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Editorial

Women predominate in this issue of *Art and Australia*. Not only do five of the six main essays feature women artists, but our Art Market section includes an article on the Sir James and Lady Sheila Cruthers Collection, which, as Ted Snell points out, because of its representation of work by women, and of women, could be dubbed 'Sheila's sheilas' – the name given by Frank Devine to a group established in New York by Lady Cruthers to buy Australian artworks for American public collections.

For a few seconds I felt uneasy about this apparent bias. Then irritated. How could I still have this reaction? There was no unease when I was considering the make-up of the June 2001 issue, which had a preponderance of male artists in the essay section (incidentally, and apropos of nothing much, three were called Richard); nor that of the December 2000 issue, also predominantly about male artists (three were called David). Indeed, in this September edition of the magazine, the art is as different as the women's first names, from Marion Borgelt's increasingly majestic art of signs to the sharply feminist constructions of Kendal Murray; from the lyrical abstractions of Virginia Cuppaidge to the confident voice of Torres Strait Islander artist Ellen José and the Arts-and-Crafts inspired paintings of Portia Geach, in whose name her sister instituted a portrait prize because she thought that the Art Gallery of New South Wales Archibald Prize was too 'blokey'. This was in the early 1960s, after decades of discrimination against women artists.

Yet, as I scan Andrew Sayers's hot-off-the-press history of Australian art published by Oxford University Press, the blokiness continues. This is especially so in relation to contemporary art. While Sayers admirably redresses the racial imbalance in other such histories by giving Indigenous art equal weight to that of white Australia, in his chapter devoted to Australian art of the last thirty years, 'Saying and seeing: Contemporary art 1968–99', the gender bias continues. Sayers examines the period in terms of 'the relationships between the visual arts, language and politics'. He analyses work by a diversity of male artists, including (among eleven others) Nigel Lendon, Arthur Boyd, Ken Whisson, Jan Senbergs, William Robinson, William Delafield Cook, Clifford Possum Tjapaltjarri, Rover Thomas, Imants Tillers, Ian Burn and Mike Parr. The only women to rate discussion in this context are Emily Kngwarreye, Queenie McKenzie, Fiona Hall, Tracey Moffatt, Rosalie Gascoigne and Bea Maddock.

One imagines the gender balance will be little different in John McDonald's much anticipated Penguin history of Australian art. If we look at his exhibition 'Federation: Art and Society 1901–2001' (reviewed for us by Daniel Thomas), there were 267 works in the original show at the National Gallery of Australia, 25 per cent of which were by women artists. (Interestingly, of these sixty-nine works by women, several individuals did rather well, relatively speaking: for instance, Wendy Sharpe was represented with five paintings, more than any other woman painter, and Margaret Preston with two paintings and two works on paper. There were seven of Margaret Dodd's ceramic Holdens, but these are small and gain impact from being displayed in series.)

Art and Australia has a long and significant tradition of supporting Australian women artists. How disappointing that in 2001 this can still seem a radical stance.

Laura Murray Cree

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Editor Laura Murray Cree

Assistant Editor Claire Armstrong Consultant Editor Leon Paroissien Editorial Advisory Board Deborah Hart, Jeanette Hoorn, Jennifer Isaacs, Louise Martin-Chew, Ted Snell and Angus Trumble

Art Direction and Design Marian Kyte Assistant to Design Lee McLachlan

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Advertising Elizabeth Aders Consultant to Advertising Anna Bosman

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Managing Director Rhonda Fitzsimmons
Head of Production and Design Hari Ho
Business Development Manager Anna Mayo
Office Manager Bev Greene
Customer Service Kay Hill

ADVERTISING

Advertising Manager Elizabeth Aders Telephone (02) 9966 8400 Facsimile (02) 9966 0894 email: eaders@finearts.com.au

SUBSCRIPTIONS

Kay Hill

Telephone (02) 9966 8400 Facsimile (02) 9966 0355 Tollfree (1800) 224 018 email: info@finearts.com.au

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cover: ELLEN JOSÉ, Miles from nowhere, 1992 (detail), watercolour on paper on linen, 30.5 x 30.5 cm, collection Lesley Fogarty Radloff, Perth. Photograph Robert Frith.

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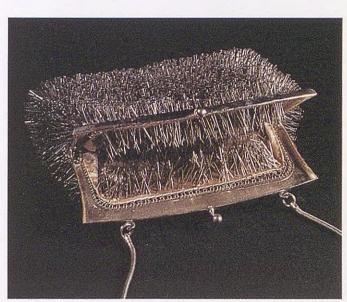
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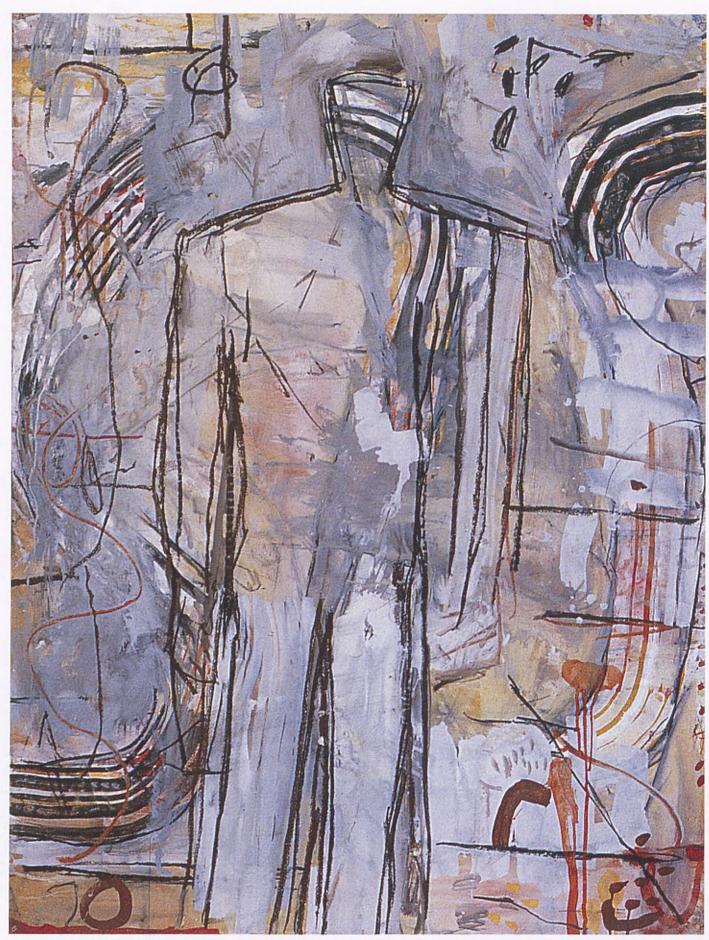


Figure by River, 2001, 160 x 120 cm



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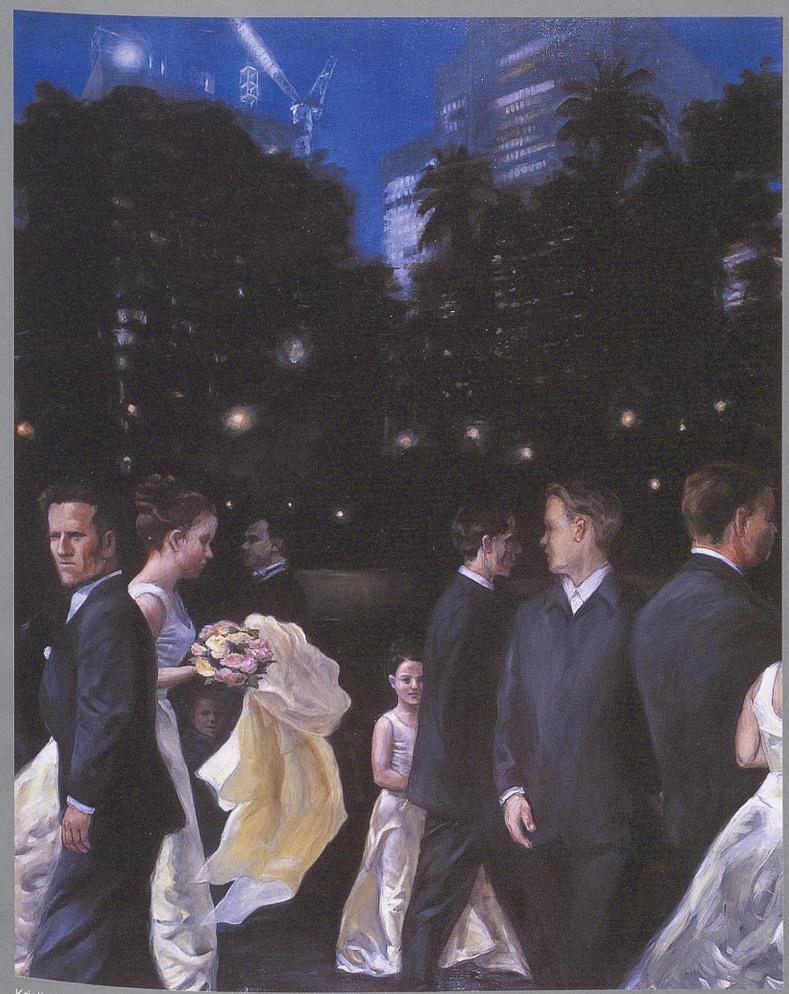


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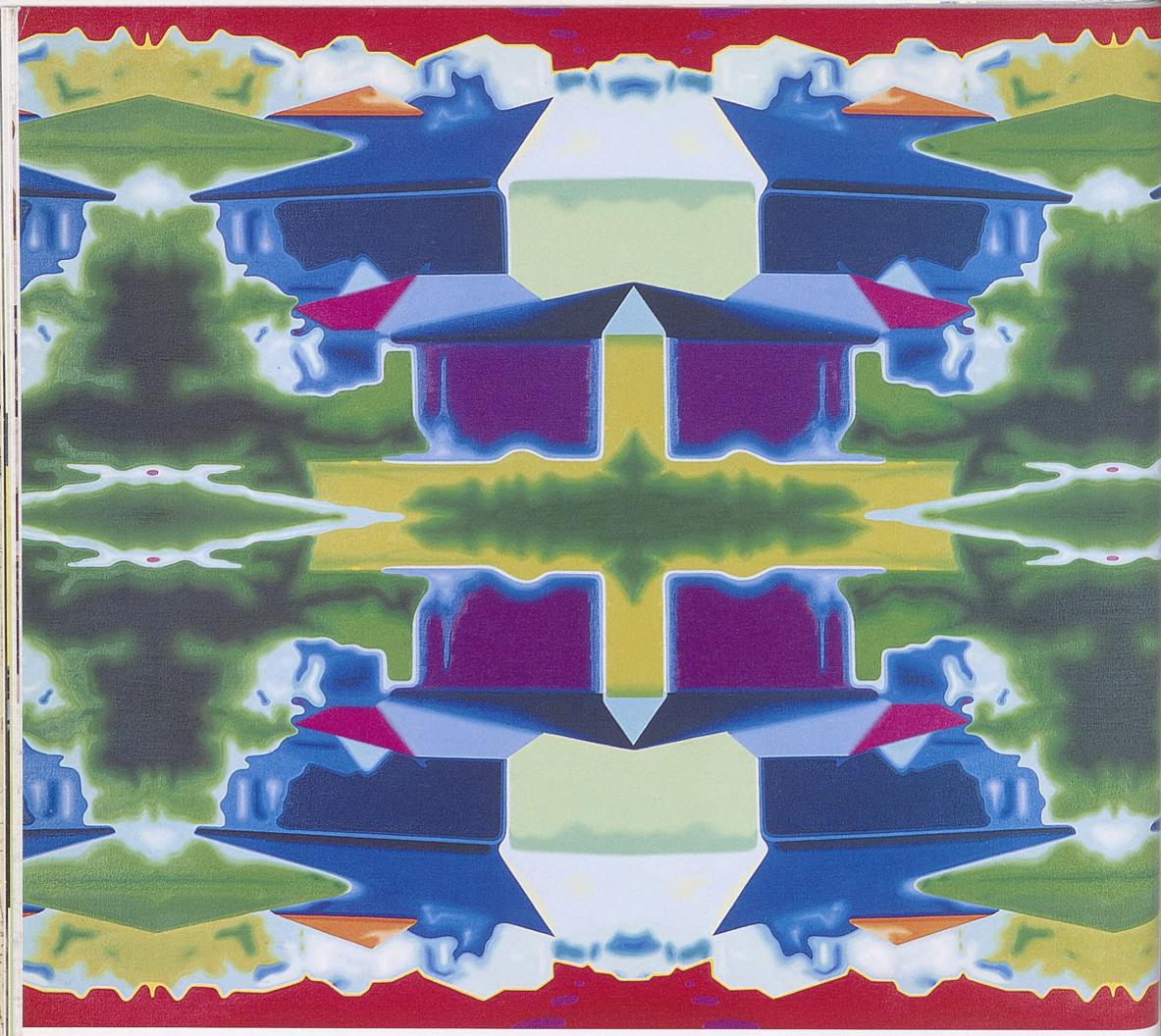
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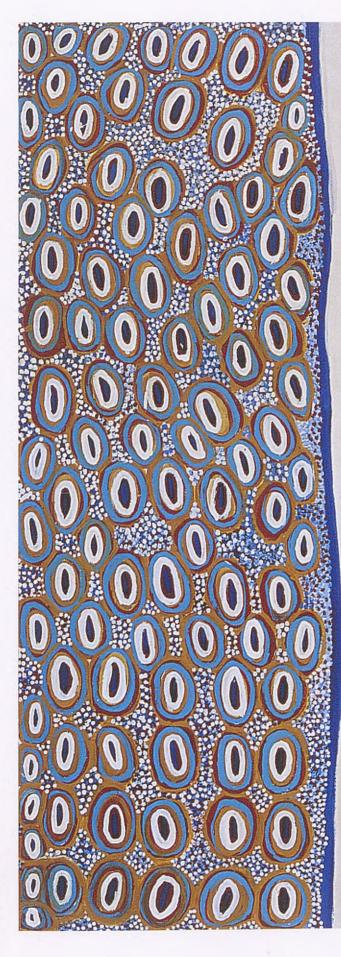
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gallery gabrielle pizzi





Narputta Nangala, Haasts Bluff 'Rockholes at Karrkurutintya', 2000 acrylic on canvas 183 x 137 cm

Director: Gabrielle Pizzi

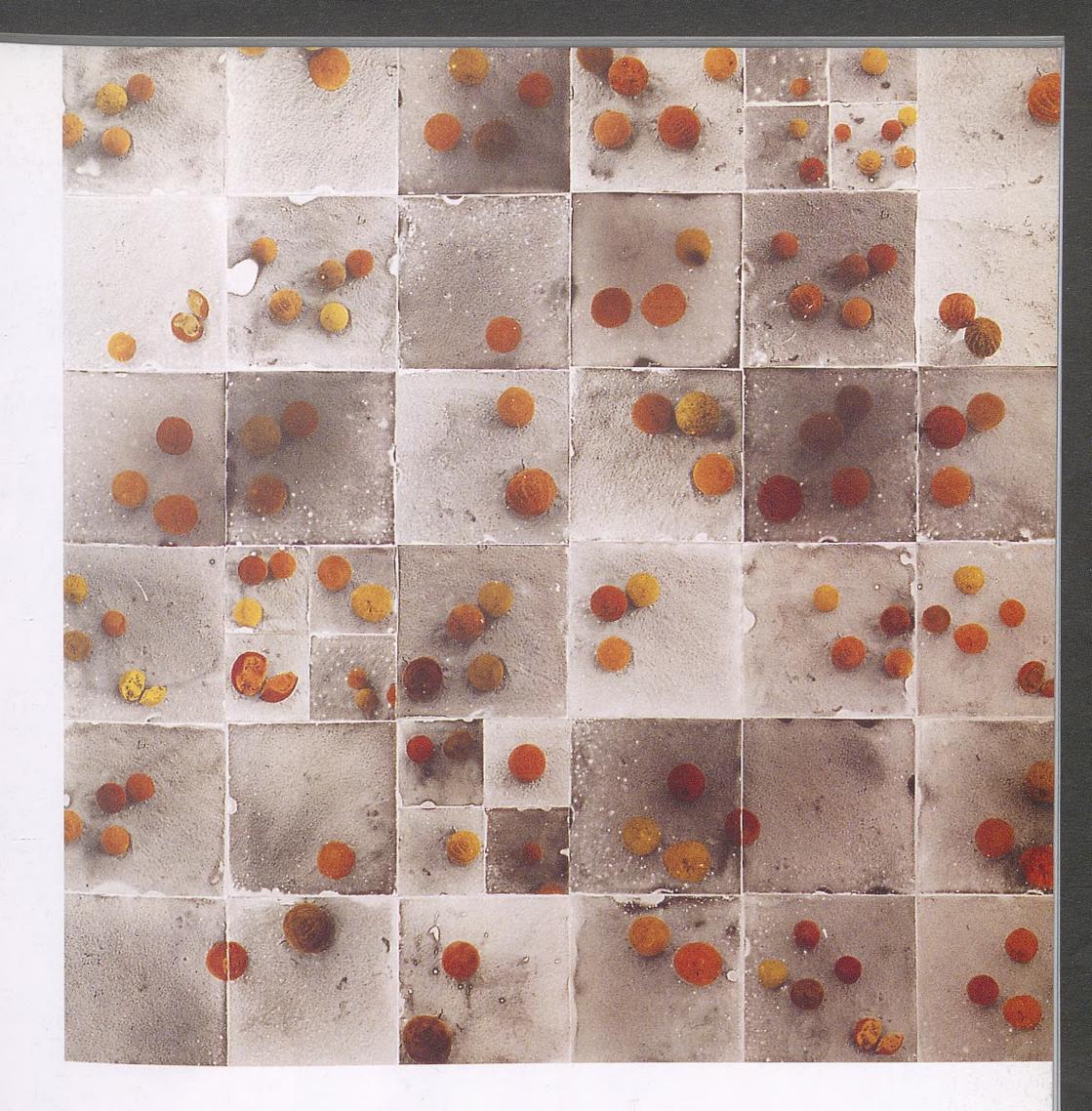
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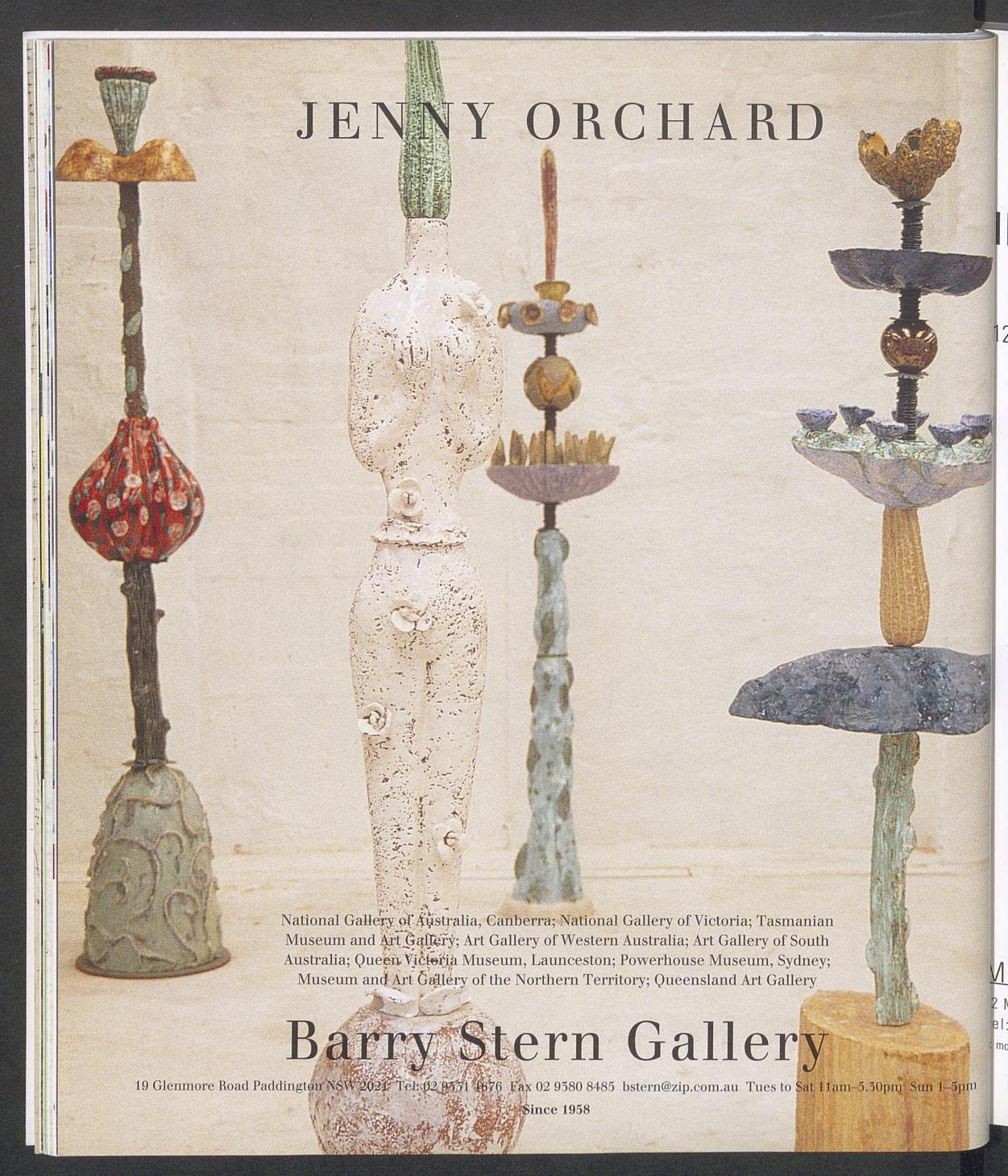


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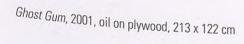
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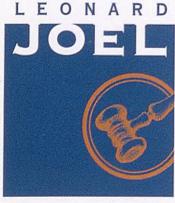
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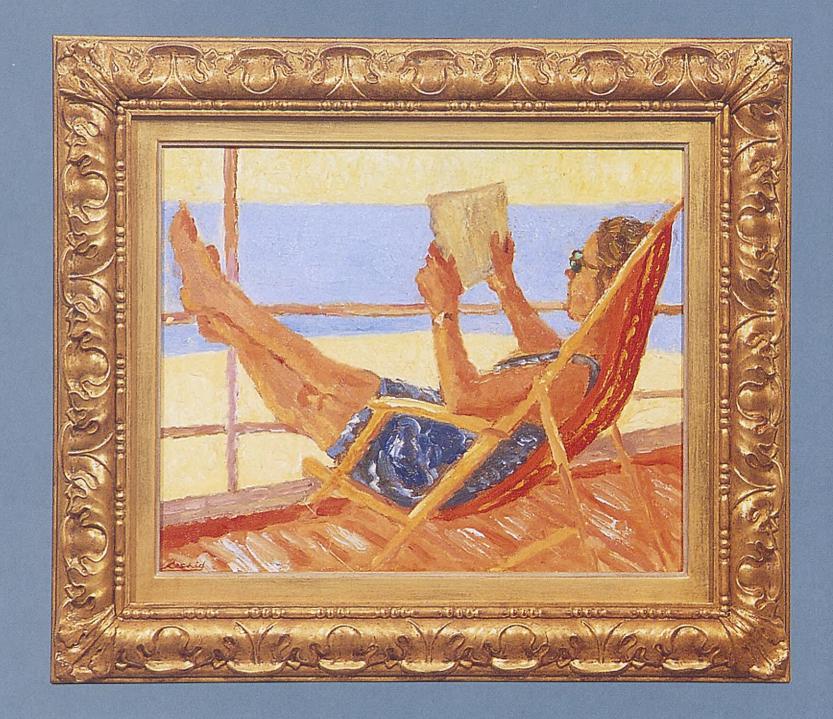
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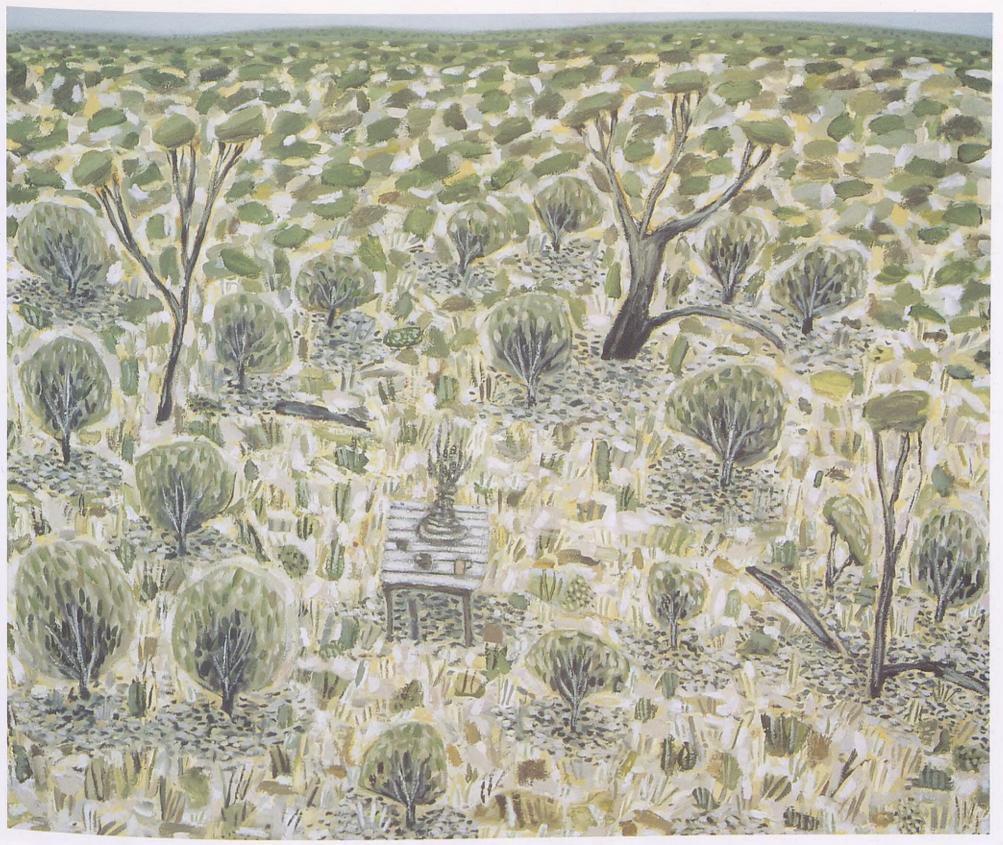




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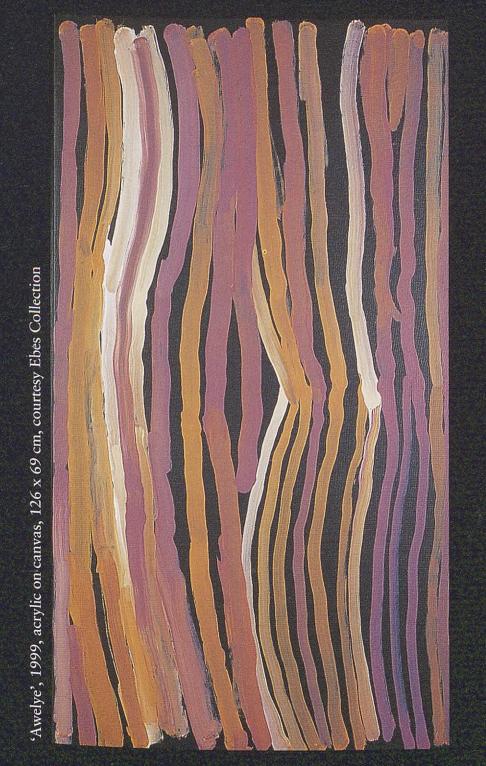
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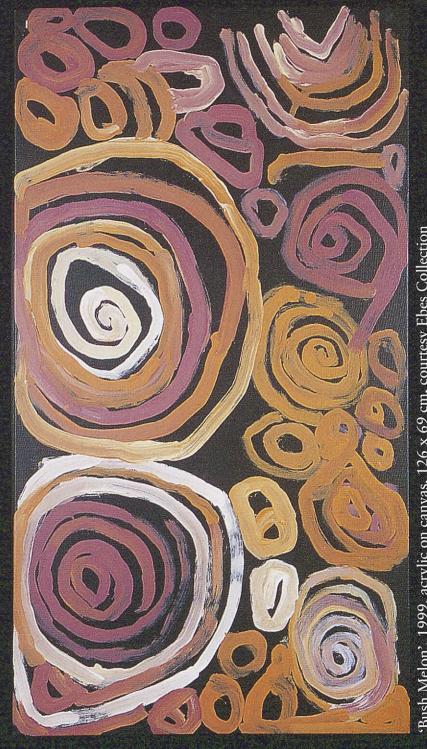
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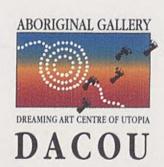
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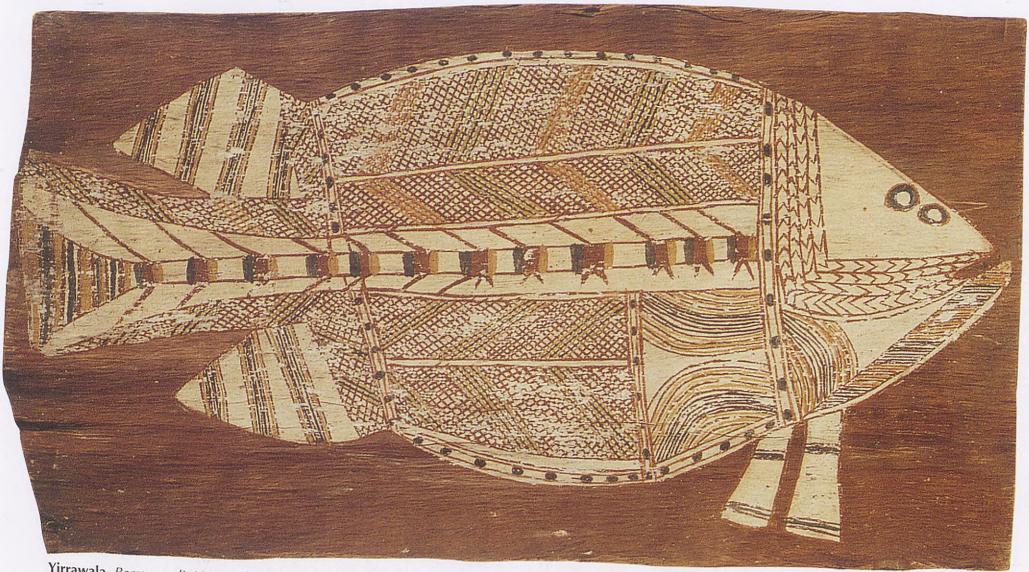


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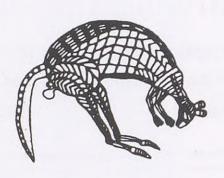
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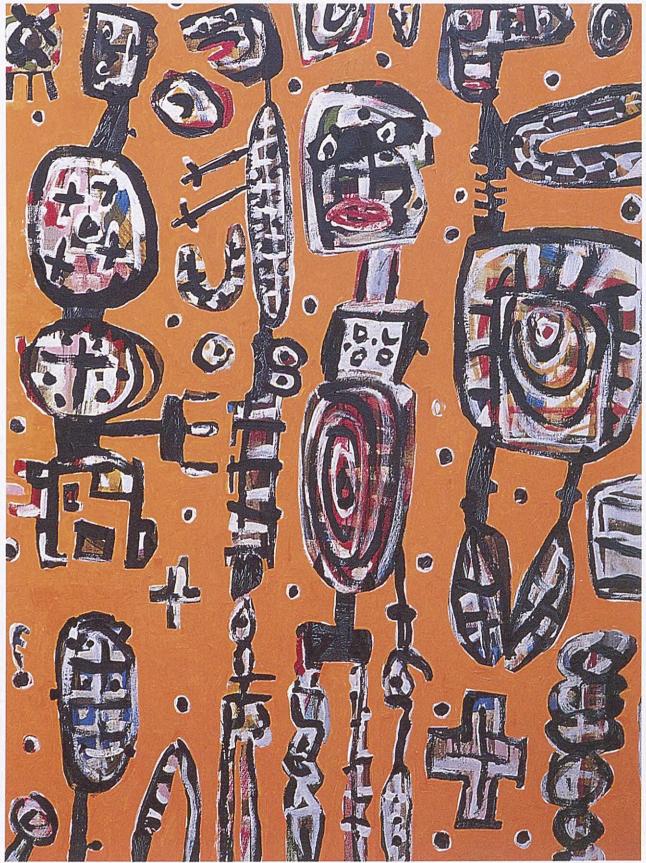


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VID LARWILL, The third party, 2000, acrylic on canvas, 220 x 9

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Tricky shifts between art and history

Federation: Australian Art and Society 1901-2001





above left: SIDNEY NOLAN, Head of soldier, 1942, enamel on cardboard, 75.8 x 63.3 cm, National Gallery of Australia, Canberra.

above right: W. B. McINNES, Miss Collins, 1924, oil on canvas, 91.4 x 73.6 cm, Art Gallery of South Australia, Adelaide, Morgan Thomas Bequest Fund 1930.

Welcome to Australia, land of marsupials — and crocodiles and snakes. It's 1962, a time when most arrivals to Australia landed first at Fremantle. There the ocean terminal, upgraded for the British Empire and Commonwealth Games to be held in Perth, has a new mural: twenty-one panels by Howard Taylor, comprising twenty-six metres of local fauna.

Flora and fauna had proliferated in Australian art and design during the Federation moment. Monumental schemes of architec-

tural decoration such as this often embody our most serious dreams, but they cannot be shown in museum exhibitions until they are dismantled. Western Australia is frequently short-changed in national surveys, so it was a nice try to place Taylor's oversized item of ambivalent reptilian welcome in the foyer of the exhibition 'Federation: Australian Art and Society 1901–2001' at the National Gallery of Australia (NGA).

Unfortunately, however, it did not work. The mural's presence barely registered as one headed in a different direction towards a doorway through which glamorous Edwardian portraits were glimpsed. Only after leaving the exit, to the exhibition shop did the unsettling animals come into focus, resembling a series of posters for sale.

Problematic display drew too much attention. The enticing portraits that began the exhibition were centred on George W. Lambert's *The old dress*, 1906, made familiar by its use in the exhibition's advertising campaign. Assumed from reproduction to

be a little gem, in life-size actuality it seemed overblown and out of scale.

The big glamour portraits also turned out to be preceded by small printed invitations to 1901 Federation events. Designed by Norman Lindsay, these lacked the energy of art. So did a Doulton commemorative mug with royal, vice-regal and political portraits. Whereas later art-deco graphic and ceramic design (a travel poster by Gert Sellheim, a jug featuring the profile of Prime Minister S. M. Bruce) did rise to the level of minor art, these invitation cards were merely historical memorabilia. Similarly, the three big also-ran architectural drawings for the 1911 National Capital competition were superfluous. Their laboriousness was shamed by Marion Mahony Griffin's visions of a Canberra-to-be, miracles of understated elegance and graceful ease.

Proceeding from 'Beginnings' to the 'The Land' (the second of seven chapters in curator John McDonald's story of twentieth-century Australia), iconic paintings by Arthur Streeton, Hans Heysen, Lambert and Russell Drysdale were to be found, but the room was focused on two much bigger paintings – mediocre ones – by W. B. McInnes: The harvest and Pastoral, both 1917. The exhibition catalogue provides notes on many of the key works, but no explanation for this pair of decorator items, inherited by the NGA from the Commonwealth's furnishing program for vice-regal residences. However, it was easy to see what they stood for. Good paintings of wool-growing were readily available; this was the best that could be done for wheat and cattle.

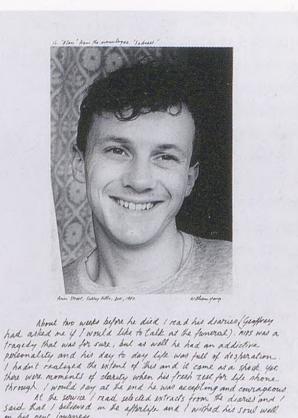
Visitors to art museums assume the presence of art. Illumination of history can be a by-product of art-viewing, but its illustration by mediocre works of art makes audiences uneasy; they worry about their inability to respond, not realising the object is at fault, not the observer. Half-a-million dollars came from the National Council for the Centenary of Federation so that the NGA could prepare the Centenary's only touring blockbuster. Did the National Council itself press for what isn't quite an art exhibition? The money came from its History and Education Program, whose aim was 'to give Australians a strong sense of their history'.

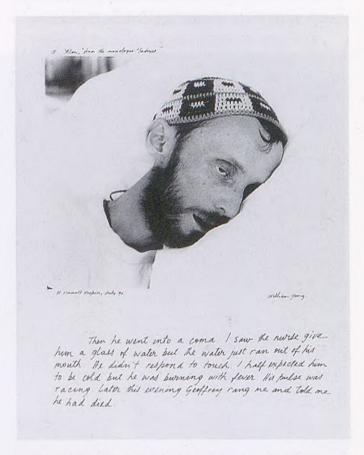
NGA Director Brian Kennedy is aware of the tricky shifts between art and history, having edited a book called Ireland: Art into History. In 1999, when the 'Federation' exhibition was already behind schedule, perhaps Kennedy hired the inexperienced John McDonald as Head of Australian Art because of the latter's interest in history, evident from his contributions to the Sydney press. 'From Gallipoli to Homebush Bay', McDonald's introduction to the exhibition catalogue, is a discussion of national identity more than art, and is already dated by being so anchored in the 2000 Sydney Olympics. Citations range from Donald Horne's The Lucky Country and Richard White's Inventing Australia to Graeme Davison's The Use and Abuse of Australian History.

In a promotional article written for *The World of Antiques and Art* when the exhibition title had not been finalised, McDonald said: 'It is the aim of "Federation: One Hundred Years of Art" to bring together more than 200 works of art that have the qualities we associate with so-called icons.' But after it opened as 'Federation: Australian Art and Society 1901–2001', *Time* magazine reported that McDonald's thesis was not to present iconic images, but instead 'To show that history is a vital part of whatever is going on in art and how it looks'.

Not enough 'icons' would ever have been available at such short notice, even to an experienced loan-negotiator. Eventually, says McDonald, the few loans he wanted but failed to secure for 'Federation' were Frederick McCubbin's triptych *The pioneer*, 1904, Grace Cossington Smith's and Dorrit Black's Sydney Harbour Bridge paintings, John Brack's *The bar*, 1954, and two paintings by Juan Davila about sex and republican politics.

To the rescue came the NGA's own very comprehensive holdings, especially of Australian prints, drawings, photographs and decorative arts: 149 of the 268 works catalogued were the gallery's own, and 112 of the 154 which then toured to Melbourne, Townsville, Newcastle, Perth, Darwin and Launceston. Famously 'out of control', according to incoming Director Brian Kennedy four years ago, and frozen for a





WILLIAM YANG, Sadness 1–19, 1990 (details), gelatin silver photographs, each 51 x 41 cm, National Gallery of Australia, Canberra.

while, the collection had always been intended as a resource for national touring as well as for display in Canberra. Ironically, there had been talk of breaking up the treasure trove that later saved the day for 'Federation'.

After the low moment with McInnes's wheat and cattle, something strange happened to the display. Remnants of 'The Land' jammed up against 'Cities and Suburbs', which merged into 'Boom and Bust', 'Patriotic Duty', 'At Ease' and 'Encounters' – the last a rather pussy-footing term for some bracing confrontations in matters of sexual, political, cultural and racial difference. The chapters ceased to read as separate concepts. In the galleries some works had been switched from their chapters in the book: press photographs of Cathy Freeman with the Aboriginal flag, and footballer Nicky Winmar displaying his black skin were wisely shifted from 'At Ease'



JOHN BRACK, The car, 1955, oil on canvas, 41 x 101.8 cm, purchased 1956, National Gallery of Victoria, Melbourne.

to become not recreation but racial politics, the final word in the last gallery.

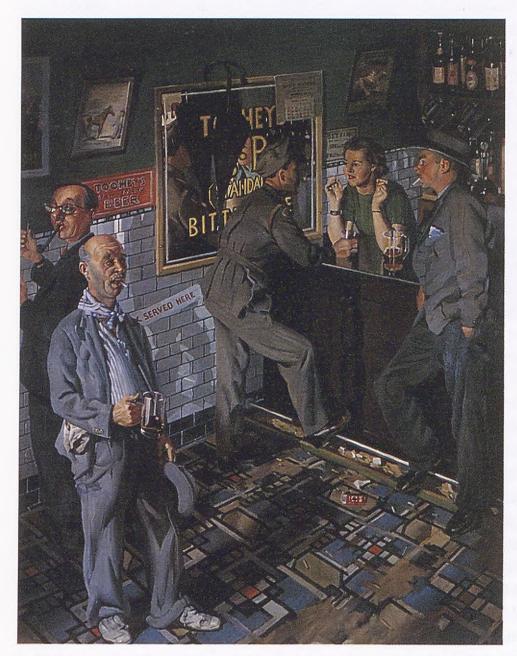
Huge four- or five-metre horizontal paintings or photographic series – by Bea Maddock, Angus Nivison, Jan Senbergs, Howard Arkley, John Olsen, Napier Waller,

Keith Looby, Stanislaus Rapotec, Gordon Bennett and William Yang - cohabited with tiny etchings and linocuts by Jessie Traill and Ethel Spowers and with jewellery by Peter Tully. Chronology was deliberately broken to make connections between different times. Sublime paintings by Rover Thomas and Howard Taylor suffered beside works of much lesser quality. Academic style in Ivor Hele's Battlefield burial of three NCOs, 1944, gained some necessary feeling for the madness of war from its unlikely neighbour, Sidney Nolan's Picassoesque Head of soldier, 1942, once the cover of a book called Psychiatric Aspects of Modern Warfare. The display became chaotic, overcrowded, hysterical, wild.

Hence, in Canberra, the bizarre installation had more energy, overall, than

the exhibition catalogue would suggest. (OI tour to six small galleries the exhibition will probably look tame, reduced by nearly half, and lacking nearly all the excessively oversized paintings.) In the catalogue vast differ ences in size are lost. Changes of mind about sequence remain uncorrected, so that instead of the fine exhibition closure with Winmar and Freeman, the book closes 'Encounters' with a couple of weak jokes about being Chinese-Australian - and then adds an appendix-like eighth chapter, 'Designing the Australian Experience', in which decorative arts are sidelined instead of being included with the pictures and sculptures. Furthermore, works of lesser quality, and the too-numerous illustrative works – by George Gittoes and Wendy Sharpe, for example – retain too great a presence.

The catalogue also has the wrong cover. W. B. McInnes's Miss Collins, 1924, is better than his wheat and cattle, but is another musty painting, an Archibald Prize-winner. Cynically casual brushwork provides a flat fashion-plate setting for Miss Gladys Collins sensuously modelled face and hands; respect able high society is touched with sexiness. (Assuming that if not a great painting then she must be a significant subject, we turn to the text but it fails to tell us about her. Only a socialite? Or an adventuress? One of those strong Australian beauties of the time who went on to be an Irish Countess, or Balkan royalty?) Miss Collins worked very well displayed as a compare-and-contrast companio for Margaret Preston's modern servant-girl



HERBERT BADHAM, Bar scene, 1940, oil on canvas, 102 x 81 cm, Orica Limited, Melbourne.

Myra, dressed as a *Flapper*, 1925, but she was a poor signature work for a century of 'Australian Art and Society'. I suspect the gallery's marketing department, a weakness for a pretty face, and loss of nerve. McDonald told *Antiques and Art* that, for him, the key image was Nolan's mad, unhappy *Head of soldier*. It would have been ideal.

