

QUARTERLY JOURNAL A\$17.50 (INCL. GST) US\$12

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# Art & Australia

in Regional Art

Galleries in Australia • Stanwell Park

Northern Territory Artists' Camps 1980-1991

May Barrie • Donald Friend • Anne Ferran





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# Editorial

On 16 October 2001 I spent an hour with Lismore fibre artist, Melissa Hirsch, who was then on a three-month residency at Artspace in Sydney. She was weaving my hands with New Zealand flax for an installation of up to one hundred woven hands of (her words) 'prominent arts industry people'. She described the work as a 'hand portrait' and the weaving process as being rather like a 'gentle surface massage'. I was hooked. As she wove, we spoke. Indeed, this was the purpose of the artwork. Hirsch admitted to feeling isolated as a regional artist, relying on radio and television arts programs and specialist art magazines for information about the art scene. She talked particularly about the intimacy of radio, and how her project had grown out of a desire to meet the critics, curators, writers and others who invisibly enter her studio and give context to her practice. Listening to 'Arts Today' on ABC Radio National a couple of weeks later, I heard her telling Bruce James the same thing as she wove his hands. This unique networking exercise may result in a body-weaving performance and installation at the Art Gallery of New South Wales. Hirsch is taking the initiative in building a reputation that began with a regional sculpture prize in 1998 and the TAFE NSW Arts & Design Prize in 2000.

As most young artists must invariably leave the regions (and often Australia, for a time) in order to pursue a successful career in art, so mid-career artists may be drawn to the diverse environments offered by regional areas for their work. This has become more feasible with the phenomenal growth of regional galleries in Australia, and the opportunities they afford artists and the community. In this edition of *Art and Australia* we acknowledge the enormous contribution of Australia's regional galleries to the visual arts with Pamela Bell's necessarily 'abbreviated history'. Even at almost 4500 words, the essay could not be definitive because of the breadth of the subject – for instance, a paragraph on the establishment of the historic Ballarat Fine Art Gallery was favoured over attention to its magnificent multi-million dollar extensions, while the impressive new exhibition spaces at the Bendigo Art Gallery were given coverage. More comprehensive attention to regional collections awaits future issues of the magazine.

The idea of regionalism is reflected in the balance of our editorial content. Eric Riddler examines the work of important Australian artists who have visited the South Coast region around Stanwell Park (arguably the Heidelberg of New South Wales), while Anita Angel considers the significance of the Northern Territory Artists' Camps in the 1980s. Much of the work that resulted from these camps forms the nucleus of Darwin's art gallery. Ken Scarlett brings considerable insight to the life and work of major regional sculptor May Barrie, long overdue for recognition in the magazine. Donald Friend is included as an artist who spent many years of his life working in regions far removed from his home in Sydney. Most readers will know of Friend's years in Bali, but may be unaware of his youthful stint in Nigeria in search of the art that inspired Picasso. Anne Gray highlights the acute observation, humour and humanity that the artist was able to bring to his simplest line and wash drawings. More remote still, Anne Ferran's recent work inhabits the region of the past. As Claire Armstrong outlines, Ferran's evocative photographs take us beyond the confines of the present into memory. Grounded in feminist theory and often concerned with displacement, Ferran's work is characteristically located in the specifics of place: for instance, the Canberra region; Sydney's Hyde Park Barracks and the Rouse Hill Estate; and, more recently, in Tasmania.

Finally, may I take this opportunity to thank all subscribers who so kindly and diligently returned our readership survey. From an initial scan of your comments, our focus on the regions in this issue is not misplaced. I will leave the last word to Robert Ellis, a subscriber from across the Tasman who values a more inclusive regionalism: 'A & A is a well balanced, informative, quality magazine – I hope it continues to retain its unique Australian flavour.'

Laura Murray Cree

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19 MAR 2002

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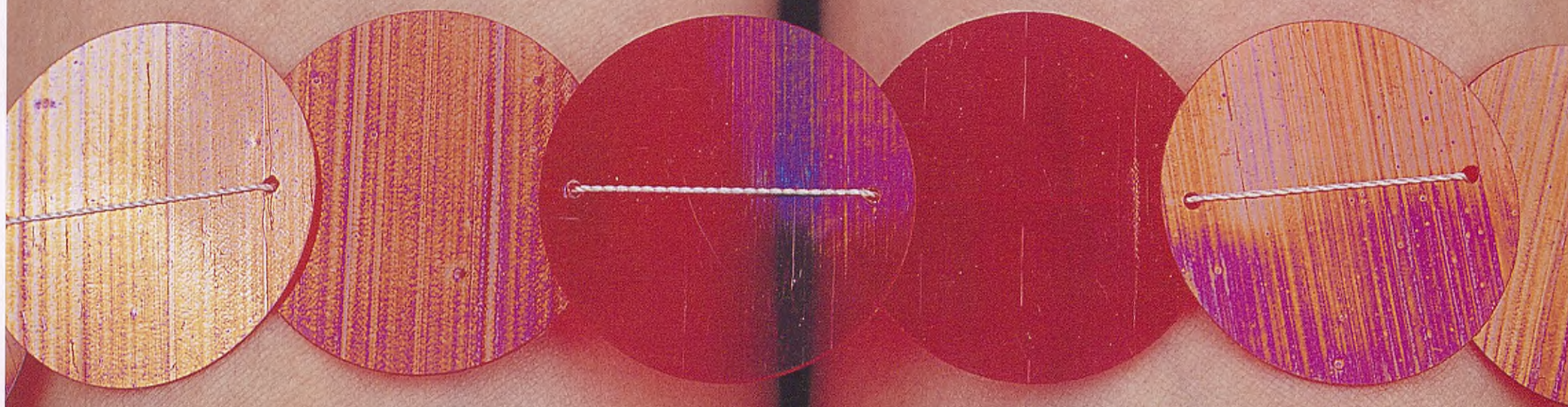
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Deborah Paauwe, *Red Dots*, 2001, type-C photograph, 120 x 120 cm



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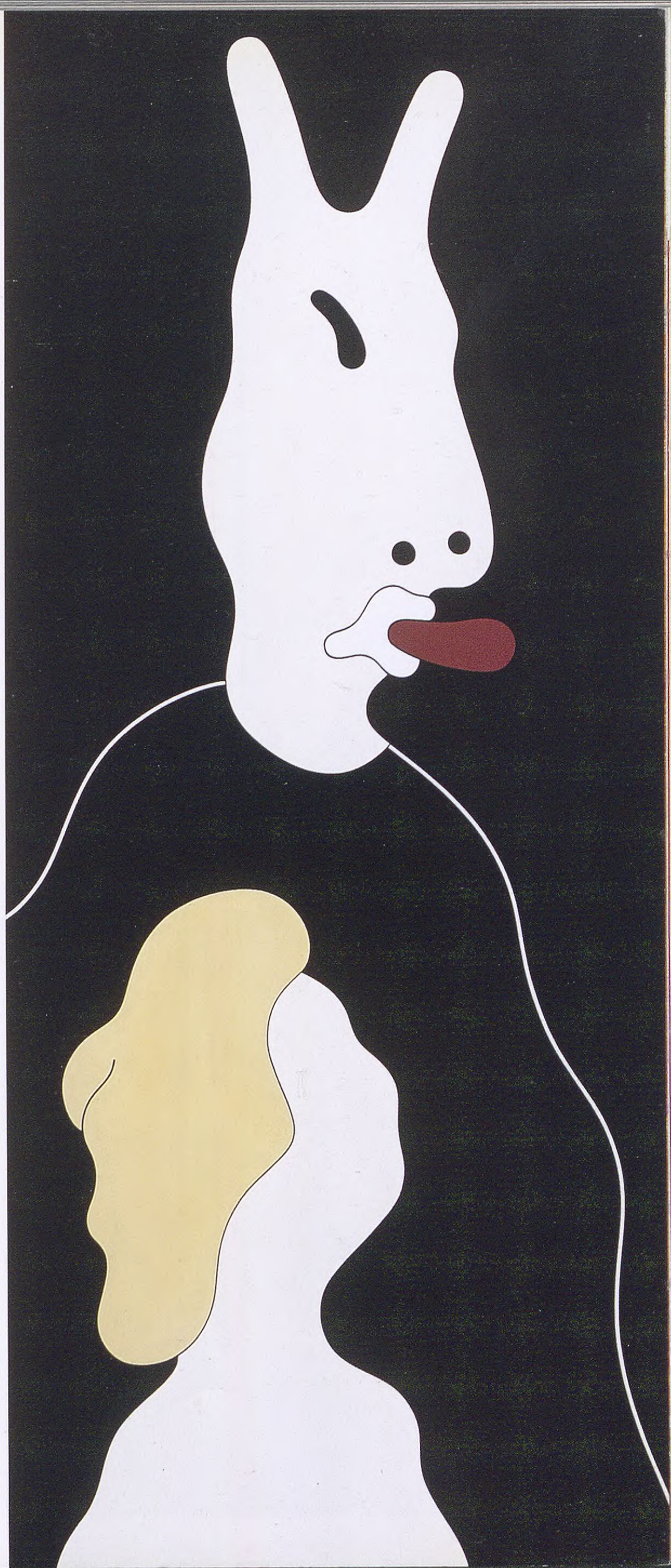
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**BRENT HARRIS**, *Grotesquerie (No. 1)*, 2001, oil on linen, 274 x 120 cm





'SUMMIT', 2001, oil on linen, 243 x 122 cm



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# ROBERT HUNTER

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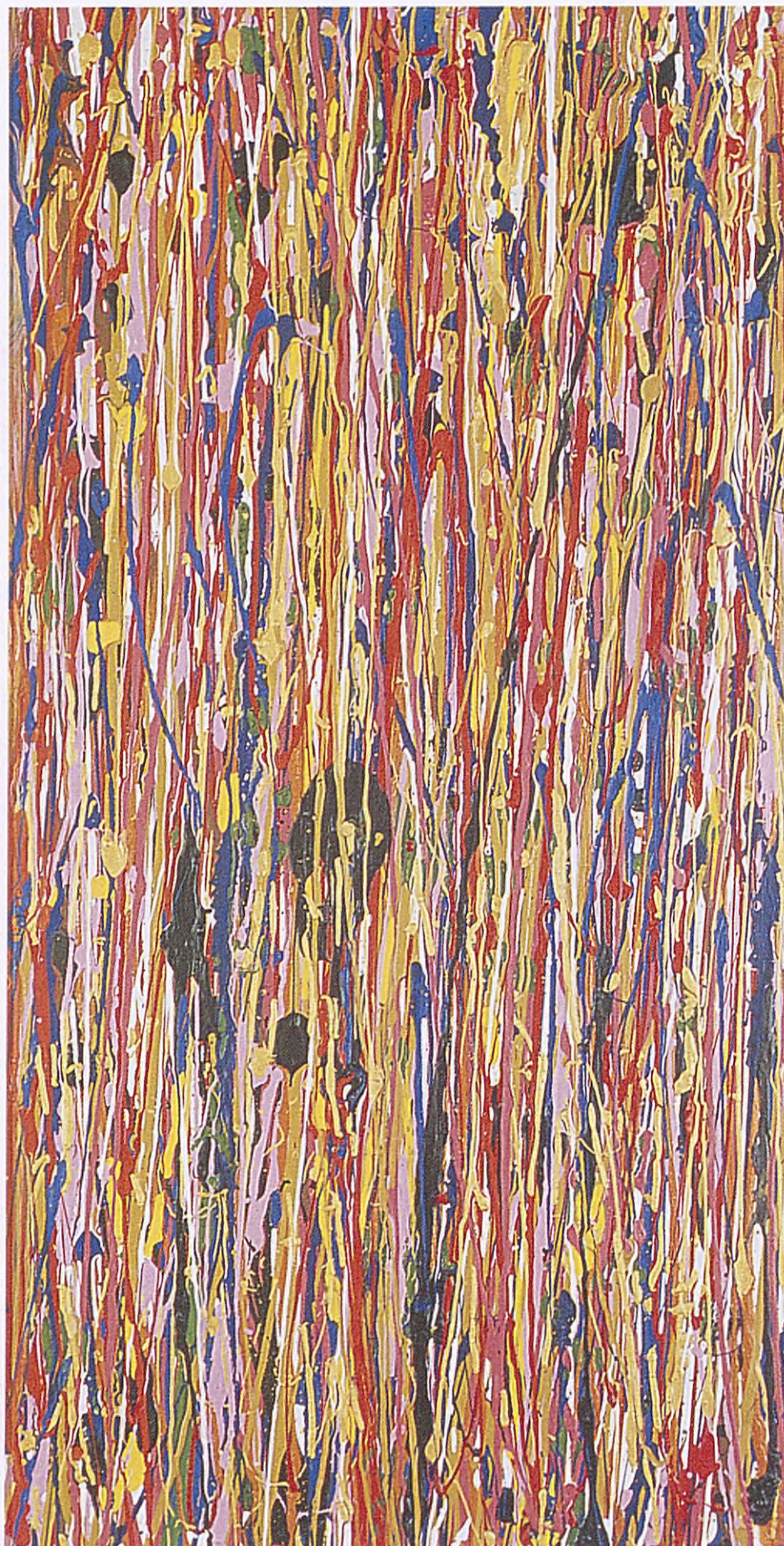
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BILL HENSON *Untitled 1997/1998* type-C photograph 127 x 180 cm edition of 5 Collection: Michael Buxton Contemporary Australian Art Collection. Photograph courtesy Roslyn Oxley9 Gallery, Sydney

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'Wimmera Lake, Cope Cope I', 2001, oil on linen, 229 x 213.5 cm

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Lucy 2001 oil on linen 87 x 62 cm





Lucy 2001, oil on linen, 87 x 62 cm

Jonathan Nichols

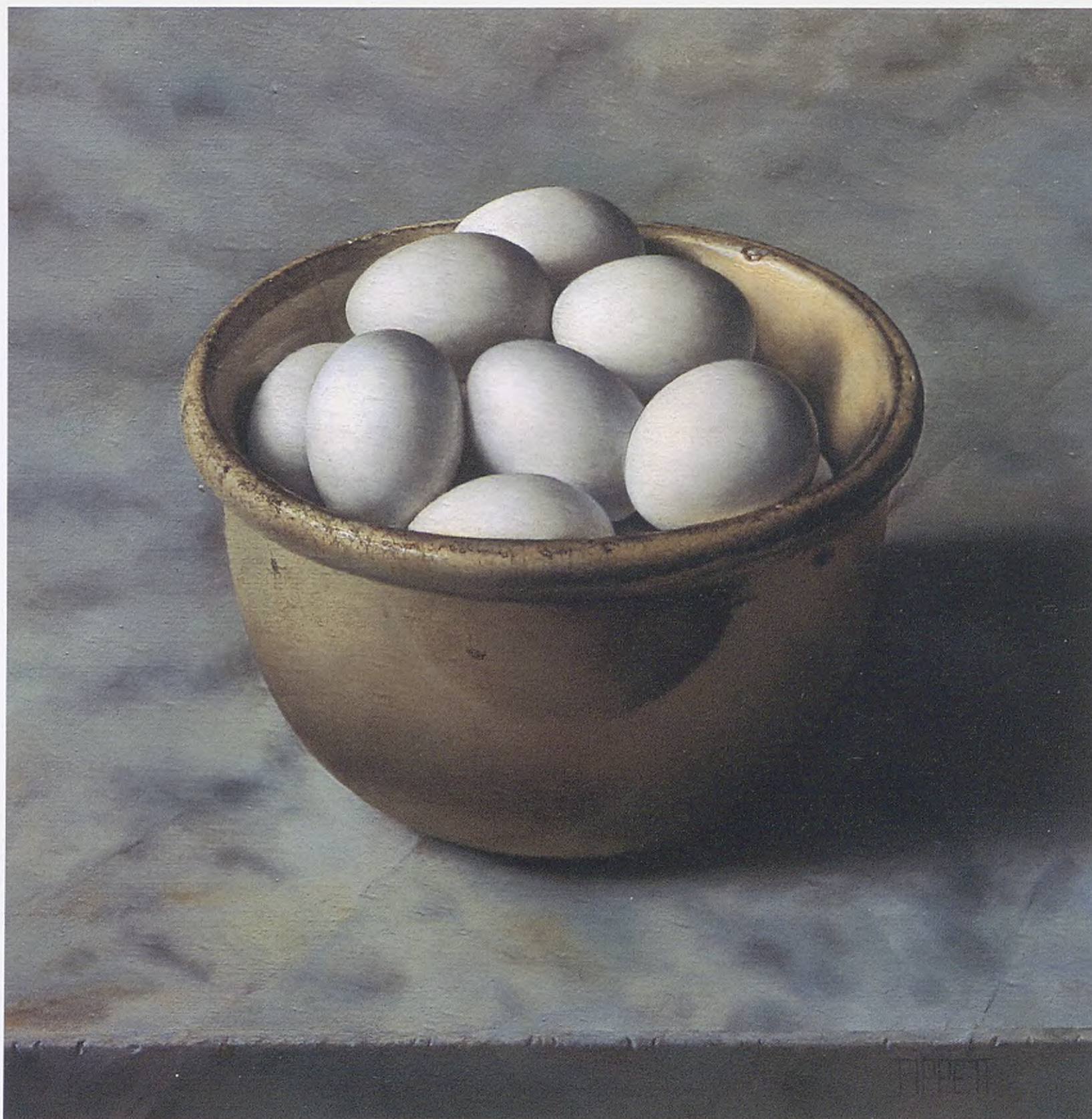
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flamenco, oil on linen, 2001, 152 x 137 cm

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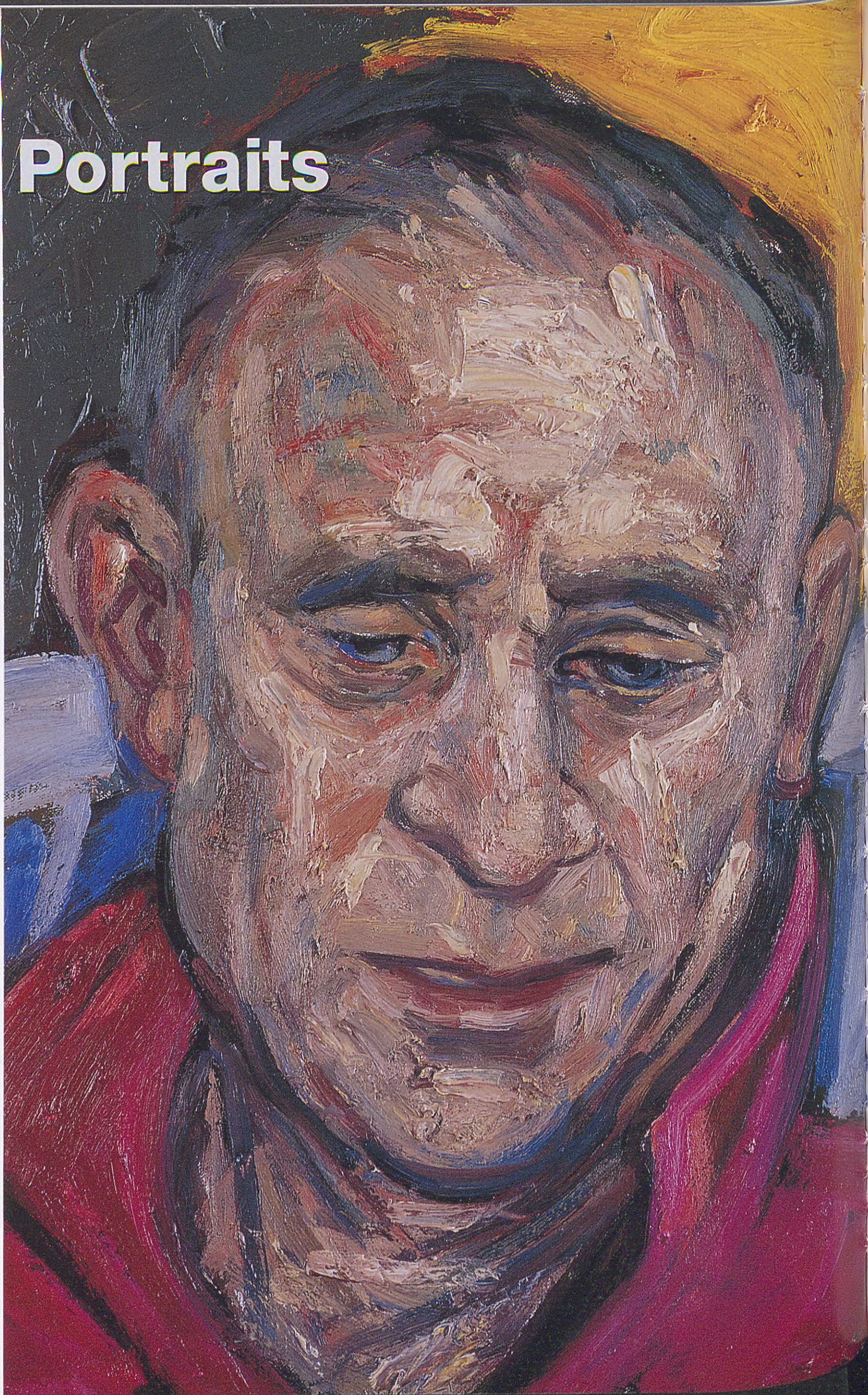
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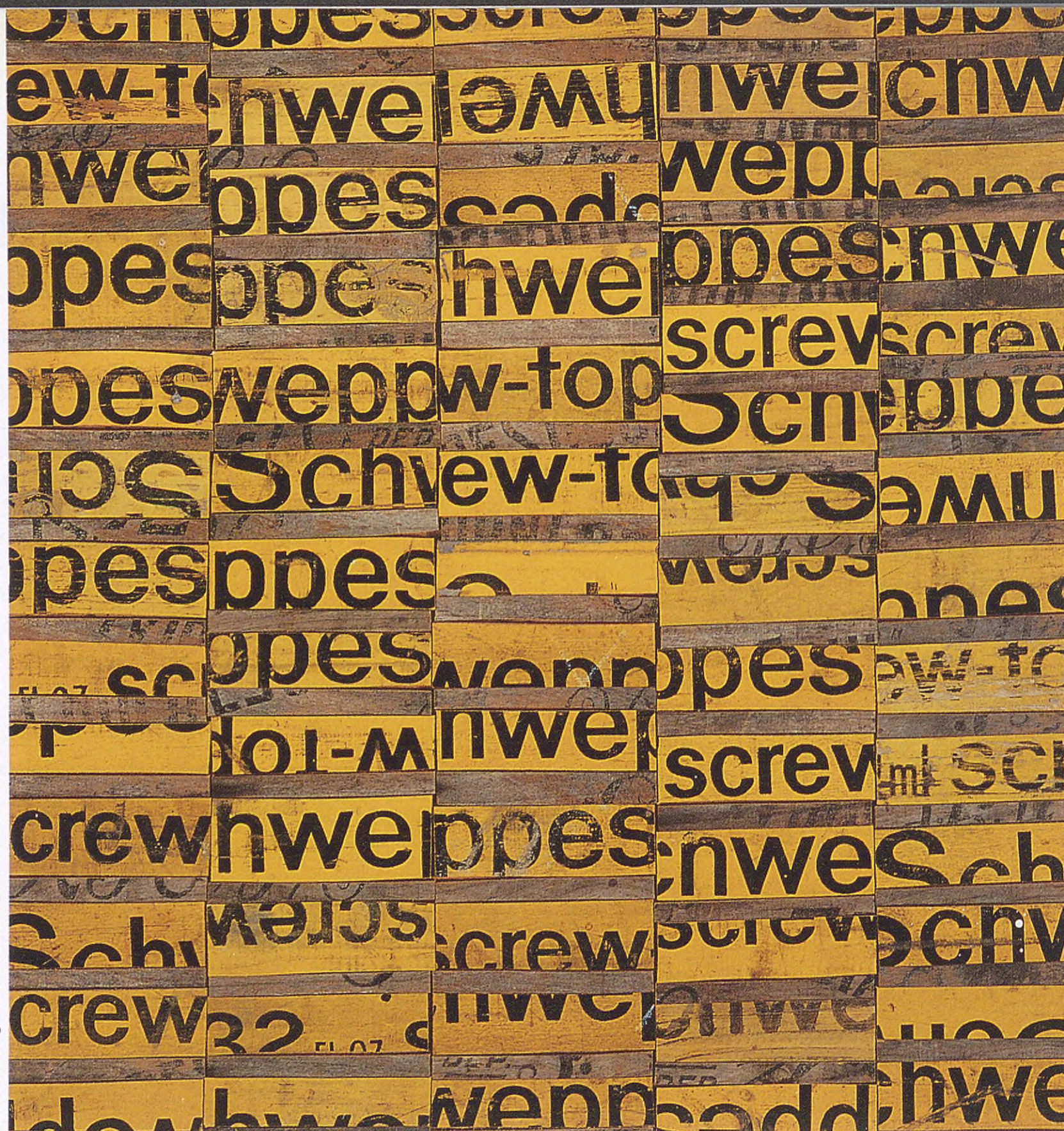
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Rosalie Gascoigne, *Wattle and Daub*, 1992, 71.5 x 66 cm



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# Kathleen Petyarre



Mountain Devil Lizard Dreaming (After Hailstorm), 2001, synthetic polymer on Belgian linen, 91 x 91 cm

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*Balcony Flowers – Venice oil on canvas 90 x 60 cm*

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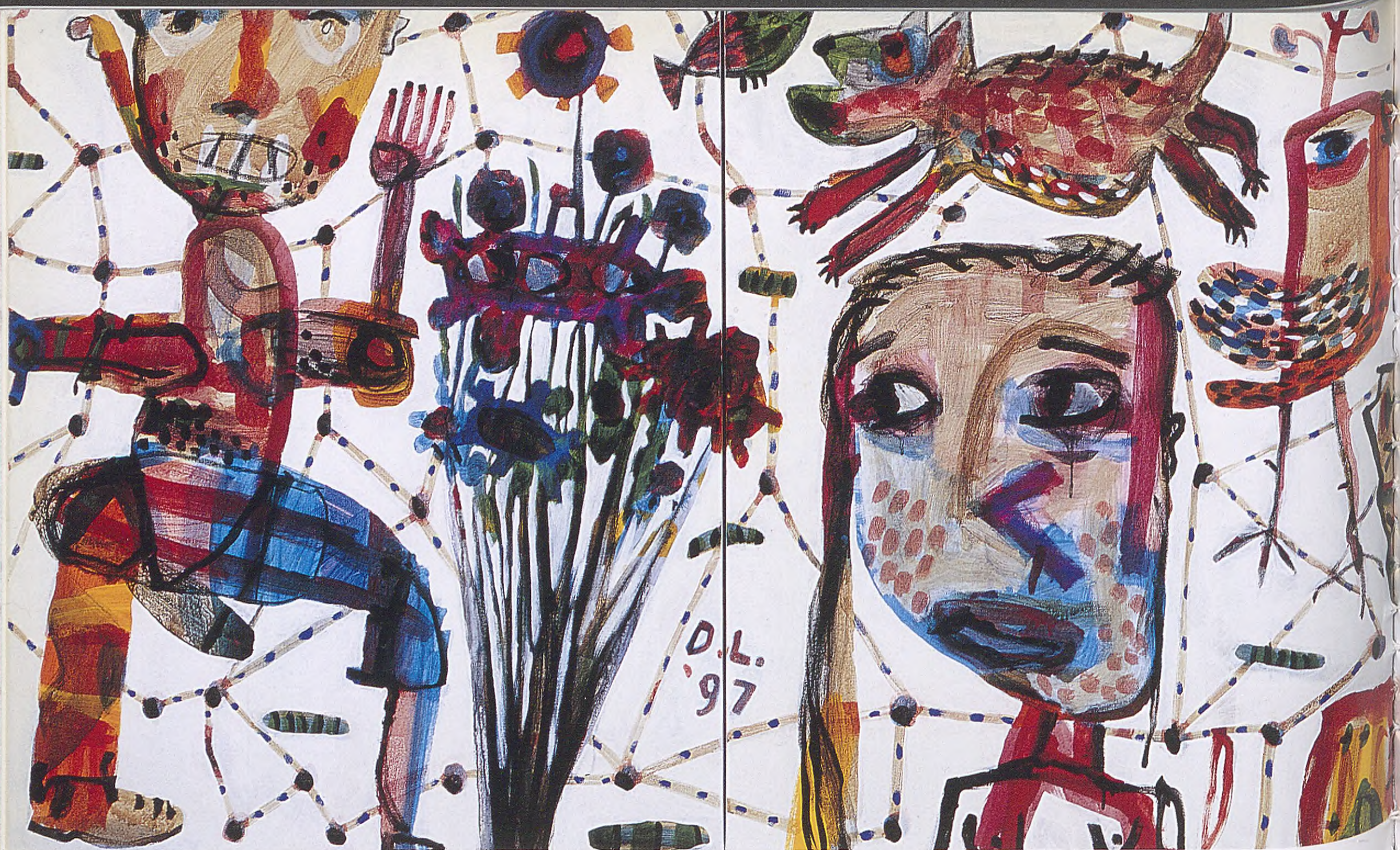
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*Tanya goes to Melbourne, 1997, acrylic on canvas, 122 x 214 cm, diptych*

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# KEN DONE



Late December afternoon, 1994, oil on board, 56cm x 71cm.

Major monograph by Janet McKenzie, author of *Arthur Boyd, Art and Life*, to be published by Craftsman House · September 2002

London exhibition - Rebecca Hossack Gallery · September 2002

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'Road to Roma Gorge', 2001

51 x 65.5 cm

acrylic on paper

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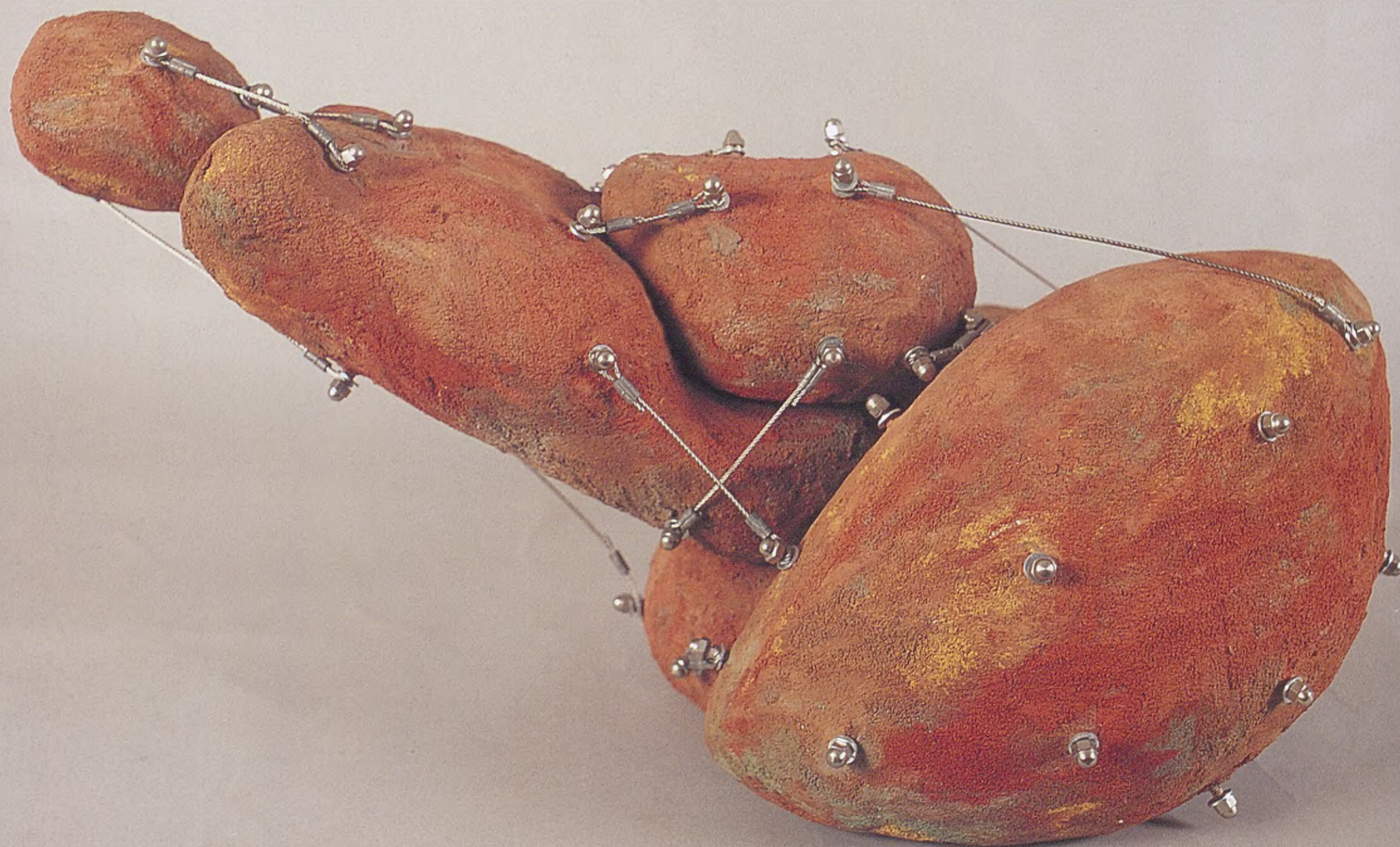
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Awelye, 1995, synthetic polymer on canvas, 127 x 93 cm

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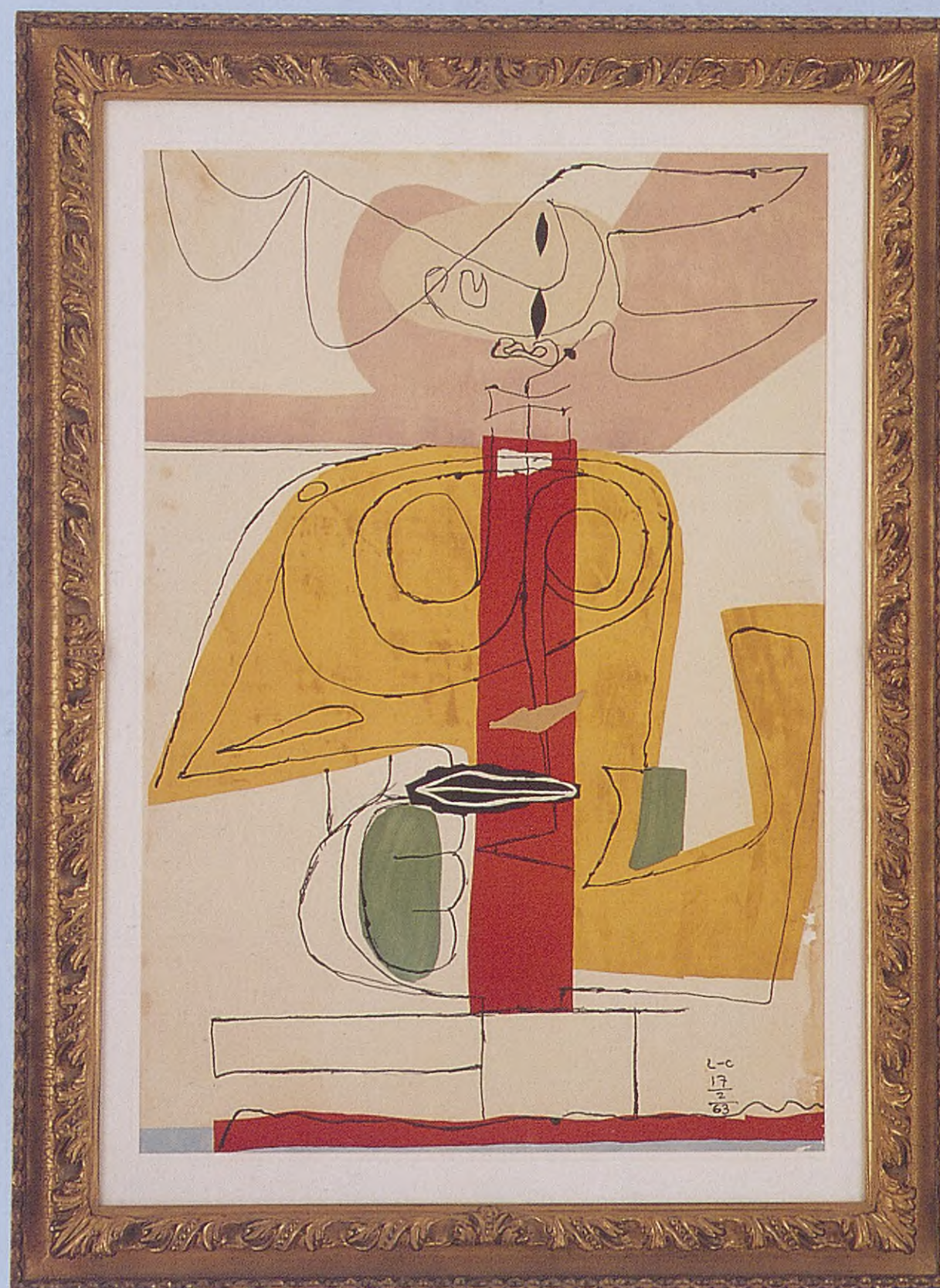
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Timothy HORN *Bearded Clam* 1999, kiln-formed glass, nickel-plated bronze 75 X 50 X 10 cm



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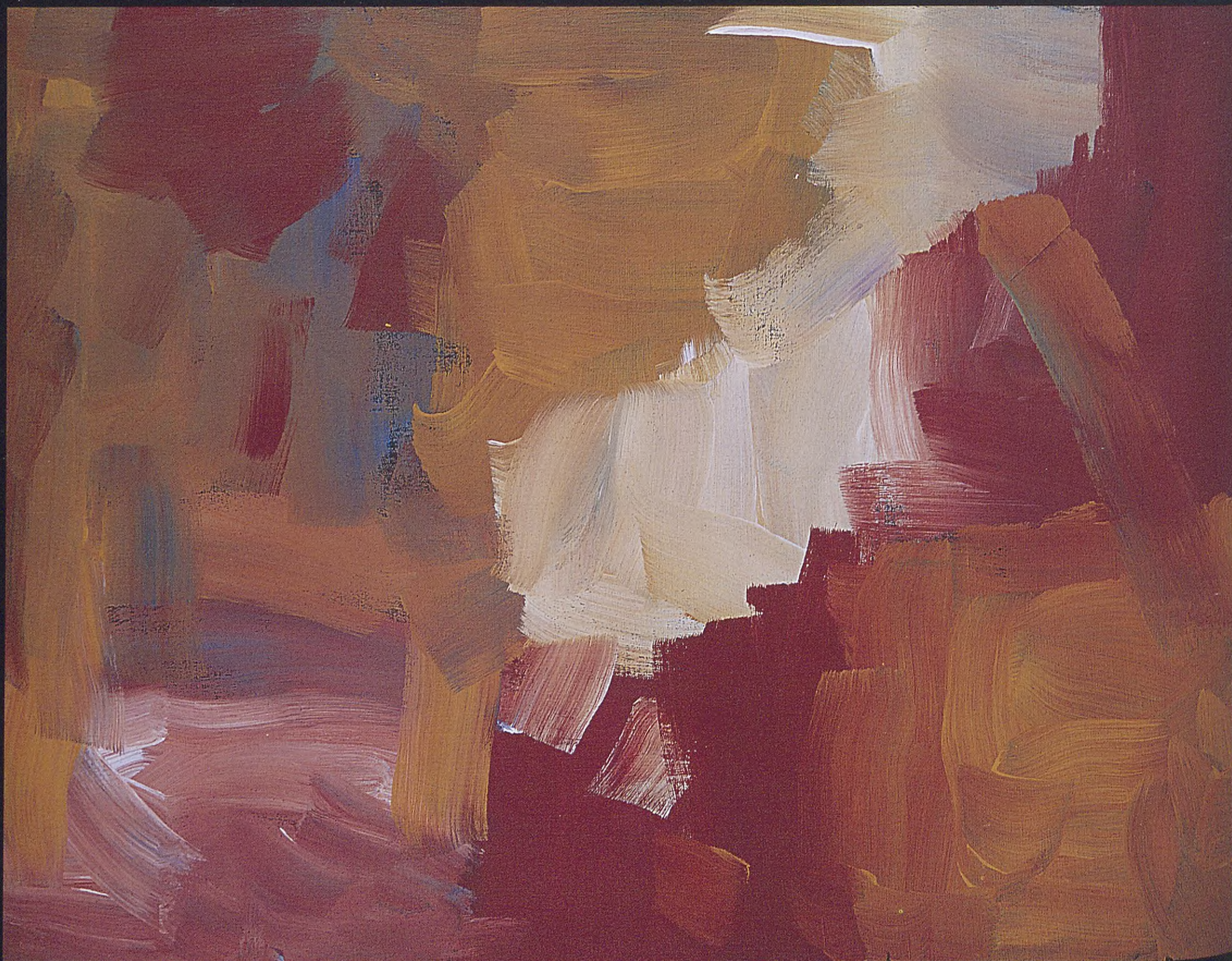
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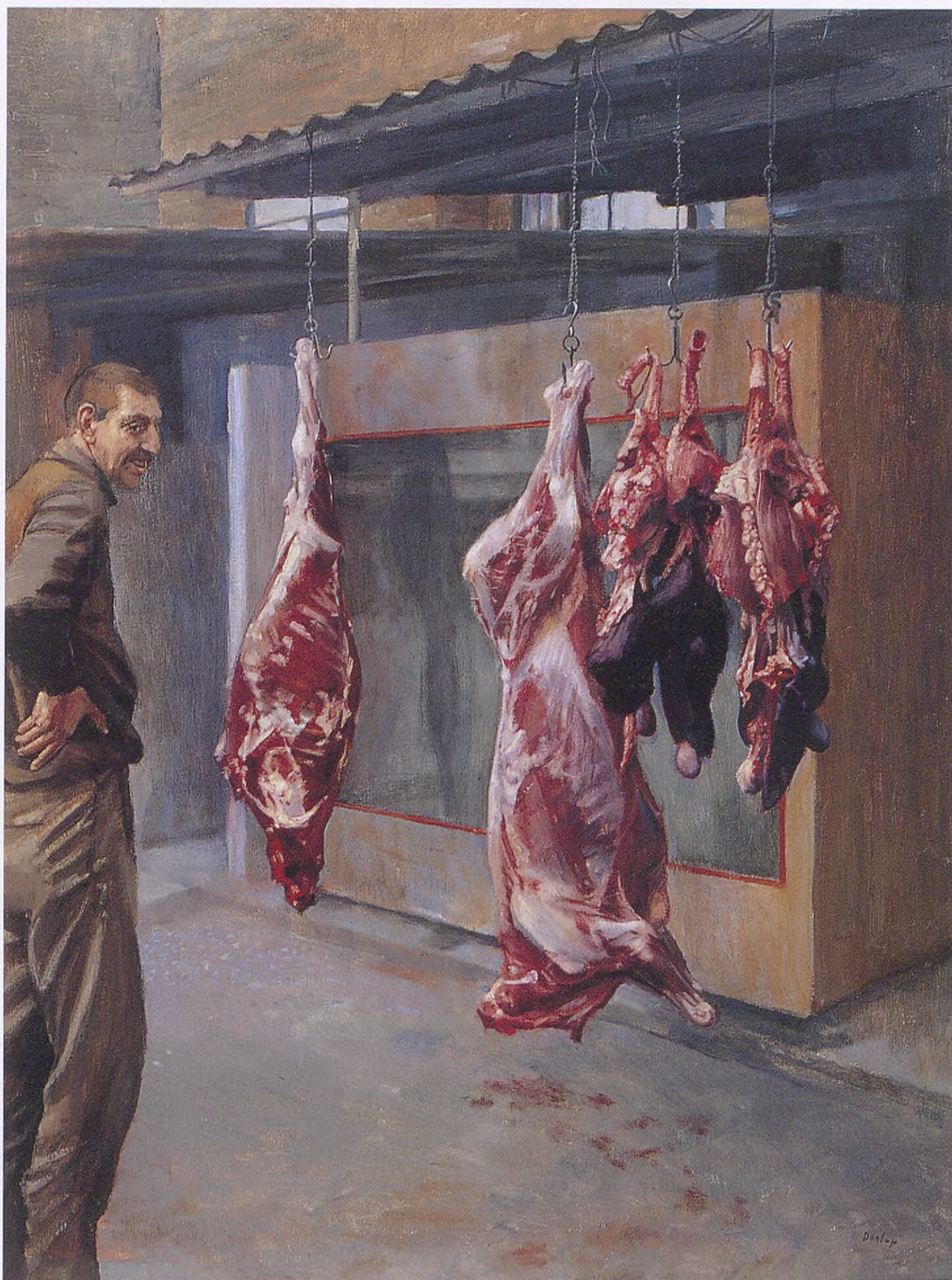


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# Brian Dunlop

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'The Butcher Shop' 2001 oil on canvas 81 x 62 cm

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# 49th Biennale of Venice 2001

*Spectacle, wizardry and disrupted narratives*

**P***avo cristatus*, commonly known as the peacock, is a splendid-looking bird native to India and Sri Lanka. Its tail feathers are tipped with an iridescent 'eye' that flashes metallic green, blue and bronze. When he particularly wishes to attract the attention of the peahen, the peacock elevates his tail and vibrates the tail feathers in order to draw optimum attention to himself.

During *Vernissage* at the Venice Biennale – the week prior to the biennale's public opening in which most of the world's art press, as well as hundreds of artists, dealers, curators, collectors and other art aficionados descend on the city – Francis Alys, the now Mexico-based artist, was represented by a live peacock



which was led around on a leash and preened for photo-opportunities. It seemed a suitable metaphor for the biennale, which, as its curator Harold Szeeman explained of this year's title, 'Plateau of Humankind', was a place

'from which human life with all its problems may be observed'. Of all the places on earth where spectacle can be enjoyed, none surpasses Venice during *Vernissage*. In addition to Mr Alys and the multitudes of art professionals, there were the gorgeously pink-and-pearled 'global artists' from Germany, Eva and Adele; what seemed like hundreds of gold-painted plastic turtles, carefully placed by Cracking Art Group, emerging from a lagoon or under trees – 'the slowness and wisdom of millennial chelonians from prehistory pit themselves against the vacuities and indolence of man';<sup>1</sup> and bizarre women wearing perilously high stiletto heels, just the thing for walking around in for fourteen hours a day.



top: CRACKING ART GROUP, *Turtles in Venice* S.O.S. World, 2001, recycled, gold-painted turtles, dimensions variable. above: ERNESTO NETO, *We fishing the time (warm's holes and densities)*, 2001, lycra, tulle, poliamide stockings, turmeric, black pepper, cloves and curry, dimensions variable.



This year's exhibition was bigger than in previous years, with more national pavilions to see in the Giardini, an extensive curated exhibition at the Arsenale, and many satellite exhibitions strategically and often dramatically placed around the city. The installations of Korean artist Do-Ho Suh, in the Korean Pavilion and in the international exhibition in the Italian Pavilion, were particularly surprising, provocative and beautiful. Suh questions the role and place of the individual in society, challenging us to question who we are. In his work *Floor*, 1997–2000, seen in the international exhibition, visitors walked

Joo), Do-Ho Suh had constructed a floor from thousands of tiny metal dog tags, each imprinted with individual names and numbers, reminiscent of those used in the Korean War. The dog tags rose up in the centre of the floor to form a traditional Imperial cloak, its arms outstretched in a pose of absolute dominance, opening, as one walked around it, to reveal a shimmering copper lining. Once more the individual and the State collide. Titled *Some/one*, 1998, this work creates a space of breathtaking beauty. It is Suh's 'careful meditation of the aesthetic with the historical and social' that makes his art so compelling.<sup>2</sup>



MARK WALLINGER, *Angel*, 1997, projected video installation.

across a thick plate-glass floor apparently held up by thousands of tiny plastic figures, their arms reaching high above their heads. The accompanying wallpaper, while appearing to be made up of thousands of dots, was in fact a collage of minuscule photographs of the faces of Suh's former classmates, taken from his high school yearbook. Titled *Who am we?*, 1996–2000, this work also examines the power relationship between the individual and the group.

In the Korean Pavilion (which also exhibited the equally satisfying work of Michael

British artist Mark Wallinger exhibited two videos and a selection of earlier work, including a Christ figure, *Ecce homo*, 1999, his Tardis sculpture and *Ghost*, a light-box print of a George Stubbs horse as a unicorn. The first video, *Angel*, 1997, was screened in reverse, with Wallinger himself in the guise of his alter ego, Blind Faith, wearing dark glasses and carrying a white stick. He appears to be walking down an 'up' escalator in London's Angel Underground Station while reciting the Gospel of St John. The text was in fact spoken backwards by Wallinger in the

initial recording – a feat which took three months to achieve. Commuters stare at the figure as they ascend the escalators backwards. Finally, Wallinger descends to the music of Handel's *Zadok the Priest*. The second video, *Threshold to the Kingdom*, 2000, was accompanied by Allegri's *Miserere* and shows people arriving in slow motion at the exit gates of Heathrow Airport. As the gates swing open (like the Gates of Heaven) those arriving appear happy, bewildered, sad or all three.

The German Pavilion, which took the International Juror's Prize for best pavilion, showed *Dead house ur: To build a house for his soul*, 1985–2001, by Gregor Schneider. This exhibit – a series of rooms within rooms through which visitors crawled, sometimes on their hands and knees – set out to disrupt the way the body interacts with space, both physically and psychologically, by challenging anticipated assumptions and expected outcomes. Schneider has been remodelling and reconstructing *Dead house ur* for sixteen years.

Brazil exhibited work by artists Ernesto Neto and Vik Muniz. Neto, who constructs large, amorphous installations from nylon stockings stuffed with a variety of organic substances, also had installations at the Arsenale and in an old palazzo in the city. In his installation at the Arsenale, *We fishing the time (warm's holes and densities)*, 2001, the material was filled with turmeric, white pepper and cloves, their scents filling the air while the substances themselves sifted gently to the ground. In both the Brazilian Pavilion and the Museo Fortuny, Neto created sensual spaces with styrofoam where viewers could take off their shoes and climb, sit, roll and lie down.

Other pavilions not to be missed included the Australian Pavilion, which exhibited Lyndal Jones's video installations *Deep Water/Aqua Profunda*, 2001, a reference to the tidal waters of Venice and Sydney, and *Demonstration and Details from the Facts of Life*, 2000, which featured the artist speaking directly to the camera;<sup>3</sup> the Belgian Pavilion, which showed a series of paintings by Luc Tuymans titled 'Mwana kitoko – beautiful boy', both beautiful and troubling, examining the colonial history of Belgium in the African





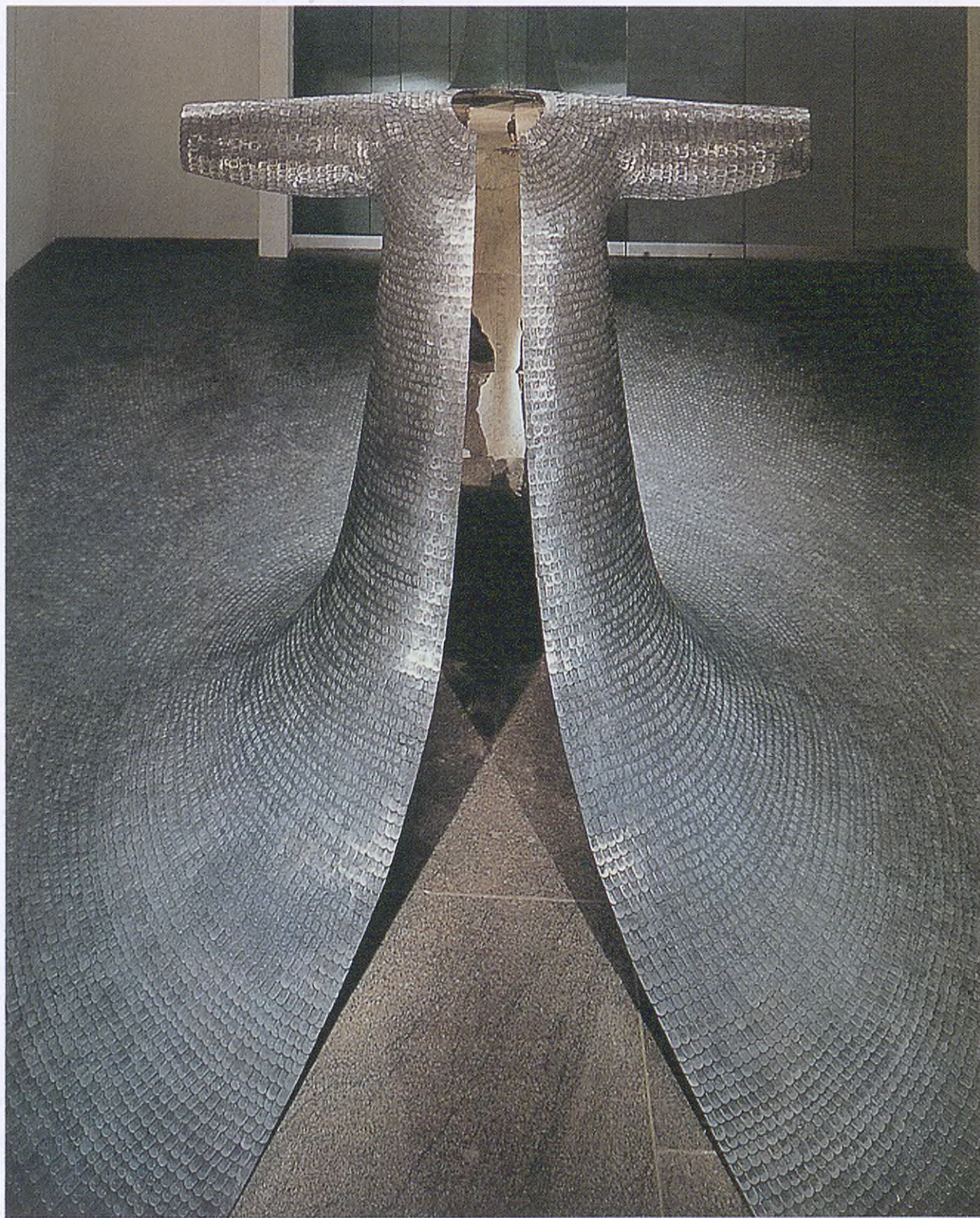
above: SERGEI SHUTOV, *Abacus*, 2001 (detail), installation, moulded plastic forms, wood, cloth, electric motor, sound and computer, dimensions variable.

below: LUC TUYMANS, *Lumumba*, 2000, oil on canvas, 62 x 46 cm.

