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Editorial

The leading article in this issue of *Art and Australia* considers the art of Lyndal Jones, Australia's representative at the 49th Venice Biennale currently on exhibition. Jones is a Melbourne-based artist, originally from Sydney, who follows Melbourne's Howard Arkley in being honoured in this way. Unlike Arkley, an artist well known to the public who died tragically two days after returning to Australia from his triumph in 1999, the choice of Jones has been a controversial one. Co-ordinator of the Royal Melbourne Institute of Technology sculpture department, and recipient in 1992 of a four-year creative arts fellowship, Jones is admired in art-museum circles and cutting-edge galleries in Australia and overseas. But hers is not a name that surfaces at auction or in lists of collectable artists picked up by the popular press. Checking quickly on my bookshelves, Jones has brief listings in 1990s editions of Thorpe's Who's Who of Australian Visual Artists, Max Germaine's Artists and Galleries of Australia and McCulloch's Encyclopaedia of Australia Artists though not, rather extraordinarily, in the Concise Dictionary of Australian Artists compiled by Gwenda Ross and Elaine Smith, published by Melbourne University Press. Yet Jeanette Hoorn makes a convincing case for Lyndal Jones as 'the most distinguished avant-garde artist of her generation' who has built an international reputation equivalent to that of artists like Marina Abramovic, Susan Hiller and Rosemarie Trockel. Working since the late 1970s, Jones's performance, installation, film and video works have always taken a radical stance, from modernist critiques of sexuality and received power structures to postmodern concerns surrounding authorship, the collapse of narrative and the use of spectacle. Hoorn further argues that Jones's art has 'particular pleasures' that reward those who are willing to move away from traditional modes of relating to works of art.

Other significant contemporary artists featured in this issue of Art and Australia include Hossein Valamanesh, a mid-career artist with a major survey exhibition now on view at the Art Gallery of South Australia (29 June – 26 August), and Ricky Swallow, whose project show at Sydney's Museum of Contemporary Art opens on 1 August. Valamanesh makes work about human emotions and relationships, using natural or everyday materials that relate to the body, earth and memory. Born in Iran, Valamanesh first felt at home in Australia when he visited several Aboriginal desert communities and experienced the 'symbiosis of the people and the landscape'. Ricky Swallow is a young artist fascinated by human evolution, science fiction and surveillance (among other things), who came to prominence in 1999 at the Melbourne International Biennial with a series of twenty miniature dioramas mounted on old record-players. His reputation soared later that year when he won the Victorian Government's prestigious Contempora 5 Award of \$100,000. Swallow's beautifully constructed models find a resonance with the work of architect-artist Richard Goodwin, and his attraction to things simian with that of Lisa Roet, another young artist with a rapidly growing international reputation. In dramatic contrast, the contemporary romantic landscapes of the late Richard Clements reveal an artist for whom painting was a miraculous process; who still believed that poetry, music and visual art were 'part of a single continuum'.

Many other notable artists are covered in *Art and Australia* this winter. Of these, Ricky Swallow and Lisa Roet have been listed by the *Australian Art Collector* as among Australia's 'fifty most collectable artists' on the advice of an arbitrary panel of art experts, some of whom, one would have thought, should know better. Perhaps such lists have become an amusing or cynical exercise. Certainly they demean the role of the serious artist for whom art is a vocation that involves a great deal of hard work and sacrifice as well as deep personal satisfaction. Artists make art because they have to. Dealing with the marketplace and the exigencies of fashion is one more pressure that most would prefer to avoid. No doubt young artists of the calibre and maturity of Swallow and Roet are wise enough to take popularity ratings with the proverbial grain of salt.

Laura Murray Cree

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cover: LYNDAL JONES, From the Darwin Translations: Spitfire 2, 1997, (detail), used in film Spitfire 1 2 3, 1996–98, Melbourne, Liverpool, Berlin, Glasgow, Amsterdam. Photograph Ross Bird.

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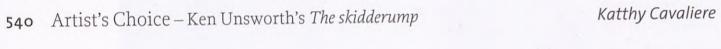
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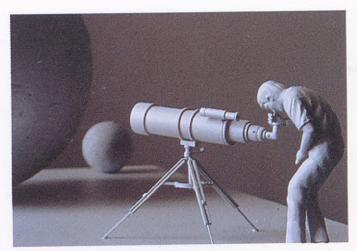
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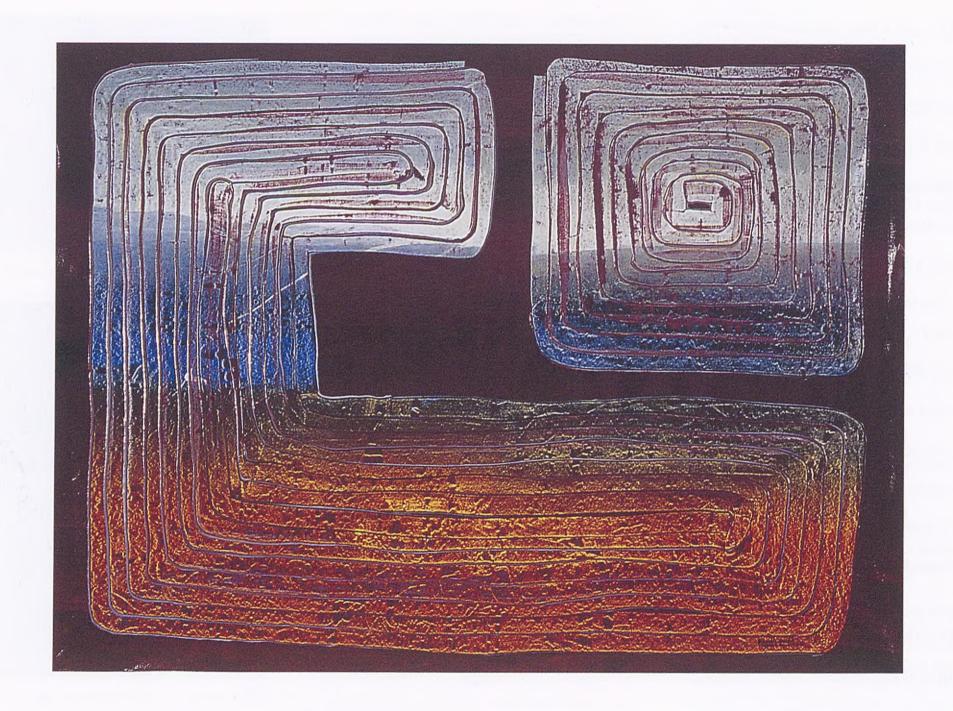
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Rosella Namok

June - July 2001



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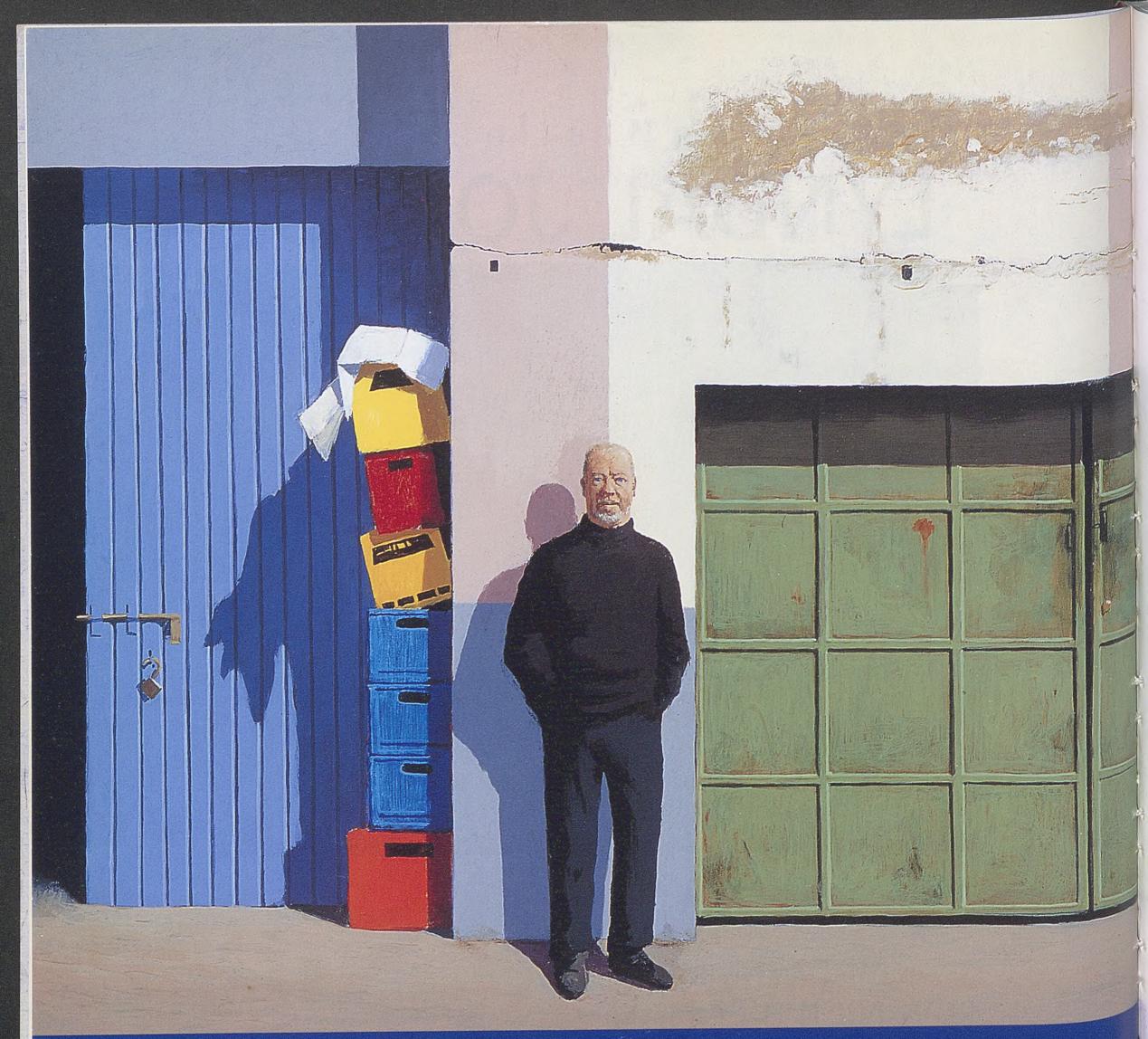


The Swimmer, 2001 (Series 1, ed. 6). Colour print from video made for stills 20 x 30 cm.

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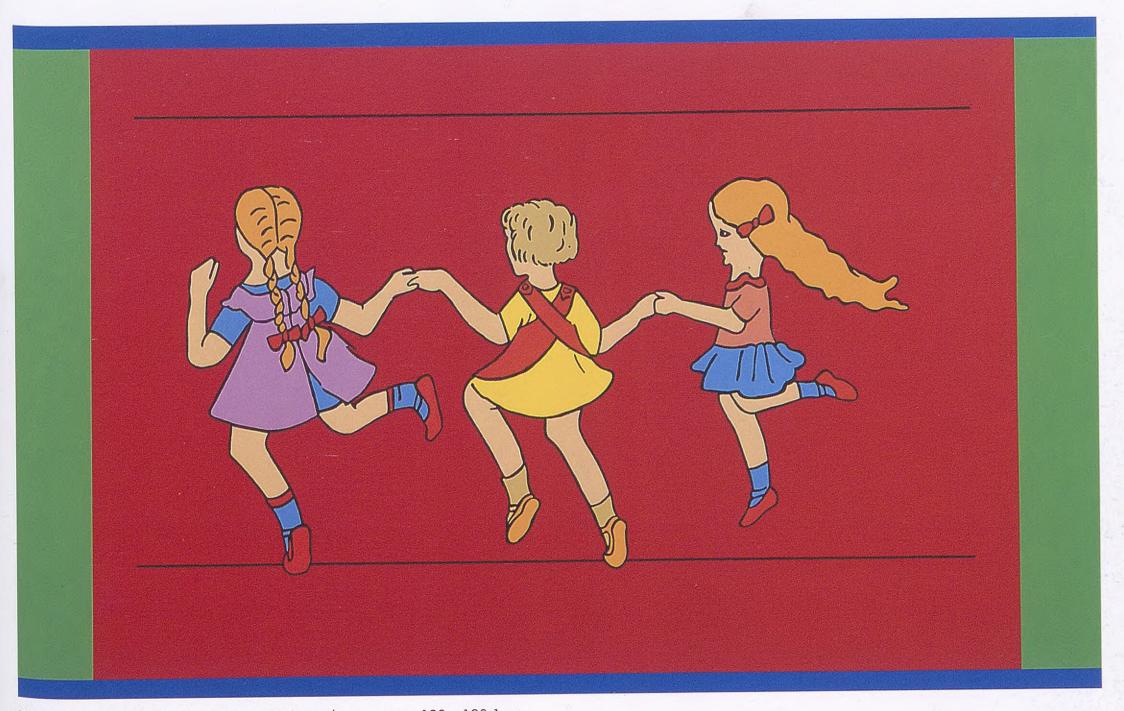


Jeffrey Smart, Study for Self Portrait at Papini's, 1985, 51.4 x 58.4 cm (detail)

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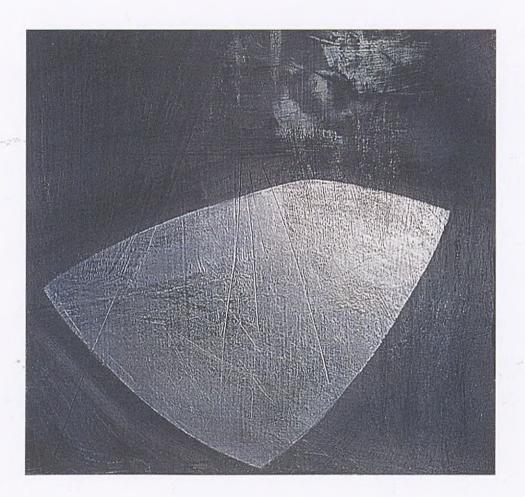
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ROBERT ROONEY, The Three Sisters, 2000, acrylic on canvas, 122 x 198.1 cm

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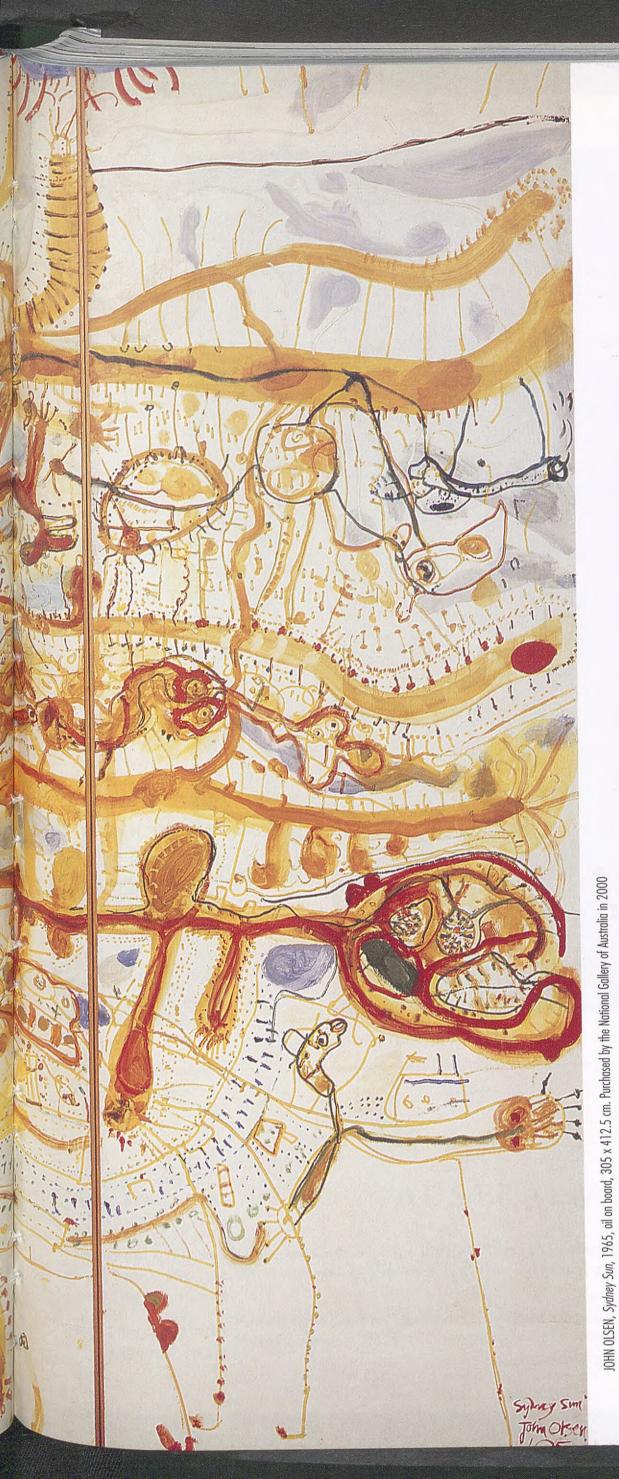
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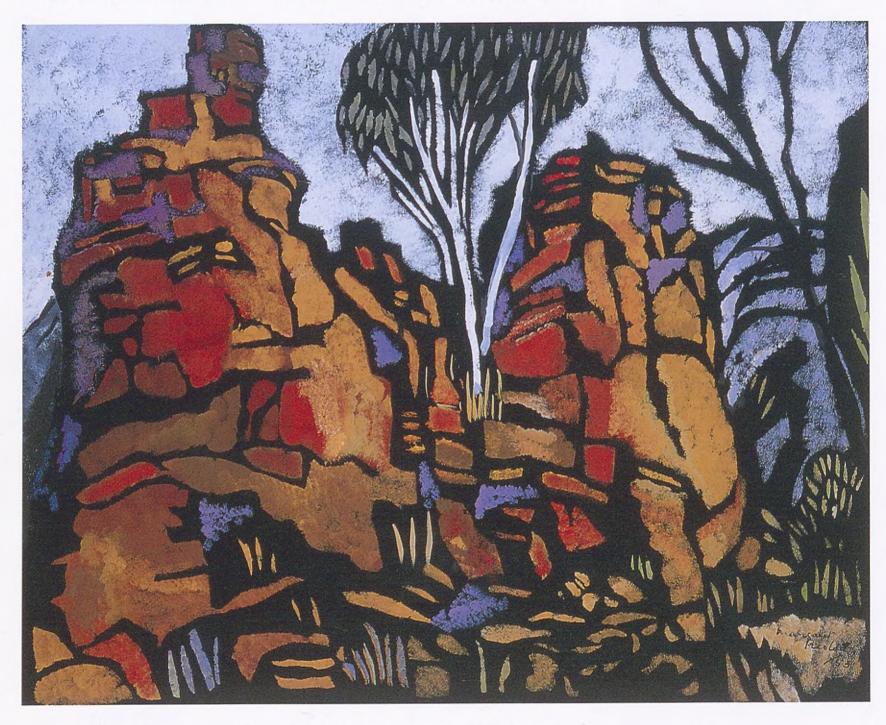
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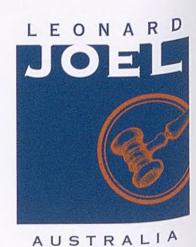
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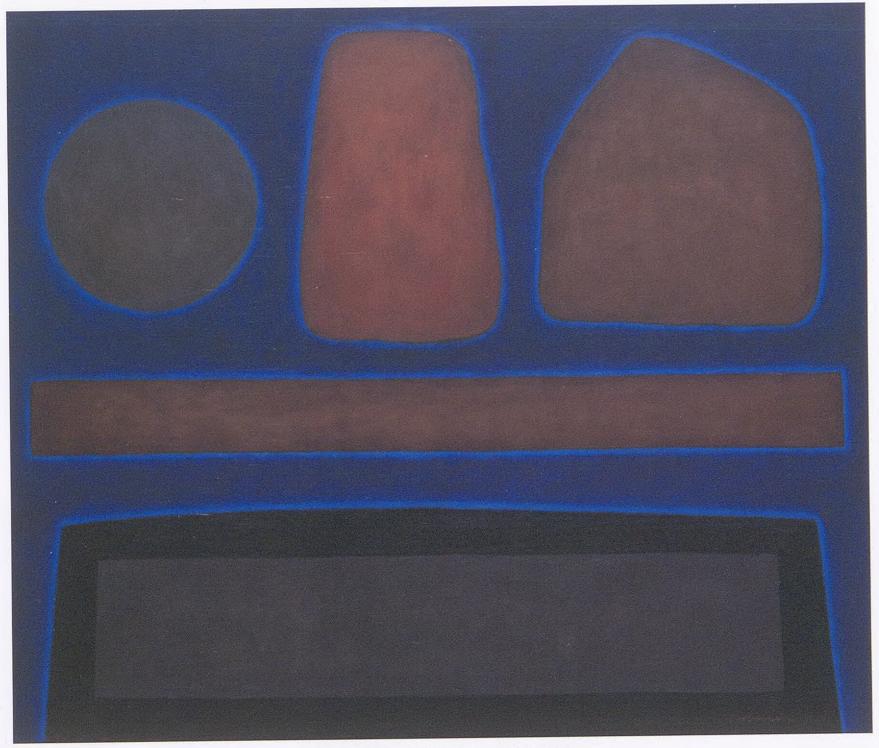
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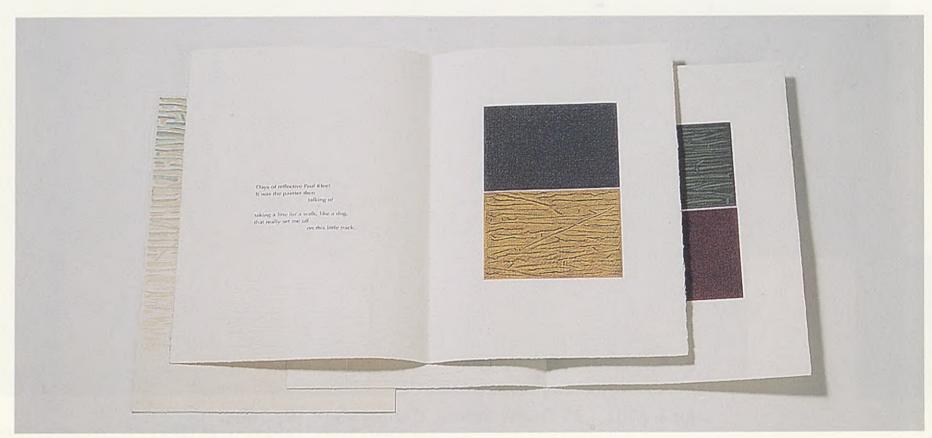
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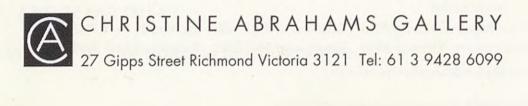


THE ALIGNMENTS, (two), Poetry, Chris Wallace-Crabbe, etching, letterpress, 39 x 21.5 x 3 cm



THE ALIGNMENTS, (one), Poetry, Chris Wallace-Crabbe, etching, aquatint, screenprint, $39 \times 29 \times 3$ cm

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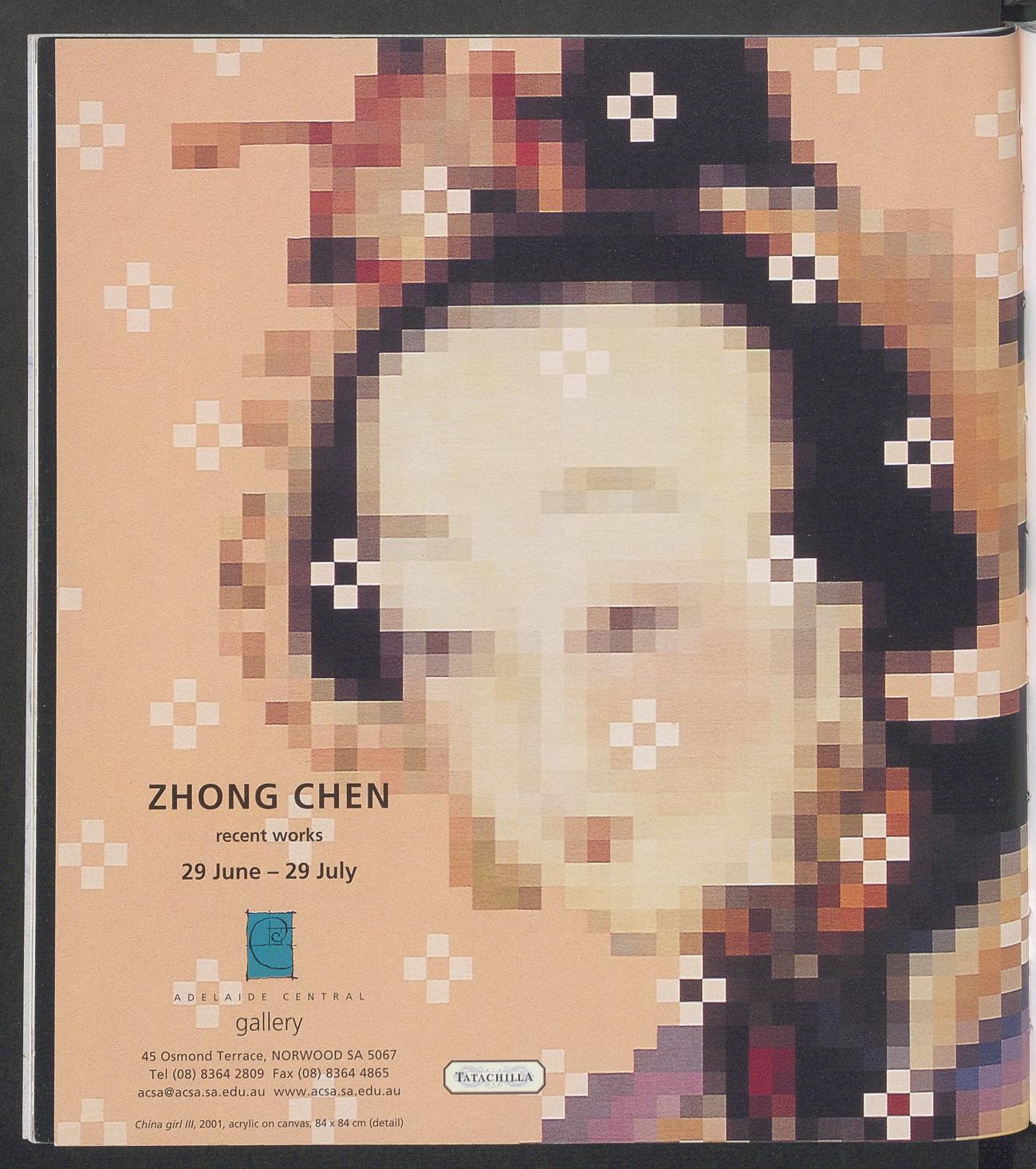


Cake, 2000, oil on linen, 170 x 188 cm

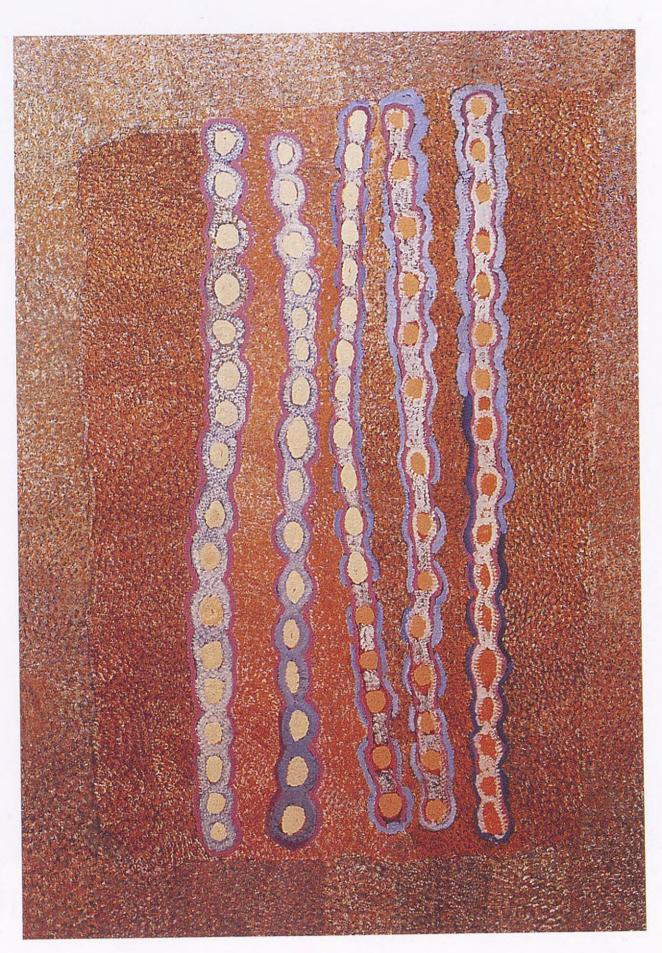
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top: ET IN ARCADIA, EGO, 2000, charcoal on arches, 80 x 90 cm below: PREDELLA, The Contemplation of Bones, 2001, charcoal on arches, 25 x 90 cm

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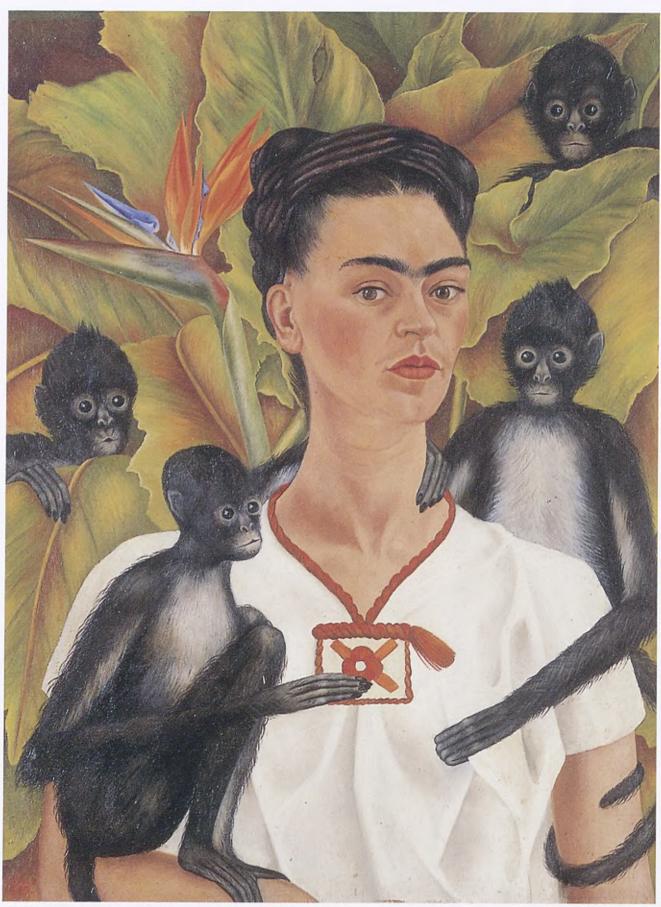
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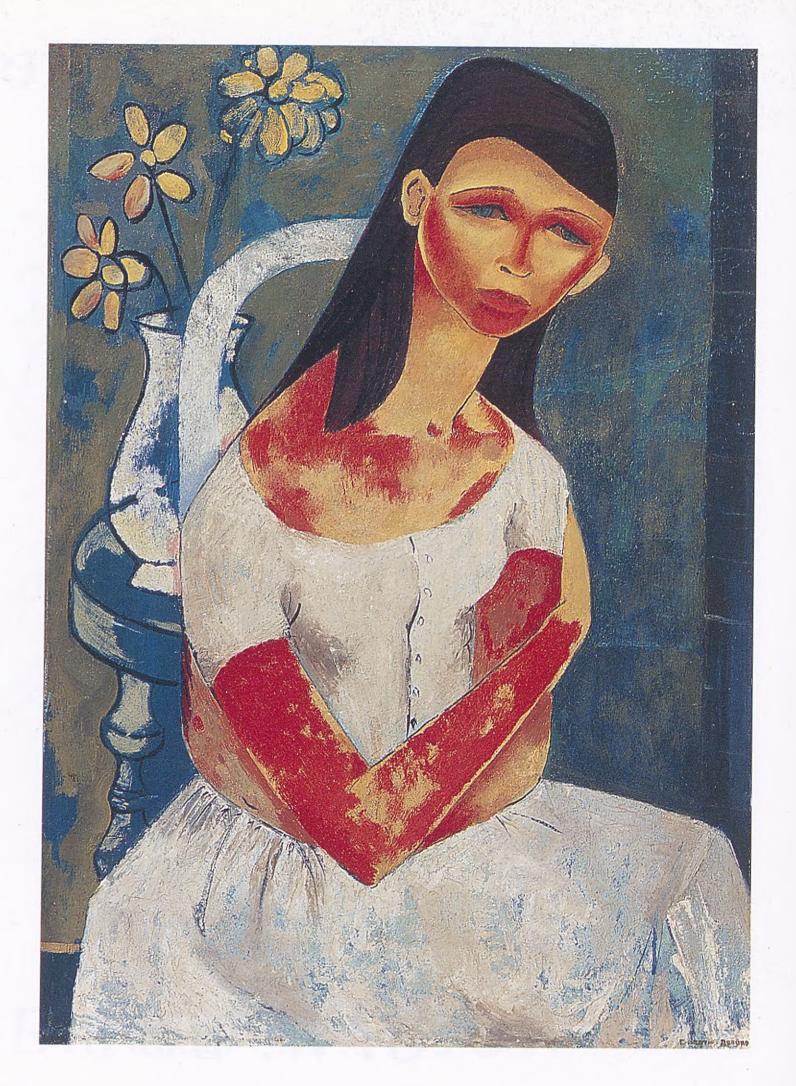
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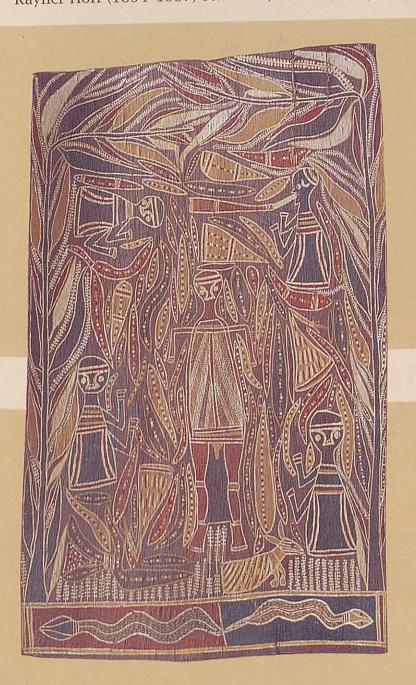
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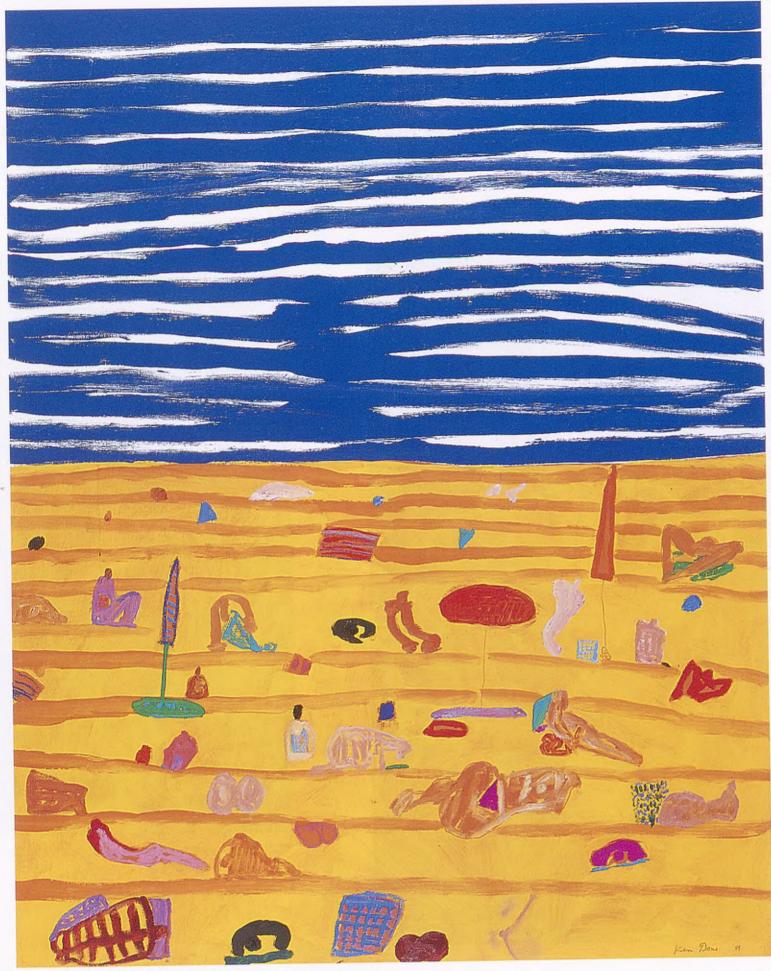
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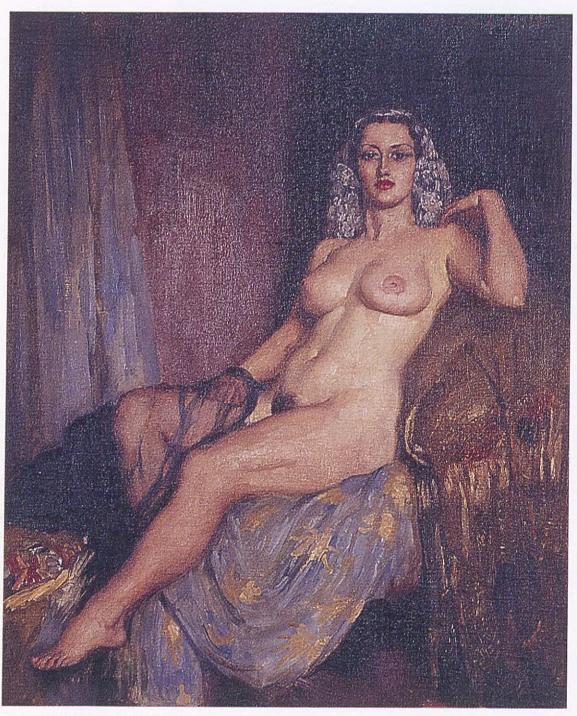
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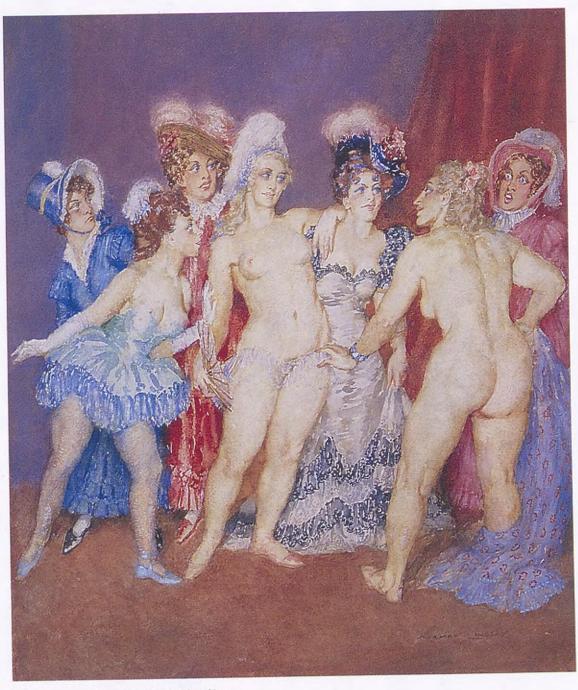
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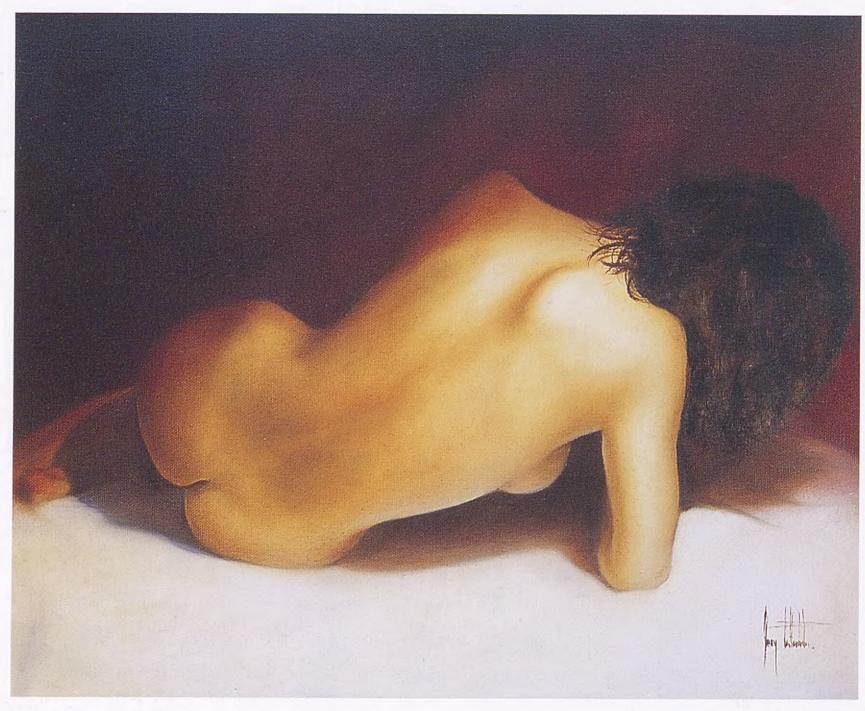
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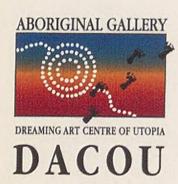
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Frederick McCubbin Triumphal-Arch at Princes Bridge, Melbourne. 1901 (detail), oil on wood panel. Given by Hugh McCubbin to the Commonwealth as a first hand record of a great historical event and to mark the centenary of the birth of Frederick McCubbin 1955. National Gallery of Australia

Identity, the kitchen and the deep blue sea

New work by young Australian artists

Dr Edward and Mrs Cynthia Jackson established 'Primavera: The Belinda Jackson Exhibition of Young Artists' at Sydney's Museum of Contemporary Art (MCA) in 1990, in memory of their daughter. With a succession of youthful curators of the calibre of Natalie King, Ben Curnow, Rachel Kent and, in 2000, Melissa Chiu, this annual exhibition provides an important opportunity to view work by some of Australia's

exciting younger generation artists. 'Fortitude: New Art From Queensland' made its debut at the Queensland Art Gallery (QAG) in September 2000 as the visual arts component of the Brisbane Festival. Young people were involved in all aspects of the exhibition and its documentation, including the very successful artists' party held at the QAG for several thousand guests.

Computer-generated multimedia and inter-

active works were absent from 'Primavera 2000', although the curatorial intention was to show the diversity of new Australian art. Works included painting, sculpture and installation, and seven of the nine artists either incorporated or referenced photography, film or video in their art. Despite having no unifying subject or theme, there was a preoccupation with the fluid notion of identity, approached by artists in terms of species, gender or cultural definition, or as an arthistorical conceit. There was also a fascination with the fragment, itself a biochemical signifier of identity. Dissolving boundaries were not mirrored in artistic practice, however, and all works were meticulous in process and presentation.