An original theme was works of art as media celebrities. William Dobell's Joshua Smith, 1943, probably the longest-lasting media excitement of the century, is now an unexhibitable repainted ruin. But Norman Lindsay's once notorious anti-Christianity drawing Pollice verso, 1904, was there, and Stanislaus Rapotec's mildly controversial abstract Blake Prize-winner, Meditating on Good Friday, 1961. Press campaigns about Ron Robertson-Swann's abstract Vault (aka 'The Yellow Peril'), a 1978–79 public sculpture for Melbourne, represented in the exhibition by a maquette, and Robert Klippel's junk sculpture bought for the Art Gallery of Western Australia in 1966, were possibly beat-ups – about too much money, for supposedly unintelligible work. McDonald, a highly professional journalist before he joined the NGA, might overvalue media celebrity. Maybe a university gallery would be right for a survey of these storms in teacups. A promising idea but, in an exhibition about the surge of constant redefinition, these dead controversies, once fanned by a complicit press, seemed stale.



CAROL JERREMS, Vale Street, 1975, gelatin silver photograph, 40.5 x 50.4 cm, National Gallery of Australia, Canberra, Gift of the Philip Morris Arts Grant 1982.

Press photographs, on the other hand, were mostly a great strength. George Silk's shot of the 'Fuzzy-wuzzy Angel' Raphael Oimbari tenderly escorting the blinded soldier Private George C. 'Dick' Whitington-through a New Guinea field, is one of the century's icons. So are David Moore's 1966 photographs Migrants arriving in Sydney and President Johnson and Prime Minister Holt at Canberra Airport. These were decisive moments, captured at speed, whereas Mervyn Bishop's staged shot of Prime Minister Whitlam handing back Aboriginal land at Wave Hill is bland and stodgy. The subject is indeed significant, Bishop is an Indigenous

press photographer, but he might rather have been represented by his highenergy, prize-winning 1971 shot of a nun snatching a child to safety, a white angel of mercy in a Kings Cross street.

William Yang's
'Sadness' series – seventeen photographs
of a young man dying
of AIDS – attracted
larger and more
thoughtful crowds
than anything else

in the exhibition. Art-museum audiences rise to difficult occasions, indeed expect them.

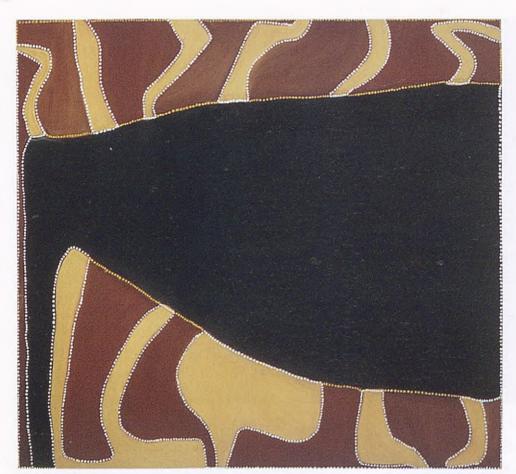
They do not seek blandness.

I would have welcomed the Aboriginal flag, to show that hard-edge abstraction, 1971, can have aesthetic and iconic power. From a century earlier than William Yang's sadness, I think we should have seen the famous photograph, circa 1895, of contented affection between a gay male couple in an Edwardian tree-fern bower. I do not believe the physical sensuality of Rupert Bunny's paintings should have been omitted from our twentieth-century national identity, nor the contemplative musings of Ian Fairweather, the head-burstings of Mike Parr, or Robert MacPherson's celebrations of Queensland working-class creativity.

Of course McDonald gave us many delights. By Margaret Dodd a generous six ceramic Holdens, sardonic feminist views of men too much in love with motor vehicles. Five tense Sydney Harbour Bridge black-andwhite prints, all by women artists. A cluster of photographs of Aboriginal and ethnic Australians on the beach, and women, to accompany Max Dupain's iconic 1937 Sunbaker. Anything by Sidney Nolan or John Brack. Arthur Boyd's most upsetting image of black—white relations, Persecuted lovers, 1957—58. Unfamiliar realist paintings: Eric Wilson's portrait of his mother dressed for town in 1937 as if for a military campaign;



MARGARET DODD, Holden with lipstick surfboards, 1977, from the series 'This Woman is Not a Car', glazed earthenware, 21.1 x 44.1 x 20.2 cm, National Gallery of Australia, Canberra.



ROVER THOMAS, Cyclone Tracy, 1991, natural pigments on canvas, 168 x 183 cm, National Gallery of Australia, Canberra.

Herbert Badham's 1940 *Bar scene*, redolent with disgust for cigarette smoking. Bertram Mackennal's luxurious gilt-and-alabaster centrepiece for a dining table, c. 1900, a naked lady shedding a cloak. Will Longstaff's *Menin Gate at midnight*, 1927, fails to survive, as art, the light of day when let out of its spooky, cunningly lit shrine inside the Australian

War Memorial, yet it is such an extreme curiosity that it is pleasing to see it here. (One such indulgence would have been enough.)

At bottom, the exhibition was unsatisfying, either as high-quality art or as a representation of our twentieth-century identity. Even if it had been illustrated throughout with splendid works of art, social history probably should not have dominated. There are two other equally important aspects of being Australian. First, we needed more death

and sex and love, more intense expression of the private, inner life. Second, there was inadequate attention to the natural environment, maybe the principal force creating a peculiarly Australian culture. The emphasis on public culture, on stereotypical outward things, was unbalanced and a weakness. Personal inwardness and fear of the far-otherness of nature are each more stirring than cultural studies.

I can see 'Federation: Australian Art and Society 1901–2001' becoming a useful case

in museum studies, provided each installation is fully photographed, will explore endless quirks of display, will note discrepancies between the catalogue and the display, what travels, and what is added, uncatalogued, to the tour (a Rex Battarbee watercolour, a smaller William Yang called *Vigil*); above all there will be the issue of cross-contamination of art by history. Cultural studies might make comparisons – favourable, yet worth making with the truly embarrassing street parade held in Sydney on Federation Day 2001.

See David Moore & Rodney Hall, Australia: Image of a Nation 1850–1950, P. R. Books, Sydney, 1989; Collins, Sydney, 1983, p. 142.

Federation: Australian Art and Society
1901–2001, National Gallery of Australia,
Canberra, 8 December 2000 – 11 February 2001;
Heide Museum of Modern Art, Melbourne,
17 March – 13 May 2001; Perc Tucker Regional
Gallery, Townsville, 15 June – 5 August 2001;
Newcastle Region Art Gallery, Newcastle, 18
August – 14 October 2001; Lawrence Wilson Art
Gallery, Perth, 2 November 2001 – 27 January 2002;
Museum and Art Gallery of the Northern Territory,
Darwin, 22 February – 21 April 2002; Queen
Victoria Museum and Art Gallery, Launceston,
10 May – 7 July 2002.

DANIEL THOMAS

Daniel Thomas is a retired art-museum curator and director. He now lives in Tasmania.

ART AWARD

Promoting contemporary Indigenous art

NATSIAA: The Top End's thriving art award

While outdoors underneath the stars the Top End was applauding the winner of the 17th National Aboriginal and Torres Strait Islander Art Award (NATSIAA) in 2000, down south a survey exhibition of the award was being celebrated indoors at Sydney's Australian Museum at Customs House. Here too the applause resounded as Telstra, which

had funded the award for the past eight years, announced that it would continue, indeed increase, its sponsorship, thus making NATSIAA one of the most handsome art prizes in the country. And when it opens on 15 September 2001 the award promises to be more dynamic than ever.

The Museum and Art Gallery of the

Northern Territory established NATSIAA in 1984. Curator of Aboriginal art at the museum, Margie West, saw the need for an art prize devoted exclusively to the art of Indigenous Australia, and set about making it happen. The aim of the award is to promote appreciation of contemporary Indigenous art as it is practised by artists throughout

Australia. As such it offers a rare forum profiling art by emerging and established artists from diverse cultural backgrounds — the remote regions of northern and central Australia to the rural and urban centres of the country. Each NATSIAA exhibition is therefore one of extraordinary technical and stylistic variety. Many artists are fortunate to be included and use it as a stepping stone to further their practice. Kitty Kantilla for example, one of the most impressive Indigenous artists working today, has exhibited in NATSIAA five times. Though never having won the award, it has expanded audiences for her eloquent abstract designs.

The inaugural NATSIAA occurred in the same year as 'Koori Art '84', a groundbreaking show at Artspace in Sydney that helped create more exhibition opportunities for urban artists. The majority of Australia's Indigenous population of 400,000 now live in metropolitan and urban centres. Initially NATSIAA held little interest for these artists, particularly in the southern states, not the least because of prohibitive freight charges in getting work to Darwin. In the catalogue of the survey exhibition 'Transitions: 17 Years of the National Aboriginal and Torres Strait Islander Art Award', Indigenous curator Avril Quail notes:

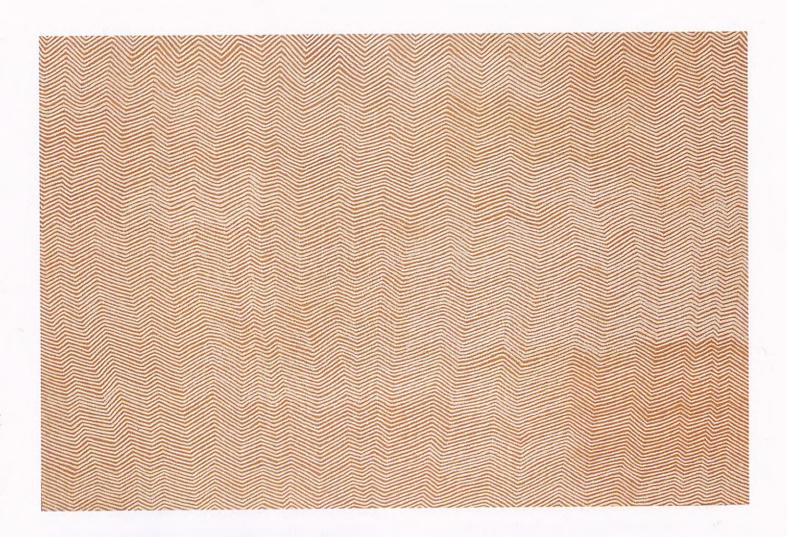
In the mid-1980s while urban artists battled prejudice against having their art accepted as 'Aboriginal art', the view by Koorie artists that the so-called 'Darwin' Art Award would always go to a bark painter or 'dot' painter simply dampened the urge to enter.

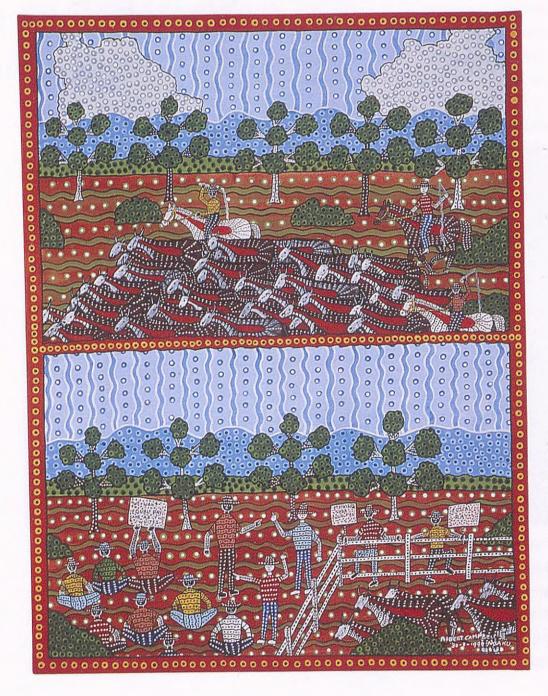
In the same catalogue Djon Mundine writes:

Northern male artists would indeed dominate the first prize of the Award up to the present ...

Not surprisingly twice as many 'dot paintings' would win first prize as the next nearest style (ochre on bark). Throughout the 1980s and 1990s as this painting school broadened and diversified its oeuvre, a wonderful procession of beauty and inventiveness would pass through the Award exhibition.²

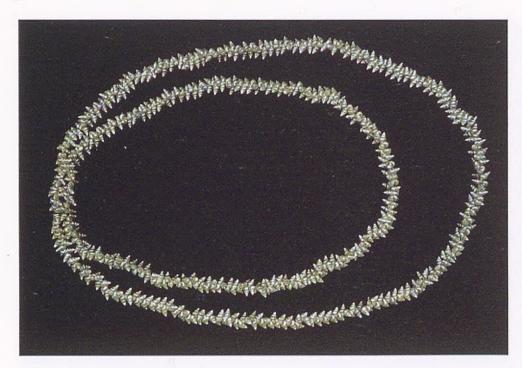
Herein lies one of NATSIAA's attractions — that it reveals the changes in Aboriginal art over decades, documenting inherent social and political changes. Certainly the award's history has not always been smooth sailing.





above: KENNY WILLIAMS
TJAMPITJINPA (Kintore,
Northern Territory), Snake
Tjukurrpa, 2000, acrylic on
linen, \$20,000 Telstra First Prize,
Museum and Art Gallery of the
Northern Territory, Darwin.

left: ROBERT CAMPBELL JNR, Robert Marbuk Tutawallie supports Aboriginal stockmen striking for equal pay at Wattie Creek, 1990, acrylic on canvas, Australian Museum at Customs House, Sydney.



In 1996 accusations of fraud were levelled against Kathleen Petyarre, her recently estranged white de-facto husband claiming to have painted a substantial part of the winning work. Storm in Atnangkere Country 2 proved to be more than a storm in a teacup even though, after much debate, the claim was dismissed. It drew attention to the complex cultural boundaries Indigenous artists must work with. Indeed, such controversy highlighted the award's currency.

The issue of copyright gained importance too, as Banduk Marika notes in his preface to the 'Transitions' catalogue:

Yolgnu paintings are all about the land, and different families own different land as well as different paintings. These are governed by intellectual property rights. Too often I see contemporary art being produced by Indigenous and non-Indigenous people that breaches that copyright. It's supposedly representing traditional art, but it's not. It's only decoration. It has no solid cultural bone.³

Touring nationally throughout 2001, 'Transitions' is curated by Margie West and features around sixty artworks, twenty-nine of which are past NATSIAA winners. While the majority of work is painting, the exhibition documents the shift away from classic bark and desert canvas paintings to the new generation of urban-based Indigenous art. Visually, the show felt quite smooth within the worn external architecture of Customs House and its ultra-modern interior. The works sparkle with bright painted surfaces

and dynamic patterning. There is little of the faded rarrking which identified the earthy bark painting of earlier years, though John Mawurndjul's Ngalyod and Mick Kubarkku's Crocodile hollow log come close.

Other outstanding paintings (on canvas) include the densely worked, richly textured narratives of Gertie Huddlestone and Dorothy Napangardi, while Emily Kngwarreye and Kathleen Petyarre provide

mesmerising signature works.

'Transitions' brings together a selection of outstanding works (primarily paintings, though also prints and drawings) with political overtones. While one could argue that all Indigenous art is in a sense political, the reference here is to the work mostly produced by urban artists. It is about Indigenous identity and related events such as land rights and the stolen generation, including a highly decorative narrative by Milton Budge called Ration day, burnt bridge, 1989, depicting a scene from the artist's childhood when rations rather than wages were distributed to Aboriginal workers at the mission. Jody Broun's White fellas come to talk bout land, 1998, and Robert Campbell Jnr's Robert Marbuk Tutawallie supports Aboriginal stockmen striking for equal pay at Wattie Creek, 1990, also carry strong messages.

Among objects selected by Margie West are powerfully understated Mimi spirits and feathery mermaids woven in pandanus and paperbark, materials usually associated with traditional basket weaving. Made by Lena Yarinkura, the mermaids are dramatic life-size mythological representations, and caused a sensation when they were shown in 1994. There are also delightful red herrings, such as Peggy Napangardi Jones's *Yellow bird*—naive, abstract and compelling.

The 17th NATSIAA exhibition in Darwin was thought by regular commentators to be less potent than in previous years, perhaps because some of the more senior artists were

lured away to produce work for the Sydney 2000 Olympics art venues. (Indeed, one of the mixed blessings of this award has been the economic pressure for many artists to make immediate sales, thus causing them to hold off entering their best work.) Nonetheless, a



above: DOROTHY GALALEDBA (Maningrida, Northern Territory), Pandanus mat Dreaming, 2000, natural pigments on bark, Telstra Bark Painting Award, Museum and Art Gallery of the Northern Territory, Darwin.

top left: JEANETTE JAMES (Moonah, Tasmania), Jewel of the sea, 2000, shell necklace, Wandjuk Marika Three-Dimensional Award (supported by Telstra), Museum and Art Gallery of the Northern Territory, Darwin.

splendid representation of 154 works was on offer. The judges, artist-curator Brenda Croft and former director of the National Gallery of Australia, Betty Churcher, awarded first prize (\$20,000, an amount Telstra has now doubled) to a Pintupi man from Kintore, Kenny Williams Tjampitjinpa. His acrylic on linen Snake Tjukurrpa, 2000, reveals the artist's connection to his traditional country via a hypnotic track of zigzag lines depicting the snake rippling across sandhills. Other awards went to Dorothy Galaledba (Northern Territory) for Bark Painting; Julie Dowling (Western Australia) for General Painting; and Peter Nabarlambarl (Northern Territory) for Work on Paper. Jeanette James's peerless Jewel of the sea, 2000, shone in its illuminated

display case, winning this Tasmanian artist the Wandjuk Marika Three-Dimensional Award. The shell necklace, a mariner artform still practised in James's family, is specific to the Bass Strait Islands and was once held in high regard for bartering between land and sea peoples. But the added sparkle to the exhibition came with the knowledge that one of the more substantial prizes in the Australian arts calendar will continue.

- I Telstra presents Transitions: 17 Years of the National Aboriginal and Torres Strait Islander Art Award, exhibition catalogue, Australian Museum at Customs House, 2 September 26 November 2000, Museum and Art Gallery of the Northern Territory, Darwin, 2000, p. 25.
- 2 ibid., p. 48.
- 3 ibid., p. 4.

Telstra presents The 17th National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, 30 September – 26 November 2000; Telstra presents Transitions: 17 Years of the National Aboriginal and Torres Strait Islander Art Award, Australian Museum at Customs House, 2 September – 26 November 2000; Drill Hall Gallery, Canberra, 1 February – 4 March 2001; Tandanya National Aboriginal Cultural Institute, Adelaide, 14 September – 21 October 2001; Melbourne Museum, 2 November 2001 – 27 January 2002; Telstra presents The 18th National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin, 15 September – 11 November 2001.

COURTNEY KIDD

Courtney Kidd is an art critic for the Sydney Morning Herald.

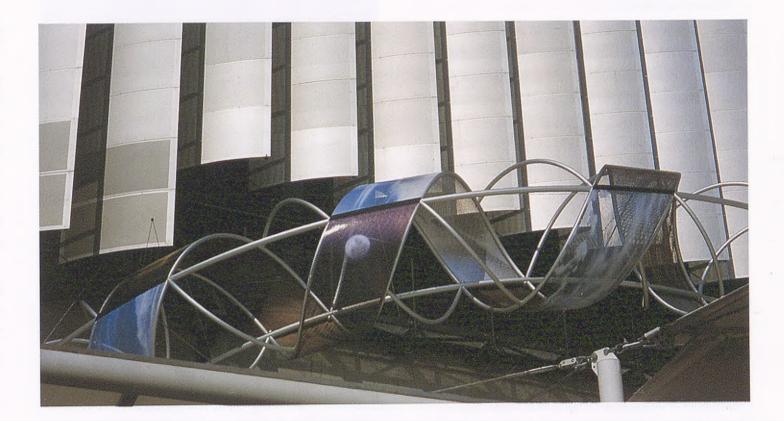
PUBLIC ART

Back from the sidelines

The Olympic Co-ordination Authority Public Art Program

of the millions of spectators who traipsed through Sydney Olympic Park and the Sydney International Shooting Centre during the 2000 Olympic Games, very few experienced the nine public artworks which comprise the Olympic Co-ordination Authority (OCA) Public Art Program. The necessity for stringent security and crowd-control during the games resulted in the building of temporary structures which, along with general site operations, obscured most of the works.

For example, Ari Purhonen's work Osmosis, located at Haslam's Pier, a major landscape feature at the northern point of the Olympic Boulevard at Homebush Bay, was concealed by fences which prevented visitors from experiencing the work's substructure of coloured aluminium rods. These are skewed to create a moiré effect when viewed while walking along the metal-grate floor of the pier. Similarly, a marquee outside the western entrance of Stadium Australia impeded the view of Neil Dawson's 22-metre diameter



wreath sculpture *Skies*, although its companion work on the eastern side, *Feathers*, was relatively visible. Fences around the stadium cordoned off major areas of David Chesworth and Sonia Leber's work *5000 calls*, a sound-

scape of 5000 different recordings of the human voice expending effort. This work was further compromised by announcements from neighbouring public address systems.

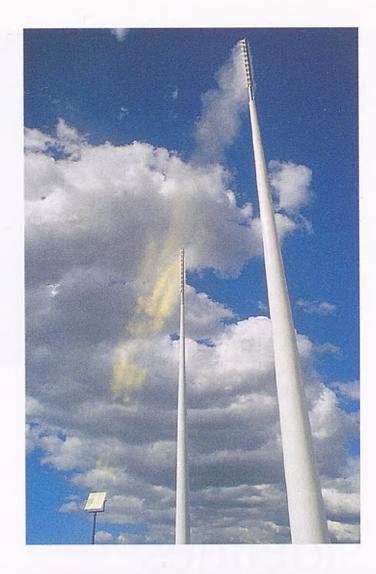
Crowd-control measures also meant there

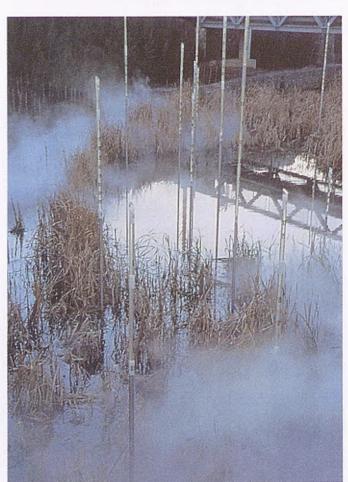
were few opportunities for people to divert from the flow and discover, for example, Janet Laurence's alchemical retreat *In the shadow*, located in Boundary Creek outside the Tennis Centre. Visitors remained largely unaware of Laurence's 'wands' of varying heights in the reedy creek edged with mist, fibre-optic lights and casuarinas. Similarly, crowds arriving by bus at the Sydney International Shooting Centre in Liverpool were led in the opposite direction to Brook Andrew's work *Seven spears*, a landscape installation of variously angled large timber spears, some with glistening bronze heads and others with elaborate LED patterning.

In the Olympic crowds the business of getting to and from venues was too serious to allow one's peripheral vision to be engaged by anything but the main event. As the works by Laurence and Andrew testify, it seemed that people didn't look sideways. Nor, for that matter, did they look down — at Elizabeth Gower's *Lost and found*, a playful maze on the SuperDome foyer floor, for instance — or, with the exception of the Olympic cauldron, look up — for example, at the blazing torches of James Carpenter and Richard Kress's *Luminous threshold*.

However, there were two works that were clearly visible during the games. Millions of people gawped at Robert Owen's *Discobolus* as they meandered through the traffic corrals en route to the train station at Homebush Bay, although barriers prevented them from looking at the olive grove, cypress plantings and marble architectural fragments that formed part of the work. A 7-metre diameter stainless-steel and glass sculpture, *Discobolus* prompted frequent exclamations of 'It's a CD!', with some visitors so enthralled with the work that they broke from the throng long enough for a photograph in front of it.

The most visible work in the program is Paul Carter and Ruark Lewis's polychromatic text piece *Relay*, which is not surprising given that it is integrated into a \$10-million landscape feature at the heart of the Homebush Bay site. The Hargreaves Associates landscape design is well matched by the poetry and bravura of *Relay*. The shady figtrees (transplants from the site's abattoir





top: JAMES CARPENTER and RICHARD KRESS, Luminous threshold (detail), Sydney Olympic Park, Homebush Bay, Sydney.

above: JANET LAURENCE, In the shadow, Sydney Olympic Park, Homebush Bay, Sydney.

previous page: NEIL DAWSON, Skies (detail), Sydney Olympic Park, Homebush Bay, Sydney.

past), and the tunnel fountains, relaxed and delighted visitors, many of whom sprawled over the granite seating and were intrigued by its cryptic prose poem and 'graffiti clusters'.

Sydney Olympic Park is now undergoing post-games transformation. Temporary structures have been decommissioned and in the absence of barriers and enormous crowds, the public art program has re-emerged. The first half of the program – Relay, Osmosis, 5000 calls, Lost and found and Feathers – was finished in 1999, and of this group, the highest critical praise has been reserved for Relay and 5000 calls.1 The second half of the program – Skies, Discobolus, In the shadow and Luminous threshold - finished in 2000, comprises sculptural installations, whereas the first (with the exception of Feathers) is quite seamlessly integrated into public infrastructure such as light-poles, floors and seating.

At the risk of appearing partial, the critical acclaim accorded Relay and 5000 calls is due to all four works in the second half of the program. Skies is more successful than Feathers because it is denser with images; in Skies Dawson has used ribbons of perforated aluminium as a substratum for images of local skies, backed with the colours of the Olympic medals – gold, silver and bronze. Owen's Discobolus is a substantial achievement – a surprising blend of contemporary and ancient ideas and idioms which makes a powerful statement about the origins of the Olympics, the links between the original site and Homebush Bay and the Greek origins of many Australians. Andrew's Seven spears is another sophisticated work which acknowledges the mobile habitation patterns of Indigenous people from New South Wales by using spear forms from throughout the state, but inscribing them with text from different language groups. Finely crafted, these monumental spears compete with each other and the landscape; conceptually, the work stands in defiance of Australia's violent history of race relations.

Jisuk Han was Janet Laurence's design adviser for *In the shadow* and the work shares the sinuous 's'-form and vertical application of translucent materials of their other art—landscape collaboration, *Veil of trees*,





above left: BROOK ANDREW, Seven spears, Sydney International Shooting Centre, Liverpool, Sydney; above right: ROBERT OWEN, Discobolus, Sydney Olympic Park, Homebush Bay, Sydney.

But where *Veil of trees* is politely poetic, *In the shadow* draws on the history of Boundary Creek which, like much of Homebush Bay, has undergone remediation. The wands are inscribed with chemical formulae representing the qualities of the water monitored in the creek. As the mist snakes down the creek edge, the environment is transformed into a fantastic hybrid space — an alchemical but peaceful landscape.

James Carpenter and Richard Kress's Luminous threshold is the most breathtaking work in the program. Emerging from a mangrove-edged creek and obliquely crossing a bridge, five 22-metre-high masts topped with misting devices are aligned with a dichroic glass mirror-faced heliostat (sun-tracking device). During the day the heliostat directs sunlight onto the plumes of mist; at night a huge searchlight illuminates the heliostat. Luminous threshold works in dynamic response to light and wind, and the position of the light source in relation to the viewer. From across the bridge on a bright day the heliostat appears to draw golden light from the masts. When one is in alignment with the masts on the northern side – in either Hill Road carpark, or near Newington on Hill Road – Luminous threshold becomes a single mast topped with furiously bright dancing flames. At night the plumes' gold becomes slightly more acrid in hue. People like this work;

it inspires wonder. Stirring associations with both the region's smokestacks and the Olympic cauldron, the elegant masts of flaming mist and the heliostat transform the landscape into a celestial or, perhaps, extraterrestrial experience.

The most successful public art reveals itself gradually and multifariously - something only experienced by the repeat visitor. For instance, it takes time to find in Relay the breathy quote from Betty Cuthbert winning gold in 1956, or Herb Elliot's deprecating selfportrait. First-time visitors to the SuperDome may not realise that Elizabeth Gower's floor design becomes a teasing puzzle when viewed from the mezzanine level. Changing light conditions alone dramatically alter one's experience of an outdoor artwork. At dawn Discobolus becomes golden. Similarly, Ari Purhonen's Osmosis is psychedelic at night. In fact, the experience of the site at night is much more dramatic than during the day.

enough community ire for it to be removed is an ever-present reminder of the necessity for close consultation with stakeholders. Chesworth and Leber's 5000 calls at Homebush Bay may have attracted serious and international acclaim, but the many plaudits accorded the work are countered by a fairly constant trickle of derision from others who vigorously prefer the ubiquitous muzak bleating from speakers elsewhere on site;

one visitor wrote offering to replace the soundscape with a compact disc of ambient dolphin sounds. The OCA is also in careful consultation with the Greek community who funded *Discobolus*, some of whom regard the text on the work as insufficiently legible.

Finally, sustained looking requires a certain comfort level and Homebush Bay, a vast conglomeration of sporting venues, is very different in character from more restful public-art sites such as gardens or parks. The outstanding success of *Relay* and *Discobolus* in engaging visitors underlines the need for the expedient implementation of post-games remediation at Olympic Park. More respite areas, a less militaristic style of operations and less department-store music would greatly improve Homebush Bay in general, but particularly as a place to explore art.

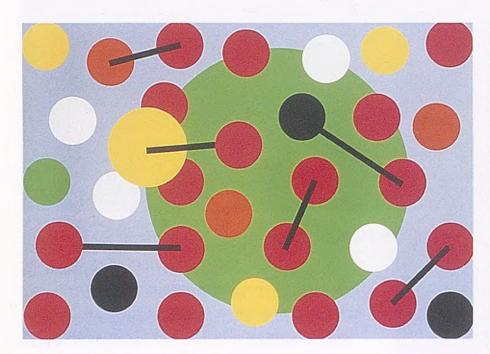
Australian ('Review'), 25–26 March 2000, p. 22;
Philippe Regnier, 'Australian artists' first experience of making public art', *The Art Newspaper*, no. 105,
July – August 2000, p. 19; Alex Gawronski, 'Game over? The Olympic arts commissions', *RealTime*,
December 2000 – January 2001, p. 28. For more substantial coverage of the Olympic art program see Richard Mordaunt's documentary, screened on ABC television in October 2000.

ANNE LOXLEY

Anne Loxley is former director of Public Art at the Olympic Co-ordination Authority, Sydney.

Art>Music: Rock, Pop, Techno

An exhibition with narrow bandwidth



A Museum of Contemporary Art (MCA) in Sydney, was an ambitious, bright and fashionable exhibition – the sort of show that has been missing from the MCA's play-list for some time. While 'Art>Music' represents a return to form, of sorts, the impact of the exhibition was muted by the MCA's decision to confine the show to a single floor, giving the ground and mezzanine levels over to a gimmicky celebrity collection hang, 'MCA Unpacked', instead. This took a practical toll as a number of the sound works in 'Art> Music' need to be listened to through headphones, rather than in an installation environment, in order to avoid sound clashes and spatial distortions. The exhibition seemed cramped; there was too much art packed into too little space, creating an uncomfortable retinal overload. If there had been greater room to move, perhaps the exhibition could have been rounded out some more.

'Art>Music' was constructed from a fan's point of view. While this is as good a critical perspective as any provided it is informed and honest — it brings with it an associated range of problems. Fans are, after all, renowned for their monocularity and hermeticism, yet millennial museum curators are expected to be rigorously reflexive. The result was a show played on too narrow a bandwidth, for a number of crucial high notes were left out at the expense of midrange critical frequency. The exhibition curator, Sue Cramer, clearly included a range of artists and works that she is a fan of – which in itself is no crime – yet, to quote Jacques Derrida, she failed to mine their

'critical correspondence'. And correspondence is everything in the construction of a curatorially driven and historically oriented concept exhibition, even if it is left to the catalogue essays to make the necessary connections and corrections. (Generally speaking, it is scholarship that elevates any exhibition project above being simply a matter of taste.)

The catalogue essays should have addressed what was left out of the exhibition, or at least wondered aloud, in a sophisticated way, about the choices that were made. For instance, the show could have been subtitled 'Since the 1980s' or 'After Punk' to avoid the

perception that it was a show without a beginning. I understand that the title and curatorial premise for the exhibition is 'Rock, Pop, Techno', but with all the references to experimentation, crossovers and collaboration, it seems bloody-minded not to have included some earlier moments of art and music history, or to have at least mentioned some of the more famous recent works that were not included in the show (even for practical reasons such as cost or inaccessibility).

At the risk of writing a list, the catalogue begged for mention of the heady atmosphere of the Café Voltaire that inspired Fluxus; the collaboration between John Cage, Merce Cunningham and Robert Rauschenberg (not just Cage's seminal 1952 work 4'33"); the Free Jazz innovators Ornette Coleman (who opened Artist House in SoHo in 1971 as a centre for art—music collaborations), Dewey Redman, Charlie Haden, Sun



above left: GERWALD ROCKENSCHAUB, Color foil on alucore, aluminium frame, 1999, courtesy the artist.

centre: CHRISTIAN MARCLAY, Echo and narcissus, 1992–2001 (detail), 10,000 compact discs, dimensions variable, courtesy the artist and Paula Cooper Gallery, New York.

left: CHARLES LONG and STEREOLAB, 3 to 1 in groovy green, 1995, couch, coffee table, lacquer over plastic shape reinforced with fibreglass, compact-disc player, three headphones, dimensions variable, courtesy the artist and Shoshana Wayne Gallery, Los Angeles.

above right: Sonic Youth room, installation view.
right: RONNIE VAN HOUT, Untitled band embroidery,
2000–2001, cotton embroidery thread on cotton duck,
100 x 60.5 cm, courtesy the artist and Darren Knight
Gallery, Sydney.

Ra and Pharoah Sanders; the composition of the serialists Webern and Schnittke; the active ferment of the Japanese noise-scene; the music video directed by Doug Aitken for Fatboy Slim; Sam Taylor-Wood's styling work with the Pet Shop Boys; Elizabeth Peyton's paintings of the louche dandy-rockers Suede; and, most famously, David

Bowie's 'spin' paintings made with Damien Hirst and the backing of *Modern Painters* magazine.

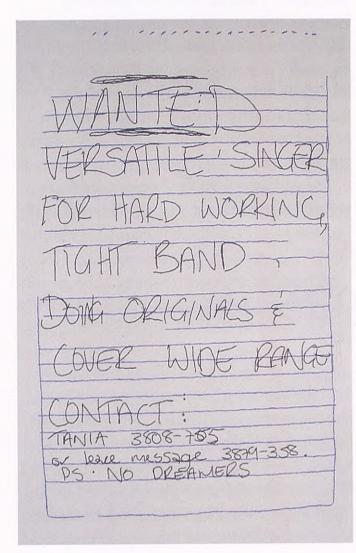
Instead, we have a catalogue and exhibition constructed with a particular pop spin. And, to paraphrase T. J. Clark, the elevation of pop as the high style represents a victory of attitude over judgment. In the case of 'Art> Music', attitude is possessed by New York and its quintessential art-rockers Sonic Youth. There was a Sonic Youth memorabilia room at the heart of the exhibition in

which much was made of the cover art and graphic design rendered on behalf of the group – in posters, album covers and fanzines – by the likes of artists Mike Kelley, Lydia Lunch and Raymond Pettibon. So much has been made that the band's vocalist, Kim Gordon, is quoted without irony as saying that 'Mike's stuffed animals work so well in the context of the rock genre because they are the perfect symbols for *post-teenage rebellion*' – my emphasis, as a distinctly non-teenage commentator and Sonic Youth ambivalent, included. (A photo-portrait of stuffed toys by Mike Kelley was used on the cover of the Sonic Youth album Dirty.) It makes me wonder why the Rolling Stones's clever use of Robert Frank's photography for the cover of their Exile on Mainstreet album is considered simply savvy marketing, and why Jasper Johns's and Robert Rauschenberg's window dressing for Bonwit and Teller, and Andy Warhol's graphic design and window dressing for Bloomingdales, are perceived as Purely 'making a buck', rather than a formative stage of these artists' practice?

It is not enough that Christian Marclay is an experimental musician and artist in his own right, with a major following in Australia. Marclay's work *Echo and narcissus*, 1992–2001 – one of the ironic high-

lights of 'Art>Music' — was hung next to Lee Ranaldo's *HWY song*, 1996—99 (Ranaldo is a guitarist with Sonic Youth) and he performed with Ranaldo on the opening night of the exhibition.

Pop can be fun and look cool and there are some great works in the show which cleave tenuously to the music coefficient of the curatorial premise. They are 'pop' inasmuch as they are made in the popular colour palette and hard-edge style. Gerwald Rockenschaub's alucore works are 'paintings' as T-shirt designs or album-sleeves, and John Armleder's mirror-ball, spotted, pistachio-hued corridor would look perfect in





Wallpaper or an Ian Schrager-designed hotel.

There are, however, a couple of deeply ironic and serious moments in the show. The inclusion of a distinctly day-glo Howard Arkley painting of Nick Cave – a portrait of a famous pop-junkie-poet by an artist who died of a drug overdose - speaks of the sublimated death-drive and instantly nostalgic reflex of rock 'n' roll. Daniel Pflumm's 1997 Stuggart video couples electronic music with television graphics (haute versions of early paddletennis video games and disco graphic and light shows). At one point, when the music is at its grooviest, the graphic on the screen is taken from a television advertisement; close watchers will recognise the computer rendering of washing-detergent enzymes lifting grime out of fabric. At this moment Pflumm turns techno-cool back on itself, cutting at the core of its commercial roots (think of how many advertisements Moby's Play album has been attuned to).

Ronnie van Hout reminds us that art and music (even pop) should be a serious business. His embroidered canvas, *Untitled band embroidery*, 2000–2001, depicts a 'singer wanted' advertisement similar to those posted on high-school or music-store noticeboards. It spells out exactly what I want from an exhibition: 'Wanted: versatile singer for hard-working tight band doing originals & cover wide range ... P. S. No dreamers.'

Images courtesy Museum of Contemporary Art, Sydney.

Art>Music: Rock, Pop, Techno, Museum of Contemporary Art, Sydney, 21 March – 24 June 2001.

SIMON REES

Simon Rees is a writer and curator based in Sydney.

Joy Roggenkamp OAM 1928-1999

oy Roggenkamp was a conservationist J well before the term was devised. Among her first works were paintings of wildflowers, a theme to which she would constantly return. One of these paintings, Lost world of *the Wallum* – celebrating the wild beauty of Queensland's Caloundra Shire - was awarded the Premier's Award in 1977.

Roggenkamp had an underlying will and discipline which she used to combat diabetes; she received the Keillon Medal for fifty years' triumph over this lifelong disease. A grim side occasionally enters her beautifully painted watercolours of isolated groups of trees, the trees seeming to wait for the finality of the chainsaw. Cézanne was her mentor, as is evident in the broad brushstrokes and subdued circular structure of her works, such as the familiar brush-drawing of her son Baby, with which she won the Queensland Art Gallery's acquisitive prize – the L. J. Harvey Memorial Prize for Drawing – in 1959. James Gleeson reviewed her exhibition of Blue Mountains paintings at the Macquarie Galleries in 1964, summing up her approach as 'the big brisk authoritative brushstrokes of an artist whose hand is guided by a mind sharpened to an appreciation of formal values by the work of Cézanne'.

Brisbane from the 1940s to the 1970s was



Joy Roggenkamp photographed at Caloundra, Queensland.

a battleground for any young painter with vision. However, guidance was there from people such as Daphne Mayo, Vida Lahey, Margaret Cilento and Judith Wright, preceding a second wave of support by others including art critic Dr Gertrude Langer; Robert Haines and Laurie Thomas, the latter following Haines as director of the Queensland Art Gallery from 1961 and establishing the H. C. Richards Prize; artist and innovative teacher Roy Churcher; and Jon Molvig, a unique teacher and artist who helped to produce a new wave of artists in Brisbane, Roggenkamp among them.

Roggenkamp won the Pring Prize for women watercolourists in 1966 and 1967, as

well as all other existing watercolour prizes, and exhibited in solo and group shows in every capital city in Australia except Perth. Despite this, a local newspaper once referred to Roggenkamp as a Brisbane housewife who painted in the kitchen; she retorted that she was a painter who prepared meals in the family kitchen like everyone else and painted where she could.

Another highlight for Roggenkamp was winning the Trustees Watercolour Prize at the Art Gallery of New South Wales in 1962. Sir Lionel Lindsay, a trustee and one of the judges, told Roggenkamp that he loved her Macquarie Galleries show, and that she was the best watercolour painter in Australia. Similarly, Sir Herbert Read, after awarding the Finneys Centenary Art Prize to Margaret Olley, asked for Roggenkamp and told her: '[Your] watercolour was painted with dexterity, felt emotionally and rendered like the notes of a musical score. Harmony, rhythm and constant interplay gave production of a work of perfect unity.'

Joy Roggenkamp is survived by her husband, Ross McCowan, daughters Pat and Bronwyn, and son Paul.

JOHN ALAND

Bronwyn Thomas 1923-2000

Bronwyn Thomas first trained as an artist, distinctive abstract-expressionist paintings in a major solo exhibition at the prestigious and painting at the National Gallery School in Melbourne, Brisbane Central Technical College and studying privately with Jon Molvig, Stanislaus Rapotec and others. Despite making a strong statement with her

Gallery A in Melbourne in 1960, she would return to active painting only as to an inner sanctum. The passion would manifest in other ways, including travel, with art studies as its motivation.

From 1959 Bronwyn travelled to Mexico, the United States, Britain, Europe, Thailand, India, Cambodia, Turkey, Singapore, Peru, Colombia, Hong Kong and China. She had an insatiable curiosity about all forms of art and origins (the day before her last operation we discussed projects for the future) and

developed a broad foundation of scholarship, a discerning eye, an accurate and ruthless critical sense and a prodigious memory.

Brisbane in the 1950s and 1960s was a conservative backwater, but a foundation group of stalwarts were ready to support new teachings from proven people such as Molvig and Bronwyn. From 1956 she began innovative creative art and craft classes for children in Brisbane, lectured in art and craft at the Kindergarten Teachers' Training College and taught art in state and private schools. Her children's classes were so successful that when she moved on, other teachers were always ready to continue her ideas.

In 1960 Laurie Thomas came to Brisbane, where he was director of the Queensland Art Gallery from 1961 to 1967. I have the clearest memory of Bronwyn introducing Laurie to me at the Johnstone Gallery. They were later to be married, Bronwyn and Fergus Yeates having divorced earlier, thus beginning one of the happiest, most expansive and art-productive relationships in Australia. However, Laurie's term as director was a constant battle against veteran trustees; he later resigned and moved with Bronwyn to Sydney where



Bronwyn Thomas at Bonython Gallery, Sydney.

he became principal arts writer for the *Australian* until his untimely death in 1974.

From 1961 to 1967 Bronwyn formed her school of creative art and craft in Spring Hill, was a founder of the Contemporary Art Society and a senior part-time lecturer in art at Queensland University. From 1971 to 1974 she was director of the Bonython Gallery in Sydney, and from 1974 to 1977, director of the Australian Centre for Photography. She studied photography intensively and used these skills to document rehearsals of the

'Seymour Group', a contemporary classical music group of which Stuart Challender was a founding member and Bronwyn the inaugural secretary, and through which she continued her long association with music.

In 1975 Bronwyn was the Australian Commissioner for the Third Indian Arts
Triennial and in 1977, as executive director, organised the 'El Dorado Colombian Gold' exhibition. In the late 1970s she organised a comprehensive exhibition of the works of the late Jon Molvig which toured to state and regional galleries and set the standard for other survey shows. From 1980 onwards Bronwyn studied Chinese and taught English in Beijing, and worked with the Chinese Museum of History. She was also a mentor, ambassador and guide for Chinese artists and students and their families in Beijing, and an extended family for them in Sydney.

Bronwyn Thomas is survived by her sons Michael and Andrew, her sister Marie and brother Denis, and her four grandchildren and two great-grandchildren.

JOHN ALAND

Cedric Flower OAM 1920 - 2000

The citation for Cedric Flower's OAM, in 1981, was 'For services to Australian history, particularly the identification, classification, and preservation of historic buildings, through the New South Wales Branch of the National Trust'. The National Trust, appreciating his work on various committees, must have been the principal lobbyist for his Order of Australia. But Cedric Flower served Australian history also through his books and paintings. He identified himself primarily as an artist.