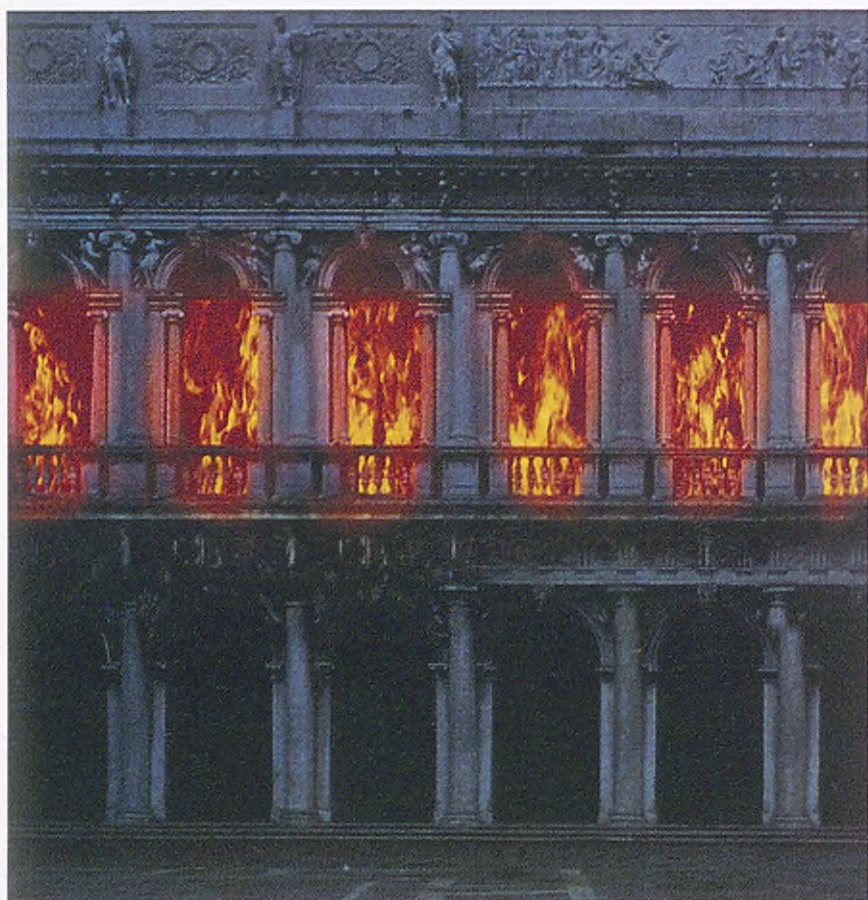


right: DO-HO SUH, *Floor*, 1997–2000 (detail), plastic figures, glass plates, phenolic sheets, polyurethane resin, dimensions variable.

below: DO-HO SUH, *Some/one*, 1998, stainless steel military dog tags, nickel-plated copper sheets, glass-fibre reinforced resin, stainless steel structure, rubber sheets, dimensions variable.







FABRIZIO PLESSI, *Waterfire*, 2001, simulating intervention, Ala Napoleonica, Museo Correr, fire flames in each window, dimensions variable.

Congo; the Canadian Pavilion, which screened a mixed-media-video installation by Janet Cardiff and George Bures Miller for a maximum of seventeen people at any one time (causing queues of over two hours for viewers who were nevertheless rewarded for their patience); and the French Pavilion, which exhibited a futuristic video installation by Pierre Huyghe. Also worth seeing were the wonderful tapestries of Italian Alighiero Boetti; the eerie installation of hooded, praying figures by Russian artist Sergei Shutov; American artist Robert Gober's darkly enigmatic work; the chilling photographs of electric chairs in American prisons by Lucinda Devlin; and Cy Twombly's room of massive canvases for which he won the juror's lifetime achievement award, the Golden Lion, along with Richard Serra.

Australian Ron Mueck's monumental *Untitled (Boy)*, 1999, was the first thing to be seen on entering the Corderie building in the Arsenale. The boy sits on his haunches and stares like a giant male sphinx. Also in this imposingly derelict space – once the dockyard of the Venetian Navy – one could view video installations by, among others, Bill Viola and

Chris Cunningham, photographs by Vanessa Beecroft and Hai Bo, and a deceptive installation by Gerd Rohling featuring vases, glasses and bowls. The objects seemed to be made from old Venetian glass but were recycled plastic. At the end of the exhibition space Richard Serra's high coils of steel evoked images of ships' hulls.

The best off-site exhibition was *The Deliverance and the Patience* by young British artist Mike Nelson, which was installed in a brewery building on the Guidecca. The architectural installation took two months to construct and was dismantled in September, well before the biennale closed. The title refers to two galleons that sailed from

Bermuda to Virginia in the eighteenth century and, as one wandered through the labyrinth of rooms and corridors discovering remnants of clothing and other personal possessions, different associations came to mind. On reaching the mezzanine, one could look down over the whole installation as if from backstage, which totally disrupted the

original narrative. This changed again as viewers retraced their steps towards the exhibition entrance.

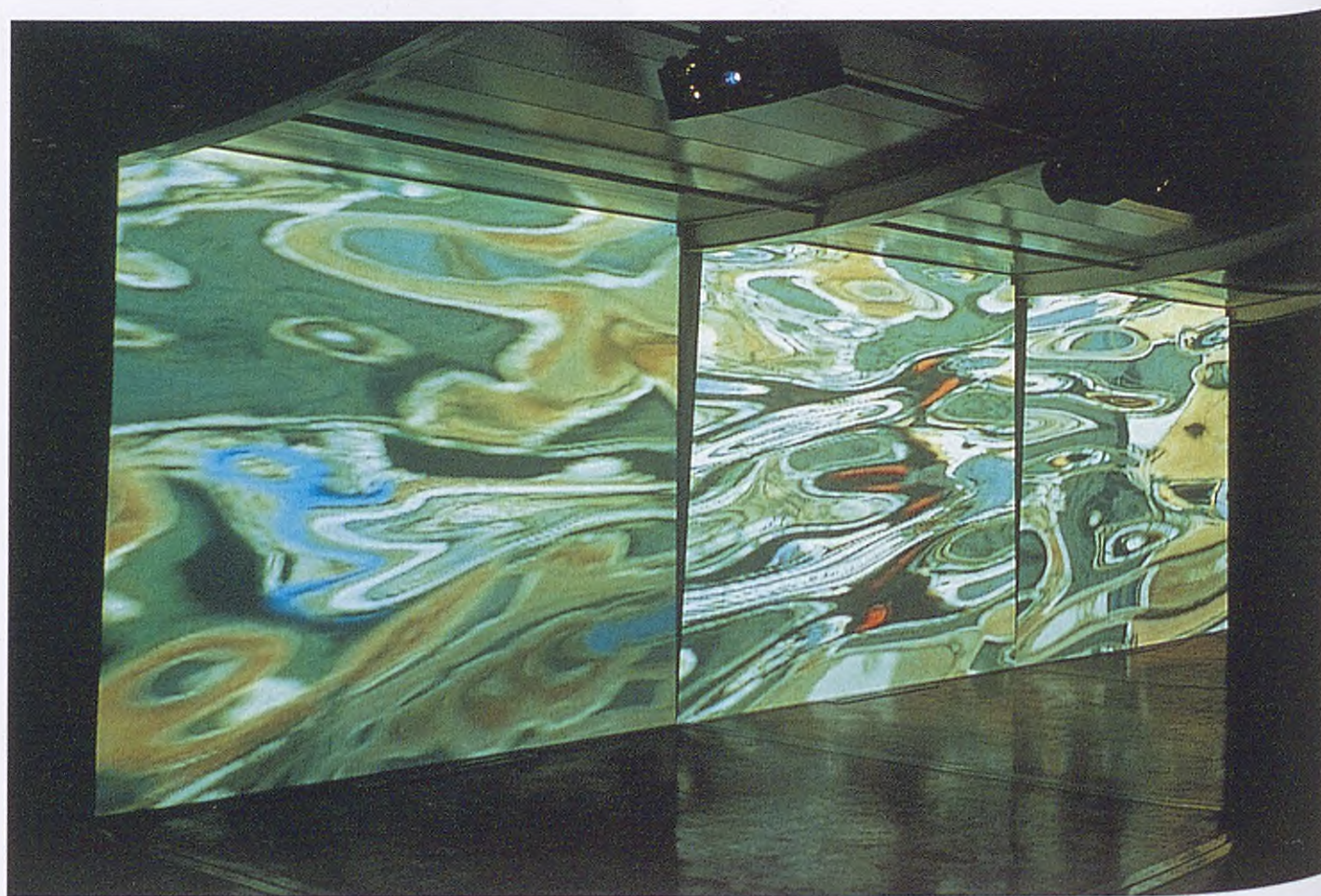
One memory that has remained with me through the intervening months is the sight of Fabrizio Plessi's *Waterfire*, 2001, in the Museo Correr in San Marco. This complex installation used cinematic simulation to set the Correr on fire and fill the windows with waterfalls. As we all stood in Piazza San Marco and watched the building 'burn', the drama of history merged with millennial wizardry to create something utterly unexpected.

- 1 Cracking Art Group, *S.O.S. World*, la Biennale de Venezia, catalogue, Electa, Venezia, 2001, p. 76.
- 2 Janet Kraynak, 'Travelling in Doh-Ho Suh's world', la Biennale de Venezia Korean Pavilion catalogue, Korean Culture and Arts Foundation, 2001, pp. 41–6.
- 3 See Jeanette Hoorn's article on this exhibit in *Art and Australia*, vol. 38, no. 4, June 2001.

The 49th Biennale of Venice, Giardini di Castello, Arsenale, Venice, 10 June – 4 November 2001.

#### CANDICE BRUCE

Dr Candice Bruce is a Sydney-based art historian and writer. Her most recent publication is *Lawrence Daws: Asylum in Eden*, University of Queensland Art Museum, Brisbane, 2000.



LYNDAL JONES, *Deep Water / Aqua Profunda*, 2001, multi-screen video and sound installation, dimensions variable.

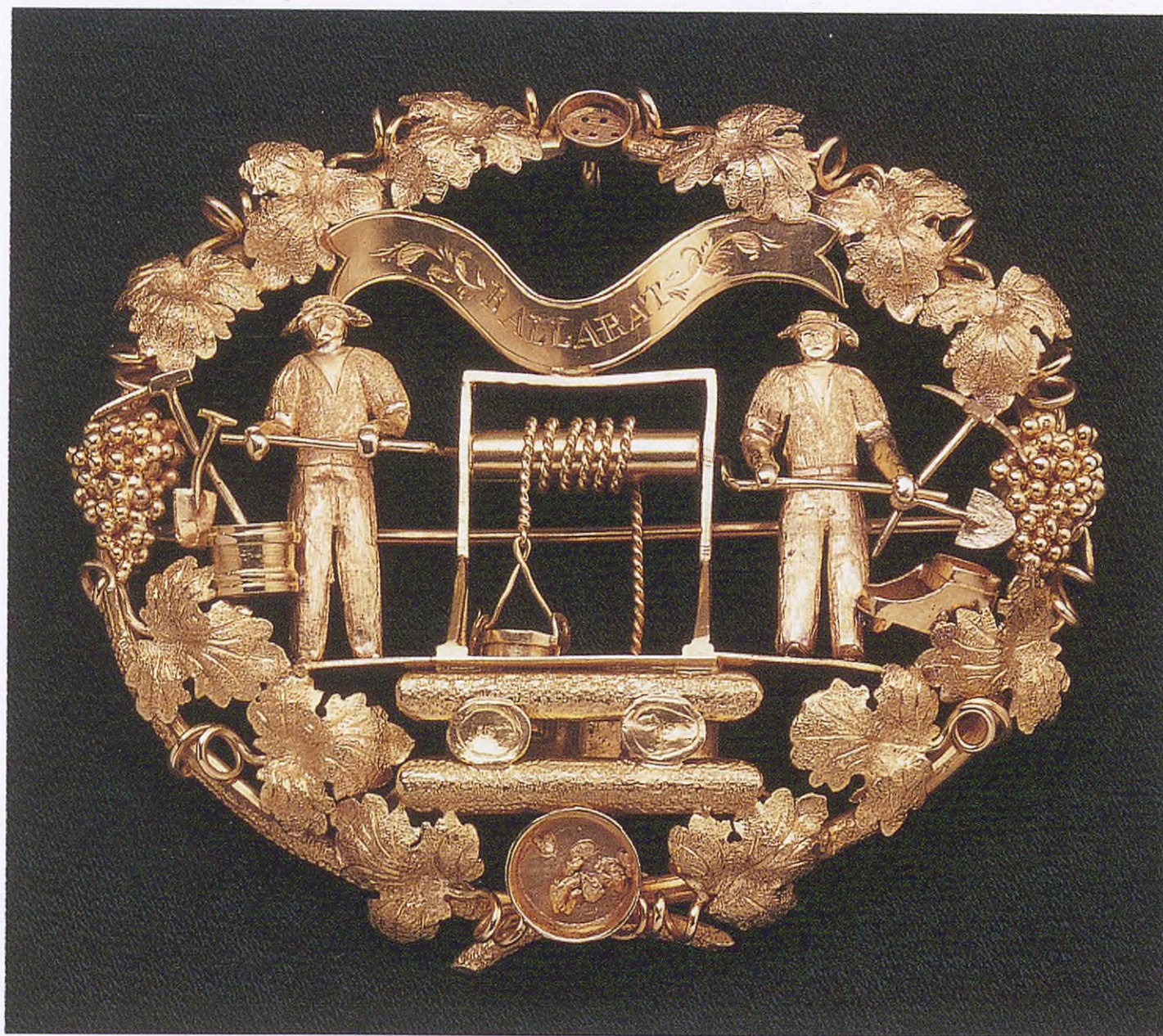


# Gold! Gold! Gold!

*The lure of filthy lucre*

On 8 May 1851 it was announced from the steps of a hotel in William Street, Bathurst, New South Wales, that gold had been discovered at Ophir, some fifty kilometres north-west. In June–July that year, gold was found at Clunes and Warrandyte in Victoria. And so the gold rushes began. The 150th anniversary of these events coincided with the Centenary of Federation in 2001. Both represent a confluence of the political, economic and social forces that have profoundly shaped the Australian national identity.

Three major exhibitions were held in Bathurst, Canberra and Melbourne during 2001 to commemorate the discovery of gold in Australia and to explore its influence on the culture, history and development of the Australian people. The largest of these exhibitions was 'Gold and Civilisation', a co-production of Canberra's National Museum of Australia and Art Exhibitions Australia. As the title suggests, it was a comprehensive overview of gold artefacts throughout history. Embracing the simple idea that gold is humankind's most precious and valuable asset, the exhibition was a veritable treasury and undeniably sexy. The darkened rooms with theatrically spot-lit vitrines enhanced the vast array of works. Travelling across time and cultures the viewer was confronted by mummies, Buddhas and bodhisattvas, chalices, monstrances and crosiers. There was weaponry, there were Cartier extravaganzas – indeed, every manifestation of the jeweller's art was on display. Most diverting among these objects were the comparatively unassuming but marvellously wrought celebration jewellery pieces made in nineteenth-century Australia from recently dug gold. Many were from unknown hands, including a number of brooches which depicted miners with the instruments of their new-found success – the pan, the mine shaft, even little



UNKNOWN MAKER, Miner's brooch inscribed BALLARAT, c. 1851–55, gold, 5.6 x 6.5 cm, private collection. Photograph Rick Merrie. Exhibited 'Gold and Civilisation', National Museum of Australia, Canberra, reproduced courtesy Art Exhibitions Australia.

stylised nuggets of gold! What makes these pieces important is that they illustrate the first wholesale appropriation of motifs derived from Australian flora and fauna. They also show strange adaptations of prevailing European tastes. There is a weird folkish charm to a set of earrings and brooch that reify the humble quandong nut with extravagant granulated foliage and tiny gold birds.

'Gold and Civilisation' was the product of a very large curatorial team and was accompanied by a suitably extensive and handsome catalogue.

'Victorian Gold: The Gold Rush and its Impact on Cultural Life' was staged at The Ian Potter Museum in Melbourne. Curated by Lisa Sullivan, the exhibition illustrated once again the strengths of the permanent collection of The University of Melbourne. Sullivan also worked with the Grimwade Collection and the little-known Denis Joachim Collection to create a comprehensive and instructive exhibition that detailed the social, economic and perhaps even the psychological dislocation that the gold rushes caused in Victoria and, more particularly, in



Melbourne. There were three major themes operating in the exhibition: the City of Melbourne and the changes wrought by the discovery of gold; the arrival of the prospectors and their journeys; and life on the goldfields – work, leisure, and law and order. Sullivan was especially interested to show that without gold there would have been very little culture in the colony of Victoria. The exhibition was a tightly focused presentation of historical prints and paintings from such key artists as William Strutt, Nicholas Chevalier, Eugène von Guérard and S. T. Gill. There were also works by the lesser-known George Rowe and Edward Roper, whom Sullivan labelled 'significant arrivals'.

Without gold, none of these artists would have come to Australia. Strutt, von Guérard, Rowe and Gill actually went to the diggings, only to find that they could make a better living through art.

The exhibition gained significant energy from the inclusion of many examples of the so-called low arts. For example, views of the new country and of life on the goldfields were especially popular, and were published in many thousands on cheap letter paper by canny entrepreneurs such as J. J. Blundell. With views such as these, writers did not have to waste space with laborious and often inadequate descriptions. Their immediacy as artworks convey a real sense of the enormous excitement of the time.

'Auriferous: The Gold Project' was an exhibition of a very different order, held at the Bathurst Regional Art Gallery in autumn 2001. Eight artists were commissioned to make new work in order to unearth the meaning of gold in contemporary culture. This idea was conceived by curator Amanda Lawson after a discovery made during a country drive. She came across a deserted grove of deciduous trees which was slowly being overgrown by native bush. Nearby was a cenotaph marking the first European discovery of gold. On the plaque was a word that ultimately became part of the title of the exhibition: auriferous. This is a geological classification that means bearing or yielding gold. It was the word that Edward Hargraves used to describe the terrain at Ophir. He had noticed strong similarities



EDWARD ROPER, *Humping the bluey*, c. 1860, ink and wash with gouache highlights on card, 20.5 x 13.5 cm, collection Denis Joachim. Exhibited 'Victorian Gold: The Gold Rush and its Impact on Cultural Life', reproduced courtesy The Ian Potter Museum of Art, The University of Melbourne.



MICHAEL GOLDBERG, NCM – open/high/low/close, 12 April – 11 June 2001, installation/performance, 'Auriferous: The Gold Project', Bathurst Regional Art Gallery, New South Wales.

between this landscape and that of the Californian goldfields.

I was invited by Amanda Lawson to be co-curator, assisting with research and the selection of artists. From the outset our discussions revolved around making a tightly themed exhibition that would both challenge and entertain the audience. We also wanted to display the work of local artists as well as be mindful of the historical context of Hill End as an important cultural location. It was there in 1951 that Russell Drysdale and Donald Friend organised a street parade to celebrate the centenary of the discovery of gold. Gavin Wilson, a writer and curator with a deep interest in the area, claims that this may have been the first postwar community art event. Initially we aimed to include a very large drawing by Donald Friend from the National Gallery of Australia, but negotiations to secure the work proved unfruitful. As a



compromise, a work by Jean Bellette, some haunting, vaguely surreal works by Paul Haefliger, and a polychrome panorama of Hill End by Matilda Lister – an untrained artist who was given oil paints by Donald Friend – provided the necessary historical framing.

Artists were chosen to illustrate the broadest possible range of practice, and participants included Michael Goldberg, Andy Davey, Mandy Martin and Alana Harris, Margaret West, Keely Fielding, Stephen Bowers and Jackie Dunn. The exhibition encompassed photography, object design, installation, video, billboard art, ceramics, performance and painting. With gold as the lynchpin, the works addressed aspects of Indigenous culture, contemporary pop idioms, history, desire and consumption, the persistence and regeneration of nature, and ecological disaster.

Goldberg's and Dunn's works were of particular interest in bringing to audiences the possibly unfamiliar contemporary aesthetics of performance, the ephemeral, and site-specific installation. Goldberg's *NCM – Open/high/low/close*, 2001, engaged with the vagaries of the world economy. In the twenty-first century gold remains the prime cultural marker of value. Travelling each



UNKNOWN MAKER, Demi-parure with quandongs, ferns and flying birds, c. 1860–70, gold, quandong nuts: brooch, 5.2 x 5.6 cm; earrings, 6.1 cm high, private collection. Photograph Andrew Frolows. Exhibited 'Gold and Civilisation', National Museum of Australia, Canberra, reproduced courtesy Art Exhibitions Australia.

weekday from the Australian Stock Exchange to Bathurst, Goldberg is aware of the distances between the sites of the production of gold – now far removed from the hands-on nineteenth-century egalitarianism of the pan, the cradle and sluice – and the present-day processes that create and maintain gold's

value. He wanted his artwork to make such distinctions clear to viewers. Perched in a metal eyrie in the gallery, complete with computer access, he dutifully monitored the rise and fall of the price of gold. In order to physically mirror this process, he descended periodically to ground level to make a wall chart of these movements, and to carefully order the handwritten transcriptions of 978 biblical references to gold.

Jackie Dunn's installation *Star of hope*, 2001, was informed by Bernhardt Otto Holtermann's spectacular find, and the photographs that he had made at Hill End. An elegant combination of text, light projection, photographs and wall drawing, this work explores the nature of discovery and how the

primary sense of vision can be confounded by desperate desires for wealth, prosperity and happiness.

As these exhibitions attested, gold continues to be prized for its associations with history, wealth and magic. The works displayed reveal that the quest for romance remains at the heart of the meanings ascribed to gold. There continues a persistent belief that the seeking and finding of gold is a transformative process. Gold is a metal with its own light. It has a unique life and magic. Yet physical, psychic and ecological destruction also haunt the histories and metaphors of gold. Folly and greed are as spectacular as discovery itself.

*Gold and Civilisation*, National Museum of Australia, Canberra, 11 March – 24 June 2001; Melbourne Museum, 19 July – 21 October 2001; *Victorian Gold: The Gold Rush and its Impact on Cultural Life*, The Ian Potter Museum of Art, The University of Melbourne, 28 April – 24 June 2001; *Auriferous: The Gold Project*, Bathurst Regional Art Gallery, 12 April – 11 June 2001.

#### CRAIG JUDD

Craig Judd is a lecturer in Art History and Theory at the Sydney College of the Arts, and Education and Public Programs Manager for the Biennale of Sydney 2002.



WILLIAM STRUTT, Thomas Ham (engraver), *The Opening of Prince's Bridge*, November 15, 1850, 1851, coloured engraving, 33.5 x 37 cm, collection Denis Joachim. Exhibited 'Victorian Gold: The Gold Rush and its Impact on Cultural Life', reproduced courtesy The Ian Potter Museum of Art, The University of Melbourne.



# Thancoupie

*The earth offers sustenance to those who care for her*

When the sound of laughter and the smell of earth first enticed Thancoupie into the Ceramics Department at East Sydney Technical College, she could never have envisaged her career as the first Indigenous Australian to become a professional potter. Since then, her contribution to the arts has established Thancoupie as a leading Australian ceramic artist. In 2001 her artistic career spanning thirty years was presented in a major survey exhibition, including over eighty works, curated by Kirsten Fitzpatrick at the Brisbane City Gallery.

Thancoupie's early career was as a pre-school teacher and in 1967 she established the area's first kindergarten at her home in Napranum (Weipa), western Cape York. Demonstrating the same determination and self-confidence, she relocated to Sydney to enrol at the East Sydney Technical College in 1971. Initially Thancoupie intended to enrol in a graphic arts course. However, the unexpected attraction to ceramics would prove to be her true destiny and lead her eventually to use clay as an educative medium, combining her storytelling abilities with her artistic potential.

At first Thancoupie had concerns about working with clay, as the men in her traditional Thainakuith culture considered it to be sacred; baked clay balls were stored to make paint for ceremonial decoration. In Jennifer Isaacs's book *Thancoupie the Potter* the artist described the idea of working with clay as 'somehow strange but exciting'.<sup>1</sup> However, because of her role as a communicator, Thancoupie also found it logical to use clay to provide a new means of creating connections between the children and their Indigenous heritage. She drew inspiration from traditional Thainakuith legends and found ways to convey them through a contemporary visual language. Images from traditional stories about Chara, Guiree, Ayla



THANCOUPIE, Guiree (Nggwiighi T) the flying fox twins, 1977, stoneware, salt-glaze, 20 cm diameter, collection E. A. and M. S. Barstow, Clifton Beach.

the messenger bird, Wacombe the bushman, and Chivaree depict symbols of her culture and reference both the Indigenous artform of drawing in the sand and ceremonial body painting. These designs were either incised into the clay using oxides to emphasise the lines or painted onto the surface as free-flowing images.

The exhibition revealed the diverse range of applications for clay explored by Thancoupie during her long career. In the early 1970s she produced functional ceramics such as vases and bowls, creating novel shapes which she moulded from her own foot and used for serving peanuts. The development of her work was stimulated by the influence of calligraphic brushwork seen in Japanese pottery and she later embarked on producing bottles and vases decorated with brushwork images. The tall *Vase (Chara)*, 1977, illustrates this style with an image of

the fire man, a Creation figure that is featured throughout her work. As her technical confidence increased, Thancoupie experimented further and developed a unique style by hand-building clay into large bowls and pots. The resulting rough surface was an integral part of her aesthetic and is evident in the salt-glazed pot titled *Guiree (Nggwiighi T) the flying fox twins*, 1977.

From hand-built pots, Thancoupie made a transition into the flat form of the clay mural, suitable for translating Creation stories and therefore becoming a recorded history for the Thainakuith people. Included in the exhibition were several examples of these spectacular coded information panels, which combine significant figurative elements from Dreaming stories about Guiree, Chara and Chivaree. Murals designed by Thancoupie throughout the 1970s and early 1980s are represented internationally; in Canada



one of her murals features at the Convention Centre in Edmonton, Alberta.

Thancoupie is dedicated to the responsibility that comes with her role of custodian of significant cultural information. She has been producing large hand-built open-necked pots such as *Peetharee (Pwi dharidha T) story*, c. 1998, since the early 1980s. Developing symbolic depictions to express Thainakuith Creation stories, her work evolved towards the spherical pots that have become immediately recognisable icons of contemporary Australian art. In these works Thancoupie has synthesised the concept of the sphere to represent both universal thoughts on life and an intimate relationship to her own culture.

Thancoupie continues to work with clay and has recently produced more minimal forms that embody her theme of creation. The large earthenware sculptures, *Man yam (Kwi'ith T)*, 1998, and *Woman yam*, 1998, represent both masculine and feminine aspects of creation and resonate with the message that 'the earth offers sustenance to those who care for her'. The yam has provided many generations with a valuable food source and can be interpreted as a metaphor for the cultural legacy that Thancoupie continues to produce for her people and for a wider audience. The beautifully presented exhibition catalogue is a useful addition to the literature on the artist.

Thancoupie is a highly respected elder in her community, having been involved in their political struggle for native title and in celebrating their achievements. Her personal triumph is the legacy of her contribution to the continuity of custom and ceremony in Thainakuith culture.

<sup>1</sup> Jennifer Isaacs, *Thancoupie the Potter*, The Aboriginal Artists Agency, Sydney, 1982, p. 35.

*Thancoupie*, Brisbane City Gallery, 4 May – 24 June 2001; Cairns Regional Gallery, 14 July – 19 August 2001.

Photographs Peter Budd.

# TRISH JOHNSON

Trish Johnson is the Curatorial Assistant of Indigenous Australian Art at the Queensland Art Gallery, Brisbane.



left: THANCOUPIE, Vase (Chara), 1977, ceramic, 30 x 8 cm, collection I. and A. Horn, Clifton Beach.

far left: THANCOUPIE, Vase, 1977, ceramic, 28 x 8 cm, collection I. and A. Horn, Clifton Beach.

below: THANCOUPIE, Peetharee (Pwi dharidha T) story, c. 1998, ceramic, 34 x 31 cm, collection Arone Meeks.

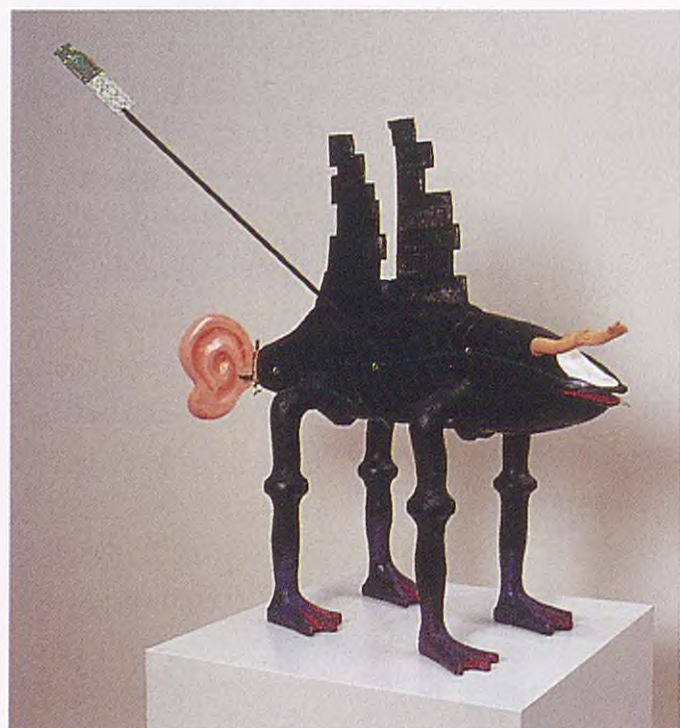
bottom left: THANCOUPIE, Man yam (Kwi'ith T), 1998, hand-built earthenware, iron oxide, 60 cm high, private collection.

bottom right: THANCOUPIE, Woman yam, 1998, hand-built earthenware, iron oxide, 40 cm diameter, private collection.



# The Thick Plottens

*Collaborative sculpture by Tony Coleing and Stephen Killick*



*And on the 9th day, God invented flower painting.*

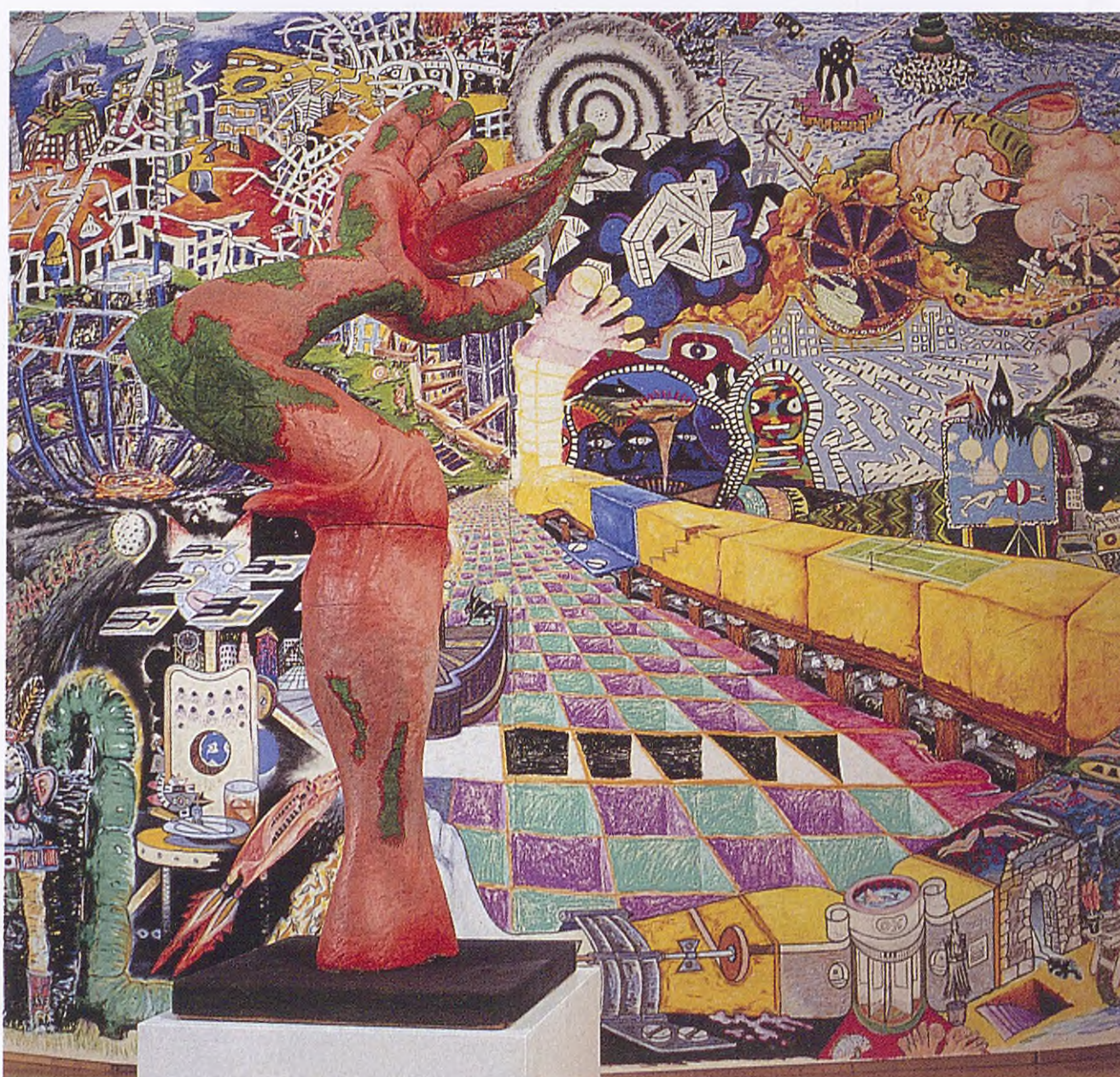
This anonymous response entered in the visitors book at Port Macquarie Hastings Regional Gallery reveals that the exhibition of collaborative sculpture by Tony Coleing and Stephen Killick was not to everyone's taste. The twenty-two sculptures and one large, sculpted drawing were a mix of macabre fun and speculation on technological apocalypse. The ideas presented by the artists on technology and medicine both now and in the future, appear all the more prescient and sinister given the dramatic acts of terrorism which occurred in the United States just after the exhibition opened, changing the emotional landscape of the world as we know it and leading us to imagine an unfamiliar, possibly sci-fi, future. Coleing and Killick's exhibition, coincidentally, provided a journey into a strange new world, although one infused with irrepressible humour, and it is hardly surprising that some viewers might have longed for a safer miracle of the creative imagination.

Coleing has created a formidable body of

work of his own, but collaboration with other artists is a recurring habit of his artistic practice. In contrast, this is Killick's first collaboration, emerging from the artists' long-term friendship.

The genesis of this exhibition lies in the earliest work in the show, *Big drawing (sculpted)*, completed in Coleing's Sydney studio between 1985 and 1988. It grew, panel by panel, whenever Killick visited, until they ran out of wall, quite a feat in Coleing's cavernous warehouse. The drawing has such

momentum, however, that it could have continued ad infinitum. While the other sculptural works were completed in 2001, many elements of the show are present in this seminal early work, which is densely imaged from an inventive and chaotic fantasy world and needs patience and time for absorption. To expect a sensible linear explanation is to misunderstand the artists' creative journey. The foot of capitalism is attached to a robotic leg which houses other civilisations. It, in turn, is plugged into a transport system which extends



top left: TONY COLEING and STEPHEN KILLICK, *Transgenic fish*, 2001, mixed media, 67 x 60 x 43 cm, Port Macquarie Hastings Regional Gallery, New South Wales. above: TONY COLEING and STEPHEN KILLICK, *Arm 'n' leg*, 2001, mixed media, 117 x 60 x 50 cm; *Big drawing (sculpted)*, 1985–1988, oil pastel on paper, 300 x 700 cm, Port Macquarie Hastings Regional Gallery, New South Wales.





above left: TONY COLEING and STEPHEN KILLICK, *Bear in the desert*, 2001, mixed media, 117 x 60 x 50 cm; *WWW (table)*, 2001, mixed media, 277 x 120 x 920 cm, Port Macquarie Hastings Regional Gallery, New South Wales. above right: TONY COLEING and STEPHEN KILLICK, *The small glass (window of opportunity)*, 2001, mixed media, 190 x 160 x 90 cm, Port Macquarie Hastings Regional Gallery, New South Wales.

its tentacular roots throughout much of the drawing. Strange figures, planes, chains, perspective grids and bodies of water are juxtaposed with a few recognisable elements from the natural world: a rising sun, trees and clouds. While neither Coleing nor Killick is to be drawn on specific meanings, this is a tracing of their collective inventive imaginations.

Both artists confess to surfing the web for information related to current global issues such as transgenics, the future of the brain and nanotechnology, their source acknowledged by their table for the twenty-first century, *WWW (table)*, 2001, a long triangular ascending ramp elevated by the letters W W W. An aeroplane is poised for escape at the highest point. *The transgenic fish*, 2001, resembles a fish morphed with a submarine, its finned legs capable of surfing, an ear for a tail, doll's arm outstretched from where an eye should be, and a flag made from an electronic circuit board gaily elevated at the tail. Explanatory notes record features such as its adaptation to dryland farming, an underwater guidance

program, water-skiing abilities and speed (73 kph over a distance of 15 km with negligible headwind). *Skull (circa 2012)*, 2001, explores strange brain experiments involving the downloading of the brain, 'leaving little internal evidence of occupational life force'. *Nanobots*, 2001, displays an atom-sized robot 'capable of internal body maintenance', with magnified viewing opportunities for visitors. As a commentary on the direction of current nanotechnologies, the humour is inescapable.

Any pessimism or fear raised by the exhibition's themes was inevitably offset by wit, conceptual liveliness and associated word plays. The word 'acidophallus' appears in the *Big drawing*, while yellow and black signs dotted around the gallery read, to name a few, 'Thread Ahead', 'I've Just Passed Another Particle' or, just by the exit, 'Back to the Wheel World'. The collaboration also makes surreal comment on the creative process. In *Refresh art & artist's title service*, 2001, Coleing and Killick not only offer 'Viagra Falls' as an example of their available titles, but also

recommend their own services: the renovation of old works of art into 'contemporary masterpieces', with, for example, alternative heads available for a figurine of Jesus.

An extraordinary, innovative exhibition – collaborations often fail through the compromise of each artist's vision – this show succeeded because of the compounding of inventive imagination and in its critique and celebration of the future of technologies. It was a head game, encapsulated in the work shown in the front window, *The small glass (window of opportunity)*, 2001, comprising two brains, traced in glittery decal-like paper on sliding windows. As one of the signs declaimed, 'THE THICK PLOTTENS'.

Tony Coleing and Stephen Killick: *Sculpture, A Collaboration*, Port Macquarie Hastings Regional Gallery, New South Wales, 5–30 September 2001.

#### LOUISE MARTIN-CHEW

Louise Martin-Chew is a freelance writer based in Brisbane, and Brisbane art critic for the Australian.

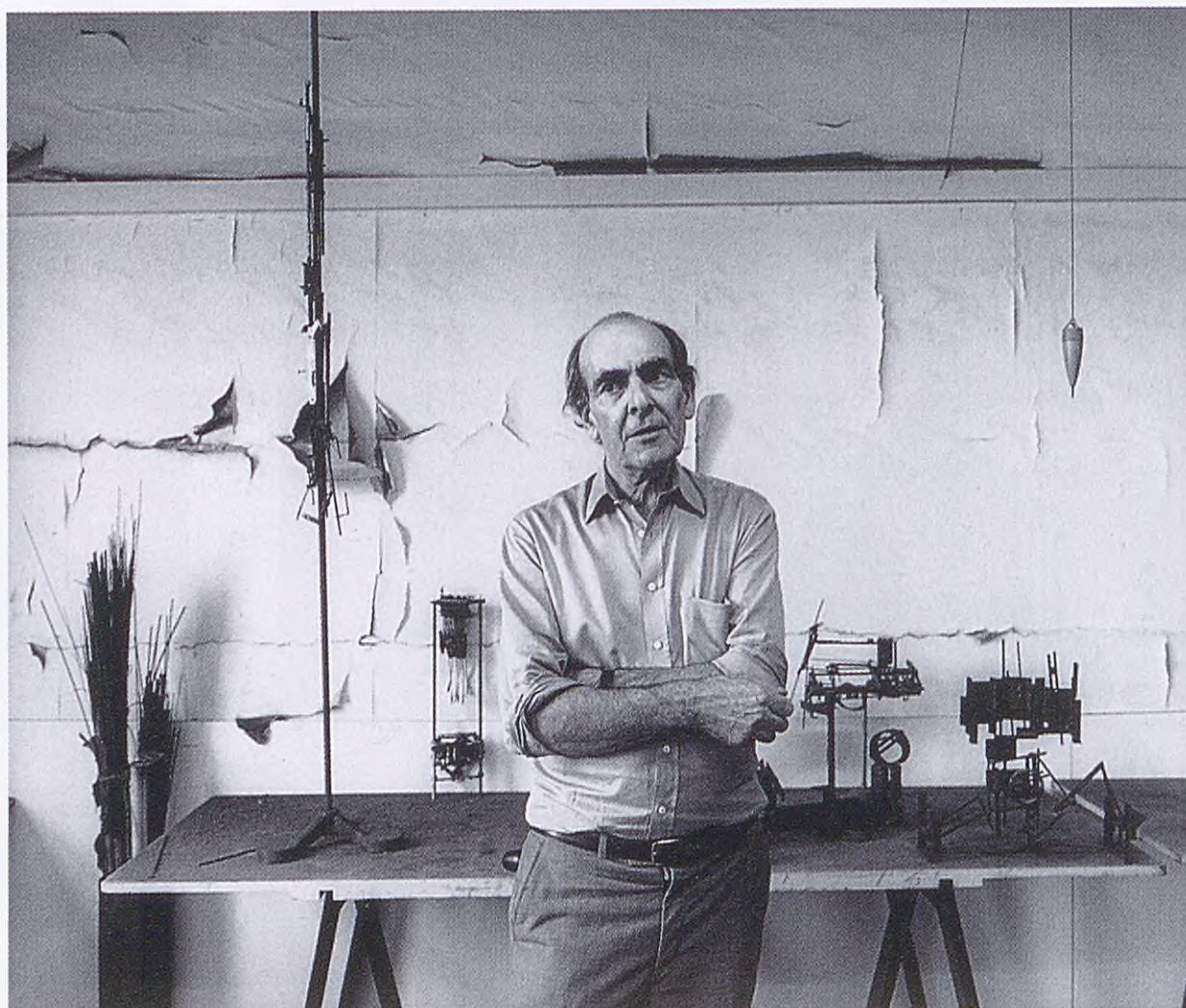


# Robert Klippel 1920–2001

Robert Klippel's singular vision, inspired by the intricacies and profusion of the material environment and by his quest for a spiritually relevant form, stands alone in the history of Australian art. For over six decades Klippel sustained his independent direction, dedicating his energies with a driven single-mindedness towards the products of his imagination. Working with diverse materials – wood, metal, plastics, machinery parts, oils, watercolours and paper – and utilising the techniques of carving, casting, assemblage, painting and collage, he created an extraordinary body of artwork which is intricate, intimate, exquisite and prodigiously inventive. For the twelve months prior to his death, Klippel had been working closely with the Art Gallery of New South Wales in preparation for a major retrospective in 2002.

Born in 1920 in Potts Point, the second of three sons of Alec and Haidee Klippel, Robert Klippel moved away from his Jewish faith early, but remained a seeker all his life. Trained initially as a wool-buyer, the artist joined the armed forces during the Second World War, as did his brothers. One brother, John, was killed. It was shortly after this time that Klippel, an extremely skilled maker of model ships for the Royal Australian Navy, enrolled in art classes at East Sydney Technical College.

Newly committed to the role of artist, more specifically sculptor, but dissatisfied with tuition at the college, Klippel travelled to London in 1947 where he met colleague and future collaborator James Gleeson. After a brief, unhappy period at the Slade School of Fine Art, he embarked on the first period of intense self-directed study which characterised his life as an artist. Over the next twenty years Klippel lived, worked or taught in Paris (1949), New York (1957–1958; 1962–1963) and Minneapolis (1958–1962, 1966–1967) before returning to Australia



Robert Klippel in his Birchgrove studio, 1985. Photograph Greg Weight.

where, by the mid-1960s, he had become the country's foremost sculptor.

While in Paris in 1949 Klippel had met the American Nina Mermey, whom he married in 1954 (and later divorced). In London in 1966 he married Cynthia Byrne, and their son Andrew was born the next year. In 1978 Klippel revived his great friendship with sculptor Rosemary Madigan. He moved to a house in Birchgrove, Sydney, in 1968, where the grand old rooms were, over time, entirely given over to an extraordinary studio environment which, like Schwitters' *Merzbau*, spoke of the seamless connection for Robert Klippel between art and life.

Klippel's attitudes to artmaking were grounded in European modernism and post-war intellectual thought, and the sculptures and drawings he completed in London and

Paris in the 1940s are among the finest products of European surrealism at this time. Yet his growing commitment to a sculpture 'revolutionised without the human form' led him away from figurative works towards non-figurative carvings and assemblages of found objects. With these he established his mature reputation as a seminal abstract sculptor and collagist – one who used machinery parts to produce some of the most spectacular junk assemblages of the 1960s and 1970s.

In the 1940s Klippel drew from surrealism a reinforced belief in non-rational creativity through the power of the subconscious. In the 1950s these interests coalesced with his dedication to Zen and Indian philosophies, and the philosophical tenets of abstract expressionism. The legacy was an artist who



sought to develop the powers of intuition which would allow a particular kind of 'chance' to operate in his art – a subconscious store of knowledge from which he drew intuitively in his sculpture production. As with so many of his generation internationally, such aspects of creativity served Klippel's ambition not to replicate but to 'make it new'; to add new artistic forms to the repertoire of the contemporary world.

The genesis of Klippel's art lay specifically in his fascination with both the structure and component parts of organic and mechanical forms. His early exhaustive investigation of such forms and their relationships – in nature, in machinery, under the microscope, and in the work of other cultures – united into a *language of forms* which remained at the core of his artmaking. His statement of 1964, 'I seek the interrelationship between the cogwheel and the bud', dominated critiques of the artist's work for a good reason. It describes the essential aspect of Klippel's art – his desire to synthesise in his sculptures the twin energies which he saw as defining qualities of life and culture in the twentieth

century: the mechanical and the organic.

Klippel worked on both monumental sculptures (by which he achieved fame as a civic sculptor), and on small-scale metal and plastic assemblages. But it is the latter by which he has remained best known. Indeed, for many, Klippel was an 'intimist'. The artist sometimes worked on a scale taken from his early years as a child model-maker, which virtually defied the limits of human physical dexterity. His indifference to the call of his era for monumental sculpture; his view that small in size could be monumental in effect, was an insightful and increasingly defiant position for his times, and one to which, like many other personally held beliefs, he remained true.

Klippel always sought the reality beneath the surface in all he encountered during his life. He worked at the nexus of rationality and mysticism, art and science, nature and technology, chance and intent. He worked within the unresolvable tension between his commitment to artworks as 'spiritual reminders' and his belief that he had produced sculptures during a time when 'there is no place

or need for sculpture in our civilisation'.

An intensely private man, who had managed various operations over the past five years, Robert Klippel was admitted to hospital and, after a very short illness, died on 19 June, his eighty-first birthday. He died during his last superb exhibition at Watters Gallery – a group of thirty metal sculptures which revealed that there had never been any lessening of his powers.

Klippel's concern with sustaining a private world in which to create stood outside that view which considers the socio-political position of the artist as paramount. His continued belief in the artist's hand as the essential marker of the authenticity of the artwork contrasted with many sculptural trends of the past three decades. His extraordinary achievement needs to be assessed in relation to such trends, and to the wider international concerns of the late twentieth century. It was something I hoped we would do together in his lifetime.

DEBORAH EDWARDS

## Vincent Brown 1901–2001

Vincent Brown is arguably Queensland's first modernist painter. In a career of more than eighty years he mastered water-colour, oils, etching, drawing and set design. He proudly maintained his cultural connections, drawing on his parents' link with Montenegro on the Dalmatian coast, but also embraced his home in inner Brisbane – its suburban houses, pubs, river, dockyards and bridges. From 1985 he exhibited with Ardrossan Gallery, and then with Riverhouse Galleries at New Farm in Brisbane. His works are represented in the Queensland Art Gallery, the Victoria and Albert Museum, London, and in many private collections.

Vincent Franz Joseph Brown, named in honour of the Austrian emperor, was born on 15 October 1901 to George Brown, origi-

nally Milan Morovic, and his wife, Yovanka Siercovic. He was the youngest of six children and educated by the Christian Brothers in Brisbane. Early interest in art came from his brother George (who became an important collector) and the pages of *Art in Australia*, but a visit to the family dentist in 1918 was seminal. The surgery of T. J. Coupland was hung with works of Australian painters, particularly those of J. J. Hilder. Coupland's interest, in turn, had been fed by dealer and promoter Adolph Albers, to whom he introduced young Vincent. Coupland also introduced him to Arthur Soden, who employed him at his commercial art and advertising agency. Brown's biographer, Lin Bloomfield (*Vincent Brown: Life and Work*, Odana, 1980), asserts that he became the first artist in

Queensland to etch and publish prints from plates he had engraved and printed. He also turned his hand to theatre design and trebled as actor and a stage manager for the Brisbane Shakespeare Society in 1920.

Brown had begun painting watercolours at the age of sixteen – he called it 'that fickle butterfly of the arts' – and was at first much influenced by Hilder's genius for colour and atmospheric landscapes. By the time of his first solo exhibition in 1931, however, Brown had adopted a less orthodox approach, vigorously mixing crayon and watercolour, and boldly using colour in his landscapes.

After fifteen years with Soden, Brown resolved to study in Europe. In 1936 he enrolled at the academic Slade School of Fine Art in London, and then at the more



contemporary Grosvenor School where, he said, modernism hit him 'like a pie in the face'. He also studied theatrical décor at the Shakespeare Memorial Theatre in Stratford and attended the Ruskin School of Drawing in Oxford. Brown returned to Brisbane in 1940 but, too old to enlist, he worked as an art master, painted sets for the 3rd Division Military Concert Party AIF, and designed posters for an accident prevention program for the United States Army. In 1941 he married Dorothy Willets of Warwickshire, whom he had met the previous year at the Slade. She was often to be his model and always his greatest champion.

The 1940s were his most prolific period, during which Brown became known as the first Queensland modernist, although he modestly handed that mantle to Darling Downs watercolourist Kenneth MacQueen. His series of Brisbane inner-city pubs is perhaps the most popular of all his work. Yet he felt undervalued in postwar Brisbane and, in 1948, the Browns set sail for Britain. On the ship he and actor Peter Finch became friends and collaborated on a lavish production of



Vincent Brown with his painting *The refugees*, 1943. Photograph Martin Jorgensen c. 1992.

*Twelfth Night*. After several theatre-design commissions, Brown became art and drama master at the Garw Grammar School in Wales, remaining there for almost twenty years.

In 1977, on the death of his last sibling, Vincent Brown returned with his family to his childhood home in Brisbane, the historic Brown's cottages in what is now St Paul's Terrace. Possessions from a century of habitation filled the place, including dozens of his early works, which were discovered under the

house. A resulting exhibition at the Verlie Just Town Gallery brought his work to another generation of Queenslanders. In 1990 he was the subject of a ninetieth-birthday exhibition at the Queensland Art Gallery (a centenary tribute took place in June 2001), but he never felt he received the recognition due to him. His long absence from Australia, his reclusiveness, and his evolving and eclectic style and genres probably account in part for this.

The Browns built a house a few years ago in Montenegro and regularly visited it and other parts of Europe, where Vincent would sketch, then paint when he came home. His most recent series of impressions of the Dalmatian coast led to a series of light-filled oils reminiscent of the late works of Lloyd Rees. He died on 31 March 2001, aged ninety-nine, and is survived by his wife, Dorothy. Their only child, Vladan Milo, born in 1942, died before him.

This is an edited version of the tribute by Mark McGinness published in the *Australian*, 18 May 2001.

MARK MCGINNESS

## Turkey Tolson Tjupurrula c. 1938–2001

Turkey Tolson Tjupurrula was best known to the Australian artworld as the painter of *Straightening spears at Ilyingaungau*, 1990. Widely considered to be his masterpiece, the painting's subtle modulations of line and tone evoked for mainstream audiences the quintessential desert landscape. It was one of the most influential artworks of the Papunya Tula movement, archetypal of the striped paintings which have dominated desert art since the late 1990s. Mick Namarari Tjapaltjarri was *kurdungurlu* for many of Tjupurrula's Dreamings, and together they pioneered the trend within Pintupi painting of reducing designs to their essentials. It was in their later work that line, colour, texture and conceptualisation emerged as the main stylistic features, skilfully interlock-

ing with the aesthetic concerns of contemporary western art.

Tjupurrula was born under a tree beside a creek-bed about eight kilometres east of Haasts Bluff. So he would tell you, fixing you with his penetrating look, as if he could take you to the very spot. And no doubt he could, for Tjupurrula was an extraordinary bushman, able to follow the tracks of a kangaroo – or a motor car – with the precision of his ancestors. His father, Toba Tjakamarra, was one of three brothers who were among the first Pintupi to come in from the Western Desert. After Tjupurrula's birth, the group remained around Haasts Bluff, where as a young man he worked in the stock camp. Only in 1959, shortly after his initiation to manhood, did the family 'come in' to the

newly constructed settlement of Papunya, where Tjupurrula worked as a labourer and kitchenhand. During the 1970s he lived at various Pintupi outstations west of Papunya before settling at Kintore in 1983. Though he did not see his own country until he was an adult, he came to know intimately the places which he had been taught about when going through the law in his youth.

One of the youngest of the founding group of Papunya Tula Artists, Tjupurrula's acceptance as one of the 'painting men' by the senior law-men, on whose authority the art movement was founded, is testimony to his stature in Pintupi law. In the late 1980s he was elected chairman of Papunya Tula Artists by his fellow painters, a position he retained until 1995, making him the longest



serving chairman in the company's thirty-year history. Following the Kintore women's painting camp in 1995, it was Tjupurrula who signified the senior law-men's assent to the women joining Papunya Tula Artists, approving their work as 'different – but good'. In 1997 he travelled to Paris with Joseph Jutta Tjapaltjarri to create a sand painting as part of the 'Peintres Aborigènes d'Australie' exhibition. His work has been included in numerous landmark exhibitions and takes its place in major public and private collections throughout the world. Yet he never won an art prize nor received an award for his manifold services to the desert art movement.

Forced, like so many others, to leave his beloved country and live in Alice Springs for dialysis, Tjupurrula took every opportunity to return to his homelands for ceremonies or hunting. Even in the mercenary world of private Aboriginal art dealing in Alice Springs, his integrity and generosity of spirit remained uncompromised. He died in Alice Springs hospital on 11 August 2001 and is survived by his second wife, Mary Tolson Napanangka, his two sons, two daughters, three foster sons, many grandchildren and by his 'second mothers', artists Tjunkayi Napaltjarri, Nganyuma Napaltjarri (half sister of his mother) and Wintjiya Napaltjarri.

This gentle and obliging man possessed in the highest degree that stoic reticence of the desert peoples of which metropolitan elites are so much in awe. What he did say

was absolutely to the point, like his statement chosen to explain his view of the changes in his paintings over the years in last year's Papunya Tula retrospective at the Art Gallery of New South Wales: 'People are changing ... but the stories are still the same';



TURKEY TOLSON TJUPURRULA, *Mitukatjirri warrior*, 1987, acrylic on canvas, 209 x 121 cm, private collection.

and how he felt as an artist about the act of painting: 'When you sit down with no painting you get lonely'. His most important obligation as company chairman was to open 'East/West: Land in Papunya Paintings' in 1990 at Tandanya Aboriginal Cultural Institute in Adelaide. He bent his long thin frame to the microphone and said softly: 'I'm shamed because everybody's watching me. You mob can see all the pictures. That's all I have to say'.

*Mitukatjirri warrior*, 1987, an atypical work completed three years before *Straightening spears*, perhaps most fully expressed Tjupurrula's own sense of who he was. Around the time it was painted, he established an outstation on his traditional lands at Yuwalki, south-east of Walungurru, where he became the proud coach of its football team, the Mitukatjirri Warriors. The artist's uncle, Wintarru Tjakamarra, was 'boss' for Mitukatjirri. The original Mitukatjirri warrior was an old man by the name of Tjaliwarra Tjakamarra, who was one of Tjupurrula's direct paternal ancestors. He is shown in the painting armed with woomera and spear, his full beard indicating his seniority, and the hair-belt tipped with bandicoot tails his ritual authority. The figure is painted in, as if it were a traditional design, expressing the ceremonial base which was always present in Tjupurrula's work and life.

