feb - 4 Mar* **'A Contemporary Perspective'** Curator Peter Tilley

- Gallery Grounds** **Sculpture of the Month**
December Stephen Beazley 'Dancing with Faeries'
January Sue Jones and David Middlebrook 'Folly'
February Lorraine Robertson 'Just Sitting Around'

- Foyer Gallery** **Mini-Exhibitions Council hours Mon to Fri 8.30-4.30**
December Paul Pulati 'Rural Icons'
January 'Are You Game?' Newcastle Printmakers Workshop
February 'Consuming Passions' Selected works by Lesley Ann Rowe

- Foyer Gallery** **Work of the Month Council hours Mon to Fri 8.30-4.30**
December Charles Pettinger 'Harbour Theme at Sunset'
January Wolfgang Degenhardt 'Mother and Child'
February Karl Hofman 'She's In (Launching of the Eva Burrows at Carrington Slipways)'



WAGGA ART 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.

- 1 Dec – 14 Jan** **THE ART OF PLACE: 5th National Indigenous Heritage Awards**
- 18 Jan – 26 Mar** **UNCLOSABLE CHAPTERS: Enid Ratnam Keese**
Objects and works on paper in which discreet materials in connection with death and ritual in South East Asia are utilised
- 9 Feb – 25 Mar** **CHILDHOODS PAST: Children's art of the twentieth century**
Childrens drawings and paintings collected by Frances Derham, artist and educational pioneer
- WATER MEDICINE**
An exhibition of works by artists using water.
Toured by Art on the Move, WA

Civic Centre, Baylis Street, WAGGA WAGGA NSW 2650
Tel: (02) 6926 9660 Fax (02) 6926 9669 Email: 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

CAMPBELLTOWN CITY



Campbelltown City Bicentennial Art Gallery and Japanese Tea-House Garden

- To 25 Nov **38th Festival of Fisher's Ghost Art Award**
Annual Art Award in conjunction with the Festival of Fisher's Ghost
- 1 Dec – 28 Jan **Natural Causes: Landscape photographs by Ansel Adams and Eliot Porter**
A National Gallery of Australia Touring Exhibition
- 1 Dec – 7 Jan **V.A.N. Teachers' Exhibition**
Works by teachers in the Macarthur area who belong to the Visual Arts Network
- Chinese Peasants Paintings**
Exhibition in conjunction with the Consulate General of the People's Republic of China in Sydney

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

QUT Art Museum

- To 14 Jan **BUILT ENVIRONMENT**
Curated by Gordon Craig
- 23 Nov – 21 Jan **GEORGE GITTOES: WORLD DIARY**
A Hazelhurst Regional Art Gallery Touring Exhibition
Curated by Gabrielle Dalton
- 30 Nov – 4 Feb **BEING HOME**
A QUT School of Architecture exhibition
Curated by Catherine Smith
- AUSTRALIAN HISTORICAL QUILTS**
Curated by Annette Gero
- From 18 Jan **RECENT ACQUISITIONS**
Curated by Stephen Rainbird
- From 25 Jan **THE YEAR OF 1933**
A New England Regional Art Museum Touring Exhibition Curated by Joseph Eisenberg



QUEENSLAND UNIVERSITY OF TECHNOLOGY
ART MUSEUM
2 GEORGE STREET, BRISBANE QLD 4000
TEL. (07) 3864 5370 FAX (07) 3864 5371

Masters of Technique: Creators on Cloth

A Monash Gallery of Art Touring Exhibition

16 December – 28 January

Norman Lindsay and his Nudes

A Monash Gallery of Art Touring Exhibition

16 December – 28 January

Matisse: The Art of Drawing

National Gallery of Australia Travelling Exhibition

3 February – 18 March

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



Penrith
THE LEWERS
Regional
BEQUEST
Gallery

PENRITH REGIONAL GALLERY

To 26 November

NEW ACQUISITIONS:
UNIVERSITY OF WESTERN SYDNEY COLLECTION
Curated by Melissa Chiu

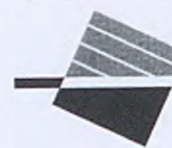
THE FIGURE AND ABSTRACTION

2 December – 28 January

**CHEN CHUAN, CONTEMPORARY CHINESE
WOODBLOCK PRINTS (SHANDONG PROVINCE)**
A Lismore Regional Art Gallery Touring Exhibition

**BOTANICAL ART SOCIETY OF AUSTRALIA:
PAINTINGS AND WORKS ON PAPER**

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
Tue to Sun 11–5, closed Christmas Day and Boxing Day
website: www.penrithcity.nsw.gov.au/penrithgallery



GIPPSLAND ART GALLERY • SALE

OPERATED BY WELLINGTON WIDE SERVICES ON BEHALF OF WELLINGTON SHIRE COUNCIL

- 4 Nov – 10 Dec **Owen Piggott drawings**
- 26 Nov – 10 Dec **Exploring the Self: A contemporary view of self portraiture** Curated by Rehgan De Mather
- 2 – 31 Dec **Battlers** An exhibition of photographs by Jeff Carter
- Photographs of Kilmany Park Boy's Home taken in the late 1950s**
- 16 Dec – 4 Feb **Percy Masters: The Golden Years**
- 13 Jan – 4 Feb **Lightfingered** An exhibition of digital prints produced at RMIT in the Digital Imaging Research Facility
- 10 Feb – 11 Mar **Janina Green photographs**
- 10 Feb – 24 Mar **Natural Causes: Landscape photographs by Ansell Adams (1902 – 1984) and Eliot Porter (1901 – 1990)**

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



Manly Art Gallery & Museum

To celebrate the centenary of our nation, the Manly Art Gallery & Museum is proud to present the following heritage exhibitions during 2001

8 December 2000 – 14 January 2001

Newton Hedstrom Retrospective

A survey of works by this renowned artist from the northern beaches of Sydney, spanning the years 1940 – 2001

19 January – 25 February 2001

Ralph Trafford Walker Retrospective

An exhibition of selected drawings and sculpture by this unsung artist whose career began in the 1930s

30 March – 6 May 2001

Studio is Sanctuary

A historical look at the National Art School and art education in Sydney from 1893–2001

7 December 2001 – late January 2002

Forging a Nation

This Australian War Memorial touring exhibition examines the first twenty years of Australian nationhood, 1901–1921

West Esplanade Reserve, Manly Tel: (02) 9949 1776 Tue – Sun 10am – 5pm



Toowoomba Regional ART Gallery

- 23 Nov – 7 Jan **Zeitgeist** An exhibition by third year visual art students from the University of Southern Queensland
- 1 Dec – 14 Jan **Joe Furlonger: Survey** A collective exhibition of the work of Gold Coast artist Joe Furlonger, spanning approximately thirteen years of his career from 1985 to 1998. A Gold Coast City Art Gallery Travelling Exhibition. Supported by *Visions of Australia*, the Gordon Darling Foundation and the Regional Galleries Association of Queensland
- 18 Jan – 11 Feb **Workings of the Mind: Melbourne Printmaking 1960 – 2000** A selection of forty-eight works drawn from the print collection of the Queensland University of Technology's Art Museum. Highlighting the work of Melbourne printmakers over the past four decades. Supported by *Visions of Australia* and the Gordon Darling Foundation

Toowoomba Regional Art Gallery

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



Announcing three major monographs by Craftsman House

TIM STORRIER *The Art of the Outsider*

by Catharine Lumby

Tim Storrier has been a successful artist almost since he first put brush to canvas. At the age of nineteen, he won the prestigious Sir John Sulman Prize. And in his early twenties he was already one of Australia's best known young artists. Yet, for all his fame and success, Storrier's art is the art of an outsider. His entire oeuvre has been focused on developing a kind of private totemic visual language out of common objects, historical relics and the natural world.

This monograph, the second major publication on Storrier's art, records the artist's creative metamorphosis from the early 1970s to present times. A highly accomplished painter of landscapes, Storrier is not a landscape painter — rather he uses nature as a stage on which to play out poetic rituals and symbolic narratives. His tightly composed canvases are only superficially decorative. At a deeper level, they are also explorations of the relationship between beauty and decay, design and its decomposition, artistic control and creative flux. Indeed, it is the tension between these elements in his work which marks him out as, paradoxically, one of Australia's most popular yet elusive modern artists.

152 plates in colour, 18 figures in black & white, 62 reference photographs, 216 pages, hardcover, 286 x 260 mm, 90 5703 042 X, Price: \$88

urban dingo: the art and life of Lin Onus 1948–1996

edited by Margo Neale

with contributions from Michael Eather, Gary Foley, Sylvia Kleinert, Bernhard Lüthi, Ian McLean, Jo Onus and Tiriki Onus

This is the first publication to explore the art and life of this remarkable contemporary Australian artist whose career spanned the last three decades of the struggle for Indigenous rights in Australia.

Lin Onus drew on his Aboriginal and Scottish ancestry to reconcile cultural difference both in terms of his own personal identity and in the broader cross-cultural and political landscape. This he did by engaging in an often deceptively light-hearted dialogue punctuated with wit and humour, creating a truly unique visual language that unsettles many of the conventional categories of western art discourse.

This richly illustrated monograph is published to coincide with a retrospective exhibition which brings together, for the first time, a significant body of Lin Onus's work, comprising fifty-eight paintings, prints and sculptures drawn from thirty-one private, public and corporate collections.

58 plates in colour, 90 illustrations in black & white, 144 pages, hardcover, 286 x 260 mm, 90 5703 762 9, Price: \$77

KEN JOHNSON *Life and Landscape*

by Ken Johnson

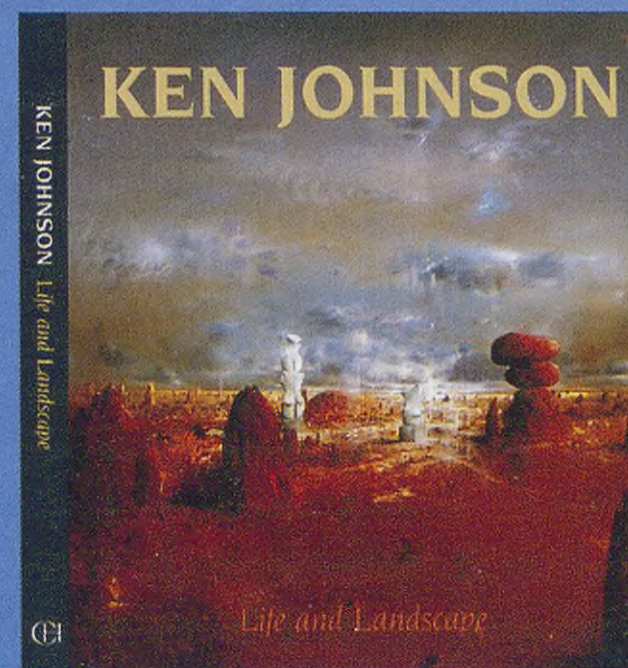
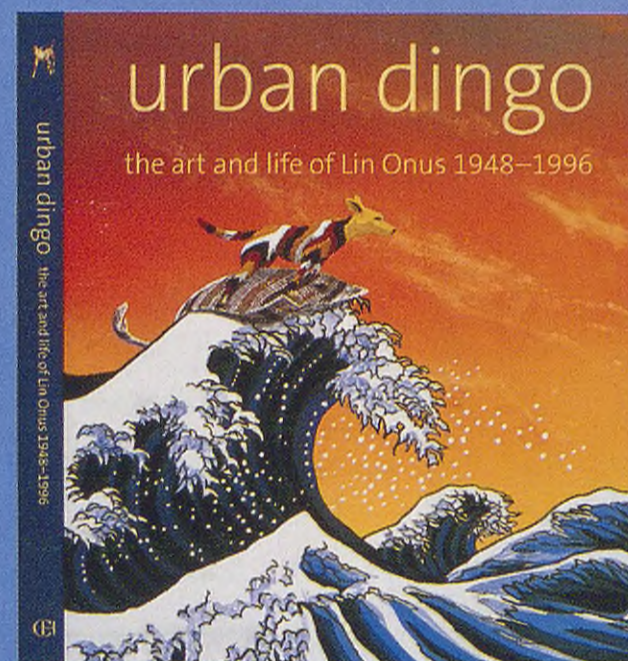
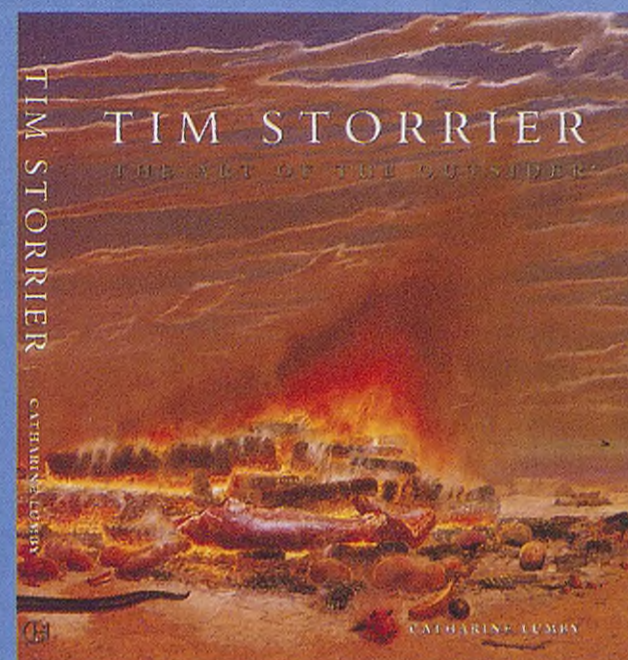
with a preface by Gavin Fry

Ken Johnson has been a professional artist for more than thirty years. His beautifully crafted paintings are not simply vehicles for the artist's craftsmanship and virtuosity. Rather, they express philosophical positions through allegory and mystical vision, yet satisfy as works of serenity and beauty that complement modern life.

In *Ken Johnson: Life and Landscape* the artist describes how the opportunity to travel and experience the natural world has nourished his artistic drive. As a boy, Johnson travelled around Australia with his father, taking in the many different forms and colours of the landscape. This early travel led to a hunger to see the world, to experience life and landscape in order to add to his adult artistic production. Johnson's mature work is the product of this experience in all its forms — the exotic places, the buildings, and the people and art of many cultures. Importantly, Johnson's work is hand-wrought, crafted with an artist's feel for texture, colour, form and decoration.

