ARTERLY JOURNAL A\$17.50 (INCL. GST) US\$12 t staustralia UniM Baill P 705 A784 Robert Klippel · Louise Paramor Fred Cress · Ferdinand Bauer eX de Medici · Irene Barberis

savanhdary vongpoothorn wattle 2000 acrylic on perforated canvas 170 x 120 cm

jo bertini andrew christofides elisabeth cummings john edwards gail english hugo farmer anne ferguson david floyd salvatore gerardi paul higgs frank hinder (estate) robert hirschmann robert hollingworth james jones jan king martin king alexander mckenzie idris murphy amanda penrose hart jenny sages wendy sharpe jeannette siebols john turier kate turner savanhdary vongpoothorn emma walker

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LAURA MURRAY CREE

September 2002 marks the beginning of *Art and Australia*'s fortieth birthday year – an important milestone, especially when the journal is considered alongside its predecessor, *Art in Australia* (1916–1942), begun by Sydney Ure Smith. Together these journals have brought readers sixty-six years of informed and stimulating discussion on all aspects of Australian art, together with fine reproductions of artworks and exceptional design and production values.

The inaugural issue of *Art and Australia* was published by Sam Ure Smith in May 1963, with Mervyn Horton as editor. It included James Gleeson's keynote essay critiquing Australian art during the 'missing' years from 1942 to 1963. In June 2003 we plan to honour James Gleeson's long and unbroken contribution to Australian art with an essay by Geoffrey Smith. In something of a companion piece, Margaret Plant will assess the significance of *Art and Australia* in relation to the emergence of other art magazines over the past four decades.

Meanwhile, in this edition of *Art and Australia*, we focus primarily on sculpture and drawing. We pay homage to the late Robert Klippel with an essay by Deborah Edwards; Louise Martin-Chew gives context to a rebirth of interest in sculpture in Australia; Eve Sullivan writes on Louise Paramor's fabulous sculptural installations in German and Australian venues; Simon Rees provides insights into Mike Parr's recent work; and Ted Snell reviews 'The Divine Comedy' at the Art Gallery of Western Australia, including the sculptures and drawings of South African artist William Kentridge. Fred Cress and Irene Barberis share an interest in biblical themes, and their highly individual, colourful and graphic works are discussed by Sasha Grishin and Annette van den Bosch respectively. For their beauty and whimsy we give lavish space to reproductions of works by natural-history artist Ferdinand Bauer, and draw attention to his influence on the recent drawings of eX de Medici. We also introduce a new feature titled 'Self-portrait', giving artists a forum in which to talk about their work.

I take this opportunity to thank eX de Medici for organising the tribute by some of his close friends to Neil Roberts, sculptor, installation and glass artist, whose accidental death stunned Australian and international art circles. Roberts was honoured with a survey exhibition at the Australian National University School of Art Gallery in 2001. A final bouquet was news that a companion piece to his entry in the National Sculpture Prize and Exhibition would be purchased by the National Gallery of Australia.

September 11, 2001 is a date never to be forgotten. Yaeli Ohana's discussion of *Visions of the Next World* by Hieronymous Bosch can be read as an anniversary tribute to those who died in New York and Washington on that day.

As we enter our birthday year, it is good to be able to report that *Art and Australia* is enjoying record subscriptions and sales, and that growing numbers of advertisers express their confidence in the journal. We wish galleries and their artists much success at the coming Melbourne Art Fair, and thank all supporters for the continuing good health of this much-loved journal of art.

ART&AUSTRALIA VOL 40/1

SPRING 2002

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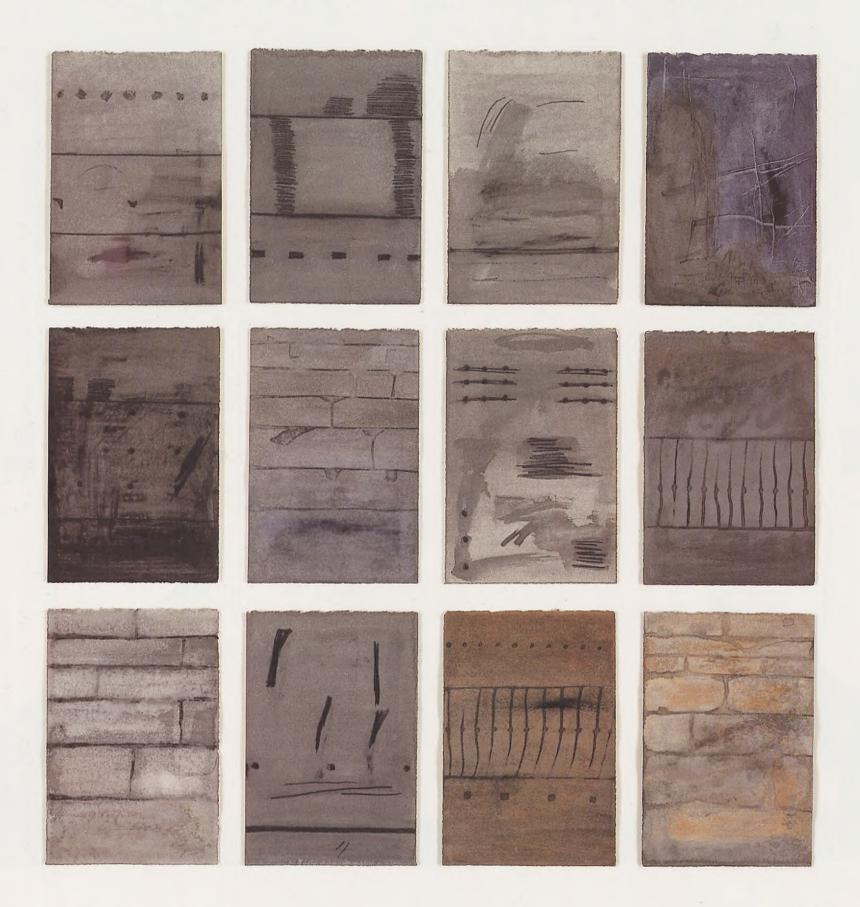
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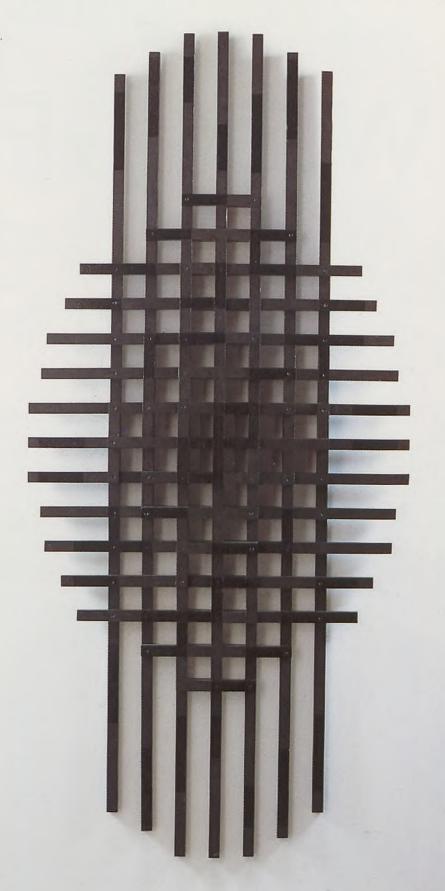
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September 2002



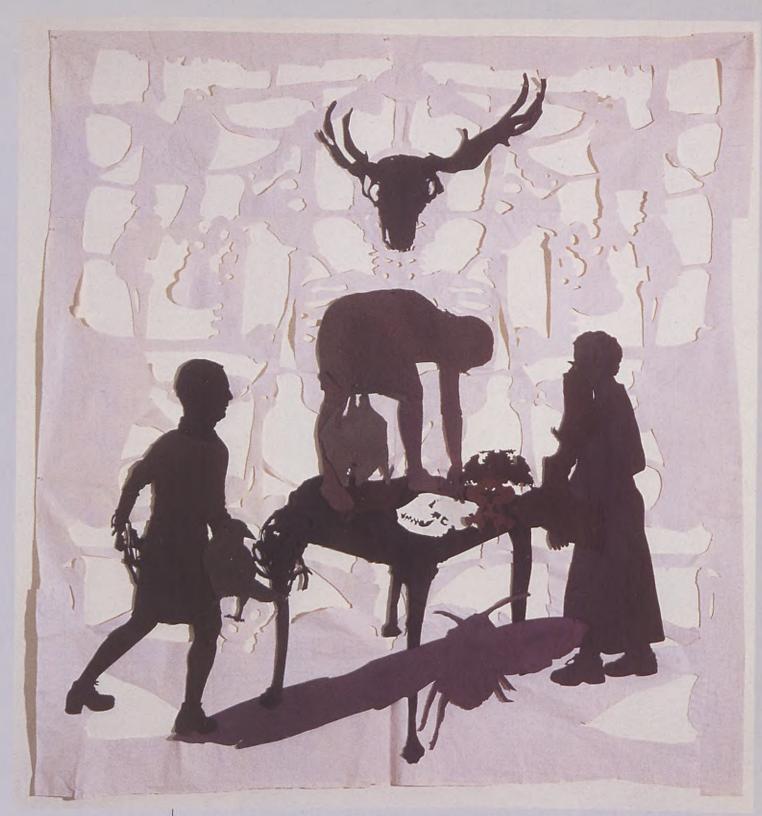
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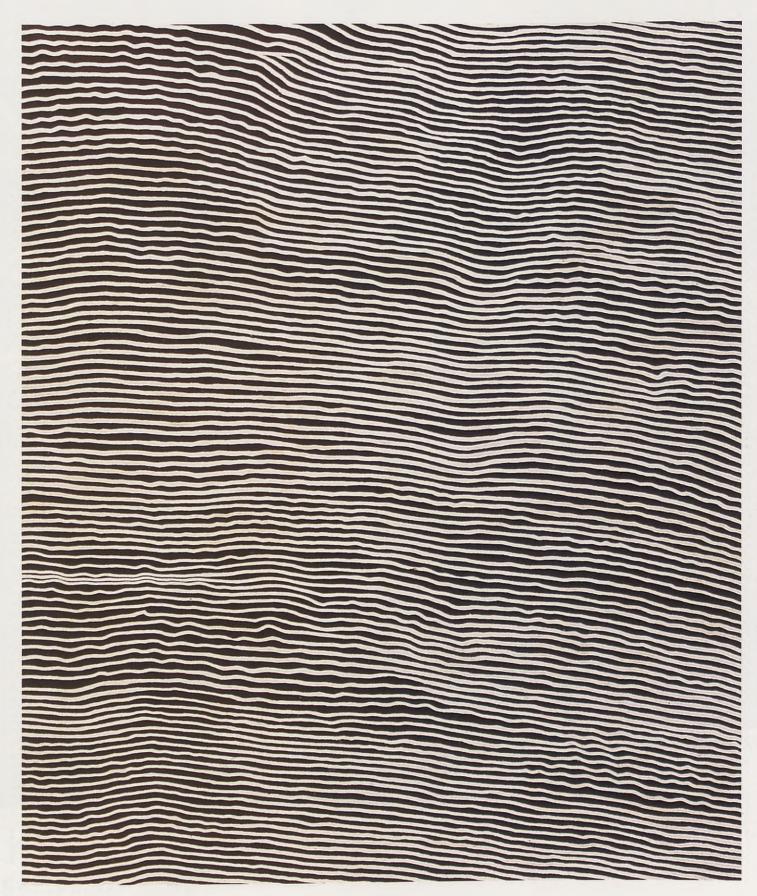
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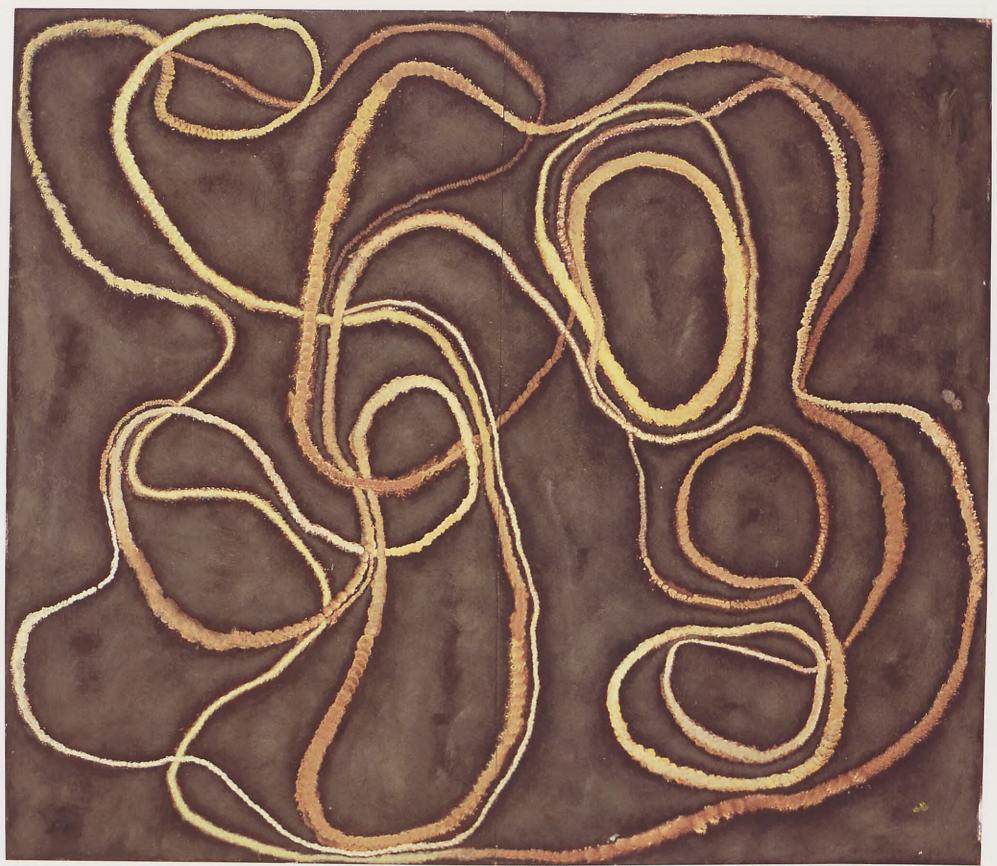


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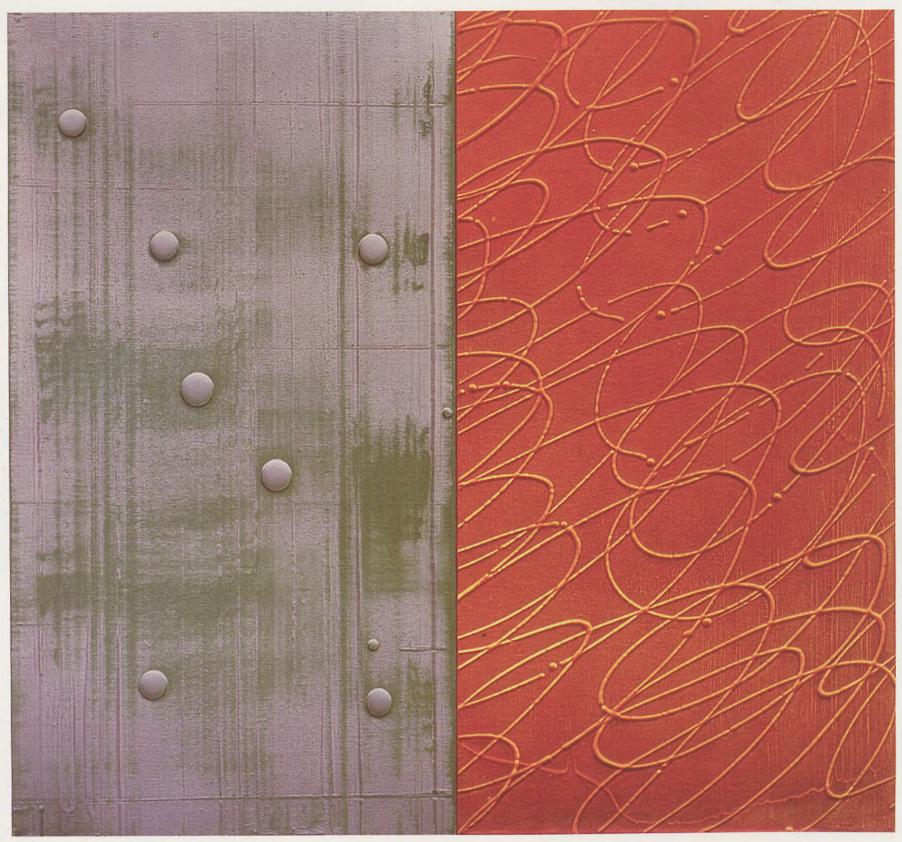
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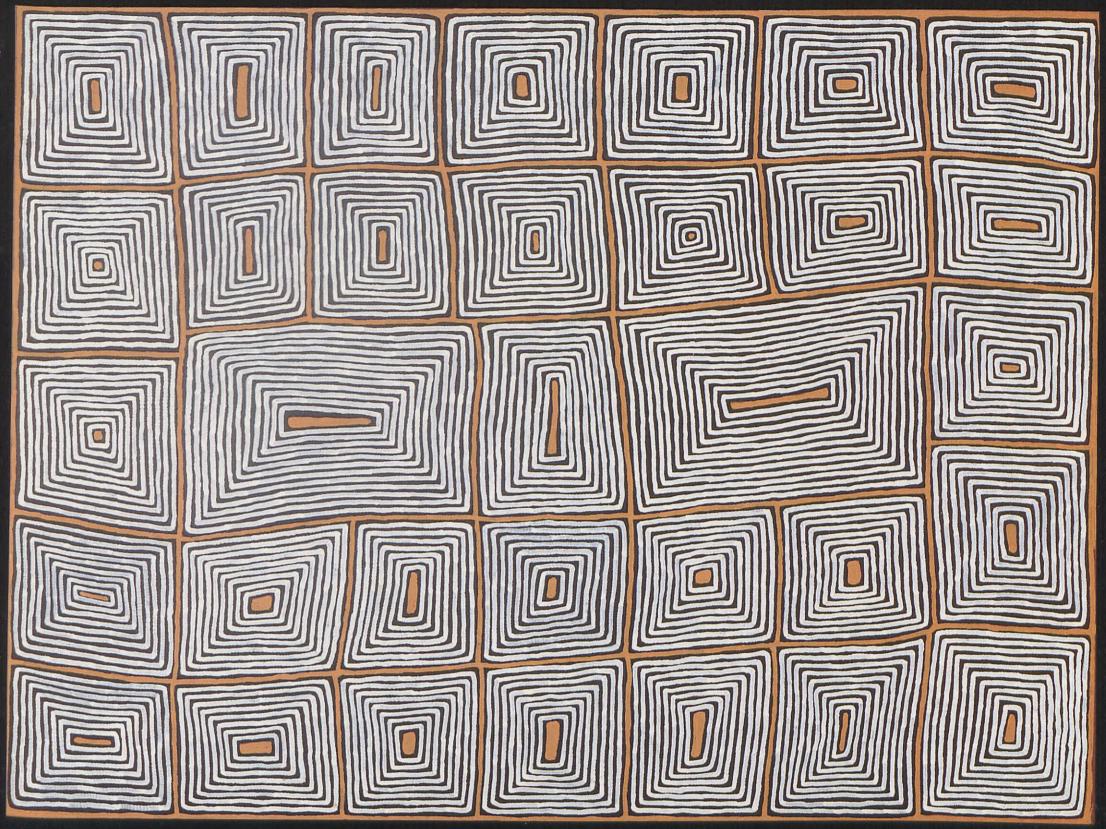
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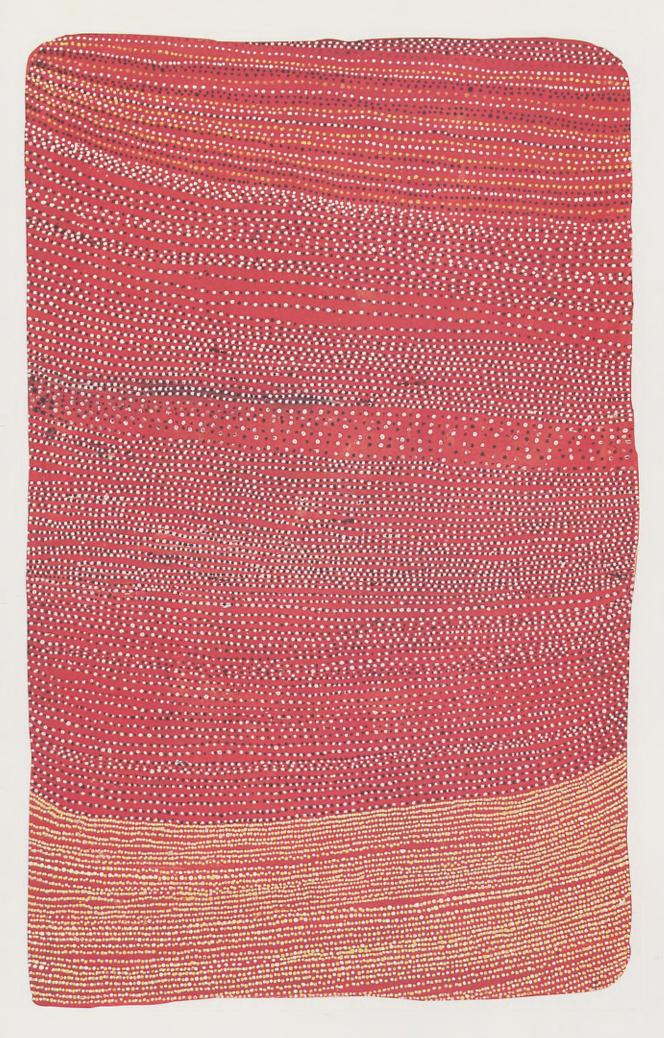
KEN DONE



Hot Sunday II, 2001, oil and acrylic on canvas, 45 x 61cm.

Major monograph by Janet McKenzie, The Art of Ken Done, to be published by Craftsman House · September 2002 Exhibition – Rebecca Hossack Gallery, London · September 12 Exhibition and Book Launch – Ken Done Gallery, Sydney · October 29





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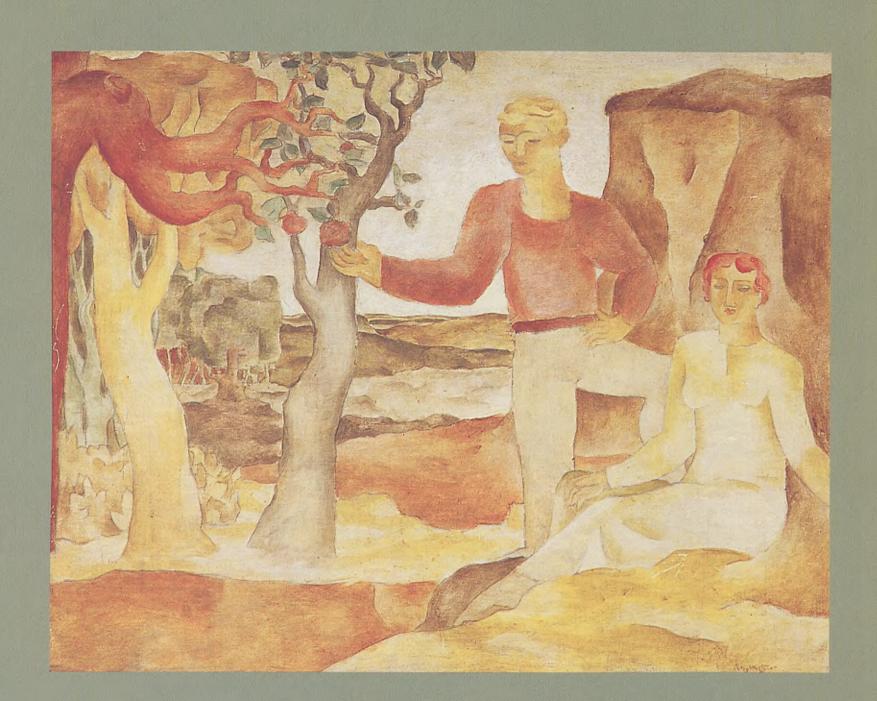
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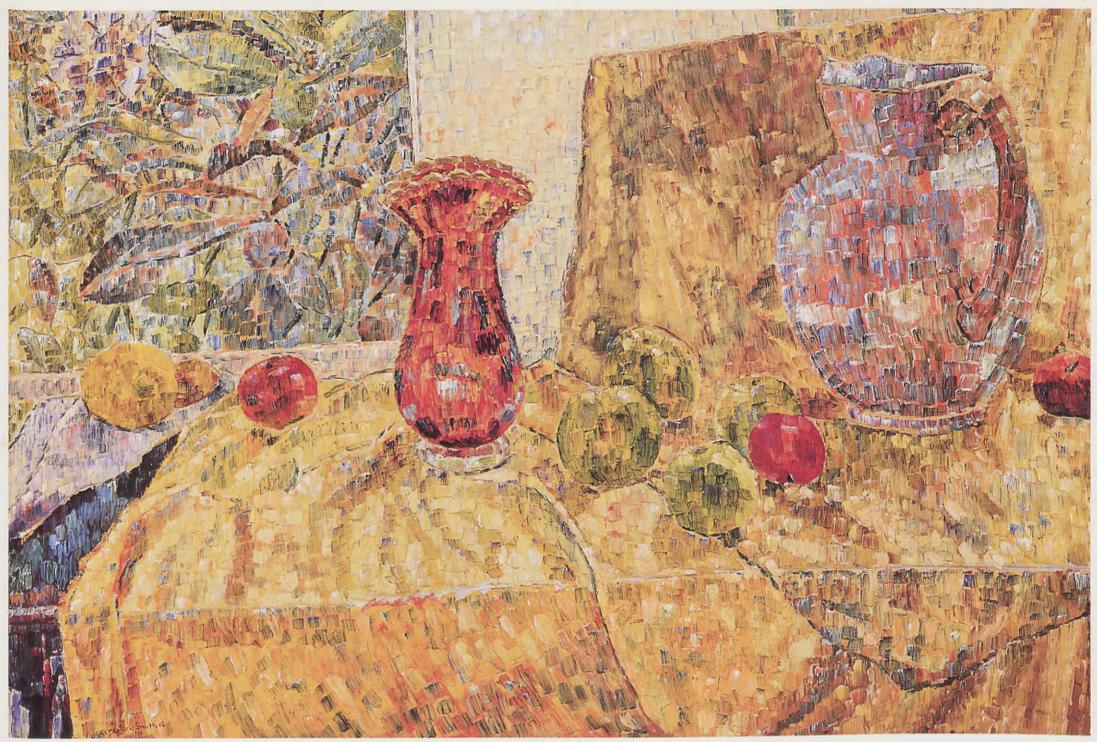
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13 NOVEMBER - 7 DECEMBER 2002

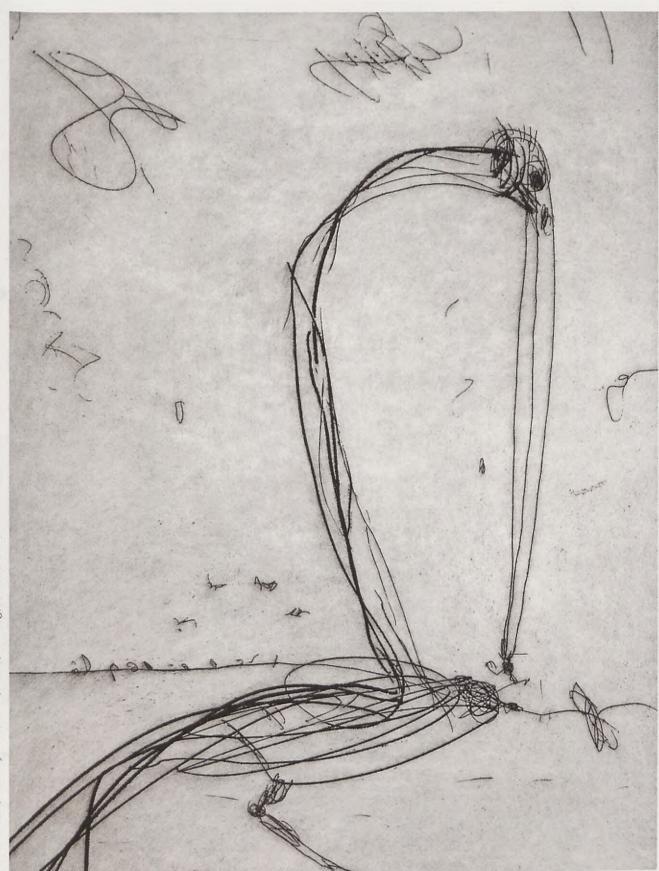
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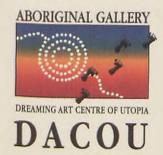
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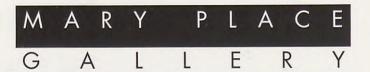
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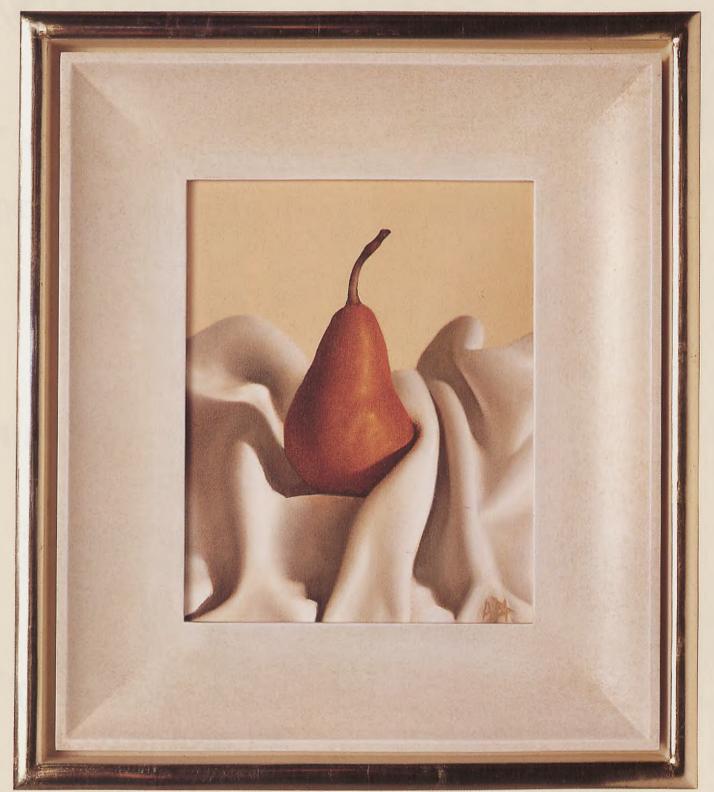


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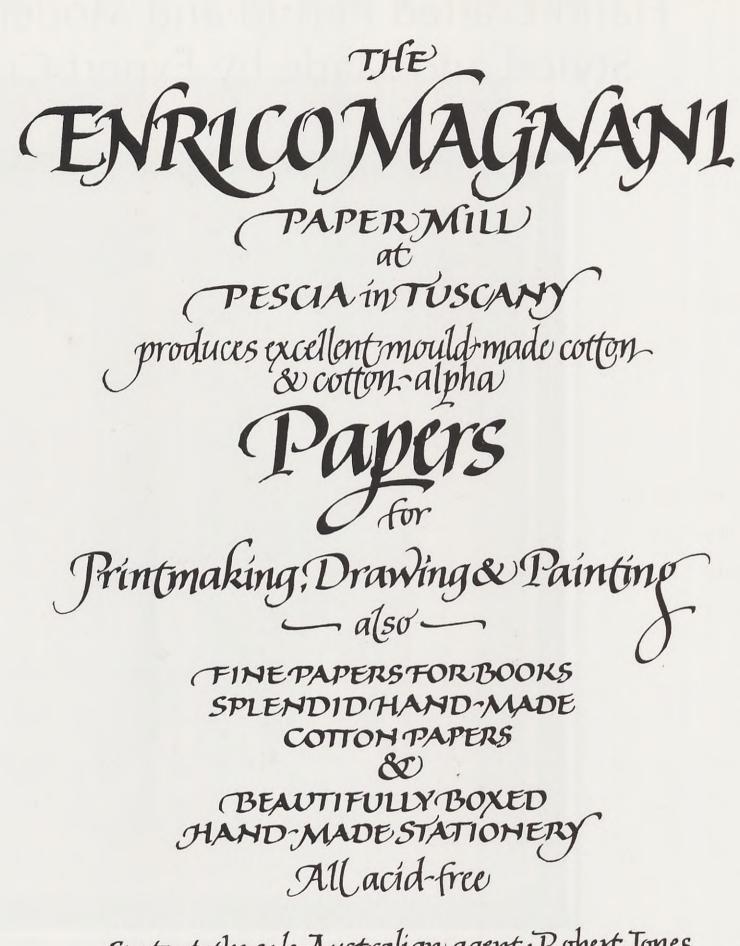


ANGUS McDONALD, Pear, oil on canvas, Courtesy of Jan Murphy Gallery, Brisbane

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Peggy Napangardi Jones, Birds in the Sky, 2002, synthetic polymer paint on linen, 185 x 185 cm

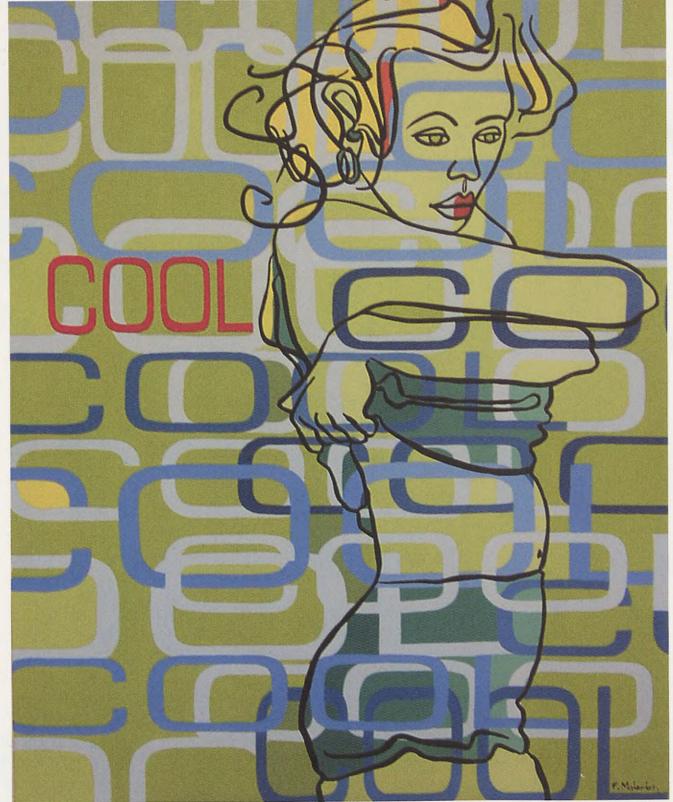
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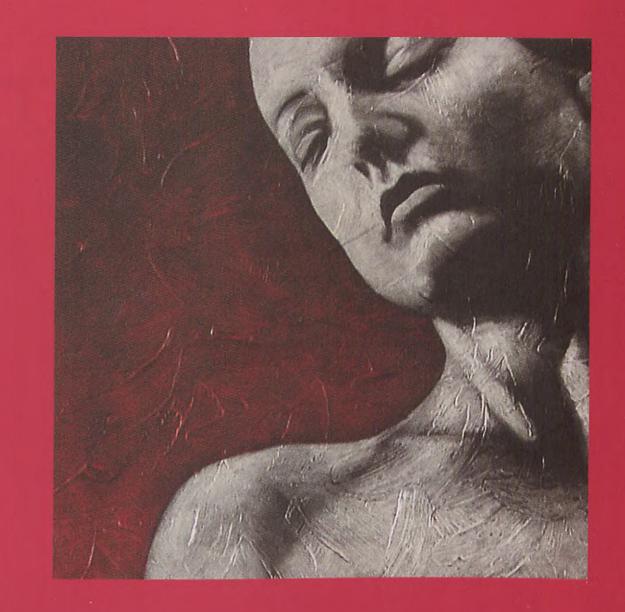
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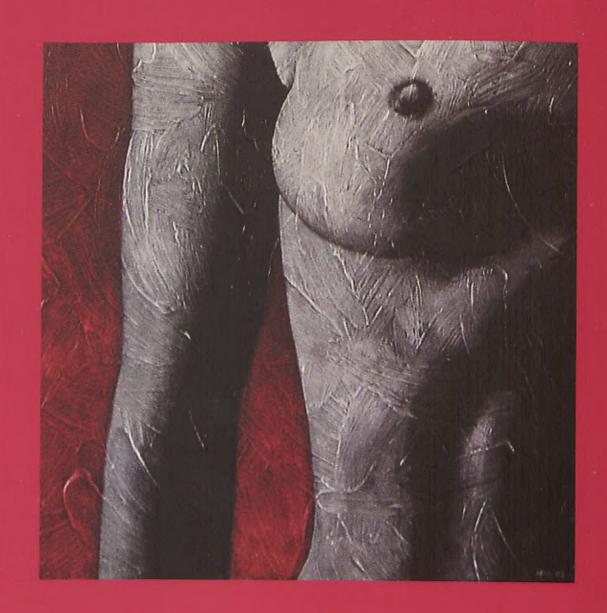
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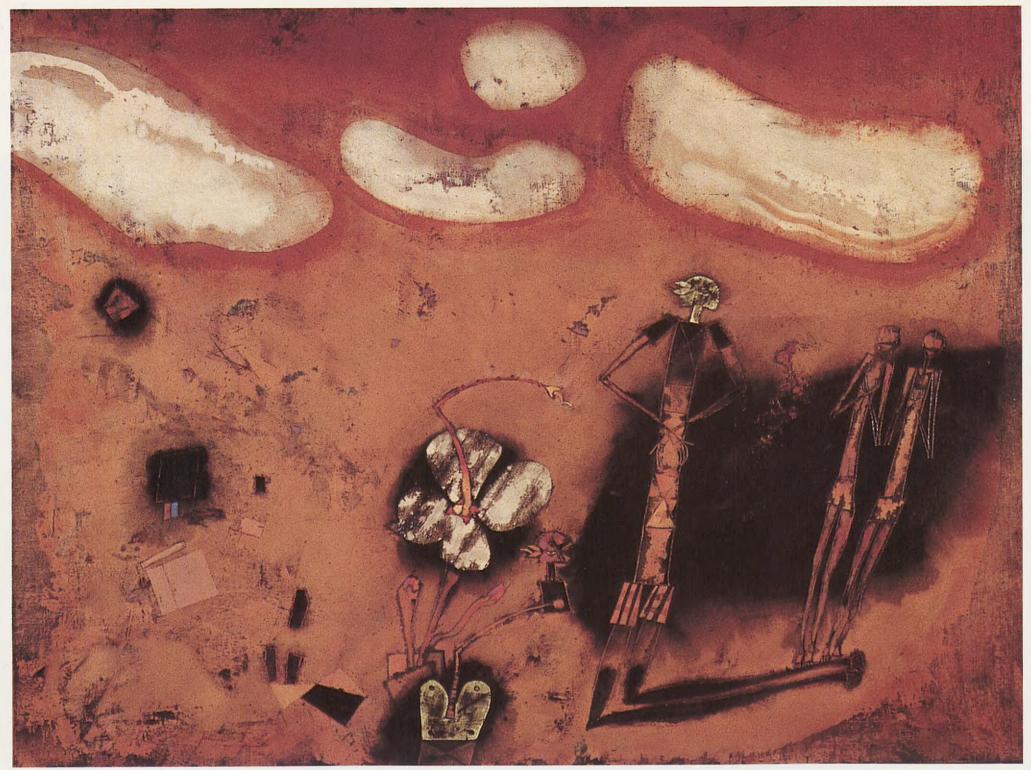


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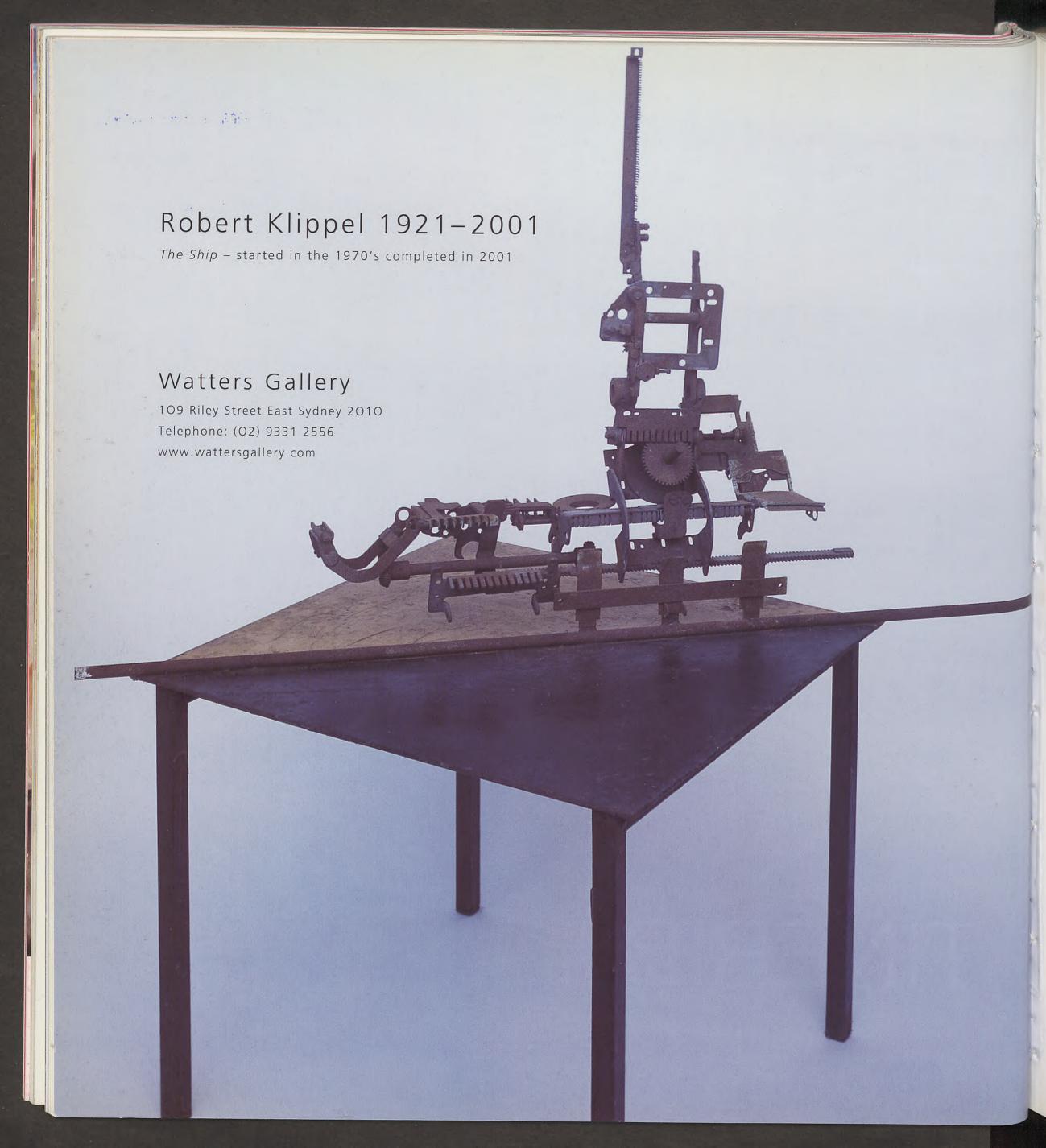
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Love and Death ART IN THE AGE OF QUEEN VICTORIA

WHATEVER ELSE IT

THEATRICAL, ALMOST

COMICALLY UNSELF-

APTLY SET THE MOOD

OF THE EXHIBITION.