VIVIEN JOHNSON

## Howard Taylor 1918–2001

When Daniel Thomas wrote in his obituary for the *Australian* newspaper that Howard Taylor was 'the best artist of any kind' in Australia after the death of Arthur Boyd,<sup>1</sup> it probably came as a surprise to most readers. Who was Howard Taylor? Only those readers from Western Australia or informed critics, collectors, artists and curators around the country who had dis-

covered this formidable artist were able to agree wholeheartedly.

In a career than spanned almost six decades Howard Taylor worked largely outside the mainstream, living and practising his craft close to the small township of Northcliffe, where he moved in 1968. Although collected by many major public galleries in Australia and astute private collectors, as well as

occasionally being included in several important national shows such as 'Phenomena: New Painting in Australia 1' at the Art Gallery of New South Wales in winter 2001, Taylor was not as well known to a general audience as he should have been. This was partly by choice, for no-one was more reticent about disrupting his studio practice than Taylor, even if the interruption entailed a



social event such as the opening of an exhibition or receiving an honorary doctorate, an Order of Australia, or for recognition as a State Living Treasure. What was important was the work, and the work in the studio was a full-time occupation that needed constant attention, seven days a week, every week of the year.

The forests of south-west Western Australia were a constant source of inspiration, content and raw material for Taylor when he returned to Perth in 1949 after the Second World War. In particular, the forest around Northcliffe became the focus for much of his work. Taylor was captivated by light falling on objects and the refraction of its radiance by trees and their foliage. For thirty years he recorded the nuances of light and colour in the sky and bush around his studio. Sometimes these notations were direct transcriptions of places and events, at other times the process of distillation reduced the image to a series of contained rectangles or a circle hovering within a rectangle. Whatever the final visual

form, the objective was always the same – how to record the visual phenomena he encountered every day as he moved through the Karri forest. It was not just a process of documenting his discoveries; he was also fascinated by the mechanisms of perception and the ways in which these forms are received by the human eye.

For the past sixteen years, since Taylor's retrospective at the Art Gallery of Western Australia in 1985, light and the perceptual phenomena the artist experienced when looking at the sky through a patch of foliage, a rainbow, the emanating rays from the sun or the stream of light across a dewy, green paddock became the catalyst for individual artworks and works in series. In an exhibition at the Galerie Düsseldorf in 1995, this enchantment with the forest and the challenge of recreating the optical illusions resulting from the play of light led to a series of austere white-on-white constructed forms set within a white gallery space. It was a very reductive and highly sophisticated

exploration of Taylor's ideas and for many viewers the reference to natural forms may have been somewhat oblique. However, a series of small works within the exhibition, painted directly from the landscape, recorded the shafts of light across natural surfaces and the mesmerising glow between the vertical bars of tree trunks, reinforcing the forest motif. From his careful study of light emanating from around the trees in *Study for farm landscape*, to a larger version where the light is described by scraping back to the white board, and finally on to 'Columns', a series of white columns set against the wall on which Taylor had drawn directly with chalk, there was a very obvious progression: a carefully modulated and realised equivalent for the experience of looking.

More recent exhibitions of Taylor's work have continued this exploration of the landscape using constructed panels painted in the most sensuous manner and with the most tactile of surfaces, just enough to reveal the elemental process of perception which Benjamin Genocchio described in a recent review as 'the ability of a painting to hold and even surprise the eye, to fill your mind with its colours and preoccupations, to compel you to look and look again'.<sup>2</sup>

Working in his studio a few weeks short of his eighty-third birthday, with all the intensity and focus he had honed over six decades of commitment, planning yet another solo exhibition and the completion of the rebuilding of a major public artwork for Curtin University of Technology, it was hard to imagine that anything could stop Howard Taylor. A fall, combined with complications after an operation, was the unexpected conclusion to a career that epitomised the most profound expression of artistic integrity and the highest professional standard. He was, for those who had the gift of his friendship, 'the best artist of any kind'.

- 1 Daniel Thomas, 'Painter of depth driven to abstraction', *Australian*, 2 August 2001, p. 9.
- 2 Benjamin Genocchio, 'Just circles, stripes and squares', *Weekend Australian (Review)*, 21–22 July 2001, p. 21.



HOWARD TAYLOR, Double self-portrait, 1959, oil on composition board, 73 x 85.2 cm, Art Gallery of Western Australia, Perth.

TED SNELL

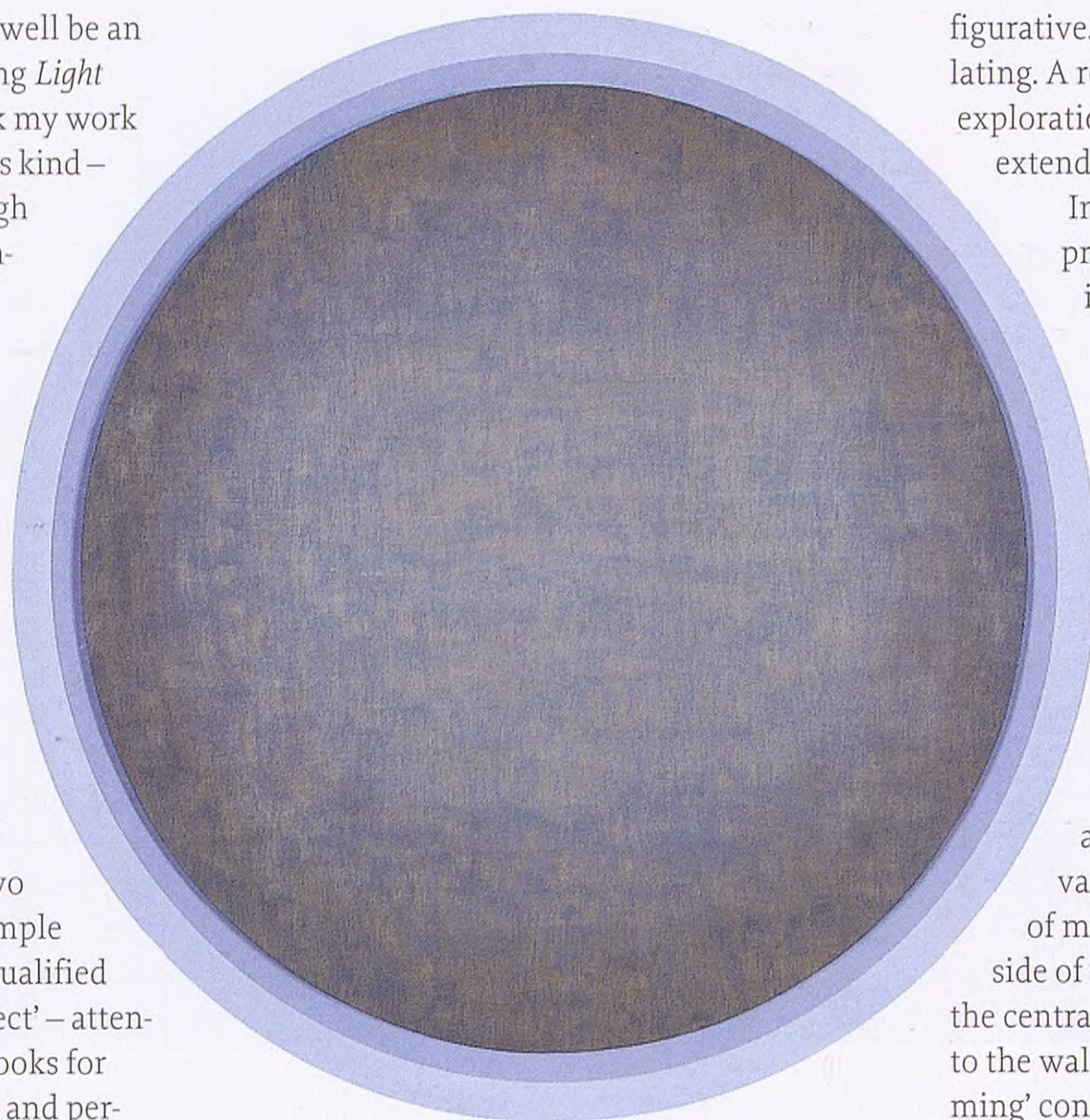


# Light source reverse

A reflection by Howard Taylor on the painter's vision

'The object in space' could very well be an alternative title for my painting *Light source reverse*, 1994. Some years back my work was concerned with questions of this kind – that is, figure/ground – and although much of the work was of the conventional rectangle within a rectangular format, the figure drifted towards the circular, either a disc or a sphere. This perhaps went back to an earlier realisation that the object seen in space was a fundamental aspect of vision, and if it could be understood visually and painted convincingly on the flat surface of the canvas, one was getting to grips with the painter's vision.

Recently I noticed that Nicolas Poussin had said that there were two types of vision: the 'aspect' – the simple and natural kind, which could be qualified by reflective vision; and the 'prospect' – attentive observation of objects which looks for the means of understanding vision and perceiving objects.<sup>1</sup> Poussin expected this kind of rational vision from his patrons and spectators. As a painter and sculptor involved with landscape and the observable natural world, I found it most heartening that the opinion had been so well expressed, so long ago. Today Poussin would need to qualify and enlarge the prospect, but this would be easy for a painter of such involved and complex work. Paul Klee later took care of the intangibles and the subconscious with the simplest of his diagrams, where the relationship of artist to object is shown by a direct line from eye to object, with upper and lower curved lines to indicate the subjective and objective connections. Both artists start with the eye and, doubtless, both would say the painting itself becomes an object, and this relationship of perception follows right through the



HOWARD TAYLOR, *Light source reverse*, 1994, acrylic and oil on plywood, 209 x 209 x 9 cm, Claude Hotchin Bequest Fund 1995, Art Gallery of Western Australia, Perth.

process of making the painting. It is expected that the spectator has similar faculties in seeing the finished painting as an object.

The painter does make something – the work involves materials and techniques – and the more knowledge he has about the properties of colour, paint, pictorial elements and design, the greater will be his resources in enlarging 'the means of understanding vision and perceiving objects'. The relationship of vision and perception has always interested me. It is tangible enough to study and is relevant today in the most diverse directions, from the figurative to the non-

figurative. It is both constructive and stimulating. A restricted palette may aid the exploration if the dimensions of colour are extended by knowledge of paint qualities.

In landscape the spherical figure is present in both sun and moon and, if divested of associational values, these become an excellent subject for study: 'the object in space'.

Such study promises endless variety, conditions of light, scale, movement and atmosphere.

With *Light source reverse*, the figure is isolated from a ground but is intended to be seen on a light neutral wall, illuminated frontally with suffused light.

The figure is given slight relief and large scale to stand up to any vagaries of exhibition. The two bands of matt colour (from the 'non-light' side of the spectrum) at the contour of the central disc soften the transition from it to the wall. In fact, there is a blurred 'humming' contour. The accent on this dominates the minor action of slight modelling in the disc itself – a flattened sphere. After I had completed a series of suns and moons as light sources, the use of coin terminology, observe–reverse, was suggested by the dark side of the disc being turned towards the spectator, the light source of the face showing as a glimmer only at the contour. Finally, the after-image of the dark figure on the wall is a helpful member of the team in the overall scheme of relationships and reversals. Shifting the eyes to the side wall gives a light figure.

<sup>1</sup> Nicolas Poussin, quoted in Oskar Batschmann, *Dialectics of Painting*, Reaktion Books, London, 1990.

Howard Taylor wrote this previously unpublished piece in June 1997.



# William Dobell: *New Guinea landscape*

What exactly entices a person to become involved with an image on a wall of an art gallery? Perhaps success involves Autobiography as one's chaperone.

The week before I visited Melbourne, my tree-loving husband had been given five Bunya Pines (*Araucaria bidwillii*) by one of his patients. The gift was novel in comparison with the free-range eggs and chokos he more regularly receives. Having planted the offering in our south-east Queensland, heavy clay soil, we enthusiastically researched the natural distribution of the *Araucariaceae*. Mere interest quickly turned to passion!

We observed that not only does the Hoop Pine (*Araucaria cunninghamii*) cohabit with the Bunya, but when it does, it plays a secondary role in size and shape. Realising an emotional partnership between these species, we madly planted twenty of these hoops beside the original 'gift' trees.

One fresh Melbourne day the new botanists found themselves in a commercial art gallery in Richmond. The walls boasted a collection of paintings by an assortment of Australian Painters. The couple mused about the images on the walls, congratulating themselves on recognising some of the great names of artists, even before reading the signatures! I never suspected that within the Australian Currency on show, a Damocles sword awaited me – I entered a room and was struck by what looked terribly like ... I know a Bunya tree when I see one!

The tree nerds were pulled towards a specific oil on composition board, *New Guinea landscape*, the paint emphatically depicting the *Araucaria* species. In this work, a majestic shape soars triumphantly into the clouds, expressing a domed crown tapering towards the apex. Coexisting beside it, a delicate paintbrush has created the quieter, humbler partner with horizontal branches 'whorled around the trunk with tufts of leaves clustered at the ends'.<sup>1</sup> The botanists knew that New Guinea belongs to the same biogeographical realm as Australia, and so they viewed the painted images of the *Araucaria* as the cousins of their south-east Queensland crop!

My eyes darted across the surface of Dobell's orgy of marks and scratches. At the *A. bidwillii* his audience experiences the painfully prickly texture of this sculpture, its leaves being large, stiff triangles with a sharp point. The craftsmanship of paint here, in this landscape on the wall of Charles Nodrum's gallery, allowed this voyeur to imagine the harvest of large ovoid cones, twenty to thirty centimetres long and ten to twenty centimetres across, formed by many edible seeds encased in woody coverings wedged tightly together,<sup>2</sup> in her backyard in south-east Queensland.

In the middle of *New Guinea landscape* a group of unidentified trees boasts dobs of very softly applied white paint. Blossom? Blue flecks appear on the crests of others. Blue for air? Blue colour to fill up space?

Perhaps the artist is merely portraying a feeling of light? Or is the answer ('If indeed there ever was a question!' said the white rabbit!) simply that the white and blue flecks are a highlight for the foliage? Dobell's story reveals a sun shower. Obvious full-mouth-of-fairy-floss clouds hover. Sunlight struggles through white paint. Maybe those blue flecks hovering above the foliage are raindrops! My feeling of connection, absorption, interest, excitement and discovery all somersault into sheer delight at the artist's grasp of these trees, clouds, foliage of forest, and light. There are figures in the painting but, in this landscape, they play a secondary role.

Some high-school students entered the gallery. My empathy went out to the art dealer, whose courtesy must certainly often be taxed by a penniless audience enquiring about the availability for photocopy of the paintings on display – their pending art assignment, for them, being far more urgent than blue flecks of emotion in their life! A generous serving of attention was given to the visitors by the dealer, whose passion disregarded their financial status!

My daughter Josephine, who is studying science (having been discouraged by her parents from pursuing the financially fragile Arts!), frowns judgmentally at her mother who is reading aloud every word she types for this article. 'Who is William Dobell?' she asks.

I return to 1964 when I accompanied my parents from Toowoomba on a Royal Easter Show trip to Sydney. One morning we visited friends at Darling Point, where on the wall of their lounge room hung a William Dobell portrait of their host, Dr Edward MacMahon, in his surgical gown. More intrigued by a smaller version of the portrait, framed on another wall, I asked myself: 'Why would the artist bother painting a "study"? Maybe to make sure he can really do it?' At thirteen, although silently convinced that I belonged to the leper-artist colony, I had not done my homework on Australian Art History. I was ignorant of Dobell's celebrity status, which he gained firstly by winning the Archibald Prize in 1943 with his controversial portrait of Joshua Smith, and then receiving the same prize twice more: in 1948 with his portrait of Margaret Olley and in 1959 with that of his surgeon.

'What do you think of it?' asked Dr MacMahon, curious and excited for the Queensland visitors' response to the celebrity artist's gift to him (another gift, again, from a patient grateful to have survived a 'successful operation'!).

My Mother replied with the boring obvious: 'Oh Ted, I could tell immediately it was you!'

While clouds are circular brush puffs, Dobell sculpts the mountains to make ridges of the landforms. He wipes paint across the board with the inside of his palm. Light falls on the ground (No, it is water. The figures are in boats!) as yellow paint brushed across the surface





WILLIAM DOBELL, *New Guinea landscape*, c. 1950, oil on composition board, 43 x 60.5 cm, courtesy Charles Nodrum Gallery, Melbourne.

induces or declares rainforest heat. Paint pencils branches to create the *A. cunninghamii*. And what of Dobell's Bunya? The leaves are exactly as Patrick White would have them. In David Marr's biography, in a chapter titled 'The Bunya Bunya Tree', the child Paddy believes that the fleshy, spiked sculpture in his childhood garden is a Protector! 'If the larrikins of Darlinghurst were shouting at him through the privet hedge, all he had to do was run to the bunya bunya and he was safe. He wondered if paradise was somewhere in its branches.'<sup>3</sup>

I return to my daughter's question, 'Who is William Dobell?'. I'm a dabbling botanist; I've now got a smattering of art history, and I've got an Archibald Prize in my CV. These attributes instantly dissipate while I envy Dobell's coruscating marks of paint in his *New Guinea landscape*. Eventually I reply: 'William Dobell is the majestic Bunya Pine

while your mother dreams she is that Hoop Pine coexisting beside him.'

<sup>1</sup> Leonard Cronin, *Key Guide to Australian Trees*, Reed Books, Melbourne, 1988.

<sup>2</sup> *ibid.*

<sup>3</sup> David Marr, *Patrick White: A Life*, Random House, Sydney, 1991, p. 31.

Dr Natalie Moore and Anna Shera provided valuable botanical advice during the preparation of this article, while Edwina MacMahon helped jolt my memory! Their assistance is gratefully acknowledged. I would like to give special thanks to Peta Allen Shera for her enthusiastic and inspirational editing. I could not have written this article without her!

#### DAVIDA ALLEN

*Davida Allen is a mother; a wife; a writer; a painter; a filmmaker. She won the Archibald Portrait Prize in 1986. 'Yes! I'm a bit manic! But I adore Directing and having People involved in my projects ... It's the collaboration which makes it FUN!'*



# REGIONAL GALLERIES IN AUSTRALIA

PAMELA BELL

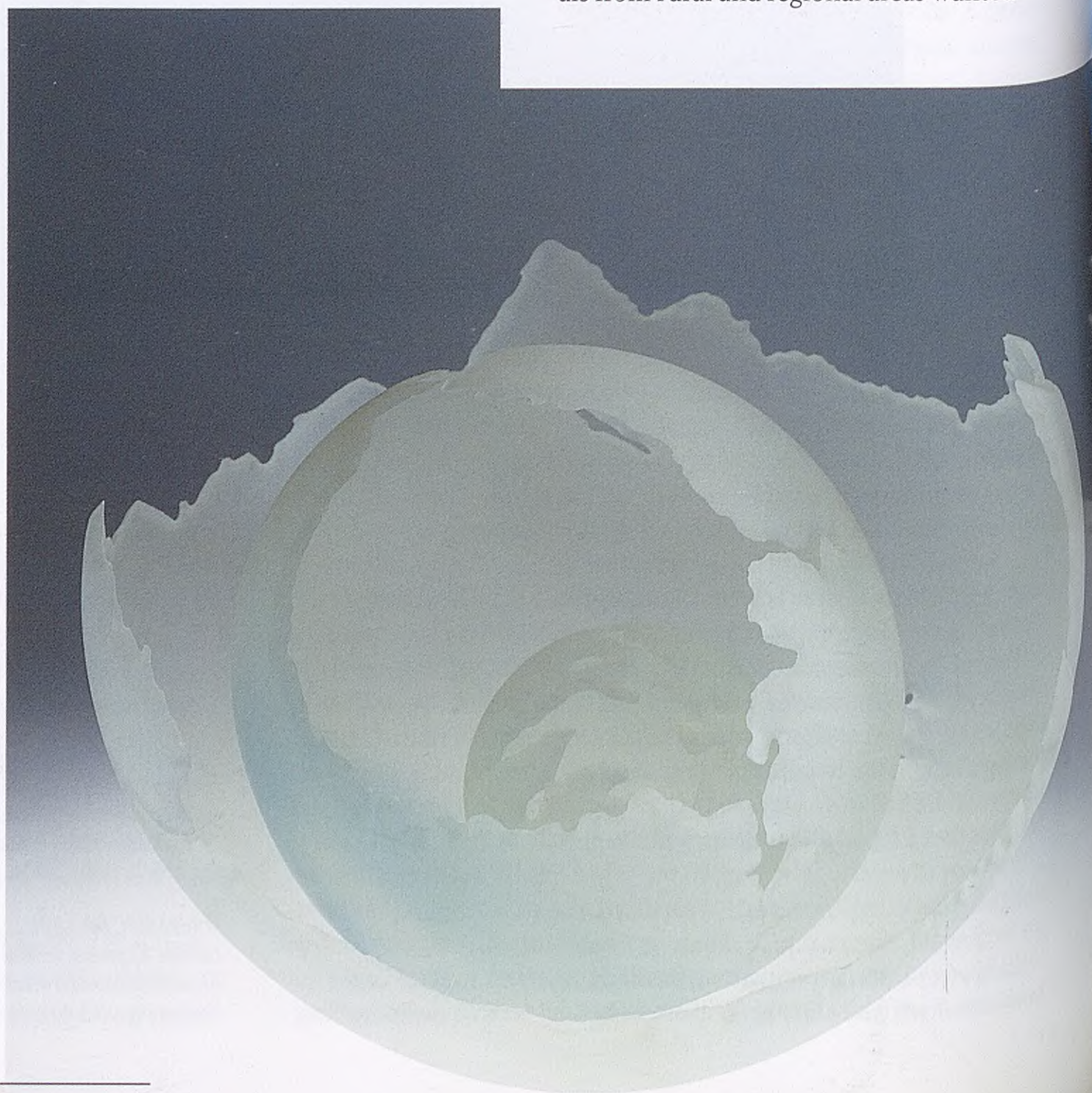
The past fifty years have seen a dramatic increase in the number of regional galleries throughout Australia. There are now approximately 150, while in 1950 there were only about seven.<sup>1</sup> This points to a fruitful partnership between regional communities and the three tiers of government. Most of these early galleries were in Victoria, some dating from the late nineteenth century. Exceptions were the Broken Hill City Art Gallery established in 1904 and the Queen Victoria Museum and Art Gallery at Launceston, founded in 1887. Today regional galleries are located in cities around the coast from Cairns to Geraldton, in inland cities like Ballarat and Toowoomba, in outback locations like Broken Hill and Longreach, in suburban areas of the capital cities, on university campuses and elsewhere. Factors of population density, accessibility and wealth are responsible for the majority of regional galleries being located in the eastern states, with fewer in Western Australia, South Australia and Tasmania. New galleries are constantly being planned and established. There has also been a spectacular development in the size and scope of regional galleries, from humble beginnings – for example, a room in a town hall in Castlemaine, Victoria in 1913, where a series of bequests have since provided more adequate accommodation – to the state-of-the-art, multi-purpose Global Arts Link Centre at Ipswich, which opened in 1999.

## DEFINITION

The defining elements of a regional gallery are that it is a public gallery owned and financed by local government, is housed in premises provided by local government, and that it allows regular public access. There are a few exceptions such as the New England Regional Gallery, a limited liability company that administers the council-owned Hinton and Chandler Coventry collections.

## ORIGINS

It may generally be thought that regional galleries are a product of civic pride and aldermanic support, but research suggests that whether established through philanthropy or through municipal councils, they all had their genesis in the enthusiasm of local individuals, either collectors or members of an art society who wanted to broaden the cultural life of the district beyond the local hotel, library, school and perhaps diggers' club. Far-sighted individuals from rural and regional areas wanted





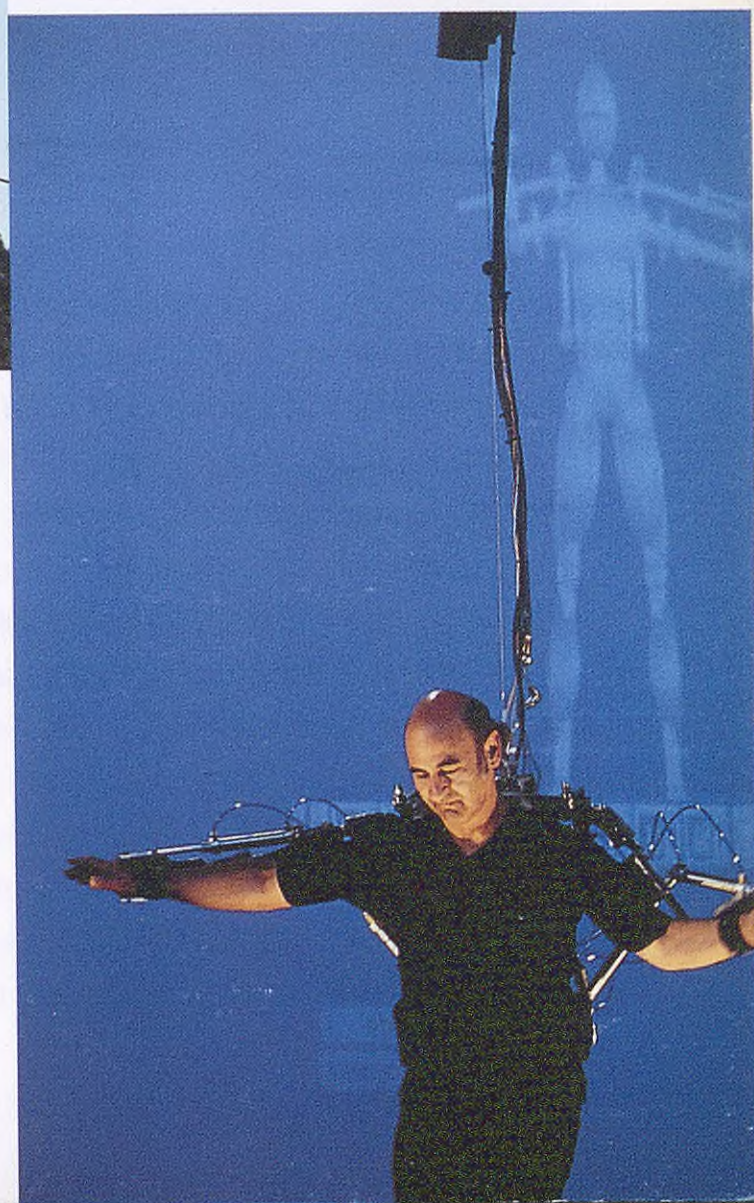
## AN ABBREVIATED HISTORY



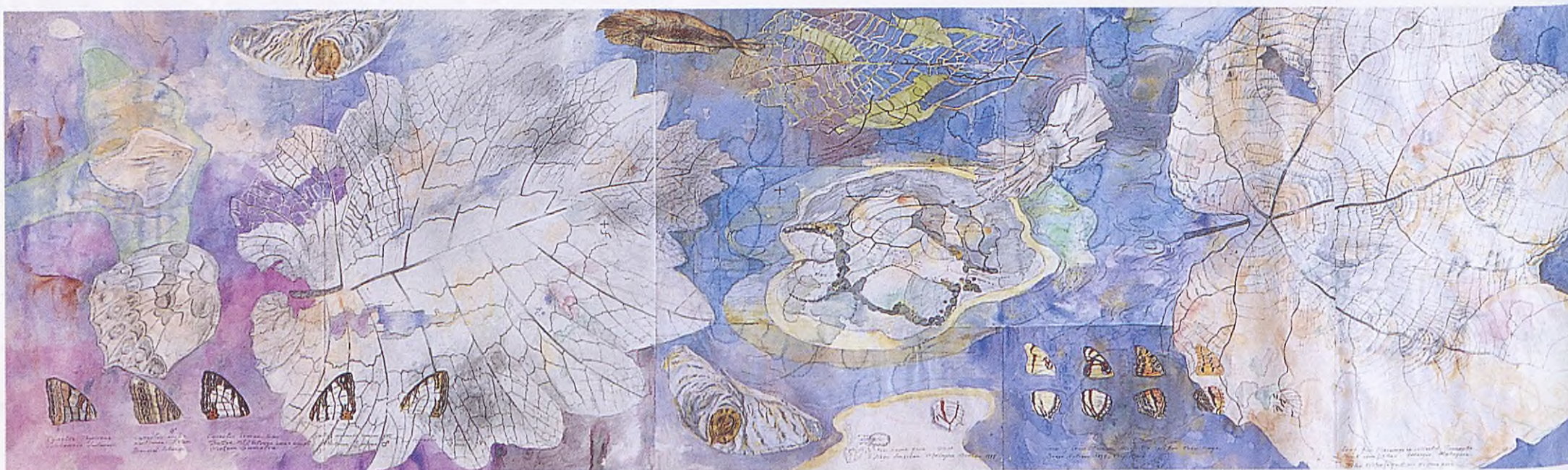
*above:* JOAN BRASSIL, *A tether of time*, 2001, sound sculpture: stainless steel, steel wire, concrete, 8 metres high (approx.), purchased with assistance from the Visual Arts/Crafts Fund of the Australia Council, courtesy Campbelltown City Bicentennial Art Gallery, New South Wales. Photograph Sergio Santos.

*right:* STELARC, *Movatar*, August 2000, performance, from 'Cyber Cultures: Sustained Release' exhibition, Casula Powerhouse Arts Centre, New South Wales. Photograph Heidrun Lohr.

*opposite page:* DENIS O'CONNOR, *Eroded form 1*, 1982, from 'Eroded Form' series, free-blown sandblasted glass, 20 x 26 x 23.2 cm, courtesy Wagga Wagga Regional Art Gallery, New South Wales. Gift of Sir Andrew Grimwade. Photograph Greg Piper.







more than this, but they frequently met with opposition. Local councils were reluctant to accept the responsibility of bequests of art collections until enlightened citizens intervened and raised community support.<sup>2</sup> Whatever local politics were in play, even generously endowed galleries have always received municipal or government support. Australia's first regional gallery at Ballarat was established in 1884 through the philanthropy of a former goldminer James Oddie, who was supported by a group of interested citizens.<sup>3</sup> They rented the original premises, until, in 1886, the Victorian government granted the present centrally located site for the gallery, plus £2000 for the acquisition of artworks. £6000 was raised for the gallery building, which opened in 1887. It would only have been a city as wealthy as Ballarat, enriched by goldmining, which could have provided this, then enormous, financial support.

In 1904 another mining town, Broken Hill, established the first regional gallery in New South Wales. It was opened with pomp by then governor-general, Lord Northcote. His address concentrated on the 'great mining centre' of Broken Hill and suggested that the gallery and art collection would compensate the underground

workers who were deprived of 'green fields and blue skies'.<sup>4</sup> Broken Hill City Council did not entirely support the idea of a gallery. When the mayor spent £50 on a painting by Julian Ashton for the new gallery, councillors thought the money could have been spent 'more advantageously upon the making of this road or the improvement of that footway'.<sup>5</sup> The gallery's establishment was largely due to the drive of a local medical practitioner, James Booth, who obtained financial assistance from London-based mining magnate and collector George McCulloch, a nephew of Sir James McCulloch and a founder of Broken Hill.<sup>6</sup> The *Barrier Miner's* prediction that the establishment of the Broken Hill Gallery would lead to a network of such galleries throughout the state was not fulfilled until the late twentieth century.

By 1957, Victoria, comparatively wealthy and densely populated, had six regional galleries staffed by volunteers. In 1957 they formed a free association, the Victorian Public Galleries Group. By 1968 there were eight galleries: Ballarat established 1884, Bendigo 1887, Castlemaine 1913, Geelong 1896, Hamilton 1959, Mildura 1956,

Shepparton 1934, and Swan Hill 1964. Swan Hill was the only one designated as a regional gallery. Shepparton and Geelong were founded by councils to house their art collections, the rest were established through the efforts of local artists and patrons. In 1973, the Public Galleries Group became the Regional Galleries Association of Victoria, set up by Victorian premier Henry Bolte (1955–73) as a professionally staffed organisation responsible to his new Ministry for the Arts. In 1973 Bolte appointed Eric Westbrook as first director of the Victorian Ministry for the Arts. As a former director of the National Gallery of Victoria (1956–73) and chief (art) exhibitions officer for the British Council in the United Kingdom, Westbrook was an experienced arts administrator, familiar with regional arts. Bolte was a farmer, and probably saw political advantage in government patronage of regional arts.<sup>7</sup> Thus, Victorian regional galleries were firmly established long before galleries in other states. Victorian regional galleries now receive government support through the Public Galleries Association of Victoria, based at the National Gallery of Victoria.

An interest in art in country New South Wales was established by the Country Art



right: ROY DE MAISTRE, *Boat harbour*, 1925, oil on plywood panel, 60.2 x 69.6 cm, courtesy New England Regional Art Museum, New South Wales.

opposite page: JOHN WOLSELEY, *The architecture of leaves in Java and Malaysia*, 2000, watercolour and pencil on paper, 75 x 260.5 cm, from 'Tracing the Wallace Line', Bendigo Art Gallery, Victoria. Reproduced courtesy the artist and Roslyn Oxley9 Gallery, Sydney.



Exhibition Scheme (1944–87) based at the Art Gallery of New South Wales, initiated by the McKell government and administered initially by Bernard Smith.<sup>8</sup> McKell's long-term aim was to establish art galleries in country towns. But, by 1968, apart from those at Manly, Newcastle and probably Broken Hill, regional galleries in New South Wales had major problems. David Thomas, director of the Newcastle gallery, wrote a passionate and critical article on New South Wales regional galleries, which included Lismore established 1953, Tamworth 1919–61 and Goulburn 1967–82, the last two being initially just a few pictures hanging in a spare council room. They

were, he said, housed in 'small, ill-equipped rooms – cramped, dilapidated, ignored, unwanted and unsuitable – unhappy adjuncts to municipal buildings ... the product of an unholy mess of ineptitude, apathy and the sacrificing efforts of a few individuals'.<sup>9</sup> The position in New South Wales changed with the advent of the Wran government in 1976. In 1945 Dr Roland Pope, a Sydney ophthalmic surgeon, had donated his extensive art collection to the City of Newcastle Library, which administered it with assistance from an honorary

art collection director. In 1972, in Newcastle, David Thomas convened a meeting of local councils who were responsible for art collections with the aim of forming an association of New South Wales regional galleries to seek financial support from state and local government. Over the next five years this body lobbied members of the New South Wales government and opposition. During his legal career, the opposition leader Neville Wran had represented several artists, including Colin Lanceley and Mike Brown, and had gained an insight into the art world. On winning government, Wran instituted a grant program in 1976 to support New South Wales





regional galleries, and in 1979 his Division of Cultural Activities set up the Regional Galleries Association of New South Wales, paying for professional staff whose brief was to foster and develop the state's regional galleries. Matching grants were provided for capital works, a component of salaries for professional staff and, at times, conservation, exhibitions and acquisition of artworks. Today the New South Wales government has consolidated support for regional galleries and museums under the umbrella of the Museums and Galleries Foundation of New South Wales.

There were only a few regional galleries in Queensland prior to establishment of government support. The Toowoomba Art Society established a small gallery in 1938, which was enlarged in 1979. In 1967 Laurie Thomas, as director of the Queensland Art Gallery, established a branch of the gallery at Rockhampton, which, in an enlarged space later became a regional gallery. In 1981 the Perc Tucker Regional Gallery was opened in Townsville. By 1986, aware of

the successful regional gallery movement in New South Wales, the Local Government Association of Queensland consulted Michael Goss, director of the New South Wales Regional Galleries Association, about setting up a similar organisation in Queensland. Coincidentally, the Australia Council decided to institute a National Exhibitions Touring Support (NETS) agency in Queensland to tour exhibitions of contemporary art, craft, design and Aboriginal culture throughout the state. The Bjelke-Petersen government supported both initiatives, and offered matching funds, office space and administrative assistance.<sup>10</sup> The expansion of regional galleries in Queensland over the past fifteen years from three to the astonishing number of fifty-seven underlines the importance of

local, state and federal government support for regional galleries.

In other states, where there are comparatively fewer galleries, there are no government organisations devoted specifically to their support although they do receive financial assistance from local and state government. In Western Australia and South Australia, similar development patterns to those in Victoria appear to have occurred. Galleries at Fremantle and Bunbury, both now supported by local government, were established through bequests of collections, on the stipulation that councils provide adequate housing for them. The Riddoch Gallery in Mount Gambier, opened 1981, evolved from the Mount Gambier Institute, founded in 1887. In Tasmania, apart from the historic Queen Victoria Museum and Art Gallery, Launceston, established in 1891, there are only regional galleries at Devonport and Burnie, both developed by local government.

#### FUNDING

Some Victorian regional galleries are supported by substantial private philanthropy, but overall, regional galleries are funded by local, state and federal governments.

Basic running costs are met by local government, while state and federal funding assists exhibitions, staff training, occasionally staff employment and so on, but support schemes change with the various governments in office. The federal government Taxation Incentives for the Arts scheme supports public art institutions, including regional galleries, in acquisitions of art-





works. As noted elsewhere, state governments contribute through their regional gallery associations.

While regional galleries were formerly directly responsible to general managers of local councils, they are now usually part of the corporate structure of local government. Gallery directors now need to be more politically aware; they have also lost some of their autonomy because, as local government business units, they must comply with local government needs and regulations such as health and safety, write their own business plan, and adhere to the local government agenda. There is an increasing trend for regional galleries to generate some income through charges for various services, including occasionally a small gallery shop, but few galleries charge an entry fee. These innovations follow changes in the operating style of local government itself, where the corporate model is increasingly favoured.<sup>11</sup> The power of local councils is seen in the recent proposal from the Brisbane City Council to sell their art collection to fund a historical museum. This issue remains unresolved. Regional galleries have become more sophisticated in their staff structure necessitated by expanding activities and responsibilities. In New South Wales regional galleries, professional staff ranges from 1.5 to 10, often assisted by



volunteers. This is generally the case in other states, although some newer galleries are still staffed by volunteers or may be artist-run.

#### BUILDINGS

Many regional galleries are housed in recycled heritage buildings, for example the recently opened Mosman Region Gallery and Community Complex, constructed within a redesigned church building, whose belltower and façade were designed by Walter Burley Griffin, thus preserving the building while providing high quality gallery premises. The 1970s trend for councils to build civic centres has been a factor in the establishment of regional galleries. The Burnie Civic Centre was not planned to include a regional gallery, but in 1974 local art lovers lobbied the council, which made a successful application to the Whitlam government for a Visual Arts

Board grant. This was supplemented by a Tasmanian state government grant enabling a gallery to be included in the complex in space originally designated for another purpose. Some regional galleries which began in humble premises have been rehoused, often as a result of private philanthropy. The Benalla gallery was originally accommodated in the town's memorial hall, but in 1972 a substantial private donation was used to build a new, then state-of-the-art gallery, sited in the city botanic gardens, designed by Melbourne architects Munro and Sargent. Increasingly, councils are providing architect designed, purpose-built gallery complexes which conform to international museum standards, like the exemplary Hazelhurst Regional Gallery and Arts Centre in the outer Sydney suburb of Gymea, designed by Trevor and Esther Hayter with Michael Bennett of Jackson Teace Chesterman Willis at a cost of \$6.5 million.

The Bendigo Art Gallery, established by the Bendigo Art Society in 1887, opened

*above:* RUSSELL DRYSDALE, *Crow trap*, 1941, oil on fibro cement mounted on board, 39 x 69 cm, courtesy Newcastle City Gallery, New South Wales. Gift of Dr Roland Pope 1965.

*opposite page top:* PREMIER POTTERY, *Bowl with gumnut and leaf decoration*, c. 1933, glazed earthenware with applied decoration, 12.5 x 18.3 x 18 cm (left); *Wall vase with modelled koala*, 1937, glazed earthenware with applied decoration, 26.4 x 20.6 x 13.4 cm (centre); *Jug*, c. 1932, decorated by Margaret Kerr, glazed earthenware, 21.8 x 23 x 18.5 cm (right), courtesy Shepparton Art Gallery, Victoria.

*opposite page bottom:* JOHN PERCEVAL, *Delinquent angel*, 1961, glazed stoneware, 25.3 x 20.3 x 19 cm, courtesy Shepparton Art Gallery, Victoria.

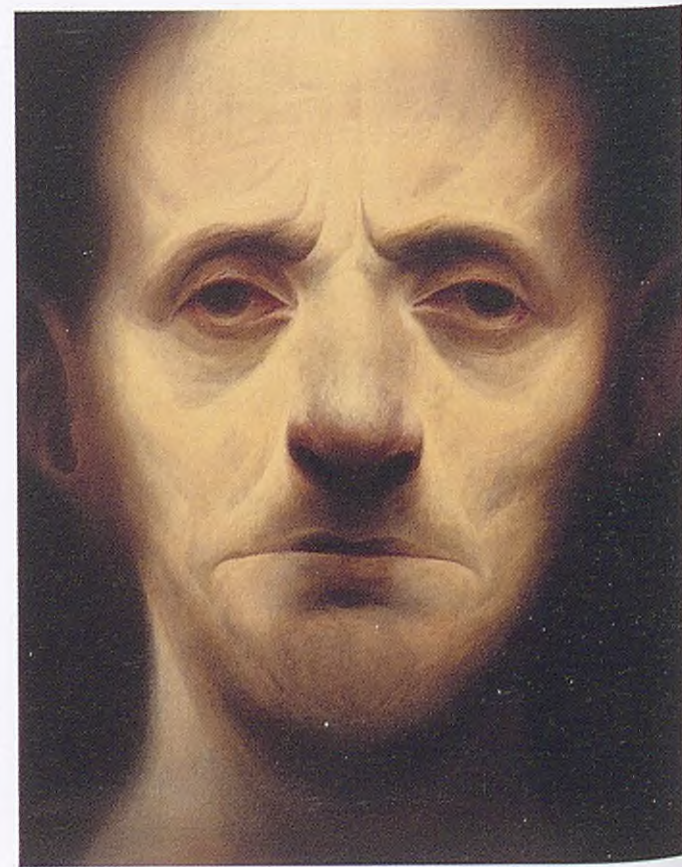


the final stages of its \$6.6 million redevelopment in August 2001. After decades of piecemeal additions, this gallery has been redesigned by Melbourne architects Nation Fender Katsalidis. Major funding from the former Kennett government was supplemented with a \$1 million donation from the Sidney Myer Fund to commemorate the centenary of Sidney Myer's arrival in Melbourne and establishment of his first store in Bendigo. Victorian Premier Steve Bracks launched the Sidney Myer Work on Paper Gallery, an intimate space with lighting specifically designed for these sensitive artworks. The adjacent gallery cafe is by contrast spacious and light filled. To commemorate the completion of the project, the gallery has acquired two Tracey Moffatt photo silkscreens, which will complement its important collection of nineteenth- and twentieth-century works on paper. The opening show, 'Stars and Stripes: Twentieth-Century American Prints 1960s–1980s', from the National Gallery of Victoria, is an indication of the exhibition standard that regional Victorians can now expect.



## COLLECTIONS

Regional galleries contain a significant proportion of Australia's distributed national collection. Ballarat, Newcastle and some other older galleries house key paintings in the history of Australian art. At Ballarat one could see Nicholas Chevalier's *Wannon Falls*, 1862, and the iconic Eureka flag, but also significant modern Australian paintings by George Baldessin, Les Kossatz and others, while at Newcastle, Russell Drysdale's *The crow trap*, 1941, and William Dobell's *The strapper*, 1941, barely suggest the quality of the collection. It is only possible to mention a few examples, ranging from Frederick McCubbin's *A bush burial*, 1890, at Geelong Art Gallery, Roy de Maistre's *Boat harbour*, 1925, from the Howard Hinton Collection at the New England Regional Art Museum, definitive collections of Australian art glass at Wagga Wagga Regional Gallery and the outstanding ceramics collection at Shepparton Art



Gallery, specialist collections of works on paper at Burnie Art Gallery to contemporary artworks created specifically for a regional gallery, such as Joan Brassil's major sculpture *A tether of time*, 2001, commissioned for the new sculpture garden at Campbelltown City Bicentennial Art Gallery. In August 2001 the gallery announced the important donation of sixty-three works of contemporary Scottish art by Sydney collectors Stephen Baycroft and Donald Holt. This includes all the works by Ken Currie and Peter Howson seen in the touring exhibition 'Visualising the Spiritual through the Material', and will give the gallery an international reputation. The above gives only a brief indication of the quality and significance of regional gallery holdings.

## GALLERIES IN EACH STATE

It is only possible to give an overview of Australian regional galleries within the limits of this article; however, to flesh out some of the above documentation, a selection of galleries in each state will be discussed. There is such variety within the





above: PETER BOOTH, *Painting*, 1982, oil on canvas, 197.5 x 304.5 cm, purchased with the assistance of the Visual Arts Board of the Australia Council, 1982, courtesy Riddoch Art Gallery, Mount Gambier, South Australia. © Peter Booth, 1982 / Licensed by VISCOPY, Sydney, 2001.

opposite page top: KEN CURRIE, *Head of a survivor*, 1995, oil on canvas, 100 x 78.5 cm, courtesy Campbelltown City Bicentennial Art Gallery, New South Wales.

opposite page bottom: 'Vietnam Voices', 2001, installation view, Melbourne Museum, courtesy Casula Powerhouse Arts Centre, New South Wales. Photograph Igor Sapina.





network of galleries that no single example can be considered typical.

Initially, Mildura Arts Centre followed the pattern of older regional galleries in Victoria. In 1956 the Elliot family donated their collection of British art by Orpen, John, Brangwyn, Epstein and Nash, as well as a distinguished nude by Degas, to the Shire of Mildura, on condition that it be properly housed. The council purchased Rio Vista, home of the pioneering Chaffey family, to establish a gallery, but in 1962 a new gallery complex was opened, partly funded by state government. As a department of the Mildura Rural City Council, the gallery fulfils the usual functions of caring for the council art collection, showing exhibitions both local and travelling, conducting regional outreach programs and developing local arts. From its inception Mildura has had an entrepreneurial spirit and the ambition to become more than a repository for an art collection and a local gallery. Through a succession of talented and energetic directors, it has expanded its brief far

beyond its local area to include Australia-wide and international connections. As a result, the gallery has played an innovative role in the direction of new art in Australia, a trend that is becoming obvious among a few forward thinking Australian regional galleries. This expansion of activity began through the Mildura Sculpture Triennial (1961–88), the largest sculpture survey in Australia, which attracted national and international involvement. Although some aspects of this event became too avant-garde for some locals, it established a pattern and showed what a regional gallery remote from state capital cities could achieve. The ideology which drove the sculpture shows inspired the annual experimental Palimpsest event, an art and science exhibition, symposium and artists' forum developed over the past four years, and in 2001 included artists Australia-wide and from other countries such as the

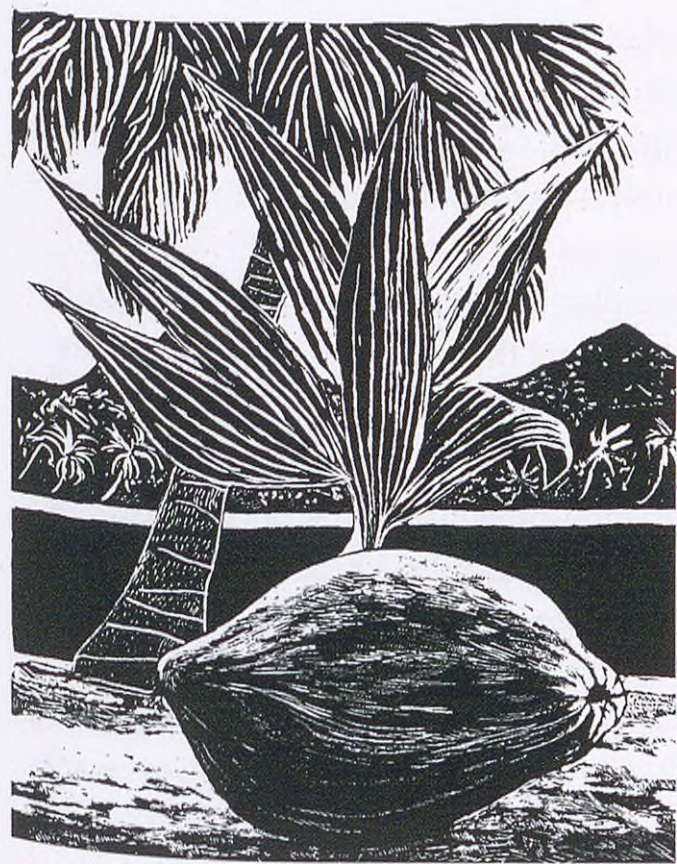
United States, Japan and Russia.<sup>12</sup> Sunrise 21, another project in a similar spirit, has a local and regional focus extending to surrounding towns. It aims to 'use the artistic medium to address a complex set of inter-related cultural, ecological and industrial themes around sustainability of Sunraysia into the twenty-first century'.<sup>13</sup> Artists were linked with regional businesses and challenged to explore relevant issues. This was a joint initiative by the gallery, regional business, state government, the Australia Council and sponsors. The second National Regional Galleries Summit was held in Mildura at the same time as Palimpsest 2001.

In New South Wales, Hazelhurst Regional Gallery and Arts Centre, opened in January 2000, has filled a vacuum in the Sutherland Shire where there is an active artists' community which had no central public art facility. The Sutherland Shire Council seized the opportunity to establish an arts centre on receipt of the Ben and Hazel Broadhurst bequest of 1.4 hectares of land and Hazelhurst Cottage. The Federal Government Federation Fund made a substantial grant towards the project and the state government contributed some funds towards renovation of the cottage. The complex has been designed to international museum standards. Set amid landscaped gardens, the comprehensive series of exhibition spaces, workshops, teaching and artists' studios, and lecture theatres now provide a creative art resource for the entire southern Sydney region. The major galleries show national and international travelling exhibitions, the community gallery exhibits and sells local artists' work, studio workshops include a fully equipped print workshop and ceramics studio, used for day and evening classes and school holiday workshops, and the original cottage is reserved as a potential artist-in-residence



space. The theatrette is used for films, performances and lectures on art appreciation and history. The complex also contains a shop and coffee bar. The local Dharawal people have allowed Hazelhurst to use an image of a kangaroo taken from a local rock engraving. Their history is the basis for lectures and nearby national park tours organised by Hazelhurst and led by Aboriginal rangers. Hazelhurst has adopted a policy of not assembling an art collection. This policy has been adopted by some other new regional galleries, and keys into the international debate about the viability of public art collections.

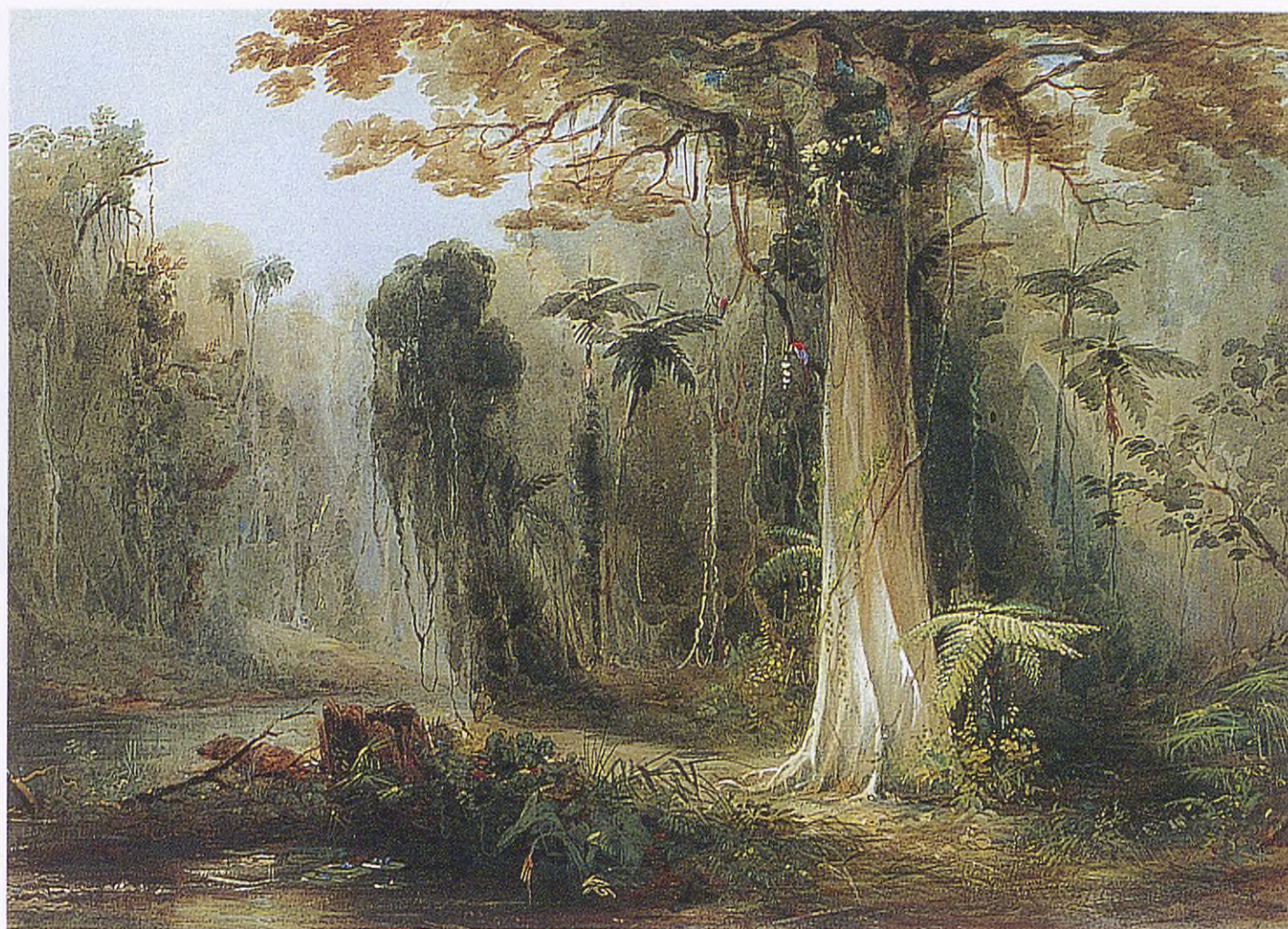
The development process of the Perc Tucker Regional Gallery, Townsville, Queensland, took some years. In 1970 Joan



above: RAY CROOKE, *Untitled*, from the book *Palmetum*, 1995–2001, linocut, 45.5 x 37.5 cm, collection Lyre Bird Press, courtesy Perc Tucker Regional Gallery, Queensland.

top right: CONRAD MARTENS, *Mullet Creek*, Illawarra, 1853, watercolour, gouache, gum arabic, pencil on paper, 30 x 43 cm, courtesy Wollongong City Gallery, New South Wales.

opposite page: LAUREN BERKOWITZ, *Rainbow serpent terrain*, 2001, kikuyu grass, 1400 cm diameter, site-specific installation, courtesy the artist and Hazelhurst Regional Gallery and Arts Centre, New South Wales. Photograph Michael Weekes.