139 colour plates, 50 illustrations in black & white, 200 pages, hardcover, 286 x 260 mm, 90 5703 712 2, Price: \$88

For enquiries and book orders please call Kay Hill
Telephone: (02) 9966 8400 Fax: (02) 9966 0355 or Email: KHill@gbpub.com.au



THE ART GALLERY BOOKSHOP

ART GALLERY OF WA Perth Cultural Centre Perth WA
Tel: (08) 9492 6766 Fax: (08) 9492 6655
email: audreyp@artgallery.wa.gov.au
Open daily 10am – 5pm

A Gallery shop with style, which has a wide range of specialist art books, ranging from 'The Masters' through to 'Minimalism', also specialising in Western Australian art. Exciting gift ideas abound from all corners of the world as well as those from local, talented artists. Mail and phone orders welcome.

QUEENSLAND ART GALLERY SHOP

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

The Gallery Shop where art browsers will discover:

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

THE ARTS BOOKSHOP

1067 High Street Armadale VIC 3143
Tel: (03) 9822 2645 Fax: (03) 9822 5157
email: artsbookshop@bigpond.com.au
Open daily

Specialists in the visual arts: art, architecture, theory and criticism, cinema, decorative arts and design, exhibition catalogues.

THE GALLERY SHOP

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

The Gallery Shop carries Australia's finest range of art publications. Art books without boundaries: prehistory to postmodernism, Australian and international, artists' biographies from Michelangelo to Bacon, art movements and histories.

METROPOLIS

160 Acland Street St Kilda VIC 3182
Tel: (03) 9525 4866 Fax: (03) 9593 9741
Open daily 10am – 10pm
email: cosmos@hotmail.net.au

Restored to its deco elegance, Metropolis offers a unique range of art and design books from around the world. Also features: architecture, fashion, theory and film sections, associated Metropolis Gallery upstairs exhibiting local artists, mail order and customer order.

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Tel: (02) 9810 0707 Fax: (02) 9810 3094
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Sunday 10am – 10pm

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

BOOKOCCINO

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THE NATIONAL GALLERY SHOP

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

Australia's premier art bookshop, with a range of National Gallery of Australia merchandise, gifts and art objects. We cater for everyone, from the visual arts scholar to the first-time Gallery visitor. Mail orders and special orders welcome.

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 Brbie Island.
Tuesday to Sunday 10-5,
open public holidays

GALLERY8

Logan River Businesses,
4150 Pacific Highway,
LOGANHOME 4129
Tel. (07) 3806 0188 Fax (07) 3209 9537
Gallery8 is committed to showcasing the creative work that falls within the broad categories of the visual arts today. The gallery represents artists whose works challenge conventional aesthetic experience and enrich the quality of our cultural life. The gallery represents Lola McFalan, Simone Fraser, Kurt and Heidi Becker, Mathew Curtis, Don Waters, Melanie Forbes, Michel Boulay, Sharon Ford and Mary Norrie.
Tuesday to Saturday 9-4,
Sunday 10-4

GLOBAL ARTS LINK

d'Arcy Doyle Place, Nicholas Street,
IPSWICH 4305
Tel. (07) 3813 9222 Fax (07) 3812 0428
info@gal.org.au
www.gal.org.au
Director: Louise Denoon
8 December to 4 February: 'Common Ground', works from the collections of the City of Ipswich and the Queensland College of Art. Curated by Craig Douglas
To 10 December: 'Created from Within', Dennis Freeman
14 December to 28 January:
Contemporary art using silk, Isobel Cooper
To 21 January: 'Backyard: let's look at life out the back' (in Lottie's Place, GAL's special place for children)
From 2 February: 'Bundanon the trusted vision', Julie Kearney
To 9 February: 'Journey of Light: Art, Creativity and the Sacred', a series of exhibitions celebrating 2000 years of Christianity. Curated by Thomas Justice
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
Situated in the beautiful Gold Coast hinterland. Regularly changing solo exhibitions of international and Australian art.
Daily 10-5

PHILIP BACON GALLERIES

2 Arthur Street,
FORTITUDE VALLEY 4006
Tel. (07) 3358 3555 Fax (07) 3254 1412
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 11-5

QUEENSLAND ART GALLERY


Melbourne Street,
SOUTH BRISBANE 4101
Tel. (07) 3840 7333 Fax (07) 3844 8865
qag@qcc.qld.gov.au
www.qag.qld.gov.au
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. Organised by Queensland Art Gallery
6 December to 28 January: 'A day at the beach', scheduled over the summer holidays, this exhibition will coincide with the Centenary of the Federation of Australia, and presents a large selection of artworks depicting Australia's infatuation with the beach. A QAG 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, including Leon Waud, Shaun O'Connor, Caitlin Reid, Lisa Harris, Britt Knudsen-Owens, Debra Sara, Christopher Hanrahan, Courtney Pedersen, Brad Nunn, Jodie Cox, Peta Byrne, Danielle O'Brien and Thomas Hamlyn-Harris.
Tuesday to Friday 11-5,
Saturday 11-3

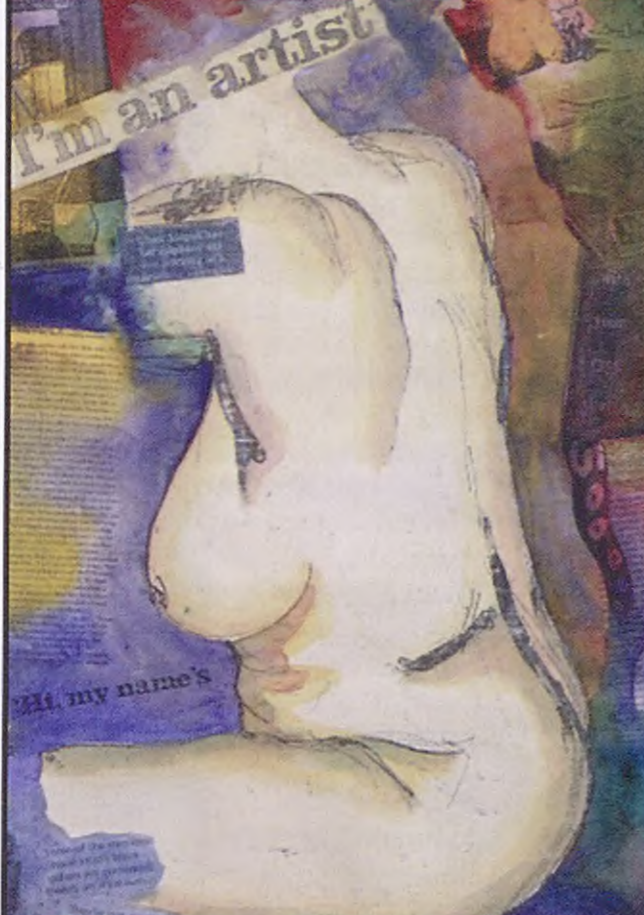
STANTHORPE ART GALLERY

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 permanent collection including paintings, sculpture, fibre and ceramics.
Monday to Friday 10-4,
Saturday 1-4, Sunday 10-1



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- Drawing
- Visual Arts
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- Interior Decorating
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- Colour Consulting
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“ At the SCDA we believe that art, design and colour education today must satisfy the high standards of both fine art and commercial design. With us students learn to articulate what they feel – to paint, draw and design using colour with confidence ”

PRUE LOGAN LEITH – DIRECTOR

Established in 1983, the School of Colour and Design Australia is the only independent art college in Australia offering part-time Diploma courses that specialise in the theory and practice of Colour, Design and Creativity.

The School's distinctive philosophy and educational practices support the development of the creative individual. Students of the School gain the confidence and ability to achieve artistic excellence, and apply their creative skills in a variety of ways.



02 9251 6055
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02 9958 5899
THE NORTHSIDE CAMPUS, WILLOUGHBY

STEELREID GALLERY

156 Musgrave Road, RED HILL 4059
Tel. (07) 3368 2999 Fax (07) 3369 4257
Monthly changing group thematic exhibitions with a diverse range of artists, styles and media, from Brisbane and Queensland. Featuring the art of Dorothy Akers, Alexandra Alderson, Merton Chambers, Lisa Chandler, Jack Oudyn, Brian Reid, Eileen Rocca, Max Sell, Pennie Steel, Kaya Sulc, Barry Tutt
November: Landscape, wide angle, place
December: 'Children', baby to teen
January: 'Technology', geometric, manufactured, engineering
February: 'Figure', anatomy, sociology.
Wednesday to Saturday 10-7, Sunday 10-4

TREVENEN HOUSE GALLERY

29 Merthyr Road, NEW FARM 4005
Tel. (07) 3254 4066 Fax (07) 3254 0344
npth@ozemail.com.au
A gallery in Brisbane's art precinct which visitors have commended for 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.
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
Representing Kitty Kantilla, Freda Warlipinni, Jean Baptiste Apuatimi, Kubarkku and his sons, Tiwi artists, Yvonne Koolmatrie, Butcher Cherele, Owen Yalundja and Warburton glass artists, specialising in older bark paintings and carvings from Arnhem Land. Shields, boomerangs and recent works on paper and canvas also available.
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 selected from across Australia. Currently supporting 37 artists working in a variety of mediums, the gallery is particularly committed to the exhibition and promotion of three-dimensional work. Located in a refurbished warehouse, Access maintains two exhibition venues and an extensive stockroom
7 November to 3 December: 'A Quest for Now', Leslie Oliver in collaboration with Sokquon Tran, painting and sculpture;
4 to 24 December: 15th Birthday/Survey Exhibition
25 December to 8 January: Gallery closed
9 January to 4 February: 'Sculpture 2001', focusing on contemporary Australian sculpture
6 February to 4 March: Leo Robba, paintings, Lezlie Tilley, painting constructions.
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
10 November to 10 December: 'Watermarks', collaborative installation by photo-based artists Caroline Lewens and Mark Strange which explores the intrinsic and sensual qualities of water to stimulate community awareness through aesthetic experience
1 to 17 December: Charles Sturt University Graduate Exhibition
15 December to 28 January: Albury TAFE Arts and Media Graduate Exhibition
22 December to 28 January: 'Siblings', Robert Rosen
5 January to 25 February: 'Modern Australian Landscape Painting', a National Gallery of Victoria touring exhibition
2 February to 4 March: 'Relatively Speaking', Ponch Hawkes.
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 Mirren.
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.
January: Gallery closed.
Monday to Friday 10 - 5, Saturday 11 - 3

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.

15 November to 7 January:
Contemporary Africa: 6th Guinness Contemporary Art Project, new art from Africa which includes wild fashion design and performance, film, photography and installation art

2 December to 21 February: 'World Without End', photography and the twentieth century

20 December to 11 March: 'Masks of Mystery', Chinese bronzes from the sacrificial pits of Sanxingdui. Includes bronzes in the shape of human heads, fragments of gold, jades, and a large number of elephant tusks, dating to c. 1200 BCE.
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: Suzie Melhop.
28 November to 20 December: Philip Davey, recent paintings
20 December to 16 January: Gallery closed
16 January to 24 February: Fine painting and sculpture.
Tuesday to Saturday 10 - 6

AUSTRALIAN GALLERIES, WORKS ON PAPER, SYDNEY

24 Glenmore Road, PADDINGTON 2021
Tel. (02) 9380 8744 Fax (02) 9380 8755
30 November to 20 December: Garry Shead, works on paper
20 December to 16 January: Gallery closed
16 to 27 January: Contemporary Australian works on paper
6 to 24 February: Martin Sharp, works on paper.
Tuesday to Sunday 10 - 6

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

BBA GALLERY

77 Buckland Street,
CHIPPENDALE 2008
Tel./Fax (02) 8399 2710
Director: Bryan Hooper.
Gallery Manager: Lisa McKimmie.
A new gallery in leafy Buckland Street, Chippendale, representing Tim Allen, Suzanne Archer, Bronwyn Bancroft, Andrew Best, Gary Gregg, Stephen King, Ross Laurie, John Morris, Mike Nicholls,



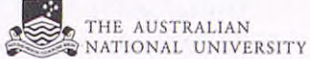
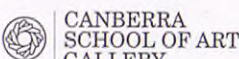

across

AN EXHIBITION OF INDIGENOUS ART AND CULTURE

An ANU Canberra School of Art Gallery National Touring Exhibition.
Guest Curator: Doreen Mellor
Australian Tour 2001 - 2002.

across is a national touring exhibition timed to coincide with the publication,
The Oxford Companion to Aboriginal Art and Culture
Eds: Sylvia Kleinert and Margo Neale.


Canberra School of Art Gallery
At the corner of Ellery Crescent and Liversidge Street, Acton, ACT
GPO Box 804, Canberra ACT 2601 Australia
Phone: +61 (0)2 6249 5841 Fax: +61 (0) 2 6249 0491
Email: CSA.Gallery@anu.edu.au

This project has been assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body. Across is an ANU Canberra School of Art Gallery touring exhibition and is supported by the Centre for Cross Cultural Research, ANU.

PC 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



New South Wales

Angus Nivison, Rodney Simmons and David Walker.
Wednesday to Sunday 12-6

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 a restaurant in the complex, as well as a pottery and antiques exhibition gallery.
Wednesday to Sunday and public holidays 10-5

BRENDA COLAHAN FINE ART

Level 6, 88-90 Foveaux Street,
SURRY HILLS 2010
Tel. (02) 9281 1100 Fax (02) 9281 1113
Mobile 0414 377 227
BrendaColahan@bigpond.com
Fine art consultant for private and public collections; acquisition and sale; display, removal, conservation, storage; Australian artist representative.
Public art: corporate banners; hoarding design; corporate signage.
Monday to Saturday 10-6
by appointment

BRETT WHITELEY STUDIO

2 Raper Street, SURRY 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 041 840 3928
cdaygal@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

COLLINS & KENT FINE ART

25 Opera Quays, 7 Macquarie Street,
SYDNEY 2000
17 Opera Quays, East Circular Quay,
SYDNEY 2000
Tel. (02) 9252 3993 Fax (02) 9252 3995
collinskent@ozemail.com.au
Exhibiting original European Masters including Dürer, Rembrandt, Goya, Manet, Pissarro, Renoir, Lautrec, Cezanne, Cassatt, Cheret, Matisse, Picasso and Chagall.
Open seven days 10-8

COOKS HILL GALLERIES

67 Bull Street, COOKS HILL 2289
Tel. (02) 4926 3899 Fax (02) 4926 5529
mail@cookshill.com
www.cookshill.com
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 Croke, Jeffrey Smart and Charles Conder.
To 27 November: Bruce Rowland, 'Les Saltimbiques' (travelling performers), nudes and still life oils; Greg Daly, ceramics; Tony White, jewellery
1 to 22 December: 'The Journey', Rod Bathgate, pastels of the mid North Coast
February: Mixed exhibition.
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.