CONSCIOUS SEXUALITY,

REPRESENTS, ITS

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Tt is an eerie experience to be reviewing ▲an exhibition of British Victorian art in 2002. The first article I ever wrote for Art & Australia was a review of Renée Free's 'Victorian Olympians' at the Art Gallery of New South Wales (AGNSW) in 1975.1 Not only is it surprising that we have all survived the years but 'Love and Death', curated by Angus Trumble for the Art Gallery of South Australia (AGSA), contained several of the same works and a catalogue essay by Free.

Both curators confined their exhibitions to British paintings in Australian and New Zealand collections (with odd exceptions). Since 'Love and Death' was a thematic show

with a broader chronological and stylistic range and many more artists, it also incorporated a few paintings Free showed in her 1976 'The Victorian Social Conscience' exhibition, as well as some of the Pre-Raphaelite works in Australian public collections

that Daniel Thomas gathered together in 1962 for one of the first Victorian art revival exhibitions anywhere. Free's exposure of the leading British 'Olympians' – Frederic Leighton, Lawrence Alma-Tadema, Edward Poynter, G. F. Watts and Albert Moore – was similarly advanced. Sir John Rothenstein, then visiting Sydney, was only half joking when he suggested it should be offered to London's Tate Gallery whose (vastly superior) collection still languished in the vaults.

The great difference between the two exhibitions, however, was that the basic stock was far more limited in 1975. Trumble could choose from a range of works that Free could only dream of seeing on this side of the world. Even though public galleries in the antipodes looked to Britain for major acquisitions until well into the twentieth century – primarily to London's annual Royal Academy shows -

they too often ended up with little of lasting value. In any case, colonial gallery trustees would have considered many of the paintings in 'Love and Death' far too erotic to expose to the general public. There were exceptions, particularly some of the AGSA's Elder Bequest paintings, but the proper location for images that appealed to the senses rather than edified the mind was a men's club or 'modern' home. Now that all distinctions between public and private have disappeared, many are in public ownership.

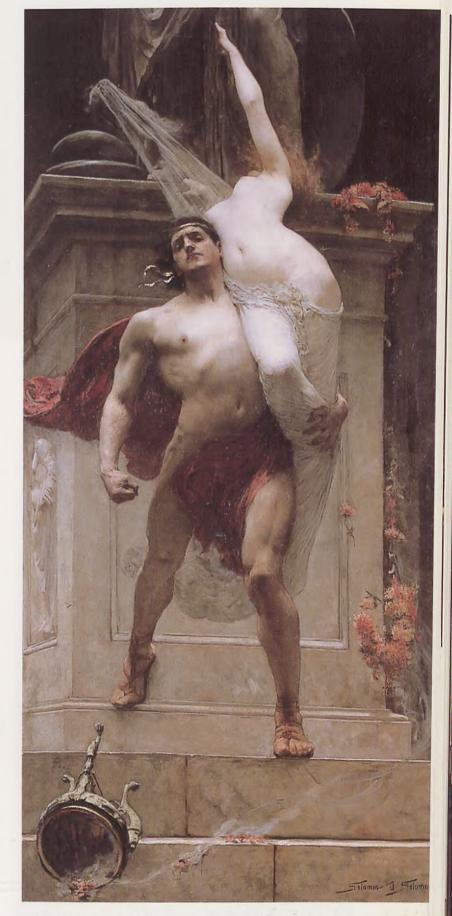
Strangely enough, while Dante Gabriel Rossetti's doomed unearthly beauties were rarely shown to the Australian colonial public

> (death as the ultimate sexual experience was decidedly decadent), Solomon J. Solomon's Ajax and Cassandra, 1886, – a gigantic image of imminent rape – was given pride of place in the Ballarat Fine Art Gallery after its purchase in 1888. The classical setting and sexless protagonists (with well-

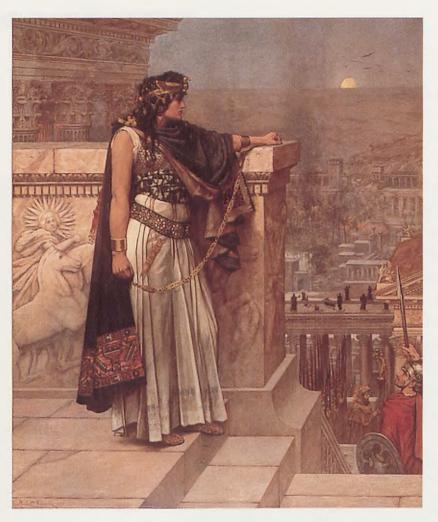
concealed genitalia) made it respectable. Indeed, its chief claim to fame used to be that it inspired Norman Lindsay to become an artist after his notoriously straight-laced clergyman grandfather took him to see it as a child.

Ajax and Cassandra remained on the Ballarat staircase throughout the 1970s, partly because of feminist distaste for the subject. In 2002, however, it adorns the cover of the lavishly illustrated book accompanying 'Love and Death' and, inside, Elizabeth Prettejohn chides us for holding reductivist views about it. Whatever else it represents, its theatrical, almost comically unselfconscious sexuality, aptly set the mood of the exhibition.

Seduction by some oversexed god or goddess was a popular variant, here unforgettably depicted in Watts's great Endymion, c. 1868/ 69-73. Spencer Stanhope's Love and the maiden, 1877, has young male Death as



SOLOMON J. SOLOMON, Ajax and Cassandra, 1886, oil on canvas, 304.5 x 152.3 cm, Ballarat Fine Art Gallery, Victoria.



above: H. G. SCHMALZ, Zenobia's last look upon Palmyra, 1888, oil on canvas, 183.4 x 153.6 cm, Art Gallery of South Australia, Adelaide.

right: G. F. WATTS, Endymion, c. 1868/69-73, oil on canvas, 104.5 x 141 cm, John & Julie Schaeffer Collection, Sydney.

opposite page top: SPENCER STANHOPE, Love and the maiden, 1877, tempera, gold paint, gold leaf on canvas, 138 x 202.5 cm, John & Julie Schaeffer Collection, Sydney.

opposite page bottom: J. W. WATERHOUSE, Ophelia, 1894, oil on canvas, 124.4 x 73.6 cm, John & Julie Schaeffer Collection, Sydney.

seducer. Conflating sex and death in a dream woman was Rossetti's speciality, though the most explicit rendition in 'Love and Death' was Leighton's bigger (and blowsier) Clytie, c. 1895–96. A replica of Watts's title picture, Love and Death, 1901, has been on this side of the world (in the AGSA), since it was painted in 1901 but Trumble added another version and a replica of its companion piece, Love and Life, 1884. These and other overwhelming exhibits, particularly W. B. Richmond's Song of Miriam, 1879–81, and Leighton's Syracusan bride procession, dominated the exhibition walls. All were unavailable to Free, having been recently bought in Britain by John and Julie Schaeffer for their private Sydney collection – the grandest single holding of British Victorian art in Australia.

The most notable of the Olympian paintings Free subsequently purchased for the AGNSW, Leighton's enormous Cymon and Iphigenia, was one of the highlights of 'Love and Death'. But the great bulk of the beautiful bodies came from the Schaeffers. As well as assisting the exhibition with loans and solely sponsoring the luxurious book - a great contrast to the modest but highly informative 1975 catalogue -John Schaeffer has donated Victorian paintings to Australian public galleries, subsidised Australian art books like Patricia R. McDonald's Barbara Tribe (Craftsman House, 2001), helped fund a lectureship in Victorian Art at the University of Sydney and made a substantial donation to its Power Research (now Schaeffer) Library.

Patronage was the crucial difference between the two exhibitions -

indeed, the key distinction between the two eras of art in Australia. While 'Victorian Olympians' was entirely supported by its state-funded gallery (partly, I hope, in response to lively undergraduate interest in the subject, then being taught at Sydney University by me), few major loan exhibitions today can proceed without private sponsorship, regardless of curatorial passion and expertise,

gallery finance, educational benefits or audience demand. 'Love and Death' owed as much to John Schaeffer's money as to his art collection.

The love and death theme was not confined to erotically expiring Schaeffer women. A full repertoire of British Victorian interpretations was on view, most from public collections. Exemplary male death, that is, slaughter in war, was a popular and patriotic presence in every colonial gallery.

So much so that the pre-eminence of Gallipoli in national mythmaking must owe a good deal to the influence of paintings like Alphonse de Neuville's Rorke's drift, (AGNSW). It was too large and foreign for Adelaide, but the most popular of Britain's own Victorian war artists was there -Elizabeth Thompson (later Lady Butler), the sole woman artist in the show. The National Gallery of Victoria's The 28th Regiment at Quatre Bras, purchased in 1884, exemplifies her combination of minutely accurate military detail and boys' own heroics. Moreover, it is the actual painting that caused a sensation at the Royal Academy in 1875 and brought tears to the eyes of every retired general at the Private View.

Most paintings landed on these distant shores, however, were replicas or works by lesser artists. This was not necessarily a disadvantage in a thematic show. G. E. Hicks's triptych Women's mission (donated to Dunedin Art Gallery in 1969) may only be studies for the major work, but they are still perfect stereotypes of the Victorian woman as mother, wife and daughter.

The strongest modern history paintings and pictures of contemporary life came from state (formerly 'national') collections, but many of the 'figures in a landscape' were stock regional gallery subjects that did not fit the theme too well. The exception was John





Everett Millais's Blow, blow thou winter wind of 1890 (donated to Auckland Art Gallery in 1933), a woman and her baby abandoned to the snow. Dying and repentant sinners were also appropriately edifying subjects for public view.

Earlier exhibitions had focused on changing tastes for British Victorian art in the antipodes, but local historiography had no place in this sumptuous show. 'Love and Death' proclaimed that British Victorian paintings in Australia are identical to any collection in Britain in quality, quantity, content and artists, hence an integral component of that scene. Apart from a few useful paragraphs in Ron Radford's introduction, the book reinforced the notion of 'British art in exile'. Trumble's thematic survey was divided into original but generally applicable categories, including the lovely 'Beauty and Desire' (all the stunners) and witty 'Ancient Queens' (Zenobia, Sheba, Cleopatra, Helen of Troy, Princess Sabra and the Virgin Mary). His entries for most of the exhibits investigated their European creation and provenance with impressive thoroughness. Two overseas experts (Prettejohn of Plymouth University and Timothy Barringer of Yale) and two local ones (Free, and Alison Inglis of The University of Melbourne) expanded on the European context for specific artists and works. Apart from the lack of an index or list of works, it was a most respectable addition to world literature in the field.

Nevertheless, the premise underpinning 'Love and Death' was flawed. Nobody queried the weird proviso that Australia applies to Victorian art exhibitions: that they may contain works by artists from any location except the region mounting the exhibition. If applied in England, it would decimate any show at the Tate, while

Birmingham would have to disqualify its favourite son, Edward Burne-Jones. But, of course, the restriction would be considered insane in England, Ireland, Scotland or Wales. Yet in Australia any artist who was born or worked here is automatically excluded from 'art in the age of Queen Victoria' (the exhibition's subtitle).

Well-known Australian paintings like McCubbin's Bush burial or Longstaff's Burke and Wills not only would have been perfectly at home in the exhibition, they would have transformed it. So would forgotten Australian paintings that lack any gum trees.2 The longlost Sintram and Death by Millais's friend Godfrey Rivers would have been an essential inclusion had it only been shown with the Royal Academy in 1901, not the Queensland Art Society.3 A missing Ophelia painted in Sydney in 1880, in belated early Pre-Raphaelite detail by Millais's first pupil, Florence Elizabeth Williams,4 would have provided a modest but revealing contrast to Waterhouse's breathtakingly beautiful Ophelia, 1894.

'Love and Death' was a knockout show, but it could have been a blockbuster unequivocally worthy of the Tate had it only redefined the topic more relevantly for our own wilting flower children and their black-clad progeny.

- I Joan Kerr, 'Victorian Olympians', Art & Australia, vol. 13, no. 2, spring 1975, pp. 152-7.
- 2 Another Australian 'Love and Death' painting by a woman is The closed door (1890s, private collection) by Janie Wilkinson Whyte of Melbourne, a more

feminist, naturalistic and (alas!) coarser version of Love locked out (1890, Tate Gallery) by Watts's American admirer, Anna Lee Merritt. Rose Walker's News from the Front (1900, Castlemaine Art Gallery and Historical Museum) would not only have improved the gender balance of the exhibition but also the female content of the war paintings. Both are illustrated in Joan Kerr (ed.), Heritage: The National Women's Art Book, Craftsman House. Sydney, 1995.

- 3 The catalogue photograph is reproduced in Bettina MacAulay, 'Richard Godfrey Rivers, private and public art' in Glenn R. Cooke (ed.), Art Off Centre: Placing Queensland Art, Queensland Studies Centre, Griffith University, Brisbane, 1997, p. 87.
- 4 See Kerr, op. cit., p. 476.

Love and Death: Art in the Age of Queen Victoria, Art Gallery of South Australia, Adelaide, 7 December 2001 - 3 February 2002; Art Gallery of New South Wales, Sydney, 16 March – 12 May 2002; Queensland Art Gallery, Brisbane, 30 May – 28 July 2002: Toi o Tamaki Auckland Art Gallery, Auckland, New Zealand, 24 August – 24 November 2002.

JOAN KERR

Professor Joan Kerr is a Sydney art historian.



The Divine Comedy

WILLIAM KENTRIDGE, FRANCISCO GOYA AND BUSTER KEATON



7ould Francisco Goya have made films **VV** if the technology had been available? On the basis of 'The Divine Comedy' exhibition at the Art Gallery of Western Australia (AGWA), it seems a fair assumption that he would have been delighted with both the dramatic possibilities and the public exposure offered by the cinematic medium. In the context of Buster Keaton's constant efforts to find calm at the centre of the maelstrom of modern life, and William Kentridge's transforming world in which the comic and the tragic continually fuse and then separate, it seems logical that Goya might also have become a filmmaker. Then we would all troop off enthusiastically to the cinema to see 'The Caprices', 1799, and 'The Disasters of War', 1808–13, in subtitles, rather than stand in sedate lines looking at the details in his exquisite etchings on the gallery wall. Even here their regular size and their spacing on the wall made Goya's etchings look like a strip of film missing only the sprocket holes.

Despite an initial consternation at the juxtaposition of these three seemingly quite different artists, connections were established and reinforced through the structure of 'The Divine Comedy'. The elegant spaces within the AGWA were transformed into a series of temporary screening rooms, with Goya's prints and Kentridge's drawings hung around



above left: BUSTER KEATON, Sherlock Jr, 1924, film still.

above centre: FRANCISCO GOYA, The dream of reason produces monsters, Los Caprichos, 1793–98 (published 1799, Madrid), suite of 80, etching, burnished aquatint, drypoint, engraving on paper, 21.3 x 15 cm, Art Gallery of South Australia, Adelaide.

above right: BUSTER KEATON, One week, 1920, film still, Academy of Motion Pictures, Arts and Science, Los Angeles.

the perimeter, interspersed with stills from Keaton's movies and continuous screenings of Kentridge's *Shadow procession*, 1999, and *Ubu tells the truth*, 1997. A still depicting Keaton riding a pathetically small horse resonated with the donkey images in Goya, while the cameras and tripods that form a backdrop to another portrait of Keaton reappear in Kentridge's animated films. Along one section of the gallery, a long table supporting Kentridge's sculptural procession of extraordinary and very recognisable characters echoed the images in his animated projections. Add to this the all-pervasive



black-and-white imagery, the biting social commentary and a shared sense of hope in the face of impossible odds, and the relationships became apparent.

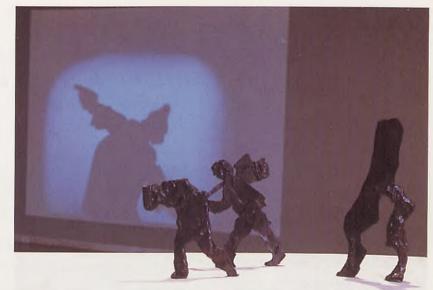
This was an exhibition with a serious intent but pitched at a wide audience. Local kids who picked up their copy of the street newspaper XPress might have been surprised to find a catalogue for the AGWA folded among its pages. Stills from the films of Buster Keaton, etchings by the Spanish eighteenth-century artist Francisco Goya and drawings by contemporary South African artist William Kentridge were not the kind of imagery that kids would expect to find amid the gig guide and latest fashion, but all three artists would happily court such an audience.

Goya was keen to find viewers for his satirical exposé of Spanish society when he first published 'Los Caprichos' in 1799. Unfortunately, his commentary was too pointed, attracting the attention of the Inquisition of the Roman Catholic Church and he was forced to withdraw the etchings from sale. Instead he offered the plates and the unsold prints to the king, thus losing the opportunity to find a larger audience for what he described as an attempt to 'ridicule, to upbraid prejudice, imposture and hypocrisy and other evils which have been hallowed by time'.

right: WILLIAM KENTRIDGE, Procession, 2000, bronze, Art Gallery of Western Australia, Perth; far right: Shadow procession, 1999, 35 mm film transferred to DVD, collection the artist. Photographs Greg Woodward.

below: WILLIAM KENTRIDGE, Soho abandoned (with gasmask), 1991, charcoal and pastel on paper, 120 x 150 cm, Art Gallery of Western Australia, Perth.





Similarly, Keaton's films were designed for a mass audience, while Kentridge's move into animated film immediately increased his South African and international audience. All three artists have provided a trenchant commentary on the social and political environments of their time, exposing foibles and lack of morality, their use of humour both a protective shield and a way of ensnaring their audience. While the humour is on the darker side it engages us in a way that would be inconceivable had their message been presented without any form of mediation. Goya's donkeys, Kentridge's cat and Keaton's props enable us to laugh at situations that would otherwise be truly horrific.

Although the work of Goya and Keaton will be familiar to many visitors to the AGWA, the work of William Kentridge is likely to

come as a revelation. Despite being a major figure on the international stage Kentridge is hardly a household name. Born in Johannesburg in 1955, he continues to live in that farflung capital where he draws, makes animated films and has worked in theatre as a designer, actor and more recently as a director.

The AGWA began buying Kentridge's work in 1997 and to date has seven films, two works on paper and three sculptures, a collection that would be well outside its budget if it wished to purchase them today. It was an insightful acquisition because of Kentridge's increasing profile, but more importantly it secured a body of work that documents a significant moment in the history of South Africa at the end of the twentieth century.

Adapting his art and his commitment

to theatre has enabled Kentridge to develop a form of animation based on the practice and thought process of his drawing technique. Rather than using the singlecell method, his animations are created through an organic procedure of photographing his evolving drawings and spinning them together with the projector. Kentridge works on about twenty drawings, erasing, adding and modifying while constantly documenting all the changes to create a fluid and emerging

image. Objects transform and morph into each other while the memory of his changes are retained as a key element within the process. Alive and transient, the films recall the forms of social change in his homeland. As he explained in an interview in *Art & America* in January 1999: 'South Africa is now drawing itself, drafting, erasing and reformulating its structures of power, its social relations, its systems of rights, benefits and protections.'

As well as providing a series of very exciting exhibitions, the AGWA's current policy of tailoring its exhibition program to showcase its own collection is a positive strategy because it ensures that the necessary research, and significant publications are generated to document key acquisitions. Just as last year's Robert MacPherson retrospective featured many works from the gallery's collection, 'The Divine Comedy' provides a context for situating the AGWA's impressive holdings of Kentridge's work, a collection which illustrates the artist's own summary of his achievements: 'I am interested in a political art, that is to say an art of ambiguity, contradiction, uncompleted gestures and uncertain endings.'

William Kentridge is represented in Australia by Annandale Galleries, Sydney.

The Divine Comedy: William Kentridge, Francisco Goya and Buster Keaton, Art Gallery of Western Australia, Perth, 7 February – 26 May 2002.

TED SNELL

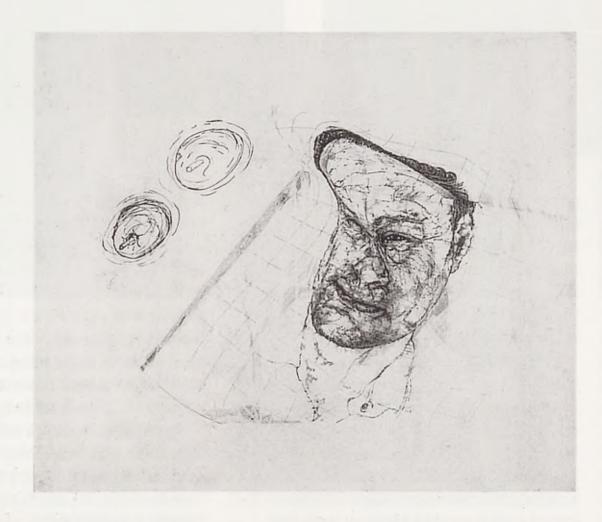
Ted Snell is Professor of Contemporary Art, Head of the School of Art, and Dean of Art, John Curtin Centre, Curtin University of Technology, Perth.



Drawing and anxiety MIKE PARR'S SELF-PORTRAITS CIRCA 2001

right: MIKE PARR, Counter image 3 (THE SMIRK), 1985, charcoal pencil on paper, 127.5 x 146.5 cm, Sherman Galleries, Sydney.

below: MIKE PARR, ZIV (Mike Elephant Parr), 2001, liftground aquatint from copper, 7 sheets abutted, 14 bronzes, plaster plinths, prints: 235 x 614 cm overall; sculptures: dimensions variable, installation view, Sherman Galleries, Sydney.





Thenever I see a re-run of Melvyn Bragg's Southbank Show about Claes Oldenburg, I come away amazed at how many of the correspondents talk about Oldenburg as a master draughtsman. A number of his friends and peers go to great lengths to justify his soft sculptures and public monuments in terms of the delicacy and precision of their sketched naissance. According to Bragg's bunch of New York pop luminaries, Oldenburg is the classicist of their coterie, or at least the best with a pencil. It seems that to be counted a major sculptor, you need to know your chops. I always thought of Oldenburg as an aggressive deflator of classicism, and high-modernism, in sculpture; instead, I find that his outsized drooby junk-food representations and crumpled cigarettes are possessed of a concrete skeletal structure. It is drawing that anatomises them. Through their knowledge of his drawing practice, the correspondents are claiming a special closeness to Oldenburg, intimating that they are his chosen few.

American art critic Adam Gopnik delivers something in a similar vein in his profile – from the analysand's chair – of Dr Max Grosskurth, a renowned Freudian psychoanalyst. Gopnik has this to say about his first session (which delivered a ruby):

Why was I there? Nothing interesting: the usual mixture of hurt feelings, confusion, and incomprehension that comes to earlyarriving writers when the thirties hit ... I spilled out my troubles; told him of my sense of panic, anxiety; perhaps wept. He was silent for a minute – not a writer's minute, a real one, a long time. 'Franz Marc was a draughtsman of remarkable power,' he said at last. The first words of my analysis.1

My digression, like the good doctor's, is not quite apropos of nothing. Dr Grosskurth was alerting Gopnik to his familiarity with Marc's drawings (in all probability viewed during



analysis), even if the world recognises Franz Marc as the less celebrated founder of the Blaue Reiter; Kandinsky was the other.

Using Marc, and drawing, as his model, Dr Grosskurth is making a Freudian distinction between the various artistic mediums. He is reassuring Gopnik that his creative anxiety about showing his first novel to publishers – is natural. Gopnik needs to realise that although he is a celebrated critic, novels are made of sterner stuff. While Gopnik can play with a range of narrative devices, he will need to check in his objectivity at the novel's double-doors, and bare his ego to the reader. In Dr Grosskurth's distinction, drawing and novelising are the naked arts – where the ego resides – while painting (read sculpture as well) and criticism have the advantage of an object, and a superstructure – or super ego. Marc's draughtsmanship remains '[one of] many worthwhile unexplored subjects in modern art'.2 Marc never managed transference from drawing to analyst, or from studio to gallery; his ego remained cleaved to his sketches.

As an octogenarian who trained before the First World War, Dr Grosskurth can hardly have included performance art in his estimation (although he may have been familiar with dada). Performance art enacts a radical transference from character to audience; performance artists no longer act in role – they

narrative or plot to follow, the audience is left guessing what the performer has prepared for. (Performance is also the art that authentically reflects the analytic process, and Freud's theories about biography.)

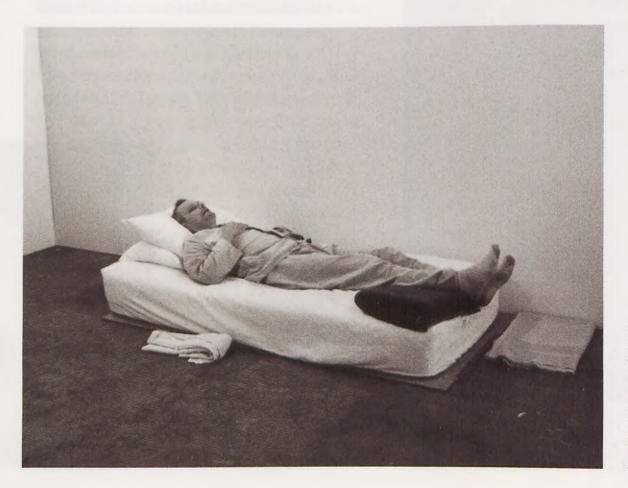
So what of Mike Parr, a performance artist who draws, and whose performance under-

PARR LIVED IN DEPRIVATION OF FOOD FOR TEN DAYS IN AN ENCLOSED CELL, WHICH WAS FILMED AND BROADCAST LIVE. HE RESIDED ENTIRELY WITHIN HIMSELF, REDUCED TO WHAT HE CALLED 'THE GROUND ZERO OF SELF' AND RISKED SERIOUS PHYSICAL AND MENTAL HARM.

pins his drawings, in reversal of the natural order that I have described? How do we assess Parr's drawing commensurate with the other streams of his practice? A self-portrait titled Counter image 3 (THE SMIRK), drawn in 1985 and shown in the first part of the 'ZIV' exhibition at Sherman Galleries,

provides a crucial clue. Parr's grinning and bristled visage is tilted (and morphed) clockwise at a forty-five-degree angle. The alarming lean makes Parr's face look like the death's head (the memento mori) in Hans Holbein the Younger's *The ambassadors*, 1533. It is an uncanny resemblance, which proved catalytic to my (Freudian) reading of the work. The ambassadors is an allegorical painting, combining the practical purpose of a commissioned portrait with a snapshot of more worldly and mythic concerns: the

inhabit their spectacular being. They are wholly present at the psychodrama³ – more so than the artist who draws. Performance art, therefore, is the most naked of the arts and the performance artist the most naked artist. In this assessment, the performance artist, naked or not, transfers his, or her, anxiety from the character to the audience: "Anxiety" describes a particular state of expecting danger, or preparing for it, even if it may be an unknown one.'4 Without a



above and left: MIKE PARR, Water from the mouth 10 days x 24 hours (the tenth day), 2001, 10 days continuous performance, Artspace, Sydney.



above and right: MIKE PARR, Untitled (series of drawing boards), 2001 (detail and installation view), 'Anxiety: The Drawn Figure', Ivan Dougherty Gallery, Sydney.

world symbolised by the globes and navigation devices at the ambassadors' elbows; and the mythic – and artistic – symbolised in the skull itself (which we can read as Holbein's alter ego). The skull also seems to act as a compositional crossbar, linking both ambassadors. This is a painting with a death wish.

In this light, Mike Parr's serial portraits seem like a collection of death's heads, a catalogue of dead selves. This realisation connects with Freud's theory of the 'death instinct', expressed in *Beyond the Pleasure Principle*, that '[every] organism wishes to die only in its own fashion'5 – that is, to style its own death. Freud intimates that this active fashioning results, dialectically, in the formation of a life. In other words, constantly avoiding accidental annihilation results in longevity. By constantly fashioning himself, Parr is determining his fate. Surely this strikes at the core of his wider artistic practice.⁶

It is natural that Parr's metier is self-portraiture, as self-reflexivity is the aim of the contemporary performance artist (and the analysand). Moreover, self-portraiture is the primary narcissistic act, even if some of

Parr's reflections take on 'fun-house' proportions. Freud's theory places narcissism at the forefront of the 'life instinct', the dialectical other to the death drive. He writes: 'this narcissistic libido was of course also a manifestation of the force of the sexual instinct in the analytical sense of those words, and it had necessarily to be identified with the "self-preservative instincts" whose existence had been recognised from the first.'7

Meanwhile, Mike Parr's endurance performance at Artspace, Water from the mouth 10 days x 24 hours, 2001, was a radical testing of the 'reality effect'. Parr lived in deprivation of food for ten days in an enclosed cell, which was filmed and broadcast live. During that time he had no external contact and was divorced from his quotidian routine. He resided entirely within himself, reduced to what he called 'the ground zero of self' and risked serious physical and mental harm. It was a traumatic work intended to radicalise the self-portrait project and, more graphically, to fashion a death.

It is little wonder, then, that the first drawings Parr exhibited after the performance in the group show, 'ANXIETY: The Drawn Figure' at the Ivan Dougherty Gallery, were produced on a much smaller scale than previous bodies of work. These drawings are executed on standard-size canvas boards in a range of colours uncommon in his larger work, and were displayed in a suite on the floor. In the main they depict a seated (and recovering) Mike Parr. Although the com-

position of a host of his work is sketchy, smudged and drawn over, this suite looks worked over in an especially naive way; in fact, the drawings appear curiously infantile.

French psychoanalyst Jean Laplanche gives this critique of Freud's death instinct: '[it is] a kind of history of the unconscious, or rather of its genesis; a history with discontinuities, in

which the moments of burial and resurgence are the most important of all.'8 Parr's work, particularly when read in an allegorical sequence that includes his entire oeuvre, can be read as a series of births and deaths. To analyse it we need to determine (with a nod to Susan Sontag) where the stress falls.

- I Adam Gopnik, 'Man goes to see a doctor (Max Grosskurth)', (1998), in David Remnick (ed.), Life Stories: Profiles from the New Yorker, Random House, New York, 2000, pp. 482-95.
- 3 This sentence might usefully read, 'they are wholly present at their own death'.
- 4 Sigmund Freud, Beyond the Pleasure Principle, (1920), in Peter Gay (ed.), The Freud Reader, Vintage Books, London 1995, p. 598.
- 5 ibid., p. 614.
- 'ZIV', the title of the exhibition, translates from Hebrew as 'God's Light on Earth', suggesting that Mike had a play between light/dark, life/death in mind while constructing the show.
- 7 Freud, op. cit., p. 619, (my italics).
- 8 Jean Laplanche, Life and Death in Psychoanalysis, trans. Jeffrey Mehlman, Johns Hopkins University Press, Baltimore, 1976, p. 6.

Mike Parr: Water From the Mouth 10 Days x 24 Hours, Artspace, Sydney, 26 April – 5 May 2001; ANXIETY: The Drawn Figure, Ivan Dougherty Gallery, Sydney, 23 August – 22 September 2001; ZIV, an exhibition in two parts, Sherman Galleries, Sydney, 6–15 September 2001 (Old Work); 18-29 September 2001 (New Work).

SIMON REES

Simon Rees curated an international drawing exhibition of six Australian artists in the United States in early 2002.



Margo Lewers AT LAST, A RETROSPECTIVE

A PANORAMA OF

SELF-REFLECTION IN

HAVE FOUND REST

IN THE OBJECTS OF

THE MIND

WHICH THE PASSIONS

6 The National Gallery of Australia website ▲ first listed Margo Lewers as a craftsperson, then as a designer', commented curator Pamela Bell, with more than a hint of asperity. 'She was not simply a craftsperson or designer – although she certainly did find time to make pottery, wall-hangings, clothes and furniture, and design a number of tapestries. I'll certainly be leaving the furniture and clothes out of this exhibition. This is, after all, the first big solo show she's ever had in a public gallery.'

Margo Lewers suffered – and continues to do so – from the disadvantage of her gender. Born in 1908 to the German migrant Adolph

Plate, an itinerant artist and literary-magazine editor, the family became even less secure upon his death when Margo was just five. Secretarial training was her priority in the 1920s, although she was briefly an artist on Sydney's

Daily Telegraph. Dattilo Rubbo's art-school evening classes were as close as she had come to a professional training. More significantly, she met there fellow student Gerald Lewers, the well-to-do son of the quarry and construction company, Farley and Lewers, famous for its lolly-pink cement trucks into the 1980s.

Their marriage in 1933 would allow Margo to travel and study in London, meet and be influenced by the art of Ben Nicholson and Barbara Hepworth, and the ideas of Herbert Read. Read's central belief was that once artists had taken steps beyond giving an exact representation of the appearance of the natural world, it was inevitable they would progress towards 'an art of a pure form'. This, Read said, could be done in two ways: 'either presenting the subjective reality of their own emotions or feelings - expressionism; or they might seek subjective reality in their

sensational awareness of the concrete elements of form and colour – abstraction'. Inevitable, but not without its dangers. It was, he warned, nigh on impossible to avoid 'the merely decorative result'.

Back in Sydney, Margo settled for the decorative – opening the Notanda Gallery for handpainted linens and Mexican pottery, her own spray-painted pots, and sandblasted wooden furniture. Germany in general and the Bauhaus in particular were her models. Her brother Carl, who would also become a painter, was her partner. But supply dried up with the advent of the Second World War. Gerald Lewers, on the other hand, was

already making sculptural strides of note, taking part in the first abstract art show in Sydney in 1939, 'Exhibition I', out of which sprang the Contemporary Art Society (CAS).

This was where Margo Lewers really came in. Still only dabbling in painting – one or two works a year, she admitted, until her daughters Darani and Tanya were at boarding school – she was, however, studying with Desiderius Orban, a refugee from Hungary, and very active in the CAS. And the society was the avant garde in Sydney - the 'international bandwagoners' standing up for abstraction and pure form against the dreadful 'cottage industry' Antipodeans in Melbourne, who wanted to change society through anguished figurative art. Who remembers that intercity equipoise today in a market flooded by Angry Penguins?

Ideas (and food from the garden) were always in abundance at Bally Brack, the Federation house beside the Nepean River at Emu Plains into which the Lewers had moved in 1951, when Gerald became a full-time sculptor. Patrick White, driving grumpily round the north-west quadrant



MARGO LEWERS, Untitled, 1975, acrylic on composition board, 202 x 81.2 cm, Penrith Regional Gallery & Lewers

of Sydney from his own, equally rural Dogwoods at Castle Hill, would recall 'a house where ideas hurtled, arguments flared, voices shouted, sparks flew ... providing one of the focus points for our still tentative civilisation'. That was his memory in 1962 for Gerald Lewers's obituary following his death in a riding accident. In a private letter to the Antipodean, Sid Nolan, White was less charitable, snarling, 'I just couldn't make myself known' at a party with 'too many of those Lewers acolytes'. Margo was 'a conceited but rather poor painter'. Golly, it sounds as though the great writer was ignored in all the ferment!

But after what curator Bell thinks was a key encounter with the French artist Maria Vieira da Silva, in 1953, a less formal, semiabstract and more colourful style of composition based on cityscapes seemed to free her up. James Gleeson took her work around the Pacific Rim in 1956 on the SS Orcades; Laurie Thomas took her work to Canada in 1957, '58 and '59; and Kym Bonython included her work in the Harold E. Mertz Collection of Australian Art. In 1960 she was one of fifteen 'Contemporary Australian Painters' at the New Vision Centre Gallery in London.

Then Gerald died. Margo was not only devastated, but thrown back into his shadow

> by a self-imposed commitment to finish his outstanding public sculpture commissions. It took three years. When she emerged from this shell, there seems to have been a newfound aggression in her dealings with the world. 'There had never been a gender factor in her work', assesses Pamela Bell, 'and now she was determined to be seen as a professional by critics and galleries that

tended to undervalue women – not to be priced below the men – and paid on the nail. If they let her down, she didn't go back.' Her subsequent helter-skelter progress through Watters, Rudy Komon, Macquarie, Holdsworth and Hogarth art galleries cannot have made following Margo Lewers's career any easier.

Bell finds Lewers's late works 'the most appealing. At last she's relaxed – maybe she knew she was already suffering from the cancer that would kill her in 1978.' Never a great theorist of her art, Margo's late works were recognised by her most perceptive critic, James Gleeson, as 'springing from her nerves.

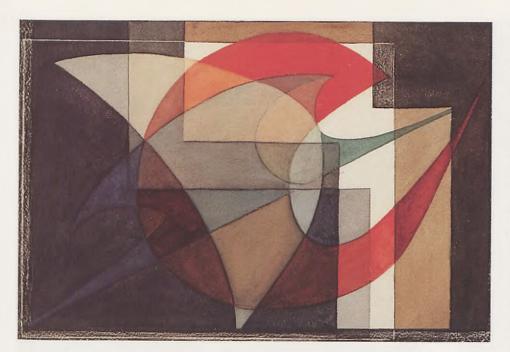
But what, one wonders, did White know of Lewers's work; work that Hal Missingham of the Art Gallery of New South Wales was acknowledging in 1957 as being by 'one of the foremost women painters of the past ten years'? Even Antipodean-Manifesto author, Bernard Smith, managed a strangled: 'Among women in Sydney, she is one of the most accomplished artists working in the abstract form – with work of distinction in mosaic and tile.' Phew! Only three qualifications to his approval – woman, Sydney and abstraction.

Certainly, the emerging, carefully geometric artist of the 1950s tended to be overshadowed in Sydney by joint shows with Gerald.



above: MARGO LEWERS, Nocturnal, c. 1976, wall hanging, 270 x 94 cm, painted dye on cotton strawcloth, Penrith Regional Gallery & Lewers Bequest.

above left: MARGO LEWERS, (Various colours), c. 1971, plexiglass construction, 50.6 x 61 x 31.5 cm, Penrith Regional Gallery & Lewers Bequest.



MARGO LEWERS, Eclipse, 1952, watercolour on paper, 37 x 54 cm, Penrith Regional Gallery & Lewers Bequest.

The artist has discovered she can risk simplicity, used as a means of increasing tension within the painting.' In the brochure summing up her achievement as it was being given permanent expression at Bally Brack —

now the Penrith Regional Art Gallery & Lewers
Bequest – John Henshaw hails 'a panorama of self-reflection in which the passions have found rest in the objects of the mind; one might see [her last works] as sculptural in their density and presence'.

In fact, Margo Lewers's last move was back to sculpture – where she and Gerald had come from, perhaps, in the pre-war tumult of

London in the 1930s. She produced a series of quasi-constructivist plexiglass models playing with light on transparent, stained surfaces. Unfortunately, these will only be seen at the retrospective in Sydney, being too delicate to travel. So make a note to catch the show in its most appropriate setting in February 2003, in the modernist Sydney

Ancher Gallery attached to the Lewers house. By then the \$1.65 million in State Government funds, as part of its Western Sydney arts boost, will have been spent on stopping the leaks, establishing a library and archive, and opening a cafe.

Margo Lewers Retrospective, S.H. Ervin Gallery, Sydney, 27 July – 15 September 2002; Orange Regional Gallery, New South Wales, 25 October – 1 December 2002; New England Regional Gallery, New South Wales, 7 December – 2 February 2003; The Penrith Regional Gallery & Lewers Bequest, New South Wales, 8 February – 6 April 2003; Drill Hall Gallery, Canberra, 2 May – 22 June 2003; Brisbane City Gallery, Brisbane, 1 August – 28 September 2003; Maroondah Art Gallery, Oueensland, October – November 2003.

All photographs by Michel Brouet, courtesy S.H. Ervin Gallery, Sydney.

JEREMY ECCLES

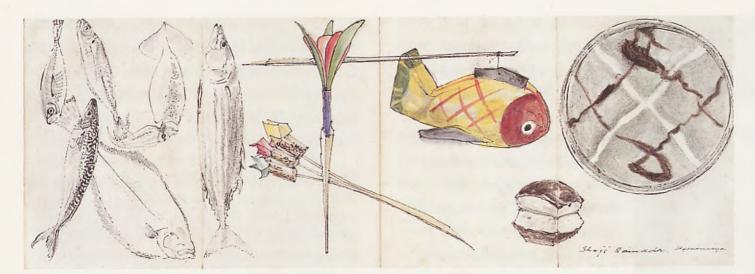
Jeremy Eccles is a freelance critic, commentator and writer on the arts based in Sydney. He has a special interest in the Aboriginal arts.