Innes-Reid, deputy mayor, established an Arts and Cultural Committee. In 1975 a subcommittee, the Art Gallery Advisory Committee investigated the feasibility of a regional gallery. In 1981, with Visual Arts Board support, the gallery was established in a heritage building and named after the mayor, Perc Tucker. The Townsville Art Society, formed in 1962, also supported the establishment of the gallery.<sup>14</sup> The gallery promotes north Queensland artists, while using its five exhibition spaces for exhibitions of national and international content, many focusing on the tropics, plus shows from the gallery's own collection. Floor talks, lectures, education programs, performances of music, theatre and dance supplement these exhibitions. Volunteers assist with administration. A gallery membership program and Kidzart children's art club extend community involvement. The col-

lection is based on the theme of the tropics in Australian historical and contemporary art. Besides north Queensland artists' work, the collection contains significant works on paper associated with Lyre Bird Press, which is locally based at James Cook University. Also included are ceramics, Aboriginal and Torres Strait Islander art, and Papua New Guinea contemporary art, produced since independence in 1975, which emphasises contemporary interpretations of the traditional art and culture of the region.<sup>15</sup> The breadth of this gallery's activities is suggested by exhibitions which it organises. 'Japan in Australia' celebrates the tenth anniversary of Townsville's sister cities agreements and features master Japanese printmaker Manukata, with selected Japanese objects from the local community. Two exhibitions received Visions of Australia federal government support this year. 'The Lyre Bird Press: In Full Flight' shows prints and artists' books produced by the press, which celebrates its





left: CATHERINE ROGERS, *Visions of suburbia*, 1995–2001, inkjet photographs on archival paper, each 56 x 76 cm, the Korean Culture and Arts Foundation Insa Art Space, Seoul and Penrith Regional Gallery & Lewers Bequest, New South Wales.

opposite page: EDGAR DEGAS, *Woman combing her hair in the bath*, 1894, pastel on paper, 60 x 45 cm, Mildura Arts Centre Collection, Victoria, Senator R. D. Elliott Bequest, presented to the City of Mildura by Mrs Hilda Elliott, 1956.

twenty-first birthday this year. It will tour to nine local and interstate regional galleries. 'Roses and Red Earth: Polish Folk Art in Australia' examines the significance of Polish folk art in the contemporary work of Polish artists in Australia. The exhibition material is sourced from the Townsville Museum of Anthropology and Archaeology, Cracow Ethnological Museum and private collections. This show travels to five states. These exhibitions show how a regional gallery can draw on its own community to reach a wider audience, while also stimulating its local supporters.

Riddoch Art Gallery, Mount Gambier, is named after the grazier and philanthropist John Riddoch, who donated early Australian and British paintings to Mount Gambier. The gallery hosts travelling exhibitions, lectures by visiting artists, art workshops, concerts and floor talks, but is most notable for its collection and innovative Creative Careers Day for senior school students and recent school leavers. The gallery sources successful young speakers from fields such as interior design, furniture design, conservation and textile design, who give insights into their profession. Some students travel over 250 kilometres to attend. Significant modern Australian works in the collection are by Peter Booth, Mandy Martin, and Gunter Christmann, and photography by

Mike Parr. The Rodney Gooch Aboriginal Art Collection includes important material from Utopia. Art related to south-eastern South Australia by George French Angas, Eugène von Guérard and Shay Docking is also a special collecting area. An active group of friends supports the gallery.<sup>16</sup>

In Tasmania, the Burnie Regional Art Gallery is run by the local council with support from Arts Tasmania. It provides a cultural resource for the industrial port and north-western districts. This large, flexible exhibition space is set up to the highest museum standards of lighting, climate control and security complemented by well equipped and designed storage and working spaces which, while invisible to the public, provide the basis for a professionally run gallery. The collection policy, implemented in 1980, concentrates on works on paper, in recognition of the historical Burnie paper industry. Notable artists represented include Arthur Boyd, Michael Kempson, Sidney Nolan, Brett Whiteley, and Tasmanians Bea Maddock and Christine Hiller. Attendance figures averaging over 14,000 per year indicate the appreciation of the local and national exhibition program.<sup>17</sup>

Bunbury Regional Gallery originated with the 1948 Sir Claude Hotchin art bequest. In 1980 the council purchased the 1883 Convent of Mercy with the aim of establishing a regional gallery. Renovations have produced a multi-purpose art complex with 'A' classification climate control, security and disabled access. Bunbury Regional Gallery is the centre of a thriving cultural sector linked to surrounding regions and institutions, with a marked emphasis on education. Interstate exhibitions and those sourced from the gallery have state-wide significance, for example the Bunbury Biennale, a rigorously selected exhibition of the best Western Australian contemporary art. Ancillary services include a children's art club, Gallery Art School, stART program for the disabled, holiday workshops and camps for schoolchildren, workshops by visiting artists and curators, an artist-in-residence program where the artist is available for individual consultation, specific schools workshops, including education packages conducted by professional lecturers sourced by the gallery, and professional development lectures for teachers. This gallery has recently suffered severe budget cuts, although it generates one-third of its own budget and attracted 51,000 visitors last year.<sup>18</sup>

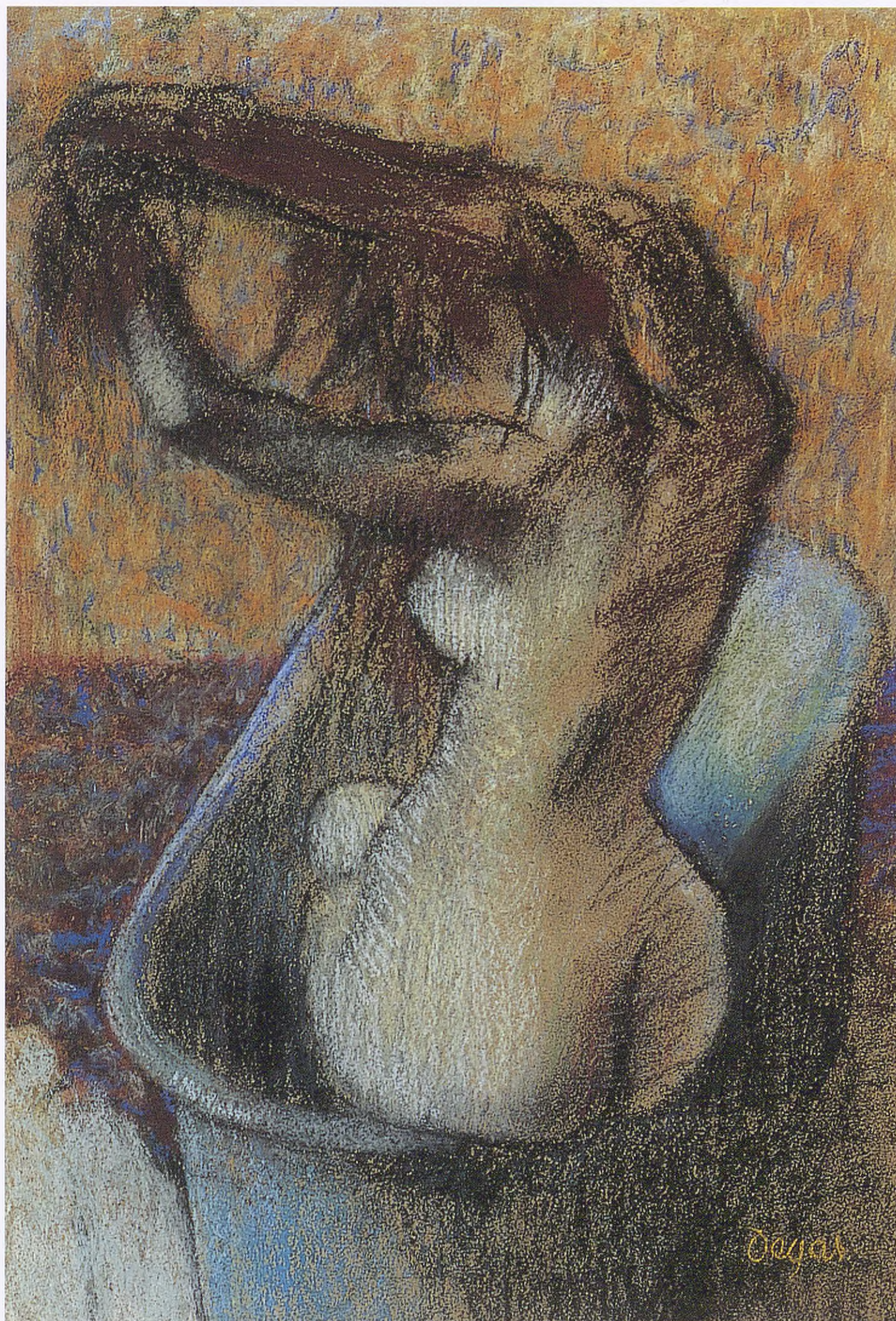
Many other galleries could have been



mentioned: for instance, the Casula Powerhouse Arts Centre, which engages with significant issues such as multiculturalism and new technologies through innovative national touring exhibitions like 'VietNam Voices: Australians & the Vietnam War' and 'Cyber Cultures: Sustained Release'; and the Penrith Regional Gallery & Lewers Bequest, which has established a partnership with the Korean Culture and Arts Foundation. This began with the exhibition 'Indicium: Identity in Australian Contemporary Photomedia' at Seoul's Insa Art Space in November 2001. An exchange exhibition of Korean art will be shown at the Penrith gallery during September 2002. It is impossible to estimate the contribution to the Australian art world made by regional galleries and their dedicated staff.

- <sup>1</sup> Alan & Susan McCulloch, *The Encyclopedia of Australian Art*, Allen & Unwin, Sydney, 1994, p. 799.
- <sup>2</sup> Letter from Professor Don Edgar to author, July 2001.
- <sup>3</sup> *Art & Australia*, vol. 12, no. 3, 1975, p. 250.
- <sup>4</sup> M. Goss, R. Heathcote & C. Lillico-Thompson, *Regional Galleries of New South Wales*, Regional Gallery Association of New South Wales, Sydney, 1987, p. 5.
- <sup>5</sup> *Barrier Miner*, 13 September 1904, p. 6.
- <sup>6</sup> McCulloch, op. cit., p. 805.
- <sup>7</sup> Conversation with Michael Goss, July 2001.
- <sup>8</sup> Bernard Smith, 'Taking art to the country', in *Cultivating the Country*, Peter Timms & Robyn Christie (eds), Oxford University Press, Melbourne, 1988, p. 33.
- <sup>9</sup> David Thomas, 'Provincial art galleries in New South Wales and Victoria', in *Art and Australia*, vol. 6, no. 2, Sept. – Dec. 1965, p. 120.
- <sup>10</sup> [www.rgaq.irc.au](http://www.rgaq.irc.au) (Regional Galleries Association of Queensland).
- <sup>11</sup> Conversation with Maisie Stapleton, July 2001.
- <sup>12</sup> [www.abc.net.au/arts/palimpsest](http://www.abc.net.au/arts/palimpsest)
- <sup>13</sup> [www.artind21.org.au](http://www.artind21.org.au)
- <sup>14</sup> Correspondence with Frances Thomson, July 2001.
- <sup>15</sup> Perc Tucker Regional Gallery website: [www.townsville.qld.gov.au](http://www.townsville.qld.gov.au)
- <sup>16</sup> Correspondence from Justine van Mourik, August 2001.
- <sup>17</sup> Correspondence from Hugh Hassard, July 2001.
- <sup>18</sup> Conversation with James Davies, August 2001.

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# STANWELL PARK

*Stanwell Park*





ERIC RIDDLER



## LANDMARK AND MOTIF

*The distinctive features of the escarpment and coastal landscape of Illawarra provoked many comparisons with picturesque European landscapes with which visitors were more familiar...<sup>1</sup>*

The picturesque appeal of the Illawarra Escarpment, a long coastal mountain range which forms the backdrop for today's city of Wollongong, guaranteed that the region would attract landscape painters from the earliest days of European encroachment. One particular part of the escarpment, the headlands and valley around the township of Stanwell Park, ultimately came to represent not the picturesque Europeanised landscape of colonial Australian art but instead the establishment of the Australian landscape as part of our cultural identity.

Artists' travels through regional Australia have played an important role in landscape and,

indeed, abstract painting in Australia. Early topographical artists began the exploration, followed by generations of city-based artists travelling as far as their trains, cars and eventually aeroplanes would allow. Australia's cities all boast nearby landmarks and landscapes which have inspired generation after generation of artists. Melbourne's Yarra Valley is arguably the premier example of this, with the town-cum-suburb of Heidelberg finding itself a central player in no less than two significant Australian art movements within half a century.<sup>2</sup>

Sometimes, thanks to the processes of conurbation of once distant towns into megapolises, such landscape motifs can be shared

above: ADELAIDE PERRY, *Women and children, Coledale Beach*, 1929, oil on board, 34 x 44.5 cm, courtesy Wollongong City Gallery, New South Wales. The George and Nerissa Johnson Bequest, purchased 1994.

opposite page: JAMES R. JACKSON, *The old road, South Coast*, 1934, oil on canvas, 66.5 x 96.3 cm, Art Gallery of New South Wales, Sydney.





left: JAMES R. JACKSON, *Stanwell Park, New South Wales, 1934*, oil on canvas, 64.5 x 94 cm, private collection. Photograph Greg Weight.

opposite page: DOUGLAS DUNDAS, *Stanwell Park, 1930*, oil on canvas, 53.8 x 65 cm, Orange Regional Gallery, New South Wales.

between cities. The rugged cliffs and wooded hillsides of the Illawarra Escarpment have long been a popular subject for both Sydney and Wollongong-based artists alike. Starting in the Royal National Park, the southern limit of Sydney's urban sprawl, the Illawarra Escarpment dominates the near South Coast of New South Wales past Wollongong towards the Shoalhaven River.

It is common, if disputable, to give credit to the Heidelberg School of Melbourne-based landscape painters for the 'discovery' of the natural Australian landscape as a suitably artistic subject. The Heidelberg painters certainly had introduced a new palette of clear blue skies and dry yellowed grasses to Australian painting. What was radical when first developed in the 1880s became, by the early twentieth century, almost academic. Many prominent landscape painters of the next generation, dubbed the 'Heysenettes' by Robert Hughes, maintained the aesthetic established at the artists' camps of their predecessors.<sup>3</sup>

James R. Jackson was a typical, if not exemplary, member of this group. In 1934 he painted several views of Stanwell Park, including one from Bald Hill, which shows a dry, bronzed coastline. In *The old road, South Coast*, 1934, the eponymous road winds towards the beach, having been replaced about fifteen years earlier by what is now Lawrence Hargrave Drive, the new road built on the old

railway formation left idle when today's shorter and cleaner Otford Tunnel was opened in 1920.<sup>4</sup>

The next generation of Australian artists, the post-impressionists or early moderns, were interested in a much broader palette, often aspiring to a vivid colour saturation. In 1930, only four years before Jackson's visit, Douglas Dundas stood at the crest of Bald Hill and, where Jackson had found a parched barren land, Dundas found a rich, gentle verdure. Described by owner Mary Turner as 'strangely *art nouveau* ... with the great curves of headland and bay and sea', Dundas's *Stanwell Park*, 1930, is as determinedly early modernist as Jackson's paintings were late Heidelberg.<sup>5</sup>

The contrast between the lushness of Dundas's painting and the aridness of Jackson's painting cannot be explained by the typical boom-and-bust climatic variations of the Australian countryside. Rainfall statistics for nearby Darkes Forest reveal that, as a matter of fact, Dundas's painting was made during a period of only slightly above average rainfall, while Jackson's visit to Stanwell Park, contrary to appearances, coincided with an unusually wet period.<sup>6</sup> A late 1930s colour photograph by Frank Hurley, reproduced in *The Home Annual* of 1938, shows the middle ground. Instead of sunburnt brownness or English greenery, Hurley captures a reality somewhere between the two extremes – subject, of course, to the



limits of colour reproduction in the 1930s and Hurley's use of montage, with the figures in the foreground apparently printed from another plate – and notwithstanding, either, that 1938 was an unusually dry year for the region.<sup>7</sup>

The artistic exploration of the Illawarra really began in the 1830s. Conrad Martens and Eugène von Guérard are two of the most respected colonial artists to have travelled through the region. Former military artist Captain Robert Marsh Westmacott drew the landscape of Stanwell Park after settling in the North Bulli area in 1837.<sup>8</sup> A sketch, now in the State Library of New South Wales (SLNSW), looks north towards Bald Hill from just off Coalcliff, the site where coal was first seen in the Illawarra region in 1797. Several other drawings of the Illawarra region were published as etchings in Westmacott's 1848 book *Sketches of Australia*.<sup>9</sup>

As the coalmining, dairying and fishing industries of the Illawarra developed, it became obvious that the rugged, wave-beaten coastline was not entirely suitable for shipping. While sheltered harbours were built in Wollongong and, much later, at Port Kembla, it was safer in the short run to concentrate on overland travel. The railway line linking Sydney to Wollongong was a relative latecomer, opening in the late 1880s.<sup>10</sup> To descend the Illawarra Escarpment, a series of long, narrow tunnels was carved through the sandstone between Helensburgh and Clifton. For the train passenger, the sudden appearance of rugged coastal scenery as the train emerged into Stanwell Park from the asphyxiating Otford Tunnel was more than a visual pleasure. It was a relief.<sup>11</sup>

Stanwell Park offered the first view of the Illawarra Escarpment for train travellers and, before improvements to Bulli Pass, for road







travellers from Sydney.<sup>12</sup> As well as serving the established primary industries, the railways brought another industry, tourism.

In 1898, a decade after the railway opened, Tom Roberts was among the first of the new generation of artists to stop here for the view. Roberts's *At Clifton*, 1898 (named for the then commercial centre of the escarpment, several kilometres to the south), shows the southward view from Bald Hill, a view that would become one of the definitive images of the Illawarra. Bald Hill was more than an interesting viewpoint, however; it was a worthy subject in itself. At the time of Tom Roberts's visit, aviation pioneer Lawrence Hargrave was using Bald Hill's strong updraughts for his experimental glider flights; Bald Hill remains a popular destination for hang-gliders today. In *The coast near Stanwell Park*, 1898, Roberts shows the power of the waves crashing against the hillside.<sup>13</sup>

Melbourne-born E. Phillips Fox and his English wife, Ethel Carrick, stayed at Stanwell Park shortly after Fox's return to Australia in 1913. They are presumed to have stayed with Fox's friend, Edward Officer.<sup>14</sup> Fox is known to have painted at least three works, considered to be 'among [his] finest works painted during [his final] years in Australia'.<sup>15</sup> *The cliffs at Stanwell Park*, 1913, shows the view south from the foot, rather than the crest, of Bald Hill; *Moonrise at Stanwell Park, New South Wales*, 1913, captures the moonrise over the Tasman Sea and Bald Hill; while *The creek, Stanwell Park*, c. 1914, goes into the gully to show the lush, sub-tropical rainforest of the Illawarra Escarpment. A painting by Carrick, now in the S.H. Ervin Gallery, shows two children and their mother, dressed in prim Edwardian white, walking on a hillside covered with the Illawarra District's distinctive cabbage tree palms.<sup>16</sup> Officer is also known to have painted the Stanwell Park landscape.<sup>17</sup>

Royal Art Society of New South Wales president William Lister Lister was a regular visitor to the Illawarra region throughout his career and featured Stanwell Park in his work from at least as early as 1901.<sup>18</sup> Where Dharawal people had once stood in Westmacott's drawing, cattle now grazed. Bald Hill and Stanwell Park appear in the middle distance of Lister's *The majesty and beauty of the Australian coast—summer*, c. 1931, exhibited in the Royal Art Society of New South Wales's 1929 exhibition

and presented by Tom Marshall to the then National Art Gallery of New South Wales.<sup>19</sup>

Many other artists painted in the Stanwell Park area. Royal Art Society of New South Wales co-founder George Collingridge, A. Henry Fullwood, Alice M. Cavill, B. E. Minns and Erik Langker all painted in the area.<sup>20</sup> Gerald Fitzgerald, a student of Lister, painted in the region during 1905–06, his output including a watercolour now in the SLNSW.<sup>21</sup> There are several paintings of the area from towards the middle of the twentieth century by Herbert Gallop, including one of Stanwell Park in the SLNSW and one of the nearby inland town of Darkes Forest in the Wollongong City Gallery. Will Ashton was a regular visitor to the area. Having already sent one Stanwell Park painting to the 'Exhibition of Australian Art in London' at the Royal Academy's Burlington House in 1923, Ashton was back painting in the region at much the same time as James R. Jackson.<sup>22</sup>







*left:* E. PHILLIPS FOX, Moonrise at Stanwell Park, New South Wales, 1914, oil on canvas, 37 x 45 cm, courtesy Sotheby's, Melbourne.

*below:* TOM ROBERTS, At Clifton, 1898, oil on cigar box lid, 12.3 x 19.2 cm, Wollongong City Gallery, New South Wales.



*opposite page top:* ROBERT MARSH WESTMACOTT (formerly attributed to Conrad Martens), Stanwell Park, c. 1838–1846, pencil and sepia wash on paper, 9.5 x 25.2 cm, State Library of New South Wales, Sydney.

*opposite page bottom:* GERALD FITZGERALD, Stanwell Park, 1905, watercolour, 27.9 x 43.2 cm, State Library of New South Wales, Sydney.





*left:* ADELAIDE PERRY, *South Coast*, 1930, linocut, printed in black ink, 14.5 x 19.6 cm, National Gallery of Australia, Canberra. Gift of John Brackenreg 1978.

*below:* E. PHILLIPS FOX, *The creek, Stanwell Park*, c. 1914, oil on canvas, 37 x 44.5 cm, courtesy Thirty Victoria Street, Sydney.

*opposite page:* GARRY SHEAD, *Thirrourl*, 1992, oil on board, 92 x 121 cm, private collection.





A. J. Daplyn, in his 1902 *Landscape Painting from Nature in Australia*, recommended 'the Illawarra, from Stanwell Park to Wollongong and Kiama' as one of the better sketching grounds around Sydney.<sup>23</sup> Since the earliest days there have been many favoured views and landmarks along the escarpment. Besides Stanwell Park these have included the panoramic views from Sublime Point, the dominance of Mount Keira, the hidden valley of Jamberoo and the blue expanse of Lake Illawarra.

As the twentieth century dawned, the one-time colliery village of North Bulli reinvented itself as the tourist resort of Austinmer. Thanks largely to the generosity of Macquarie Galleries founder John Young, who allowed artists to stay at Merryday, the weekend he built there in 1919, Austinmer appears in the work of several early modernist landscape painters such as Adelaide Perry, Aletta Lewis and Robert Campbell.<sup>24</sup> D. H. Lawrence's novel *Kangaroo* was written in Thirroul during 1922, giving the town an aura of international cultural credibility beyond its pleasant scenery.<sup>25</sup> This was enhanced more recently by Garry Shead's 'Lawrence' series of paintings, particularly *Thirroul*, 1992.

Today's City of Wollongong boasts a major regional art gallery, a host of smaller art spaces and a university art school which sits at the very foot of the escarpment. The continuing artistic legacy of the region is now as much a reflection of the city's people as its landscape.



Sydney in 1844, although his plans were not carried out until 1868. Proudfoot, op cit., p. 851; King, op cit., section II, pp. 9–10.

13 Helen Topliss, *Tom Roberts 1856–1931: A Catalogue Raisonné*, Oxford University Press, Melbourne, vol. 1, pp. 151, 153, vol. 2, plates 126, 130.

14 Ruth Zubans, *E. Phillips Fox: His Life and Art*, Miegunyah Press, Melbourne, 1995, p. 165.

15 *ibid.*

16 Sarah Thomas, *Trust the Women*, S.H. Ervin Gallery, Sydney, 1995, p. 9.

17 Decoration & Co., auction catalogue, Melbourne, 20 July 1923, lot 4, ex Mrs Hugo Meyer collection.

18 For example, *South Coast, near Stanwell Park, N.S.W.*, c. 1901, Royal Art Society of NSW, *Illustrated Catalogue of the Twenty-Second Annual Exhibition*, 1901, cat. 171, illus. p. 19, and *Stanwell Park*, 1901, a sketch after which is illustrated on p. 26 of D. H. Souter, 'W. Lister-Lister, President of the Royal Art Society of New South Wales', *Art & Architecture*, vol. 2, no. 1, 1906, pp. 21–7.

19 Royal Art Society of NSW, *Illustrated Catalogue of the Fiftieth Annual Exhibition*, Sydney, August 1929, cat. 25; and Bernard Smith, *A Catalogue of Australian Oil Paintings in the National Art Gallery of New South Wales 1875–1952*, National Art Gallery of New South Wales, Sydney, 1953, p. 124.

20 *Catalogue of an Exhibition of Pictures etc. by Geo. Collingridge de Tourcey*, undated catalogue, c. 1900, cat. 13; Society of Artists, *Catalogue of the Spring Exhibition*, 1899, cat. 117; and E. D. Craig, *Australian Art Auction Records*, CD-Rom, 2000. The Collingridge exhibition was one of a number apparently held around Sydney's northern suburbs during the turn of the nineteenth century, found with several near-identical catalogues in the George Collingridge files of the AGNSW library.

21 Gerald Fitzgerald, *Stanwell Park*, 1905, watercolour, 27.9 x 43.2 cm (image), SLNSW collection no. [Z] V1B/STAN. P/1. See also Fitzgerald's 'The Cloud-Capp'd Hills' (*Stanwell Park*), c. 1906, Royal Art Society of NSW, *The Best 100 Pictures of the Royal Art Society's Exhibition*, 1906, Mark Blow, Sydney, 1906, p. 21.

22 Illustrations of Ashton's Stanwell Park paintings appear in *Exhibition of Australian Art in London*, Burlington House, London, 1923, plate 173; *Daily Telegraph*, Sydney, 26 May 1923, p. 13 (both of the same work); and *Sydney Morning Herald*, 23 June 1934, p. 18.

23 A. J. Daplyn, *Landscape Painting from Nature in Australia*, W. C. Penfold, Sydney, 1931 (5th edn), p. 64.

24 Jean Campbell, *Early Sydney Moderns, John Young and the Macquarie Galleries 1916–1946*, Craftsman House, Sydney, 1988, pp. 20–1, 64, 113, 201.

25 D. H. Lawrence, *Kangaroo*, Secker, London, 1923.

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1 Ken Orchard, in Ken Orchard, Michael Organ & John Walsh, *Illawarra: The Garden of New South Wales*, Wollongong City Gallery, Wollongong, 1994, p. 5.

2 Benjamin Genocchio, 'Images of a birthplace', *The Weekend Australian* (Review), 9–10 June 2001, pp. 20–1.

3 Robert Hughes, *The Art of Australia*, Penguin, Ringwood, Victoria, 1970 (2nd edn), p. 89.

4 C. C. Singleton, *Railway History in Illawarra, New South Wales*, Illawarra Historical Society, 1972, pp. 8–16.

5 Mary Turner, quoted in *Douglas Dundas, 1900–1981*, Art Gallery of New South Wales, Sydney, 1982, p. 34.

6 The average rainfall recorded at the Darkes Forest Weather Station between 1894 and 1964 was 1394.7 mm. In 1929 the rain gauge measured 1577.1 mm, in 1930 it measured 1369.1 mm, in 1933 it measured 1687.8 mm and in 1934 it measured 2045.5 mm. Commonwealth Bureau of Meteorology, *Results of Rainfall Observation Made in New South Wales*, 1948, p. 73; Commonwealth Bureau of Meteorology, *Rainfall Statistics New South Wales*, Melbourne, 1966, p. 56.

7 The Darkes Forest Weather Station recorded only 1228.3 mm of rain during 1938. Commonwealth Bureau of Meteorology, *Results of Rainfall Observation Made in New South Wales*, *ibid.*, p. 73.

8 Helen Proudfoot, 'Robert Marsh Westmacott', in Joan Kerr, *The Dictionary of Australian Artists*, Oxford University Press, Melbourne, 1992, pp. 850–1; N. S. King, *History of Austinmer and Robert Marsh Westmacott in Australia*, Illawarra Historical Society, 1964.

9 Alan McCulloch, *Encyclopedia of Australian Art*, Hutchinson, Melbourne, 1968, p. 577; Robert Marsh Westmacott, *Sketches of Australia*, Spreat, Exeter, 1848.

10 Singleton, op cit., pp. 15–16, and William A. Bayley, *Tunnels of Australian Railways*, Austrail, 1972, pp. 40–2.

11 *ibid.*, p. 26.

12 Ironically, it was Robert Marsh Westmacott himself who first surveyed Bulli Pass as an alternative route down the escarpment for cross-country travellers from



THE CONCEPT EMERGES FROM THE

# stone





KEN SCARLETT

To fully appreciate the sculpture of May Barrie one needs time to visit her property at Calderwood in order to absorb the total experience. As John McDonald, art critic for the *Sydney Morning Herald* has stated: 'her cottage, grounds and studio are works of art in their own right'.<sup>1</sup> Certainly her sculpture can be transplanted to the bland white spaces of a contemporary gallery, but they relate superbly to the environment that she has created around them; they stand at the side of the dirt road, sit in the grassy paddocks, fit into the bush garden or rest unobtrusively at the doorstep of her house. And the house itself must be visited, for May Barrie and her late husband have created a wonderfully livable environment, built of whatever local or recycled materials they could locate. Barrie herself is an essential part of the total picture – small, slightly built, of few words and quietly spoken – with an indefatigable determination to produce sculpture. She dresses elegantly, with an eye for fascinating fabrics, subtle colour combinations and exotic jewellery, yet she is just as much at ease in working slacks and gumboots.

Her sculptures *can* be transplanted, they are not fragile hothouse plants, but they have their roots deep in the soil of her property at Calderwood, inland from Wollongong. Her works in sandstone, basalt, marble and granite sit in the landscape, looking as though they have been there for years. At their best they are not an artist's statement about nature for they appear to emerge from the forms of nature. Like most sculptors of her generation (she was born in 1918) Barrie's earliest works were figurative, but since the early 1960s she has moved towards abstraction, and it is by these later works that she will be remembered.

With no art classes at her school in Canberra one wonders how she developed an interest in sculpture,

but by 1938 she had enrolled at East Sydney Technical College, where she was fortunate to have as two of her teachers William Dobell and Lyndon Dadswell. Dobell must have had an influence, for Barrie can draw with skill and subtlety; Dadswell's impact on the young sculptor was less direct. He had only just taken up the position and was still teaching the academic program originally devised by Rayner Hoff. Barrie still has a *Mask of Julius Caesar* and a copy of Donatello's *Blind shepherd* to remind her of her student days. It was Dadswell's enthusiasm and support for the students, however, that she remembers; he developed his undoubted skills as a teacher dedicated to innovation and experimentation in later years. Having spent all her childhood and adolescence on a farm, it was only natural that many of Barrie's early sculptures were of animals, such as the terracotta *Draught horse*, 1938. Built up with little pellets of clay, a rather mechanical technique that Dadswell frequently used, it nevertheless has a strength of form that is impressive for a young student.

In 1941, after the death of both her father and sister, Barrie returned to work on the family farm. It was wartime, and she met a young Dutch airman, Wim Voorwinden, who was stationed nearby. They married in 1943 and, after the war, travelled to Holland, then on to South Africa. New relatives in Holland introduced Barrie to oriental carpets (in fact gave her one) and the tribal people of South Africa became the first of innumerable exotic people and places she was to visit. One can now view her home and note the influence of the simple roundhouses built by the African



## MAY BARRIE SCULPTOR

above left: May Barrie in her studio, August 2001.

above right: The entrance hall at Callemondah, May Barrie's home at Calderwood, New South Wales.

opposite page: MAY BARRIE, Granite monolith 11, 1995–96, Moruya granite, 201 x 306 x 95 cm, collection the artist. Photograph Robert Walker.



people on the basic design – and one cannot help but notice the numerous rugs from Turkey, Uzbekistan and Afghanistan. Barrie held her first solo exhibition at the University of Pretoria in 1946, returning to Australia two years later with numerous drawings of people and animals and a *Polar bear* in South African marble.<sup>2</sup>

The year 1950 was a memorable one as the Voorwindens purchased a derelict farm at the end of the road at Calderwood. It was very poor land for a dairy farm, but the house had a broad, expansive view down the valley and behind the ramshackle house the massive cliffs of the escarpment rose majestically to the sky. For fifty years this wondrous environment has been an inspiration, a source of sculptural materials and an open-air gallery – a sculpture park before that term became fashionable. After their arrival, the next ten years were spent in rebuilding their home, using local stone for the walls, second-hand slate for the roof, pilfered or purchased doors and windows from abandoned farmhouses. The building process never ceased, for as their children grew up the Voorwindens tended to add a room, a new wing or a separate round-house. Yet, astonishingly, Barrie continued to make sculpture, as well as milking cows and tending five children. As Christine France accurately observed: 'Children, farm work, building and distance conspired to isolate May Barrie from the art world',<sup>3</sup> though in 1958 she joined the Society of Sculptors in Sydney. In the same year she showed in their exhibition, 'Small Sculpture for the Home', at the David Jones Gallery.

It is possible that this contact with other sculptors in Sydney had an influence on Barrie, but it would appear that her move from figuration towards abstraction was



above: MAY BARRIE, *Andromeda*, 1967–68, Wombeyan marble, 182 x 64 x 63 cm. Originally commissioned by Department of Public Works Scientific Laboratories, Lidcombe, New South Wales, now Wollongong University Collection, New South Wales.

below: MAY BARRIE, *Directional*, 1972, Belfast African black granite, 112.6 x 65.9 x 58.3 cm, collection Tom Baker.

opposite page centre: MAY BARRIE, *Sentinel 1*, 1976, Illawarra sandstone, five parts, maximum height 133 cm, dimensions variable. Photographed during solo exhibition at Bonython Galleries, Sydney, June 1976. Collection Alex Lister.

opposite page right: MAY BARRIE, *Viva solaris*, 1974, Angaston pink marble, 180 x 38 x 38 cm, Wollongong University Collection, New South Wales.



brought about by the nature of the materials she was using rather than from an awareness of what other artists were doing. Never much concerned about current styles or theory, though happy enough to accept 'truth to material' as a basic tenet, she has always been very responsive to her materials and the environment. In the early years at Calderwood, Barrie used the strongly striated local sandstone that she could acquire free of cost, but the built-in pattern of the strata, often with dark bands of ironstone, frequently cut across the forms of a figurative subject. Her solution was both pragmatic and sensitive – allow the stone to dictate the form. In some of the works she followed the gentle curve of the bed of the sandstone, found it held water, and that the birds were delighted – and bird pools of sculptural merit have proved to be a steady source of income ever since.

Barrie soon realised the limitations of the local sandstone and moved on to Moruya granite, marble from Angaston, or basalt from nearby Kiama. By 1966 she was exhibiting *Lunar aspirations*, a complex sculpture of stacked and slotted forms, carved directly in Moruya granite. This significant work heralds the direction that Barrie would take for many years. The three irregular vertical forms (about 153 cm high) each have a circular hole at the apex, suggestive of the moon and moonlight. The work has an air of mystery, an ancient presence, as though it may have been left behind by some previous inhabitants. With its vertically stacked stones, *Andromeda*, 1967–68, suggests that it is the place for some forgotten ritual, while *Directional*, 1972, hints at its role as a marker of a significant site. Like a simple signpost at a crossroad it suggests the direction one may take, but its series of low relief forms, concave shapes and incised lines are mysterious messages. The strong



vertical emphasis of *Viva solaris*, 1974, reads as a totem to the sun, which could easily have been central to some early religious practices. *Sentinel 1*, 1976, continues this theme of ancient symbolism with a grouping of five sculptures, each constructed of several strongly defined parts. The repetition of rectangular blocks of Illawarra sandstone, the emphasis on verticality with horizontal accents, the use of horizontal incised lines and the repeated piercing of the forms with deep recesses and holes give a strongly defined unity to the work.

*Sentinel 1* was exhibited in Barrie's solo exhibition at Bonython Galleries, Sydney



in 1976,<sup>4</sup> but as with the previous solo exhibitions she had held in South Africa, Wollongong, Canberra and Adelaide, the financial returns were minimal. In 1971 she experimented with a studio exhibition at Calderwood, establishing a practice that has proved both financially and personally more rewarding than exhibiting in commercial galleries. Barrie eventually decided to build a gallery on the property, which opened on her 70th birthday in 1988. Picnic lunches at her annual exhibitions have become delightfully relaxed occasions for her widening circle of collectors and admirers – and Barrie has been perceptive enough to display a range of

works from small tabletop groupings of stone and utilitarian bird pools to massive works requiring large spaces. It is a policy that has proved to be financially successful but has tended to further remove Barrie from the art scene. McDonald correctly assessed the situation when he wrote, 'if she has remained a marginal figure it is as much by choice as neglect'.

The retrospective exhibition of Barrie's works organised by the Wollongong City Gallery in July 1996, with Naomi Horridge as curator, greatly helped to overcome this perceived 'neglect'. It was fascinating to see the early drawings and the figurative terracottas, to be able to view the development of her stone sculpture from the organic works such as *Equine evolution*, 1963, or *Gemnation*, 1964, through to the symbolic strength of *Sentinel 1*. As the larger sculptures were an important aspect of her work, Barrie specified that the exhibition must be held at the farm as well as within the confines of the gallery. Out in the paddocks it was possible to view *Granite monolith 1*, 1982–83, with the impressive space of the wide valley behind it and the vast sky above. It is a simple composition, merely one sweeping curve, but the greatest mass is at the upsweep of the curve, giving the work a feeling of movement and an unexpected sense of balance. And only a short walk away was *Granite monolith 11*, 1995–96, a slab of granite over three metres long that looks as if it has been broken off a massive boulder by the force of expanding ice on a frosty morning. Both works illustrate a fundamental characteristic of May Barrie's practice: she finds a stone that attracts her attention, transports it to her studio and allows time to elapse while she considers the possibilities. The

concept emerges from the stone. This is one of the reasons why these apparently simple forms have so much strength. They are not comments on nature, but appear to be natural forms, only partly modified by the sculptor.

Inside the garden fence, under the spreading branches of an old jacaranda tree, is *Sentinel 11*, 1990, another extraordinarily successful work. Four rectangular but irregular blocks of Kiama basalt are set into the grassy area like fragments of some previous architectural construction. The stones seem to have been barely worked on by the sculptor, merely polished on some flat planes, edges defined, some simple concave geometric shapes cut into the







surfaces. *Sentinel 11* illustrates two other fundamental characteristics of this artist – her wonderful judgment of the relationship of the various parts of a sculpture to each other, and the relationship of the work as a whole to its environment. In the open paddock *Sentinel 11* would be lost, unable to cope with the vast space, yet sheltering beneath the tree the scale is intimate and ideal for the work. Similarly, this intuitive sense of scale is illustrated with a very small work, *Araganui 11*, c. 1975, placed simply beside the entrance steps to Barrie's house. The beautifully rounded, water-washed stone found on the seashore at Araganui has been modified with an encircling incised line and a small square pit that becomes a point of interest at its gravitational centre.

May Barrie's most recent work, *Pleiad*, 2001, is a *tour de force* on a grand scale, made from Imperial Black granite from the quarry at Black Hill, South Australia. Set in a shallow pool of water 5.7 by 3.6 metres, it

consists of seven separate forms – three verticals and four smaller spherical forms. Barrie wrestled mentally with the daunting problem of creating one cohesive work, but at no stage did she make any maquettes or drawings to help solve the complex relationships. Each of the seven parts was completed in isolation while the artist visualised the total arrangement, only seeing the final grouping when they were placed within the rectangle of water. The two largest forms show their quarry origins with rows of parallel drill marks emphasising their verticality, the stone being left rough and grey in contrast with smaller areas polished to a reflective black. In contrast with the large upward thrusting forms are four much smaller rounded stones, very much like variations of *Araganui II* – some partly polished, some still emerging from the stone and one highly polished and glistening black. *Pleiad* is a work that can be enjoyed on a purely formal basis, but also allows for various interpretations. The title actually means a constellation of seven (seven stars?) and the reflection of the sky in the pool of

water reinforces this possibility. Yet, like *Sentinel 11*, it reminds one of architectural fragments, an archaeological dig or abandoned ancient site.

May Barrie has lived close to the soil in Australia all her life, yet interestingly her work transcends nationality. She has always considered the sale of a piece of her sculpture as money to cover the cost of the next trip abroad, invariably to distant exotic places. The United Kingdom, France and Italy were obligatory starting points, but after that came Afghanistan, Turkey, Greece, Yugoslavia, India, Spain, Portugal, Uzbekistan, Nepal, Thailand, Morocco and Mongolia. How many readers have ridden a donkey up the mountain slopes in Turkey in order to see the monumental stone heads at the Temple of Antiochus on Nemrut Dag? The romance of ruins and the mystery of past civilisations is an underlying, almost hidden theme in Barrie's work.

At the age of eighty-three there is no thought that Barrie has given up travel and, weather permitting, she works in her open-air studio most days; she must be very pleased to have recently completed the biggest and most ambitious work of her entire career. The comparative isolation of fifty years at Calderwood has had its great rewards – time to build a home, raise a family, make sculpture and place it in a wondrous environment.

- 1 John Mc Donald, 'Carving out a niche', *Sydney Morning Herald*, 20 July 1996.
- 2 This same *Polar bear* was to reappear at the first Mildura Sculpture Triennial at Mildura in 1961, the first occasion I remember seeing May Barrie's name.
- 3 Christine France, 'May Barrie', in *May Barrie: A retrospective 1945–1995*, exhibition catalogue, Wollongong City Gallery, 5 July – 11 August 1996.
- 4 Bonython Galleries, Sydney, 4–26 June 1976.

Ken Scarlett is a curator and author of several books on Australian sculpture, including *Australian Sculptors*, published by Thomas Nelson in 1980.



*below:* MAY BARRIE, Sentinel 11, 1990,  
Kiama basalt, 130 x 250 x 230 cm, collection  
the artist. Photograph Robert Walker.

*opposite page:* MAY BARRIE, Pleiad, 2001,  
Imperial Black granite base with water,  
160 x 570 x 360 cm, maximum height of  
sculpture 160 cm, collection the artist.





# Northern exposure

ANITA ANGEL

*Bitter, glorious, difficult country; and a kind of landscape that has never been painted by Westerners, bearing out what I always feel, that we have a lot of homework to do in this country before we can be too involved in the international art scene.* JOHN OLSEN<sup>1</sup>

*The whole of the Kakadu landscape looks the way a didgeridoo sounds.* JOHN FIRTH-SMITH<sup>2</sup>



left: JOHN FIRTH-SMITH, *Rock at Deaf Adder*, 1981, gouache and mixed media on paper, 56 x 76 cm, Museum and Art Gallery of the Northern Territory.

opposite page: TIM STORRIER, *Sunset rock*, 1983, wood, nails, canvas, string assemblage, 44 x 50 cm, Museum and Art Gallery of the Northern Territory.



THE NORTHERN TERRITORY ARTISTS' CAMPS 1980-1991





During the last weeks of the Top End's dry season in 1979, the foundation director of the Northern Territory Museum and Art Gallery, Dr Colin Jack-Hinton, and noted Sydney artist Frank Hodgkinson, made a significant field trip together to parts of the newly proclaimed Kakadu National Park.<sup>3</sup> They stopped for a time at the picturesque Muirella Billabong, not far from the Aboriginal rock-art complex at Nourlangie, and the Koongarra Mineral Lease, a zone for mining uranium deposits. In the 1960s Muirella Park had operated as an airstrip for a buffalo safari camp. Since then, the area had become an increasingly popular location for bush camps frequented by leisure seekers, weekend fishermen and campers, naturalists, and a handful of Sunday painters. The Nourlangie rock-art galleries, part of a massive complex spanning the entire Arnhem Escarpment, confirmed a more ancient, pervasive and enduring presence in the place, one which had ultimately received official recognition in 1978 following a successful Aboriginal land-title claim by the displaced Indigenous owners, the Gagudju.<sup>4</sup>

There was, perhaps, a sense of urgency to this particular trip. During the 1970s the Kakadu region had become an arena for escalating political controversy, the subject of concurrent and competing interests – tourism, recreation, conservation, mining and Aboriginal land rights. Both Jack-Hinton and Hodgkinson saw that the landscape was being transcribed and overwritten by map-makers, 'tamed' before it had been experienced and given visual expression in a meaningful way by contemporary

FRANK HODGKINSON,  
Portrait of Dr Colin  
Jack-Hinton, 1981, oil  
on canvas, 112 x 198 cm,  
Museum and Art Gallery  
of the Northern Territory.



Australian artists. A vast region comprising four major river systems, six major landforms and a remarkable variety and concentration of wildlife, together with over 5000 recorded Aboriginal rock-art sites dating back millennia,<sup>5</sup> Kakadu offered a more complex experience of the exotic than Paul Gauguin's utopian island tropics had done nearly a century earlier. Set within ancient geological formations including the breathtaking Arnhem Escarpment, this was also country overlaid with many human histories – Aboriginal life and culture, Macassan contact, European exploration and settlement.

A place of great beauty, Kakadu was also rugged, harsh and unforgiving, its contours starkly outlined by and, at various times of the day, imbued with a fierce, penetrating sunlight. The extremes of weather – from monsoonal flooding and extreme humidity to dry heat with parched earth conditions during the burning-off season – proved exacting for many visitors to the region. Kakadu was not easy country, and the challenges it offered, physically and intellectually, had not been met in a sustained way by Australian artists. Distance and inaccessibility had contributed to its neglect as a landscape subject. Earlier modernist artists (Ian Fairweather, Sidney Nolan, Russell Drysdale, Tony Tuckson and John Olsen) had made forays or 'escapes' to the Northern Territory tropics in preceding years, and had created work of high quality inspired by their experiences.<sup>6</sup> However, the myth of the real Australian outback as arid desert characterised by states of metaphysical alienation – an iconography forged by artists from the southern metropolises – remained resilient.





*above:* HEATHER CLEGG, Seven  
pyramids, 1999, ceramic, 20 x 20 cm  
each, courtesy the artist. Photograph  
Grant Hancock.

*opposite page top:* DAVID DRIDAN,  
The escarpment Kakadu, 1985, oil  
on canvas, 91 x 121 cm, Museum and  
Art Gallery of the Northern Territory.



During his first decade at the helm of a multidisciplinary institution, Jack-Hinton had fostered scientific, archaeological and anthropological study of the Kakadu and Arnhem Land regions, lobbying against the prospect of uncontrolled mining development.<sup>7</sup> Cyclone Tracy had destroyed the museum's first premises in the Darwin city centre in 1974, and the new purpose-built premises at Bullocky Point, near Fannie Bay, were now in the final planning stages. The institution's existing Australian art collection needed strengthening, but competition with other public galleries in major capital cities was a financial impossibility. In the geographically remote north, opportunities to acquire contemporary artwork of real quality – or of some relevance to the region – had hitherto proved difficult.

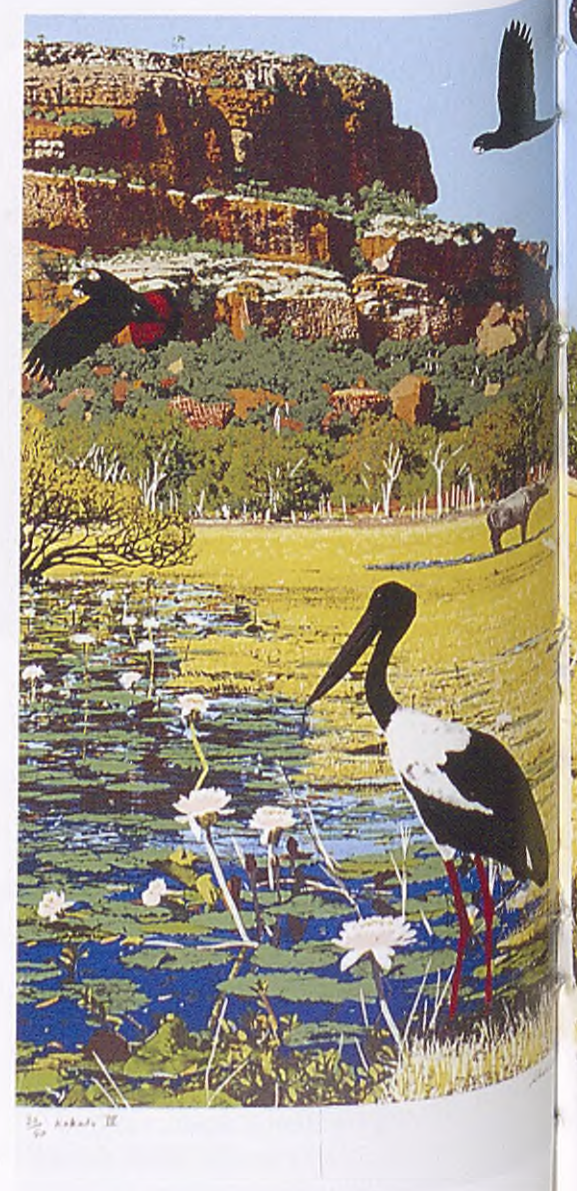
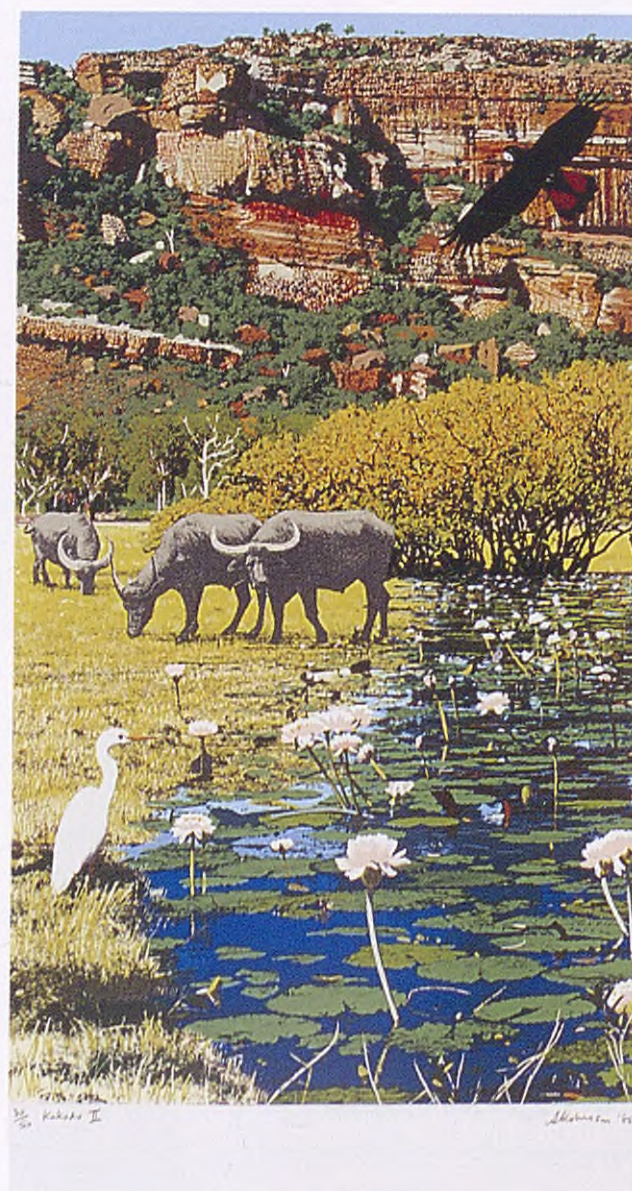
During the three preceding decades, Hodgkinson had resided for extended periods in Europe, establishing his reputation as an expatriate Australian artist of high repute. During the 1970s he had returned home to reconcile, through his art, his enduring feelings for the Australian landscape. Together with fellow-artists Clifton Pugh,

Jeffrey Makin, Fred Williams and others, he had participated in many outback movable camps in the bush and country districts of southern Australia during this time, and had ventured to more remote areas in the north-west of the continent.<sup>8</sup> Having made his first of many Kakadu–Arnhem Land field trips in 1978, later recorded as both artist and chronicler in *Kakadu and the Arnhem Landers*,<sup>9</sup> Hodgkinson had again been drawn to the tropical north. His initial experiences had been compelling and had proved fruitful for his artistic practice, both en plein air and in the studio.

The combination of artist and museum director en plein air – perhaps a less common occurrence these days – proved in itself to be an inspiring one. Jack-Hinton described the defining moment for what became the genesis of the Northern Territory artists' camps:

I was cooking breakfast and Frank was painting a gouache. Perhaps somewhat obviously, and despite the difference in the scenery, I was reminded of Tom Roberts's painting *The artist's camp*. The thought occurred that we might organise a field camp on a regular basis to allow artists to paint

SALLY ROBINSON,  
Kakadu I–V, 1985,  
photographic screenprint,  
5 panels, each 110 x 59 cm,  
edn 50, Museum and Art  
Gallery of the Northern  
Territory.





in the area, and Frank and I discussed this idea then and several times later ... We did not seriously entertain the idea that we might be starting a Territory rival to the Heidelberg School, if such a school ever really existed, as the artists would be subjected to that environment and only time would show what it induced in them and what it would produce as a 'school'.<sup>10</sup>

Under institutional aegis, the annual Northern Territory Artists-in-the-Field program, spanning just over a decade, resulted in over forty Australian and international artists<sup>11</sup> spending a period of at least two weeks in various remote locations in Kakadu National Park and Arnhem Land, and producing work 'inspired by Northern Australia'. More than just an ambitious experiment, it was a unique program for its time – untested elsewhere – which provided a framework for one arm of the museum's existing visual arts acquisition policy.<sup>12</sup> Born of necessity, it reflected Jack-Hinton's abiding belief in the arts and sciences – in nature and culture – as complementary rather than competing human endeavours, a philosophy which also informed the architectural



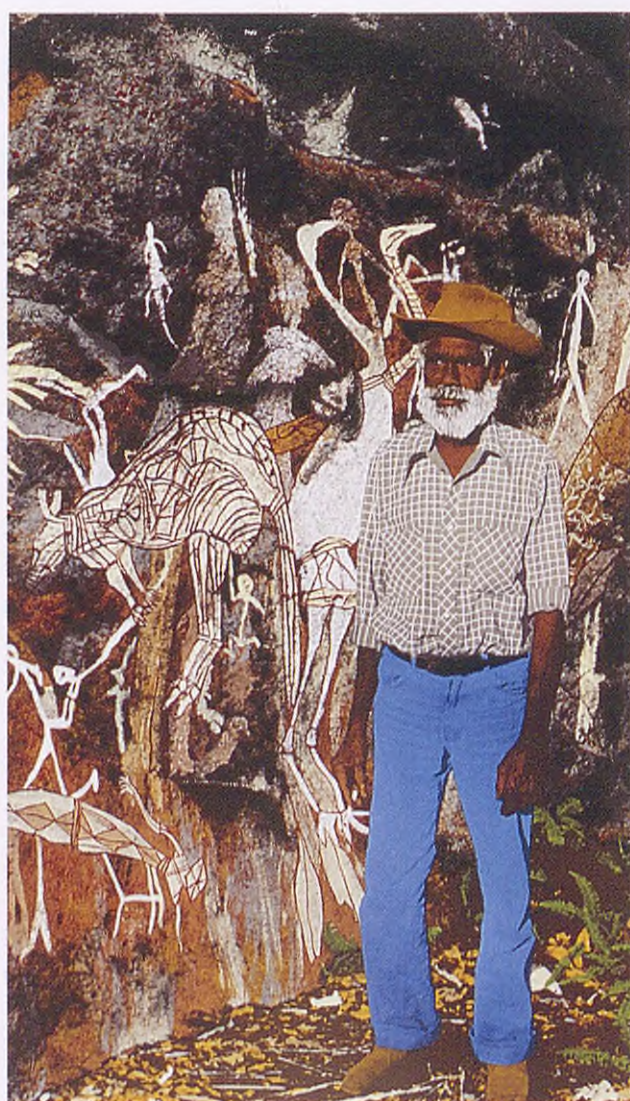
CLIFTON PUGH, *Who were you and where are you now?*, 1980, gouache on paper, 56 x 75.5 cm, Museum and Art Gallery of the Northern Territory.

design and interior layout of the museum's existing premises, opened in 1981.<sup>13</sup>

A year after each of the camps, the museum gave participating artists a solo or group exhibition of works inspired by their experiences in the field, created en plein air or subsequently resolved in the studio. The museum retained first option to purchase artworks,

thereby consolidating, in stages, a collection of paintings, sculptures and works on paper of great stylistic diversity which related to the region.<sup>14</sup> In many cases, artists themselves made significant donations to the institution (most notably, Frank Hodgkinson) and subsequently showed their artists' camps work in galleries throughout Australia. A number were acquired by Australian public galleries, and private and corporate collectors, thereby increasing general awareness of the tropical north's artistic potential.