To 25 November: 'Miniature Sculpture 2000'

30 November - 23 December: 'Take It Away Now', a selection of paintings and sculptures by Defiance Gallery artists
10 January to 3 February: 'Sculpture 2000', curated sculpture exhibitions by Campbell Robertson-Swann also showing at Access Gallery, Campbelltown City Bicentennial Art Gallery, King Street Gallery and Sir Hermann Black Gallery, University of Sydney.
Wednesday to Saturday 11-5

DUBBO REGIONAL GALLERY

165 Darling Street (opp. Victoria Park),
DUBBO 2830
Tel. (02) 6881 4342 Fax (02) 6884 2675
25 November to 20 January: 'Landscape', Charles Sturt University Collection, covers different types of Australian landscape: social landscapes, landscapes of the mind; both traditional and other indigenous landscapes; and multi-cultural representations
25 November to 20 January: Peter Wilson, ceramics
25 January to 4 March: 'Indigenous Australia: Standing Strong', the opening of this exhibition will form the basis of our annual 'Australia Day at the Gallery'
25 January to 4 March: 'Jacaranda Acquisitive Drawing Award', Grafton Gallery's touring drawing award.
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
We specialise in paintings by modern Australian artists including Nolan, Boyd, Gleeson, Blackman, Whiteley, Coburn, O'Brien, Dunlop, Friend, Olley, Olsen, Robinson, Dickerson, Shead and more. New exhibitions each month. We have an extensive stockroom and can also source works upon request.
Monday to Friday 10-6, Saturday to Sunday 10-5, or by appointment

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 and 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 contemporary 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 Curlew 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' co-operative 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

To 3 December: 'Sydneyiders', Lorrie Graham, a photographic celebration of the complex mix of the people of Sydney; 'Sydney Harbour', the final show in the 'Sydney' series of exhibitions which explores the harbour through art, architecture, design, literature, film and fantasy. From 23 December: 'Sydney at Federation', focuses on Sydney's urban and cultural evolution during the period 1880 to 1910; 'Pomp and Pageantry', a tribute to the pomp and pageantry of Federation through a display of filmic images, photographs and mementos of the events during the 1901 celebrations; 'The Triumphal Arch', artist Gary Carsley will create an iconic Triumphal Arch - a distinguishing feature of Sydney's 1901 celebrations; 'A Portrait of a Park', Sydney photographers, Wendy McDougall and Brendan Read capture evocative images of Centennial Park today.

Daily 10-5

JUSTICE AND POLICE MUSEUM

4-8 Phillip Street, Circular Quay, SYDNEY 2000

Tel. (02) 9252 1144 Fax (02) 9252 4860

To 21 October 2001: 'Hard Boiled! The Detective in Popular Culture'. An exhibition contrasting popular 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

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 25 November: 'Text and Subtext', works by eighteen Asian-born women artists from around the world. A touring exhibition from Lasalle-SIA College of the Arts, Singapore

1 to 16 December: MFA Graduate

Exhibition

February: MFA Assessment Exhibitions.

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 contemporary Aboriginal artists from the Central Desert region.

Monday to Saturday 10-6, Sunday 1-6

THE KEN DONE GALLERY

1 Hickson Road, The Rocks, SYDNEY 2000

Tel. (02) 9247 2740 Fax (02) 9251 4884

info@done.com.au

Ken Done in 2000 and beyond, a selection of original canvases, works on paper and limited edition prints depicting Ken Done's unique sense of Australia, and closely observing its myriad of differences and the lifestyle of its people.

Free admission.

Daily 10-5.30, closed Christmas Day only

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, 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,

Savanhdary 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@intcoast.com.au/~legge/index.html

www.intercoast.com.au

To 25 November: Evan Salmon, paintings/

assemblages; Emma Lohmann, paintings

28 November to 9 December: Summer

Exhibition

10 December to 6 February: Gallery closed

6 to 24 February: to be announced

27 February to 17 March: Derek

O'Connor, paintings; Pat Larter, paintings.

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

exhibitions and changing displays of

local art and craft for sale.

Tuesday to Saturday 10-4, Sunday 11-3

MICHAEL CARR ART DEALER

Level 3, 31 Bligh Street, SYDNEY 2000

Tel. (02) 9223 4055 Fax (02) 9223 4066

michaelcarr@ozemail.com.au

Specialising in the sale and exhibition of

international and Australian paintings

and sculpture and representing artists:

Colin Lanceley, Ron Robertson-Swann,

Pat Harry, Ian Bettinson, Neil Frazer,

George Raftopolous, Chris Antico,

The Department of Art History & Theory, University of Sydney

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- MA in Curatorship and Art History



The MA in Art History and Theory is designed to be a free-standing higher degree, and also to allow an alternative pathway to PhD research for those not entering from an undergraduate Honours program. Students take eight units of study worth six credit points each.

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Website: <http://www.metapix.arts.usyd.edu.au/power>



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New South Wales

James McGrath, Kim Wescott.
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
michael@nagymfineart.com.au
www.nagymfineart.com.au
Michael Nagy Fine Art exhibits contemporary Australian art and modern Australian and international art.
Wednesday to Saturday 11–6,
Sunday 12–5

MOREE PLAINS GALLERY

Frome Street, MOREE 2400
Tel. (02) 6757 3320 Fax (02) 6752 7173
moree.plains.gallery@mpsc.nsw.gov.au
Housing a fine collection of Australian and Aboriginal art. 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.

16 November to 4 March: 'Veronica's Revenge: Contemporary Perspectives on Photography from LAC, Switzerland', one of the finest collections of contemporary photography including work by Robert Mapplethorpe, Cindy Sherman, Man Ray, Gerhard Richter, Hiroshi Sugimoto, William Wegman and Rosemarie Trockel. In association with *The Sydney Morning Herald*
24 November to 4 March: 'Full Moon: Apollo Mission photographs of the lunar landscape', a project by Michael Light. A visual history of an archetypal Apollo mission to the moon, 'Full Moon' is a breath-taking exhibition of black-and-white and colour photographs. Organised by the Hayward Gallery, London
7 December to 28 January: Mikala Dwyer, an exhibition where objects and materials are stitched or pinned together to form small interconnected groups that seem open-ended or provisional.
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 510
To 26 November: 'Constructing Futures'; Robert Barnes, paintings
2 December to 28 January: Acquisitions 2000
3 February to 1 April: 'Inside and Outside', John Brack, a National Gallery of Australia Travelling Exhibition
3 February to 25 March: 'Apassionata', Salvatore Zofrea, woodcuts
Tuesday to Sunday 10–5,
public holidays 2–5,
closed Good Friday and Christmas Day

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

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86 River Road, EMU PLAINS 2750

29 OCTOBER - 18 FEBRUARY 2001

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Brown	Harris	Reynolds
Browne	Karaka	Trusttun
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Holy Smoke, 1996 Max Gimblett

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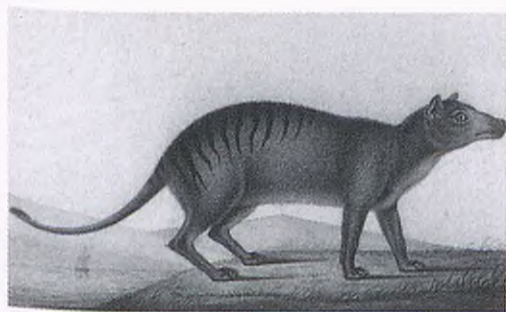
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Porirua City, New Zealand

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Mon to Sat 10am–4.30pm
Sun 11am–4.30pm

Phone: +64 4 237 1511

email: pataka@pcc.govt.nz

MUSEUM



A.C. VAUTHIER, *Tasmanian Tiger*, watercolour, c. 1830, Peter R. Walker Pty Ltd.

Tel. (02) 4735 1100 Fax (02) 4735 5663
 gallery@penrithcity.nsw.gov.au
 www.penrithcity.nsw.gov.au/
 penrithgallery

To 27 November: 'New Aquisitions, Nepean Collection', University of Western Sydney Nepean; 'The Figure and Abstraction', works from the Lewers Bequest
 2 December to 28 January: 'Chen Chuan', Contemporary Chinese Woodblock Prints (Shandong Province), a Lismore Regional Art Gallery Touring Exhibition, Botanical Art Society of Australia, meticulously drawn botanic paintings and works on paper.
 Tuesday to Sunday 11-5

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 Fine Australian artworks and items of historical interest. European paintings and sculpture. Photographs of stock sent on request.
 By appointment.

POWERHOUSE MUSEUM

500 Harris Street, ULTIMO 2007
 Tel. (02) 9217 0100 Fax (02) 9217 0462
 www.phm.gov.au
 Australia's largest museum. Exhibitions cover decorative arts with a strong design focus. Also technology, social history and design.
 Permanent exhibitions: 'Chemical Attractions'; 'Space - Beyond This World'
 To 28 January: '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 2000: 'Treasures of

Ancient Greece: One Thousand Years of the Olympic Games'.
 Daily 10-5, open extended hours during school holidays

PROUDS ART GALLERY

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

REGENT STREET GALLERY

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

REX IRWIN ART DEALER

1st Floor, 38 Queen Street, WOOLLAHRA 2025
 Tel. (02) 9363 3212 Fax (02) 9363 0556
 November: Derry Messum, sculpture
 December: Louis Boscacci, ceramics
 23 December to 6 February: Gallery closed
 February: Nicholas Harding, recent work.
 Tuesday to Saturday 11-5.30,
 or by appointment

ROBIN GIBSON GALLERY

278 Liverpool Street, DARLINGHURST 2010
 Tel. (02) 9331 6692 Fax (02) 9331 1114
 robgib@ozemail.com.au
 www.ozemail.com.au/robgib
 Exhibitions of contemporary Australian paintings, sculpture, ceramics and works on paper. French and British art from Browse and Darby, London.
 Tuesday to Saturday 11-6

ROSLYN OXLEY9 GALLERY

Soudan Lane (off 27 Hampden Street), PADDINGTON 2021
 Tel. (02) 9331 1919 Fax (02) 9331 5609
 oxley9@roslyn9.com.au
 Contemporary Australian and international art, paintings, sculpture, photography, installation, video and performance
 To 25 November: John Firth-Smith
 1 to 22 December: Robert Rosen
 23 December to 24 January: Gallery closed
 24 January to 14 February: Group show.
 Tuesday to Friday 10-6, Saturday 11-6

SALMON GALLERIES

71 Union Street, McMAHONS POINT 2060
 Tel. (02) 9922 4133 Fax (02) 9460 2179

judith@salmongalleries.com.au
 www.salmongalleries.com.au
 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

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 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
 info@shermangalleries.com.au
 www.shermangalleries.com.au
 17 November to 16 December: Marion Borgelt
 22 December to 16 January: Gallery closed
 24 January to 17 February: Mike Parr, Bernhard Sachs, Imants Tillers, John Young
 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
 17 November to 16 December: Marion Borgelt
 22 December to 16 January: Gallery closed
 24 January to 17 February: Mike Parr, Bernhard Sachs, Imants Tillers, John Young
 21 February to 17 March: Larsen and Lewers
 Throughout the year, Sherman Hargrave has a constantly changing program of exhibitions by gallery artists: Peter Atkins, Gordon Bennett, Marion Borgelt, Cai Guo Qiang (Australia), Debra Dawes, Richard Dunn, Anne Graham, Denise Green, Toshiaki Izumi (Australia), Michael Johnson, Janet Laurence, Richard Long (Australia), Hilarie Mais, the Estate of Akio Makigawa, Simeon Nelson, Mike Parr, 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
 shervingallery@nsw.nationaltrust.org.au
 www.nsw.nationaltrust.com.au
 Australian art, including historical perspectives.
 Tuesday to Friday 11-5,
 Saturday and Sunday 12-5

SIR HERMANN BLACK GALLERY

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

SOHO GALLERIES

104 Cathedral Court, cnr Cathedral and Crown Streets, SYDNEY 2000
 Tel. (02) 9326 9066 Fax (02) 9358 2939
 www.sohogalleries.net
 art@sohogalleries.net
 Showing young to mid-career contemporary Australian artists. Painting, sculpture and works on paper.
 Tuesday to Sunday 12-6

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
 1 November to 2 December: 'Roger Scott', by Robert McFarlane
 5 to 23 December: 'Blemish', Helen Kundecivic; Phillip George (exhibition continues 17 January to 10 February)
 14 February to 10 March: Liu Xiao Xian, Tigt Ho, Ella Dreyfus.
 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.gallerybluemts.com.au/the
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
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
To 24 November: Thirty-Eighth Annual Collector's Choice, works for \$480 and under, paintings, graphics, sculpture, pottery, wood and glass
1 to 19 December: John Montefiore, paintings and drawings; The Ron Hartree Art School Teachers' Exhibition, various media
22 December to 26 January: Gallery closed
27 January to 11 February: House Show
16 February: Thirty-Eighth Anniversary Exhibition.
Friday to Monday 11-6, or by appointment