The art of Lisa Roet, Charles Robb and Hanh Ngo dealt with issues of identity in very different ways. Roet's sculptures, drawings and photographs were inspired by the artist's ongoing simian obsessions. Her 'Ape and the Bunnyman' photographs are carefully contrived digital montages based on real experiments in which apes interact with language researchers dressed in Bugs-Bunny costumes. At first the photographs appear warm and fuzzy, but on closer inspection they become more sinister, raising questions about human 'nature' and behaviour, especially with regard to the exercise of power and control.¹

Language is pivotal in Hanh Ngo's installation of fifty lacquer paintings entitled Broken Vietnamese, 1999—2000. Ngo was born in South Vietnam and has lived in Canberra since she was seven. This work was undertaken on a Samstag scholarship in the northern capital of Hanoi, where Ngo learned traditional lacquer work from artisans who had no understanding of English or western contemporary art. In this context, despite her Asian appearance, Ngo was again an outsider. Each painting consists of a single letter from



CHARLES ROBB, Support, 2000, hospital bed, trolley stand, four polyester-resin figures, dimensions variable. Photograph courtesy the artist.



HANH NGO, Broken Vietnamese, 1999–2000, lacquer, eggshell, cinnabar, gold leaf, silver leaf, ink, board, 42 parts, each 30 x 30 cm; 15 parts, each 50 x 40 cm, installation view, Museum of Contemporary Art, Sydney. Photograph courtesy the artist.

the Vietnamese alphabet, including the double consonants, diphthongs and diacritics that denote tonal and regional variations. Mounds of broken eggshells are an element in the floorpiece, each shard inscribed by hand with single words that emerge as a sentence ('this is not your country') in the wallpiece. Ngo battled to master the technical processes of her art, working with flighty materials (gold and silver leaf, powdered eggshell) in a small studio with no running water. The minimal style and immaculate surfaces of the paintings betray little of this history.

Sited opposite Broken Vietnamese was Charles Robb's starkly confronting sculptural installation Support, 2000. It consists of three headless bodies suspended in the air and linked by quasi-medical equipment to a fourth comatose body suspended above a hospital bed. Cast from his own naked body and rendered smooth and hairless by the artist, the bodies are powerless and feminised, the genitals, knees and feet painted lovingly, with a blush of the sublime. This ambiguous scene is based on Robb's recollections of a science-fiction thriller involving government-sanctioned storage of comatose patients to be plundered for body parts. Aside from philosophical and ethical issues, Support questions heroic

depictions of the male body in western art.

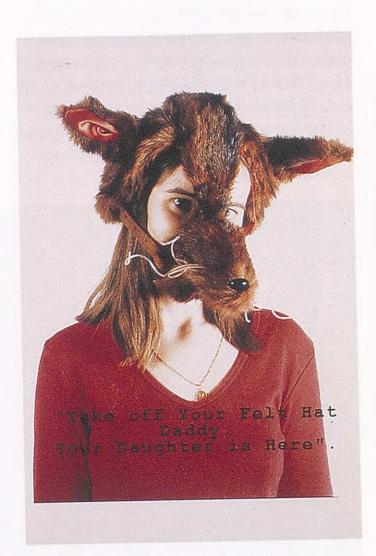
Postmodern notions of authorship and identity were dealt with humorously by Beata Batorowicz (born in Poland), and Indianborn David Sequeira. Batorowicz created her own celebrity by posing as the rebellious daughter of the late German artist Joseph Beuys. Her photographs and fetishised objects (foxy mask, animal harnesses, furcovered cosmetics and furry slippers in the shape of aeroplanes) parody Beuys's anticonsumerist installations and performances, and his famous survival story. Beuys claimed that nomadic Tartars had saved his life when he crash-landed his plane in the Crimea during the Second World War. They covered his body in fat and wrapped it in felt to keep him warm. (Batorowicz may be unaware that Beuys's 'resurrection' experience was itself partly fiction and fabricated from a dream.2) David Sequeira created two series of paintings, 'David as Akbar' and 'Perfect Kingdom', with miniaturist artists from Uday Arts in Udaipur, India. The former shows 'David' exquisitely depicted by Yaswant as the Emperor Akbar, framed by Sequeira's boldly rendered Op-art decorations. The stylised Indian landscapes and animals in 'Perfect Kingdom', painted by Rajesh and Puran, are

similarly invaded by Sequeira's geometric fictions of refracted light, which can also be read as quirky self-portraits.

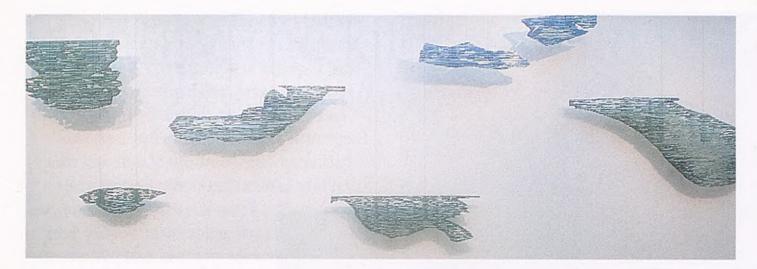
Michael Zavros's *Suit suite*, 1999–2000, which chimed with the modish qualities in Sequeira's work, comprises fifty beautifully articulated little paintings of differing sizes that mimic men's fashion advertisements.

These faceless, heavily cropped images of sartorial splendour subvert the idea of portrait miniatures. David Jolly's painted fragments of everyday life, taken from snapshots and executed on the reverse side of glass, cast a backward glance at the glass negatives of early photography,

while Megan Walch's large canvas *Shocking* crashes and chases 2, 2000, based on a real-life video of the same name, simulates a kind of accelerated surrealism. Fleshy fragments hurtle through space, with paint applied as if splayed across the skin of an airborne jet. The transition to immateriality or erasure



BEATA BATOROWICZ, Your daughter is here, 1999–2000, photograph on aluminium, 182.9 x 121.9 cm. Photograph Martin Smith, courtesy the artist.





left: YENDA CARSON, Porous orientations, 2000, (detail), glass, silicone, stainless-steel wire, dimensions variable, installation view. Photograph courtesy Queensland Art Gallery, Brisbane. right: CARL WARNER, proofs for Brown, 2000, type-C photographs, finished work 60 x 300 cm. Photograph courtesy Queensland Art Gallery, Brisbane.

is taken further in the work of Japanese— Australian artist Natsuho Takita, whose subtle paintings have their genesis in scientific photographs of mist, clouds and other natural phenomena.

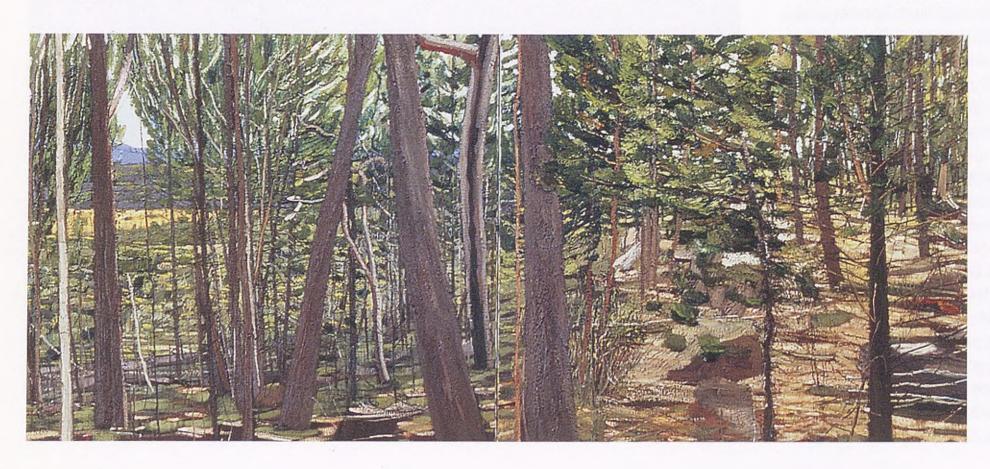
Experimentation associated with the history and processes of art was immediately evident in the work of the ten artists represented in 'Fortitude: New Art from Queensland'. The modernist abstract painting created on site by Pip Haydon found contemporary relevance in the artist's playful reinterpretation of formalism by using the decorative techniques and materials of the kitchen. In *Eyes bigger than the belly*, 2000, Haydon substituted royal icing for acrylic paint to make scores of brightly coloured, carefully piped rosettes which she attached with hot glue to a large

section of the gallery wall. The work took two weeks to complete, and was tantalising (especially to children) in its blend of sensuality and precision.

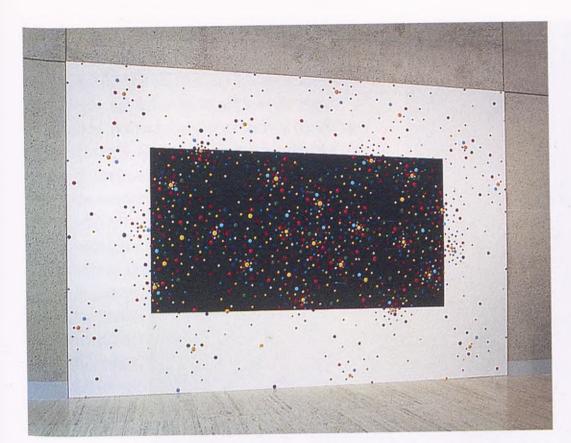
Carl Warner's photographic work *Brown*, 2000, is predicated on the artist's interest in using both camera and computer to recontextualise perceived realities and achieve a higher order of beauty or refinement. Warner selected and rearranged separate photographs of rust and graffiti marks on old gas tankers in the Ipswich railyards and digitally ran them together, transforming conventionally ugly urban images into an abstracted rhythmic field that invites contemplation. The paintings of Don Heron reveal a similar interest in changing the focus or dimension of what is 'seen' to add to its intensity. His

large-scale 'Granite Belt' paintings from 2000 take as their subject the scrubby woodland of Glen Alpin near the border of Queensland and New South Wales. Heron places us in the midst of untidy stringybarks and ageing cypresses, the ground brittle beneath our feet, the tangled architecture of the bush allowing flickering glimpses of space and light. The dramatic intimacy of the forest is narrated by lines that lurch and fall, shifting shapes and shadows, and the uneven textures of change.

Anne Wallace, a painter familiar to Sydney audiences and represented in 'Primavera 1999', achieves intensity by depicting images with a clarity that appears to heighten the experience of everyday life but instead produces a chilling edginess that is alienating



DON HERON, Granite belt landscape 6, 2000, oil on canvas, 85 x 210 cm, private collection, Melbourne. Photograph courtesy Darren Knight Gallery, Sydney.





left: PIP HAYDON, Eyes bigger than the belly, 2000, icing, acrylic, glue, dimensions variable, installation view, Queensland Art Gallery, Brisbane. right: LUCY FRANCIS, Jackie ohhh!, 1997, (detail), CD-ROM, collection the artist.

and incoherent. Her figures and interiors look more cinematic than real, yet they are also conceived as fragments, ambiguously incomplete, and not part of a wider narrative or picture. Yenda Carson's glass sculptures, however, which by their very nature have a dangerous edge, are abstract forms that evoke continuing relationships between land, sea, and human longing. The suspended shapes of *Porous orientations*, 2000, relate to the waters of Cape York, where the artist currently lives and where she is gaining a deeper understanding of connectedness with the land from the Kokomenjenna people.

The impulse towards reconnection with people and country has particular force in the paintings of Rosella Namok, an Indigenous artist who lives and works in Lockhart River on the east coast of Cape York. Namok's work is personal rather than traditional in style, which she says is a contemporary response to 'clan groups, country, family and what people do, the seasons – the dry and the wet – rainforest ...'.3 Alick Tipoti from the Torres Strait Islands has a more literal approach to his art, depicting the traditional stories and designs of his people in large, exquisitely detailed linocuts that present a unity of meaning, pattern and line.

Perhaps the most innovative works in

'Fortitude' were those by multimedia artists Adam Donovan, Craig Walsh and Lucy Francis. Donovan's interactive installation Phonelescope, 2000, combining art and science, was set up in a darkened room and designed to be experienced by one person at a time. Activated by the movement of the viewer within the space, the flashing lights and strange sounds emitted by large acoustic dishes looming from the void recalled early memories of ghost trains. Craig Walsh (who curated the Livid Arts 2000 music festival) creates site-specific artworks that are intended to encourage new perceptions of particular spaces and the changed relationships within these spaces. In perspective, 2000, is a scale model of the gallery area in which it was situated during 'Fortitude'. Viewers were filmed peering into the model, unaware that magnified images of their faces were being projected onto the real gallery wall. Children outflanked most adults in discovering themselves to be both spectator and subject of the artwork. Most impressive, however, were the immersive, interactive environments created by Lucy Francis, a musician and website designer who combines sound, text and imagery to develop incomplete 'patchwork' narratives based on real or imagined events. Francis was represented by three art projects in 'Fortitude',

including *Jackie ohhh!*, 1997, an enthralling work for which she composed her own music, exploring the fractured mythology surrounding Jackie (Kennedy) Onassis.

'Primavera 2000' and 'Fortitude: New Art From Queensland' provided a stimulating array of new art. The scope and direction of the exhibitions ensured that viewers were presented with some key tensions and preoccupations in current art practice and contemporary Australian society. In a number of instances, humour relieved a pervasive anxiety.

Primavera 2000: The Belinda Jackson Exhibition of Young Artists, Museum of Contemporary Art, Sydney, 2 September – 19 November 2000; Fortitude: New Art From Queensland, Queensland Art Gallery in association with the ENERGEX Brisbane Festival, Brisbane, 30 September – 12 November 2000.

- I For a more detailed analysis of Lisa Roet's work, see Ashley Crawford's essay in this issue of *Art and Australia*, vol. 38, no. 4, p. 576.
- 2 David Hopkins, After Modern Art 1945–2000, Oxford History of Art, Oxford University Press, Oxford, 2000, p. 90.
- Rosella Namok, artist information for 'Fortitude: New Art From Queensland', <www.visualarts.qld.gov.au>, 28 September 2000, p. 1.

LAURA MURRAY CREE

Laura Murray Cree is Editor of Art and Australia.

Yosl Bergner - A Retrospective

Melbourne, Kafka and disjunctions in the human heart

In her review of Yosl Bergner's 2000 retrospective, Angela Levine wrote that the exclusion of his Australian works from earlier survey shows in Israel had: 'frustrated the possibility of understanding what Bergner's work was all about'. This is a surprising comment, considering Bergner has worked in Israel for more than fifty years and his Australian work was produced only between 1937 and 1948.

Although superficially there is a great difference between Bergner's Australian and Israeli work, there are underlying common themes. The play of justice and injustice, and man's inhumanity to man are two of the recurring themes of history which surface strongly and explicitly in his Australian work. Thereafter, although the same preoccupations are apparent, the subject is never again addressed so directly. This engagement was catalysed by the brilliant group of young artists Bergner found in Melbourne and an environment energised by political and artistic debate and the daily news of the horrors of the war. His friends at that time included Arthur Boyd, John Perceval, Albert Tucker, Sidney Nolan, Vic O'Connor, Noel Counihan and James Wigley.

The great dramas being played out in Europe and the Pacific in the 1930s and 1940s had a counterpoint in the streets of Melbourne. Bergner recalls: 'All my friends in Melbourne were communists, liked music and were poor ... I just joined in.'2 Bergner, however, brought a unique experience to the group. He was the only one who had been involved in the great social upheavals of the time. Born in Vienna in 1920, Bergner and his family had lived in Warsaw until forced to flee in 1937 because of the Nazi menace. He knew poverty, disillusionment and displacement, and found, in Melbourne, familiar expressions of human pain, a legacy of racism and the Great Depression. Max Harris wrote of the time:





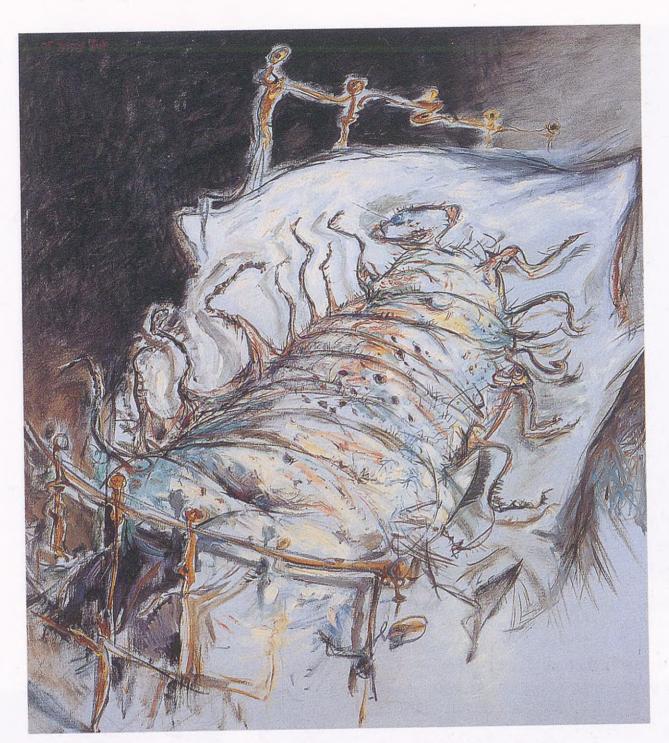
top: YOSL
BERGNER,
Two women,
1942, oil on composition board,
47.4 x 59.6 cm,
National Gallery
of Victoria,
Melbourne.
Gift of Mr Isaac
Engelhard and
Mrs Dorka
Engelhard, 1979.
Reproduced by
permission.

left: YOSL
BERGNER,
Landscape in
Safed, 1951,
oil on canvas,
54 x 65 cm,
collection
Shaike – I am
Art – Snir.

'It must be remembered that Australia was not a pretty place ... it was narrow, philistine, xenophobic and supremely intolerant.'3 As in Europe, modernism in art was strongly resisted by powerful and entrenched conservative elements. Norman Lindsay wrote: 'for to their claim to a share of the world's culture the lower orders have taken to practising art themselves; hence the peculiar uproar of disintegrated values labelled Modernism.'4 Members of the Contemporary Art Society, of which Bergner was an active member, strongly resisted these dangerous conservative attitudes. He, together with Counihan and O'Connor, wrote: 'We work together. Each seeks to create a democratic art combining beauty of treatment with a realistic statement of man in his contemporary environment. We believe in a human democratic art with its roots in the life and struggles of ordinary people.'5

Bergner, O'Connor and Counihan painted what they saw in the Melbourne streets and contributed a new urban iconography to Australian art. Bergner's early works transmit the predicament of ordinary people, irrespective of race or cultural difference. Some of these works were the first in Australian art to address the specific plight of Aboriginal Australians. He recalled: 'I did not know what an Aborigine was. He did not look like a Negro, more like a Jew ... I painted these people with the faraway look in their eyes from generations before. They were displaced and I felt I identified with them.'6 From the time of his first exhibition in Australia with Boyd and Counihan in 1939 at The University of Melbourne, Bergner was a significant influence. In one of his first essays on art criticism published in 1943, Bernard Smith wrote that Bergner, Boyd and Perceval constituted 'the most vital movement in Australian art today'.7

Bergner's seventeen Australian works
were situated at the beginning of the retrospective, which was presented chronologically. The curator, Carmela Rubin, sensitively
and successfully joined the Australian works
to the whole and facilitated the bridging
with Bergner's Australian experience. The
Australian works provided a comprehensive
survey of his output in Australia, and



YOSL BERGNER, The metamorphosis, 1975, oil on canvas, 129 x 115 cm, collection the artist.

included such iconic images as *Two women*, 1942. The joining to the Australian experience was also assisted by the introduction, near the entrance of the exhibition, of video interviews with Bergner, Boyd, Tucker, Wigley and other of his Australian friends, expressing some of the concerns of the time. The members of this group were all anti-Fascist, but the degree of their political attachment varied greatly. Some, like Counihan and O'Connor, were very strongly politicised, and remain so, whereas others, like Bergner, Boyd, Perceval, Tucker and Nolan, were less so.

Bergner's period of social realism was influential but very brief, his inner world seeking other engagements which were also expressed in this early period in Melbourne, and which set the stage for enduring influ-

ences in his later life and work. One of the first things he did on arriving in Melbourne, where he met his future wife, the Australian painter Audrey Bergner, was to set up a Yiddish theatre. It was also in Melbourne that he first created images which took their origin directly from short stories by Sholem Aleichem and Y. L. Peretz. And again it was in Melbourne that the strongest literary influence on Bergner was clearly identified and expressed. Bergner's father, the Yiddish poet Melech Ravitch, had translated Kafka from German into Yiddish in the year of Kafka's death in 1924, but Bergner's first strong engagement with Kafka was in Melbourne. He recalls that it was there that he was: 'drawn to Kafka ... and I've been reading him ever since, over and over, always finding



YOSL BERGNER, Four women, 1964, oil on canvas, 89 x 116 cm, Tel Aviv Museum of Art, Israel.

something new that I hadn't noticed before. Kafka touches something so deep, you cannot shake it off.'8

The things that hide between the lines
Behind the peeling walls
The things that walk on tip toe
Hand over mouth
Brought to trial
Black letters
Press the painter and the painter says
Come.9

Some highly expressionistic paintings were included in the retrospective, with strong allusions to Kafka's novels *The Trial* and *The Castle*, and to his short story 'Metamorphosis'. At times Kafka's text is incorporated into the painted surface.

A strong expressionistic element is often buried in social realism, where it is then subjugated to a political or ideological intent. Bergner's expressionism appears intermittently, and is first manifest in the works in the retrospective in *Landscape in Safed*, 1951, a rare example of pure landscape, its turbulent

surface strongly evocative of Soutine's Céret landscapes. ¹⁰ Most of the works, however, exhibit a cool, thinly painted and controlled surface and, although still addressing human pain, displacement and vulnerability, do so obliquely. Bergner quotes Brecht: 'In order to persuade, an actor has to act, not feel.' ¹¹

Bergner's love of theatre was allowed practical application through his close friendship with the playwright Nissim Aloni, with whom he collaborated and produced theatrical sets. This association was apparent in much of the main body of Bergner's work. Images of clowns, kings, figures with masks, stick-like figures going up ladders and climbing in and out of windows are presented as though in the forefront of the stage, the backdrop being the façade of a building or, on occasions, a surreal landscape functioning as a setting for foreground images. The influence went both ways, Aloni having written that it was through Bergner that he was introduced to the magic of Yiddish theatre. They collaborated on plays entitled The Bride and

the Butterfly Hunter and The King's Clothes, and many paintings in the exhibition refer directly to these works.

Among the most alluring works in the exhibition were those with groups of darkeyed figures, commonly women, or perhaps a family group sitting around a table in a cold and forbidding landscape. The subjects themselves appear to be observers of some action outside the picture frame, and are imbued with helpless compassion for the life events that flow past. They are beautifully but simply attired, the textiles lovingly painted in great detail, evoking a sense of the human hands which had woven the textiles, fashioned them into garments and prepared them to be worn.

An oblique reference to human tragedy was revealed in an important group of works in the exhibition depicting kitchen utensils and furniture. These household objects are shown bent, broken and twisted, and evoke a powerful sense of the journeys made by the multitudes of the unseen people who had used them. Other works depicting pioneers have a sad whimsy, and are described by Levine as 'distressed and bewildered individuals unwilling and unable to adapt to a new environment'. 12 In the catalogue for 'Pioneers and Flowers', a 1980 exhibition in New York, Bergner writes: 'The pioneers are actors taking part in a play and someone has changed the scenery behind them without their noticing.'13 These works are also closely related in style and time to a group of flower paintings, of which the artist writes in the same catalogue:

My flowers are also fanatics. There are flowers that will never be seen to bloom again. Night flowers which live for a day, water lilies, swamp flowers, flowers with no name, fruit of the painter's imagination like grass animals in a once only jungle land. And perhaps all the stories too, about the generation of founders, are merely the fruit of our imagination and our longing for romance, poetry, mystery?¹⁴

Retrospective exhibitions may be dangerous to the reputation of the painter. Sometimes it is apparent that the sum total of the work does not surpass a small number, or perhaps

even one, of the works in the show. On other occasions it is apparent that much of the output is simply the repetition of a few good ideas. Also, what appears to be diversity is sometimes repetition; what appears to be repetition, is sometimes not. For example, the apparent repetition of Giorgio Morandi in subject matter is not repetition any more than Alberto Giacometti's endless struggles to 'see' his brother's face through endless portraits. Each work seems to transcend the subject and carry the experience of looking into the changing terrain of the artist's inner struggle.

The Bergner retrospective enabled the viewer to experience the great diversity of his subject matter, while also successfully leading into the artist's inner world and his consistent, fruitful exploration of a few central concerns. He has made an important contribution to the early modernist movement in Australia, and to the last half century of Israeli art. The pictures have social and historical importance. However, like much significant art of the twentieth century, there is also an engagement with underlying issues which have meaning beyond the local geographic and specific historical events.

Kafka, perhaps more than any other writer of the twentieth century, transmits the sense of human vulnerability and the terrible play of justice and injustice which reaches into metaphysical dimensions. The disjunctions in the human heart portrayed by Kafka are picked up in Bergner's work in a gentle and wistful way. He gives one a sense that the human events which occupy the main body of his work after his social realist period are played out by actors on a stage without access to the full script. Not perhaps to suggest that the script does not exist, but that for the twentieth century at least, it has been distant and hidden.

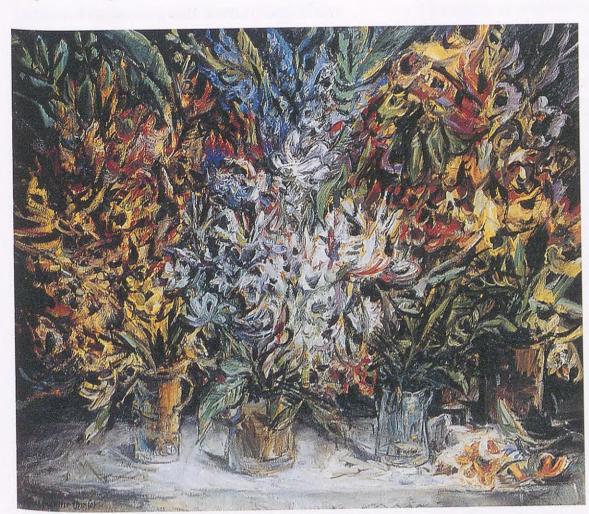
- 1 Angela Levine, Jerusalem Post, 14 April 2000, B14.
- ² Carmela Rubin, *Yosl Bergner: A Retrospective*, introduction, exhibition catalogue, Tel Aviv Museum of Art, Israel, 2000, p. 280.
- 3 Max Harris, *The Angry Penguins and Realist Painting in Melbourne in the 1940s*, exhibition catalogue, Australian National Gallery, Canberra, 1989, p. 6.
- 4 Norman Lindsay, 'Writing on culture and commerce 1939', in Bernard Smith, *The Critic as Advocate*, Oxford University Press, Melbourne, 1989, p. 49.
- 5 Noel Counihan, Vic O'Connor and Yosl Bergner, three personal statements, Contemporary Art Society 6th Annual Exhibition Catalogue,

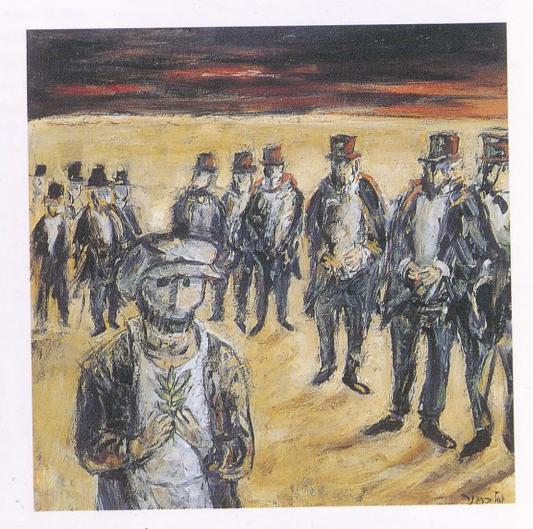
- Melbourne, September 1944.
- 6 Yosl Bergner, in Harris, op. cit., p. 28.
- 7 Bernard Smith, *Education, The Journal of the NSW Teachers Federation*, February 1943, quoted in B. Smith, *The Death of the Artist as Hero*, Oxford University Press, Melbourne, 1989, p. 200.
- 8 Rubin, op cit., p. 272.
- 9 Tavia Rubner, 'He paints Kafka', printed in Yosl Bergner, *Paintings to Franz Kafka*, Shva Publications, Tel Aviv, 1990.
- 10 Rubin, op. cit., p. 278.
- II ibid.
- 12 Levine, op. cit.
- 13 Yosl Bergner, quoted in Shlomo Shvah, *Pioneers and Flowers*, exhibition catalogue, Aberbach Fine Art, New York, March 1980.
- 14 Bergner, ibid. In the same work, Shvah writes that Bergner's pioneers are: 'like people without a skin ... we see what was happening inside them, the pain, the suffering, the alienation, the fanaticism, the excitement and the strangeness. He paints many eyes, black wells for galaxies reflecting the aura of nothingness.'

Yosl Bergner – A Retrospective, Tel Aviv Museum of Art, Israel, April – June 2000.

ROSS MELLICK

Ross Mellick is a Sydney artist. He was co-curator of 'Spirit + Place: Art in Australia 1861 – 1996' at the Museum of Contemporary Art, Sydney, November 1996 – March 1997, and a judge of the 2000 Blake Prize.





above left: YOSL BERGNER, Multicoloured flowers, 1980, oil on canvas, 97 x 116 cm, collection Bineth Gallery, Tel Aviv, Israel.

above right: YOSL BERGNER, The pioneer and the Zionist delegates, 1998, oil on canvas, 100 x 100 cm, Tel Aviv Museum of Art, Israel, Shaul Aloni (Nissim Aloni Bequest).

Leon Kossoff

Bliss in the here and now



LEON KOSSOFF, Pilar, 1995, charcoal and pastel on paper, 76 x 56 cm. Photograph courtesy Annandale Galleries, Sydney.

Leon Kossoff is very much a painter of his world. Now in his late seventies, he has always lived in and around that odd urban shape formed by Bethnal Green, Hackney and Spitalfields. He has an East-Ender's outlook, his art possessing the telltale busy drabness that speaks volumes of inner London before the yuppies moved in. As in the great urban novels of George Gissing, George Orwell and Graham Greene, a closeness sits upon Kossoff's paintings, as if things are boxed into constrictive settings. In a Kossoff canvas the image presses out at us from the picture plane, so much so that long gluey threads of oil paint will sometimes hang down the surface.

Needless to say, the artist refrains from

neatening up and idealising his subject. Everything is approached with a blunt matter-of-factness, thereby giving a mundane twist to exalted genres. Portraiture, the nude and landscape become a sequence of guileless studies of friends' heads (identified, since the 1980s, simply as 'Peggy', 'Fidelma', 'Heinz', 'John'), of favourite models ('Cathy', 'Jacinto', 'Pilar'), and of local sights (King's Cross, St Pancras Station, Christ Church Spitalfields, Pentonville Road). The ordinariness of this subject matter is significant because the finished works appear, in stylistic terms, to bear the scars of artistic battles waged over forty years ago. The artist has resolved that niggling predicament confronting his generation when they emerged from art school in the mid-1950s: to follow John Bratby or Willem de Kooning? The everyday content flows from that quintessentially English tradition running back, via the 1950s 'Kitchen Sink

School', to the Edwardian 'Camden Town Group'. Yet the execution comes direct from American Abstract Expressionism; indeed, Kossoff has adopted the studio discipline of a spontaneous expressionist.

It may be a cliché of expressionist-inclined art that it is concerned with capturing the immediacy of an experience, although Kossoff's works are closer to brooding visual essays upon doubt and uncertainty. So much about their troubled surface qualities mirrors a resolute concern not to err into clever mannerism, not to 'fake it'. The paper beneath his charcoal drawings is smeared to a grubby dark grey with accumulated erasures, while the churning paintwork heaped on his canvases relentlessly aspires to avoid the empty gesture. To be sure, the composition that we see on the gallery wall may be the outcome of a single painting session that has taken anything from half an hour to an exhausting day which ran well into the early hours of the morning. However, this final creative outburst is the culmination of a long, arduous process of constant self-criticism. Kossoff paints a canvas, then scrapes it down, then paints it again, then scrapes, repeating this process for week after week, month after



LEON KOSSOFF, Cathy 2, 1997, oil on board, 38.7 x 61.5 cm. Photograph courtesy Annandale Galleries, Sydney.



LEON
KOSSOFF,
The rape of
the Sabines I,
1995–97, handcoloured etching, drypoint,
56.5 x 75.6 cm.
Photograph
courtesy
National
Gallery of
Australia,
Canberra.

month, ever trying to get the image right. In one instance the artist took seven years to complete an uncooperative composition.

It is easy to see why Kossoff is a late entry to the rollcall of major twentieth-century painters. Ten years ago such work was hardly mentioned in contemporary art circles. Together with Frank Auerbach, Francis Bacon, Lucien Freud, R. B. Kitaj and Paula Rego, Kossoff was considered a member of the 'School of London', that loose group of urban artists who remained tenaciously committed to figuration, and to painting, at a time when such practices were quite unfashionable. His oeuvre was categorised as regionalist in a curatorial atmosphere that favoured the international. However, a freeing-up of critical agendas in the early 1990s saw him selected to represent Britain at the 1995 Venice Biennale, followed by a survey of his work at the Tate Gallery in 1996. What were formerly considered shortcomings were rejudged as potential strengths.

Ironically, this attention corresponded to an outburst of agitated work. There is an unflagging cohesion in Kossoff's oeuvre from the 1950s onwards, although, in 1995, the rhythm momentarily breaks. It occurs in response to a retrospective of Nicholas

Poussin, the arch-neoclassicist and darling of English taste. Overwhelmed by the show, Kossoff drew and etched multiple versions of the seventeenth-century master's compositions. But they had a twist. Even when dealing with the most violent myths, Poussin's art is static and calm. His canvases are refined visual psalms singing of a higher order over-

arching human affairs. Kossoff's versions jarringly turn this august tranquillity on its head. Energised and chaotic, the scene becomes a turbulent array of restless lines, crowded limbs, swarming figures. Rather than Poussin, these works probably have more in common with the earthy outlook of William Hogarth: *The triumph of Bacchus* echoes a teeming London street market, *The rape of the Sabines* suggests Kilburn underground station at peak hour.

Perhaps this is the clue with which we can ultimately unravel Kossoff's difficult art. He finds bliss in the ribald vigour of a dingy alehouse, not the chaste perfection of an idealised shepherdess. The outcome is an art which deals squarely with the here and now; with this flawed erratic world we have made; with the tarry stickiness of oil paint and the wrinkled chubbiness of a belly; with truth.

Drawn to Painting: Leon Kossoff's Drawings and Prints, After Nicholas Poussin, National Gallery of Australia, Canberra, 17 March – 27 May 2001; Leon Kossoff: Paintings and Drawings 1994 – 1999, Annandale Galleries, Sydney, 21 March – 12 May 2001.

DR CHRISTOPHER HEATHCOTE

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



LEON
KOSSOFF,
View of King's
Cross and
Pentonville
Road 1, 1997,
charcoal and
pastel on paper,
59.5 x 84 cm.
Photograph
courtesy
Annandale
Galleries,
Sydney.

urban dingo

Postmodernism without tears

c urprisingly, perhaps, the retrospective Dexhibition 'urban dingo: the art of Lin Onus, 1948–1996', generated a mixed and at times heated response from Onus's fellow artists, as well as from art critics and aficionados of Australian art, both Indigenous and non-Indigenous. Onus's work is regarded by some as little more than pretty, clever and mildly witty, verging on the superficial and even the semantically challenged. But Onus's champions – and there are plenty of them – vigorously defend his work not only on aesthetic grounds, but also on the basis that it has made a distinguished contribution to Australian art. Advocates see Onus's work as historically significant, insisting that he has put 'urban Aboriginal art', as it is popularly known, onto the cultural map in Australia,

and that his work has acted, and continues to act, as a conduit for advancing reconciliation between Indigenous and non-Indigenous Australians. Furthermore, they argue, Onus's work has tremendous populist appeal, reaching out to those who would normally shy away from anything they perceive as falling under the imprimatur of 'Aboriginal art'. More on that later.

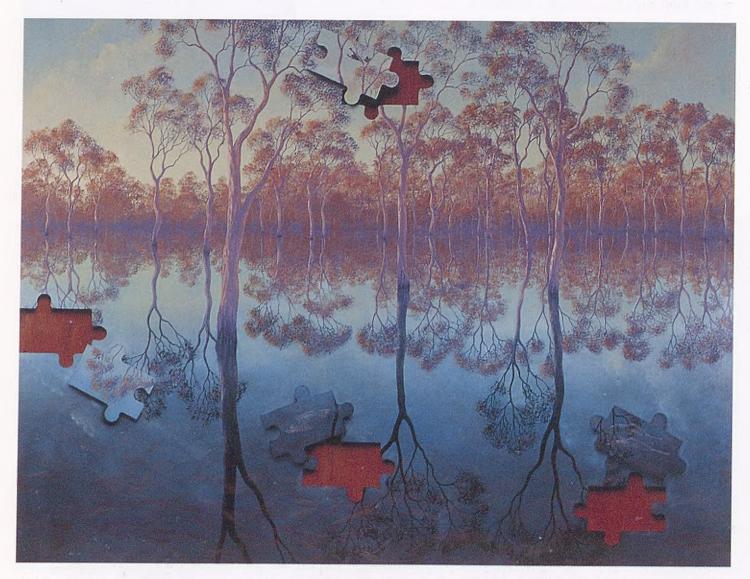
Is it possible or desirable to reconcile these variant positions? In part these polarised responses reflect the already muddy waters of the classical divide between high culture and popular culture – Opera versus Oprah, if

you like – rendered exponentially more complex in this context because of the 'value-added' factor of the artist's Indigeneity. Traditionally oriented contemporary Indigenous Australian art is definitely positioned on the

'high-art' side of the imaginary ledger, but where does this leave an artist like Onus whose work draws indiscriminately on influences as diverse as Ronald Bull, Revel Cooper, Albert Namatjira, Hans Heysen, Ainslie Roberts, Jeffrey Smart, Sidney Nolan, the brushmen of the bush, the Green movement, Arnhem Land rarrk patterns, photorealism, cartoons, comic books and the artist's earlier career as a motor mechanic and panel beater? Is Onus's work to be understood as a kind of postcolonial 'bowerbird dreaming' (to rephrase and to take some liberties with the artist's own musings on the subject), as power without story, or as unusually accessible and often humorous postmodernism postmodernism without tears, as it were?

Notwithstanding this, the level of passion aroused by Onus's work in the hearts and minds of both his supporters and detractors is somewhat puzzling, given the fact that his visual statements are, with several exceptions, of the gentlest political kind. The most confronting exception to this in 'urban dingo' is the 'Musqito' series from 1979 to 1982, in which Onus documents, in muted tones and with sombre understatement, the life and fate of the Indigenous bushranger and resistance fighter 'Musqito'.

Onus's work in the catchily but cryptically named 'urban dingo' exhibition falls into several broad and at times overlapping categories, including landscape, sculpture, installation and portraiture, all of which, to a greater or lesser extent, evince multiple influences. Onus's extended association with Arnhem



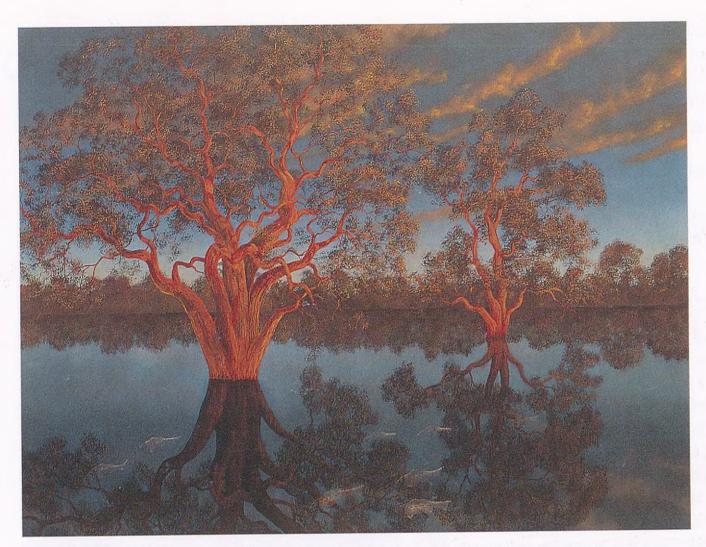
LIN ONUS, Barmah Forest, 1994, acrylic on linen, 183 x 244 cm, Australian Heritage Commission, Canberra.

Land artists, particularly Jack Wunuwun and John Bulun Bulun, is apparent in much of his work. Examples in the exhibition include the vivid, striking and respectful portraits Onus painted of these artists in 1988 and 1989 respectively, the canvases of which are in-filled with local Arnhem Land designs, including *rarrk*. Many of Onus's landscapes have also been influenced by his successive pilgrimages to the Top End, a means of reclaiming his Aboriginal identity.

However, Onus's most evocative works must surely be his Murray River-scapes, such as Barmah Forest, 1994, and Bir Warrarra, Bama (Red sunset at Barmah), 1995, which are influenced by Heysen and other Australian landscape artists. Like much of Onus's oeuvre, these works are visually engaging, accessible and technically proficient, especially in his vibrant use of colour. These works, in which Onus depicts his own Yorta Yorta country and its river system as a living, breathing entity, constitute an implicit challenge to the artistic representations of the Murray River by the settler-colonists. Onus's use of the jigsaw motif, deployed in Barmah Forest and a number of other works to reference environmental loss and identity mismatch as a result of colonisation, is both simple and effective. Ideally, one of these works should be hanging beside H. J. Johnstone's famous depiction of the Murray River in the Art Gallery of South Australia to provide a contrapuntal Indigenous historical perspective.

However, it should be questioned why more of Onus's early landscape work was not included in 'urban dingo', especially as the exhibition purports to be a retrospective. Similarly, I found myself wishing that there were more of Onus's works showing the influence of poster and pop art, because it was as a populist that he truly excelled. One example of this genre on display is *Kaptn Koori*, 1985, which Onus created for his son as an Indigenous role model to rival Superman. Onus's wonderful Circus Oz posters would also have been at home in the exhibition.

Also on display was a substantial body of work in which Onus makes use of the styles of disparate artists and cultures. One of the



above: LIN ONUS, Bir Warrarra, Bama (Red sunset at Barmah), 1995, acrylic on canvas, 183 x 244 cm, private collection.

opposite page top: LIN ONUS, Birth; Anal fetish; Why do dogs lick themselves?; Dingo proof fence; Trap, 1989, (detail), from the 'Dingoes' series, acrylic on fibreglass, wire, metal, dimensions variable, National Gallery of Australia, Canberra.

contributors to the catalogue describes this as Onus's 'Indigenous postmodernism'. However, Onus's work does not wear the 'postmodern' label so easily, especially if one regards artistic postmodernism as a mood, rather than simply a grab-bag of styles coexisting in the one painting. Onus's brilliant and coherent *Twice upon a time*, 1992, definitely captures that mood, but it is still postcolonial first and postmodern second. Some of Onus's other work of this nature, however, verges on the problematic.

For example, if a non-Indigenous artist had likened cast-off toilet ducks to the toas of the Diyari people of northern South Australia, and then conscripted them to the service of a jokey message about environmental detritus, as Onus has in his *New age toas*, 1992, some quite justifiable questions may have been raised. Toas are already controversial and have been contested on the grounds of authenticity. Such considerations reach well beyond 'political correctness' despite

the good-natured but ultimately unthinking humour that so obviously infuses this striking image. Serendipitous for the artist perhaps, who was able to see and enjoy such parallels, but it does not appear to have been thought through properly. Similarly, Onus's highly acclaimed Michael and I are just slipping down to the pub for a minute, 1992, works at the level of immediate and pleasurable visual appeal, but it is hardly on a par with other examples of taking the mickey out of high European art, such as Duchamp's moustache on Mona Lisa. The painting ultimately does a disservice to the famous woodcut by Hosukai on which it is based, as well as Arnhem Land rarrk painting.