Frank Hodgkinson participated in the first six camps, providing some degree of artistic continuity in what was essentially a program with no bureaucratic agenda. The artists were not commissioned to create work which satisfied criteria of the kind often associated with institutional funding or government grants.





Hodgkinson was also instrumental, in the early stages of the selection process, in attracting a number of established or mid-career artists from Sydney to venture north, in many cases for the first time. None of the artists in Camps II – IV (John Firth-Smith, David Aspden, Colin Lanceley, Tim Storrier<sup>15</sup>) were landscape artists in the traditional sense, although field trips throughout the country and residencies abroad had informed their artistic practices. Stylistically and temperamentally diverse in their approach to their work, they provided an auspicious beginning for the program, collectively setting a qualitative benchmark which nevertheless debunked the notion that a particular school of art was being deliberately fabricated by the camps' founders.

The first camp comprised Frank Hodgkinson and Clifton Pugh. During his involvement in the program and beyond, Hodgkinson's output was prodigious – including a substantial number of fine gouaches, pen-and-ink studies and pencil sketches, many of which

served as preparatory drawings for large-scale landscapes such as *Study for Arnhem triptych*, 1984. His *Portrait of Dr Colin Jack-Hinton*, 1981, reaffirms the narrative and myth-making capabilities of the figure-in-landscape tradition in Australian art. Pugh's *Who were you and where are you now?*, 1980, recalls Gauguin's Tahitian tribute to the tropics which had posed the metaphysical questions 'Where do we come from? What are we? Where are we going?' nearly a century earlier. Incorporating the ancient drawings made by Aboriginal artists directly onto the landscape itself, Pugh acknowledges the skill of artistic predecessors in the vicinity of the camps, as well as their enduring claims to country. But the Aboriginal presence in the Kakadu landscape remains ambiguous – the land-title question remains open and unanswered – and not for the artist to resolve, but for the viewer. Sally Robinson, in *Kakadu I – V*, 1985, depicts the interrelatedness of the natural environment, Aboriginal rock art, and the Indigenous inhabitants as a series of vignettes,



VICTOR MAJZNER, *Main gallery, Obiri Rock, NT '85*, 1985, watercolour on paper, 55 x 78 cm, Museum and Art Gallery of the Northern Territory.





creating a pop-art panorama parodying fold-out information brochures or views from tourist bus windows. Indonesian artist Made Budhiana stylistically and conceptually fuses these elements in his figurative abstraction, *The Aborigine and Nature*, 1990.

Many artists, but particularly those with studio-based practices, created a range of works on paper in the field as a direct response to being in an unfamiliar landscape, replete with unusual vegetation and often bizarre but suggestive natural phenomena, such as ant hills and termite mounds. Colin Lanceley's *Palms on the track to Bilk-mi, Arnhem Land*, 1982, one of a suite of nine works on paper exhibited at the museum in 1983, recreates the artist's experience in a surreal valley of concertina fan-palms with strange shadows, an army of ant hills seemingly advancing on either side of a diagonal road along which the viewer is compelled to travel. Victor Majzner's luminous watercolours, *Main gallery, Obiri Rock, NT '85*, 1985, and *Nangalor Rock, NT*, 1985, featuring specific sites of Aboriginal cultural significance, culminated in large-scale expressionist oil compositions of explosive energy.

Robert Jacks experimented with a wide range of paper-based media – watercolour, gouache, ink, pastel and photography. His elegant homage to cubism and primitive

design, *Tribal wanderer*, 1985, testifies to his return, after the mid-1970s, to landscape and Indigenous culture as sources of inspiration. John Firth-Smith's earlier interests in the iconography of tribal art and its connections to natural and geological phenomena were renewed by the Kakadu experience. *Rock at Deaf Adder*, 1981, records the artist's visit, with Hodgkinson, to a remote rock-art site partially hidden beneath the surface of the ground by geological shifts in the surrounding land mass – art removed in time and space, both physically and conceptually. In this small gouache, but to a greater extent in the monumental work, *Landscape near Jim Jim*, 1981, it is the artist's keen observation of natural and geological phenomena – his feel for the emotive power of their colours and respect for their inherent structure – which are cues for the expressive and formal elements of his art.

A unique feature of the program was the inclusion of four artists who created sculptures and assemblages.<sup>16</sup> Les Kossatz's *Lure box*, 1987, recalls the artist's earlier interest in animals as hapless victims and symbols of human nature. The merino ram finds its Top End equivalent in the barramundi. Tim Storrier's *Sunset rock*, 1983, a fetishistic construction of wrapped and entwined sticks,

left: STEPHANIE SCHRAPEL, Ubirr, 1991, cibachrome print, 51 x 75.5 cm, Museum and Art Gallery of the Northern Territory.

below: COLIN LANCELEY, *Palms on the track to Bilk-mi, Arnhem Land*, 1982, crayon, ink and watercolour on paper, 70 x 105 cm, Museum and Art Gallery of the Northern Territory.





canvas, weathered wood and leather straps, rubbed over with red ochre and paint,<sup>17</sup> was perhaps an example of the only work that made reference not only to the landscape and its absent historical protagonists but to the program's institutional patronage. It is the art of simulated archaeological discovery. Storrier's constructions have the aura of museum specimen-boxes, ironically foreshadowing the ultimate environment in which his work, and that of all other participating artists, would be displayed, evaluated, sometimes acquired and, ultimately, catalogued and stored.

The Northern Territory Artists-in-the-Field program defied international art trends which gained currency in Australian cities during the early 1980s, foreshadowing the re-estimation of a regionally inspired 'art of place' during the Bicentennial celebrations. It turned geographic isolation into regional advantage. Whether the collective legacy of the camps served in any way either to extend the 'vernacular modernism'<sup>18</sup> of the

desert outback to the tropics of the Northern Territory, or to establish new iconic images to rival those of Uluru,<sup>19</sup> is an issue that awaits curatorial attention in Australia's public institutions. While on reflection many participating artists may regard their Top End experience as episodic in nature, an experience which did not substantially change either their style or the immediate direction of their art, it is their individual responses to the stimuli of the Northern Territory tropics which ultimately matters. A 'Heidelberg moment' created the program, not the artists. Any future engagement they may have with the Northern Territory landscape can never be entirely ruled out – except by them. In the interim, the regional collection created by the program, and the artworks which found their way into boardrooms, offices, public collections and private homes, serve as a reminder of a grand venture which, in all likelihood, may never be repeated in the Territory's tropical north.



- 1 J. Olsen, commenting on a trip to the Oenpelli region, Arnhem Land, in October 1971, in his book, *Drawn from Life*, Duffy & Snellgrove, Sydney, 1997, p. 91.
- 2 J. Firth-Smith (1996), in G. Wilson, *John Firth-Smith: A Voyage That Never Ends*, Craftsman House, Sydney, 2000, p. 105.
- 3 Stage 1 of Kakadu National Park was proclaimed on 5 April 1979. World Heritage Listing by UNESCO was officially confirmed in 1981.
- 4 In October 1978 the Gagudju signed a 100-year lease agreement with the Australian National Parks and Wildlife Service to enable their land to be declared a national park.
- 5 *Kakadu National Park Tour Operators Handbook*, Commonwealth of Australia, Canberra, 1997, p. 2.
- 6 See G. Wilson, *Escape Artists: Modernists in the Tropics*, Cairns Regional Gallery, Cairns, Queensland, 1998.
- 7 Jack-Hinton was appointed foundation director of 'museums and art galleries of the Northern Territory' in January 1970. George Chaloupka, the museum's rock-art specialist, was a prime mover in ensuring Aboriginal interests were properly canvassed at the various stages leading to Kakadu National Park's establishment. He also assisted in the artists' camps program by introducing a number of artists to traditional owners and guiding their visits to rock-art galleries.
- 8 A. McCulloch & S. McCulloch, *The Encyclopedia of Australian Art*, Allen & Unwin, Sydney, 1994, pp. 133–4.
- 9 F. Hodgkinson, *Kakadu and the Arnhem Landers*, Weldon Publishing, Sydney, 1987.
- 10 C. Jack-Hinton, *Paintings of Arnhem Land: Frank Hodgkinson & John Firth-Smith*, exhibition catalogue, Museums and Art Galleries of the Northern Territory, Darwin, 1981, n.p.
- 11 The Australian artists came from Sydney, Melbourne, Adelaide and parts of Queensland. International artists included Canadians, Malaysians and an Indonesian artist. See D. Murray, *Artists in the Field: A Retrospective*, exhibition catalogue, MAGNT, Darwin, 2000, chronology, p. 55. For a review of the retrospective, see *Australia Art Monthly On-Line*, <http://www.artmonthly.org.au/review.asp?ReviewID=9>, 12 June 2000, by the author.
- 12 'To establish a collection of works inspired by Northern Australia and the Centre, or at least the bush', C. Jack-Hinton, 'The Artists' Camp – and a unique experience for Australian painters', in M. Dondas (ed.), *Profile: Australia's Northern Territory*, Sovereign Publications, Darwin, 1989.
- 13 C. Jack-Hinton, 'Preface', in Murray, op cit., exhibition catalogue, p. 3.
- 14 The work acquired by MAGNT as a result of the Artists-in-the-Field program comprises about 10 per cent of its permanent collection, or over 80 works of art.
- 15 Storrier invited Richard Tipping, an installation and text artist, to accompany Frank and himself on Camp IV to the aptly named 'Bowerbird Camp' at Magella Creek, in the Arnhem Land Escarpment.
- 16 Only two could be mentioned here; the others were Mary Michelmore and Richard Tipping.
- 17 It comprised one of eight similarly styled assemblages entitled 'The Arnhem Suite'.
- 18 A term coined by G. Wilson in *The Artists of Hill End: Art, Life and Landscape*, Art Gallery of New South Wales, Sydney, 1995.
- 19 The National Gallery of Australia's touring exhibition, 'Federation: Australian Art and Society 1901–2001', included Robinson's polyp-tych of Uluru rather than her Kakadu work.

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*above:* ROBERT JACKS, *Tribal wanderer*, 1985, oil on linen, 168 x 251 cm, The Holmes à Court Collection, Heytesbury.

*opposite page:* LES KOSSATZ, *Lure box*, 1987, timber and cast aluminium, 229 x 85 x 110 cm (irreg.), Museum and Art Gallery of the Northern Territory.



# DONALD FRIEND

I N N I G E R I A

ANNE GRAY



*left:* DONALD FRIEND, *Mother and child*,  
c. 1939, pen and black ink, 49.3 x 32.6 cm,  
National Gallery of Australia, Canberra.

*opposite page:* DONALD FRIEND, *Ikerre type*,  
c. 1939, pen and black ink, brush and black  
ink, 34.5 x 22 cm, National Gallery of  
Australia, Canberra.

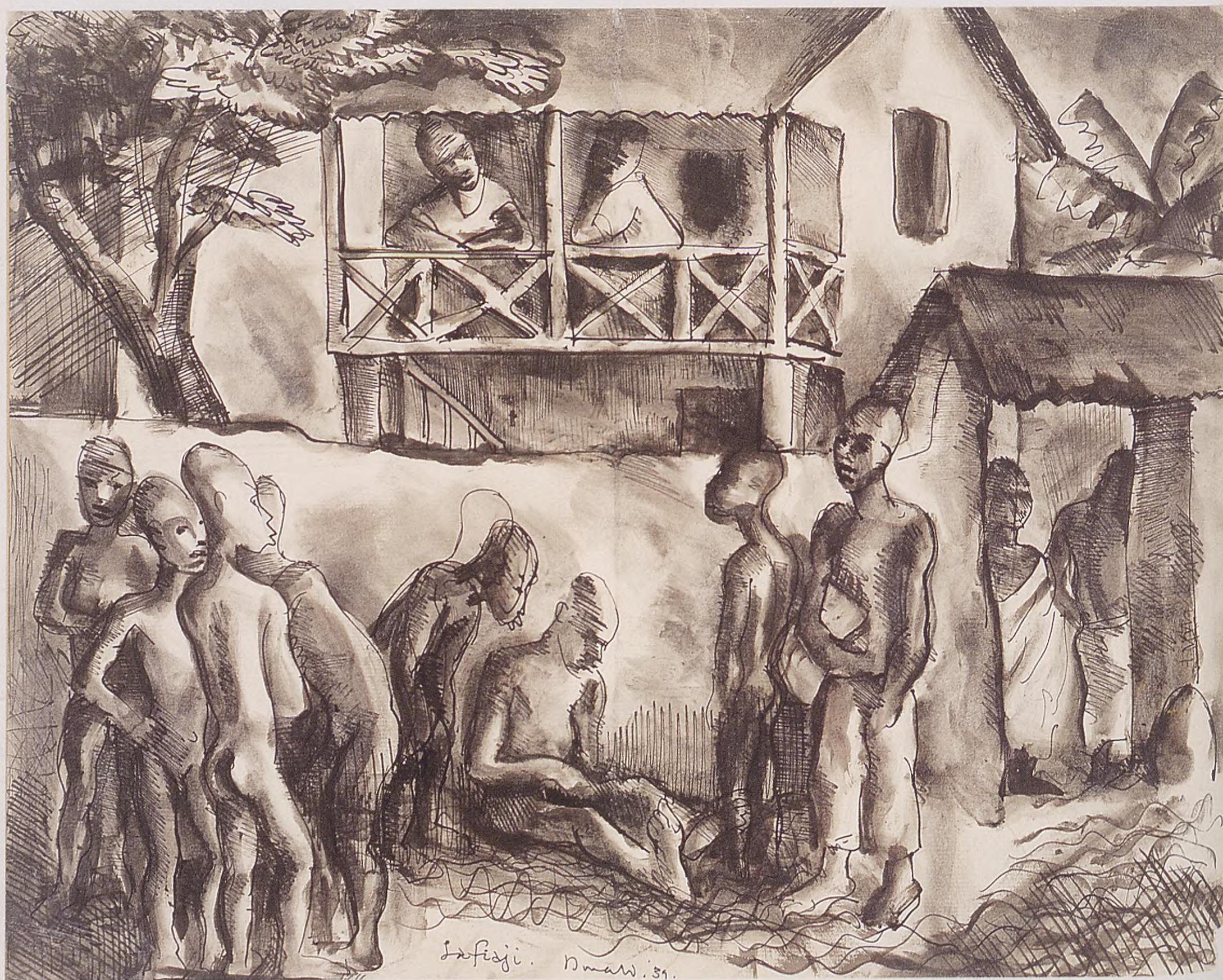


1 Kewu yhe

Amard. 39. One of the men.







above: DONALD FRIEND, *Villagers*, 1939, pen and black ink, brush and black ink, 36.6 x 46.8 cm, National Gallery of Australia, Canberra.

opposite page: DONALD FRIEND, *Three figures in costume, with guns*, c. 1939, pencil and watercolour, 21 x 26.7 cm, National Gallery of Australia, Canberra.



Mention the artist and writer Donald Friend and many people think of his time in Bali, where he lived like a lord for thirteen years, attended by houseboys and entertained by his own gamelan orchestra. This adventure came late in Friend's life, in 1967, when he was fifty-two. It was the ultimate escapade in a life full of journeys to foreign lands. From childhood he fed his imagination with tales of Arabian nights and exotic realms. In 1932, at the age of seventeen, he rolled up his swag and ran away from home and found, for the first time, a place that lived up to his dreams: Thursday Island. There, he marvelled at the air 'like warm treacle and scented with a number of half-familiar odours: molasses, frangipani, mango and other things hard to recognise'.<sup>1</sup> He was befriended by the Torres Strait Islanders, Charlie and Umma Sailor, and their son Titien, and was more or less adopted as one of their family.

In 1938, after a period of studying in London, Friend went to Nigeria in search of African art and culture. He had been inspired by the interest that Picasso and Braque had taken in African art, by the Nigerian art in the British Museum and particularly the carved doors by Olowe of Ise, as well as by the Africans he met in London. He was twenty-three, and began what he referred to as a 'wonderful *Boy's Own Annual* time'.<sup>2</sup>

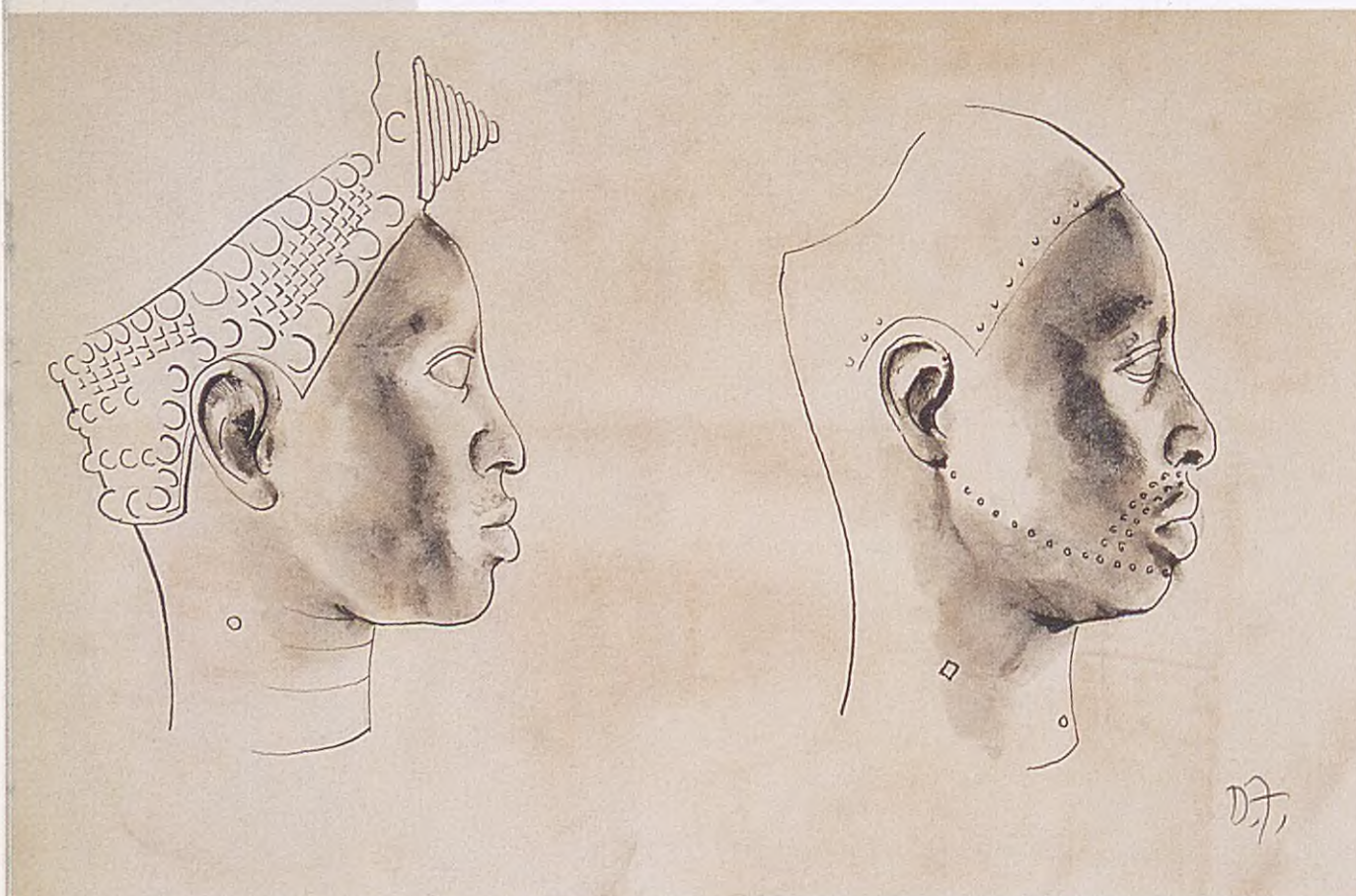
Friend arrived at Lagos, the capital of Nigeria, and stayed there a few weeks. But Lagos seemed as stodgy as London. He soon discovered that after 'half an hour's paddling in a canoe over the lagoon', away from Lagos, he could reach a village 'made of thatch and bamboos, set among the palms'.<sup>3</sup> There, he delighted in the scenery, the tangle of jungle, 'the wildest tangle imaginable, ropes of scented white flowers, palms of exquisite elegance and great handsome florid trees choked with orchids'.<sup>4</sup> He found himself feted, 'in a curiously *unofficial* way', with disciples thronging to his door. The village women spent the day greeting him, making obeisance to him and bringing gifts of chickens, eggs and calabashes of palm wine. Each morning he held 'a sort of court' and talked 'nonsense for half an hour'.<sup>5</sup> One reason, he thought, for this royal reception was the beaded belt he wore, which his mother had bought at Paddy's Market in Sydney. The belt suggested that he was 'of royal blood or at least of immense importance in his own land'.<sup>6</sup>



When he planned to travel to the 'marvellous terrifying country inland' in search of the 'real Africa', where 'one seldom sees kerosene tins',<sup>7</sup> the colonials gave him advice and 'lists and lists of useless things and great homilies on what is the worst possible thing to do in Ikerre, in Oyo, in Ibadan, in Oshogbo'. Friend did not welcome this. He commented that: 'the thing I like least and get most of in Africa is advice. It always ruins a thing to be advised about it – unasked. I am going to be the only British adventurer who went into the interior without subjugating the natives with such disgustingly unfair machines as gramophones, glass eyes or false teeth'.<sup>8</sup> Among other places, he visited Ikerre in the Ekiti province, and was introduced to the *Ogoga* (ruler).

In December 1938 Friend returned to Lagos and spent a further period there. At times he immersed himself among the colonial elite, but such encounters were not always successful. He made fun of them in a drawing he made on the verso of Africa Art Co. notepaper, where he portrayed the colonials as swashbuckling dandies. And he wrote about the time he went drinking with 'a very high personage' who prescribed 'his besetting vice – crème de menthe and cognac'. After consuming this concoction Friend passed out 'in a very exclusive chromium plated





*above:* DONALD FRIEND, *Two profiles*, 1939, pencil, pen and ink, wash, 18 x 31 cm. Gift of Margaret Olley 1992, Art Gallery of New South Wales, Sydney. © reproduced with permission of the Estate of Donald Friend. Photograph Diana Panuccio for AGNSW.

*right:* AREOGUN/AROWOGUN, *Aguru Epa: Epa festival mask*, 1930s, carved wood, seed, pigments, 130 x 48 x 50 cm, National Gallery of Australia, Canberra.

*opposite page:* DONALD FRIEND, *Elepa mask*, 1939, pencil, pen and ink, wash, 33 x 21 cm. Gift of Margaret Olley 1992, Art Gallery of New South Wales, Sydney. © reproduced with permission of the Estate of Donald Friend. Photograph Diana Panuccio for AGNSW.



place in the jungle ... all amongst a lot of very country rouged old mem-sahibs who were bickering at bridge'. However, 'everyone ignored the situation except the exalted personage, who roared with mirth and later saved my face by obligingly passing out himself'. Despite Friend's drunken state, he observed 'the stern expressions of the mem-sahibs keeping rigorously stiff upper lips'.<sup>9</sup> It was a claustrophobic atmosphere.

Around July 1939 Friend returned to Ikerre where he was given a dwelling in the Ogoga's compound. He enjoyed living in the palace, 'with slaves and a thousand wives and the mysteries of glorious shrines and the singing and drumming that never ceases there'.<sup>10</sup> He considered it to be 'just heaven' after the cloying colonial life of Lagos. He dreamed of owning a big house, and of making an impression on others. He described his ideal house as being 'in African style – with frescoed mud walls and verandahs all round, with the roofs coming down to four feet from the ground – an entrance into a central courtyard (a carved and painted double gate) surrounded by verandahs opening onto the rooms'.<sup>11</sup>

He wanted all the posts and pillars to be carved and painted. The ruler had already given him land, and had offered him a cocoa plantation, a rubber plantation or a trading monopoly.<sup>12</sup> But Friend was not

interested in following the traditional path of Europeans in Africa and taking land and farming it. He preferred to earn his living by painting portraits of the governor and chief secretary, or by collecting and selling Nigerian objects. He imagined it might be possible to become the first curator of a proposed Nigerian National Museum (although it is unlikely that Friend was ever a serious contender).<sup>13</sup> Whatever his chances of a professional career in a museum, Friend visited some major archaeological sites and made some good local connections among those collecting, researching and publishing archaeological material. He went to Ife to see the brass heads made around the eleventh to twelfth centuries soon after their discovery. William Bascom, who found these highly sophisticated, painted bronze portraits, had noticed that the bases of



the necks were perforated. Friend suggested that these perforations were so that the heads could be tied on top of the heads of masqueraders. He believed that the priests would have paraded through the town each year wearing the heads as part of ritual ceremony.<sup>14</sup>

In addition to his visit to Ife, Friend travelled widely about the country looking for examples of Yoruba art, and listening to Yoruba stories. At Ikerre he collected carved wooden images – women with children on their backs, men on horses, and warriors, ‘all amazing and lovely, and also some terrific little brasses, and some heavenly hand-woven cloths’.<sup>15</sup> At Igan he purchased hand-woven scarves (‘the two guinea sort’) for eight pence each in the market. The scarves were ‘soft smoke-grey with a formal primitive design of chameleons in grey, grey-blue and grey-green – utterly lovely’.<sup>16</sup> At Efon-Alaye he found a carved stone image in a secret shrine on the mountain – an ancient head like a Graeco-Indian Buddha – very calm and simple. Friend reported that collectors ‘made a great fuss’ of this in Lagos, because it opened up ‘a very interesting theory about the tenth-century Yoruba’.<sup>17</sup> He bought some masks, one with ‘a man shooting a tiger with a flintlock gun on top of it’, one portraying ‘a boat full of lovely people’, and another from Meko, with ‘a weird human head surmounted on top with some figures and a caricature of a missionary’.<sup>18</sup> He bought two carved doors and a pillar from the *Arinjale* (ruler) of Efon-Alaye for his house.<sup>19</sup> Sometimes he was not so successful, as when he tried to purchase a carved door portraying an *Oba*’s (ruler’s) wife punished for adultery.<sup>20</sup>

As well as visiting sites, Friend wrote articles and drew illustrations for the *Nigeria* magazine. He also made some small bronze sculptures with the assistance of the native casters’ guild, using their methods of ‘lost wax’ casting. But he did not only admire and study Yoruba art, or restrict himself to preserving objects for the Yoruba people; he sold some pieces and kept others for his own collection, exporting them from the country. Like other researchers, scholars, artists and collectors of the period, he regarded this trade as making a valuable contribution towards extending the appreciation of the aesthetic beauty of these works beyond the culture that made them, which it probably did. But by removing work he contributed to the pillage of the African heritage.







*Olobo*  
*Olobo acolyte.*  
*margin illustration.*



Friend was fascinated by the culture and prepared a manuscript in which he described details of Yoruba rituals and social systems. He wrote: 'Where I am is after all the ultimate land of illusion and mystery and romance, and I love it – it has all the glamour of a film and all the humanity of real life, with an odd section set aside for living gods and magic and mad music that sets your soul free from the body.'<sup>21</sup> At another time he commented that 'the air is packed with force, and we all are obliged to sacrifice and play slave to the elementals'.<sup>22</sup> But when visiting a bush village outside Lagos to see the Ogboni mysteries he became overwhelmed by his 'otherness'. He wrote: 'I am clinging to a reality', feeling overwhelmed by 'these monstrous screams and chants and drums coming in through the window and fantastic masked faces peering at me from the door (it is a fetish week) and this extraordinary language'. He became nervous when a group gathered outside his house and shouted '*Oyinbo Oyinbo*' (white man, white man), writing: 'I'm determined that my reputedly highly magical person will not grace the scene tonight. It is altogether too much.' He noted that he loved 'the Africans, dear souls and good friends', but that 'the ones in the street and casual acquaintances make me feel such a *foreigner*', and that he did not like 'feeling a foreigner in Africa at all'. He knew they were fond of him in a way but, as he wrote: 'It gives you the jitters when they honour you with all this feting and attention and yet leave you feeling a foreigner.'<sup>23</sup>

At the end of 1939 Friend became tired of his African adventure, and of the people around him, commenting that: 'I know what they say to me, and before they've said it, I've already been told their real secret and sinister intentions. I can do nothing but be polite.' He had also begun to be frustrated by what he described as 'an incredible wall of endless impossibilities and insurmountable difficulties'. Moreover, he became ill. After a long walk his feet became blistered, and he developed a 'very bad fever' and a headache that nearly drove him crazy. He determined to return to Australia where, after a period visiting friends and family, he joined the army – and began to set down his life in word and image in his diaries.<sup>24</sup>

Friend's experiences in Nigeria had a significant influence on him. This visit nurtured his sense of adventure and developed his enthusiasm for creative expression

outside the confines of traditional European culture. In admiring the Yoruba carved doors and ritual masks he observed a way of making art through telling stories in episodes. This was something he assimilated and translated into his own art, in images such as *The apotheosis of Ned Kelly*, 1946, *Love me sailor*, 1948, or *Ex voto*, 1952 (Art Gallery of New South Wales). Friend was an artist with considerable facility, for whom drawing was almost as essential as breathing. In visiting other cultures and looking at their art he extended himself and his artmaking beyond the routine and expected. Friend's art was essentially within the western tradition, but being aware of his appreciation of other traditions, and being open to viewing his work through this perspective, helps us better understand his artmaking.

- 1 Donald Friend Diaries, 25 November 1946, National Library of Australia, MS5959, Item 33.
- 2 Donald Friend to Donald Murray, Lagos [December 1938]. National Library of Australia, MS8209. All subsequent references, unless otherwise indicated, are from this collection of letters. I am grateful to Pamela Walker for her advice and assistance with this article.
- 3 Donald Friend to Donald Murray, Lagos [March 1939].
- 4 Donald Friend to Donald Murray [Lagos/Igan], 19 January 1939.
- 5 Donald Friend to Donald Murray, Lagos [December 1938].
- 6 Gwen Friend, *My Brother Donald*, Angus & Robertson, Sydney, 1994, p. 87.
- 7 Donald Friend to Donald Murray [Lagos/Igan], 19 January 1939.
- 8 *ibid.*
- 9 Donald Friend to Donald Murray [Lagos?], April 1939.
- 10 Donald Friend to Donald Murray, Lagos [December 1938].
- 11 *ibid.*
- 12 *ibid.*
- 13 Donald Friend to Donald Murray, Lagos [March 1939]. In 1943 Kenneth Murray was appointed Surveyor of Antiquities of the National Museum of Nigeria.
- 14 This view was put forward by others as well. However, the purpose of the bronzes is still very contentious. They may have formed part of a life-size figure at one time.
- 15 Donald Friend to Donald Murray, Lagos [December 1938].
- 16 Donald Friend to Donald Murray [Lagos/Igan], 19 January 1939.
- 17 Donald Friend to Donald Murray, Lagos [March 1939].
- 18 *ibid.*
- 19 Donald Friend to Donald Murray, Ikerre, 18 September [1939].
- 20 Donald Friend to Donald Murray, Ikerre, 9 October [1939].
- 21 Donald Friend to Gwendolyn Friend, Lagos, 23 March [1939], courtesy of Lou Klepac.
- 22 Donald Friend to Donald Murray, Lagos, 14 December [1938].
- 23 Donald Friend to Donald Murray [Lagos?], April 1939.
- 24 Friend wrote juvenile diaries, but he began his adult diaries in July 1942 and continued with them almost until his death. *Donald Friend's Diaries*, vol. 1, edited by the author, has been published by the National Library of Australia.

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opposite page: DONALD FRIEND, *Oloba acolyte*, 1939, pencil, brush and ink, 21 x 29 cm. Gift of Margaret Olley 1992, Art Gallery of New South Wales, Sydney. © reproduced with permission of the Estate of Donald Friend. Photograph Diana Panuccio for AGNSW.



# Anne Ferran



CLAIRE ARMSTRONG

Stylistically, the 1980s saw a move away from formalism towards photography distinguished by its theatricality, large scale and use of colour, as evident in the work of Robyn Stacey, Bill Henson, Anne Zahalka, Tracey Moffatt and Julie Brown-Rrap. These stylistic changes aligned photography more closely with other visual codes, such as painting and film, and mirrored a growing interest in theory, particularly French cultural theory. The effect of these discourses was the disruption of the 'truth value' of photography. Artists began to draw attention to photography as a construction, rather than an objective record, and became interested in the relationship between artist, artwork and viewer.

Concurrent with these developments in photography were new directions in feminism. The experiential, autobiographical, collective focus of the women's movement of the 1970s, and feminist interest in the sexual division of labour, shifted in the 1980s to a concern with theories of representation and sexual difference, influenced by French feminist theory.<sup>3</sup> Anne Ferran's series 'Carnal Knowledge', 1984 and 'Scenes on the Death of Nature' are significant at this point, encapsulating many of the concerns of feminism at the time, particularly feminist interrogations of Lacanian and Freudian psychoanalysis.

'Carnal Knowledge' is a series of twelve photographs of young girls – sleeping, laughing, contemplating – seen through a layer of weathered stone. The stony texture freezes the girls' gestures, giving them the appearance of a classical sculpture or frieze and seeming to memorialise the dead. The problematic juxtaposition of a controversial title ('Carnal Knowledge') with photographs of young girls is defused somewhat by the stone overlay; it resists the viewer's penetration, keeping the girls' beauty at a distance, both in time and space. As Geoffrey Batchen has described it, the girls 'laugh silently at our frustrated attempt to capture their specificity, like so many mermaids glimpsed at the bottom of a rippling impenetrable sea'.<sup>4</sup>

Anne Ferran first came to prominence as an artist in the 1980s, a decade which marked a turning point for photography in Australia. In recognition of the shifts that occurred at the time, in 1988 the National Gallery of Australia in Canberra hosted the exhibition 'Australian Photography: The 1980s'. Significantly, a photograph from Ferran's 1986 series, 'Scenes on the Death of Nature', was selected as the cover image for the exhibition catalogue, confirmation of the importance of her work in the history of contemporary Australian photography.<sup>1</sup>

The generation of photographers with whom Ferran emerged are distinguished by their art-school training (in Ferran's case at Sydney College of the Arts, where she studied from 1982 to 1984 and again in 1986). These artists entered into an environment more conducive to the work of artist-photographers, with an increase of venues in which to exhibit photography, the acquisition of photographic collections by national galleries, and the creation of a forum in which to critically analyse their work with the founding of *Photofile* magazine in 1983.<sup>2</sup>



SEEING THROUGH APPEARANCES



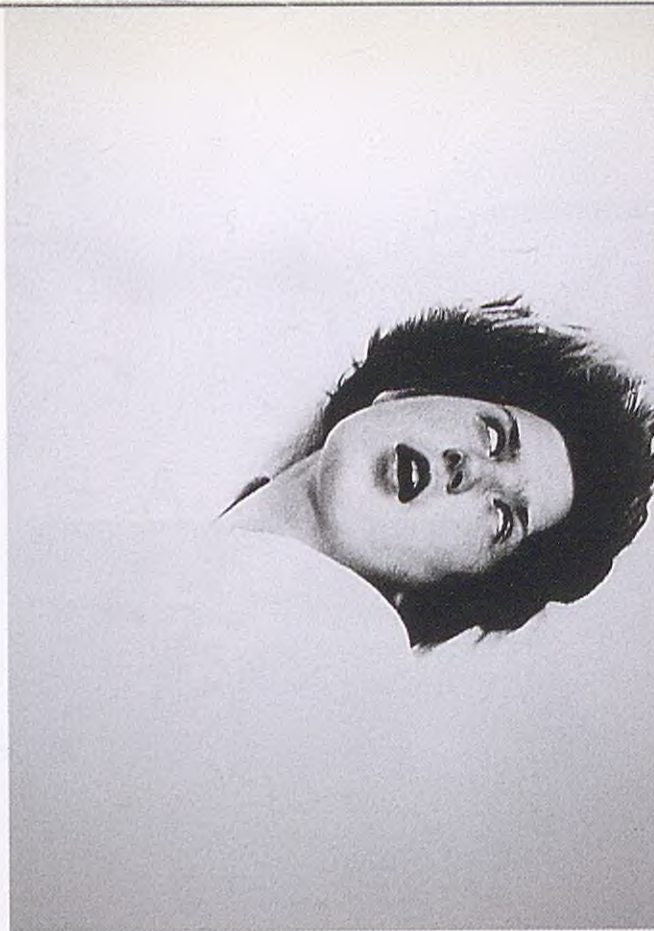
above: ANNE FERRAN, *Scenes on the death of nature I*, 1986, gelatin silver photograph, 122 x 162 cm.

opposite page: ANNE FERRAN, *Untitled*, 1984, from the 'Carnal Knowledge' series, gelatin silver photograph, 39 x 58 cm.



Interestingly, the models for the photographs are Ferran's daughter and her daughter's friends, suggesting a certain complicity on the part of the subjects in the creation of the work. By photographing her daughter, Ferran raises the spectre of female desire, particularly maternal desire. Writing in 1985, Helen Grace used 'Carnal Knowledge' to speculate on the growing interest of feminist theory in sexual difference and psychoanalytic notions of the gaze and the feminine space of the pre-symbolic.<sup>5</sup> 'Carnal Knowledge' is powerful for capturing these concerns, and in doing so using the language of conventional representations of femininity which it subtly undermines.

'Scenes on the Death of Nature' shares the same sexualised aesthetic as 'Carnal Knowledge' and similarly speaks of feminine desire and the mother-daughter relationship. The series is made up of five images, or 'scenes', depicting girls (seemingly older than those in 'Carnal Knowledge') draped in cloth and arranged in various poses in the style of a *tableau vivant*. In the staged arrangement of the models, the focus on the subject over props or extraneous details, and the drapery and dramatic use of light and dark, the 'Scenes' are reminiscent of neoclassical sculpture, as well as the work of nineteenth-century photographer Julia Margaret Cameron



left: ANNE FERRAN, *Untitled*, 1989, from the 'I Am the Rehearsal Master' series, gelatin silver photograph, 160 x 120 cm.

below: ANNE FERRAN, *Soft caps*, 1995, gelatin silver photograph, 34.5 x 38 cm.

opposite page: ANNE FERRAN, *Rouse Hill horizontal*, 1997, type-C photograph, 62 x 140 cm.

(1815–1879).<sup>6</sup> There is a tantalising sense of touch in the photographs, with each of the girls in contact with one another in some way: holding hands, touching a leg, lying across another's lap. Languorous, half-asleep or in a state of melancholy, none of the girls looks directly at the viewer.

Despite the similarity of the 'Scenes' to conventional representations of femininity, Ferran introduces subtle elements that undermine such representations, including her choice of models – again her daughter and her daughter's friends. Feminist interest in the 'Scenes' is based on its allusion to the sense of loss at the necessary relinquishing, in psychoanalytic theory, of the child's libidinal relationship with the mother as a precondition of entry into adulthood (the 'symbolic'). There are also signs of the girls' contemporaneity, with the large-scale photographs revealing blemished skin and chewed fingernails, pointing to the impossibility of classical representations of femininity.

Ferran's 'strategic flirtation'<sup>7</sup> with visual codes extended in 1989 to an exploration of nineteenth-century representations of female hysteria. For the series 'I Am the Rehearsal Master', Ferran photographed young models re-creating the poses of hysterical women as depicted in etchings and photographs belonging to French neurologist Jean-Martin Charcot (1825–1893). Charcot, who taught Freud, had a particular interest in hysteria, and used hypnosis to study patients with the condition, most of whom were female patients at the Salpêtrière in Paris, a hospital, insane asylum and shelter for women.

The performative aspect of Charcot's work – he gave public demonstrations of hypnosis on patients suffering from hysteria – is evident in 'I Am the Rehearsal Master', the title of which points to Ferran's role in the image-making process, as if a 'master' of ceremonies or the director of a performance. The series consists of multiple images of women in states of 'hysteria', the images arranged in a grid format in the manner of empirical medical documentation or the classification of types. Ferran's use of fraudulence and mimicry, and her references to the knowing photographer and subject (again her daughter), undermines these visual languages, casting doubt on photography's capacity to reveal truth.







As well as her interest in representations of femininity, a consistent concern of Ferran's work has been with the plight of marginalised women. *NO WORDS FOR THIS*, 1991 – Ferran's first installation<sup>8</sup> – focused on sites of violent crimes committed against women in the Canberra region, where the artist was living at the time. The installation consisted of a series of visual clues hinting at imminent violence: voyeuristic video footage of young women; branches from casuarina trees, prevalent in the region; slide projections of suburban fringes; a brick wall; and a glass door on which were inscribed (in reverse) banal phrases from newspaper accounts of crimes to describe sites where bodies had been found. *NO WORDS FOR THIS* is significant in that it foreshadows Ferran's move away from actual representations of the female body in favour of material which implies rather than explicitly states a physical presence.

In 1995 Ferran undertook a residency with artist Anne Brennan at Hyde Park Barracks in Sydney. Now a property of the Historic Houses Trust of New South Wales, the barracks, which were designed by convict architect Francis Greenway and built between 1817 and 1819, functioned until 1848 as accommodation for convicts, and subsequently as an immigration depot and asylum for Irish women immigrants (1848–1896) and insane, destitute, aged and infirm females (1862–1886). Ferran was most interested in the female occupancy of the barracks, and consequently focused on archaeological material unearthed from the site in the early 1980s which provides evidence of the women's lives.

There is little on the historical record to account for these women – apart from lists of names and other limited official records – and the archaeological material relating to them consists largely of marginalia and ephemera, including pins and pieces of cloth scavenged by rats to make nests. Despite the abject impenetrability of the material, Ferran made large close-up photographs of the rats' nests and of the soiled and patterned textile fragments. In the latter, the forlorn pieces of cloth are torn, knotted, rolled and stitched for use as makeshift menstrual belts and intriguingly resemble strands of DNA. Ferran traces a presence for these women by scrutinising what might otherwise be regarded as marginal historical evidence.

Ferran's 1995 series, 'Soft Caps', most hauntingly implies the presence of the women in the barracks. The series consists of six black-and-white photographs of a bonnet or cap similar to those worn by servant or asylum women in the nineteenth century. Ferran's photographs are like portraits, but without a discernible subject, only a black void where the woman's face should be. Using the most minimal and delicate of means – a photograph of a single cloth – 'Soft Caps' evokes a physical presence, bringing these women to our attention.<sup>9</sup>

Ferran's interest in the lives of colonial women continued in 1997 with a residency at Rouse Hill Estate on the outskirts of Sydney.<sup>10</sup> Established in 1813, Rouse Hill Estate has been in use by the one family for six generations. Its intact artefacts, buildings and gardens are a record of more than 185 years of continuous family occupancy.









*above:* ANNE FERRAN, *Untitled (baby's dress)*, 1998,  
silver gelatin photogram, 105 x 100 cm.

*opposite page:* ANNE FERRAN, *Untitled (baby's dress)*,  
1998, silver gelatin photogram, 105 x 100 cm.



Ferran has explained her interest in the site: 'I wanted to use the resources of photography to probe some of the more obscure aspects of the house and to penetrate the air of self-containment that seems always to surround it.'<sup>11</sup> Rather than document the life of the family by photographing the building and surrounds, Ferran made a series of photograms of the collection of nineteenth-century clothing stored in drawers and wardrobes in the main bedroom.

The photograms, under the title 'Longer than Life', 1998, are of women's and children's clothing: cotton undergarments, babies' dresses, bodices and other everyday wear. Ferran worked on-site in a makeshift darkroom, slowly sorting through the clothing, then placing each garment carefully on photographic paper and exposing it briefly to light. The process of creating the photograms is meditative, giving a sense of the time Ferran spent at the site and conjuring up an enchanting image of the photographer delving into drawers and handling others' clothing.<sup>12</sup> The images are hauntingly beautiful, with the garments floating on a black background as if in space. Foreground and background merge in each photogram, with the front and back of each garment visible as if each image were an X-ray. With their three-dimensionality the images powerfully evoke a physical presence, but by the most unobtrusive of means: photograms are produced without a camera, but rather with touch and light.

'Longer than Life' is pervaded by a sense of touch: of bodies having once worn the clothes, of the artist touching them, and of the clothes touching the photographic paper. As space is collapsed in each image, so too is time, with the patterning on certain garments having a distinctly contemporary appearance, countered only by occasional evidence of construction and repair. Ferran brings these clothes to life, encouraging speculation about the women and children who wore them.

For her recent series, 'Lost to Worlds', 2001, Ferran returned to the lives of colonial women, specifically convict women. For this series, however, Ferran moved away from



left: ANNE FERRAN, *Untitled*, from 'Female house of correction' (after J. W. Beattie), 2000, type-C photograph, 38.5 x 55 cm.

below: ANNE FERRAN, *The ground at Ross 1*, 2001, gelatin silver photograph, 120 x 120 cm.

opposite page: ANNE FERRAN, *The ground at Ross 7*, 2001, gelatin silver photograph, 60 x 120 cm.

women's clothing<sup>13</sup> to focus on objects and images not immediately identifiable as 'feminine'. 'Lost to Worlds' is based on two historic sites in Tasmania for the incarceration of convict women in the nineteenth century: the Ross Female Factory in central Tasmania and the Cascade Factory in South Hobart. These factories housed convict women as well as their babies, hundreds of whom died as a result of unhygienic conditions and overcrowding. Eerily, there are accounts of people turning up bones in the soil around the Cascade Factory near where convict women and children were buried in unmarked graves.<sup>14</sup>

Ferran chose these sites specifically because of the dearth of material available as evidence of the convict women's lives. At Cascade only a stone wall is extant and archaeological digs at Ross have uncovered masses of unidentifiable material, along with bone fragments and a few buttons and coins. However, from these seemingly incoherent scraps of information Ferran produced an intriguing series of photographs, including close-ups of the remaining wall at Cascade, of the gently rounded and occasionally rocky ground at

Ross, as well as some of the archaeological material, including a slate pencil and a marble. Ferran also worked with images of the factories by nineteenth-century photographer J. W. Beattie, re-photographing details with haunting effect.

By narrowing her gaze to these objects, images and forms, Ferran suggests something of their role as witnesses to history, loaded with meaning which can only be imaginatively penetrated. Under Ferran's scrutiny these objects live and breathe: one wonders about the hands that have touched the walls at Cascade, and of what might be buried in the ground at Ross. The work is sculptural in the sense that it traces a physical presence, making an inspired







connection to the past with seemingly unyielding evidence.

Anne Ferran's work – now spanning almost two decades – has given form to many of the concerns of cultural theory since the early 1980s. Her work occupies an important place in relation to feminist interrogations of representations of femininity, but it is also significant to what might be described as a postcolonial project of giving form to that which is marginalised on the historical record. However, while Ferran's work encapsulates many theoretical and philosophical concerns, it is not constrained by them. Rather than make a definitive statement about women or history, Ferran takes us on an imaginative journey with images about which one can endlessly speculate.

<sup>1</sup> *Australian Photography: The 1980s*, National Gallery of Australia, Canberra, 1988.

<sup>2</sup> For an account of the establishment of *Photofile* and of the critical climate for photography that developed in the 1980s, see Geoffrey Batchen, 'After postmodernism', *Art Monthly Australia*, no. 124, October 1999, pp. 22–5. See also, Helen Grace, 'Still moving: Recent Australian photography', *Art and Australia*, vol. 26, no. 1, Spring 1988, pp. 108–15.

<sup>3</sup> Catriona Moore critically analyses the shifts in Australian feminist photography since the 1970s in her book *Indecent Exposures: Twenty Years of Australian Feminist Photography*, Allen & Unwin, Sydney, in association with the Power Institute of Fine Arts, University of Sydney, 1994.

<sup>4</sup> Geoffrey Batchen, 'Pluralism rules! OK?', *Photofile*, Summer 1985, p. 11.

<sup>5</sup> Elizabeth Grosz outlines feminist theories of the pre-symbolic, or 'semiotic', in her book *Sexual Subversions: Three French Feminists*, Allen & Unwin, Sydney, 1989, pp. 42–4.

<sup>6</sup> 'Scenes on the Death of Nature' also shares a similar aesthetic, in an Australian context,

with Peter Weir's popular 1975 film *Picnic at Hanging Rock* (based on the book by Joan Lindsay) with its undertones of emerging sexuality, mystery and sexual hysteria.

<sup>7</sup> Geoffrey Batchen, 'Anne Ferran: Scenes and scenarios', in *Art from Australia: Eight Contemporary Views*, exhibition catalogue, Art Exhibitions Touring Agency, Melbourne, 1990, p. 41.

<sup>8</sup> Ferran produced another installation in 1993 with *As quiet as a fish* at the Selenium Gallery in Sydney, and aspects of installation are evident in her 1995 exhibition 'Secure the Shadow' at the Hyde Park Barracks in Sydney, and *Where are you now?* at the Australian Centre for Photography in Sydney in 1986.

<sup>9</sup> Ferran's work was taken up by feminism again when an image from 'Soft Caps' was chosen as the cover for the book *Past Present: The National Women's Art Anthology*, eds Joan Kerr & Jo Holder, Craftsman House, Sydney, 1999. *Past Present* is a record of the 1995 National Women's Art Exhibition, a series of more than 150 exhibitions throughout Australia which commemorated the twentieth anniversary of International Women's Year.

<sup>10</sup> Rouse Hill Estate is a property of the Historic Houses Trust of New South Wales.

<sup>11</sup> Anne Ferran, 'Longer than life', *Australian and New Zealand Journal of Art*, vol. 1, no. 1, 2000, pp. 162.

<sup>12</sup> In conversation (October 2000) Ferran has described the freedom of working with the collections of regional museums and historic sites, in contrast to larger institutions where access to material evidence is more rigidly controlled.

<sup>13</sup> Ferran returned to her work with textiles in late 2001 with a residency at Otago Settlers' Museum in New Zealand, hosted by Otago Polytechnic. After studying the museum's textile collection, Ferran produced a series of photograms of babies' christening gowns.

<sup>14</sup> See Anne Ferran, *Lost to Worlds*, exhibition catalogue, Stills Gallery, Sydney, 2001.

Images courtesy the artist.

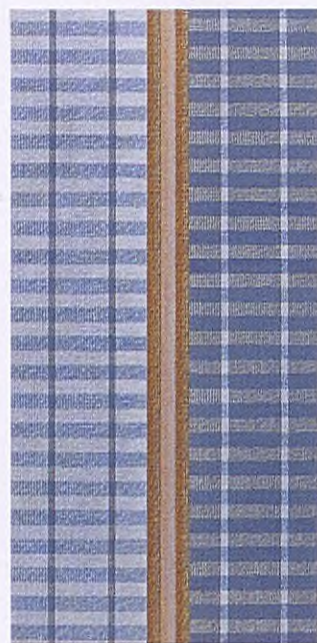
Anne Ferran is represented by Stills Gallery, Sydney, and Sutton Gallery, Melbourne.

Claire Armstrong is Editor of ART AsiaPacific.

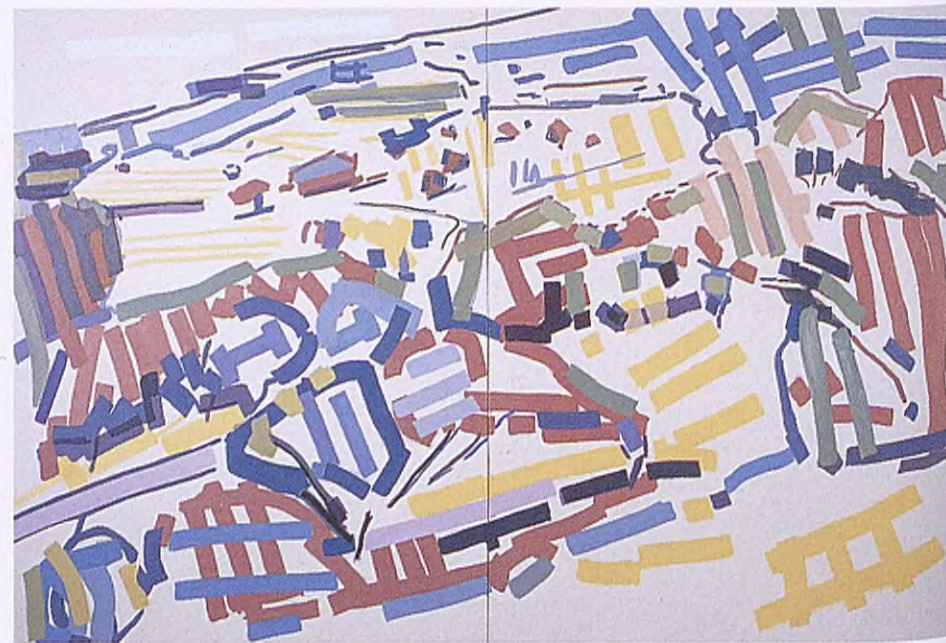




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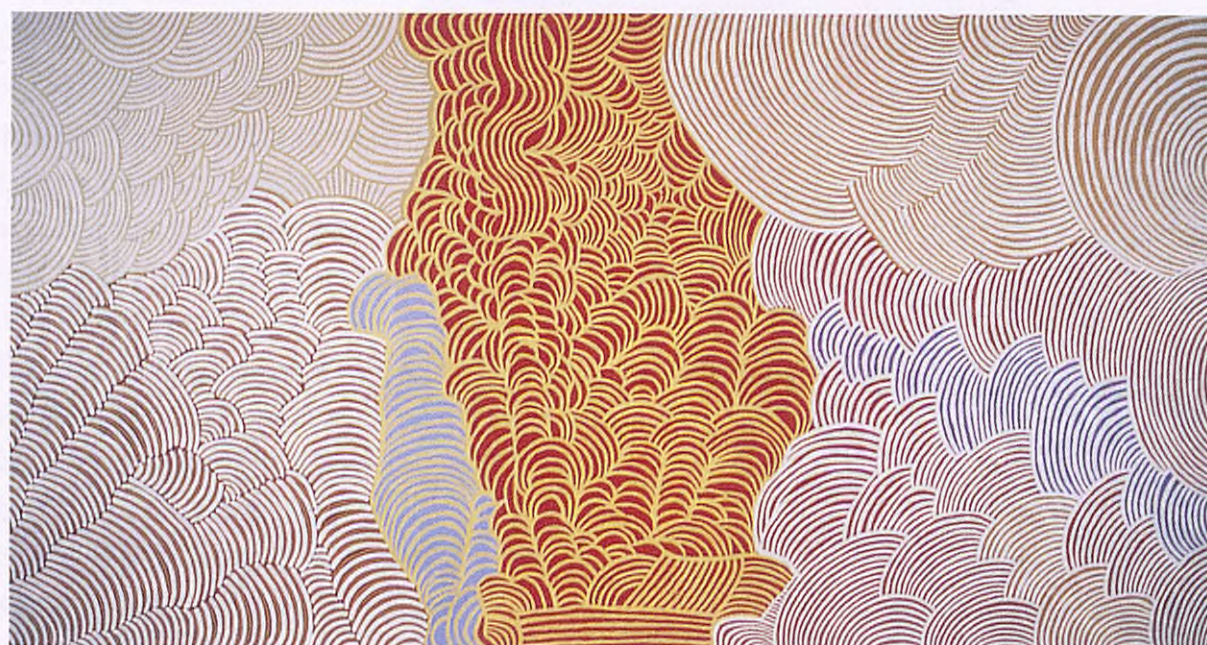
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1. VIRGINIA COVENTRY, *Before words*, 2001, acrylic on marine plywood, 50 x 95 cm, Watters Gallery, Sydney. 2. HELGA GROVES, *Ascending and descending lines*, 2001, oil paint and pigment on linen, 180 x 90 cm, Sutton Gallery, Melbourne. 3. GUY STUART, *Following Major Mitchell*, 1999, oil on canvas, 183 x 274 cm, Charles Nodrum Gallery, Melbourne. 4. PETER BOOTH, *Painting*, 2000, oil on canvas, 66 x 86.5 cm, Rex Irwin Art Dealer, Sydney. 5. JENNIFER JOSEPH, *The three marks of existence*, 2001, tea chests, tea-chest lids, acrylic paint, dimensions variable, Span Gallery, Melbourne.