WAGNER ART GALLERY

39 Gurner Street, PADDINGTON 2021
Tel. (02) 9360 6069 Fax (02) 9361 5492
wagnerart@bigpond.com
Specialising in fine art
To 18 November: John Rigby, paintings of Fiji and other works
18 November to 7 December: 'The Franklin River, Tasmania, and other works', Geoff Dyer, paintings
9 December to 28 February: The Summer Exhibition, showcasing a host of contemporary paintings by leading artists.
24 December to 9 January: Gallery closed
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
http://home.mira.net/~watters
To 4 November: John Peart, paintings
8 to 25 November: Richard Larter, paintings from the Pat Larter Collection
29 November to 9 December: Special Exhibition
12 December to 3 February: 15th Summer Exhibition, gallery artists
17 December to 2 January: Gallery closed
7 to 24 February: Suzie Marston and Freddie Timms.
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 projects, regular public programs, resident artist

program and gallery shop.
Free admission.
Tuesday to Friday 10-5, Saturday, Sunday and public holidays 12-4, closed Good Friday, Christmas Day, Boxing Day and New Years Day

YUILL|CROWLEY

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

ANU DRILL HALL GALLERY

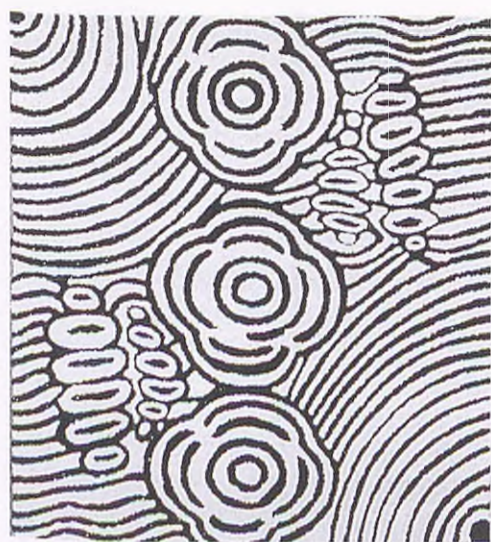
Kingsley Street, off Barry Drive, ACTON 2601
Tel. (02) 6249 5832 Fax (02) 6247 2595
jenny.irvine@anu.edu.au
16 November to 17 December: The Australian Drawing Biennale, leading Australian artists explore the position of drawing in contemporary art practice. Co-curated by Robin Wallace-Crabbe and Nancy Sever
January: Gallery closed
February to March: 'Transitions', seventeen years of the National Aboriginal and Torres Strait Islander Award.
Wednesday to Sunday 12-5

BEAVER GALLERIES

81 Denison Street, DEAKIN 2600
Tel. (02) 6282 5294 Fax (02) 6281 1315
beaver@interact.net.au
Canberra's largest private gallery.
Regular exhibitions of contemporary paintings, sculpture, glass and ceramics by established and emerging Australian artists. Gallery and licensed cafe open daily.
To 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
25 December to 5 January: Gallery closed
6 January to 10 February: new works by selected gallery artists
11 to 28 February: Ros Kean and Brian Hirst, glass and printmaking; Anita McIntyre, ceramics.
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



NARPULA SCOBIE NAPURRULA, Dance Ceremony, acrylic on canvas, 61 x 55 cm, Chapman Gallery.

www.arts.act.gov.au/cmag
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 exhibitions 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 Savige Street, CAMPBELL 2612
Tel. (02) 6247 7019

ruthprowse@ozemail.com.au
Paintings, original graphics and sculpture from Australian and international artists.
By appointment

GINNINDERRA GALLERIES

19 O'Hanlon Place, Gold Creek Village
NICHOLLS 2913
Tel. (02) 6230 2922 Fax (02) 6230 2923
dream@interact.net.au
www.contact.com.au/dreamings/
Director: Colleen Haigh.
Canberra's leading Aboriginal Art Gallery. Extensive collection of important paintings by Emily Kngwarreye, Rover Thomas, Gloria Petyarre, Ronnie Tjampitjimpa.
Daily 10-5

NATIONAL GALLERY OF AUSTRALIA

Parkes Place, CANBERRA 2600
Tel. (02) 6240 6411 Fax (02) 6240 6561
www.nga.gov.au
To 10 December: 'Lost in Space', in the Children's Gallery
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'
18 November to 11 March: 'Off the Page, Contemporary Artists' Books from Picasso to Clemente'. Illustrated books from the 1950s and 1960s until the present
8 December to 18 February: 'Federation', 2001 marks the 100th anniversary of Australian nationhood and, while celebrations will continue around the country, only one exhibition will tell the story of an entire century. 'Federation' will be the most comprehensive survey of Australian art since the Bicentennial exhibitions of 1988

23 December to 25 March: 'Building Blocks Federation 1901-2001', in the Children's Gallery.
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 Australian ranging from Nellie Melba to Kylie Minogue.
17 November to 18 February: 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: 'From Face to Face', David Moore, photographic portraits since 1942.
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 submissions for the 5th National Indigenous Heritage Art Award. Indigenous artworks from communities around Australia in

media such as oils and acrylics on canvas, glass, pottery, sculpture, photography, prints and works on paper. An initiative of the Australian Heritage Commission.

SOLANDER GALLERY

10 Schlich Street, YARRALUMLA 2600
Tel. (02) 6285 2218 Fax (02) 6282 5145
Solander@Apex.ned.au
Changing exhibitions of works by leading 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



THE JULIAN ASHTON ART SCHOOL

Founded 1890

PAUL DELPRAT - Principal

Write or telephone for prospectus
117 George Street, The Rocks NSW 2000
Telephone (02) 9241 1641 at any time

MARY PLACE GALLERY

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

Victoria

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
info@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 Jirwulur 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, Urupuntja Artists, Utopia, NT.
Monday to Friday 9–5.30,
Saturday 11–5, or by appointment

ANNA SCHWARTZ GALLERY

185 Flinders Lane, MELBOURNE 3000

Tel. (03) 9654 6131 Fax (03) 9650 5418
mail@annaschwartzgallery.com

Leading contemporary art.
Tuesday to Friday 12–6, Saturday 1–5,
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.
14 November to 2 December: Euan Heng, recent paintings; Graeme Drendel, recent work

6 to 22 December: Cameron Hayes, recent paintings

23 December to 16 January: Gallery closed
10 February to 3 March: Simon Learmonth, wire sculpture; Kate Bergin, paintings.

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.

11 November to 2 December: Simon Cooper, recent prints and drawings

6 to 22 December: Contemporary Australian works on paper

23 December to 16 January: Gallery closed

10 February to 3 March: Selected prints and drawings.

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.

Tuesday to Friday 10–5,

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

November: Selected Australian paintings and works on paper by leading artists

December: Michael Shannon, works on paper; Kristin Headlam, recent etchings and watercolours

January to February: 'Summer Salon', paintings, works on paper and sculptures by contemporary and emerging

Australian artists, including Susan Jacobs and Jenny Rogerson.

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 19 November: Thorton Walker at Mary Place, Paddington, Sydney

11 to 30 November: Prue Venables, Helena Kazepis

2 to 21 December: Stephanie Burns

22 December to February: Gallery closed.

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/

19 November to 19 December: C.A.S. Inc.

Members' Exhibition 2000, CASspace

546–564 Collins Street, Melbourne; 24

hour viewing. Artists are invited to

apply for exhibitions in CASspace. For

proposal/entry forms, please send

stamped, self-addressed envelope to

CASspace Coordinator.

DELSHAN GALLERY

1185 High Street, ARMADALE 3143

Tel. (03) 9822 9440

Fax (03) 9822 9425

Featuring selected paintings by promi-

nent 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 contemporary

Australian artists. Also featuring major

Aboriginal work. Extensive stockroom

7 to 25 November: 'New directions in

contemporary Aboriginal art'

28 November to 22 December: Group

Exhibition, gallery artists

January: Gallery closed

February: Preview, gallery artists.

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, Pirmangka 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
geelart@gsat.edu.au
Australian paintings, prints and drawings, colonial to present day. Contemporary sculpture and decorative arts. Exhibitions changing monthly.
Monday to Friday 10-5,
Saturday, Sunday and public holidays 11-5

GIPPSLAND ART GALLERY SALE

Port of Sale Civic Centre,
68 Foster Street, SALE 3850
Tel. (03) 5142 3372 Fax (03) 5142 3373
To 10 December: Owen Piggott, drawings
26 November to 10 December:
'Exploring the Self', a contemporary view of self-portraiture

2 to 31 December: 'Battlers', photographs by Jeff Carter documenting half a century of Australian lifestyles from coast to coast
2 to 31 December: Photographs of Kilmany Park Boy's Home taken in the late 1950s

16 December to 4 February: 'The Golden Years', Percy Masters

13 January to 4 February: 'Lightfingered', digital prints produced at RMIT in the Digital Imaging Research Facility
10 February to 11 March: Janina Green, photographs

10 February to 24 March: 'Natural Causes', landscape photographs by Ansell Adams (1902-1984) and Eliot Porter (1901-1990). A National Gallery of Australia Travelling exhibition supported by Australian Air Express.
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
23 November to 10 December:
Kenneth Jack
11 to 22 December: Mixed exhibition
25 December to 14 January: Gallery closed

15 January to 28 February:
Mixed exhibition.
Monday to Friday 10-5.30,
Saturday 10-5, Sunday 2-5

HELENGORY GALERIE

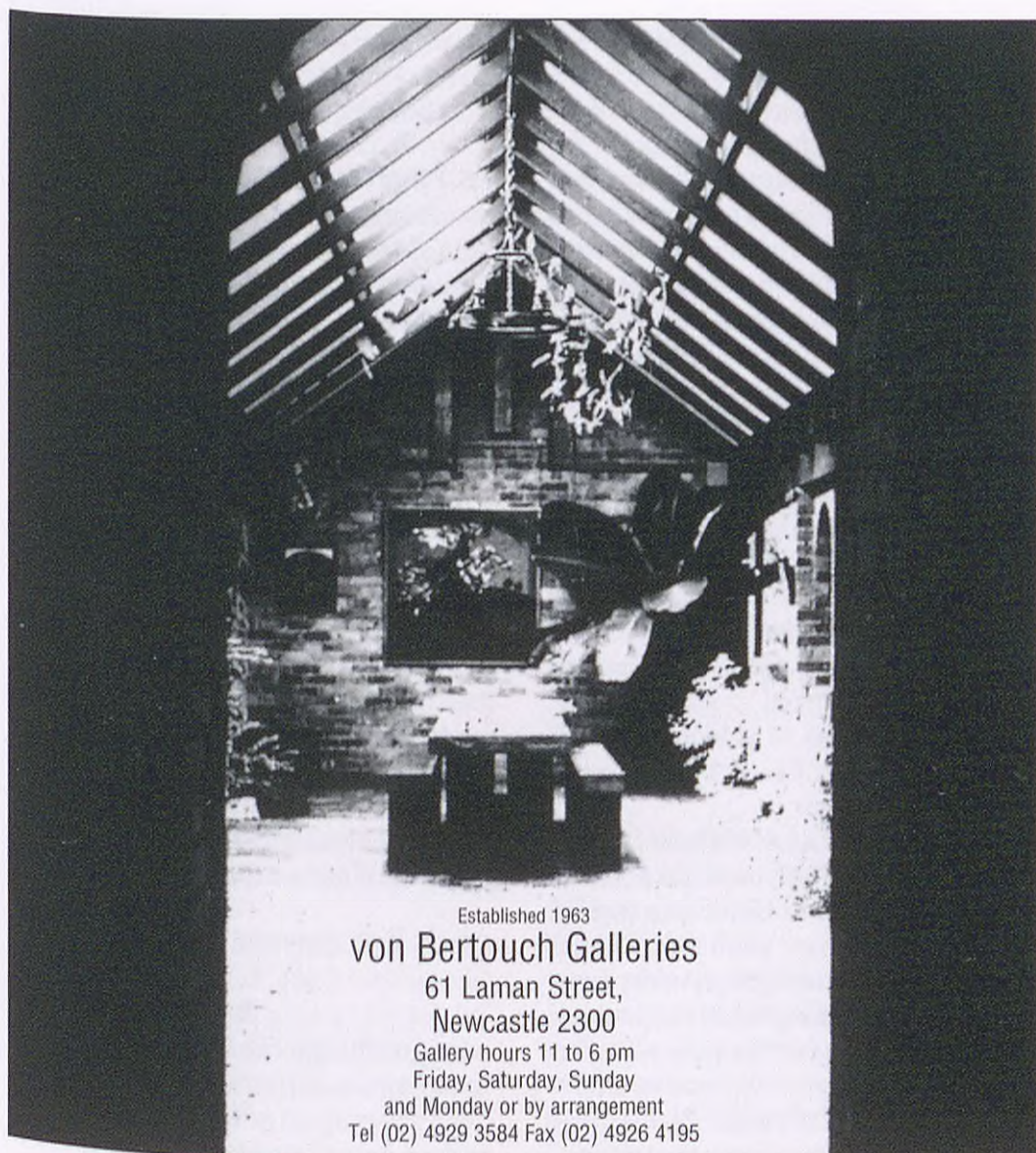
25 St Edmonds Road, PRAHRAN 3181
Tel. (03) 9525 2808 Fax (03) 9525 2633
helengory@labyrinth.net.au
www.plasticine.com/helengory
Contemporary Australian art. Two exhibitions every five weeks. Paintings, extensive stock of prints, stockroom, sculpture. Representing emerging and established artists.
Wednesday to Saturday 11-6,
Sunday 2-5

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7 Lesters Road, BUNGAREE 3352
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Featuring the unique canvas, timber, watercolour, pastel and hide paintings of James Egan. Continually changing exhibitions.
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326-328 Punt Road, SOUTH YARRA 3141
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Newcastle 2300
Gallery hours 11 to 6 pm
Friday, Saturday, Sunday
and Monday or by arrangement
Tel (02) 4929 3584 Fax (02) 4926 4195

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21 - 28 January 2001

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email: jwatson@tassie.net.au www.thegrangecampbelltown.com.au

Gabriella Roy Aboriginal & Pacific Art

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

Tues-Fri 10-5.30 • Sat 10-2

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

Victoria

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. November: Christmas Card Show, CAA. Wednesday to Sunday 12-5, openings first Friday of each month 8pm

JOSHUA McCLELLAND PRINT ROOM

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

KINGSTON ARTS CENTRE

979 Nepean Highway, MOORABBIN 3189
Tel. (03) 9556 4440 Fax (03) 9556 4441
kingart@peg.apc.org
www.peg.apc.org/~kingart
A dynamic multifunctional centre for the visual and performing arts, committed to public accessibility and artistic innovation. Features a changing selection of contemporary and traditional exhibitions. Exhibition calendar available. Monday to Friday 10-6, Sunday 2-5