Birth; Anal fetish; Why do dogs lick themselves?; Dingo proof fence; Trap, 1989, from Onus's 'Dingoes' series, is an entirely different matter. The environmental message is uncompromisingly strong in this work, and the wonderfully sculpted dingoes, sporting what appear to be neck-to-knee AFL jumpers in Aboriginal

colours, are playfully powerful. This is Onus at his energetic, thoughtful and humorous best, where he succeeds par excellence in spanning cultures and in creating that 'cultural bridge' about which he spoke so passionately.

urban dingo: the art of Lin Onus, 1948–1996,

organised by Queensland Art Gallery, Brisbane; Museum of Contemporary Art, Sydney, 11 August – 29 October 2000, Queensland Art Gallery, Brisbane, 24 November 2000 – 4 March 2001; Melbourne Museum, Victoria, 6 April – 29 July 2001. *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, Craftsman House, Sydney, in association with Queensland Art Gallery, Brisbane, 2000, hardcover, 144 pp, \$77.

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TRIBUTES

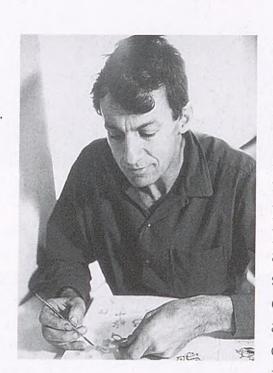
Geoffrey Allen 1924-2000

Before he was commissioned to create the large coat of arms for Council House in Perth, Geoffrey Allen was better known as a painter. His works of country life in the wheat belt (of burning-off and cutting timber) had been very successful, earning him the Bunbury Prize, the Perth Prize in 1959, and the Fremantle Drawing Prize. The Council House commission in 1962 changed his practice completely.

Born in Kendenup near Mount Barker in Western Australia, Allen was a bandsman and stretcher-

bearer during the Second World War, serving in Borneo before undertaking studies in art at East Sydney Technical College. After his initial training he worked in the car trade in spare parts before returning to Perth in 1954, where he began to establish himself as an artist. He was employed as the art teacher at Scotch College from 1957 until 1966 and, during that time, his influence as a catalyst for creative activity endeared him to his students. It was while teaching at Scotch that he was awarded the Council House commission. Geoffrey Allen was a courageous choice because his practice was essentially twodimensional; it proved felicitous, and the work Allen produced captured the sense of vibrant energy that the architect Geoffrey Howlett was seeking.

Allen's coat of arms reveals his accomplishment as a draughtsman and remains,



essentially, a drawing in space. The fluid translation from one medium into another is remarkable, especially as this was the first major work that he produced in metal. His pair of black swans are a successful blend of stylised forms and keen observation, both visually engaging and full of character. Aggressive and focused, they are

the brothers of those rampant males that can be seen protecting their partners along the riverfront, arching their necks, fluffing up their feathers and increasing their visual weight by extending the tips of their wings.

The change in Geoffrey Allen's practice after he completed the Council House commission was immediate and longlasting, as the shift from two to three dimensions opened up a flow of creative energy that radically altered his work and life. After the initial experiments with metal he began making jewellery forms in lost-wax casting, and felt immediately at ease with this new direction. He had 'found himself', he explained in an interview much later, and over the next four years he consolidated his practice as a jeweller. Beginning with only a rudimentary knowledge of casting techniques – gleaned from books because there were no courses

he could attend, and with basic equipment that he constructed from a washing machine and a pram — he created his first works using the lost-wax casting process. Exploiting the qualities of the wax, he began to construct organic jewellery forms in response to the Western Australian landscape. Whether taking his inspiration from the ocean or the land, he was able to 'trap a stone within its web of wax'. As local historian Dorothy Erickson explains: 'Allen's work is an individual expression of the local environment couched in an international idiom. He was an innovator, experimenter and leader who blazed a trail for others to follow.'2

By 1966 Geoffrey Allen felt confident enough to give up his teaching job at Scotch College and begin his own jewellery business, Allen Objects, in Hay Street, Subiaco, and later in Broadway, Nedlands. Over the next twenty-five years, before rheumatoid arthritis forced him to cease production, he developed a remarkable body of work that is acknowledged internationally. Geoffrey Allen was an artist of great integrity and an inspirational teacher who encouraged his clients and students to see the beauty and wonder in natural forms.

- Dorothy Erickson, 'Aspects of Stylistic and Social Influence on the Practice of Gold and Silversmithing in Western Australia, 1929 – 1965', unpublished PhD thesis in two volumes, University of Western Australia, Perth, 1991, Ch. 6, pp. 35–9.
- 2 ibid.

Ted Snell studied with Geoffrey Allen from 1962 to 1967.

TED SNELL

Lina Bryans 1909-2000

ina Bryans, a last link with the early ■ Melbourne modernists of the 1930s, occupied a unique position in the art world of her day. Untrained and intuitive, at the time of her one-woman exhibition in 1966 art critic Patrick McCaughey described her as 'the most dazzling colourist of them all'. She defined her own personal space with elegance and verve, painting landscapes, still life and portraits, but it is the latter that best reveal her contribution to Australian art. Her seventy-three portraits of friends engaged in the world of art and letters form a pictorial biography of Bryans herself. They capture a moment of personal exchange between artist and sitter. Through colour, modelling and pose, Bryans distilled the character of her subjects.

Born Lina Hallenstein in Hamburg on 26
August 1909, when her Australian parents
were visiting Europe, she grew up in one of
Melbourne's foremost industrial families.
She was educated in Australia, England
and France, but refused formal training in
art. In 1931 she married Baynham Bryans,
and a son was born. A few years later she and
her husband separated. Bryans decided to
paint when, in 1936, she met William 'Jock'
Frater. He had recently 'discovered' Cézanne,
and for ten years became her artistic mentor.
Later, Bryans attended George Bell's studio
briefly, and took a few lessons from Mary
Cockburn Mercer.

Significantly, Australian artist Ambrose
Hallen was Bryans's first sitter in 1937. He
had lived in France for thirty years and knew
the Ecole de Paris artists Modigliani, Kisling,
Soutine and Matisse. Hallen's work, characterised by the use of pure colour and dark,
graphic outlines, appealed to Bryans. Her
second subject, in 1938, was Reginald
Wilkinson, a member of the newly formed
Contemporary Art Society. Among her last
portraits were three studies of Adrian Lawlor,



WILLIAM FRATER, The red hat (Lina Bryans), 1937, oil on canvas, 91.2 x 71.2 cm, Felton Bequest 1943, National Gallery of Victoria, Melbourne. Reproduced by permission.

in 1965 and 1966, a lifelong friend who had also supported the early progressives.

Bryans's' most famous portrait, The babe is wise, 1940, a likeness of the writer Jean Campbell, has become an icon of the modern woman, its bravura and free brushwork reflecting the artist's own wit and style. Campbell said of it: 'I consider it an honour to be known as Lina's model.' Other subjects included Alan McCulloch, c.1942, encyclopedist and art critic; Nina Christesen, 1945-47, pioneer of the study of Russian language and literature at The University of Melbourne, and one of Bryans's closest friends; and Laurie Thomas, 1950, art critic and gallery director. Later portraits included Harald Vike, 1955, the Norwegian artist; Alan Marshall, 1955, writer; Alex Jelinek, 1955, architect and sculptor; Toss Woollaston, 1958, New Zealand modernist; and Nettie Palmer, 1958, writer and critic.

When Bryans began painting she was noticed by the Herald art critic, Basil Burdett, while Daryl Lindsay, the director of the National Gallery of Victoria (NGV), chose her work to give depth to their collection of modern Australian art. In the late 1930s Bryans moved to Darebin Bridge House, where early modernist Ada May Plante had lived for many years. Bryans later bought the old coaching house, becoming its chatelaine, and drawing together a group of cosmopolitan artists and writers associated with the fledgling journal Meanjin. This group represented an important but little recognised strand of Melbourne modernism. The reclusive artist Ian Fairweather also lived at Darebin between 1945 and 1947. In the 1950s and 1960s Bryans extended the range of her subject matter to the Snowy Mountains and Central Australia, developing her landscape style towards a lyrical abstraction.

Bryans was active in the Melbourne Society of Women Painters and Sculptors, where she served on their National Service Committee during the Second World War; the Independent Group of Artists; and committees of the NGV. She donated works of fellow artists to the gallery's collection. In 1966 she was awarded the Crouch Prize. Artist Emeritus of the Australia Council for the Arts, she received the Medal of the Order of Australia in 1994. Bryans's work is represented in state and regional galleries, the National Gallery of Australia, the National Portrait Gallery.

A rare free spirit, survived by her son, Edward, and grandsons Paul and James, Lina Bryans will be remembered not only for her art but also for the joy and generosity with which she lived her life.

GILLIAN FORWOOD

Ken Unsworth: The skidderump

The skidderump, 2000, is an evocative recent work by Australian artist Ken Unsworth. It was initially conceived in Germany in 1987, when the artist made notes and sketches in his diary as the structure of an idea which would later be given physical expression. The translation from concept to finished work was made when Unsworth was approached to submit a work for the Biennale of Sydney 2000. He decided to create a new installation based on the idea of the colloquially titled 'skidderump', a hand-pushed two-wheel cart used to transport dead bodies to their grave. His main interest was to extend the idea into expressions of light, sound and movement.

Exhibited at the Art Gallery of New South Wales (AGNSW) during the biennale, *The skidderump* was set up in a dimly lit room. It is composed of a pyramidal mound of bricks encircled by railtracks that carry two slowly moving trucks. The trucks represent male and female. Mounted on the trucks are slide projectors that cast black-and-white images onto the bricks. These images are of a man's face, and the upside-down figure of a naked male. Classical music forms part of the work, combined with the sound of the trucks as they simultaneously move around the pyramid.

The skidderump has a highly developed sense of theatrical and visual poetry. When I entered the room at the gallery the work seemed to envelop me, to confront me with a sense of loss, as if something had been left behind – like the essence of a child's haunted playground. The work impressed me with its evocative presence, and rich surreal and symbolic qualities. Absorbed by the contrived melancholic atmosphere and mood that Unsworth had created, I was compelled to visit the piece a second time to take a closer look at the individual elements. Again I was struck by the haunting presence of *The skidderump*, its poetry, and the way it whispered and clattered. I was most interested in how Unsworth had used everyday objects and materials, and orchestrated the atmosphere within the space to create new meanings that have universal resonance.

When I asked Ken Unsworth how he approaches his work, he told me: 'It's not overtly conscious. I rely on an intuitive creative process when constructing a work and later approach it with an objective analysis.' He makes use of personal obsessions and a

range of potent recurring symbols. (For instance, the pyramid shape, which informs much of his early work, in *The skidderump* represents the rubble or ruins of civilisation.) There are repeated references to his wife, her performance as a pianist, and to death, loss and destruction.

Unsworth's central idea for his biennale installation was to make a work that moved. He used still images to create movement on the surface of the bricks. These rotating images symbolise the movement from sunset to dawn, and emphasise the artist's concerns with death and renewal. At certain moments the images appear to be trapped within the bricks. The pyramid shape and the tracks surrounding it seem to call up the endless cycles of life and death, while the images represent the universal figure of humankind. The projection of the male figure is a reference to an early martyr, crucified upside down, not able to be crucified like Christ. This figure is descending into nothingness. The other image represents an archetypal Greek face reminiscent of a period of time when scholars and students questioned the nature and purpose of humanity.

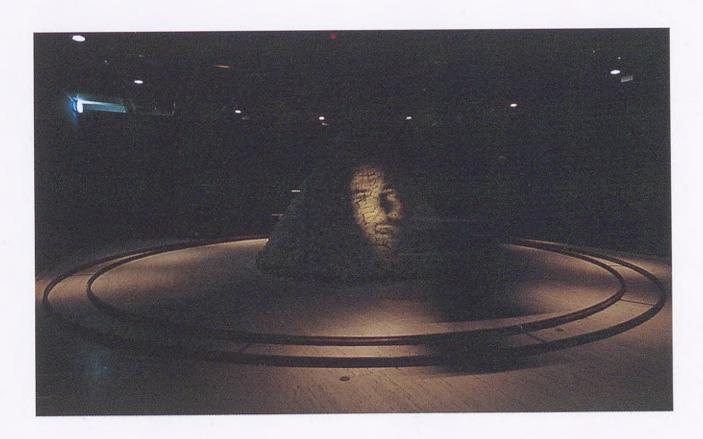
The idea of polarities is an ongoing theme that Unsworth explores in *The skidderump*, and is particularly evident in the construction of the male and female trucks. The feminine truck has twelve cylinders and a curvaceous structure supporting the housing for the projector. The masculine truck has a smooth glass-blown form protruding from its body.

For the element of sound in *The skidderump* Unsworth used a segment from Gustav Mahler's *Third Symphony*, recorded on a loop recording. He was attracted to the text of this music, a line warning humanity against itself. The recorded sound is evocative of the night, intensified by the irregular sound of the trucks. In its gallery setting, these ambient sounds mesh the experience of the work for the viewer. For Unsworth, *The skidderump* evokes the idea of redemption: faced with doom and the possibility of surviving it, we find the nature of existence.

KATTHY CAVALIERE

Katthy Cavaliere won the 2000 Helen Lempriere Travelling Art Scholarship and is currently living and working in Italy.





KEN UNSWORTH,
The skidderump, 2000,
bricks, steel, glass,
timber, slide projectors,
sound tape, motorised
components, installation view, Art Gallery
of New South Wales,
Sydney.

DEEP WATER

THE PARTICULAR PLEASURES OF THE ART OF LYNDAL JONES





LYNDAL JONES, Deep Water / Aqua Profunda, 2000, (detail), from video installation for 2001 Venice Biennale. Video stills Lyndal Jones.

The Last of the Great Modernists are two women who still persist with fierce intelligence and quiet passion, in producing, slowly and carefully, critical art: The American filmmaker Yvonne Rainer and our own Lyndal Jones.¹





top: LYNDAL JONES, Prediction Piece 8: Winter / Passion, 1986, documentation of performance, Biennale of Sydney, 1986: 'Origins, Originality + Beyond', Art Gallery of New South Wales, Sydney. Photograph Simon Penney.

above: LYNDAL JONES, Prediction Piece 7, 1984, documentation of performance, 'Meaning and Excellence: Anzart in Edinburgh', Edinburgh College of Art, Edinburgh, Scotland. Photograph George Cathro.

drian Martin's words of the late 1980s Aplace Lyndal Jones in an exceptional position in the history of modernism. And, at the dawn of the new century, with Jones as Australia's choice for the 2001 Venice Biennale, we are now able to reassess the achievements of this highly regarded contemporary artist. Jones is the most distinguished Australian avantgarde artist of her generation, producing work of the calibre and sensibility of such contemporary artists as Marina Abramovic, Mona Hatoum, Susan Hiller and Rosemarie Trockel. An artist who moves easily between a number of formations and media, her oeuvre also has affinities with some of the great figures of late twentieth-century performance art and film, such as John Cage, Laurie Anderson and Chantal Ackerman.

In the decade of the 1990s, Jones's work maintained its hard critical edge and aspects of its decidedly modernist aesthetic, but it also moved outwards into other terrains in a way that Adrian Martin could not have foreseen. Since Martin wrote these words in 1988, Jones's work has shifted away from the territory of the avant-garde that was so much her domain.2 While her practice has always had at its base an interest in disrupting received conventions and in producing unstable entities, after the completion of 'The Prediction Pieces', 1981–91, Jones's work began to engage more overtly with problems concerning authorship, the collapse of narrative and the emergence of the fragment. In addition, the use of spectacle and a quotational edge has moved Jones's art into more decidedly postmodern territories. She has made a distinguished contribution to international debates around the breaking down of modernist spectatorial regimes, a preoccupation she shared with so many artists and critics of the late

twentieth century.³ This contribution has been recognised in the writing of critics working as far afield as Berlin, London, New York, Edinburgh, Glasgow, Amsterdam, Tokyo and Kwangju.⁴

From the early 1990s Lyndal Jones's work has been concerned with relocating viewer-viewed relationships, disempowering her spectator while at the same time enlivening the site of her art. These interests were already present in her earlier pieces, but as the cycle 'From the Darwin Translations', 1992–98, grew in stature, Jones's installations and performance works subtly transformed the relationship between her art and those who experienced it. The site in Jones's work is no longer a benign space in which spectators are invited to take a privileged position, and where they can control the experience of looking and reacting. Spectators may be forced to engage with the artwork and, in some cases, to interact with it in a way which may not present the kinds of pleasure expected or hoped for. Indeed, mainstream newspaper art critics working in Australia, such as Peter Timms of the Age or John Macdonald, formerly of the Sydney Morning Herald, regularly complain of the breaking down of this relationship, unable to locate the pleasure they seek in Jones's work or that of many other contemporary artists.5 Writing from the 1999 Venice

Biennale, John Macdonald noted that there was no pleasure for him in viewing most of the artworks in the world's most prestigious international art exhibition. He was surrounded, he complained, by people with whom he had no affinity; people, for example, who wore black.

The populist position taken up by critics such as Macdonald and Timms in their insistence that art ought to give one the pleasures traditionally associated with spectatorship, assumes that there is such a being as a universal spectator. Or to put it another way, it seems to presuppose that all spectators are like Macdonald and Timms: Anglo, male, well-educated, welloff, and members of the 'old boomers' generation. It seems to be especially irritating to spectators such as Macdonald and Timms that their pleasure is being disrupted by artists who, like Jones, refuse to manufacture comfort zones for those who unproblematically occupy these viewing positions. While Jones is working in a manner which resonates with that of many of the world's important contemporary artists, some Australian critics, especially those writing for popular audiences in newspapers, appear to be severely challenged by her art. Unable or unwilling to see the pleasure in Jones's work, they look for explanations which are extrinsic to the art to explain its prominence. Georgina Safe, writing in the Australian in spring 2000, broadly hinted that Jones was Australia's choice at Venice as a result of strategic friendships which the artist had made over the years.6 Ignorance or amnesia is surely at work here. Qualifications and expertise in the field of contemporary art are apparently no longer essential requirements for Australian art critics Writing in major dailies. This having been said, some of the most intelligent writers in Australia, among them Adrian Martin,



above: LYNDAL JONES, From the Darwin Translations: Boys in loud cars, 1998, documentation of video installation, McLaurin Gallery, Ayr, Scotland. Photograph Lyndal Jones.

right: LYNDAL JONES, From the Darwin Translations: Room with finches, 1994, documentation of video installation with live birds, Anna Schwartz Gallery, Melbourne. Photograph Robert Colvin.

below: LYNDAL JONES, From the Darwin Translations: Johnny undressing, 2000, from video *Freud's Couch*, 1994. Photograph Lyndal Jones.







Paul Taylor, Mary Eagle, Charles Green, Scott McQuire, Eloise Lindsay, Julie Ewington, Deborah Clarke and Merryn Gates, have recognised the substantial contribution of Jones's work over a long period of time.

Spitfire 1 2 3, 1996–98, one of the works that formed part of 'From the Darwin Translations', reached new heights of sophistication and complexity. The seductive blend of theatre, performance, video and conceptual art which characterised her earlier work was here combined with a new historical dimension, one which invokes the discourses of longing and memory.7 Spitfire also moved out of the essentially avant-garde and modernist realm of her previous work, and into a postmodernist space. Spectacle which was cinematic in its composition and intensity became a very important ingredient in the mix. In this magnificent piece, Jones seemed to bear out Guy Dubord's prediction that in the late twentieth century, spectacle would overtake everything.8 But while Dubord deplored spectacle-driven art, arguing for an art of everyday life, very much of the kind we saw in Jones's 'At Home' series, 1977-80, she demonstrated in Spitfire that we also need spectacle. In this work Jones combines the cold, stark,

sparse and protestant spaces of her conceptual mindset with a spectacular episode based on community memories of war.

Using the blood red of the Remembrance poppy, the Flanders poppy, and of the dress of the muse, the siren, together with a representation of a fighter pilot, Jones produced a commentary on war, masculinity and desire of a most powerful and enduring kind. Jones's work must be experienced as a performance. The documentation, while powerful in itself, does not compare with the experience of participating with, and in, the work.

Jones's practice has a focus on process. This interest was evident early in the 'At Home' series, performed at La Mama in its heyday in the late 1970s. Employing sound, slide projection and live bodies, she was already questioning spectatorship. Echoes of *Domestic bliss* from the 'At Home' series of 1980, with its look of a filmset and its dramatically staged bodies, turn up a decade later in Tracey Moffatt's *Night Cries*. Both recall the high-keyed sets of Francis Ford Coppola from this period.

Lyndal Jones was at this time a contributor to the Melbourne feminist journal *Lip*, and an ancillary member of the collective. Her radicalism, however, led her into confrontation with the Lip collective, as she

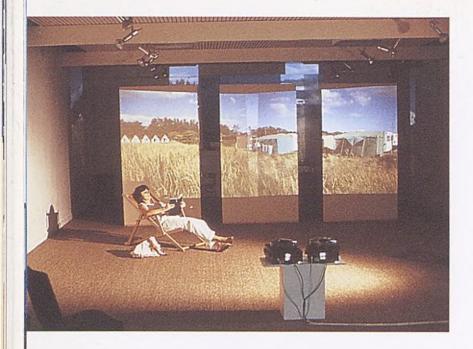


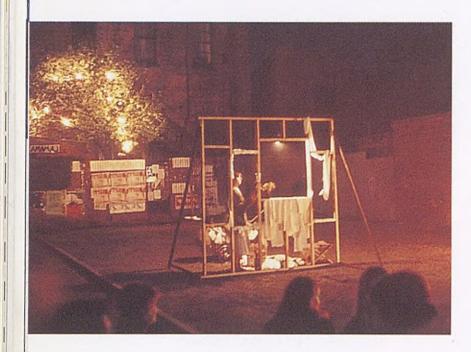
right: LYNDAL JONES, From the Darwin Translations: Spitfire 2, 1997, used in film Spitfire 1 2 3, 1996–98, Melbourne, Liverpool, Berlin, Glasgow, Amsterdam. Photograph Ross Bird.

opposite page top: LYNDAL JONES, From the Darwin Translations: Spitfire 1, 1996, used in video installation, film, performance *Spitfire 1 2 3*, 1996–98, Melbourne, Liverpool, Berlin, Glasgow, Amsterdam. Video still Lyndal Jones.

opposite page bottom: LYNDAL JONES, From the Darwin Translations:
Poppyfield, 1996, used in Spitfire 1 2 3, 1996–98, Melbourne, Liverpool, Berlin, Glasgow, Amsterdam; Paradise Woolloomooloo, 1996, Sydney; Paradise Kwangju, 1997, Korea; and 1000 Years of Sexual Play, 2000, Melbourne.







top: LYNDAL JONES, At Home: Domestic bliss, 1980, documentation of performance, George Paton Gallery, The University of Melbourne. Photograph John Dunkley-Smith.

above: LYNDAL JONES, At Home: Coming and going, 1977, documentation of performance, La Mama Theatre and environs, Melbourne. Photograph John Dunkley-Smith.

opposite page top: LYNDAL JONES, On attraction, 2000, used in video installation *Demonstrations and Details from the Facts of Life*, 2000, Birmingham and Newlyn, United Kingdom, and 1000 Years of Sexual Play, 2000, Melbourne. Video still Lyndal Jones.

opposite page centre: LYNDAL JONES, On temptation, 2000, used in video installation *Demonstrations and Details* from the Facts of Life, 2000, Birmingham and Newlyn, United Kingdom, and 1000 Years of Sexual Play, 2000, Melbourne. Video still Lyndal Jones.

opposite page bottom: LYNDAL JONES, The voyeur in the square, 2000, used in video installation *Demonstrations and Details from the Facts of Life*, 2000, Birmingham and Newlyn, United Kingdom, and 1000 Years of Sexual Play, 2000, Melbourne. Video still Lyndal Jones.

interrogated the essentialist theories that characterised *Lip*'s orientation and that of much of the women's movement in Melbourne during those years. But it was her interest in what happens when viewers experience art that was set in train at this time. A good part of her career, spanning the last thirty years, has been taken up with her investigation into what happens when an artwork and its public meet.9 As well as being interested in producing works of great beauty and pleasure, Jones is keen to investigate the pleasure on offer and in presenting new and more satisfying pathways for interaction. Much of the pleasure in her work comes out of the journey we take when we have traffic with her art. In 'Demonstrations and Details from the Facts of Life', Jones's exhibition at Birmingham's Ikon Galleries in the United Kingdom (12 April – 29 May 2000), her video images have the hard-edged beauty and clarity of the finest oil paintings. The white faces of her women are postmodern video-generated virgins who speak to the altarpieces of Jan Van Eyck and The Master of Flemalle. They are as haunting as the most beautiful expulsion scenes from the history of Netherlandish painting, and are sometimes as sensual as Bronzino's Allegory, the picture that so worried the director Sir Charles Eastlake when he bought it for the National Gallery in London in 1860.10 There are, at the same time, national touches in Jones's Ikon show. She never deals overtly with nationalism; she does not identify as an Australian artist in any of her work, nor does she deal with problems associated with national identity. Nevertheless, there are local references in Jones's art, such as

the still life in *Demonstrations and Details* from the Facts of Life, 2000, which has the unmistakable compositional structure and native flora of a Margaret Preston woodcut. In this series, Jones continues to play discursively with contemporary readings of Darwinian theory, working out her own position on the history of evolution and sexuality, and presenting unusual and confronting readings around the erotic.¹¹

Jones is not afraid to take up the major streams of twentieth-century thought in her work. Her piece, *Freud's Couch*, 1994, which has been screened all over the world, and in such diverse settings as a meeting of international psychoanalysts in Townsville (the Freud in Far North Queensland Conference of 1997) is both a homage to Freud and a subtle questioning and undermining of the conventions upon which psychoanalysis depends.

Understanding the particular pleasures in the art of Lyndal Jones is found through participating in the frameworks which she sets up for interaction. Jones breaks down pathways that keep power structures in place. She does damage to the spectator—art—object relationship. In its place are interactors, spectators who become part of the work, while the participants in the artwork are also spectators. These new formations are more in keeping with the intellectual interests of the millennium and with the new technologies of our age.

Lyndal Jones goes to Venice supported by a distinguished career and a formidable international reputation. *Deep Water / Aqua Profunda*, the installation which she is accompanying to Venice, takes its name from a sign located at the deep end of

Melbourne's inner-city Fitzroy swimming pool. The sign warns the city's Italianspeaking population of the dangers of the deep. In this sign at the water's edge the spelling is altered so that it reads 'Aqua Profonda', creating a sort of off-centredness, a creole reference, a hybrid thing which resonates with Jones's practice.

I Adrian Martin, 'Lyndal Jones: Beyond boundaries', New Theatre, no. 5, May-June 1988, pp. 36-8.

2 Paul Taylor, 'A culture of temporary culture', Art & Text, summer, no. 16, 1984-85, p. 103.

3 Jones worked in London between 1974 and 1976, where she came into contact with the art and writing of Laura Mulvey, Peter Wollen, Mary Kelly,

Victor Burgin and John Berger.

4 See, for example, Michael Spens, 'Double take in Edinburgh', Studio International, vol. 197, no. 1007, 1984, p. 43; Daryl Chin, 'Lyndal Jones, on the road again', Live, no. 4, New York, 1980; and the catalogue essays written by Tom Van Vliet, 'Lyndal Jones', 15 World Wide Video Festival, Amsterdam, 1997; Sung Wan Kyung, 'Power in the flux of survival', unmapping the Earth, Kwangju Biennale Press, Korea, 1997; and Charles Esche, Boys in loud cars, exhibition catalogue, Maclaurin Gallery, Ayr, Scotland, 1998.

5 See Peter Timms, 'A thousand years of sexual play? Come on ...', Age, 18 October 2000.

6 Georgina Safe, 'Screen dreams', Weekend Australian, 30 September – 1 October 2000.

7 See my review, 'On longing', Art Monthly, no. 91, July 1996, pp. 26-7.

8 Guy Dubord, La Societé du Spectacle, Paris, 1968.

9 Lyndal Jones & Suzanne Spunner, "At Home": A series of five solo performances by Lyndal Jones', (1977-80), documentation by Lyndal Jones and Suzanne Spunner, *Lip*, 1980, pp. 101–3.

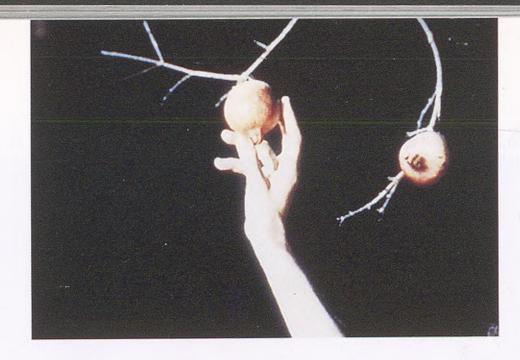
10 On the Bronzino Allegory, see Jaynie Anderson, "A most improper picture": Transformations of Bronzino's erotic allegory', Apollo, February 1994,

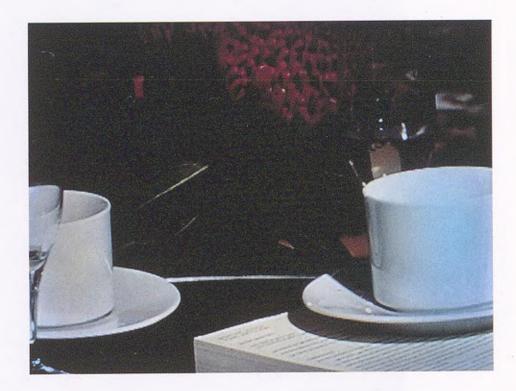
vol. 139, no. 384, pp. 19-28.

II See, for example, Gillian Beer, Darwin's Plots: Evolutionary Narratives in Darwin, George Eliot and Nineteenth Century Fiction, Ark, London, 1985.

Lyndal Jones is represented by Anna Schwartz Gallery, Melbourne.

Dr Jeanette Hoorn teaches in the Cinema Studies program at The University of Melbourne.









SARAH THOMAS



My shadow forms a resonant shell and the poet listens to his past

In the shell of his body's shadow.¹

There is a tranquillity and silence about the work of Hossein Valamanesh which becomes ever more distilled as it develops over time. Often utilising the most elemental of natural materials – branches, flames, leaves, sand, mud, seeds, earth – Valamanesh seeks out an essential connection to place through the simplest of means.

In 1999 Valamanesh was invited to participate in the Echigo-Tsumari Art Triennial, which took place in a semirural area on Japan's main island and comprised 142 artists from thirty-two countries around the world. In memory of snow, 2000, was created in a verdant forest over several hot summer days. The artist described the germination of the project:

I went back to my first impressions of the region and remembered walking through the beautiful beechwood forest. I also remembered the ladders poking up above the roof-line of the houses. I was told that they relate to the level of snowfall and it seemed that the ladders were still remembering the snow.'3

above and previous pages: HOSSEIN VALAMANESH, In memory of snow, 2000, mixed media, dimensions variable, Echigo-Tsumari Art Triennial 2000, Japan, courtesy the artist and Art Front Gallery, Tokyo. Photograph the artist.

opposite page: HOSSEIN VALAMANESH, Untitled, 1999, bamboo, drawing book, mirrors, 300 x 38 x 26 cm, courtesy the artist and Sherman Galleries, Sydney. Photograph Michal Kluvanek.

The elements of the installation – a scattered sequence of ladders (some suspended) and horizontal poles softened with white wadding, and a hovering muslin house – created a dreamlike environment in which the rhythms of nature were gently interrupted and questioned.

The tendency for writers to ascribe architectural terminology to the forest has been noted by Simon Schama in his seminal book *Landscape and Memory*. He writes:

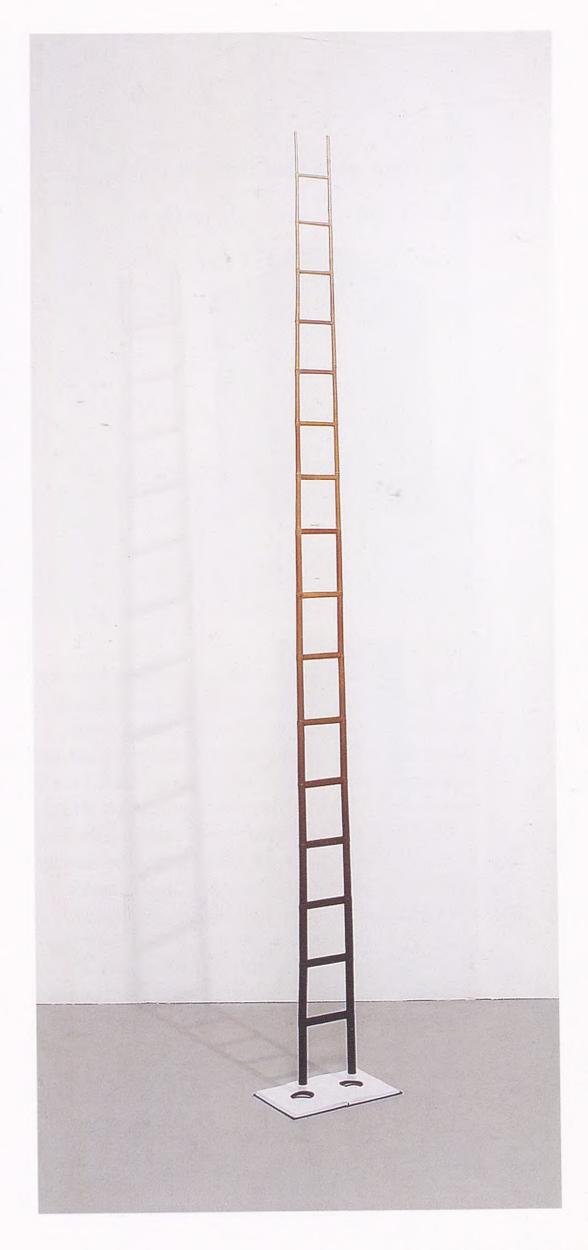
And there never yet has been a nature writer who, confronted with primitive forest, has not resorted to the vocabulary of architecture. Indeed, since it has been impossible to visualize or verbalize nature in terms free of cultural association, the woodland interior has been habitually conceived of as a living space, a vaulted chamber.'4

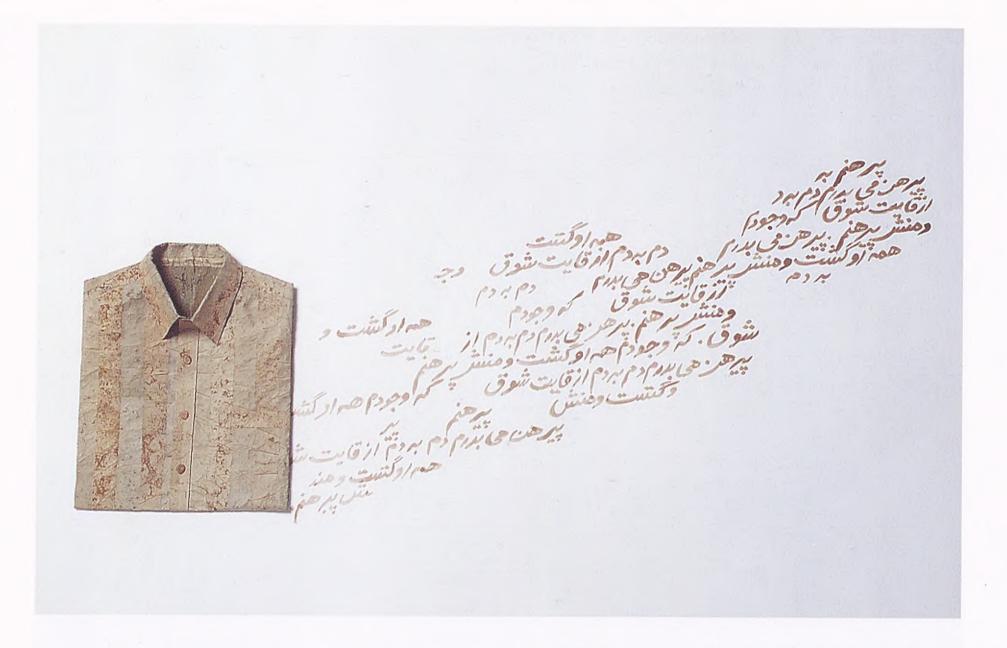
Valamanesh himself seems to have treated the forest as just such a living space, and his interruptions – poles, ladders and muslin house – serve to punctuate the beech forest interior, creating a vaulting otherworldly space.

In memory of snow reminds us of the inevitability and regularity of the seasons, and thus the passage of time, which brings with it the precipitous layering of memory. As surely as the forest would be covered with a fluffy, silencing layer of snow in winter, the lush green of the forest roof encloses the space in summer. The golden floor presages the arrival of autumn. In Valamanesh's work, objects remember: they have rich histories and layers of association.

In memory of snow guided its participants through nature in the same way that William Gilpin's famous treatise on the picturesque created a man-made trajectory through the eighteenth-century English landscape. Valamanesh lured viewers into untamed wilderness, enhancing by subtle intervention the sense of wonder which nature can inspire. Suspended in time and space, the elements of this frozen animation hovered ambiguously between falling and drifting serenely towards the sky.

The ladder is a motif which Valamanesh has used on many occasions. In *Untitled*, 1999, a suspended bamboo ladder seems to grow, literally, from an open sketchbook. A metaphorical transcription of ideas and casual observations – the domain of the sketchbook – into palpable three-dimensional form, the work evokes the artistic process itself. The insistent continuity of this process is emphasised by the illusion of infinity which is created by the placement of two mirrors submerged within the





pages of the book. Valamanesh's art transforms the every-day into the realm of heightened experience. The ladder motif also suggests escape or transcendence. Yet this ladder, like those in the beech forest, requires no architectural support and is miraculously drawn skywards. Thus to escape, or transcend, would surely require an act of faith.

The ladder's unadorned functionalism reflects the form and scale of the human body. The body, whether directly or indirectly invoked, is at the heart of Valamanesh's work. The shadow, for example, appears as a ghostly human presence in a variety of forms, an evocative echo—a memory—of personal identity. In *Untitled*, 1995, a shadow is created by the shaping of a love poem by the thirteenth-century Persian poet Rumi, which translates as: 'I tear my shirt with every breath for the extent of joy and ecstasy of being in love; now he has become all my being and I am only a shirt.'

As Paul Carter has noted in his monograph on Valamanesh:

The laying-out of Rumi's poem in this way is not a simple homage to calligraphy's figural origins; a process of visual

pidginisation has occurred, dependent for its effect on the assumption that the audience can only 'read' the text visually – unconsciously grasping its drift via a Rorschach recognition of it as a proto-image (a smoke wisp, a shadow) of the beloved ...⁵

But as Carter also notes, when a shadow 'momentarily resembles an outline, it is merely a deception that enables us to see'. In *Untitled* therefore, we are doubly deceived: the illusion of the shaped text masquerades as that master of all illusions, the shadow. The second element of this work is a folded shirt, intricately crafted from lotus leaves, a reference to the text of the poem. Patterned with spidery veins, the leaf shirt pulsates with latent energy and emotion.

The human body is also implied by an intimate detail in another work, *Homa*, 2000, in which a woman's plait is woven from palm fronds. Hung beside a photographic image of the artist's grandmother, the plait becomes a tender evocation of a personal memory. Valamanesh was born in Teheran in 1949 to Azerbaijani parents and lived in Iran until emigrating to Australia when he was twenty-four. His grandmother played an important role

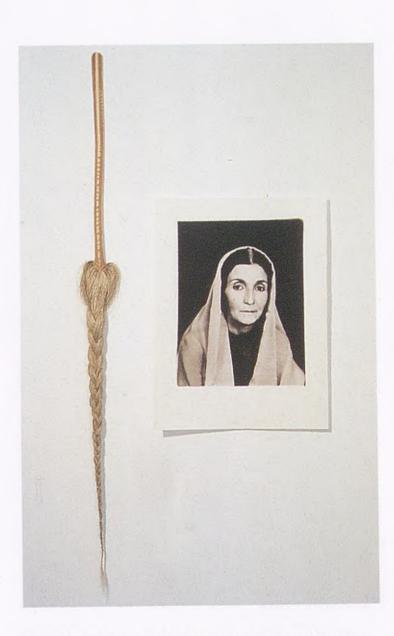
in his upbringing, and her photograph — digitally enlarged and enhanced from a 1950s original and printed onto fine-quality paper — has a powerful presence. Her handsome face speaks across time and culture, a photographic trace of a remembered past. But in the transformation of the image from an intimate scale (an object to be held in the palm of the hand) to a work of greater magnitude and 'high art' aspirations, the image becomes a timeless symbol of maternal strength. As Valamanesh's shadows are those of everyman, so too *Homa* is grandmother to all who see her, a serene and timeless reflection of the human yearning for familial love.

The palm plait acts as a physical trace, like a breath, or a relic, which evokes a human presence. The binary nature of *Homa* frequently recurs in Valamanesh's work, not only as a means of exploring the relationship of photography to the three-dimensional world, but also as a way of establishing other poetic conjunctions. Such conjunctions are explored in *Longing belonging*, 1997, which also comprises two distinct but interrelated components: a Persian carpet and a photograph of the same carpet in an Australian mallee landscape. Like *In memory of snow*, Valamanesh has quietly introduced a human presence into nature. The work brings to mind Jean Baudrillard's reflections on the:

silence of photography. One of its most precious qualities ...
Silence of the image ... [and] of the object, too, which photography wrests from the thunderous context of the real world.
Whatever the violence, speed or noise which surrounds it, it gives the object back its immobility and its silence. In the greatest turbulence, it re-creates the equivalent of the desert, of the stillness of phenomena.⁷

In Valamanesh's native Iran (and indeed in his work) the carpet has long played a key role, marking among other things a domestic space within which the family gathers for meals and other social rituals. In the photographic component of *Longing belonging* a campfire has been lit in the centre of the carpet, signifying an ancient ritual which evokes a poignant sense of loss and rejuvenation. Its shadow, or echo, appears in the form of the dark void in the centre of the same carpet, which is laid on the ground at the foot of the photograph. Here the threads linking Persian and Australian cultures are deliberately woven together; this is the artist's response to the Australian landscape, which he imbues with recollections

I tear my shirt with every breath for the extent of joy and ecstasy of being in love; now he has become all my being and I am only a shirt. Rumi



above: HOSSEIN VALAMANESH, Homa, 2000, inkjet print on paper, palm leaf, 180 x 82 cm, Faulding Contemporary Art Fund 2000, Art Gallery of South Australia, Adelaide. Photograph Mick Bradley.

opposite page: HOSSEIN VALAMANESH, Untitled, 1995, lotus leaves, gouache on wall, 60 x 145 cm, Faulding 150th Anniversary Fund for South Australian Contemporary Art 1995, Art Gallery of South Australia, Adelaide. Photograph Michal Kluvanek.