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1. ANNE JUDELL, *Edge 2*, 1999, charcoal on paper, 66 x 56 cm, Wollongong University Gallery, New South Wales. 2. PETYARRE SISTERS, *Mountain Devil at Anungra*, 2001, acrylic on canvas, 250 x 500 cm, Brisbane City Gallery, Brisbane, reproduced with permission of Urupuntja Arts Centre of Utopia. Photograph Peter Budd. 3. SEBASTIAN DI MAURO, *Snare*, 2001, stainless-steel pot scourers, aluminium, 46 x 66 x 30 cm, Winner, Woollahra Sculpture Prize, Sydney. 4. TOMISLAV NIKOLIC, *Angels*, 2000–2001 (detail), acrylic and marble dust on cotton duck, 12 paintings, each 38.5 x 38.5 cm; *Untitled auric portals (I see myself in you)*, 1999–2000 (detail), acrylic and marble dust on cotton duck, set of 12 paintings, 20.5 x 286 cm, installation view, Stephen McLaughlan Gallery, Melbourne. 5. DAVIDA ALLEN, *Crocodile infested mangrove*, 2000, oil on board, 159 x 203 cm, Philip Bacon Galleries, Brisbane.



# A surprisingly good year in 2001

*Maintaining the rage for art*



Seasoned auction observers must have been as surprised by the response to the 2001 winter art auctions as the central figure in Donald Friend's painting, *Hasten Edward, the troopers are upon us*, offered by Christie's on 28 and 29 August. The painting shows Ned Kelly leaping out of a bath and grabbing his trousers and a gun. The financial markets had been performing dismally and, apart from the Friend and a few other very special offerings, the catalogues were dull and repetitive of those used over the previous five years. The long-awaited rationalisation of the market after a decade of heady gains seemed all too overdue.

However, apart from a modest thinning of sales at the lower end and a lack of animation in the auction rooms, the heavy spending continued. Deutscher-Menzies grossed \$6.01 million, equal to 70 per cent by value and 69 per cent by volume. Christie's made \$4.46 million, equal to 72 per cent by value and 64 per cent by lot numbers, while Sotheby's took in \$4.4 million, equal to 82 per cent by value and only 60 per cent by volume. Only one painting, a Brett Whiteley of Sydney Harbour, aspired to the seven-figure price mark. The work, titled *Lavender bay at dusk*, 1984, made \$1.14 million at Deutscher-Menzies, but was not the kind to excite the public imagination. None of the six-figure paintings was particularly newsworthy and the sales overall attracted a singular lack of publicity.

Public interest was instead maintained through advance publicity for coming sales. During their winter sale Sotheby's viewed selections from Sidney Nolan's Estate while Christie's showed a full-scale colour photograph of a magnificent newly discovered work by John Glover later sold in Melbourne on 27 November. Anticipation of a new auction record for an Australian painting when the Glover went under the hammer, and huge public interest in the dispersal of the Nolan Estate, may have buoyed confidence during the auction round, attracting plenty of media coverage and large crowds. Some people even turned up at the regular Sotheby's mixed vendor sale with only Nolan catalogues in hand.

The general lack of fire could be partially explained by the reputed nature of much of the buying, as the boom heads into a potentially mannerist phase. Anecdotal reports suggest that most buyers want art as an investment, many even placing their non-income-yielding purchases into their superannuation funds. These buyers presumably have a limit and are not as excited as dedicated collectors about what they are buying. Less committed to the art than their portfolios suggest, they can bid at home over the telephone, a convenience accounting for a growing volume of sales.

DONALD FRIEND,  
*Hasten Edward – the troopers are upon us*,  
n.d., oil on board,  
29 x 39 cm, courtesy  
Christie's, Sydney.

SIR SIDNEY NOLAN,  
*Hare in trap*, 1946,  
ripolin enamel on  
composition board,  
90.5 x 121.5 cm,  
Sotheby's Australia,  
courtesy Eva Breuer  
Art Dealer, Sydney.





GARRY SHEAD, D. H. Lawrence and friends at the table, 1994, oil on etching base, 24 x 31.7 cm, courtesy Christie's, Sydney.

Admittedly, the Deutscher-Menzies sale was held in Melbourne during a severe cold snap and Sydney was colder and wetter than usual during their two major sales, the weather thus a possible contributor to the lack of enthusiasm. Eventually most of the chairs filled up at all three sales, albeit a little later than usual. However, fewer chairs appeared to be pre-assigned and the art consultants appeared to have fewer bids than in preceding sales. The biggest trade spender, Denis Savill, did not attend the two Sydney sales although he bid up a lot of lesser works over the telephone. He had committed considerable capital towards privately buying works by Garry Shead ahead of a show of the artist's work to coincide with a surge of market interest, the publication of a monograph on the artist and an exhibition of his recent work at Melbourne's Australian Galleries, which grossed \$700,000 in sales.

Despite the fall in attendance, the room saw the occasional burst of enthusiastic bidding as calculating investors bid up works by the same small group of artists who made their reputations in the 1970s – sometimes ahead of the estimates which the auctions had managed to keep on the low side with warnings that interest might be softening. These were almost invariably associated, at all price levels, with works that were different, challenging or *tours de force*. It seems there are still collectors who want to be inspired, provoked or otherwise titillated. (Norman Lindsay also did well.)

Once a difficult seller, sculpture was unusually well represented and well supported in the auctions, although the current trend of living in open-plan apartments with fewer walls for pictures may have helped. Inge King's 94.3 cm tall powder-coated steel *Grand arch*, 1943, more of an outdoor piece, attracted one of the few rounds of applause during the sales when it was knocked down to Melbourne dealer Nellie Carsten for \$83,475. Bidding was jumped repeatedly on the sculpture which was offered at Deutscher-Menzies' sale in Melbourne on 20 August. At the same auction Robert Klippel's 141 cm tall *Opus 704*, 1987, sold for \$40,545 against estimates of \$18,000 to \$24,000, while Oliffe Richmond's more domestic-scale bronze *Fighter* sold for \$6559 against an estimate of \$1500 to \$2500. At Christie's on 29 August traditional notions that sculpture does not sell because 'it gets in the way'



were further scotched when Guy Boyd's one-metre tall *Standing figure* sold above its top estimate for \$17,625. Joel Elenberg's 77 cm tall marble *Profile* sold for \$35,250 and Kathleen Shillam's 24 cm tall *Koala* doubled its top estimate to make \$10,575.

The willingness of serious collectors to broaden the range of media they were prepared to collect had been proven over the previous month when a new high for Australian photography was set at Phillips's smaller modern and contemporary art sale. Tracey Moffatt's *Something more no. 1*, 1989, a colour photograph, sold for \$74,000 to a Melbourne dealer for a client who was bidding against a well-known Sydney collector. The price, previously unimaginable in the Australian auction market, was equal to that paid in New York for another print of the same work.

The most animated sale was Christie's Contemporary Art on 26 August. This was well attended by collectors and art consultants. While again, only 60 per cent was sold by volume and 72 per cent by value for the modest gross of \$930,894, the response suggested that buyers, many of whom were to be seen at the more traditional-style sales, were broadening their interest. Serious auctions of contemporary art are relatively new, since the resale market in this area has been dominated by the artists' galleries.

Otherwise the best performances lay with James

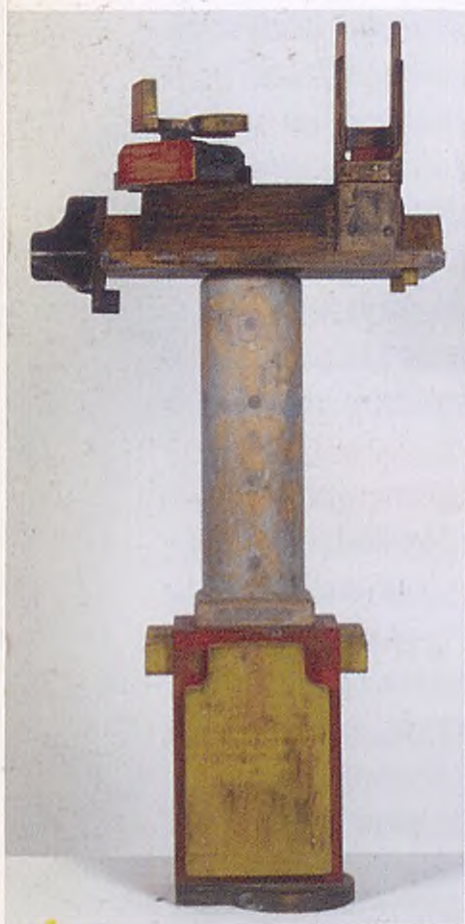


Gleeson's *Spain II: A large triptych*, 1959–1961, selling for \$78,875 at Sotheby's, and the small *Hasten Edward, the troopers are upon us* by Donald Friend making \$44,650 at Christie's. Tripling the top estimate, the interest in the Friend almost certainly had something to do with the approaching Nolan boom. Interest in an artist who has been the focus of investment buying provided some excitement, however, when the small Garry Sheard, *D. H. Lawrence and friends at the table*, 1994, in the unusual medium of etching over-painted with oil, sold for \$38,775, nearly double its estimate. The expected big prices for Brett Whiteley and John Brack were achieved at Deutscher-Menzies in Melbourne, while the demand for work by the stars of the 1990s, who range from Margaret Olley to Tim Storrier, continued unabated.

Sotheby's auction of the Sidney Nolan Estate in Melbourne on 16 September 2001 grossed \$4.4 million, nearly double expectations and with only one of the 95 lots going unsold. But it was dealers bidding for stock, either for future sale or for Nolan shows on the more immediate horizon, that accounted for many of the heavyweight purchases including *Dog and duck hotel*, 1948, which went for \$437,750 to Bernard Shafer of Melbourne's Metro 5 Gallery, and *Hare in a trap*, 1946, which went to Sydney's Eva Breuer for \$294,750.

Estimates and accompanying reserves were more reasonably priced to help sell the collection. As the consignor,

Lady Mary Nolan, told the Victorian Supreme Court the previous week, the Estate still owed £619,750 in British estate duties. This debt was tendered as evidence in an unsuccessful court action by Sidney Nolan's stepdaughter, Jinx Nolan, who wished to obtain an injunction to prevent the sale of three works in the auction which she claimed her father had given to her. The little-publicised court case appeared to have almost no effect on the sale and Sotheby's could not have regretted declining to postpone the auction because of world events. Held on Australia's day of national mourning for the terrorist attacks in New York and Washington, auctioneer Justin Miller opened with a minute of silence and contemplation.



JAMES GLEESON, *Spain II – A large triptych*, 1959–1961, oil on canvas, three hinged panels (outer panels oil on composition board), 120.5 x 210.5 cm overall, courtesy Sotheby's, Melbourne.

Dealers who purchased at the Nolan sale would have been aware of the prices of the works when they were handled for the Estate by London dealers, Agnew's. At one-third to one-half the price, important works must have represented an attractive buying opportunity even as stock, given that the Nolan market has soared over the previous two years. The expectation of a Wall Street crash the following day and dismal corporate news in Australia, including the Ansett collapse which kept some buyers at home, may have dulled enthusiasm, but the trade encountered strong competition from multiple private buyers in the lower reaches of the market (up to \$50,000) and occasionally in the upper. This had also been the case at the last sale of an estate, that of well-known Australian artist William Dobell in November 1973. But without the Sydney Opera House setting, with no honey-tongued Peter Wilson to conduct the sale, and with so many auctions since (the Dobell sale marked Sotheby's entry to the Australian market), the excitement was missing.

Modern and Contemporary Art and Photography, Phillips, Sydney, 30 July 2001; Contemporary Art, Christie's, Sydney, 26 August 2001; 19th and 20th Century Fine Australian and International Art, Deutscher-Menzies, Melbourne and Malvern, 20–21 August 2001; Fine Australian and International Paintings, Sotheby's, Sydney, 27–28 August 2001; Australian and International Paintings, Christie's, Sydney, 28–29 August 2001; The Estate of Sir Sidney Nolan, Sotheby's, Melbourne, 16 September 2001.

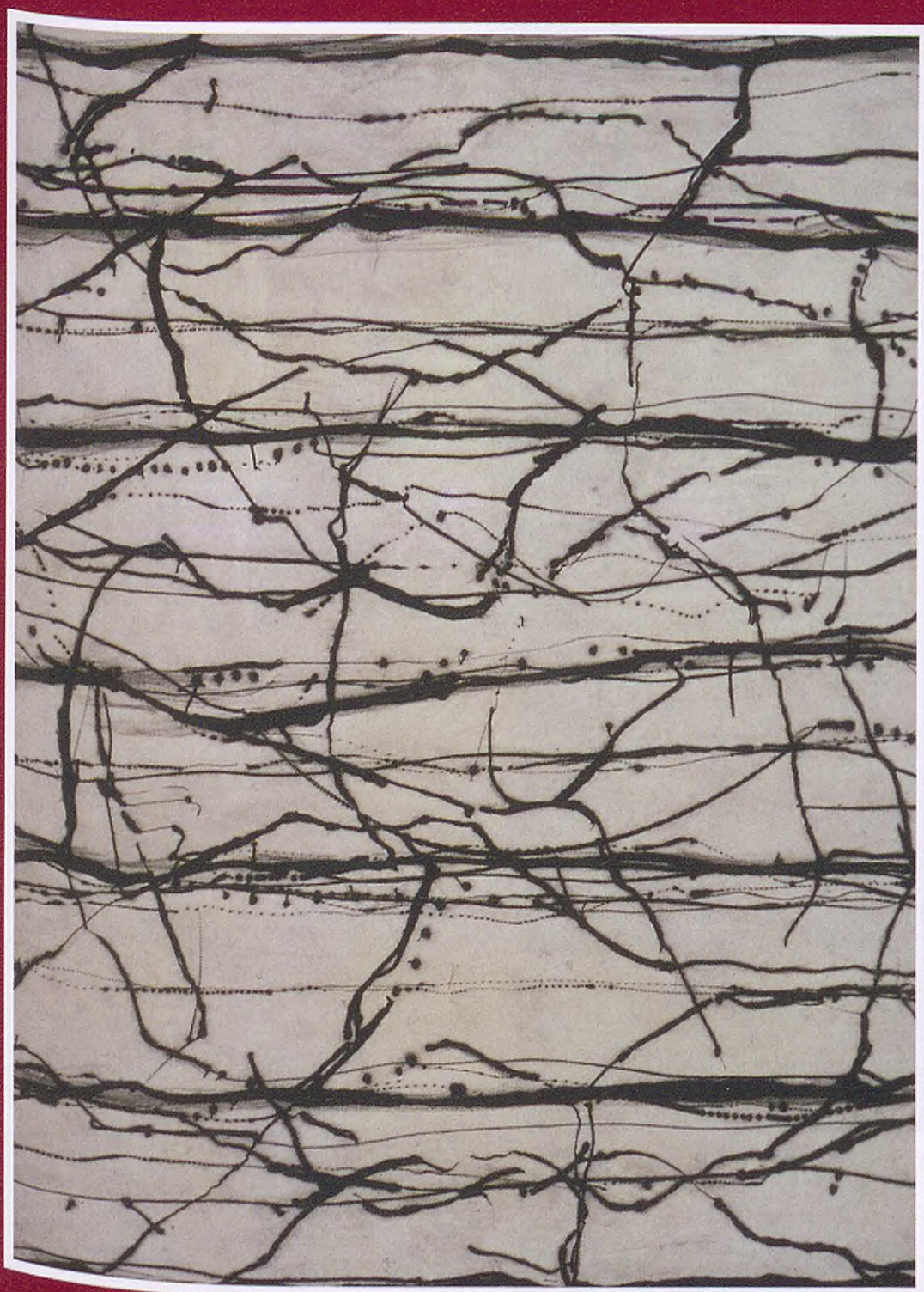
#### TERRY INGRAM

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

ROBERT KLIPPEL, *Opus 704*, 1987, wood assemblage, 141 x 69 x 30.5 cm, courtesy Deutscher-Menzies.



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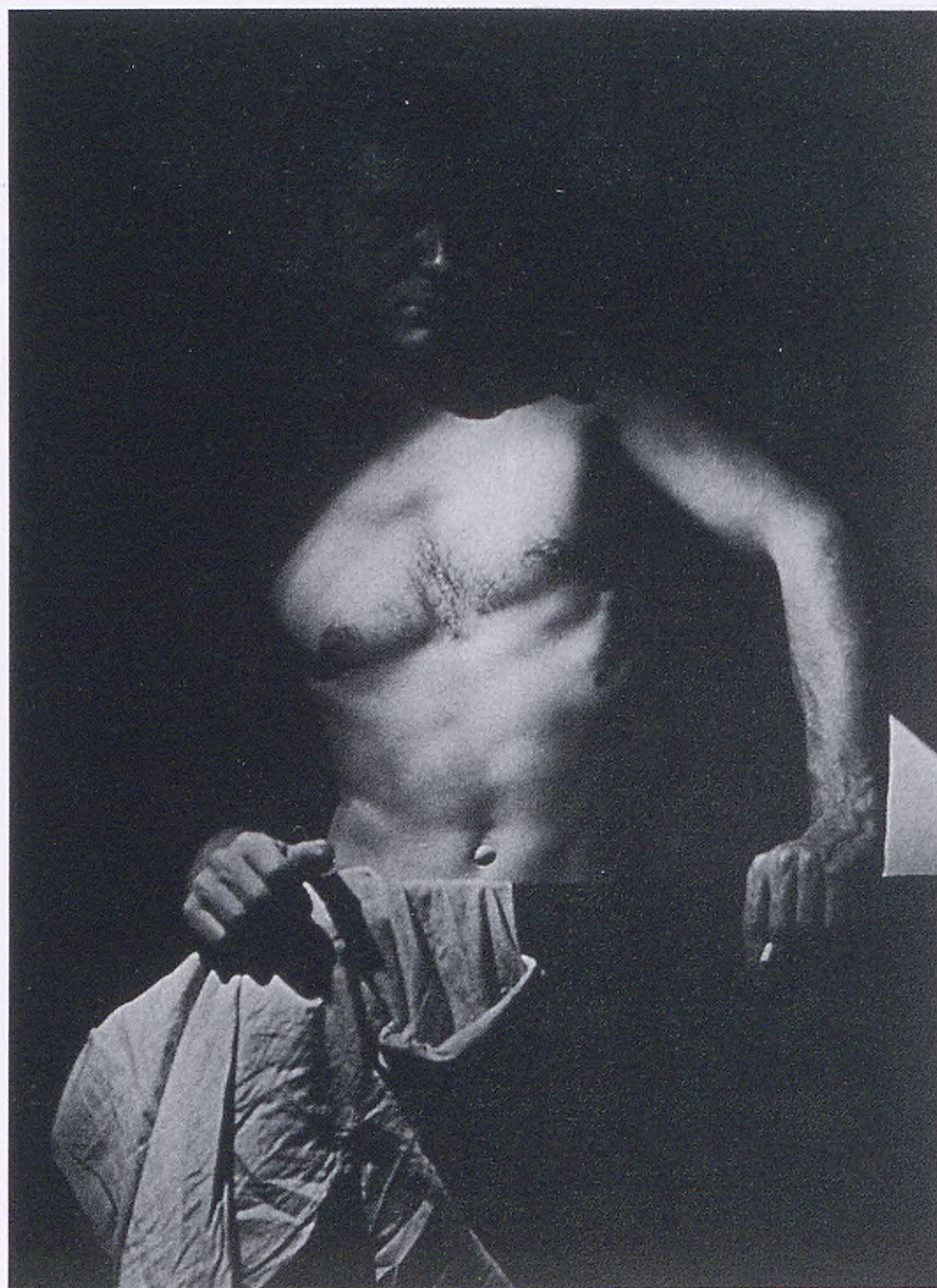
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Olive Cotton, *Max after surfing*, 1939, silver gelatin photograph. Monash Gallery of Art collection

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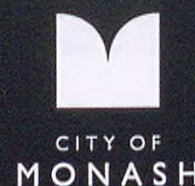
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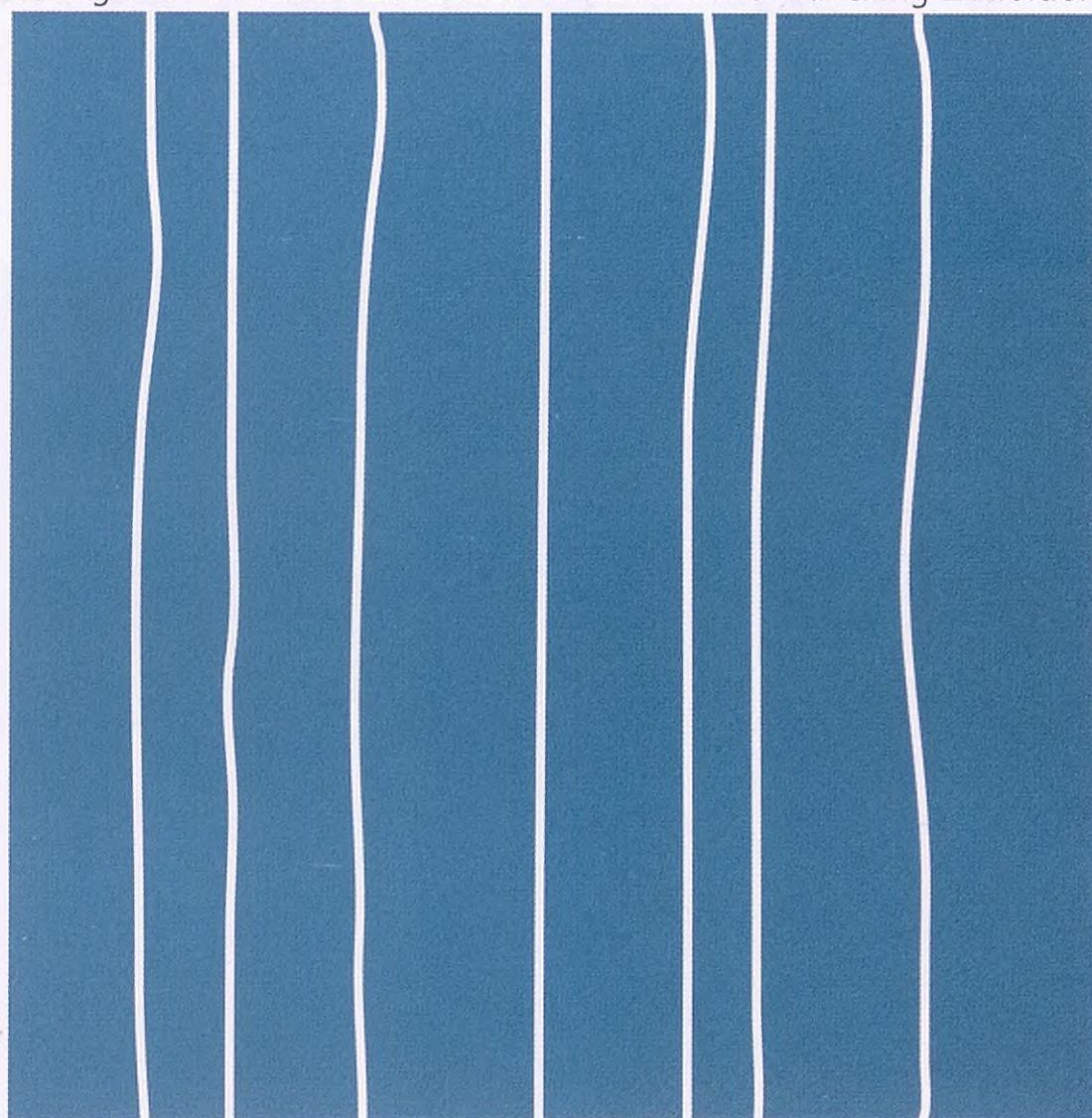
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*Aknangkere Growth*, 2000, acrylic on canvas, 120 x 90 cm

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Mirka Mora, *Portrait* 1999, oil on linen. Courtesy William Mora Galleries

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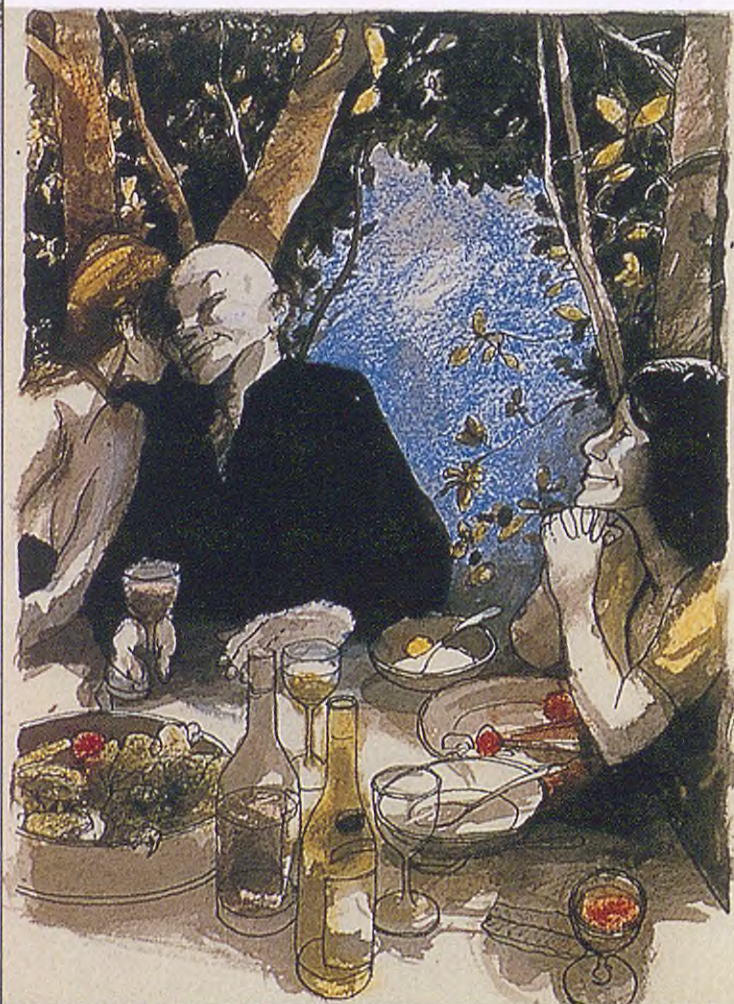
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Roy Underwood, *Ilkurka*, 2001, acrylic on linen, 136 x 173 cm. Spinifex Country

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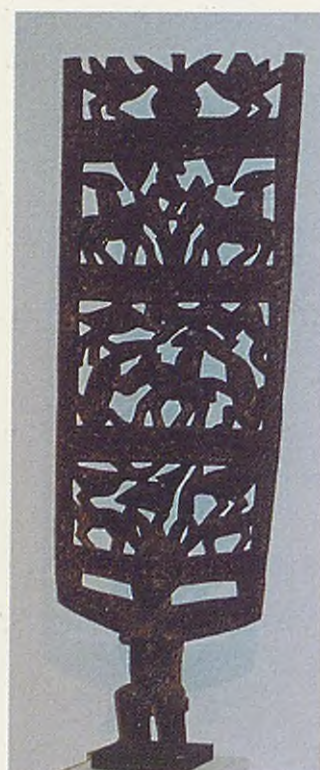
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Michael Riley, *Untitled*, cloud series, 2000, inkjet on banner paper, 84 x 118.8 cm



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management tools  
for small and  
regional museums  
and galleries



**ART  
TRAILS**

virtual reality tours  
through Victoria's  
regional galleries

**Capture your  
collections**

online digitisation course for  
small & regional museums  
and galleries

**amol.org.au**  
discussion  
news  
collections  
guides

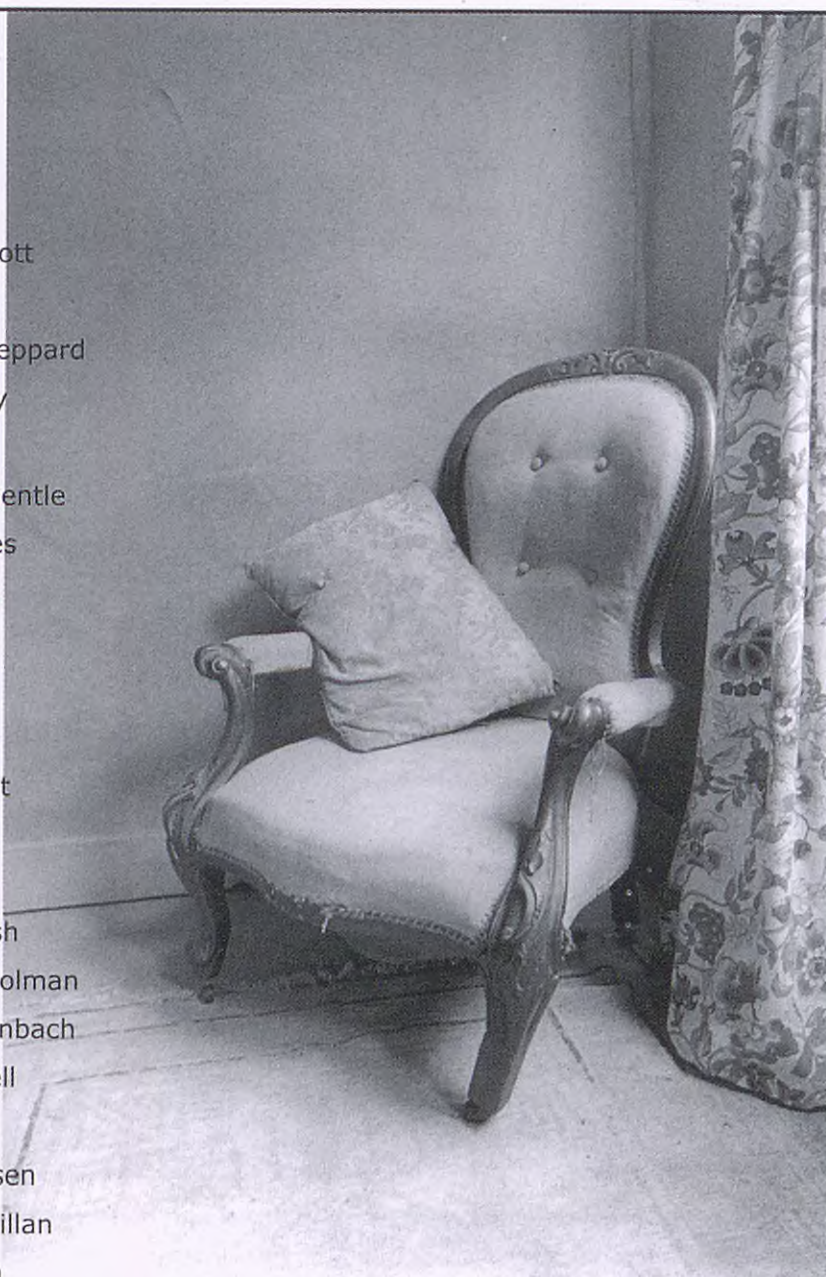


**AMOL**

**Australian Museums & Galleries OnLine**

AMOL is a project of the Heritage Collections Council, a collaboration  
between Federal, State and Territory governments and the museum sector.

Greg Weight  
John Reid  
Vince Vozo  
Liz Cuming  
Judy McDermott  
Peter Pinson  
Stephanie Sheppard  
Colin Lanceley  
Simon Porm  
Christopher Gentle  
Gabrielle Bates  
Patrick Hobbs  
Paul Williams  
Peter Boggs  
Tom Spence  
Margaret West  
Andy Davey  
Judy Cotton  
Andrew Hewish  
Christopher Dolman  
Cathy Laundenbach  
Joanne Linsdell  
June Tupicoff  
Maureen Hansen  
Christine McMillan  
Ruth Hingston



## HILL END ARTISTS IN RESIDENCE PROGRAM



Bathurst City Council

In 1999 Bathurst Regional Art Gallery launched the Hill End Artists in Residence program, in partnership with curator Gavin Wilson and NSW National Parks & Wildlife. The program renews the artistic links with the region that began with Donald Friend and Russell Drysdale when they motored into the village in August 1947.

Applications are sought in December each year from both established and emerging artists across the visual arts with a strong vision of what they would like to accomplish during their residency.

In spring 2002 the cottage/studio occupied by Donald Friend from 1947–1957 will be launched as a major component of the Residency Program.

**Visit [www.hillendart.com](http://www.hillendart.com)**

or contact the gallery on 02 6331 6066 for details



GREG WEIGHT, *Haefligers' Chair*, 1999,  
silver gelatin photograph





## Gladstone Regional Art Gallery and Museum

16 Feb – 23 Mar **THE INNER CURTAIN** A suspended installation by North Queensland artist Jill Chism. Assisted by Tropical North Queensland Institute of TAFE

22 Mar – 27 Apr **ART TO THE HEART** An integrated public art exhibition by artists, schools and community groups. A Gladstone Regional Art Gallery & Museum, City Heart and Queensland Artworkers Alliance initiative launched in conjunction with the Harbour Festival Easter 2002, assisted by Gladstone & Calliope Regional Arts Development Fund

24 May – 29 Jun **OTHERWORLDS** Images of Fantasy and Fiction Paintings, photographs and videos by Australian and international artists including Brett Whiteley, Yves Tanguy and Justine Cooper. A Queensland Art Gallery travelling exhibition. Proudly sponsored by Commonwealth Bank



**Gladstone Regional Art Gallery and Museum**  
cnr Goondoon & Bramston Sts, 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  
closed from Christmas to New Year

## Tamworth City Gallery

23 Feb – 24 Mar **George Gittoes – World Diary** Paintings, drawings, diary and notebook extracts from some of the most turbulent places in the world including Somalia, Rwanda, Mozambique and the Philippines.  
*A Hazelhurst Regional Gallery and Arts Centre touring exhibition*

6 Apr – 12 May **Vietnam Voices** An exploration of the hidden lives and experiences of men and women from diverse cultural backgrounds affected by the Vietnam War. Features photographs, anti-war posters, video, costumes, army gear and assorted personal memorabilia.  
*A Casula Powerhouse Arts Centre touring exhibition*

From 18 May **John Llewelyn Jones: Australia's Forgotten Painter**  
An exhibition of recently discovered oil and water-colour paintings by Heidelberg School member Llewelyn Jones. *A Tweed River Regional Art Gallery touring exhibition*



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

## New England Regional Art Museum

Home of the Howard Hinton and Chandler Coventry Collections

To April 2002

**Rivers and Rocks** A unique opportunity to bring together two of the country's best known and most accomplished artists, Brett Whiteley and Arthur Boyd. Rivers and Rocks will examine the environment and will remain an enduring experience

**The Angry Penguins** Works by Albert Tucker and Arthur Boyd, influenced by the 1930s Depression and the Second World War

**No Room of her Own** Works by women artists in the Howard Hinton Collection, including watercolours and etchings

May – June 2002

**Surface Reflections** Works from the permanent collection  
**Hermanns Art Award**

OPEN DAILY: 10.30am to 5pm

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



Toowoomba Regional **ART** Gallery

28 Feb – 1 April

**Portraits 2001 – An Australian Odyssey**  
Celebrating Federation, an exhibition of contemporary portraits by artists previously exhibited in the Doug Moran National Portrait Prize and/or the Archibald Prize.  
*A Tweed River Regional Art Gallery touring exhibition*

6 Apr – 6 May

**The Inner Curtain**  
An installation by Jill Chism about pulling back the skin – *the inner curtain* – and looking inside

11 May – 9 Jun

**Twenty five years and beyond – Papunya Tula painting**  
An exhibition of Aboriginal Art from Central Australia. *From the collection of Flinders Art Museum and new works from Papunya Tula Artists*

**Toowoomba Regional Art Gallery**  
531 Ruthven Street PO Box 3021 TOOWOOMBA 4350  
Tel: (07) 4688 6652 Fax: (07) 4688 6895  
Email: ArtGallery@toowoomba.qld.gov.au

**Admission free**  
Tues to Sat 10–4 Sun 1–4





## Tweed River Regional Art Gallery

Home of the Doug Moran National Portrait Prize

To 17 Mar

**STILL ACTION: THE WAR PHOTOGRAPHY OF DAMIEN PARER** Damien Parer is best known for his Second World War cinematography, winning an Oscar for Kokoda Frontline Still Action. Photographs and video. *An Australian War Memorial touring exhibition*

**RHOPOGRAPHY** Contemporary photographs by Joachim Froese using insects as the subject matter

20 Mar – 5 May

**2000 – 2001 DOUG MORAN NATIONAL PORTRAIT PRIZE**

From 8 May

**JOSEPHINE ULRICK NATIONAL PHOTOGRAPHY PRIZE 2002** A national annual photographic prize, on the theme of 'the portrait'

**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



## Port Macquarie Hastings Regional Gallery

To 17 March

**TAFE NSW DESIGN PRIZE**

March – April

**ATTUNED TO THE ENVIRONMENT**

May

**DESIGNERS SHOWCASE**

**Port Macquarie Hastings Regional Gallery**

Clarence Street Port Macquarie NSW 2444 PO BOX 84  
Tel: 02 6581 8737 Fax 02 6581 8738  
Gallery hours: Wed – Fri 10 – 4, Sat – Sun 11 – 3

## MUSWELLBROOK REGIONAL ARTS CENTRE

July 2002

**Open Art Prize** For a two-dimensional painting of any subject in any medium. Prizes donated by Bengalla Mining Company Pty Limited. Closing date for entries 12 July 2002.

- \$6,000 Acquisitive Open Prize
- \$2,000 Non-acquisitive Second Prize
- \$1,000 Non-acquisitive Local Award

**Acquisitive Open Prize** For a drawing, watercolour or print of any subject, in any medium on paper. Sponsored by Muswellbrook Shire Council

\$2,500

**Bengalla Mining Company Pty Limited Ceramic Award**

\$1,000 Open Acquisitive Prize

October 2002

**Muswellbrook Photographic Award** Closing date for entries 12 October 2002.

- \$1000 Acquisitive Open Prize
- \$ 400 Acquisitive Second Prize
- \$ 400 Acquisitive Shire Prize (subject to be of Upper Hunter)

Contact gallery for details: **Muswellbrook Regional Arts Centre**

PO Box 122 Muswellbrook NSW 2333  
Tel: (02) 6549 3880/4 Fax: (02) 6549 3886  
Email: artscentre@muswellbrook.nsw.gov.au  
Conditions apply to all awards

23 March – 12 May

**Cyber Cultures: Sustained Release**

Animation Playground

A Casula Powerhouse touring exhibition

28 March – 12 May

**Landscapes in Sets and Series: Australian Prints 1960s – 1990s**

A National Gallery of Australia travelling exhibition

18 May – 16 June

**Backmasking: The art of Stieg Persson**

Glen Eira City Gallery

**Siblings: Robert Rosen**

A New England Regional Art Museum touring exhibition

## 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



**PGAV**  
public galleries association of victoria

Ararat Art Gallery  
Ballarat Fine Art Gallery  
Benalla Art Gallery  
Bendigo Art Gallery  
Bundoora Homestead, Federation Centre for the Arts  
Castlemaine Art Gallery & Museum  
Central Goldfields Gallery  
Geelong Art Gallery  
Gippsland Art Gallery (Sale)  
Gold Treasury Museum  
Hamilton Art Gallery  
Heide Museum of Modern Art  
Horsham Regional Art Gallery  
La Trobe Regional Art Gallery  
La Trobe University Art Collection  
McClelland Gallery  
Mildura Regional Arts Centre  
Monash Gallery of Art  
Monash University Museum of Art  
Mornington Peninsula Regional Art Gallery  
National Gallery of Victoria  
Shepparton Art Gallery  
Stonington Stables Museum of Art, Deakin University  
Swan Hill Regional Art Gallery  
The Exhibitions Gallery (Wangaratta)  
The Ian Potter Museum of Art – University of Melbourne  
Victorian Arts Centre

www.pgav.org.au  
telephone 03 9208 0361 fax 03 9208 0245



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

1 Feb – 24 Mar

**Anne Judell 1992–2002** Featuring pastel and charcoal works from the last ten years of Anne's artistic career

8 Mar – 21 Apr

**Michael Riley: cloud and empire** Large-scale works by one of Australia's leading Indigenous contemporary photographers accompanied by Riley's acclaimed film 'Empire'. An Australian Centre for Photography touring exhibition

29 Mar – 19 May

**Tim Maguire** Solo exhibition of paintings produced over the last five years. A John Curtin Gallery, John Curtin University touring exhibition

26 Apr – 9 Jun

**Goya?** A contemporary journey of Francisco Goya's themes paraphrased by German artist Peter Lörincz. Commissioned by the Musée Goya de Castres, France

**Campbelltown City Bicentennial Art Gallery**

Art Gallery Road, cnr Camden and Appin Roads, CAMPBELLTOWN  
NSW 2560 Telephone: (02) 4645 4333 Facsimile: (02) 4645 4385  
Email: art.gallery@campbelltown.nsw.gov.au Tuesday to Saturday 10am–4pm  
Sunday and public holidays 12noon–4pm. Open Monday by appointment



**GIPPSLAND ART GALLERY • SALE**

OPERATED ON BEHALF OF WELLINGTON SHIRE COUNCIL

3 – 17 MAR

**SHEARING THE RAMS**

Tom Robert's painting on loan from the National Gallery of Victoria

23 MAR – 27 APR

**LYRE BIRD PRESS: IN FULL FLIGHT**

A Perc Tucker Regional Gallery touring exhibition

23 MAR – 5 MAY

**JOHN LESLIE ART PRIZE**

Entries from the second non-acquisitive prize

FROM 10 MAY

**RECENT PRINTS OF JORG SCHMEISSER**

**NORMAN LINDSAY AND HIS NUDES**

On loan from the Monash Gallery of Art photographic collection

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



**Plimsoll Gallery**

Tasmanian School of Art at Hobart

15 Mar – 7 Apr

**Twenty-five years and beyond  
Papunya Tula Painting**

A significant exhibition of historical and contemporary works by Papunya Tula artists.

A Flinders Art Museum, Flinders University national touring exhibition

12 Apr – 5 May

**Cutting Comments**

**Contemporary Linocuts 1995 – 1998**

An exhibition of innovative and unconventional linocut prints by Australian contemporary artists. Highlights new ideas using unusual materials to showcase a shift in Australian printmaking.

Organised and nationally toured by NETS Victoria with assistance from Visions Australia

**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



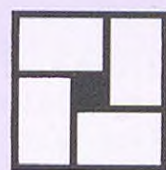


## WOLLONGONG CITY GALLERY

- To 17 Mar **THE HOLOCAUST:** Learning from humanity's greatest tragedy. Displays from the Sydney Jewish Museum
- To 24 Mar **RESIDENT ARTIST 2001:** Mary Anne Breeze  
Resident Artist program generously sponsored by Connelly Temple
- 16 Mar – 11 Jun **KIWI WATERCOLOUR PRIZE 2002** The fifth biennial prize for watercolour painting in the Illawarra,
- 23 May – 19 May **HERMANN'S ART AWARD** Works by twenty-four Australian contemporary artists and designers
- OUT OF THE SHOE BOX** A project involving teachers and students from the Illawarra
- KARL PREUSS: A Retrospective**

### 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://wgc.1earth.net>  
Open: Tues–Fri 10am–5pm Weekends and public holidays: 12–4pm  
Closed: Mondays, Good Friday, Christmas Day, Boxing Day and New Years Day



## Orange Regional Gallery

- 8 Feb – 10 Mar **RIVERS AND ROCKS** Brett Whiteley and Arthur Boyd
- 15 Mar – 21 Apr **THE APASSIONATA WOODCUTS** Salvatore Zofrea
- BLACK WATTLE** Martin Coyte

*Special exhibitions to run during Orange's popular FOOD Week 5 – 14 Apr*

- 15 Mar – 28 Apr **THE HUNGRY MAN'S EXHIBITION**
- 5 – 14 Apr **AN EXHIBITION OF AUSTRALIAN OPERA COSTUME**
- 26 Apr – 2 Jun **MCA UNPACKED** Selected works from Sydney's Museum of Contemporary Art
- 3 May – 2 Jun **THE MARY TURNER COLLECTION**

### 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](http://www.org.nsw.gov.au)  
Tues to Sat 11–5, Sun & public holidays 2–5, closed Mondays



## Albury Regional Art Gallery

- To 17 Mar **NGA Landscapes in Sets & Series: Australian prints 1960s – 1990s** A National Gallery of Australia touring exhibition  
**Inflows** Mandy Martin
- 8 Mar – 7 Apr **2001 Contemporary Wearables**
- 22 Mar – 21 Apr **Thookay Ngaweeyan**  
Young Voices – Koorie Children's Art
- 5 Apr – 5 May **Leisureland** Anne Zahalka
- 26 Apr – 26 May **Angela Lynkushka** Youth Culture 2000
- From 11 May **Different Fields of Vision** Helen Geier
- From 31 May **Traces** Ruth Whyte Focus Exhibition

**ALBURY REGIONAL ART GALLERY**  
546 Dean Street ALBURY NSW 2640  
Tel: (02) 6023 8187 Fax: (02) 6041 2482  
Email: alburygallery@alburycity.nsw.gov.au  
Website: [www.albury-gallery.bazar.com.au](http://www.albury-gallery.bazar.com.au)  
Daily 10.30am – 5pm, closes 4pm weekends  
Access for the disabled. Free admission



## GEELONG GALLERY

23 March – 30 June

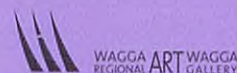
### Chinese Glass

18th and 19th century glass from the Imperial glassworks in Beijing. A Ceramics and Glass Circle of Australia exhibition

29 March – 12 May

### Transparent Things – Expressions in Glass

A National Gallery of Australia Travelling Exhibition in collaboration with Wagga Wagga Regional Art Gallery and The Thomas Foundation



national gallery of australia



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



# 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, Ray Crooke,  
Gordon Shepherdson, Lawrence Daws,  
Kay Singleton Keller, Judy Cassab,  
Michael Zavros, Robert Ryan, Geoffrey  
Proud, Melissa Egan and Nick Howson.  
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 com-

mitted 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

### FIRE-WORKS GALLERY

PO Box 678, SPRING HILL, 4004  
Tel. (07) 3216 1250 Fax (07) 3216 1251  
fireworks@fireworksgallery.com.au  
www.fireworksgallery.com.au  
Aboriginal art and other burning issues.  
Home of Campfire Group Projects.  
Tuesday to Friday 11–6,  
Saturday 11–5

### 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.  
From 2 March: Freeman Gallery:  
'Engaging', the city of Ipswich Collection  
To 24 March: CS Energy Gallery: 'Listen  
to the Land', Indigenous works toured  
by the Edith Cowan University, Western  
Australia  
From 29 March: CS Energy Gallery:  
'From Face to Face', portraits by David  
Moore, toured by the National Portrait  
Gallery, Canberra  
To 6 May: Energex Children's Gallery –  
Lotties Place: 'Island Treasures', Tscharke  
Collection of artefacts from Papua New  
Guinea  
From 11 May: 'Pet Parade'.  
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  
The uniquely located and spacious  
gallery has been expanded to incorporate  
three Rockart International galleries  
on the Sunshine Coast. Now offering  
a collection of Shona sculpture from  
Zimbabwe and paintings by outstanding  
Australian artists.  
Daily 10–5

### 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  
philipbacon.com.au  
Regular exhibitions by leading Australian  
artists. A large collection of nineteenth-  
century and contemporary paintings,  
sculpture, prints and jewellery.  
Tuesday to Saturday 10–5

### QUEENSLAND ART GALLERY

Queensland Cultural Centre,  
South Bank, SOUTH BRISBANE 4101  
Tel. (07) 3840 7333  
Fax (07) 3844 8865  
qag@qcc.qld.gov.au  
www.qag.qld.gov.au  
To 28 April: Minister's Awards for  
Excellence in Art, outstanding artworks  
by senior students throughout  
Queensland  
To 21 April: 'Belle-Ile: Monet, Russell  
and Matisse in Brittany', works by  
Claude Monet, Henri Matisse and the  
Australian impressionist John Peter  
Russell, all of whom painted on the  
storm-tossed island of Belle-Ile off the  
coast of Brittany  
From 17 May: 'Len Lye: 21st Century  
Artist', New Zealand-born artist Len Lye  
(1901–1980) is known for his avant-garde  
practice in film-making, kinetic sculpture,  
batik design, photograms and paintings.  
A joint exhibition between the Art  
Gallery of New South Wales and the  
Govett-Brewster Art Gallery, supported  
by the Len Lye Foundation; 'Max  
Gimblett: The Language of Drawing',  
born in New Zealand in 1935, Max  
Gimblett has lived in New York since  
1974. This exhibition is based on over  
100 works donated to the Queensland  
Art Gallery collection and traces this  
important artist's development.  
Daily 10–5

### QUT ART MUSEUM

QUT Cultural Precinct,  
2 George Street, BRISBANE 4000  
Tel. (07) 3864 5370  
Fax (07) 3864 5371



To 24 March: 'Imaging identity and place', organised by Grafton Regional Gallery

1 March to 28 April: 'Best of the QUT Visual Arts Graduates 2001'; The Blake Prize for Religious Art

From 30 March: 'Across: An Exhibition of Indigenous Art and Culture', toured by the Canberra School of Art Gallery, Australian National University

From 3 May: 'The Douglas Kagi Gift in Context', an exhibition to showcase the gift of forty international prints from scientist and art collector Dr Douglas Kagi.

Tuesday to Friday 10-4,  
Saturday and Sunday 12-4

#### 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

#### STANTHORPE ART GALLERY

cnr Marsh and Lock Streets,  
Weeroona Park, STANTHORPE 4380

Tel. (07) 4681 1874

Fax (07) 4681 4021

stanart@halenet.com.au

Varied monthly program of touring exhibitions. Displays from the permanent collection including paintings, sculpture, fibre, ceramics and works on paper representing works by Olley, Olsen, Robertson-Swann, Hanssen Pigott and Baas-Becking.

To 7 April: The Stanthorpe Arts Festival 2002 (since 1972); Acquisition fund and prize money \$50,000

May: 'Caught in the Rearview Mirror', a whimsical look back in time with rampaging Roy Slaven and H. G. Nelson, toured by the National Archives; 'Ned Kelly: Outlaw Inlore', Melanie Forbes, sculptural ceramic works.

Monday to Friday 10-4,

Saturday 1-4, Sunday 10-1

#### STILLWATER STUDIO

Noosa North Shore,  
NOOSA HEADS 4567

Tel./Fax (07) 5447 1747

Inart@bigpond

www.glenisecllelland.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.sylviamessner.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 define the spiritual dimension of nature in fine detail, and captures this 'Aura Light' for the viewer.

Daily 10-6

#### THORNQUEST GALLERY

94 Minnie Street, SOUTHPORT 4215

Tel. (07) 5591 9091

Fax (07) 5591 9092

Contemporary Australian and Aboriginal art from Balgo, Haasts Bluff, Yuendumu, Papunya Tula, Utopia, Warmun. Contemporary Australian artists Robert Hunter, John Cattapan, Scott Redford, Luke Roberts, Donna Marcus.

Tuesday to Saturday 10-5.30,  
or by appointment

#### 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

#### THE TOWN GALLERY & JAPAN ROOM

(formerly the Verlie Just Town Gallery and Japan Room)

3rd Floor, Charlotte House,  
143 Charlotte Street, BRISBANE 4000

Tel. (07) 3229 1981

The gallery of the late Verlie Just O. A. M. may omit her name, but it does continue to represent quality art by established and emerging artists exclusively in Brisbane. From tonal realism to total abstraction. Seventeenth- to twentieth-century Ukiyo-e woodcuts.

Monday to Friday 10-4,  
or by appointment

art&australia

Are you listing in Australia's  
premier art magazine?  
Is your gallery part of *Art and  
Australia's* state-by-state guide?

*Next year Art and Australia will celebrate 40 years of  
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To list, simply call Elizabeth Aders or Anna Bosman

on 02 9966 8400 or write to: Art and Australia

42 Chandos Street, St Leonards NSW 2065

tel 02 9966 8400 fax 02 9966 0894 eaders@finearts.com.au

Art Directory

## art&australia

Congratulates the following  
winners of the *Art and Australia*  
subscription competition

### 1st Prize – David Larwill painting

Mr S Milson of Sydney

### 2nd Prize – Mark Schaller painting

Mrs D Gilbert of Adelaide

### 3rd Prize – David Sequeira artwork

Mrs S Davies of Sydney





Nora Heysen, *The Blue Tablecloth*

## COLLECTOR'S EXHIBITION

To celebrate our 28th anniversary

9 March – 14 April 2002

Exhibition includes:

Blackman Boyd Churcher Coburn Constantini Crooke  
Firth-Smith Friend Heysen Jacks Juniper Kemp McCubbin  
Namtjira O'Connor Olsen Piquenit Preston Rees Shead Tucker  
Tuckson Vassilieff Von Guerard Williams Withers

***Solander Gallery***  
CANBERRA

10 Schlich Street Yarralumla ACT 2600 Thurs to Sun 10am – 5pm

Tel: (02) 6285 2218/9 Fax: (02) 6282 5145

email: [solander@apex.net.au](mailto:solander@apex.net.au) website: [www.solander.com.au](http://www.solander.com.au)

**ACGA** Member Australian Commercial Galleries Association



Judy Pennefather, FRAS, 'Still life with cherries', oil



## LAVENDER BAY GALLERY

ROYAL ART SOCIETY OF NEW SOUTH WALES

**March** – Investment/retrospective Exhibition

**April** – Annual Autumn Exhibition

**May** – 9 x 5 Exhibition



Judy Pennefather, FRAS, 'Autumn colours', watercolour

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

25–27 Walker Street, North Sydney NSW 2060

Contact: Christine Feher, Secretary Email: [lavender@cia.com.au](mailto:lavender@cia.com.au)

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



## 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 Chere, 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 17 March: Landscapes in sets and series: Australian prints 1960–1990, toured by the National Gallery of Australia  
8 March to 7 April: '2001 Contemporary Wearables'  
To 17 March: 'Inflows', Mandy Martin  
22 March to 21 April: 'Thookay

Ngaweeyan: Young Voices', Koorie children's art

5 April to 5 May: 'Leisureland', Anne Zahalka

26 April to 26 May: 'Youth Culture 2000', Angela Lynkushka

From 11 May: 'Different Fields of Vision', Helen Geier

From 31 May: 'Traces', Ruth Whyte Focus Exhibition.

Access for the disabled. Free admission.