KOZMINSKY GALLERIES

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

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 11 November: 'Dawn til Dusk', Janet Green
22 November to 16 December: 'Victoria Felix', Jeffrey Makin
23 December to mid-February: Gallery closed.
Saturday 1-5, or by appointment

LEFT BANK ARTISTS COOPERATIVE LTD

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

LIBBY EDWARDS GALLERIES

10 William Street, SOUTH YARRA 3141
Tel. (03) 9826 4035 Fax (03) 9824 1027
Australian contemporary paintings and sculpture by leading artists including Andrew Bartosz, Melissa Egan, Esther Erlich, 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
www.melaleuca.com.au
Exhibiting contemporary Australian artists, painting and sculpture. Saturday and Sunday 11-5.30, or by appointment

MELBOURNE FINE ART

422 Bourke Street, MELBOURNE 3000
Tel. (03) 9670 1707 Fax (03) 9670 1702
Mobile 0418 391 948
Contemporary and traditional Australian and international works, paintings, drawings, prints and sculpture. Regular major exhibitions. Wednesday to Friday 12-6, Saturday and Sunday 2-6, or by appointment

MILDURA ARTS CENTRE

199 Cureton Avenue, MILDURA 3502
Tel. (03) 5023 3733 Fax (03) 5021 1462

milduraac@peg.apc.org
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 25 November: Important works on paper, including Louise Bourgeois, Brice Marden, Willem de Kooning, Ian Fairweather, William Tucker, George Baselitz, Joseph Cornell
28 November to 23 December: Lena Nyadbi
January: Unsigned Artists, curated by Max Delaney and Samantha Comte. 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 worldwide 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.
November: Kate Beynon; Luke Roberts
December: Scott Redford; John Meade
January: Gallery closed
February: Elizabeth Gertsakis.
Tuesday to Saturday 11-6

TOLARNO GALLERIES

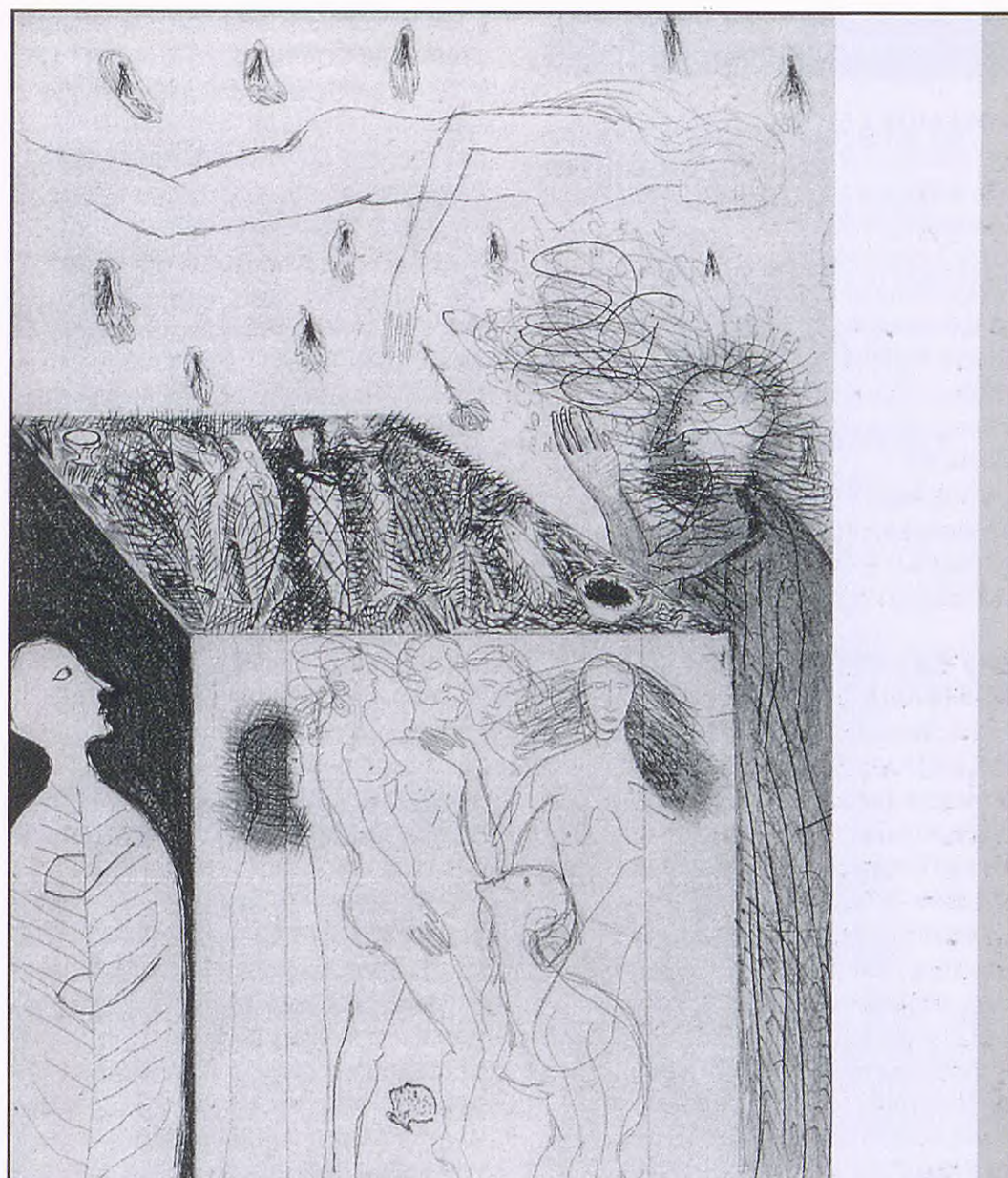
Level 4, 289 Flinders Lane,
MELBOURNE 3000
Tel. (03) 9654 6000 Fax (03) 9654 7000
Specialising in contemporary Australian artists including Howard Arkley, Peter Atkins, Richard Dunn, Louise Forthun, Jeff Gibson, Peter Graham, Brent Harris, Tim Johnson, Mathew Jones, Christopher Langton, Tim Maguire, 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



*Lorenzo De' Medici
Carnival Songs*

*with
Sol Le Witt
Peter Th. Mayer
Mimmo Paladino
Jörg Schmeisser
William T. Wiley*

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South Australia

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 exceptional emerging and mid-career artists. Artists represented include Anna Platten, Zhong Chen, John Hart, Lisa Young, Michael Kutschbach and Liz Williams.
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
To end December: The Centenary of the Elder Wing
To 10 December: 'Matisse: The Art of Drawing', comprising over 100 drawings, original prints, illustrated books and a major painting. 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. Superlative works by Clarice Beckett, Dorrit Black, Lina Bryans, Grace Crowley, Joy Hester, Kathleen O'Connor, Margaret Preston, Thea Proctor and Grace Cossington Smith. 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 opportunities 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 19 November: 'Installation Stills', curated by Niki Vouis; 'Performance Photos Archive 1987–92', Alan Cruickshank

24 November to 17 December: 2000 CACSA Members' Shows

From 16 February: 'Domus 1', Johnny Dady.

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
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
12 November to 6 December: Julie Harvey-Lawton, ceramics; selected artists
10 to 24 December: Christmas Exhibition.
Tuesday to Friday 10–5,
Saturday and Sunday 2–5

HILL-SMITH FINE ART GALLERY

113 Pirie Street ADELAIDE 5000
Tel. (08) 9223 6558 Fax (08) 8224 0328
Established 15 years. Providing regular exhibitions of local and interstate artists. Comprising two levels the gallery has ample space for continuous stock exhibitions, with many of Australia's most prominent contemporary artists on display. The gallery also provides valuation reports, restoration and framing advice.
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 6477 Fax (08) 8302 6822
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 7 January: 'Tête a Tête', a selection made by Henri Cartier-Bresson for the National Portrait Gallery in London as part of the celebrations to mark his 90th birthday. Entry fees will apply to this exhibition
2 to 24 December: Doug Moran National Portrait Prize, the thirty finalists will be presented at the Art Gallery of Western Australia for the first time
25 January to 25 March: Robert MacPherson: Perth International Arts Festival, a rare opportunity to have an overview of the work of Robert MacPherson, one of the most widely respected and influential artists working in Australia.
Free admission to all exhibitions.
Daily 10–5,
closed Christmas Day, Good Friday,
Anzac Day 1–5

ARTPLACE

52(i) Bayview Terrace,
CLAREMONT 6010
Tel. (08) 9384 6964 Fax (08) 9384 3432
artplace.com.au
Perth's most exciting gallery. Regular mixed exhibitions of Western Australian artists on two levels of the gallery. Monthly solo exhibitions.
Member AGG.
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 30 November: Selected works
December: Selected works from represented artists
24 December to 18 January: Gallery closed.
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
14 to 28 January: Mary Knott, drawings and sculpture.
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_Arts/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
P.O. Box 3770, ALICE SPRINGS 0871
Tel. (08) 8953 1577 Fax (08) 8953 2441
fineart@gallerygondwana.com.au
www.gallerygondwana.com.au
Director: Roslyn Premont.
Representing major cutting-edge, established and emerging artists, including Dorothy Napangardi, Walala Tjapaltjarri, Barbara Reid Napangardi and Gracie Pwerle Morton.
Sourcing the best in contemporary Aboriginal paintings. Suppliers to interstate and international galleries, consultants for corporate and private collections. Wholesale enquiries welcome. Member ACGA and Art.Trade.
Monday to Friday 9.30-6,
Saturday 10-5, or by appointment

**MUSEUM AND ART GALLERY OF
THE NORTHERN TERRITORY**

Conacher Street, Bullocky Point,
FANNIE BAY 0820
Tel. (08) 8999 8201 Fax (08) 8953 2441
To 26 November: Telstra presents the 17th National Aboriginal and Torres Strait Islander Art Awards, the premier national Aboriginal art event
8 December to 4 March: 'Grass is Greener', an interactive exhibition exploring genetic engineering
To May: 14th Tamworth Fibre Textile Biennial, pre-eminent fibre textile exhibition in Australia
To May: 20th National Craft Acquisition Award, a media-specific exhibition with textiles as the focus in 2001.
Monday to Friday 9-5,
Saturday and Sunday 10-5

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. Also 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
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Review

BRISBANE SCENE

Louise Martin-Chew

The new millennium heralded notable beginnings, endings and unveilings in Brisbane. The long-mooted development of a gallery of modern art at Queensland Art Gallery was announced on 17 May 2000, with the allocation of more than \$100 million in funding for the project. The delayed commitment to refurbish the old Empire Building as a contemporary arts centre was also finally announced, with a redevelopment budget of \$11.2 million and architectural plans for the project unveiled on 2 June. The government's commitment to the refurbishment, while welcome, seems to be less than wholehearted, with the prime street frontage of the Empire committed to commercial leasing in a bid to alleviate costs. These announcements came shortly after the opening of the stunning Brisbane Powerhouse Centre for the Live Arts on 6 May, and the launch of the beautifully crafted Queensland University of Technology Art Museum on 12 May.

The Brisbane art scene has been transformed by government patronage since the 1970s. In the



WILLIAM ROBINSON, *Eagle landscape*, 1987, oil on canvas, 141 x 192 cm, Queensland University of Technology Art Collection, purchased 1991 through the Vice-Chancellor's Special Initiatives Fund.

1940s the art collection now under the auspices of the Queensland University of Technology (QUT) was begun, with the first paintings bought with student funds. The (until now) largely hidden QUT collection – the result of fifty-five years of collecting – was unveiled at an opening exhibition in May. Curators including Cyril Gibbs, Betty Churcher, Merv Muhling, Peter Botsman, Joe Airo Farulla and, currently, Stephen Rainbird, have done the collection proud. The surprise was not at the quality of the works, so much as the way that a major, coherent collection has matured from such humble beginnings, surviving changes of personnel, fashion and institutions.

Closure of several commercial galleries, however, was also a symptom of the year, with significant players disappearing from the Brisbane art scene, including Verlie Just's Town Gallery (which is open for limited purposes), and Michael Milburn, following their deaths earlier this year. Other casualties of changed circumstances were Smith + Stoneley in October 1999 and Cintra Galleries in early 2000. Into the breach has stepped Andrew Baker Art Dealer, which opened on 3 March 2000 and represents artists whose work has had little or no commercial exposure in the Brisbane market.

A new initiative from Grahame Galleries is the declaration of Artist's Book Day. Noreen Grahame, who has run the Artists Book Fair biannually since 1994, held



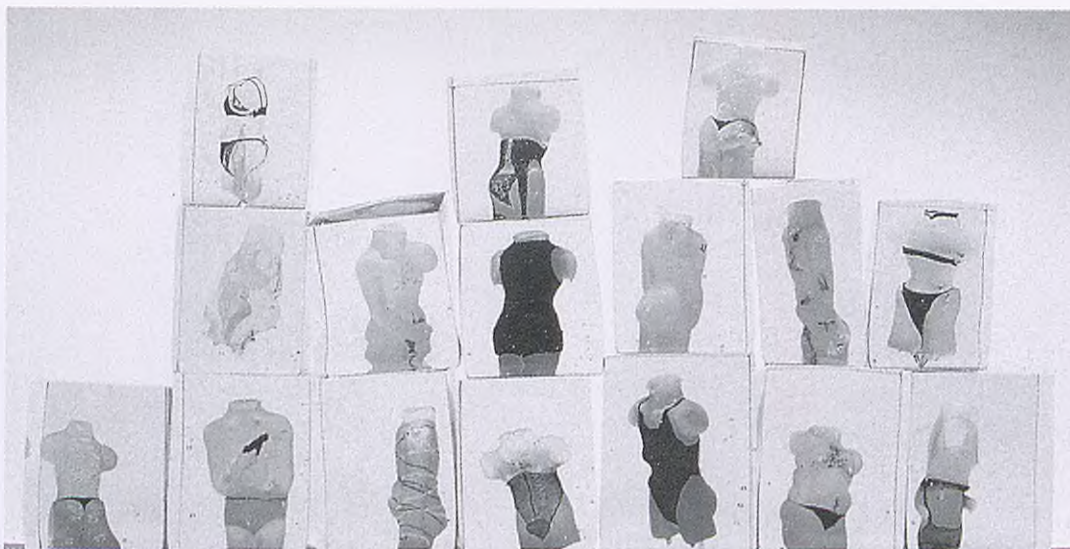
SCOTT REDFORD, *Surf painting/black palms*, 2000, fibreglass and resin over painted foam, made by Chris Garrett and Alonzo Punker at Phantom Surfboards, Burleigh Heads, Gold Coast, Australia, from an original design by Scott Redford, 74 x 114 cm, courtesy Bellas Gallery, Brisbane.

an exhibition of Australian and international artists' books in July and August. However, look in vain on your calendar for Artist's Book Day, since Grahame has strictly sought no official certification for the event.