HOSSEIN VALAMANESH, Longing belonging, 1997, type-C photograph, Persian carpet, velvet, 2 components, 99 x 99 cm, 215 x 305 cm, courtesy the artist and Sherman Galleries, Sydney. Photograph *above*: Michal Kluvanek, *opposite page*: Rick Martin.

and perceptions of his own cultural heritage, creating, in John Clark's words, a 'land between the cultures'.8

On first arriving in Australia Valamanesh visited several Aboriginal communities in Central Australia, including Papunya, where the now-famous dot-painting tradition was only just emerging. Suddenly his attitude to Australia changed:

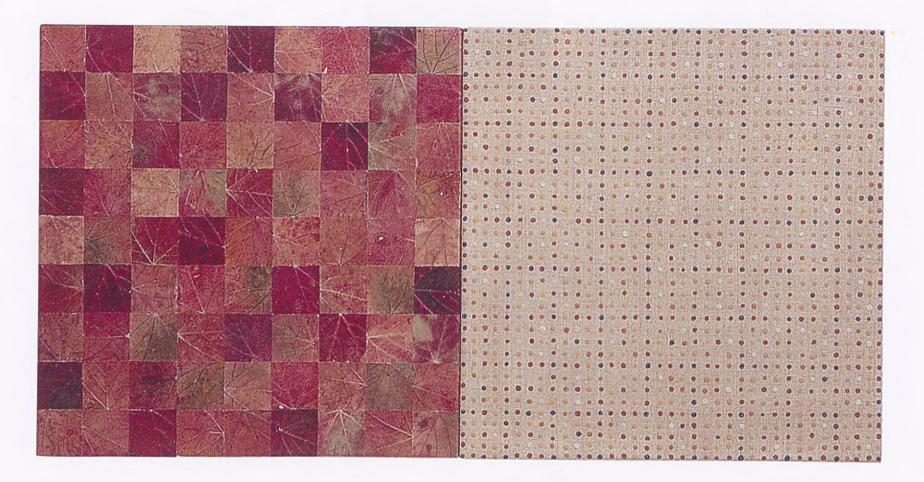
It was very moving, this symbiosis of the people and the landscape. For days afterwards you feel as though you have a kind of serene, heightened awareness of your surroundings. This experience is one of my fortunes, it stopped me feeling so out of place in this country. I began to appreciate the physicality, the emptiness of the outback. You could walk through the bush, sit on top of a hill and just be by yourself.9

Valamanesh was deeply affected by the passion and profundity of the paintings he saw being produced by Aboriginal artists in the Western Desert in the early

1970s. Not only were these artists expressing a profound connection to the land, but some of them were also continuing to incorporate natural materials, such as ochre, into their work. Valamanesh's insistent and imaginative use of natural materials allows him to explore the possibility of an essential connection to place, one which facilitates reflection on broader issues such as culture, identity, history and memory. *Dot painting for beginners*, 1999, utilises the pink leaves of a glory vine and a range of sands varying subtly in tone to respond to the intricate patterns of nature. The title reflects the artist's respect for the Indigenous dot-painting tradition, as well as drawing a wary comparison between his own personal search for identity and that of another culture.

Fire makes a frequent appearance in Valamanesh's work. An element which has the power to simultaneously transform, destroy, sustain, nourish, regenerate, comfort, welcome and illuminate, and a symbol of remembrance,

Using elemental materials to address subjects such as love, sadness, loss and tenderness, Valamanesh avoids nostalgia or clichéd romanticism, finding instead his own visual vocabulary which speaks across cultures.



even of life itself, fire is a quintessential aspect of many cultures. In *Untitled*, 1999, a small flame from an oil lamp burns gently on top of the upturned sculptural stems of a lavender bush. Here the flame has the capacity to release vaporous aromatic essences, nourished by the body of the bush. Like much of Valamanesh's work, *Untitled* produces a contemplative response, providing space for reverie and recollection.

Valamanesh's profound interest in ideas of place and cultural identity is both fuelled by, and a product of, his propensity for travel. He travels frequently, enjoying the experience of responding to new environments formed by their own languages and histories. His is an art of transition, of juncture, in which cultures gently collide and correspond. Having now spent over half his life in Australia, his memories of, and poetic responses to Iran have become ever more distilled, as the gradual processes of vaporisation and subsequent condensation occur. Using elemental materials to address subjects such as love, sadness, loss and tenderness, Valamanesh avoids nostalgia or clichéd romanticism, finding instead

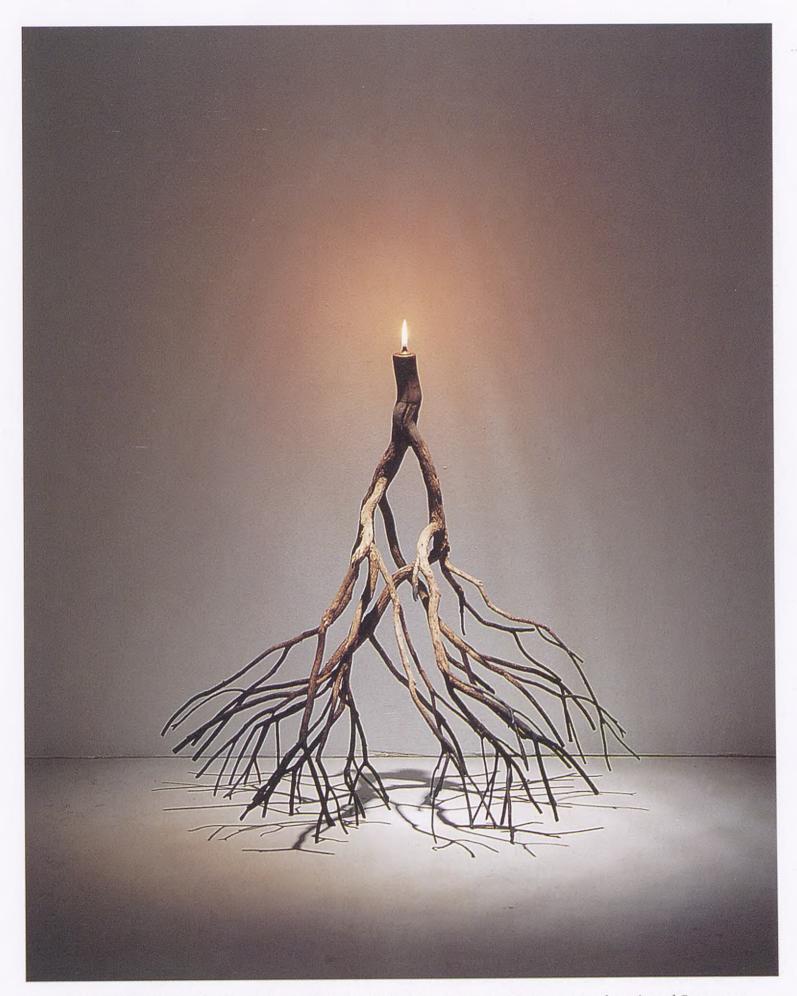
his own visual vocabulary which speaks across cultures.

- Gaston Puel, 'Le chant entre deux astres', cited by Gaston Bachelard in *The Poetics of Space*, trans. Maria Jolas, Beacon Press, Boston, 1994, p. 124.
- 2 Three Australian artists took part in the triennial: Hossein Valamanesh, Anne Graham and Fiona Foley.
- 3 Artist's statement, 2000.
- 4 Simon Schama, *Landscape and Memory*, Fontana Press, London, 1996, p. 58.
- 5 Paul Carter, *Hossein Valamanesh*, An Art & Australia Monograph, Craftsman House, Sydney, 1996, p. 18.
- 6 ibid, p.22.
- 7 Jean Baudrillard, The Perfect Crime, trans. Chris Turner, Verso, New York, 1996, p. 86.
- 8 John Clark, 'Crossings', *The Rose Crossing: Contemporary Art in Australia*, Sherman Galleries, Sydney, 1999, p. 14.
- 9 Hossein Valamanesh, cited by John McDonald in his foreword to the catalogue *Hossein Valamanesh: 1980–1990*, Contemporary Art Centre of South Australia, Adelaide, 1990, p. 4.

I would like to thank Hossein Valamanesh and his wife, Angela, and Anton Hart, for their help in the preparation of this essay.

Hossein Valamanesh is represented by Sherman Galleries, Sydney and Greenaway Gallery, Adelaide.

Sarah Thomas is curator of Australian art at the Art Gallery of South Australia, Adelaide.



above: HOSSEIN VALAMANESH, Untitled, 1999, lavender bush, oil lamp, 80 x 58 x 82 cm, courtesy the artist and Greenaway Art Gallery, Adelaide. Photograph Michal Kluvanek.

opposite page: HOSSEIN VALAMANESH, Dot painting for beginners, 1999, coloured sands and glory vine leaves on linen, 46 x 92 cm, courtesy the artist and Sherman Galleries, Sydney. Photograph Michal Kluvanek.

MARAH BRAYE

RICKY SWALLOW THE VOYEUR AWAKES

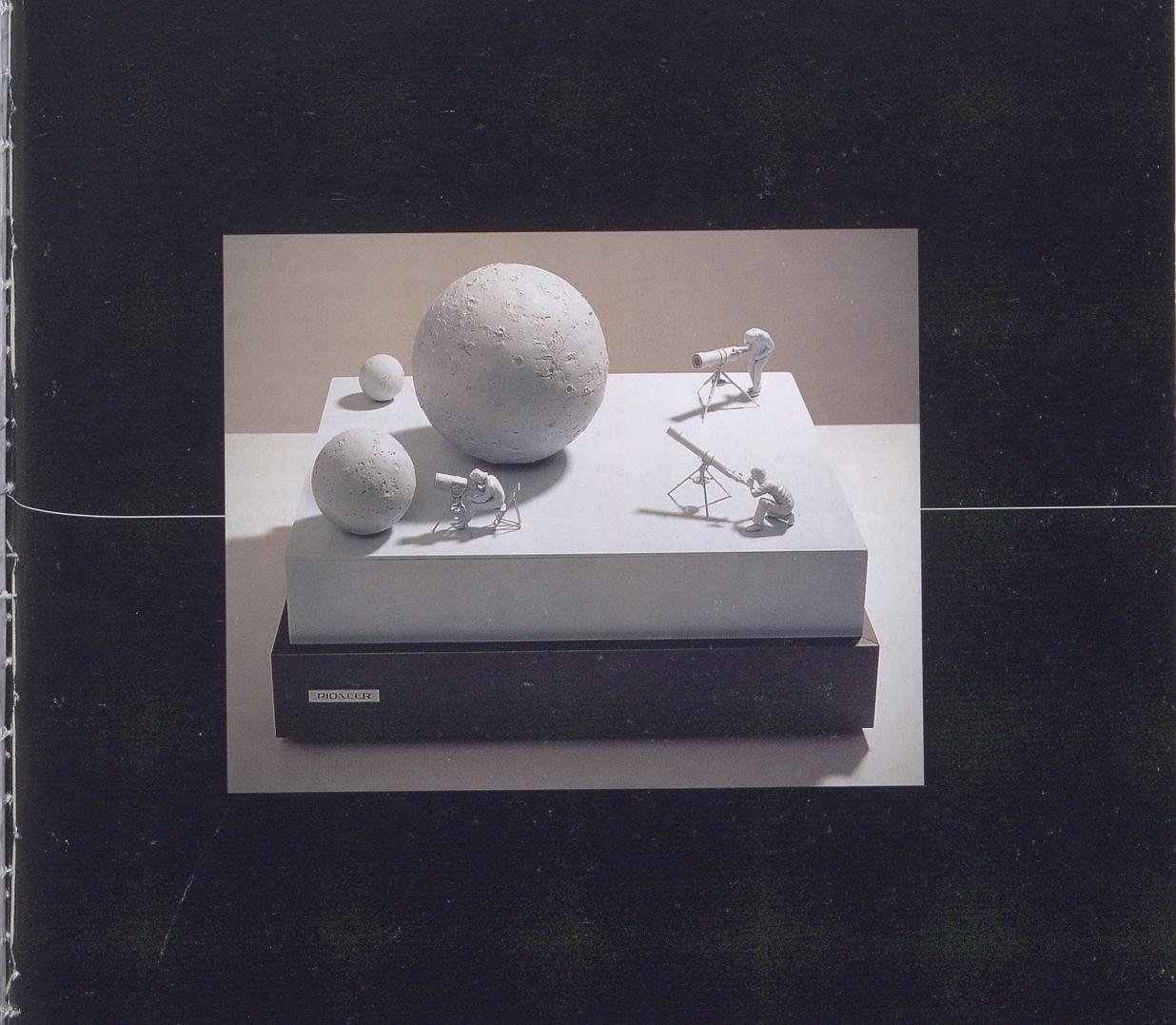
Renerous platform in the Melbourne International Biennial in 1999, appropriately titled 'Signs of Life'. From a vantage point eight storeys above Melbourne, Even the odd orbit, 1998–99, morphed with the panorama of the city backdrop, and miniature dioramas mounted on 1950s and 1960s record-players revolved endlessly—replaying frozen moments over and over. Several months later, in September 1999, Swallow was the recipient of the Victorian Government's Contempora 5 Award, consolidating his growing reputation.

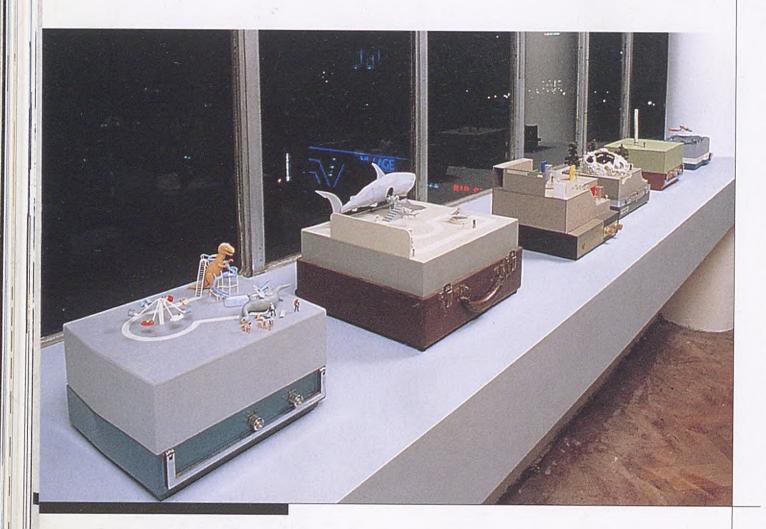
When viewed as a whole, Swallow's work – despite variations in scale, and whether moving or still – is very cohesive in surprising and thoughtful ways.

Swallow revisits ideas, so that seemingly disparate projects are linked by particular interests and concerns that dominate the production of the work. His turning circle is all-encompassing – from the past to the future; from natural science to science fiction; from the everyday to the paranormal. And, more often than not, a single piece can play host to a number of these interests, so that ideas about our origins combine with notions of our future or worlds we cannot know.

It is tempting to compare elements of Swallow's work to those of fellow artists such as James Angus and Callum Morton. Like Swallow, both artists construct replicas of ordinary objects and cultural icons, and all three explore the concept of the architectural model. However, while certain similarities of approach to material or subject matter inspire such comparisons, they prove to be less rewarding than the dialogues Swallow establishes between the various parts of his own work.

Swallow began to construct dioramas on 1950s and 1960s portable record-players in 1996. The earliest turntables drew on sources that informed his student work: natural history and evolution, underwater exploration and myth, and surveillance and science-fiction scenarios. Some works seamlessly combine several of these themes and, as a uniform device, Swallow's use of the turntables smoothes over apparent incongruities, allowing him to juxtapose the unexpected.





above: RICKY SWALLOW, Even the odd orbit, 1998–99, 20 turntables, mixed media, dimensions variable, installation view, Melbourne International Biennial: 'Signs of Life'.

previous page: RICKY
SWALLOW, Model for the
taming of the moon, 1999,
portable turntable, plastruct,
milliput, PVC and spray
paint, 30 x 43 x 34 cm,
private collection, United
States of America, courtesy
the artist and Karyn
Lovegrove, Los Angeles.
Photograph Fredrik Nilsen.

Even the odd orbit consists of twenty turntable models conceived of in four distinct groupings that encapsulate many of Swallow's recurring themes. Two sets depict science-fiction scenes of other galaxies and visions of an uncertain future, along with amusement theme parks and museum interiors. A third 'cultural space set' includes an adolescent thrown from his BMX bike (Model for broken bones, 1999) and a gallery showing a Ricky Swallow retrospective — replete with miniscule replicas of earlier works and a forerunner to his reconfiguration of a 1998 work, Humans are smarter, as it appeared in the Contempora 5 exhibition.

Where the turntables – particularly when displayed as a group – appear as a series of animated cinematic grabs, because of their diminutive scale and execution they are also toylike. The novelty of the turning element draws the viewer into these works and Swallow up-ends our expectations of such toys, so that what at first appear to be whimsical scenes ultimately contain far more sinister messages. Swallow's very specific use of the turning element engenders each work's meaning: sometimes

it is central, while at other times it serves as a distraction from the main action. It is in the contrast between the moving and static parts of the turntables that meaning is found. Without this element the models are what Swallow refers to as 'dead objects'.

The turntables also consciously refer to pristine architectural models and their ordered utopias, 'populated with figures that are always posed walking, going somewhere despite their ability to go nowhere'. Initially, the animation of the models introduces the concept of 'real time' into the works and gives the promise of 'action', but the infinite rotation fixes the moment and does not evolve the narrative. Swallow generates tension by presenting the moment before or immediately following a central drama. The frustration introduced by the motion is that rather than playing themselves out, the scenes play themselves over.

The final set making up Even the odd orbit, constructed from ash-coloured binders board, explores themes of surveillance and prison, and the idea of the viewer watching others being watched.3 The largest of these turntables, Model for chimpanzees with guns, 1999, is a fastidious replica of the Biennial building, its focus a rooftop stand-off.4 The work's revolving element is a chimpanzee holding a gun, surrounded by six men. Locked in this moment forever, we are left on a precipice: a gun that never goes off; a shot that is never heard. In another configuration, this chimpanzee might have pirouetted to the strains of a music box's plinked Für Elise. Here, however, the only sound accompanying the model is the insistent whirring of the rotation mechanism. This aural monotone – a perfect match to the monochrome vistas – heightens the relentlessness of the predicament before us.

The most intricate turntable in this group is *Model* for 'No escape', 1999. On approach, we survey a prison roof with four observation balconies and police guards at various vantage points. Moving closer, the model reveals prisoners in the three pits. Only through close scrutiny and physically leaning over the model can the entire work be viewed, and Swallow relies on the viewer's voyeurism.

In the furthest chamber a prisoner is trapped on a ledge suspended above rotating plates. Again, the core drama issues from the movement mechanism and the possibility of the captive being minced by the grinding

plates. The steel glinting through the blades, in contrast to the grey prison, renders them even more threatening, while the rhythmic, mesmerising rotation suggests not just imprisonment, but, potentially, torture.

In the most recent turntables Swallow uses larger figures, providing the works with what he refers to as a 'photo scale'. The results are like film stills where we are shown one frame — rather than several scenes vying for attention. Departing from the earlier turntables again, the turning element performs a different function. In *Auto return/into air*, 2000, a fan spinning out of control blows the figure from the model to the very edge of the work — suspending him in mid-air — so that while the turning element serves the drama, it does not generate the tension or create a distraction.

The idea of surveillance and observation is still an important concern in these works. In *Model for evil indoors* (teenage séance), 1999, seen through the window of a suburban house, two youths recoil from a spinning glass. The BMX bike left lying outside is another instance of Swallow's sophisticated use of his visual vocabulary, referencing both the earlier *Model for broken bones*, and the I:I scale replica exhibited in Contempora 5, *Peugeot 'Taipan'*, commemorative model, discontinued line, 1999. Similarly, the three figures looking through telescopes in the lunar landscape, *Model for the taming of the moon*, 1999, prefigure the freestanding 'The stars don't shine upon us, we're in the way of their light' (family telescope), 2000. Throughout Swallow's work motifs such as these reappear, in miniature or through extrapolation into larger works.

The nature of Swallow's working methods means that he regularly takes what he refers to as 'scale holidays'. While the five pieces he submitted to Contempora 5 might be viewed as a departure from *Even the odd orbit*, the works develop certain themes explored there, in addition to Swallow's earlier interests.

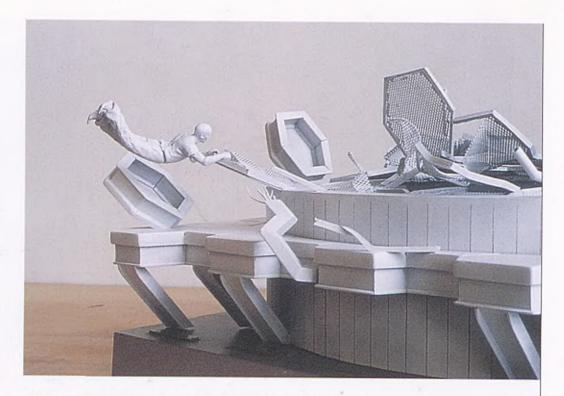
Model for a sunken monument, 1999, is a massive, sphinx-like Darth Vader head. Its ziggurat construction, from layers of charcoal-coloured wood, renders the work as some kind of interrupted transmission. The fusion of science fiction, technology and archaeology is a clever one, and the base of the sculpture spills onto the floor, melting towards the viewer. As a sci-fi portrait bust it relates to Swallow's forensic 1997 work, *The dark brotherhood*, a row of Darth Vader-meets-*Planet of the*





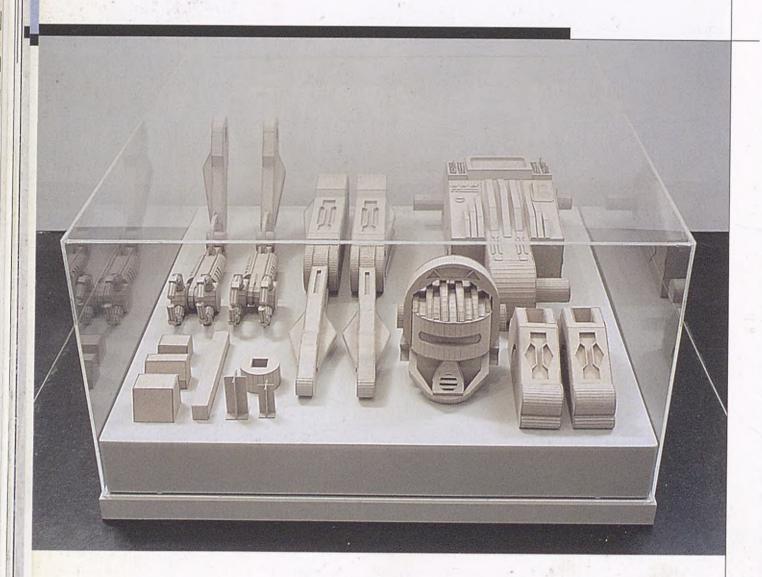
RICKY SWALLOW, Model for 'No escape', 1999, (details), portable turntable, binders board, plywood, plastruct, painted figures, acrylic paint, 43 x 36 x 28 cm, private collection, Sydney, courtesy the artist and Darren Knight Gallery, Sydney. Photographs Kenneth Pleban.





above: RICKY SWALLOW, Auto return/into air, 2000, (detail), portable turntable, plastruct, milliput, PVC and spray paint, 50 x 30 x 20 cm, private collection, United States of America, courtesy the artist and Andrea Rosen Gallery, New York.

below: RICKY SWALLOW, Humans are smarter/prequel, 1999, binders board and glue, 56.2 x 100 x 100 cm, The John McBride Collection, Australia/Japan, courtesy the artist and Darren Knight Gallery, Sydney. Photograph Kenneth Pleban.



Apes heads — each with a different helmet and primate mouth — which also tease out Swallow's early interest in evolution theories. And it recalls a much smaller work, Human see, human do, 1997,5 which directly references the last scene of Planet of the Apes, but is also Swallow's 'most explicit evolutionary satire'6 — a series of models of the ascent of man, where apes evolve into humans only to kneel again before a sinking Statue of Liberty.

A character's death-mask tribute, *Model for a sunken monument* explores the idea of a fallen icon — that even anti-heroes are superseded. In addition, in terms of the *Star Wars* series of films, Swallow is interested in 'George Lucas's idea of timeline by making the last three movies and then going back and doing the first three'; that is, ending at the beginning.

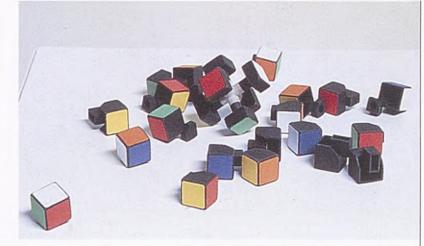
Humans are smarter/prequel, 1999, which remodels a life-size binders-board robot Swallow first exhibited in his 'Repo Man' exhibition in 1998, is also informed by this notion of sequence. In its original state, the robot was strewn on the floor of the gallery — abandoned midassembly. In its revised form, the various parts are laid out, production style, in a display cabinet (as it appeared in Swallow's turntable 'retrospective' in Even the odd orbit).

Setting up a dialogue between individual works (or series of works), and between exhibitions, is part of Swallow's strategy as an artist. The fossilisation of popular culture signposted by Swallow in Contempora 5 was prefigured by the works he exhibited in 'Repo Man'. This group of 1:1 scale models of cutting-edge 1980s entertainment systems — video games and ghetto-blasters — was forged by Swallow's fascination with monolithic technological ruins and technology's ability to outdate itself. Executed in binders board and glue, with titles like *Turnin' turbo dashboard*; *Digital derby*; *Stereo (twin cassette)* and *The X-bass woofer*, all 1998, these objects issue from an era when big *was* better.

In the same way that the turntables reference architectural models (as they document a proposal or archive a concept and, in that, attempt to enshrine the future or the past), Swallow is toying with the idea of the product prototype. Once again, a response to the work is twofold. While redundant technologies are represented, the visual language of 'the model' encourages the reception of these perfect replicas as objects holding — as the prototype does — the promise of 'future'. On the other hand,

RICKY SWALLOW, Model for a sunken monument, 1999, acrylic on composition board, 110 x 220 x 150 cm, National Gallery of Victoria, Melbourne. Purchased through The Art Foundation of Victoria with funds provided by the Joan Clemenger Endowment, Governor, 1999. Photograph Kenneth Pleban.





left: RICKY SWALLOW, Apple 2000, 2000, pigmented resin, scale 1:1, courtesy the artist and Darren Knight Gallery, Sydney. Photograph Paul Green.

above: RICKY SWALLOW, Dismantled cube, 2000, coloured paper, glue and dowel, scale 1:1, courtesy the artist and Darren Knight Gallery, Sydney. Photograph Paul Green.

below: RICKY SWALLOW, Vacated campers, 2000, binders board, glue and paper, scale 1:1, courtesy the artist and Darren Knight Gallery, Sydney. Photograph Paul Green.



the ash-coloured binders board, absence of any power cord and the resounding stillness of these mute objects as they lie idle, denies their functionality. So art becomes archive. Where most models await a lease of life, these have used theirs up.⁷

For Swallow, scale is an important factor. 'There's something about a 1:1 relationship with sculptures ... the idea that you're approaching something that in every way looks and has all the parts to be the thing that you really want it to be, but totally emphasises the fact that it is just a fabrication of that thing.' Significantly, the sheet for Swallow's 'Unplugged' exhibition in October—November 2000, listed the scale ratio of each sculpture in its description. One of the central works in this show, 'The stars don't shine upon us, we're in the way of their light' (family telescope), 2000, is a perfect expression of this concept — a freestanding replica whose unusable perfection thwarts the viewer's ambition even as it excites expectation.

'Unplugged' was also, in many ways, the second part of a project Swallow began with the 'Repo Man' exhibits. While still curating his own, rather personal, retrospective of popular and technological culture in his selection of redundant subjects, the focus of Swallow's project shifted to embrace the less-than-perfect. Where the pristine prototypes were, as Swallow puts it, 'before time', several works in 'Unplugged' explored 'after time'. To varying degrees, these objects were presented post-use or post-usefulness, including Apple 2000, 2000, the now superseded Apple logo, cast in the signature spectrum colours from an apple Swallow had bitten into; Dismantled cube, 2000, a Rubik's cube strewn in defeat, as Humans are smarter was in its earliest state; and Game boy (concept model), 2000, salvaged and offered as a barnacled relic rather than a tribute.

As Swallow's BMX bike leant against the wall in Contempora 5, waiting for the return of its owner, the incidental arrangement of *Vacated campers*, 2000 – casually discarded on the floor with untied laces and worn soles – also implies a departed owner. Moreover, Swallow's return to ash-coloured binders board and the stillness this seems to engender in those works does not discount the possibility of an owner who will never return. In replicating his own shoes and creating what could be seen as a kind of metaphysical self-portrait, he alludes not only to his eventual disappearance, but also

presents the shoes as larger 'evidence' or 'the last trace of a civilisation that actually walked upright – seeing them in relation to this idea of natural history or museology, as well as a cultural or abandoned artefact'.

In the dialogues that Swallow threads through his work, The first one now, 2000 – the sign-off piece in 'Unplugged' – is a work that literally leaves 'us' dangling; frozen and dissolving in action and ambiguity. In an evolution-meets-science-fiction scenario, a human skeleton in pigmented resin climbs or descends a chain ladder suspended from the ceiling. As the skeleton's legs melt into the spreading mass at the base of the sculpture, the work recalls both the final scene of Terminator 2, in which the robot sacrifices itself in a vat of molten metal, and Swallow's sinking Darth Vader and Statue of Liberty. However, where those sculptures were respectively gargantuan and diminutive, the statement of this work may be that its scale is human.

Unless otherwise specified, all quotes are from an interview conducted with Ricky Swallow, 25 August 2000. At the time of writing, Swallow was preparing for a survey show at the Museum of Contemporary Art, Sydney, I August – 14 October 2001.

- For a discussion of the miniature and its toylike qualities, see Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, Duke University Press, Durham and London, 1993, pp. 37–69. Stewart's work is also referenced in Tom Nicholson, 'Ricky Swallow: Leagues under the sea', *Like, Art Magazine*, no. 5, 1997–98, pp. 12–16, and Juliana Engberg, 'Ricky Swallow: No radio', *Art/Text*, no. 62, 1998, pp. 32–5.
- 2 Ricky Swallow, Repo Man, artist's statement, August 1998.
- 3 This group of works was also shown in 'Uncommon World: Aspects of Contemporary Australian Art', National Gallery of Australia, Canberra, 15 July 22 October 2000.
- 4 A detail of this work was reproduced in Tom Nicholson, 'Signs of Life: Melbourne International Biennial 1999', *Art and Australia*, vol. 37, no. 2, 1999, p. 201.
- 5 Both these works were exhibited in 'The Lighter Side of the Dark Side', Grey Area Art Space Inc., Melbourne, 1997, and accompanied by the first of Swallow's multistylus works, *Multistylus (Star Wars theme)*, 1997.
- 6 Engberg, op. cit., p. 34.
- 7 Sitting somewhere between the turntables and the 1980s relics is 'The Multistylus Programme', 1999, developing the earlier work, *Multistylus (Star Wars theme)*, 1997. As if in apology for the rotation of parts we could not stop and a silence we could not disturb, Swallow's viewer-interactive installation of a double turntable using homespun technology polystyrene cups and needles invites the viewer, with its demonstration video, to operate the turntables.

Ricky Swallow is represented by Darren Knight Gallery, Sydney, Australia; Hamish McKay Gallery, Wellington, New Zealand; and Karyn Lovegrove, Los Angeles, USA.

Marah Braye is Managing Editor of Craftsman House.

RICKY SWALLOW, The first one now, 2000, pigmented resin, scale 1:1, courtesy the artist and Darren Knight Gallery, Sydney. Photograph Paul Green.



RICHARD GOODWIN

THESIS, ANTITHESIS, SYNTHESIS

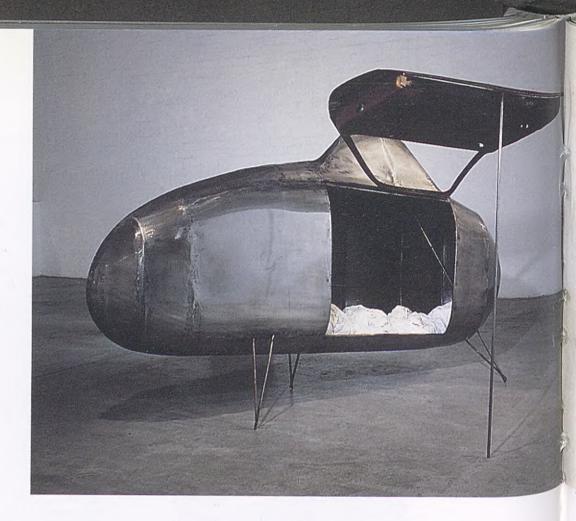


left: RICHARD GOODWIN, Bicentennial Park Bridge, Homebush Bay, Sydney, 2000, steel, timber, concrete. Photograph Anthony Browell.

opposite page: RICHARD GOODWIN, Exoskeleton tower reach, 2000, steel, perspex, cloth, 20 metres high, Galeries Victoria, Sydney. Photograph Anthony Browell.







above: RICHARD GOODWIN, Prosthetic resort, 1996, motorbike, timber, steel, cloth. Photograph Anthony Browell.

above right: RICHARD GOODWIN, Prosthetic apartment A, 1994, steel, cloth. Photograph Anthony Browell. Architecture is plagued by the debate as to whether or not it is art. Meanwhile, the work of artists such as Tadashi Kawamata, Allan Wexler and Mary Miss is driven by various architectural conceits. Richard Goodwin's recent work, however – which I am dating from 1996 – seems to stand apart from this dichotomy between art and architecture. Anyway, what is the point of such a dualistic fallacy?

Speaking of Goodwin as a public artist seems just as inadequate. Certainly, his work belongs with the best of the 'new public art' in Australia – work by artists such as Jennifer Turpin and Michaelie Crawford, and Janet Laurence. They are all developing an art with an aesthetic force that is inseparable from its context and which aims primarily to provoke us into re-evaluating the way we inhabit urban space. Each of these artists, crucially, has an agenda to reunite art with everyday life. In other words, they are renegades from the twin evils of modern art: over-aestheticisation on the one hand, and over-intellectualisation on the other. It is a phenomeno-

logical program which aims to return art to its everyday reality, free of unnecessary ideology, but free also to recover the poetry lost in the avant-garde charge for novelty. In short, it is an art which seeks to return to its origins. As Ezra Pound noted, music is debased if it moves too far away from dance, as is poetry when it moves too far away from music and song. Visual art needs to stay close to the everyday sensory experience of its audience if it is to have any vitality.

But Richard Goodwin has his own origins as an architect, and it is to these origins that he has returned in recent years. It is tempting to say that there is a perfect pattern here: thesis, antithesis and synthesis. After all, Goodwin spent three years training to be an architect at the University of New South Wales, but walked away from it to become an artist, only to return to architecture with a kind of image-making that defies definition. However, it is not quite so simple. Firstly, Goodwin's training was interrupted by more than two years in Europe (from 1974 to 1976) where, influenced by Joseph

Beuys and arte povera, he began doing performances. Secondly, before Goodwin went to London, he worked as a student for the great Australian landscape architect Harry Howard, and produced a set of perspective drawings of the sculpture garden at the National Gallery of Australia which, as it turned out, were a wonderful evocation of what the garden would eventually look like at a time when the site was still desolate.

In any event, Goodwin practised as an architect for only one year (1978) before concentrating on art. From performance he moved to figurative work, with which he first came to prominence, using compressed cloth to construct horses, rhinoceroses, fish and people. In these pieces, the flesh of the objects has become anarchic, a metaphor for Goodwin's flight from architecture and its then-presiding minimalist ideology of 'form follows function'. The cloth forms a skin, the flesh. In the early 1990s, however, flesh was no longer enough and the underlying skeleton or structure began to express itself, as if the long-suppressed inner self was now demanding to be taken into account. Artistically, Goodwin seemed to have begun to focus – as though the whole point of his doing architecture in the first place had finally become clear. What emerged from this process of focusing was a formal language which, in turn, generated a set of metaphors that enabled the work to be read either on a personal level, or in a very public and political manner. Either way, it triggers critical thought and provokes us to reflect on the way we inhabit ourselves (our bodies, our personas) and our built environment.

Goodwin's solo exhibition at Annandale Galleries in Sydney in 1996 marked a turning point in his work. The show included a cluster of biomorphic constructions in which Goodwin left behind literal figuration in favour of objects that hint at being animate, if fantastical, creatures, but which nevertheless insist on being accepted for what they are: contrivances of the organic and the artificial, with strange insect-like figures entwined with found mechanical forms. The insect form has reappeared in Goodwin's more recent work in public spaces. Its formal complexity is analogous to the poetic complexity of life itself. At the same time, the expressed and visible skeletal structure of the insect suggests life within life, a kind of never-ending interdependency. In this way it is a metaphor for the way we experience the world:

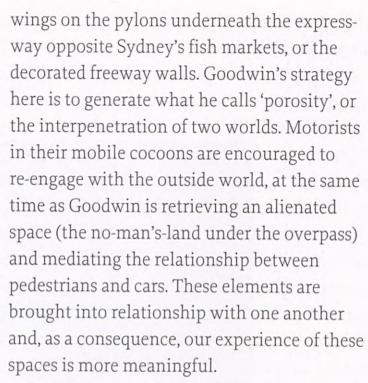
separate yet indivisible, conscious yet submerged within something far greater.

Goodwin's 'exoskeleton' works typically begin with found materials. These days the artist admits to buying large numbers of model helicopters because they provide the readymade forms most useful for the scaled models which are invariably the starting point for all his new work. Goodwin begins with what is already there — everyday reality — challenging the notion of pure originality. Implicitly, this strategy emphasises that we do not come from nowhere and that we need to acknowledge our sources if we are to become truly ourselves. It is a dialogue between the old and the new, the established and the innovative, the conservative and the radical.

These themes are especially prominent in Goodwin's urban and architectural interventions, where he has moved his art out of the gallery and back into the street — into the *Lebenswelt* ('life-world'), as the phenomenologists call it. Interestingly, some of this work is at the interface of roads and urban spaces, such as the aluminium-clad

RICHARD GOODWIN, Parasite lost, 1996, timber boat, clothing, steel trolley, 10 x 3 x 4 metres, installation view, Annandale Galleries, Sydney, 1996. Photograph Anthony Browell.





This strategy is repeated in Goodwin's Charles Street Bridge, Leichhardt and Bicentennial Park Bridge, Homebush Bay, both in Sydney, where elaborate skeletal structures have been added to existing bridges like prostheses, to use another of Goodwin's terms. A prosthesis, defined as an artificial part added to the body to overcome a defect, ironically draws attention to the deficiency. In this case it is the deficiency

of meaning in so much contemporary utilitarian architecture. Meaning, as famously defined by the Anglo—Polish social anthropologist Bronislaw Malinowski, is function in context; it does not reside in the thing itself, but in the relationships between things. Thus Goodwin's prosthetic additions — which he sometimes calls parasites — aim to draw attention to the relationship between structures, as well as to the relationship between ourselves and these structures.

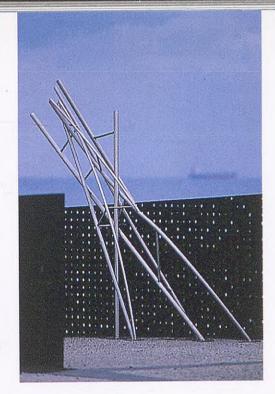
Of course, what lies between structures is space. It is precisely this interstitial space that has become so problematic in modern cities where, as a product of a selfish society which has turned its back on civil life, there is a preoccupation with buildings as stand-alone objects. For Goodwin there are two problematic issues in relation to this space. The first is the role of public art. More and more sites are set aside for public art, but without any clear proposition as to its role. The second is the almost autistic way private space has closed itself off from the public realm, thus degrading life in both the public and the private domains. As Goodwin himself has remarked, the more porous the architecture of a city — that is, the

more the inside and outside merge – the less need there is for public art. Tokyo is a good example, where the street is constantly intruding into the private domain, and the private domain extrudes into the public sphere with, for instance, people putting their flowerpots on the pavement without any fear of theft or vandalism.

It is in addressing these issues that Goodwin most successfully brings together his art and architecture. At one level, a work like Exoskeleton tower reach, 2000, at the Galeries Victoria in Sydney, is a critique of the tradition of public art which all too often is simply decorative and designed to fill an empty space, doing little to mediate between the alienated city dweller and the built environment which is the source of that alienation. This is a political issue and one that is becoming increasingly urgent in an era of rampant corporate capitalism in which private space is jealously guarded and where, in Australia, public space is increasingly alienated from public use (the fate of the General Post Offices in Sydney and Melbourne are good examples, along with the impending alienation of the Quarantine Station and Strickland House at Vaucluse in Sydney). Hence, Goodwin's structures aim to make private buildings more porous by creating ambiguous spaces between the inside and the outside, such as in Parasite roof, 1998, Goodwin's roof extension at the Union Hotel in North Sydney. This work was part of a refurbishment of the hotel, which was designed in the 1930s by the early Sydney modernist Sid Ancher. The extension covers a new rooftop restaurant, breaking out over the old roof line like a sci-fi insect, consciously contradicting the character of the building to trigger curiosity from street level.

Exoskeleton tower reach, however, is perhaps Goodwin's most significant and successful work to date. Projecting upwards from the underground retail passages surrounding Town Hall train station in Sydney, the dynamic rocket-like structure is suggestive of the human body. Connecting the underground world with street level and the upper reaches of the atrium and an adjacent Citibank commercial tower, the complex 20-metre high structure culminates at the top with a cubbyhouse – a steel, fibreglass and cloth pod which regularly opens and closes. The pod is inviting, cosy and intimate but, because of its height, is only able to be inhabited by the imagination. A bank

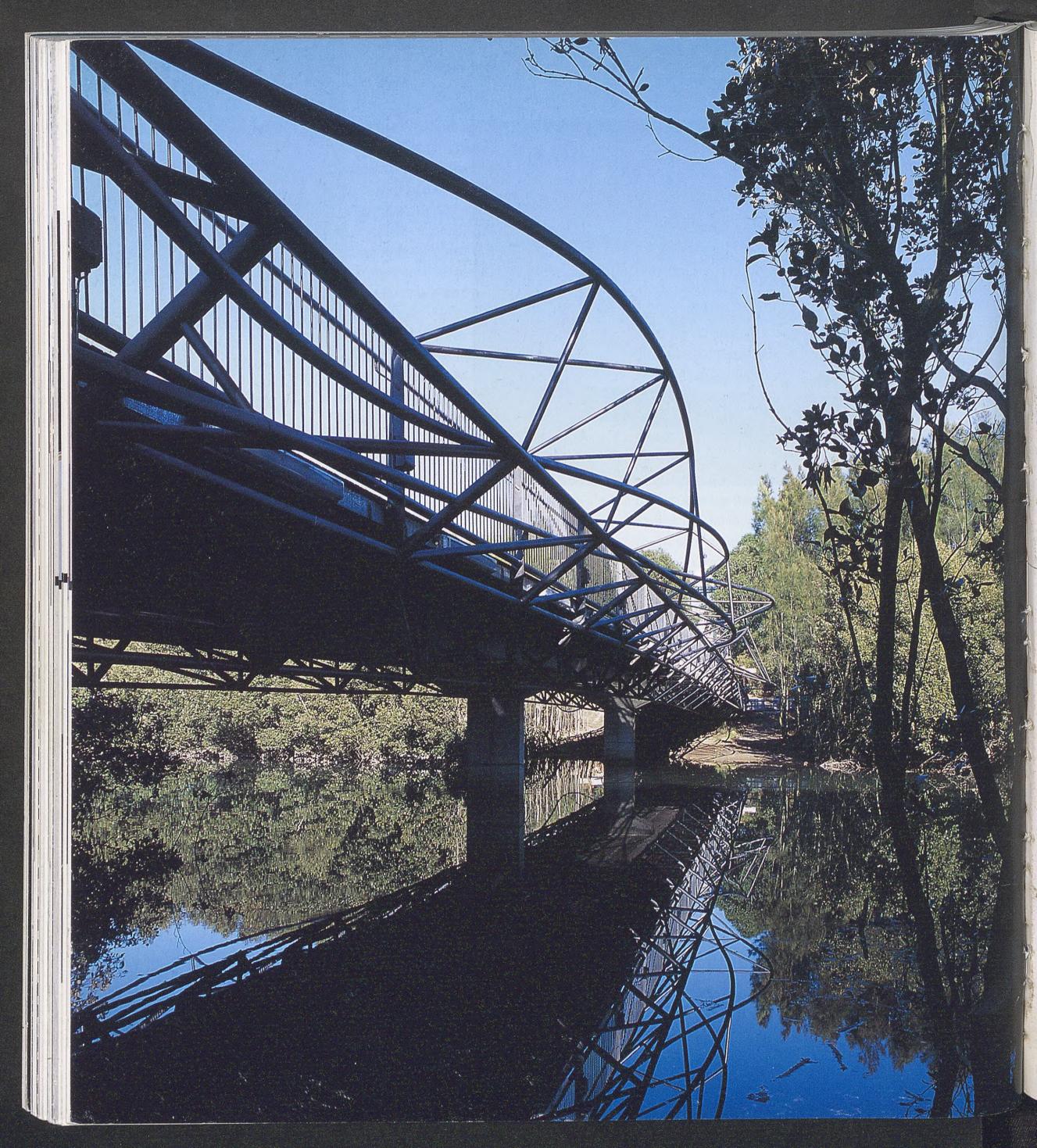






left: RICHARD GOODWIN, Charles Street Bridge, Leichhardt, Sydney, 2000, steel, concete. Photograph Anthony Browell.