In 1998 the last of Flower's many exhibitions was held in Paddington, the Sydney suburb where he had lived for forty years before moving south in 1986 to Werri Beach. His first exhibition, at the Macquarie

Galleries, was in 1941. In the 1940s he lived in The Rocks, above Circular Quay. Like so many Sydney painters, from Dobell to Whiteley, he started out in a commercial art studio. Illustration and graphic design continued, and happily influenced his painting. He told Alan McCulloch's Encyclopedia of Australian Art to say 'The aim of his painting is "to delight".

For the *Bulletin* in 1965 I wrote 'The Charm School: Backward glance at an avant-garde'. The article reproduced paintings by Donald Friend, Elaine Haxton, Margaret Olley, Jean Bellette, David Strachan, Francis Lymburner and Cedric Flower (Lymburner and Flower had shared the house above Circular Quay). To represent his work Flower selected an oil

painting of a rural accident from his own family history: Aunts Molly and Poppy Flower at Tilba Tilba on the New South Wales south coast, where his father had farmed. Just as his drawings and paintings of fantastic cast-iron-lace houses were of the real world outside his door, so his human events were personal stories, quite intense and sometimes dark.

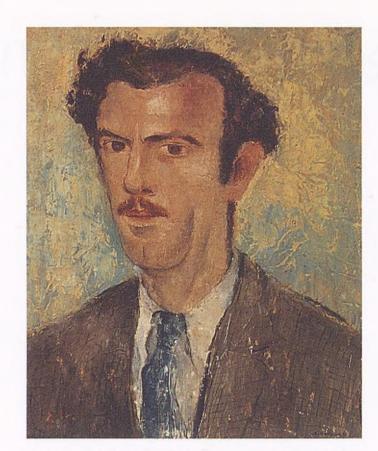
Bernard Smith's *Australian Painting*1788–1960 placed him with 'Realistic Expressionism': 'The work of Dobell,
Drysdale, Friend and Herman gave a special quality to the art of war-time Sydney ... often deprecatory and sardonic ... [a quality] also to be found in the elegant and yet uproarious, piquant and dexterous art of Cedric Flower.'

He undertook stage design and advertising

for non-commercial little theatres before 1950, and occasionally acted. In 1961 he designed an Australian musical, *The Sentimental Bloke*, for J. C. Williamson.

As a writer Flower began collaborating with his first wife on radio plays and film scripts. (Pat Bullen became Pat Flower, author of detective stories). Later he focused on Australian history and art history, including architecture, and contributed book reviews to the Bulletin. For Sun Books's delightful large paperbacks on Australian art, 1976–79, he was the general editor. They include Nicholas Draffin's The Art of M. Napier Waller and Australian Woodcuts and Linocuts of the 1920s and 1930s, Margaret Betteridge's Australian Flora in Art and others on Australian Artists at War, Australian Children's Book Illustrators and Picture Palace Architecture in Australia and New Zealand.

Flower's first book was *Duck and Cabbage*Tree: A Pictorial History of Clothes in Australia
1788–1914 (1968). A characteristically vivid
caption might echo some experience of Tilba
Tilba: '[The painting] suggests this is a city
girl waiting for the sulky to the station, after
one of those unsatisfactory visits to country
relatives.' He contributed Erotica: Aspects of
the Erotic in Australian Art to his Sun Books
series, which also included Siren and Satyr:
The Personal Philosophy of Norman Lindsay.
He had been led to those specialisations



SALI HERMAN, Portrait of Cedric Flower, 1945, oil on hardboard, 47.7 x 40 cm. Gift of Mr Cedric Flower, 1970, Art Gallery of New South Wales, Sydney. © reproduced with permission. Photograph Brenton McGeachie.

when Lindsay's house and studio became a National Trust museum, of which Flower was made the founder chairman. His other books were *The Rocks* (1969), *Antipodes Observed: Prints and Printmakers of Australia* (1974), *Cedric Flower's Picture Book of Australia When* (for children) (1978), *Illustrated History of New South Wales* (1981), and *Treasures of Australia* (1984).

Working in England from 1950 to 1955 had made Flower sharply aware of the special qualities of Australia, not only its look, and its private stories, but also what it lacked. In a letter to the Sydney Morning Herald he advocated 'a Sydney sparkling with fountains'; the Lord Mayor created a fountains committee and appointed Flower to it. The much loved El Alamein Fountain at Kings Cross was one result. Around 1960, with Helen Blaxland, he devised a colourful paint job for Argyle Place in The Rocks, more like the Mediterranean at Portofino than the drab 'heritage' colours that would be used today. On the other hand, by the early 1970s his colour scheme and restoration advice for Tilba Tilba - one of the first attempts to revitalise a complete township by heritage tourism – was more respectfully authentic.

Flower added much more sparkle and delight to Sydney than fountains. He created the lively ideal that became gentrified Paddington. His stylish, witty paintings and books made Sydney and the south coast more interesting than they had been.

After Pat's death, Cedric later, in 1978, married Wendy Stapleton. They lived happily in Paddington and then at Werri, where he died of a stroke on 6 August 2000. Wendy died on 13 May 2001.

DANIEL THOMAS

Johnny Warangkula Tjupurrula c. 1925–2001

An indication of the phenomenal impact of Johnny Warangkula Tjupurrula's paintings was the feverish and determined international auction bidding in June 2000 for his 1972 masterpiece *Water Dreaming at Kalipinypa*. The sale price of \$486,500 doubled the world record price for an Aboriginal artwork and drew attention to the seminal importance of such early Papunya paintings, not only in Australian art but also as an extraordinary language created by desert nomadic peoples to attempt to communicate with the

monstrously unfair and unheeding world that was usurping theirs.

The publicity this sale engendered led journalists to seek out Johnny Warangkula and to find him in poverty and illness, living in the open on the outskirts of Alice Springs. This awakening in Australia to the tragedy that had overtaken some of the country's greatest artists mobilised a number of medical aid programs and focused global attention on the moment when two worlds met and began a dialogue through art on the way the values

of one (the 'white fella' world) enabled an appreciation of the visual pleasure of the object far beyond the message of its maker.

Johnny Warangkula, a Luritja man, was born in the desert country to the north-west of the sacred waterhole site of Ilpilli at the sandhill soakage of Kalilpinypa. His childhood, spent moving across this country with his family, was a fully traditional one — hunting animals, especially goannas and lizards, and collecting wild raisins, seeds and flowers. He became the revered owner of

particular tracts of country, including Ilpilli itself, which was a meeting point for Pintubi, Warlbiri and Luritja people in times of receding water.

With his family Johnny Warangkula came upon evidence of white people on land and in the sky, seeing the first plane in the desert in the 1930s, and meeting an anthropological expedition at Mount Liebig in 1932. The Lutheran mission at Hermannsburg became a haven for desert people when, during the severe drought of the 1930s, they sought water, food and protection there. Many who had ventured closer to other European outposts had been shot, so his family began a more settled life on the outskirts of the Hermannsburg mission. Later he worked at Haasts Bluff, where he laboured on the construction of an airstrip, and on the roads.

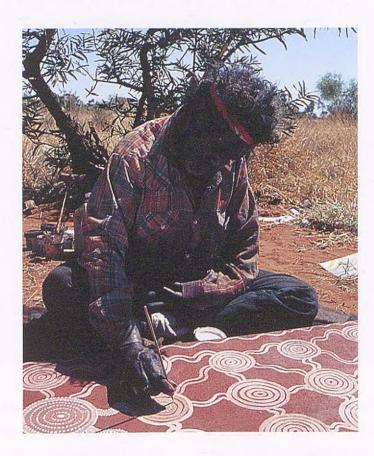
As a key young man, the Northern
Territory Administration sought Johnny
Warangkula's help in building roads to other
emerging settlements where nomadic peoples
were placed – at Mount Leibig, Yuendumu
and Mount Wedge. While he came to know
something of the motives and operations of
white settlers and government administrators,
he knew that they, in turn, cared little for and
understood nothing of his Luritja world of
knowledge about his country, its climate,
plants, animals, resources and the metaphysics
of its creation. They did not understand the
Law or *Tjukurrpa*, which to Johnny
Warangkula was the meaning of life itself.

Strong and upright, wearing outback stockman's outfit and cowboy hat, and seemingly embodying the success of the administration's desires for training and assimilating the 'nomads' into white society, Johnny Warangkula was often chosen to meet dignitaries, including Queen Elizabeth II.

By 1970 Johnny Warangkula was a town councillor at the recently established outpost of Papunya, which housed the remote Pintubi whose lands extended beyond Ilpilli and far into Western Australia. These families, along with other Pintubi, Warlbiri, Luritja and Aranda, many formerly at Haasts Bluff, were living in desolate and depressed circumstances, now aware that the possibility of returning to their childhood country and former life was

remote and probably physically impossible.

It was at this time that Johnny Warangkula joined a small group of men and began to paint on boards for the Papunya teacher Geoffrey Bardon. The paintings were extraordinary lyrical renditions of country and events. Bardon has recounted how Johnny Warangkula responded with vigour to his calls for elaboration of the story, his need to understand what was happening in the picture, and pictographic elements. The artist



developed a personal visual language and his technique was highly individual. Bardon writes: 'Johnny Warangkula Tjupurrula always showed great assurance in his direct approach and expansion of his stories. His calligraphic line and smearing brushwork is accentuated by dotted ornamentation. He gradually reduces these linear elements to achieve visual results using dots and overdotting. This becomes an intensely personal style of tremulous illusion, and his stories are narratives of great visual power.'

During 1971—72 Johnny Warangkula was to explore the same themes — water storage, seepage and the origins of lightning at Kalipinypa — in many versions, with subtle variations. As a rainmaker and storyteller he exulted in sharing his love of water. He was also responsive to Bardon's request for educative paintings to show the 'white fellas' about

'story', meaning Law, with a series of remarkable figurative works that concerned a cautionary tale of punishment befalling children who broke the law. In these 'Children's Story' paintings the rough brush-sketched figures merge with rivers, caves and killer boomerangs, and are overlaid and meld with his signature background designs of zones of parallel lines and stippled patterns of colour that describe the plants and flowers.

In the late 1970s Johnny Warangkula returned to Ilpilli with an extended family group that included his niece Pansy Napangardi who, trained by him, became the pre-eminent female desert artist of the 1980s, receiving rights from him to paint the sites of Ilpilli and Kalipinypa, among others. She attributes her illusionist mirage-like effects to the double dipping, dotting technique she learnt from Johnny Warangkula.

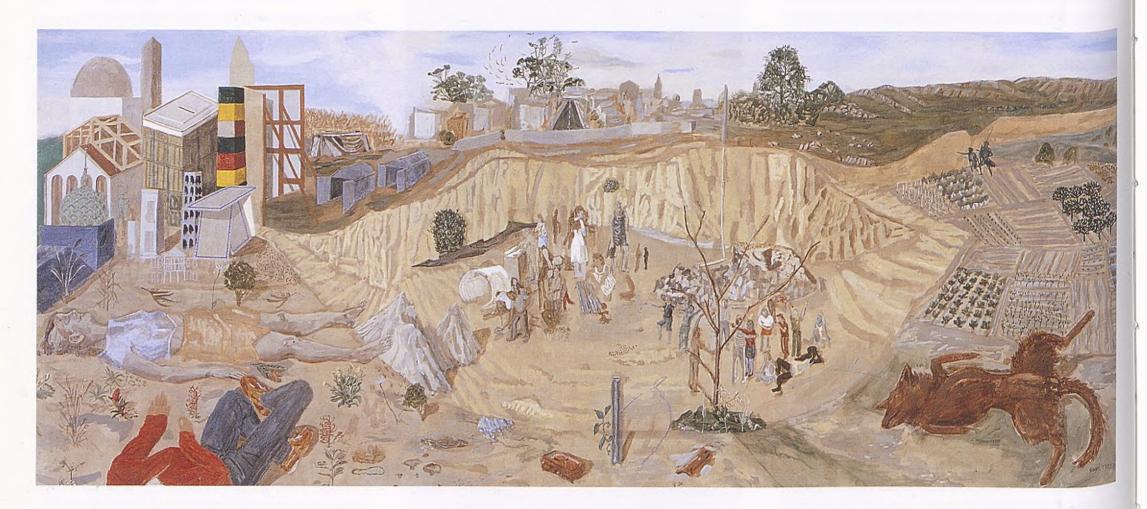
Ilpilli waterhole did not remain viable for a settled community so Johnny Warangkula returned to take up full residence at Papunya in the early 1980s. His painting continued, but was mostly much simpler in composition. He tended to set out sites and water places in parallel positions across the canvas, often removing the connecting grid lines but infilling the background with a dotted veil that made the roundels appear to float and vibrate.

Johnny Warangkula painted for nearly thirty years for the artists' company Papunya Tula. In the last decade of his life, when ill health, poor eyesight and a badly set broken arm reduced his capacities, he would from time to time paint small works for the Warumpi group, which had begun to service and promote Papunya artists, and – after news of the auction price broke – for the occasional freewheeling operator who saw the possibility of promoting 'late' works by the master.

Johnny Warangkula is survived by his wife, Gladys, and children, two of whom continue to paint in the classic Papunya Tula tradition, of which Johnny Warangkula Tjupurrula is perhaps the most venerated founder.

1 Quote from Geoffrey Bardon's work in progress, 'Sand Reckoners of Papunya'.

Geoff Lowe: The idea of good government



first met Geoff Lowe in 1980. I was fresh from the western suburbs of Melbourne and studying painting at the Royal Melbourne Institute of Technology (RMIT). He was teaching first year drawing and I was in his class. Geoff continued to teach me over the next three years and we became friends outside the college. We'd have a beer together and he would invite me to his flat and studio. Sometime during 1982 Geoff asked if I would be interested in modelling for some of the figures in his new paintings. I was interested to see how he would paint me.

Geoff was working in a studio in Collins Street, just up the hill from the Regent Theatre. It was a beautiful studio on the fifth floor, big, light and you could see Port Phillip Bay. I was to be a fireman in a two-panel painting he was working on called *The idea of good government*; *The idea of bad government*. The fireman was in the *Bad government* painting, lighting a fire. Over several sittings, I would get into the fireman's costume and Geoff would paint, working directly from the model onto the painting. He also made a detailed line drawing and took Polaroid shots as a further reference. He was particular but relaxed. We would have music on (I remember Geoff was into Style Council at this time), and we'd chat while working. I probably learnt more about how to construct a painting during these sessions than I did during three years of undergraduate study at RMIT.

I experienced the way the studio was set up, saw how the images were sourced, and the way in which the paint was mixed and applied.

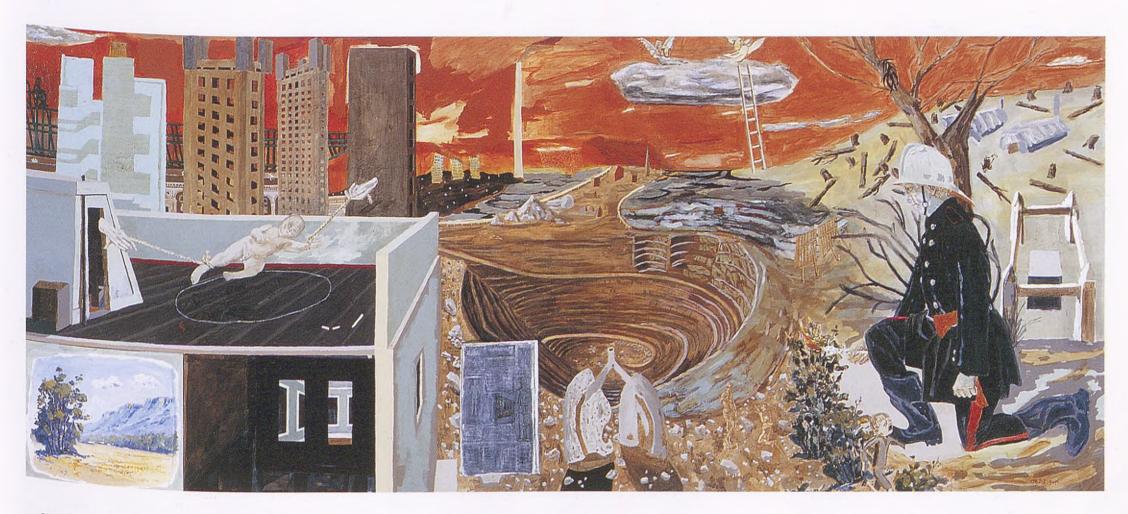
I watched as Geoff combined the use of models and photography to produce an image, saw the attention to detail and the process of building up the painting to completion. These things have stayed with me and continue to influence my own practice.

The mixing and application of paint was important. Geoff would keep mixing (Liquitex acrylic paint) until he produced the right colour and tone, and then added acrylic mediums if it needed more transparency or gloss. His touch wasn't expressive and heavy handed, but rather light and controlled.

I also modelled for some of the figures in *Good government*. Geoff would gather several of his friends in the Catani Gardens, St Kilda, give us loose directions about what to wear, then set us up in little tableaux that he would paint, draw and photograph. These figure studies were free and spontaneous, and that quality has remained in the finished painting. It was a relaxed atmosphere; Geoff would provide a few refreshments and direct us. Everyone seemed to enjoy working together. I was always curious to see how these studies would translate into the final picture.

The finished work is ambitious in both scale and subject. It is a grand narrative picture, constructed from many sources (Geoff has said that in the 1970s he would discuss with friends their ideas of good and bad government and these responses formed the imagery in the painting.) Good government portrays a world of cooperation, self-sufficiency, health, respect for nature, and lack of inhibition (just look at the dog

The idea of bad government



rolling on its back, legs wide apart). It's a world of growth. The two Indigenous figures look outward with hope. There seems to be time for contemplation as well as work. The buildings contain several styles of childlike architecture that sit comfortably side by side. It is lovingly painted. There is a softness to the colour, with little flashes of brightness skipping across the surface. The brushwork is considered and fresh. The underpainting is important. Sometimes it creates depth, enriches the colour or operates as form. The paint has a presence. (Who says acrylic paint can't be sexy?)

Bad government is bad. I still find the fireman starting the fire to be potent and threatening. There is pollution, destruction of the environment, surveillance, empty buildings, divorce and separation, and an unmarked grave. The landscape is viewed on television rather than something to experience physically, and the lungs have had it!

It still contains the touch and surface of *Good government* but the colour is more acidic. The fiery orange sky has an end-of-the-world feel to it. Harsh greens and black create tension. I like how the colour helps create the mood and feel, as opposed to the overall impact being image-driven. On my recent viewing of the painting, the colour and surface looked as pristine as the day it was painted. The acrylic paint had maintained its luminosity and richness.

As well as being inspired by the process and construction of the painting, I find the subject matter equally engaging. It seems to ask

important questions about how we live. It brings politics to the fore as 'subject matter'. Geoff Lowe isn't scared of putting forward a view or opinion, not to end the argument but to raise discussion. He tries to make painting a relevant part of people's lives.

What is good or bad government today? Maybe in the past there were possibilities and choices. Today it's about making the dollars add up. The major political parties seem to have similar agendas. It's more about personality and marketing than policies and ideas. Government is taken for granted unless some decision affects you personally, and the bigger picture is forgotten. Australia is at a particularly important time in its history. Big questions of identity are being asked and, rather than leading the debate, governments remain scared. Geoff Lowe's painting *The idea of good government; The idea of bad government* prompts the viewer to consider these broader issues and is therefore just as relevant now as when it was first painted. It allows me to ask questions and think about the world, and that's a fine thing for a painting to do.

GEOFF LOWE, The idea of good government; The idea of bad government, 1982–83, acrylic on linen, two panels, 152.5 x 365.5 cm and 152.7 x 365.3 cm, private collection, on loan to the Monash Medical Centre Art Collection, Melbourne.

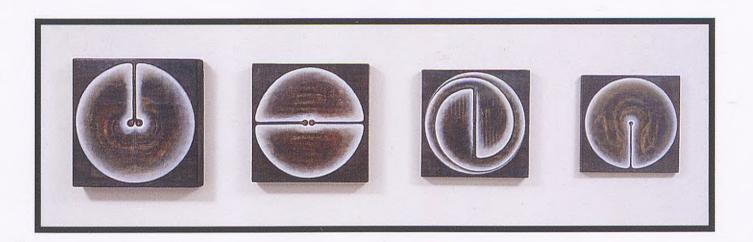
JON CAMPBELL

Jon Campbell is a Melbourne-based artist who paints, teaches and plays music.

ILLUSION AS METAPHOR



The importance of an artist is measured by the number of new signs he introduces to the language. Henri Matisse¹



PAUL McGILLICK

t may seem obvious to begin an essay on Marion Borgelt with a reference to signs. After all, her work in recent years has been replete with mandalas, talismans, icons, emblems, symbols and votive objects – or, at least, with imagery which conjures up now tenuous memories from our mythic unconsciousness of such signs, symbols and sacred forms.

But let us not forget that from the word sign we get the word significance. Putting it another way, what do these signs mean? Indeed, what is a sign? What kinds of meanings do Borgelt's paintings suggest? A sign, in the classic Saussurean sense,² is a coming together of the thing referred to and the form doing the referring, resulting in an emotional or cognitive image. This marriage of two things implies that meaning is directly apprehended rather than something which first goes through the indirect process of translation. Hence, by way of example, to translate rumah simply as 'house' does little to convey how a Malay or an Indonesian conceives of a dwelling.

The art of Marion Borgelt is an art of signs and, because it is an art of signs, it is an art that plays with oppositions; with tensions between what seems to be the case and material fact; with the restless need to reconcile the physical and the emotional, the conscious and the unconscious.

In myth, the world is driven by one dominant opposition: between Logos and Eros, between the sun and the moon, the masculine and the feminine. Logos, the masculine force, is to do with rationality and order. In its twentieth-century form, it reveres the intellect and discursive knowledge, convinced that all problems can be solved through the application of knowledge and logic. On the other hand, Eros (the feminine force) is intuitive and, despite the meaning it tends to have today, has more to do with relatedness and connection than sexuality, although it clearly refers to fertility and creativity in general.

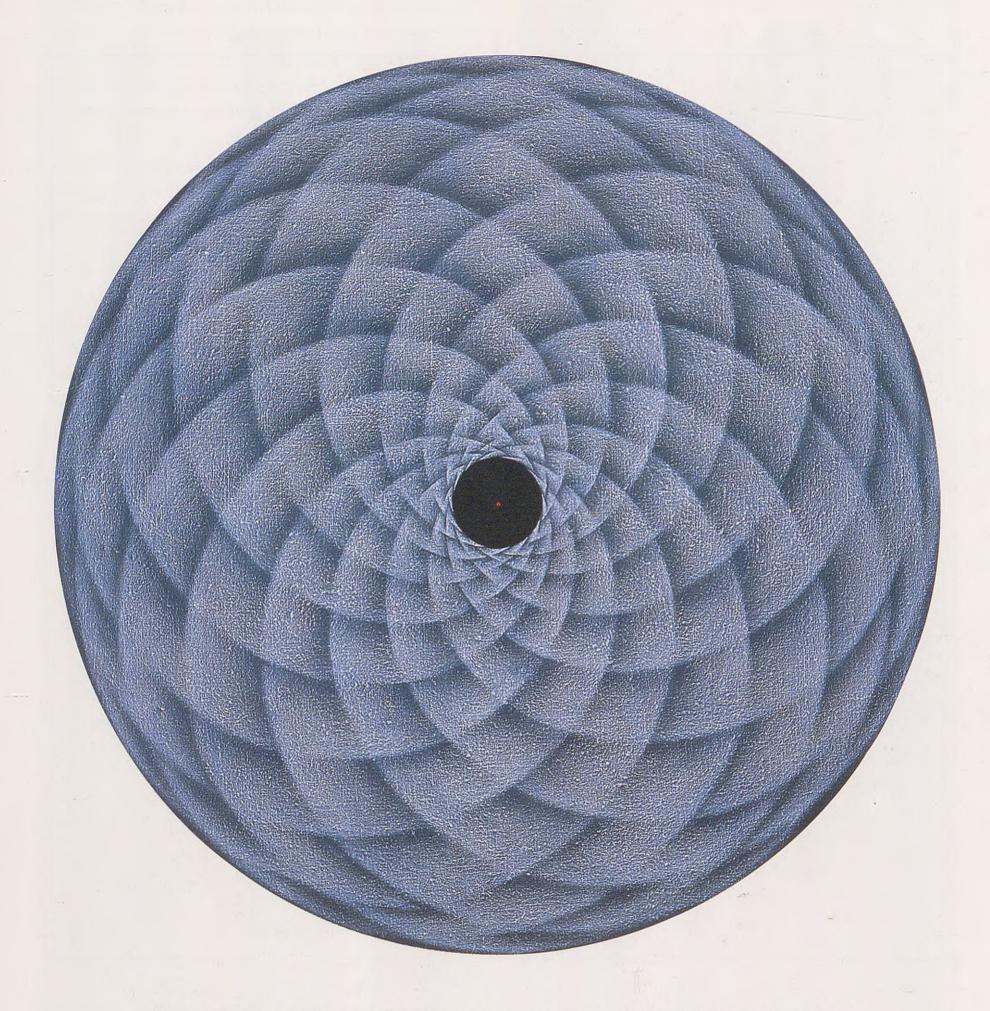
Past societies saw the sun and the moon as signs. In turn, they devised their own signs as ways of communicating with the incomprehensible forces which they believed shaped the lives of human beings. Ritual and myth, together with the various symbols which accompanied them, became the means of com-

municating with a world beyond the conscious world. There was, in short, a belief in a kind of knowledge or understanding of what makes us the way we are that was beyond everyday knowledge and logic. It was a

knowledge gained only through the direct experience of ritual.

This could almost be a job description for art – for what is art (the aesthetic) but a means of connecting with kinds of knowledge and reality other than those offered by the logic and habits of the everyday? The crisis in contemporary art mirrors the crisis in contemporary society.





above: MARION BORGELT, Florette, 1998, oil, jute, metal, wood, 120 x 8 cm, private collection. Photograph Michel Brouet.

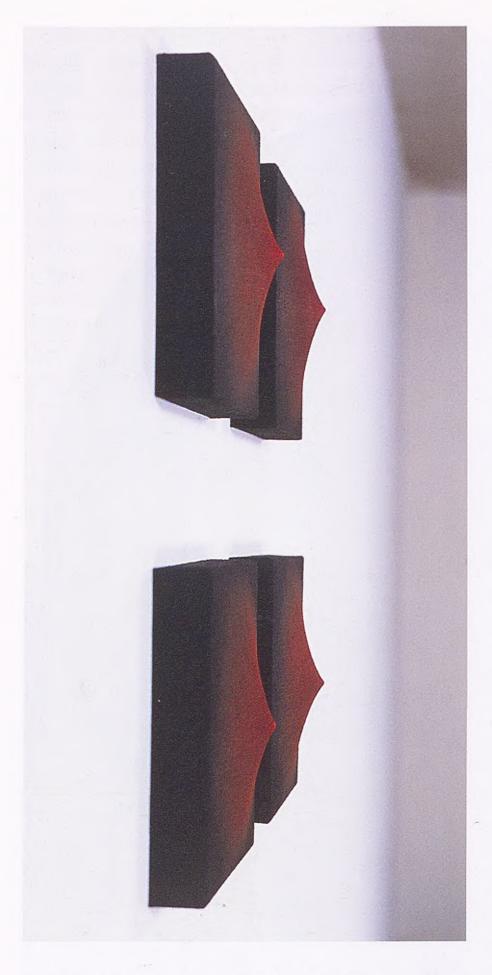
opposite page bottom: MARION BORGELT, 55 Ring maze, 2000, 1.5-hectare cornfield maze, Arthur's Seat, Mornington Peninsula, Victoria.

opposite page top: MARION BORGELT, Enigma suite: Artifacts I – XX, 1997 (details), papier- mâché, oil, bitumen, wax, resin, dimensions variable, private collections. Photograph Pierre Jeanson.

previous page 75: MARION BORGELT, Primordial logic, 1996, beeswax, oil, muslin, wood, 61 x 290 x 12 cm.

*previous page 74: MARION BORGELT, Primordial alphabet and rhythm, 1998–99, mixed-media installation, 1450 x 910 x 40 cm, News Limited Building, Sydney.

© Marion Borgelt, 1996–2000 / Licensed by VISCOPY, Sydney, 2001.



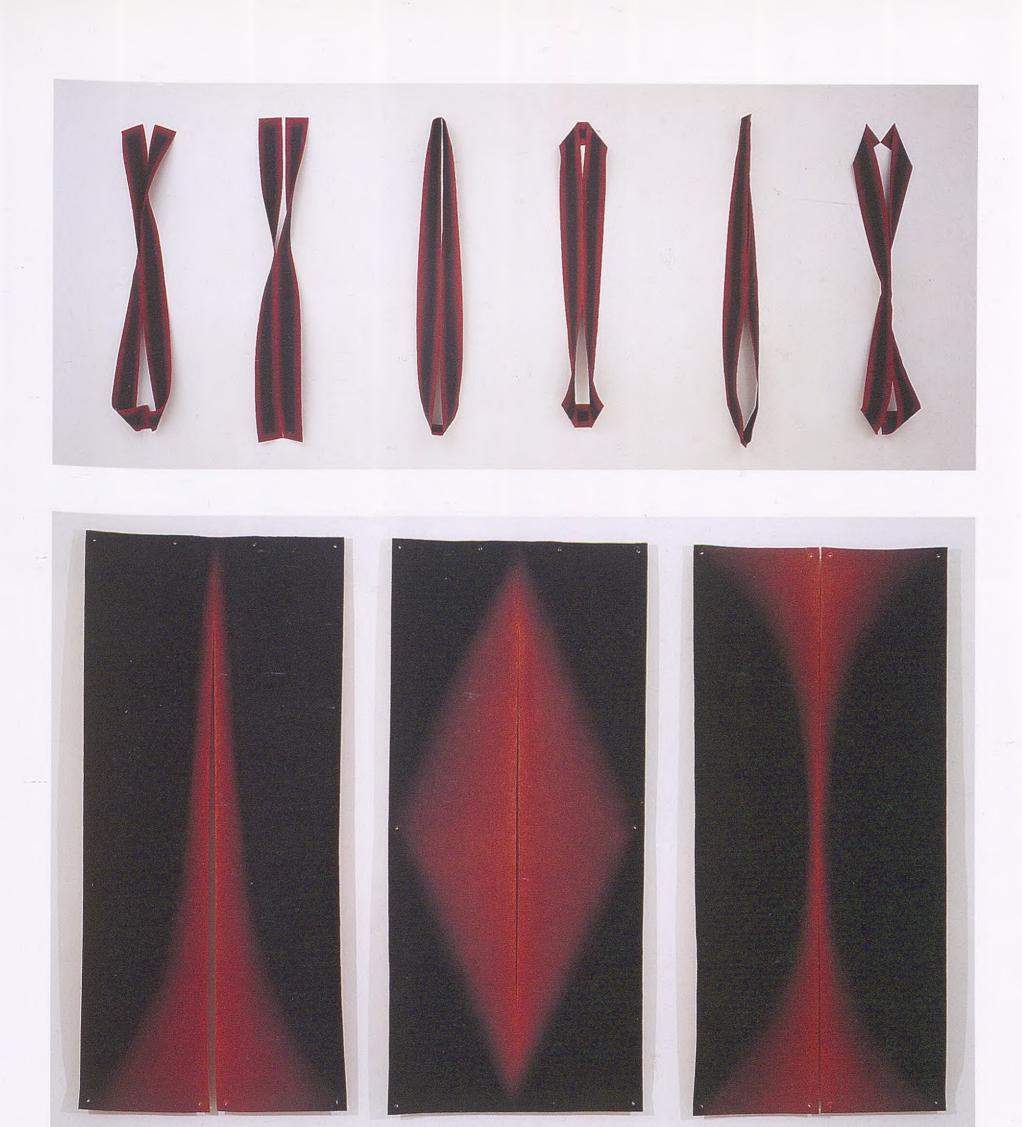
Is art simply to be an extension of the rational, utilitarian and materialistic paradigm which dominates the contemporary world, or does it have the task of challenging such assumptions and offering another vision beyond the material, beyond the utilitarian, beyond all which seems to be the case? This is a view of art which sees it as essentially feminine – a notion which has been intriguingly applied to architecture by writers like Karen Franck and Juhani Pallasmaa, who have contrasted the

'masculine' buildings of debased rationalist modernism with 'the other tradition' (Colin St John Wilson), a feminine architecture emphasising connection and hapticity epitomised by Alvar Aalto and the modern Scandinavian tradition or, in Australia, by architects such as Glenn Murcutt and Richard Leplastrier.

Marion Borgelt's art has matured enormously in less than ten years. Its success lies in the way it has explored the essentially feminine nature of art without betraying that quest by resorting to painted essays. Instead, her work is driven by a powerful haptic quality. Hers are objects to be experienced in what she likes to term a highly 'visceral' way. Like speaking a foreign language, there is no room here for translation – the encounter must be open, direct and based on a willingness to genuinely communicate, not merely engage in chit-chat. As in all communication, the emphasis lies in the process, not the form. The forms exist only to facilitate the communication. The distinction is crucial. Much so-called art is merely craft, preoccupied as it is with form. Borgelt's art is formally sophisticated and rigorous, but it has achieved the condition of art more in spite of its luminous beauty and formal facility than because of it.

In both its imagery and titles, Borgelt's work in recent years hints at a mythic preoccupation. In fact, in much of her imagery there is an uncanny resemblance to ancient Middle Eastern and Mediterranean moon and Venus cults – for instance, the repeated ovoid and generally vulval imagery, cone shapes, crescents, circles and totemic tree or pillar-like shapes. The titles, too, hint at artifacts from an ancient past – Primordial alphabet and rhythm, Enigma suite: Artifacts I–XX, 'Votive' suite, and Primordial logic. Moreover, she returns repeatedly to the image of the labyrinth – in Cretian memory, 1996, the 'Weaving the Labyrinth' suites (1996–99), and in her environmental work 55 Ring maze, 2000, on the Mornington Peninsula in Victoria.

The labyrinth symbolises the quest for self-knowledge. Up until 55 Ring maze, Borgelt's labyrinths were painted (oil, pigment and beeswax on jute or linen) and sometimes given an explicit title, sometimes not. The paintings were sometimes square, sometimes circular, nearly always flat surfaces. Florette, 1998, is an important exception, signalling what was to come, with its slightly distended central 'eye' creating a low relief. But always the pictures are presented as signs, either with an all-over decorative

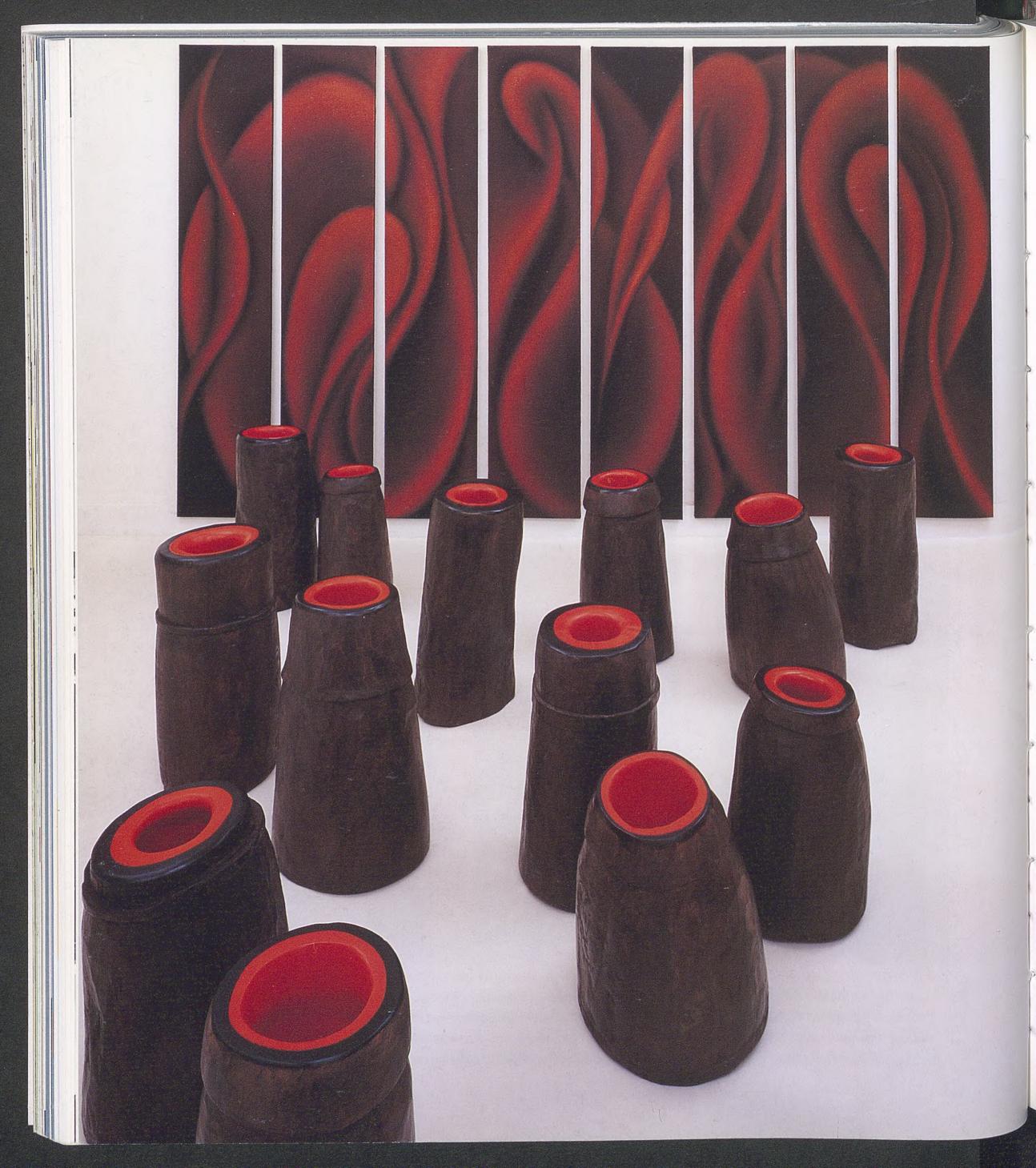


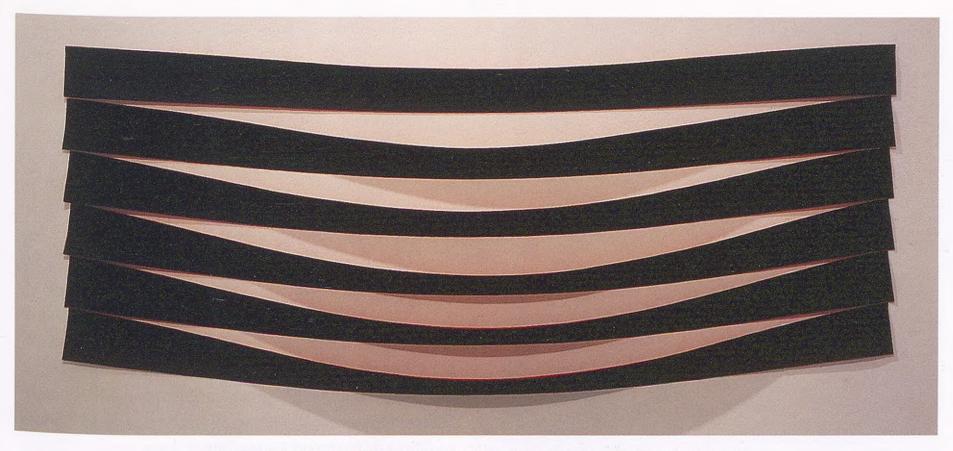
top: MARION BORGELT, Bloodlight series: Cut and curl, 2000, oil, pigment, jute, pins, 6 parts, each approx. 220 x 32 x 16 cm.

above: MARION BORGELT, Bloodlight series: Gestures I, II, III, 1995, oil and pigment on jute, 3 panels, each 226 x 103 cm.

opposite page: MARION BORGELT, Bloodlight series: Star II, III, IV, V, 2000, oil, pigment, jute, wood, 4 panels, each 34 x 34 x 11 cm.

© Marion Borgelt, 1995–2000 / Licensed by VISCOPY, Sydney, 2001.





above: MARION BORGELT, Bloodlight series: Strip, 2000, pigment on jute, 68 x 183.5 x 10 cm.

opposite page: MARION BORGELT, Personae suite: I – XV, 2000 (detail), beeswax, pigment, wood, each vessel approx. 60 x 30 cm; Bloodlight series: Arabesque I, 2000, oil and pigment on jute, 220 x 390 cm.

© Marion Borgelt, 2000 / Licensed by VISCOPY, Sydney, 2001.

patterning filling the usually square or circular canvas, or numinous volutes centred in a square canvas as in the 'Primordial' series.

To some extent the labyrinth is a reflexive gesture drawing attention to the function of art — namely, as a way to self-knowledge. But it is also an extension of Borgelt's strategy to set up a dialectic in the paintings: on the one hand, they are intensely illusionistic; on the other — especially since they started to take on three-dimensionality — they subvert their own illusionism. In this way, the paintings become metaphors of the quest for self-knowledge. After all, the great enemy of self-knowledge is illusion — just as the fundamentally illusionistic nature of painting (painted forms on a two-dimensional surface) is constantly the main threat to painting as art. It is for this reason that the great tradition of western painting has been an ongoing dialectic between painting as illusion and painting as material fact.

With 55 Ring maze, Borgelt took the landscape as her surface and the importance of process in her art was emphasised by the transience of the project. When we look at a painting on the wall we are challenged to enter into it. But Ring maze reversed this: here we were already a part of the work of art and the challenge for the imagi-

nation was – literally – to rise above it and see it for what it was. Once again the experience of the work of art became a metaphor for the experience of life, where the challenge is to be a part of something and yet to stand apart and observe.

One of the intriguing but rarely discussed aspects of art is, in fact, the dialectical strategies by which art challenges its own illusionism – if you like, art's own way to self-knowledge. Usually this is through a distancing device, what the Russian Formalists called priem ostranenija (device for making things strange), better known in Bertolt Brecht's terminology as der Verfremdungseffekt. It might be a strip of light down a door frame in a Jan Vermeer painting, the 'literal' impasto waterlilies of Claude Monet, the pictorial impossibilities of a Japanese shunga woodcut or the 'push-pull' of positive and negative areas in a Giorgio Morandi still life. These are disjunctive devices and they have become increasingly a feature of Borgelt's painting, either by use of found objects or by projecting the paintings into three dimensions. In the paintings, especially, she now typically sets up a dialectic between the illusion of depth generated by tonal gradation and the literalism of the shaped canvas.

In Bloodlight series: Gestures I, II, III, 1995, there is the



above: MARION BORGELT, Seven business men's shoes, 1999, beeswax, oil, shoes in vitrine display case, 46.5 x 200 x 20.5 cm (vitrine). © Marion Borgelt, 1999 / Licensed by VISCOPY, Sydney, 2001.

below: MARION BORGELT, Bottled histories suite: II, 1–30, 2000 (detail), installation view, 30 pieces of 2 parts each, beeswax, photographs, glass, oil, pigment, Perspex, dimensions variable. © Marion Borgelt, 2000 / Licensed by VISCOPY, Sydney, 2001.



beginning of this strategy. The three numinous red-and-black panels draw us in, their refulgent red seemingly radiating out like the fugitive light from an altogether different dimension of being. Each panel is sliced open — each in a different way — rending the jute surface. The fissure which is opened up challenges the illusion of a uniform surface while at the same time collaborating in the illusion. Our attention is drawn to the material reality of the painting as we are being transported to a world beyond the conscious plane. Five years later, *Bloodlight series: Cut and curl*, 2000, appears like a companion piece, pushing the literalism of the sliced canvas much further.

Bloodlight series: Star II, III, IV, V, 2000, consists of four square panels in each of which the numinous red emanates from the black background literally to a point. Thus the material reality of the painting contradicts its illusionistic character: the physical protrusion is opposed by the way we are illusionistically drawn into the painting. In effect, the paintings are low reliefs, and it is no accident that their physical form is an understated erotic hint — the virginal breast with its potential fecundity, together with the dark tones, again conjures up a connection with the mythology of the moon.