A brilliant overview of contemporary Australian glass art, curated by Kirsten Fitzpatrick at Brisbane City Gallery, examined the innovative qualities of Australian glass. The exhibition recognised Indigenous glass practice for the first time, featuring the little-known glass carving tradition of Aboriginal artists from the Kimberley region, who have adapted the techniques of carving spear points from stone. Stimulated by the recognition of something different in Australian glass, the exhibition, titled 'At the Edge', threaded a typically Australian narrative through a wide range of stylistic, conceptual and technical approaches. Ian Mowbray's subversively sexual and unsettling male torsos in glass bricks was one of the stand-out works in this exhibition, which also toured Sydney and Munich.

A fresh look at contemporary art was evident in 'Sebastian: Contemporary Realist Painting', an exhibition curated by Alison Kubler at Gold Coast City Gallery and touring regional New South Wales and Queensland until October

IAN MOWBRAY, *The wall 3*, 1999, kiln-cast glass, sixteen pieces, each approx. 9 x 9 cm, courtesy Brisbane City Gallery, Queensland.



2001. Kubler set out to distinguish 'Sebastian' from the mood of the 1990s – a time when cutting-edge contemporary art was claimed by grunge and installation – by positing a resurgence of realist painting. While Kubler's conceptual approach provides lively viewing, and her selection of artists spans those aged in their early twenties through to veterans such as Lindy Lee and Matthys Gerber, Kubler's message is that we are left where we always were – with the act of looking. Claiming radicality for this one constant in the art of the visual may be the most outrageous element in 'Sebastian'.

Highlights at commercial galleries included Scott Redford's 'Surf Paintings/Futurist City' at Bellas Gallery in June. Redford, an artist whose work accepts no self- or stylistically imposed boundaries, took rectangular paintings fabricated as surfboards and showed his surf-city home – the Gold Coast – with palm trees and skyscrapers in calligraphic black on evocatively pink backgrounds. At the opposite end of the scale was Philip Bacon's exhibition of oil paintings from the estate of Fred Williams. The quality of these paintings, claimed as the last sale of oils from the Williams estate, was outstanding. They were classic Williams works, with delicacy and strength.

The Queensland Art Gallery's major show for the year was 'Earth Spirit Fire: Korean Masterpieces from the Chosun Dynasty', an exhibition of ceramics, furniture, painting and calligraphy from the period 1392 to 1910. The exhibition had a sense of quiet, with neo-Confucian ideals – scholarship, filial piety and harmony among all things – reflected in the restrained beauty of the objects. It is an exhibition that rewards time and contemplation and sheds light in an appealing and accessible way on a little known culture and period.

CANBERRA SCENE

Sasha Grishin

At a time when many established commercial art galleries in Australia face an uncertain future with the Federal Government's new tax legislation and the changing role of art auction houses, in Canberra two new major galleries for contemporary art have opened their doors. Neither gallery is a newcomer to the Canberra art scene, but both have been dormant for a number of years and are now reopening in new purpose-designed venues.

Helen Maxwell's Australian Girls Own Gallery (aGOG) had been a significant outlet for women's art at its premises in Kingston, and its demise at the end of 1998 was noted with regret nationally. The gallery has now reopened as Helen Maxwell Gallery at Braddon in Canberra's central business district.

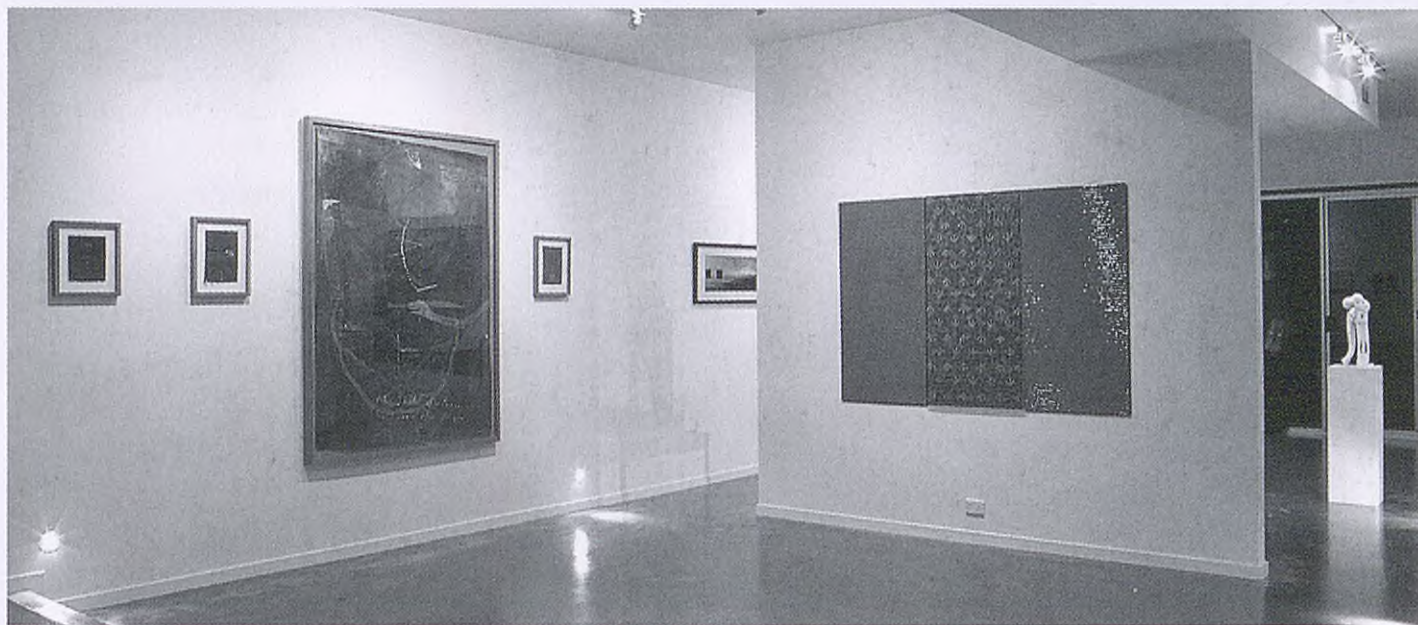
In decentralised Canberra, the civic centre has never been a hub of activity for the visual arts, except for the newly established Canberra

Museum and Gallery and several temporary exhibition spaces in the city's theatre complex. Otherwise it is a fifteen-minute walk to Canberra Contemporary Art Space at Gorman House in Braddon, or a ten-minute walk in the opposite direction to the Drill Hall Gallery at the Australian National University and the Canberra School of Art Gallery.

Helen Maxwell Gallery is located on the first level of a recently refurbished mid-1960s building which was originally custom-built as the national production site of Rupert Murdoch's fledgling *Australian* newspaper. The gallery exhibits work by artists, both male and female, from Australia and the Pacific region. It consists of two spaces: a managed gallery in which selected artists pay a management fee, and another space which operates as a regular commercial gallery selling on a commission basis. The exhibiting spaces are open and spacious, suffused with both natural light and soft, artificial lighting.

Among the artists currently represented by the gallery are Helen Wright, Lena Nakamara (from the Tennant Creek area), Robin White (New Zealand), Marie McMahan, Annie Franklin, Kate Lohse, Yvonne Boag, David Sequiera, Megan Walch, Wilma Tabacco, Judy Watson, Irene Briant, Anne Ferran, Anne Noble and Judy Horacek. As Helen Maxwell explains, the gallery 'focuses on contemporary work that discusses political and social issues in challenging and innovative ways'.

The other gallery to resurface in Canberra is Ben Grady Gallery, which has opened in the heart of Canberra's industrial suburb, Fyshwick, among used-car lots and legalised sex parlours.



Installation view of work by Janenne Eaton, Peter Graham and Peter Vandermark, Ben Grady Gallery, Canberra.

Ben Grady has operated from a number of venues in Canberra, including the same building which housed aGOG in Kingston, but has been absent from the Canberra art scene for several years. The new gallery space, as Ben Grady proudly points out, was designed by him personally to appeal to both domestic and corporate clients. It is a fairly austere 1960s-style art space with a wonderful cavernous feel which is ideal for boldly coloured large-scale paintings and installation work. Upstairs is a much more intimate, domestic space which Grady intends to use in the future for other types of exhibitions.

Although born in Canberra, Grady has lived in Melbourne for considerable periods, and for his new gallery, as in the past, he has planned a program of exhibitions that focus mainly on contemporary Australian art, with a strong bias towards emerging Melbourne artists. When asked to give some sort of policy statement for the gallery, Grady noted that 'there is a global style in contemporary art at the moment' and explained that he intends to retain a number of his former artists, to explore new talent and to feature more Indigenous artists and emerging international artists. He also made the interesting observation that, in his opinion, the Canberra art market is too limited to run a gallery with only a small stable of artists. The artists presently on his exhibiting list include Lisa Walker, Vera Möller, Glen Dunn, Philip Hunter, Andrew Browne, Marie Hagerty, Janenne Eaton, Alex Asch, Peter Walsh, Peter Vandermark, Peter Graham, Andrew Powell, Craig Easton, Tommy Carroll and Katie Cox.

The visual arts scene in Canberra is domi-



KATE LOHSE, *Left out in the cold*, 2000, neon installation, exhibited in 'Triptych', Helen Maxwell Gallery, Canberra.

nated by institutional galleries – at last count, about a dozen of them. Although there are a number of minor and specialised art spaces, in the private sector there have been only three major commercial art galleries: Solander Gallery, one of Canberra's oldest and, certainly, longest-surviving galleries; Chapman Gallery, which includes a focus on Indigenous art; and Beaver Galleries, which has an active profile in exhibiting Australian craft. With the opening of Helen Maxwell Gallery and Ben Grady Gallery the number of major commercial art galleries in Canberra has almost doubled to five.

Helen Maxwell Gallery, 42 Mort Street, Braddon, Canberra; Ben Grady Gallery, 285 Canberra Avenue, Fyshwick, Canberra.

YVONNE BOAG

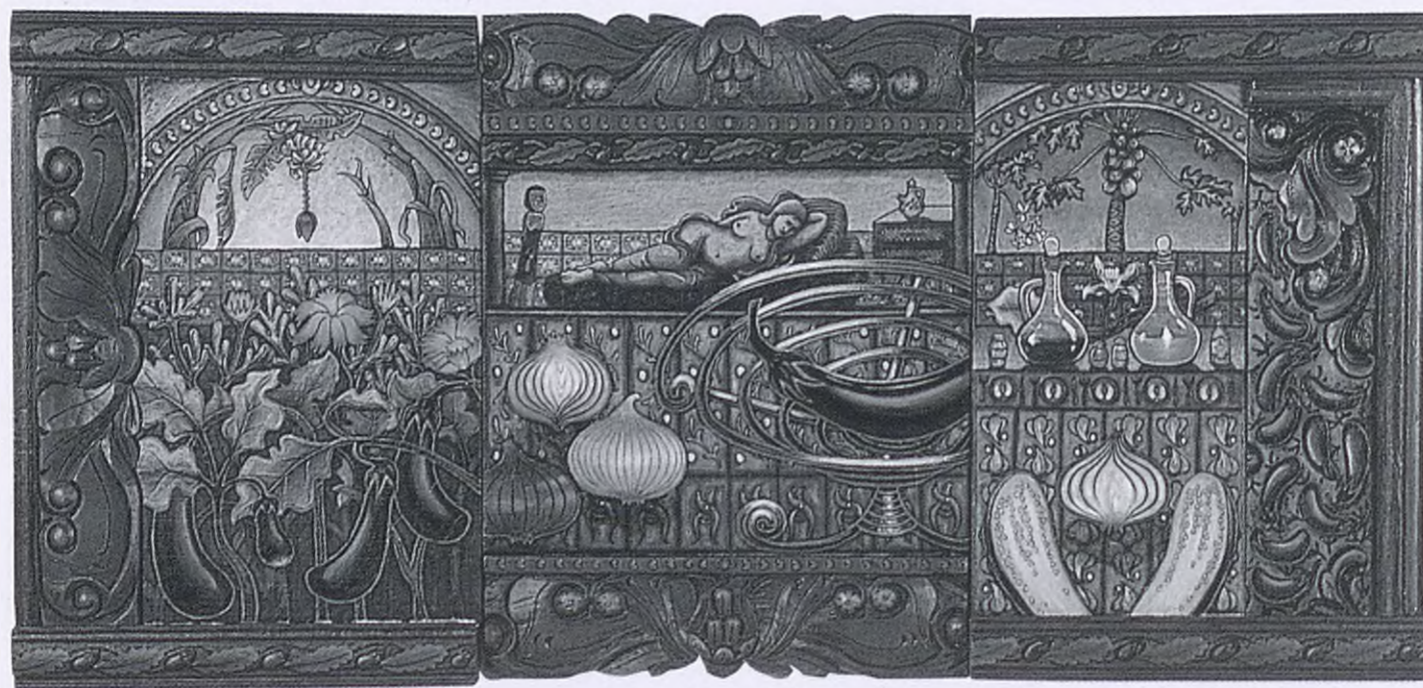
Victoria Hynes

Like a roaming urban topographer, Australian artist Yvonne Boag regularly immerses herself in alien physical and cultural surroundings from which she creates a series of visual maps. Boag uses mapmaking as a key to understanding the underlying social structures of unfamiliar environments.