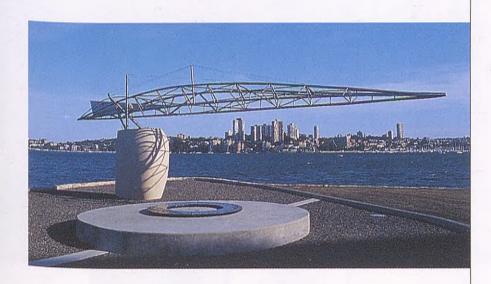
above left and right: RICHARD GOODWIN, Wollongong Foreshore Plaza installation, 1998, Bisalloy steel, headstones, stainless steel. Photograph Chris Cole.



right: RICHARD GOODWIN, Parasite roof, 1998, Union Hotel, West Street, North Sydney, steel, timber, cloth. Photograph Chris Cole.

below: RICHARD GOODWIN, Corvette memorial, 1998, stainless steel, sand-finished fibreglass, glass, clothing, Garden Island, Sydney. Photograph Anthony Browell.

opposite page: RICHARD GOODWIN, Bicentennial Park Bridge, Homebush Bay, Sydney, 2000, steel, timber, concrete. Photograph Anthony Browell.





of twelve video screens attached to the *Exoskeleton* shows passersby footage of themselves as they pass through the Galeries. In this way, the public gives flesh to the skeleton, and the internal generic spaces which we carry around with us are projected outwards and onto the structure.

Intriguingly, the Galeries Victoria is one of several recent projects in Sydney that are reversing some of the damage of high-rise development on consolidated blocks in the city — almost as if they are responding directly to Goodwin's critique. The Galeries, Sydney Arcade, the Renzo Piano Aurora Place, and the Denton Corker Marshall building in George Street all connect past and present by restoring some of the lost arcades and pedestrian thoroughfares of Sydney by incorporating existing buildings and by responding to the streetscape rather than imposing a grid upon it. All create a rich dialogue between private commercial spaces and the public domain.

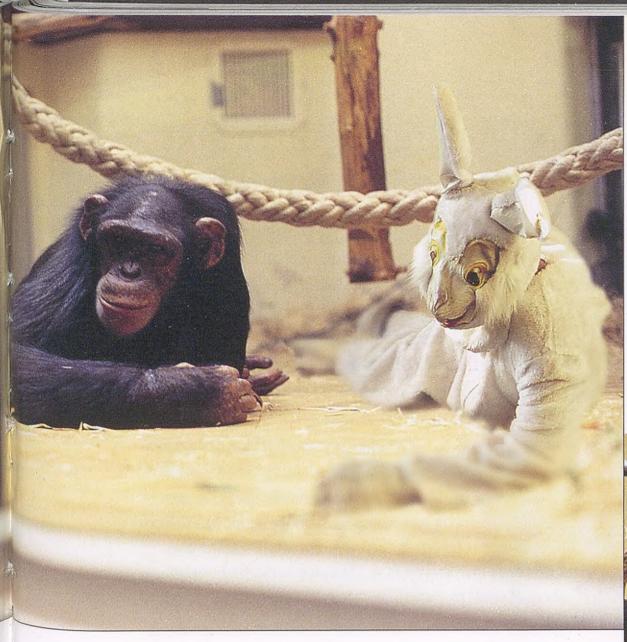
Richard Goodwin's work is essentially concerned with the relationship between the inside and the outside.

At its most political, it is a critique of the capitalist system and the way it subverts civic values through private property, and of the tension between global corporate capitalism and democratic ideals. Karl Popper characterised the open (democratic) society as having a 'healthy conflict of values'. Goodwin's art aims to mediate this conflict and to bring it into sharp and productive focus. He does so not from the perspective of public art, which has been compromised by phoney democratic notions of public consultation leading to aesthetic compromise, but from an architectural or meritocratic perspective. In a more purely artistic sense, however, Goodwin's work provokes us to reconcile our outer personas with our inner selves; it prompts us to review how we inhabit space itself, and to reflect on the way in which meaning is, or is not, generated in an urban environment.

Paul McGillick is Editor of the architectural magazine Monument, and a freelance art critic.

LISA ROET THE SIMIAN CONNECTION





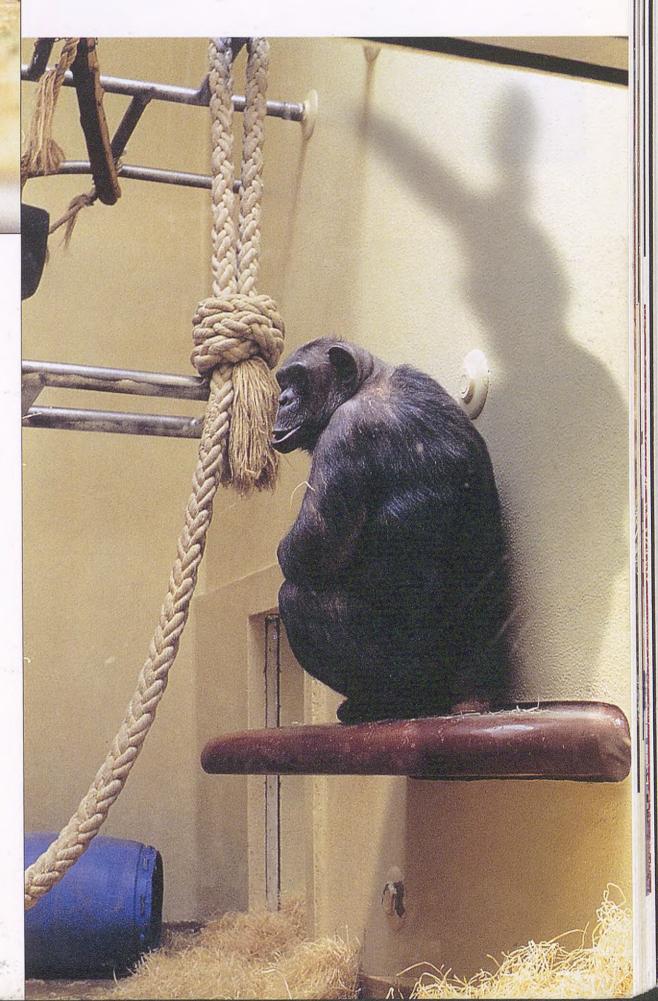
ASHLEY CRAWFORD

above: LISA ROET, Untitled, 1998, 'Ape and the Bunnyman' series, cibachrome prints, 60 x 80 cm.

right: LISA ROET, Untitled, 1998, 'Ape and the Bunnyman' series, cibachrome prints, 120 x 75 cm.

left: LISA ROET, Untitled, 1998, 'Ape and the Bunnyman' series, cibachrome prints, 60 x 80 cm.

All courtesy LiebmanMagnan, New York and Gitte Weise Gallery, Sydney. Photographs courtesy the artist.



'Get your stinkin' paws off me, you damned dirty ape!' Charlton Heston's first snarled words to the simian warriors of *Planet of the Apes* have a force far greater than his struggling physique.







With these words Heston's character, Taylor, becomes 'ape' – a sentient, thinking, entity. An animal ... with language. Taylor remains a freak, however. He is hairless, a throwback, that most wretched of species worth only hunting down, caging and experimenting on. A human. As the cultural critic McKenzie Wark has noted:

Animals used to be all around us. There was always a big bad wolf in the woods. Their difference from us, and their indifference to us, made us what we are: human. The boundary between us and them was easy to name – easy for us at least, because it was language. Language made it possible for us humans to invoke worlds and imagine ourselves creating them. It made us something more than animal.¹

Filmed in 1968, Planet of the Apes preceded the digital age. Yet despite the absence of the twenty-first century's startling special effects, what seduced the audience were the humanised antics and activities of the simian characters in the film. The humanisation of animals has a history almost as long as human culture in all its myriad forms, from the Greek Minotaur to Walt Disney's trousered mouse. However, Lisa Roet is having none of it. The Australian-born, Brussels-based artist has been working with primates since 1992. What began as an aesthetic fascination has evolved into an almost scientific mission. She has stayed at the cutting-edge Language Research Center at Georgia University in Atlanta, travelled with experts in the jungles of Malaysia, and worked with zoos in Brussels, London, Sydney and Berlin. Her work has crossed into the realms of forensics, DNA structuring and digital manipulation.

With a major survey show in Brussels in 2000, a successful exhibition in Sydney, inclusion in the 2000 Primavera exhibition at Sydney's Museum of Contemporary Art, and a much-hyped New York show in December 2000, Roet's explorations of the human—simian interface are finding an audience that is attracted to work which appeals to both the eye and the mind, and which continues to be simultaneously devilishly fun and poignant.

The ape-human connection is obviously a fertile one.

In the light of the success of recent works in the firecracker-hot field of comparative ethology, delving into the minds and emotional lives of animals, there is much to say about the permeable membrane between human and non-human in postmodern culture. Monkeys and apes have also played an intriguing, little-examined role in the emergence of technological modernity, from NASA's space monkeys to experiments on ape behaviour and intelligence. In the lab, and in the wild, the work of Diane Fossey, Jane Goodall and others has informed (and infected) our ideas about both human and artificial intelligence.

Despite her visits to both the lab and the wild, Roet is interested in metropolitan zoos where apes are held 'captive'. In comparing these structures, which can be read as either concentration camp prisons or educational entertainment complexes, she has come to some intriguing conclusions. 'Zoos tend to reflect the environment which holds them', says Roet, who spent considerable time working in the East Berlin Zoo before the fall of the Berlin Wall and travelled extensively through the Eastern Bloc.

Socialist zoos contain their animals in a different way and countries with a history of human rights abuse don't tend to have very healthy environments for the animals. You can even detect fascistic tendencies. It's very interesting when you view zoos as societies. Apes often come out the worst of all animals due to the fear factor of their genetic similarity to humans. A horse will often get a better environment than an ape. I first saw this in the East Berlin Zoo where the gorillas had two-by-two metre cages, whereas the zebras, camels and buffalos had huge parks to roam in.

More recently, Roet has travelled to Borneo on the Brunei border, on the way to Sabah and Kinabalu. She says via email:

I just got back from the jungle where I went to visit a French science team working with wild orang-utans. All was fine until I showed them my catalogues and then they basically ignored me. It is such a protective and competitive world ... exhausting. They weren't sure on my take and I have to say seeing all the WWF [World Wildlife Fund] people and

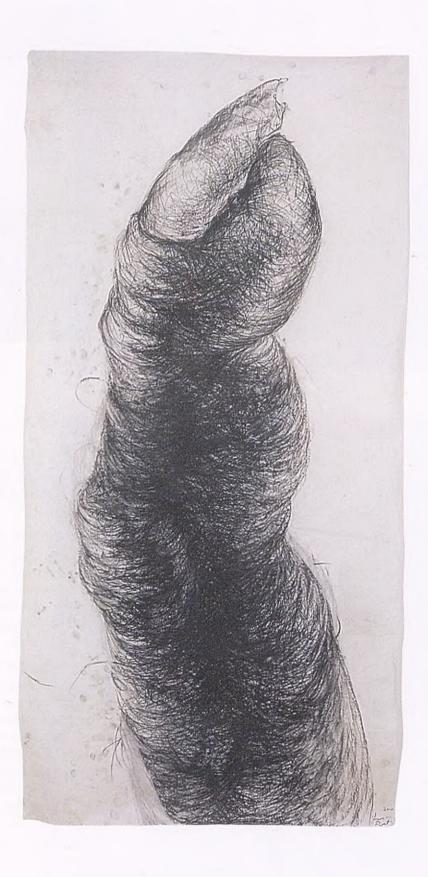




above: LISA ROET, 'Digits', installation view, Liebman-Magnan Gallery, New York, 2000–2001.

left: LISA ROET, Gorilla thumb, 1997, latex and resin, 300 x 120 cm, installation for 'Construction in Process VI – The Bridge', 1998, Melbourne. Photograph courtesy the artist.

opposite page: LISA ROET, The kiss – three-part scene, 1995–96, computer-generated screenprints on hand-pigmented paper, 300 x 105 cm, courtesy LiebmanMagnan, New York and Gitte Weise Gallery, Sydney. Photograph courtesy the artist.









from left to right: LISA ROET, Orang-utan index finger 1, 2000, charcoal on rice paper, 137 x 68.5 cm; Chimpanzee foot, 2000, charcoal on rice paper, 139.7 x 100 cm; Gorilla fist, 2000, charcoal on silk paper, 195.5 x 126 cm; Orang-utan hand 1, 2000, charcoal on silk paper, 188 x 141 cm; all courtesy LiebmanMagnan, New York and Gitte Weise Gallery, Sydney. Photographs courtesy the artist.



scientists following these wild animals around is sort of like a semi-zoo anyway. To me the only real issue to be dealt with to ensure the survival of the orang-utans is logging and environmental conservation, and not a pack of scientists getting personal glory for their harassment.

After travelling down a river for three days, Roet walked through the forest with an old villager:

Straight away a wild orang-utan ran right in front of us. A large male, it was amazing. I have been gathering tales and myths told by the Indigenous tribes in order to unravel a series of works. The Dayaks believe the orang-utan is man's descendant.

Roet's work consists of both large-format, digitally montaged photographs and digitised videos, alongside more traditional charcoal drawings of ape digits which form the starting point for her classically majestic sculptures in bronze. There is a distinct and unusual conflict in this: the clash between these means of expression works in parallel with the clash between human and animal that Roet explores in her work. A further schism is the artist's revelation of the contrast between the scientific approach to the study of simian life and culture, and

the approach that can be taken by art. As Roet explains:

Apes are our closest ancestors and therefore allow us to have an objective view of ourselves ... Since the theory of evolution this has threatened the basic core of humanity which until that time was religion. It created great controversy. It is the moment where science starts to rock the boat.

Roet's survey show in Brussels, 'Re-search', which was part of a larger 'Primates' project, included digitally manipulated images in which chimpanzees apparently contemplate erotic pictures hanging in their cages. The pictures, which Roet found in a flea-market, show two naked women cavorting with what appears to be an ape, but which is quite clearly a man wearing an ape costume. The chimpanzee responds in a hilarious manner or, as Edward Colless describes in the catalogue text:

Stimulated by this forbidden vision of bestial intercourse, the ape has spread its own legs and is fingering itself; so absorbed in auto-erotic play it doesn't know it has been caught in the act. That it has become the player in a pornographic scene for us. Simian pornography: degrading, hilarious, lubricous. The stuff for other apes to get off on.²

According to Roet, the strange connection between apes and eroticism, the idea of Beauty and the Beast:

goes back to Darwinian versus Christian philosophy. The fear for the primitive that turns out to be our direct ancestor is also very Freudian. I have some great images of nineteenth-century French sculpture showing a woman being ravaged sexually by a gorilla as a reaction to Darwin's

theory of evolution. But it also works in another way. When I was in Berlin I regularly saw a visitor who would always go very close to the glass of the ape house and then would show them some kind of erotic picture. The apes would always come towards him, but not, of course, to have a look at this picture. But in his mind they would.

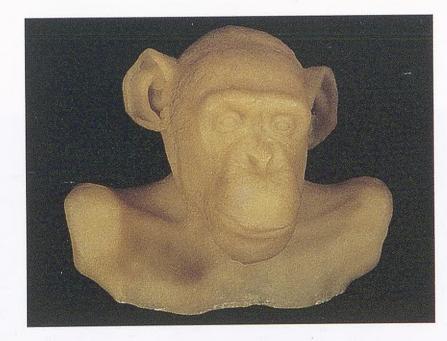
In the human—ape relationship there appears to be an urge to make simians less dangerous, less primitive, by letting them speak. This undercurrent of language pins down the concept of 'civilisation' in *Planet of the Apes* where, apart from make-up and a bow-legged gait, the simians exist in a crude village environment reminiscent of early western civilisation, where both the spoken and the written word are held sacred. However, while they are totally humanised, they are never equal to humans. In the scene where Dr Zira (Kim Hunter) is carefully kissed on the mouth by Charlton Heston, for instance, she clearly enjoys the sensation, but at the same time knows that it is not meant to be. It is this ambiguous relationship between human and ape – sameness yet difference – that is so compellingly explored in the work of Lisa Roet.

I McKenzie Wark, 'Review of Electric Animal', nettime-l, http://www.nettime.org, 2000.

2 Edward Colless, 'Animal Husbandry', in 'Re-search': Lisa Roet, exhibition catalogue, Stad Brugge, Belgium, 2000, p. 9.

Lisa Roet is represented by Gitte Weise Gallery, Sydney; LiebmanMagnan, New York; and Damasquine/Aeroplastics Gallery, Brussels.

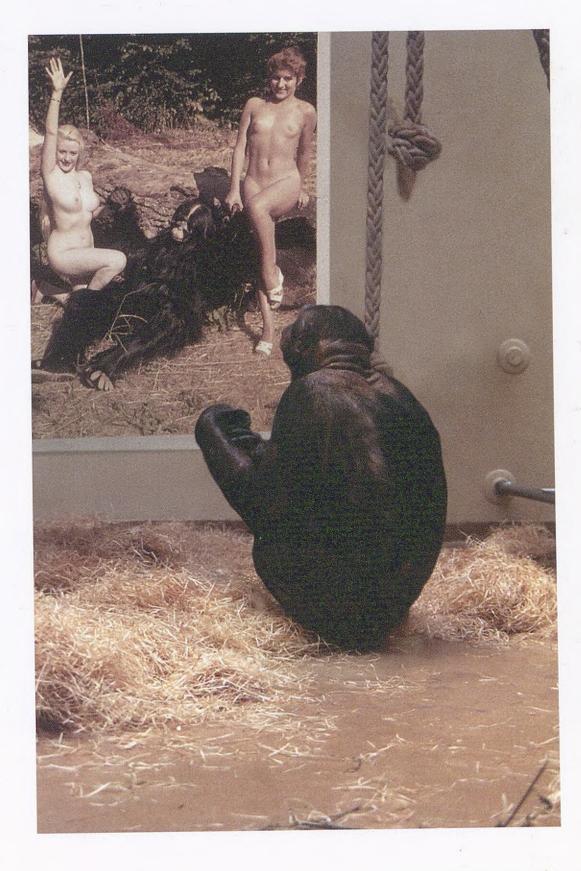
Ashley Crawford <crawdada1@yahoo.com> is a writer and critic and co-author, with Ray Edgar, of Spray: The Work of Howard Arkley (Craftsman House).



left: LISA ROET, White ape, 1998, polyurethane and chimp hair, 30 x 40 cm, courtesy Gitte Weise Gallery, Sydney. Photograph courtesy

below: LISA ROET, Beauty and the Beast, 1999, digital photoprint, 200 x 120 cm, courtesy Gitte Weise Gallery, Sydney and Damasquine/ Aeroplastics Gallery, Brussels. Photograph courtesy the artist.

opposite page: LISA ROET, Hear no evil, see no evil, speak no evil, 1999-2000, bronze, 40 x 120 cm, courtesy Damasquine/Aeroplastics Gallery, Brussels. Photograph courtesy the artist.





JANE CLARK

RICHARD CLEMENTS

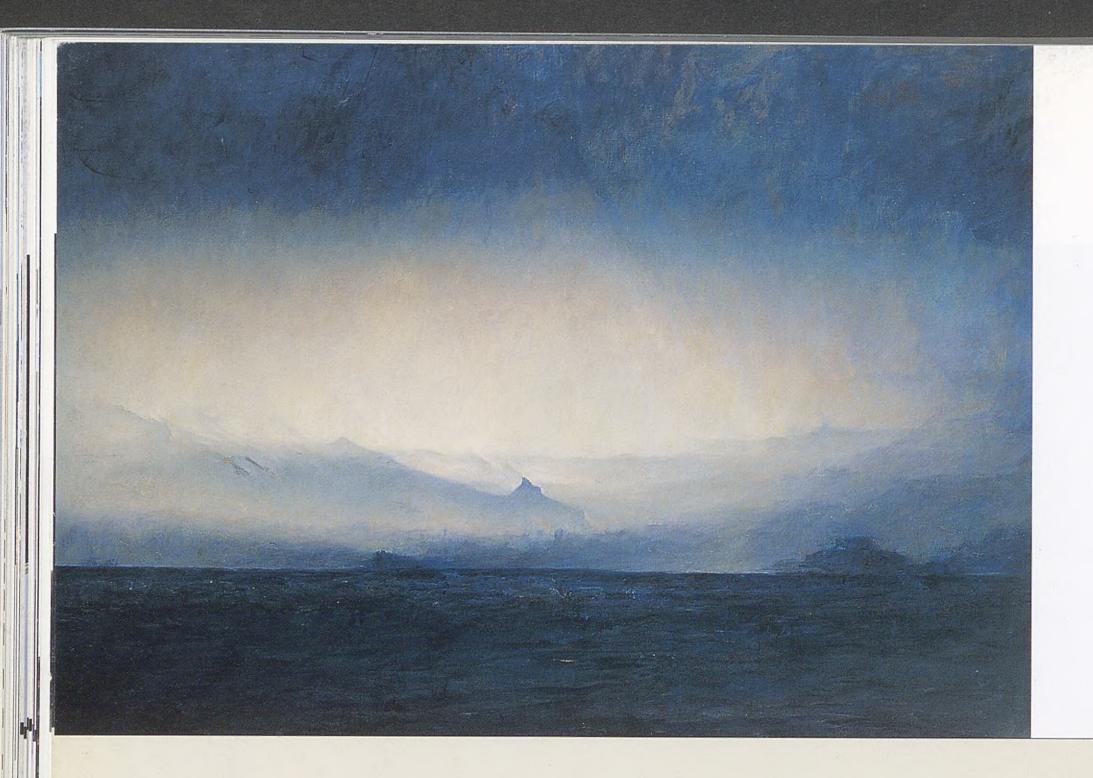
LANDSCAPES OF THE MIND

Richard Clements was a contemporary romantic artist. He used centuries-old painting techniques – painstakingly learned through trial and error – but not for traditional subject matter. Neither was he a historicising postmodernist, drawing on and reworking the past for ironic effect. Over two decades before his sadly premature death in 1999, Clements evolved a sophisticated, highly personal style, drawing on historical sources – notably J. M. W. Turner and, more locally, Conrad Martens, Eugène von Guérard and W. C. Piguenit – but recognisably his own, and of his time. His art is elemental, founded in the landscape – and indeed the 'skyscape' – while transcending literal representation. Air and water, earth and fire are the stuff of his paintings, but in the end they are, he said, 'landscapes of the mind'.



above: RICHARD CLEMENTS, City (Ash Wednesday), 1987, oil on linen, 147 x 196 cm, collection David Lumsden, Melbourne. Photograph Ian Hill.

opposite page: RICHARD CLEMENTS, Untitled (Landscape with Thor figure), 1989, oil on board, 31.6 x 40.3 cm, collection Michael Wardell, Sydney. Photograph Ian Hill.



Richard Clements was essentially self-taught. The son of a drover and a cattle-station cook, he had an itinerant childhood. His first six years were spent in the wild wet bushland of Victoria's Otway Ranges, in the little town of Tanybryn, and he attended twelve different schools before leaving Collingwood Technical School at fifteen. His was a restless spirit, never conforming to conventional social norms and expectations, but already art was a large part of his life. He had 'discovered' Théodore Géricault's *Raft of the Medusa*, 1819, reproduced on a Beethoven record cover in a music shop. For a time he worked as an apprentice piano tuner. Indeed, the piano became a lifelong passion and close friends recall his highly skilled improvisations of Liszt, Chopin, Beethoven, Mozart and Schubert.²

Clements had enjoyed drawing as a child (his grandmother was an art teacher), and in his early twenties, living in a 1970s house shared with art students — including his wife-to-be, Larissa Usenko — he began the dual processes of technical and self-discovery that would form his art. Detailed and luminous watercolours of the Otways, Wilsons Promontory and Cradle Mountain were partly inspired by reproductions of landscapes by Albrecht Dürer, Samuel Palmer and Richard Dadd. Friendship with the older Douglas Green,

trained at the National Gallery School, and with classical modernist George Bell, reinforced Clements's interest in transcendental landscape, and probably encouraged his move to oil paint. The sculptor Elwin Dennis was also a mentor at this time. Like Albert Tucker and Sidney Nolan (among other self-taught Melbourne artists), Clements read and worked from *The Artist's Handbook of Materials and Techniques* by Ralph Mayer, first published in 1940 and many times reprinted. He also enrolled in oil-painting classes at the Council of Adult Education with the particular aim of understanding early Netherlandish techniques (Van Eyck and Vermeer). His knowledge of traditional pigments, glazing techniques and the 'hard yakka' of a painter's work also came with several years employment in professional art supplies businesses.³

It is unfashionable for musicologists and art historians to draw close links between art and music in a painter's work. But for Richard Clements the idea of synaesthesia – that music, poetry and the visual arts are part of a single continuum – was real. Clements believed he could literally hear sound in colour, and see colour in music, and the best of his paintings are symphonic in their dramatic orchestration of pigment and brushwork. This linking of artforms,



left: RICHARD CLEMENTS, Untitled, 1991, oil on linen, 183 x 244 cm, Margaret Stewart Endowment 1999, National Gallery of Victoria, Melbourne.

opposite page: RICHARD CLEMENTS, Untitled, 1991, oil on linen, 153 x 216 cm, private collection, Melbourne. Photograph Gary Sommerfeld.

especially painting and music, is crucial to an understanding of nineteenth-century European romanticism, inspiring, as Hugh Honour has pointed out, Schiller and Novalis in Germany, Baudelaire in France and, later, Walter Pater in England.⁴ Clements would have empathised with Baudelaire's description of the work of Delacroix as: 'wonderful chords of colour [which] often give one ideas of melody and harmony, and the impression that one takes away from his pictures is often, as it were, a musical one'. Clements was pleased when viewers found in his own paintings land, sea and sky, chords of colour, sounds and silence. He admired romanticism's search beneath appearances for essential truths: not for order and explanation, as science might hope for, but for 'depths of inexplicable mystery'. He was deeply conscious, in his own words, of 'the Precarious positioning of humankind; between delusion and truth, we alone are responsible for charting our course'. 6

In July 1989 Clements's first solo exhibition of mature work was held at Michael Wardell's 13 Verity Street gallery in Melbourne. Gary Catalano commented on the dichotomy in Clements's art between turbulence and tranquillity, and on his highly intuitive method of allowing landscapes to form on the canvas 'almost of

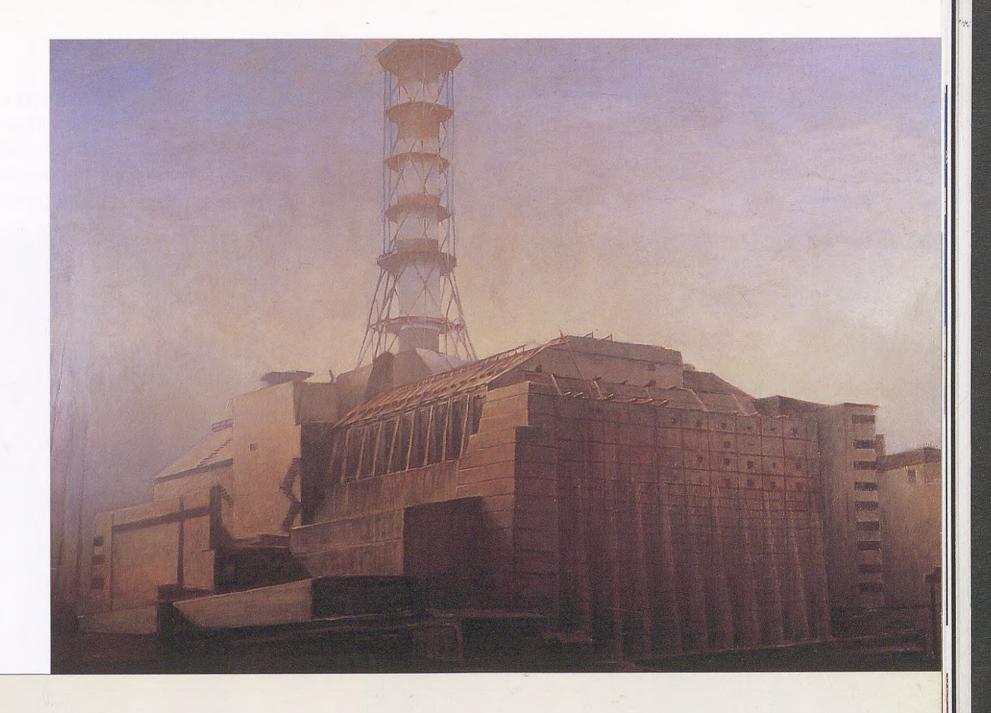
their own volition'.7 As Clements himself explained, this was 'not a new way of working, it is to do with being able to recognise what your medium is doing ... I tend to let occur whatever emerges in the journey of making a painting.'8 Thus for Clements, as for Mark Rothko and other abstract expressionists, a painting was miraculous, a revelation to the artist as it evolved, and to anyone experiencing it later.9 These paintings were built up of layers of pigment worked with an intensity that is keenly felt by the viewer. Penny Webb, writing in *Agenda*, described the images as: 'the *mise en scène* of divine intervention; the space of illusion and the illusion of space'. To There were fiery, almost apocalyptic visions inspired by the Ash Wednesday bushfires of 1987; rocky headlands pounded by wind and waves; and suggestions of Promethean figures just visible in momentary interstices between thunderous dark and glowing light.

This explosive, very tactile painting style is seen again in *Untitled*, 1991, purchased for the National Gallery of Victoria, where forms that might be mountains, but could also be fire, rise towards blue sky from a foreground built up of translucent glazes and scumbled colour infused with light. (Larissa remembered him delighted by the crystalline colours of chemically treated 'fool's gold' at this



right: RICHARD CLEMENTS, Dark cloud, 1995–97, oil on linen, 128 x 198 cm, private collection, Melbourne. Photograph Ian Hill.

opposite page: RICHARD CLEMENTS, Ship 1, 1993, oil on linen, 150.8 x 213.3 cm, private collection, Hobart. Photograph Ian Hill.



time.) One reviewer of the artist's exhibition in 1991 felt that the paintings worked best from a distance and that his distinctive technique was excessively obtrusive close-to. This, of course, was also a criticism of J. M. W. Turner's storm and avalanche paintings in early nineteenth-century England, with artist David Wilkie complaining: 'I really do not understand his methiod [sic] of painting at all, the designs are grand, the effects and colouring natural but ... some of his pictures you cannot make out at all and although his pictures are not large, yet you must be at the other end of the room before they can satisfy the eye.'

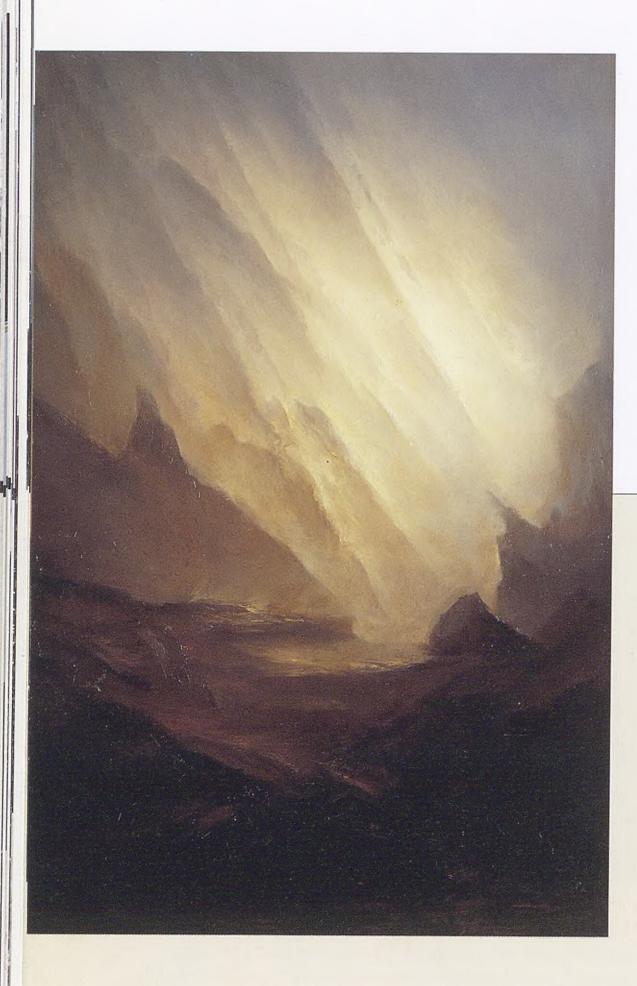
From 1994 Clements lived in the Otways, at Beech Forest, not far from his boyhood home. Immersed in the natural landscape, with winter gales howling in from the Antarctic oceans, he must sometimes have felt like Turner, strapped to the mast of a ship at sea. Increasingly through the 1990s, light (sometimes almost 'heavenly') replaces darkness in Clements's work. His mood remains alternately dynamic and calm, energetic and reflective. The surface of his paintings is less turbulent. Perhaps, immersed in art and tree-planting (to restore the ancient myrtle beech forests long gone to timber mills), he felt like Ralph Waldo Emerson:

In the woods, we return to reason and faith. There I feel that nothing can befall me in life – no disgrace, no calamity (leaving me my eyes), which nature cannot repair. Standing on the bare ground – my head bathed in the blithe air and uplifted into infinite space – all mean egotism vanishes. I become a transparent eyeball; I am nothing; I see all ... ¹²

Clements had found a home that gave him peace, where he could live a simple life, control his chronic insomnia, and paint without distraction.

Although any suggestion of the human figure in Clements's painting had gone, his interest in humankind's relationship to the natural world remains evident. Two images of a wrecked ship, stranded like a great metal skeleton in shifting sand, were a highlight of his solo show at Verity Street in 1993. Another, now lost, showed a Gulf War ship in flames, billowing a column of black smoke and sinking into an unnaturally calm, glassy sea. He also completed a painting inspired by the Chernobyl reactor explosion of 1986, *Dark cloud*, 1995–97. Interestingly, and unusually in the artist's work up to that time, all the paintings in his 1997 solo exhibition were titled.

Even when there is no overt representation in Clements's later elemental imagined landscapes, when the sense of scale is completely



ambiguous (evoking anything from a microcosmic mineral specimen to a macrocosmic mountainscape), there is always a sense in his work of imminence; of movement and impending change. Often we seem to be almost hovering in mid-air, suspended above the subject (as in Caspar David Friedrich's alpine landscapes, which Clements loved). The cool, quiet, grey-green blues of his small-scale 1997 'ice floe' paintings gave way to more intense colour in some of his final works. In several of them, exhibited at the Reynard Wardell Gallery in 1999, there is a feeling of darkness descending, and the suggestion that life and death, creation and destruction, are co-related. Fellow artist Pip Stokes has described the deeper, quieter mood and 'Beethovian chord of tragedy' running through these paintings.¹³

Clements's final works, with titles such as *Forever on, Light years*, *Stratospheres* and *Of the Earth and beyond*, evoke a time and place far beyond this mortal sphere. His body of work is comparatively small, for he was a perfectionist and worked as an emotional necessity more than for money or public reputation.¹⁴ His art was never intended to be 'of the moment', and its psychological power will live on.

I am most grateful to the artist's widow, Larissa Usenko, who shared a lifetime of memories and art with me in preparation for this article.

- I Pip Stokes, obituary, 'Richard Clements 1951–1999', Art and Australia, vol. 37, no. 4, June 2000, p. 537.
- 2 Gregory Burgess, obituary, Age, Melbourne, 29 December 1999, and funeral oration.
- 3 At Blarney Linen & Stretchers, Fitzroy, and Turner's Framing and Artists' Supplies; traditional academic techniques were not widely taught in art schools at this time. Clements's very early oils include delicate, exploratory still-life subjects reminiscent of Gwen John, followed by 'backyard' subjects 'the pond and the rocks and the light out there ... basic stuff ... no disturbances'; artist's notes for exhibition 'Nine Months Work', September 1987.
- 4 Hugh Honour, Romanticism, Penguin, Harmondsworth, 1981, ch. 3.
- 5 ibid., p. 34.
- 6 The artist's notebook, 1989.
- 7 Age, 9 August 1989, p. 14; Melbourne Times, 9 August 1989, p. 2.
- 8 Interview in Leader, Northcote, 20 January 1993.
- 9 Mark Rothko, 'The Romantics were prompted', *Possibilities*, New York, 1947–48, p. 84. Clements saw Rothko's work in reproduction and during a four-month study trip to Europe with Larissa in 1985. He identified with Rothko's troubled and tragic life.
- 10 Penny Webb, 'Richard Clements in a tailor-made universe', *Agenda Contemporary Art*, vol. 7, no. 8, October 1989, p. 35.
- II. David Wilkie, quoted in A. J. Finberg, *The Life of J. M. W. Turner R.A.*, (1939), Oxford University Pres, Oxford, rev. edn 1961, p. 117.
- 12 Brookes Atkinson, (ed.), 'Nature' (1836), in *The Selected Writings of Ralph Waldo Emerson*, Modern Library, New York, 1950, pp. 6, 7.
- 13 Stokes, op. cit.
- 14 Clements is represented in the National Gallery of Victoria, in regional galleries, several major corporate collections, and private collections, including those of many fellow artists and members of the art community.

Jane Clark is Deputy Chairman of Sotheby's Australia and a director in the Paintings Department. From 1982 to 1994 she was curator of special exhibitions and Australian art at the National Gallery of Victoria, Melbourne.



above: RICHARD CLEMENTS, Arch, 1998, oil on linen, 107.5 x 137.5 cm, private collection, Melbourne. Photograph Ian Hill. opposite page: RICHARD CLEMENTS, Aftermath, 1997, oil on linen, 152.5 x 106.5 cm, private collection, Melbourne. Photograph Ian Hill.

Asian-Australian dialogues in the visual arts

Sherman Galleries and Gallery 4A at the Asia-Australia Arts Centre

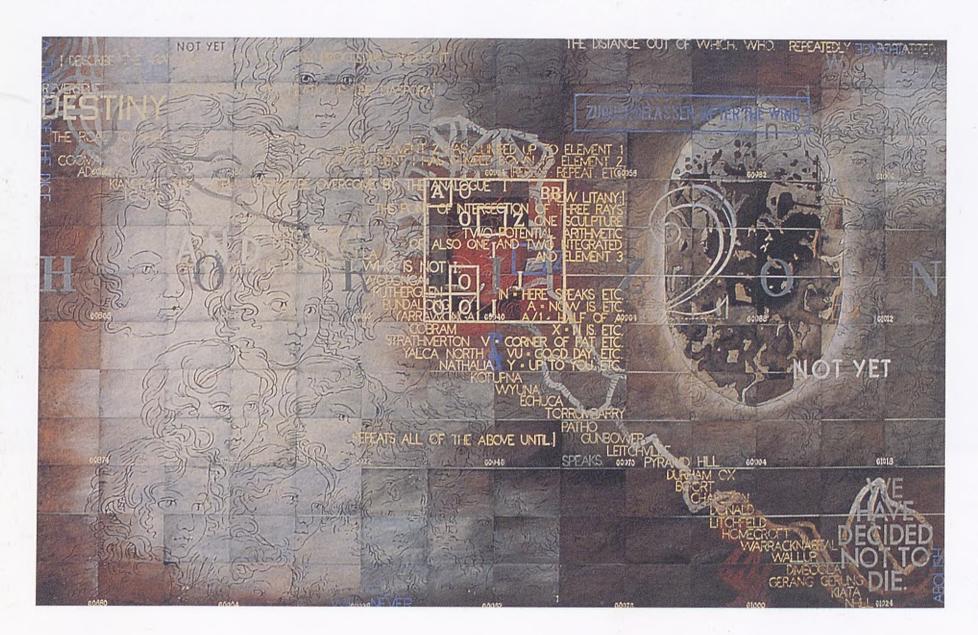
As you set out for Ithaka hope your road is a long one, full of adventure, full of discovery.

Ithaka of Constantine Cavafy's famous poem: a shifting, shape-changing destination at the end of a long and winding road — with arrival indefinitely postponed. In Australian public life the turn towards Asia came little more than fifteen years ago. Progress has faltered in some areas since then, as different agendas have come into play. Economic, political and cultural policies have been inconsistent, responding to changing regional circumstances. Community attitudes at home have not always been constructive. Often Asia has been placed in the too-hard basket, reflecting confusion and frustration.

Drawing on models of 'influence' and 'cultural exchange' that go back decades, the arts have been in the

vanguard of a new interest in Asia. In the visual arts, especially, Asian-Australian relations have grown, resulting in creative and profitable dialogues of many kinds. The Queensland Art Gallery's Asia-Pacific Triennials (APTs) in 1993, 1996 and 1999 have established Australia as a player in the region, setting up a framework for celebrating and critiquing contemporary art practice. Yet, as for travellers to the mythical Ithaka, perhaps what matters are the adventures and discoveries on the way, particularly when it comes to redefining the direction of the journey and even the destination itself. That is my conclusion, at any rate, after investigating two of the organisations that have worked hardest, in a sustained and successful way, to engage with Asian-Australian artistic possibilities: Sherman Galleries and the Asia-Australia Arts Centre (formerly Gallery 4A), both in Sydney.

As Dr Gene Sherman tells me the story of her commitment to Asia – which she dates back to a visit to Japan



IMANTS TILLERS, The road to Nhill, 1999, acrylic and gouache on 168 canvasboards, 310 x 500 cm, Sherman Galleries Goodhope, Sydney.



in 1987, when she formulated a plan to make Australian contemporary art better known there - I am struck by the fact that the journey cannot be oneway. Sherman's journey was two-way from early on, and has since become multi-directional, with the gallery's curatorial codirector, William Wright, and other gallery staff participating in regional and global art networks that branch out from those first

Japan—Australia links to include Korea, Taiwan, Hong Kong, Singapore, Shanghai and other centres. It is not something that can happen overnight. It involves finding partners who share a vision and can work in the same flexible, open-ended way. An example is the expatriate Chinese artist Cai Guo-qiang, who met Sherman in Sydney in 1996 after his first visit to Brisbane for the APT. Then based in Japan, Cai now lives in New York. Sherman Galleries assisted with his participation in the 2000 Sydney Biennale and the National Gallery of Australia's showing of 'Inside Out: New Chinese Art' as part of a developing relationship with the renowned artist. Sherman calls Cai 'an inspired cultural mediator'. I would describe Sherman herself in the same way.

In part this reflects Gene Sherman's own background, in which the currents of many different cultures — Jewish and French, to name two — have been displaced and reconstituted by movement away from one homeland and settlement in another. She recalls the insular, monocultural nature of the Australia she first encountered, arriving from South Africa in the early 1960s, and admits to a determination to change it even then. Patiently, enthusiastically, always seeking to open doors, she has pursued her own journey into other cultures. As a former university lecturer in French, Sherman saw the student numbers for European languages fall in Australia in the late 1970s and Asian language enrolments rise. She redirected her gaze to the source of this new trend and, discovering an affinity with

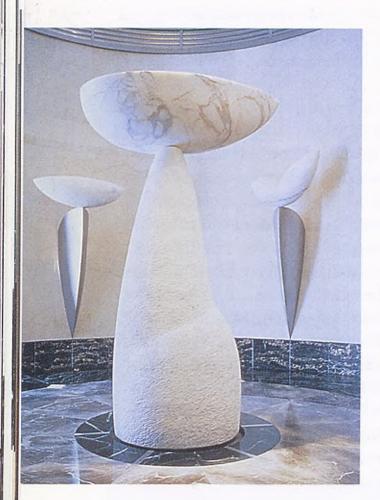
Japanese aesthetics, took pleasure in reaching a deeper understanding of Japan's culture and people, particularly through its modern literature. That prepared her to take Sherman Galleries to North and Southeast Asia, building bridges as she did so. In repeated personal visits to Japan and elsewhere she has made contacts that now comprise an Asian mailing list of some 1400 people, including leading curators, critics and collectors. Art worth millions of dollars has been sold by Sherman Galleries as a result of those connections.