Perhaps even more successful is *Strip*, 2000. Also part of the 'Bloodlight' series, these languidly folded strips of jute pinned to the wall set in play a tension between illusion and reality. But here the metaphorical hints are backgrounded, allowing the painting to simply be itself – a beautiful decorative object which celebrates its own materiality.

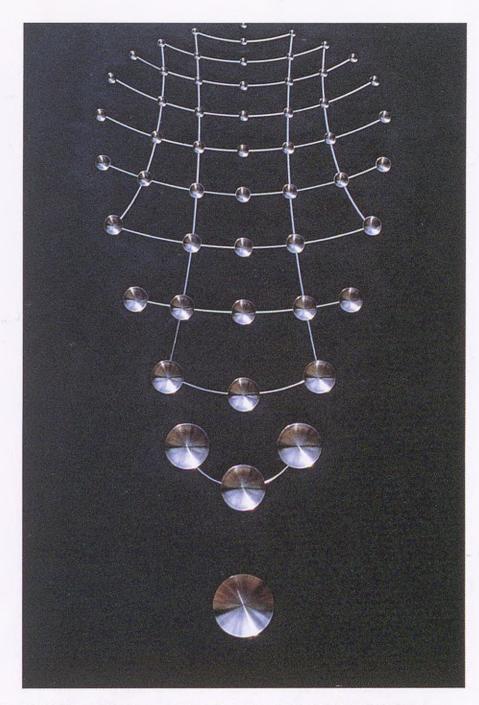
Indeed, here is yet another opposition in Borgelt's art of signs – between the decorative and the metaphorical. This has been increasingly in evidence as she has 'moved

off the wall' and involves emphasising the objectness of the paintings, as in her monumental *Primordial alphabet and rhythm*, 1998–99, in the foyer of the News Ltd building in Sydney. It consists of eight panels suspended vertically above one another, each of the same width, but all differing in height. These are flanked on either side by five low-relief circular symbolic forms. The rhythm referred to in the title results in part from the variation in scale and the juxtaposition of varying volute forms. But it derives equally from the opposition of the literal three-dimensionality of the ten flanking relief pieces to the illusionistic depth of the painted panels.

The opposition of the metaphorical and the decorative is also seen in the small ornamental objects (which through their very decorativeness hint at some primordial ritual function), by the serried clusters of decorative wooden blocks, each accompanied by a decorated glass bottle (Bottled histories suite: II, 1–30, 2000), and the Seven business men's shoes, 1999, which seem to want to contest their worth against that of the absent wearers, and which seem almost like companions to the thirteen painted and treated wooden spice crushers in the Personae suite: I–XV, 2000. Like so many of Borgelt's clusters of objects, both found and manufactured, in these eccentric wooden vessels there is a powerful tension between their decorative and (apparently) functional characters; between their objecthood and a distinct anthropomorphic tendency.

Semiotic studies (with the notable exception of Roland Barthes's) have over-intellectualised the sign. In fact, signs are material presences. Their origins are concrete rather than abstract because they are rooted in the every-day world. It is no exaggeration to say that signs have an inherent sensuality because they bring together a physical thing with the emotions which that thing engenders. Marion Borgelt's art is highly sensual. But it is also highly erotic – in the Greek sense I referred to earlier. This is an art of connection, an art of the senses, an art which celebrates its material nature. But just when it seems about to lose itself – and us – in that sensual journey to the other side, it subverts the illusion.

Dealing with the illusionism of these paintings and objects becomes a metaphor for the way each of us in our lives has to reconcile a whole host of dualities – between our biological and emotional natures, between the body and the spirit, between our everyday consciousness and



MARION BORGELT in collaboration with CATHERINE DONNELLY (Architect), Pulse, 2001 (detail), stainless-steel components set into rendered brick wall, 540 x 260 x 9.5 cm, Gravitational Wave Research Building, Australian National University, Canberra, Australian Capital Territory. Photograph courtesy the artist. © Marion Borgelt, 2001 / Licensed by VISCOPY, Sydney, 2001.

the powerful sense that there are worlds beyond this one, between our sense of adventure and our fears, between the senses and the mind.

- Matisse, H., quoted in Louis Aragon, Henri Matisse: Un Roman, 2 vols, Gallimard, Paris, 1971.
- 2 Ferdinand de Saussure (1857–1913), the Swiss linguist who pioneered structuralism.

All photographs courtesy the artist and Sherman Galleries, Sydney.

Marion Borgelt is represented by Sherman Galleries, Sydney and Christine Abrahams Gallery, Melbourne.

Paul McGillick is Editor of the architecture and design magazine Monument. He has recently published books on public art in Australia and on the architect Alex Popov. His study of the painter Geoffrey de Groen will be published in early 2002.

MAUD PAGE



'WHO'S THAT HANGING OFF YOUR ARM?'

KENDAL MURRAY HANDBAGS A FEMININE AESTHETIC



Kendal Murray's work is filled with an ambivalent playfulness and melancholy that saturates stainless-steel high-heel shoes, handbags filled with pins, and wooden storyboards depicting 'encounters with wild animals'.





The extensive variance within Murray's work, from materials to subject to emotion, hints at its complex theoretical foundation. What emerges is a distinct oscillation between comment on how women are socially constructed, and a much deeper, perhaps more private, exploration of the building of personal subjectivities through different mental states. It is as if Murray is showing us the external arena in which women are sighted and the internal site where individuals (not specifically gendered) build their own identities through memory, dreaming, imagination and reverie. There is a political activism in both points of departure that Murray considers to be inexorably linked. She says of her work: 'it is empowering rather than creating negative statements about women in society'.'

In her 1995 exhibition 'Compulsive Beauty', Murray drew on psychoanalysis and the theory of abjection³ to disrupt concepts of femininity.⁴ By using objects that have become synonymous with women's femininity, such as handbags, hand mirrors, dresses, bodices, hair brushes and high-heel shoes, Murray not only reveals the sites of public and personal interaction that are created on women's behalf but, more importantly, those that women create for themselves. This action, among others, enables her to 'become the producer of [her] own identity, therefore disrupting another binary positioning and the idea that women only adorn themselves for male pleasure'.⁵

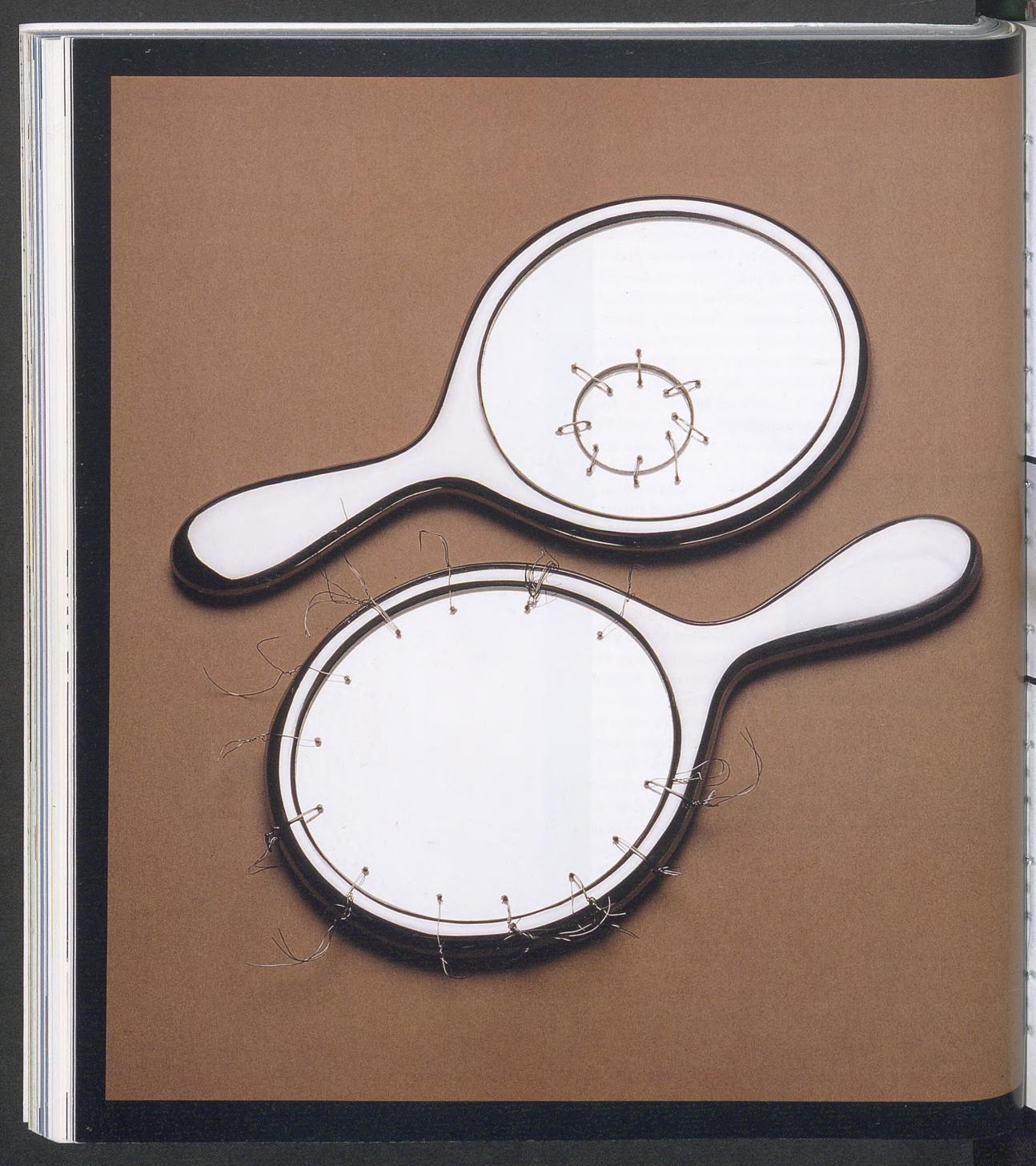
Many of Murray's works explore identity through the absent body. Outfits and shoes appear to float on gallery walls and alongside tea sets, dressing tables and found objects. Although the figure is absent, Murray manages to convey the presence of the body and therefore of a person. In her 2000 show, 'Night Fictions', a stainlesssteel tutu was suspended from a trapeze swing. The skirt was made from an assemblage of thin branches with their buds preserved in chrome. Gently swaying in midair, the bodice conveyed a human trace through the roundness of its belly. Called Beauty is but a blossom, the work bypasses its narrative proverbial title to become simultaneously the essence and the absence of a woman-child. Personified and gendered, the object becomes a subject to be engaged with. Other objects in the exhibition appeared as if in the meanderings of a dream, where eroding stainless-steel cups revealed chromed toy ducks and bird cages with empty nests. In this array of weird, cold and empty objects the tutu hung like the remnant of a nightmare. Its delicate construction contrasted with the deadness of the branches, thornlike and inappropriate for representing the lower half of the female body.6

Murray conveys the absent female body through materials that hang from coathangers, wires or hooks – empty shells powerfully evocative of their human connection. The works sometimes appear



opposite page: KENDAL MURRAY, Adoration, 1997, Stainless steel, found aluminium hooks, 110 x 70 x 10 cm, courtesy The Beatty Gallery, Sydney. Photograph Ian Hobbs.





as delicate and translucent as human skin, perched as they are on large metal hooks that resemble horns. This translucency recalls the 'skins' of museum practice, where taxonomers preserve animal specimens by removing the organs and laying the flesh out to dry. Referencing Eurocentric ideas about collecting, classification and preservation, such skins provide proof of what has been (history) and what is (the present). However, in Murray's work, it is precisely the rotting and/or deconstruction of the phenomenological and symbolic order that is being attempted. Works like *Adoration*, 1997, and *Sanction*, 1996, comment on the historical binding of the female body to social ideas. Using hundreds of brass pins, Murray sews the soft 'flesh' of muslin to the shape of a corset, each pin penetrating at a precise point and shaping the body into the perfect form.

Aptly titled 'She Starts By Removing Her Face', Murray's 1997 exhibition examined the commodification of the female body through the violence of surgical refiguration. The artist used hand-



held stainless-steel mirrors to allude to the first instance of change observed by the patient after facial surgery, at the same time implicating viewers as voyeurs of this momentous moment. The edges of the mirrors were 'sewn', their hard reflective surfaces punctured by needle and wire thread. To indicate different stages of intervention in the operating theatre,

the stitching of some mirrors was incomplete, with loose thread hanging over unused holes. Although variously titled *Promises*, *Obsession*, *Devotion*, *Declaration* and *Possession*, the 1997 works convey no bliss of repair or domesticity. The end result of this manipulation of flesh was represented in *Proposition*, 1997, a chain-mail body built in the shape of a purse, with accompanying stainless-steel shoes. Made perfect by surgery, *Proposition* assumes the woman is now ready to be part of a commodity-driven society in which the most powerful currency is beauty.⁷

Murray's interest in the socialisation of the female body and the building of identity through experience was exemplified in the Porcelain and stainless-steel works displayed in the 1998 exhibition 'Secret Histories'. These works examine the building of subjectivities through childhood memories and games. Each porcelain object was perforated to resemble that particular quality within memory honeycombed by experience and forgetting. Placed in the midst of



above left and right: KENDAL MURRAY, I wish I could fly, 1999, timber veneer, damar, limewash, cotton, metal branch, stainless-steel cables, pebbles, wooden shoe lasts, jacket: 94 x 70 x 10 cm; shoes: 10 x 32 x 20 cm, courtesy The Beatty Gallery, Sydney. Photograph Ian Hobbs.

opposite page: KENDAL MURRAY, Promises; Obsession, 1997, cast stainless steel, mirrors, stainless-steel wire, each 13 x 25 x 1 cm, collection Cliff and Freida Riggs. Photograph Ian Hobbs.

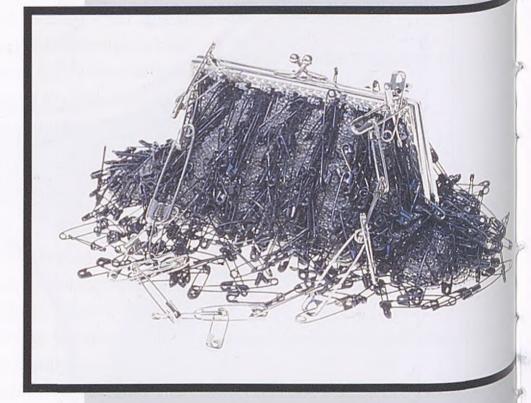
these objects — a child's porcelain tea set, a cup and saucer placed high on a wall with stainless-steel cables overflowing from it, tea pots, milk jugs and sugar containers stacked precariously one on the other — was the powerfully evocative piece, *Resurrection*. Made from hundreds of porcelain shards jigsawed into the shape of a dress, *Resurrection* is the image of a fragmented being. The shards are derived from a porcelain body that the artist shattered to pieces. Each piece is marked with abstract patterns, individualised but unordered, and pierced to enable joining. Stainless-steel wires draw and shape the shards into the form of a dress or body which hangs tautly from a stainless-steel coathanger. Potently symbolic, the shards may also be seen as the missing pieces in the tea ceremony accoutrement. Viewed in this way, the fragmented body becomes a product of past experiences and the ambivalent identities that struggle to exist within various systems of knowledge and power.

The antithesis of the fragmented female form in *Resurrection* is embodied in the work *I wish I could fly*, 1999, from the 'Every Day Dreams' exhibition. Constructed in the shape of a woman's business suit, this work represents the epitome of female armour in contemporary society. The timber veneer from which it is made contrasts sharply with the bone-like shards and steel of *Resurrection*. Yet, for Murray, both forms are positive representations in that they allude to the construction of specific identities through the diverse memory-evoking objects surrounding them. Memory, as much as any other kind of imagining, is for the artist an uncharted territory in the social construction of women. Female fantasy in particular is still considered in western society as an illegitimate, irrelevant and even negative space. To reference and access this site of fantasy is an act of subversion.

In much of Murray's art there is an overwhelming melancholy that is in complicity with a palpable physical, intellectual and emotional intensity. Her focus on different mind states and use of surrealistic tropes produces a bizarre in-dwelling in her work. The many levels of engagement built into each object – through titles, different materials and different forms of representation – ensure that viewing is an interactive experience. Sometimes the artist reveals an unmistakable wish to represent movement, as in the 'Night Fictions' exhibition, where cups appeared to be flying across the wall.

The exhibition that most embodied the idea of action, and consequently addressed Murray's social activism, was 'Compulsive Beauty'. In this show the artist felt no need to represent women's bodies, as 'there is often no distinction made between a woman and her attire ... she is what she wears'. Murray used handbags to do the representing. With titles like *Dangerous beauty, Lure, Flirt, Forbidden desire* and *Temptress*, these objects personify the ambivalent position

Second-hand, reworked and redefined, the handbags are either pierced through or entirely covered with steel pins; some are literally 'unhandable'. Murray describes the handbags as holding 'women's excess identity'.



above: KENDAL MURRAY, Flirt, 1994, pins, metal, glass beads, cotton, fabric, 10 x 24 x 10 cm, courtesy The Beatty Gallery, Sydney. Photograph G. Sargeant.

opposite page top: KENDAL MURRAY, Is beauty your weapon?, 1994, stainless-steel pins, metal, polyester, 17 x 18.5 x 5.5 cm, courtesy The Beatty Gallery, Sydney. Photograph G. Sargeant.

opposite page bottom: KENDAL MURRAY, Forbidden desire, 1995, brass, steel, binding wire, 65 x 21 x 7 cm, courtesy The Beatty Gallery, Sydney. Photograph G. Sargeant.

of women (and hence their sexuality) across cultures and over time. Second-hand, reworked and redefined, the handbags are either pierced through or entirely covered with steel pins; some are literally 'unhandable'. Murray describes the handbags as holding 'women's excess identity', the pins and needles hyperbolising female materials that:

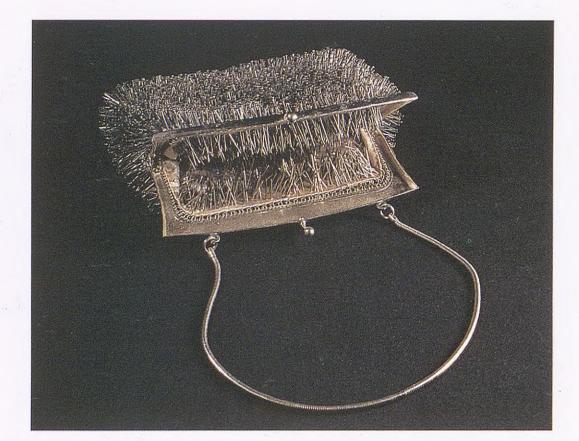
signify both a defence and an infliction of pain, a tool of construction and a method of repair, [through which] a reconstruction of femininity is performed, which disrupts a system of authority (the male gaze) and 'creates a radical, critical positioning of the woman as spectator'. 10

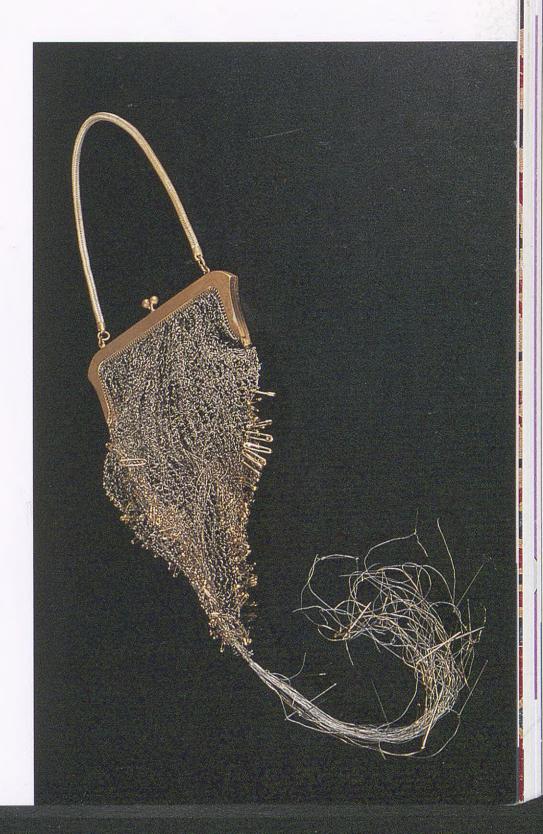
Murray presents each handbag as the extreme embodiment of a female stereotype. Transformed to the point of explosion, the stereotypes are subverted through exposure. It is precisely these moments of uncontrollability that disrupt social definitions of women. Some of the handbags open like carnivorous plants and are readable as female genitalia. Others are placed on their side, conveying a vulnerability that is ill-matched with the aggressiveness of the pins, while still others are completely closed, impenetrable and inaccessible. All have an omnipotent, unrestrained sexuality which becomes a dangerous weapon to be consumed by the female spectator. The vision of these excessive female sexual stereotypes is ironically empowering – risible in over-exertion yet comfortable in its dissension.

If the surgically constructed beauty of 'She Starts By Removing Her Face' provided an insight into the subjugation of women's appearance and identity, works like Is beauty your weapon? fissure the social discourse of women, sexuality and power.

- ^I Both the question in the title and the subject of the storyboard are titles of Murray's works.
- ² Conversations held with the artist throughout November and December 2000.
- 3 Abjection refers to body art configured through corporeal fragments and physical residues.
- 4 Murray's dissertation examining 'compulsive beauty' posed the question as to how a theory which relies on the objectification of the female subject results in an empowering act for women. For her, a feminist appropriation of abjection and fetishism both discloses the process of the fetishising male gaze and disrupts it by allowing different subjective engagements for the female viewer. See K. Murray, 'Compulsive Beauty', MA (Hons) thesis, University of Western Sydney, Nepean, 1995, p. 40.
- 5 ibid., p. 41.
- 6 Interestingly, for Murray this work is partly joyous.
- 7 Thank you to Kendal for directing me to Parveen Adams's text, *The Emptiness of the* Image, Routledge, London, 1996, ch. 11.
- 8 Murray constructed this work using a commercial pattern for a woman's business suit.
- 9 J. Gaines & G. Herzog (eds), Fabrications: Costume and the Female Body, Routledge, New York, 1990, p. 1, quoted in Murray, op. cit., p. 41.
- 10 Murray, op. cit., p. 43.

Kendal Murray is represented by The Beatty Gallery, Sydney.



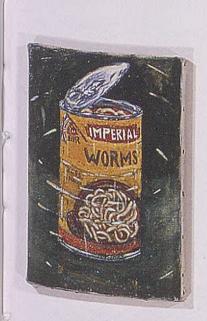


Misanthropology

MICHAEL DENHOLM



dam Rish is interested in cross-cultural col-Alaboration as 'world art' (like 'world music') to affirm Indigenous culture, regional diversity and the possibility of productive intercultural relations. He has worked with textile makers in Indonesia since 1975, with weavers in Turkey since 1988, with Aboriginal painters since 1994, and with Indigenous artists in Tonga and the United States since 1999. Basing his art on local, transnational rather than international influences, Rish employs traditional techniques and adapts them by using modern technological and domestic images: for example, cars, planes and television sets may take the place of traditional abstractions of flowers, birds and clouds. He calls this practice misanthropology¹ as, contrary to the methods of anthropology, Rish makes deliberate cultural interventions in traditional societies, while at the same time producing optimistic studies of (often suburban) inhumanity (misanthropy) tamed as soft objects, painted patterns, bronze or chocolate.





above: ADAM RISH, The whiting on the wall, 1994, oil on linen, stucco, wood, gold leaf, bronze, fishing hook, 2 panels, 68 x 78 cm and 23 x 15 cm, collection the artist. Photograph Adam Rish. opposite page: ADAM RISH, The good ship Lollipop, 1995, oil on linen, stucco, wood, gold leaf, bronze, 48 x 203 x 165 x 237 cm (perimeter), collection the artist. Photograph Adam Rish.

THE ART OF ADAM RISH



Rish's early works, such as the batik *Tropical fever*, 1975, stem from time spent on the hippy trail through Asia and working at a studio in Yogyakarta. Rish continued making batiks for three years (while studying medicine in Tasmania), before turning to printmaking in 1979, when he produced a series of etchings at East Sydney Technical College. In 1981, while artist-in-residence at Vence in the south of France, Rish began block printing with a suite of linocuts, 'The Age of Reason', and an illustrated book (with Garry Shead) called *Vence Upon A Time*, 1981. Rish's

interest in linocuts persisted with the 'Historia Mundi Illustrata' series from 1986. Shiva constructions, 1997, from a series on the wayang kulit (shadow puppets), was printed during Rish's Asialink residency at Institut Kesenian Jakarta. Since 1999, linocut elements have been incorporated into his tapa-cloth collaborations with Palema Tualau in Tonga.

Rish is interested in narrative. His work is redolent with literary references and word plays in a reductive, cartoon-like manner. He says: 'In a world where American presidents are like cartoon characters acting out the fantasies of an anachronistic, nineteenth-century, rugged individualism, I think cartoon deconstructions help maintain the reality principle.' For instance, the etching *Man and superman*, 1981, raises the thorny question: 'What does Clark Kent do with his clothes when he is Superman?'.

In 1986, while resident in Tuscany, Rish began making baroque picture frames and paintings, calling this process 'Baroque Around the Clock'. The paintings were exhibited as museum-type installations made by pseudonymous artists, with credible (but false) explanatory notes and provenances highlighting the seductiveness of such conventions in creating 'historical weight'. Influenced by Jacques Derrida's theories of the world being conditioned by writing, Rish inscribed banal Latin epigrams around the passe-partouts of the frames, highlighting how one must pass through writing in order to see. Rish's dadaist fascination with visual puns reached its apogee in The whiting on the wall, 1994. In this painting the whiting (writing) is unable to get to the opened can of worms (a difficult situation) because of the impediment of the frame. The worms in this case were Imperial brand, since the painting was produced for an exhibi-



top: ADAM RISH, Tropical fever, 1975, Yogyakarta, cotton batik, 71 x 81 cm, collection Glen Howroyd. Photograph Adam Rish.

right: ADAM RISH, King of the road, 1988, weaver Fatma Goban, natural dyed, handwoven, handspun wool, edn of 5, Konya, Turkey, 210 x 150 cm, collection Dennis Gallagher. Photograph Greg Weight.

opposite page: ADAM RISH, Shiva constructions, 1997, Jakarta, handcoloured linocut, edn of 20, Velin Arches Blanc 210 gsm paper, 30 x 39 cm, collection the artist. Photograph Greg Weight.



tion in support of an Australian republic.

Rish had used elements of cast bronze in the frames, which inspired him to produce a series of bronze sculptures. *Austro-Cretan toaster*, 1992, is a 'new antique' with an ancient Greek face and the body of an army tank, inside which is a functional electric toaster. This series of objects was conceived as a critique of economic rationalism, appearing — as with much of our domestic culture — hyper-functional, but in fact being entirely superfluous. The frames themselves became increasingly bizarre:

there were paintings with frames on the inside; half-frames, as in *The good ship Lollipop*, 1995, which was constructed as if it had fallen from the wall; broken and burnt fragments, as in *Discontentment*, 1995; and then ... nothing. *Framed*, 1995, comprises a picture hanger and a note informing the viewer that the painting has been stolen.

In 1988 Rish read an article in *Time* magazine about rugs produced during the Afghan War. Although the war had ended the tourist trade in Afghanistan, the rugmakers traded instead with the occupying

Soviet troops, making rugs that incorporated tanks, Kalashnikovs and Mig 27s in place of their traditional motifs. Rish recognised a profound humanism in this practice, whereby the technology of terror and destruction was reduced to soft patterns in wool. To him, this taming of violence made the carpets important as works of art. He said: 'My work has always dealt with destructive technology – telephones, roads, cars, television sets – if on a more domestic level. I wanted to design my own war kilims. I couldn't go to Afghanistan, so I





above left: ADAM RISH, Culture and imperialism, 1995, weavers Augustinus Tonga Retang and Monika Uru Emu, East Sumba, Indonesia, ikat, handwoven, natural dyed cotton, plus supplementary weaving, edn of 2, 180 x 80 cm, collection the artist. Photograph Greg Weight.

above right: ADAM RISH, Lone sharks, 1994, weaver Iraz Akdeniz, Konya, Turkey, natural dyed, handwoven, handspun wool, edn of 5, 220 x 110 cm, collection Maureen Burns. Photograph Greg Weight.



ADAM RISH SEES HIS ROLE AS AN ARTIST AS A 'RE-PRESENTER', INTERPRETING TRADITIONAL CODES AND SIGNS INTO THEIR EQUIVALENTS FOR POST-CHRISTIAN, BOURGEOIS, DOMESTIC CULTURE.



above: ADAM RISH, Misanthropology, 1994, photocollage of Gloria Petyarre, Adam Rish and Joy Kngwarreye at Delmore Downs, and Margaret Mead, from a photograph by Greg Weight, 25 x 20 cm, collection the artist.

opposite page top: ADAM RISH and LILY KARADADA, Chariots (or Webers) of the gods, 1998, Kalumburu, ochre on linen, 56 x 71 cm, private collection. Photograph Greg Weight.

opposite page bottom: ADAM RISH and PALEMA TUALAU, Supa mahei ngatu (Very crazy tapa), 1999, Tonga, natural dyes on tapa, 200 x 230 cm, collection the artist. Photograph Adam Rish.

chose Konya in central Turkey.' He began visiting Turkey, working with dye-maker Celal Cakir and weavers such as Hatace Cavasoglu and Fatma Goban. The results can be seen in works like King of the road, 1988, with its kings, swords and crowns as symbolic manifestations of power. In this piece the road itself awakens and, in the nomadic tradition of the carpet makers, wanders beneath an infinite indigo sky. Lone sharks, 1994, is about the food chain sharks eat snakes eat dogs – while a 'tree of life' has television-set leaves transmitting dollar signs to one another. The central motif derives from a Central Sulawesi Toraja Mawa painting, displaced to Turkey, but with cars substituting for corralled buffalo. Prophet motif, 1994, consists of a repetition of dollar signs, an adaptation of a traditional Armenian hook motif used to ward off the evil eye, surrounded by a border of green hands.

Seeing the possibility of extending this way of working, Rish returned to Indonesia, collaborating on *ikat* weavings with Augustinus Tonga Retang and Monika Uru Emu in Sumba. *Culture and imperialism*, 1995, once again has a road king, in this instance holding a guided missile, while snakes whisper dollar signs into telephones in the image of a Telstra float depicted in embroidered cotton. Such technology does little to improve the lot of the local people, who are shown below being squashed by the weight of 'progress'.

Since 1994 Rish has been collaborating with Aboriginal artists. At Delmore Downs he worked with artists such as Annie and Jessie Petyarre, and on subsequent

trips with Fred Tjakamarra and Freda Napanangka at Balgo, Lily Karadada at Kalumburu, and Terry Platt and Silas Hobson at Lockhart River. The main collaborations, however, have been with Turkey Creek artists, in particular with Hector Jandany. In these works the artists share the painting, sometimes working simultaneously on the same canvas, but more usually working on two canvases with regular exchanges. The images relate to dreaming sites and the narratives around them. Rish's contribution is to place these events in a contemporary context by inserting the kartiya (white person) elements: thus we see Toyota and Aeroplane Dreamings; a Guirirr Guirirr ceremony Dewari (devil) appears on the midday show; an owl reads the late, late news; and a Wandjina figure carrying Erich Von Daniken's guidebook alights from a Weber-barbecue flying saucer.

Other collaborations include those with confectionary manufacturer Alan Rich — resulting in paintings such as Misguided missile, 1994, which shows a chocolate missile crash-landing into a sea of Mars bars — and with house-painter Bernard Harte. The latter produced paintings such as A suitable case, 1994, made according to a fax description written by Rish. In 1999 the artist spent time at the Institute of American Indian Arts in Santa Fe, working with Navajo printmaker Melanie Yazzie, and visited Tonga, producing an exhibition of tapa works with Palema Tualau.

Rish's art raises many intersecting and complex issues concerning reliance on documentation, 'the utility principle',

framing, craft versus art, anthropology and primitivism. While recognising his practice as polemical, he refutes arguments that these collaborations constitute cultural imperialism. As Rish claims:

Firstly, I make little financial profit (unfortunately) from the pieces, the traditional production of which is integral to the village home-worker economies of their origin.

Secondly, I am offering an alternative model to the ethnocentrism of much contemporary art practice based solely on American or European urban influences. And thirdly, opposing such collaborations patronises the resilience of Indigenous peoples (to one white, urban artist), while guarding the (so-called) 'authentic' paradoxically leads to a kind of cultural death via stasis and nostalgia.

Adam Rish sees his role as an artist as a 're-presenter', interpreting traditional codes and signs into their equivalents for post-Christian, bourgeois, domestic culture. Using iconoclastic humour, his aim is a subversive maximalism, making objects that employ the rich sensuality of traditional media such as gold, bronze, tapestry and chocolate. He supports Indigenous art practices – characterised as sumptuous, haptic (resisting the mathesis of reproduction), eco-significant (using local, natural materials), egalitarian and functional (using textiles as transportable covering, warmth and shelter) – as an act of resistance against the tidal wave of digitised, Western, imperialistic, tele-visual culture.

Adam Rish, 'Misanthropology', Master of Fine Arts thesis, University of New South Wales, Sydney, 1995.

Adam Rish <www.clinipath.com.au/~arishart> is represented by Michael Nagy Fine Art, Sydney and Christine Abrahams Gallery, Melbourne.

Michael Denholm co-edited Island Magazine for a decade. Based in Hobart, Tasmania, he is author of a two-volume history of small press publishing in Australia.





RHYTH HM

VIRGINIA CUPPAIDGE

Virginia Cuppaidge has always believed that art should transcend nationality, and in the 1970s she emphasised this point by giving her large abstractions titles which came from a variety of cultures. The paintings were called *Sabishe*, a Haitian word for a beautiful thing; *Nizana*, a Hebrew word for a bud that is about to flower; and *Ezhno*, a North American Indian word meaning sole or solitary. Whether it is possible to free art from the culture in which it is created or received is of course debatable and, with increased globalisation, is one of the key issues now facing contemporary artists.

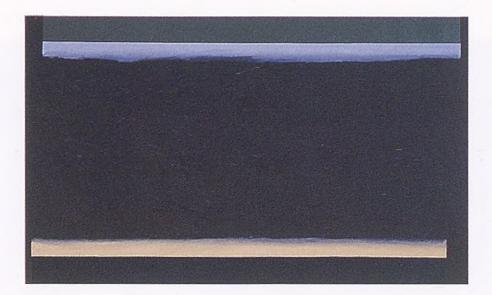
CHRISTINE FRANCE

Looking back over Cuppaidge's work, it would seem that although her paintings are non-representational, they are influenced primarily by her experience of the two countries in which she has lived: Australia and the United States. For the past thirty-one years Brisbane-born Cuppaidge has lived in New York. Like several other expatriate artists of her generation she has maintained contact with Australia and exhibits regularly in both countries. However, unlike many of her fellow artists who in the 1960s left Australia to work in London, Cuppaidge had always wanted to go to New York because it seemed the most vibrant, international art community for someone who intended to paint large abstract works, and because she wanted to experience paintings by artists such as Kenneth Noland, Mark Rothko and Willem De Kooning, which until then she had seen only in reproduction in *Art International*.

COLOUR



VIRGINIA CUPPAIDGE, Sunlight and sea, 2000, acrylic and oil on canvas, 183 x 244 cm, courtesy Robin Gibson Gallery, Sydney.



Cuppaidge arrived in New York with one suitcase and the address of sculptor Clement Meadmore. She obtained work at Max Hutchinson's newly opened gallery at 127 Greene Street in SoHo, but, overwhelmed by the city, it was over a year before she began to paint. Cuppaidge slid into Manhattan through SoHo. Australian-born Hutchinson had pioneered galleries in the area. Then known as the Cast Iron District, it contained deserted warehouses and factories following the removal of small manufacturing from the city. Now a fashionable area and home to several hundred galleries, it was then cheap and artist-friendly, with lots of artists living illegally in vacant factory spaces. It was here that ideas were exchanged.

Cuppaidge spent the rest of her time visiting museums; of great importance in these early years was the work of Hans Hofmann, and in the early 1970s the Mondrian retro-

spective at the Guggenheim Museum. Confronted by the actual works, rather than reproductions, Cuppaidge became aware that carefully structured painting could also be sensuous.

After renting a studio in the Hell's Kitchen area of New York, Cuppaidge began working on large paintings. In 1973 her first solo exhibition at the A. M. Sachs Gallery was well received and reviewed for *Art International* by April Kingsley, who saw the work as 'an instinctive synthesis of Mondrian, Rothko and Hofmann ... Relational and tough, her solid geometricity works well in conjunction with the assurance of her paint handling.' *Sassafras*, 1972, now owned by the Power Bequest in Sydney, is



typical of this period. Filled with light and indicative of her extraordinary sense of colour, firmly bound rectangles push in towards a loosely brushed, brooding surface.

Cuppaidge has absorbed much of New York painting, but although her work is informed by international art, decisions about individual paintings are made in direct confrontation with the object. In the 1970s there were formalist considerations, which led Cuppaidge to open up the interior space of her work. Gradually the hardedge rectangles which floated in colourfields were pushed from the centre of the painting until they became horizontals forming ground and horizon lines, as in the 1975 work *Ziven space*.

By 1978 Cuppaidge had completely opened up the picture plane and flooded her works with an iridescent and undulating light, an effect achieved by the time-consum-



slowly rubbing coat after coat into the surface, waiting for complete dryness and then adjusting colour, Cuppaidge achieved a surface of almost mystical opalescence which she then pulled taut by the addition of small geometric shapes and lines. Works such as *Nizana*, 1978, and the later more densely surfaced *Darkon II*, 1981, emit both radiance and energy. Nature is Cuppaidge's greatest inspiration. She claims that these works relate in feeling to both the space and open, bleached light of Australia, and the pearly opalescent skies of Manhattan.³

By the mid-1980s Cuppaidge felt that the sublime—minimalist aesthetic of her work was no longer challenging. Modernism had declined in authority and art had undergone enormous changes, which prompted her to readdress her use of abstraction. Turning away from the vast spatial reach of her 1970s work, Cuppaidge's paintings underwent an emotional shift which Marshall McLuhan might have likened to the transition from cool to hot. Her colour became much more physical, she invented her own abstract forms, and the work moved from space, distance and atmosphere to close-up and fecund imagery.

In 1989 an exhibition of Cuppaidge's work organised by Julie Mayer at the Bloomfield Gallery in Sydney, showed a torment of organic forms. Paintings such as *Earth tears*, 1986, and *Winter night in the city*, 1989, had turned from the stillness of her work of the previous decade to reveal the energy of a dense and fluid ferment. By the 1990s Cuppaidge's paintings had assumed a dynamic interaction of colour and form to the extent that they appear to resonate. In paintings such as *Forest traffic II*, 1995, for example, there is an almost primordial energy, reminiscent of Lee Krasner's work.

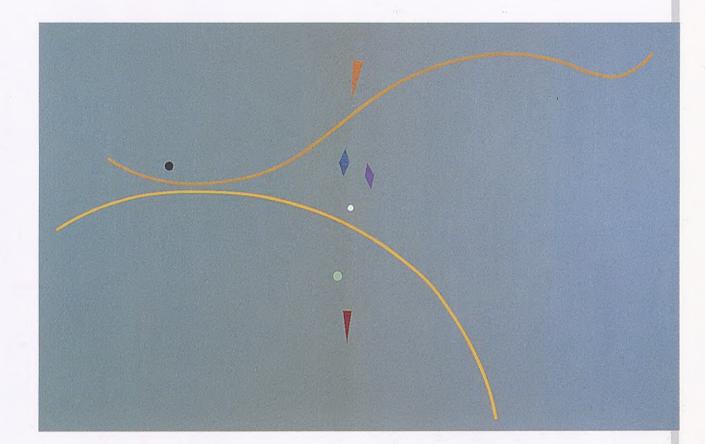
Cuppaidge is an artist prepared to take risks, and many of her works from the 1990s are pushed to a point of near chaos as a mass of vivid markings establish a rhythm of organic fluidity across the surface. Throughout these changes nature has remained important to Cuppaidge; she thinks, for example, about the difference in colour of the Atlantic Ocean off Long Island and the Pacific Ocean off the Queensland coast. In her studio it is these observations which influence her response to her painting. Although Cuppaidge still employs an underlying structure in her large canvases, it tends to act only as a counterpoint to the internal rhythm of colour. It is the colour

below: VIRGINIA CUPPAIDGE, Darkon II, 1981, acrylic on canvas, 114.3 x 183 cm, collection of the artist, New York.

opposite page top: VIRGINIA CUPPAIDGE, Ziven space, 1975, acrylic on canvas, 76.2 x 152.4 cm, Hyatt Regency Hotel, New York.

opposite page centre: VIRGINIA CUPPAIDGE, Winter night in the city, 1989, gouache on paper, 38 x 48 cm, collection Julie Mayer, Queensland.

opposite page bottom: VIRGINIA CUPPAIDGE, Sassafras, 1972, acrylic on canvas, 198 x 305 cm, Power Bequest, Sydney.



which ultimately determines both form and structure. Interestingly, in Cuppaidge's exhibition at the Robin Gibson Gallery in Sydney in 2000, her two most recent works, *Amethyst mountain*, 2000, and *Sunlight and sea*, 2000, both return to a more dominant structure and an opening up of the composition.

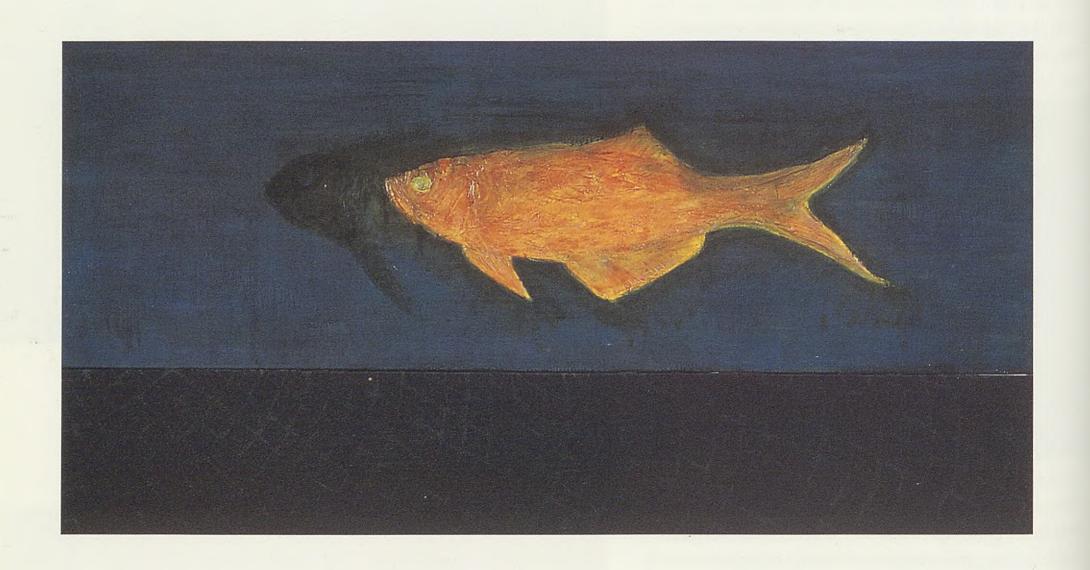
Virginia Cuppaidge belongs to a growing number of contemporary artists who live and successfully exhibit overseas. Her work has been shaped through contact with two cultures, but its essential form springs from the artist's own intuitive and intense interaction with her painting.

- I Sandra McGrath, 'A joy to cross the language barriers', *Australian*, 7 March 1979.
- 2 April Kingsley, Art International, vol. 17, 4 April 1973.
- 3 Corrine Robins, 'Light in another environment: The paintings of Virginia Cuppaidge', *Arts Magazine*, June 1978; Kerrie Bryan, 'Unbarring the gates of light: The work of Virginia Cuppaidge', *Art and Australia*, vol. 17, no. 3, 1980, pp. 258–63.