Over the past five years, Boag, a painter and printmaker, has spent extended periods of time in Korea and Japan. In 1995 she was awarded an Asialink residency to South Korea and in 1998 she was artist-in-residence at the Australia Council studio in Tokyo. These experiences have led to continued exchanges and invitations for Boag to exhibit her work in the two countries.

Boag's earlier works, produced during her residency in Korea, involved painting on *Han-je* paper with traditional painting materials such as wool brushes and ink sticks. These large works on paper depict aerial views of a congested metropolis, with jumbled, overlapping images of human figures attempting to move through clogged city streets and buildings. In comparison, Boag's work from her time in Japan outlines, in fluorescent colours, the organised labyrinth of the Tokyo subway system, an ordered structure of tunnels and tracks weaving a pattern around waiting figures.

In sharp contrast, Boag's most recent series of works is based on her experiences as a visiting artist at the Lockhart River Aboriginal Community Art Centre in Far North Queensland.

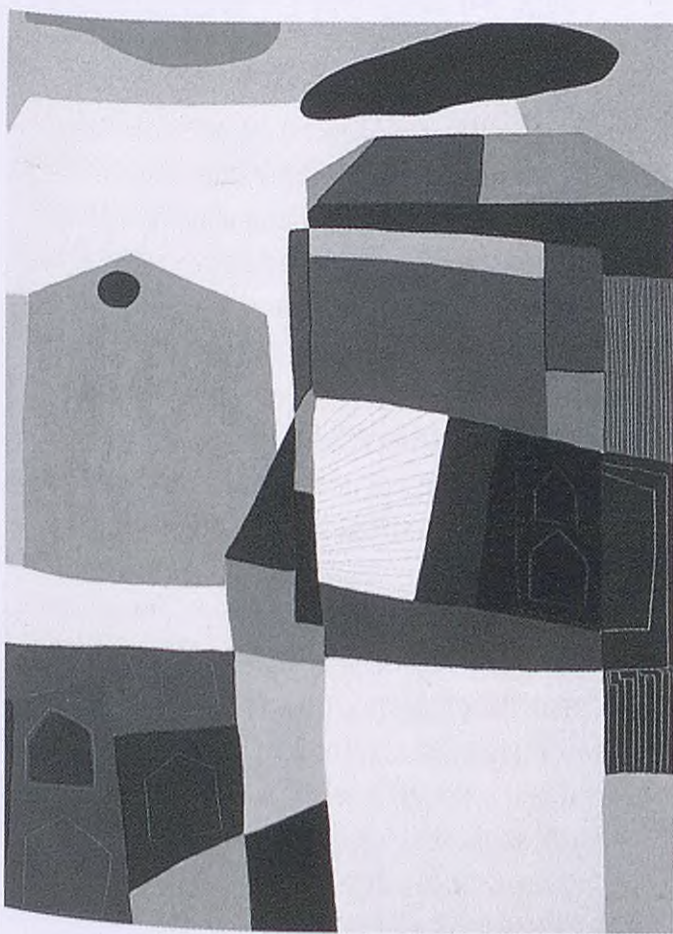


ANNIE FRANKLIN, *Harvest*, 2000, acrylic, oil on wood, 40.6 x 91.5 cm, exhibited in 'Triptych', Helen Maxwell Gallery, Canberra.

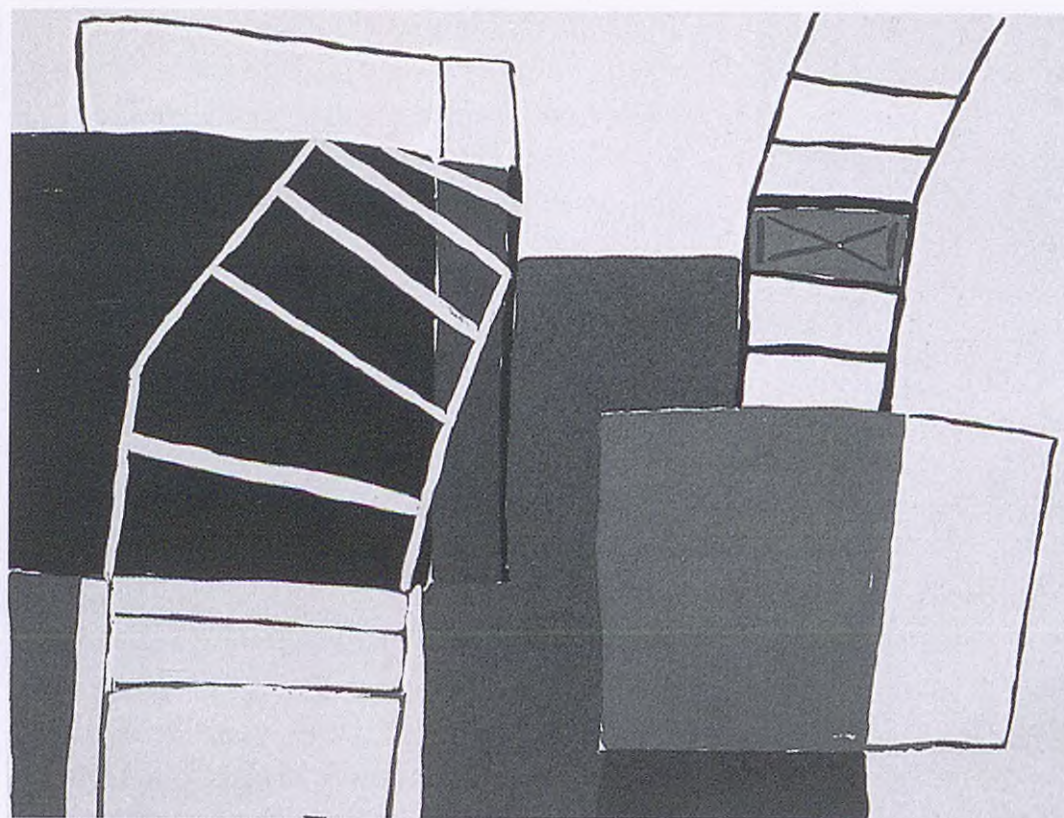
This series, which was exhibited at the Samsung Gallery in Seoul in late 2000, moves from the urban chaos of Seoul and the systematic order of Tokyo to the random, ramshackle nature of a remote Aboriginal community. What links these diverse locations and bodies of work is Boag's interest in mapmaking as a means of recording journeys and evoking a psychological and physical sense of place.

Boag has explained that after Seoul and Tokyo she was unprepared for her visit to Lockhart River, describing the experience as moving 'from chaos and crowding, to space and a rhythm dictated by the natural environment, especially the weather'. The vast expanse and physical isolation of Lockhart River led Boag to abandon her previous dense compositions, and instead isolate shapes floating on a background of white space.

Although still based on the landscape, Boag's paintings have become more reductive, with manmade and natural forms minimised to primary shapes and colours. Initially appearing as abstract compositions, the geometric forms and linear drawings nevertheless create a blueprint for the social and material structure of the small town of Lockhart River. Boag has built up her own visual iconography so that her works can be read and understood topographically, not



YVONNE BOAG, *Lockhart Building*, 1999, acrylic on canvas, 184 x 138 cm.



YVONNE BOAG, *Directions Lockhart*, 1999, screenprint, 57 x 76 cm.

unlike Aboriginal painting. Squares and rectangles usually denote buildings, circles represent trees, and striped lines signify journeys from one place to another. These signifiers add up to a pictorial survey of daily life in the Lockhart community, where the immensity of the land has been tamed by urban planning. In depicting these structures, Boag is commenting on how Aboriginal people have been removed from their natural environment and forced to live in constructed surroundings.

Rather than being naturalistic, Boag's use of strong, earthy colours reflects emotional and psychological states of being. At Lockhart River, according to Boag, poor roads restrict movement and the consequent isolation of the community has led to a reliance on internal dialogue. The artist found life in Lockhart a somewhat disturbing and alienating experience. Although the community is plagued by alcoholism and violence, Boag did not want to interpret the society on a literal level, but rather 'look deeper and uncover the hope and strength of the community'. The resulting works convey a meditative calm and quiet optimism. Overriding the attempts at manmade order and the social confines of community life, the driving force of nature still prevails, providing sustenance for the spirit.

Yvonne Boag: *Lockhart Paintings*, Samsung Gallery, Seoul, Korea, 29 November – 15 December 2000; touring to Helen Maxwell Gallery, Canberra, and Greenaway Gallery, Adelaide, in 2001.

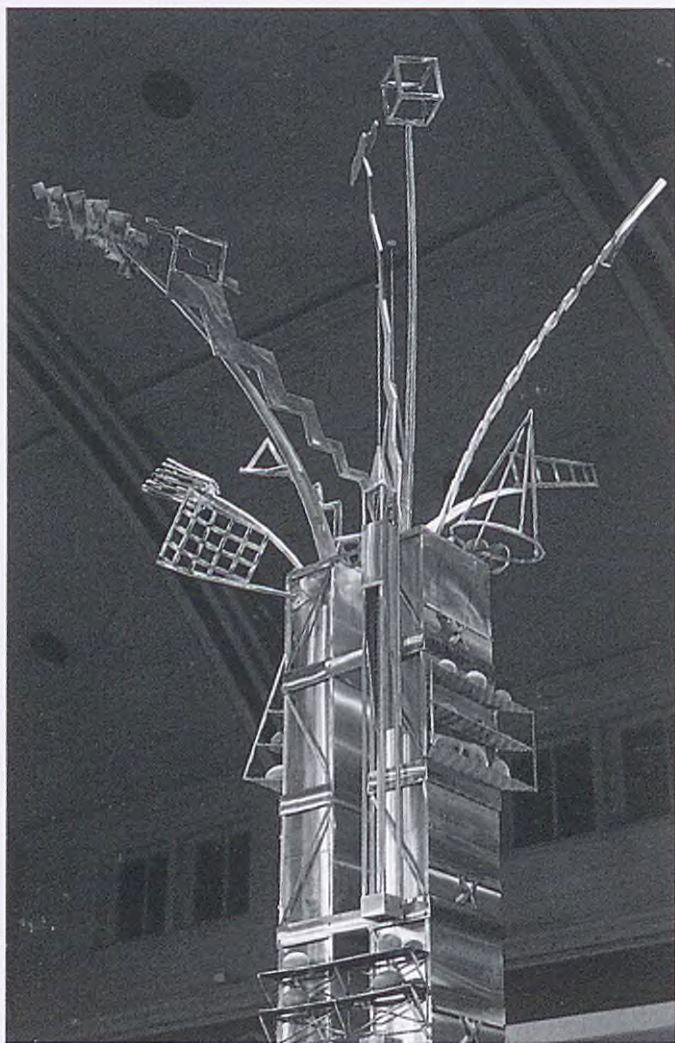
ANTHONY PRYOR

Neville Weston

Sculpture is a most difficult art, involving diverse and complex processes of an often physically demanding nature, as well as the need for a special kind of arena in which to exist. Small wonder then that during the 1970s and 1980s many artists turned to conceptual art, which often did not consume space or materials, and required little making beyond the act of thought.

Anthony Pryor's work marched to a very different drum. No less stimulated by ideas, Pryor was wholly committed to the making of very tangible objects. Using Portuguese pink and Carrara marbles; bronze, brass and stainless steel; and honey gold Huon and moody dark jarrah wood, Pryor crafted an amazing family of sculptural forms which continue the great tradition of modernist sculpture.

Jenny Zimmer's thoroughly researched book *Anthony Pryor: Sculpture and Drawings 1974–1991* deals with Pryor's life and stylistic development, putting them into the context of the Melbourne art world of the time. The book is handsomely designed and well illustrated, with 173 sculptures catalogued and documented. A wide range of drawings is also included, providing an impressive example of how a sculptor's drawings explore quite different problems from those of painters. It is astonishing to see how closely Pryor's finished works resemble his original sketchy concepts. The



ANTHONY PRYOR, *South Pacific Centre*, 1988, installed at the Meat Market Craft Centre, Melbourne, commissioned by Bates Smart and McCutcheon Architects. Photograph courtesy Roger Poole, Bates Smart Architects.

photographs – many by John Gollings, who contributed the photographic essay 'Made in Fitzroy' – are superb, and all aspects of the book's presentation are worthy of an artist who cared about well-made things.

Pryor died in 1991, just when he was becoming properly recognised as a rare and talented artist whose public art could so richly embellish the harsh environments of our contemporary urban landscape. In the last few years of his life, when he was fighting cancer, he worked with undiminished energy on a range of demanding commissions. These came from Bond University, Monash Medical Centre, the American Embassy in Melbourne, the Fujitsu building in Melbourne, and the Melbourne Cricket Ground (MCG). *The legend* – Pryor's final commission – is like a curvilinear metal tripod that leaps off the hallowed entrance to the MCG. It is a 20-tonne insect-like structure which acts as an aesthetic catalyst for the great coming-together that occurs at the cricket ground, a place that, as Zimmer explains, is sometimes referred to as Melbourne's living room.

Zimmer has chosen to thread her account of

the artist's life and work, 'Pryor's universe', throughout the book. This is an interesting device and keeps readers on their toes. Throughout this account, however, are sudden diversions into artist interviews or eulogies, identified by heavier type and often occurring in the middle of the main text. This is initially quite irritating, yet it does have a symbolic logic and in a strange way emphasises both the inconclusiveness of Pryor's life and the resolution of his best work. Pryor's work was well researched, assured and, despite his high output, always achieved a sense of completion.

Pryor was totally committed to making finely crafted, well-managed objects. There are of course echoes of other artists' work in Pryor's oeuvre. One can see hints of Frank Stella and Brancusian forms, with occasional touches of Anthony Caro and Michael Bolus, as well as Lenton Parr's ground-hugging metal sculptures, but in the main Pryor remained untouched by the rapidly changing artistic trends which ran rife throughout Australian art during his lifetime.

The style that most influenced Pryor was Japanese classical art and architecture. There is a charming short essay in the book by Jo



ANTHONY PRYOR, *If they come?*, 1986–87, sculpture. Photograph Viki Petherbridge.