A key part of Sherman's strategy has been to secure participation of gallery artists in prestigious group exhibitions and art fairs throughout the region on a regular basis. Imants Tillers, for example, won the Grand Prize in the Osaka Triennial '93 and has shown in subsequent triennials. In this way familiarity with Australian art has grown, outdated stereotypes of Australian culture have been challenged, the reputations of Australian artists have been enhanced, and Sherman Galleries has achieved probably the highest degree of recognition of any Australian gallery in the region. That ensures continued exposure for gallery artists. Gordon Bennett, represented by Sherman, was one of two Australians chosen by an international curatorium for China's first international contemporary art biennale in Shanghai in 2000. For the Nippon International Contemporary Art Festival (NICAF) in March 2001, Sherman Galleries, as one of only two galleries from English-speaking countries, was allocated a double stand



above: TOSHIAKI IZUMI, Stair of time 6, 1994, black granite, 63 x 120 x 38 cm, Sherman Galleries Goodhope, Sydney.

right: Installation view of HILARIE MAIS exhibition, 'Weather', 2000, Sherman Galleries Goodhope, Sydney.



in a prime location. This year's showing follows the gallery's major presence at NICAF in 1995. Sherman Galleries is already planning its participation at the opening of Singapore's new cultural centre in October 2002.

Not only has the profile of contemporary Australian art grown since the gallery became involved in the region, Sherman explains, but the way it is perceived

has changed. Subtle connections and cross-cultural energies have come into play. The truth to materials in Japanese art, which is not frightened by abstraction or radical simplicity, finds a response in the work of Janet Laurence and Hilarie Mais. Complex issues of tradition, heritage and contemporaneity as explored in the work of artists such as Akio Makigawa, John Young, Guan Wei and Hossein Valamanesh strike chords with viewers looking from Hong Kong or Taiwan.

As far back as 1991 Sherman Galleries showed ground-breaking work by Chinese artists living in Australia, acknowledging that Asia was not only 'out there' but also a living presence within our own society. Guan Wei, Ah Xian and Liu Xiao Xian, the three artists in that early exhibition, have gone on to major success along quite individual paths. Guan Wei, one of Sherman Galleries' most striking artists, showed at the 2000 Kwangju Biennale in South Korea and completed a residency in Singapore, producing work that was subsequently seen at the National Gallery of Australia to accompany 'Inside Out'. The relationship between individual and community, particularly when affiliation with different communities and artistic contexts is involved, is a creative tension at work in some

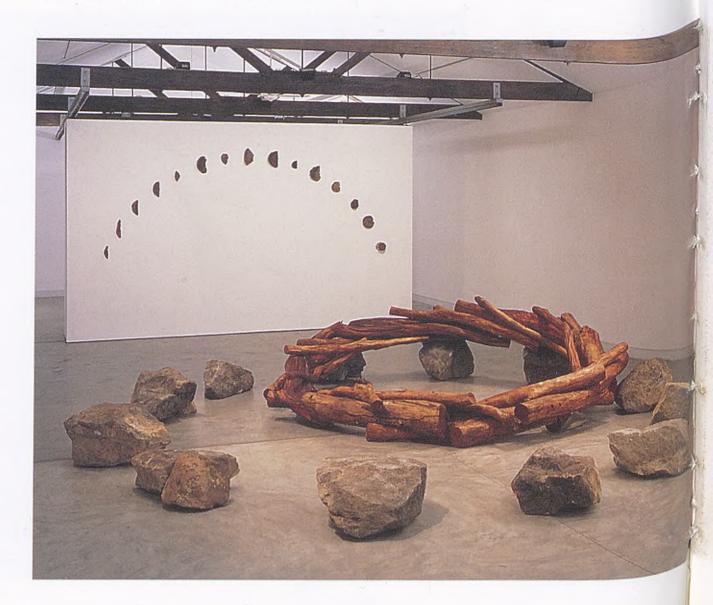
of the best Australian art. It can also become a dimension in the relationship of a private gallery to the wider artistic community. To highlight this, working in a complementary role to public institutions, Sherman Galleries developed two major touring exhibitions, 'Systems End', 1996–97 and 'The Rose Crossing', 1999–2000. Including gallery and nongallery artists, these projects sought to redefine Australian contemporary art for recipient audiences at major Asian venues. In fascinating ways the art was changed by changing the spaces in which it was seen, as comments from around the region testify.

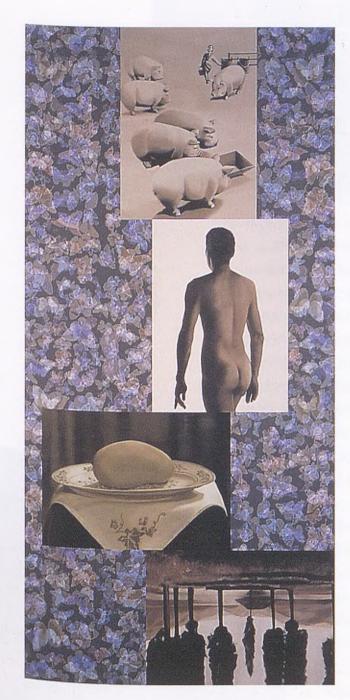
'The Rose Crossing' – titled from my novel of the same name – foregrounded thirteen Australian artists of different generations, from John Olsen to Felicia Kan, whose work engages in dialogue between different cultural traditions and trajectories, often through metaphors of displacement, journeying and hybridity. Seven of the artists are of Asian or Middle Eastern origin. 'Without difference, there is indifference. Without a multiplicity of perspectives, there is tunnel vision. A variation in point of view energises mankind, propels us forward ... [But] remove the core value, tolerance, and the polarities will ultimately self-destruct', writes Dr Sherman in the exhibition catalogue, expressing the belief that lies behind her passionate dedication. She asks us to look in ways we have not looked before, thereby contributing to the creation of something new and vital.

left: AKIO MAKIGAWA, Night sea crossing, 1993, calacatta, statuario white marble and stainless steel, 380 x 700 x 500 cm, Chifley Tower, Sydney, photograph courtesy Sherman Galleries, Sydney.

below: KIMIO
TSUCHIYA, Three
circles, 1998, river red
gum and sandstone from
Bundanon, New South
Wales, dimensions
variable, installation
view, Sherman Galleries
Goodhope, Sydney.
Photograph Paul Green.

right: JOHN YOUNG, That bright red star, 2000, digital scan, acrylic, oil on canvas, 288.5 x 138.5 cm, Sherman Galleries Goodhope, Sydney.





That forward movement of art as a way of reaching greater understanding from difference is also carried on with the artists whose work Sherman Galleries has brought to Australia as part of the multi-directional process. The Japanese artist Kimio Tsuchiya was artist-in-residence at Bundanon in 1998. He showed the work he made there, Three circles, at Sherman Galleries Goodhope. It offered a stripped-down, poetic and entirely original response to a landscape well charted in Australian art by Arthur Boyd and Sidney Nolan. Tsuchiya then won a commission for the Sydney Sculpture Walk in 2000. From there he has gone on to win a commission for a peace monument in Tokyo in memory of those who died in air raids on the city in the Second World War. It is an example of how the gallery has stimulated a sequence of present-day transformations of historical traces. Meanwhile John Young, a Sherman artist who is at home both in Hong Kong and Melbourne, was commissioned to do a mural for the Tokyo underground. The journeying continues.

Gallery 4A is an offshoot of the non-profit Asian Australian Artists' Association Inc. (4A). It began small, in 1997, in an upstairs room of Sydney's Chinatown, with Melissa Chiu as the inaugural director. Last October it expanded into a splendidly refurbished space in the heritage Corporation Building in nearby Hay Street and its name was changed to the Asia-Australia Arts Centre (with Gallery 4A as a space within the space). Chiu has continued as director and the focus stays with contemporary visual art, although the range of events in the new centre will broaden to include a literature program, community events and video screenings. It is unique 'in terms of its focus on Asian-Australian living cultures,' says Chiu. 'Contemporary cultures as opposed to traditional ones.'



There have been more than forty exhibitions in the last four years in an ongoing program of monthly exhibitions, mostly of work by emerging artists, many of whom are 4A members and Asian-Australian. Some are curated shows. There are links to other events, such as the Gay and Lesbian Mardi Gras Festival, Australian Fashion Week, Carnivale, Perspecta and the Sydney Biennale. Sometimes Asian artists from outside Australia have been featured. Proposals are sought from all over and peer-reviewed.

Under Melissa Chiu's direction, Gallery 4A avoided pigeonholing itself, and that is likely to continue in the new centre. Mission statements vary: the organisation 'aims to promote dialogue between arts professionals in Australia and Asia' and 'to raise the professional standard of art made in reference to the region', from 'cultural producers of Asian and non-Asian backgrounds working with transcultural issues related to Asian cultures'. The shifting language reflects the rapidly changing environment of theory and artistic practice relating to Asia-in-Australia and Australia-in-Asia, as part of a larger debate that seeks

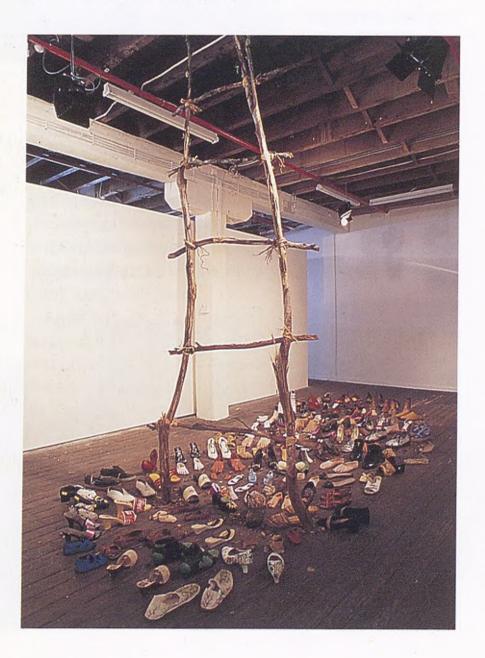


Bennett.

to move questions of identity beyond multiculturalism to a more dynamic model. The Asia-Australia Arts Centre has evolved to be inclusive rather than exclusive. While working tactically with Asian—Australian binaries, the Asia-Australia Arts Centre is not bound by them, but is inventive and keen to surprise.

'Poisonous Targets', the opening exhibition in the new space, combined urban Aboriginal artist Rea with Malaysian—Chinese artist Wong Hoy Cheong. The centre is interested in new work that meets with contemporary culture, including popular culture, acknowledging Asian cultural heritages but also local situations in Australia. Curators and writers are nurtured together with artists in an effort to open up and articulate new spaces and artistic experiences.

If that sounds vague, it is better understood with examples. Walking the Earth by My Le Thi is an installation of





shoes and plaster-cast feet that draws on the artist's exchanges with other members of the local Vietnamese community. As Tiffany Lee-Shoy writes: 'The trample of shoes heading in different directions, in all colours, styles, sizes and shapes, reflected many life journeys. The reuse of old shoes ... evokes memories of the people who wore them, a history that has been reinvigorated to bespeak Australian society today.' Some artists, like Guan Wei, Ah

Xian and Wang Zhi Yuan in 'Culture Graft', engage specifically with the disorientation of moving in two different cultures. Others, like Lindy Lee, Felicia Kan, Savanhdary Vongpoothorn and Ruth Watson (from New Zealand), embody different layers of experience in the immediate physical sensations their work offers. Subversive humour and a play with the intricate but defining appearances of things run through the work of otherwise widely diverse artists such as William Yang, Cherine Fahd, Greg Leong, David Sequeira and Aaron Seeto. Photography, embroidery and miniaturist painting are among the media used.

Regional interaction is also part of the Asia-Australia Arts Centre's aim, but not on the outmoded historical model of 'exchange as a bilateral paradigm' that Melissa Chiu describes as 'tied to an idea that Australia and Asia are oppositional identities'. The 4A exhibition 'Bright and Shining' toured to the Australian Embassy, Tokyo, in 1999—2000. Japanese curators commented on the show as coming from 'an exciting communication space' where 'a fresh new world of visual art' is created that both reflects 'the artist's cultural origin to a certain degree' and also has a 'contemporary ... universality'.

Sherman Galleries' journey into Asia has opened up



top: CHERINE FAHD, Operation nose nose operation, 1999–2000, type-C photographs, each 50 x 74 cm, courtesy Gitte Weise Gallery, Sydney.

above and left: MI LE THI, Transformation, 1999, mixed-media installation, dimensions variable, Gallery 4A, Asia-Australia Arts Centre, Sydney. right: GREG LEONG, Australian (Green): Pauline, 1999, detail and back view, mixed media and processes on fabrics, 133 x 156 x 0.5 cm, Gallery 4A, Asia-Australia Arts Centre, Sydney.

below right: GREG LEONG, Australian (Red): My mother's bridal ensemble, 1999, (detail), machine embroidery and screenprint on fabric, Gallery 4A, Asia-Australia Arts Centre, Sydney. substantial opportunities
for major Australian
artists of all ages, and
for Australian audiences too. The AsiaAustralia Arts Centre's
journey is more conceptual, establishing
and exploring creative
opportunities that refer
to Asia here. The activities
of the two organisations
complement each other. There
is considerable overlap among artists

who have shown at 4A or the Asia-Australia Arts Centre and those who have shown at or been included in the touring exhibitions organised by Sherman Galleries. Coming from different perspectives, both organisations are working with vision, energy and diligence to redefine Australian art and enlarge its domain. The Asia-Australia Arts Centre has been able to draw on the long-term involvement of Sherman Galleries and other private galleries, just as Sherman Galleries benefits from the focus and enhanced receptivity that the Asia-Australia Arts Centre encourages in the wider arts community. The stakes are high. Profound cultural changes are possible, but critical mass is important in making it happen. We are fortunate, in the heart of Sydney, to have these enterprising venues where professional and personal commitments run together in common cause.

Ithaka gave you the marvellous journey. Without her you wouldn't have set out ...

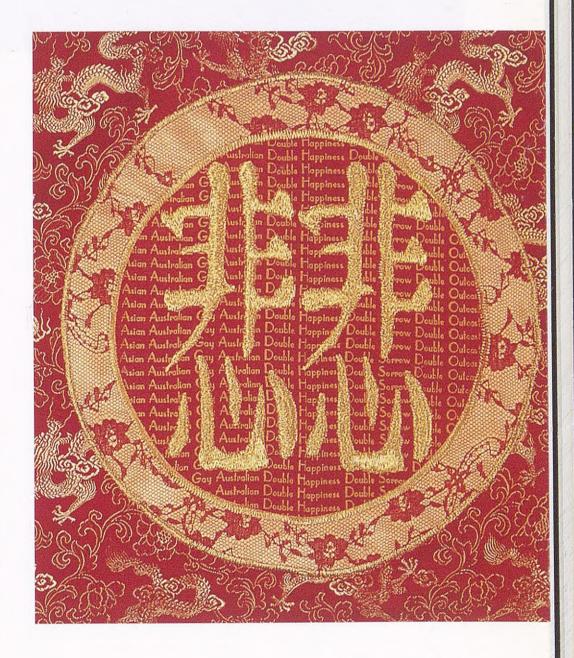
Maybe Ithaka was here all along.

- 1 C. P. Cavafy, Collected Poems, trans. Edmund Keeley and Philip Sherrard, Princeton University Press, Princeton NJ, 1975, pp. 29–30.
- 2 Melissa Chiu, 'Rough trade: Curating cultural exchange in Australia', in Ien Ang, Sharon Chalmers, Lisa Law and Mandy Thomas (eds), *Alter/Asians: Asian—Australian Identities in Art, Media and Popular Culture*, Pluto Press, Sydney, 2000, pp. 139–40.

NICHOLAS JOSE

Nicholas Jose writes on contemporary Asian and Australian culture. He has published six novels, most recently The Red Thread, published in 2000 by Chronicle/Hardie and Grant/Faber.





The lines of Willy Tjungurrayi

Cultural concepts of art in Western Desert painting



WILLY TJUNGURRAYI, Untitled 1999, acrylic on canvas, 61 x 122 cm, William Mora Galleries, Melbourne.

The invitation for the Willy Tjungurrayi solo exhibition held in 2000 at William Mora Galleries, Melbourne, features a senior man with a white beard dancing barechested, decorated with body paintings. At the same time he wears his stockman's hat, which it is said he never takes off except while sleeping. The image of this strongly tradition-oriented man wearing this hat is almost metaphorical for the new world of many Indigenous Australians from the Central and Western Desert regions, where elements from western culture have been adopted in precontact ways of living and beliefs. The general adoption of stockmen's hats, boots, jeans, and even country music, reflects pride in and nostalgia for the droving days when Aborigines were able to roam the country on horseback. When equal wages were introduced in 1967, many lost their jobs as cattle hands and were left with little more than memories. Since then, this transformation of culture has been transposed onto the production of acrylic paintings in the desert. The status of cattle drover, it seems, has in recent times been replaced with that of the 'artist-painter'.

The life of Willy Tjungurrayi illustrates well the radical transition into new ways of living with which many desert people were confronted from the 1950s and 1960s onwards.

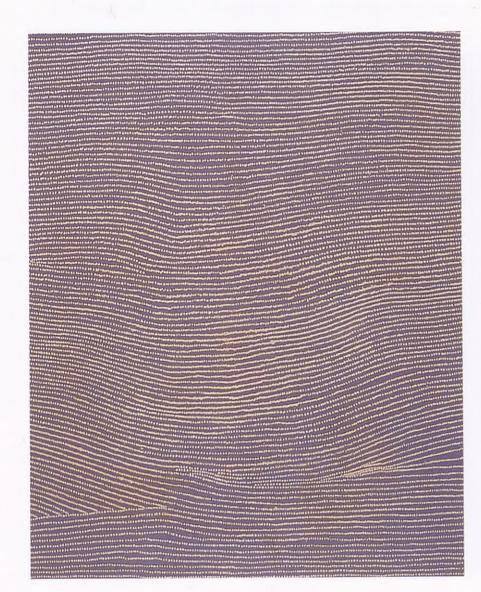
Tjungurrayi, a man belonging to the Pintupi language group, was born at Patjantja, south-west of Lake Mackay around 1930. Like many Pintupi people, he grew up in the bush, 'naked' and with 'only nulla nulla and woomera', and was brought up by Charlie Tarawa Tjungurrayi, another key figure of the Western Desert painting movement. Brought with his family to Haasts Bluff in the late 1950s, he moved to Papunya where he started painting for Papunya Tula Artists in 1976. In the 1980s he emerged as one of the senior painters for that company. As did many other Pintupi people, he later returned to his homelands around Kintore.

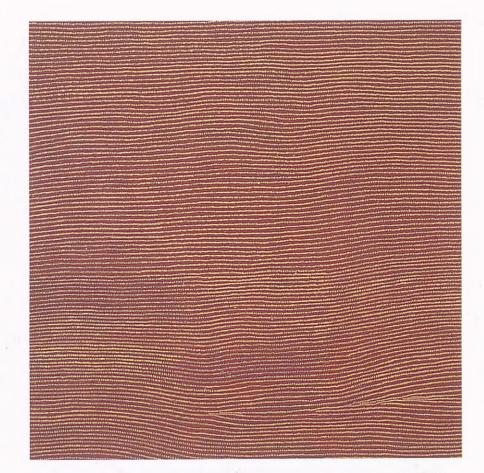
The term 'artist—painter', by which many Western Desert artists introduce themselves nowadays, encompasses both the western notion of 'artist' as a talented, expressive individual and that of the rather anonymous 'painter', which in Aboriginal understanding bears no creative significance. Indeed, in ceremonial art, the *Dreaming* — the foundation of Aboriginal beliefs — is perceived to be the creative entity. Moreover, any artform produced within a ceremonial context — ground paintings, or body paintings of the ritual actor or narrator in ceremonial performances — does not merely represent the Dreaming but *is* the Dreaming.

Contrary to this, most acrylic paintings from the desert are based on the Dreaming. Because of this, the painter allows himself or herself far greater 'poetic' liberty than traditional restrictions on personal innovation would allow. That the notion of 'artist' has been adopted in one form or another in the context of acrylic painting production perhaps indicates a change in understanding of the concept of 'art' through the acknowledgment of individual creativity.

The paintings of Willy Tjungurrayi substantiate this duality and at the same time indicate the rapprochement of cultural concepts of 'art' in Western Desert painting. Contrary to much of his work prior to the late 1990s, which formally corresponded to the 'classical' dot-line-circle pattern, no such 'traditional' design patterns or design symbols are used in recent pictures, where the images have seemingly become simplified. The exhibited works are subtly constructed 'line-paintings' that still describe the landscape – and thus places where events linked to the journeys of the mythical 'Tingari' ancestors occurred – but in which the painter uses an individually developed visual language to convey his vision. Even in a western figurative sense, it is hard not to imagine sand dunes or other landscape features in the pictures. The play of alternating full lines and dotted lines seems reminiscent of the notes of a minimalist, repetitive music score.

Despite their repetitious character, the pictures are





never obvious; each line, each painting, presents a new and unexpected variation on the theme. Lines break, diverge, converge and explode. In these basically duochrome images on black background – Tjungurrayi utilises a colour palette in which subdued hues dominate - delicate transitions in colour tonality or in the intensity of paint application create unpredictable and contrasting textured surfaces. The interplay between full lines and dotted lines, changes in the size of lines or dots, and the abrupt continuation of these lines, leads to a peculiar tactile effect which conveys the visual impression of feeling the waving rhythms of the pictures. (This is the haptic quality so acclaimed in Western Desert art). Occasional deformities in lines, flicked or 'messy' dots – reminiscent of the production process in the bush – bring equally refreshing twists. Yet, overall, a perfect balance prevails. The paintings are never unbalanced and, united, form one continuity, even if every single picture is unique and unpredictable. The pictures may be read as representations - figurative or stylised - of the landscape, of being based on the Tingari Song Cycle myths. More importantly, they are poetic abstractions where interpretations of meaning can differ or simply do not count.

Willy Tjungurrayi, William Mora Galleries, Melbourne, 24 August – 16 September 2000.

GEORGES PETITJEAN

Georges Petitjean is a Belgian art historian based in Melbourne who has recently submitted his PhD on Western Desert art with La Trobe University. The dissertation examines the transition of acrylic painting from its sites of origin to the wider art world.

top right: WILLY TJUNGURRAYI, Untitled 2000, acrylic on canvas, 122 x 122 cm, William Mora Galleries, Melbourne.

right: WILLY TJUNGURRAYI, Untitled 1999, acrylic on canvas, 152 x 122 cm, William Mora Galleries, Melbourne.

Art buyers choosy as millennium ends

'Cherry-picking' after two-year splurge

The end-of-year art auctions in 2000 were conspicuously short of one of Charles Conder's fine and attractive orchard scenes. If such a scene had been available, it would have helped to symbolically seal the return of the late November sales as the 'cherry-picking' season in the Australian art market. Buyers had very carefully picked at these end-of-year auctions for more than a decade, but ceased when the market became overripe in the late 1990s, with buyers grabbing at almost anything and everything. In 2000 buyers reverted to the hyper-selectivity usual for the year-end run of sales, which have traditionally been the most difficult of the thrice-yearly offerings.

By late November buyers are looking forward to the summer holidays and tend to be thinking about the outdoors rather than the indoors, the beach rather than dinner parties and what hangs on walls. Because their clients are on holidays, dealer buying is also subdued, with most closing their doors for up to two months. In November dealers have only limited opportunities — two weeks — to move their purchases or hold onto them until late March

or early April when the art business returns to normal trading.

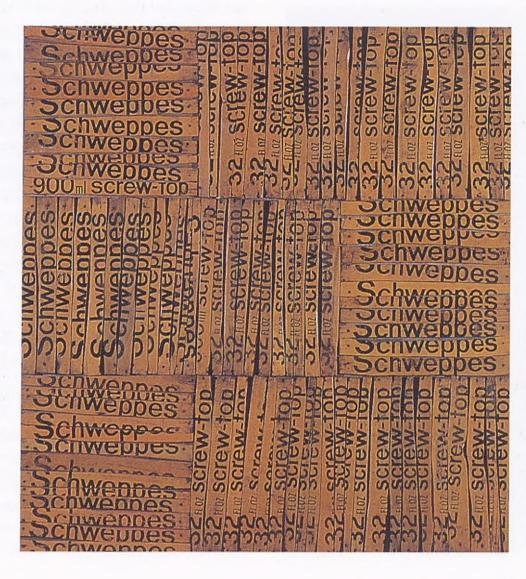
Furthermore, the November 2000 sales followed two years of frenetic trading and a sharp upward price spiral, at least in the fashionable modern end of the market. Buyers had to come to terms with price increases, most notably the buyers' commission, which on certain lots has risen from 15 per cent to 20 per cent, and the GST. The May 2000 sales were bloated by consignments designed to beat the GST deadline, and gallery owners marketed huge offerings before 30 June as the last chance to buy

pre-GST. In November a wall of resistance went up to those offerings that were overestimated and/or lacked attractive selling points. With catalogues also a little thinner after the pre-GST binge, Christie's total of \$4 million on 27 and 28 November was down \$1 million on the same sale in 1999, and Sotheby's total of \$3 million on 28 November was also lower than their \$4.25 million previously. Only Deutscher-Menzies showed growth at \$3.4 million on 29 and 30 November against \$3 million in 1999.

With three catalogues three times a year, buyers are learning to be choosy. The market traditionally goes in cycles where the power passes from the buyer to the seller and vice versa. By the time of the November 2000 sales, buyers refused to entertain a further round of price increases and exercised the traditional power of the purse-holder. While they did not capture the market, about 50 per cent of works were sold by lot and value.

At the high-profile upper end of the market buyers sought only plum examples; lots that were overripe in terms of expectations were tossed back to their vendors

> like bruised fruit. This was sweet music to Deutscher-Menzies. It had learned its lesson in August 2000 when it had accepted for sale a painting for which its owner - the auction house's own proprietor, Rod Menzies – was looking for too big a gain in too short a time. The blue Pacific, 1890 (also known as The ocean at Coogee), by Arthur Streeton, was passed in. At their November sale Deutscher-Menzies had three of the most attractive big-ticket offerings by John Brack, Frederick McCubbin and Fred Williams and, because they were denied an



ROSALIE GASCOIGNE, Prescribed text, 1986, wood construction on plywood, 139.5 x 122 cm, courtesy Christie's Australia.



YVONNE AUDETTE, Into the wild blue (Cantata no. 9), 1961, oil on board, 95.5 x 130.5 cm, courtesy Sotheby's Australia. opportunity to bid for *Jeanne*, 1901 — Hugh Ramsay's large portrait of a small girl which was withdrawn from Sotheby's sale for donation by its vendor to the National Gallery of Victoria — buyers were prepared to wait for them.

The lack of exceptional star lots at Christie's resulted in overpriced Sidney Nolans being given star billing. Their failure to sell was (understandably) seized upon by the doomsayers. But cherry-picking even at this, the first sale of the series, resulted in keen competition for lots with more desirable attributes, including sensible reserves. Christie's three top offerings were also signature works. Brett Whiteley's large, vertical *Lavender Bay*, 1974 – sadly more beige than his seductive ultramarine – came in within estimates at \$210,525. Rosalie Gascoigne's Prescribed text, 1986, in the plywood construction for which she was celebrated, went way over estimate to make \$149,062 and, providing no indication of the demolition that was to take place later at the same and subsequent sales, especially when GST-bearing works on paper came up for auction, Howard Arkley's Bungalow home, 1987, sold for a firm \$177,225.

Sotheby's result was down because its two star lots — the only \$1 million plus pictures in the sales — failed to contribute. The withdrawal of the Ramsay deprived the firm of an estimated \$1.2 million, while the failure of Arthur Streeton's *Settler's camp*, 1888, to sell lost it a further \$1 million. Purchased by Robert Holmes à Court for \$800,000 in 1985, setting an auction record for the artist that has never been broken, the painting was one of 'yesterday's

pictures'; that is, the big, blue, rugged outback paintings much sought after by 1980s tycoons. Now belonging to Janet Holmes à Court, *Settler's camp* also attracted full GST, which meant that the tax would have been payable on both the hammer price and the premium.

At Sotheby's, Howard Arkley's *A large house with fence*, 1998 – as much a signature work as the artist's *Bungalow home* at Christie's – was offered for sale with far greater expectations, partly because of its monumental size. However, taken to \$230,000, bidding on the painting fell well short of its estimate of \$300,000 to \$500,000. Cherrypicking among the lower-echelon works resulted in a solid \$212,250 for Charles Blackman's *The cul-de-sac*, 1965, and \$58,750 for Yvonne Audette's *Into the wild blue (Cantata no. 9)*, 1961.

Some buyers were still holding their fire, however, for there were funds left over to take out the three top works at Deutscher-Menzies the following night, comfortably within estimates. Frederick McCubbin's The city's toil, 1887, sold for \$502,150, Fred Williams's *Lysterfield II*, 1972, made \$424,450, and John Brack's Mr Whitaker's small business, 1953, sold for \$257,950. The McCubbin succeeded because it was available at a price that recognised a falling away of interest in the kinds of pictures that used to hang in old Melbourne clubs. The work's financial availability was probably helped by its consignment from an estate, that of Brisbane car dealer Alan Piper. It was thoroughly provenanced – including ownership by the great connoisseur Sir Keith Murdoch – and supported by quotes from noted early critics who had clearly fallen in love with it. Although a small painting, the Brack had also been lauded by critics of previous years and had a distinguished earlier owner, the artist Eric Thake.

Australian and International Paintings, Christie's, Melbourne, 27–28 November 2000; Fine Australian and International Paintings, Sotheby's, Melbourne, 28 November 2000; Important Australian Paintings and 19th and 20th Century Australian and International Works of Art, Deutscher-Menzies, Victorian Arts Centre, Melbourne, 29–30 November 2000.

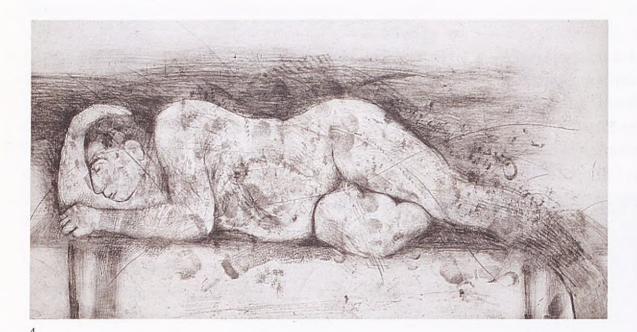
TERRY INGRAM

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

ROOM WITH MY SOUL LEFT OUT





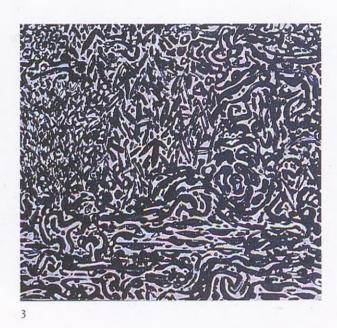




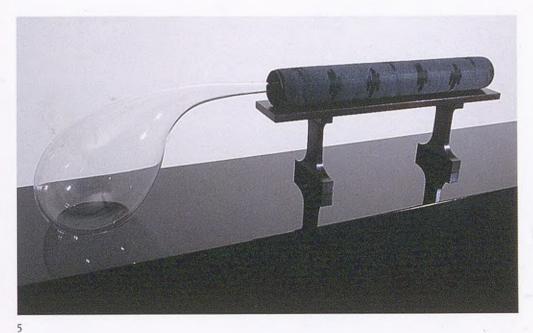
1. JANET BURCHILL, Room with my soul left out, 2000, acrylic on canvas, 168 x 183 cm, Anna Schwartz Gallery, Melbourne. 2. JASON BENJAMIN, Something that had been coming for a long, long time, 2000, oil on canvas, 120 x 120 cm, Tim Olsen Gallery, Sydney. 3. FREDDY TIMMS, Kununurra, 1997, acrylic on canvas, 180 x 180 cm, Watters Gallery, Sydney. 4. WILLIAM KENTRIDGE, Sleeper 1 (Black and white), 1997, drypoint etching and aquatint, 97 x 193 cm, Annandale Galleries, Sydney. 5. SHONA WILSON, Illumination, 2000, (detail), fish scales and copper wire, 135 x 77 cm, Michael Nagy Fine Art, Sydney. Photograph Greg Weight.



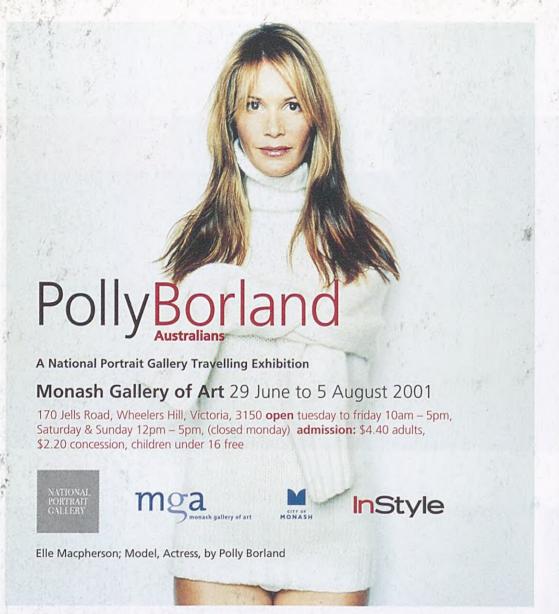


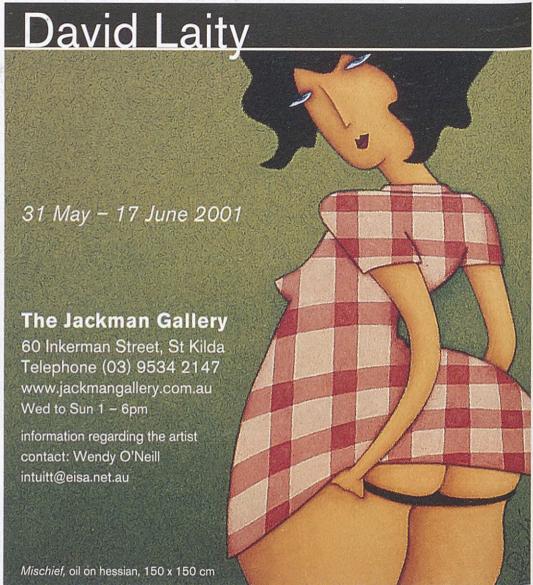


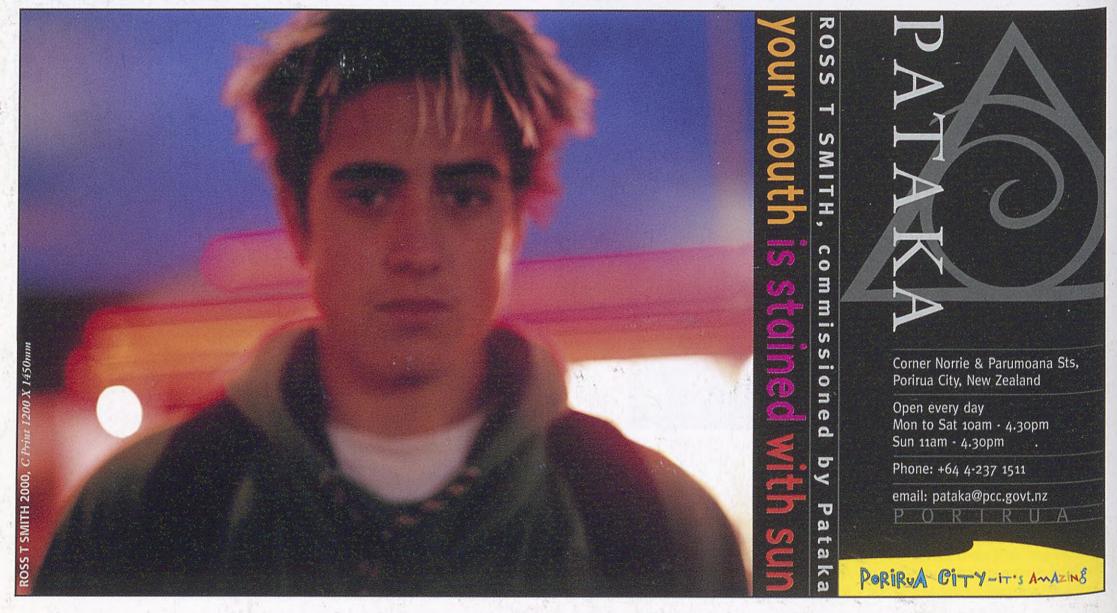




^{1.} STUART RINGHOLT, Love, 2000, mixed media, dimensions variable, installation view, Woolstores Shopping Centre, Fremantle. 2. PETER BOGGS, Boboli Gardens 1, 2000, oil on canvas, 50 x 50 cm, Brian Moore Gallery, Sydney. 3. ZHANG YUZHOU, Poolside series 5, 1998, oil on canvas, 90 x 100 cm, Shanghai Museum of Art, People's Republic of China. (Yuzhou exhibited in Sydney, Brisbane, Perth and Canberra while resident in Australia.) 4. YIN XIUZHEN, Suitcase, 2000, video projection, suitcases, clothes, light bulbs, dimensions variable, installation view, Artspace, Sydney. Photograph Brenton McGeachie. 5. ROSSLYND PIGGOTT, Pillow, 2000, (detail), painted MDF, wood, glass, wool, Japanese Obi silk, 119 x 200 x 28 cm, Sutton Gallery, Melbourne.







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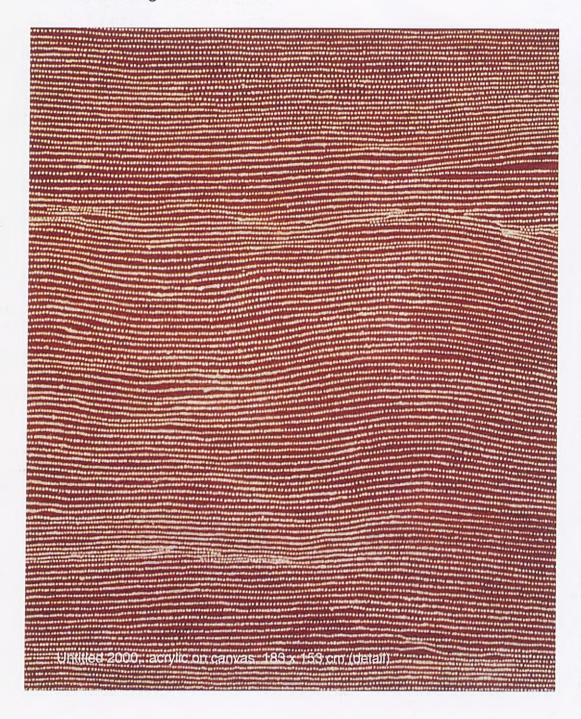
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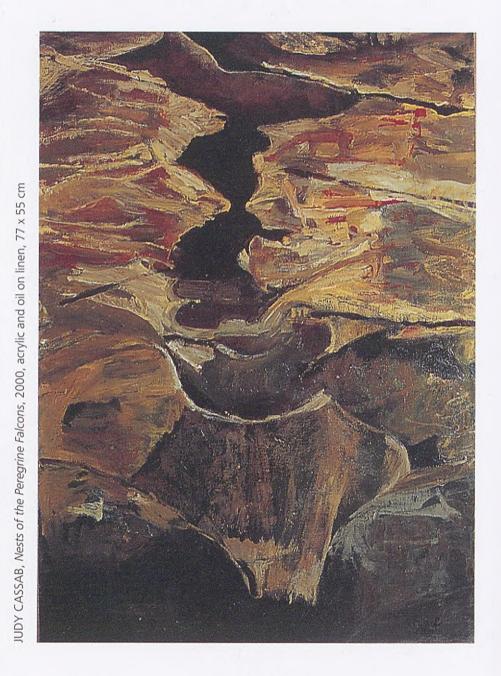
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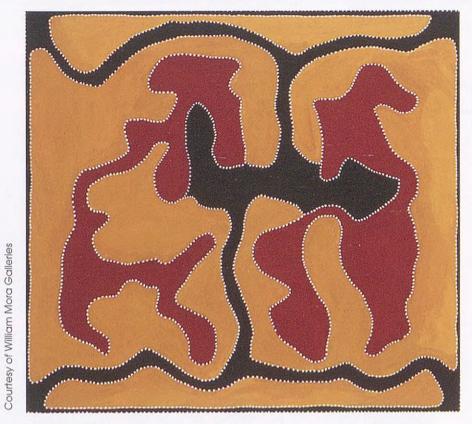


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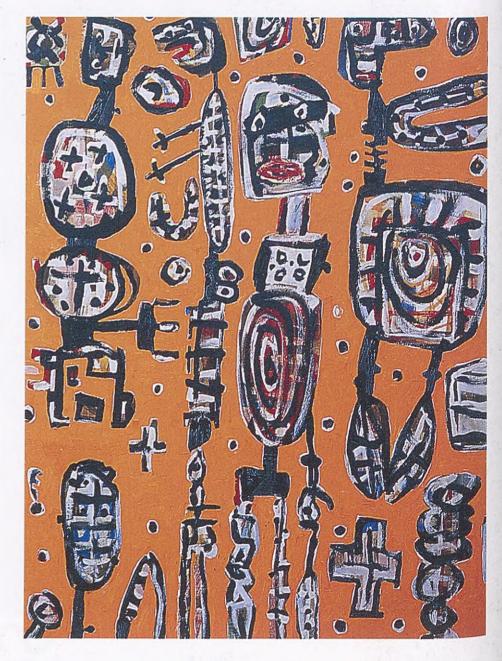
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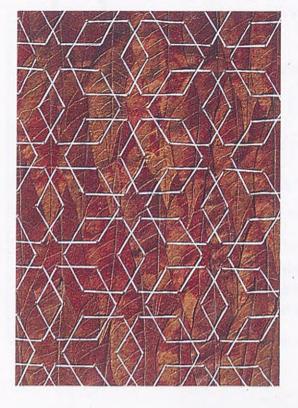


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left: DAVID SEQUEIRA, From the series 'My mother's garden', 2000, leaves and polyester string on paper, 14.5 x 10.2 cm.