Virginia Cuppaidge is represented by Robin Gibson Gallery, Sydney, and Rosenberg + Kaufman Fine Arts, New York.

Christine France is an art historian and critic.

I S L A N D Paradise



IDENTITY AND COMMUNITY IN THE ART OF ELLEN JOSÉ

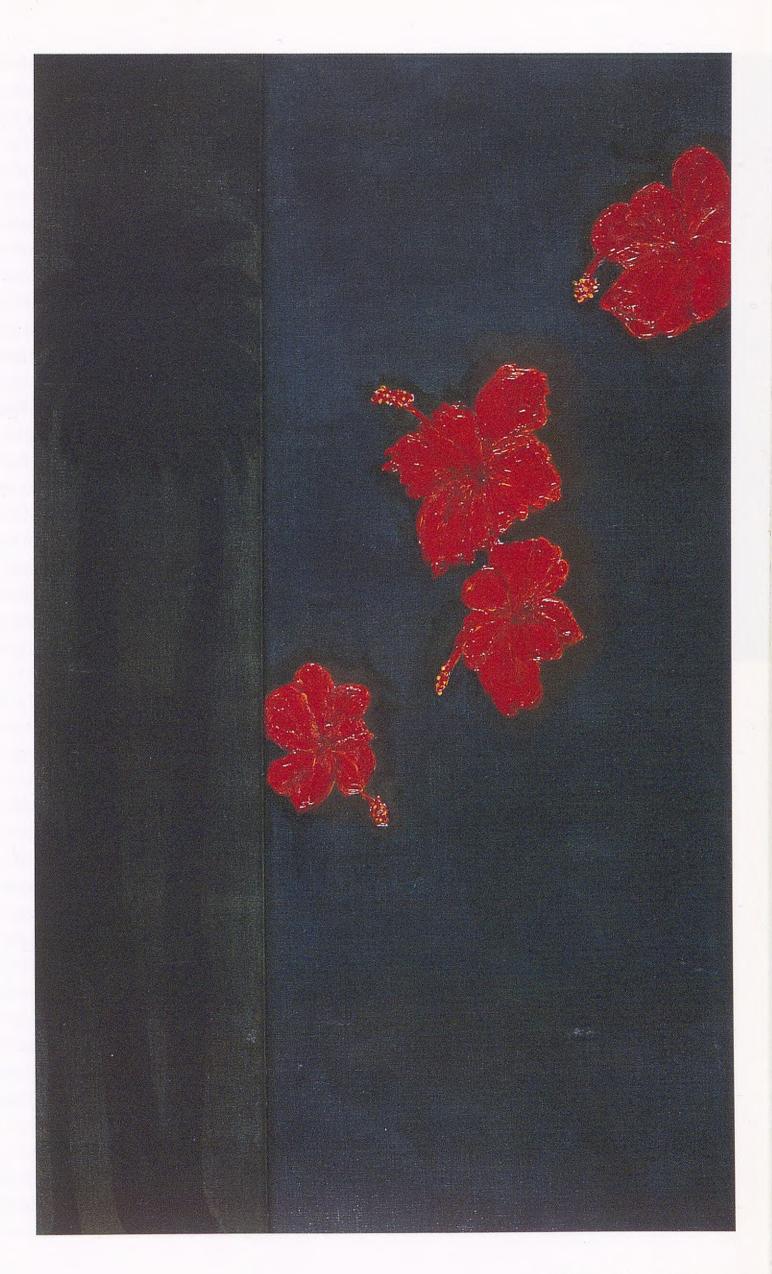
JEANETTE HOORN

right: ELLEN JOSÉ, Ghosts of my memories, 1998, oil on Belgian linen, 153 x 92 cm, private collection.

opposite page: ELLEN JOSÉ, Ghost fish, 1998, oil on Belgian linen, 92 x 183 cm, private collection.

range hibiscus, creamy frangipani, bamboo and palm leaves are arranged before the eye in a visual banquet. A subtle juxtaposition of island beauty set against a premonition of Paradise Lost distinguishes the art of Ellen José, a Torres Strait Islander artist who lives in Melbourne. As a daughter of the Torres Strait, her work is intimately connected with the myths and traditions of her homeland in the Mer, Erub and Ngurupai (Murray, Darnley and Horn) islands. José's mother language is Meriem and some of the titles of her paintings invoke 'language', while her work incorporates elements of the traditional Melanesian-based artistic practice of the region. At the same time she works within the framework of postcolonialism, as she speaks of the history of the settlement of the Torres Strait by Europeans, the arrival of the Christian missions referred to among members of her community as 'The Coming of the Light', and the story of the survival of her people.

José was born in 1951 and grew up in Cairns. She was trained in national art schools in Queensland and Victoria and her work is represented in many Australian and international collections. An exhibition of José's work was selected for the opening of the Cairns Regional

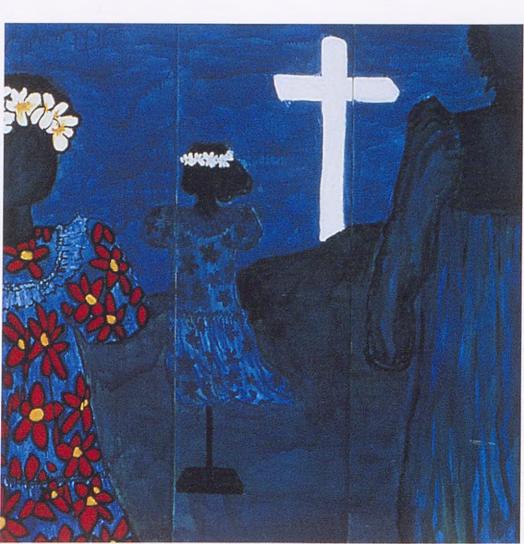




left: ELLEN JOSÉ, Guardian of my memories, 1998, oil on Belgian linen, 102 x 71 cm, courtesy the artist and William Mora Galleries, Melbourne.

below: ELLEN JOSÉ, With the Coming of the Light, 1997, oil on linen, 101.5 x 104 cm, courtesy the artist and William Mora Galleries, Melbourne.

opposite page: ELLEN JOSÉ, Ailan (island) spectre, 1997, oil on linen, 101 x 71 cm, private collection.



Gallery in 1998 and the opening of Renzo Piano's Tjibaou Cultural Centre in New Caledonia in 2000. A role model for younger members of her community, she is a pioneer of the Torres Strait Islander art movement and a prominent advocate for the recognition of the particular identity of the art of the Torres Strait and of its distinctive character and ethnographic heritage. She has served a term as a member of the Aboriginal and Torres Strait Islander Board of the Australia Council and is currently the Chairperson of the Victorian Wongai Torres Strait Islander Corporation.¹

In order to understand the art of Ellen José one needs to read it as part of a distinctive tradition. Torres Strait Island art is not closely related to the Aboriginal art with which most Australians are familiar, such as the acrylics of Papunya and Yuendumu or the barks of Maningrida. The art of the Torres Strait Islands has more in common with the culture of Melanesia and with the peoples of the Pacific. Their art traditions are more materially grounded than those of mainland Indigenous peoples and are characterised by ceremonially based artefacts such as elaborate masks of pearl and turtle shells found only in the Torres Strait, magnificent drums (warups), turtle posts and spectacular headdresses. Torres Strait art is bound up with the body and with rite of passage ceremonies: birth and death, coming of age, and warfare.

The entanglement of warfare with art in the Torres Strait is a feature of the art of many traditions but is also connected to the martial traditions inherent in the culture of the Strait. Torres Strait Islanders did not succumb easily to the domination of the Europeans. While Captain James Cook officially took possession of the Torres Strait on 22 August 1770, renaming Tuined Island as Possession Island, that renaming was a step towards sovereignty over the region rather than a reflection of any real power which Europeans exercised at the time. It was to be more than twenty-five years before the English had control over the area, and not until almost a century later that a European presence was consolidated by the London Missionary Society. That event is today celebrated on I July each year in the Torres Strait with the festival known as 'The Coming of the Light'.

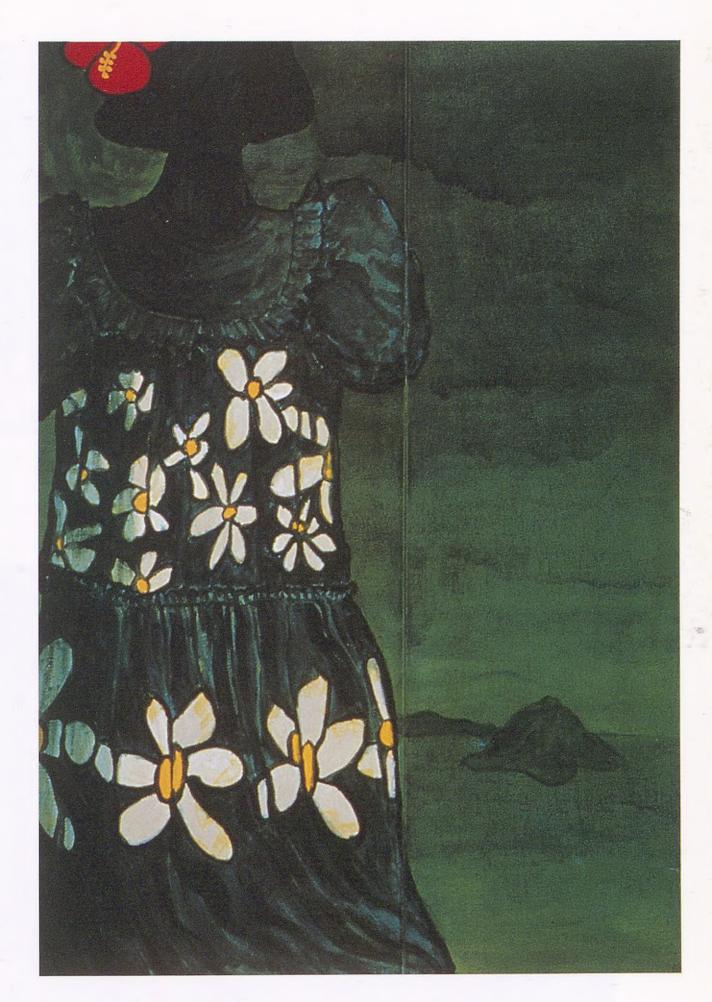
It is this history, these traditions and ceremonies, which José draws upon in her paintings, prints and conceptual artworks, while at the same time incorporating

narratives and imagery about race relations in the Torres Strait following the arrival of Europeans. As well as referring to the material objects of traditional Torres Strait art, her practice is informed by her art-school training in easel painting, the traditions of Sumié and oriental lacquer work studied in Japan and China while on cultural exchange programs, and contemporary conceptual art. Furthermore, José's art has a solid political voice in which satire and self-reflexivity play a strong part. Her art draws as well on the lush imagery of tropical far north Queensland and is part of a pan-Pacific movement in which Pacific Islander artists have produced a distinctive regional identity. The result is a highly complex and hybrid oeuvre in which the artist's broad interests and diverse background are evident.

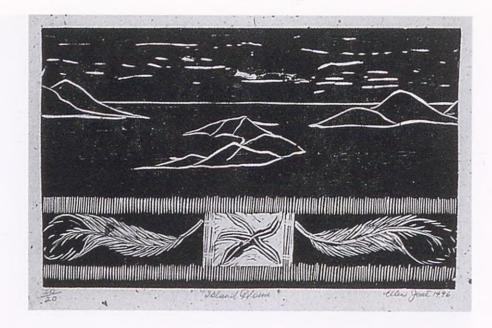
Ellen José has a rich ancestral heritage. Her maternal great-grandfather came to the Torres Strait from the Philippines to work in the fishing, pearling and bêchede-mer industries, marrying her great-grandmother, a Torres Strait Islander. José's paternal grandmother also had mixed Filipino and Torres Strait Islander parentage. She in turn married a Portuguese man who had jumped ship in Timor, arriving in the Torres Strait to work in the pearling industry.

In the 1930s and 1940s pearling was an enormous industry in the Torres Strait. The region became the setting for local versions of South Sea Islands romance films such as Ken G. Hall's 1937 Lovers and Luggers. It also provided the setting for Ion L. Idriess's classics like *The* Drums of Mer (1933). As Robert Dixon has pointed out, much of the material for Idriess's novels came directly from the myths and legends of the peoples of the Torres Strait. Idriess spoke in the voice of the amateur ethnographer out to capture exotic tales of the islands.2 In what at the time was seen as a progressive view of Torres Strait Islander culture, Idriess spoke as the white male writer in search of friendly discourse with 'the other' while at the same time thoroughly exoticising the people of the region. Raymond D. Blanco, the artistic director of the Aboriginal Islander Dance Theatre, drew upon Idriess's novel in his 1996 production of *Drums of Mer* at the Seymour Centre in Sydney.

Like Blanco, Ellen José has taken over the colonialist voice of the white commentator of her culture, finding an independent and powerful speaking position for

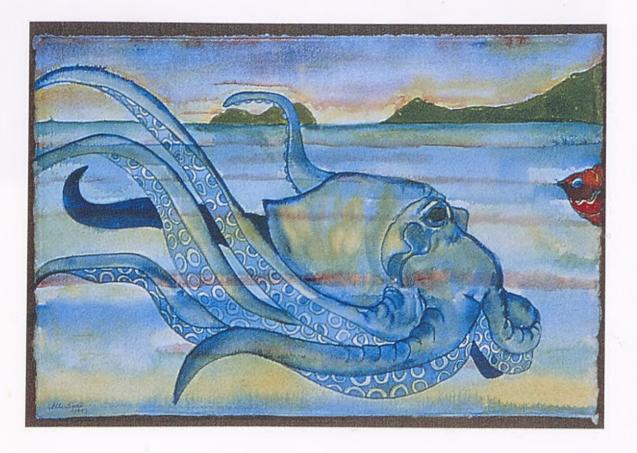


herself. In a manner similar to what Mary Louise Pratt has called auto-ethnography, José has become the translator of contemporary Torres Strait Islander culture to a national and indeed international audience.³ In accord with Filipino filmmaker Marlon Fuentes — whose film *Bontoc Eulogy* details the taking of his grandfather from the Philippines to the St Louis world fair in 1904 and his mission to find his grandfather's remains — José answers



Gayatri Spivak's question 'Can the subaltern speak?' with an unequivocal 'yes'.4

A characteristic of José's practice is her interest in distilling essences. She takes leitmotifs of her culture and embroiders images around them. One such leitmotif is the cotton dress. These dresses appear as the central feature in many of her paintings. They float on the canvas, coming in and out of focus as the spectator fixes upon their colour, texture and shape, while at the same time scanning the composition for the work's ancillary features. As the dresses move in and out of focus, the viewer becomes aware that they are inhabited by bodies, Pacific Islander bodies. These bodies, which are often adorned with flowers such as the frangipani, have shapes but no individual identity. Like Japanese dolls their faces



remain featureless, as though they are wearing a mask.

The cotton dress is a feature of the 'costume' of women all over the Pacific. They were originally handed out as standard issue by missionaries who sought to cover the bodies of their Indigenous charges. These cotton dresses are distinguished by their brightly coloured patterns and consist of a bodice with short puffed sleeves, and a flared or gathered skirt. They often have a delicate lace collar, as is seen in José's *Guardian of my memories*, 1998. The dresses are worn throughout the South Pacific, from New Guinea to the Torres Strait to Vanuatu, Fiji and Western Samoa.

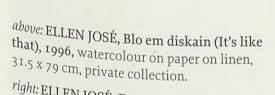
With the Coming of the Light, 1997, is dominated by a white cross and the figure of a young Torres Strait Islander woman. She is wearing a floral dress and has a garland of frangipani in her hair. She appears to be standing at the entrance to a church. As the spectator looks further into the composition, shadowy figures, also wearing the floral print dresses and frangipani, can be seen fading in and out of view like *pentimenti*. José's paintings are distinguished by an exceptional attention to surface. This has become even more pronounced in her recent paintings. The fine lacquered surfaces of these beautiful paintings have an almost mirror-like quality.

In Ailan (island) spectre, 1997, a monochromatic field of deep green dominates the picture plane. Floating on this plane is a green dress of the same deep hues, with dramatic frangipani flowers that merge with an image of Mer floating in the Coral Sea. The wearer of the dress is hard to distinguish; we know she is there, but we cannot discover her identity. Mer appears in many of José's paintings. In a watercolour entitled Blo em diskain (It's like that), 1996, the island sits in a blue sea surrounded by a range of distinctive South Pacific iconography. To the left of the composition floats a young woman who looks as though she might have decorated the prow of a nineteenth-century sailing ship. But she holds a warup, the Torres Strait Islands drum, as she floats over the island kingdom. In this paradise, all is not as it seems.

José produced a series of fine woodblock prints during this period (such as 'Island Home', 1996) in which the iconography of her pictures is simplified into strong graphic imagery. These works relate to the works on paper of other Torres Strait Islander artists which feature rich geometric patterns traditional in the region.

In José's painting The malo-bomai story, 1997, an octopus





right: ELLEN JOSÉ, Dram saun, 1996, water-colour on paper mounted on linen, 60 x 41.5 cm, courtesy the artist and William Mora Galleries, Melbourne.

opposite page top: ELLEN JOSÉ, Island home, 1996, woodblock print on *unryushi* paper, 31 x 46 cm, courtesy the artist and William Mora Galleries, Melbourne.

opposite page bottom: ELLEN JOSÉ, The malobomai story, 1997, watercolour on paper on linen, 41 x 60 cm, courtesy the artist and William Mora Galleries, Melbourne.





A characteristic of José's practice is her interest in distilling essences.

She takes leitmotifs of her culture and embroiders images around them.

above: ELLEN JOSÉ, Pipi, 1998, oil on Belgian linen, 92 x 92 cm, courtesy the artist and William Mora Galleries, Melbourne.

right: ELLEN JOSÉ, Morning star, 1998, oil on Belgian linen, 43 x 67 cm, courtesy the artist and William Mora Galleries, Melbourne.

opposite page: ELLEN JOSÉ, Miles from nowhere, 1992, watercolour on paper on linen, 30.5 x 30.5 cm, collection Lesley Fogarty Radloff, Perth. Photograph Robert Frith.

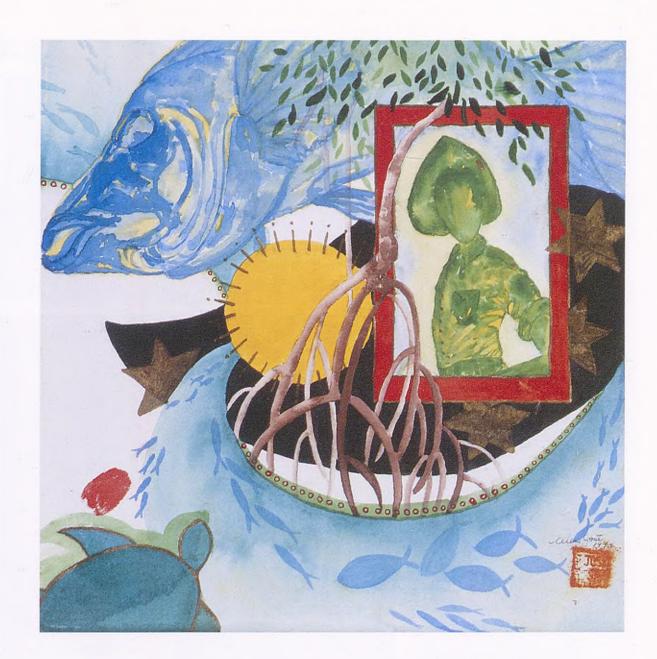


of enormous proportions dominates the composition. He is the king of the sea in this work, having an entire bay to himself. In Meriem legend the octopus represents Mer itself, its eight arms signifying the eight villages of the islands. Mer consists of three islands, of which only one is occupied. In a Meriem creation story, a young boy named Gelum catches birds for his mother for food. But his mother realises that he brings only scrawny birds for her. One day she hides in the bush and sees that he catches many birds, keeping the fat ones for himself. In order to teach him a lesson, she paints herself as a *dogai*, a ghost. When he sees her he gets such a fright that he turns into a dugong. This dugong then becomes the mainland island of Mer, explaining the similarity of its shape to that of a dugong as it nestles in the sea.⁵

In *Dram saun*, 1996 (which translates from Meriem as 'drum sound'), a watercolour of the same series, a statuesque Islander woman sits on a beach playing a magnificently decorated *warup*. Behind her are yellow sands and bright blue sea. Enclosed by a palm, she is flanked on her immediate left by a frieze of hibiscus and frangipani. Entwined with the leaves of the palm, they form a lai. Lais are still worn in the Torres Strait, as they are in much of the South Pacific.

Miles from nowhere, 1992, was painted in memory of Ellen José's father, Gregorio Phillipe José. A photograph of him, taken during the war, floats above the composition. The red border of the frame comes from the Chinese use of red and black in lacquer work, and the generally widespread application of these colours in public architecture such as temple gates. The mangroves represent her father's favourite place, and the turtle, a traditional delicacy of the Torres Strait, his favourite food. The stars represent night; the orb, day.

Following a trip to Mer in 1999, José executed some very fine oils on Belgian linen in which a more minimalist iconography emerged. In these works she produced a series of fragments. These represent microcosms of the natural landscape. Here the produce of the Torres Strait finds its way into her pictures: the magnificent red snapper in *Ghost fish*; the pipi painted in a delicate blue. In *Morning star*, 1998, a triptych, a tiny shell in a blue sea with a starfish becomes an iridescent abstract island landscape. In other works, the five-pointed starfish represents the five Indigenous languages of the Torres Strait.



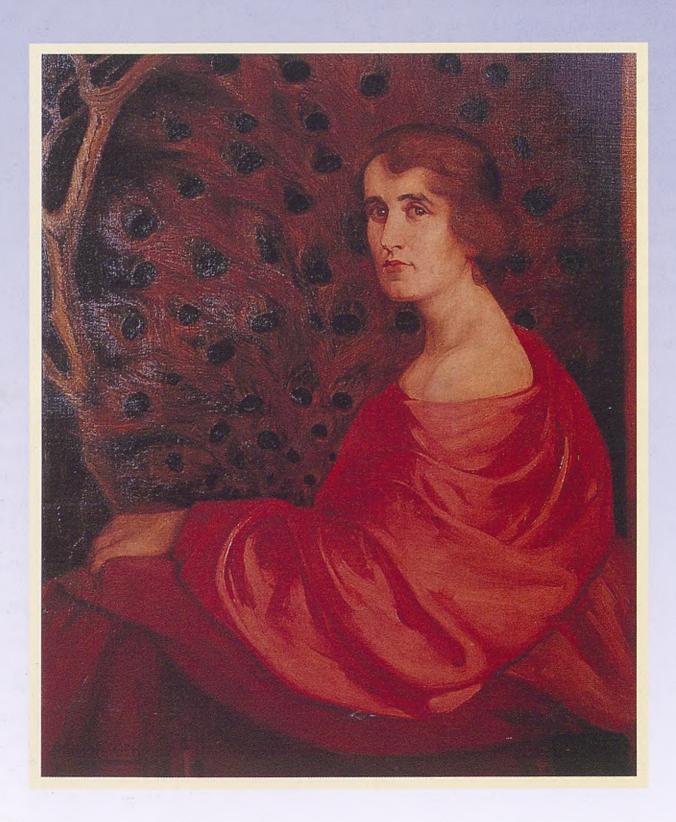
Ellen José is a brilliant colourist. Her unique vision of her people and their history, combined with her outstanding skills in many media, have made her the leading Torres Strait Islander artist of her generation.

- Wongai is a fruit. Torres Strait Island myth has it that if you eat from the fruit of the Wongai tree you will always come back. Interview with Ellen José, 25 March 2001.
- 2 Robert Dixon, 'Cannibalising Indigenous texts: Head-hunting and fantasy in Ion L. Idriess's Coral Sea adventures', in B. Creed & J. Hoorn (eds), *Body Trade, Captivity, Cannibalism and Colonialism in the Pacific*, Pluto Press, Sydney, 2001, pp. 112–25.
- 3 Mary Louise Pratt, *Imperial Eyes: Travel Writing and Transculturation*, Routledge, London and New York, 1992.
- 4 See Jeanette Hoorn, 'Captivity, melancholia and diaspora in Marlon Fuentes's *Bontoc Eulogy*', in *Body Trade*, op. cit., pp. 195–207. See also Gayatri Spivak, 'Can the subaltern speak?', reprinted in Cary Nelson & Lawrence Grossberg (eds), *Marxist Interpretations of Culture*, Macmillan Education, Basingstoke, 1988, pp. 83–99.
- 5 Interview with Ellen José, 26 March 2001. This is a shortened version of the story.

Ellen José is represented by William Mora Galleries, Melbourne.

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

PORTIA ANDHERPRIZE



above: PORTIA GEACH, Portrait of the artist's sister, Miriam, c. 1915, oil on canvas, 90 x 74.5 cm, Sir James and Lady Sheila Cruthers Collection, Perth. opposite page: PORTIA GEACH, Sydney Harbour Bridge, c. 1930, oil on canvas, 59 x 49 cm, courtesy Eva Breuer Art Dealer, Sydney.

GAVIN HARRIS

Ortia Stranston Geach was the fifth-born of Edwin and Catherine Geach's seven children. Edwin Geach had emigrated from Cornwall to Melbourne, where he owned several businesses, including a drapery and an exclusive East Melbourne boarding house. He also owned rural

property in Victoria. Three of the Geach children took to the arts: Edwin Junior became a theatrical entrepreneur, Edwina became a writer and Portia was a practising artist before she turned to 'domestic feminism'. The family moved to Cremorne Point, Sydney, in about 1904, although Portia divided her time between this home and Melbourne until 1922, when she moved to Sydney permanently. Florence Katherine, another unmarried daughter, lived with Portia at the Astor, the swishest block of flats in Sydney's Macquarie Street, and supported her throughout her life.

Portia Geach's career began when Melbourne was debating the suffrag-

ists' claims that women could lead full, rich and independent lives. Coming of age in the 1890s depression, she watched as her peers were forced to turn their training into careers and, although her father was weathering the storm, she was keen to paint professionally and enter the public sphere. Geach studied design (1890–92) and painting (1892–96) at the National Gallery School, Melbourne. She hit the headlines in the press when she and Lyndall, another sister, 'rode through the Gippsland wilds *en cavalier* in national costume'. Ambitious and talented, Geach was the first Australian to win a tuition scholarship to London's Royal Academy Schools. Once there, she attended Lawrence Alma-Tadema's life drawing classes and John Singer Sargent's life drawing and paint-

ing classes. She also studied stained glass at the London School of Arts and Crafts, and took herself to Paris, where she sat in on Whistler's classes and at the Académie Julian.³

Back in Melbourne for the Federation ceremonies, Geach set herself up as a portrait painter in Collins Street.⁴ Exhibi-

ting her 'technically strong, somewhat academic and decoratively brilliant'5 work through the Victorian Artists Society, she earned commendations for drawing, colour relations and harmonious compositions, and was invariably advised to turn her ('typically feminine') talents to decorative murals. Later, in Sydney, Geach exhibited with the Royal Art Society of New South Wales. Influenced by the pre-Raphaelites, the Beggarstaff Brothers⁶ posters and contemporary illustration trends, she painted scenes from Lord Tennyson's poems, the Grimm brothers' fairytales and The Book of Hours⁷ before turning to figure studies, portraits and atmospheric

landscapes. During a trip to the United States she painted several wall murals for commercial buildings in New York (about 1917), and lamented that Australian commerce had no time for such fineries. By 1919 Geach was applying her 'imaginative vision to classical legend and modern land-scapes'. By 1926 she was exhibiting at the Société Nationale des Beaux-Arts in Paris, and subsequently visited and painted New Guinea, New Zealand, Noumea and a Gauguinesque Tahiti. Geach still saw herself as a professional painter in the 1930s, when she depicted the new Sydney Harbour Bridge in her work.

But feminism was claiming Portia Geach's attention. She had already painted a banner in 1905 for Vida Goldstein's



unsuccessful campaigns to enter parliament, and a 1922 portrait of Edith Cowan, who was successful in this enterprise. Meanwhile, many other philanthropically inclined women were organising themselves to reform family and personal behaviour, advise and assist women, encourage temperance and sexual hygiene, improve the nation's health, educate pre-school children and temper commodity production. A new breed of technocrats was redefining housewives as 'modern' and 'efficient' homeworkers and the domestic science movement was teaching middle-class girls to

streamline their household habits, consume wisely and monitor their family's well-being for health, happiness, nation and Empire.

Portia Geach was attracted to these progressive ideas. In 1917 she returned from the United States and set up the Housewives Progressive Association of New South Wales (HPA), which aimed to unite women 'in every activity pertaining to the household and the family 10 and to educate them in citizenship. Proclaiming 'the nation's health is the nation's wealth', "I she encouraged 'good living'12 and municipal parks, fostered producer-consumer cooperation, tried to distribute foodstuffs more equitably, counselled young married couples on sexual matters, lobbied parliamentarians and supported women who ran for public office. Ostensibly non-politi-

cal and non-sectarian (but fiercely anti-Labor), her HPA members pledged allegiance to the Empire. Gleaning trends from her biennial overseas trips and from regular attendance at international women's conferences, she kept her constituency in touch with feminism's fortunes.

For forty years Portia Geach ran the HPA. Thriving on factionalism, she lobbied for moderately priced street markets, women's rest rooms and better garbage services. Calling for cheaper and more hygienic foods, she railed against profiteers, chastised the Tea, Milk, Meat and Egg boards and dismissed the Tea Board as 'a dead-head outfit that just helps to sky-rocket tea prices'. She also challenged the 'tyrannical master butchers' and led boycotts against price hikes. Launching *The Housewives Magazine* (1933) and *The Progressive Journal* (1935) as her successive clarions, Geach supported a cost

rise in poker machine licences (to discourage gambling) and campaigns to allow women to undertake jury duty. Invariably, she fell out with other lobbyists, losing her voice in both magazines to the eugenists. She also lost a battle against the council of the Housewives Association. When she accused them of selling out to the margarine lobby, they expelled her for her treachery. ¹⁴ In 1957 she was back and bullying HPA members to vote for her nominees at the annual general meeting. When Mrs Woodward, her fiercest rival, denounced Geach's expertise – because she lived in

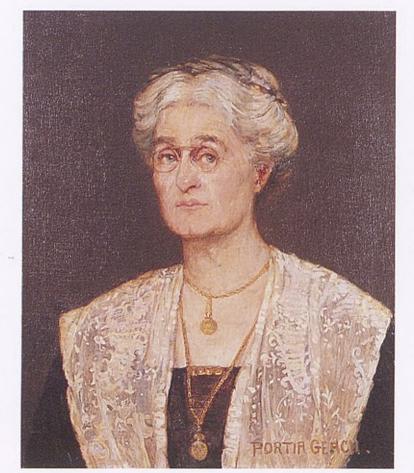
a serviced flat and did not know how to boil an egg – and dismissed her HPA as a couple of old clinging things who held tea parties, Geach spat back: 'Tea parties – at today's tea prices!'.

This was the last public fray for Portia Geach. The redoubtable octogenarian died in 1959. She had been a high-profile public speaker, an indefatigable lobbyist and writer to the *Sydney Morning Herald* for decades. The state rewarded her with a Silver Jubilee Medal (1935), a Coronation Medal (1937), a Sesquicentennial Commemorative Plaque (1938) and a Silver Coronation Medal (1953).¹⁵

When Florence Geach died in 1962, the Permanent Trustee Company disposed of her estate, which included her endowment to establish the Portia Geach Memorial Award 'for the best portrait of some man

or woman distinguished in Art, Letters or the Sciences by any female artist resident in Australia during the twelve months preceding the date fixed by my trustees ...'. Florence Geach had considered that Sydney's judging panels and hanging committees disdained women's art. She once told Thelma Attwood, the auctioneer, that they had rejected her sister's works or hung them in shadowy corners.¹⁶

Florence Geach had a case. Although women had challenged the Art Gallery of New South Wales's (AGNSW) all-male Board of Trustees in the 1920s, Mary Alice Evatt's appointment in 1943 was their first voice. Meanwhile, the trustees, who were appointed for life, valued business acumen and conservative connoisseurship. Believing that art improved morality, they emulated European civics and claimed that women should stick to the decorative arts and crafts.



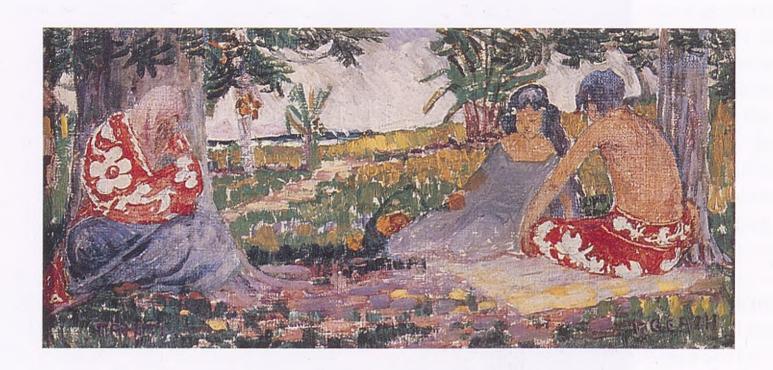




above: PORTIA GEACH, Tales from Tennyson, 'Queen Guinevere', (c. 1902?), oil on canvas, 29 x 39.8 cm, courtesy the Fred and Elinor Wrobel Collection, Sydney.

left: PORTIA GEACH, Queen Rose in her Rosebud Garden of Girls, n.d., oil on canvas on board, 26 x 32.5 cm, private collection, Sydney. Courtesy Savill Galleries, Sydney and Melbourne.

opposite page: PORTIA GEACH, Mrs Edith Dircksey Cowan JP, 1922, oil on linen, 59.5 x 50 cm, Parliament House Art Collection, Western Australia, Perth.





top: PORTIA GEACH, Tahiti, oil on canvas on board, (late 1920s?), 14 x 31 cm, private collection, Sydney.

above: PORTIA GEACH, Untitled (After Charles Conder), n.d., oil on canvas on board, private collection, Sydney.

opposite page: PORTIA GEACH, (Summer idyll), n.d., oil on canvas, 15.2 x 30.5 cm, courtesy the Fred and Elinor Wrobel Collection, Sydney.

They usually declined to attend exhibitions of women's art. From twenty successive Society of Women Painters annual exhibitions (1917–40), the Board of Trustees had purchased a mere seven works; they had hung only four women's pieces in their prestigious 150 Years of Australian Art exhibition (1938) and had awarded the Archibald Prize to just two women, and the Wynne Prize to one other. The And, although it looked as though women might fare better when Sir Frank Packer set up the 'women only' section of the Australian Women's Weekly Portrait Prize, he soon fell out with the

AGNSW and dropped his sponsorship in 1959.

Keen to promote women artists, Florence Geach had replicated the Archibald Prize conditions so that women would emulate or outshine the men's achievements. She had wanted her sister's prize to be separate from, equal to and more valuable than the Archibald. But it was different from the outset. Jean Appleton, the first winner

of the Portia Geach Memorial Award in 1965, had submitted a self-portrait; eleven of the thirty-three subsequent winners have painted self-portraits. Hostile or indifferent to our great and good men, shy of taking up their valuable time or uninterested in the public sphere, more and more entrants have painted their families, their friends or themselves.

The prize's fortunes have oscillated. In 1965 Thelma Attwood, Florence Geach's appointee, and two AGNSW adjudicators, exhibited eighty-three of the 160 entries in the Department of Education's art gallery. By the 1980s the trustees were receiving about 120 entries and hanging fifty-five of these on the ground floor of the Martin Place Commonwealth Bank. By 1989 the contest had moved to the National Trust's S.H. Ervin Gallery, and currently attracts about 260 entries.

Like the Archibald, the prize has had its share of controversies. In 1993 Felicity Fenner told *Sydney Morning Herald* readers that its entries reflected a 'houseproud concern for bourgeois domesticity [and] clichéd images of apron clad self-portraits clutching paint-brushes and gazing wistfully into mirrors or directly outwards'. ¹⁸ She also argued that it was hard to justify a separatist prize when so few entries were worthy, when so few artists looked as though they needed it and, more importantly, when so few respected con-

temporary artists were interested in entering its celebration of complacent mediocrity.

This review caused a stir. Seventy angry artists attended a public forum at the S.H. Ervin Gallery condemning Fenner. Addressing the forum in the following year, Catriona Moore asked: 'Why should the Portia Geach prop up an anachronistic masculinist genre which ... has historically and structurally excluded women?' Portraiture, she argued, documents the successful, competitive individual who wants to complement 'his' civic virtue. Few women, she reasoned, had

access to this principle of self-development in civic life because of their family duties and community status. Taking issue with Fenner, she claimed that many entrants still painted in their lounge rooms and kitchens and still juggled art with the kids and the cleaning.

She also argued that the award was class, race and culturally specific, and attempted to construct women's moral leadership and

social responsibility at a time when feminists and contemporary artists were deconstructing bourgeois individualism. She urged women to use the prize to investigate the idea of portraiture, and administrators to encourage entrants to explore cultural contradictions, expose hybrid social spaces and redefine modern portraiture. Moore wanted the administrators to improve the award's status, and suggested broadening the participator base by relaxing criteria relating to media, style and theme. She also called for peer assessment: for the finalists' exposure alongside the Archibald, Wynne, Sulman and Dobell entrants at the AGNSW; and for critical, documentary catalogues.¹⁹

Other women have echoed Moore's critique. Kerry Lester, for example, has claimed that many contemporary artists feel that they have little chance of winning the prize. But, as always, the judges are crucial: successive \$18,000 cheques were given to a Wendy Sharpe postmodern quotation (1995) and to Su Baker's and Maria Cruz's interrogations of their own identities (1996 and 1997 respectively).

Kim Spooner, who won Portia's prize in 1999, recognises the award's impact on her career. Spooner argues that portraiture is a difficult medium and the selection committees have been 'too polite'. They should, she says, hang fewer works. She considers the Archibald is still a 'blokey show', and winning the Portia has

provided new opportunities for her to talk about her work.

Meanwhile, the annual forum has become an institution. Each year the entrants gather, some bemoaning the framing and freight costs, others lamenting the restrictive criteria, and the refusées challenging their exclusion. While the trustees are understandably loath to enter into legal disputes about Florence Geach's intentions, they could encourage administrators to find sponsors to subsidise freight costs, choose judges who would give a liberal interpretation of 'distinguished' and 'painting from life', and invite theoretically

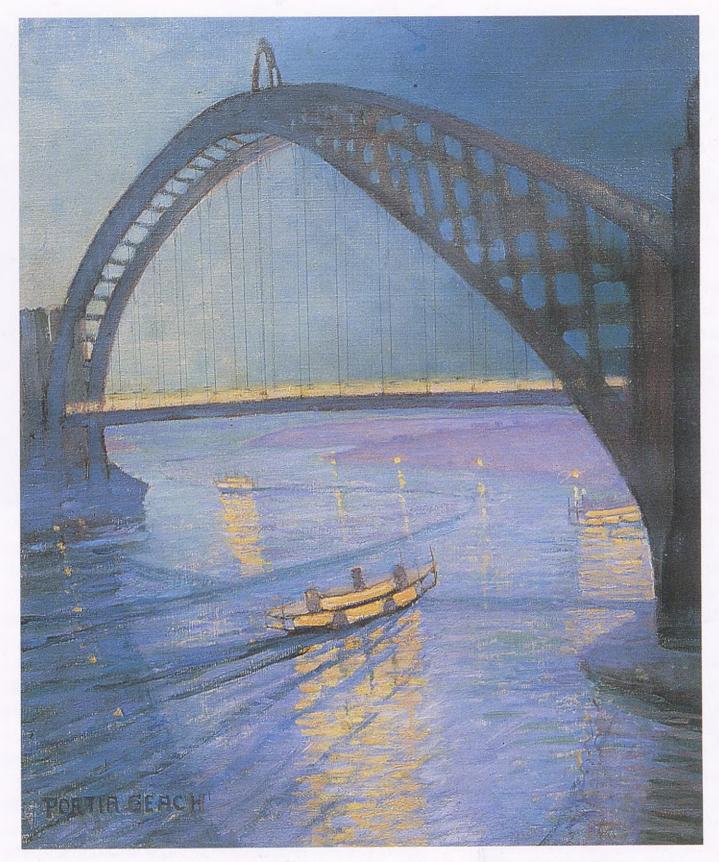


informed artists to enter the competition. Until they do, the Portia Geach Memorial Award will continue to attract conventional technicians and artists like Geach herself, who cautiously and superficially learned the lessons of an emerging contemporary art. And the accessible Portia Geach will continue to pull the crowds.

- I Geach's studies coincided with the first years of Bernard Hall's directorship. Hall instituted an austere training regime, discouraged amateurs and dilettantes and regarded his women graduates as Australia's best trained and most professionally inclined women artists.
- 2 This report in the *British Australasian*, 6 August 1896, appeared in conjunction with Portia Geach's intention to study at the Royal Academy in London, and followed a story titled 'The new woman' in the *Morning Herald*, Perth, 3 February 1896. The 'national costume' was most likely bushmen's clothes.
- 3 Geach continued to study throughout her life. She probably returned to England to study etching (c. 1904). Twenty years later she studied social economics and social work and researched New York's women police officers and the Big Sister Movement; *Table Talk*, 10 January 1901.
- 4 William Moore told New Idea readers that art was an appropriate career choice

- because, although the remuneration was 'despicably small', portraiture was one way women could earn a living; quoted in V. Hammond & J. Peers, *Completing the Picture: Women Artists and the Heidelberg Era*, Artmoves, Melbourne, 1992.
- 5 Table Talk, 10 January 1901.
- 6 William Nicholson and James Pryde, the respected British academic painters, had adopted this pseudonym in 1894 to design the posters which influenced many illustrators from 1920s—1940s.
- 7 Books of Hours allude to the illuminated prayer books which fifteenth-century lay people used in their devotions. They provided common themes for women artists like Geach who admired the Arts and Crafts Movement and the Pre-Raphaelites.
- 8 Argus, 25 October 1919.
- 9 Like so much of Geach's work, the Cowan portrait is undated. By the early 1920s Cowan (1861–1932) had become Australia's first woman parliamentarian and the best known Australian woman of her age. Geach and her subject had much in common. Cowan had already set up day nurseries, sex education in schools, infant health centres and the Western Australian branch of the National Council of Women.
- 10 Marie Irvine, 'Madame intervenes', *The Home*, December 1920, Art in Australia, Sydney.
- 11 Florence Geach (attrib.), 'Portia Geach: Champion of the housewife', MLA 920–7/G Pam File pp. 2–3.
- 12 ibid.
- 13 Jude Ainsworth, 'Memorial to that grand old battler: Miss Portia Geach', Australian Women's Weekly, 10 February 1965.
- 14 Sydney Morning Herald, 30 October 1941; Sydney Morning Herald, 4 November 1941.
- 15 At various stages of her life, Portia Geach was an active member of the Women's Club (Sydney), the Lyceum Club (Melbourne), the National Council of Women (Sydney), The Victorian Artists Society, The Royal Art Society (Sydney), The National Town Planning Association, The Aborigines Protection Association, The Victoria League and the Child's Study Association.
- 16 Thelma Attwood, quoted in Ainsworth, op. cit.
- 17 Nora Heysen (1938) and Judy Cassab (1961) had won the Archibald Prize and Lorna Nimmo had won the Wynne Prize (1941) at a time when the trustees received 25% of their entries from women. There were few women subjects. Portraits of society women by W. B. McInnes (1923, 1924 and 1926) and George Lambert (1927) had won the Archibald, but Nora Heysen's portrait of Mme Elink Schuurman caused much controversy (1938). William Dobell won with Margaret Olley (1948), and Judy Cassab won with Margo Lewers (1968). The AGNSW did not buy or promote women artists consistent with the number of women artists who were producing exhibition-quality work. The Trustees tolerated women artists before the Second World War and actively counteracted their attempts to professionalism and equality. Heather Johnson (The Sydney Art Patronage System 1890–1940, Sydney, 1997) has shown that although at least 25% of Sydney's com petent painters were women, the city's galleries exhibited a disproportionately large number of men's works between the wars. Furthermore, women held an average of ten solo shows during their careers compared with seventy-three solo shows by men. And, although some women exhibited with artists' societies and although some collectors bought women's work, none of this was proportionate to the number of women artists or to the quantity of their work. Attempting to counter this, these artists staged three significant women's exhibitions before the 1960s: the First Australian Exhibition of Women's Work (Melbourne's Exhibition Building, 1907); Women Artists of Australia (Sydney's Education Department Gallery, 1934); and The Exhibition of Australian Women Painters (AGNSW, 1946)
- 18 Sydney Morning Herald, 4 September 1993.
- 19 File, S.H. Ervin Gallery, National Trust, Observatory Hill, Sydney.