Douglas Annand THE ART OF LIFE

Tn January 1987, with John McPhee, then Lesenior curator of Australian art at the then Australian National Gallery (ANG), I visited the garden studio of Douglas Annand's house in the northern Sydney suburb of Killara. Douglas Annand died in 1976 and the house, designed by Arthur Baldwinson, had since been tenanted. The contents of his various workspaces had been consolidated and crammed into the studio that dominated the backyard of the house. In that none too weatherproof building, a seemingly colossal jumble awaited us, an immense and disorderly archive of Annand's work. It included his library of design books, sketchbooks and watercolours as well as designs from his earliest days as a commercial artist in Brisbane to the work he did for the 1970 Bicentennial of



DOUGLAS ANNAND and ARTHUR WHITMORE, Sydney Harbour Bridge opening celebrations, 1932, gouache on paper, National Gallery of Australia, Canberra.





above: DOUGLAS ANNAND, Sketchbook mainly of Japanese cultural themes and craft, 1956, coloured pencil, watercolour, fibre-tipped pen, moth, 15.4 x 10.8 cm, National Gallery of Australia, Canberra. above right: DOUGLAS ANNAND, Australian city, c. 1949 (detail), screenprint on rayon, 104 x 55 cm, National Gallery of Australia, Canberra.

Cook's voyage to Australia. There were damp cardboard boxes of drawings covered with black fur and plan-drawers jammed with sketchbooks. There were boxes of broken tiles, pieces of slumped ceramic, fragments of cast aluminium and sandblasted glass — the accumulated raw material for his later works, public-art projects for the foyers of public and commercial buildings. (A good example can be seen in the glass foyer of Bunning and Madden's 1959 Liner House, now Moran House, in Bridge Street, Sydney.)

With the help of Douglas Annand's son Tony, John and I sorted through as much as we could of this bewildering mass. For a young curator it was exciting to make discoveries amid piles of drawings — Annand's ideas for Australian coins, his poster designs for the Orient Line, his collages of feathers, wire and string for the covers of *The Home*, a 1930s Ure Smith publication. At one point, I was rummaging for a piece of cardboard to put between the layers of a box of drawings. Tony handed me a piece of cardboard of the right size. Turning it over I discovered it was the artwork for the poster celebrating the opening of the Sydney Harbour Bridge in 1932, on which Annand collaborated with the figure artist Arthur Whitmore.

In those days the ANG collected design in all its manifestations and we made as large as practical a selection of work for the gallery.

Subsequently the Powerhouse Museum in Sydney acquired a substantial Annand collection from the same source.

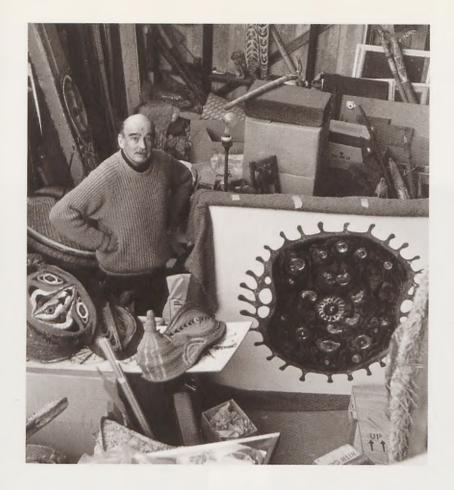
In October 2001 the National Gallery of Australia (NGA) mounted 'Douglas Annand: The Art of Life', which highlighted the gallery's Annand collection. The accompanying catalogue exhibition was written by the gallery's Assistant Curator of Prints and Drawings, Anne McDonald. It is exactly the kind of catalogue the NGA should be producing and is highly valuable for three reasons. It exposes and contextualises an important archive within the NGA Collection, and it makes use of the best scholarship available (before she took up her current position McDonald

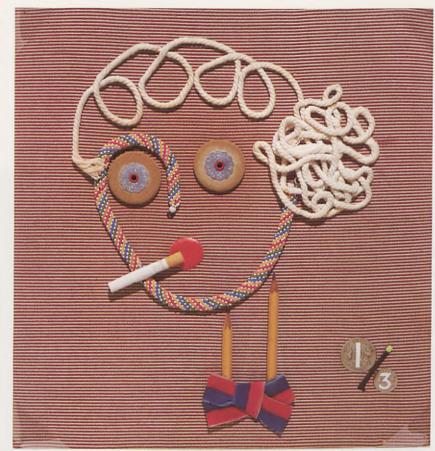






above left: DAVID MOORE, Foyer and exterior of Liner House, Bridge Street, Sydney, with Douglas Annand metal screen, c. 1959, gelatin silver photograph, 23 x 30.4 cm, National Gallery of Australia, Canberra; above centre and right: RUSSELL ROBERTS, Douglas Annand: New York World's Fair 1939 and New Zealand Centennial Exhibition 1940, 1939–1940, gelatin silver photographs, National Gallery of Australia, Canberra.





far left: RICHARD BECK, Douglas Annand (in his studio with Constellation), c. 1969, gelatin silver photograph, 20.4 x 15.4 cm, National Gallery of Australia, Canberra. Reproduced courtesy Barbara Beck.

left: DOUGLAS ANNAND, The typist. Cover design for *The Home*, vol. 17, no. 7, July 1936, 1936, collage, 33.4 x 31.6 cm, National Gallery of Australia, Canberra.

below: DOUGLAS ANNAND, Kangaroo scarf, 1970, screenprint on silk, 41 x 41 cm, National Gallery of Australia, Canberra.

completed a thesis on Annand's work). But above all it is original. There has not been a publication on Annand since 1944 (with the exception of Perc Tucker Gallery's 1988 exhibition catalogue of his watercolours). Douglas Annand, a designer at the top of his field for four decades, is an important subject and, for contemporary audiences, a new subject.

I expect there would be strong interest in such surveys concentrating on any one of Annand's contemporaries, particularly Gordon Andrews, the Collingses, Alistair Morrison and Hal Missingham. Annand shared one interesting characteristic with these fellow designers - a deliberate variety of projects and stylistic approaches. He was a true artist-designer. The word 'eclectic' seems to crop up regularly in descriptions of Annand's work, aptly capturing his unwillingness to be pigeonholed. In her catalogue Anne McDonald examines each facet of his art, moving through his commercial art, his elegant and breezy watercolours, his designs for displays, and his mural and textile designs. Annand was called upon to work in many areas that needed a combination of skills. His work for P & O is typical; over a long period he produced murals, menus, posters, sculpture and foyer decorations for the shipping line. Justifiably, McDonald sees the much neglected garden in Killara as a sym-

bol of Annand's free experimentalism as well as his love of things Japanese.

Douglas Annand's career was
facilitated by the wholly twentieth-century phenomena of
advertising and branding;
it was made possible
by increasingly
sophisticated
photographic
reproduction.
Despite the tendency
of some commentators
to theorise on the 'high' and
'low' arts – Annand took little

interest in such distinctions – the twentieth century saw an increasing breakdown in any meaningful discrimination between the two. There can be no better illustration of this in Annand's career than his designs for the Australian pavilion at the New York World's Fair in 1939.

Designers, typographers and painters, such

as Adrian Feint and Margaret Preston, worked side by side to create a fully integrated presentation of Australia that remains stylish and sleek.

Douglas Annand's career at the forefront of Australian design was remarkably long and productive. He succeeded because he was a fine artist with an eye, superb colour-sense and graphic facility. He also had a knack of aligning his design with conceptions of modernity in each phase of his career. The lasting impression of Annand's work is of a kind of informality let loose within a structure of formality, a blend of the organic and the mechanised (an aesthetic shared with Robert Klippel). He learned a great deal from Japan. His best work has a loose, calligraphic quality, a lightness of touch symbolised by what McDonald describes as a 'distinctive Annand spidery squiggle'.

Douglas Annand: The Art of Life, National Gallery of Australia, Canberra, 6 October 2001 – 28 January 2002, a travelling exhibition touring nationally in 2003; Anne McDonald, *Douglas Annand: The art of life*, exhibition catalogue, National Gallery of Australia, Canberra, 2001, softcover, 96 pp., \$29.95.

ANDREW SAYERS

Andrew Sayers is Director of the National Portrait Gallery, Canberra.

Hieronymus Bosch VISIONS OF THE NEXT WORLD

When I stand before a truly great painting I try to breathe it in, imagining the artist standing at a similar distance from the work at the point where it is deemed finished. In the room of Bosch paintings at the Palazzo Ducale in Venice I had that experience. I wondered what in Bosch's life could have inspired such paradoxically tragic yet beautiful images. Seeing these works in the flesh dissolved all my preconceptions about this Northern Renaissance artist being merely a painter of the 'freak show' of human folly. Something so powerfully human revealed itself in his paintings that it became difficult to tear myself away from that room!

An artist's residency had placed me in Tuscany for six weeks over the northern summer of 2001. From there I travelled around, immersing myself in as much sumptuous Italian landscape and art as was possible before reaching saturation. Ironically, aside from being deeply moved by the images of Fra Angelico, Masaccio, and certain works by Titian and Tintoretto, it was Hieronymus

York, where I am living now.

I was in New York on II September during the World Trade Center attack. From a window down my hallway I saw the second building plummet to the ground. Ash, smoke and shards of glass exploded in all directions like a terrifying urban volcano leaving a thick grey haze and

Bosch who stayed with me on my return to Brooklyn, New

a terrifying urban volcano, leaving a thick grey haze and empty space beyond. A renewed *humanity* seemed to open up in the weeks following, as complete strangers discussed the event with 'ground zero' workers on the subway. The word 'hell' was used by many to describe the tragedy. The front page of the *New York Times* on 12 September compared the scene of devastation with a Bosch painting. This wide-reaching observation particularly resonated with me, as I had just seen Bosch's *Visions of the Next World*, c. 1490.

Coming from a long tradition of Christian religious iconography, the four panels of *Visions of the Next World* are believed by some to have formed an altarpiece, where an undiscovered 'Last Judgment' panel would have sat in the middle, with the two 'Heaven' panels to the viewer's left and the 'Hell' scenes to the right. They were created at a time when fear of Apocalypse and anxieties about a new millennium were high. Five hundred years later, a late 1990s Gallup poll found that 71 per cent of American teenagers believed that the world will be destroyed or come to an end. In today's age of overpopulation, species extinction, global warming, space junk, and possible threats of biological, chemical or nuclear warfare, Bosch's paintings seem prophetic.

Various interpretations have been given of the narratives in Bosch's paintings, which vary from the morally religious to the folkloric, the magical and the perversely imaginative. The landscapes in his paintings, however, rarely receive the attention given to the monsters and lovers which inhabit them. His landscapes seem to echo the spiritual and human condition of their inhabitants. When viewed at very close range or from a distance, the grotesque details of Hell give way to an unadulterated beauty of delicious earth colours and rhythmic compositions.

In the panel 'The Blessed in Earthly Paradise', rounded hills are illuminated like steps leading to the heavenly realm. The fountain suggests a ladder reaching beyond the upper edge of the panel, and echoes the upright stances of the blessed. The base of the fountain acts as the apex, the *axis mundi*, from which all nature radiates. The hill on the lower left mimics the shape of the blessed who are comfortably nestled

within its form, while at the centre, innocent naked figures blend into the foliage enveloping them. The topography of this panel eerily connects with the shapes of the 'Hell' panel, perhaps reminding the viewer of the fine line separating each state of being.

In 'Ascent of the Blessed to Heavenly Paradise' a procession of ecstatic, levitating worshippers floats towards a tunnel of pure light. The robes of the lower angels protec-

tively frame the principal worshipper and delineate the light cloudform below. This shape, combined with the upper portion of sky in 'The Blessed in Earthly Paradise', forms an almost complete circle of light that visually pairs with the more solid circular light tunnel, suggesting various spheres of heavenly existence.

'The Fall of the Damned' depicts a scene of Hell where the harsh angularity of hybrid demons suggests the oblique direction of the fall of the damned, and the corresponding torment along the way. Extreme highlights on the demons render parts of the scene almost abstract, and add to a sense of surreal agony.

In the 'Hell' panel, mountains heave out of the stagnant water and a crooked tree pierces a ghostly bird-creature that watches the horrific scene. Fallen figures struggle to keep afloat while, in the distance, a single arm reaches from the water in a last hopeless attempt at redemption.

Artists as diverse as Raphael, Goya, the Surrealists, Bill Viola and Henry Darger owe something to Bosch's imagery. A Hunter College graduate student I met models her postmodern conceptual sculptures directly on devil figures in a Bosch painting. When I asked her how she regarded him, to my surprise she replied, 'he's very pop art', indicating

SOMETHING SO

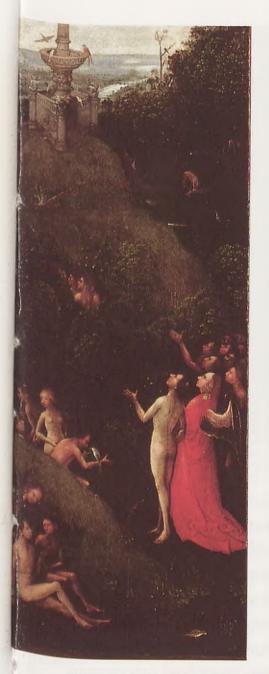
POWERFULLY HUMAN

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HIERONYMUS BOSCH, Visions of the Next World, c. 1490, oil on panel, each 87 x 40 cm: The Blessed in Earthly Paradise; Ascent of the Blessed to Heavenly Paradise; Hell; The Fall of the Damned; Palazzo Ducale, Venice.

that he has reached cult-figure status in the art world through his distinctive brand of quirky symbolism. There is now a 'Bosch Universe' website on the internet that includes a computer game, the ultimate goal being to make it to the Heaven screen.

I often walk down to the Promenade in Brooklyn Heights to take in a view of the East River and Downtown Manhattan skyline beyond. On the way I pass a series of illuminated signs on the outer walls of Long Island University. Their various philosophic quotations are quite unexpected among the jumble of fried-chicken chains, donut cafes and hot-dog stands. One quote from a Native American woman reads:

What we are told as children is that people when they walk on the land leave their breath wherever they go. So wherever we walk, that particular spot on the earth never forgets us, and when we go back to these places, we know that the people who have lived there are in some way still there, and that we can actually partake of their breath and their spirit.

May the unique and profoundly human breath of Hieronymus Bosch continue to be felt by many in the years to come.

YAELI OHANA

Yaeli Ohana, a Sydney-based artist, will be returning home for an exhibition at Michael Nagy Fine Art (15 August – 1 September 2002), after two years spent in New York City.

Dead Flow

A COLLABORATIVE PROJECT

Artspace, Sydney, in April 2002. It was born, in its raw form, from two restless nights, the culmination of some frenetic, nervous thinking and harried telephone calls to my collaborator, Thomas Gerwin. It perhaps retains traces of this nervousness – and the will for the discipline to quell it.

The trouble with this particular work was that we had been forced to re-conceive the project, or lose the show. This was in October 2001. We had recently staged a large work, Enfolding, in August-September 2001 at the famous Festspielhaus Dresden-Hellerau (built at the beginning of the twentieth century and vaunted as the first modern theatre), which involved a third artist. Like some parody of a newly formed rock band, we had already fallen out with this artist and felt compelled to push him out of the loop. The show that we were going to redo for Artspace was thus changed. More strenuous still, and potentially compromising to the relationship between Thomas and me, was that we were without the luxury of talking through the ideas.

As my experience of collaboration has already taught me, the ownership of ideas is a very touchy subject; ideas have to be allowed free traffic, all the while keeping separate the respective specialisations of each artist. And it is through collaboration that one can see how specious is the division between concept and process in a work of art, beginning with the founding idea. Neither person can be too precious about whose idea it was. With individual process the founding idea is more the spine of the work, whereas with collaboration it is just a springboard for more than a few trajectories which, at the end, must be reconciled afresh. This is the hardest part of a collaboration between equals: the ability to say and accept the word 'no'; to listen when the other says 'stop, wait'.









Normally, in whatever shape it may take, my founding idea is produced from the greatest slowness. I like to keep my ideas waiting. These are my drawings, if you like. If the core of the idea recurs while I am walking, doing whatever, falling asleep, and re-emerges again and again like some spectre, over months or even years, then it is genuine. If it pales away, then it is like a thin friendship, one that could never stand the course. *Dead flow's* rapid genesis, by being of a different interiority, was perhaps the better suited to our collaboration. (The next idea we are working on is 'his'.)

The original schema of *Dead flow*: two video projections of people pouring from a train station, one in Berlin, the other in Sydney. Onto another wall, a carousel of slides projecting the same black-and-white image of water; tic, toc. The original rationale: the perennial dynamic of movement and stillness.

When we met again at Thomas's studio ('inter art project' Berlin), the ideas were still fairly raw, and we held onto the unrealistic belief that there was enough time to complete this work and a couple of smaller projects already begun. As it eventuated, *Dead flow* took the entire two weeks. We even worked on New Year's Day.

I worried that the film footage from Sydney Town Hall would be too short. I had been accosted – I should have known – by a security guard while point-blankly filming people surging out of the ticket gates. Given their past, Berlin is more chaotically tolerant of superficialities and we had free rein filming within the vast concrete-and-tile warren of Alexanderplatz station. The fact that we were filming on a Sunday, as opposed to the peak-hour workday in Sydney, wasn't something we made much of, but this, together with the seasonal difference in clothing, gave visual and rhythmic contrast to the footage. After about fifteen minutes of filming we were set





ADAM GECZY and THOMAS GERWIN, Dead flow, 2002 (details); above left: Berlin video sequence; above right: Sydney video sequence; opposite page: black-and-white slide sequence, Artspace, Sydney.

upon by a tall punk who made straight for the camera and shouted into the lens. Events had 'collaborated' for us. The intrusions of the security guard and the punk became decisive points of closure for each sequence.

Once we were mid-way through cutting the two videos, we went out to photograph images of water that were to form a suite of black-and-white slides. These were to act as a foil to the projections, like a visual metronome, beating out almost the same image every four seconds; they would be the stasis in contrast to the flux of the crowds in the train stations. Initially imagined as the same picture, we decided that minor variations through successive shot-taking would be more subtle. It was three degrees below zero, and the ripples on the water were thin and fine. We never expected that they would turn out to be such calming, silvery abstractions.

As a composer of electronic sound, Thomas responded to the various pictorial pulses, interrupting the flow at key points with other footage. The people and the sounds were soon the supports for rhythmic intervals. We spent countless hours on this, occasionally laughing at the way each of us waved our fingers like conductors batons. Through Thomas's proficiency with musical structure, we conceived the very important notion for us of a visual concrete music — music built from pictures. Crucially, the sound is built into the montage as opposed to being built onto it.

Without Thomas's final enclosure comprising two further CDs of ambient hums and rhythms, the real texture and meaning of the work would not have emerged. Indeed, it was only once the work had been installed at Artspace that we were able to view everything together, and to reflect on what it was we were saying. (Once physically in the space, the configuration of the parts also changed radically.) Thomas's contrapuntal hypnotic hums brought the oxymoron of the title into vital play, allowing the work to teeter between deadness and life, threat and no-threat, drudgery and beauty, the physical and the metaphysical. In expectation of something, nothing happens; the viewer then begins to enjoy the state of aimless expectation, circling around an empty climax.

Artists, I think, are pleased with a work when they know there is closure – when, as with a child, the work has taught *you* during the stages of its growth, and needs nothing more.

Dead Flow, a collaborative project by Adam Geczy and Thomas Gerwin, Artspace, Sydney, 4–27 April 2002.

ADAM GECZY AND THOMAS GERWIN

Adam Geczy is an artist and editor of Postwest; Thomas Gerwin is a Berlin-based electronic composer; both are members of GfmK (Society for Multi-sensory Art), Berlin.

Douglas Green

ouglas Green's contribution to Australian art seems deceptively brief. It occurred just after the Second World War when a spirited band of demobbed soldiers arrived at the National Gallery of Victoria's (NGV's) art school. (Forty-two of the fifty-nine new students in 1946 were ex-servicemen.) Unsurprisingly, many of the soldiers thought the instruction stiflingly dull, for it still followed the program set down in the 1890s. So it was that (Sgt) Doug Green and (Lt) John Brack cooked

up a campaign of niggling and troublesome agitation for change. And it worked, with two progressive painters being appointed to

the teaching staff.

This small victory was capped eighteen months later when Green entered the NGV's travelling prize. By now he was sharing a city studio with Grahame King, and it was there he painted Second class, 1947, which depicted the crammed interior of a suburban railway carriage at rush hour. Several of his chums (Brack, King, Helen Maudsley and Fred Williams) had posed for the piece, while the senior modernist George Bell gave technical advice on arranging the composition. Nowadays *Second class*, which is in the Warrnambool Art Gallery's collection, seems an inoffensive piece indebted to the School of Paris. When it was first exhibited in 1947, however, it was considered raucously moderne, some viewers being shocked by the rounded modelling and everyday subject matter. Green took the prize, but not without a rumpus, conservatives declaring that the NGV had gone to the dogs.

Green was soon off to England, where he found accommodation at The Abbey Art Centre, a hostel in New Barnet, Hertfordshire. In retrospect this rundown mansion on the



DOUGLAS GREEN, Second class, 1947, oil on canvas, 95 x 151.5 cm, Warrnambool Art Gallery, Victoria.

outskirts of London was the seedbed for much postwar Australian art. James Gleeson and Robert Klippel were already residents, and within eighteen months Noel Counihan, Bernard Smith, Leonard French and Stacha Halpern would also take rooms there. A German sculptor named Inge Neufeld was another tenant (she subsequently married Grahame King), while assorted artists including Albert Tucker, Michael Shannon and Alan McCulloch visited to look up friends when in London. Clearly, Green was at the centre of things, rubbing shoulders with the best of the next artistic wave.

The early 1950s saw him return to Melbourne. After a period struggling to survive as a graphic designer, Green became an art teacher. He kept painting, of course, placing a diminishing number of works in modest shows here and there, but that was about it. Like so many celebrated prize-winners, early signs of promise had not flowed directly into a career of national distinction.

That is not to say that art had completely played him out. It was to be a thirty-year wait, yet the results were rewarding when

Douglas Green eventually reemerged at Melbourne's prestigious Pinacotheca gallery in the 1980s. Working with pencil, ink and goauche on paper, his lovingly crafted close-ups of foliage and natural debris on the bush floor seemed very much in step with the times, being admired by younger artists and viewers committed to environmental values.

The new work was hard to place stylistically within Australian art, for it had come from a long absorbing study of oriental art, especially

shanshui drawings of the Sung Dynasty. Indeed, Green had settled into the contemplative habits of a Chinese scholar—artist, not just in valuing the simple yet sincere creative gesture over the loud visual statement, but in the daily pattern of his increasingly reclusive life.

This outlook was most pronounced in two humble yet moving installations where the artist emptied the gallery of distractions, darkened the lighting and exhibited a set of painted scrolls on one wall. The first show represented seasonal views of massed clouds illuminated by sunset over Port Phillip Bay; and the second, the glorious dawn sky viewed from the bush near rural Castlemaine, where the artist had retired. Green did not exhibit in Melbourne again, although several curators managed to prise out of him individual pieces from a series of ravishingly crafted coloured drawings that absorbed his energies over the last decade. Taking a dead mistletoe as the subject, each work visibly seemed to encapsulate a lifetime's concerns and feelings, from a deep reverence for nature through to a fear that western culture may be a deadening parasitic growth.

CHRISTOPHER HEATHCOTE

Neil Roberts

1954-2002

And did you get what
you wanted from this life, even so?
I did.
And what did you want?
To call myself beloved, to feel myself
Beloved upon the earth.
(Raymond Carver, 'A New Path to the
Waterfall', quoted in Salmon Rushdie's
Imaginary Homelands.) Gordon Bull

Man. 6 ft 2 in. Blonde. Blue eyes. Shaven head. Big heart. Tattoo on left forearm: four strands entwined. Born into, and four cycles later, died in the Year of the Horse. Elegant alchemist, hunter of a different masculine theory and critic of a current one. *eX de Medici*

A friend who could solicit loyalty from the world. All he would ask of it is a curry laksa, and a strange city would become home. All he need wear is a Bluey, and he would be comfortable anywhere. The world seems foreign without him. What would he say now?

Kevin Murray

Coils of hair in white light
Wild asparagus in fields now covered
A house of glass
Where shadows of bamboo
Grate gently in a figure of 8. Tess Horwitz

Ming tang the entrance, garden with chi flows. A scorpion friend wanes with the waxing moon. *Tony Steel*

A pup in arms, cradled in the back seat of a car On return from Melbourne Curiosity, wonder, love Small moments say it all Why? *Trevor Smith*

A busy day. In comes Neil, how lovely. He's bearing gifts — a good bottle of red as a kind of commission. We laugh. And a book he knew I would be pleased to have. Where did he find it? I am busy installing. A kiss and a warm hug. Neil goes, too soon. *Helen Maxwell*

Dusk. Australian bush, with highway. Milat country. I stand alone at a fork, suitcase beside me. Cars slow down, drive past. A guy

in a white ute stops. Fortunately, it's Neil, and to many that knew him this somehow meant 'home'. *Ruth Watson*

Gifts: a pineapple, the chain of command, dukkah, squaffing, a hand with the fridge, Queanbeyan vistas, kelpies and chooks, Galerie Constantinople, the mush, knitting patterns, nights at the Roma, a shining example, man-to-man talk, tools, elevenses, Barbara and you. Missing as all get-out. Kirsten Farrell/Lyndall Kennedy

A gentle hand who so often lifted the veil to the world of the ordinary. Extraordinary, opening up eyes, hearts, revealing secret hidden things on those unseen Unnoticed. To me a sleeping figure under a cardboard Christmas tree, piss stains on pavements. Wondrous objects revisited. Let's go back and remember, look at the beauty of sadness. *Michelle Elliot*

A smile that could light up a room; robust intellect and generosity to match. Neil's suspended punching bag in a carapace of glass and lead – an emblem of masculinity and tenderness; that 'transfer of energy' across his recently transformed vaulting horse, catapulting us skyward, awakening us to something more. *Deborah Hart*

On my wall, the plaque you designed, with my name and flowers. In a drawer, your postcards, a photograph of blue eggs in a glass carton. Reminders all, dear friend, though I won't need them, of your work, your warmth, your gentle mischief, the delight of our encounters. *Priscilla Pitts*

A tall man stands on a city street, wearing a used protective apron. To the bewilderment of passersby, he painstakingly reduces a block of sandstone to grit. And then there's excitement in his eyes as the topic turns to the difficulties of drilling holes in ping pong balls. *Paul Saint*

A friend to those who needed him. He was there when students or fellow artists wanted



the support of the 'Force'. With precision of thought and precision of process he created a world of ease and seriousness around him. Neil will be with us forever. *Klaus Moje*

... holding out his hand when I had to walk unknown territory – it could have been the moon – explaining sounds and ways and smells – encouraging to put the other foot down too – many moons to walk – every day – and he is always there – right now. Brigitte Enders

dear neil

with our thoughts we create the world the moment we met i knew we would be friends

i liked your style and recipe for scones you got from a truck driver peace man

until next time Eugene Carchesio

i hear about neil and noah on thursday i drive to kellerberrin on friday (silent empty flat salt land silos shimmering empty wheat heat)

i buy the old theatre on saturday name it the 'aurora project' dedicate it to the new dawn – memory of a shining man

a shining child Domenico de Clario

Tall, fair, smiling, gentle, thoughtful, loving and funny. Good with his hands, with his heart, good at his art, good to talk to, good to be with. When he wrote *Tenderly*, *gently* in neon against the Perth sky he made it seem possible for the world to change. *Deborah Clark*

make it new

obert Klippel's vision

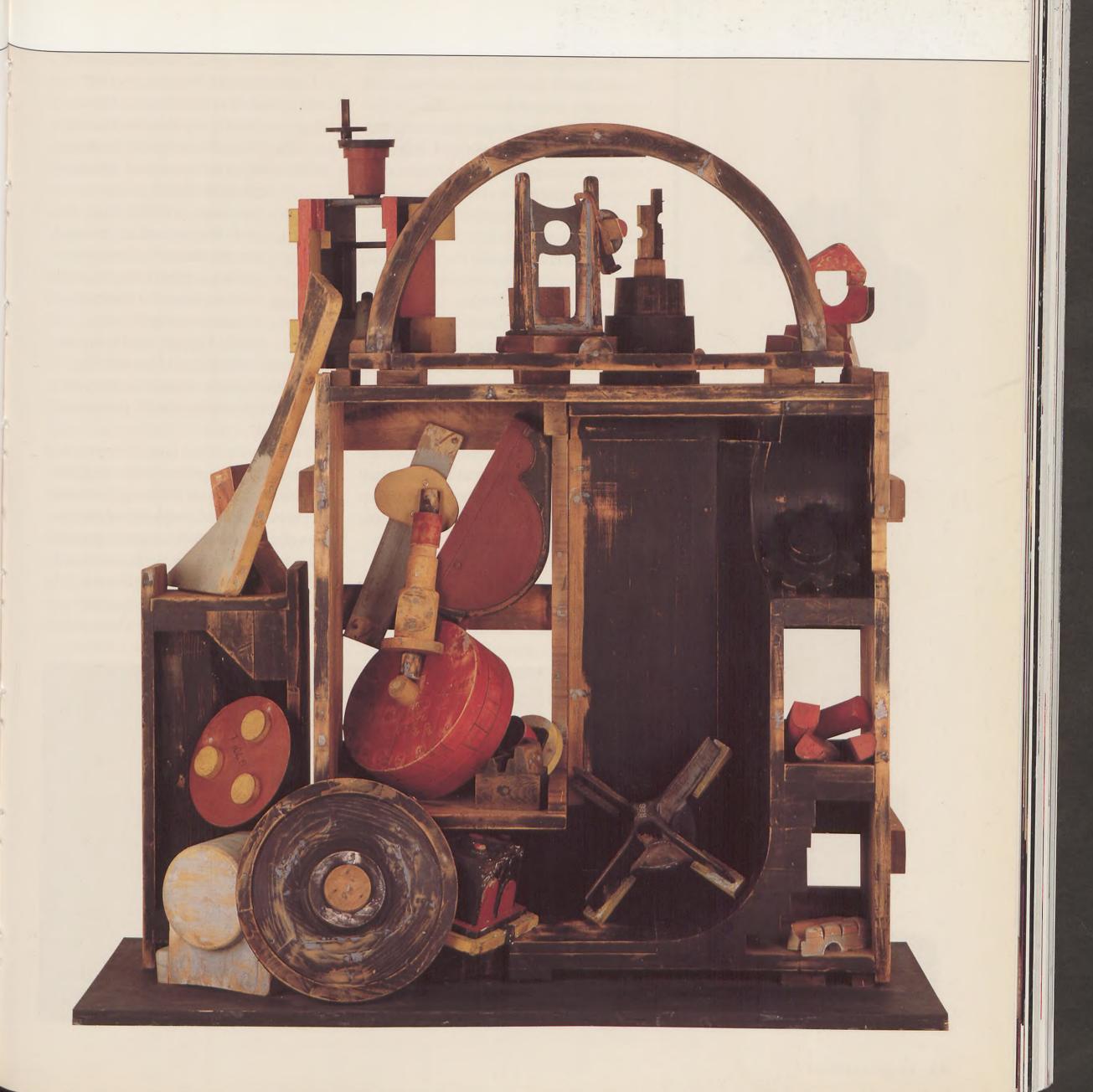
DEBORAH EDWARDS

stands alone in the history of Australian art. Inspired by the intricacies and profusion of our material environment, Klippel's quest for spiritually relevant form was pursued single-mindedly over the six decades of his active practice. His oeuvre forms a diverse and yet coherent whole, characterised by the artist's extraordinary inventiveness in the spatial disposition of his forms, and underpinned by the two core practices of twentiethcentury modernism: assemblage and collage.



left: ROBERT KLIPPEL and JAMES
GLEESON, Madame Sophie Sesostoris
(a pre-raphaelite satire), 1947–48,
beech and various woods carved
by Robert Klippel, painted in oil by
James Gleeson; 45 x 13 x 12.5 cm,
Art Gallery of New South Wales,
Sydney, Gift of James Gleeson and
Robert Klippel, 1970. Photograph
Jenni Carter.

opposite page: ROBERT KLIPPEL, Untitled, 1989, polychromed wood construction, 203 x 188 x 76 cm, private collection. Photograph Jenni Carter.





Robert Klippel worked at the nexus of rationality and mysticism, nature and technology, chance and intent. He also worked within the unresolvable tension between his belief in artworks as 'spiritual reminders' and his belief that he had

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created sculptures at a time in the twentieth century when there was neither a place nor a need for sculpture in our civilisation.

Through the decades of his production, from the handpainted surrealist carvings

of the 1940s to the nervy energised junk assemblages of the 1960s and later wood and metal masterworks of the 1990s, Klippel remained committed to what he called 'primitive form'; committed to the notion of sculpture as a meaningful and abstract language of forms, and concerned not to replicate but to add new work to the repertory of the contemporary world. Notwithstanding his practice as an assembler of junk materials, Klippel was also committed to a concept of sculpture which claimed the artist's hand or labour as the essential marker of the authenticity of the work.

Such beliefs existed in marked contrast to a number of sculptural trends over the past three decades. Klippel's conviction in the hand-worked, for example (which always set his works at a human scale) was held, from the 1960s, in contradistinction to the minimalist concern to deny the artist's presence in the object — a desire which continues to run as a thread through the work of a significant number of contemporary artists, as in the machine-simulated

precision of Ari Purhonen's sculptures. Similarly, Klippel's view that the small in size could be monumental in conception was in one sense an increasingly defiant position for his times.

Perhaps most significantly,

Robert Klippel's need to sustain

an entirely private world from which to create stood clearly outside the view that the artist's expression of self is paramount to the work.

Such considerations raise the question of where Klippel's art may lie in relation to what Rosalind Krauss defined as 'sculpture in the expanded field' – that broad definition of sculpture which has encompassed, since the 1970s, land art, performance and installation – almost all art that is not painting or photography. More specifically, it raises the question of where one might position Klippel within a radically diverse local field which, in the last decade, has ranged from the litter-tacky assemblages of Kathy Temin to the site-specific water-light and architectural performative sculptures of Michaelie Crawford and Jennifer Turpin, nature as sculpted by Bronwyn Oliver, and the continuing success and activity of earlier trained abstractionists such as Inge King and Ron Robertson-Swann, to name merely a few. It is a field in which the traditional distinctions between sculpture and architecture, design, photography, performance, painting and video are frequently presented as obsolete. It is also a field which, according to a number of commentators, is currently seeing unprecedented activity in Australia.

left: ROBERT KLIPPEL, Fever chart, 1948, wood construction, elm and various woods painted with gouache, 68.3 x 16.5 x 21 cm, Art Gallery of New South Wales, Sydney, Gift of the Art Gallery Society of New South Wales, 1970. Photograph Jenni Carter.

opposite page bottom: Robert Klippel's studio, 2001. Photograph Jenni Carter.

opposite page right: ROBERT KLIPPEL, Untitled, 1967, wood construction, paint, collage (unfinished), 91.5 cm high, Estate of Robert Klippel. Photograph Jenni Carter.

In 1975 William Tucker, in his exhibition 'The Condition of Sculpture' at the Hayward Gallery, London, redefined sculpture from within the context of the expanded field and caused strenuous debate. For Tucker, a sculpture was ultimately a self-sufficient, three-dimensional fixed entity, subject to gravity and revealed by light; a discrete category of objects, the content of which was determined primarily by notions of rightness of form. By implication – to paraphrase Bruce James from another context – its essential act was to stand as 'a signifier of sculptural thought'. Klippel, too, adhered to the idea of the sculptural entity - abstract, sufficient unto itself, occupying sculptural space, and sustaining in ways beyond the narrative or literary.

Klippel – who was born in 1920, came to artistic maturity in the late 1940s and worked until his death in 2001 – was a formalist, though only of a kind. An idiosyncratic constructivist, honed on the products of high modernism (interestingly, Gaudier-Brzeska remained in his eyes one of the greatest of the century's sculptors),

crucially affected by the surrealist trends of the decades after the Second World War, and later influenced by abstract expressionism in the United States in the 1950s and 1960s, Klippel was engaged in what he described as a spiritual quest, 'a path to self-realisation, not self-development'.

The genesis of Klippel's art lay in his early fascination with both the structure and component parts of organic and mechanical forms. The artist's self-directed study in Europe in the 1940s led him to an exhaustive investigation of such forms and their relationships — in nature, in machinery, under the microscope, and in the art of other cultures. Klippel's often quoted statement, 'I seek the interrelationship between the cogwheel and the bud', described this essential aspect of his art: his desire to synthesise the twin energies — the organic and the mechanical — which he saw as the defining qualities of life and culture in the twentieth







century. In this sense of consciously colonising an essence in sculptural terms (through a non-rationalist concept of 'life energies'), Klippel not only paralleled some of the aims of semi-

nal European modernists but also revealed himself as a vitalist. His aim, and the sustaining pressure on his artistic process, was to produce sculptures with creative energies and under creative principles analogous to the great forces, which he analysed and was absorbed by, in nature.

Klippel's persistent fragmenting of forms into their constituent parts or shapes (filling dozens of his London and Paris sketchbooks) was undertaken in the 1940s. His aim was to coalesce these fragments into a 'language' that not only liberated his art from figurative concerns (which he saw as inappropriate for the age), but would subsequently remain at the core of his artmaking. This was not simply a formalist apparatus. 'This language of forms', Klippel explained, 'is not just shapes in relation-

'THIS LANGUAGE OF FORMS', ship ... it brings the whole

KLIPPEL EXPLAINED, 'IS NOT person to bear, all the

JUST SHAPES IN RELATION- aspects of oneself ... all com
SHIP ... IT BRINGS THE WHOLE ing through one's hands, the

PERSON TO BEAR, ALL THE mind and the emotions, the

ASPECTS OF ONESELF ... intellectual aspect, every-

Also in the 1940s, when still a carver, Klippel drew from surrealism a reinforced belief in non-rational creativity through the power of the subconscious. In the 1950s such preoccupations merged with Klippel's interest in Zen and Indian philosophies, and with abstract expressionism. The legacy was an artist who sought to develop the powers of intuition and so allow a particular kind of 'chance' to operate in his art – aiming to build a subconscious store of knowledge from which to draw on intuitively in his creation.

This amplified formal enquiry, fuelled

ship ... it brings the whole

person to bear, all the
aspects of oneself ... all coming through one's hands, the
mind and the emotions, the
intellectual aspect, everything, the total self ...'

1940s, when still a carver,

work. More

by chance and intuition, lies outside the continued impact of the 'magic-action' of Joseph Beuys, for example, or the work of other political—creative 'activists'. It bears little resemblance to the conspicuous intellectualism or the continuing concern for self-expression in much contemporary work. More precisely, such preoccupations are substantially removed from the recent reliance on the literary and on metamorphosis in sculpture, when so much contemporary art can be read as referential and metaphorical.

Klippel eschewed a reliance on this sense of the metaphorical early in his creative life. Like so many artists of the generations since his, Klippel forged the body of his work from the process of assemblage, and from the material of found objects and junk – from bits and pieces of children's toys he picked up on the streets of Paris in the 1940s to the typewriter parts, industrial junk and plastic-toy kits of the 1960s, and finally to that great cache of wooden pattern-parts for maritime machinery which he utilised in the 1980s and 1990s.



Yet, unlike many in the post-1960s generations, Klippel moved away from emphasising the allusive—illusive capabilities of such material.

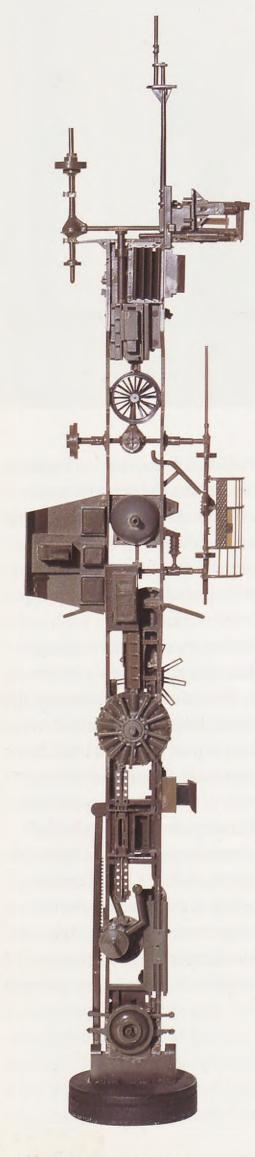
Earlier, with sculptures and drawings completed in Paris in 1949-50 (which are among the finest products of postwar European surrealism), and even with a number of his superb typewriter-part sculptures of the early sixties, Klippel's works maintained their identity as abstract art, while also functioning metaphorically in relation to the vital rhythms of nature and man, suggesting, as James Gleeson once pointed out, the behaviour of atoms and the geometry of explosions, of echoes from the worlds of botany, physics, mechanics and industrial production. Yet it seems that Klippel subsequently worked to diffuse such metaphorical content, oblique as it was, for sculptural forms which would

speak of weight, volume, space, rhythm, vitality, proportion, tension, balance and texture: sculptures which, in the synthesis of mechanical and organic, move beyond implying either. It is interesting to note that this aim, and the artist's serious conversion to junk assemblage when in New York in the early 1960s, developed at a time when the drive to conceptualise junk emerged as strongly as the desire to exploit its formal qualities. The vestigially figurative scrap assemblages of Richard Stankiewicz, an associate of Klippel's, were as influential as the work of Robert Rauschenberg and Jasper Johns, and throughout the 1960s the use of the industrial found-object was used by artists as disparate as Rauschenberg and Allan Kaprow as the material of sculpture, installations and happenings. Their work, and the industrial assemblages of Mark di Suvero and John Chamberlain, epitomising the neo-dada attitudes of many American sculptors, utilised metaphor and specific cultural references (junk as an emblem of American society) in ways which, like the

sculptures of Eduardo Paolozzi in England, declared these artists the precursors of a whole generation of conceptually-charged junk artists, including Tony Cragg, for whom the crucial question in the 1970s became the finding of content in the formally coherent work.