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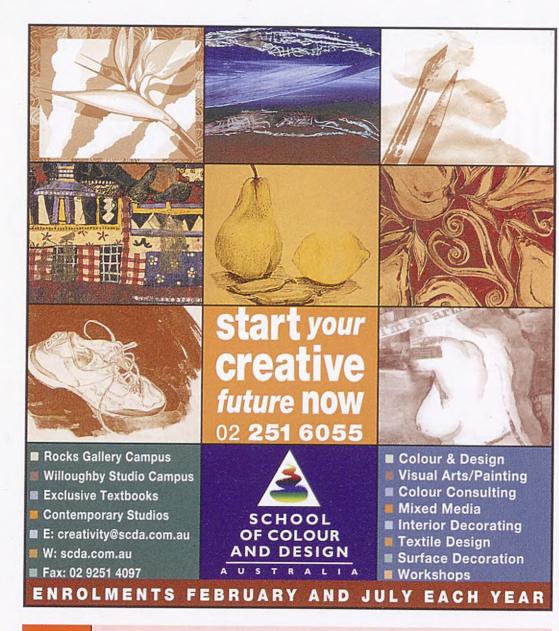
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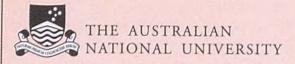
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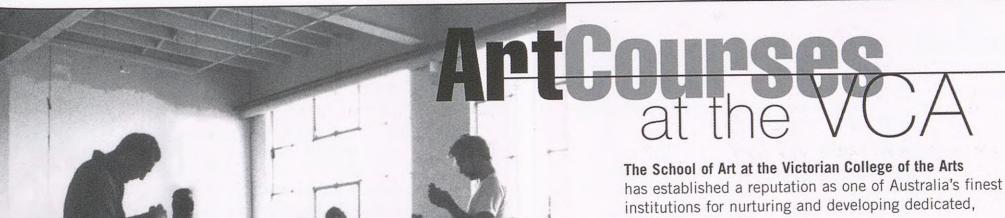
course information

(07) 3875 3199 fax phone (07) 3875 3112 email QCA_enquiry@mailbox.gu.edu.au www.gu.edu.au/

GRIFFITH UNIVERSITY



ART & DESIGN DESIGN thrives at Monash t FACULTY OF ART GLASS METALS & JEWELLERY CERAMICS SCULPTURE PAINTING **TAPESTRY PHOTOMEDIA** VISUAL COMMUNICATION DESIGN faculty of art and design INDUSTRIAL DESIGN **FURTHER INFORMATION** INTERIOR ARCHITECTURE Faculty of Art & Design t+61 3 9903 2707 MULTIMEDIA f +61 3 9903 2845 e enquiries@artdes.monash.edu.au www.artdes.monash.edu.au or visit Monash Open Day Sunday 5 August 2001



professional artists. The School has studies in ceramics, drawing, painting, photography, printmaking,

sculpture and facilities for digital image capture and processing.

Courses include:

- DOCTOR OF PHILOSOPHY
- MASTER OF FINE ART
- MASTER OF VISUAL ART
- GRADUATE DIPLOMA IN VISUAL ART
- BACHELOR OF FINE ART (HONOURS)
- BACHELOR OF FINE ART

The VCA is affiliated with the University of Melbourne



STUDY ABROAD OPPORTUNITIES EXIST FOR INTERNATIONAL STUDENTS

For more information, application details and course closing dates contact the VCA School of Art Tel: 61 3 9685 9468/9469 Fax: 61 3 9685 9459 Email: art.info@vca.unimelb.edu.au Write: The School of Art, Victorian College of the Arts, 234 St Kilda Rd, Southbank, Victoria, 3006, Australia



PENRITH REGIONAL GALLERY & THE LEWERS BEQUEST

2 June - 29 July

ReMix

A fresh take on the gallery's permanent collection by a new generation of artists. A collaborative project of Penrith Regional Gallery and Nepean High School

From 4 August

JAMES GLEESON: On Starting a Painting

An exhibition of drawings from 1979 to 1999 which have never been exhibited in public before. These intricate drawings will be accompanied by his sketchbooks, giving a unique insight into the artist's modus operandi. A New England Regional Art Museum touring exhibition

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



Albury Regional Art Gallery

Federation! But who makes the nation? Works about the people of four NSW regional towns
We Came This Way Federation satellite show Installation at Albury Railway Station
Artexpress
Beyond the Frame – DET Artist in Residence Program & Exhibition
Lake Mungo Revisited
Whichaway Photographs by Jon Rhodes, of an Aboriginal community at Kiwirrkura, Gibson Desert
National Photographic Purchase Award 2001
ALBURY REGIONAL ART GALLERY 546 Dean Street ALBURY NSW 2640 Tel: (02) 6023 8187 Fax: (02) 6041 2482 Email: albartg@dragnet.com.au Website: www.albury-gallery.bazar.com.au Daily 10.30am – 5pm, closes 4pm weekends Access for the disabled. Free admission



Grafton Regional Gallery

To 15 Jul	Circus!
	Toured by the Powerhouse Museum
	Geoff Levitus: Transitions
	Julie Hutchings: Spurred On
	Trish Buckland & Claire Kennedy: The Lay of the Land
18 Jul – 2 Sep	Denis O'Connor: From Line to Life
	TAFE NSW Arts & Design Prize: Realities: We
	don't see things as they are. We see things as we are
	Design for Living: Furniture for the 21st Century
	Jill Kinnear: The Ratio of Distance
	Toured by Toowoomba Regional Art Gallery
	Cindy Patch: The things we do

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



BATHURST REGIONAL ART GALLERY

16 Jun to 15 Jul THE FLIER, THE LOVER AND LEAVING HOME

NAKED New works by Lucy Buttenshaw, Kira Brown, Pol Cruz, Eryn Mullins, Rex Preston, Matthew Stapleton and Ralph Tikerpae based on their ventures into the world of dreams

HILL END ARTISTS IN RESIDENCE Works by three emerging Sydney artists, Paul Williams, Gabrielle Bates and Patrick Hobbs who completed residencies in 2000

16 Jul to 2 Sep

FEDERATION! But who makes the nation?

Museums & Galleries Foundation of NSW exhibition about the people of four NSW regional towns -Bathurst, Albury, Broken Hill and Murwillumbah as they have been documented in the decades of Federation 1890 – 1920 and as they are today

FRISSON - 14th Tamworth Fibre Textile Biennial Curated by Gillian McCracken

70-78 KEPPEL STREET BATHURST NSW 2795 TEL (02) 6331 6066 FAX (02) 6332 5698 brag@bathurst.nsw.gov.au



WAGGA ART WAGGA REGIONAL ART GALLERY

Wagga Wagga Regional Art Gallery invites you to visit the National Art Glass Collection exhibited in a stunning architect-designed gallery.

To 1 July

WORLD DIARY: George Gittoes

Toured by Hazelhurst Regional Gallery and Art Centre

RFC GLASS PRIZE 2000

Organised and toured by RFC Ltd and the Glass Artists Gallery, Sydney

6 July - 19 August DAVID JENSZ: Sculpture

CUTTING COMMENTS:

Silk Cut Award Winning Linocuts 1995 – 1998

A NETS Victoria touring exhibition

From 24 August JACARANDA DRAWING AWARD 2000

A Grafton Regional Gallery touring exhibition

A LITTLE RESPECT: Prime Minister's Prints

by Michael Kempson and Matthew Tome

Civic Centre, Baylis Street, WAGGA WAGGA NSW 2650 Tel: (02) 6926 9660 Fax (02) 6926 9669 Email: gallery@wagga.nsw.gov.au Mon to Sat 10-5, Sun 12-4

Gladstone Regional Art Gallery and Museum

To 30 Jun

A DAY AT THE BEACH An exhibition for children Historical and contemporary works exploring the beach. A Queensland Art Gallery travelling exhibition assisted by Centenary of Federation Queensland

1 Jun - 30 Jun

THE BUNYIP EXHIBITION Presenting over 200 years of Bunyip lore. A National Library of Australia touring exhibition assisted by Visions of Australia

6 Aug - 1 Sep

GOLDING SHOWCASE Port Curtis Callide Valley Youth Art Exhibition. Selected works in all media. A Gladstone Regional Art Gallery & Museum Society initiative, sponsored by Society patron Mr Cyril Golding



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

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

To 17 June 21 June - 22 July **Newcastle Embroiderers Heritage Collection**

'Photographer The Artist' Selections from the Grace Lock Memorial Permanent Collection of Prints of the Australian Photographic Society Incorporated

28 July – 28 August

Secondary Student Art Prize (1978 - 2001) Works selected from schools in the Maitland City Area

Gallery Grounds June

Sculpture of the Month Marea D'Illus 'Sagoma'

August

July

Ross Woodrow 'Lady Godiva' Peter Joass 'Esperanto'

Foyer Gallery June

July August Mini-Exhibitions Council hours Mon to Fri 8.30-4.30 Selected photographs from the Newcastle Herald

Press prints by the Maitland Mercury staff photographers 'A Focus on Nature', selected works by Joyce Clulow

Foyer Gallery

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

Graham Fransella 'Man with Case' Malcolm McNaughton 'Red-tailed Black Cockatoo' Mollie Wilks 'Shadow Scrolls', from the Maitland Patchwork Quilters Education Kit

To 1 July

Depth of Reality: Marcus Bunyan

Exclusive to Bendigo Art Gallery

Spatial Narratives: Christopher Köller

7 July - 12 August

John Wolseley: Tracing the Wallace Line

Exclusive to Bendigo Art Gallery

Four Artists and an Englishman

Exclusive to Bendigo Art Gallery

Our Nation's First Capital: Federation and the City of Melbourne

Touring exhibition from the Public Record Office Victoria

18 August – 16 September

Unearthed

Exclusive exhibition by experimenta and Bendigo Art Gallery

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 Entry by donation



GIPPSLAND ART GALLERY . SALE

OPERATED BY WELLINGTON WIDE SERVICES ON BEHALF OF WELLINGTON SHIRE COUNCIL

To 10 Jun Federation Dreaming Paintings and drawings by

Gippsland artist Anne Bennett

To 17 Jun Geo-Derma Video, 3D imagery, paintings and prints

Managed by ART ON THE MOVE, funded and sponsored by Arts WA & Healthway for Asthma WA. Initiated by Goldfields

Arts Centre Gallery, Kalgoorlie WA

16 JUN - 8 JUL East Gippsland Institute of TAFE exhibition

23 JUN - 22 JUL Colin Suggett - A Survey A retrospective exhibition

covering 30 years of Colin Suggett's career as a sculptor

14 – 29 JUL Kaleidoscope from Gippsland Art Gallery Art Group

28 JUL – 26 AUG Secondary Expo A biannual exhibition showcasing

Wellington Shire secondary schools

FROM 4 AUG CCP/Leica Documentary Photography + Award

Organised by the Centre for Contemporary Photography and toured by National Exhibitions Touring Support (NETS) Victoria

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

MOSMAN ART GALLERY

EXHIBITION SCHEDULE FOR JUNE - AUGUST

9 Jun – 17 Jul Leaping Boundaries: A Century of New Zealand Artists in Australia

A unique exhibition which surveys the impact of New Zealand art on Australia over the past century, including works by Elioth Gruner, Roland Wakelin, Colin McCahon, Rosalie Gascoigne, Shane Cotton

and Euan MacLeod

28 Jul - 26 Aug The Mosman Art Prize

The longest running and most prestigious municipal art prize in Australia, the Mosman Art Prize attracts leading Australian artists with a first prize of \$15 000 (acquisitive), a \$1000 Viewers' Choice Prize, and a \$1000 Commendation Prize



MOSMAN ART GALLERY & COMMUNITY CENTRE

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

New England Regional Art Museum

Home of the Howard Hinton and Chandler Coventry Collections

To 16 July 2001

Figuratively Speaking
We Are Australian
Norman Lindsay and his Nudes

From 21 July

Anne Frank: A history for today

Lyre Bird Press

Peter Wright: Turon to Tambaroona

OPEN DAILY: 10.30am to 5pm

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



Tweed River Regional Art Gallery

Home of the Doug Moran Portrait Prize

To 24 June LINK UP Works by Lesley Gail, Elisabeth Krause,

Gloria Rozkiewicz and Barbara Suttie

FIRE AND WATER Works from the gallery collection

27 Jun – 22 Jul JOSEPHINE ULRICK PHOTOGRAPHY PRIZE This year's theme is 'The Portrait'

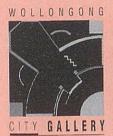
25 Jul – 19 Aug ANTI MATTER A dynamic and diverse body of work by Andrea McKay, Hobie Porter, Gabriela Soelkner

and Guy L. Warren, curated by Anne Schardin

From 22 Aug HERMANNS ART AWARD Twenty-three outstand

HERMANNS ART AWARD Twenty-three outstanding artists have been invited to create an artwork inspired by the shoe. Sponsored by Hermanns, Edward Meller and Giallo shoes. A Tweed River Regional Art Gallery touring exhibition

Tweed River Regional Art Gallery
5 Tumbulgum Road, PO Box 816
MURWILLUMBAH NSW 2484 Wed to Sun 10–5
Tel: (02) 6670 2790 Fax: (02) 6672 7585
Admission Free



WOLLONGONG CITY GALLERY

To 8 Jul

RECLAIMED Recycling in contemporary British craft and design. A British Council exhibition, curated by Craftspace Touring and toured by the Newcastle Region Art Gallery

REFURNISHED Innovative furniture by Illawarra artists, designers and makers exploring the potential uses of discarded materials and objects

From 14 Jul

ILLAWARRA ART SOCIETY 50th ANNIVERSARY

MALCOLM BENHAM: IN AND OUT OF LIGHT A visual postcard from Wollongong to Eden

From 25 Aug

A CENTURY OF WEDDINGS Exploring the tradition of the wedding

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 CAMPBELLTOWN CITY

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

art gallery

To 10 Jun

Artexpress

John Llewelyn Jones: Australia's forgotten painter To 1 Jul A Tweed River Regional Art Gallery touring exhibition

Dale Frank & Adam Cullen A collaborative painting 15 Jun - 22 Jul exhibition. Toured by Hazelhurst Regional Art Gallery

Akky van Ogtrop Print Collection

Friends' Selling Exhibition 13 Jul - 19 Aug

what New assemblages of truck accessories, installation 27 Jul - 2 Sep pieces and large-format photography

The Year of 1933: Works from the Howard Hinton From 24 Aug Collection

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

Tamworth City Gallery

23 Jun – 22 Jul The Message Stick

An exuberant collection of contemporary paintings, prints, photographs and videos by artists from the remote Aboriginal community of Cape York's Lockhart River region

Whichaway?

Black-and-white photography by Jon Rhodes documenting the Pintupi community at Yayi, 50 kilometres west of Papunya in the Northern Territory

27 Jul - 2 Sep

2001 Archibald Prize (NSW Regional Tour)

One of Australia's oldest and most prestigious art awards, the Archibald Prize seeks to foster portraiture, as well as support artists and perpetuate the memory of great Australians



Tamworth

City Gallery

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





Toowoomba Regional ART Gallery

20 Jun - 22 Jul

A Little Respect

Collaborative prints by Michael Kempson and Matthew Tome 1995 – 1999. Comprising three multi-part series of prints in folio editions titled 'Mister Funbags', 'Martyrology' and 'Prime Ministers of Australia'

From 26 July

Landscape as Metaphor

Exhibition focusing on landscape used as a metaphoric means of exploring recent social, psychological, scientific and technological concerns. Organised by Perc Tucker Regional Gallery. Curated by Sue Smith

1 Aug - 2 Sep

Minister's Awards for Excellence

Year 11 and 12 Visual Art and Film and Television students from the Darling Downs. An initiative of the Education Services Directorate, Education Queensland

Toowoomba Regional Art Gallery

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

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, Wednesday and Friday 10-5, 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. Wednesday to Saturday 10-5

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, 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. Monthly exhibitions in air-conditioned comfort. Over 200 pieces on display, combined with sculpture, jewellery and ceramics. One-hour scenic drive north of Brisbane to beautiful Bribie 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 broad range of creative work in today's visual arts. The gallery represents artists whose works challenge conventional aesthetic experience and enrich the quality of our cultural life, including 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. To 17 June: Freeman Gallery: 'Octane', celebrating 80 years of the Royal Australian Air Force 23 June to 11 August: Freeman Gallery: 'Viewpoints: Collected Works', curated by Steven Carson To 24 June: Spotlight on Mike Rossow 29 June to 12 August: Spotlight on Lynda Sampson Searle To 21 July: Lottie's Place: 'Beary Tales', the books of Suzy-Jane Tanner From 17 August: CS Energy Gallery: 'Ready, Set ... GO! Sporting Life and Australian Art', curated by Timothy Morrell. For enquiries or group bookings, please contact Pip Carson on (07) 3813 9222. Daily 10 - 5, Anzac Day 12 - 5, closed Christmas Day, Boxing Day, New Years Day, Good Friday

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 www.lighthousegallery.com.au Uniquely located, and arguably the largest privately operated gallery on the Sunshine Coast, Lighthouse Gallery presents exhibitions of works by outstanding Australian artists. Monday to Friday 10-5, Saturday and Sunday 10-4

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 10 - 5

QUEENSLAND ART GALLERY

Queensland Cultural Centre, South Bank, SOUTH BRISBANE 4101 Tel. (07) 3840 7333 Fax (07) 3844 8865 qag@qcc.qld.gov.au

www.qag.qld.gov.au 23 June to 2 August: 'Lines of Descent: The Family in Contemporary Asian Art', drawn from the gallery's collection of contemporary Asian art. Works by artists from China, India, Pakistan, Vietnam and Thailand. A Queensland Art Gallery travelling exhibition. Free admission To 29 July: 'John Brack: Inside and Outside', the works of one of Australia's most intelligent and committed artists, whose penetrating gaze illuminated aspects of Australian urban life. A National Gallery of Australia travelling exhibition

From 11 August: 'A Northern Journey: Conrad Martens in Early Queensland', Martens arrived in Brisbane on 7 November 1851. His accurate drawings and imaginative paintings of the Moreton Bay and Darling Downs districts are an invaluable record of the land, flora and fauna, and the early settlements of the region; 'Pir'ri Mangrove Tree', Fiona Foley presents a breathtaking display that draws on her deep knowledge of Thoorgine (Fraser Island) From 30 August: William Robinson Retrospective. Daily 10 - 5

SEAVIEW GALLERY

4 Seaview Terrace, MOFFAT BEACH 4551 Tel. (07) 5491 4788 Beautiful gallery with ocean views. Exhibiting contemporary art by regional artists, including representational and abstract paintings, ceramics and sculpture. Daily 9-5

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,



Kakadu Reflections, Colleen Parker



LAVENDER BAY GALLERY

ROYAL ART SOCIETY OF NEW SOUTH WALES

Contemporary and traditional art by Australia's finest artists

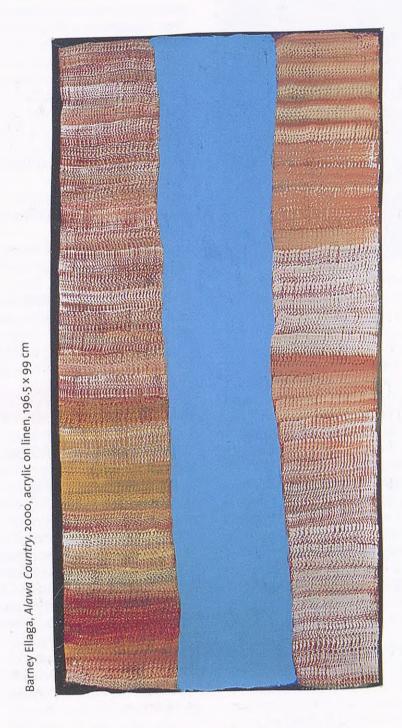


Newbridge, Colin Parker

LAVENDER BAY GALLERY

Gallery hours: Mon to Fri 10am – 4pm, Sat and Sun 11am – 4pm 25–27 Walker Street, North Sydney NSW 2060 Tel: 02 9955 5752 Fax: 02 9925 0064 Email: lavender@cia.com.au

ALCASTON GALLERY



Contemporary Aboriginal Art

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

Exhibiting: Barney Ellaga, Pedro Wonaemirri Jilamara Arts & Crafts, Michael Long

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



GLENISE CLELLAND, Europe Revisited, oil on canvas, 91 x 61 cm, Stillwater Studio.

sculpture, fibre and ceramics. Monday to Friday 10-4, Saturday I - 4, Sunday 10 - I

STEELREID GALLERY

156 Musgrave Road, RED HILL 4059 Tel. (07) 3368 2999 Fax (07) 3369 4257 Group exhibitions changing monthly, featuring a diverse range of artists, styles and media from Brisbane and Queensland. Showing the work of Dorothy Akers, Alexandra Alderson, Merton Chambers, Lisa Chandler, Jack Oudyn, Brian Reid, Eileen Rocca, Max Sell, Pennie Steel, Kaya Sulc, Barry Tutt and John Worth. Wednesday to Saturday 10-7, Sunday 10-4

STILLWATER STUDIO

Noosa North Shore, NOOSA HEADS 4567 Tel./Fax (07) 5447 1747 Inart@bigpond www.gleniseclelland.com.au Paintings, drawings and sculptures by Glenise Clelland, including Europe revisited, Pacific connection, Nudes drawn from life, Ponds and totems and other works. By appointment

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

TWIN WATERS ART GALLERY

Shop 7, Ocean Drive, Twin Waters MUDJIMBA 4564 Tel. (07) 5448 7055 Fax (07) 5448 8154 Affordable works of excellence by leading Australian and Queensland artists with international representation. Monthly exhibitions in air-conditioned comfort. Over 200 pieces on display combined with sculpture, jewellery and pottery. Approximately one-hour drive from Brisbane, next to Twin Waters International Golf Club. Tuesday to Sunday 10 – 5, open public holidays

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 Cherel, Owen Yalundja and Warburton glass artists. Specialising in older bark paintings and carvings from Arnhem Land. Shields, boomerangs, recent works on paper and canvas also available. Tuesday to Friday 10 - 5.30, Saturday 10-2

ALBURY REGIONAL ART GALLERY

546 Dean Street, ALBURY 2640 Tel. (02) 6023 8187 Fax (02) 6041 2482 albartg@dragnet.com.au To 10 June: 'Federation! But Who Makes the Nation?', contemporary and historic works about the people of four New South Wales towns To 17 June: 'We Came this Way', Federation satellite show, installation at Albury Railway Station 18 June to 15 July: ARTEXPRESS 22 June to 22 July: 'Beyond the Frame DET', artist-in-residence program and exhibition 20 July to 19 August: 'Lake Mungo Revisited', group exhibition curated by From 3 August: 'Whichaway', photogr-

aphs by Jon Rhodes documenting the

daily life of an Aboriginal community at Kiwirrkura in the Gibson Desert. 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 Established 1991. The best of Australian and European contemporary art. Aboriginal bark paintings. Specialising in European and British modern masters including Chagall and Miró. Tuesday to Saturday 11-5

ARTARMON GALLERIES

479 Pacific Highway, ARTARMON 2064 Tel. (02) 9427 0322 Paintings, drawings and sculpture in five major exhibitions annually with works from established Australian artists, and artists challenging the establishment. Monday to Friday 10 – 5, Saturday 11 – 3

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. I June to 29 July: 'Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris', modernist still lifes, portraits, landscapes and figure paintings by Cézanne, Matisse, Picasso, Renoir, Modigliani, Monet, Sisley, van Dongen, Utrillo and Soutine To 11 June: Indian paintings from the gallery's collection, a panorama of India's diverse painting traditions over several centuries; 'Power and Desire', South Asian paintings from the San Diego Museum of Art 23 June to 12 August: 'New Painting in Australia' To 26 August: 'Heroes and Villains from Japan's Floating World', an exhibition of the famous and infamous characters immortalised in Japanese literature, poetry and folklore. 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 11-6, Saturday 9.30-4

AUSTRALIAN GALLERIES

15 Roylston Street, PADDINGTON 2021 Tel. (02) 9360 5177 Fax (02) 9360 2361

Director: Stuart Purves. Gallery Manager: Suzie Melhop. 5 to 24 June: Euan Heng, recent paintings 3 to 28 July: Peter D. Cole, recent paintings From 7 August: Peter Kingston, recent paintings. Monday to Saturday 10 - 6

AUSTRALIAN GALLERIES, WORKS ON PAPER, SYDNEY

24 Glenmore Road, PADDINGTON 2021 Tel. (02) 9380 8744 Fax (02) 9380 8755 Director: Stuart Purves. Gallery Manager: Alex Taylor. 2 to 24 June: Helen Kennedy, recent works on paper 28 June to 28 July: Fairlie Kingston, recent ceramics From 4 August: Diana Davidson, recent works on paper. Open daily 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 Glenmore Road, PADDINGTON 2021 Tel. (02) 9331 4676 Fax (02) 9380 8485 Gallery Director: Dominic Maunsell. bstern@zip.com.au The longest running gallery in Sydney, showing established and emerging Australian artists, including Aboriginal art. Specialising in the work of Emily Kame Kngwarreye. Tuesday to Saturday 11 - 5.30, Sunday 1-5

BATHURST REGIONAL ART GALLERY

70-78 Keppel Street, BATHURST 2795 Tel. (02) 6331 6066 Fax (02) 6332 5698 brag@bathurst.nsw.gov.au 16 June to 15 July: 'The Flier, the Lover and Leaving Home Naked', Lucy Buttenshaw, Kira Brown, Pol Cruz, Eryn Mullins, Rex Preston, Matthew Stapleton and Ralph Tikerpae; 'Hill End Artists in Residence', Paul Williams, Gabrielle Bates and Patrick Hobbs From 16 July: 'Federation! But Who Makes the Nation?'; 'Frisson', 14th Tamworth Fibre Textile Biennial. Tuesday to Saturday 10 - 5, Sunday and public holidays 2 - 5

BBA GALLERY

77 Buckland Street, CHIPPENDALE 2008 Tel./Fax (02) 8399 2710 Director: Bryan Hooper. Gallery Manager: Lisa McKimmie. Representing Tim Allen, Suzanne Archer, Bronwyn Bancroft, Andrew Best, Gary Gregg, Stephen King, Ross Laurie, John

Morris, Mike Nicholls, 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

18–24 Argyle Street, THE ROCKS 2000 Tel. (02) 9252 9800 Fax (02) 9252 9700 gallery@wr.com.au www.bias.net/byronmappgallery Australian and international nineteenthcentury, twentieth-century and contemporary photography. Exhibition galleries and private viewing room. Daily 10-6

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. Tuesday to Saturday 10 - 4, Sunday and public holidays 12-4

CHRISTOPHER DAY GALLERY

124 Jersey Road, WOOLLAHRA 2025 Tel. (02) 9326 1952 Fax (02) 9327 5826 Mobile 0418 403 928 cdaygallery@bigpond.com.au www.cdaygallery.com.au Quality traditional and modern masters for sale. Sole agent in New South Wales for Ken Johnson. Works normally in stock include Blackman, Dobell, Forrest, Heysen, Lindsay, Olsen, Rees and Streeton. Monday to Saturday 11 - 6, or by appointment

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 Director/Curator: Anne Pata. Director/Gallery Manager: Anna Layard. Exhibiting original international fine art. Dürer, Rembrandt, Goya, Renoir, Cézanne, Manet, Toulouse-Lautrec, Whistler, Miró, Derain, Bonnard, Giacometti, Pissarro, Matisse, Picasso, Braque and Chagall. Monday to Thursday 10 – 8, Friday to Saturday 10 - 10, Sunday 10 - 7

COOKS HILL GALLERIES

67 Bull Street, COOKS HILL 2300

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 Crooke, Jeffrey Smart and Charles Conder. To 11 June: Ken Strong, oil paintings 15 June to 9 July: 'A Private View', Susan Weaver, oil paintings of the Hunter Valley and European scenes 13 July to 6 August: Steve Glassborow, sculptures in bronze, ceramic, resin and clay From 10 August: Pamela Griffith, oil paintings, still life and interiors. 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 Director: Campbell Robertson-Swann. Changing exhibitions of quality paintings, works on paper and sculpture. Wednesday to Saturday 11-5

DICKERSON GALLERY

34 Queen Street, WOOLLAHRA 2025 Tel. (02) 9363 3358 Fax (02) 9362 9555 qsfa@infolearn.com.au www.dickersongallery.com.au Established 1992. Dealing and exhibiting original works by Australia's most collectable young, mid-career and senior artists. Solo and group exhibitions held monthly with a diverse stockroom selection including prints, assemblages, oils and drawings. Representing Mark Booth, James Clayden, Robert Dickerson, Chris Dyson, Jon Ellis, David Frazer, Hannah Hall, Max Linegar, Victor Majzner, Mitchell McAuley, Peter Olive, James Powditch, Matthew Rogers and

27 June to 22 July: Works on paper 25 July to 19 August: Six Melbourne artists

From 22 August: Hannah Hall, paintings. Tuesday to Saturday 11 - 6, Sunday 1 - 6

DUBBO REGIONAL GALLERY

165 Darling Street (opp. Victoria Park), **DUBBO 2830** Tel. (02) 6881 4342 Fax (02) 6884 2675

To 12 August: 'George Lambert: Through Federation and Beyond', with his understanding of the bush and his experience as an expatriate artist, Lambert's works provide an insight into the people, circumstances and aspirations of the era surrounding Federation. A Dubbo Regional Gallery touring exhibition, assisted by the Art Gallery of New South Wales and Visions of Australia From 18 August: 'Mentals III', the third group exhibition by members of the popular band Mental as Anything, featuring works produced over the last eight years. The band formed in 1976 at East Sydney Technical College and has been producing art, as well as music, ever since; 'The Great Bear', book illustrations by Armin Greder. Written by Libby Gleeson (a former Dubbo resident), and presented as part of the gallery's ongoing series of children's book illustration exhibitions which run over National Book Week. 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 breuer.art@hartingdale.com.au Specialising in paintings by modern Australian artists including Nolan, Boyd, Gleeson, Blackman, Whiteley, Coburn, O'Brien, Dunlop, Friend, Olley, Olsen, Robinson, Dickerson, Shead and many more. New exhibitions each month. We have an extensive stockroom and can also source works on request. Monday to Saturday 10 - 6, Sunday 12 - 5, or by appointment

FALLS GALLERY

161 Falls Rd., WENTWORTH FALLS 2782 Tel. (02) 4757 1139 fallsgall@pnc.com.au www.bluemts.com.au/fallsgallery Etchings by Boyd, Olsen, Blackman, Sharpe, Shead, Leunig and Miller. Contemporary ceramics by Brooks, Halford, Barrow, Rushforth 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 the 1970s. Changing exhibitions by leading Australian artists. Eighthectare sculpture park. Woolloomooloo office by appointment. Daily 10 – 5

THE GALLERY ON LURLINE

98 Lurline Street, KATOOMBA 2780 Tel. (02) 4782 6546 Fax (02) 4782 6566 gallery@mountains.net.au www.bluemts.com.au/thegallery Gallery and café. A large gallery with changing displays of paintings, pottery, sculpture, glass art, jewellery and woodwork. Thursday to Monday 10 - 5

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 and public holidays 1 - 4, or by appointment

HARRINGTON STREET GALLERY

17 Meagher Street, CHIPPENDALE 2008 Tel. (02) 9319 7378 Artists' cooperative established in 1973. A new exhibition is mounted every three weeks throughout the year from February to December. Tuesday to Sunday 10-4

HISTORIC HOUSES TRUST OF NEW SOUTH WALES

Tel. (02) 9692 8366 Fax (02) 9552 4902 JUSTICE AND POLICE MUSEUM

4-8 Phillip Street, Circular Quay, SYDNEY 2000

Tel. (02) 9252 1144 Fax (02) 9252 4860 To 21 October: '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 Director: Jennifer Orr. Representing leading Aboriginal artists and communities from northern and central Australia and urban areas. Changing monthly exhibitions. Tuesday to Saturday 10 - 5

IVAN DOUGHERTY GALLERY

UNSW College of Fine Arts, Selwyn Street, PADDINGTON 2021 Tel. (02) 9385 0726 Fax (02) 9385 0603 idg@unsw.edu.au www.idg.cofa.unsw.edu.au 7 June to 14 July: 'Intersections of Art and Science', artists whose work specifically addresses the arts and sciences 19 July to 18 August: 'e-textiles – ventures jacquard weaving', contemporary textiles, curated by the Centre of Contemporary Textiles in Montreal, Canada From 23 August: 'The Dark Figure', an International Drawing Research Institute Project. Monday to Friday 10 - 5, Saturday 1 - 5, closed public holidays

JINTA DESERT ART GALLERY

Ground Floor, 120 Clarence Street (cnr King and Clarence Streets), SYDNEY 2000 Tel. (02) 9290 3639 Fax (02) 9290 3631 jinart@wr.com.au www.jintaart.com.au Jinta Desert Art is an established fine arts gallery representing leading contemporary Aboriginal artists from the Central Desert region. Monday to Saturday 10-6, Sunday 1-6

THE KEN DONE GALLERY

I Hickson Road, The Rocks, SYDNEY 2000 Tel. (02) 9247 2740 Fax (02) 9251 4884 info@done.com.au Ken Done in 2001 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 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@intercoast.com.au www.intercoast.com.au/~Legge Pat Larter, Derek O'Connor, Bryan King, Rew Hanks, Dave Brewer, John Smith, McLean Edwards, John Bartley and Joe Frost. 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 Friday 10-4, Saturday and Sunday 10.30 - 2.30

MANLY ART GALLERY AND MUSEUM

West Esplanade, MANLY 2005 Tel. (02) 9949 1776 Fax (02) 9948 6938 artgallery@manlycouncil.nsw.gov.au www.manlycouncil.nsw.gov.au 15 June to 15 July: '3Space - 21st Century Indigenous Explorers', a touring exhibition from Tandanya, Adelaide, featuring three Aboriginal artists as they explore space; 'Midden', drawings and collages by Marie McMahon looking at the midden as an archaeological site of significance

20 July to 26 August: Carmen Ky: A Survey; Rento Brattinger, thirty prints by the Dutch master printer drawn from the Friesland Collection. An International Works on Paper Fair satellite exhibition. Tuesday to Sunday 10-5

MICHAEL CARR ART DEALER

124A Queen Street, WOOLLAHRA 2025 Tel. (02) 9327 3011 Fax (02) 9327 3155 michaelcarr@ozemail.com.au Specialising in the sale and exhibition of international and Australian paintings, sculpture and representing artists: Colin Lanceley, Ron Robertson-Swann, Pat Harry, Ian Bettinson, Neil Frazer, George Raftopolous, Chris Antico, James McGrath, Kim Westcott. Tuesday to Saturday 10 - 6, Sunday 12 - 5

MICHAEL NAGY FINE ART

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

MILES GALLERY

Shop 17, Dural Mall, Kenthurst Road, Round Corner, DURAL 2158 Tel. (02) 9651 1688 Phillip Hay: sculpture; Wayne Miles: Sydney series on glass; local and other artists. Works on paper, investment and decorative. Expert framing and restoration. Monday to Friday 9 – 5.30, Saturday 9 - 3, Sunday 10 - 3

MOREE PLAINS GALLERY

Frome Street, MOREE 2400 Tel. (02) 6757 3320 Fax (02) 6752 7173 moree.plains.gallery@mpsc.nsw.gov.au Established in 1988, Moree Plains Gallery houses an important collection of contemporary artworks. Featuring 'The Vault A Keeping Place', the gallery's permanent collection of artefacts, rocks and stones. Changing exhibitions every 5–6 weeks. Promoting the artists of the Kamilaroi people. Periodically artists participate in workshops at the gallery. Please telephone for details. Free admission. Tuesday to Friday 10-5, Saturday 10-2, or by appointment

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

To 11 June: 'MCA Unpacked', drawn from the museum's extensive collection of over 7000 works

22 June to 19 August: 'Komar and Melamid: The Asian Elephant Art and Conservation Project', New York-based Russian dissident artists Vasily Komar and Alexander Melamid present an exhibition of paintings by elephants to raise public awareness of the plight of the Asian Elephant

To 24 June: 'ART/MUSIC: rock pop, techno', projects by international visual artists who also make and record music From 11 July: 'Neo-Tokyo: Japanese Art Now'

To 22 July: 'Kathleen Petyarre', Petyarre's great subject is the Dreaming narrative inherited from her grandfather and father of 'Arnkerrth' (Mountain or Thorny Devil Lizard), in which she portrays the spiritual geography of the birthplace, Atnangkere Country From 1 August: Ricky Swallow and Erick Swenson. Daily 10-5

NEW ENGLAND REGIONAL ART MUSEUM

Kentucky Street,
ARMIDALE 2350
Tel. (02) 6772 5255
Fax (02) 6771 2397
Home of the Howard Hinton, Chandler
Coventry and NERAM Collections.
Regularly changing exhibitions.
Facilities include eight gallery spaces,
café, museum shop, artist studio, public
art space, and a video/conference theatre. The Museum of Printing will be
opening soon. All welcome.
Daily 10.30 - 5

NEWCASTLE REGION ART GALLERY

cnr Laman and Darby Streets, NEWCASTLE 2300 Tel. (02) 4974 5100 Fax (02) 4974 5105 To 3 June: 'Scottish Paintings', contemporary, figurative paintings. A Campbelltown City Bicentennial Art Gallery travelling exhibition 9 June to 12 August: 'The Enduring Landscape', gouaches by Fred Williams From 18 August: 'Federation: Australian Art and Society 1901–2001', a National Gallery of Australia travelling exhibition. 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
Regular exhibitions featuring artists
living and working in and around Nimbin
and the North Coast. 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.
Something for all buyers and browsers.
Daily 10 – 4

NOMADIC RUG TRADERS

T25 Harris Street, PYRMONT 2009
Tel. (02) 9660 3753
Fax (02) 9552 4939
nrt@pacific.net.au
www.nomadicrugtraders.com
Dealers in old oriental rugs, carpets
and kilims. Southeast Asian textiles
and tribal art. Member of the Australian
Antique Dealers Association.
Tuesday to Saturday 10 – 5

OBJECT AUSTRALIAN CENTRE FOR CRAFT AND DESIGN

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

PENRITH REGIONAL GALLERY & LEWERS BEQUEST

86 River Road, EMU PLAINS 2750
Tel. (02) 4735 1100
Fax (02) 4735 5663
gallery@penrithcity.nsw.gov.au/penrithgallery
2 June to 29 July: 'Remix', a joint initiative of Penrith Regional Gallery and Nepean High School, curated by Hugo Rojas and Jenifer Waters
2 June to 5 August: Gallery 2 closed for renovations
From 4 August: 'On Starting a Painting James Gleeson', an exhibition of

From 4 August: 'On Starting a Painting: James Gleeson', an exhibition of Gleeson's drawings from 1979 to 1999 which have never been exhibited in public before. A New England Regional Art Museum travelling exhibition From 11 August: 'A Provincial View 1900—2000', celebrating the Centenary of Federation and marking the twentieth anniversary of the establishment of the Penrith Regional Gallery and Lewers Bequest. This pictorial panorama of the region will embrace the lower Blue

Mountains, Penrith to St Marys, and Warragamba to Londonderry. Tuesday to Sunday 11 – 5

POLLY COURTIN GALLERY

26 Glenmore Road, PADDINGTON 2021 Tel. (02) 9368 7950 Fax (02) 9368 7943 pollygal@netspace.net.au Contemporary Australian artists, original works by emerging, mid-career and established artists.

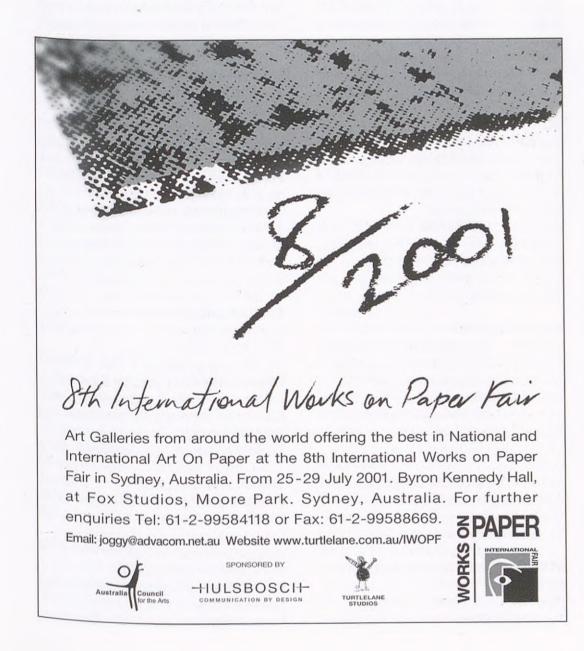
Gallery 1: changing monthly solo exhibitions

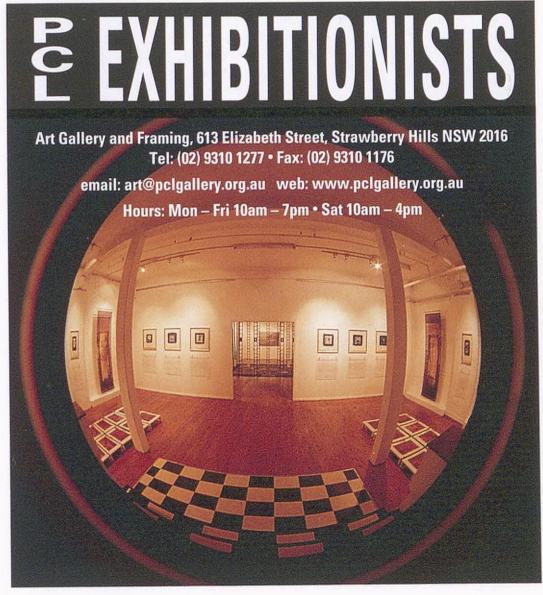
Gallery 2: changing monthly group exhibitions.

Tuesday to Sunday 10 – 6

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
include 'Chemical Attractions';
'Space – Beyond This World'; and
'Bayagul – Speaking Up: Contemporary
Indigenous Communication'.
To 24 June: Student Fashion Awards
From 5 July: 'Lace for Fashion'
To 22 July: 'Anne Frank: A History
for Today'





To 14 October: 'Citizens and the City'; 'Visions of a Republic: The Work of Lucien Henry'
To October: Grand Marnier/Powerhouse Museum Fashion of the Year 2000
To March 2002: Southeast Asian Arts.
Daily 10 – 5

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

Ist Floor, 38 Queen Street,
WOOLLAHRA 2025
Tel. (02) 9363 3212 Fax (02) 9363 0556
To 16 June: Tom Alberts, paintings
19 June to 14 July: Jan Senbergs, paintings
17 July to 11 August: Pablo Picasso,
graphics
From 14 August: to be confirmed.
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 leading and emerging
contemporary Australian artists in the
mediums of painting, sculpture,
photography, drawing, printmaking
and ceramics.
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@roslynoxley9.com.au
Contemporary Australian and international art, paintings, sculpture,
photography, installation, video and
performance.
To 16 June: to be confirmed
21 June to 14 July: Dale Frank; Mandy
Martin
19 July to 11 August: Bill Henson
From 16 August: Vivienne Shark LeWitt;
Callum Morton.
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

SARAH COTTIER GALLERY

585 Elizabeth Street, REDFERN 2016
Tel. (02) 9699 3633 Fax (02) 9699 3622
sarah@cottier.com.au
www.cottier.com.au
Three gallery spaces exhibiting the most
significant cutting-edge Australian and
international contemporary art. Artists
include Armanious, Armleder, Dwyer,
Gerber and Nixon.
Wednesday to Saturday 11 – 6,
or by appointment

SAVILL GALLERIES

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

SHERMAN GALLERIES GOODHOPE

16–18 Goodhope Street,
PADDINGTON 2021
Tel. (02) 9331 1112 Fax (02) 9331 1051
info@shermangalleries.com.au
www.shermangalleries.com.au
To 9 June: Gordon Bennett
14 June to 7 July: Debra Dawes
11 July to 4 August: Anne Graham
From 9 August: Michael Johnson.
Sherman Goodhope Sculpture Court:
Toshiaki Izumi and Anthony Pryor.
Tuesday to Saturday 11 – 6

SHERMAN GALLERIES HARGRAVE

1 Hargrave Street, PADDINGTON 2021 Tel. (02) 9360 5566 Fax (02) 9360 5935 Throughout the year, Sherman Hargrave has a constantly changing program of exhibitions by gallery artists: Peter Atkins, Gordon Bennett, Marion Borgelt, 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, Clinton Nain, Simeon Nelson, Mike Parr, Paul Partos, Stieg Persson, the Estate of Anthony Pryor, Jacky Redgate, Bernhard Sachs, Stelarc, Tim Storrier, Imants Tillers, Kimio Tsuchiya (Australia),

Hossein Valamanesh, Guan Wei, Philip Wolfhagen and John Young, and a large collection of original prints and works on paper. 5 July to 4 August: Hossein and Angela

Valamanesh From 9 August: Michael Johnson.