Gavin Harris heads the School of Visual Communication at KvB Institute of Technology. With Jo Holder, he curated the Proud Arch exhibition which documents the social history of the Sydney Harbour Bridge.



above: PORTIA GEACH, Untitled (View of Sydney Harbour Bridge), c. 1930, oil on canvas, 61 x 51 cm, courtesy the Fred and Elinor Wrobel Collection, Sydney.

opposite page: PORTIA GEACH, Ferries at dusk, n.d. oil on canvas, 51 x 61 cm, S.H. Ervin Gallery, Sydney.

Market boost to moderns, contemporaries

Welcome benefits for living artists

The boom in the Australian art market was partially 'guaranteed' to continue into 2001. The trend for art prices not to be affected by crunches in financial markets until a year or more after the event was reaffirmed at the time of the 1987 crash, when the art market benefited from an infusion of money from shaky stockmarkets. However, the practice of auction houses guaranteeing results – and ambitious galleries now doing the same – meant that in 2001 some vendors would receive a preset return from the auction house whether or not their consignment sold.

This practice of guaranteeing has become high-profile in the overseas auction market as a result of changes in the ownership of Phillips International and its merger with continental auction houses and art dealerships. To secure artworks in a market severely short of stock, Bernard Arnault, the new proprietor of what is now Phillips, de Pury & Luxembourg, has made much more use of guarantees and reportedly bought pictures for resale. He also bought top experts from other auction houses in what appears to have been almost an expression of personal rivalry, for the new owner of Christie's, François Pinault, like Arnault, is the owner of a French luxury goods business. (One of Arnault's best-known brands is Louis Vuitton.) Arnault sees guarantees as a means of ensuring that Phillips is no longer regarded as the third force in the world auction business.

Melbourne businessman Rod Menzies, of auction house Deutscher—Menzies, faced with the same duopoly of Christie's and Sotheby's at the top end of the local market, has been watching Phillips's strategy closely and has also adopted the guarantee. Despite his failure to resell Arthur Streeton's *The blue Pacific*, 1890, bought at Joel's and re-offered at Deutscher—Menzies shortly afterwards, the firm's 'interest' or equity in works in its auctions has increased. This was helped in 2001 by big deals with at least one leading art dealer.

With the strong shift in market taste from the early masters to the moderns and on to the contemporaries, living artists have begun to benefit from the resurrection and refinement of the income-guarantee system which had been introduced in the 1970s by the late Rudy Komon. This had gone into abeyance — or at least become less formal — seemingly because the relationship with the dealer



suffered when some artists developed painter's block and could not deliver on time.

However, Metro 5, a gallery which opened in Melbourne's Armadale in March 2001, made guaranteed income a successful pitch for luring some of Australia's best-selling artists. The art world was abuzz with difficultto-confirm reports that sales guarantees of up to \$1 million per artist had been made by the venture, which was launched by five collectors who had presumably encountered the familiar collector problem of running out of wall space. They appear to have turned to the established procedure of opening a gallery – albeit in a group – to reduce this wall pressure, combining with it the functions of a commercial gallery. The day after Metro 5's opening by the former premier of Victoria, Jeff Kennett, the gallery reported \$1 million in sales, including a John Brack (Backs and fronts, 1969) for \$480,000, a Jeffrey Smart (Conducted tour, 1970) for \$195,000, a William Delafield Cook (A bench seat, 1976–77) for \$55,000, and a Tim Storrier (Waterline, 2000) for \$58,000.

Reinforced by the National Gallery of Australia's recent

WILLIAM DELAFIELD COOK, A bench seat, 1976–77, (also known as A park bench), oil on canvas, 102 x 152 cm, private collection, courtesy Metro 5 Gallery, Melbourne.

purchase of *After Cézanne*, 2000, by Lucian Freud for \$7.4 million, the shift in the market towards contemporary art was underscored by Christie's sale in this category on 3 March 2001 in Melbourne. At \$804,206 the auction took in slightly less than Metro 5's big night of sales, but with 77 per cent sold by both lot number and value, it was a more than satisfactory result. About five of the top ten lots appeared to go to well-known collectors in the room but, according to Christie's contemporary art specialist Annette Larkin, several lots went to new expatriate buyers based in Southeast Asia, where Christie's Australia has established a presence through sales in Singapore of Southeast Asian paintings, some of which were discovered in Australia.

Nonetheless, the auction was far less animated than the overseas sales which inspired Christie's introduction of contemporary auctions in August 2000, with 40 per cent of the buying by telephone, and buyers seemingly taking Christie's estimates largely as a price guide. The results benefited from the inclusion of works by artists who have died and which therefore can be assessed in the light of their entire oeuvre. Not that this did much for Howard Arkley, whose prices had been pushed too high at previous auctions. His admittedly atypical (in subject matter) *Tulips*, 1987, estimated to make \$65,000 to \$80,000 plus full GST, was passed in, as was his *Eastern suburbs pink* home, 1991, at \$150,000 to \$180,000. However, Rosalie Gascoigne's Shoreline, 1986, made \$51,700 (at the top end of its estimate), while her *Lantern*, 1990, made \$99,875 (at the lower end of its estimate).

The best price for a work by a living Australian artist was \$70,500, which was paid for Robert MacPherson's *Scale from the tool*, 1978, a difficult-to-hang work comprising nineteen units in acrylic and enamel on canvas, each measuring 176 by 10 centimetres. This work is described in the catalogue as 'a painted image replaced by the image of paint ... fabricated through the artist's choice of tool — a 4 inch [10cm] wide Oldfields paintbrush'. The \$11,750 paid for Brent Harris's doggy-faced *Appalling moment (W6)*, 1995, and the \$14,100 for Matthew Johnson's *60 steps to Maine*, 1991, gave public recognition to the successes achieved by these young emerging artists.

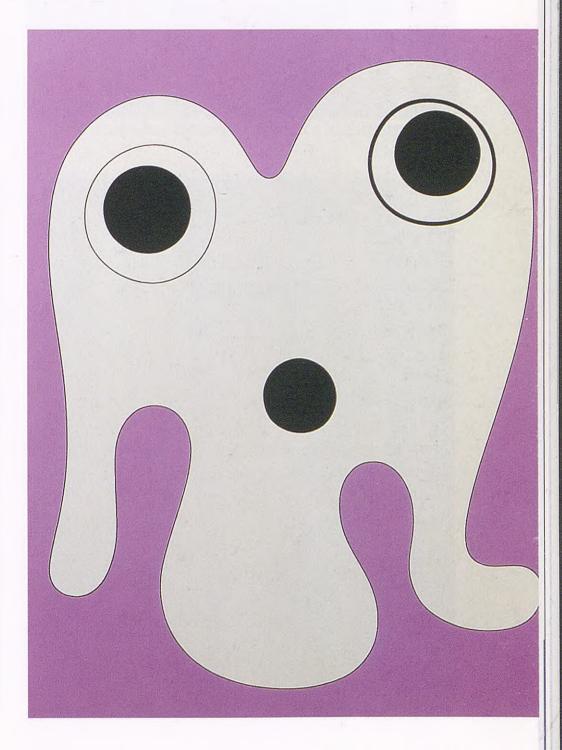
The fall in value of the Australian dollar seemed to lend support to the market as buyers took the approach that even Australian art had some universal currency. In this they might have drawn encouragement from the increasing globalisation of the Australian art trade. In partnership with American interests, Martin Browne of Martin Browne Fine Art in Sydney, opened in New York's trendy gallery district of Chelsea, while Stephen Mori of Mori Gallery in Sydney, opened in Chinatown in Los Angeles.

Reporting \$900,000 worth of sales of work by Leon Kossoff – even before the National Gallery of Australia gave new financial respect to the London school of which Kossoff, Lucian Freud and Frank Auerbach are the leading figures with its show 'Drawn to Painting: Leon Kossoff's Drawings and Prints After Nicholas Poussin' – Bill Gregory of Annandale Galleries in Sydney said that the falling Australian dollar had proved a net gain. Gregory made two sales because the buyers considered overseas art more durable than the Australian dollar, and lost one sale because the buyer believed he was disadvantaged by the exchange rate.

Inaugural Exhibition, Metro 5 Gallery, Melbourne, 28 March – 6 May 2001; Christie's Contemporary, Melbourne, 3 April 2001.

TERRY INGRAM

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



BRENT HARRIS, Appalling moment (W6), 1995, oil on linen, 152 x 121.5 cm, courtesy Christie's Australia.

Intimate spaces

The Sir James and Lady Sheila Cruthers Collection

The Cruthers family are passionate about Australian art. Not only have they amassed a formidable collection of works by Australian artists but when Jim and Sheila Cruthers moved to New York in the early 1980s, Sheila was instrumental in establishing Aust Art, a group that raised funds to purchase Australian artworks for American public collections. After one of their fundraisers, a cricket match in Central Park, Frank Devine, who captained the Aust Art team, described the group as Sheila's sheilas'. Although referring to another group of women, the description could equally apply to the Cruthers Collection, since so many of its major works are by women.

The collection began as a way of Jim and Sheila supporting their son, John, in his new position as the student representative on the University of Western Australia's Art Collection Board of Management, and grew rapidly into a shared family passion. All collections need a focus, but the couple admit that in the first few years they bought widely and across a number of periods and styles. With

the meticulous care you would expect from a businessman of his acumen, Jim can produce dates, prices and anecdotes about every work purchased since the first painting came into their possession in 1974. It was a landscape by Andrew Sibley, bought for John's twenty-first birthday. A painting by local artist George Haynes was next, and so the list continues, page after page, as new interests developed and the family became more serious collectors.

At first the Cruthers' choices were made on the basis of their liking for a particular work but, as they learned more, each brought something new to the decision-making process. John was haunting the galleries in Sydney and Perth, finding new artists and researching historical works, while Sheila had an eye for picking out the work of women artists. Any visit to a group exhibition or gallery would end with Sheila identifying her favourites, always by women. This apparently unerring gift was tested by a sceptical curator at the Brooklyn Museum of Art after the Cruthers moved to New York. He took Sheila on a

left: KATHLEEN O'CONNOR, Self-portrait, (date unknown), oil on board, 64 x 49 cm.

below: ELISE BLUMANN, Self-portrait, 1937, oil on canvas, 52.5 x 62.5 cm.





right: MARGARET PRESTON (attrib.), Self-portrait, 1940, oil on board, 40.4 x 29.8 cm.

far right: NORA HEYSEN, Self-portrait, 1939, oil on canvas on board, 39.5 x 29.6 cm.





tour of the gallery and, although she was unfamiliar with most of the artists on show, her judgment was uncanny and the curator was all but won over.

Capitalising on Sheila's extraordinary ability, the collection began to build a focus on women artists, although as Jim in his most economic rationalist of tones explains, 'they were also relatively inexpensive because the market hadn't picked up on them yet'. More importantly, as the collection developed, the works they bought gave concrete form to the intimate spaces that shaped the practice of these women artists: not only the worlds the women had to build for themselves to find the time and space to make art, but the domestic environments from which they drew inspiration for their work. Two chance encounters were to provide added impetus to this aspect of the collection. Sheila met a woman in Tasmania who suggested she look out for the work of a Western Australian painter named Kathleen O'Connor, and another acquaintance recommended Elise Blumann as someone whose work might interest her. The first two works Sheila found were selfportraits, a wonderful image of Kate O'Connor with her cloche pulled down over her head, and a sprightly portrait of a young Blumann in a perky brimmed hat. The subsequent purchase of a Blumann painting of melaleucas on

the banks of the Swan River suggested another fruitful strategy: where possible, the Cruthers would acquire self-portraits by women artists to complement their work in other genres.

This serendipitous sequence of events has been the catalyst for an amazing collection of images that now hang in the gallery in the Cruthers' home in Perth. Alongside the Blumann and O'Connor works are self-portraits and other paintings by Grace Cossington Smith, Margaret Preston, Grace Crowley, Christina Asquith Baker and, most recently, Nora Heysen. One of the most striking portraits, and now one of the most well known of the works in the Cruthers Collection, is the self-portrait by Freda Robertshaw. Recently gracing a huge banner in North Terrace in Adelaide, where it was one of the key images in the Art Gallery of South Australia exhibition 'Modern Australian Women: Paintings and Prints 1925-1945', this image of the young artist, legs apart and clad in nothing more than a pair of roman sandals, is the epitome of Aryan self-confidence and good health. Holding back a curtain, perhaps threatening to draw it across at any moment, this powerfully built girl with a quizzical gaze seems to be wondering if we are enjoying the view as much as she. For those familiar with Robertshaw's







grandiose, posed studio works full of figures and frozen action, there is a relaxed poise to this painting. Neither still nor active, Robertshaw is caught in a moment between, and we join her in that reflective mood. It is a fabulous picture, but it isn't Sheila's favourite. That honour goes to Joy Hester's *Girl in the corner*, one of the drawings of contorted young girls she made in the late 1940s and 1950s. The Cruthers have several from that series, but *Girl in the corner* is a work that Sheila carried to New York and back because she couldn't live without it. Now it has a secure place within the lower gallery where it is possible to enter into the intimate sphere Hester created, and to share the creative and contemplative spaces created by so many other women artists.

Jim Cruthers is catholic in his tastes but admits to a preference for George Bell's *The chef.* He keenly retells the story of its purchase, another coup by John, who came across a group of Bell's works as they were being delivered to a private gallery. He immediately telephoned his parents and arranged for the purchase. *The chef* was the *pièce*

de résistance of the exhibition, a happy fellow with whom Jim 'converses' every day as he passes the painting. It has a partner, painted by Arnold Shore and now in the National Gallery of Victoria. Bell and Shore asked this chap to sit for them and both painted their version to show what modernism was all about. Needless to say, Jim prefers the Bell, but admits that they should probably be seen together.

New York was a difficult time for Jim and Sheila in one respect but it brought unexpected benefits. At first they felt that their collecting would have to go on hold because they were already committed to Australian

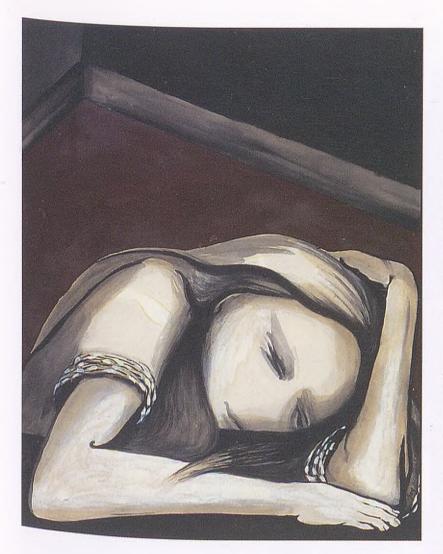
art and, as Jim explains, 'the American stuff was just too bloody expensive'. However, their interest in art attracted a new group of visitors, including a group of artists linked to Sydney's Mori Gallery, who were making tentative trips to the Big Apple. The friendships that developed led to another focus within the collection, that of acquiring work by younger women artists such as Susan Norrie, Narelle Jubelin and Margaret Morgan.

Upstairs in the second gallery, which is soon to be enlarged, works by Susan Norrie document her career. From an early painting made when she was in Epernay as part of her Moët et Chandon Fellowship, through smaller works, some given as gifts, on to the text paintings, and to more recent installations, the Cruthers have shown their commitment to Norrie's practice. It is a commitment they have also made to the works of Narelle Jubelin and, more

top: The lower gallery in the Cruthers' home, featuring women's self-portraits, including the Freda Robertshaw self-portrait (far right). Courtesy Sunday Times.

centre: Sir James and Lady Sheila Cruthers in their lounge room, looking into the lower gallery. Works (foreground) include George Bell's *The chef*, two works by Elisabeth Kruger, a Lloyd Rees painting, and a Nolan Central Desert work from the early 1950s. Courtesy *Sunday Times*.

bottom: The dining room in the Cruthers' home, featuring the work of Ralph Balson, John Olsen and Grace Crowley. Courtesy Sunday Times.



recently, to those of
Western Australian
Yamatji artist Julie
Dowling. This level
of support gives the
collection a particular
resonance: selected
artists are represented,
not with a single work
to fill an art-historical
gap, but with a solid body
of works that document
a career.

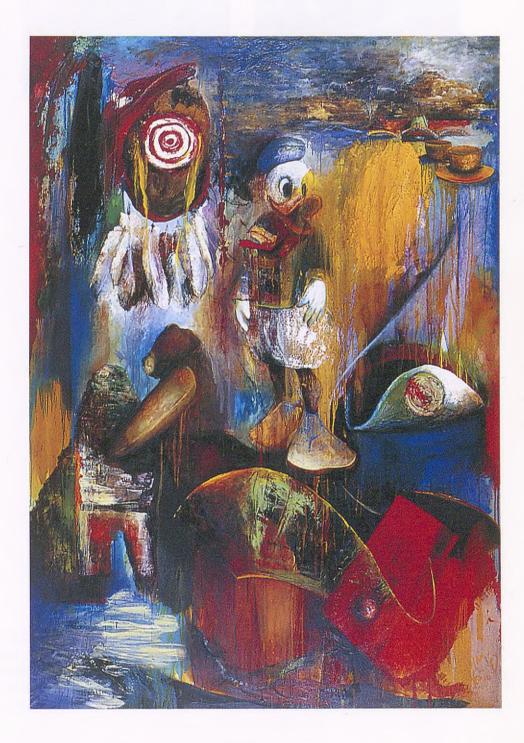
Although already well represented in the collection, when Julie Dowling held her recent show at Artplace in Perth, the Cruthers couldn't resist purchasing the major work in the exhibition. The seven deadly sins, 2000, is a series of eight portrait

heads surrounded by imagery drawn from the history of industrial and social degradation in Australia since 1788. In the centre of each painting is a full face and silhouette portrait rising from images of environmental and human exploitation. Lust is equated with the open-cut diamond industry, envy to suburbia, and sloth to air pollution. Why are there eight? Along with the other sins of pride, wrath, avarice and gluttony, Dowling has added 'sorry'. Dowling's work combines a deft control of representational portraiture, a bright, almost gaudy play of colour, and a dense visual field filled with images and text. She is adept at creating an iconic image that quickly burns into the retina, yet equally skilled at creating a complex work that requires closer observation and detailed analysis.

Of course, the Cruthers have not lost faith in the artists they have been collecting for some time and, though they have a preference for work by women artists, the collection is rich in works by the early modernists. Their dining room is a homage to abstraction, in particular to the works of Ralph Balson. A key work in the collection is a painting from his first exhibition in 1941, an audacious composition of coloured squares and rectangles that bounce and slide over each other. It is hung next to another geometric work from a decade later and a more organic 'matter' painting from the 1960s. Below it is a beautifully controlled Grace Crowley abstract painting with an altogether different feel.

As with most collectors, it is the relationships they establish between the works that is critical to their enjoyment, and the pairings of works in the Cruthers' house is both entertaining and informative. It also underlines their personalities. In the breakfast room the mood is lighthearted and joyous due to the cascade of colour from early works by Guy Grey-Smith. This series of paintings of the Western Australian landscape, the bush and the beach, is in the high-pitched Fauvist palette he developed on his second visit to Europe in 1956. An exhibition by Matisse at the Grand Palais impressed Grey-Smith, and the works he produced on his return sing with a new intensity and vibrancy. It is a wonderful room with a fittingly local theme for these devout 'sandgropers'.

An aspect of their collection that is vital to the Cruthers is the opportunity to share it with others. Works are always out on loan, whether to the Art Gallery of South Australia for 'Modern Australian Women'; the Art Gallery of Western Australia for 'Side by Side', its presentation of public and private holdings; or the large collection of

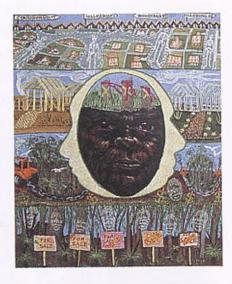


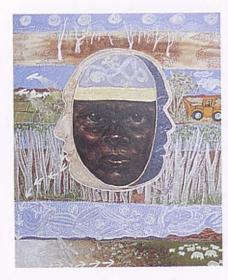
above: JOY HESTER, Girl in a corner, 1957, Chinese ink on Watercolour paper, 63.5 x 50.8 cm.

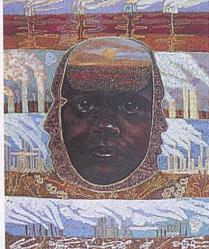
63.5 x 50.8 cm.

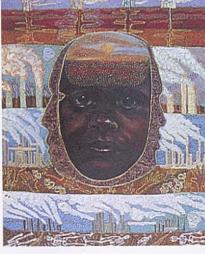
right: SUSAN NORRIE,
Fete 3, 1986–87, oil on
canvas, 213.4 x 152.4 cm.





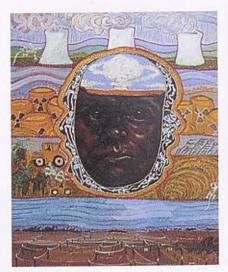


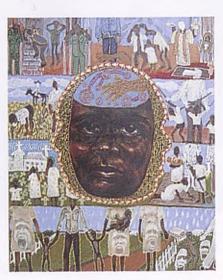












JULIE DOWLING, The seven deadly sins, 2000, acrylic and red ochre on canvas, eight panels, each 60 x 50 cm.

works on permanent display at the Sir Charles Gairdner Hospital. As Sheila explains, 'Paintings are for everyone'.3 In the catalogue for 'In the Company of Women: 100 Years of Australian Women's Art from the Cruthers Collection',4 John Cruthers reiterates this point and provides a rationale for the development of the collection over the past quarter century:

Of course as the collectors we hope that individual viewers will share something of our passion and interest in these works and the women's history they tell. I suspect, however, that for us the act of collection has been as important as the exhibition now on display. Rather than being undone by art, art has been the one, continuing thread in our family life over the last twenty years. Each aspect of the process has its own rewards. Looking, reading and researching is a particularly satisfying form of cultural history. The works themselves have enriched our lives, as have the friendships with artists, gallerists and writers. Finally, the collection has allowed us to contribute actively to the development of contemporary art and the debates around it, which constitute a significant element in the cultural life of the community.

Already a formidable collection, the dedication and focus that the Cruthers family bring to their endeavours

ensures that it will continue to grow and consolidate its reputation as one of the really significant private collections in Australia.

- 1 Sir James Cruthers was appointed personal adviser to Rupert Murdoch and joined the News Corporation Ltd Board.
- 2 Aust Art is the abbreviated version of the Australian Art Acquisitions Association, founded by Sheila Cruthers, Maggie Jones, Helen Fisher, Susan Halpern, Judy Cotton, Jacqueline Devine, Valerie Taylor, Jill Barber, Nita Weissman and Jane Rankin-Reid. It operated until the Cruthers left New York in 1991.
- 3 Lady Cruthers has also served as a member of the Curtin University Art Advisory Committee and is currently on the Sir Charles Gairdner Hospital Art Committee.
- 4 'In the Company of Women: 100 years of Australian Women's Art from the Cruthers Collection' was shown at the Perth Institute of Contemporary Art in 1995.

Joy Hester's Girl in a corner, 1957, Untitled, c. 1955 from the 'Lovers' series, and Figure with doll, n.d., from the Cruthers Collection, are included in the exhibition 'Joy Hester and Friends', showing at the National Gallery of Australia, Canberra, in September 2001.

TED SNELL

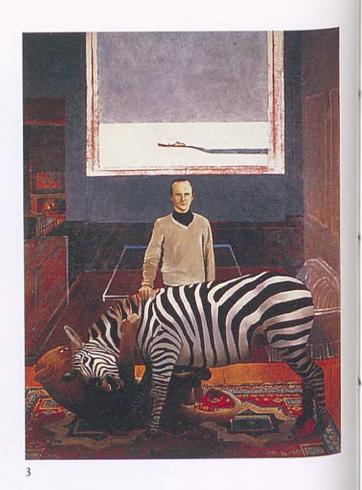
Ted Snell is Professor of Contemporary Art, Head of the School of Art, and Dean of Art, John Curtin Centre, Curtin University of Technology, Perth.



SCULPTURE BY THE SEA BONDI 2000 1. BEN TAYLOR, 'D', 2000, 700 x 100 x 100 cm, mixed media, The Courtenay Young Sculptor Award, \$2000. 2. JULIAN STANDLEY, Fruits of the forest, 2000, camphor laurel, 300 x 200 x 100 cm, Waverley Council Prize, \$3000. 3. RICHIE KUHAUPT, Hollow man, 2000, mixed media, 180 x 50 x 50 cm, The Sydney Water Sculpture Prize if to Campbelltown City Bicentennial Art Gallery, \$15,000, shared with Libby Bloxham (Celebrating diversity). 4. MARGUERITE DERRICOURT, The lost buoys, 2000, mixed media, 180 x 180 x 140 cm. 5. KEIZO USHIO, Oushi-zokei, 2000, granite, 130 x 130 x 60 cm, BMC Media International Invited Artist. 6. LIBBY BLOXHAM, Celebrating diversity, 2000 (detail), recycled media, 70 pieces, 2 – 90 cm, The Sydney Water Sculpture Prize gifted to Wollongong Regional Gallery, \$15,000, shared with Richie Kuhaupt (Hollow man). Photographs Hari Ho.











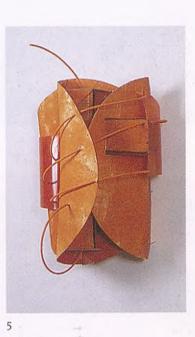
1. SUNNY WANG, Home and full moon, 2000, blown, engraved, cut and sandblasted glass, 22 x 11 x 23 cm, Canberra School of Art Gallery, Canberra. 2. BRETT McMAHON, Still, 2000, oil on canvas, 200 x 145 cm, private collection Hong Kong, courtesy Ray Hughes Gallery, Sydney. 3. LAWRENCE DAWS, Domestic violence 1, 1985–86, oil on canvas, 228 x 173 cm, Brisbane City Gallery, Brisbane. 4. ANNE WALLACE, Writer's block, 2000, oil on canvas, 111.5 x 136.5 cm, Darren Knight Gallery, Sydney. 5. MIKE NICHOLLS, Taking the heat, 1998–99, oil on linen, 170 x 130 cm, BBA Gallery, Sydney.











r.KATETURNER, Taralga, noon, 2000, oil and graphite on canvas, 152 x 122 cm, King Street Gallery on Burton, Sydney. 2. NICHOLAS HARDING, Reclining nude, 2000, acrylic on paper, 71.5 x 103 cm, Rex Irwin Art Dealer, Sydney. 3. CHRIS MARKS, Fold (red), 2000, lithograph, stain, coloured pencil, graphite, folded glossy magazine, glass, mirror, MDF unit, 1.5 x 20 x 19 cm, Dianne Tanzer Gallery, Melbourne. 4. LAUREN BERKOWITZ, Verdant, 2001, bluestone, salt, silt, fleece, indigenous and exotic plants, 300 x 300 cm, Herring Island Gallery, Melbourne. Photograph John Gollings. 5. ROSE NOLAN, 'A small orange constructed one', 1994, cardboard, oil paint, pvc sheeting, plastic cord, 55 x 35 x 20 cm, University Art Museum, Brisbane. Photograph David Pestorius.

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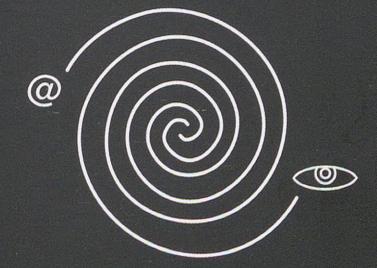
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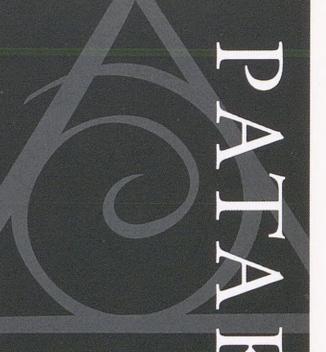
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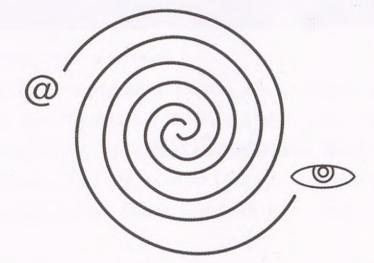
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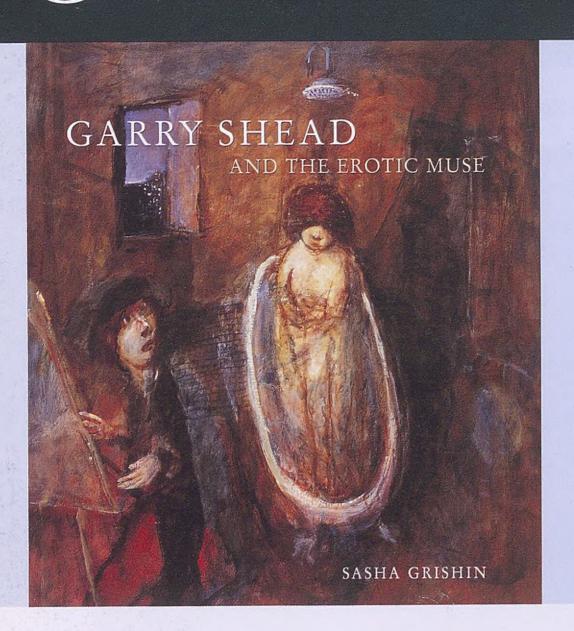
Maynard Waters, Sky Games, Tweed Valley, oil on canvas on board, 91 x 122 cm

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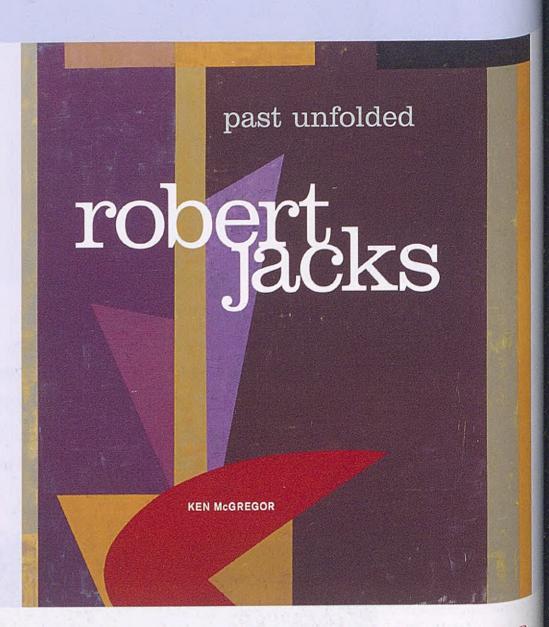
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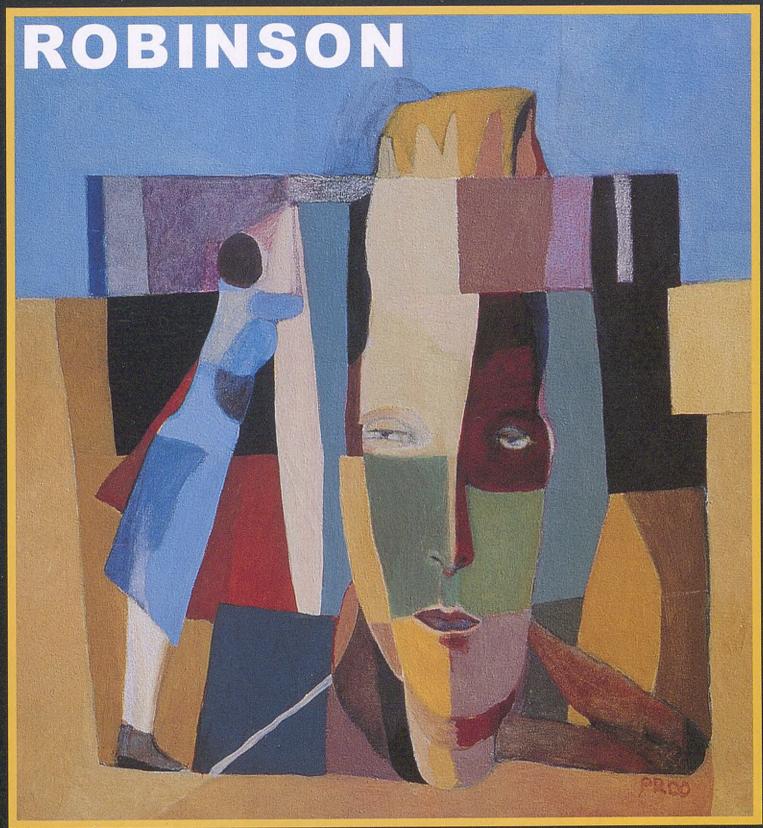
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Paul



'Mum hangs the washing. I rest' 2000, oil on linen, 66×61 cm



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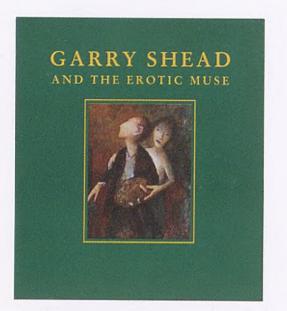
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If you are a subscriber to *Art and Australia*, here is your opportunity to purchase from a selection of Collectors Edition books at 20% off. These books are not offered to the trade and are specifically produced for *Art and Australia* subscribers. Each Collectors Edition is casebound in cloth, with a cloth-wrap slipcase, and is accompanied by a signed and numbered lithograph from a limited edition of 100.



GARRY SHEAD and the Erotic Muse

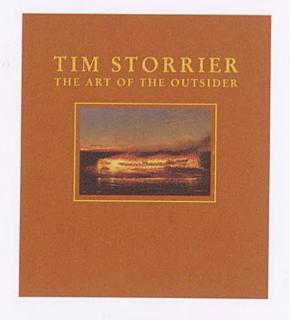
by Sasha Grishin

103 colour plates, approximately 80 black-and-white illustrations, 192 pages, hardcover, case bound with slipcase, 286 x 260 mm. Each Collectors Edition is accompanied by a signed and numbered lithograph by Garry Shead from a limited edition of 100 ISBN 1 877004 01 4, price was \$385

Art and Australia subscriber price \$308

20% off

Each monograph includes an original limited edition lithograph



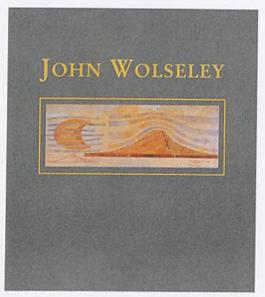
TIM STORRIER The Art of the Outsider

by Catharine Lumby

152 plates in colour, 18 figures in black-and-white, 62 reference photographs, 216 pages, hardcover, casebound with slipcase, 286 x 260 mm. Each Collectors Edition is accompanied by a signed and numbered lithograph by Tim Storrier from a limited edition of 100, ISBN 90 5703 042 X 9, price was \$385

Art and Australia subscriber price \$308





JOHN WOLSELEY Land Marks

by Sasha Grishin

54 plates in colour, 21 figures in black-and-white, 176 pages, hardcover, casebound with slipcase, 286 x 260 mm. Each Collectors Edition is accompanied by a signed and numbered lithograph by John Wolseley from a limited edition of 100 ISBN 90 5703 40 18, price was \$385

Art and Australia subscriber price \$308



Tineriba Fine Arts & Kintolai Gallery in association with Warmun Art Centre presents

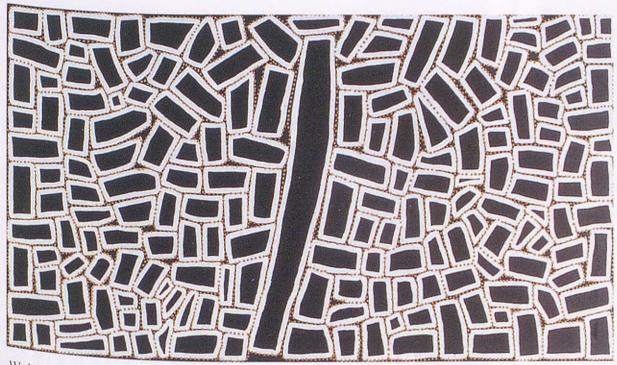
3-30 March 2002

2002 Adelaide Festival of Arts

Venue

KINTOLAI GALLERY 99 Hindley Street Adelaide SA 5000 Tel: 08 8211 9000 Fax: 08 8388 7218 Email: egallasch@vtown.com.au Enquiries TINERIBA FINE ARTS 79 Main Street Hahndorf SA 5245 Tel/Fax: 08 8388 7218 Email: tineriba@bukartilla.com.au

www.gallerygondwana.com.au



Walala Tjapaltjarri, $Lake\ McKay\ after\ Rain,\ 2001,\ 198\times 112\ cm$

GALLERY

Specialist Gallery in the heart of Australia Sourcing the best in contemporary Aboriginal Art

> 43 Todd Mall, Alice Springs PO Box 3770, Alice Springs Northern Territory 0870 Australia Telephone: (08) 8953 1577 Fax: (08) 8953 2441 email: fineart@gallerygondwana.com.au

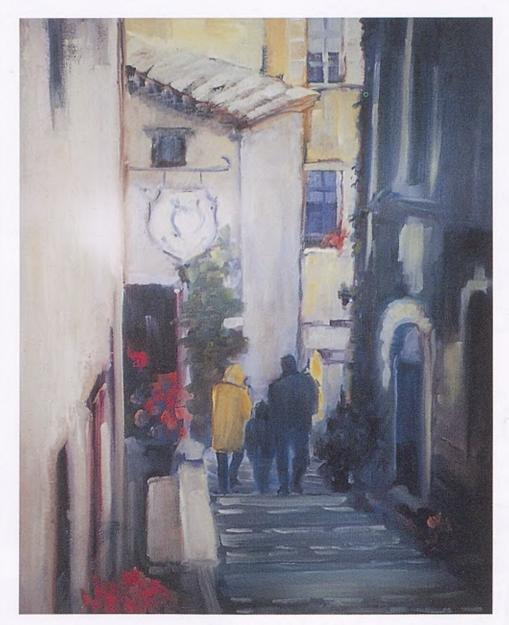
> > Member ACGN and Art Trade



LAVENDER BAY GALLERY

ROYAL ART SOCIETY OF NEW SOUTH WALES

Contemporary and traditional art by Australia's finest artists



St Paul de Vence

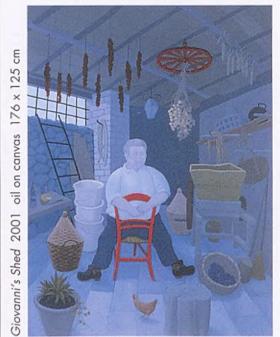
Judy Pennefather FRAS, past winner of the Portia Geach Prize, has shown works in numerous exhibitions in Australia and overseas. Judy teaches at the Royal Art Society Art School

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

ANNE MARIE GRAHAM

SURVEY EXHIBITION SPANNING 70 YEARS



A Commitment To Art

25 SEPTEMBER – 20 OCTOBER 2001

OPENING Tuesday 25 September 6–8pm

FLOOR TALK by Colin Johnson at Gallery 101 Thursday 4 October 6.30pm Bookings 9654 6886



GALLERY 101

Ground Level, 101 Collins Street, Melbourne, Victoria 3000 Telephone: (03) 9654 6886 Facsimile (03) 9650 5357 Hours: Tuesday to Friday 10–5pm, Saturday 12–4pm Email: gallery101@techinfo.com.au Director: Dianna Gold



William Robinson

A Retrospective

Presented by the Queensland Art Gallery

30 August – 11 November 2001

Free admission

Experience the beauty of the natural environment through the brushstrokes of one of Australia's most distinguished artists. The first major retrospective of William Robinson's work, this exhibition brings together important works from public and private collections along with rarely seen works from the artist's own collection. Full colour catalogue accompanies the exhibition.

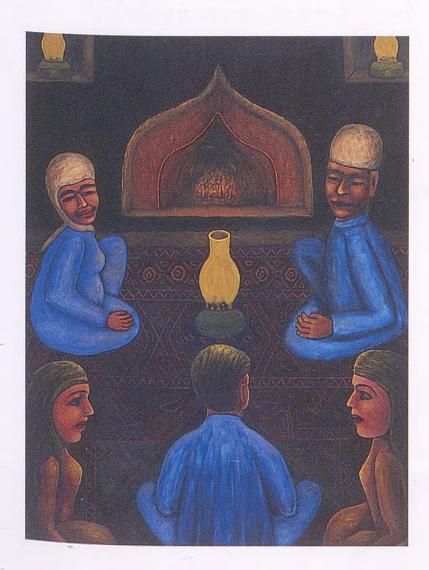
William Robinson Dark tide, Bogangar 1994 Purchased 1995 with a special allocation from the Queensland Government. Celebrating the Queensland Art Gallery Centenary 1895 — 1995 Queensland Art Gallery Collection

OUEENSLAND ART GALLERY

Melbourne Street South Bank Brisbane Tel: (07) 3840 7303 Open 10am-5pm Daily Website: www.qag.qld.gov.au

Abbas Mehran

October - November 2001



- □ Krista Berga □ Mostyn Bramley-Moore □
 - ☐ Leonard Brown ☐ Sam Bullock ☐
 - ☐ Tony Coleing ☐ Ray Cook ☐
 - ☐ George Gittoes ☐ Jane Hall ☐
 - ☐ Barbara **Heath** ☐ Shayne **Higson** ☐
 - ☐ Todd Hunter ☐ Mascha Moje ☐
 - ☐ John Nelson ☐ Deborah Walker ☐
- ☐ Virginia Wallace-Crabbe ☐ Kim Westcott ☐
 - William Yang

Lockhart River artists:

- \square Sammy Clarmont \square 'Queen' Elizabeth Giblet \square
 - ☐ Samantha Hobson ☐ Rosella Namok ☐
 - ☐ Fiona Omeenyo ☐ Dorothy Short ☐

Andrew Baker Art Dealer

- 8 Proe Street Fortitude Valley Qld 4006
- E-mail: info@andrew-baker.com

 Web: www.andrew-baker.com

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Ellen José

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F 03 9429 6833

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Ginger Riley, Beatrice Island, acrylic on linen, 100 x 99 cm

ALCASTON GALLERY

Contemporary Aboriginal Art

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

All About Art

including recent works by:
Ginger Riley, Eubena Nampitjin, Kathleen Petyarre,
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Jilamara Arts & Crafts, Papunya Tula Artists,
Warlayirti Artists, Hermannsburg Potters

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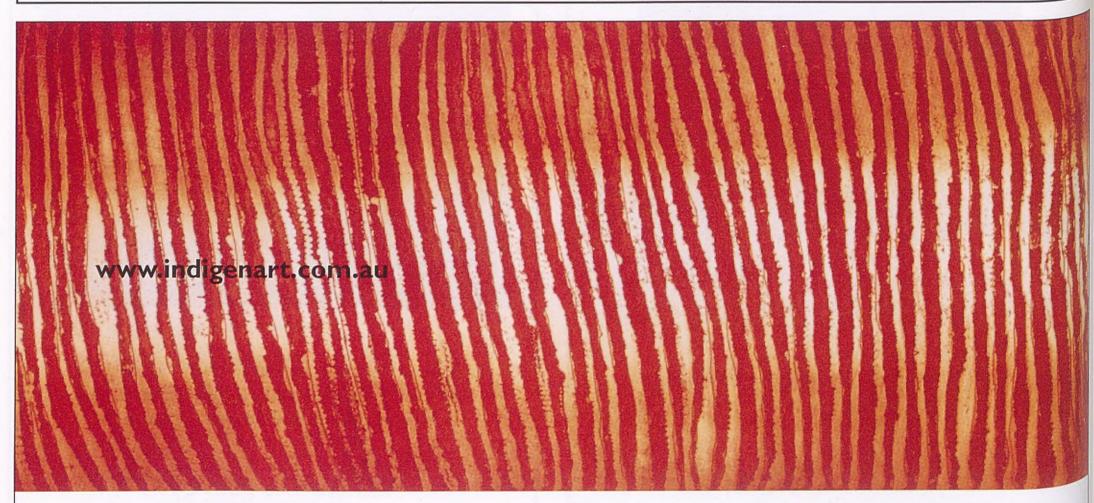
Spring Street entrance, 2 Collins Street, Melbourne 3000 and 11 Brunswick Street, Fitzroy 3065

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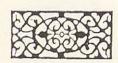


The Mossenson Galleries of authentic Aboriginal art

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HERMANNS AWARD RT 21 April - 12 May 2001 SHERMAN GALLERIES (SYDNEY) 18 May - 17 June 2001 TAMWORTH CITY GALLERY 22 August - 23 September 2001 TWEED RIVER REGIONAL ART GALLERY 1-31 October 2001 HERMANNS MELBOURNE STORES 3 November - 2 December 2001 BENDIGO ART GALLERY 9 December - 17 February 2002 MORNINGTON PENINSULA REGIONAL GALLERY 23 March - 19 May 2002 **WOLLONGONG CITY GALLERY** 26 May - 21 July 2002 NERAM (ARMIDALE) 3 August - 15 September 2002 LAKE MACQUARIE CITY ART GALLERY 23 October - 1 December 2002 HAZELHURST REGIONAL GALLERY & ARTS CENTRE 6 December - 2 February 2003 **BATHURST REGIONAL ART GALLERY**

The 2001 Hermanns Art Award and exhibition hosted by Sherman Galleries Sydney 21 April – 12 May 2001, with the touring schedule organised by Sherman Galleries in association with Tweed River Regional Art Gallery



Tweed River Regional Art Gallery

Home of the Doug Moran Portrait Prize

To 23 Sep HERMANNS ART AWARD Australia's only art award with sole ...