Tanaka-King – the daughter of Grahame King, one of Pryor's art-school teachers – who was completing postgraduate work in Tokyo when Pryor arrived there after winning a travel grant from the Visual Arts Board in 1975. Tanaka-King describes her shock at seeing Pryor, with his unkempt appearance typical of a 1970s Melburnian artist – a total contrast to the neat, institutionalised appearance of the typical Japanese resident. However, as Tanaka-King astutely points out, Pryor's trips to Japan offered him an augmentation of something that had already begun in his sculpture, the visual evidence of which is traced in this book. Also included in the publication are several colour photographs that Pryor took in Japan and on his other world travels, in addition to many revealing photographs of work in progress and in the studio. Of these, perhaps the most telling are the more recent photographs which were taken at a time when Pryor was inundated with a stream of exciting new commissions and was experimenting with new materials.

Jenny Zimmer, *Anthony Pryor: Sculpture and Drawings 1974–1991*, Macmillan, Melbourne, 2000. \$55 soft cover, \$80 casebound, \$200 case bound, including original artwork and slip case.

RESHAPING MELBOURNE (PART 1)

Linda Williams

In many ways 1956 was something of a turning point for the city of Melbourne. Comparable in status to the importance of the year 2000 for Sydney, 1956 was the year when Australia's first television broadcast was timed to coincide with the opening of the Olympic Games in Melbourne, and when the city gained a new sense of shaping itself in response to the unprecedented international scrutiny it was about to receive.

Since 1956 Melbourne has experienced several major shifts in urban design, with artists, architects, urban planners, politicians and business interests working together to redefine the cultural centres of the inner city. The most recent of these developments is the massive Docklands project to transform the western end of the city, and the Federation Square development, which will open up the city to the Yarra River. In addition to these projects have been



far left: CHARLES SUMMERS, Burke and Wills, sculpture, located at its original site.

left: CHARLES SUMMERS, Burke and Wills, sculpture, located at City Square, corner Collins and Swanston streets.

other significant redevelopments in Melbourne – such as the new City Square – which raise interesting critical issues derived from the intricate problems associated with art in public space.

In the global media coverage of millennial celebrations, cities were seen as icons and the sites of greatest crowd density: Times Square in New York, the Eiffel Tower in Paris, and the Opera House in Sydney. On New Year's Eve in Melbourne during the 1950s, crowds gathered around the General Post Office in Bourke Street. In the 1980s this traditional gathering shifted to Melbourne's new City Square, and for the millennial celebrations the crowds were concentrated at Southbank, following the significant development of that area during the 1990s.

Swanston Street was once Melbourne's major traffic thoroughfare, providing an uninterrupted view of the Shrine of Remembrance – a monument to the baptism of blood in the emergence of Australia as a modern nation state – at one end, and stretching beyond the site of Carlton and United Breweries to Elgin Street at the other. In the early 1990s Swanston Street was closed to traffic from Flinders to La Trobe streets and became 'Swanston Mall', adorned with several examples of local public art which, with one or two exceptions, such as Petrus Spronk's *Architectural fragment*, could hardly be described as significant works of art. Swanston Street continues to be a central conduit of the city, extending past the spirited new architecture of the university precinct near the Royal Melbourne Institute of Technology (RMIT) which has replaced the old Carlton and United Breweries site to the new City Square between the Town Hall and St Paul's Cathedral, Flinders Street

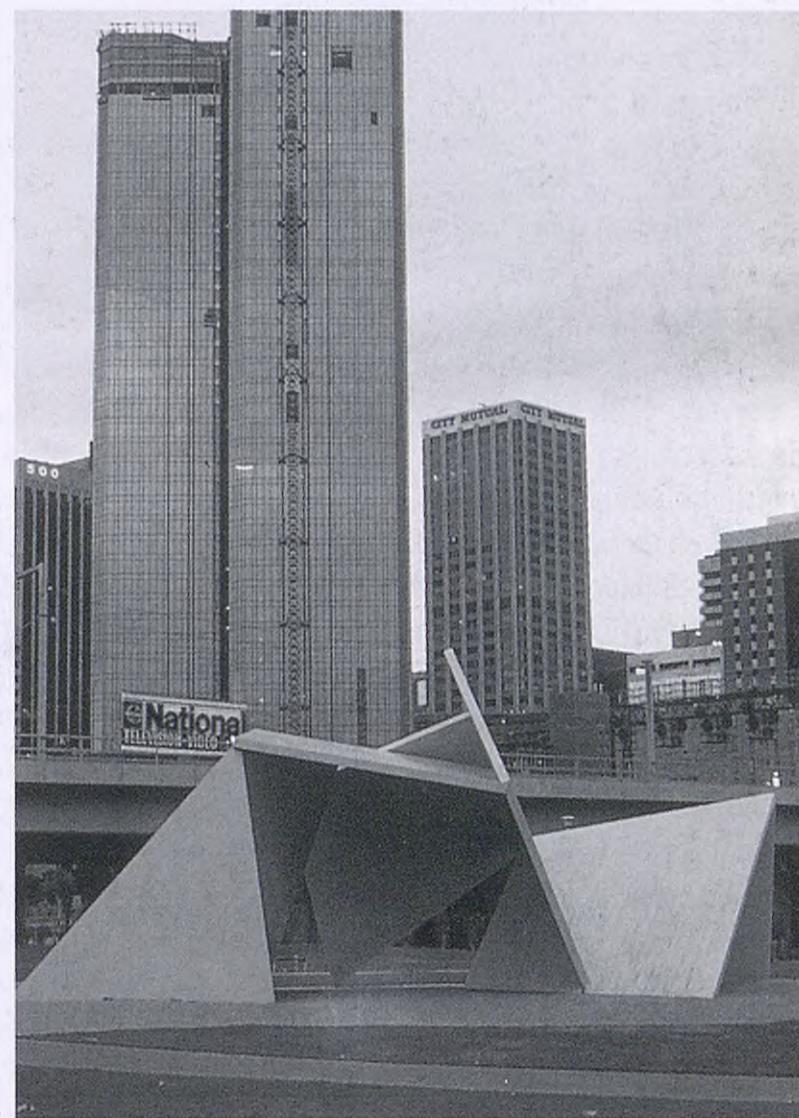
Station and the major Federation Square development on the north bank of the river.

In the early 1980s there was considerable debate in Melbourne over the first City Square and, in particular, over the major public sculpture in the square by Ron Robertson-Swann. Titled *Vault*, Robertson-Swann's sculpture is better-known locally as 'The Yellow Peril'. The repressed anxiety suggested by this title, an old racist slur, speaks eloquently of what the sculpture represented in the popular public imagination at the time. *Vault* was all that was obscure and disarmingly modern about modern art – it was abstract, on a hefty scale and very yellow. Above all, it seemed to represent a cultural threat from the outside, which in a way it was, since Robertson-Swann's work owed more to an international style derived from the high formalist abstraction of the New York School and British steel sculpture of the 1970s than to any rhetoric of locality. In today's art terminology, it lacked what is too often loosely referred to as site-specificity.

In contrast, Charles Summers's monumental sculpture of Burke and Wills, which in 1865 was originally located at the eastern end of Collins Street, but has since occupied several sites around Melbourne, was regarded as having strong local associations. It also had the advantage of a legibly figurative nineteenth-century style and inchoate nationalist mythology. Thus in 1981, fourteen months after its installation in the City Square, Robertson-Swann's *Vault* was

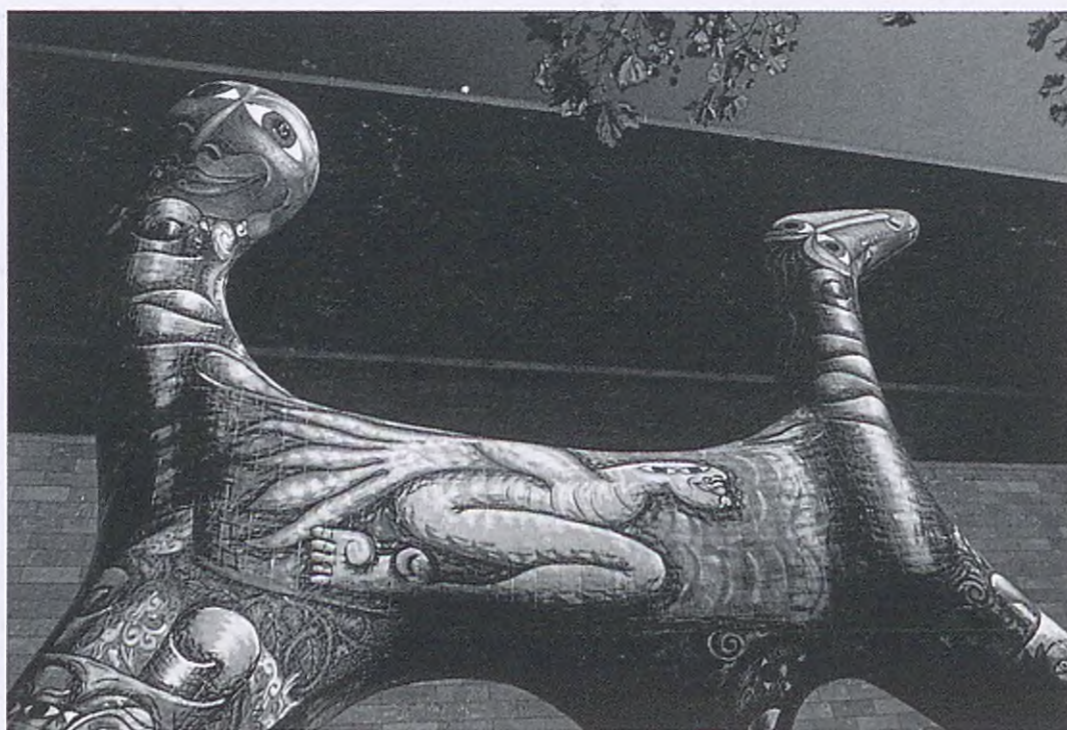
relocated to Batman Park, on what was then a fairly marginal part of the northern bank of the Yarra, and by 1993 (shortly after Swanston Street was closed to traffic), Summers's sculpture of Burke and Wills was moved to the prominent corner site of the City Square, where Collins and Swanston streets meet.

The first City Square was replete with problems that eventually led to its closure and



RON ROBERTSON-SWANN, *Vault*, 1980, located in Batman Park.

DEBORAH HALPERN,
Angel, 1989, ceramic,
steel and concrete.



recent reconstruction. To be fair to the design firm Denton Corker Marshall (who are better known now for the Melbourne City Gateway freeway development, the new Museum of Victoria and the Melbourne Exhibition Centre – or 'Jeff's Shed', as the latter is known in Melbourne), the first City Square was so packed with busy details, baroque water-features and objects that it would have been a tall order indeed to draw all the elements together into a coherent design that could work as a viable public space.

Public space has of course always been subject to intense contestation, a spatial legacy which is hardly diminished by the era of late capitalism and broad privatisation. So it is not too surprising that the new City Square is dominated by the bland corporate architecture favoured by the investors of the Westin Hotel, a blunt architectural instrument of profit in the square that is inching forward to the point where it compromises a clear view of St Paul's Cathedral.

Nevertheless, there are other aspects of the City Square that attempt to redress the mistakes of the past. Melbourne City Council and its City Projects division adopted a consultative approach to determine the design of the square, displaying a number of international examples of city squares and seeking public responses. This gesture, at least, aimed to be democratic. The collaborative approach also included discussion and planning with local artists, who were asked to design many of the functional elements in the square as integrative art rather than as art objects in themselves. The new square was designed above all as a space of

functional simplicity with minimal gratuitous features. The native trees and granite-like gravel surfaces are a relaxed contrast to the plane trees and hard surfaces of Swanston Street. It will be interesting to see what public function this more informal space has in relation to the much grander Federation Square project.

To encourage people to spend time in the City Square, a café, seating and a food court under the Westin Hotel were incorporated into the design. *Burke and Wills* remain the square's central monument, and the City Council was obliged to retain *Larry La Trobe*, Pamela Irving's life-size bronze sculpture of a terrier.

Larry La Trobe is interesting from both a critical and theoretical point of view. On the one hand, it does not aspire to be high art: it is cute, kids sit on it and people like it because it is art that will never bite the hand that feeds it. (It was also the subject of minor scandal after once being stolen; the dog's legs are now set in concrete.) On the other hand, it is not necessarily a result of humorless elitism to see *Larry La Trobe* as a harmless example of the kind of banal populism that can be found in sculpture across inner city Melbourne, from cute and curly animals on flagpoles, to Deborah Halpern's *Angel*, 1989, a gigantic and unequivocally dumb creature which stands in the moat outside the National Gallery of Victoria.

Is this genuinely popular culture or does it tell us more about what the culture industry has determined to be lowest common denominator art? Furthermore, how do we know what people think about this kind of art, or how they would regard a more sophisticated dialogue between

artists and the street? Clearly, *Larry La Trobe* is a perfectly charming little dog, but there are many instances of perfectly charming little ideas for sculpture in Melbourne, and too few larger, more interesting projects.

With the exception of *Larry La Trobe* and the *Burke and Wills* monument, the art of Melbourne's new City Square is not freestanding, overt or even visible as art. Rather, it more closely resembles architecture or design, evidence of the new emphasis on Integrative Art. This kind of art has its place, certainly, and there are good examples of successfully integrated art in the square, such as the technically hard-won effects of Simon Perry's concrete walls which crease and bend with all the apparent ease of crumpled paper, the flat sheen of the Mockridge Fountain and the murals in the underground carpark, and Denise Sullivan's luminous glass pieces set into a strip of water.

While this work is effective design practice – and none of it will suffer the same rejection as Robertson-Swann's *Vault* – the question remains as to whether the City Square art is evidence of a regressive view which seems to be gaining greater currency: that is, that artists making public art should respond to the overall design of a site, in deference to planners, designers and architects. However, art that is site-specific in the full, contemporary sense of the term – art that interprets the cultural, economic and historical space of a site – cannot, and should not, be reduced to the role of a mere feather in the cap of those who claim the mastery of urban space.

Melbourne City Square, Swanston Street,
Melbourne.



PAM IRVING, *Larry La Trobe*, located in Swanston Walk.

ART IN BRISBANE



E. Phillips Fox, *Trees in Landscape*, c. 1890, oil on canvas, 66.5 x 81.5 cm
Provenance: Queensland Art Gallery; Private Collection, Perth

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