Klippel, whose own junk assemblages presented him as a radical new voice in Australia in the 1960s, seemed increasingly to diverge from those ways in which many contemporary artists, then and since, have used junk materials. Where Neil Roberts recently spoke of the repleteness of junk in terms of history and meaning, and of 'the energy transfer which may be created by or through' it, Robert Klippel emphasised the authenticity of junk materials as abstract fragments to be reconstituted, through a synthesising vision, into new sculptural wholes: 'It doesn't seem to make

ROBERT KLIPPEL, Untitled, c. 1984, twelve bronze constructions, dimensions variable, Estate of Robert Klippel. Photograph Jenni Carter.



any difference to me, I don't see any meaning in where it has come from ... I'm not trying make any comment at all.'2

This rigorous abstraction and independence of vision continued to characterise Klippel's art. Simultaneously working on a variety of sculptures in different materials, Klippel's method continued to be the extension of a particular idea in a sequence of variations, pushing the sculptural language to its limit before moving on to other ideas raised in the process. Significantly, for an artist who had possessed a strong attachment to the traditions of craftsmanship, particularly to the notion of exactitude, Klippel chose to move away from this, 'loosening up' his work with the roughness and immediacy of the large wooden assemblages of the 1980s and 1990s, at precisely that time when there was, among a number of artists, a significant trend back to craftsmanship, to meticulous, even fastidious finishing and to a marked focus on surface – as recently borne out in 'The National Sculpture Prize and Exhibition', a partnership between Macquarie Bank and the National Gallery of Australia, which was on show at that institution over summer 2001-2002.

By anti-pluralist standards, Klippel had perhaps come to be seen as something of an outsider at least a decade ago. Just how far his art and his mode of working — directed towards the sculptural object

alone – had strayed from certain contemporary trends is perhaps illustrated in a recent article on the Australian sculptor Simone Mangos, in which the writer, analysing the work, concludes by speaking of 'the danger posed by all work that relies on the sensuousness of materials, that pretends to 'be' rather than to 'represent'.3

Terry Smith has written recently that 'a certain spirit of the contemporary is present in the most significant art of our time', and that 'artists who turn their back on this constellation of problems and possibilities cease to be contemporary artists'.4 In its essence, Klippel would have agreed with this statement. His aspiration, as early as 1945, to an art entirely appropriate to his time was orchestrated under a belief in the notion of cultural and historical specificity.

Towards the end of his life, Klippel said that his position as a sculptor of the twentieth century had never been clearer to him, and that systems of energy substantially different from those he had recognised as central to his century would take artists into the twenty-first century. His sculpture, like this astute assessment, positions him as an outstanding artist of his time.

- Interview with Hazel de Berg, 17 May 1965, tape 93, National Library of Australia, Canberra.
- Neil Roberts, 'Reviving the plait, the tatt and Baudelaire's rope', *Art Monthly*, no. 143, September 2001; Hazel de Berg interview, op. cit.
- 3 Adam Geczy, 'Simone Mangos: Anti-monuments and quiet memorials', *Art & Australia*, vol. 39, no. 2, December 2001, p. 254.
- 4 Terry Smith, 'Beyond sensation: Why we crave creative frontiers', *Sydney Morning Herald*, Heckler, 2 May 2001.

The Robert Klippel Retrospective, Art Gallery of New South Wales, Sydney, 10 August – 13 October 2002. A comprehensive book on the artist, with accompanying CD-ROM *catalogue raisonné* of Klippel's sculpture, has been published to mark this memorial exhibition.

left: **ROBERT KLIPPEL, Untitled, 1967,** plastic construction, found objects, 48 x 9 x 6 cm, Art Gallery of New South Wales, Sydney, purchased 1992. Photograph Jenni Carter.

opposite page: ROBERT KLIPPEL, Untitled, 1977, metal construction, brazed and welded steel, geometric sections, found objects, formed sheet metal, 57.6 x 70.1 x 49.5 cm, (steel stand, 86 x 77.5 x 55.3 cm), Art Gallery of New South Wales, Sydney, D. G. Wilson Bequest Fund, 1998. Photograph Jenni Carter.

Deborah Edwards is Curator of Australian Art at the Art Gallery of New South Wales.



LOUISE PARAMOR (the) love artist

EVE SULLIVAN

Louise Paramor's romantic intentions are seemingly declared by the very acquaintance with her name. Posing temptress solutions to the problems of form, this paramour's engagement with the ambiguous erotic potential of found materials and decorative objects is charged with the frisson of heady amour.

LOUISE PARAMOR, Lustgarten, 2001, paper, wood, glue, dimensions variable, installation view, Schloss Pillnitz, Dresden, Germany.







Such is the substance of her pitch in *A Very Public Affair*, one of the most stunning entries in the 2001 National Sculpture Prize at the National Gallery of Australia. Using cut and folded 'honeycomb' paper, the technique emulates traditional Chinese festive decorations blown up to supermodel proportions in their scale and awesome presence. Dark and blossoming, the display pivots on the crescendo of a perhaps doom-laden attachment. Unsettlingly top-heavy, the life-size candelabrum descends to a jewel-like blue orb and encircling snakes of black and red trailing forms. The serpent underfoot is like the viscera of organs or Medusa's dragon locks, cornering us into the space to enjoy the vicarious pleasure of its spectacle.

The mesmerising craft of execution of *A Very Public Affair* and the emotive power of colour and form expanding to fill the void creates an aura of enchantment that is vulnerable and ephemeral, decadent as its apparent source in the courtly pageants of Europe. As a continuation of the 'Lustgarten' series, first shown at the Künstlerhaus Bethanien in Berlin at the culmination of a residency in 2000, Paramor has developed and perfected the complexity of these singular sculptural forms to create a dynamic occasion for the decorative schema that invokes an inherently feminine space complicit with the arts that one associates with the era of gracious courtesans enjoying royal favour. The spectacle of the 'Lustgarten' refers directly to the palace pleasure gar-

The spectacle of the 'Lustgarten' refers directly to the palace pleasure gardens on Berlin's Museum Island, first created in the seventeenth century and revamped in the nineteenth century in conformity with the period nostalgia for the neo-baroque. Just so, Paramor's installations feature wide-skirted, fountain-like structures, hanging baubles and enormous spreading fans, vying for attention like the scene of a crowded ballroom or parkland setting for a *fête galante*. The aura of lightness and frivolity is indeed reminiscent of the gay participants in a frolic, as captured in the paintings of Jean-Antoine Watteau and Jean-Honoré Fragonard. So too, in their more grandiose pretensions, do these forms resemble the profusion of magnificent fireworks and hybrid floral displays, costly and exquisite in their desire to impress.

Like a Madame de Pompadour or role-playing Sheherazade, steeped in orientalist mystique, the scenario draws on the persistence of the period drama as morality tale and sheer excuse for the vainglorious excesses of creation. 'Dangerous liaisons' are par for the course in the classic re-enactments of courtly intrigue portrayed in films such as Patrice Leconte's *Ridicule*, Peter Greenaway's *The Draughtsman's Contract* and Roland Joffe's inimitable *Vatel* as the ultimate story of choreographed royal spectacle in the era of Louis XIV.

Paramor's 'Lustgarten' series well serve a taste for dramatic scenography in site-specific installations at Schloss Pillnitz, near Dresden; for 'Satellit' in the Berliner Pavillion in 2000; and as the centrepiece for Holger Friedrich's 'Carmin Miranda Revue Pavillon' in the Haus der Berliner Festspiele in 2001. As forerunner to the series, one of her earliest public commissions in Australia was a magnificent silver-foil chandelier for St Patrick's Cathedral in Melbourne in 1997, exhibited subsequently in the marble lobby of the Museum of Contemporary Art, Sydney, for the 1998 'Primavera: The Belinda Jackson Exhibition of Young Artists'.

In the pristine white cube of the gallery, these architecturally inspired accessories are, if anything, subjected to more intense focus as singular icons of reverie. The controlled setting privileges the dynamics of colour and form, played out to full choreographed effect in the exchange between light-absorbing primary hues and theatrically lit opalescent pure white forms. The works' very symmetry symbolically defers to, as it exceeds, the classical proportions of the human body, suggesting a boundless corporeality beneath the containment of its decorative masquerade.

Thus, in the provocatively entitled Pink fit, one of the earliest works in the

above: LOUISE PARAMOR, A Very Public Affair, 2001, paper, plywood, glue, 450 x 260 x 260 cm, installation view, National Gallery of Australia, Canberra.

opposite page: LOUISE PARAMOR, Heart-On, 2001, mixed media, dimensions variable, installation view, International Art Space Kellerberrin Australia (IASKA), Western Australia.

series shown in various exhibitions in 1999 and 2000,¹ the emblematic colour and reference to an avowedly feminine hysterical moment of debacle and loss-of-control is rendered as graphic exclamation mark. Overdressed and out of place, this up-skirted creation, hanging on its pompom head, is a grandiose vision of narcissistic disorder and fetishised embellishment in its association with the frills and fallals of girlish frippery.

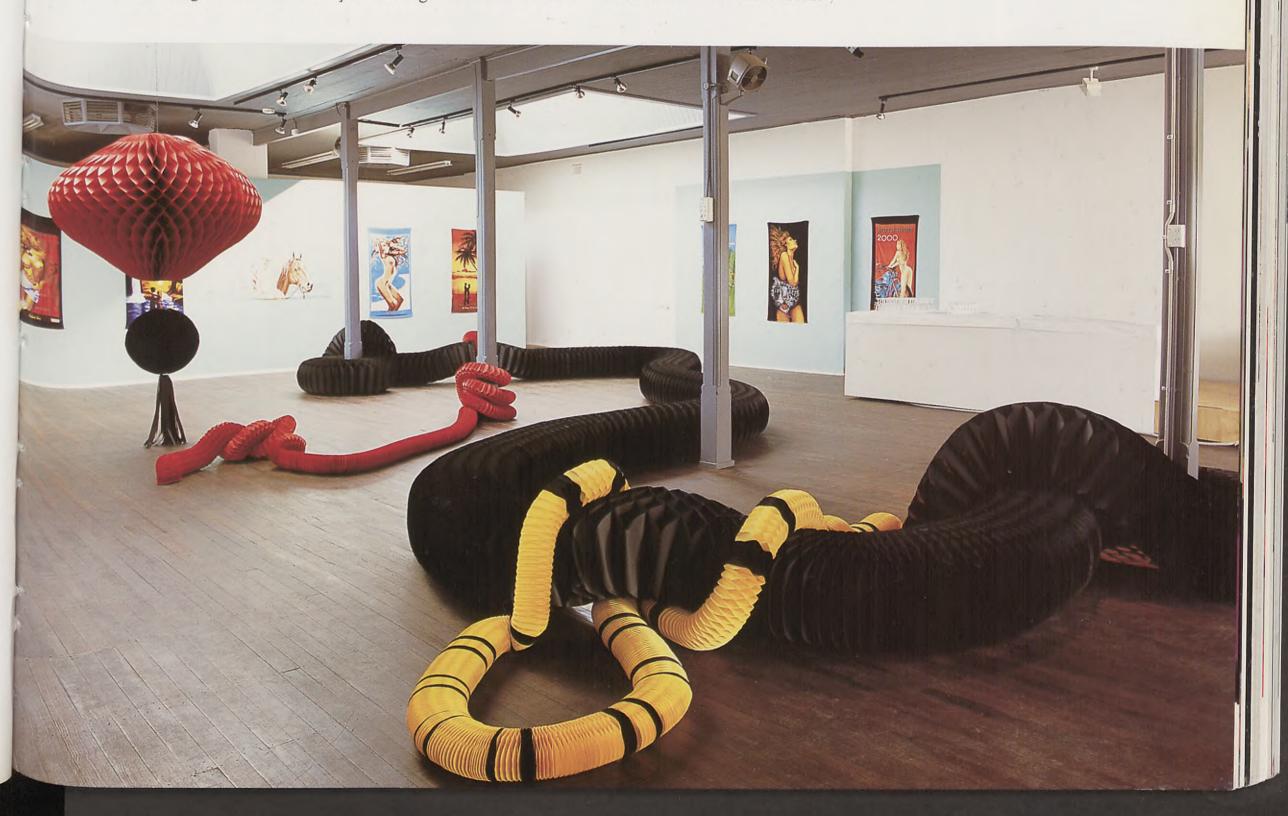
The metamorphosis of the 'Lustgarten' into a more blatant erotic spectacle is borne out in the further development of the series. In the exhibition 'foam-born' for the Breitengraser (room for contemporary sculpture) Berlin, the centrepiece was *Red Aphrodite*, a representation of Sandro Botticelli's pale and willowy Venus standing upon the shell, transformed into a peculiarly static object of intransigent pawn-like symmetry. Like the erect sign of the phantom

Phallus, the figure doubles the mythical origin of Venus as the

goddess conceived from the genitals and 'foam-born' seed of Uranus cast upon the sea. Adding to the pointed allure of its erotic signification are the forms of encircling snakes (also figured in the inclusion of an Indian ceramic votive offering) and the photograph of a latter-day Venus as a well-endowed steamy nymph from the original illustration for a beach towel.

In 'Outback Heat', for the Kunstverein Langenhagen, Germany, and 'Heart-On' for the International Arts Space Kellerberrin in Western Australia (IASKA) in 2001, the boudoir has become a brothel. Even the title of the

NOW MORE SNAKELIKE THAN EVER,
THE RAINBOW SERPENT, A VERITABLE
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exhibition at IASKA draws on the taste for purple prose — as the slang word for an erection, perhaps slurred in embarrassment, or in reference to the heart-shaped acorn head of the penis. The corporeal body of devolving rampant forms is now more piecemeal in its proportions, encapsulated by the domination of these ground-laden garlands as horizontally incumbent limbs, twisting and rising up or falling back like detumescent members. Now more snakelike than ever, the rainbow serpent, a veritable boa constrictor of enormous scale and reach, is

PARAMOR'S INSTALLATIONS FEATURE

WIDE-SKIRTED, FOUNTAIN-LIKE

STRUCTURES, HANGING BAUBLES

VYING FOR ATTENTION LIKE THE

OR PARKLAND SETTING FOR A

FÊTE GALANTE.

SCENE OF A CROWDED BALLROOM

AND ENORMOUS SPREADING FANS,

rendered as an orgy of wrapping forms that lure us into the space. These forms match in their lurid colours and movement the portraits of boldly cavorting and writhing 'girlie' images on fourteen large towels, to which Paramor has added provocative titles from Mills and Boon novels embroidered in elaborate cursive script.

Purchased in the red-light district of a Czech border town, these 'naughty' images for the sex tourist inspire Paramor's own fascination for exotic consumer items from a lifetime of fossicking in markets and bargain basements to source materials for her artworks. From the historical romance to the latest title from a Mills and Boon novel, 'Outback Heat' claims an all-Australian identity for our fictional heroine. Serial variety is yet the

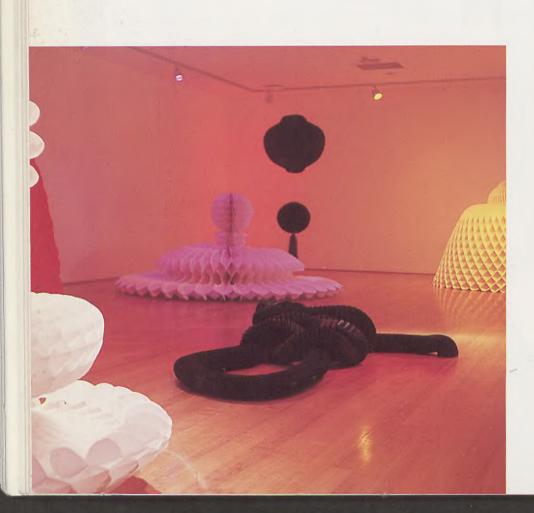
dominant mode in the endless source of titles from our most well-known publisher of cheap and accessible romantic novels, as in the proliferation of the images themselves. Providing a ready supply of apposite inscriptions for the serial images that line the walls like B-grade movie posters, these scantily clad or boldly naked sex icons pose with animals as accessories or dripping wet on island locations, presenting an array of classic scenarios to choose from.

The trade in romantic irony explores the commodification of the 'western-type' blonde/brunette girl of the suburbs, meeting her erotic potential through the evocative disjuncture of the somewhat adversarial sources. The towels, to which Paramor was immediately drawn, were like 'beacons of beauty amid the trashy squalor of the marketplace'. These 'fantastic images of voluptuous women, just on the edge of being overtly pornographic, reflect the international trade in

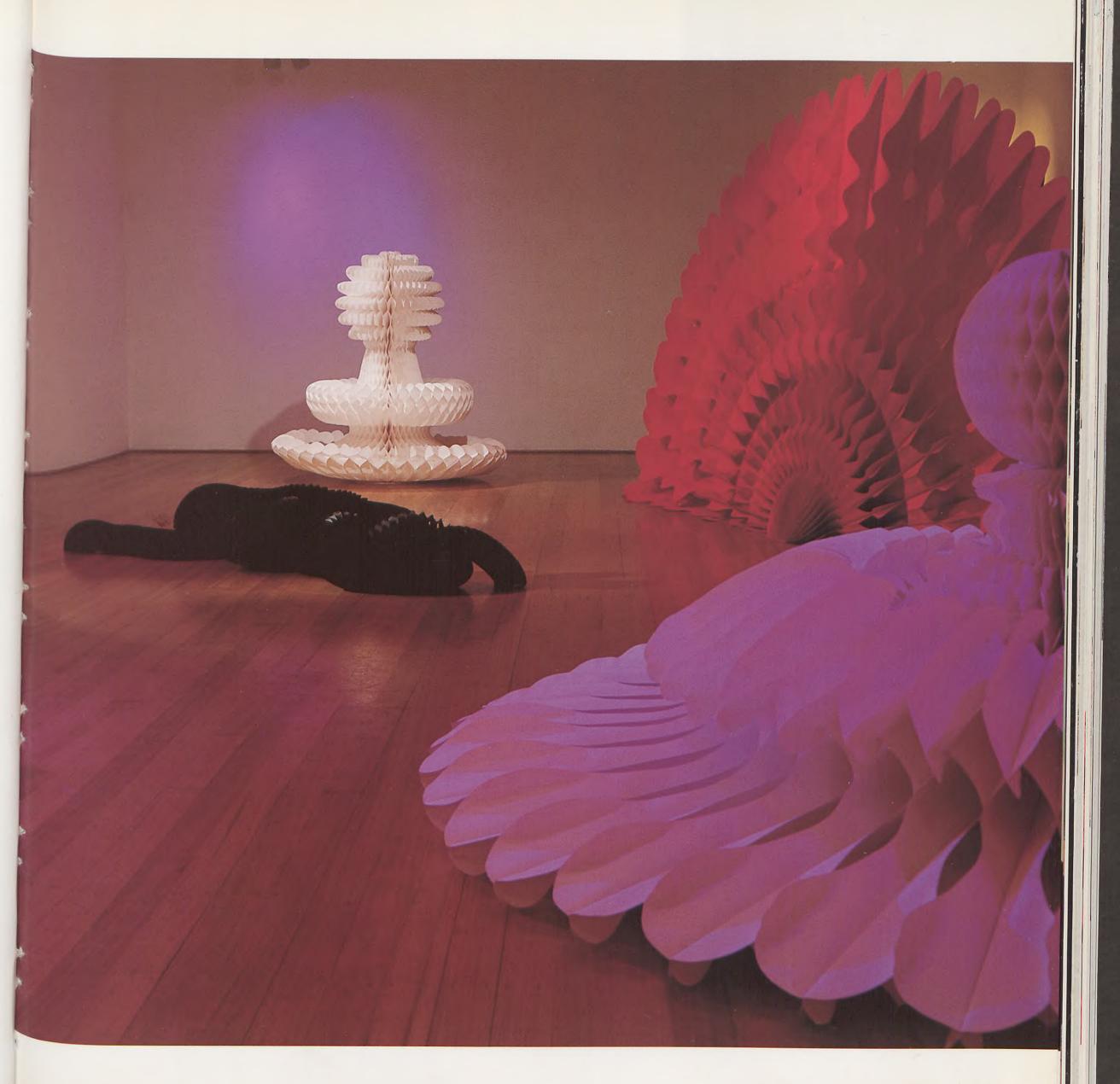
soft-porn ... yet somehow fail to be truly erotic or exotic' in bland conformity to an ideal of feminine beauty that is more ravishing than radiant, complemented by the shadowy figures of their empowering masculine consorts.

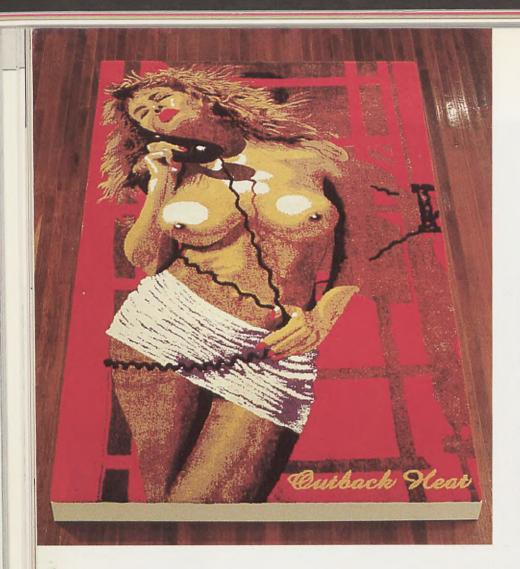
As stand-ins for titles such as *Point Venus*, *The millionaire's mistress*, *Honeymoon assignment*, *Fiona and the sexy stranger*, the works undergo a strange double-take, mixing genre and presumably gender as heady material for the romance addict/soft-velour fetishist. In their instant gratification and immediate recognition as illustrations of a type, they are similar to the images of 'stereotypical coupledom' on the covers of the novels. As parallel images and parallel text, they meet as titles in the romantic veneer of the embroidered elaborate cursive script, moving from scene to scene with unsettling accomplishment. 'Innocent and a bit pathetic' in their misplaced bravado and heavy-handed example, these images are for Paramor strange nameless figures of romantic desperation searching for release.

Paramor draws further fascination from the apparent market for the novels as a 'hysterical phenomenon ... a tragic scenario, which a large proportion of women are drawn to ... stories with a spicy edge that are boring, ridiculous, laughable and produced in the thousands'. These stories, too, in all their desiring resolution of the perfect match play on 'the archetypal perfect—problematic couple' in constant update of prevailing trends, as reassuring backdrop to the



left and opposite page: **LOUISE PARAMOR, Lustgarten, 2001,** paper, wood, glue, dimensions variable, installation view, Australian Centre for Contemporary Art (ACCA), Melbourne.





'fine romance' fuelled by every fictional scenario of graphic expectation. The winning formula, encapsulated by the art of illustration, provides no requirement for full details of the script.

Just so, in the biggest scene yet,
'Outback Heat' is revisited as a largerthan-life 4 by 2.5 metre custom-made
woollen rug. Exhibited in 'Elvis Has
Just Left the Building: Urban Legends/
Contemporary Myths' at the Perth
Institute of Contemporary Art and the

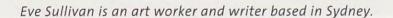
Künstlerhaus Bethanien in 2002, this work plays on the stereotype of the romantically challenged Australian woman as a topless cover girl in a telephone booth, frantically engaged in desperate communication, as a take on the perils of abandonment or perhaps the tragedy of long-distance love. Here, our scantily clad beach-towel beauty, wrapped up in the telephone cord and caught with swaggering hips thrust into exaggerated contrapposto, is a perverse reanimation of the classical ideal.

Laid out in confronting horizontality like a carpet on the floor, the spectacle is one of retro-connoisseurship, combining the desultory pleasures of home decor and soft furnishings with the signature of woman as erotic icon. At the same time, invoking the flat-bed approach to painting in its anti-visual, anti-erect status of psychic address, the work resembles a topographic chart of rising heat in the textured surface of the digitally enhanced detailing of colour separation, in affirmation of our most base and material inclinations.

It is almost as if we have come full circle on the gravitational pull of the 'Lustgarten' enterprise as impossible ascendance and sublimated spectacle of amorous intrigue. From the elaborate clandestine graces of the baroque paper construction, to the graphic allure of the novels and their readymade illustrations pumped out to a winning formula, Paramor's role as Love Artist is defined in response to a constantly updating script and ready choice of appropriate accessories.

i 'Emblematic' for Smith & Stoneley, Brisbane; 'Oblique Shadows: Asian Influences in Australian Sculpture', Sculpture Square, Singapore, and Stripp, Melbourne.

Louise Paramor is represented by the Breitengraser Room for Contemporary Sculpture, Berlin.





below: LOUISE PARAMOR, Outback Heat, 2001, mixed media, dimensions variable, installation view, Kunstverein Langenhagen, Germany.

opposite page: LOUISE PARAMOR, Outback Heat (Rug), 2002, wool, 400 x 240 cm, from the group exhibition, 'Elvis Has Just Left the Building', Perth Institute for Contemporary Art (PICA), Perth.



SASHA GRISHIN

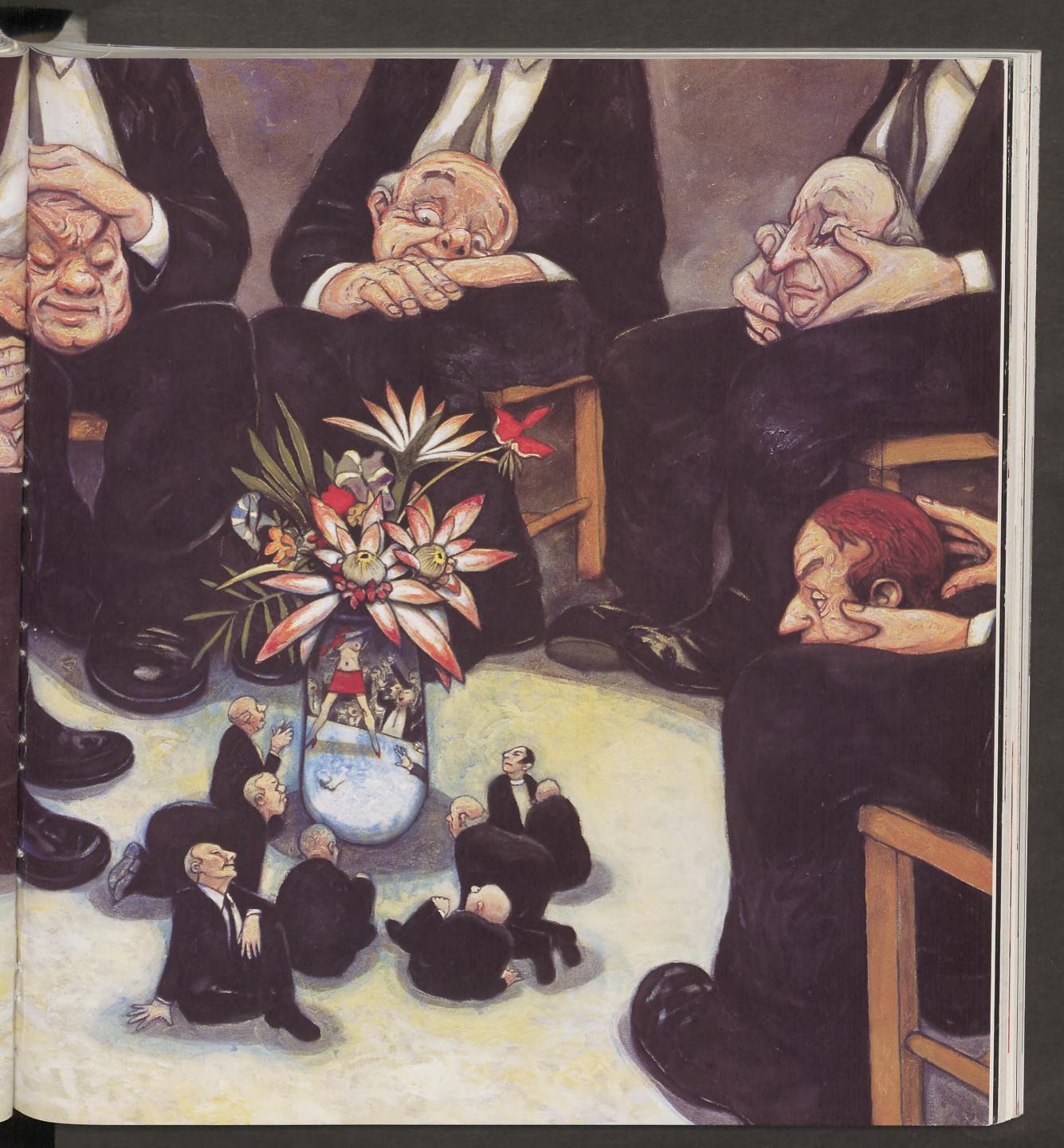
Fred Cress
and the
iconography
of secrecy

y the beginning of the twelfth century the great Burgundian abbey at Cluny had become the largest Romanesque church ever built in France and one of the most powerful monastic establishments in all Western Europe.

Fred Cress strayed into this tranquil valley of the Grosne, a tributary of the Saône, in 1990, and felt immediately converted by the place. 'When I drove into Cluny I suddenly felt at home. People there like to say that you don't discover Cluny, you only return to Cluny. It is like the souls of past monks being brought back. I certainly felt at home straight away, although I had never been there before.' Cress promptly bought a house, eleven kilometres outside Cluny, and began his annual pilgrimage, spending half a year in France and the other half back in Sydney.

Cress was born into a British military enclave in Poona, India, in the final years of British imperial rule. The family left for England shortly after Indian independence and settled in Birmingham, where he completed his schooling. He gravitated to the

FRED CRESS, Laptops, 2001, acrylic on canvas, 152 x 168 cm, courtesy the artist and Annandale Galleries, Sydney.





Birmingham College of Art and also developed a professional competence in tennis accompanied by a passion for flashy fast cars. In 1962, at the age of twenty-three, Cress arrived in Melbourne as an assisted migrant from the United Kingdom and took up a posting as an art teacher in Wangaratta in rural Victoria. There was nothing to hint at his future spectacular rise to prominence.

In Australia, news of his success could hardly be exaggerated. Within ten years he moved from being a pommy with attitude, with a chip on his shoulder, one who got booted out of a teaching job and had difficulty in finding a gallery that would exhibit

his work, to being one of the most successful painters of his generation.² Patrick McCaughey, art critic, academic, gallery director and taste guru, championed Cress as a leading light in new painterly abstraction.

At one stage he proclaimed that Cress had: 'become something of a standard and a guide to the way painting is moving in the 1970s. He looks and feels like a new talent of distinction and force.'3 The wreath of glory came with Cress's inclusion in the 'Ten Australians' show which toured Europe in 1974–75, mounted by the newly established Visual Arts Board, selected by McCaughey, curated by Ron Radford, and personally endorsed by prime minister Gough Whitlam. The Australian Broadcasting Commission produced a series of television capsules to accompany the show. The one dealing with Fred Cress shows the artist at the wheel of his recently acquired silver Bentley 'S' series saloon car, deep in

discussions with his smart South Yarra art dealer, David Chapman. No longer was it a case of 'When I was in Poona' but rather 'When I was last in New York chatting to Clem Greenberg ...'.

The paradox of Fred Cress's career was that within ten years he had turned his back on all this and, to the dismay of his high-profile backers, began to paint in a figurative, narrative manner. Some considered that he had betrayed the true faith of abstraction; others that he was still keeping up with the latest trends. It could be argued that on seeing Philip Guston's paintings of the mid-1970s, where Guston had abandoned his abstract essays on the shape of colour and produced his brilliant figurative series of the Ku Klux Klan bosses worked in rich impasto paint, Cress realised that the tide was turning against abstraction and he was quick to join the rush to new figuration. His friends Anthony Caro, Peter Booth and Syd Ball were all to follow suit and turned away from purely non-figurative art. It may also be true to say that in Guston, Cress must have felt that he had encountered a certain kindred spirit, especially when Guston wrote: 'There is something ridiculous and miserly in the myth we inherit from abstract art: That painting is autonomous, pure and for itself, and therefore we habitually define its ingredients and define its limits. But painting is "impure". It is the adjustment of impurities which forces painting's continuity. We are image makers and image-ridden.'4

Cress himself, in his account of his path back to figuration, traces a much more uncertain journey and one which was born of a lengthy process of struggle and self-doubt.

When I went to New York in 1974 and met with Clement Greenberg, Kenneth Noland, Jules Olitski, Helen Frankenthaler, Larry Poons and company, and talked to them, and this

THE PARADOX OF FRED CRESS'S

CAREER WAS THAT WITHIN TEN

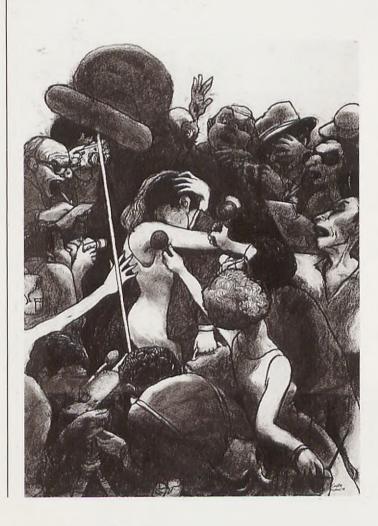
YEARS HE HAD TURNED HIS BACK

ON ALL THIS AND, TO THE DISMAY

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BEGAN TO PAINT IN A FIGURATIVE,

NARRATIVE MANNER.





right: FRED CRESS,
Dreamnest, 1999,
acrylic on canvas,
168 x 137 cm, courtesy
the artist and
Annandale Galleries,
Sydney.

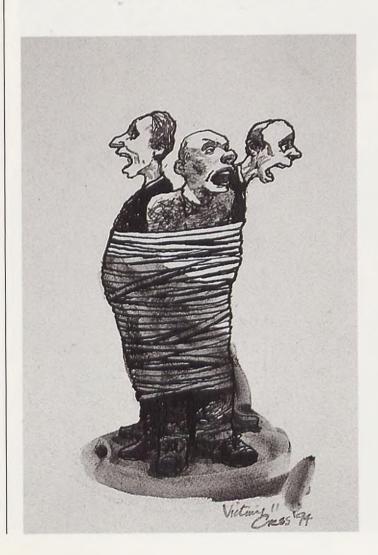
opposite page top:
FRED CRESS, Rhythms
21, 2000, charcoal on
paper, 79 x 107 cm,
courtesy the artist and
Australian Galleries,
Melbourne.

Opposite page bottom:
FRED CRESS, Rhythms
18, 1999, charcoal on
paper, 107 x 79 cm,
courtesy the artist and
Annandale Galleries,
Sydney.



above: FRED CRESS, Victims 12, 1994, ink on paper, 21 x 13.5 cm, courtesy the artist and Australian Galleries, Melbourne.

below: FRED CRESS, Victims 11, 1994, ink on paper, 21 x 13.5 cm, courtesy the artist and Australian Galleries, Melbourne.



I have never mentioned before, I came away basically disappointed, not uplifted, with the people whom I had met and the things which I had seen and heard. I expected them to be super confident and super strong as people, I expected them to be clear about their work and not fragile about how it was approached by others. But they seemed to only want applause and were very sensitive to criticism. They were not robust ... When I came back from my two months in New York I was a worried man and not the confident artist which I was made out to be. The conclusion I had come to was that the problem lay with drawing – the fact that these artists did not draw worried me. For me, drawing was important because that was where touch lay, where intimacy lay, where your total individuality lay – that was the way you could tell who was an artist and who was not.5

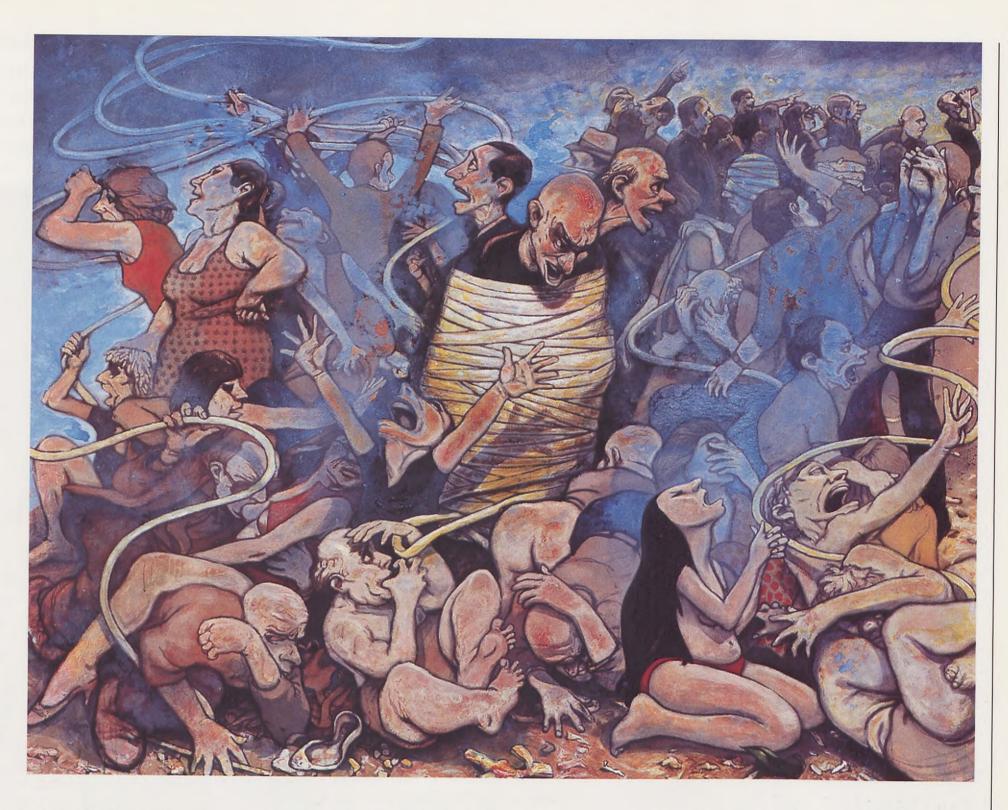
For Cress, who in many ways was a very traditionally trained artist, his excursion into abstraction was more of an exercise than the expression of an article of faith; it was an attempt to make paint work without reliance on an image. Ultimately, he felt that the sacrifice of drawing and individuality was too high a price to bear, and the paintings which he executed on his return to Australia saw the reintroduction of drawing into his practice, initially as a single line and then gradually building up as a distinctive, all-inclusive shape. The paintings which he executed during his residency in New York in 1979–80 were exploring the expressive potential and identity of this shape.6 A perceptive American critic noted of his work at the time that while it: 'shows certain affinities for recent American painting his work doesn't look American ... clearly visible are

many revisions in the structure of the figure and a protracted process of building up the field, itself composed mostly of linear brushstrokes and intermittent spraying.'7

By 1982 a personal crisis in Cress's life, which eventually culminated in the collapse of his long-standing marriage, coincided with a two-month stay in India as Australia's representative at the Fifth Indian Triennial in New Delhi, where Cress re-examined much of his thinking about art.

When I came back from India I came back with narrative in my mind and felt that western painting had lost a most important thing when it could not tell stories, because we were told not to tell stories as this was not in the true interests of painting and not in our best interests as artists. I also came back wanting to make painting much more enjoyable again, filled with colour and strong tone and if you are using narrative you give yourself a lot to draw because you drag into your orbit many more shapes and situations. It doesn't work just to tell the same story again and again ... Because I was still an abstract painter, I first tried to put it all into abstract painting and it was not until 1988 that the pressure for figuration became too great, so in 1988, at the age of fifty, artistically I became totally myself.'8

Cress likes to draw a parallel with Goya and the myth of the divided genius who, in his early life, was the fashionable painter who nostalgically clung to the frivolity of the baroque, only to be reborn, when aged about fifty, as the innovator and visionary. This dark twin engaged with the romantic imagination, denounced the horrors of war, the hypocrisy of the church and the fear and superstitions of the masses, one who towards the end of his life painted mystical black paintings and who died in exile in France.9 Although Goya has been one of Cress's favourite artists ever since his early student days - and they do share a common concern with humanity and a slightly menacing imagination – it would be unwise



FRED CRESS, The prophets, 1994, acrylic on canvas, 168 x 213 cm, courtesy the artist and Annandale Galleries, Sydney.

to push this parallel too far. Thematically, Cress's obsession is not with ethics or social justice, but with the concept of secrecy. To He cannot be described as a realist, but can best be thought of as an allegorical painter, one who likes to weave a narrative around the role of secrets in our society, both as a broad driving force and as an intimate code within personal relationships. To

As with the Cluniac monks, Cress's narratives are neither literal nor unproblematic. In fact, there is something quite medieval about Cress's use of imagery, with frequently crowded compositions pressed flat against the picture plane,

almost claustrophobic in their intensity and bringing parallels to mind with the carved Burgundian Romanesque tympana, the paintings of Hieronymus Bosch and Pieter Brueghel, and the Inferno drawings by Sandro Botticelli. Cress observed: 'The thing I like about medieval art is its concrete quality — it brings the supernatural, the natural, the animist and human together in a very concrete and distinctive

manner – you can grab hold of it. It is not illusionistic, not naturalistic; for the medieval mind things were closer and more graspable and Cluny must have had a significant impact on the formation of the medieval mind."¹²

In Cress's paintings such as *Dreamnest*, 1999, the composition lacks a rational structure and discourages a realistic reading. A huge static bird crowns the summit of a tumbling pyramid of figures. The artist offers no help with its interpretation; he tells us that it came to him like a vision, a waking dream, which he set out straightaway to paint, without preliminary studies.



Three tiers of figures below the bird could almost be interpreted as three stages of human development, from the primitive red naked figures at the base, surrounded by various implements of labour, through to rebellious adolescence and, finally, the deliberate disguises of sophisticated maturity. When pressed about the bird, Cress suggested: 'Maybe the bird is God and you treat God in different ways - you feed off God, you adore God or you pull God's feathers.'13 While, as with most of his work, it is possible to read the imagery as an allegory on human behaviour, Dreamnest is multi-tiered and, in part, enigmatic. Who is the figure in evening suit and bow tie, encroaching from the right and looking remarkably like an art critic, or the figure on the opposite side holding an egg, as if stepping out of a Bosch tableau?

Cress's multi-figured compositions, like *Always together*, 1997, or *The prophets*, 1994,

are not satisfactorily interpreted as straight narratives but, as with medieval art in general and Cluniac art in particular, the paintings are best approached on several levels, where the literal narrative combines with allegory and moral and spiritual levels of exegesis. Cress builds up his iconography of secrecy like a symbolic code – a hand placed to the mouth conceals the telling of a secret, a hat shades the eyes to conceal the secret glance, figures are secretly cast in shadows, others are bound, whisper or shown with protruding tongues, likewise garments, or curled-up leaves or withered flowers. In Cress's art, all denote something to do with secrets. Frequently the delineation of this iconography is revealed in series of drawings, including the series of 'Liars', 'Victims' and 'Rhythms', while the whole is brought together within the paintings. Although Cress's series usually grow and develop organically, occasionally, as in the startling *Laptops*, 2001, the image appears unexpectedly. Five suited businessmen hold their decapitated heads in their loins while below, in miniature, they observe a striptease within a vase of dreams.