WOODSTOCK Selected works from the collection

26 Sep - 21 Oct LINESCAPE The Spirit of Calligraphy

Australian and international calligraphy **SITE WORKS** 10 regional artists showing their

interpretation of the new gallery site

24 Oct - 11 Nov THE TAFE SHOW

PRINT THAT AGAIN! Prints from the collection

EXPRESS YOURSELF HSC artworks from the 14 - 25 Nov

Tweed's Year 12 students

RECENT ACQUISITIONS 1999 - 2001

From the Gallery Collection

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



Orange Regional Gallery

To 23 Sep

COLOUR CITY QUILTERS

28 Sep – 16 Nov FOREFATHERS OF AUSTRALIAN POTTERY

1821 - 1910

5 Oct - 5 Nov

HISTORICAL BOTANICAL EXHIBITION

From 5 October MARY TURNER COLLECTION

CLIVE KAUFMAN Landscape paintings and drawings

From 9 Nov

VISUALISING THE SPIRITUAL THROUGH THE MATERIAL Ken Currie and Peter Howson

Orange Regional Gallery

Civic Square, Byng Street, ORANGE NSW 2800 Tel: (02) 6393 8136 Fax: (02) 6393 8100 Email: asisley@orange.nsw.gov.au Website: www.org.nsw.gov.au Tues to Sat 11–5, Sun & public holidays 2–5, closed Mondays



Gallery

PENRITH REGIONAL GALLERY & THE LEWERS BEQUEST

To 30 September Lewers Gallery

JAMES GLEESON: On Starting a Painting

An exhibition of drawings from 1979 to 1999 that have never been exhibited in public before. A touring exhibition from New England Regional Art Museum

6 October – 25 November Lewers Gallery

Animals and Birds in Art

An exhibition of works by artists such as Gerald Lewers, John Ogburn, Frank and Margel Hinder that have a common interest and sensitivity to depicting the qualities of form, expression and movement inherent in the living form

Regional Gallery closed for renovations

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



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

To 14 Oct

The Year of 1933 Works from the Howard Hinton Collection. A New England Regional Art Museum touring exhibition

7 Sep - 14 Oct

Parallels and Crossovers: Peter and Lezlie Tilley
1991 – 2000 Curated by Tony Bond and toured by
Maitland City Art Gallery

2 - 25 Nov

39th Annual Fisher's Ghost Art Award

From 30 Nov

In scattered company UWS artists, Barry Bazzard, Maria Meagher, Marilyn Walter and Gordon Waters

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

New England Regional Art Museum

Home of the Howard Hinton and Chandler Coventry Collections

14 September - 28 October 2001

Wattles and Frogs

People and Destiny: George Lambert and Federation **Reclaimed:** Recycling in Contemporary British Craft and Design

3-18 November 2001

16th Annual Packsaddle Fundraiser Exhibition

OPEN DAILY: 10.30am to 5pm

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

Gladstone Regional Art Gallery and Museum

6 - 29 Sep

PHILLIP MCCONNELL Forty years of ceramic art tradition 1960 – 2000. A comprehensive survey presented in conjunction with the artist

5 Oct - 3 Nov

HYBRID CREATURES Craft practice within the visual arts. A University of Tasmania, CAST touring exhibition assisted by Australia Council's Craft Program

10 Nov - 7 Dec

AND EXHIBITION The 26th Annual Art Award.
Sponsored by local business and the community.
Judged by Elizabeth Ann Macgregor, Director
Museum of Contemporary Art, Sydney.

Entries close 3 November 2001



Gladstone Regional Art Gallery and Museum cnr Goondoon and Bramston Streets GLADSTONE QLD 4680 Enquiries: Tel: (07) 4970 1242 Fax: (07) 4972 9097 email: gragm@gragm.qld.gov.au

Mon-Fri 10am-5pm, Sat and public holidays 10am-4pm



GRAFTON REGIONAL GALLERY

Home to the Jacaranda Acquisitive Drawing Award

5 Sep - 21 Oct

Sebastian: Contemporary Realist Painting

A Gold Coast City Art Gallery Touring Exhibition

Our Volunteers' Selection International Year of the Volunteer

Afraid of the Dark

A Brisbane City Gallery Travelling Exhibition

24 Oct - 25 Nov Leisureland

A Manly Art Gallery and Museum Touring Exhibition

Steven Giese and Matina Jones

Beyond the Frame: After Schmeisser

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

6 Sep to 14 Oct THEY CAME TO AUSTRALIA

Artists in our permanent collection

Curated by the Bathurst Regional Art Gallery guides

BX ARCHIES 2001 - the finalists

From 19 Oct

DAVID BRIAN WILSON 1946 - 1998

Retrospective

David Wilson was a passionate drawer and painter of the human figure; the vitality and veracity of his work attracting many students. Researched and selected by Hendrik Kolenberg, Senior Curator of Prints, Drawings and Watercolours at the Art Gallery of NSW

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



Plimsoll Gallery

Tasmanian School of Art at Hobart

7-29 Sep

Art and Land

Works by over twenty contemporary Australian artists providing a diverse range of approaches to representing the Australian land. Not a landscape exhibition, but an exploration of a wide array of cultural issues such as history, politics, science, aesthetics and spirituality.

An international touring exhibition organised by the Noosa Regional Gallery and Asialink

5 - 28 Oct

SPATIAL

Works by artists producing spatial/interactive sound narratives

Plimsoll Gallery Centre for the Arts Hunter Street, HOBART Tasmania 7000 Tel: (03) 6226 4309 Fax: (03) 6226 4308 12 noon - 5pm daily during exhibitions



GIPPSLAND ART GALLERY • SALE

OPERATED BY WELLINGTON WIDE SERVICES ON BEHALF OF WELLINGTON SHIRE COUNCIL

1-30 SEP

Cutting Comments Selection of winning linocuts from the Silk Cut Awards 1995–1998

8 SEP-7 OCT

Li'l Elvis and the Truck Stoppers Interactive exhibition on animation. Toured by the Australian Childrens'

6 Oct - 11 Nov

Television Foundation Coastal Strip Fred Williams's painting and gouaches 1942-1982. Toured by the Mornington Peninsula

Regional Gallery

13 Oct -11 Nov

FROM 10 NOV

FROM 17 NOV

Anna Warren Coastal and marine paintings

Indispensable Celebrating the International Year of the Volunteer. Photographs by Kiera Brown

Striking Retrospective of contemporary Australian photographers. Toured by the Monash Gallery of Art

Landscape in Sets and Series Australian prints 1960s – 1990s. Celebrating ten years of acquisitions from the Gordon Darling Australasian Print Fund Toured by the National Gallery of Australia

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 Mon to Fri 10am – 5pm, Sat and Sun 1pm–5pm, except public holidays

18 August – 16 September

Unearthed

This project has been assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body. Supported by Cinemedia, Arts Victoria and Experimenta

Seeing stories: Children's book illustrations

Simon MacLean & Jeff Raglus

22 September – 28 October

Sally Smart: Shadow Farm (Strange everyday spaces in the domestic bush)

A Bendigo Art Gallery Travelling exhibition

3 November - 2 December

Hermann's Art Award 2001

3 November - 27 January

Golden Years: 1851 and beyond

Exclusive to 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

BALLARAT FINE ART GALLERY

Surprise yourself - take another look at Ballarat Fine Art Gallery

Ballarat Fine Art Gallery celebrates the completion of a \$5.5 million building program with two outstanding exhibitions from 14 September to 30 December. The venue for both will be The Ian Potter Foundation Gallery in the new wing designed by Andrew Andersons. Explore new galleries and enjoy new facilities as you rediscover Australia's oldest regional gallery.

14 Sep - 21 Oct

PAINTING FOREVER Tony Tuckson

The first major survey exhibition of Tony Tuckson's work since 1976. A National Gallery of Australia Travelling Exhibition

2 Nov - Dec 30

MODERN AUSTRALIAN WOMEN Paintings and Prints 1925 – 1945

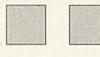
Includes works by artists such as Margaret Preston, Grace Cossington Smith, Dorrit Black, Thea Proctor, Clarice Beckett, Lina Bryans, Joy Hester & Kathleen O'Connor. An Art Gallery of South Australia Travelling Exhibition



BALLARAT FINE ART GALLERY

40 Lydiard Street, North Ballarat VIC 3350 Tel: 03 5331 5622 Fax 03 5331 6361 www.balgal.com.au Open every day 10.30am – 5pm Guided tours daily at 2pm Small admission charge includes featured exhibitions











Toowoomba Regional ART Gallery

8 Sep - 28 Oct

Contemporary Wearables '01

The seventh major Biennial award exhibition of contemporary jewellery. Curated by the Toowoomba Regional Art Gallery and touring Australia in 2002

22 Sep - 25 Nov

Celebrating Bill Bolton's vision of Australia Bill Bolton's love of Australian traditions led to his collecting over 400 artworks and some 3000 maps, books and manuscripts housed and displayed at the Toowoomba Regional Art Gallery. He took his inspiration from explorers, pioneers, writers and artists. Curated by Bettina MacAulay in conjunction with Toowoomba Regional Art Gallery

31 Oct - 2 Dec

Dramatis Personae

Photographic installation by Bonny Bombach

Toowoomba Regional Art Gallery

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

Tamworth City Gallery

7 Sep - 7 Oct

e-textiles: Ventures Jacquard Weaving Innovative work by eleven internationally renowned textile artists. Curated by the Centre of Contemporary Textiles, Montreal, Canada

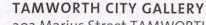
13 Oct – 11 Nov

Kimono as Canvas Contemporary textile works inspired by the Kimono form, by leading Australian and Japanese textile artists. Presented by Gallery East, North Fremantle, WA and toured by Art on the Move

16 Nov – 2 Dec 2001 TAFE Graduating Students Exhibition Showcasing paintings, drawing, mixed media and

prints by graduate students from the Advanced Diploma of Fine Arts course, New England Institute of TAFE, Tamworth Campus and Tamworth-based students, Bachelor of Arts, Fine Arts, Newcastle University





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



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 23 Sep 27 Sep - 21 Oct YESTERDAY'S RIVER TODAY - The Hunter TERTIARY STUDENT ART AWARD (1976-2001) Hunter Valley area

25 Oct - 18 Nov

BRADMILL - The Story

Gallery Grounds September October

Sculpture of the Month Caroline Hale 'Cincture'

Sandra Minter-Caldwell 'Three Chairs - Three Stories' Anthony Avery '!UM!'

Foyer Gallery September

November

Mini-Exhibitions Council hours Mon to Fri 8.30-4.30 Ian MacDonald 'Insights and Outlooks' 'Watershed' Paintings and drawings by Kerrie Coles October

Foyer Gallery September October

November

November

Work of the Month Council hours Mon to Fri 8.30-4.30 Margaret Olley 'Bedroom Still Life'

Jane Lander 'Warrumbungles' Kathryn Grushka 'Losing Balance'

Kay Adlem 'Our Great Democracy'

Tamworth



GEELONG GALLERY

Celebration

Victoria's tapestry gift to Singapore



Tapestry Workshop

A Victorian Arts Centre and Victorian Tapestry Workshop initiative



Exhibition toured within Australia by NETS Victoria with assistance from the Gordon Darling Foundation



ARTS VICTORIA

This project is supported by the Victorian Government through Arts Victoria, Department of Premier and Cabinet

24 September – 18 November

Tapestry designed by David Larwill and woven by the Victorian Tapestry Workshop.

Commissioned by Arts Victoria and the Victorian Arts Centre Trust, the tapestry is a gift to Singapore's new Esplanade-Theatres on the Bay opening in 2002

Little Malop Street, GEELONG Victoria 3220
Tel: (03) 5229 3645 Fax: (03) 5221 6441
geelart@geelonggallery.org.au
www.geelonggallery.org.au
Hours: Monday to Friday 10am – 5pm
Weekends and public holidays 1pm – 5pm
Free entry on Mondays

WOLLONGONG

WOLLONGONG CITY GALLERY

To 7 Oct

RUARK LEWIS: JUST FOR NOTHING

A text-installation of an artist's book based on

Pour un oui ou pour un non

1 Sep - 7 Oct

SIX BY SIX Print-based works

15 Sep - 4 Nov

HERITAGE OF HEALTH A Centenary of Federation

exhibition celebrating the centenary of

Wollongong Hospital

From 13 Oct

A CENTURY OF WEDDINGS Looking at wedding

traditions in the Illawarra since Federation

From 10 Nov

ENCORE Recent work by teaching staff from

West Wollongong TAFE

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.nearth.net
Open: Tues—Fri 10am—5pm Weekends and public holidays: 12—4pm
Closed: Mondays, Good Friday, Christmas Day, Boxing Day and New Years Day

GOLD COAST CITY ZART GALLERY

21 Sep - 28 Oct

The 20th Gold Coast International Ceramic Art Award

19 Oct - 11 Nov

Queensland College of Art, Gold Coast, Graduating Exhibition

From 2 Nov

A Place in the Sun: A Visual History of the Gold Coast Region

A Gold Coast City Art Gallery curated exhibition, highlighting works created on or about the Gold Coast region from the early 19th and 20th centuries

From 16 Nov

2001 Conrad Jupiters Art Prize

Receive a FREE signed, limited-edition Joe Furlonger print when you purchase a leather-bound copy of the Joe Furlonger catalogue featuring an essay by Louis Nowra. The cost of the catalogue, including this limited-edition print produced to celebrate this important exhibition, is only \$295, including postage and handling

GOLD COAST CITY ART GALLERY

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

UNIVERSITY ART MUSEUM

31 August – 29 September

Benefactions to the University Art Museum Collection

5 October – 17 November
Selected works by David Rankin



University Art Museum
Level 5 Forgan Smith Tower
University of Queensland St Lucia QLD 4067
Tel: (07) 3365 3046 Fax (07) 3365 9004
artmuseum@mailbox.uq.edu.au

THE ART GALLERY BOOKSHOP

ART GALLERY OF WA Perth Cultural Centre Perth WA Tel: (08) 9492 6766 Fax: (08) 9492 6655 email: audreyp@artgallery.wa.gov.au Open daily 10am – 5pm A gallery shop with style, with a wide range of specialist art books, ranging from 'The Masters' through to Minimalism, also specialising in Western Australian art. Exciting gift ideas abound from all corners of the world as well as those from local, talented artists. Mail and phone orders welcome.

QUEENSLAND ART GALLERY SHOP

South Bank Brisbane QLD 4101
Tel: (07) 3840 7290 Open daily 10am – 5pm email: gallery.store@qag.qld.gov.au www.gallerystore.com.au
Mail orders and special requests welcome

Visit the store or shop online for one of the best selections of art books in Australia, including fine art, Australian art, architecture, design, limited editions and rare artists books plus hard-to-find exhibition catalogues from local and international artists. A range of art merchandise, original ceramics, jewellery and glass featured by Australian artists.

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1067 High Street Armadale VIC 3143 Tel: (03) 9822 2645 Fax: (03) 9822 5157 email: artsbookshop@bigpond.com.au Open daily Specialists in the visual arts: art, architecture, theory and criticism, cinema, decorative arts and design, exhibition catalogues.

THE GALLERY SHOP

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

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

METROPOLIS

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

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

PENTIMENTO BOOKSHOP

275 Darling Street Balmain NSW 2041
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Sunday 10am – 10pm

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

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

Art Directory

QUEENSLAND

ADRIAN SLINGER

33 Hastings Street, NOOSA HEADS 4567 Tel. (07) 5473 5222 Fax (07) 5473 5233 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

ART GALLERY IKEBANA

44 Ashmore Road, GOLD COAST 4217 Tel. (07) 5526 2055 Fax (07) 5526 2015 info@ikebana.com.au www.ikebana.com.au Principal: Ruth Grosser. The Art Gallery Ikebana is set in a custom-built modern building that includes a nationally accredited College of Art – the Australian Ikebana Centre College of Art – a relaxing coffee shop and beautiful art gallery. We are committed to local art and feature many Australian

and overseas artists. The Australian Ikebana Centre College of Art is the only one of its kind in Australia. Monday to Saturday 9 - 4, closed Sunday and public holidays

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. 7 September to 18 November: Lottie's Place: 'Ways of Seeing: Looking at Children's Books', book illustrations by Ann James, Matt Otley, Kim Gamble, Narelle Oliver and Kim Toft To 11 November: CS Energy Gallery: 'Ready, Set ... GO! Sporting Life and Australian Art', curated by Timothy Morrell and Margaret Rutherford; Freeman Gallery: 'Black Diamonds: Queensland's Indigenous Sporting Heroes', curated by Colin Tatz and Paul Tatz

From 16 November: Spotlight on Tim Acutt. 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 nineteenthcentury and contemporary paintings, sculpture, prints and jewellery. Tuesday to Saturday 10 - 5

OUEENSLAND 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 To 14 October: '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 8 November: 'Play', a Queensland Art Gallery children's exhibition featuring artworks about play and playful approaches to artmaking To 11 November: 'William Robinson' Retrospective', the first restrospective exhibition of work by one of Australia's most respected contemporary artists. 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 KnudsenOwens, 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

cnr Marsh and Lock Streets, Weeroona Park, STANTHORPE 4380 Tel. (07) 4681 1874 Fax (07) 4681 4021 stanart@halenet.com.au Permanent collection includes work by Olley, Olsen, Robertson-Swann, Hanssen-Pigott and Baas-Becking. September: The Doug Moran National Portrait Prize; Anne Sinnamon, Stanthorpe fibre artist October: 'Cunningham's Legacy', a Federation display November: Annual Granite Belt Art Exhibition. Monday to Friday 10 – 4, Saturday I - 4, Sunday IO - I

STEELREID GALLERY

156 Musgrave Road, RED HILL 4059 Paintings, drawings and photography by Pennie Steel and Brian Reid. Viewing by appointment (07) 3369 6963.

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

SYLVIA MEISSNER ART COLLECTION

Shop 147–148 Marina Mirage, 74 Seaworld Drive, MAIN BEACH 4217 Tel. (07) 5527 0049 Fax (07) 5570 6151 www.sylviameissner.com.au The art of healing through colour and nature. Each oil painting taps into the level of 'Chi Energy' and 'Ley Lines' of the Earth. The artists defines the spiritual dimension of nature in fine detail, and captures this 'Aura Light' for the viewer. Daily 10 – 6

TWIN WATERS ART GALLERY

Shop 7, Ocean Drive, Twin Waters MUDJIMBA 4564 Tel. (07) 5450 6090 Fax (07) 5450 5285
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. Seventeenthto 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 2 September: 'Whichaway', photographs by Jon Rhodes documenting the daily life of an Aboriginal community at Kiwirrkura in the Gibson Desert 7 September to 7 October: 'The Message Stick', contemporary paintings and prints by fourteen Lockhart River Community artists To 23 September: National Photographic Purchase Award 2001, with the theme of 'Federation' 28 September to 21 October: 'We are Australians', Australian art since 1970; 'Lost Then Found Again', the tableaux of Thomas Cleary From 26 October: 'Vietnam Voices', examining the Vietnam War through

the art of Australian and Vietnamese war veterans, anti-war protestors and their families

From 9 November: CSU Graduates Exhibition.

Access for the disabled. Free admission. Monday to Friday 10.30 – 5, Saturday and Sunday 10.30 – 4

ANNANDALE GALLERIES

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
Established in 1955 to represent the paintings, drawings and sculpture of contemporary artists. Six major solo exhibitions annually, interspersed with mixed exhibitions. Collector's room by appointment.
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. To 21 October: 'Space Odysseys: Sensation and Immersion', presents the work of leading international contemporary artists who create largescale installations that physically immerse the viewer From 10 November: 'Buddha', sculptures, paintings, textiles and images that stress the pervading universality of Buddha across all times, and through all spaces, geographical, paradisal, cosmic and virtual. The exhibition will be accompanied by an extensive program of events, including monks chanting, worshipping and blessing From 24 November: 'Belle-Ile: Monet, Russell and Matisse in Brittany', works by three artists who painted on the storm-tossed island of Belle-Ile, off the coast of Brittany. Approximately thirty paintings from private and institutional collections in France, the United States

and Australia.

Daily 10-5



VINCE VOZZO, Artarmon Galleries.

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

15 Roylston Street, PADDINGTON 2021

AUSTRALIAN GALLERIES

Tel. (02) 9360 5177 Fax (02) 9360 2361
Director: Stuart Purves.
Gallery Manager: Suzie Melhop.
enquiries@australiangalleries.com.au
To 1 September: Peter Kingston, recent
paintings
11 September to 3 October: Jeffrey Smart,
studies and drawings

9 to 27 October: Kevin Lincoln, recent paintings

6 to 24 November: Martin Brown, 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
enquiries@australiangalleries.com.au
Director: Stuart Purves.
Gallery Manager: Alex Taylor.
To 1 September: Diana Davidson, recent
works on paper
8 September to 3 October: Peter
Churcher, recent works on paper
6 to 27 October: to be announced.
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 To 2 September: 'Federation! But Who Makes the Nation?'; 'Frisson', 14th Tamworth Fibre Textile Biennial, curated by Gillian McCracken 6 September to 14 October: 'They Came to Australia', works from the permanent collection, curated by Bathurst Regional Art Gallery guides; 'BX Archies 2001', finalists

From 19 October: 'David Brian Wilson 1946–1998 Retrospective', researched and selected by Hendrik Kolenberg, Senior Curator of Prints, Drawings and Watercolours at the Art Gallery of New South Wales. The artist was passionate about drawing and painting the human figure, attracting many students through the vitality and veracity of his work. 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. Contemporary Australian painting, sculpture, works on paper and photography. Large open stockroom and monthly exhibitions. Wednesday to Sunday 12-6

BEATTY GALLERY

²¹⁴ Liverpool Street (between Crown and Riley Streets), DARLINGHURST 2010 Tel. (02) 9360 4244 Fax (02) 9360 4322 Since 1993. Representing Malcolm Benham, Craig Bennett, Tanya Chaitow, Fujimoto, Karen Gutman, Anton Hasell, Anita Hochmann, Richard Morris, Kendal Murray and David Pavich. Tuesday to Saturday 11-6, or by appointment

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

BOUTWELL DRAPER GALLERY

84 George Street, REDFERN 2016 Tel. (02) 9310 5662 Fax (02) 9310 5851 jdm@jdmodels Changing exhibitions of contemporary art. Artists include Rodney Pople, Locust Jones, Richard Goodwin, Shaun Gladwell, David Griggs, Victor Rubin and Martin Mlecko. Wednesday to Saturday 10.30 - 5.30, or by appointment

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

BROKEN HILL CITY ART GALLERY

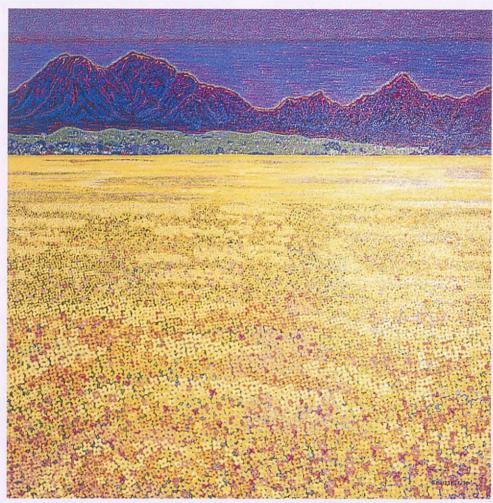
cnr Blende and Chloride Streets, BROKEN HILL 2880 Tel. (08) 8088 5491 Fax (08) 8087 1411 bhartgal@pcpro.net.au One of Australia's oldest regional galleries. Featuring a diverse collection of local and international artworks, touring exhibitions and educational programs. Monday to Friday 10-5, Saturday and Sunday I - 5

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 nineteenth-

SYLVIA MEISSNER

Art Collection



Sylvia Meissner, 'Yellow Buttercups', oil on canvas, 100 x 100 cm

ART OF HEALING THROUGH COLOUR AND NATURE

Marina Mirage, Seaworld Drive, Main Beach QLD 4217 Tel: 07 5527 0049 Fax: 07 5570 6151 www.sylviameissner.com.au

century, 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

Tel. (o2) 9326 1952 Fax (o2) 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 www.collinskent.com Director/Curator: Anne Pata. Director/Gallery Manager: Anna Layard. Exhibiting original international fine art: Dürer, Rembrandt, Goya, Renoir, Cézanne, Manet, Toulouse-Lautrec, Miró, Derain, Kandinsky, Bonnard, Giacometti, Pissarro, Matisse, Picasso, Braque and Chagall. Also exhibiting a selection of fine Australian works on paper. Monday to Thursday 10 - 8, Friday to Saturday 10 am - 11 pm, Sunday 11-6

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 3 September: Pamela Griffith,
oil paintings, still life and interiors
7 September to 1 October: 'The
Australian Landscape', Jeff Makin,

oil paintings; Steve and Lyndall Beasley, sculpture and costume design 5 to 29 October: Werner Filipich From 30 November: Shirley Bennetts, paintings. Friday, Saturday and Monday 11 – 6, Sunday 2 – 6, or by appointment

DEFIANCE GALLERY

47 Enmore Road, NEWTOWN 2042 Tel. (02) 9557 8483 Fax (02) 9519 9636 defiance@zip.com.au Director: Campbell Robertson-Swann. Representing emerging and established Australian sculptors and painters, including Angus Adameitis, Nicola Brown, Grace Burzese, Jonathan Christie, Mark Draper, Ulvi Haagensen, Nigel Harrison, Barbara Hilder, Paul Hopmeier, David Horton, Geoff Ireland, Brian Koerber, Michael Le Grand, Raquel Mazzina, Russell McQuilty, Hui Selwood, Harvey Shields, Tony Slater, Philip Spelman, David Teer, Belinda Tozer and David Wilson. 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, Andrew Paviour, James Powditch, Matthew Rogers and Paul Ryan. 19 September to 7 October: Max Linegar, works on paper 10 October to 4 November: Mixed exhibition, gallery artists From 7 November: Chris Dyson, 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 23 September: '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 29 September to 11 November: 'Twenty-Five Years and Beyond: Papunya Tula Painting'
From 17 November: 'In Flux', through installation, sculpture, painting and works on paper, Mary Dorahy, Ruth Park, David McBride and Felicity Green show their insights into contemporary life.
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
www.gallery460.com
Dealer of Australian works from the 1920s
to the 1970s. Changing exhibitions by
leading Australian artists. Eight-hectare
sculpture park. Woolloomooloo office
by appointment. Daily 10 – 5

GITTE WEISE GALLERY

56 Sutherland Street, PADDINGTON 2021 Tel./Fax (02) 9360 2659 weisegal@chilli.net.au
Gitte Weise Gallery (formerly Kunst)
exhibits and represents work by
contemporary Australian and international artists. Established 1992.
Tuesday to Saturday 11 – 6,
or by appointment

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

GOULD GALLERIES

92 Queen Street, WOOLLAHRA 2025
Tel. (02) 9328 9222 Fax (02) 9328 9200
gouldsyd@alphalink.com.au
Major works by Howard Arkley,
Charles Blackman, Arthur Boyd, Andrew
Browne, Ray Crooke, William Dobell,
Russell Drysdale, Donald Friend,
James Gleeson, David Larwill, Norman
Lindsay, Sidney Nolan, John Olsen, John
Perceval, Albert Tucker, Brett Whiteley
and Fred Williams.
Tuesday to Friday 11 – 6, Saturday 11 – 5,
Sunday 2 – 5

HARRINGTON STREET GALLERY

17 Meagher Street, CHIPPENDALE 2008
Tel./Fax (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 hogarthgal@bigpond.com www.aboriginalartcentres.com Director: Jennifer Orr. Representing leading Aboriginal artists and communities from northern, central and Western Australia. 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 To 22 September: 'Anxiety', an International Drawing Research Institute project 27 September to 27 October: Contemporary Printmaking 8 to 17 November: MFA Graduate Show From 22 November: 'Morphologies', ZKM (Karlsruhe), with Artspace and

Dennis Del Favero. Monday to Friday 10 - 5, Saturday 1 - 5, closed Sunday and 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

KALIMAN GALLERY

10 Cecil Street, PADDINGTON 2021 Tel. (02) 9357 2273 Fax (02) 9357 1545 info@kalimangallery.com www.kalimangallery.com Contemporary Australian art. Representing Jon Cattapan, Peter Graham, Brent Harris, Kieran Kinney, David Palliser, Sally Smart and Stuart Watters. Tuesday to Friday 11 - 5.30, Saturday 10-4

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

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

KING STREET GALLERY ON BURTON

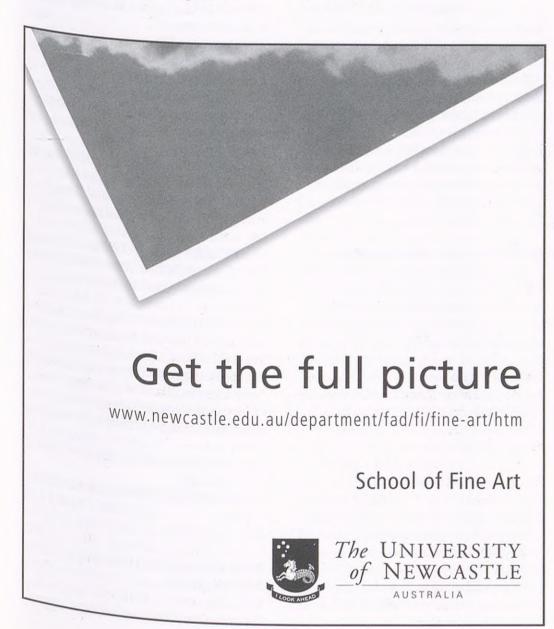
102 Burton Street, DARLINGHURST 2010 Tel./Fax (02) 9360 9727 kingst@bigpond.com Representing contemporary Australian Tuesday to Saturday 11 - 6

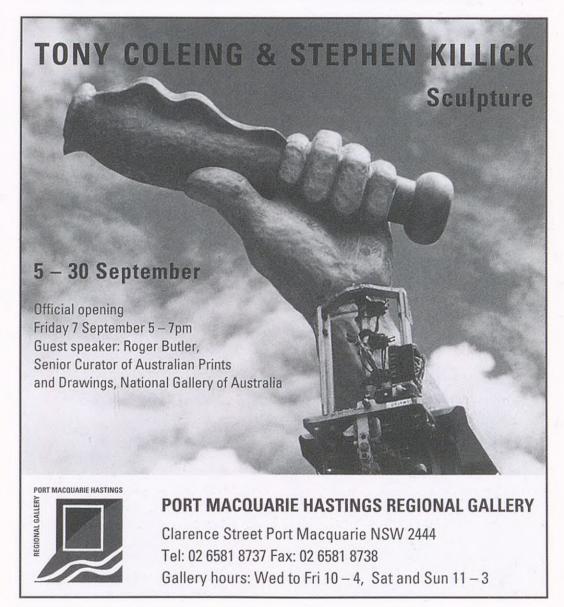
KU-RING-GAI ART CENTRE

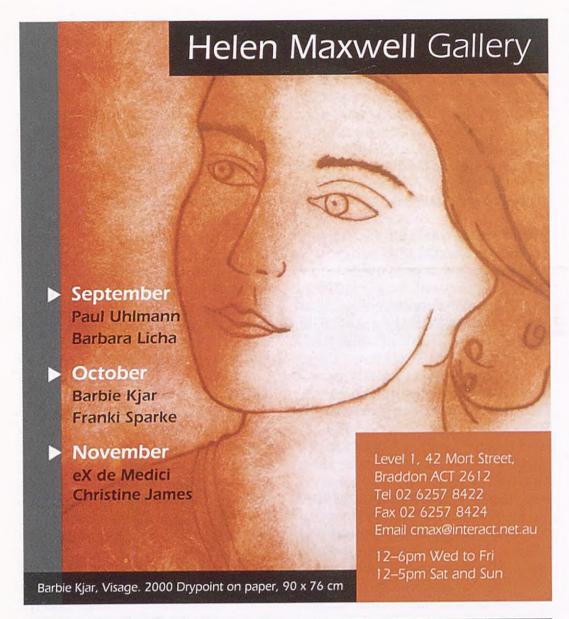
Bancroft Park, Recreation Avenue, ROSEVILLE 2069 Tel. (02) 9424 0729 Fax (02) 9413 1226 Exhibiting work by established and emerging artists including paintings, prints, sculpture, ceramics, textiles and photography. Classes and workshops held on term basis. Monday to Saturday 9.30 - 4.30

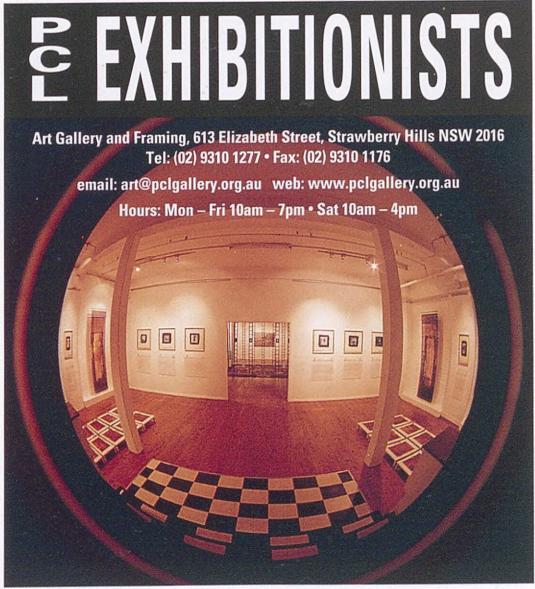
LEGGE GALLERY

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 gallery artists including Elizabeth Wadsworth, Wayne Singleton and Milanda de Mont.

Tuesday to Saturday 11-6, Sunday 2-5

LISMORE REGIONAL ART GALLERY

Tel. (o2) 6622 2209 Fax (o2) 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 2095 Tel. (02) 9949 1776 Fax (02) 9948 6938 artgallery@manlycouncil.nsw.gov.au www.manlycouncil.nsw.gov.au Director: Therese Kenyon. To 30 September: 'Quarantine Station', a community project by Nathalie Hartog focusing on migration and displacement histories; Geoff Levitus and Paul Miller, recent paintings exploring identity and memory, migration and journeys 5 October to 11 November: 'In Full Flight', limited-edition artists' books published by Lyre Bird Press; 'Beyond the Frame', kid's art using works from the gallery's collection as inspiration. Initiated by the NSW Department of Education and sponsored by the Sir William Dobell Art Foundation

From 16 November: Brookvale TAFE Fine Arts graduating students' exhibition; 'Fluid Boundaries at 33 Degrees South', Terri Butterworth, recent paintings.

Tuesday to Sunday 10 – 5

MICHAEL CARR ART DEALER

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

MICHAEL NAGY FINE ART

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 artifacts, 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 image.

I September to II November: 'Primavera 2001: The Ioth Anniversary of the Belinda Jackson Exhibition of Young Artists', annual exhibition presenting the work of emerging Australian artists under the age of thirty-five. Gail Hastings, one of the inaugural 'Primavera' artists, will curate this special anniversary exhibition

To 21 October: Robert MacPherson, the language of roadside signage, fruit and vegetable shops, street hobos and car enthusiasts is expressed in MacPherson's paintings, installations and sculptural works, which are regarded highly by international curators and collectors alike

To 11 November: Ricky Swallow and Erick Swenson
November: 'NEO-TOKYO: Japanese art now'.
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 14 October: '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

125 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 Object aims to significantly increase the visibility and viability of contemporary craft and design in Australia through its galleries, stores, jewellery studios and quarterly magazine. Daily 10-5, free admission

PENRITH REGIONAL GALLERY & LEWERS BEQUEST

86 River Road, EMU PLAINS 2750 Tel. (02) 4735 IIOO Fax (02) 4735 5663 gallery@penrithcity.nsw.gov.au www.penrithcity.nsw.gov.au/penrith-The gallery's main exhibition space is

closed for renovations until November. To 30 September: 'James Gleeson: On Starting a Painting', 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 6 October to 25 November: 'Animals and Birds in Art', works by artists with a common interest in and sensitivity to depicting the qualities of form, statement and movement inherent in living forms such as dogs, birds, fish and other wildlife. 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 Original works by emerging, mid-career and established Australian artists. 4 to 30 September: Gallery 1: Vanessa Ashcroft 2 to 28 October: Sheila White 30 October to 25 November: David Gallery 2: Changing monthly group exhibitions by gallery artists. 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'; 'Bayagul - Speaking Up: Contemporary Indigenous Communication'; and 'EcoLogic', creating a sustainable future. To 14 October: 'Citizens and the City'; 'Visions of a Republic: The Work of Lucien Henry'; 2nd International Lace for Fashion Awards To October: Grand Marnier/Powerhouse Museum Fashion of the Year 2000 19 October to 25 November: Young Scientist 2001 To 21 October: 'Plain and Fancy', quilts To 31 October: 'Citizens and the City' To October 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

1st Floor, 38 Queen Street, WOOLLAHRA 2025 Tel. (02) 9363 3212 Fax (02) 9363 0556 To 8 September: Graham Kuo, paintings 11 September to 6 October: to be announced 9 October to 3 November: Peter Booth, paintings 6 to 24 November: Rex Dupain, photographs From 27 November: Gwyn Hanssen Pigott, ceramics. Tuesday to Saturday 11 - 5.30, or by appointment

ROBIN GIBSON GALLERY

278 Liverpool Street. DARLINGHURST 2010 Tel. (02) 9331 6692 Fax (02) 9331 1114 robgib@ozemail.com.au www.ozemail.com.au/robgib Exhibitions of 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 8 September: Vivienne Shark LeWitt; Callum Morton 12 September to 6 October: John Wolseley; Destiny Deacon 11 October to 3 November: Tracey Moffatt; Jacqueline Fraser 8 November to 1 December: Fiona Hall; Carol Rudyard. 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 Australian and international contemporary art. To 8 September: Matthys Gerber 12 September to 13 October: Julia Gorman 17 October to 17 November: Maria Cruz. 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 6 to 29 September: Mike Parr 4 to 27 October: Wenda Gu i to 24 November: Bernhard Sachs 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, the Estate of Anthony Pryor, Jacky Redgate, Bernhard Sachs, Stelarc, Tim Storrier, Imants Tillers, Jennifer Turpin, Kimio Tsuchiya (Australia), Hossein Valamanesh, Guan Wei, Philip Wolfhagen and John Young, and a large collection of original prints and works on paper. 6 to 9 September: Mike Parr 4 to 27 October: Lois Conner 1 to 24 November: Peter Atkins. Tuesday to Saturday 11 – 6

S.H. ERVIN GALLERY NATIONAL TRUST

Watson Road, Observatory Hill, SYDNEY 2000

New South Wales

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 II – 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 29 September: Robyn Stacey
3 October to 3 November: Ruby Davies;
Suellen Symons
From 7 November: Jon Lewis.
Wednesday to Saturday 11 – 9,
Tuesday by appointment

STRUGGLETOWN FINE ARTS

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
Olsen, David Larwill, David Bromley,
Melinda Harper 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

Tel. (o2) 9581 6070 Fax (o2) 9799 9449 Regular exhibitions of established and emerging artists. Annual pastels and watercolour exhibitions. Closed during school holidays.

Summer: open Saturday and Sunday

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

University of Technology, Sydney

UTS GALLERY

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 7 September: 'Hold', installation work
by Bashir Makhoul
18 September to 12 October: Geoff
Bartlett, sculpture, in association with
Australian Art Resources
30 October to 16 November: 'Federation
and Identity', a Museums and Galleries
Foundation of NSW travelling exhibition.
Tuesday to Friday 12 – 6



SCOTT CHASELING, It ain't all black and white, 1998, fused blown Bullseye glass rollup, National Art Glass Collection, Wagga Wagga Regional Art Gallery.

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

VOLVO GALLERY

cnr York and Barrack Streets,
SYDNEY 2000
Tel. (02) 9249 3400 Fax (02) 9249 3401
info@volvogallery.com.au
www.volvogallery.com.au
Dynamic exhibition space for contemporary art and design. Also available for private functions, with excellent technical and kitchen facilities.
Monday to Friday 10 – 6,
Saturday 12 – 4, closed public holidays

VON BERTOUCH GALLERIES

61 Laman Street, NEWCASTLE 2300 Tel. (02) 4929 3584 Fax (02) 4926 4195 mail@wowletsgow.com.au www.wowletsgow.com.au To 16 September: Rae Richards, paintings, panels and platters; Jane Bennett, paintings 21 September to 14 October: David Boyd, paintings; Lance Hennessy, ceramic sculpture 15 to 25 October: Closed for hanging 'Collector's Choice' 25 October: Preview of 'Collector's Choice' at 7pm 26 October to 24 November: The 39th Annual 'Collector's Choice' exhibition, featuring paintings, graphics, sculpture, pottery, weaving, woodcarving and glass at \$480 and under From 30 November: Dorothy Wishney, paintings; Susan G. Davies, paintings and drawings; John Cliff, ceramics. Friday to Monday 11-6, or by appointment

WAGGA WAGGA REGIONAL ART GALLERY

Civic Centre, Baylis Street,
WAGGA WAGGA 2650
Tel. (02) 6926 9660 Fax (02) 6926 9669
gallery@wagga.nsw.gov.au
www.regionalgalleries.nsw.gov.au
Home of the National Art Glass
Collection, surveying the studio glass
movement in Australia, and a nationally

significant collection of Australian prints. To 14 October: Jacaranda Drawing Award, toured by Grafton Regional Gallery; 'A Little Respect – Prime Minister's Prints', Michael Kempson and Matthew Tome From 19 October: Archibald Prize, toured by Colonial Foundation and NETS NSW.