Watson Road, Observatory Hill.

S.H. ERVIN GALLERY NATIONAL TRUST

Tuesday to Saturday 11 – 6

SYDNEY 2000
Tel. (02) 9258 0123 Fax (02) 9251 4355
shervingallery@nsw.nationaltrust.org.au
www.nsw.nationaltrust.com.au
A lively program of changing exhibitions of Australian art and architecture
that provide new perspectives on our
visual heritage. Emphasis on historical
themes and women artists. See website

for details.

Tuesday to Friday 11 – 5,

Saturday and Sunday 12 – 5

SIR HERMANN BLACK GALLERY

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

SOHO GALLERIES

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

STILLS GALLERY

36 Gosbell Street, PADDINGTON 2021
Tel. (02) 9331 7775 Fax (02) 9331 1648
photoart@stillsgallery.com.au
www.stillsgallery.com.au
To 23 June: Steven Lojewski, Anthony
Browell, Arthur Georgeson
27 June to 21 July: Anne Ferran,
Bonita Ely
25 July to 25 August: Ricky Maynard,
Gail Maddigan, Mervyn Bishop.
Wednesday to Saturday 11 – 9,
Tuesday by appointment

STRUGGLETOWN FINE ARTS COMPLEX

Sharman Close, NARELLAN 2567 Tel. (02) 4648 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. Wednesday to Sunday 10 – 5

STURT GALLERY

Range Road, MITTAGONG 2575
Tel. (02) 4860 2083 Fax (02) 4860 2081
mpatey@sturt.nsw.edu.au
www.sturt.nsw.edu.au
Contemporary craft centre and gallery
specialising in ceramics, wood, glass,
textiles and jewellery. Representing
the finest Australian craftspeople and
featuring monthly changing exhibitions
of fine arts and prints.
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 timekeeping, surveying, meteorological and astronomical work that was performed here when Sydney Observatory was one of the most important scientific institutions in New South Wales Permanent exhibition: 'Cadi Eora Birrung: Under the Sydney Stars', Aboriginal people were Australia's first astronomers. This exhibition shows many constellations in the southern skies and explains how they were created from an Aboriginal perspective. Opening nightly, except Wednesday, for night viewing, bookings essential. Monday to Friday morning reserved for booked groups, weekends 10-5, school and public holidays 2 - 5

SYLVANIA GALLERIES

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

TIM OLSEN GALLERY

76 Paddington Street,
PADDINGTON 2021
Tel. (02) 9360 9854 Fax (02) 9360 9672
olsenga@ozemail.com.au
www.timolsengallery.com
Specialising in contemporary Australian
painting and sculpture. Changing exhibitions by gallery artists including John



NORMAN LINDSAY, To the elect, 1925, watercolour, stolen from Tom Mathieson Gallery on 9.12.1998. Reward offered, contact the gallery for more information.

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

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. Closed during school holidays. Summer: open Saturday and Sunday

12.30 – 5.30, Winter: open 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. UTS.Gallery@uts.edu.au
To 22 June: 'Rubber Love: Language and
Representation', HIV/AIDS in Southeast
Asia, curated by Leong K. Chan and
Dr Raymond Donovan
3 to 27 July: 'On Starting a Painting:
James Gleeson', a New England Regional
Art Museum travelling exhibition
From 7 August: 'Hold', installation work
by Bashir Makhoul.
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

VANESSA WOOD FINE ART

149 Middle Head Road, MOSMAN 2088
Tel. (02) 9969 1900 Fax (02) 9969 1977
nsfa@eisa.net.au
Exhibitions of Australian paintings,
works on paper and sculpture.
Monday to Saturday 10 – 6, Sunday 11 – 5

VON BERTOUCH GALLERIES

61 Laman Street, NEWCASTLE 2300
Tel. (02) 4929 3584 Fax (02) 4926 4195
mail@wowletsgow.com.au
www.wowletsgow.com.au
1 to 21 June: Alf Scott, David Milliss,
Carole Elliott, paintings
29 June to 22 July: to be confirmed
27 July to 19 August: Shirley Cameron
Roberts, paintings; Justin Montefiore,
sculpture
From 24 August: Rae Richards,
paintings and ceramics.
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 www.wagnerartgallery.com.au Specialising in fine art.
To 14 June: Susan Sheridan, recent semi-abstract paintings 16 June to 28 July: 'Collectors Choice', investment paintings 30 July to 16 August: Leonard Long, traditional rural landscapes.
Monday to Saturday 10.30 – 6

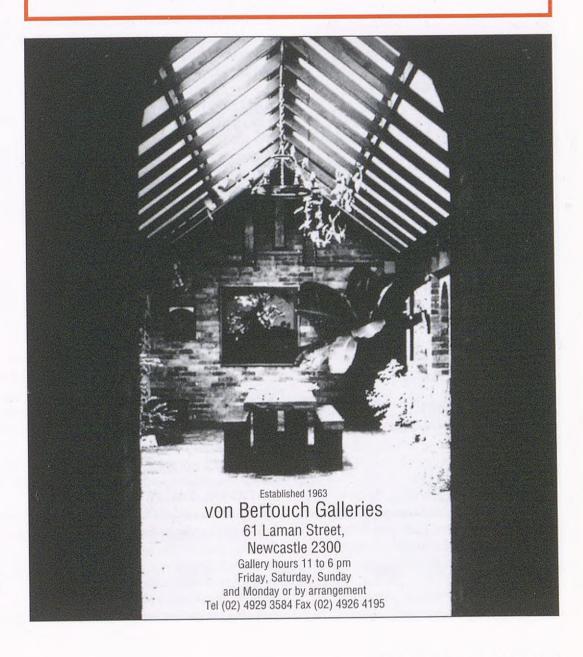
WATTERS GALLERY

109 Riley Street, EAST SYDNEY 2010
Tel. (02) 9331 2556 Fax (02) 9361 6871
watters@mira.net
http://home.mira.net/~watters
To 23 June: Robert Klippel, recent
sculptures
27 June to 21 July: Peter Poulet, paintings;
Jon Plapp, paintings
25 July to 18 August: Tony Tuckson,





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



works from the Estate; Euan Macleod, paintings From 22 August: Frank Littler, paintings; Vicki Varvaressos, paintings. 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.rearth.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

ACT

ANU DRILL HALL GALLERY

Kingsley Street, off Barry Drive, ACTON 2601 Tel. (02) 6125 5832 Fax (02) 6125 2595 jenny.irvine@anu.edu.au 7 June to 1 July: 'Appassionata', a series of 100 woodblock prints by Salvatore Zofrea. A New England Regional Art Museum travelling exhibition 7 June to 12 August: Contemporary glass by Chinese artist Sunny Wang 5 July to 12 August: 'Tracey Moffatt: Invocations 2000', photographs from the Pat Corrigan Collection From 16 August: 'Interventions', Indigenous art in the ANU Collection. Curated by Howard Morphy. 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 café open daily. To 11 June: Judith White, paintings; Christina Cordero, prints

14 June to 2 July: John Caldwell, paintings 26 July to 13 August: Anna Eggert, paintings; Andrew Antoniou, prints From 16 August: Marc Rambeau, paintings; Sandra Black, porcelain. Daily 10 - 5

CANBERRA MUSEUM AND GALLERY

North Building, cnr London Crescent and Civic Square, CANBERRA 6000 Tel. (02) 6207 3968 Fax (02) 6207 2177 www.arts.act.gov.au/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 Australian 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 11 June: 'Monet and Japan', thirty of Monet's most brilliant and best-known paintings from the world's greatest

collections will be shown in the company of an extensive selection of Japanese prints and paintings To 17 June: 'Drawn to Painting', drawings and prints by Leon Kossoff 13 July to 26 August: 'Modern Australian Women: Paintings and Prints 1925-1945' From 13 July: 'Frida Kahlo, Diego Rivera and Mexican Modernism', the Jacques and Natasha Gelman Collection; 'Anne Dangar at Moly Sabata; Tradition and Innovation' To 15 July: 'Childhoods Past: Children's Art of the 20th Century', collected by Frances Derham, drawings and paintings by children from Indigenous Australian communities From 28 July: Kids Earth Fund To 16 September: 'Japan and Australia -

NATIONAL PORTRAIT GALLERY

Daily 10 – 5, closed Christmas Day

A Ceramic Dialogue'.

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. 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

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 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 after 1930, including Hermannsburg watercolours for the Australian Government's Cultural Gifts Program. Exhibiting contemporary Aboriginal art – paintings, works on paper, limited-edition prints, sculpture, ceramics and artefacts. Representing Ginger Riley Munduwalawala, Barney Ellaga, Peggy Napangardi Jones, Kathleen Petyarre, Michael Long, Craig Allan Charles, Ray Thomas, Lorna Napurrula Fencer, Djambu Barra Barra, Amy Jirwulurr Johnson, Jilamara Arts and Crafts, Milikapiti, Melville Island, Hermannsburg Potters, Warlayirti Artists, Balgo Hills, Buku-Larrngay Mulka, Papunya Tula Artists Pty Ltd, Urapuntja Artists, Utopia and early Central Desert boards. Monday to Friday 9 - 5.30, Saturday 12 - 5, or by appointment

ALISON KELLY GALLERY

845 High Street. ARMADALE 3143 Tel. (03) 9500 9214 Fax (03) 9500 9724 ak@apk.com.au Exhibitions from communities in northern and central Australia, works by Gloria Petyarre, Ningura Napurrula, Barbara Weir, Willy Tjungurrayi, Madigan Thomas and others. Tuesday to Friday 11 - 6, Saturday 11 - 5, Sunday 1 - 5

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@connect.net.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 Director: Stuart Purves. Manager: Tim Abdallah. To 2 June: Davida Allen, recent paintings; Deborah Walker, recent paintings 12 to 30 June: John Coburn, recent paintings; Eddy Parritt, recent sculpture 10 to 28 July: Stuart James, recent sculpture From 14 August: Garry Shead, recent paintings. Tuesday to Saturday 10 – 6

AUSTRALIAN GALLERIES WORKS ON PAPER GALLERY

50 Smith Street, COLLINGWOOD 3066 Tel. (03) 9417 0800 Fax (03) 9417 0699 Gallery Manager: Stuart Purves. To 2 June: George Baldessin, works on 9 to 30 June: Hertha Kluge-Pott, recent works on paper 7 to 28 July: William Robinson, recent works on paper From 11 August: David Frazer, recent 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

1010 High Street, ARMADALE 3143 Tel. (03) 9500 1144 Fax (03) 9500 1404 art@axiamodernart.com.au www.axiamodernart.com.au Contemporary Australian paintings, sculpture and studio glass direct from the country's leading 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

CENTRAL GOLDFIELDS SHIRE ART GALLERY

Neill Street (Old Fire Station), MARYBOROUGH 3465 Tel. (03) 5460 4588 Fax (03) 5461 0666 Changing exhibitions by established and emerging artists. Tuesday to Friday 11 - 4, Saturday I – 4, Sunday II – 4

CHARLES NODRUM GALLERY

267 Church Street, RICHMOND 3121 Tel. (03) 9427 0140 Fax (03) 9428 7350 7 to 30 June: Mike Brown, paintings, works on paper and collages, in conjunction with Watters Gallery, Sydney; Jan Murray, recent paintings and installations 5 to 28 July: Contemporary ceramics in association with Distelfink Gallery; David Tolley, recent paintings and works on paper 2 to 25 August: Kristin Headlam, paintings and graphics; Lynne Boyd, paintings and pastels. Tuesday to Saturday 11-6

CHRISTINE ABRAHAMS GALLERY

27 Gipps Street, RICHMOND 3121 Tel. (03) 9428 6099 Fax (03) 9428 0809 art@christineabrahamsgallery.com.au www.christineabrahamsgallery.com.au Director: Guy Abrahams.



Tracey MOFFATT Responsible but Dreaming, 1984 1999 photo off set print 80 x 60 cm courtesy the artist and Roslyn Óxley9 Gallery, Sydney



Helen FULLER Wallflower 2000 brown paper, lunchwrap paper, wire, cotton thread courtesy the artist

Art Museum

University of South Australia Art Museum

City West Campus, 54 North Terrace Adelaide, South Australia 5000 Telephone: (08) 8302 0870 www.unisa.edu.au/amu/



Hossein & Angela VALAMANESH An gorta mor 1999 Hyde Park Barracks Museum, Sydney sandstone, bronze, glass, granite, sound (Paul Carter) 3 x 12 (diameter) m

7 JUNE - 14 JULY

TELLING TALES: THE CHILD IN CONTEMPORARY PHOTOGRAPHY

Di Barrett, Pat Brassington, Kate Butler, Anne Ferran, Bill Henson, Nicola Loder, Mark McDean, Tracey Moffatt Deborah Paauwe, Polixeni Papapetrou and Ronnie van Hout Curators Katarina Paseta & Samantha Vawdrey







26 JULY - 1 SEPT

ORBIT

Kerry Argent, Annette Bezor, Aleks Danko, Mandy Martin, Leslie Matthews, Trevor Nickolls, Ken Orchard Josie Starrs & Leon Cmielewski, Catherine Truman Hossein & Angela Valamanesh, Gerry Wedd; and Ian Kidd Design Curators Erica Green, Ian North And Olga Sankey



13 SEPT - 20 OCT

HOME IS WHERE THE HEART IS ... NINNA TANGKA NINKO PANGKARRILLA

Irene Briant, Aadje Bruce, Jo Crawford, Michelle Nikou, Sarah Crowest, Helen Fuller Julie Gough, Yvonne Koolmatrie Kay Lawrence, Nalda Searles, Rosemary Whitehead and Joyce Winsley Curator Vivonne Thwaites

















Contemporary Australian paintings and works on paper, prints, sculpture, ceramics, photography, glass and jewellery. To 14 June: Deborah Halpern, ceramics 16 June to 19 July: Helen Geier, paintings and works on paper; Sarah Tomasetti, frescoes

21 July to 9 August: Bruno Leti, works on paper; Barbie Kjar, works on paper 11 to 30 August: Paul Partos, paintings. Tuesday to Friday 10.30 – 5, Saturday 11 – 5

CONTEMPORARY ART AUSTRALIA & ASSOCIATES

Joan Gough Studio Gallery 328 Punt Road, SOUTH YARRA 3141 Tel. (03) 9866 1956 www.panetex.com/caa.offered Founded 1989 by Joan Gough, five past presidents and twenty members of the Contemporary Art Society (1939 – Bell and Reed), CAA is now in its twelfth year. Represented by Jennifer Tegel in the USA, Anthony Syndicas in France, Ronald Greenaway, art consultant in Victoria and Appolohaze Gallery, Bass. Group activities Monday 8 pm to 12 pm. Discussions on evolving works, solo and group exhibitions monthly. Quarterly newsletter; prize exhibition; workshops, study groups and tours interstate arranged. Subscription \$50.

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/
Artists are invited to apply for exhibitions
in CASspace. For proposal and/or entry
forms, please send stamped, selfaddressed envelope to CASspace
Coordinator.
Monday to Friday 9 – 6,
Saturday 9 – 3, Sunday 11 – 3

COUNIHAN GALLERY IN BRUNSWICK

233 Sydney Road, BRUNSWICK 3056 Tel. (03) 9240 2498 Fax (03) 9240 2496 lallgood@moreland.vic.gov.au Curator: Louise Allgood. 7 June to 1 July: 'Coverings – Material Manipulations', Annabelle Collett, intricate textiles deconstructing the disguises of the body 12 July to 5 August: 'Vaudeville Zen and the World's Tallest Building', animatronic installations by Ken Arnold and mixed-media sculptures by Peter Hannaford From 9 August: 'Art's Alternative Tradition', celebrating the profound metaphorical imagery of Counihan, Goya, Charlet, Daumier and Kollwitz. Wednesday to Saturday 11-5, Sunday 1 – 5

DELSHAN GALLERY

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

DICKERSON GALLERY

2a Waltham Street, RICHMOND 3121 Tel. (03) 9429 1569 Fax (03) 9429 9415 dickersongallery@bigpond.com www.dickersongallery.com.au Dealing and exhibiting in original works by contemporary Australian and international artists with monthly solo and group exhibitions. Stockroom works include photographs, prints, assemblages, paintings, drawings and sculpture. Representing Mark Booth, Jane Burton, James Clayden, Robert Delves, Robert Dickerson, Clementine Docherty-Phillips, Chris Dyson, Jon Ellis, Dean Home, Margot Knox, Graham Kuo, Max Linegar, Victor Majzner, George Matoulas, Derry Messum, Jamieson Miller, Henry Mulholland, Carol Murphy, Tom Murray-White, James Powditch, Paul Ryan, Michael Sibel, Andrew Taylor, Ben Taylor and Peter Walsh 13 June to 8 July: George Matoulas, paintings 11 July to 5 August: Chris Dyson and Andrew Taylor, paintings From 8 August: Kevin Connor, sculpture.

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.
Tuesday to Saturday 11 – 6, Sunday 12 – 5

Tuesday to Saturday 11 - 6, Sunday 12 - 5

EASTGATE GALLERY

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
d.mangan@wangaratta.vic.gov.au
The Exhibition Gallery presents a
relevant, diverse and changing viual arts
program consisting of national, state and
regional exhibitions, including local
artists, urban artists and touring
exhibitions.
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 heitlinger@bigpond.com.au Changing exhibitions of paintings and sculpture by significant contemporary Australian artists. Also featuring major Aboriginal work. Extensive stockroom. Representing Graeme Altmann, Peter Boggs, Jeffrey Bren, Terri Brooks, Peter Chiller, Caroline Durre, Juli Haas, Rafael Gurvich, William Ferguson, Steve Harris, John Howley, Elvyrra Jon, Brian Kewley, Robin Kingston, Kerrie Leishman, Col Levy, Marise Maas, Gloria Petyarre, Anne Saunders, Andrew Shirres, Peter Simpson, Ken Smith, Adriane Strampp, Robert Windsor, Dan Wollmering, Barbara Weir, Doug Wright, William Tuesday to Friday 11 – 6, Saturday 11 – 4

GALLERY GABRIELLE PIZZI

141 Flinders Lane, MELBOURNE 3000 Tel. (03) 9654 2944 Fax (03) 9650 7087 gabrielle@gabriellepizzi.com.au www.gabriellepizzi.com.au Representing: Ronnie Tjampitjinpa, Nolan Tjapangati, Warlimpirrnga Tjapaltjarri, James Tjangala, Willy Tjungurrayi, Alice Nampitjinpa, Eunice Napanangka Jack, Narputta Nangala, Makinti Napanangka, Pirrmangka Napanangka, Walangkura Napanangka, Naata Nungurrayi, Nancy Nungurrayi, Nanyuma Napangati, Tjunkiya Napaltjarri, Pantjiya Nungurrayi, Wintjiya Napaltjarri, Tatali Napurrula, Ningura Napurrula, Boxer Milner, Susie Bootja Bootja, Sam Tjampijtjin, Elizabeth Nyumi, Prince of Wales, Rosella Namok, John Mawurndjul, Patrick Mung Mung, Mabel Juli, Destiny Deacon, Julie Gough, Leah King-Smith, Brook Andrew and others. Tuesday to Friday 10 – 5.30, Saturday 11-5

GEELONG ART GALLERY

Little Malop Street, GEELONG 3220
Tel. (03) 5229 3645 Fax (03) 5221 6441
Australian paintings, prints and
drawings, colonial to present day.
Contemporary sculpture and decorative
arts. Temporary exhibitions throughout
the year.
Monday to Friday 10 – 5, Saturday,
Sunday and public holidays 1 – 5

GIPPSLAND ART GALLERY SALE

Port of Sale Civic Centre, 68 Foster Street, SALE 3850 Tel. (03) 5142 3372 Fax (03) 5142 3373 michaely@wellington.vic.gov.au To 17 June: 'Geo-Derma', video, 3D imagery, paintings and prints by David Carsons, George Millward and Brian McClave. Managed by Art on the Move, funded and sponsored by ArtsWA and Healthway for Asthma WA. Initiated

by Goldfields Arts Centre Gallery, Kalgoorlie 16 June to 8 July: East Gippsland Institute of TAFE Exhibition 23 June to 22 July: 'Colin Suggett -A Survey', retrospective covering 30 years of the sculptor's work. Curated by Donald Coventry 14 to 22 July: 'Kaleidoscope', works in sets and series from the Gippsland Art Gallery Art Group 28 July to 26 August: 'Secondary Expo', a biannual exhibition of works from Wellington Shire secondary schools and colleges From 4 August: 'CCP/Leica Documentary Photography + Award', organised by the Centre for Contemporary Photography and toured by National Exhibitions Touring Support (NETS) Victoria. 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

GOYA GALLERIES

31 La Trobe Street, MELBOURNE 3000 Tel. (03) 9639 7692 Fax (03) 9639 7693 goya@techinfo.com.au www.goyagalleries.com Director: Chiara Goya. Contemporary Australian painting. Representing Bruce Earles, Heide Titshall, Piet Noest, Michelangelo Russo, Kathleen Boyle, Richard Birmingham, Rosalind Lawson, Christopher Shelton, Agneta Ekholm, Rhonda Goodall, Angie Russi, Kim Tarpey, Mario Cioni, Ted May, Mark Dober, Luciano Prisco, Nina Ryan, Barry Walsh, Frank Prskalo, Rose Reber, Nik Papas, Bruno Pasqualini, Simon Payton and Lesley Dickman. Sculpture: Darryl Hicks. Ceramic sculpture: Angie Russi. June: Michelangelo Russo, recent paintings July: Nina Ryan and Natasha Novak, recent works August: 'The Charcoal Seas', contemporary charcoal works on paper. Tuesday to Friday 11.30 – 5.30, Saturday 1 - 4, or 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.

14 June to 1 July: Frank Hodgkinson, major paintings

2 to 28 July: mixed exhibition by gallery artists

From 2 August: Wes Walters, major paintings.

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

JAMES EGAN GALLERY

7 Lesters Road, BUNGAREE 3352
Tel. (03) 5334 0376 Fax (03) 5334 0307
Featuring the unique canvas, timber,
watercolour, pastel and hide paintings
of James Egan. Continually changing
exhibitions.
Daily 9 – 6

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@kingston.vic.gov.au http://artscentre.kingston.vic.gov.au Located only 20 minutes from Melbourne's CBD, and featuring constantly changing exhibitions. For an application to exhibit, call the programming and gallery coordinator. Monday to Friday 10 – 6, Sunday 2 – 5

KOZMINSKY GALLERIES

Ist 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

LAURAINE DIGGINS FINE ART

5 Malakoff Street, NORTH CAULFIELD 3161 Tel. (03) 9509 9855 Fax (03) 9509 4549 Specialising in Australian colonial, impressionist, modern, contemporary, Aboriginal painting 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.

3 to 30 June: Annual Collectors Exhibition 2001

11 July to 5 August: Gloria Petyarre, solo exhibition
August: Collector's exhibition, Perth.
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 MillerColeman 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.
Collection of early 20th century British
and Irish art. Historical and contemporary Australian art. Regularly changing
exhibitions and events (Palimpsest).
Development program.
Monday to Friday 9 – 5,
Weekends and holidays 1 – 5

MINER'S COTTAGE ART GALLERY

2923 Warburton Highway,
WESBURN 3799
Tel. (03) 5967 2535
Traditional to contemporary fine art,
including watercolour, pastel, oil and
mixed media. Portrait commissions
featuring artist Olene Simon, art classes.
Friday to Sunday 10 – 5,
or by appointment

MONASH GALLERY OF ART

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 of exhibitions with accompanying lectures, public events and publications which critically interpret and document recent Australian visual art practice. Permanent collection of contemporary Australian art. Free admission. Parking available. 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 (NGV) on Russell is the temporary home of the NGV while the gallery undergoes a major redevelopment. At the NGV on Russell, you will see a selection of the most important works from our permanent collection on display. Temporary exhibitions are also being held at the beautiful and historic gallery, which was the original home of the National Gallery of Victoria before it moved to St Kilda Road in 1968. Full education and public programs in operation as well as the gallery shop, café and Members' Lounge. Free entry to permanent collections. Daily 10 – 4.15, closed Good Friday, Christmas Day and Anzac morning

NIAGARA GALLERIES

245 Punt Road, RICHMOND 3121 Tel. (03) 9429 3666 Fax (03) 9428 3571 mail@niagara-galleries.com.au www.niagara-galleries.com.au Established 1978. Representing Australia's foremost figurative, landscape and abstract painters, printmakers and sculptors, and supporting and promoting contemporary art practice. Director William Nuttall can advise and assist individuals and corporations to create and manage beautiful and worthwhile art collections. Situated a short distance from the Melbourne CBD. Approved valuer under the Australian Cultural Gifts Program. To 30 June: to be confirmed 3 to 28 July: Yvonne Kendall From 31 July: Kevin Lincoln. Tuesday 11 - 8,

PG PRINTMAKER GALLERY

Wednesday to Saturday 11 – 6

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. Representing 120 of Australia's finest artists with over 12,000 etchings, screenprints, lithographs and digital images in stock. Works by Blackman, Storrier, Olsen, Coburn, Kemp, Dickerson, Makin, Boyd and many others. 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 1983
qdos@iprimus.com.au
www.qdosarts.com
Multi-dimensional arts venue located
in a truly unique Australian setting,
offering visitors contemporary art,
music performance and film.
Thursday to Tuesday 10 – 5

RMIT GALLERY

Storey Hall, 344 Swanston Street,
MELBOURNE 3000
Tel. (03) 9925 1717
Fax (03) 9925 1738
sarah.morris@rmit.edu.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

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 www.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.
June: Brett Colquhoun; Jean-Baptiste
Apuatimi
July: Vivienne Binns
August: Helga Groves; Madonna
Staunton.
Tuesday to Saturday 11 – 6

WILLIAM MORA GALLERIES

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

WITHOUT PIER GALLERY

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

SOUTH AUSTRALIA

ADELAIDE CENTRAL GALLERY

45 Osmond Terrace, NORWOOD 5067 Tel. (08) 8364 2809 Fax (08) 8364 4865 acsa@acsa.sa.edu.au www.acsa.sa.edu.au Specialising in new works from 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 11 June: 'Painting Forever: Tony
Tuckson', the most beautiful and
representative paintings and drawings
by Australia's greatest abstract expressionist artist. A National Gallery of
Australia travelling exhibition
29 June to 26 August: 'Hossein
Valamanesh: A Major Survey', over
the past twenty years Valamanesh has
become established as one of Australia's
best-known contemporary artists. His

beautiful, poetic investigations often use natural materials to explore issues such as cultural identity, history, memory and the relationship between humanity and the natural world

From 20 July: 'The Photographs of Henry Tilbrook', a look at the remarkable, experimental and sometimes humorous work of the South Australian photographer Henry Tilbrook (1848–1937), whose trips to the Flinders Ranges, Mount Gambier and coastline near Robe in the 1890s and 1900s resulted in these outstanding images

5 to 12 August: South Australian Living Artists Week.

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 The CACSA exhibits the best of Australian and international artists' work, and is committed to promoting new work and innovative art, sound, music and performance through its dynamic exhibition program. The organisation publishes Broadsheet magazine and its Project Space is available to artists for exhibition hire. 8 June to 1 July: 'Other Worlds', curated by Michael Newall 6 to 29 July: Sam Small 3 to 26 August: Aleks Danko. Tuesday to Friday 11 - 5, Saturday to Sunday 1 – 5

DACOU ABORIGINAL GALLERY

Unit 1, 38–46 Barndioota Road, SALISBURY PLAIN 5109
Tel. (08) 8258 8610 Fax (08) 8258 4842
Mobile 0419 037 120 or 0419 851 378
dacou@dacou.com.au
www.dacou.com.au
Specialising in 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, Minnie Pwerle, Gloria Petyarre, Nancy Petyarre, Anna Petyarre, Glory Ngarla,

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 or Paulette Watts. 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

GREENAWAY ART GALLERY

39 Rundle Street, KENT TOWN 5067
Tel. (08) 8362 6354
Fax (08) 8362 0890
gag@camtech.net.au
www.greenaway.com.au
Monthly exhibitions by leading and
emerging contemporary artists.
Paintings, sculpture, installations and
photography. For 2001: Davila, Abdulla,
Bezor, McKenna, Hoban and others.
To 24 June: Darren Siwes
27 June to 29 July: Juan Davila
1 to 26 August: Paul Hoban and
Nicholas Folland.
Tuesday to Sunday 11 – 6

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 including paintings, prints, sculpture, ceramics and jewellery.
Tuesday to Friday 10 – 5,
Saturday and Sunday 2 – 5

HILL-SMITH FINE ART GALLERY

T13 Pirie Street ADELAIDE 5000
Tel. (08) 9223 6558
Fax (08) 8227 0678
Mobile 0412 144 655
Established fifteen 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

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, Jim Kinch 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

PETER R. WALKER PTY LTD

P.O. Box 3160, NORWOOD 5067
Tel. (08) 8364 5819
Fax (08) 8364 5817
Mobile 0418 552 548
walkerart@bigpond.com
www.peterwalker.com.au
Fine Australian artworks and items of
historical interest. European paintings
and sculpture. Photographs of stock sent
on request.
By appointment

PORT PIRIE REGIONAL ART GALLERY

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

UNIVERSITY OF SOUTH AUSTRALIA ART MUSEUM

54 North Terrace, ADELAIDE 5000
Tel. (08) 8302 0870 Fax (08) 8302 0866
art.museum@unisa.edu.au
www.unisa.edu.au/amu/
The Art Museum conducts a program
of changing exhibitions annually with
an emphasis on contemporary art, craft
and architecture.
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 3 June: 'Modern Australian Women:
Paintings and Prints 1925—1945'
To 10 June: 'Blessed be the Work',
Jewish ritual objects
From 7 July: 'Monet and Japan', Monet's
paintings from the world's greatest collections in Europe, Japan and the USA.
Admission charges apply.
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 www.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 ACGA. Tuesday to Saturday 10 – 5, Sunday 2 – 5

FREMANTLE ARTS CENTRE

r Finnerty Street, FREMANTLE 6160
Tel. (08) 9432 9555
Fax (08) 9430 6613
fac@fremantle.wa.gov.au
www.fac.org.au
Diverse visual arts program presenting
new exhibitions every month by
emerging, established and Indigenous
artists, plus prints sales all year.
Daily 10 – 5, closed Good Friday and
Christmas Day to 1 January

GALERIE DÜSSELDORF

9 Glyde Street,
MOSMAN PARK 6012
Tel./Fax (08) 9384 0890
www.galeriedusseldorf.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 gdef@goddarddefiddes.com.au Monthly exhibitions of Australian

www.gallerygondwana.com.au



GALLERY GONDWANA

'During the hot summer months the seeds of the Bush Plum are split open and their husks strewn over the contours of the windswept ground'

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

Gracie Pwerl Morton, Windswept Bush Plum, 2001, acrylic on linen, 122 x 198 cm

ACGN

Member Australian Commercial Galleries Association

and international contemporary art. Specialised knowledge of Western Australian historical works. Government approved valuer. Member ACGA and AWAAG. Wednesday to Friday 12 – 6, Saturday 2 – 5, or by appointment

GREENHILL GALLERIES

37 King Street, PERTH 6000 Tel. (08) 9321 2369 Fax (08) 9321 2360 greenhl@iinet.net.au Representing a diverse range of leading Australian artists, including Euan Heng, William 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. 19 June to 3 July: Torsten Knorr 10 to 23 July: Group show 31 July to 14 August: Cynthia Breusch From 21 August: Frank Hodgkinson. 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
enquiries@gunyulgupgalleries.com.au
www.gunyulgupgalleries.com.au
Exhibiting fine art, furniture and craft
by established and emerging Western
Australian artists.
7 to 22 July: Leone Broadhurst, works
on paper.
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, limitededition 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 artstass@inet.net.au www.staffordstudios.com.au 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
distributed globally.
Monday to Saturday 10 – 5.30,
Sunday 11 – 5

NOTHERN TERRITORY

DELMORE GALLERY

Delmore Downs Station,
via ALICE SPRINGS 0872
Tel. (08) 8956 9858 Fax (08) 8956 9880
delmore@ozemail.com.au
Continuous mixed exhibition of Utopia
artists including Emily Kngwarreye,
Kathleen Petyarre, Greeny Purvis, Gloria
Petyarre, Lily Sandover, Angeline Kngale,
Dave Ross and Cowboy Louie. Some
recent acquisitions from Amperlatwatye
also in stock. Delmore Gallery can easily
be accessed by road or air.
Please telephone (08) 8956 9858
or email delmore@ozemail.com.au
By appointment

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ERRATA

Two editorial errors appeared in our December 2000 issue, vol. 38, no. 2. The tribute to Verlie Just beginning on p. 234 gives her birth date as 1923. Verlie Just was born in 1922. We deeply regret this error and apologise to the author, Jeraldene Fryberg, and to the family of Verlie Just. The work by Laurens Tan, Daze of our lives, 2000, reproduced on p. 290, was captioned as being part of the Casula Powerhouse exhibition series 'Cyber Cultures: Sustained Release (Infectious Agents)'. It was part of 'The Lounge' exhibition series. We apologise to the artist and Casula Powerhouse for this error.

Review

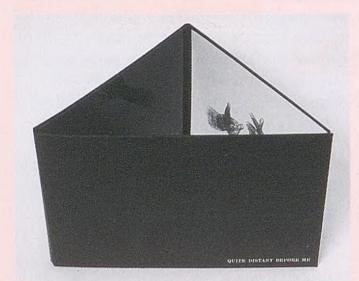
GALI WEISS

Jazmina Cininas

We have all been failed by language at one time or another. Few, if any, would have escaped the frustration of not being able to find quite the right word, of pinpointing the precise nuance or emphasis demanded by the occasion. It is even harder on paper. In person one can at least fall back on the subtle inflection, the knowing look or the expressive gesture — those saviours of linguistic inadequacy and cross-lingual encounters.

Gali Weiss's 'European' predilection for emphasising speech with hand gestures led to her study and collation of their former representations in art. Her artist's book *Exclamation Marks*, 2000, takes its series of exquisite hand and arm gestures from the pages of art history, most notably the Renaissance, and reproduces them as digital prints. Immaculately severed, they float in space like words, evocative of a particularly rarefied and elegant sign language; welcoming, directing, pleading and worshipping. These hands have never known an inarticulate or impolite moment. Their eloquence is absolute.

Similar gestures are placed alongside Weiss's own in *Quite Distant Before Me*, 2000, a series of tri-panelled artist's books. The two end panels, one featuring a gesture from an Old Master painting, the other Weiss's hands photographed, then photocopied and repeatedly solvent trans-



GALI WEISS, Quite Distant Before Me, 2000, artist's book, photomedia, Perspex, 33 x 29 cm.



GALI WEISS, Hands III, 2000, charcoal, photomedia, 56 x 76 cm.

ferred, fold to form the apex of a triangle, their images united via reflection in the darkened Perspex middle panel. It is, in fact, these intangible and insubstantial reflections which form the final works. The disembodied gestures float like clouds, like words spoken, their memory left to linger as shadows of language. The darkened Perspex lends a patina to the work, uniting the gestures in a formaldehyde space, a preserved dialogue between the artist and art history.

The hands become less confident, their gestures less 'refined', in the larger series of drawings. These are the hands of the artist's father, Aaron, photographed, photocopied, then solvent transferred time and again before being worked up in charcoal. While the smaller works show open, self-assured gestures, Aaron's hands are only ever shown clasped, as though muted or gagged — on the point of pleading, even. The rigorously observed charcoal over-drawings emerge from the blurred shadows of the solvent transfers, providing scrutinised snatches of clarity and articulation amid the clumsy stumbling of a new language.

Strung together in a frustrated 'sentence', these clasped hands form a companion piece – captions, if you like – to a series of portraits, once again of the artist's elderly father. Different moments and moods are fumbled for but no defining moment is ever quite captured, in an existential reworking and revisiting of the same gestures and expressions. Just as Weiss lacks faith in the adequacy of the spoken language alone, so too does she avoid the summary 'grand statement', preferring to work in series.

These are poignant drawings. Unlike photographs which freeze time, these shifts between fog and focus draw one's attention to time's relentless, if fleeting, passage. Time has left its signature in the lines of Aaron's face, in the cataract clouding of the elderly eyes. The faces which emerge from the shadows seem equally in danger of receding into them. There is a sadness and darkness in these drawings, as if the sitter is resigned to the temporality of each moment, of his own life. The very foundation of the images, based as they are on not even photocopies but rather their residue, suggests a nostalgia already at work.

There is never enough time. There are never the right words.

Gali Weiss, Helengory Galerie, Melbourne, 6 June – 1 July 2001.

THE MATERIAL IS

Kevin Malloy

Jean-Pierre Bertrand represented France at the 48th Venice Biennale in 1999. In the same year British-born Australian artist Hilarie Mais participated in 'Southern Reflections', a show which toured Sweden and Norway. More recently, two exhibitions by Mais and Bertrand in Sydney highlighted similarities between both artists' work, creating a two-way mirror of Yves Klein's dictum: 'on one side the concept, on the other the poetics'.

Mais's enigmatic constructed paintings and the juicy surfaces of Bertrand's work are substantial. Monochromatic colour dominates and light plays reflective and absorbent games with grids locking out pictorial spaces. Made within a conceptual framework, Mais's and Bertrand's paintings neither undermine nor eliminate the necessity for visual experiences. Their works conjure change, including shifts in scale, mischievously toying with our perceptual memory. Amid these expansive dimensions, however, Mais's and Bertrand's work maintains an imposing presence.

A close viewing of Mais's wooden lattice con-

series. Stacked grids within oval or circular boundaries transform into irregularly ending lines at the periphery. Such irregularities reverberate into the centre of each work, where ordered vertical and horizontal timber lines alert us to differing densities of physical blue structure.

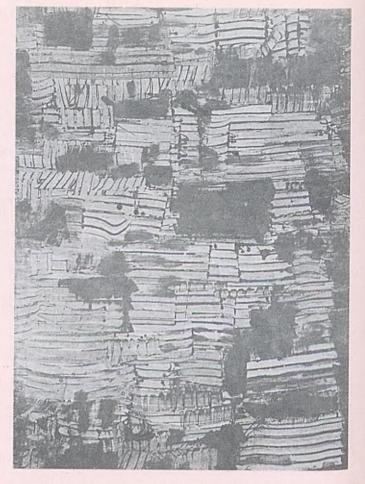
Working from a minimalist tradition, Mais builds an idea in a space just outside the flatness of a painting, taking the problems of image into the realm of object. Seen as painting, understood as object, Mais creates a constructed painted presence where the interdependence of these two processes determines the conclusion. Such works pose subtle questions about the place of painting and how it relates to shape, with the physical and perceptual pleasures heightened through attention to the specifics of material, scale and geometry. Mais's work furthers awareness of distance, the spaces between points, and the internal and external relationships of size and colour as tone. This requires a certain stillness and patience for meaning to reveal itself, an awareness of breath above noise, and an attentiveness to the present – a condition of viewing.

Jean-Pierre Bertrand works from a more playful conceptual premise where ideas of material dominate, often in relation to light. His work is conceptually specific, but protean in material

and process, ranging from painting and photography to neon installations. Bertrand has for some time worked with material as medium, for example, honey or plexiglas, or with the idea of material quality or action as medium, such as density, suspension or impact.

The dimensions of the two gallery spaces at Annandale complemented Bertrand's work,

with three discrete painting processes exchanging glances. The vivid yellow of lemon is as much a thematic concern for Bertrand as the painted grid is for Mais. A line of his small, opaque, tactile, yellow acrylic paintings, 'Ethrogs', reflected a citreous light which acted as a counterpoint to his 'Mixed Mediums' displayed on the adjacent walls, consisting of grids of six small sections of brass, honeyed red acrylic paper and white paper impregnated with lemon juice, salt or tears, some aged to a buff colour. Visually these pieces work slowly, perhaps taking their cue from the time it took the material to be absorbed by or coagulate on the surface of the



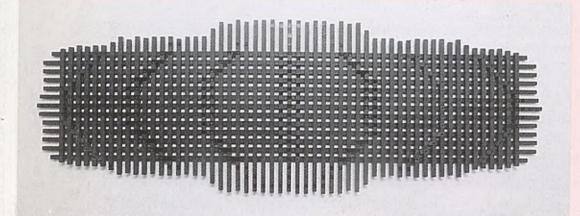
JEAN-PIERRE BERTRAND, Bright yellow green, 2000, Flemish medium on paper, 206 x 163 x 8 cm, courtesy Annandale Galleries, Sydney.

paper. The resonance between the brass, red, black, buff and white rectangles develops with each heartbeat.

In the main gallery a mesmerising array of large paintings, each just over 2 metres high and 1.6 metres wide and made of Flemish medium on paper, sat flush behind Perspex in steel frames. Behind the painted paper are opaquely painted backboards, eight of which are coloured yellow green, and two soft violet. Each has a fluid painterly grid as its surface, with bare paper playing against translucent areas of puddled or stroked Flemish medium, a substance akin to the paint medium used by fifteenth- and sixteenthcentury northern European painters as a white ground which reflects light. One painting has a small space between the paper and the yellowgreen backboard, inviting shifting, directional light as an elusive viewing partner.

Variations of light and locale play theatrically with the works of Jean-Pierre Bertrand and Hilarie Mais. Their paintings have a memorable authority, connecting simple pleasures with ideas of painting itself.

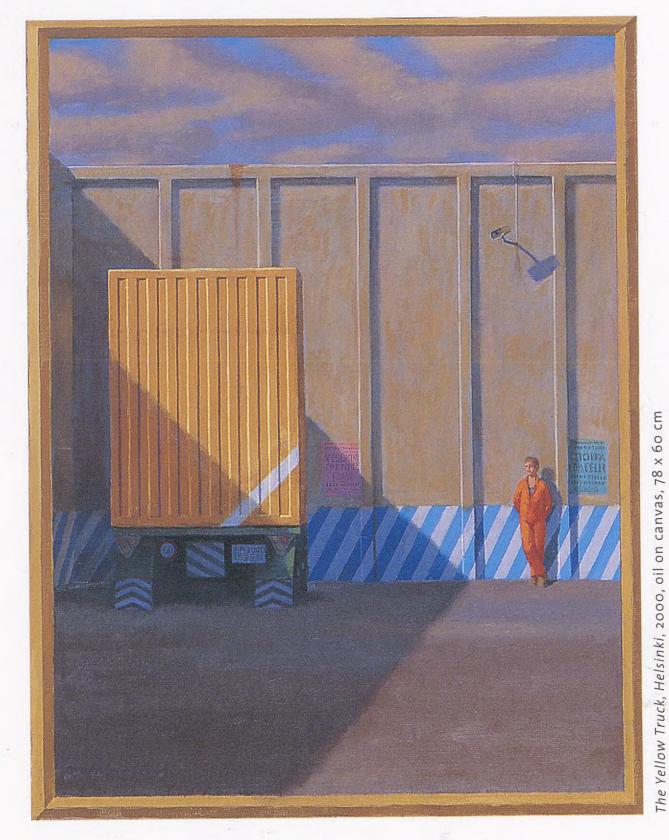
Hilarie Mais, Sherman Galleries Goodhope, Sydney, 1–24 June 2000; Jean-Pierre Bertrand, Annandale Galleries, Sydney, 16 August – 19 September 2000.



HILARIE MAIS, Aquila, 2000, oil paint on wood, 76 x 233 x 4 cm, courtesy Sherman Galleries, Sydney.

structions reveals traces of dented wood-grain surfaces, occasional splintered edges and evidence of timber beneath blue paint, the latter ranging from cerulean through ultramarine to indigo. Layered interstices of wood confound dappled surfaces, creating optical vibrations and tonal changes. Grids of tone in the centre evaporate towards the edges of each piece. These works have cool blue exhalations, with geometry as their diaphragm. Large works, such as *Rive* and *Shimmer*, echo Mondrian's 'Pier' and 'Ocean'

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