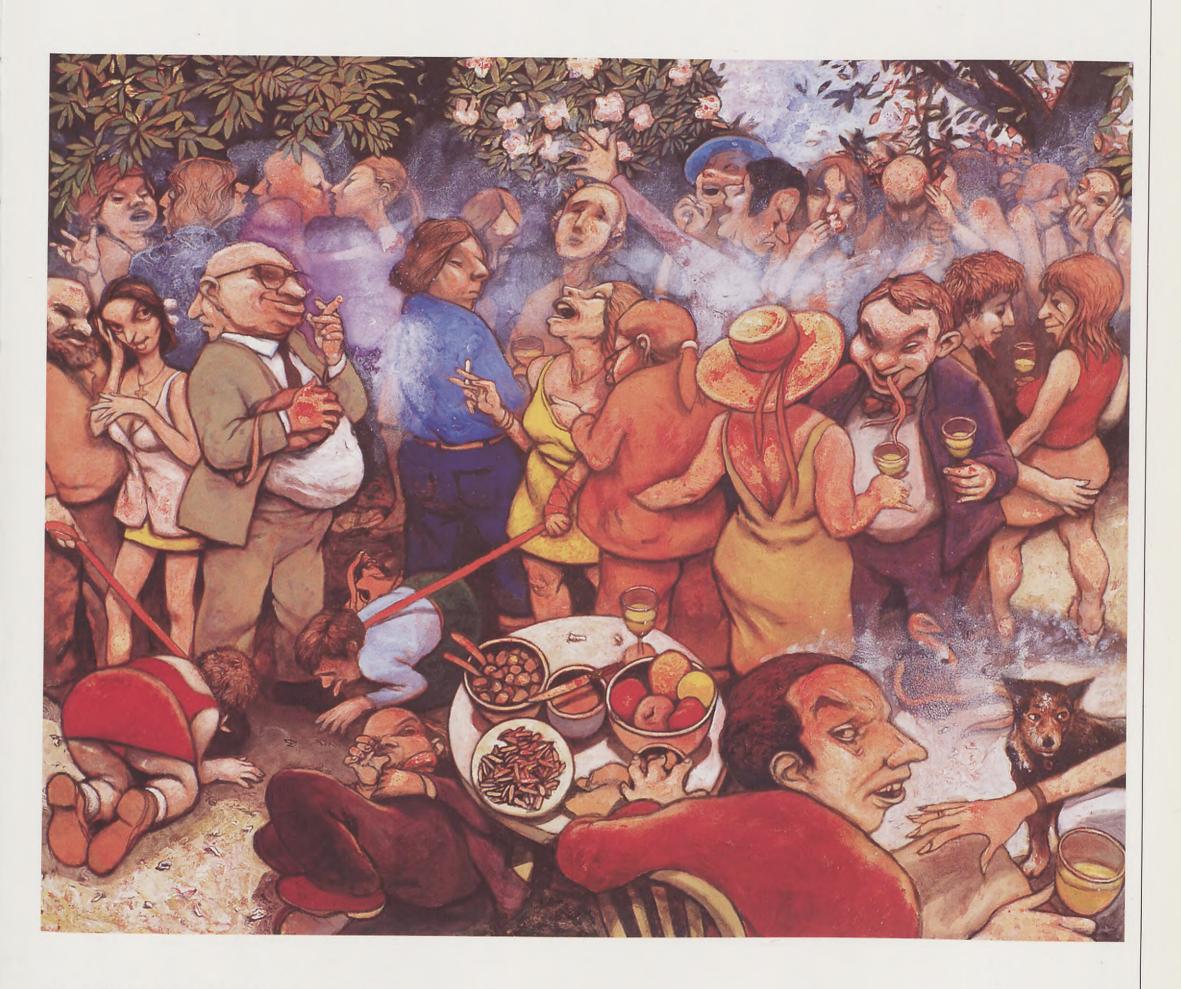
Fred Cress is an artist who likes to observe society from behind the scenes as a passionate outsider, commenting on the follies of humanity and the passing parade. This voyeuristic aspect, ¹⁴ laced with sinister enjoyment, sets up a discourse between the artist, his subject and the audience, where we are invited to adopt partisan positions. The situations and realities which he describes are known to us all, and the artist appears to take an ethical stance. However, whereas on the one hand

he seems to condemn the foibles, greed and stupidity of the situations which he describes, on the other hand, the irony and sensuous eroticism which he introduces into his scenes suggests that he secretly enjoys the experience.

Arthur Boyd, Noel Counihan and Andrew Sibley have all made significant ethical statements in their work. In Cress's case, irony is as much a strategy as are compassion or condemnation. It is as if Goya's famous apocalyptic dog is now taking a stroll in the Australian suburbs and relates a tale of what it sees with innocent amazement. In part, the power of the imagery must lie in the fact that the tale seems distantly familiar to members of the artist's audience.

- I Fred Cress, taped interview with the author, Sydney, I December 2001.
- 2 For accounts of Cress's biography see Alan Krell, *Fred Cress: Stages*, Wild & Woolley, Sydney, 1989, and Gavin Fry, *Fred Cress Paintings* 1965–2000, The Beagle Press, Sydney, 2000.
- 3 Patrick McCaughey, 'Fred Cress and the new painterliness', Art & Australia, vol. 13, no. 1, 1975, p. 48.
- 4 Philip Guston, writing in 1960, quoted by Ross Field in *Philip Guston*, exhibition catalogue, San Francisco Museum of Modern Art, George Braziller, New York, 1980, p. 21.
- 5 Cress interview, op. cit.
- 6 Paul William White, 'Fred Cress', Art & Australia, vol. 21, no. 2, 1983, pp. 223–6.
- 7 Robert Berlind, 'Fred Cress at Ludlow-Hyland', *Art in America*, September 1980, p. 126, as quoted in Fry, op. cit., pp. 88–90.
- 8 Cress interview, op. cit.
- 9 Sasha Grishin, 'Los Caprichos of Fred Cress', exhibition catalogue essay, Australian Galleries, Sydney, 2001.
- 10 Krell, op. cit., pp. 59-111.
- II A parallel may be drawn with the notion of intimacy and secrets presented in Russell Meares, *The Pursuit of Intimacy: An Approach to Psychotherapy*, Thomas Nelson, Melbourne, 1977.
- 12 Cress interview, op. cit.
- 13 ibid.
- 14 Edmund Capon, *Fred Cress: Paintings 1988–1995*, exhibition catalogue, Art Gallery of New South Wales, Sydney, 1995, p. 7.

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above: **FRED CRESS, Always together, 1997,** acrylic on canvas, 137 x 168 cm, courtesy the artist and Australian Galleries, Melbourne.

opposite page: FRED CRESS, Victims 24, 1994, ink on paper, 21 x 13.5 cm, courtesy the artist and BMG Art, Adelaide.





e X d e M e d i c i an epic journey on a Lilliputian scale

y any accounts it has been a long road more than a decade's journey from typecast purveyor of 'whatever revulsion you experience by the defilement of luminous skin with dull ink' to praise for 'the renowned artist and tattooist eX de Medici', portraitist of Midnight Oil.² And a road that Medici, who cares little for safeguarding an art-world reputation, is the first to detonate behind herself.

After a background in experimental artforms (such as photocopy, installation and performance), eX de Medici turned in 1989 to tattooing, and was at once marginalised from the mainstream art world and, ironically, marked out as unique within it. Transgression as curriculum vitae.3 Across the next decade, working from a number of tattoo studios in Canberra, she found herself acting as both muse and technician for an increasing client base. Drawn by the allure of her reputation for masterful drawing, and as a woman working in a male-dominated industry, she has also become an icon for the tattooed queer communities of Canberra, Sydney and Melbourne.4



above: **eX de MEDICI, Dagger with snakes, 1998,** tattoo, private collection. Photograph eX de Medici.

below: eX de MEDICI, The blood of 144 others, 1989–96 (detail), blood on paper towels in 144 plastic sandwich bags. Photograph K. Pleban.

previous pages: eX de MEDICI, Spectre 2 (Triskelion), 1996, coloured pencil on paper, 9 panels, 170.4 x 213.2 cm overall, National Gallery of Australia, Canberra.



A constant of eX de Medici's creativity has been her lament for the poignant fragility of life, joined with a desire to record the beauty of those salutary signifiers in which people seek hope and affirmation. The (at times) confronting physicality of her art has always been earthed in these entwined passions. The blood of 144 others, 1989–96, an installation of post-tattoo blood swabs, and the 'Godscience' cibachrome photographs of similar swab residues, capture the essence of the vulnerability of the human body and remind us that the immune system is no longer impregnable. Such works are like tailings taken from the mine of Medici's tattooing, a signal that her art is in no way divorced from her tattooing practice, but integral to it.

This is the case with the intricate drawings that eX de Medici has created since 1989, using ballpoint pen, watercolour or coloured pencils. Her individual drawings have a strong visual resonance — they hang on the wall like votive icons, heraldic shields, or the blazons of battle. They have their genesis in the many symbols and devices Medici incorporates into her tattooing, yet also lead an independent existence and, in turn, feed back into new tattoo work.

There is a sense, too, in which eX de Medici's art compensates for her relentless loss of subjects, the wistful fact that at the end of the day: 'the only physical results remaining ... after the tattoo are a personal collection of slides and the grungy swabs and patches smeared with ink and blood. The images walk out the door ...'5 The lifesized Canon laser prints of freshly tattooed 'subjects' in Medici's moving 1997 60 Heads installation celebrate the blood pact that

has taken place between the tattooist and her clients. These images have immense psychological impact, recording as they do the manner in which the experience of watching the tattoo being done – of relaxing one's body to receive the needle and inks – is a collaborative act between artist and client, the memory of which is thereafter integral to the tattoo itself.

Other aspects of Medici's photographic art function as an elegiac hymn to Canberra, the nation's 'toon-town' capital where she chooses to live. Not the elegant Canberra framed by tourist holiday snaps – but the darker capital, heroin-ville and hoon-ville, home of the summernats, of many kinds of speed-freaks, of bare-breasted petrol girls and drunken, loutish, sexy gits. Hence the visual lament found in her large format jet-spray photographs pairing images of floral roadside shrines with tyre burn-out marks on a mournful stretch of highway.6 Or the nexus of sex and death considered in her emblematic Nova jet-prints of classic Australian car-hood ornaments (which are known as bodycatchers, from their efficacy at disembowelling passengers thrown across them in a car accident), images the artist regards as 'celibate objects without a context ... removed from their dangerous whole'.7

It was Medici's belief in tattoos as a litany of signs that sounded an alarm concerning the number of new, unknown clients who came to her requesting antisocial tattoos (which she refuses to create). Reflection on the allure of fascist symbols led to her enormous 'Spectre' drawings of 1996, in which emblems of hatred and white suprematism (such as the swastika, or the triskelion used by South Africa's Broederbond) are considered as echoes of the immense number of encyclopedic signs that are constantly being used in tattooing. The scale of the 'Spectre' drawings,

and the dense foliage or worm-like masses that seethe around their tainted emblems, signify the rampant growth of fascism. Although not drawings made for tattooing, the 'Spectre' works have obvious connections to Medici's other interests. The dichotomy of these signs, for example, parallels the dichotomy of the blood given off during tattooing – a substance once viewed as friendly, but now seen as evil, and always potentially contaminated. Medici also recognises the ironic possibility for the 'Spectre' drawings to be misread as approbation rather than criticism of fascism's creeping pestilence: 'Marcel Duchamp always said that the viewer is the final phase of the work. But the viewer can also be the final twist of the knife in a work!'8

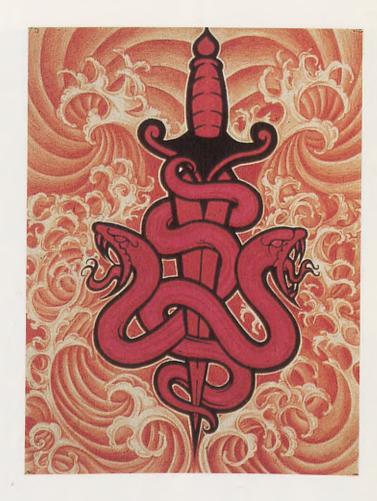
In early 1998 Medici saw the touring exhibition, 'An Exquisite Eye: The Australian Flora and Fauna Drawings 1801–1820 of Ferdinand Bauer'. Drawn from the rarely seen collections of the Natural History museums of Vienna and London, the exhibition included dozens of the more than 2000 watercolours of native flora and fauna that Bauer made after sketches drawn in 1801–03 while natural-history artist to Matthew Flinders's historic circumnavigation of Australia – a voyage recognised today as one of the greatest scientific expeditions of all time.9

Beyond any form of botanic work that Medici had ever encountered, Bauer's watercolours led her to a surprising decision to 'retrograde' herself. For some years her intensely skill-based tattooing work had been moving Medici away from the antiskill attitudes that once had informed her art, and this sea-change was mirrored by her increasing opposition to what she terms the 'K-Mart avant-gardism' of much contemporary art. The beautiful craft inherent in Bauer's work re-ignited Medici's desire to make something of value in an art climate

where everything seemed so deliberately devalued. With complicit irony, she chose to work (like Bauer) in watercolour, a medium that in many ways remains valueless in the art market.

Thus began three years of obsessive work on two colossal watercolours. An epic journey on a Lilliputian scale. Every inch of Blue bower, 1998–2000, and Red colony, 2000, is filled to the brim, the works depicting hundreds of objects, along with dozens of species of plants, animals and insects. Each watercolour, cast predominantly in the sickly hues of its respective title, assaults the viewer with a vertiginous cascade of 'giant piles of crap'.10 Medici wanted the viewer's first reaction to these works to be directed not towards their representational aspect but to a more simple and visceral 'that took a long time to do'. Blue bower and Red colony are first and foremost Medici's contribution to art's debate about skill, which she sees as a vanishing quality. Beyond this, deeper meanings proliferate within them. Knowledge that Bauer had spent eight months drawing on Norfolk Island at the end of his voyages with Flinders led eX de Medici to return to Norfolk Island herself during the making of the watercolours, to explore her family's ancestry in Australia's penal colonies. The tumbled skulls and leg shackles that send a blue chill through Blue bower create a potent vanitas subtext with uniquely Australian overtones.

During the three-year gestation of these morbidly intense, red and blue watercolours, Medici both withdrew gradually from tattooing (she no longer works commercially, and now tattoos only personal

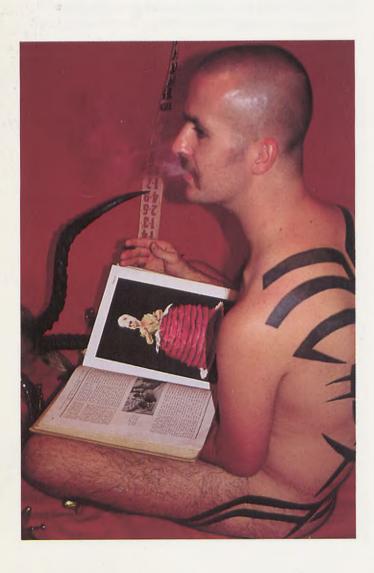


above: eX de MEDICI, Untitled (Dagger with snakes and red wave), 1995, coloured pencil on paper, 74 x 55 cm, Australian Centre for Contemporary Art, Melbourne. Photograph K. Pleban.

below: eX de MEDICI, Untitled (Dice with stars and red roses), 1995, coloured pencil on paper, 74 x 55 cm, Australian Centre for Contemporary Art, Melbourne. Photograph K. Pleban.







friends), and developed deeper interests in natural-history illustration.

At the close of 2000, eX de Medici received an Australia Council Visual Arts and Craft Award for research at the Australian National Insect Collection (ANIC, which is managed by the CSIRO's Entomology Division at Canberra's Black Mountain complex). For more than seven months in 2001 she worked up intricate watercolour studies of dozens of species from among the thousands of unclassified and endangered Australian moth specimens held at ANIC. She was attracted to those species that remain unnamed and unclassified, and was also drawn to microlepidoptera, Australia's smallest moths. To the pleasure derived from exploring these vast terrains of the infinitesimally small was added her growing interest in natural-history 'illustration', an unfashionable discipline in today's art world: 'In art, this form is not considered art, which is always an attractive reason to get curious." For Medici this was painstaking labour, observing minute moths through a microscope, and then recreating their patterns and forms in meticulously slow watercolours. Deliberately reactionary, each one of her time-consuming and refined moth studies took some ninety working hours to complete. The results of Medici's research residency, fifty-four watercolours documenting twenty-seven species of microlepidoptera, were unveiled in her exhibition 'Sp. eX de Medici' in November 2001.

eX notes modestly: "Sp." rides a boundary between art and science. Natural-history illustration is a scientific discipline, of which I have no training, and these works

are not accurate on that level, but useful in terms of pattern and the constructs of evolutionary mapping.'12 The 'Sp.' watercolours are a love letter to Ferdinand Bauer from an artist working in synergy, not competition. Where Bauer sought perfect specimens, Medici remains drawn to the imperfect and the damaged. Interspersed among the immaculate 'Sp.' specimens are images of insects with broken wings and crushed abdomens, impaled seemingly brutally on dissecting pins. These look back to one of eX's earliest naturalistic watercolours, made before her tenure at CSIRO, a study of a broken butterfly that a friend had retrieved from the grille of a car.

It was this difference in approach that caught the attention of Dr Marianne Horak, a CSIRO taxonomist specialising in the study of microlepidoptera and collaborator on the 'Sp.' project, with whom eX de Medici has formed a close friendship: 'All I did was seduce her with the beauty of my small moths ... I think a large factor in the satisfaction of this project is the revelation of this usually hidden world, this wealth of colour and pattern in animals so small that they are revealed only under a microscope, and who fly at night in the dark where they cannot be seen.'13 Horak was also fascinated by the way in which Medici chose to pair each naturalistic moth study with a more abstracted watercolour, reworking the distinctive, vividly coloured markings of the species in an arrowhead form. Appearing almost to be a new genus, these arrowhead blazons trace a lineage back to Ferdinand Bauer through their evocation of the broad arrow of colonial authority that was stamped everywhere in Norfolk Island's penal history. Their emblematic presence also has links with Medici's tattooing practice as, of course, the 'Sp.' project recalls the artist's many tattoo designs incorporating butterflies, scorpions and other insect-like



above: **eX** de **MEDICI, Blue bower, 1998–2000,** watercolour on paper, 130 x 175 cm, courtesy the artist and Helen Maxwell Gallery, Canberra. Photograph David Paterson.

opposite page top: eX de MEDICI, Celibate object (Falcon), bodycatcher group, 1998, Nova jet-print on paper, 160 x 120 cm, courtesy the artist and Helen Maxwell Gallery, Canberra. Photograph eX de Medici.

opposite page bottom: eX de MEDICI, Leslie (Red), 2001, Nova jet-print for a bus shelter on paper, 100 x 80 cm, courtesy the artist and Helen Maxwell Gallery, Canberra. Photograph eX de Medici.

signifiers. Given these connections, it is not surprising that the 'Sp.' arrowhead designs can also be read as shroud forms, cloaking in death the astonishing beauty of the species.

Microlepidoptera adorn the necks of the five band members in *Midnight Oil*: Nothing's as precious as a hole in the ground, 2001, eX de Medici's monumental (nearly two-metre wide) National Portrait Gallerycommissioned depiction of the rock group. The artist placed Midnight Oil before the alien moonscape of Kakadu's Ranger uranium mine, and patterned their throats with the markings of five minute moth species known to have once lived in this ravaged landscape – an inspired touch whereby these activist musicians are enabled to speak visually against the destruction of our natural environment. 'These tiny, unclassified, endangered animals, seemingly insignificant fauna in the landscape, became the small voices of their five big hosts. Notwithstanding, moths gather around the flame burning at midnight."14

As a tattooist Medici embraces the ephemerality of her work, the knowledge that it will pass from this world along with its many living canvases. And she feels ambivalent towards the Japanese practice of excoriating a deceased tattooee's skin disliking the manner in which flayed skin darkens and shrinks as it becomes vellum, changing the colours and patterns of the tattoos supposedly preserved upon it. Covering what has been described as 'an obscenely large sheet of vellum',15 the Midnight Oil portrait was fleshed out using quills fashioned from wedge-tail eagle feathers, and transfused with pigment from the sap of mangrove trees native to the Kakadu region. The artist has noted: 'Curiously, that particular mangrove dye is usually used as a poultice on skin diseases and lesions. It was almost

like a balm or medicine in the work.'¹⁶ In one sense, this haunting group portrait has been approached as though defying the post-mortem evanescence of Medici's other 'skin' work. By applying her mangrove salve to the dead skin of the supporting vellum, the artist was virtually painting a permanent portrait 'tattoo'.

eX de Medici remains a controversial figure for the art world; she doesn't fit. And her work remains problematic. Only last year, two of the five photographic images she designed for placement along innercity tram routes during Melbourne's 2001 Midsummer Festival were excluded by the Roads and Traffic Authority for their 'unacceptable' imagery. Medici's most recent works may fare no better when they reach the public domain. The artist has a collection of shotgun shells that she has picked up from Canberra's main streets. Disturbed by the current attempts of western governments to dismantle individual rights and get people to return to order, even if at gunpoint, Medici is engaged on a long-term project involving frottaged guns, knives and swords. Like tattoos, weapons are beautiful, and powerful; but in the wrong hands they are very dangerous indeed.

- Nobert Nelson, 'Scratching beneath the aesthetic. Visual art: Indelible; 60 Heads', *Age*, 5 February 1997, B 5, p. 9. While written from the premise that 'All tattoos are ugly, even when the motif is quaint or friendly', Nelson acknowledged that the two exhibitions he was reviewing 'have to be seen and deserve to be debated by people more sympathetic than me'. On the dichotomy of Medici being either 'celebrated, or reviled' within the art world, see Gordon Bull, 'The scandal of eX de Medici', *Photofile*, no. 56, May 1999, pp. 12–19.
- 2 Lenny Ann Low, 'Good oil on a new acquisition', Sydney Morning Herald, March 1997, pp. 48–52.
- 3 For a good account of Medici's beginnings in tattooing, see Kimberly O'Sullivan, 'eX de Medici: The

- interview', *Wicked Women*, no. 24, 1995, pp. 34–6. See also Michael Desmond, 'The illustrated woman: eX de Medici', *World Art*, vol. 1, no. 1, 1994, pp. 72–5.
- 4 On this aspect of Medici's practice, see Feona Studdert, 'X marks the spot', *Outrage*, no. 166, March 1997, pp. 48–52.
- 5 Jenny McFarlane, 'No dumb surface', in *60 Heads: eX de Medici*, Canberra Contemporary Art Space, Canberra, 1996, p. 14.
- 6 These were included in 'Close Quarters', Australian Centre for Contemporary Art and Monash University, Melbourne, 8 October – 28 November 1998.
- 7 eX de Medici, letter to the author, 22 October 1999.
- 8 Interview with eX de Medici, Canberra, 30 November 1996.
- 9 Peter Watts, Jo Anne Pomfrett and David Mabberley, An Exquisite Eye. The Australian Flora and Fauna Drawings 1801–1820 of Ferdinand Bauer, exhibition catalogue, Historic Houses Trust of New South Wales, Sydney, 1997. The exhibition was held at the Museum of Sydney, 13 December 1997 19 April 1998; and National Library of Australia, Canberra, 27 April 19 July 1998.
- 10 Interview with eX de Medici, Canberra, 31 January 2001. There are many riddles contained within these complex watercolours. The title of *Blue bower*, for example, has been aptly described as 'a hybrid of the official colonial artist Ferdinand Bauer, and the Australian Bower Bird, which adorns its nest with anything blue'; see Christine James, 'Vainglorious', *Art Monthly on-line*, 26 November 2000. *Blue bower* and *Red colony* were first shown in eX de Medici and Eve Sullivan's joint exhibition, 'Vainglorious', Canberra Museum and Art Gallery, 2 September 19 November 2000.
- 11 eX de Medici, quoted in 'Artist drawn in by taxonomist', CSIRO Entomology Press Release, 16 November 2001.
- 12 eX de Medici, Broadsheet notes to 'Sp. eX de Medici', Helen Maxwell Gallery, Canberra, 16 November – 16 December 2001, p. 2.
- 13 Dr Marianne Horak, speech delivered at the opening of 'Sp. eX de Medici', Helen Maxwell Gallery, Canberra, 16 November 2001.
- 14 eX de Medici, 'Midnight Oil: "Nothing's as precious as a hole in the ground", in Magdalene Keaney, So You Wanna Be a Rock Star: Portraits and Rock Music in Australia, National Portrait Gallery, Canberra,
- 15 Magdalene Keaney, 'Seduce and destroy', *Portrait.2*, Bulletin of the National Portrait Gallery, Summer 2001, p. 14. The Midnight Oil portrait is painted on six sheets of British vellum, joined together seamlessly by Morticia Burke, a fetish leatherworker friend of the artist (and part-time mortician).
- 16 eX de Medici, quoted in Low, op. cit.

eX de Medici is represented by Helen Maxwell Gallery, Canberra.

Ted Gott is Senior Curator of International Art at the National Gallery of Victoria, Melbourne. *right*: **eX de MEDICI, Sp., 2001,** watercolour on paper, each sheet 38 x 29 cm, private collection. Photograph eX de Medici.

below: eX de MEDICI, Midnight Oil: Nothing's as precious as a hole in the ground, 2001, watercolour, gouache and mangrove pigment on vellum, 124 x 182 cm, National Portrait Gallery, Canberra. Commissioned with funds from the Basil Bressler Bequest 2001.

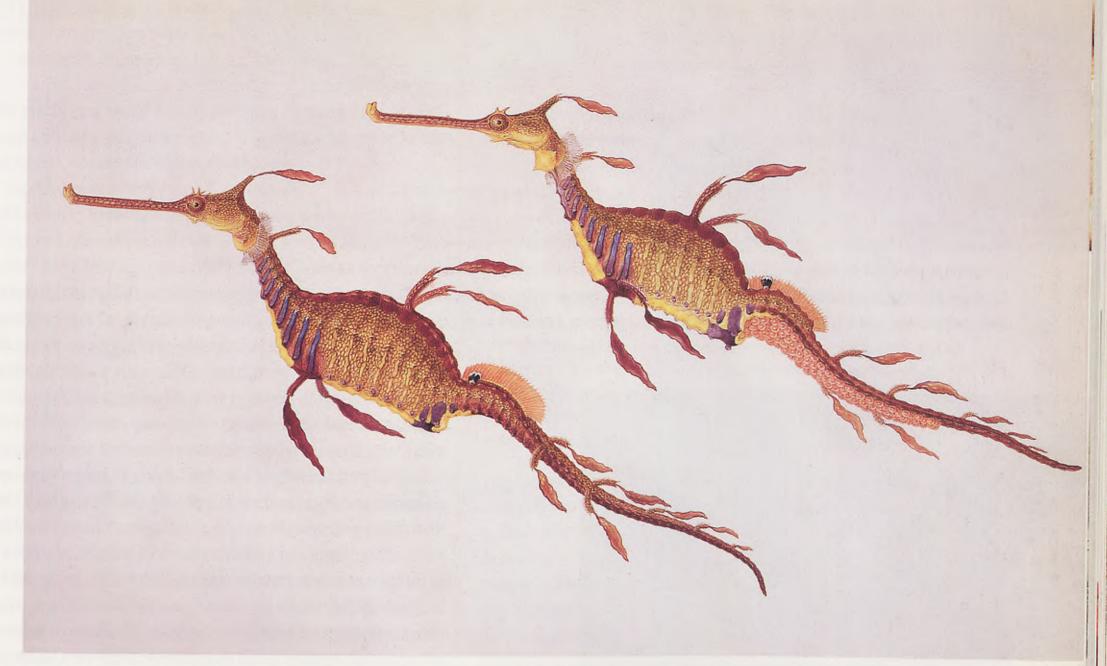








Beauty and Accuracy so fully combined



the artistry of Ferdinand Bauer

above: FERDINAND BAUER, Common seadragon [Phyllopteryx taeniolatus (Lacepède, 1804)], c. 1811, London, watercolour on paper, 33.7 x 50.5 cm, The Natural History Museum, London.

opposite page: FERDINAND BAUER, Silver box [Eucalyptus pruinosa (Schauer in Walpers)], c. 1811, London, watercolour on paper, 52.5 x 35.6 cm, The Natural History Museum, London.

SARAH THOMAS

atural-history art is a genre which has largely been overlooked by the serious art historian. As with photography, whose proponents once strove to elevate it to the lofty heights of fine art, botanical and zoological paintings have often been dismissed as illustrative. While its beauty has been widely appreciated, as evidenced in the plethora of lavishly illustrated publications on the subject, rarely has natural-history art been the subject of detailed analytical discussion. In the eighteenth and early nineteenth centuries the best natural-history art was of primary interest to the scientist; only in recent years has its scholarly appeal begun to broaden.

Ferdinand Bauer, the natural-history artist on board Matthew Flinders's expedition to Australia (1801–03), is widely considered

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to be the greatest natural-history artist of all time, the 'Leonardo of natural-history illustration' as Bernard Smith described him. Ferdinand and his brother Franz (who was to become resident botanical artist at Kew Gardens in England) were born in Austria and trained in the art of botanical painting.

They were taught from an early age to meet exacting scientific standards, not only by mastering the art of draughtsmanship but also by correctly collecting specimens in the field, carefully dissecting them and examining their parts through a microscope. By the time Ferdinand came to the notice of Sir Joseph Banks in London, his talents had already been widely recognised. John Sibthorp, one of his teachers and a professor of botany, wrote: 'Early in the morning I herborize with my Painter ... I am particularly fortunate with a draughtsman – his good Temper and honest Countenance endear Him to me much ... I never saw Beauty & Accuracy so fully combined together.'²

On board Flinders's ship *Investigator*, Bauer was under the instruction of the naturalist Robert Brown, who was a trained surgeon and

would become one of Europe's most famous botanists. Bauer's role was not simply to document specimens that were provided for him; whenever the ship anchored he would be rowed ashore, often accompanied by the other 'scientific gentlemen', to collect plant and animal specimens. He sketched his subjects quickly and accurately, writing in a letter to Banks in

1803: 'I resolved that in such an expedition it will be the best by every opportunitie [*sic*] to preserve as many subjects of Natural history in sketches as shall be in my power to execute, for fear to loss [*sic*] some which might be new or rare before they are asertained [*sic*].³

Bauer's prolific output was due largely to his refinement of an elaborate and highly efficient colour code. Throughout the voyage he worked primarily in pencil, creating over 2000 sketches of Australian plants and animals which he encrypted with a skein of minute numbers that correlated with shades on a chart. ⁴ Beyond facilitating the artist's output, the code allowed him to record the colour of his specimens as they exist in life. For the natural-history artist, capturing the colour of a specimen before it fades is a major problem – Bauer perfected the solution.

Colour codes had been used by natural-history artists since the time of Albrecht Dürer, but Bauer advanced the technique to an extraordinary degree. Earlier he had worked with charts of 140 and then 250 colours; the impending challenge of the Great South Land inspired him to devise a new code which contained 1000 colours. An amazing feat in itself, the chart included one hundred shades of red, one hundred purples and pinks, one hundred tones of orange, two hundred greens and so on. Arriving back in London after the voyage in 1805, Bauer was commissioned by Banks (on behalf of the British Admiralty), to complete a series of unfinished water-colours based on his Australian sketches. Using his impressive



right: CHARLES-ALEXANDRE LESUEUR, Southern elephant seal [Mirounga leonina (Linnaeus, 1758)], c. 1804, Paris, watercolour and ink on vellum, 25 x 40 cm, Muséum d'Histoire Naturelle, Le Havre.

opposite page: PETER HENDERSON, The dragon arum, 1801, London, colour aquatint on paper, 56 x 44 cm, National Art Library, Victoria and Albert Museum, London.



chart (which must have comprised many sheets), he sat down in Banks's library at Soho Square and literally painted by numbers. Had the chart been lost, damaged by mould in humid climates (as was the case with some of his sketches), or sunk in 1803 in the ship *Porpoise* (the fate of many of his drawings), we may never have had the historical, scientific and aesthetic legacy of Bauer's superb watercolours.

The fervour with which both Bauer and Brown worked to collect species previously unknown to European science was driven essentially by the Linnaean challenge to construct a total global taxonomy, to fill in the gaps in nature's grand plan. Never before had there been such a concerted effort at scientific collecting and recording of the plants of Australia. When the *Investigator* arrived in the south-western corner of what is now Western Australia, fewer than 400 species from the entire continent had been described by European science; only three weeks later, some 500 species had been collected, most of them previously unknown to Europeans.

The birth of the modern life-sciences in the eighteenth century had a seminal influence on the direction of botanical and zoological art. That is, as Bernard Smith has noted, it effected a shift from the Renaissance ideal of the artist as inventor and enhancer of nature, as expressed in the terms *disegno* and *invenzione*, to an ideal which valued the empirical quest for accurate visual information. Bauer prided himself on his ability to capture 'nature's own plan'. Yet, while Bauer and his contemporaries may have believed that he was engaged in the objective recording of the natural world, his drawings and paintings were steeped in late eighteenth-century aesthetic conventions. To quote Smith again:

In moving from the ideal theories of the academies towards the empirical standpoint of science, artists did not thereby achieve an unvarnished truthfulness of the eye; they exchanged one conceptual master for another. The new concepts of naturalism arose from the descriptive sciences, whereas the concepts of idealism had been engendered by metaphysics and religion; but like all concepts, the concepts of naturalism were vulnerable to criticism and revision.⁸

The Linnaean classification system affected not only the zeal with which the Investigator's artist and naturalist collected and recorded, it also had a profound effect on the iconography of Bauer's botanical drawings. Still the basis of plant classification today, the Linnaean system of binomial taxonomy was based on the description of sexual organs. It is no coincidence, therefore, that Bauer carefully delineated the stamens, pistils and other sexual components of his plant specimens, magnifying and beautifully arranging them systematically along the bottom edge of his compositions. Australia's profusion of new species was a great challenge to Brown, who was forced to move beyond the Linnaean system and adopt his own, founded on the anatomy and physiology of plant parts. As Wilfred Blunt has pointed out recently, Brown's interest in keeping abreast of the latest botanical developments in Europe, beyond Linnaeus, reveals itself in Bauer's attention to the interior structure of the ovary and seeds of the plant, using his microscope to enlarge these particular elements.9 At this period few botanists paid such attention to these details, which were obviously of fundamental importance.

Compare Bauer's Banksia Speciosa, c. 1810–11 with Peter





right: FERDINAND BAUER, Koala [Phascolarctos cinereus (Goldfuss, 1817)], c. 1811, London, watercolour on paper, 50.9 x 33.8 cm, The Natural History Museum, London.

opposite page: FERDINAND BAUER, Platypus [Ornithorhynchus anatinus (Shaw, 1799)], c. 1811, London, watercolour on paper, 33 x 51 cm, The Natural History Museum, London. Henderson's *The dragon arum*, which was published in Britain in 1801 as part of R. J. Thornton's *The Temple of Flora*. As Charlotte Klonk has shown recently, this much-lauded series of botanical illustrations juxtaposed botanical details with landscape backgrounds constructed according to conventions of the picturesque, the sublime (as in this case) or the beautiful. Henderson, like Bauer, was under the sway of Linnaeus's sexual system of classification (as this image makes abundantly clear) and the sublime yet secondary nature

of the background was designed to emphasise the supposed characteristics of the plant. *The Temple of Flora* was unusual in its striking, yet anti-naturalistic, combination of landscape painting and botanical draughtsmanship.

Such a bold experiment would never have been attempted on board the *Investigator*, for several

reasons. First, Bauer was selected by Banks specifically to record the flora and fauna. Landscape was the preserve of the other artist on board, a recent graduate of London's Royal Academy, William Westall. While Westall's forte was the long-distance view, Bauer's was the microscopic detail, and rarely did their roles overlap. Furthermore, to combine two such seemingly disparate artistic traditions would have been seen as going against the spirit of scientific objectivity. British natural scientists in the late eighteenth century had little interest in the effect of habitat on the physiology of a plant or animal. This was not the case in post-revolutionary France, and the contrast is revealed in the work of Charles-Alexandre Lesueur, who was the natural-history artist on board Nicolas Baudin's ship Le Géographe, which was exploring Australian waters at the same time as the Investigator.10 Unlike Bauer, Lesueur often painted his animals in naturalistic landscape settings, reflecting the interests of French scientists in the modification of species by climate and environment.

Robert Brown's primary passion for botany over zoology affected Bauer's choice of subject, some 236 finished botanical watercolours as opposed to about 52 paintings of zoological subjects. Similarly, it affected Bauer's decisions about which anatomical details, if any, to include. In comparison to the plant drawings, the sketches of animals are far less complex. While Bauer had seen koalas living in the wild, we know that his pencil drawing (and the consequent watercolour) was executed from a specimen shot in New South Wales in late 1803. The platypus, on the other hand, was drawn from a living specimen and was the first scientifically accurate depiction of an animal considered by many Europeans at the time to be a hoax, with its webbed feet and duck-like beak attached to a mammal's body. It is a mark of Bauer's consummate skill that both

appear to have the same sense of vitality, perhaps even personality. In some cases Bauer's animal drawings could be described as portraits, the subjects seated or standing in profile, their heads turned towards the viewer with restrained dignity, in accordance with the portraiture tradition of the day.

As with his botanical studies, the animal portraits have no landscape backgrounds; rather, they are specimens isolated from their ecological contexts, subjects for classification within Linnaeus's

all-encompassing scheme. Bauer not only gives his animal specimens shadows, but also provides decorative details of ground foliage, a simple device which provides no scientific information but gives the illusion of the subject occupying three-dimensional space.

The historically determined conventions of art and science were intrinsically linked, and formed a key role in the colonial enterprise. Bauer's task was to gather visual evidence of Australia's flora and fauna, carefully dissected and recorded according to the most advanced classificatory system then known. His contribution in developing botanical and zoological art was significant, and his influence was felt across Europe, the United States, and, of course, in the burgeoning colonies of Australia. The nexus between art and science in the work of Ferdinand Bauer (indeed in natural-history art per se) is a rich area of debate, one which offers

I Bernard Smith's books, particularly *European Vision and the South Pacific* (1984) and *Imagining the Pacific: In the Wake of the Cook Voyages* (1992), are notable exceptions here. The burgeoning interest in postcolonialism has also led more scholars towards an examination of natural-history art.

the art historian (and equally the scientist) much to consider.

- ² Cited by David Mabberley, 'Ferdinand Bauer', in Sarah Thomas (ed.), *The Encounter*, *1802: Art of the Flinders and Baudin Voyages*, Art Gallery of South Australia, Adelaide, p. 54.
- 3 Bauer to Banks, Sydney, 8 August 1803, British Library, London, Add. Ms. 32439, fl25.
- 4 Most of these sketches are now housed in the archive of the Naturhistorisches Museum in Vienna.
- 5 Mabberley, op. cit.
- 6 Now in the collection of The Natural History Museum, London.
- 7 Bernard Smith, *Imagining the Pacific: In the Wake of the Cook Voyages*, Melbourne University Press, Melbourne, 1992, pp. 38–9.
- 8 ibid., p. 39.

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- 9 Wilfred Blunt in William T. Stearn, *The Australian Flower Paintings of Ferdinand Bauer*, Basilisk Press, London, p. 21.
- 10 In fact, the two ships were to meet by accident off the south coast of South Australia at what Flinders called Encounter Bay. This accidental meeting was the subject of a recent exhibition at the Art Gallery of South Australia, 'The Encounter, 1802: Art of the Flinders and Baudin Voyages', 15 February 21 April 2002.

Sarah Thomas is Curator of Australian Art at the Art Gallery of South Australia (AGSA). She was also curator of the AGSA exhibition, 'The Encounter, 1802: Art of the Flinders and Baudin Voyages'.

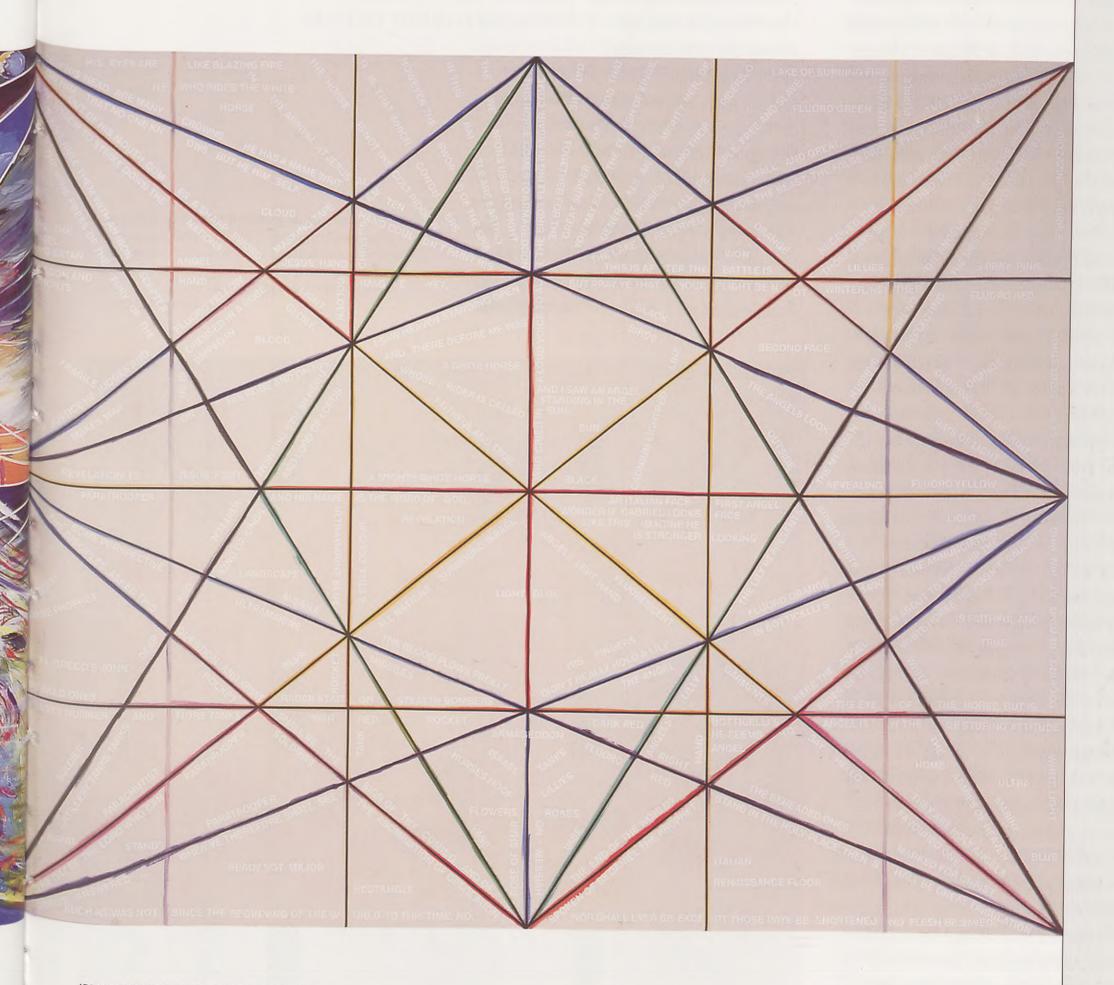


FERDINAND BAUER, Bell frog [Litoria raniformis (Kiferstein, 1867)], c. 1811, London, watercolour on paper, 33.5 × 51 cm, The Natural History Museum, London.