Monday to Friday 10.30–5,

Saturday and Sunday 10.30–4

### ANNANDALE GALLERIES

110 Trafalgar Street, ANNANDALE 2038

Tel. (02) 9552 1699 Fax (02) 9552 1689

annangal@ozemail.com.au

www.annadalegalleries.com.au

Directors: Bill and Anne Gregory.

Established 1991. The best of Australian and European contemporary art.

Aboriginal bark paintings and sculpture from Arnhem Land. Specialising in European and British modern masters.

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



PATRICK CARROLL, Gundagai  
Winterlude – Homage to Williams & Mondrian, acrylic on paper, 76 x 56 cm.  
Artarmon Gallery.

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

16 March to 12 May: 'Love and Death:

Art in the Age of Queen Victoria',

explores the epic and intimate world of

Victorian Britain, with splendid master-

pieces of mid-to-late nineteenth century

British art on loan from Australian

and New Zealand public and private

collections. British art of the Victorian

era reflects the immense popularity of

familiar and potent stories drawn from

classical mythology and literature,

ancient and modern history, contem-

porary life and morals

From 10 May: Biennale of Sydney: '(The

World May Be) Fantastic', imagination

and invention is the theme of the

Biennale of Sydney 2002, which explores

the intersections of fantasy and reality.

'(The World May Be) Fantastic' revels

in the way artists use narratives, models,

fictions and fabrications to challenge

Embrace

PHOTOGRAPHY

Allure



Anne Zahalka, *Allure*, cibachrome print, 49 x 49 cm

### Embrace : PHOTOGRAPHY

Featuring works by contemporary artists presenting a diverse approach to the representation of the figure

3 — 24 May 2002

Including works by:

Anne Zahalka

Bronwyn Rennex

Cherry Hood

Vince Papa

Michael Whittington

### TRINITY DELMAR GALLERY

144 Victoria Street, Ashfield NSW

Tel: 9581 6070 After hours: 9797 9193

Email: mwhittington@trinity.nsw.edu.au

Hours: Sat & Sun 10am — 5pm or by appointment





and to change our interpretations of the world

To 22 September: 'Parallel Visions', Australian art from the collection. Daily 10-5

#### ARTIQUE FINE ART GALLERY

318b Military Road, CREMORNE 2090  
Tel. (02) 9953 5874 Fax (02) 9953 8301  
Selection of fine paintings by prominent Australian artists. Regularly changing exhibitions.  
Monday to Friday 11-6,  
Saturday 9.30-4

#### AUSTRALIAN GALLERIES

15 Royston Street,  
PADDINGTON 2021  
Tel. (02) 9360 5177 Fax (02) 9360 2361  
Director: Stuart Purves.  
Gallery Manager: Suzie Melhop.  
enquiries@australiangalleries.com.au  
5 to 30 March: Pam Tippet, recent paintings  
9 April to 4 May: Inge King, recent sculpture  
From 13 May: Nerissa Lea, 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.  
2 to 31 March: Ros Atkins, recent works on paper  
6 April to 5 May: Peter Kingston and Tom Spence, curated by Gavin Wilson  
From 11 May: James Pasakos, recent works on paper.  
Open daily 10-6

#### BAKER GALLERIES

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

#### BARRY STERN GALLERY

19 Glenmore Road, PADDINGTON 2021  
Tel. (02) 9331 4676  
Fax (02) 9380 8485  
Gallery Director: Dominic Maunsell.  
bstern@zip.com.au  
The longest running gallery in Sydney, showing established and emerging Australian artists, including Aboriginal art. Specialising in the work of Emily Kame Kngwarreye.  
Tuesday to Saturday 11-5.30,  
Sunday 1-5

#### BATHURST REGIONAL ART GALLERY

70-78 Keppel Street, BATHURST 2795  
Tel. (02) 6331 6066  
Fax (02) 6332 5698  
brag@bathurst.nsw.gov.au  
To 24 March: 'LandMarks', abstract landscape paintings by Liz Cumming, Gail English, Ingrid Johnstone, Stephanie Sheppard, Mariola Smarzak and Rachel Burns; 'Caves', artists Jeannie Littlewood, Peter H. Marshall, Tim Miller and Peter Wilson have gone underground. The subterranean surfaces in ceramics, painting, drawing and mixed media  
29 March to 12 May: TAFE NSW Arts and Design Prize, selected works from over 1,000 students in TAFE design, digital and multi-media courses. A touring exhibition.  
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.com  
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 11-5,  
or by appointment

#### 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,  
or 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

#### BRIAN MOORE GALLERY

294 Glenmore Road, PADDINGTON 2021  
Tel. (02) 9380 7100 Fax (02) 9380 7161  
info@brianmooregallery.com.au  
www.brianmooregallery.com.au  
Representing contemporary painters, sculptors and printmakers. Stockroom available for viewing on request.  
March: 'Naked in a Room', nudes in interiors by selected artists  
April: Luke Wagner, paintings  
May: Mariola Smarzak, paintings.  
Tuesday to Saturday 11-6

#### BROKEN HILL CITY ART GALLERY

cnr Blende and Chloride Streets,  
BROKEN HILL 2880  
Tel. (08) 8088 5491 Fax (08) 8087 1411  
bhargal@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 1-5

#### CAMPBELLTOWN CITY BICENTENNIAL ART GALLERY

Art Gallery Road,  
CAMPBELLTOWN 2560  
Tel. (02) 4620 1335 Fax (02) 4620 1385  
Changing exhibitions of national and regional art in two galleries. Also featuring Japanese garden and art workshop centre.  
Tuesday to Saturday 10-4,  
Sunday and public holidays 12-4

#### CHRISTOPHER DAY GALLERY

124 Jersey Road, WOOLLAHRA 2025  
Tel. (02) 9326 1952 Fax (02) 9327 5826

Mobile 0418 403 928  
cdaygallery@bigpond.com.au  
www.cdaygallery.com.au  
Quality traditional and modern masters for sale. Sole agent in New South Wales for Ken Johnson. Works normally in stock include Blackman, Dobell, Forrest, Heysen, Lindsay, Olsen, Rees and Streeton.  
Monday to Saturday 11-6,  
or by appointment

#### COLLINS & KENT FINE ART

25 Opera Quays, 7 Macquarie Street,  
SYDNEY 2000  
17 Opera Quays, East Circular Quay,  
SYDNEY 2000  
Tel. (02) 9252 3993 Fax (02) 9252 3995  
collinskent@ozemail.com.au  
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 Croke, Jeffrey Smart and Charles Conder.  
8 March to 1 April: Views from 'The Hill', Newcastle, Paul Haggith, paintings; Harry Frost, pastel paintings  
5 to 29 April: Graphics by outstanding Australian artists, including Olsen, Nolan and Blackman  
3 to 27 May: 'Tuscan Urban Scenes', paintings from Italy by Rick Everingham.  
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 Haagenzen, 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

sydney@dickersongallery.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. Comprehensive website. 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.

13 March to 7 April: Mark Booth, sculptural assemblages

10 April to 5 May: Mitchell McAuley, paintings from Antarctica

From 8 May: Eugenie Lee and Murray Bird, paintings.

Tuesday to Saturday 11 – 6, Sunday 1 – 6

#### DUBBO REGIONAL GALLERY

165 Darling Street (opp. Victoria Park), DUBBO 2830

Tel. (02) 6881 4342 Fax (02) 6884 2675

To 23 March: 'Eight', eight composite charcoal portrait drawings created by TAFE art students from Broken Hill and Menindee. Each large work is made up of 48 panels. The portraits represent a select group of Aboriginal community members of the Broken Hill, Menindee and Wilcannia districts, living and deceased, who were and are held in some measure of respect; 'Indigenous Australia Standing Strong', a dynamic documentation in photographs and works of enterprising and successful young Indigenous Australians. A concept of international photojournalist Penny Tweedie.

30 March to 19 May: 'Art and Land: Contemporary Australian Visions', contemporary views of the landscape through painting, drawing, sculpture and sound by twenty Australian artists. Curated by Kevin Wilson. Produced in partnership with The Asialink Centre at the University of Melbourne, to tour Southeast Asia.

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

www.evabreuerartdealer.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 Road,

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, Le Grand, Brian Dunlop, Ray Crooke, Andrew Sibley and Neil Cuthbert.

Friday to Sunday 11 – 6

#### 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

#### GALLERY SP SYDNEY

2 Danks Street, WATERLOO 2017

Tel. (02) 9318 0448 Fax (02) 9318 0447

gspysydney@hotmail.com

Director: Young-Ran Park.

Exhibiting international and Australian contemporary paintings, drawings, prints and sculpture. Promoting cultural exchange between Australian and Korean artists.

Tuesday to Saturday 11 – 5

#### GITTE WEISE GALLERY

56 Sutherland Street,

PADDINGTON 2021

# Curtin

UNIVERSITY OF TECHNOLOGY

## The John Curtin Gallery

### Perth International Arts Festival Exhibitions



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Kitsune

JOÃO PENALVA

Tokyo TV

PALAIS DE TOKYO

John Curtin Gallery  
Curtin University of Technology  
Kent Street, Bentley, Western Australia  
johncurtingallery.com

Telephone 9266 4155

Email gallery@curtin.edu.au

Open Tuesday – Friday 10.30-5.00pm

Sunday 1.00-5.00pm

João Penalva, *Kitsune*, 2000. Video Still, DVD, 57'

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 Gitte Weise Gallery (formerly Kunst)  
 exhibits and represents work by  
 contemporary Australian and inter-  
 national 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 Croke, 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

#### HARDWARE FINE ART

62 Mitchell Street, NAREMBURN 2065  
 Tel. (02) 9437 5059 Fax (02) 9901 3141  
 hardwarefineart@hotmail.com  
 Great artists, great gallery, friendly dog.  
 Tuesday to Saturday 11–5

#### 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

#### HARRIS COURTIN GALLERY

26 Glenmore Road, PADDINGTON 2021  
 Tel. (02) 9368 7950 Fax (02) 9368 7943  
 harriscourtin@netspace.net.au  
 Original works by emerging, mid-career  
 and established Australian artists.  
 Gallery 1:  
 5 to 31 March: Polly Courtin  
 2 to 28 April: Helen Ellis  
 30 April to 31 May: Ghasan Saaid  
 Gallery 2: Changing monthly group  
 exhibitions by gallery artists.  
 Tuesday to Sunday 10–6

#### HISTORIC HOUSES TRUST OF NEW SOUTH WALES

Tel. (02) 9692 8366 Fax (02) 9552 4902  
 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 2 March: MFA assessment exhibitions,  
 two artists per week  
 7 March to 6 April: Cité Internationale,  
 Paris: COFA Faculty and graduates in  
 residence, COFA Faculty exhibition  
 11 April to 18 May: 'O Soul O Spirit O  
 Fire', celebrating 50 years of the Blake  
 Prize for Religious Art.  
 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

1 Hickson Road, The Rocks,  
 SYDNEY 2000  
 Tel. (02) 9247 2740 Fax (02) 9251 4884  
 gallery@done.com.au  
 www.done.com.au  
 A vibrant space in The Rocks precinct,  
 with exhibitions by Australian artist Ken  
 Done, featuring Sydney Harbour, the  
 beach, reef and outback. Recent original  
 works on canvas and paper, limited  
 edition prints and posters, bookshop  
 and art-related products.  
 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,  
 Savannahdary 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  
 artists.  
 Tuesday to Saturday 11–6

#### LEGGE GALLERY

183 Regent Street, REDFERN 2016  
 Tel. (02) 9319 3340 Fax (02) 9319 6821  
 legge@intercoast.com.au  
 www.intercoast.com.au/~legge  
 Representing Susan Andrews, Paul Bacon,  
 John Bartley, Rox De Luca, Neil Evans,  
 Vivienne Ferguson, Catherine Hearse,  
 Christine Johnson, Bryan King, Ingo  
 Kleinert, Tony McDonald, Glenn Murray,  
 Derek O'Connor, James Rogers, Kerry  
 Russell, Evan Salmon and John Smith.  
 Tuesday to Saturday 11–6

#### LIBBY EDWARDS GALLERIES

47 Queen Street, WOOLLAHRA 2025  
 Tel. (02) 9362 9444 Fax (02) 9362 9088  
 syd@libbyedwardsgalleries.com  
 Representing contemporary Australian  
 artists Melissa Egan, Esther Erlich,  
 Christopher Lees, Gordon Richards,

John Rowley, Keren Seelander, Elizabeth  
 Wadsworth, Margarita Georgiadis, Jill  
 Lewis, Mark Gawne, Waldemar Kolbusz  
 and Kelly Adair.  
 Tuesday to Saturday 11–6,  
 Sunday 1–5

#### LISMORE REGIONAL ART GALLERY

131 Molesworth Street, LISMORE 2480  
 Tel. (02) 6622 2209 Fax (02) 6622 2228  
 artgallery@liscity.nsw.gov.au  
 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.manly.nsw.gov.au  
 Director: Therese Kenyon.  
 8 to 31 March: 'Express Yourself', major  
 works by year 2001 HSC visual art  
 students from schools across the northern  
 beaches region of Sydney; '70 x 70', the  
 inaugural, biennial, selected exhibition  
 of works by artists from the Manly  
 Gallery and Museum Society.  
 Tuesday to Sunday 10–5

#### MICHAEL CARR ART DEALER

124A Queen Street, WOOLLAHRA 2025  
 Tel. (02) 9327 3011 Fax (02) 9327 3155  
 michaelcarr@ozemail.com.au  
 Specialising in the sale and exhibition  
 of international and Australian paintings  
 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

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

#### MILES GALLERY

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



**MOREE PLAINS GALLERY**

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

Free admission.

Tuesday to Friday 10-5,

Saturday 10-2, or by appointment

**MUSEUM OF CONTEMPORARY ART**

140 George Street, Circular Quay,  
The Rocks, SYDNEY 2000  
Tel. (02) 9252 4033 Fax (02) 9252 4361  
www.mca.com.au

The Museum of Contemporary Art is Australia's leading contemporary art museum. The museum's exhibition program draws from many countries, embracing diverse media from painting, sculpture and design to the moving image.

To 3 March: 'Other Pictures', anonymous photographs from the Thomas Walther

Collection, comprising over 100 images, and spanning the period from 1910-1960. The images have been assembled by collector Thomas Walther; 'Sharpies', spanning the years 1974-1978, 'Sharpies' is a series of images, produced as large photographs, collected by Melbourne artist Peter Robertson, presenting a visual record of a period in his and his friends' lives, when dressing sharp and looking tough was an antidote to suburban boredom and conformity. To 28 April: 'The Fabric workshop', showcases creative collaborations between leading international artists and the Fabric Workshop and Museum in Philadelphia, USA. 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 17 March: Chris Langlois in retrospect  
22 March to 12 May: John Molvig  
20 April to 26 May: Art Express.  
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 1100 Fax (02) 4735 5663  
gallery@penrithcity.nsw.gov.au  
www.penrithcity.nsw.gov.au/penrith-gallery

To 24 March: 'Kerry Johns: A Body of Work', documenting Johns's passion for the Blue Mountains landscape  
30 March to 19 May: Jude Rae, luminous still-life paintings  
13 April to 19 May: 'Bunyips', a National

This report published by NAVA guides non-Indigenous people in culturally appropriate ways to work with Indigenous artists and communities, and assists Indigenous artists and craftspeople to understand their legal rights particularly in relation to copyright law.

Read the executive summaries on [www.visualarts.net.au](http://www.visualarts.net.au)

**Free copies** available to organisations which either work with Indigenous artists or allow public access to their resources. Contact National Association for the Visual Arts: email [nava@visualarts.net.au](mailto:nava@visualarts.net.au) ph 02 9368 1900.

Funded by ATSIC, the Australia Council and the NT Department of Arts and Museums.

naVa

## Valuing art, respecting culture

PROTOCOLS FOR  
WORKING WITH THE  
AUSTRALIAN INDIGENOUS  
VISUAL ARTS AND  
CRAFT SECTOR

Written by Doreen Mellor with a  
legal section by Terri Janke

## EXHIBITIONISTS



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

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

email: [art@pclgallery.org.au](mailto:art@pclgallery.org.au) web: [www.pclgallery.org.au](http://www.pclgallery.org.au)

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





BERT FLUGELMAN, *Federation Arch*, 2001, stainless steel, 400 cm high, Orange Botanical Gardens. Photograph Robert I. Bruce.

Library of Australia Touring Exhibition To 16 April: 'Indicium: Australian Identity in Contemporary Photomedia', part of an exchange project between Penrith Regional Gallery and the Korean Arts and Culture Foundation. Tuesday to Sunday 11–5

#### 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 and highlighting how our lifestyles and industries can change to avoid damage to our eco-systems and provides suggestions on ways to redirect our economy and society towards sustainability.  
To 31 March: 'Shanghai Childhood: Herta's story', Herta and her family escaped Nazi-occupied Vienna for the sanctuary of Shanghai. A new work by the artist Narelle Jubelin forms the centrepiece of this story  
To July: 'Colonial to Contemporary: A Decade of Collecting Australian Decorative Arts and Design'  
To 28 July: 'Spinning Around: 50 years of Festival Records'; 'DesignTech 2001'  
To 14 October: 'Tradewinds: Arts of Southeast Asia', a range of traditional and contemporary objects, textiles and dress, jewellery and metalwork, ceramics, musical instruments and basketry. Daily 10–5

#### 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  
rexirwin@rexirwin.com  
www.rexirwin.com  
To 23 March: James Cant, works on paper from the Artist's Estate  
26 March to 20 April: Important works on paper  
23 April to 18 May: Louise Boscacci, ceramics  
From 21 May: Henry Mulholland, paintings.  
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.robingibson.net  
To 9 March: Recent graduates of the National Art School  
13 March to 6 April: Terry O'Donnell, paintings and drawings  
10 to 27 April: Guy Gilmour, paintings  
1 to 25 May: Phillip Piperides, bronze sculpture; Paul Connor, paintings  
From 29 May: Stuart Mambery.  
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.  
March: Fiona Foley  
April: Yayoi Kusama  
May: Patricia Piccinini.  
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.  
Tuesday to Saturday 11–5,  
Sunday 11–4

#### 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. Representing: Hany Armanious, John Armleder, Maria Cruz, Julian Dashper, A. D. S. Donaldson, Mikala Dwyer, Sylvie Fleury, Marco Fusinato, Diena Georgetti, Matthys Gerber, Julia Gorman, Katharina Grosse, Group Otto, Anne-Marie May, Olivier Mosset, John Nixon, Andreas Reiter Raabe, Justene Williams and Jan van der Ploeg.  
Wednesday to Saturday 11–6, or by appointment

#### SAVILL GALLERIES

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

#### SHERMAN GALLERIES

GOODHOPE  
16–18 Goodhope Street, PADDINGTON 2021  
Tel. (02) 9331 1112  
Fax (02) 9331 1051  
info@shermangalleries.com.au  
www.shermangalleries.com.au  
To 9 March: Simeon Nelson  
13 March to 6 April: Jacky Redgate  
10 April to 4 May: Richard Dunn  
From 8 May: Guan Wei  
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, Debra Dawes, Richard Dunn, Anne Graham, Denise Green, Toshiaki Izumi, Michael Johnson, Janet Laurence, Richard Long, 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, Hossein Valamanesh, Guan Wei, Philip Wolfhagen and John Young, and a large collection of original prints and works on paper.  
Tuesday to Saturday 11–6

#### S.H. ERVIN GALLERY NATIONAL TRUST

Watson Road, Observatory Hill, SYDNEY 2000  
Tel. (02) 9258 0123  
Fax (02) 9251 4355  
shervingallery@nsw.nationaltrust.org.au  
www.nsw.nationaltrust.com.au  
A lively program of changing exhibitions of Australian art and architecture that provide new perspectives on our visual heritage. Emphasis on historical themes and women artists.  
See website for details.  
Tuesday to Friday 11–5,  
Saturday and Sunday 12–5

#### SIR HERMANN BLACK GALLERY

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

#### SOHO GALLERIES

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

#### STILLS GALLERY

36 Gosbell Street, PADDINGTON 2021  
Tel. (02) 9331 7775 Fax (02) 9331 1648  
photoart@stillsgallery.com.au  
www.stillsgallery.com.au  
To 16 March: 'A room of one's own', Lili Almog; 'Zoe', Donna Bailey; 'The Main Drag' (Mardi Gras event), Cal Mackinnon  
20 March to 20 April: Trent Parke and Narelle Autio  
24 April to 25 May: George Schwarz, Jon Rhodes and Michelle Eabry.  
Wednesday to Saturday 11–9,  
Tuesday by appointment



**STRUGGLETOWN FINE ARTS COMPLEX**

Sharman Close, NARELLAN 2567  
Tel. (02) 4648 2424  
Fax (02) 4647 1911  
mboyd@localnet.com.au  
www.mboyd@localnet.com.au/~mboyd/  
Six galleries plus restaurant. Changing monthly exhibitions. Fine craft gallery, Harrington House, exhibition gallery, Boyd Gallery, Struggletown Pottery. Wednesday to Sunday 10–5

**STURT GALLERY**

Range Road, MITTAGONG 2575  
Tel. (02) 4860 2083  
Fax (02) 4860 2081  
mpatey@sturt.nsw.edu.au  
www.sturt.nsw.edu.au  
Contemporary craft centre and gallery specialising in ceramics, wood, glass, textiles and jewellery. Representing the finest Australian craftspeople and featuring monthly changing exhibitions of fine arts and prints. Daily 10–5

**SYDNEY OBSERVATORY**

Observatory Hill, Watson Road, SYDNEY 2000  
Tel. (02) 9217 0485  
Permanent exhibition: 'By the light

of the Southern Stars'. This exhibition ranges from the observations of the Transit of Venus by Captain Cook and later by Sydney Observatory to the work of today's world-famous Australian observatories. Learn about our solar system and find out about the time-keeping, surveying, meteorological and astronomical work that was performed here when Sydney Observatory was one of the most important scientific institutions in New South Wales. Permanent exhibition: 'Cadi Eora Birrung: Under the Sydney Stars', Aboriginal people were Australia's first astronomers. This exhibition shows many constellations in the southern skies and explains how they were created from an Aboriginal perspective. Opening nightly, except Wednesday, for night viewing, bookings essential. Monday to Friday morning reserved for booked groups, weekends 10–5, school and public holidays 2–5

**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**

144 Victoria Street, ASHFIELD 2131  
Tel. (02) 9581 6070  
Fax (02) 9799 9449  
Regular exhibitions of established and emerging artists. Annual pastels and watercolour exhibitions. Closed during school holidays. Summer: open Saturday and Sunday 12.30–5.30, Winter: open Saturday and Sunday 12–5, or by appointment

**UTOPIA ART SYDNEY**

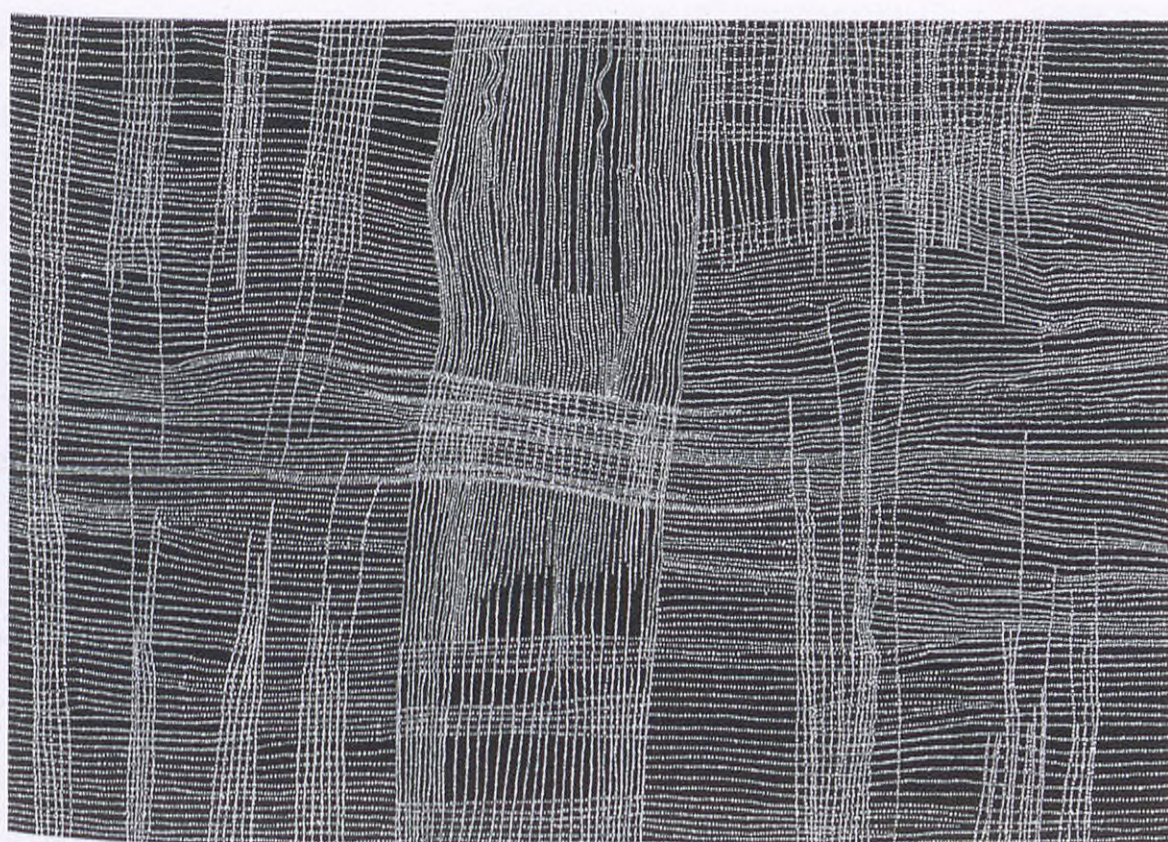
2 Danks Street, WATERLOO 2017  
Tel. (02) 9699 2900  
Fax (02) 9699 2988  
Contemporary art, representing Aboriginal art from Utopia and Papunya Tula, Northern Territory, and John R. Walker, Robert Cole, Christopher Hodges. Wednesday to Friday 10–4, Saturday 12–5, or by appointment

**UTS GALLERY**

University of Technology, Sydney Level 4, 702 Harris Street, ULTIMO 2007  
Tel. (02) 9514 1652 Fax (02) 9514 1228  
Acting Manager: Felicity Sheehan. To 29 March: Australian Paper Art Awards  
9 April to 10 May: 'Ten Plus Sixteen Equals Three', Lynda Knight

# Dorothy Napangardi

Winner 1st Prize 18th Aboriginal and Torres Strait Islander Award



*Salt on Mina Mina, 2001*  
acrylic on linen  
168 x 244 cm

## GALLERY GONDWANA FINE ART

43 Todd Mall, Alice Springs NT 0870  
PO Box 3770, Alice Springs NT 0871  
Telephone: (08) 8953 1577 Fax: (08) 8953 2441  
email: fineart@gallerygondwana.com.au  
www.gallerygondwana.com.au



From 21 May: 'Beyond the Surface',  
Sydney printmakers.  
Tuesday to Friday 12-6

**VALERIE COHEN FINE ART**

104 Glenmore Road, PADDINGTON 2021  
Tel./Fax (02) 9360 3353  
valeriecohen@optusnet.com.au  
Representational art by Australian  
artists with changing exhibitions com-  
mencing in May.  
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 con-  
temporary 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 BERTOUCHE GALLERIES**

61 Laman Street, NEWCASTLE 2300  
Tel. (02) 4929 3584 Fax (02) 4926 4195  
mail@wowletsgow.com.au  
www.wowletsgow.com.au  
To 10 March: 39th Anniversary  
Exhibition: 'Re-enactment', Keith Looby,  
paintings and drawings; Mark Clarke,  
sculpture  
15 March to 7 April: Belynda Henry,  
paintings; Jeanine Matthews, paintings  
and drawings  
12 April to 5 May: House Show, including  
Peter Lewis, Elaine Coughtrie-Thenlow,  
Guy Boyd, Ray Crooke, Sidney Nolan,  
Anna Wamen, paintings, drawings and  
sculpture  
From 10 May: tba.  
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 24 March: 'Leisureland': Anne Zahalka,

leisure, sport and entertainment within  
Australian culture through a series  
of photographic images taken in real  
locations. Toured by the Manly Art  
Gallery and Museum; 'Different Fields  
of Vision 1972-1999', a major survey by  
artist printmaker Helen Geier. Toured  
by the Goulburn Regional Art Gallery  
29 March to 19 May: 'Art on a String',  
innovative art/craft practice by  
Indigenous artists. Toured by Object,  
Australian Centre for Craft and Design,  
Sydney; 'Glass State 2001', a major survey  
of contemporary glass practice in South  
Australia. Toured by the Jam Factory  
Contemporary Craft and Design,  
Adelaide.

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.  
5 to 28 March: 'Paintings inspired by  
the memorable places and significant  
times in my wonderful life', Leonard  
Long; referring to works from early  
sketchbook studies and the memory  
of this remarkable artist  
2 to 25 April: 'Landscapes from  
Bundanon', Pat Shirvington  
30 April to 23 May: 'The Kimberleys,  
The Bungle Bungles', Frank Hodgkinson,  
paintings.  
Monday to Saturday 10.30-6

**WATTERS GALLERY**

109 Riley Street, EAST SYDNEY 2010  
Tel. (02) 9331 2556 Fax (02) 9361 6871  
watters@mira.net  
http://home.mira.net/~watters  
To 23 March: Sue Ford, mixed media  
27 March to 20 April: Paul Selwood,  
sculpture  
24 April to 18 May: Mike Brown,  
paintings  
From 22 May: Wally Barda,  
paintings; Ian Howard, mixed media.  
Tuesday and Saturday 10-5,  
Wednesday to Friday 10-8

**WOLLONGONG CITY GALLERY**

cnr Kembla and Burelli Streets,  
WOLLONGONG EAST 2500  
Tel. (02) 4228 7500 Fax (02) 4226 5530  
gallery@wollongong.nsw.gov.au  
www.wcg.earth.net  
One of the largest regional art museums  
in Australia, with a major collection of  
contemporary Aboriginal and Illawarra  
colonial art. Exhibition program changes  
monthly. External panel projects,  
regular public programs, resident artist

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

**YUILL|CROWLEY**

Suite 1, 8th Floor, The Block,  
428 George Street, SYDNEY 2000  
Tel. (02) 9223 1410 Fax (02) 9232 1595  
Contemporary art.  
Wednesday to Friday 11-6,  
Saturday 11-4.30

ACT

**ANU DRILL HALL GALLERY**

Kingsley Street, off Barry Drive,  
ACTON 2601  
Tel. (02) 6247 5832 Fax (02) 6249 2595  
anthony.oates@anu.edu.au  
Director: Nancy Sever.  
To 10 March: 'Landscape as Metaphor'  
14 March to 14 April: Omar Rayo  
18 April to 26 May: Mandy Martin.  
Wednesday to Sunday 12-5,  
admission free

**BEAVER GALLERIES**

81 Denison Street, DEAKIN 2600  
Tel. (02) 6282 5294 Fax (02) 6281 1315  
beaver@interact.net.au  
Canberra's largest private gallery.  
Regular exhibitions of contemporary  
paintings, sculpture, glass and ceramics  
by established and emerging Australian  
artists. Gallery and licensed café open  
daily.  
To 18 March: Jim Thalassoudis, recent  
paintings; Clara Hall, bronze sculpture  
21 March to 8 April: Robert Boynes,  
paintings; Benjamin Edols and Kathy  
Elliott/Tom Rowney, studio glass; Mark  
Grey-Smith, sculpture  
2 to 20 May: Graham Lupp, paintings  
and works on paper; Peter Crisp, studio  
glass  
From 23 May: Wendy Teakel, paintings;  
Leslie Oliver, sculpture.  
Daily 10-5

**CANBERRA MUSEUM AND GALLERY**

North Building, cnr London Crescent  
and Civic Square, CANBERRA 6000  
Tel. (02) 6207 3968 Fax (02) 6207 2177  
www.arts.act.gov.au/cmagg  
Innovative exhibitions, exciting public  
programs. The Canberra Museum and  
Gallery celebrates social history and  
visual arts in the Canberra region. The  
Nolan Gallery displays important works  
by Sir Sidney Nolan, plus changing  
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 which will endure.  
March to May: David Bromley, Amanda  
Penrose-Hart, McLean Edwards, Brian  
Dunlop and Roy Churcher.  
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  
Tjampitjinpa.  
Daily 10-5

**NATIONAL GALLERY OF AUSTRALIA**

Parkes Place, CANBERRA 2600  
Tel. (02) 6240 6411 Fax (02) 6240 6561  
www.nga.gov.au  
To 10 March: The National Sculpture  
Prize, the inaugural exhibition will feature  
recent works by some of Australia's most  
inventive and accomplished sculptors.  
Sponsored by Macquarie Bank; 'William  
Robinson: A Retrospective', work by  
one of Australia's senior contemporary  
landscape artists  
From 16 March: 'Rough Cuts: European  
Figurative Prints from Gauguin to  
Paladino'  
To 1 April: 'Seeing Red: The Art and  
Science of Infra-red Analysis', provides  
a unique opportunity for children to get  
behind the scenes and envisage art in  
the making  
To 30 June: 'Material Culture - Aspects  
of Contemporary Australian Craft and  
Design', focusing on innovative  
approaches to functional and decorative  
objects by Australian craft and design



practitioners. The exhibition is the first from the National Gallery of Australia's new department of Decorative Art and Design.

Daily 10-5, closed Christmas Day

#### NATIONAL PORTRAIT GALLERY

Old Parliament House, King George Terrace, CANBERRA 2600

Tel. (02) 6270 8222 Fax (02) 6270 8181

npg@dcita.gov.au

www.portrait.gov.au

The permanent collection includes paintings, drawings, busts, photographs and digital images. Among major works are self-portraits by Nora Heysen and Fred Williams, a recent gift of Charles Blackman's portrait of Judith Wright and family, and images of many other famous Australians ranging from Nellie Melba to Kylie Minogue. 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. 2 March to 26 May: Schaeffer and Senate Galleries: 'Intimate Portraits', the work of Salvatore Zofrea, Andrew Daly, Janet Dawson, Kevin Lincoln, Mary Moore and Guy Stuart.

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.

Thursday 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 11 Brunswick 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, 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@alisonkellygallery.com

www.alisonkellygallery.com

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 10-5,

Saturday 12-5, 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

114-116 High Street, NORTHCOTE 3070

Tel. (03) 9482 4484 Fax (03) 9482 1852

Regular changing exhibitions of contemporary and outsider art.

Monday to Thursday 9-4,

Friday and Saturday 10-12

#### AUSTRALIAN CENTRE FOR CONTEMPORARY ART

Dallas Brooks Drive, The Domain,

SOUTH YARRA 3141

Tel. (03) 9654 6422 Fax (03) 9650 3438

acca@connect.net.au

www.artnow.org.au

ACCA is an independent contemporary art space that provides a platform for current innovative Australian and international visual art practices. Through its exhibitions, public events and education programs, ACCA aims to expand public understanding, awareness and enjoyment of contemporary visual culture and to assist in the development of professional art practice.

Tuesday to Friday 11-5,

Saturday and Sunday 12-5

#### AUSTRALIAN GALLERIES

35 Derby Street, COLLINGWOOD 3066

Tel. (03) 9417 4303

Fax (03) 9419 7769

enquiries@australiangalleries.com.au

Director: Stuart Purves.

Gallery Manager: Tim Abdallah.

12 March to 6 April: Andrew Sullivan, recent paintings



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Telephone (02) 9241 1641 at any time



## Victoria

16 April to 11 May: To be announced  
From 21 May: Jill Noble, 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.  
9 March to 7 April: Geoffrey Ricardo  
13 April to 12 May: Ray Arnold  
From 18 May: Cameron Fraser.  
Open seven days 10–6

### AUSTRALIAN PRINT WORKSHOP

210 Gertrude Street, FITZROY 3065  
Tel. (03) 9419 5466 Fax (03) 9417 5325  
Specialising in limited-edition prints  
by contemporary Australian artists.  
Changing exhibition program.  
Comprehensive range of prints for sale.  
Tuesday to Friday 10–5, Saturday 12–5

### AXIA MODERN ART

1010 High Street, ARMADALE 3143  
Tel. (03) 9500 1144 Fax (03) 9500 1404  
art@axiamodernart.com.au  
www.axiamodernart.com.au  
Contemporary Australian paintings,  
sculpture and studio glass direct from  
the country's leading artists.  
Monday to Friday 10–5.30,  
Saturday and Sunday 11–5

### THE BAND HALL GALLERY

19 George St, KYNETON 3444  
P.O. Box 331 Kyneton 3444  
Tel./Fax (03) 5422 2734  
Mob. 0409 434 923  
artatbhg@ozemail.com.au  
Director: Malcom Orr-Thompson  
Two indoor gallery spaces and an outdoor  
exhibition area. Exhibiting emerging  
Australian and international contem-  
porary art, sculpture, painting, print-  
making, photography, ceramics, perfor-  
mance, digital and installation works.  
Wednesday to Sunday 1–5  
or by appointment

### 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

### CBM GLOBAL ART STUDIO

www.skywebbiz.com/cbmart2/barabbas  
www.skywebbiz.com/cbmart2/gems  
Representing Claus Barabbas.

### 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  
c.nodrum@bigpond.com  
www.charlesnodrumgallery.com.au  
March: Lynne Boyd, recent paintings;  
'The Painted Fold – the Garment in Art',  
in conjunction with the Melbourne  
Fashion Festival  
April: 'Hard Edge', artists Johnson,  
McGillick, Peart, Jordan, Aspden, Ball,  
Vickers, Hickey and Booth; Sidney Nolan  
(to be confirmed)  
May: Tony Scott with Ralph Renard,  
Christofides and Plapp.  
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.  
Contemporary Australian paintings  
and works on paper, prints, sculpture,  
ceramics, photography, glass and jewellery.  
To 14 March: Gwyn Hanssen Piggott  
16 March to 11 April: Michael Johnson  
13 April to 2 May: Catherine Woo  
4 May to 23 May: Richard Goodwin.  
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.panetix.com/caa  
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



VLADIMIR KADNAR, untitled, oil on  
canvas, 165 x 94 cm, Convent Gallery.

(fax by arrangement only)  
casinc@vicnet.net.au  
www.vicnet.net.au/~casvic/  
CASSpace 546–564 Collins Street,  
Melbourne, 24-hour viewing. Exhibitions  
at CASSpace changing monthly.  
Annual Exhibition 2002, Eckersleys  
Open Space Gallery, Melbourne.  
Monday to Friday 9–6,  
Saturday 9–3, Sunday 11–3

### CONVENT GALLERY

Daly Street, DAYLESFORD 3460  
Tel. (03) 5348 3211 Fax (03) 5348 3339  
geoff@conventgallery.com.au  
The gallery has five different gallery  
spaces showing both contemporary and  
traditional fine art, in all media, with  
exhibitions by established and emerging  
artists changing every six weeks. The  
historic gold rush building was home  
to the Presentation Sisters as the Holy  
Cross Convent for over 80 years, and it  
has been the Convent Gallery for more  
than 10 years.  
Daily 10–6

### 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.  
To 3 March: International Digital Art  
Award (IDAA), featuring works by  
an extraordinary international field  
of innovative digital artists, coinciding  
with the Brunswick Music Festival  
8 to 31 March: 'Salon 2002', works by  
women artists living in Moreland, in cel-  
ebration of International Women's Day.  
Wednesday to Saturday 11–5,  
Sunday 1–5

### DELISHAN 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  
Director: Stephan Nall.  
Dealing and exhibiting in original works  
by contemporary Australian and inter-  
national 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  
and Ben Taylor.  
Website updated weekly.  
5 to 31 March: Antonio Muratore,  
etchings  
2 to 30 April: Peter Tilley, assemblages;  
John Hinds, paintings and assemblages  
1 to 26 May: James Claydon, paintings.  
Tuesday to Saturday 11–6, Sunday 12–5

### DISEGNO GALLERY

129 Queensbridge Street,  
SOUTHBANK 3006  
Tel. (03) 9690 0905 Fax (03) 9696 2924  
gallery@disegno.com.au  
www.disegno.com.au/gallery  
Contemporary Australian paintings,  
sculpture. Artists include Malcom  
Thain, Roma Thompson, Regina Newey,  
Stephen Beaumont.  
Monday to Friday 11–5

### 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@wangeratta.vic.gov.au



The Exhibition Gallery presents a relevant, diverse and changing visual 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, 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 ARCYINNAR

Main Street, YINNAR 3869  
Tel. (03) 5163 1310 Fax (03) 5163 1524  
arcyinnar@net-tech.com.au

Contemporary art gallery with exceptional exhibiting space, showing both thematic and private exhibitions throughout the year.

Wednesday and Thursday 11-3,  
Friday 1-5, or by appointment

#### 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, Pirmangka 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

3 to 17 March: 'Shearing the Rams', Tom Roberts painting on loan from the National Gallery of Victoria  
23 March to 27 April: 'Lyre Bird Press: in full flight', a touring exhibition from the Perc Tucker Regional Gallery  
23 March to 5 May: John Leslie Art Prize, entries from the second non-acquisitive prize

From 10 May: Recent prints of Jorg Schmeisser; 'Norman Lindsay and his nudes', both exhibitions on loan from the Monash Gallery of Art photographic collection.

Tuesday to Friday 10-5,  
Saturday and Sunday 1-5,  
closed public holidays

#### GOULD GALLERIES

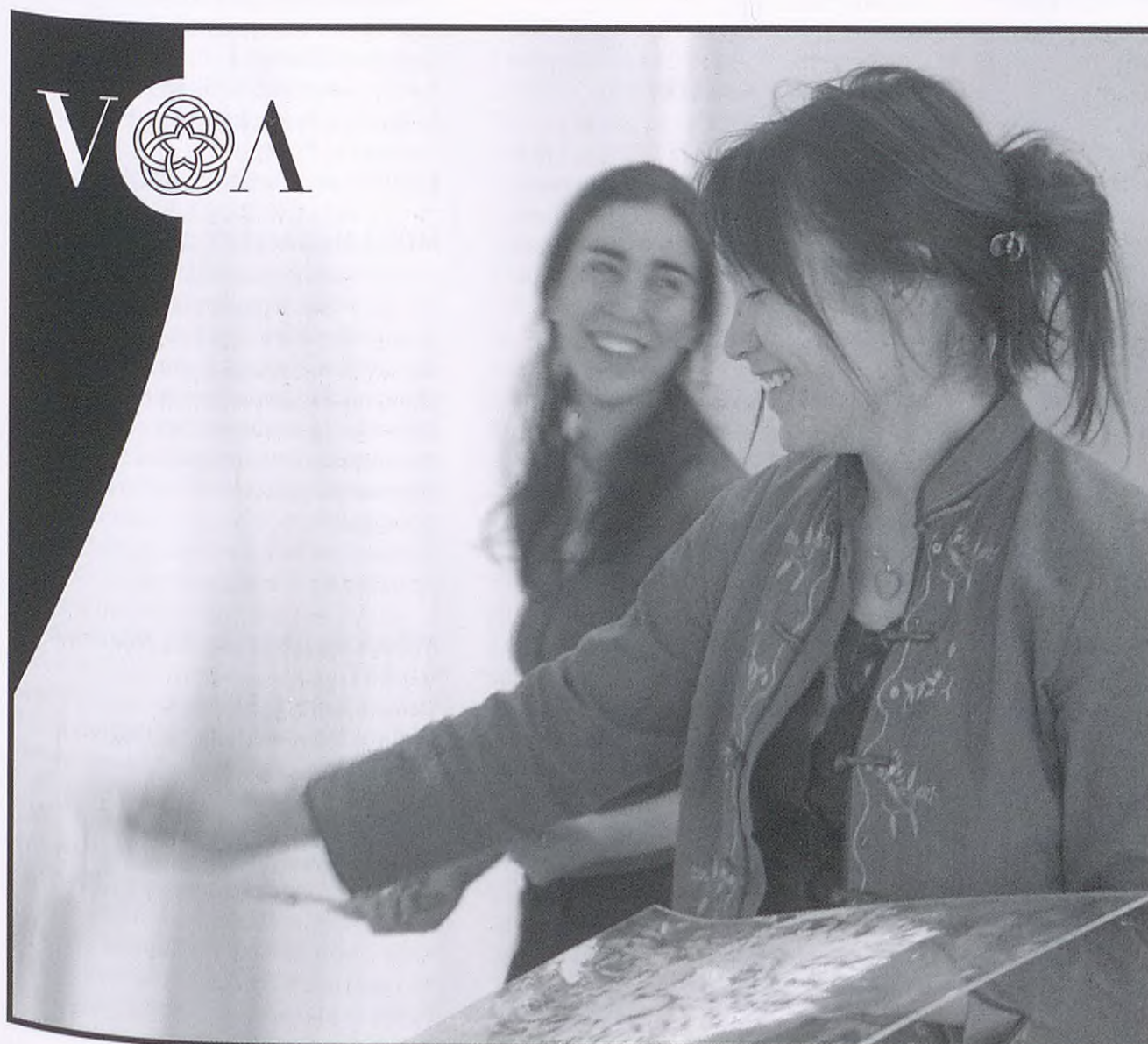
270 Toorak Road, SOUTH YARRA 3141  
Tel. (03) 9827 8482 Fax (03) 9824 0860  
gouldmel@alphalink.com.au

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 Croke, 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



## Art at the VCA

The School of Art at the Victorian College of the Arts has established a reputation as one of Australia's finest institutions for nurturing and developing dedicated, professional artists.

The School offers studies in ceramics, drawing, painting, photography, printmaking, sculpture, and facilities for digital image capture and processing.

Courses include:

- > Doctor of Philosophy
- > Master of Fine Art
- > Master of Visual Art
- > Graduate Diploma in Visual Art
- > Bachelor of Fine Art (Honours)
- > Bachelor of Fine Art

Study abroad opportunities exist for International students. For more information, application details and course closing dates contact the

#### VCA School of Art

Victorian College of the Arts, 234 St Kilda Road  
Southbank, VIC 3006, Australia  
Phone: 61 3 9685 9468 / 9469 Fax: 61 3 9685 9459  
Email: art.info@vca.unimelb.edu.au

THE VICTORIAN COLLEGE OF THE ARTS IS  
AFFILIATED WITH THE UNIVERSITY OF MELBOURNE



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. 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. March to May: Mixed showings with works by David Boyd, Jamie Boyd, Kenneth Jack, Wes Walters, Tony Irving and John Borrack. Monday to Friday 10–5.30, Saturday 10–5, Sunday 2–5

#### HAECCEITY ARTS

258 Elgin Street, CARLTON 3053  
Tel. (03) 9348 2122 Fax (03) 9348 2144  
contact@haecceityarts.com.au  
www.haecceityarts.com.au  
Contemporary ceramic art gallery specialising in fine ceramic objects and sculpture by leading Australian artists. Tuesday to Friday 11–6, Saturday 12–5

#### HAMILTON ART GALLERY

107 Brown Street, HAMILTON 3300  
Tel. (03) 5573 0460 Fax (03) 5572 2910  
hamilton\_gallery@sthgrampians.mav.asn.au  
hamiltongallery.org  
Rich, diverse, historic and contemporary collections of silver, porcelain, glass, oriental ceramics, paintings and prints, including the Shaw Bequest and eighteenth-century Paul Sandby watercolours. Monday and Tuesday 10–5, Saturday 10–12, 2–5, Sunday 2–5

#### HELENGORY GALERIE

25 St Edmonds Road, PRAHRAN 3181  
Tel. (03) 9525 2808 Fax (03) 9525 2633  
helengory@labyrinth.net.au  
www.plasticine.com/helengory  
Contemporary Australian art. Two exhibitions every five weeks. Paintings, extensive stock of prints, stockroom,

sculpture. Representing emerging and established artists. Wednesday to Saturday 12–6

#### IAN BANKSMITH ONLINE

www.ianbanksmith.com  
mail@ianbanksmith.com  
Tel. (03) 9572 2037 Fax (03) 9572 2411  
Representing one of Australia's foremost contemporary artists, featuring paintings and works on paper. Artists studio viewing by appointment.

#### JAMES EGAN GALLERY

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

#### JOSHUA MCCLELLAND PRINT ROOM

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

#### KINGSTON ARTS CENTRE

979 Nepean Highway, MOORABBIN 3189  
Tel. (03) 9556 4440 Fax (03) 9556 4441  
kingart@kingston.vic.gov.au  
http://artscentre.kingston.vic.gov.au  
Located only 20 minutes from Melbourne's CBD, and featuring constantly changing exhibitions. For an application to exhibit, call the programming and gallery coordinator. Monday to Friday 10–6, Sunday 2–5

#### KOZMINSKY GALLERIES

1st Floor, 421 Bourke Street, MELBOURNE 3000  
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

#### LAURINE 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. 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 with changing exhibitions of original paintings, prints, drawings, sculpture, jewellery, textiles and ceramics. Exhibition proposals welcome. Wednesday to Monday 10–5

#### LIBBY EDWARDS GALLERIES

10 William Street, SOUTH YARRA 3141  
Tel. (03) 9826 4035 Fax (03) 9824 1027  
Australian contemporary paintings and sculpture by leading artists including Andrew Bartosz, Melissa Egan, Esther Erlich, Robert Holcombe, Gordon Richards, Keren Seelander, Rick Everingham, Crispin Akerman, Jann Rowley, Stewart Westle and Willy Sheather. Tuesday to Friday 11–6, Saturday and Sunday 2–5

#### LIBBY EDWARDS PORTSEA GALLERY

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

#### MCCLELLAND GALLERY

390 McClelland Drive, LANGWARRIN 3910  
Tel. (03) 9789 1671 Fax (03) 9789 1610  
9 March to 19 May: 'Rodin – A Magnificent Obsession', sculpture from the Iris and B. Gerald Cantor Foundation. Tuesday to Sunday 10–5

#### MELALEUCA GALLERY

121 Great Ocean Road, ANGLESEA 3230  
Tel. (03) 5263 1230 Fax (03) 5263 2077  
slsmith@melaleuca.com.au  
www.melaleuca.com.au  
Exhibiting contemporary Australian artists, painting and sculpture. Saturday and Sunday 11–5.30, or by appointment

#### MELBOURNE FINE ART

422 Bourke Street, MELBOURNE 3000  
Tel. (03) 9670 1707  
Fax (03) 9670 1702  
Mobile 0418 391 948  
melbournefineart@bigpond.com  
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

#### 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

96 Flinders Street, MELBOURNE 3000  
Tel. (03) 9650 5944 Fax (03) 9650 3430  
yvonne@netlink.com.au  
www.mirafineart.com.au  
Representing major Australian contemporary artists in the disciplines of painting, printmaking, sculpture, ceramics and installation. To 7 April: 'Emerging Artists Program 2002', featuring works of 40 talented emerging artists. April to May: Lilly Chorny; Mary Ballantyne Fooks, new works. 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 MUSEUM OF ART

Ground floor, Building 55  
Wellington Road, CLAYTON 3800  
Tel. (03) 9905 4217 Fax (03) 9905 4345  
muma@adm.monash.edu.au  
www.monash.edu.au/muma  
Monash University Museum of Art (MUMA) is a public art space with a dynamic exhibition program that provides a scholarly and critical perspective on contemporary Australian visual arts. Public events include floortalks, forums, film/video screenings and performance.