Tuesday to Saturday 10 – 5,
Sunday and public holidays 12 – 4,
Closed Good Friday, Christmas Day,
Boxing Day and New Year's Day

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. 8 September to 4 October: Australian Watercolour Institute members' exhibition 6 October to 1 November: Group show including sculpture 3 to 29 November: Heinz Steinmann, whose main source of inspiration springs from a profound love of tropical Australia, the Cape York wilderness, Port Douglas and the Babinda Rainforest. Monday to Saturday 10.30 – 6

WATTERS GALLERY

To september: Frank Littler, paintings; Vicki Varvaressos, paintings

19 September to 3 October: Ken Whisson, paintings; Maeve Woods, paintings

17 October to 10 November: Mostyn Bramley-Moore, paintings

Gleeson, paintings

From 14 November: Chris O'Doherty (aka Reg Mombassa), paintings and drawings.

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 Fax (02) 9232 1595 Contemporary art. Wednesday to Friday 11 – 6, Saturday 11 – 4.30

ΔСТ

ANU DRILL HALL GALLERY

Kingsley Street, off Barry Drive,
ACTON 2601
Tel. (02) 6125 5832 Fax (02) 6125 2595
jenny.irvine@anu.edu.au
To 7 October: 'Outside In: Research
Engagements in Arnhem Land Art'
11 October to 4 November: 'On Starting
a Painting', James Gleeson
From 8 November: 'New Traditions:
Contemporary Art of Vanuatu';
Robin White.
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. 6 to 24 September: Crispin Akerman, paintings; Kirrily Hammond, paintings and prints; Canberra Glass 2001, glassworks

11 to 29 October: Helen Geier, paintings and works on paper; Anne Ross, sculpture 1 to 19 November: Meg Buchanan, works on paper; Olivia Bernadoff, paintings From 23 November: Christmas Collection. 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 and 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 1 September to 28 October: 'Joy Hester and Friends' To 16 September: 'Japan and Australia – A Ceramic Dialogue' From 6 October: 'The Art of Life', Douglas Annand To 28 October: 'Frida Kahlo, Diego Rivera and Mexican Modernism', the Jacques and Natasha Gelman Collection; 'Anne Dangar at Moly Sabata: Tradition and Innovation' To 4 November: 'Happy Birthday Earth', Kids Earth Fund From 30 November: The National Sculpture Prize. Daily 10 – 5, closed Christmas Day

NATIONAL PORTRAIT GALLERY

Old Parliament House, King George Terrace, CANBERRA 2600 Tel. (02) 6270 8222 Fax (02) 6270 8181 npg@dcita.gov.au www.portrait.gov.au The permanent collection includes paintings, drawings, busts, photographs and digital images. Among major works

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22 February - 7 April

Envisaged acquisitions \$50,000
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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. Recent additions to the permanent collection include works in all mediums, from the Victorian Tapestry Workshop's unique tapestry portrait of Dame Elisabeth Murdoch to Paul Newton's painting of sporting legend David Campese. 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.net.au www.solander.com.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

Artspace 71
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 12 – 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 and 11Brunswick Street, FITZROY 3065 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

ANTIPODES BOOKSHOP AND GALLERY

138 Ocean Road, SORRENTO 3943
Tel. (03) 5984 4217 Fax (03) 5984 0835
antipode@nex.net.au
Established and emerging contemporary
artists. Regular exhibitions curated by
Mary-Lou Jelbart. Also photography, ceramics, glass art, original prints and paintings.
Daily 10 – 5

ARTS PROJECT AUSTRALIA

Tel. (03) 9482 4484
Fax (03) 9482 1852
Regular changing exhibitions of contemporary and outsider art.
Monday to Thursday 9 – 4,
Friday and Saturday 10 – 12

AUSTRALIAN CENTRE FOR CONTEMPORARY ART

Dallas Brooks Drive, The Domain, SOUTH YARRA 3141 Tel. (03) 9654 6422 Fax (03) 9650 3438 acca@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 enquiries@australiangalleries.com.au Director: Stuart Purves.

Manager: Tim Abdallah.

To 8 September: Garry Shead, recent paintings
13 September to 6 October: Sue Anderson, recent work; 'The Brotherhood of the Blue Ship', Eddy Parritt
16 October to 3 November: Helen
Kennedy, recent paintings
13 November to 1 December: Graeme
Drendel, recent paintings.

Monday to Saturday 10 – 6

AUSTRALIAN GALLERIES WORKS ON PAPER

50 Smith Street, COLLINGWOOD 3066
Tel. (03) 9417 0800 Fax (03) 9417 0699
enquiries@australiangalleries.com.au
Director: Stuart Purves.
Gallery Manager: Murray White.
To 9 September: Kevin Mortensen
15 September to 7 October: William
Robinson
13 October to 3 November: Jeffrey Smart.
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.
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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 1 – 4, Sunday 11 – 4

CHARLES NODRUM GALLERY

267 Church Street, RICHMOND 3121
Tel. (03) 9427 0140 Fax (03) 9428 7350
September: Guy Stuart, recent landscape
paintings; Elwyn Lynn, paintings and
works on paper
October: Group exhibition, modern
Australian paintings
November: Kristin Headlam, recent
paintings.
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.
1 to 27 September: Philip Wolfhagen,
paintings
29 September to 25 October: Hilarie
Mais, sculpture
27 October to 22 November: John Firth
Smith, paintings
From 24 November: Bronwyn Oliver,
sculpture; Gwyn Hanssen Pigott, ceramics.
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/ From 19 November: CAS Inc. Members' Exhibition 2001, CASspace 546-564 Collins Street, Melbourne, 24-hour viewing. Monthly changing shows at CASspace. 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. 13 September to 7 October; 'Semena Santa Cruxtations or How to Gobble Sideways and Multiply', an extraordinary installation by Alwin Reamillo 19 October to 11 November: 'Landscape and Memory', exploring the tonal and textural qualities of natural forms by Jan Saric and Gwynn James From 22 November: 'The Tool Shed of Pietro Venosta', an insight into a small piece of Brunswick history by Trevor 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. 5 to 30 September: Carol Murphy, ceramics; James Powditch, construction 3 to 28 October: James Davis, paintings 31 October to 25 November: Robert Dickerson, paintings. Tuesday to Saturday 11 – 6, Sunday 12 – 5

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

EASTGATE GALLERY

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

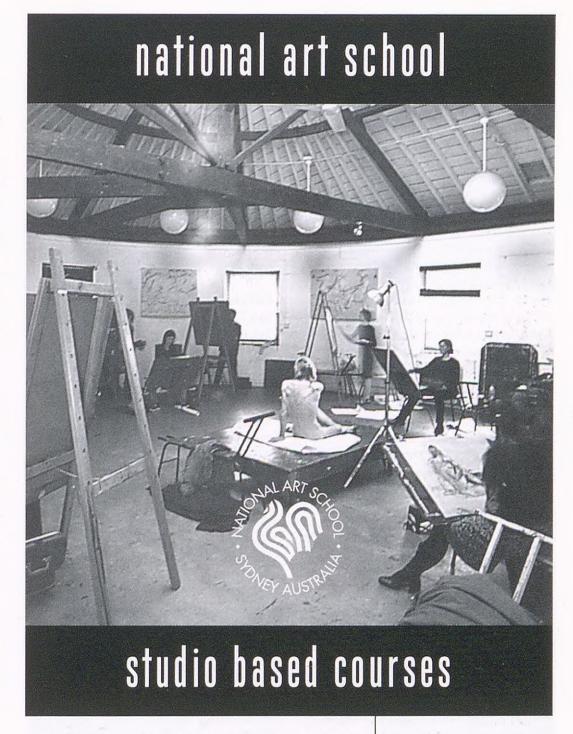
THE EXHIBITIONS GALLERY

56-60 Ovens Street, WANGARATTA 3676 Tel. (03) 5722 0865 Fax (03) 5722 2969 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 www.flg.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,



Sydney's National Art School is the oldest visual arts institute in Australia. Through its unique studio-based teaching programs and the success of its graduates the school has attained a national and international reputation for excellence. The school offers a 3 year BACHELOR OF FINE ART with majors in CERAMICS, PAINTING, PHOTOGRAPHY, PRINTMAKING and SCULPTURE, and core studies in DRAWING and ART THEORY AND HISTORY.

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For further information contact: National Art School Forbes Street Darlinghusrt NSW 2010 Australia

TELEPHONE 02 9339 8744

Fax 02 9339 8683 Email nas@det.nsw.edu.au www.nas.edu.au

telephone 02 9339 8744 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 Young. 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, Kenny Williams Tjampitjinpa, Joseph Jurra Tjapaltjarri, George Tjungurrayi, Nolan Tjapangati, Warlimpirrnga Tjapaltjarri, Ray James Tjangala, Willy Tjungurrayi, Charlie Ward Tjungurrayi, Alice Nampitjinpa, Eunice Napanangka, Gloria Petyarre, Emily Kame Kngwarreye, Makinti Napanangka, Pirrmangka Napanangka, Walangkura Napanangka, Naata Nungurrayi, Nancy Nungurrayi, Nanyuma Napangati, Tjunkiya Napaltjarri, Pantjiya Nungurrayi, Wintjiya Napaltjarri, Ningura Napurrula, Boxer Milner, Susie Bootja Bootja, Elizabeth Nyumi, Eubena Nampitjin, Rosella Namok, John Mawurndjul, Mabel Juli, Destiny Deacon, Julie Gough, H. J. Wedge and Brook Andrew. 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 1 to 30 September: 'Cutting Comments', selection of winning linocuts from the Silk Cut Awards 1995–1998 To 2 September: 'CCP/Leica Documentary Photography + Award', organised by the Centre for Contemporary Photography and toured by National Exhibitions Touring Support (NETS) Victoria 8 September to 7 October: 'Li'l Elvis and the Truck Stoppers', interactive exhibition on animation toured by the Australian Childrens' Television Foundation 6 October to 18 November: 'Coastal Strip', Fred Williams's painting and gouaches from 1942 to 1982. Toured by the Mornington Peninsula Regional Gallery

Warren, coastal and marine paintings
From 17 November: 'Striking',
retrospective of contemporary Australian
photography which includes the work
of Patricia Piccinini, Bill Henson, Tracey
Moffatt, Julie Rrap and David Stephenson.
Toured by the Monash Gallery of Art;
'Landscape in Sets and Series', Australian
prints from the 1960s to the 1990s,
celebrating ten years of acquisitions
from the Gordon Darling Australasian
Print Fund. Toured by the National
Gallery of Australia.
Daily 10 – 5, closed public holidays

GOULD GALLERIES

270 Toorak Road, SOUTH YARRA 3141 Tel. (03) 9827 8482 Fax (03) 9824 0860 gouldmel@alphalink.com.au Extensive selection of important Australian artists, 1880 to contemporary. Advisers to corporate and private clients. Valuations, restorations, paintings purchased. Major works by Howard Arkley, Charles Blackman, Arthur Boyd, Andrew Browne, Ray Crooke, William Dobell, Russell Drysdale, Donald Friend, James Gleeson, David Larwill, Norman Lindsay, Sidney Nolan, John Olsen, John Perceval, Albert Tucker, Brett Whiteley and Fred Williams. 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. Extensive stockroom. Representing Bruce Earles, Heidi 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. To 8 September: Luciano Prisco, recent paintings 11 to 29 September: Michelangelo Russo, recent paintings October: Kim Tarpy, hand-coloured etchings; Mario Cioni, recent paintings and November: Carol Carstairs, mixed media. 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. 6 to 23 September: Robin Wallace-Crabbe, paintings 18 to 31 October: Kenneth Jack, paintings

1 to 15 November: Brian Malt, paintings.

HELENGORY GALERIE

Monday to Friday 10 - 5.30,

Saturday 10 – 5, Sunday 2 – 5

25 St Edmonds Road, PRAHRAN 3181
Tel. (03) 9525 2808 Fax (03) 9525 2633
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www.plasticine.com/helengory
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established artists.
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Fax (03) 5334 0307
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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
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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,
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Tel. (03) 9670 1851
Fax (03) 9670 1852
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. To 8 September: Lawrence Daws, solo exhibition 15 September to 6 October: Peter Churcher, recent work From 21 November: 'Thyalcine Dreaming', Michael McWilliams. Tuesday to Friday 10 – 6, 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
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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

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

METRO 5 GALLERY

1214 High Street, ARMADALE 3143 Tel. (03) 9500 8511 Fax (03) 9500 8599 info@metro5gallery.com.au Specialising in high-quality modern and contemporary Australian art from 1945 onwards. Representing Audette, Jacks, Rankin, Sibley, Storrier and many other artists. Six catalogue exhibitions per year and an extensive stockroom. Monday to Friday 10 - 5.30, Saturday and Sunday 11-5

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 twentieth-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

MIRA FINE ART GALLERY (Formerly Bulle Galleries) 96 Flinders Street, MELBOURNE 3000 Tel. (03) 9650 5944 Fax (03) 9650 3430 Yvonne@netlink.com.au www.mirafineart.com.au Contemporary Australian paintings, Works on paper, original fine-art prints, Sculpture, ceramics, glass. Representing major established and emerging artists.

Continually changing shows. Tuesday to Friday 10 – 5, Saturday and Sunday 1-5

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 and Sunday 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

NELLIE CASTAN GALLERY

Level 1, 12 River Street, SOUTH YARRA 3141 Tel. (03) 9804 7366 Fax (03) 9804 7367 ncastan@netlink.com.au Leading contemporary Australian and international art. Monday to Friday 11 - 6, consultations by appointment

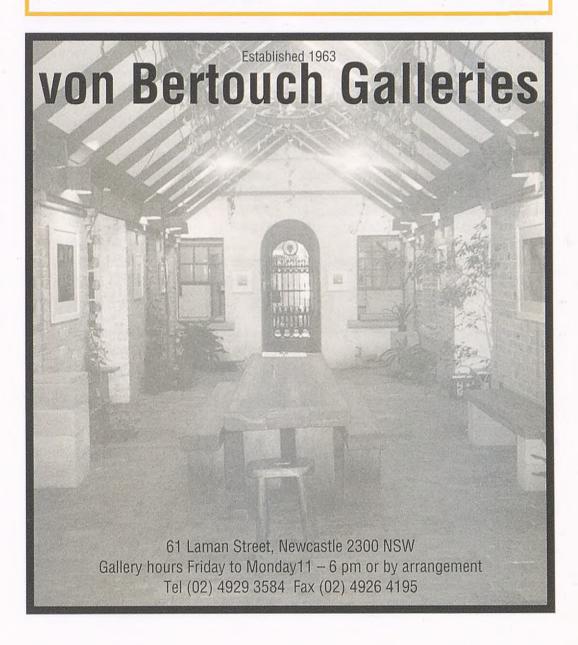
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Review

A WALK IN NEW YORK

Michael Hedger

By Saturday, 11 November 2000, I had been in New York for a week. Apart from obligatory visits to the Metropolitan Museum of Art, the Guggenheim, and the Museum of Modern Art, I previewed the 'Moderns' auction at Christie's where an ordinary 'Blue Period' Picasso raised \$65 million and a small, dark portrait by Cézanne seemed a steal with its estimate of \$400,000, compared to the \$10 million expected for a yellow-orange landscape by the same artist. I saw the huge Lee Krasner retrospective at the Brooklyn Museum of Art and attended exhibition openings for Australian artists David Serisier at Robert Steele Gallery and Ashley Frost at the Desiron.

On my way to the Frick, my favourite New York museum, I walked along West 24th Street in Chelsea where a number of buildings have been converted into galleries. First stop was the near sell-out Eric Fischl show at Mary Boone Gallery. Fischl was unknown to me, but his

painterly ambiguous narratives mark him as a latter-day Edward Hopper. He presents provocative scenes from dramatic films, with near-naked characters casually placed in hotel rooms. The intimate nature of these scenes plays on the tension of the viewer as both onlooker and voyeur.

Next door at Metro Pictures was the new Cindy Sherman show. Sherman has returned to her 'femme fatale' portraits, abandoning the abject body parts featured in her work of the past few years. This was the first day of the show and the buzz of the crowd indicated that they were comforted by the familiarity of these Hitchcockesque spy-movie portraits. Sherman's photographs are portraits of herself in extraordinary roles. These roles should necessarily provoke shock, horror, suspicion or lurid fasci-

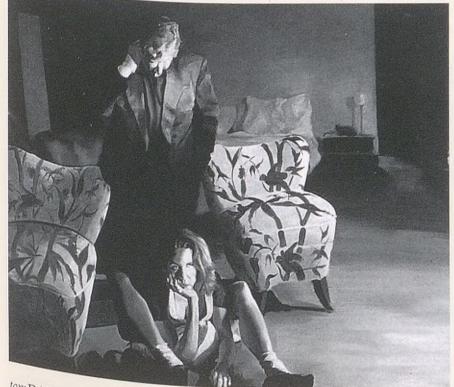
> nation, but her photographs comment on our voyeuristic, desensitised responses, which are a product of our time.

At Gagosian Gallery, Damien Hirst's impossibly titled show 'Theories, Models, Methods, Approaches, Assumptions, Results and Findings' (with its impossibleto-read catalogue) left me stunned, although it was an extension of the artist's familiar territory. The show consisted of five large rooms of fabulous objects - huge tanks of tropical fish which resembled doctors' surgeries from the Titanic; mortuary tables on which were placed skeletons and body parts; medicine dispensary cabinets; ping-pong balls popping out of skeletons' eye sockets; sublime pastel dot-paintings; and witty paintings of advertising slogans -

all of which were dominated by a six-metre-high anatomical model titled Hymn.

The walls of the gallery were covered in graph paper which unified the show and gave it the credence of a scientific exploration or study. Hirst's exhibitions are more like expositions or trade shows because of the scale and breadth of media that he uses. He has extended the displays that we associate with science museums and given fun and wonder back to more aloof art-museum audiences. It is certainly art at its most sensational.

I have often defended Hirst's art and his place as a worthy successor to pop, surrealism and Dada since his mesmerising plays on ideas of mortality directly update the wit and philosophies of these movements. Although there were no sliced, dead animals at the Gagosian, Hirst's skeletons force us to recognise our own irrepressible voyeurism and fascination with death. Hirst does not allow passivity in his audience. It is a mark of his genius that he employs sensation



top: DAVID SERISIER, Tondo No. 7 – Grey, 2000, oil and wax on linen, 152 cm diameter courts. diameter, courtesy the artist and Robert Steele Gallery, New York.

above: ERIC FISCHL, The bed, the chair, the sitter, 1999–2000, oil on linen, 198 x 236 cm, courtesy Mary Boone Gallery, New York.

and slickness to dazzling effect while forcing us to contemplate death and transience and to recognise the fragility of existence. I stayed with this show for over an hour and again hoped that one day we will see a large representation of his work in Australia.

At 57th Street I visited James Cohan Gallery to see the new Bill Viola videos. Here was an underwater 'crucifixion' of literally breathtaking beauty that kept the audience transfixed by its spectacle, and fascinated by how long the figure in the video could hold his breath. Viola, the most atmospheric and painterly of video artists, forces us to slow down and contemplate to the point where we become conscious of our own breathing. We forget that we are in a darkened room in a gallery and instead become part of the water tank where the figure, suspended between life and death like a spirit, glides slowly in front of us. We float like the bubbles and hear only their faint sounds.

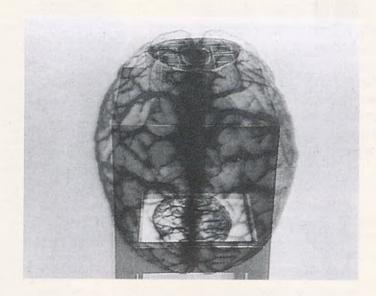
Pace Wildenstein across 5th Avenue is always a great attraction for me as the gallery shows work by artists I have long followed. On display were new works on paper by Jim Dine — explorations of Disney cartoon creations and other animals, all heavily rendered combinations of etching, collograph and stencils, which gave new meaning to Pinocchio and Mickey Mouse. Also on show were late works by Donald Judd, including domestic-sized plinths and prisms of stainless steel which testify to the impact that Judd has had on modern interior design, creating sleek, tactile, anonymous objects at a time when natural surfaces ruled.

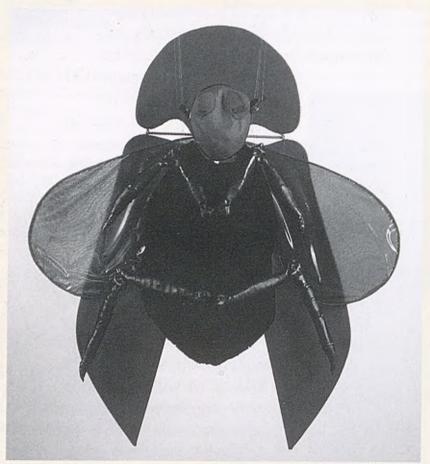
Madison Avenue's dealer galleries contain extraordinary treasures, but I came away from them with mixed feelings. While I marvelled at the Picassos, Chagalls, Légers and the like which any Australian gallery director would kill for (and again lamented the limited number of Australian philanthropists who endow our galleries with such gems), I was repelled by the many ugly 'name only' Pisarros and Renoirs.

I finally reached the Frick at 80th Street at about 4.00 pm where I reacquainted myself with the superb Rembrandts, Bellini, Hals and Turners in that comfortable 'house'. I was also delighted that there was a small show from the Greentree Foundation (how many of these foundations are there in the United States?) which had lent the Frick its Corot, Degas, Manet, Picassos and Redon. It was a stimulating

but restful conclusion to a startling day. New York always amazes and delights, and a walk always keeps an art-lover fulfilled.

David Serisier, Robert Steele Gallery, New York, 9 November – 9 December 2000; Ashley Frost, Desiron Gallery, New York, November 2000; Eric Fischl, Mary Boone Gallery, New York, November 2000; Cindy Sherman, Metro Pictures, New York, November 2000; Damien Hirst, Gagosian Gallery, New York, 23 September – 16 December 2000; Bill Viola, James Cohan Gallery, New York, November 2000; Jim Dine and Donald Judd, Pace Wildenstein, New York, November 2000.





top: GLEN HENDERSON, Mini-museum, 2000 (detail), print on felt, video still, laminated and constructed wood.

above: GLEN HENDERSON, Mini-museum, 2000 (detail), constructed bug costume, textile, aluminium, carved wood, leather, Institute of Modern Art, Brisbane.

GLEN HENDERSON

Donna McColm

If art is either a social or political expression of contemporary concerns, then the proliferation of environmentally based works that we currently witness – by artists, architects and designers alike – is no surprise. The importance for ecological frameworks to influence built environments was a central concern of Glen Henderson's *Mini-museum*, 2000, an installation across three venues in Brisbane.

Mini-museum looked inside the spaces our bodies inhabit, as well as the socio-cultural worlds we design to surround us. At Craft Queensland in Brisbane three wooden cabinets were aligned in a conventional 'museum' manner, each with an open drawer containing an image printed on red felt — one a human brain, the others exoskeletons of insects. The human brain, confined within its protective casing, is a compelling model, illustrating functional economy and structural necessity. Similarly, the exoskeletons of bugs — surfacing in this installation through laminated vessels placed on top of each cabinet — are designed with a protective function in mind.

Historically, human design is most often associated with 'knowledge', and animal with 'instinct'. The 'museum', as an example of this reasoning, was questioned in Henderson's installation by the suggestion that there are fundamental similarities in structure between human and non-human forms. The understanding of possible relationships between these two worlds, and the importance of ecological sustainability, is already a primary consideration for many architects and designers. The cycle of structure and decay and the inherent ecology of all environments was introduced in *Mini-museum* by a video performance, Museum: The architecture of a bug, which accompanied each of the installations. The narrator of the video explains that 'every single functional form evolves from a process that turns material into a functional shape'. The nexus of structure and function remains, however, an unresolved essence beneath the symbolic fabrications of our surroundings.

The *Mini-museum* marks a shift in concern for Henderson. Her sculptural works from the mid- to late 1990s – such as *Frame*, 1997, and *Balcony*, 1998 – were decidedly 'minimalist',



GLEN HENDERSON, Mini-museum, 2000 (detail), laminated wood bug-carcass sites, images printed on felt, Craft Queensland, Brisbane.

both in terms of the materials used and the incorporation of architectural space into the works themselves. Henderson ruptured the minimalist space of her work in 1999 with the project "Tekhné: Artists + Architects'." For this project, seven artists and architectural firms made site-specific artworks in response to a Queensland Government policy whereby state government capital-works building projects must allocate 2 per cent of their budget for the integration of art and design. 'Tekhné', the Greek word for both art and skill, is concerned with the idiosyncrasies of materials, and our ability to intelligently connect ideas with their results. Henderson's skill in transforming her chosen materials in *Mini-museum* – wood, clay and textiles – into aesthetically pleasing objects, follows on from her architectural influences. Like the 'Tekhné' collaboration, the Mini-museum has an experimental nature where, similarly, 'the outcome is not so much an exhibition as the findings of a research project'.2

At the Institute of Modern Art, where another component of the *Mini-museum* was installed, a large costume based on an insect structure was situated in a window display high above viewers. Made of leather, wire, textiles and carved

wood, this piece compares the internal space of a body with external appearances. Although clearly made for a human (it was worn by a performer in the video piece), its vacant interior was structurally similar to the installation at Craft Queensland.

The third part of the Minimuseum, at Studio 17, Satellite Space, concerned itself with the 'architecture' of bugs. There is an uncanny similarity between the internal structure of decaying insects and architectural ruins. This semblance was heightened in the installation by single ceramic vessels which were wall-mounted below three sets of working drawings and notes on the conception of the Minimuseum. A series of slip-cast bug structures was systematically

arranged on one wall to face the drawings, in the manner of an ancient architectural frieze.

Mini-museum succeeded as an experimental journey, examining functional economy within a species. The integration of human structures into the environment, and the minimisation of industrialisation and pollution, must be a more immediate concern for artists pursuing wider architectural influences. For Henderson's conceptual journey, the insect continues as a parallel example to human structures. Her more recent work, based on the results of the Minimuseum, uses actual architectural sites to encourage contemplation of the symbolism of structure and appearances. Here, as the artist explains, 'surface detail evolves like a palimpsest with partly erased layers registering through new surfaces'.

- Organised by Glen Henderson, "Tekhné: Artists + Architects" was presented at the Royal Australian Institute of Architects Building, South Brisbane, from 10 September to 9 October 1999.
- ² Timothy Morrell, 'Tekhné: Integrity and openmindedness', *Art Monthly*, no. 126, December 1999 February 2000, p. 29.

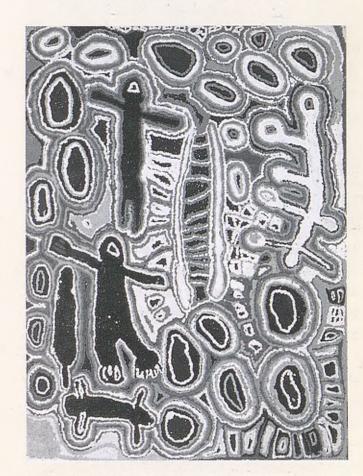
Glen Henderson: Mini-Museum, Craft Queensland; Institute of Modern Art; and Studio 17, Satellite Space, Brisbane, September 2000; also Glen Henderson: The Architecture of a Bug, Brisbane Powerhouse, Queensland, 24 August – 23 September 2001.

INDIGENOUS ART

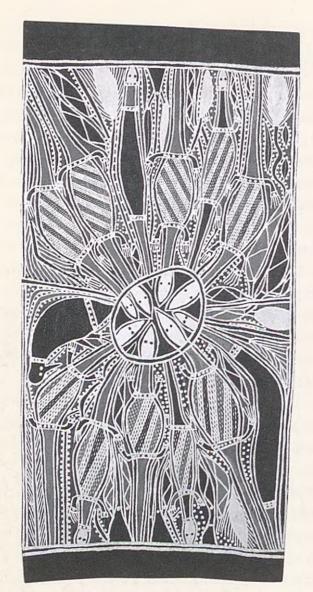
Doreen Mellor

With the millennium celebrations and the Sydney Olympics, the year 2000 was significant, and a fitting time for the publication of two splendid books on Aboriginal art: The Native Born: Objects and Representations from Ramingining, Arnhem Land and Papunya Tula: Genesis and Genius. Both books have major authorial and editorial input by Aboriginal curators, in this case Djon Mundine and Hetti Perkins, both of whom have already contributed much to the body of existing research about Indigenous Australian art through their writing, as well as the exhibitions they have curated for major galleries and events in Australia and internationally. With these two books, and the exhibitions associated with them, their valuable work continues. It should also be acknowledged that Sydney's Museum of Contemporary Art and Art Gallery of New South Wales are institutions which have actively supported Indigenous art in Australia, and their continuing work is similarly embodied in these publications.

The story of *The Native Born* – both the book and the exhibition – is long and complex, reflecting the intricate relationship between the Power Institute at the University of Sydney, the



TATALI NANGALA, Untitled, 1996, acrylic on linen, 122 x 100 cm, Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art, 1997, Art Gallery of New South Wales, Sydney.



PADDY DHATHANGU, Djarrka (Water goannas), c.1984, ochres and acrylic on bark, 180.6 x 53.3 cm. Courtesy Museum of Contemporary Art, Sydney and Maningrida Arts & Culture, with financial assistance from the Aboriginal and Torres Strait Islander Board of the Australia Council, 1994.

Museum of Contemporary Art, and the artists of Ramingining and other communities in Arnhem Land. Through the activity of many people – but especially Djon Mundine, Bernice Murphy and Leon Paroissien – the group of works referred to in *The Native Born* came to be known through an exhibition in 1984, various inclusions in exhibitions since then, a further exhibition in 1996, and now this significant publication. It is a tribute to the writers and designers that the account of these associations and events is so clearly outlined and accessible to the reader in *The Native Born*.

The book includes a major essay by Djon Mundine, and another by John Rudder, whose perceptions about Aboriginal ways of analysing the environment inspired Mundine's original exhibition concept. The contributing authors have succeeded in providing a revealing body of information about the development of the Central Arnhem Land art movement within a contemporary framework, as well as a lucid

account of the cultural environment, including ways to comprehend some of the profound differences in world view between northern Indigenous Australian and settler cultures.

Papunya Tula: Genesis and Genius is also beautifully presented, the patina of Papunya dust drifting through its pages and softening the edges of the hot desert country depicted in the book's many beautiful photographs. There are several contributors to the book, including Marina Strocchi, Allan Scott, Jon Rhodes and others who have photographed the people and the land (Rhodes's own exhibition of black-andwhite photographs from the area has travelled nationally). The focal treasure of the book, however, are the reproductions of the paintings included in the 'Papunya Tula' exhibition at the Art Gallery of New South Wales, which was presented to coincide with the Olympic Games. Wonderfully reproduced, the paintings are stunning. They are simply presented, on one full-page each, following a foreword and list of artists. The emphasis in the book is on the art and the artists, with a Turkey Tolson interview immediately following the paintings.

A concise essay by Hetti Perkins and Hannah Fink, establishing the history of the Papunya Tula painting movement, is the first of a series of essays in the book. Several writers – Vivien Johnson, Fred Myers, Marcia Langton and Paul Carter – address various aspects of the history of the Papunya Tula Artists company, as well as exploring the art market and its impact, and the land which is so much part of the work. Also included are accounts by a number of people who worked for the company, including John Kean, Dick Kimber, Daphne Williams and, most notably, Geoffrey Bardon, the teacher whose inspired work resulted in the painting activity of the senior men of the community and whose writing about Papunya is always evocative and revelatory. Bardon's observations provide an insightful basis for exploring the development of Papunya Tula art and its practitioners – both men and, of late, women – to the present day.

The Native Born: Objects and Representations from Ramingining, Arnhem Land, (eds) Djon Mundine & Bernice Murphy, Museum of Contemporary Art, Sydney, 2000, 242 pages, hardcover, \$54.95.

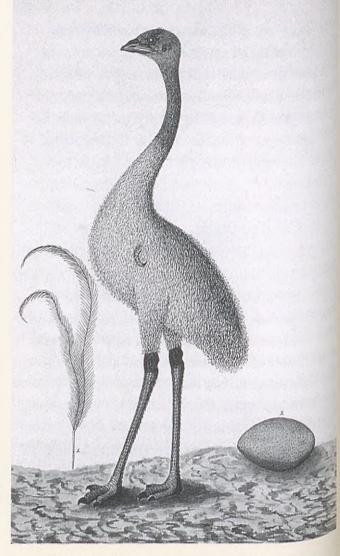
Papunya Tula: Genesis and Genius, (eds) Hetti Perkins & Hannah Fink, Art Gallery of New South Wales, Sydney, 2000, 320 pages, hardcover \$90, softcover \$50.

TALES FROM SYDNEY COVE

Sasha Grishin

Tales from Sydney Cove, by Kate Challis, is an account of life in Australia's first British colony, under Governor Arthur Phillip, focusing on the relationship between the European arrivals and the Indigenous peoples of the region. The book is beautifully produced and written in a very accessible manner, with its intended audience being students. It was edited and steered to conclusion, after Challis's death, by her lifelong partner and Australia's most distinguished art historian, Bernard Smith.

The beauty of this little book is that it is like a period piece, an intimate glance at a time in our history which is now heavily laden with various constructs and interpretations. The text is drawn almost entirely from the diaries and journals of First Fleet naval officers, as are the artworks, so that the reader is introduced to the period in its own words and images, an impression which is enhanced by Alison Forbes's brilliant design of the book and the use of a landscape format.



GEORGE RAPER, An emu with its egg and one of its body feathers, c. 1790, ink and watercolour, 47.6 x 31.5 cm, Natural History Museum, London.

The journal accounts – principally those of Captain John Hunter of the *Sirius*, Judge David Collins, Governor Arthur Phillip, naval lieutenants Watkin Tench, William Bradley and Ralph Clark, as well as the surgeon John White – present a picture of naive, misplaced philanthropic care, which in its effect was cruel and barbaric and which had tragic consequences. The superiority of British civilisation, in contrast to the 'primitive' customs of the native tribes – the Dahrug, Kurringgai and Dharawal peoples – is never doubted by these early diarists, nor is their right to settle and occupy the land.

Drawing on these primary sources and the accompanying contemporary illustrations, Challis assembles eight thematic episodes which graphically illustrate the gap between intention and consequence. For example, within months of landing in Sydney, Governor Phillip devised a plan by which he hoped to establish a closer rapport with the local inhabitants. He ordered the abduction of one of the Aborigines from what is now Manly, so that he could be kept in captivity, taught English, shown superior ways and then communicate these to his own people. The captured 'guest', Arabanoo, was kept in legirons and was led around on a rope by a convict. Within five months he had died of smallpox. The solution was to capture another two locals, Bennelong and Colbee, who, fortunately, managed to escape, one after seventeen days, the other after six months. What is illuminating in these accounts is that kidnapping and imprisonment were never considered to be criminal acts; rather, the concern of the diarists was with the captives' responses to the wonders of civilisation.

These abductions, the frequent theft of Aboriginal artefacts, such as spears, axes and other weapons to sell as souvenirs for those returning to Britain, not to mention the dispossession of the land, the destruction of the ecosystem and the wholesale liquidation of the Aboriginal inhabitants through disease, drove a wedge between the Indigenous peoples and the new invaders. The foolish, but, in their own terms, well-intentioned government-sponsored initiatives had disastrous consequences.

Tales from Sydney Cove is a modest yet important contribution to the ongoing reconciliation process in Australia. Governor Phillip, limited by the values of his society, sought to reconcile the needs of the colony with the perceived interests of Indigenous people. In the end, after a

misunderstanding, Phillip was speared, a wound from which he quickly recovered, unlike the local Indigenous peoples who were contaminated with imported values and, without exception, either died prematurely or lived miserable existences. It is a wound which remains open.

Kate Challis, *Tales from Sydney Cove*, (ed.) Bernard Smith, The Helicon Press, Sydney, 128 pp, \$39.95.

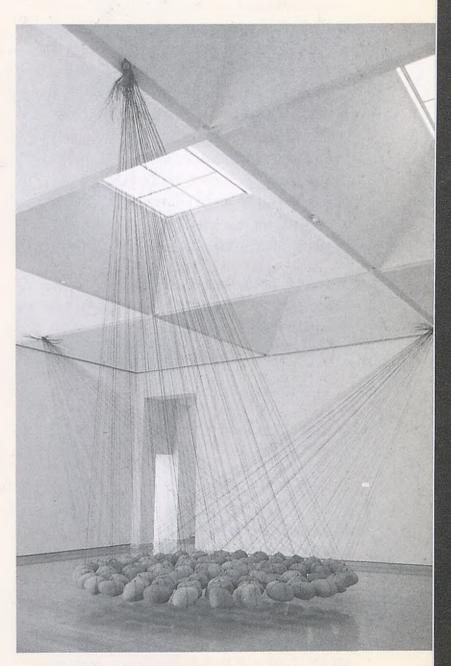
AUSTRALIAN ART IN THE ART GALLERY OF NEW SOUTH WALES

Benjamin Genocchio

At the risk of appearing impolite, it is easy to find fault with Australian Art in the Art Gallery of New South Wales, the lavish new book produced to show off the gallery's fine collection of Australian artworks. For starters, the selection of works for the book is staid and stuffy, with almost nothing beyond 1970 deemed worthy of inclusion. Even the title might be regarded as misleading, given that the book does not embrace photography or any medium other than oil or acrylic painting, with the exception of a handful of works on paper and one or two iconic sculptural pieces, such as Ken Unsworth's Suspended stone circle II, conceived 1974-77, constructed 1988, and Rosalie Gascoigne's Great blond paddocks, 1999.

All of this is especially disappointing given that the book is beautifully produced and shows evidence of much research and thought by its in-house compilers, chief among whom was Barry Pearce. Pearce is the gallery's Head Curator of Australian Art, and curator of the popular if conservative 'Icons' show held recently at the gallery. The connection is far from arbitrary, as Australian Art in the Art Gallery of New South Wales is cut from the same mould as the 'Icons' show, down to and including a swag of similar pictures by Margaret Preston and George Lambert, the latter a truly second-rate painter. With the focus placed squarely on big-ticket historical works by blue-chip names, Australian Art reads a lot like 'Icons' the book.

These gripes aside, what is interesting about the book is the way it reveals the strengths and weaknesses of the gallery's collection which, when it comes to historical pictures, is probably inferior to the collection of the National Gallery of Victoria. For instance, there are one or two serious gaps among the nineteenth-century colonial works here (Augustus Earle is the most noticeable), while the quality of pictures by twentieth-century masters, especially Melbourne artists, varies considerably. Two fairly average paintings by Albert Tucker have been included in the book, while of the three inclusions by John Brack only *Nude with two chairs* from 1957 counts as a significant example of his work.



KEN UNSWORTH, Suspended stone circle II, conceived 1974–77, constructed 1988, 103 river stones, wire, 400 cm diameter, purchased 1988, Art Gallery of New South Wales, Sydney.

Pearce has made some attempt to balance abstraction with figuration, although it is clear from the overall selection of artworks that his bias lies with figurative painting. While Pearce appears comfortable with early modernist experiments with abstraction, little effort has been made to represent those artists associated with 'The Field' in Melbourne in 1968, the Central Street abstractionists in Sydney, or

anything that resembles 1960s pop and op art. Pearce also remains stoney-faced in response to the rise of installation and conceptual art in Australia in the 1960s and 1970s, none of which rates so much as a thumbnail image anywhere in the book.

If I have been a little negative so far, then I do not mean to finish that way, as the format of the book is, overall, quite good, with artworks grouped around intelligent themes and presented in a more or less chronological manner. Each work is accompanied by a brief description which offers a context for it in the collection and the book. At times the choices appear arbitrary - why, for instance, does a year 2000 acquisition by Aida Tomescu make it in, but not Imants Tillers's Pataphysical man, 1984, a work of far greater significance in the collection? For the most part, however, Pearce has adhered to a conventional historical narrative of Australian art, relying on the usual big names. The end result is a dependable if predictable book.

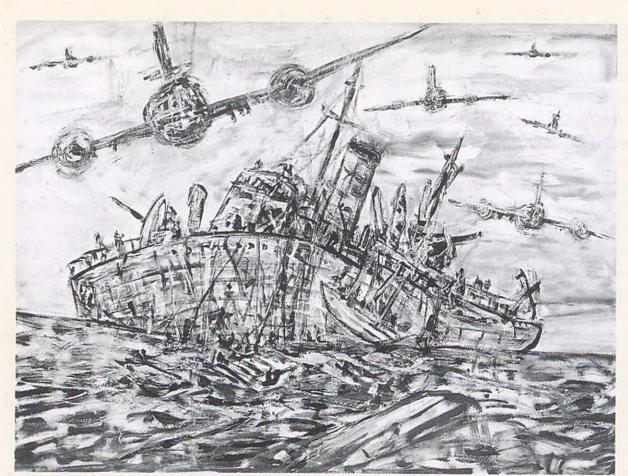
Australian Art in the Art Gallery of New South Wales, (ed.) Barry Pearce, Art Gallery of New South Wales, Sydney, 2000, 304 pages, hardcover \$85, softcover \$65.

ARMIDALE '42

Sasha Grishin

On I December 1942, after two days of constant attack by Japanese torpedo bombers and Zero fighters, the corvette HMAS *Armidale* sank in the Timor Sea. Of the eighty-three crew and sixty-six Australian soldiers on board, only twenty-seven people survived after paddling for over 200 kilometres on a makeshift raft. One of these survivors was Col Madigan, the architect who, as part of Edwards Madigan Torzillo and Briggs, designed the High Court building in Canberra.

It was at the High Court, while working on the enormous staircase mural in the late 1970s, that Melbourne artist Jan Senbergs first met Madigan. A friendship formed and years later Madigan related to Senbergs the story of the sinking of the *Armidale* and suggested that he commemorate the event in art. At the time, Senbergs was thinking about art and narrative and, while in France, experienced at first hand the magic of the eleventh-century Bayeux tapestry, which made him question how a modern



JAN SENBERGS, The attack, 1998, pastel and acrylic wash on paper,

historical event could find expression in art.

The tapestry was the catalyst for the eleven monumental drawings which form the 'Armidale' series, all of which are documented in the recently published book *Armidale'42: A Survivor's Account.*

In the meantime, the writer, cultural commentator and social historian Don Watson was also drawn into the project. *Armidale '42: A Survivor's Account* presents three personal and idiosyncratic views of the same historical event: the views of a survivor, seen through the prism of memory; the artist, who saw in the event a metaphor of universal and personal significance; and the historian, who interpreted the incident as a broader indicator of Australian foreign policy.

This curious linkage of associations – the crossing of physical, intellectual, spiritual and ancestral paths – was a key ingredient of this collaborative project. Although in the 1970s Senbergs was identified with a group of figurative artists based at the Royal Melbourne Institute of Technology, including George Baldessin, Les Kossatz and Andrew Sibley, he subsequently became more isolated. While respected by his peers, today Senbergs largely stands on his own. In Thoreau's words: 'If a man does not keep pace with his companions, perhaps it is because he hears a different drummer'.

In 1994 Senbergs painted *The swimmer*, a large, strange work (reproduced in the book) in

which a swimmer battles a huge sea. When I first saw this painting at a survey exhibition of Senbergs's work at Heide Museum of Modern Art, I found it memorable, if not totally convincing as a painting. It appeared as both a universal existential symbol – the lonely struggle to create identity – as well as a self-portrait of the lone artist battling the hostile seas of the Australian art world. Senbergs's 'Armidale' drawings develop this theme of loneliness and the battle to survive.

In a formal sense, the 'Armidale' drawings comment on the artistic strategy of the simplified comic-strip narrative. However, unlike an artist such as Roy Lichtenstein, who employs the comic strip to explore visual and optic qualities, Senbergs's use of it is an attempt to regain the medieval sense of continuous narrative, as in the Bayeux tapestry. There is a gruesome bru tality in Senbergs's drawings, where the naive, mock heroic encounters the absurdity of modern warfare. We have long been familiar with Senbergs's bold expressionist drawings in which topographical detail collides with comic farce. In the 'Armidale' drawings, boyish fascination with naval warfare is subverted by the real tragedy of the narrative.

Col Madigan, Jan Senbergs and Don Watson, *Armidale '42: A Survivor's Account*, Pan Macmillan, Sydney, softcover, 96 pp, \$25.16; hardcover, Macmillan, Melbourne, 96 pp, \$33.

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