Irene Barberis

unveiling the Apocalypse





IRENE BARBERIS, White horse – and I saw heaven opened, 1997 (Revelations, ch. 19), acrylic and oil paint, tape, vinyl lettering on canvas, two panels, 240 x 600 cm overall, courtesy the artist. Photograph Gary Sommerfeld.

Annette Van den Bosch

he Apocalypse remains a strong current in contemporary culture. This was particularly evident in two British exhibitions held during 2000 and obviously tied to the new millennium: 'The Apocalypse and the Shape of Things to Come'¹ at London's British Museum, and 'Apocalypse: Beauty and Horror in Contemporary Art'2 at the Royal Academy. The British Museum exhibition drew on its extensive collections of manuscripts, particularly on The Book of Revelations, as well as prints, woodcuts and films. The Royal Academy exhibition included new works from contemporary British artists (including Darren Almond, Maurizio Cattelan and Jake and Dinos Chapman) and international stars such as Jeff Koons, Mike Kelly and Mariko Mori, and was more preoccupied with the horrors and catastrophes of twentieth-century world wars, the Holocaust and the atomic bomb.

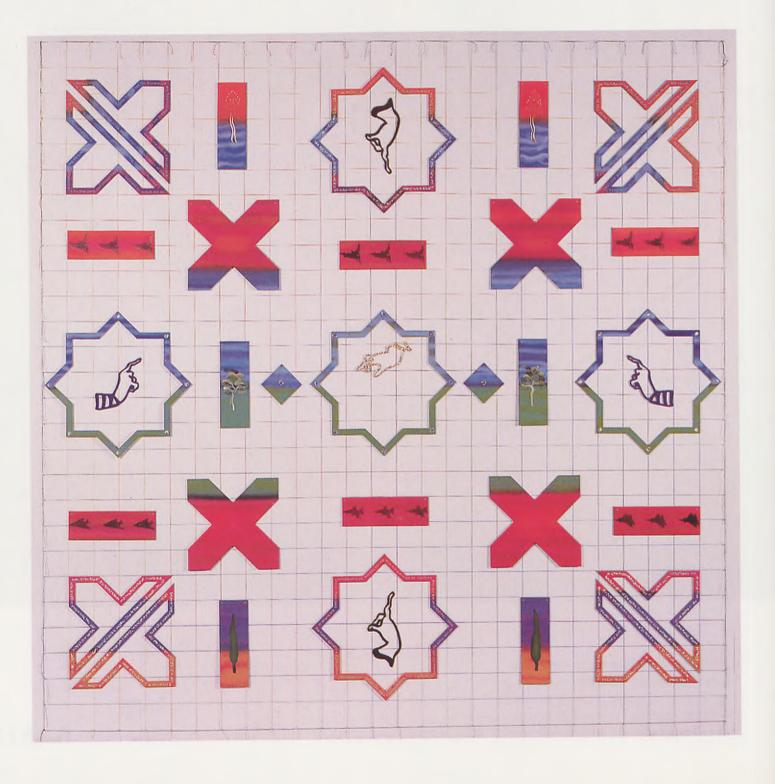
Australian artist Irene Berberis produced a series of works on the Apocalypse during the years 1997 to 2000, based on her research of early medieval manuscripts and illustrations of *The Book of the Apocalypse*. *The Revelation of St John the Divine*, as it was subtitled, was written in the first century AD when the early Christians vividly believed in the Second Coming. The word apocalypse is derived from the Greek word apokalypsis, meaning unveiling or uncovering, and it is this sense of the word which is conveyed through the symbols and imagery in *The Book of Revelations*, and which Barberis uses in her interpretation.³

The impact of Irene Barberis's exhibition at Melbourne's Span Galleries in June 2000 was determined by the large scale of the paintings and sculptures, their strong colour and the resonance of the artist's appropriated imagery. The largest work, White horse — and I saw heaven opened, 1997, is a dramatic and compelling painting

combining figurative, symbolic and abstract elements in a bifurcated canvas. The counter-positioning of the horse from *The Book of Revelations* with the angel

of the Annunciation establishes the internal drama against which other images derive their meaning. Barberis draws the angel from Sandro Botticelli's *The Annunciation*, 1489–90 (Uffizi Gallery), giving the figure her own face and thereby signifying her position as artist and maker of signs. The space in which the two figures are painted is framed by a traditional Renaissance grid, while the perspective is

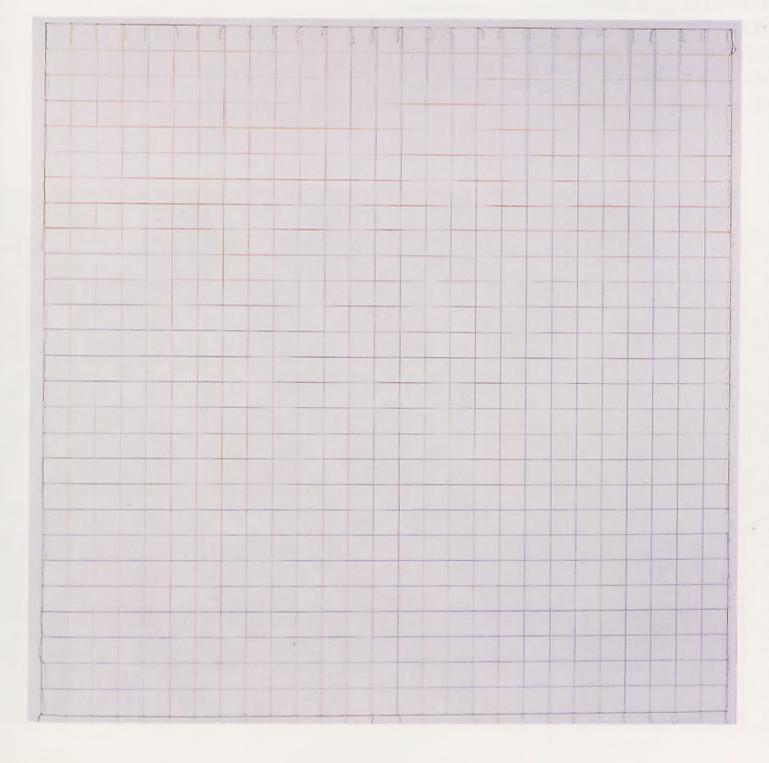
THE STRENGTH OF BARBERIS'S
INSTALLATION IS THE INTRICACY
AND DELICACY OF THE DESIGN
AND THE USE OF COLOUR IN
TYING THE ELEMENTS TOGETHER.



that of the proscenium arch; in this way the spatial construction of the painting establishes the dramatic narrative.

Strong, intense colour and the Renaissance grid also provide the compositional framework for numbers of smaller iconic elements. In the central panel, planet earth appears between the hand of God pointing to the horse of the Apocalypse, and the angel, as if it were suspended or catapulted through the darkness. On the floor space of the grid stands a vase of flowers, a still-life image which Barberis has often drawn and painted, but which serves in this painting to emphasise the space as a contemporary grid.

below and right: IRENE BARBERIS, Mosaic, 1999–2000 (Revelations, chs 21–22), coloured embroidery thread, nails, acrylic fluorescent paint, oil paint, hologram text and spheres on laser-cut wood, two components, each 270 x 270 cm, courtesy the artist. Photograph Gary Sommerfeld.



Interest in the painting is sustained as the eye is drawn from the dark avenging angel in the upper left-hand corner, around the border, to elements as diverse as the face of John the Baptist and cartoons of parachuting airmen and soldiers taken from Roy Lichtenstein's pop imagery. The tumult of the Apocalypse is depicted in the movement of imagery through the sequence and a process of perception which is almost interactive. On the righthand side, the upheaval in nature and the city is painted as a series of refracted fragments, emphasised by lines which suggest force fields and for which the moon provides the apex. At the centre is a doppelgänger of the angel, which is both ghost-like and a media reproduction.

The space of White horse – and I saw heaven opened establishes a tension between the dominant central subject, in which the angel announces the revelation represented by the horse and the hand of God (taken from Michelangelo's Sistine Chapel), and other imagery of the Apocalypse. In contrast to the impact of the painting on the left, the right-hand canvas uses textual elements and verbal images from The Book of Revelations, with a grid as its compositional principle. This mirror-image of the Apocalypse becomes a set of signs, words and colours which interpret and abstract the imagery of the painting. Painting as representation, and The Book of Revelations as text, interact in this double-sign.

In *Mosaic*, 1999—2000, an installation of painted signs, Barberis uses a hologram text on laser-cut wooden shapes suspended on stretched, embroidered, threadlike graph paper. Her study of early Spanish biblical manuscripts, depicted in luminous colour and read in horizontal bands, inspired the work. The horizontal bands of colour provide a way to read a landscape

in which earth and heaven are both represented. The subject inscribed in the hologram texts is the New Jerusalem prophesied in *Revelations* 21 and 22. The curious viewer can decipher the meaning of *Mosaic* by moving from imagery to text.

Central to *Mosaic* is the hand of God, cut in a diamond hologram, pointing to the right path; other pointing hands are drawn from the Spanish manuscripts in which gestures are used to direct the reader's gaze. The trees of earthly delight are depicted in vertical icons which include bands of earth and sky. The bands of sky are horizontal icons which convey flying angels and

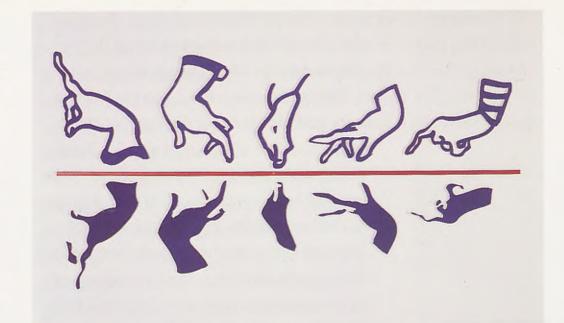
ominous bombers in silhouette, interspersed with crosses. The biblical imagery of the New Jerusalem and the iconic

THE STARS WHICH CARRY TEXT ARE LINEAR AND OPEN, WHILE THE IMAGERY IS DEPICTED ON SOLID COLOURED STARS. ON THE RIGHT SIDE THE CROSS IS FORMED BY THE NEGATIVE SPACE BETWEEN THE STARS; IT BECOMES A PRESENCE THROUGH ITS ABSENCE.

signs represented in the manuscripts could be read by the audience of their time. The eggtimers, barely legible within the crosses, are contemporary domestic signs but also symbolise the passing of time and the signs of the Apocalypse to come.

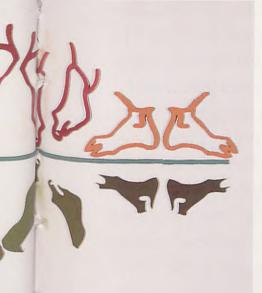
The strength of Barberis's installation is the intricacy and delicacy of the design and the use of colour in tying the elements together. The threads in Mosaic are painted in the colours of the spectrum, repeated across the installation and through the falling of threads to the floor. The idea of the thread is linked with the continuity of meaning and belief, the sense of time, and the everyday. Interestingly, Barberis developed her works on a large structure installed in her studio home, surrounded by the daily routine. Mosaic is one of very few contemporary artworks in which signs and the infinite possibilities of meaning are presented with such strong visual appeal.

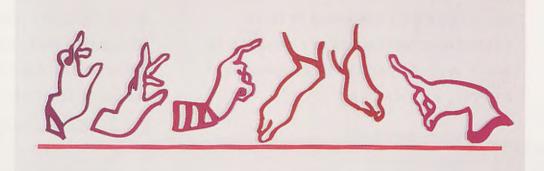
Barberis's Star 2000 / Online, 1998-2000,











above: IRENE BARBERIS, Hands and feet / gesture and stance, 1999–2000 (Revelations, chs 1–22), acrylic paint on laser-cut wood, each component 40 x 95 cm (approx.), courtesy the artist. Photograph Gary Sommerfeld.

below: IRENE BARBERIS, Star 2000 / Online, 1998–2000 (Revelations, chs 11–14, detail), acrylic and oil paint, plastic text on laser-cut wood, 70 panels, each 59 x 59 cm, courtesy the artist. Photograph Gary Sommerfeld.

is a large-scale mural referencing Mozarabic tradition and American painting of the 1950s and 1960s. It is literally composed of stars. Some are hologram-cut texts; others are images drawn from early Christian catacomb drawings, original biblical manuscripts and pop art. The stars function as positive and negative, then and now, heaven and earth.

Revelations 11–14, on which the work is based, foretell the woes and catastrophes that will befall the earth before the Apocalypse. Berberis interprets these events by copying figures from early manuscripts and re-presenting them. Each exquisitely painted narrative image is set on a different, strikingly coloured ground. In one detail, a dragon spews water and the earth opens while an angel watches. In another, the image of a girl appropriated from the 1950s accompanies a church with wings and hands bearing the signs of the stigmata. The painted crosses between the stars are still-life paintings in a contemporary format, whose close focus contrasts strongly with the small-scale images in the stars.

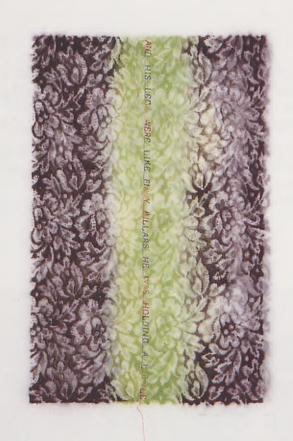
As in many of Barberis's artworks, there are two parts to the installation. The left-hand side comprises painted imagery while the right-hand side reproduces the text of *Revelations*. The stars which carry text are linear and open, while the imagery is depicted on solid coloured stars. On the right side the cross is formed by the negative space between the stars; it becomes a presence through its absence. The configuration of stars (the constellation) itself becomes a sign, reading from right to left from the artist's creative interpretation back to the text.

Hands and feet / gesture and stance, 1999–2000, is a wall installation copied from biblical manuscripts in which each component represents a hand gesture or a pair of feet pointed in different directions. Gesture and stance was used by the medieval illuminator to direct the reader's attention to aspects of the text. The reference in Barberis's installation can be interpreted as sign language or as hyperlinks on a computer screen. The hands and feet are strong expressive and repetitive elements which establish a rhythm and carry the eye along. The layers of gesture and stance suggest layers of meaning.

Fresh leaves (seven boxes), 1996-2000, placed on the floor at Span Galleries, contains 250 sprayed, painted, collaged and embroidered tissues. The text and imagery in the tissue papers is drawn from Barberis's extensive research of early manuscripts. The images are symbolic, decorative and delicate. Texts were embroidered by the artist in a time-consuming machine process which she considers to be the contemporary equivalent of the copying and illumination of ancient velum manuscripts. Barberis is building on the tradition of sketchbooks, needlework and diaries that characterised women's creativity before they were admitted to professional art schools. The satin-lined boxes are like jewel boxes or trousseaus and serve to feminise the artist's process of 'illuminating manuscripts'.

Early illuminated images were believed to be a physical conduit between the mundane and ethereal realms, whereby the acts of listening and looking facilitated direct access to a transcendent dimension. Barberis's juxtaposition of contemporary objects and popular iconography with religious imagery and texts is indicative of her project to reveal the spiritual truth in everyday experience. Her art draws on the illustrated apocalypses which were made in Mozarabic Spain during the late eleventh and twelfth centuries, and in England and France during the second half of the thirteenth century. This was the tradition of the

SHE APPROPRIATES IMAGERY FROM
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above and opposite page: IRENE BARBERIS, Fresh leaves (seven boxes), 1996–2000 (Revelations, chs 1–22), seven satin-lined, handmade boxes containing 250 sprayed, painted, printed, collaged and embroidered acid-free tissue papers, unbound, each box 60 x 40 cm, courtesy the artist. Photographs Mark Ashkenasy.

New Jerusalem, revived by William Blake in his visionary poetry and painting. It is within this tradition that Barberis locates her art of the Apocalypse: a tradition of visionary texts and, in the positive sense, the dynamic of a new order of justice and truth. The links which Barberis makes in her art between the everyday and the Divine celebrate a more positive interpretation of the revelation – that of the New Jerusalem.

Irene Barberis's approach to the theme of millennium and apocalypse is quite different from that of the artists included in the Royal Academy Exhibition. She explores the theme of chaos and change in new modes of representation which give new meaning and insight into an ancient text. She appropriates imagery from the past and combines it with everyday contemporary objects in ways which suggest continuity as well as change. Her series on the Apocalypse is embedded in certain preoccupations which developed in her work over time. Her study of original manuscript illuminations and her devotion to interpreting the text of The Book of Revelations produced artworks which are significant contributions to a tradition of biblical imagery in Australian art. This includes the paintings of Arthur Boyd and Salvatore Zofrea, and Fiona Hall's photographic assemblages of the Apocalypse from 1987.

- Frances Carey, *The Apocalypse and the Shape of Things to Come*, exhibition catalogue, British Museum, London, 1999.
- 2 Norman Rosenthall and Max Wigram, Apocalypse: Beauty and Horror in Contemporary Art, exhibition catalogue, Royal Academy, London, September 2000.
- 3 Readers who want to explore Barberis's art and themes further can do so in Jenny Zimmer (ed.), *Revelation: Apocalypse*, Macmillan, Melbourne, 2000.
- 4 Anna Clabburn, 'Reclaiming faith: The art of Irene Barberis', in Zimmer, ibid., p. 19.

Irene Barberis is represented by Span Galleries, Melbourne.

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Rebirth of Sculpture in Australia

EMBRACING THE THIRD DIMENSION



In Queensland, in 1999, the Art Built-In policy committed two per cent of capital expenditure on all public buildings to art, and sculpture is a clear beneficiary of this. The policy builds on the Brisbane City Council's funding of artwork in public spaces. Valuable awards are popping up all over Australia, such as the new \$50,000 Casuarina Beach Sculpture Commission, administered by the Tweed River Regional Gallery. Indigenous sculpture from Aurukun in Queensland was given international exposure after twelve works by artists from the community were cast in bronze for the Commonwealth Heads of Government Meeting at Coolum in March 2002.

It was probably in 2001, however, that the current momentum in sculpture was crystallised and two major

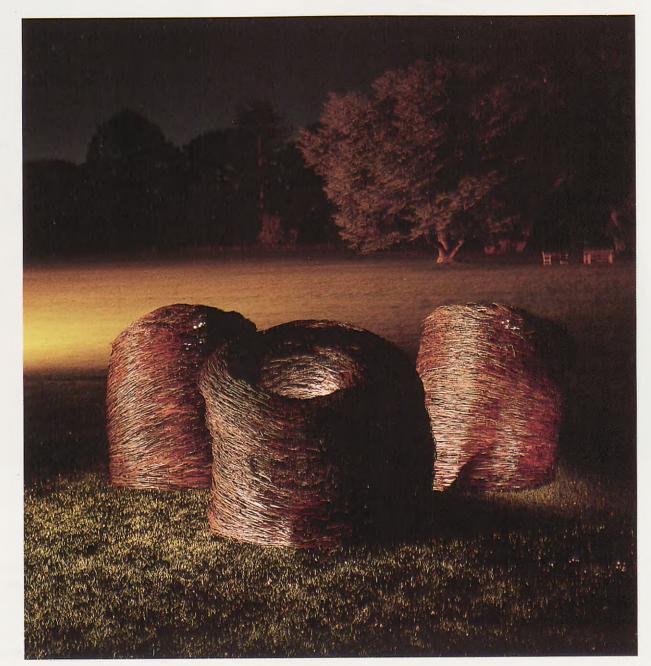
left: BRIAN KOERBER, Fish and ships, 2001, steel, timber, 39 x 127 x 45 cm, courtesy Defiance Gallery, Sydney.

below: BRIGIT HELLER, Prophecies, 2002, willow, steel, three pieces each 180 x 130 cm, courtesy The Helen Lempriere National Sculpture Award 2002.

Sculpture is the new black, to borrow an old fashion-magazine cliché. And it's back.

Its popularity, and increasingly mainstream status, was illustrated recently when columnist Ruth Ostrow dedicated her *Weekend Australian* (February 23–24, 2002) column – which deals with spirituality, sex and other little-discussed intricacies of the human condition – to her love affair with a piece of sculpture. While the object under discussion was neither Australian nor contemporary, it supports the message of the sculpturistas: people are embracing the third dimension in their homes, their public spaces and in their leisure pursuits.

The most visible face of sculpture, in Sydney anyway, is the dramatically sited 'Sculpture by the Sea', which began as a one-day exposé in 1997 and which last year, in its fifth competition, ran for twelve days, included ninety-seven works, was viewed by between 200,000 and 300,000 people, and sold a total of \$270,000 worth of sculpture. It also created, for the first time, a mini version in Martin Place, dubbed 'Sculpture in the City'. Between October 2001 and January 2002, Defiance Gallery organised twelve commercial galleries (including King Street Gallery) and the Campbelltown City Bicentennial Art Gallery to host exhibitions under the auspices of 'Sculpture 2002'. The Telstra National Aboriginal and Torres Strait Islander Award, administered by the Museums and Art Gallery of the Northern Territory, established a sculpture category in 1994.



public prizes were launched. In March, the first Helen Lempriere National Sculpture Award was opened in the grounds of Werribee Park near Melbourne. Now Australia's richest art prize at \$120,000, it exhibits sculpture in perhaps its most archetypal environment – the outdoors. The backdrop of a sumptuously beautiful heritage mansion with an uncompromising contemporary refurbishment and the juxtaposition of cutting-edge sculpture and established

gardens was the ultimate seduction. In November 2001, the ideal complement was opened at the National Gallery of Australia – a national sculpture prize worth \$50,000 (established as a partnership between the NGA and Macquarie Bank) and a pre-selected exhibition dedicated to indoor and non-site-specific work.

There are many other manifestations of the new sculptural emphasis: Woollahra Council's \$10,000 annual acquisitive award for works under 80 centimetres; sculpture forums; an exhibition of contemporary Australian sculpture, titled 'Fathoming', which began with a sculpture symposium at the Gold Coast City Art Gallery in May 2002, with a regional tour to follow; public art developments at Melbourne's Docklands; and a burgeoning list of corporate, private and public authority commissions.

All this activity may induce a sense of deja vu for those who remember the last surge of major sculptural exhibitions.

The Mildura sculpture triennials began in 1961 and ceased in the late 1980s, and five Australian sculpture triennials were held in Melbourne between 1981 and 1993, with, it would seem, aims and ambitions fully in sympathy with the current activity. Mildura Art Gallery director Ernst van Hattum wrote in the catalogue for the 1961 Mildura Prize:

The choice of sculpture as the subject for promotion may not be an obvious one at first thought. Yet, if we consider the importance of sculpture in most of the ancient civilisations and the past periods of our western culture against the virtual lack of good public sculpture in our cities, we must agree that no other form of art was more deserving of assistance.



above: CRAIG KOOMEETA, Freshwater crocodile, 2001, milkwood, acrylic, ochres, 23 x 125 x 23 cm, courtesy Urban Art Projects and Andrew Baker Art Dealer, Brisbane; shown in 'Kank inum – Nink inum (Old way – New way)', sculptures from Aurukun shown at CHOGM, March 2002.

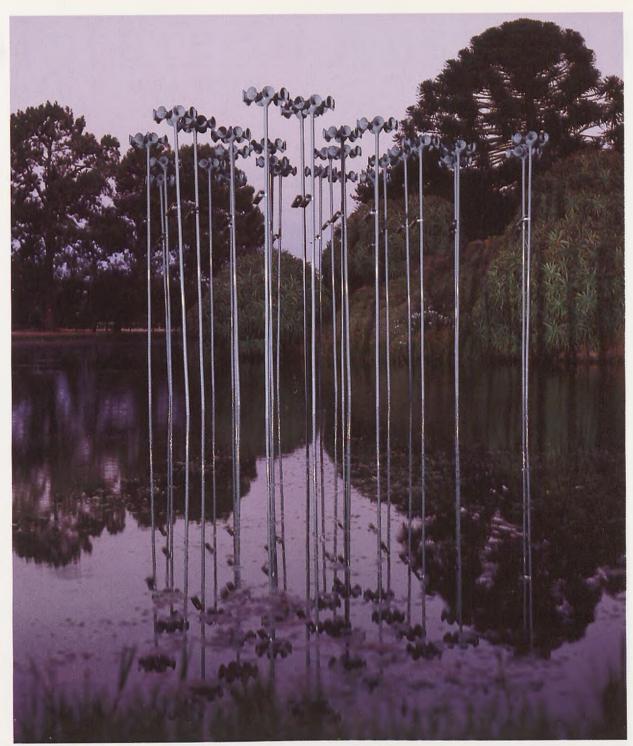
below: **DONNA MARCUS, Turn, 2001,** plastic, 225 x 96 x 26 cm, courtesy Dianne Tanzer Gallery, Melbourne.



above: PAUL BACON, Drawing for H. Roark, 2001, steel, 138 x 75 x 16 cm, courtesy Legge Gallery, Sydney; included in the Sculpture 2002 series 'Paul Bacon: Sculpture', 22 January – 23 February 2002. The groundswell of activity in Australia at present would appear to have unstoppable momentum, particularly with public art now legislatively enshrined in both Queensland and Western Australia. However, Ken Scarlett, who authored the major sculptural reference text *Australian Sculpture* (Nelson Australia, 1980), observes from his lengthy experience: 'In the 1980s, office blocks went up and sculpture with it. Now we are experiencing another boom in Melbourne, this time with apartments. And there is also a recent and appreciable change. Quietly, slowly, people have started to collect Australian sculpture.'

Why sculpture has caught the public imagination is more difficult to establish. Alison Kubler, co-curator of 'Fathoming', suggests that people are embracing sculpture as an antidote to installation art. International interest is evident as well, with magazines *World Sculpture News* and *Sculpture* experiencing a significant increase in their





annual subscriber base. New media available in recent years have extended the tradition, with the inclusion of photography, installation and mixed materials.

If the technologies of video and computer-generated images are excluded, Scarlett is more aware of similarities than of differences during the last thirty years.

The Triennials emphasised studio works. They weren't show-cases for public art, or commissions, but radical things happened. In the Mildura Sculpturscape 1973, Bert Flugelman built *Australian cottage* to scale out of reinforcing steel. In its concept, this work was not dissimilar to the polystyrene *Drive-thru* by Matthew Gallois in the 2001 Helen Lempriere Award. There is a greater emphasis on installations in recent years, although John Davis had an installation titled *Treepiece* in the 1973 Sculpturscape.

It seems that a dominant factor in the marketplace is the interaction between the growing demand from collectors

above: NIGEL HELYER, Meta-Diva, 2002, aluminium, digital electronics, solar power, 30 units, dimensions variable, winner The Helen Lempriere National Sculpture Award 2002.

left: JOHN KELLY, Three cows stacked, 2002, (maquette), bronze, oil, steel base, edn 9, 169 x 140 x 41 cm, courtesy the artist and Niagara Galleries, Melbourne.



Helen Lempriere and Macquarie Bank (National Gallery of Australia) prizes have given it real force in the art world and delivered it the oomph and power that it needs'. With a turnover in the 'significant millions of dollars in commissions and sales annually', Australian Art Resources works as a consultancy, developing public and private sculptural commissions. An exhibition of bronzes by Robert Klippel (9 August – 28 September 2001) was a virtual sellout, with twenty-three works sold in an edition of two, at prices between \$24,000 and \$93,500. A retrospective of Klippel's work will also be on exhibition at the Art Gallery of New South Wales (10 August – 13 October 2002). Stafford asserts that a number of private collectors have switched

and the expanding prize exhibitions. Each verifies and validates the other. Not every gallery reports increased sales in sculpture, but galleries that have developed it as a specialty are aware of increased interest and sales. It is contemporary Australian sculpture which is being sought, and some at the commercial forefront claim that it is not the prizes and public art events which are leading the initiative but the market.

Brenda May of Sydney's Access Gallery says that she began to see an increase in the amount of sculpture sold after 1996. 'Sculpture has become very well received. Fifteen years ago you couldn't give it away, but things have changed. There is much more public front created by "Sculpture by the Sea" and it provides publicity.' Campbell Robertson-Swann of Sydney's Defiance Gallery goes further:

It is very much the case that previously people haven't known about sculpture. After Mildura and the Australian sculpture triennials died, sculptors locked the public out. And galleries didn't show it — and said it didn't sell. People didn't know how to talk about it. Sculpture was always the second cousin. So we broke the boundaries. Now I have fifteen to twenty people waiting for work by a particular sculptor. I got sick of announcing sell-out shows. The prizes came after that.

In Melbourne, Australian Art Resources Director Matthew Stafford thinks that the situation exists hand-in-glove. 'The prizes have reassured people that sculpture is alive and flourishing in Australia', he says, describing marketplace interest in sculpture as 'overwhelming'. He adds, 'The

above: SARAH ROBSON, Solstice, 1999, acrylic and oil on plywood, 140 diam x 30 cm deep, included in 'Fathoming: Contemporary Australian Sculpture'. Courtesy the artist and Gold Coast City Art Gallery, Queensland.

right: LIONEL BAWDEN, esque – thoughts brought forth by our fingers, 2000–2001, coloured pencils, lead pencils, linseed oil, approximate installed size 120 x 300 x 300 cm, included in the National Sculpture Prize and Exhibition 2001, courtesy National Gallery of Australia, Canberra.





their emphasis from painting to sculpture, both at a personal and corporate level. Niagara Galleries also reports a buoyant situation, Director Bill Nuttall commenting:

I'm sure prizes have created a greater market awareness. The more chance people have of seeing sculpture in situ, the more chance they have to see how it relates to them in the private or public arena. We represent four artists who make sculpture and it has become easier in the last three or four years. Sculpture is good value and people have begun to realise that it is undervalued.

A sculpture show held in 2001 at Niagara, including artists from outside the gallery stable, sold well, and Nuttall

asserts that 'previously that wouldn't have been the case'. He also relates the example of John Kelly's exhibition in 2002 which included a two-metre maquette for *Three cows stacked*. All six maquettes available to Australian collectors sold for \$66,000 each.

In the public realm, many artists in the National Gallery of Australia prize were approached by buyers and collectors. In excess of 65,000 people saw the exhibition, and 8000 voted for the People's Choice, Ruth Downes's *Tea party in the mayoral garden*. Sculpture, it seems, has undeniable momentum and energy with the public behind it.

In Melbourne, a significant sector of the market is in public art, with Docklands Stadium set to spend one per cent of its budget – some \$30 million – on public sculpture over the next twenty years. While this and other public art initiatives are to

be applauded, and a legislative requirement of a percentage for art is sought in Victoria, the quality of public art commissions is not always high, with the suggestion that the best sculpture is not necessarily accessed through existing channels.

Similar concerns have been voiced in Brisbane, where it is only two years since the Art Built-In policy was introduced. Much of the public art installed to date lacks aesthetic quality, a casualty, some suggest, of the current committee process. Commercial galleries, to a large extent, have been sidelined by the process, which has seen mostly unrepresented artists chosen for public commissions.

Others see the need to develop a skills base, and one of Queensland's most experienced public artists argues that a problem common to every project is a very brief concept-development time, a failure to acknowledge that art takes time to evolve. Other issues involve the desirability of design skills, not necessarily intrinsic to artistic practice, but important in the execution of public art and, at the most fundamental client level, an understanding of the risk integral to the nature of art.

Architect Shane Thompson concedes: 'It took the Italians 1000 years, and it's a difficult balancing act to keep to curatorial standards, not making the art too populist. It's still very confusing, consulting with everybody within a democratic process. And in the postmodern era it is difficult for people to exercise discretion in terms of curatorial standards.'

above: BRONWYN OLIVER, Trace, 2001 (detail), copper, 30 x 245 x 15 cm, included in the National Sculpture Prize and Exhibition 2001, courtesy National Gallery of Australia, Canberra.

left: NEIL ROBERTS,
Ramp, 2001, metal,
canvas and wood object;
glass and lead, 167 x 87 x
116 cm, included in the
National Sculpture Prize
and Exhibition 2001,
courtesy National Gallery
of Australia, Canberra.

right: KEVIN CONNER, Victoria Street woman, 2000, bronze, 88 x 28 x 28 cm, included in the National Sculpture Prize and Exhibition 2001, courtesy National Gallery of Australia, Canberra.

below: AH XIAN, Human human – lotus, cloisonné figure 1, 2000–2001 (detail), cloisonné ware, 160 x 55 x 33 cm, winner, the National Sculpture Prize and Exhibition 2001, courtesy National Gallery of Australia, Canberra. The largest public-art project completed to date, Roma Street Parklands in Brisbane, commissioned public art to the value of \$1,174,215. While the response from the general public has been positive, the art has little presence, with the exception of the signature pieces, for example Scott Redford's *Automatic for the people (ROCK)*. This is deliberate however. Curator Tim Morrell's intention was that the artwork be low profile, based on research which suggested that 'people don't go to the park to look at art'. The art is, as a result, well integrated into the landscape

be encountered unexpectedly. Most of those involved in public art agree with Morrell that 'it is fair to say that the great public works are not done yet', a result he suggests that is 'to do with the newness of it here. I think we're also conscious of the ghastly things produced in the name of public art in the past elsewhere'. The conundrum is perhaps best summed up by Shane Thompson: 'Government by its nature is concerned with managing risk. Art by its nature is risk-taking.

Therein

lies the

dilemma

in public

art.'

design and unobtrusive, designed to



With public art representing a significant and increasing investment in sculpture outside the private realm, debate about processes and protocols is both healthy and necessary. But, as in many areas, private investment is leaving the public realm standing. In terms of aesthetic adventure it may be who dares wins.

Sculpture 2002, 12 Sydney venues, October 2001 – January 2002; Sculpture by the Sea, Bondi, 1–11 November 2001; The Helen Lempriere National Sculpture Award, Werribee Park, Victoria, March – May 2002; National Sculpture Prize and Exhibition 2001, National Gallery of Australia, Canberra, 30 November 2001 – 10 March 2002; Fathoming, Gold Coast City Art Gallery and regional tour, 17 May – 30 June 2002; Robert Klippel, 1920–2001, Australian Art Resources, Melbourne, 9 August – 28 September 2001; John Kelly, Niagara Galleries, 29 January – 23 February 2002; Robert Klippel Retrospective, Art Gallery of New South Wales, Sydney, 10 August – 13 October 2002.

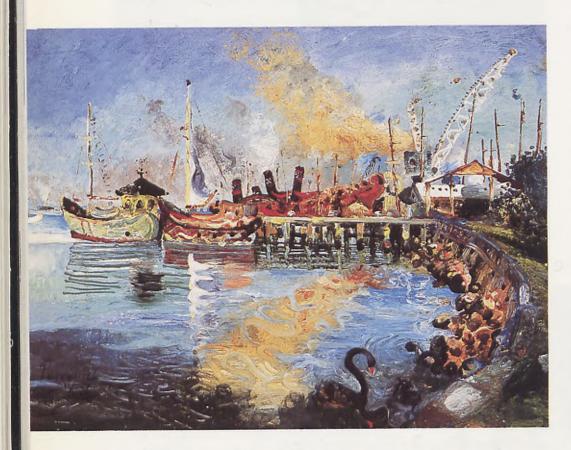
LOUISE MARTIN-CHEW

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

Hot season sales

FIRE AND WATER PAINTINGS MAKE A SPLASH

A ustralian art dealers can kiss their long summer holidays, which once stretched from mid-December to early March, goodbye. Rodney Menzies, proprietor of the Melbourne-based Deutscher-Menzies – formed three years ago to challenge the multinationals operating in Australia – has added an extra season to the Australian auction year. The sale of Australian and International Fine Art held by Deutscher-Menzies on 5 March at Paddington Town Hall, a regular venue for Sotheby's Sydney sales, was additional



to the auctions held by the three big auction houses in April, July and November. Weeks ahead of the expected first April auction, the result of the March sale suggested it would be repeated – possibly by other auction houses which lost out on a big slice of business – especially if the market survives an expected round of interest-rate increases. Low interest rates have been repeatedly cited as a major factor in the 1990s boom.

With a gross of \$6.2 million, a high 80.2 per cent sold by volume and 85.2 per cent by value, the Deutscher-Menzies sale demonstrated that serious buyers were looking much earlier in the year than previously thought. Or at least they were out in early 2002, and in Sydney, which had in the past been neglected by the major auction houses, and for

whose buyers the sale was therefore a rare event. Heavily investing in Melbourne real estate because of decisions taken at a time when charging a buyers premium was illegal in New South Wales, the two major overseas auction houses, Sotheby's and Christie's, are doing their sums again about Sydney auctions. The Deutscher-Menzies sale results appeared to challenge the age-old belief that the indoor lifestyle of Melbourne was more conducive to the sale of art than that of outdoor-oriented Sydney. Yet possibly Sydney has made more money from the IT and financial services booms of the 1990s than Melbourne, and the March sale was dominated by big-ticket works by Brett Whiteley, an artist most closely associated with Sydney. However, the sale was also a national affair and it followed solid sales by certain dealer galleries that had opened early in the new year.

The scheduling of an Australian and International Paintings sale by affiliate Lawson-Menzies on 6-7 March at their rooms in Sydney's Rocks seemed not to confuse buyers but to multiply them, as interstate buyers had an added reason to come to town. This Lawson-Menzies sale too proved rewarding with a gross of \$1.44 million, more than double the amount usually taken at a Lawson's art sale before the September 2001 takeover of the firm by Rodney Menzies. The extra season, especially if it attracts the other auction houses to also schedule sales, is expected to accentuate the market's serious stock shortfall, a problem which appears to have been overcome in the short term by the market's willingness to pay higher prices for paintings which have only recently changed hands. Old timers likened this to the game of pass-the-parcel, which has tended to distinguish past auction booms at their peak. Almost certainly, some of the paintings may not even have been hung since they last went under the hammer.

Sulphur smoke, painted in 1959 by John Perceval, sold for the best price at the Deutscher-Menzies sale, reaching \$596,900. The work had been sold by the same auction house for \$332,500 in November 1999. While Perceval's death in 2000 may have boosted its price, Jeffrey Smart is still very much alive and his Over the flaminia, 1986, sold for \$259,050, against \$155,500 by the same house in May 2000. Neither, of course, were Sydney subjects and Perceval was an artist more closely identified with the Melbourne art scene. Painted in Sydney in 1978, Brett

left: JOHN PERCEVAL, Sulphur smoke, 1959, oil and tempera on composition board, 91 x 121.5 cm, courtesy Deutscher-Menzies. Whiteley's *The orange table* could have been anywhere. The picture had previously been in Melbourne where it was auctioned by Christie's in May 2000. Selling for \$468,750 at Deutscher-Menzies, this also offered its pass-the-parcel vendor a small profit.

The sales were light on traditional art where reminders –



beach scenes connoting the pleasanter ways auctiongoers might have been spending their summer months - were mainly to be found. This was just as well for Deutscher-Menzies's brave new experiment as buyers have been showing a huge lack of interest in these scenes, even those by Elioth Gruner, Australia's

Boudin, which had received a mixed response in the November sales. The \$259,050 paid for Arthur Streeton's *Study for Still glides the stream*, 1887–88, showed that there was still at least one serious buyer (stockbroker Peter Burrows) for important impressionist paintings, but only at an attractive price. The work only scraped past its lower estimate.

B. E. Minns's watercolour *Bondi Beach*, 1925, topped its upper estimate to make \$13,118, but Deutscher-Menzies's awareness that their clients appreciated beach interludes – even if they were prepared to sacrifice them – was best reflected in a dealer purchase of more modern works on the subject. A copy of Max Dupain's iconic photograph *Sunbaker*, 1937, sold for \$17,887, while Robert Dickerson's *Woman at Bondi Beach*, 1996, went for \$51,700.

The importance of subject matter in setting values was challenged on numerous occasions, seen especially in the high prices paid for an unusually large number of works depicting fires so soon after the Sydney Christmas bushfires two months earlier. This trend began at lot one with Tim Storrier's *Dawn of a new day*, 1997, which made \$51,700, and peaked with Perceval's *Sulphur smoke*. Whiteley's luscious and colourful *Orange Fiji fruit dove*, c. 1983, sold for \$561,950, when up to \$700,000 had been expected, while the same artist's black-and-white *Reclining nude* sold for \$259,050 against an estimate of \$120,000 to \$150,000. Bidders presumably had taken comfort from

the fact that the auction house had, as indicated by a dot against the catalogue entry, guaranteed the vendor an undisclosed return on this painting.

Guarantees of this kind appear to have played a major role in the Deutscher-Menzies success story. The Streeton was also guaranteed. The sales confirmed a trend – underlined by the private sale of the Orica collection for a sum believed to be in excess of \$12 million last December – for corporations to sell rather than buy art. Not pressed by the same trading problems as the paint-maker Orica, Santos was a major vendor of works by John Olsen at the same sale. They also confirmed stronger long-term gains in modern Australian art. Sigean landscape, a work done in France by Brett Whiteley and sold by Christie's in 1994 for \$7000, made \$82,250 at Lawson-Menzies, while *The large tanker* by Jeffrey Smart sold for \$107,325 at Deutscher-Menzies. It was consigned by another stockbroker, Cameron Williams, who had bought it for \$4800 from a gallery in 1984, the year it was painted.