Extensive education programs are offered. Permanent collection of contemporary Australian art. Full back list of catalogues for sale. 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  
Exhibitions by mid-career and emerging contemporary Australian artists.  
Tuesday to Saturday 11–6

#### NIAGARA GALLERIES

245 Punt Road, RICHMOND 3121  
Tel. (03) 9429 3666 Fax (03) 9428 3571  
mail@niagara-galleries.com.au  
www.niagara-galleries.com.au  
Established 1978. Representing Australia's foremost figurative, landscape and abstract painters, printmakers and sculptors, and supporting and promoting contemporary art practice. Director William Nuttall can advise and assist individuals and corporations to create and manage beautiful and worthwhile art collections. Situated a short distance from the Melbourne CBD. Approved valuer under the Australian Cultural Gifts Program.  
To 30 March: 'Blue Chip IV', the Collectors' Exhibition  
2 to 27 April: Helen Wright; Fiona Omeenyo  
From 30 April: Gunter Christmann.  
Tuesday 11–8,  
Wednesday to Saturday 11–6

#### PG PRINTMAKER GALLERY

227 Brunswick Street, FITZROY 3065  
Tel. (03) 9417 7087 Fax (03) 9419 6292  
Contemporary Australian printmakers,

including Indigenous, Polish, English, New Zealand and Japanese artists. Two floors plus folios on request. Monday to Friday 9.30–5.30, Saturday 10–5, Sunday 1.30–5.30

#### PORT JACKSON PRESS AUSTRALIA

397 Brunswick Street, FITZROY 3065  
Tel. (03) 9419 8988 Fax (03) 9419 0017  
portjack@ozemail.com.au  
Australia's oldest fine-art print publishing house. Gallery and workshop. Changing exhibitions of prints by established and emerging artists. Representing 120 of Australia's finest artists with over 12,000 etchings, screenprints, lithographs and digital images in stock. Works by Fransella, Rankin, Ricardo, Makin, Fox, Larwill, Capouska, Neeson, Cordero, Boyd and many others.  
Tuesday to Friday 10–5.30,  
Saturday and Sunday 11–5

#### QDOS

Allenvale Rd, LORNE 3232  
Tel. (03) 5289 1989 Fax (03) 5289 1983  
qdos@iprimus.com.au  
Contemporary exhibition space. Large outdoor collection of major sculptures by leading artists. Large ceramics, and training studio with wood-fired Anagama kiln. Fully licensed restaurant. Thursday to Tuesday 10–6

#### RMIT GALLERY

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MELBOURNE 3000  
Tel. (03) 9925 1717  
Fax (03) 9925 1738  
sarah.morris@rmit.edu.au  
www.rmit.edu.au/departments/gallery  
Director: Suzanne Davies.  
Exhibitions of local and international contemporary art, design, craft, architecture and technology with supporting lectures, seminars and publications. Free admission. Lift access.  
Monday to Friday 11–5, Saturday 2–5, closed Sundays and public holidays

#### THE ROBB STREET GALLERY

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

#### ROSS WATSON GALLERY

465 Nicholson Street,  
CARLTON NORTH 3054  
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Mobile 0407 865 127  
www.rosswatson.com

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www.savill.com.au  
enquiry@savill.com.au  
Specialising in the sale and acquisition of quality works by Boyd, Blackman, Crooke, Nolan, Olsen and other leading Australian artists. Regularly changing exhibitions, extensive stockroom.  
Tuesday to Friday 10–6,  
Saturday 11–5, Sunday 2–5

### SPAN GALLERY

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

### SUTTON GALLERY

254 Brunswick Street, FITZROY 3065  
Tel. (03) 9416 0727 Fax (03) 9416 0731  
art@suttongallery.com  
Contemporary Australian art.  
March: Kate Beynon  
April: Rosslynd Piggott  
May: Stephen Bush.  
Tuesday to Saturday 11–5

### SWAN HILL REGIONAL ART GALLERY

Horseshoe Bend, SWAN HILL 3585  
Tel. (03) 5032 9744 Fax (03) 5032 1133  
artgal@swanhill.vic.gov.au  
From 3 May: 2002 Swan Hill Print and Drawing Acquisitive Awards, \$10,000. Artists have been invited to create a print or drawing in response to the Swan Hill region. This region is situated in the far north of Victoria on the Murray River, nearby are both the Mallee and the Riverina environments. This is where the river floodplains meet the red soils of arid Australia.  
Tuesday to Friday 10–5,  
Saturday and Sunday 11–5

### WILLIAM MORA GALLERIES

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

### WINDOWS ON CHURCH GALLERIES

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Tel. (03) 9427 0003 Fax (03) 9427 1294



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6 to 24 March: Kate Hellard, recent paintings and works on paper  
3 to 23 April: Mike Lomas, new works on canvas  
Contact gallery for May details.  
Tuesday to Saturday 11–6, Sunday 12–5

### WITHOUT PIER GALLERY

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

## SOUTH AUSTRALIA

### ADELAIDE CENTRAL GALLERY

45 Osmond Terrace, NORWOOD 5067  
Tel. (08) 8364 2809 Fax (08) 8364 4865  
acsa@acsa.sa.edu.au  
www.acsa.sa.edu.au  
Specialising in new works from exceptional emerging and mid-career artists. Artists represented include Anna Platten, Zhong Chen, John Hart, Lisa Young, Michael Kutschbach and Liz Williams.  
During school term: Monday to Thursday 9–10 pm, Friday 9–5, Sunday 2–5;  
Other times: Monday to Friday 9–5, Sunday 2–5

### ART GALLERY OF SOUTH AUSTRALIA

North Terrace, ADELAIDE 5000  
Tel. (08) 8207 7000 Fax (08) 8207 7070  
jordan-moore.kate@sagov.sa.gov.au  
www.artgallery.sa.gov.au  
1 March to 28 April: 2002 Adelaide Biennial of Australian Art, exploring some of the issues at the heart of Australian society and culture, such as genetic engineering, DNA testing, environmental

sustainability and artificial intelligence. The 2002 Biennial will present a dynamic range of artistic responses to some of these concerns

To 21 April: 'The Encounter, 1802: Art of the Flinders and Baudin Voyages', marking the 200th Anniversary of the historic meeting between explorers Matthew Flinders and Nicolas Baudin in April 1802, which took place off the coast of South Australia near Encounter Bay. Includes significant items from Australian, British, French, Austrian and American collections, most of which have never been seen before in Australia, with some of the first images of Australia's unique flora and fauna. Admission free to permanent collection, charges may apply to some special and touring exhibitions.  
Daily 10–5, closed Christmas Day

### BMG ART

31–33 North Street, WEST END 5000  
Tel. (08) 8231 4440 Fax (08) 8231 4494  
bmgart@senet.com.au  
http://users.senet.com.au/bmart  
Specialising in contemporary works of art by prominent and emerging Australian artists. New exhibition every four weeks.  
Wednesday to Friday 12–6,  
Saturday and Sunday 2–5

### CONTEMPORARY ART CENTRE OF SOUTH AUSTRALIA

14 Porter Street, ADELAIDE 5063  
Tel. (08) 8272 2682 Fax (08) 8373 4286  
cacs@acsa.org.au  
www.cacs.org.au  
The CACSA exhibits the best of Australian and international artists' work, and is committed to promoting new work and innovative art, sound, music and performance through its dynamic exhibition program. The organisation publishes Broadsheet magazine and its Project Space is available to artists for exhibition hire.  
To 28 March: Wang Gong Xin (China), at the Adelaide Festival of Arts  
12 April to 12 May: Deborah Paauwe; Justina Gardiner; Liu Xiao Xian  
From 24 May: Kate Beynon.  
Tuesday to Friday 11–5,  
Saturday to Sunday 1–5

### DACOU ABORIGINAL GALLERY

Unit 1, 38–46 Barndioota Road, SALISBURY PLAIN 5109  
Tel. (08) 8258 8610 Fax (08) 8258 4842  
Mobile 0419 037 120 or 0419 851 378  
dacou@dacou.com.au  
www.dacou.com.au  
Specialising in Aboriginal fine art from the Utopia region with direct family connections to most artists, with the majority of works painted on the

premises. Artists include Barbara Weir, Minnie Pwerle, Gloria Petyarre, Nancy Petyarre, Anna Petyarre, Glory Ngarla, Emily Kame Kngwarreye and many others. Large range of quality stock always available, with photos of work emailed or posted upon request and full certificates of authenticity given. All enquiries to Fred Torres or Paulette Watts.  
Open daily 10–5

### EXPERIMENTAL ART FOUNDATION

Lion Arts Centre, North Terrace, ADELAIDE 5000  
Tel. (08) 8211 7505 Fax (08) 8211 7323  
eaf@eaf.asn.au  
www.eaf.asn.au  
The EAF runs a gallery and bookshop, projects and talks programs representing new developments in Australian and international practices.  
Tuesday to Friday 11–5,  
Saturday 2–5, closed Sunday,  
Monday and public holidays

### GALLERIE AUSTRALIS

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

### GREENAWAY ART GALLERY

39 Rundle Street, KENT TOWN 5067  
Tel. (08) 8362 6354 Fax (08) 8362 0890  
gag@camtech.net.au  
www.greenaway.com.au  
Monthly exhibitions by leading and emerging contemporary artists. Paintings, sculpture, installations and photography. In 2001, works by Davila, Abdulla, Bezor, McKenna, Hoban and others.  
1 to 30 March: Gordon Bennett, as part of the Adelaide Festival 2002  
April: Sally Smart  
May: Deborah Paauwe.  
Tuesday to Sunday 11–6

### GREENHILL GALLERIES ADELAIDE

140 Barton Terrace, NORTH ADELAIDE 5006  
Tel. (08) 8267 2933 Fax (08) 8239 0148  
greenhill@internod.on.net  
www.greenhillgalleriesadelaide.com.au  
Monthly exhibitions featuring the work of leading Australian artists including paintings, prints, sculpture, ceramics and jewellery.  
Tuesday to Friday 10–5,  
Saturday and Sunday 2–5

### HILL-SMITH FINE ART GALLERY

113 Pirie Street ADELAIDE 5000  
Tel. (08) 8223 6558 Fax (08) 8227 0678  
Mobile 0412 144 655



Established fifteen years. Providing regular exhibitions of local and interstate artists. Comprising two levels, the gallery has ample space for continuous stock exhibitions, with many of Australia's most prominent contemporary artists on display. The gallery also provides valuation reports, restoration and framing advice.  
Monday to Friday 10-5.30

#### KENSINGTON GALLERY

39 Kensington Road, NORWOOD 5067  
Tel. (08) 8332 5752 Fax (08) 8332 5066  
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Saturday and Sunday 2-5

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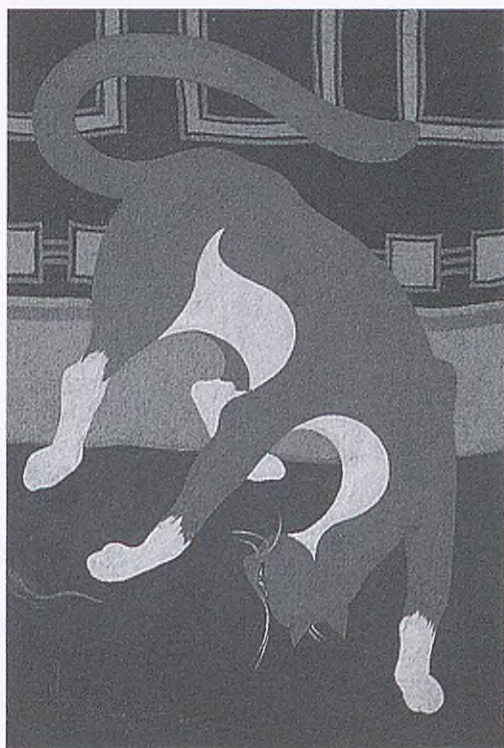
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www.artsinfo.net.au  
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Tuesday to Friday 11-5, Sunday 1-5, or by appointment

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www.peterwalker.com.au  
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#### PORT PIRIE REGIONAL ART GALLERY

3 Mory Elie Street, PORT PIRIE 5540  
Tel. (08) 8633 0681 Fax (08) 8632 1136



D. H. SOUTER (Aust. 1862-1935), *The Cat*, c. 1930, oil on board, 43 x 29 cm, Peter R. Walker Gallery.

Located in the Southern Flinders Ranges, Port Pirie Regional Art Gallery features exhibitions of community, traditional and contemporary visual arts.  
Monday to Friday 9-5, Saturday 9-4, Sunday 10-3

#### TINERIBA FINE ARTS

77-79 Main Street, HAHNDORF 5245  
Tel. (08) 8388 7218 Fax (08) 8388 7218  
tineriba@bukartilla.com.au  
www.bukartilla.com.au  
Promoting contemporary Aboriginal and Australian art. Paintings by many of the noted Aboriginal artists of the past thirty years in stock.  
Daily 10-5.30

#### UNIVERSITY OF SOUTH AUSTRALIA ART MUSEUM

54 North Terrace, ADELAIDE 5000  
Tel. (08) 8302 0870 Fax (08) 8302 0866

art.museum@unisa.edu.au  
www.unisa.edu.au/amu/

The Art Museum conducts a program of changing exhibitions annually with an emphasis on contemporary art, craft and architecture.

To 6 April: 'Eden and the Apple of Sodom', new works by Lauren Berkowitz, Antony Hamilton and Janet Laurence  
From 9 April: 'Windows - the final curtain': a series of exhibitions presented in the Art Museum's display window by artists including Warren Vance and Helen Fuller. 24 hour viewing.  
Tuesday to Friday 11-5, Saturday 2-5

### WESTERN AUSTRALIA

#### ART GALLERY OF WESTERN AUSTRALIA

Perth Cultural Centre,  
James Street, PERTH 6000  
Tel. (08) 9492 6600 Fax (08) 9492 6655  
admin@artgallery.wa.gov.au  
www.artgallery.wa.gov.au  
16 March to 19 May: 'Year 12 Perspectives', works from the best of the TEE Art and Design students 2001  
From 27 March: Max Ernst Books and Graphics, a selection of framed works and books, 1919-1974. An IFA/Goethe Institute travelling exhibition  
To 26 May: 'The Divine Comedy', stages work by three great artists, from dramatically different historical periods and circumstance. Comedy, often black comedy, is the thread that connects these artists, and is the mechanism through which each expresses their relationship to a world in turmoil. Featuring etchings from Francisco Goya, silent films from Buster Keaton and animation from William Kentridge.  
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Daily 10-5, closed Christmas Day, Good Friday, Anzac Day 1-5

#### ARTPLACE

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www.artplace.com.au  
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Regular mixed exhibitions of Western Australian artists on two levels of the gallery. Monthly solo exhibitions.  
Member ACGA.  
Tuesday to Saturday 10-5, Sunday 2-5

#### FREMANTLE ARTS CENTRE

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

#### GALERIE DÜSSELDORF

9 Glyde Street, MOSMAN PARK 6012  
Tel./Fax (08) 9384 0890  
gd@galeriedusseldorf.com.au  
www.galeriedusseldorf.com.au  
Monthly changing exhibitions of contemporary art. Established 1976.  
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Tuesday to Friday 10-4.30,  
Sunday 2-5, or by appointment

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31 Malcolm Street, WEST PERTH 6005  
Tel. (08) 9324 2460 Fax (08) 9226 1353  
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tiwiart@octa4.net.au or tel: 08 8941 3593

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## Northern Territory

### GREENHILL GALLERIES

37 King Street, PERTH 6000  
Tel. (08) 9321 2369 Fax (08) 9321 2360  
greenhl@iinet.net.au  
Representing a diverse range of leading Australian artists, including Ray Crooke, Euan Heng, William Boissevain, Leon Pericles, Keren Seelander, Sieglinde Battley, David Larwill, Nigel Hewitt, Madeleine Clear, Alan Marshall, Stewart MacFarlane, Leonard French, Dieter Engler and many others. Government Approved Valuers for the Australian Taxation Incentive for the Arts Scheme.  
To 13 March: Dieter Engler  
27 March to 17 April: Barbara Chapman  
24 April to 8 May: Nigel Hewitt  
From 22 May: Matthew Johnson.  
Monday to Friday 10–5,  
Saturday 11–4, or by appointment

### GUNYULGUP GALLERIES

Gunyulgup Valley Drive,  
YALLINGUP 6282  
Tel. (08) 9755 2177 Fax (08) 9755 2258  
enquiries@gunyulgupgalleries.com.au  
www.gunyulgupgalleries.com.au  
Exhibiting fine art, furniture and craft by established and emerging Western Australian artists.  
2 to 17 March: Elizabeth Ford  
27 April to 8 May: Crispin Akerman.  
Daily 10–5

### LAWRENCE WILSON ART GALLERY

The University of Western Australia,  
Stirling Highway, CRAWLEY 6009  
Tel. (08) 9380 3707 Fax (08) 9380 1017  
lwag@cyllene.uwa.edu.au  
Changing exhibitions of local, national and international art including works from the UWA art collection. Lectures, seminars, guided tours, publications.  
Tuesday to Friday 11–6, Sunday 12–5

### LISTER CALDER GALLERY

316 Rokeby Road, SUBIACO 6008  
Tel. (08) 9382 8188 Fax (08) 9382 8199  
listercalder@bigpond.com  
Directors: David Calder and Roshana Calder.  
Dealing and exhibiting modern and contemporary Australian artists, including Blackman, Boyd, Cole, Crooke, Firth-Smith, Fullbrook, Jacks, Makin, Tucker and Whiteley.  
Monday to Friday 10–5, Sunday 2–5

### MANGKAJA ARTS ABORIGINAL CORPORATION

P.O. Box 117, FITZROY CROSSING 6765  
Tel. (08) 9191 5272 Fax (08) 9191 5279  
Mangkaja\_Arts@bigpond.com  
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61 Forrest Street, SUBIACO 6008  
Tel. (08) 9380 9595 Fax (08) 9380 9596  
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## ERRATUM

Regarding the self-portrait attributed to Margaret Preston which appeared on page 123 of *Art & Australia*, vol. 39, no. 1, September 2001, Dorothy Hemphill (née Ure Smith) writes: 'The sitter is definitely not Margaret Preston, who was a friend of our family for years. In fact I doubt if it was painted by her ... In 1940 when the attrib. portrait was supposed to have been painted, the sitter, Margaret Preston, would have been considerably older than the picture on page 123.' The painting is part of the Sir James and Lady Sheila Cruthers Collection. *Art & Australia* apologises to the Cruthers for omitting the question mark after the word 'attrib.' in the caption accompanying this painting. The Cruthers have never claimed that the painting was definitely by Margaret Preston.



# Review

## SURGING

Ian North

It is not mere victim-blaming to see in the demise of New York's World Trade Center towers a hideous return of the fascist distortion and accelerated excess of capital. We are all one, and therefore share the blame; yet even in these posthuman, inhuman times larger cycles of birth, death and rebirth seem archetypal. Such thoughts occur unbidden in recalling a compelling element in Anton Hart and George Popperwell's exhibition 'The Cloak Room', which closed just three days before 11 September 2001 – a large, laterally projected video featuring two computer-limned, modestly scaled office buildings silently rising and collapsing, as featureless as a Ludwig Hilbersheimer fantasy. As if the better not to disturb Adelaide's low-rise profile, the buildings pump sequentially, silkily sideways, the mesmerising pistons of capitalism in ceaseless toil. It says much for 'The Cloak Room' that the video did not dominate this exhibition, for all that it catches the eye – and the memory, supercharged with subsequent imagery from New York.

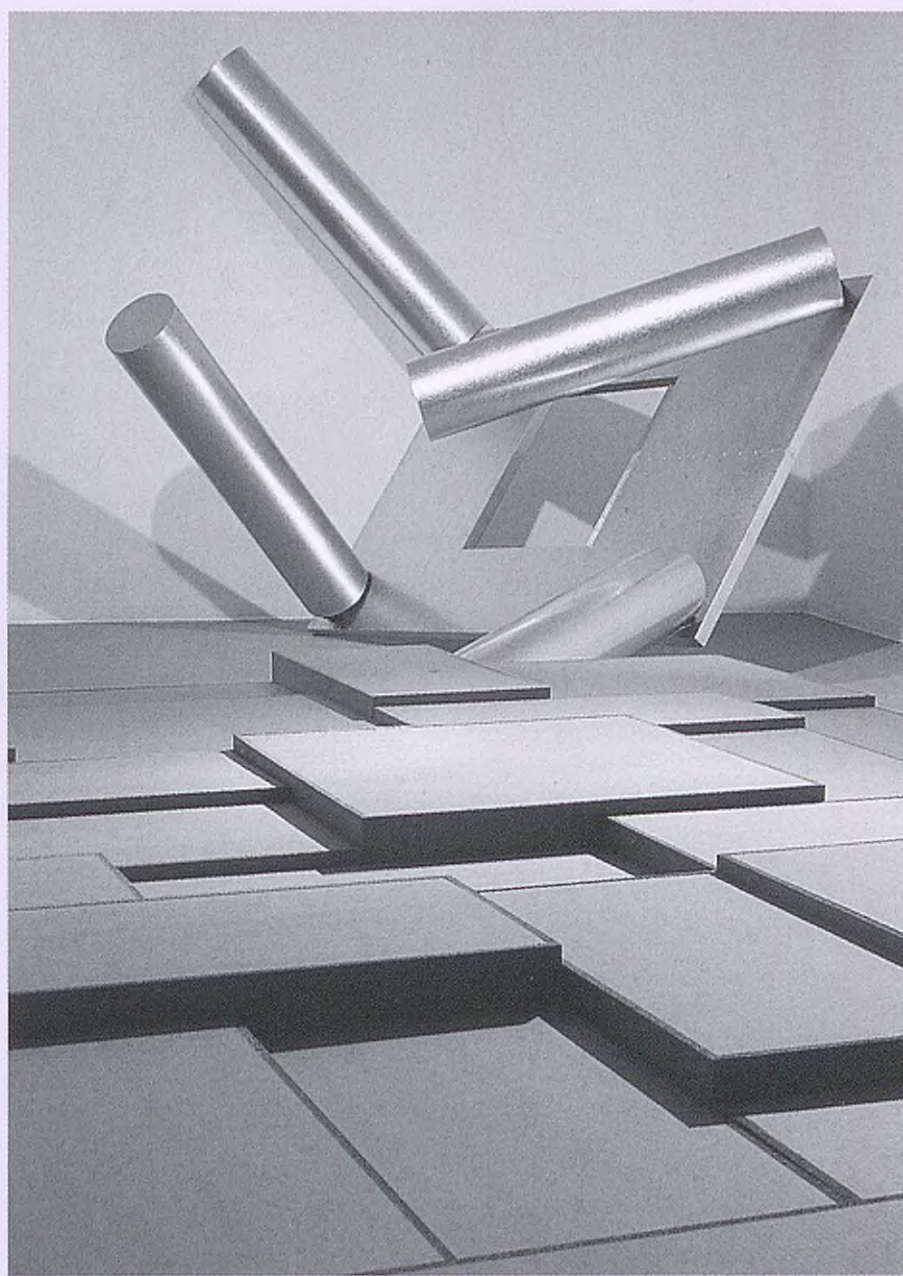
The towers talk in particular to the first element visible on entering the exhibition, an outsized, galvanised table on its side, thick, phallic legs akimbo, like those of a newborn lamb (for sacrifice?). In the tabletop a trapdoor has opened: is there, here, a suggestion of a joke table or suicide-by-hanging – with, for males, a priapic consequence? If so, why is the table toppled? Was it kicked by someone lacking humour, or (the same thing) dying? Entries, opposites and exits come to mind, even as the legs echo and establish a subtle field of sexualised energy with the video. This conversation occurs across two floor-dominating, waist-high, floating platforms of constructed forms, lit non-theatrically with soft highlights and shadows to evoke a sense of land- or city-scape. Are they, in aggregate,

an architectural maquette for a faceless city, a quasi filmset, like the Death Star's surface in *Star Wars*, or an abstracted analogue for a natural process – chaotic wave action, for example? The viewer is discouraged from easy involvement with the platforms as spectacular expanses by a walkway-width of black Pirelli matting traversing each. These fail, by a mere foot's width, to align and meet within the two-metre schism dividing the platforms. This disconnection with real space lends the latter the melancholy aspect of, say, twin beds jammed into a

cheap hotel room. Yet six large 'L' shaped forms gesture fanatically at intervals from the gallery walls just above head height – superhuman height – as if to excoriate self-pity. Skewers sprout profligately from these forms, voodoo hairs softening yet augmenting the sense of personal threat that they evoke.

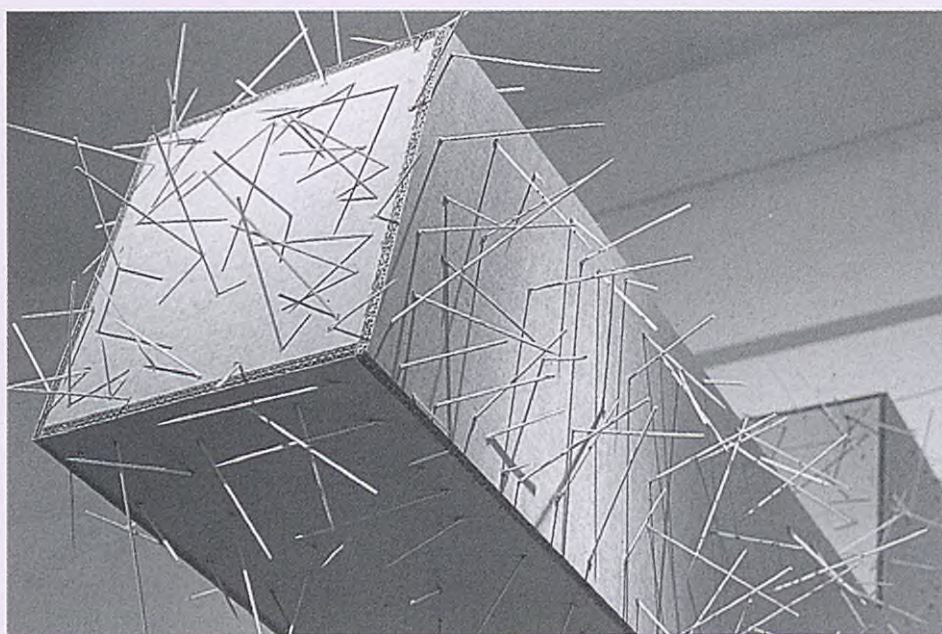
At first sight the overall installation, in its size and elaborate construction, borders on the awesome. Then one realises that the main material used is cardboard. But it is three-ply packing card – in fact, quite robust – and so the work plays complexly with size, scale and materials to unsettle meaning.<sup>1</sup> The rising/falling towers evidently suggest the end of modernism's idealistic certainties for Hart and Popperwell, as did a demolition sequence for Robert Hughes in his television series *The Shock of the New*. Yet the artists have noted with Jean Baudrillard that: 'modern demolition is truly wonderful ... the twenty-storey block ... falls straight, with no loss of its upright bearing, like a tailor's dummy falling through a trapdoor, and its own surface area absorbs the rubble. What a marvellous modern artform this is.'<sup>2</sup> Precisely defined uncertainties, also long the stuff of art, seem a central aim of Hart and Popperwell's methodology: they retain newness as a credo and swerve with unfettered bravery according to that impulse, daring the audience to overtake. Avant-gardism rules, and significant content, that optional augmentor of an artwork's power, multiplies through repeated bisection. The etymological footnotes are as important in Michael Tawa's virtuoso catalogue essay as his main text, and as such it becomes a fit parallel for the work itself. Richard Wilson's sump-oil masterpieces, for example, are conceptually monolithic in comparison. 'The Cloak Room', like

Wilson's work, nonetheless sustains attention – not so much by inviting visceral (viscous?) involvement but by offering hooks, teases, a hatful of rabbits. The trapdoor, after all, is a



ANTON HART and GEORGE POPPERWELL, *The cloak room*, 2001 (detail), triwall cardboard, studded rubber, wooden skewers, galvanised iron, video projection and other media, dimensions variable, Experimental Art Foundation, Adelaide. Photograph Alan Cruickshank.





ANTON HART and GEORGE POPPERWELL, *The cloak room*, 2001 (detail), triwall cardboard, studded rubber, wooden skewers, galvanised iron, video projection and other media, dimensions variable, Experimental Art Foundation, Adelaide. Photograph Alan Cruickshank.

magician's stock-in-trade. Here it doubles as a looking glass: one is free to change one's apparel or identity, to enter or leave a play.

- 1 The video was made by Andrew Petrusevics, and the balance of the work was constructed by S.P.U.D. Pty Ltd (Craig Andrae and Steven Mitchell), all to the artists' specifications.
- 2 Jean Baudrillard, *America*, Verso, London, 1988, p. 17.

Anton Hart and George Popperwell: *The Cloak Room*, Experimental Art Foundation, Adelaide, 9 August – 8 September 2001.

## JUDY WATSON

Ted Snell

Country is a concept that embraces both macro and micro notions of belonging and ownership. We speak of our country, which can incorporate the vastness and diversity of Australia and, simultaneously, the intimate boundaries that define our particular relationship to 'this' place or 'our' place. For Judy Watson, a Waanji woman from north-west Queensland, her country is that of her grandmother, the land around Lawn Hill Gorge and Riversleigh Station, which she visited first in 1990 and again early in 2001 with her young son, Otis. For Indigenous Australians, making connections back to country is vitally important because it is at the core of identity; it shapes and guides a sense of self and an understanding of others.

Indeed, country is a word that Watson uses often when talking about her work, as she identifies specific sources for paintings, locates them within the landscape, and takes possession of them in a more holistic sense as the starting point for her poetic images. Although her paintings are clearly landscapes, the fundamental orienting feature of most western landscape painting is missing: there is no horizon. We are looking either down or up,

surrounded and enclosed by the land, not assuming some privileged position of power and authority, but welcomed into the earth, the sky or sea as a participant in an ongoing drama played out over eternity. This timeless quality in Watson's work relates both to imagery and to the means of fabrication.

In 'Cumulus', Watson's exhibition at 24HR Art in Darwin and Mori Gallery in Sydney during 2001, the country she describes is her grandmother's, along with other lands that she has 'acquired' through travel and encounter. She explains that when she travels she 'carries her culture with her' and so these new lands are appropriated into a broader geography of belonging. Her experiences are annexed and drawn together into a layered landscape of memory and interaction, of personal imprints and the presence of unseen others. As Hetti Perkins has observed: 'Judy Watson paints the country not from outside it but from *within* it.'

Whether the subject is a termite mound from Lawn Hill Gorge or the spiralling crown of her child's head, a pillar of red dusk or smoke at Tennant Creek, or her own body swelling with her child, the spaces she creates are immediately accessible yet tantalisingly amorphous. Such poetry is at the core of Watson's practice; it has a dimension that emanates from the way her works are made, because they are, quite literally, summoned up out of the earth. They are the record of their manufacture: the pooling and puddling of pigment; the imprint of a burnt field; the

controlled float of colour; and the accretion of forms and images borrowed or found. It is this alchemical approach that transforms base materials into a poetry of belonging and ownership and gives her work such resonance.

In *tremor*, 2001, the spiralling forms seem to represent the clouds of the exhibition's title and the extraordinary pyrotechnics associated with the sky in Darwin, which is Watson's current home. However, the painting was conceived as a response to an earthquake at Tennant Creek in 1999. Her documentation of the sound of the earth, the rising smoke and the obscuring dust haze has become multilayered and open to many interpretations. Also incorporating female forms, suggestive of ovaries or breasts, and black lines that stripe across the surface representing the chisel marks found in wooden implements from parts of northern and central Australia, it is an image of a place given form by her own sensory interactions with the land.



JUDY WATSON, *tremor*, 2001, 192 x 128 cm, pigment, earth, ink, watercolour, charcoal on canvas, 24 HR Art, Darwin and Mori Gallery, Sydney.



These responses are then fused with the process of painting, the pouring of paint and its controlled drying as the paint seeks its own forms through absorption, to create an image that acts as a catalyst for viewers to construct their own sets of meanings.

Not all Watson's works are as open; some, such as *evidence*, 2001, refer to the unwritten massacres of Aboriginal people in Australia and, in particular, of the Conniston Massacre, one of the last to be recorded in Australia's written history. This diptych is a powerful evocation of the horrors of the event, with bleached bones methodically laid out in the left-hand panel, while the panel on the right seems to suggest an X-ray image of a bone and a distant view of the land. Both intimately engaged and distanced, this work invites us to decide upon our own sense of engagement. After fifteen years of consolidated work, Judy Watson's 'Cumulus' was a wonderful exhibition that brought together the artist's considerable strengths as an image-maker and chronicler of the land.

<sup>1</sup> Hetti Perkins, 'Judy Watson', *The First Asia-Pacific Triennial of Australian Art*, Queensland Art Gallery, Brisbane, 1993, p. 110.

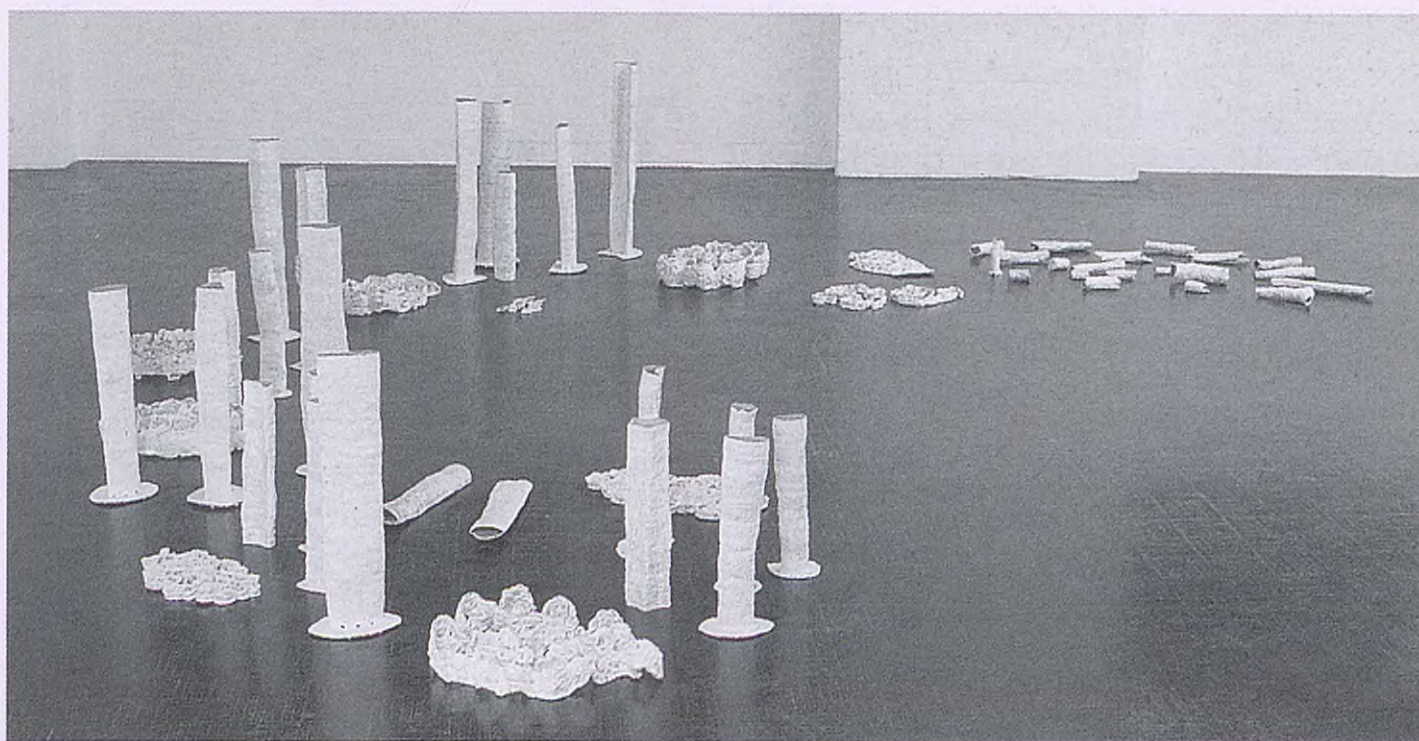
Judy Watson: *Cumulus*, 24HR Art, Darwin, 15 September – 6 October 2001; Mori Gallery, Sydney, 28 November – 22 December 2001.

## WEST & Warburton

Ann Elias

Toni Warburton and Margaret West each make a significant contribution to interdisciplinary art practice in Australia, designing objects of clay, glass, metal and stone in ways that cannot be readily categorised. In September 2001 they exhibited together at Mori Gallery in Sydney. The outcome was two installations forming one exhibition, with cross-references that were integral but subtle. Both used abstracted forms to allow the viewer to wonder and imagine. Both transformed materials from the properties of either toughness or heaviness, to lightness.

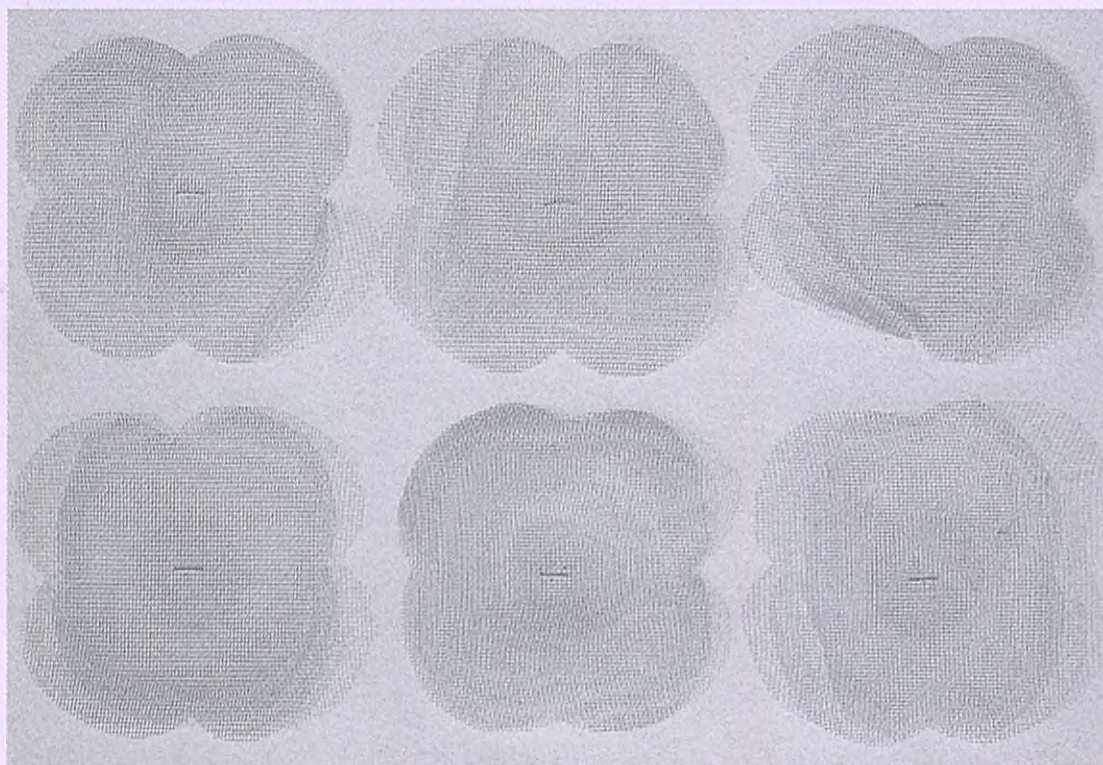
Toni Warburton's *dealbatus*, 2001, consisting of long, hollow terracotta objects, occupied the deep space of the gallery floor. Arranged in an arc, the effect was of strange plant-like forms appearing to live in and around its black surface. These forms led the viewer through the gallery interior towards West's abstracted flower



shapes, arranged in two grids hovering in shallow space on an adjacent wall. Both artists referenced plants, flowers, gardens and landscapes, but whereas the horizontal format of Warburton's installation was an invitation to invent stories around nature as a primary experience, the vertical format of West's work brought to mind wall-hangings and cultural artefacts that signal nature 'once removed'.

Margaret West's *double damask*, 2001, uses pairing and doubling as a concept. She embraces the double meaning carried in the title, signifying a rose and a fabric design. Just as a double-damask flower has double blooms, so the installation had double panels. Each panel was composed of rows of four-quadrant metal-mesh shapes resembling the quartered blooms of the

damask flower, painted white, with pale shades of pink and blue. A play on dualities extends to the work's validation of both nature and culture, and to the property of the metal mesh in creating double illusions through moiré patterning. Depending on where the viewer stood, the objects could be read on the one hand as roses, and on the other as silk flowers. The artist's insight was that the weave of metal mesh, an unremarkable and everyday material, embodies the concept of openness. Where the edges of each flower lifted and folded slightly, a layering of shadows fell across the object and onto the wall behind it. This meant that as we moved towards and away from the wall, we were constantly mistaking the material body of mesh for shadows, and shadows for the material



left: MARGARET WEST, *double damask*, 2001, phosphor-bronze mesh and paint, 332 x 385 x 1 cm, courtesy Mori Gallery, Sydney. Photograph Sue Blackburn.

above: TONY Warburton, *dealbatus*, 2001, Australian terracottas and white glazes, 5.7 x 5 x 1 m, courtesy Mori Gallery, Sydney. Photograph Sue Blackman.



body of mesh. The work is dual in nature but its parts are in accord, not opposition. Reminiscent of a Persian walled garden, the installation was tranquil and meditative. From a distance it seemed barely there, like a dream or memory or a breath.

Toni Warburton's installation complemented the ethereality of *double damask*. Constituted primarily of precarious and irregular vertical cylinders in white-glazed terracotta, *dealbatus* embodies physical and emotional vulnerability. Thin veils of white glaze give the material an appearance of delicacy. Random scattering and ambiguous shapes orchestrated a psychological journey for the viewer, where objects seemed to evolve through space from a prone to an upright position. The marks of the maker are so much in evidence on the surfaces of forms that we were able to imagine evolution as the shaping of a physical body as well as a thinking process arising out of the unconscious. But the conjunction of white glaze on wavering forms casting reflections on a dark surface, together with their appearance as fragments, also directed the imagination to blanched trunks of dead trees arising from lakes. Interspersed between them were calligraphic forms which the artist called 'pond clouds'.

Toni Warburton has been described as an artist who 'sketches' in ceramics.<sup>1</sup> This phrase encapsulates the artist's abstract way of thinking with clay and her poetic experimentation with the material. 'Dealbatus' is a term referring to the whiteness of plants, and the objects on display were based on natural-history illustrations of plants in cross-section. The botanical illustrator gives us information by presenting the inside and outside of plants simultaneously; in *dealbatus* Warburton follows this practice to contribute to an aesthetic of openness.

<sup>1</sup> Catriona Moore, 'Mirror: Susan Ostling, Patsy Hely, Toni Warburton', *Eyeline*, no. 44, summer 2000–2001, p. 38.

**Toni Warburton: dealbatus; Margaret West: double damask**, Mori Gallery, Sydney, 5–22 September 2001.

## VICTORIA FERNANDEZ

Robert McFarlane

Photography is often at its most magical when celebrating simple, universal themes. More than half a century ago, André Kertész composed an austere black-and-white image of a fork resting against the rim of a plain plate. At first glance, nothing in this picture suggests that this captured moment contains more life than any other, yet Kertész's modest still life, with its utter simplicity of form and light, emerged as one of photography's enduring masterpieces.

When I first saw Victoria Fernandez's black-



VICTORIA FERNANDEZ, *Autumn river*, 1998, gelatin silver photograph, 19 x 22.5 cm, courtesy the artist.

and-white photographs several years ago at Sydney's Byron Mapp Gallery, I was touched by their artlessness, which I felt had similar qualities to those of Kertész, among others. At the time I was surprised by Fernandez's direct and natural use of the camera. Earlier in her career the Sydney-based artist had established a reputation for immaculately directed and composed studio tableaux in colour. With their voluptuous scale and role-playing subjects, these constructed images have the scent of medieval religion and romance about them. They depend, in the tradition of much photo-based art, on the strength of

the idea that conceived them. In her later black-and-white works, Fernandez appears to have moved light-years away from her earlier approach, relinquishing conceptual design in favour of the simple observation of landscape, beasts of burden and the quiet interiors of French chapels. 'It was important ... to come out of the studio and photograph what was in front of me', recalled Fernandez, 'the first, and important step, was to start by photographing [these] church interiors.'

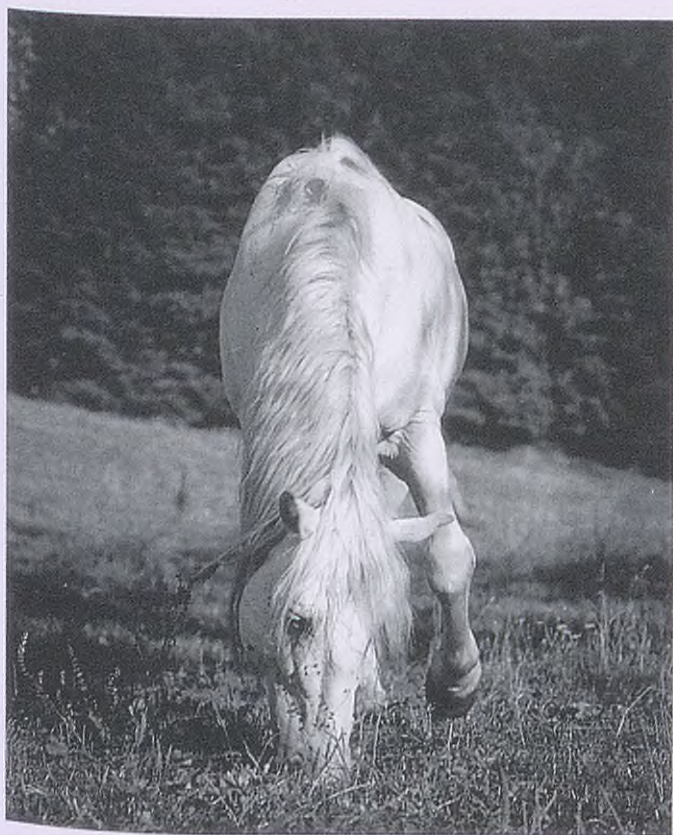
Fernandez's black-and-white photographs of churches in rural France seamlessly fuse the space and light of these subjects into simple, strong compositions. In one particularly timeless and

welcoming image, Fernandez captures a beam of light bisecting the space of a small chapel before it passes in front of the modest altar and spills onto the earthen floor. This is an image that instantly draws the viewer past the borders of the photograph and deep into the artist's serene vision. Her feelings for the chapels are complex. 'I had always considered holy places ... somewhat sinister', said Fernandez, 'they were places of secret ritual from which I had been excluded. So ... churches gave me a new perspective and probably raised my religious consciousness from atheism to agnosticism.' Having made the leap from her early, meticulously constructed studio compositions, Fernandez felt she could not go back. 'My work is all around me and I want to celebrate it. I'm a country girl at heart and I have

a passion for landscape and animals.'

In *Autumn river*, 1998, Fernandez depicts the intimate beauty of the Burgundy countryside with an enveloping grace. In this finely detailed black-and-white image, a mirror-bright stream flows between two dense lines of trees before curving downstream. So seductively does Fernandez convey this earthly paradise that she compelled my vision to instantly skip back through history – past the birth of photography itself – to an era when memory and an artist's hand were the only ways to preserve experience. Here was that rarest of photographs – an image both painterly yet intrinsically photographic. In this entrancing view, Fernandez allows only the faintest traces of human activity to intrude,





VICTORIA FERNANDEZ, *Magnus*, 2000, gelatin silver photograph, 23 x 19 cm, courtesy the artist.

and then only in the deepest regions of the background. A two-railed wooden fence on the right side of the river marks the perimeter of a large cleared paddock, while the stream itself can just be seen flowing neatly over a tiny stone weir near the base of the photograph.

There is something definitely medieval in the way Fernandez 'sees'. Her preoccupations are therefore mostly elemental, and she uses her camera to address the land, water and the animals that have supported human life for so long. She knows well what depth the camera can reveal when directed with honesty towards an archetypal subject. For her, the camera clearly has become a divining instrument for navigating a finely toned black-and-white world in which nothing is seen to be trivial. An ebullient rooster becomes a feathered farmyard dandy, and the horse, who long ago gave humanity strength to plough and the speed to conquer, has its massive sensuality addressed.

Using photography in such a fundamental manner separates Victoria Fernandez from many of her ambitious contemporaries, who would eagerly seek what eminent American documentary photographer Dorothea Lange once disparagingly described as 'a harvest of invention'. Fernandez's creativity flows from a deeper place.

Victoria Fernandez, is represented by Byron Mapp Gallery, Sydney.

## BLANCHFLOWER & BEILBY

Ted Snell

Two recent exhibitions have reminded Perth audiences how small the local art scene really is and as a consequence how difficult it is for artists with solid national reputations to show in their home state. One or two yearly exhibitions at a commercial gallery cannot sustain a professional career, but even that number of shows per artist soon floods the local market. One answer is to exhibit in the larger eastern and southern seaboard capitals and to work on commission; the downside, that local audiences would rarely see the work of some of our most interesting artists.

Brian Blanchflower and Marcus Beilby, both local artists with established national reputations, have rarely shown in Western Australia over the past decade, so their solo exhibitions at the Holmes à Court Gallery and the Lawrence Wilson Art Gallery respectively, were a welcome surprise.

Brian Blanchflower's extraordinary *Glimpses (an earth history)*, 1986–1987, which gave its name to this small survey show of works from the 1980s, proposes a series of glimpses of humanity taken through time and space, as if transmitted from some celestial galaxy and recorded on an enormous printout. In the studies for this massive work prehistoric figures like the Long Man of Wilmington become visible and fade back into the myriad of dots and marks which pulse in and out of light and darkness. Comets move through the dense web of colour while figures or events race past leaving a momentary trace. It is an extremely ambitious work, sensational in every sense, documenting

the history of the world as seen from the cosmos. Blanchflower once stated that 'painting measures the extreme limits of vision and depth of feeling of both artist and viewer'. Even a short exposure to *Glimpses* confirms his thesis.

While on a camping trip at Lake Moore in 1985, Blanchflower viewed the night sky through the open weave of a hessian sun canopy. It was on his return that he began to work on what has become a major series of works exploring, recording and re-configuring the night sky. *Canopy XV (comet blues)*, 1988, fuses the extraordinary range of references within this series, the painting itself being constructed from sheets of hessian meshed together with paint and glue. Paint seeps into the cloth, just as light seeped through the natural canopy at Lake Moore, holding the cosmos within a frame of personal references.

The scale and seductive surface of the works guarantee our involvement, their memorable presence expanding from this base as we search inside ourselves for meaning. Profound and moving, they offer, as the artist explains, 'a system of seeing and feeling, not merely of looking and analysing'.

Marcus Beilby's survey exhibition was grander in scale and scope, covering his work of the last quarter century. The show documented his early decision to investigate the visual excitement of viewing something familiar as if for the first time. In his early painting of the Windsor Theatre bedecked with advertisements for *The Pink Panther*, his later image of removalists sliding a sheet of glass from the back of a truck, and in a recent painting of shoppers looking down into Forrest Place, Beilby captures the surprise and wonder of subjective observation.



MARCUS BEILBY, *The art of moving*, 1996, oil on canvas, 36 x 91 cm, City of Joondalup Art Collection.



He depicts a world in which everything is bright and clean, illuminated with early morning or late afternoon light. There is no dissent or disruption, all is peaceful and as it should be. The only distortions are found in the stainless-steel ceiling panels of a speeding train, a reflective plastic helmet or a glass window, lovingly recorded by the artist for our visual pleasure.

Ironically, it is a totally constructed artifice that enables us to see the world with such clarity. Beilby does not work from one photograph but from many, all pieced together to create a complex and more convincing reality than would ever be possible with the fixed monocular eye of the camera. Perhaps this is the seductive appeal of his paintings: they convince us of what we know exists but cannot see in our everyday lives. There is no peripheral vision, no softening of focus, everything is sharply registered and demands our attention. This is a hyper-real world that can only exist in our imagination or be captured with the dedicated skills of a fine painter.

Both exhibitions demonstrate the scope of achievement attained by these significant Western Australian artists and present a rare opportunity to make contact with their work and review progress on their very different artistic journeys.

**Brian Blanchflower:** *Glimpses – Paintings from the 1980s*, Holmes à Court Gallery, Perth, 8 June – 15 July 2001; **Marcus Beilby:** *Postcards from the Everyday*, Lawrence Wilson Art Gallery at the University of Western Australia, Perth, 3 August – 9 September 2001.

## EROTIC AMBIGUITIES

*Susan Best*

Helen McDonald's *Erotic Ambiguities: The Female Nude in Art* focuses on Australian art of the 1990s that deals with the body. Some international artists are also considered, but McDonald mainly accounts for trends in the Australian context, with a particular emphasis on Melbourne artists. While the subtitle suggests the female nude as the exclusive subject of the book – certainly her thesis is situated in relation to earlier feminist debates about the nude – the diversity of contemporary art practice concerned with embodiment has forced a much wider frame.

This expanded viewpoint makes *Erotic Ambiguities* an interesting departure for Australian feminist art history. It is not a comprehensive

history or survey of the 1990s, nor are the artists considered all self-identified feminists – or women for that matter. The book represents a new genre of Australian feminist art history insofar as the selection of artists is theoretically driven. McDonald has a definite and provocative approach to the recent trends she examines. She situates this art in relation to a fundamental tension about identity in feminist theory of the 1980s and 1990s. This tension is characterised as operating between the postmodern questioning of female identity (either its revelation as mere construction, or its claimed liquidation by



JANE BURTON, *The sweetest path*, 1999, 110 x 110 cm, type-C colour print, collection of the artist.

technology, globalisation and so on) and the renewed interest in identity expressed in ethnic, racial or sexual terms.

On the whole, McDonald is aligned more with the latter than the former position. She calls for a feminist investment in construction rather than deconstruction, and offers the female ideal as the guiding precept or underlying force of much recent feminist art. While I am not entirely convinced that this ideal functions in the majority of the works given analysis, the theoretical move is an interesting and generative one. It acknowledges the inescapability of finally formulating some kind of goal or goals towards which feminist strategies or practices are explicitly or implicitly oriented.

To acknowledge the ongoing appeal of the ideal should not, however, foreclose upon the tension between these different positions, which McDonald sometimes is wont to do, in

spite of her keen eye for productive ambiguities. This tension is too often managed by a kind of historicisation of postmodern questioning. For example, Hal Foster in *The Return of the Real* aligns the mid-1990s with the return of high modernist questions about identity and the demise of postmodernism. In an essay appropriately titled 'Whatever happened to postmodernism?', he argues that 'the death of the subject is dead in turn: the subject has returned in the cultural politics of different subjectivities, sexualities, and ethnicities, sometimes in old humanist guise, often in contrary forms – fundamentalist, hybrid, or "traumatic"'.<sup>1</sup>

In a sense Foster's diagnosis of what succeeds postmodernism – the art now seen as concerned with identity politics – is also the framework of McDonald's analysis. She pays particular attention to Indigenous art, queer art, and art concerned with ethnicity and hybridity. There are, however, some crucial differences. Firstly, the historicising impulse is not as strong in McDonald's argument; there is no neat divide between the mid-1990s and before. Hence art that contests identity, such as Stelarc's, is considered alongside works that are both identitarian and deconstructive, such as those of Rea or Destiny Deacon. As a consequence of this attention to ambiguity, a much more complicated picture of the 1990s emerges in the author's analysis.

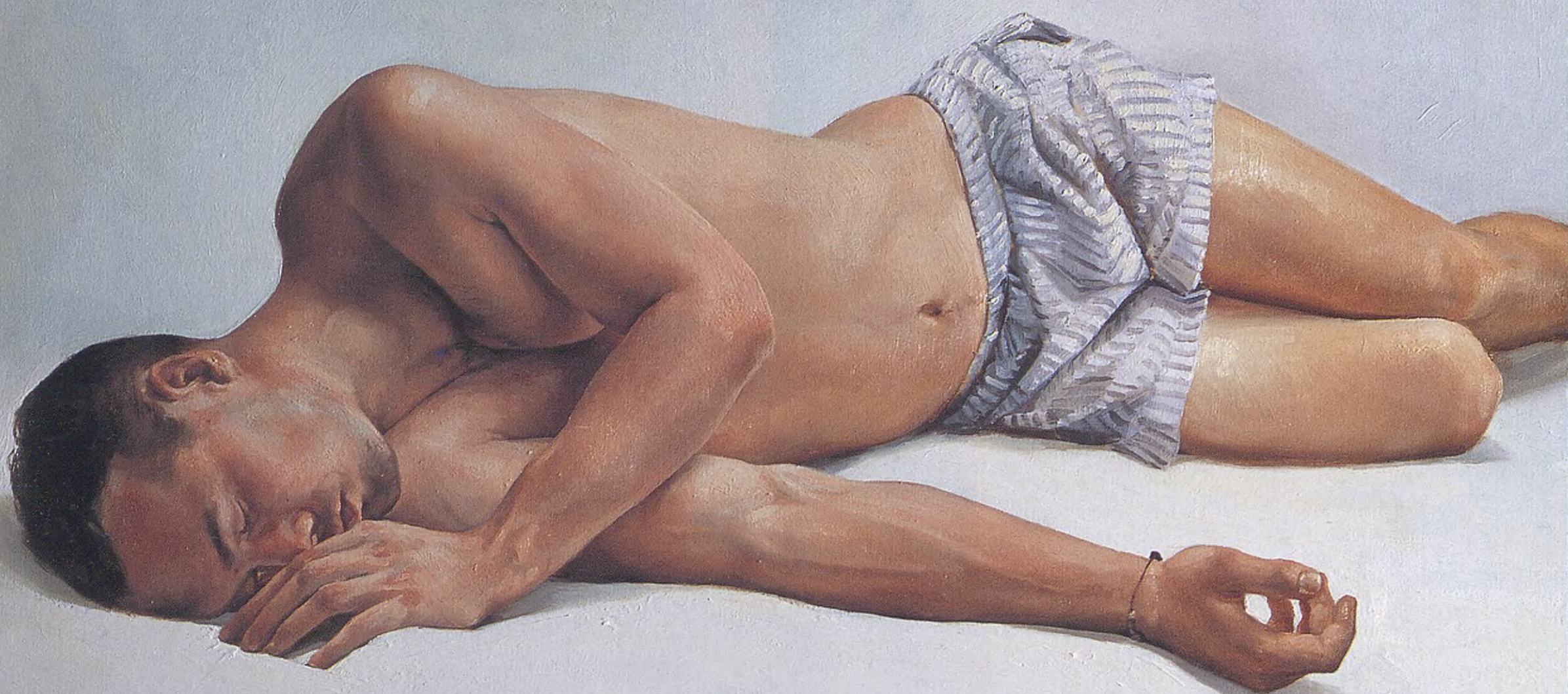
Secondly, in Australia, McDonald sees art concerned with identity politics to be the result of feminist theory itself, and the cultural debates surrounding it. In this way, her book is more aligned with a social-history-of-art approach than may at first be evident. Sometimes this methodology becomes ever so slightly strained, for instance when McDonald invokes a kind of feminist Zeitgeist (the incontestable, and equally unprovable 'in the air' influence on practice) to counteract Jane Burton's contradictory view of what her art is about.<sup>2</sup> Despite such moments of methodological tension, this is a highly rewarding and serious publication which I sincerely hope will place Australian responses to identity within broader international debates.

1 Helen McDonald, *Erotic Ambiguities: The Female Nude in Art*, Routledge, London, 2001, p. 209.

2 *ibid.*, p. 39.

Helen McDonald, *Erotic Ambiguities: The Female Nude in Art*, Routledge, London, 2001, 272 pp. Softcover \$45.10; hardcover \$144.10.





Nick Sleeping, 2001

oil on canvas, 87 x 117 cm

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