Australian and International Fine Art, Deutscher-Menzies, Sydney, 5 March 2002; Australian and International Paintings, Lawson-Menzies, Sydney, 6–7 March 2002.

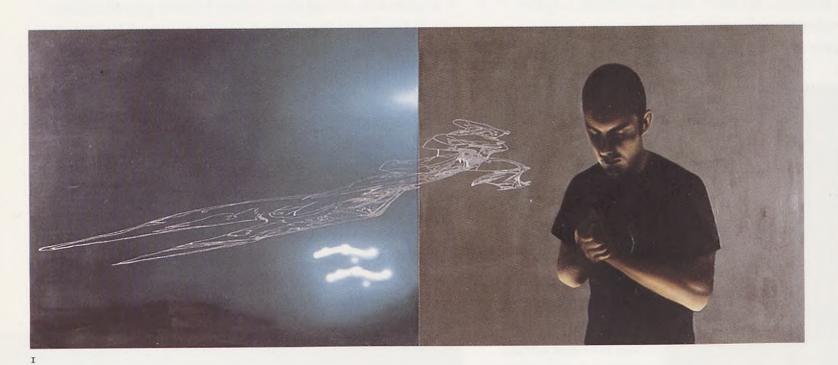
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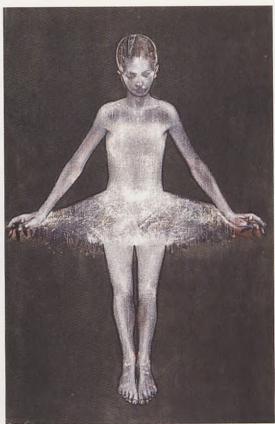
Terry Ingram's column appears every Thursday in the Australian Financial Review.



above: TIM STORRIER, Dawn of a new day, 1997, oil on canvas, 122 x 152.5 cm, courtesy Deutscher-Menzies.

right: ROBERT DICKERSON, Woman at Bondi Beach, 1996, acrylic on canvas, 150 x 120 cm, courtesy Deutscher-Menzies.

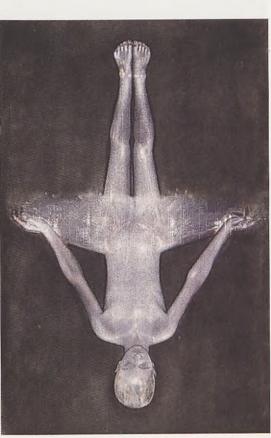




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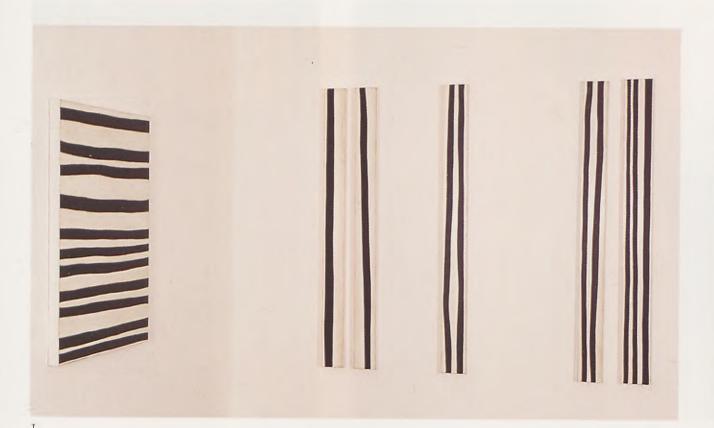






2b

1. JUAN FORD, There can only be one, 2001, oil and engraving on aluminium, 100 x 240 cm, Dianne Tanzer Gallery, Melbourne. 2. GODWIN BRADBEER, Innocent diptych – Innocent IV and V, 1995–2002, chinagraph, pastel and graphite on paper, each panel 190 x 130 cm, Annandale Galleries, Sydney. 3. STEWART MACFARLANE, The studio, 1993, oil on canvas, 183 x 244 cm, Brisbane City Hall, Brisbane.
4. IRENE BARBERIS and S!X (DENISE SPRYNSKJ and PETER BOYD), Plastique, 2002, metal-mesh and polyvinyl chloride, dimensions variable, installation view, Melbourne Fashion Festival, RMIT Gallery, Melbourne.









1. SALVATORE GERARDI, Untitled, 2001, from 'Landlines and Pulse' series, oil on wood, dimensions variable, installation view, King Street Gallery on Burton, Sydney. 2. DIANNE JONES, Jones's picnic, 2001, inkjet on canvas, 73.7 x 113 cm, edn 10, Niagara Galleries, Melbourne. 3. LAURENS TAN, Café curtains I – IV, 2000, backlit photographs of 4 Wollongong Chinese café curtains in aluminium frames, each 125 x 300 x 150 cm, Gallery 4A, Sydney. 4. YAYOI KUSAMA, Dots obsession – new century, 2000, 11 balloons, vinyl dots, dimensions variable, installation view, Roslyn Oxley9 Gallery, Sydney.



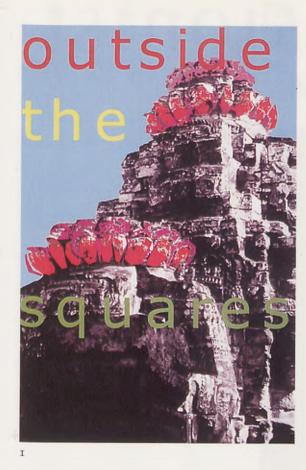








1. VIVIENNE SHARK LEWITT, Finished, 2001, oil on linen, 81 x 92 cm, The lan Potter Museum of Art, Melbourne. 2. BRUCE ARMSTRONG, Eagle, 2002, bronze and wood, 226 x 54 x 31 cm, Axia Modern Art, Melbourne. 3. LAUREN WILLIAMSON, Inside out, 2001, oil on canvas, 111 x 76 cm, William Mora Galleries, Melbourne. 4. LYNNE ROBERTS-GOODWIN, Bad bird 14, 2001, from 'Bad Birds' series, C-type photograph, 150 x 85 cm, Fosdick-Nelson Gallery, New York and Boutwell Draper Gallery, Sydney. 5. RICHARD STRINGER, Untitled (Landscape with bees), 2000, aluminium and bronze, 1.8 x 2.5 x 1.4 m, Sculpture Square Limited, Singapore. Photograph Ian H. Hill.







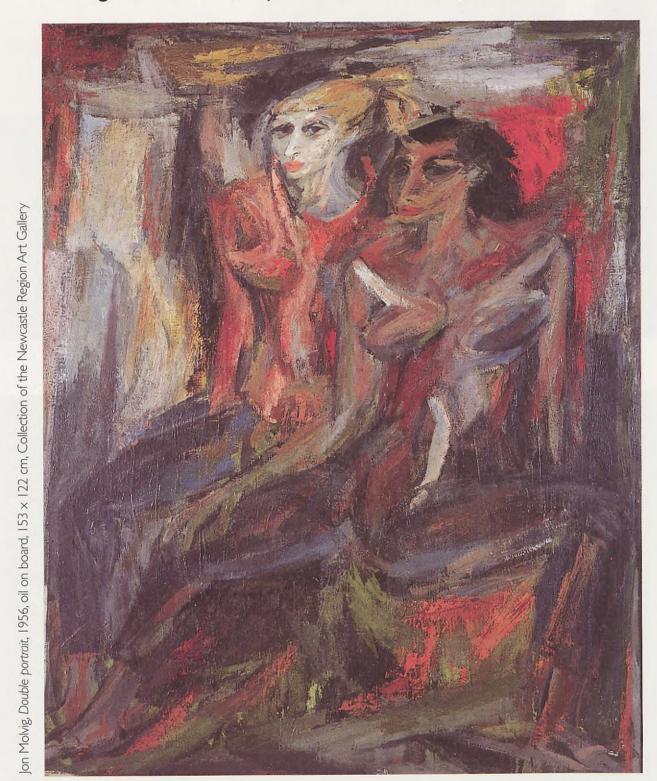




^{1.} KAREN CASEY, SALLY GRAY, JILL ORR, TONY SCOTT, ASTRID SPIELMAN, outside the squares, 2000–2001, from 'Lotus Series', digitally manipulated photograph, text and inkjet print, Redgate Gallery, Beijing, Mass Gallery, Melbourne and Tin Sheds Gallery, Sydney. 2. EUNICE NAPANANGKA, Tali and rockholes near Tjukurla, 2002, acrylic on linen, 198 x 152 cm, Hogarth Galleries, Sydney. 3. JELLE VAN DEN BERG, Moses 17, 2001, oil on canvas, 40 x 54 cm, Stella Downer Fine Art, Sydney. 4. LOUISANN ZAHRA, Funnel, 1996, bridal tulle, fuse wire, cotton, 3 x 3 x 12 m, Grand Central Gallery, Melbourne. Photograph John Brash. 5. JONATHAN NICHOLS, adidas 2, 2002, oil on linen, 108 x 96 cm, Kaliman Gallery, Sydney.

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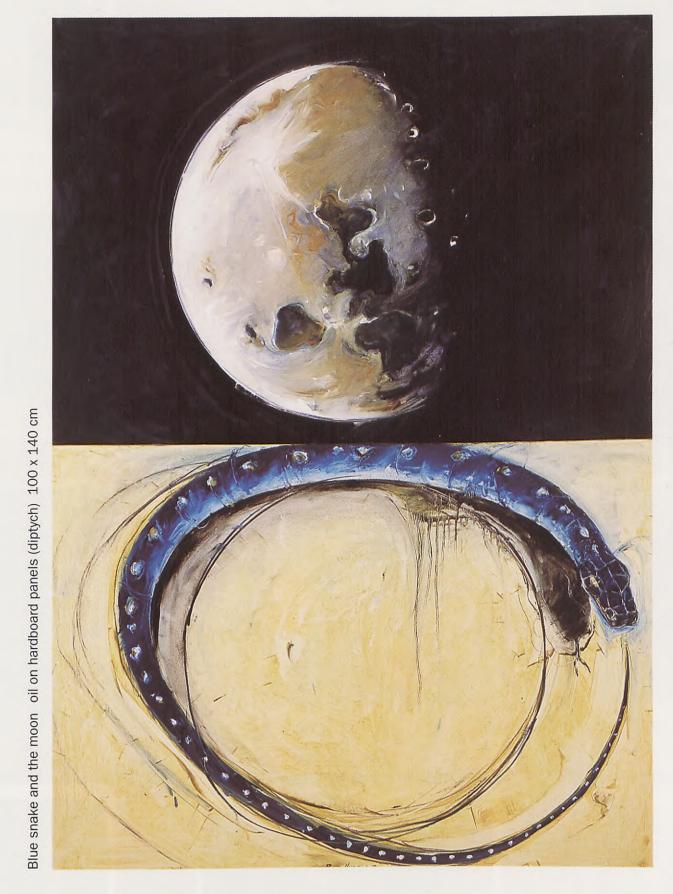






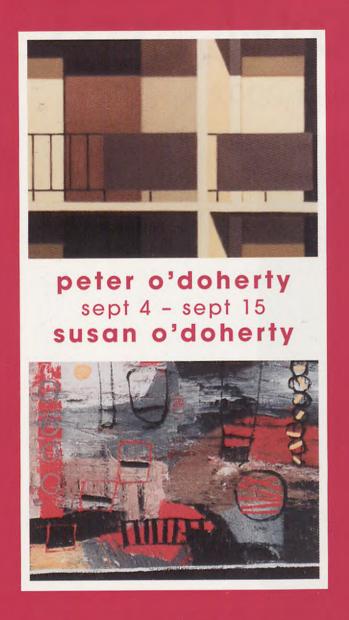
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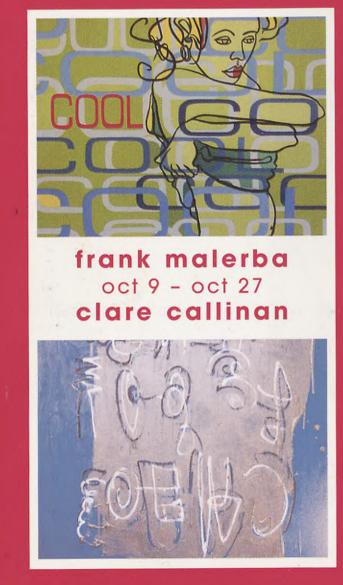
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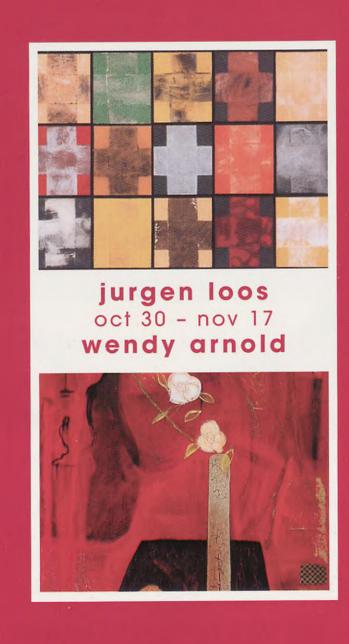


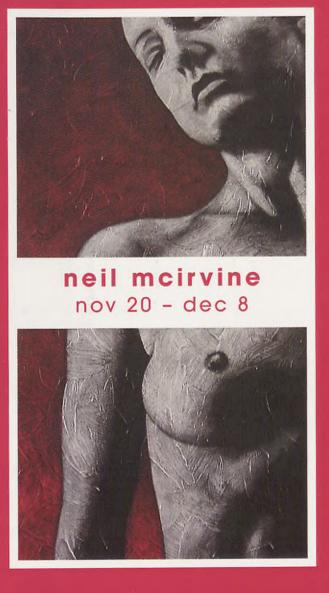


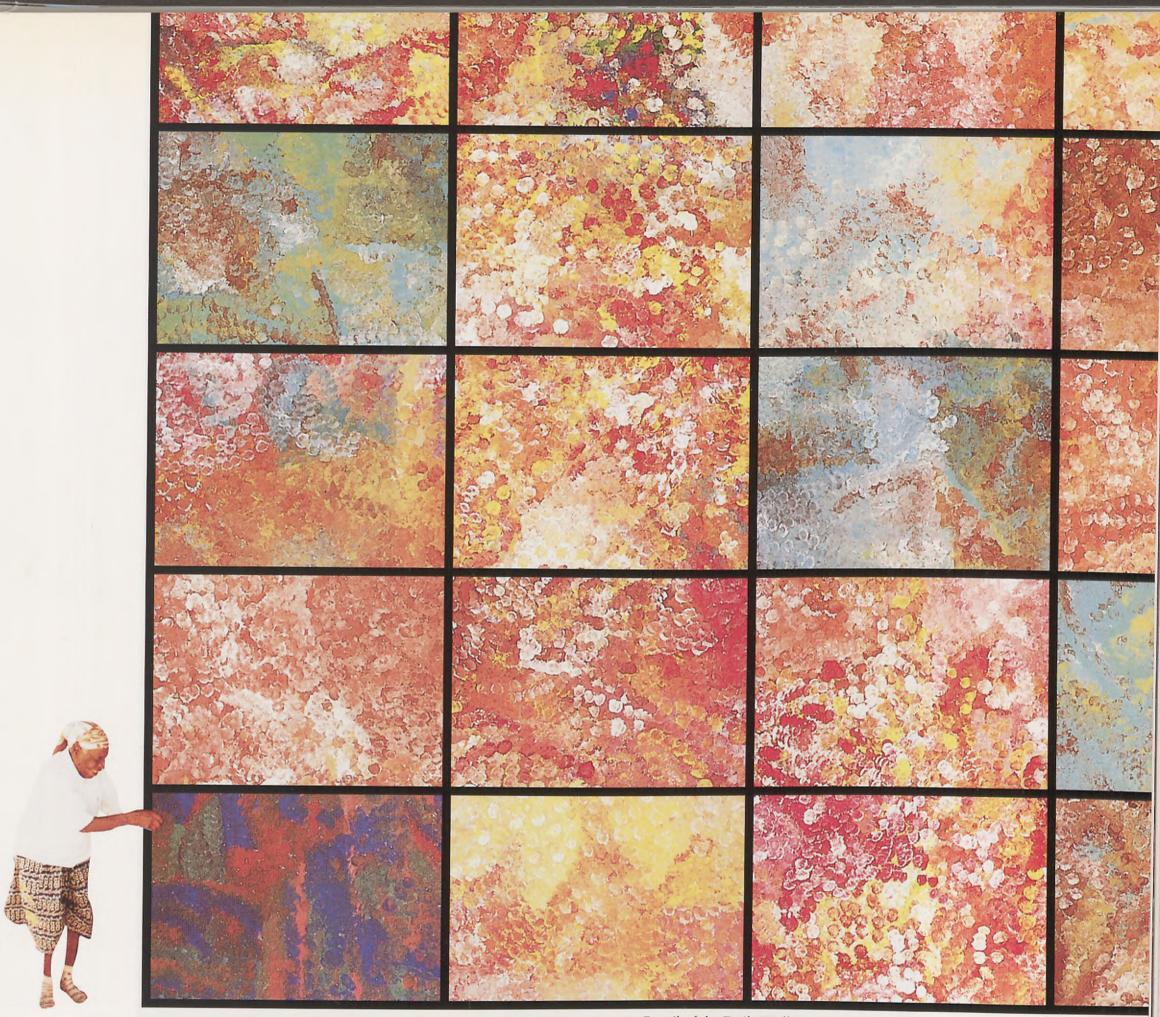
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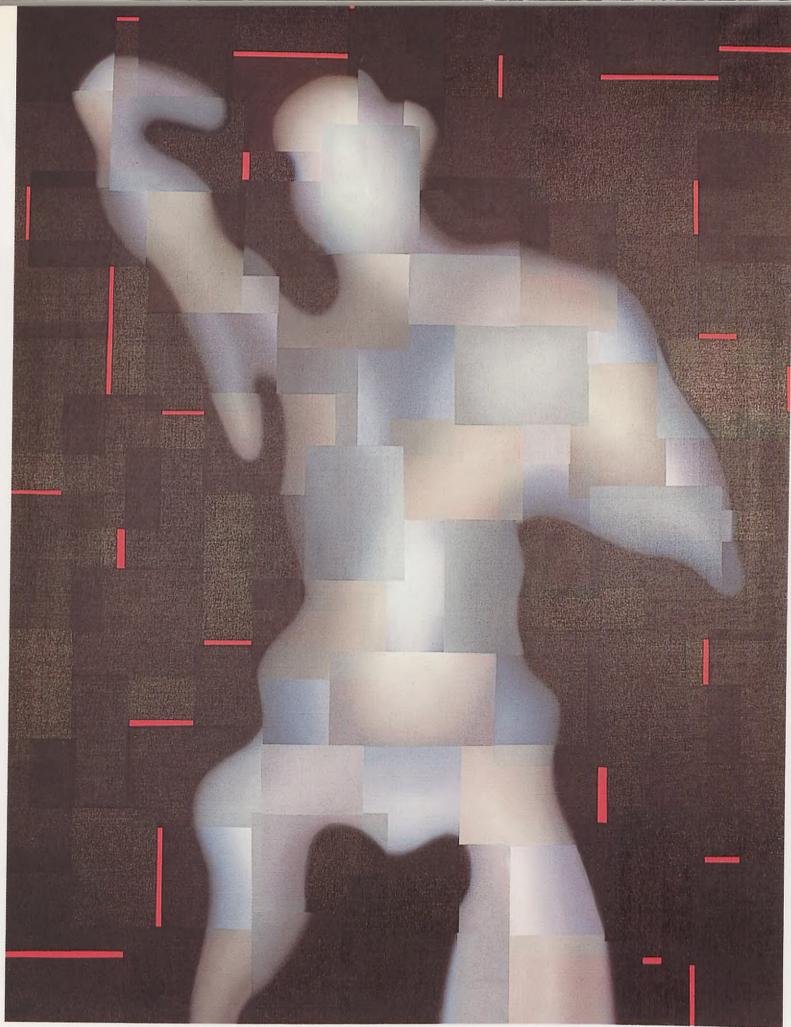
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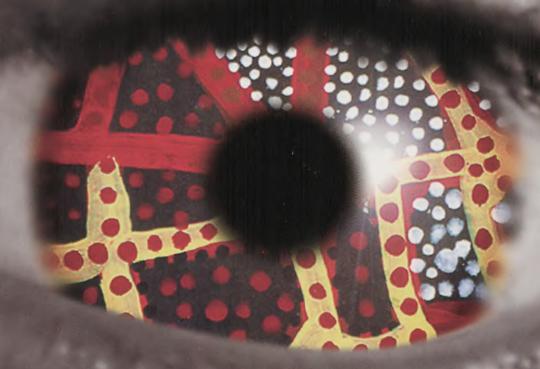
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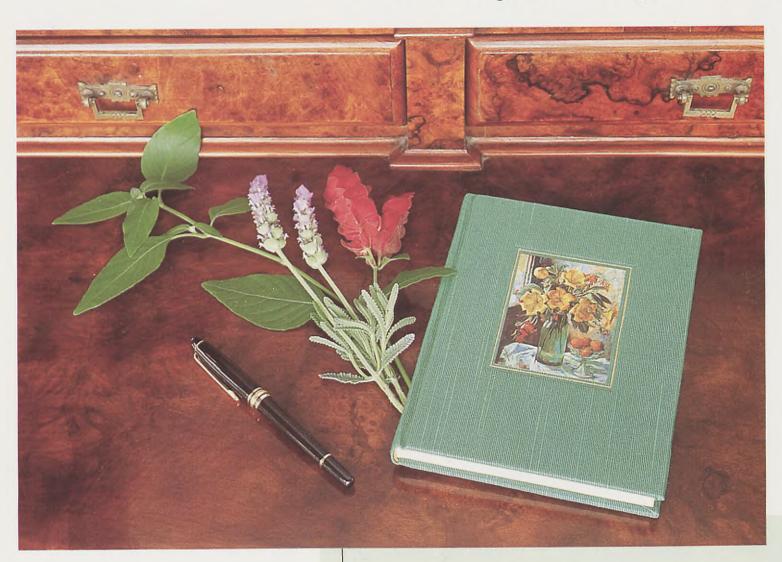
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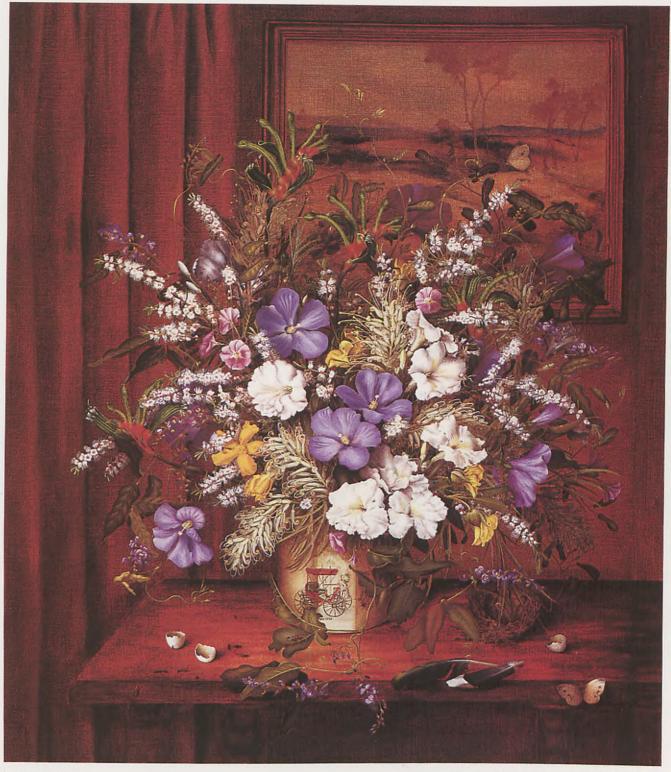
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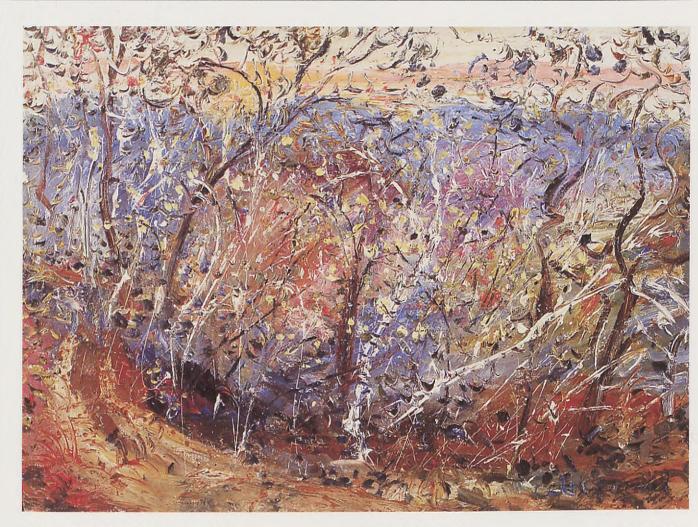
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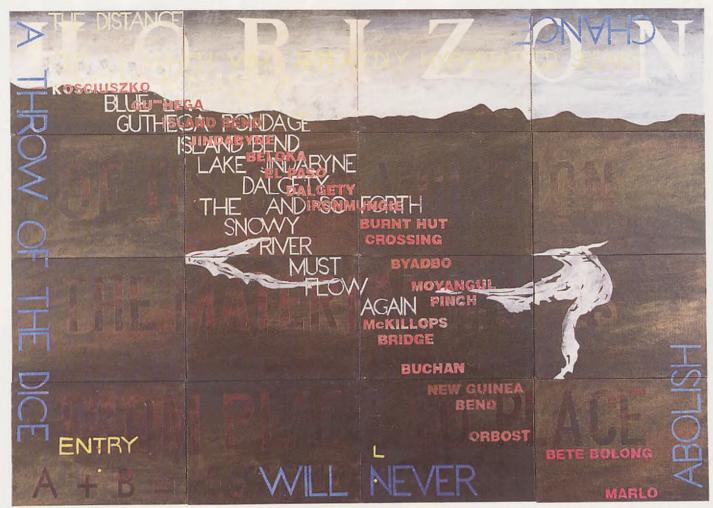
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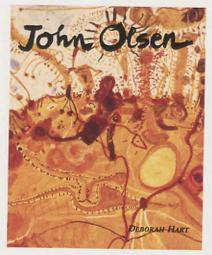
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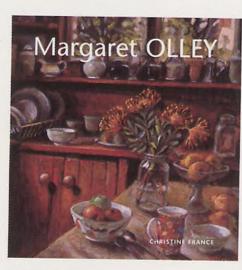


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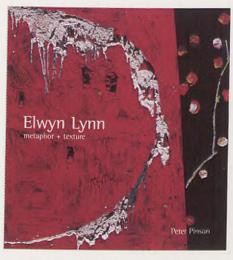
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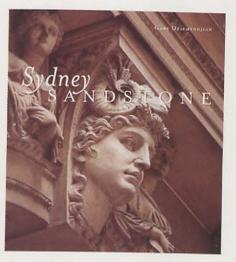
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Gladstone Regional Art Gallery and Museum

To 28 Sep

MATTHEW FLINDERS The Ultimate Voyage

A State Library of New South Wales national touring exhibition commemorating Flinders' circumnavigation of Australia 1801 – 1803. Sponsored by The Australian, Singapore Airlines, Channel Seven and Visions of Australia. Local sponsors Gladstone Port Authority, Calliope Shire and Gladstone City Councils

11 Oct - 2 Nov

PAINTING NATIVE TITLE

Exploring and interpreting native title issues. A Gurang Land Council exhibition assisted by Visions of Australia and toured by the Regional Galleries Association of Queensland

From 9 Nov

MARTIN HANSON MEMORIAL ART AWARDS & EXHIBITION The 27th Annual Art Awards

Sponsored by local business and the community, administered by the Gallery and Museum. Entries close 2 November



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

WOLLONGONG

WOLLONGONG CITY GALLERY

To 6 Oct

THE MOUNT KEMBLA MINING DISASTER Marking the 100th anniversary of the Mount Kembla mining disaster

PETER DE LORENZO: THE TUNNEL Video installation examining the mine as a metaphor

To 27 Oct

MALE DOMESTIC The creative pursuits of male migrants within the domestic environments

of their families and home

NONE MORE BLACKER Exploring the influence of glam rock and heavy metal music in relation to contemporary Australian art.

A 200 Gertrude Street touring exhibition

WOLLONGONG CITY GALLERY

cnr Kembla and Burelli Streets WOLLONGONG NSW 2500 Tel: (02) 4228 7500 Fax: (02) 4226 5530 email: gallery@wollongong.nsw.gov.au Website: http://wcg.1earth.net Open: Tues-Fri 10am-5pm Weekends and public holidays: 12-4pm Closed: Mondays, Good Friday, Christmas Day, Boxing Day and New Years Day



MILDURA ARTS CENTRE

6 Sep - 27 Oct

WHAT'S GOING ON!

Contemporary Aboriginal art from the

Murray Darling region

4 Oct - 10 Nov

PRISM OF PURPOSE

Paintings & drawings by Alexandra Lyall

4 Oct - 1 Dec

VINE FASCINATION

Recent works by Rosa Purbrick

1 Nov - 15 Dec

PAPER AS OBJECT

A Noosa Regional Gallery touring exhibition

MILDURA ARTS CENTRE

199 Cureton Avenue MILDURA VIC 3502 Tel: (03) 5018 8330 www.mildura.vic.gov.au Daily 10 am - 5 pm Free admission on presentation of this advertisement (or photocopy) ends 31 March 2003

UNIVERSITY ART MUSEUM

3 October – 23 November

Modernist Houses of Queensland Architects - Hayes & Scott

Curated by Andrew Wilson

6 December - 28 February

Jay Younger

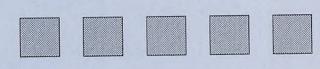
Contemporary investigations of recent political, social and cultural Queensland experiences



University Art Museum

Level 5 Forgan Smith Tower University of Queensland Brisbane QLD 4072 Tel: (07) 3365 3046 Fax (07) 3365 9004 artmuseum@mailbox.uq.edu.au





Toowoomba Regional ART Gallery

To 29 Sep Norman Lindsay and his Nudes

Well known for his flamboyant and sometimes erotic subject matter, this exhibition on Norman Lindsay brings together never-before seen photographs he took as both reference and study material for his paintings, drawings and etchings. A Monash Gallery of Art touring exhibition

15 Sep - 27 Oct Toowoomba Biennial Acquisitive Art Award

Fourth Biennial Award featuring painting, works on paper, photography, ceramics and small-scale sculpture

From 31 Nov Graham Burstow Photographs

An exhibition of photography by Toowoomba's Graham Burstow

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



GRAFTON REGIONAL GALLERY

Home to the Jacaranda Acquisitive Drawing Award

To 20 Oct Portraits Without Names: Palestinian Costume

A Spanish Sojourn and other interludes: Catherine Parker

Petits Amis: Alisa Dewhurst

23 Oct – 8 Dec The Jacaranda Acquisitive Drawing Award

Drawings from the Collection

Maria Kontis: Recent Works

158 Fitzroy Street, GRAFTON NSW 2460 Australia PO Box 25 Grafton 2460 Tel: (o2) 6642 3177 Fax: (o2) 6643 2663 Tues–Sun 10am–4pm Admission by donation Email: mail@graftongallery.nsw.gov.au

PORT MACQUARIE HASTINGS REGIONAL GALLERY

in association with

MANNING REGIONAL ART GALLERY

presents

MCA UNPACKED featuring works selected by well-known identities from the Museum of Contemporary Art Collection

6 Sep – 6 Oct MANNING REGIONAL GALLERY MCA UNPACKED includes Boyd, Firth-Smith, Gascoigne, Haring, Parr, John Young

4 Sep – 20 Oct PORT MACQUARIE REGIONAL GALLERY MCA UNPACKED includes Fiona Foley: dilly bags & fish traps, Barbara Hepworth, Tapies, McCahon, Gascoigne and Jenny Watson



PORT MACQUARIE HASTINGS REGIONAL GALLERY

Clarence Street Port Macquarie NSW 2444
Tel: 02 6581 8737 Wed to Fri 10 – 4, Sat and Sun 11 – 3

23 Oct - 1 Dec

PORTRAITS 2000: AN ODYSSEY

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MANNING REGIONAL ART GALLERY

12 Macquarie Street Taree NSW 2430 Tel: 02 6551 0961 Wed to Sat 10 – 4, Sun 11 – 4

10 Oct – 10 Nov

MAX DUPAIN

From 14 Nov

ART ANGELS, ACCESSIBLE ART

MUSWELLBROOK REGIONAL ARTS CENTRE

September 2002

2002 Archibald Prize

A Museums and Galleries Foundation of NSW touring exhibition

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

Tamworth City Gallery

To 15 Sep

Art & Land: Contemporary Australian Visions

An exhibition that explores contemporary views of the landscape through painting, drawing, sculpture and sound. A Noosa Regional Gallery touring exhibition

Rhopography: Photography by Joachim Froese Contemporary photographs that scrutinise the role of classical still-life painting traditions using insects as subject-matter. A Regional Galleries Association of Queensland touring exhibition

21 Sep - 10 Nov

15th Tamworth Fibre Textile Biennial: Material Witness Showcasing the work of twenty-four of Australia's finest textile artists using familiar materials, techniques and objects in some very unexpected ways

From 16 Nov

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Between Easels: 2002 TAFE Graduate Students' Exhibition Showcasing works by graduates of the Advanced Diploma and Diploma Fine Arts courses, New England Institute of TAFE, Tamworth Campus



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



Tweed River Regional Art Gallery

Home of the Doug Moran National Portrait Prize

To 15 Sep

TWEED WOOD AWARD 2002: **CRATE EXPECTATIONS** Thirty woodworkers have been challenged to create a work that will fit in a small crate

Portraits from the collection

18 Sep - 20 Oct

AFRAID OF THE DARK Looking at the role played by race in the development of Federation in Queensland using cartoons from 1880 to 1905

ONE TREE PROJECT

23 Oct - 17 Nov

TAFE SHOW

Portraits from the collection

From 20 Nov

HSC EXHIBITION A showcase of artworks created by the Tweed's HSC students

Portraits from the collection

Tweed River Regional Art Gallery

5 Tumbulgum Road, PO Box 816 MURWILLUMBAH NSW 2484 Wed to Sun 10-5

Tel: (02) 6670 2790 Fax: (02) 6672 7585

Admission Free



Albury Regional Art Gallery

To 22 Sep	Fleming Muntz Albury Art Prize Purchase award for works on paper
20 Sep – 13 Oct	New Window on the World ARAG collection
27 Sep – 30 Nov	Boy's Room A celebration of boy's culture
27 Oct – 27 Nov	Spatial Narratives 3 Christopher Köller
1 – 30 Nov	Caught in the Rear View Mirror Roy & HG
From 15 Nov	Charles Sturt University BA Photography

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.alburygallery.nsw.gov.au Daily 10.30am - 5pm, closes 4pm weekends Access for the disabled. Free admission



GIPPSLAND ART GALLERY . SALE

OPERATED ON BEHALF OF WELLINGTON SHIRE COUNCIL

AMANDA THOMPSON Recent works on paper TO 15 SEP

RINGS OF HISTORY Contemporary Craft from To 29 SEP

> Historical Timbers. A Museums and Galleries Foundation of NSW touring exhibition

THOOKAY NGAWEEYAN: YOUNG VOICES

Koori childrens' art from Museum Victoria

5 Oct - 3 Nov SALT OF THE EARTH Stephen Routledge.

environmental photography. A Wangaratta

Exhibitions Gallery touring exhibition

COMMON THREAD Deborah Klein, Shane Jones 5 Oct - 10 Nov

and Catherine Pilgrim

SCRIPT Exploring text as image FROM 9 NOV

GIPPSLAND ART GALLERY GROUP FROM 16 NOV

Works by regional artists

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

To 22 Sep

Wunderkammer 02

Examines the intersection between artefacts developed for the tourist market and contemporary art practices

27 Sep - 27 Oct

Play

The psychological significance of play, and the use of toys as a medium and vehicle of meaning in contemporary art practice

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

Maitland City Art Gallery



Brough House, Church Street, MAITLAND NSW 2320 Tel: (02) 4933 1657, (02) 4933 6725 (A/H) Fax: (02) 4934 8396 Mob: 0427 290807 Email: artgallery@maitland.nsw.gov.au www.maitland@infohunt.nsw.gov.au Mon to Sun 1–4 FREE ADMITTANCE Public holidays and other times by appointment

3 11

29 Aug – 22 Sept Cartoon Milestone: Ginger Meggs Celebrates 80 Years
From the Bunker Cartoon Gallery

26 Sep – 20 Oct TERTIARY STUDENT ART AWARD (1976 – 2002) HUNTER VALLEY AREA

24 Oct - 17 Nov Selections from the Prints of the Permanent Collection

Gallery Grounds Sculpture of the Month
Sep 2002 Peter Read 'Exchange'

Oct 2002 Pippa Robinson 'The Fence Around the Farmyard II'
Nov 2002 Natalie Sherring 'You Are King'

Foyer Gallery Mini-Exhibitions Council hours Mon to Fri 8.30–4.30
Sep 2002 'Eccentric Spirits II' Selected Works by Sharon Tompkins
Oct 2002 Selected Works from the Maitland Camera Club

Nov 2002 Selected Works by Peter Joass

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

Sep 2002 William Pidgeon 'Old Cooks River Bridge'
Oct2002 Charles Lewis 'Time and Figures No. II
Nov 2002 Marta Herbertson 'Untitled'

MOSMAN ART GALLERY

Exhibition Schedule for September – November 2002

7 Sep – 13 Oct Margaret Preston in Mosman A selection of some

of Margaret Preston's most significant works created during the 40 years that she lived in Mosman

The Harbour and the Hawkesbury: Recent works by John Caldwell Survey exhibition examining the similarities and contrasts of the 'Sydney Basin'

similarities and contrasts of the 'Sydney Basin'

Redlands Westpac Art Prize The annual Redlands

Redlands Westpac Art Prize The annual Redlands Westpac Prize is a \$15,000 acquisitive painting prize for works by leading Australian contemporary artists

From 8 Nov Life in the Emperor's Tomb: Ceramics from Ancient China Works from the famous Tsui Collection (NGA)

Beyond the Great Wall: The Art of Mudanjiang in Northern China Chinese traditions collide with western art influences. An exhibition of recent paintings, drawings and calligraphy from Mudanjiang



Mosman Art Gallery

Cnr Short Street & Myahgah Road, Mosman 2088. Tel (02) 9978 4178 Fax (02) 9978 4149 Open 7 days: 10 am – 5pm Free Admission



BATHURST REGIONAL ART GALLERY

4 Oct - 24 Nov

PATHWAYS Greg Daly

A major survey exhibition curated by Gillian McCracken, selected largely from the artist's own collection. Greg's dialogue with form, glaze and rich surfaces have set his work apart for the last 30 years

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MAUREEN HANSEN & JUNE TUPICOFF

Recent paintings inspired by Hill End.

Both artists participated in the residency program in 2001. Supported by the NSW Ministry for the Arts

8-9 Nov

CENTRAL WEST CERAMIC FOCUS
Working the Surface

Conference focusing on the ceramic surface.

Demonstrations and discussions by leading Australian ceramic artists including Greg Daly, Janet De Boos,
Patsy Hely, Fiona Hiscock, David Ray and Gail Nicholls.

Enquiries 02 6331 6066 or brag@bathurst.nsw.gov.au

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



Moree Plains Gallery

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

TO 29 SEP

Men's Business

Local young Moree Kamilaroi men

13 SEP - 5 OCT

Regional High Schools Exhibition from the north-west of New South Wales

11 OCT - 2 NOV

Houses and Humpies

Surat Aboriginal Family history group

FROM 15 NOV

Building the Sydney Harbour Bridge

Henri Mallard

Moree Plains Gallery

Cnr Heber and Frome Streets, Moree NSW 2400 Tel: (02) 6757 3320 Fax: (02) 6752 7173 Tues to Fri 10–5, Sat 10–2, Sun 11–2 www.moreeplainsgallery.org.au



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

To 8 Sep

Appassionata

Salvatore Zofrea

A series of one hundred woodblock prints from a visual diary of Zoffrea's journey through life

6 Sep - 20 Oct

Painting Conceptions

Recent works by Brett Bailey

Exploring new possibilities of paint on canvas, paper, clothing and jewellery

13 Sep - 20 Oct

Painted from Memory

John Bloomfield

A survey

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

CAIRNS REGIONAL GALLERY

To 15 Sep

SURREALISTIC

An exhibition prepared by three Far Northern schools in conjunction with three local artists.

To 29 Sep

OTHERWORLDS:

IMAGES OF FANTASY AND FICTION

Explores the mystery of imagined worlds through aspects of fantasy and surrealist imagery.
Features work by Brett Whiteley, Rick Amor, Yves Tanguy and James Cunningham.
A Queensland Art Gallery travelling exhibition

13 Sep - 3 Nov

FATHOMING

Works by Bronwyn Oliver, Sarah Robson, Donna Marcus, Krista Berga, Lucky Kngwarreye and Hilarie Mais. A Regional Galleries Association

of Queensland sculpture exhibition

From 20 Sep

NEW PAINTINGS: DIANA CROOKE



Cnr Abbott and Shields Streets CAIRNS Qld 4870 Tel: (07) 4031 6865 Fax: (07) 4031 6067 Mon to Fri 10am-6pm Sat to Sun 1pm-6pm email: info@cairnsregionalgallery.com.au website: www.cairnsregionalgallery.com.au

14 September - 27 October

A primrose from England: 19th century narratives from the collection of Bendigo Art Gallery

A Bendigo Art Gallery travelling exhibition

The Robert Jacks Drawing Prize

Exclusive to Bendigo Art Gallery

2 November – 8 December

Robert Jacks: Reasons to be cheerful

Exclusive to Bendigo Art Gallery

Imaging Identity & Place

A Grafton Regional Gallery travelling 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

Art Directory

Oueensland

ADRIAN SLINGER

33 Hastings Street, NOOSA HEADS 4567 Tel. (07) 5473 5222 Fax (07) 5473 5233 adrianslingergallery@bigpond.com For many years the gallery has provided a fine art consultancy for the individual needs of both the private and corperate sector. The gallery specialises in collection strategies, investment advice and design advice. Representing the internationally acclaimed New York painter David Rankin, plus Boyd, Tucker, Nolan, Perceval, Olsen, Pugh, Hodgkinson, Blackman, Crooke, Rankin, Peart, Majzner, Lynn, Makin and many others. Sat – Wed 10 – 5, closed Thur – Fri, or by appointment

ALAN PURNELL FINE ART

Brisbane's West, BRISBANE UBD192/G9
Tel./Fax (07) 5464 3742
alan_purnell@bigpond.com
www.alanpurnell.com.au
Contemporary realist, mostly Queensland
landscape and seascape works for private
and corporate investment. An extensive,
constantly changing exhibition in
traditional mediums, conservation framing.
Gallery viewing by appointment

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.
Wed – Sat 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

A WHITE PATCH GALLERY

T64 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.
Tues – Sun 10 – 5, open public holidays

FIRE-WORKS GALLERY

11 Stratton Street, NEWSTEAD, 4006
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.
Tues – Fri 11 – 6, Sat 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 14 September: 'Remembering Childhood', a display of games and toys linked to the 'When I Was Young' exhibition From 21 September: 'Choirs and Coal', transplanting Welsh culture To 6 October: Springfield Lakes Survey of the local arts scene 11 October to 10 November: 'Watersheds and Catchments of Ipswich', entries and winning works from the World Habitat Day Photographic Awards To 27 October: 'Home Corner', household objects transformed by artists From 16 November: Annual TAFE Visual Arts Students Show. 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.
Mon – Fri 10 – 5, Sat – Sun 11 – 5

GRAHAME GALLERIES AND EDITIONS

I 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'.
Tues – Sat II – 5

LIGHTHOUSE GALLERY

On the Noosa River, TEWANTIN 4567
Tel. (07) 5449 7205 Fax (07) 5449 7805
noosaglen@lighthousegallery.com.au
www.lighthousegallery.com.au
This uniquely located and spacious gallery
now incorporates other Rockart sculpture
galleries on the Sunshine Coast. Continuous
exhibition of a blend of paintings by outstanding Australian artists and exquisite
Shona sculptures from Zimbabwe.
Daily 10 – 5

LOGAN ART GALLERY

cnr Wembley Road and Jacaranda
Avenue, LOGAN CENTRAL 4114
Tel. (07) 3826 5519 Fax (07) 3826 5350
artgallery@logan.qld.gov.au
www.logan.qld.gov.au
Regular program of local artists' work.
National touring exhibitions. 'Logan,
a Sense of Place' Collection. Exhibitions
change approximately every four weeks.
Tues – Sat 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. Tues – Sat 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
From 12 September: 'APT 2002', the internationally renowned Asia-Pacific
Triennial returns in 2002. APT offers
audiences works by a smaller, more select
group of highly influential and innovative
artists who have made an outstanding
contribution to contemporary art over the
last three decades. The gallery has secured
the participation of artists Nam June Paik,
Lee U Fan, Yayoi Kusama and the work

of the late Montien Boonma. The international standing and achievements of these four artists demonstrate the reputation that the APT has established over the past 10 years
12 October to 1 December: 'Martin Lewis – Stepping into the Light', exhibiting the Australian-born artist who moved to New York and studied in Japan. Comprising forty-five framed works plus photographs.

QUT ART MUSEUM

Daily 10-5

QUT Cultural Precinct,
2 George Street, BRISBANE 4000
Tel. (07) 3864 5370 Fax (07) 38645371
To 29 September: 'The Seventies and
Australian Painting: A Dialogue of Styles'
6 September to 2 November: 2002
International Digital Art Awards
3 October to 3 November: 'Calling Home',
from the School of Design and Built
Environment
From 11 October: 'Home Sweet Home:
Contemporary British Design for the
Home'.
Tues – Fri 10 – 4, Sat – Sun 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 Olley, Olsen, RobertsonSwann, Hanssen Pigott and Baas-Becking.
September: The William Bowmore
Collection
October: Queensland Wildlife Group
November: Granite Belt Artist Month.
Mon – Fri 10 – 4, Sat 1 – 4, Sun 10 – 1

STILLWATER STUDIO

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

SYLVIA MEISSNER ART COLLECTION

Shop 147–148 Marina Mirage, 74 Seaworld Drive, MAIN BEACH 4217 Tel. (07) 5527 0049 Fax (07) 5570 6151 www.sylviameissner.com.au The art of healing through colour and nature. Each oil painting taps into the level of 'Chi Energy' and 'Ley Lines' of the Earth. The artists 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.
Tues – Sat 10 – 5.30, or by appointment

TWIN WATERS ART GALLERY

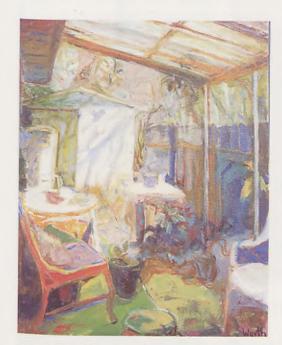
Shop 7, Ocean Drive, Twin Waters MUDJIMBA 4564
Tel. (07) 5450 6090 Fax (07) 5450 5285
Affordable works of excellence by leading Australian and Queensland artists with international representation. Monthly exhibitions in air-conditioned comfort.
Over 200 pieces on display combined with sculpture, jewellery and pottery.
Approximately one-hour drive from Brisbane, next to Twin Waters

Tues – Sun 10 – 5, open public holidays

International Golf Club.

THE TOWN GALLERY & JAPAN ROOM

(formerly the Verlie Just Town Gallery and Japan Room) 3rd Floor, Charlotte House,



GEORGINA WORTH, Oleander Shadows I, oil on canvas, 51 x 40.5 cm, Artarmon Galleries.

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.

Mon – Fri 10 – 4, or by appointment

New South Wales

ABORIGINAL AND PACIFIC ART GALLERY

Level 8, Dymocks Building,
428 George Street, SYDNEY 2000
Tel. (02) 9223 5900 Fax (02) 9223 5959
Representing Kitty Kantilla, Freda
Warlipinni, Jean Baptiste Apuatimi,
Kubarkku and his sons, Tiwi artists,
Yvonne Koolmatrie, Butcher Cherel, Owen
Yalundja and Warburton glass artists.
Specialising in older bark paintings and
carvings from Arnhem Land. Shields,
boomerangs, recent works on paper and
canvas also available.
Tues – Fri 10 – 5.30, Sat 10 – 2

ALBURY REGIONAL ART GALLERY

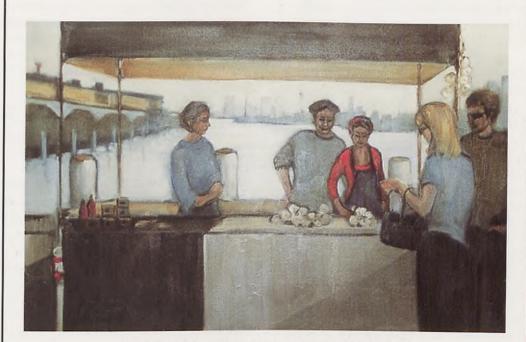
546 Dean Street, ALBURY 2640 Tel. (02) 6023 8187 Fax (02) 6041 2482 alburygallery@alburycity.nsw.gov.au www.alburycity.nsw.gov.au/gallery To 15 September: Raimond de Weerdt, Ruth Whyte Focus Exhibition To 22 September: Fleming Muntz Albury Art Prize for works on paper 20 September to 13 October: New Work 27 September to 30 November: 'Spatial Narratives', Christopher Köller I to 30 November: 'Boy's Room', a celebration of youth culture 18 October to 17 November: Charles Sturt University BA Photography graduates I to 30 November: 'Roy and HG: Caught in the Rear View Mirror'. Access for the disabled. Free admission. Mon - Fri 10.30 - 5, Sat - Sun 10.30 - 4

ANNANDALE GALLERIES

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. Tues – Sat 11 – 5

ARTARMON GALLERIES

479 Pacific Highway, ARTARMON 2064 Tel. (02) 9427 0322 Established in 1955 to represent the paintings, drawings and sculpture of contemporary artists. Six major solo



Judy Pennefather, FRAS, 'Markets, Darling Harbour', oil



LAVENDER BAY GALLERY

ROYAL ART SOCIETY OF NEW SOUTH WALES



Judy Pennefather, FRAS, 'Marche de Fleur', oil

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 Tel: 02 9955 5752 Fax: 02 9925 0064

exhibitions annually, interspersed with mixed exhibitions. Collector's room by appointment. Mon - Fri 10 - 5, Sat 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. 7 September to 10 November: 'Albertina: Old Master drawings from Vienna', one of the most important and extensive collections of works on paper in the world, bearing the name of its founder, Albert, Duke of Saxe Teschen (1738–1822) 14 September to 10 November: 'Others', works by photo-artists Vanila Netto, Alex Kershaw and Harold David To 22 September: Simryn Gill: Selected Works 1992-2002 To 13 October: Robert Klippel Retrospective, exhibiting works from the 1940s to 2001 by one of Australia's greatest sculptors To 12 January: 'Pumpuni Jilamara', Tiwi art To January 2003: '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. Mon - Fri 11 - 6, Sat 9.30 - 4

AUSTRALIAN GALLERIES

15 Roylston Street, PADDINGTON 2021 Tel. (02) 9360 5177 Fax (02) 9360 2361 Director: Stuart Purves. Gallery Manager: Suzie Melhop. enquiries@australiangalleries.com.au To 7 September: William Robinson, recent paintings 17 September to 12 October: Alex Kosmas, recent sculpture 22 October to 16 November: John Coburn, recent paintings From 26 November: Peter Kingston, recent paintings. Mon – Sat 10 – 6

AUSTRALIAN GALLERIES, WORKS ON PAPER, SYDNEY

24 Glenmore Road, PADDINGTON 2021 Tel. (02) 9380 8744 Fax (02) 9380 8755 enquiries@australiangalleries.com.au Director: Stuart Purves. Gallery Manager: Alex Taylor. To 8 September: Kevin Lincoln, water-14 September to 13 October: Peter D. Cole, recent works on paper

19 October to 17 November: Barbie Kjar, recent works on paper From 23 November: Louis Pratt, 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. Mon - Fri by appointment, Sat - Sun 11 - 6, during exhibitions Tues – Sun 11 – 6

BARRY STERN GALLERY

19 Glenmore Road, PADDINGTON 2021 Tel. (02) 9331 4676 Fax (02) 9380 8485 Gallery Director: Dominic Maunsell. bstern@zip.com.au www.barrysterngalleries.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. Tues – Sat 11 - 5.30, Sun 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 7 October: 'Bush Colour', works on paper by female artists from the Maningrida Region; 'ARTEXPRESS'; Works by Hill End artist Joanne Linsdell 11 October to 24 November: 'Pathways', Greg Daly; Maureen Hansen and June Tupicoff, recent paintings From 29 November: 2001 Hermann's Art Awards; 'Burning', Judy Cotton. Tues - Sat 10 - 5, Sun and public holidays 2 - 5

BBA GALLERY

77 Buckland Street, CHIPPENDALE 2008 Tel./Fax (02) 8399 2710 bbagallery@hotmail.com Director: Bryan Hooper. Contemporary Australian painting, sculpture, works on paper and photography. Large open stockroom and monthly exhibitions. Wed-Sat II-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. Tues – Sat 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. Thurs-Mon 11-4

BOUTWELL DRAPER GALLERY

84 George Street, REDFERN 2016 Tel. (02) 9310 5662 Fax (02) 9310 5851 idm@jdmodels Representing Richard Goodwin, David Griggs, Rodney Pople, Locust Jones, Mark Gerada, Su Baker, Julie Fragar, Mark Titmarsh, David M. Thomas, Craig Easton, Lynne Roberts-Goodwin, Clare Firth-Smith, Debra Phillips, Simon Barney, Lyell Bary, Paul Livingston, Emil Goh, Ken Unsworth and John E. Hughes. Wed-Sat 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. Mon - Sat 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. Thurs – Fri 10 – 4, (booked groups and appointments only), Sat – Sun 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 Contemporary Australian painting, sculpture and works on paper. Representing John Anderson, Peter Anderson, Andrew Bennett, Peter Boggs, Dean Bowen, Chris Capper, Tony Chadwick, Michael Cusack, Robert Eadie, Julia Griffin, Claire Martin, Fiona Murphy, Andrew Powell, Darien Pullen, Anne Ross, Ed Rush, Gordon Shepherdson, Peter Simpson, Luke Sullivan, Luke Wagner, Judith van Heeren. September: Peter Boggs; Fiona Murphy October: Andrew Bennett November: Dean Bowen. Tues – Sat II – 6

BROKEN HILL REGIONAL ART GALLERY

cnr Blende and Chloride Streets, BROKEN HILL 2880 Tel. (08) 8088 5491 Fax (08) 8087 1411 bhartgal@pcpro.net.au

artgallery.brokenhill.nsw.gov.au One of Australia's oldest regional galleries. Featuring a diverse collection of local and international artworks, touring exhibitions and educational programs. Mon - Fri 10 - 5, Sat - Sun 1 - 5

CAMPBELLTOWN CITY **BICENTENNIAL ART GALLERY**

Art Gallery Road, CAMPBELLTOWN 2560 Tel. (02) 4620 1335 Fax (02) 4620 1385 art.gallery@campbelltown.nsw.gov.au Changing exhibitions of national and regional art. Also featuring Japanese and sculpture garden and art workshop centre. Tues - Sat 10 - 4, Sun and public holidays 12-4 Mon groups by appointment

COFFS HARBOUR REGIONAL GALLERY

cnr Coff and Duke Streets, COFFS HARBOUR 2450 Tel. (02) 6648 4860 Fax (02) 6648 4862 To September: 'The Spirit of Calligraphy', 24 international, Australian and local 11 September to 26 October: 'The Sport Show', Coffs Harbour Advocate, best photographs From 30 October: 'ARTEXPRESS'. Wed-Sat 10-4

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: Colin Diamond. Gallery Manager: Anna Layard. Exhibiting original international fine art: Rembrandt, Goya, Renoir, Cézanne, Manet, Miró, Derain, Kandinsky, Bonnard, Giacometti, Pissarro, Matisse, Picasso, Braque, Chaine, Dali, Laurencin, Marini, Masson, Minaux, Motherwell, Roig, Tobiasse, Vuillard and Chagall. Also exhibiting a selection of fine Australian works on paper. Mon – Sat 10 – 8, Sun 10 – 6

COOKS HILL GALLERIES

67 Bull Street, COOKS HILL 2300 Tel. (02) 4926 3899 Fax (02) 4926 5529 mail@cookshill.com www.cookshill.com Representing Arthur Boyd, Sidney Nolan, Fred Williams, Charles Blackman, John Olsen, John Perceval, Russell Drysdale, Norman Lindsay, Brett Whiteley, Tom Roberts, Arthur Streeton, Frederick McCubbin, Ray Crooke, Jeffrey Smart and Charles Conder. 20 September to 21 October: Steve Glassborow, sculpture; Ken Strong, paintings 25 October to 18 November: Georgina Elms, ceramics; Warrick Timmins, sculptures

From 22 November: Rob Ward, bronze sculptures. Fri, Sat and Mon 11-6, Sun 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, Tom Arthur, Geoff Bartlett, Janik Bouchette, Nicola Brown, Grace Burzese, Mark Draper, Peter Godwin, Ulvi Haagensen, Nigel Harrison, Paul Hopmeier, David Horton, Geoff Ireland, Brian Koerber, Michael Le Grand, Russell McQuilty, Brad Munro, Harvey Shields, Tony Slater, Philip Spelman, David Teer, Belinda Tozer and David Wilson. Wed-Sat 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.

25 September to 20 October: Max Linegar, paintings and works on paper

paintings and works on paper 23 October to 17 November: Peter Olive, paintings From 20 November: David Frazer, paintings and woodblock prints.

DUBBO REGIONAL GALLERY

Tues – Sat 11 - 6, Sun 1 - 6

165 Darling Street (opp. Victoria Park), DUBBO 2830
Tel. (o2) 6881 4342 Fax (o2) 6884 2675
7 September to 3 November: 'The Darling: Known to the Bakandji people as the Baaka', photographs of the Darling River by Ruby Davies, created using a handbuilt pinhole camera. Enlarged to mural size, they depict the landscape near Wilcannia where the artist spent much of her childhood
From 9 November: 'Kangaroo and Map', tells the controversial story of the first Australian Commonwealth stamp

To December: 'Salt/Water: Visual art from

the Basin', works by artists from the textile, painting, printmaking, sculpture and photomedia workshops at the ANU School of Art. The artists were engaged in sustained fieldwork in two river catchments in the Murray-Darling Basin with support from the Murray-Darling Basin Commission.

Tues – Sun 11 – 4.30, closed Mon 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.
Mon – Sat 10 – 6, Sun 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. Wed – Sun 10 – 5

GALERIA ANIELA FINE ART

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.
Fri – Sun 11 – 6

GALLERY 460

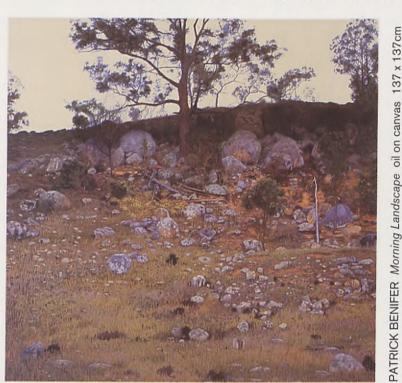
460 Avoca Drive, Green Point, GOSFORD 2251
Tel. (02) 4369 2111 Fax (02) 4369 2359
g460@ozemail.com.au
www.gallery46o.com
Dealer of Australian works from the 1920s
to the 1970s. Changing exhibitions by leading Australian artists. Eight-hectare sculpture park.
Woolloomooloo office by appointment.
Daily 10 – 5

THE DIVIDED LANDSCAPE

Paintings by Patrick Benifer and Tim Winters

at

3 - 15 September



AUSTRALIAN ART LINK Art Consultants

Tel: 02 9901 4300 Email: art@austartlink.com.au



MARY PLACE GALLERY Tel: 02 9332 1875

12 Mary Place Paddington Daily 10am - 6pm

MARY PLACE

ART&AUSTRALIA 167

M WINTERS Ivanhoe acrylic on canvas

90 × 90

GALLERY SP SYDNEY

2 Danks Street, WATERLOO 2017
Tel. (02) 9318 0448 Fax (02) 9318 0447
gspsydney@hotmail.com
Director: Young-Ran Park.
Exhibiting international and Australian
contemporary paintings, drawings, prints
and sculpture. Promoting cultural exchange
between Australian and Korean artists.
Tues – Sat 11 – 5

GITTE WEISE GALLERY

56 Sutherland Street,
PADDINGTON 2021
Tel./Fax (02) 9360 2659
weisegal@chilli.net.au
Gitte Weise Gallery (formerly Kunst)
exhibits and represents work by contemporary Australian and international artists.
Established 1992.
Tues – Sat 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. Mon – Fri 10 – 4.30, Sat and public holidays 1 – 4, or by appointment

GOULD GALLERIES

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

GRANTPIRRIE

86 George Street, REDFERN 2016
Tel. (02) 9699 9033 Fax (02) 9698 8943
www.grantpirrie.com
gallery@grantpirrie.com
Directors: Stephen Grant and Bridget Pirrie.
Exhibiting Australian, international and
Indigenous contemporary art, the gallery
challenges convention by exploring
boundaries and questioning tradition.
Wed – Fri 11 – 6, Sat 11 – 5

GOW LANGSFORD GALLERY

2 Danks Street, WATERLOO 2017
Tel. (02) 9699 1279 Fax (02) 9699 1379
info@gowlangsfordgallery.com.au
Director: Karl Hutter.
Gallery Manager: Sharne Thomas.
Works by prominent New Zealand artists
Colin McCahon, Len Lye and Ralph Hotere
are exhibited alongside contemporary
talents such as Michael Parekowhai and
Shane Cotton, as well as a wide range of

selected works by local and international artists.

Tues - Sat 11 - 6

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. Tues – Sat 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.
Tues – Sun 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.
3 to 29 September: Vanessa Ashcroft
1 to 27 October: Denis Clarke
29 October to 24 November: 'Five Young
Artists'
Changing monthly group exhibition
by gallery artists.

HOGARTH GALLERIES ABORIGINAL ART CENTRE

Tues-Sun 10-6

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.
Tues – Sat 10 – 5

HOGLUND ART GLASS GALLERY

Queen Victoria Building,
455 George Street, SYDNEY 2000
Tel. (02) 9264 5511 Fax (02) 9264 5311
sydney-gallery@hoglund.com.au
www.hoglund.com.au
Original art glass by Olga Höglund, Marie
Simberg-Höglund, Erika Höglund and
Australian and international glass artists.
Contemporary jewellery by established
and emerging jewellery artists. Touring
and regularly changing exhibitions. The
collectable art glass is made using the rare
techniques of Graal, Sommerso and
Incalmo, and is shipped worldwide.
Open daily

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 28 September: 'African Marketplace', popular culture and contemporary art from Africa
3 October to 9 November: 'With and Without You – Re-visitations of art in the age of AIDS', in association with Gay Games VI Cultural Festival
14 to 30 November: 'A Silver Lining and a New Beginning', celebrating the gallery's
25th anniversary and future developments.
Mon – Fri 10 – 5, Sat 1 – 5, closed Sun 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.
Mon – Sat 10 – 6, Sun 1 – 6

THE KEN DONE GALLERY

I 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 artrelated 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 Open by appointment

KING STREET GALLERY ON BURTON

102 Burton Street, DARLINGHURST 2010 Tel./Fax (02) 9360 9727 kingst@bigpond.com Representing contemporary Australian artists, Jo Bertini, Andrew Christofides, Elisabeth Cummings, John Edwards, Gail English, Hugo Farmer, Anne Ferguson, David Floyd, Salvatore Gerardi, Paul Higgs, Frank Hinder Estate, Robert Hirschmann, Robert Hollingworth, James Jones, Jan King, Martin King, Alexander McKenzie, Idris Murphy, Amanda Penrose Hart, Jenny Sages, Wendy Sharpe, Jeannette Siebols, Noel Thurgate, John Turier, Kate Turner, Savanhdary Vongpoothorn and Emma Walker. Tues - Sat 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.
Tues – Sat II – 6

LIBBY EDWARDS GALLERIES

47 Queen Street, WOOLLAHRA 2025
Tel. (02) 9362 9444 Fax (02) 9362 9088
syd@libbyedwardsgalleries.com
Manager: Susie McNicol.
Contemporary Australian paintings and
sculpture by leading and emerging artists.
Representing Melissa Egan, Esther Erlich,
Christopher Lees, Gordon Richards, Jann
Rowley, Elizabeth Wadsworth, Margarita
Georgiadis, Jill Lewis, Mark Gawne,
Waldemar Kolbusz, Willy Sheather,
Matejo Simmenko, Nicholas Daunt and
Belynda Henry.
Mon – Sat 11 – 6, Sun 1 – 5

LISMORE REGIONAL ART GALLERY

Tel. (o2) 6622 2209 Fax (o2) 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.

Tues – Fri 10 – 4, Sat – Sun 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. To 8 September: 'Glass State 2001', a major survey exhibition of contemporary glass practice in Australia, toured by the Jam Factory, Adelaide; 'Figuratively Speaking', recent work by glass artist Sallie Portnoy 13 September to 13 October; 'Luna Park is Yellow', works and installation pieces by Patrick Carroll; 'Max Dupain's Manly', beach images from the 1930s-1950s 18 October to 10 November: 'Larsen and Lewers', works by the prominent jewellers, silversmiths and designers; 'From Within', Jane Whiteley, works 16 November to 1 December: Brookvale

16 November to 1 December: Brookvale TAFE Exhibition; 'Harold Cazneaux: The Artist and the Northern Beaches', a photographic exhibition.

Tues – Sun 10 – 5

MICHAEL CARR ART DEALER

124A Queen Street, WOOLLAHRA 2025 Tel. (02) 9327 3011 Fax (02) 9327 3155 info@michaelcarr.net www.michaelcarr.net Specialising in the sale and exhibition of international and Australian paintings and sculpture, as well as representing artists including Colin Lanceley, Ron Robertson-Swann, Pat Harry, Sam Fullbrook, Neil Frazer, George Raftopolous, Richard Allen, James McGrath and Kim Westcott.

Tues - Fri 10 - 6, Sat - Sun 12 - 5

MICHAEL NAGY FINE ART

159 Victoria Street, POTTS POINT 2011 Tel. (02) 9368 1152 Fax (02) 9357 2596 michael@nagyfineart.com.au www.nagyfineart.com.au Michael Nagy Fine Art exhibits contemporary Australian art and modern Australian and international art. Tues - Sat 11 - 6, Sun 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. Mon – Fri 9 – 5.30, Sat 9 – 3, Sun 10 – 3

Closed first Sunday of each month

MOREE PLAINS GALLERY Frome Street, MOREE 2400 Tel. (02) 6757 3320 Fax (02) 6752 7173

counihan gallery

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. Tues - Fri 10 - 5, Sat 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 To 6 October: 'Reporting the World - John Pilger's Great Eye Witness Photographers', spanning almost forty years of Pilger's career, over 150 colour and black-andwhite photographs by photojournalists who worked alongside John Pilger; Patricia Piccinini, a selection of works by Piccinini from the late 1990s as well as a body of new work 11 October to 1 December: Mathew Jones and Simon Starling, recent works From 16 October: 'Primavera 2002'

To 10 November: 'Arte Povera: From the

Castello di Rivoli Collection', curated by

the MCA in association with the Castello di Rivoli in Turin, Italy, a major exhibition of important early works from the Italian Arte Povera movement of the 1960s and 1970s. Sponsored by Telstra. 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 From 10 August: Jon Molvig: Expressionist', Newcastle-born artist Jon Molvig was one of the most colourful and temperamental characters in Australian art during the twentieth century. Molvig is renowned for his figurative expressionist paintings. This exhibition brings together 30 major

works and a wide selection of the artist's expressionist drawings. The exhibition will tour to Melbourne, Canberra and Brisbane, and is sponsored by Visions of Australia.

Tues – Sun 10 – 5, public holidays 2 - 5, closed Good Friday and Christmas Day

NIMBIN SCHOOL OF ARTS GALLERY

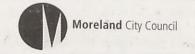
49 Cullen Street, Nimbin 2480 Tel. (02) 6689 1444 Fax (02) 6689 1710 Regular exhibitions featuring artists living and working in and around Nimbin and the North Coast. Painters include Peter Scammell, Ian Pearson, Shirley Miller, Margie Rojo and many more. Sculpture, ceramics, engraved glass, prints, 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. Tues - Sat 10 - 5

Yoghurt

opening 12 september 2002, 5.30 pm





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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. Free admission.
Tues – Sun 11 – 5

PENRITH REGIONAL GALLERY & LEWERS BEQUEST 86 River Road, EMU PLAINS 2750

Tel. (02) 4735 1100 Fax (02) 4735 5663 gallery@penrithcity.nsw.gov.au www.penrithcity.nsw.gov.au/penrithgallery To 8 September: 'River & Rocks', works by Arthur Boyd and Brett Whiteley 14 September to 10 November: 'Hannah Hoch', denounced by the Nazis as degenerate. One of the great artists of the twentieth century. Courtesy Goethe Institute; 'Insomnia', Adam Geczy, photographic and video works From 16 November: 'Central Street Live', Sydney's Central Street Gallery 1966–69 was international and infamous. Featuring John White, Dick Watkins, Vernon Treweeke, Wendy Paramor, Tony McGillick and James Doolin From 18 November: 'Flipside', Australian abstraction, women's art in all its glory. Tues-Sun 11-5

PORT MACQUARIE HASTINGS REGIONAL GALLERY

Clarence Street, PORT MACQUARIE 2444 Tel. (o2) 6581 8737 Fax (o2) 6581 8738 sharnil@hastings.nsw.gov.au The gallery features a program of contemporary exhibitions and a small retail section. Significant touring exhibitions are held which feature well-known artists and collections.

Wed – Fri 10 – 4, Sat – Sun 11 – 3

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 ecosystems and provides suggestions on ways to redirect our economy and society towards sustainability. To 22 September: 'Two-Wheeled Warriors: A history of the Harley-Davidson in Australia'

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
To 20 November: Grand Marnier/Powerhouse Museum Fashion of the Year
To 20 December: 'Engineering Excellence', works by Australia's finest award-winning engineers.
Daily 10 – 5

RAY HUGHES GALLERY

270 Devonshire Street, SURRY HILLS 2010 Tel. (02) 9698 3200 Fax (02) 9699 2716 To 25 September: Brett McMahon, paintings; Del Kathryn Barton, drawings 27 September to 23 October: Michael Bell, paintings and ceramics; Luo Brothers, paintings 25 October to 20 November: Charlie Co (Philippines), drawings; Tony Twigg, paintings and drawings From 22 November: Bill Hay, paintings; Peter Cole, sculpture and drawings. Tues – Sat 10 – 6

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.
Tues – Sun 10 – 5

REX IRWIN ART DEALER

rst Floor, 38 Queen Street,
WOOLLAHRA 2025
Tel. (02) 9363 3212 Fax (02) 9363 0556
rexirwin@rexirwin.com
www.rexirwin.com
To 7 September: Paul Spencer, paintings
10 September to 5 October: Louise
Boscacci, ceramics
8 October to 2 November: Jonathan
Delafield Cook, new work
5 to 23 November: Mark Kessell,
daguerrotypes
From 26 November: Anders Ousback,
ceramics.
Tues – Sat 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 4 to 21 September: Bryan Westwood 25 September to 12 October: Wendy Stokes, abstract paintings; Daniel Pata, paintings and drawings 16 October to 3 November: Richard Byrnes, sculpture; Catherine Fox, paintings 6 to 30 November: Elwyn Lynn, paintings and works on paper from the Estate; Erwin Fabian, sculpture. Tues - Sat 11 - 6

ROSLYN OXLEY9 GALLERY

Soudan Lane (off 27 Hampden Street), PADDINGTON 2021 Tel. (02) 9331 1919 Fax (02) 9331 5609 oxley9@roslynoxley9.com.au Contemporary Australian and international art, paintings, sculpture, photography, installation, video and performance. To 21 September: Simryn Gill and Gary Carsely 26 September to 19 October: Dale Frank and David Noonan 3 to 6 October: Melbourne Art Fair 2002 24 October to 16 November: James Angus and Lindy Lee From 21 November: Bronwyn Oliver and Nell. Tues - Fri 10 - 6, Sat 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.
Tues – Sat 11 – 5, Sun 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.
Wed – Sat 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
Regular exhibitions by leading Australian
artists, including Boyd, Blackman, Crooke,
Dickerson, Olsen, Noland, Shead and
Smart. Extensive stockroom.
Tues – Fri 10 – 6, Sat 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
30 August to 21 September: Hilarie Mais
27 September to 19 October: Peter Watkins
25 October to 16 November: John Young
Sherman Goodhope Sculpture Court:
Toshiaki Izumi and Anthony Pryor.
Tues – Sat 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. To 28 September: Hilarie Mais. Tues – Sat II – 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.
Tues – Fri 11 – 5, Sat – Sun 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.
Tues – Sat II – 4

SOHO GALLERIES

104 Cathedral Court, cnr Cathedral and Crown Streets, SYDNEY 2000 Tel. (02) 9326 9066 Fax (02) 9358 2939 www.sohogalleries.net art@sohogalleries.net Showing young to mid-career contemporary Australian artists. Painting, sculpture and works on paper. Tues – Sun 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 11 September to 12 October: Stephanie Valentin; Sue White; May Lei Hunt 16 October to 16 November: William Yang From 20 November: Group show. Wed – Sat 11 – 9, Tues 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.
Wed – Sun 10 – 5

STURT GALLERY

Range Road, MITTAGONG 2575
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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

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Representing many popular local and interstate artists in regular exhibitions.
Investment art available. Decorative and domestic pottery.
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TIM OLSEN GALLERY

76 Paddington Street,
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tim@timolsengallery.com
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. Tues – Fri 11 – 6, Sat 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, Pro Hart, Norman
Lindsay, Max Mannix, Albert Namatjira,
Margaret Preston, James Willebrant,
Arthur Boyd, David Boyd, Charles
Blackman, John Bradley, Wolfgang Grasse,
Margaret Olley, Hugh Sawrey and
Maynard Waters.
Daily 10 – 5

TREVOR VICTOR HARVEY GALLERY

515 Sydney Road, SEAFORTH 2092 Tel. (02) 9907 0595 Fax (02) 9907 0657 trevorharvey@tvhgallery.com.au www.tvhgallery.com.au Directors: Trevor and Skii Harvey. Contemporary Australian paintings with select investment pieces from established Australian artists. Representing Matthew Ainsworth, Charles Blackman, William Boissevain, Graham Cox, Garry Duncan, Paul Foreman, Jason Jeynes, Gemma Lynch-Memory, Girodano Mazzotti, Kim Nelson, Anelia Pavlova, Gordon Richards, Warren Salter, Dean Vella, Anna Warren. Diana Watson, Judith White and Salvatore Zofrea. Tues - Sat 11 - 6, Sun 12 - 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: Sat – Sun 12.30 – 5.30,
Winter: Sat – Sun 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 and Christopher Hodges.

Wed – Fri 10 – 5, Sat 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 6 September: 'Points of View', works
from the UTS art collection, exhibition
and accompanying book to mark 10 years
of formal collecting
17 September to 18 October: 'Earth Lines',
Kate Briscoe, mixed media
29 October to 15 November: 'Generate –
Migration Heritage Centre', understanding
Australian identity and heritage through
the popular culture of Sydney's youth.
Tues – Fri 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 commencing in May.

Tues – Sat 11 – 5.30, Sun 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.
Mon – Sat 10 – 6, Sun 11 – 5

VON BERTOUCH GALLERIES

61 Laman Street, NEWCASTLE 2300 Tel. (02) 4929 3584 Fax (02) 4926 4195 mail@wowletsgow.com.au www.wowletsgow.com.au To 22 September: John Caldwell, paintings; Sue Jones, ceramics 27 September to 14 October: Cassandra Boyd, paintings and drawings; Chris Fussell, sculpture and works on paper 15 to 24 October: closed for hanging 'Collectors Choice' 24 October: 'Collectors Choice', preview 7pm 25 October to 23 November: 'The Fortieth Annual Collectors Choice', paintings, graphics, sculpture, pottery, weaving, wood-carving and glass From 29 November: Susan Ryman, paintings.

Fri – Mon 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 6 October: Riverina Institute of TAFE, selected works from art and design students; 'Blossoms of Childhood', a selection of children's paintings from Wagga Wagga's sister city, Kunming in China; 'Politics, Prizes and Perseverance', featuring the Wagga Wagga Art Society collection of paintings and associated works, curated by Sarah Last 11 October to 1 December: 'The Big River Show – Murrumbidgee Riverine', works by Elioth Gruner, Russell Drysdale, John Olsen, Rosalie Gascoigne, Arthur Wicks and Gordon Bennett; 'Goya?', contemporary works by Professor Peter Lorincz. Tues - Sat 10 - 5, Sun 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. 3 to 26 September: Mike Worrall, a



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PAUL DELPRAT - Principal

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If you love your art or craft and want to expand your knowledge, or even if you're a beginner and have never had time to explore your own creativity, then the McGregor Summer School is for you.

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USQTOOWOOMBA

modern surrealistic fantasy executed in a baroque style, with all the richness, detail and ambience of that period. Large oil paintings predominantly featuring the 'woman' in either a topiary garden or maze, or a bizarre interior where the theme evokes a classical sensibility of engaging both interest and mystery. Mon – Sat 10.30 – 6

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rog Riley Street, EAST SYDNEY 2010
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watters@mira.net
http://home.mira.net/~watters
10 September to 5 October: Helen Eager,
paintings; Lorraine Jenyns, ceramics
8 October to 2 November: Richard Larter,
paintings
From 5 November: Rod McRae, paintings;
Wally Barda, paintings.
Tues and Sat 10 – 5, Wed – Fri 10 – 8

WOLLONGONG CITY GALLERY

cnr Kembla and Burelli Streets,
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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.
Tues – Fri 10 – 5, Sat – Sun and public holidays 12 – 4, closed Good Friday, Christmas
Day, Boxing Day and New Years Day

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Suite 1, 8th Floor, The Block, 428 George Street, SYDNEY 2000 Tel. (02) 9223 1410 Fax (02) 9232 1595 Contemporary art. Wed – Fri 11 – 6, Sat 11 – 4.30

ACT

ABORIGINAL DREAMINGS GALLERY

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

ANU DRILL HALL GALLERY

Kingsley Street, off Barry Drive, ACTON 2601 Tel. (02) 6125 5832 Fax (02) 6125 2595 anthony.oates@anu.edu.au Director: Nancy Sever. To 22 September: Betsabeé Romero 26 September to 3 November: Juan Davila From 7 November: Drawing Biennale: Contemporary Latin America. Free admission. Wed – Sun 12 – 5.

BEAVER GALLERIES

81 Denison Street, DEAKIN 2600 Tel. (02) 6282 5294 Fax (02) 6281 1315 beaver@interact.net.au Canberra's largest private gallery. Regular exhibitions of contemporary paintings, sculpture, glass and ceramics by established and emerging Australian artists. Gallery and licensed café open daily. 5 to 23 September: South Coast Exhibition, group exhibition; 'Odd couples - transitional creatures', Jenny Orchard, ceramics and paintings 2 to 6 October: Melbourne Art Fair 2002 26 September to 14 October: Kate Briscoe, paintings; Prue Venables, porcelain 17 October to 4 November: 'Canberra Glass', studio glass; Bruce Howlett, paintings From 22 November: 'Christmas Collection', group exhibition; Crispin Akerman, paintings. Daily 10-5

CANBERRA MUSEUM AND GALLERY

North Building, cnr London Crescent and Civic Square, CANBERRA 6000 Tel. (02) 6207 3968 Fax (02) 6207 2177 www.arts.act.gov.au/cmag Innovative exhibitions, exciting public programs. The Canberra Museum and Gallery celebrates social history and visual arts in the Canberra region. The Nolan Gallery displays important works by Sir Sidney Nolan, plus changing exhibitions of Australian art. The Canberra Museum and Gallery and the Nolan Gallery are open Tuesday to Sunday. Please phone for seasonal opening hours. Part of the Cultural Facilities Corporation. Tues – Thurs 10 – 5, Fri 10 – 7, Sat-Sun 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.
September: 'Cream of the Desert', Dorothy
Napangardi; Maggie Napangka; Kathleen
Petyarre; Ronnie Tjampitjinpa
October: Roy Churcher
November: Imants Tillers.
Wed – Sun 11 – 6

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Paintings, original graphics and sculpture
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Canberra's premier retail gallery features
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design, craft and regular exhibitions by
quality traditional and impressionist
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Daily 10-5

NATIONAL GALLERY OF AUSTRALIA
Parkes Place, CANBERRA 2600
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www.nga.gov.au
7 September to 1 December: Recent
Acquisitions in Photography
From 3 October: 'Seeing the Centre:
The art of Albert Namatjira', the first
comprehensive Namatjira exhibition
which will coincide with the centenary
of the artist's birth
From 4 October: 'Jackson Pollock's Blue
Poles', celebrating the fiftieth anniversary
of Jackson Pollock's work; 'The Big

of Jackson Pollock's work; 'The Big Americans', Albers, Frankenthaler, Hockney, Johns, Lichtenstein, Motherwell, Rauschenberg and Stella, major works from the gallery collection of editioned original prints, screens, paperworks and illustrated books

To 6 October: 'Tales of the Unexpected', showing the work of ten artists including, Lyndell Brown and Charles Green, Sally Smart, Anne Wallace and Caroline Williams. Each artist will be represented by a group of work to convey evocative meeting places between past and present, fact and fiction, dream and reality To 17 November: 'Royal Africa: Kings and Chiefs', children's gallery.

Daily 10 – 5, closed Christmas Day

NATIONAL PORTRAIT GALLERY

Old Parliament House, King George Terrace, CANBERRA 2600 Tel. (02) 6270 8222 Fax (02) 6270 8181 npg@dcita.gov.au www.portrait.gov.au The permanent collection includes paintings, drawings, busts, photographs and digital images. Among major works are self-portraits by Nora Heysen and Fred Williams, a recent gift of Charles Blackman's portrait of Judith Wright and family, and images of many other famous Australian ranging from Nellie Melba to Kylie Minogue. Recent additions to the permanent collection include works in all mediums, from the Victorian Tapestry Workshop's unique tapestry portrait of Dame Elisabeth Murdoch to Paul Newton's painting of sporting legend David Campese. Open daily 9 – 5, \$2 adults, \$1 children and concessions

NOLAN GALLERY

Lanyon, Tharwa Drive, Tourist Drive 5, THARWA 2620 Tel. (02) 6237 5192 Fax (02) 6237 5204 Important works by Sidney Nolan including Nolan's first Kelly painting. Changing exhibitions of contemporary Australian art.
Tues – Sun 10 – 4

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Tel. (02) 6285 2218
Fax (02) 6282 5145
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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.
September: Elwyn Lynn, works on canvas
and paper; Peter Pinson, recent works
October: Bela Ivanyi
November: David Larwill.
Wed – Sun 10 – 5

SPIRAL ARM GALLERY

Artspace 71
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71 Leichhardt Street, KINGSTON 2604
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Innovative contemporary art in
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Victoria

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rst Floor, 105 Queen Street,
cnr Queen and Little Collins Streets
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nstott@bigpond.com
www.adamgalleries.citysearch.com.au
Traditional to contemporary Australian
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exhibitions of work by established artists
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during exhibitions, or by appointment

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Tel. (03) 9418 6444
Fax (03) 9418 6499
info@alcastongallery.com.au
www.alcastongallery.com.au
Director: Beverly Knight.
Exhibiting contemporary Aboriginal
art – paintings, works on paper, limitededition prints, sculpture, ceramics and
artefacts.
September: Mangkaja Arts, Fitzroy
Crossing; Bessie Liddle, solo exhibition

October: 'All About Art', annual collectors' group exhibition plus participant gallery at the Melbourne Art Fair 2002, 2–6 October, at the Exhibition Buildings, Melbourne November: Peggy Napangardi Jones, solo exhibition.

Mon – Fri 9 – 5.30, Sat 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.
Tues – Fri 10 – 5, Sat 12 – 5, Sun 1 – 5

ANNA SCHWARTZ GALLERY

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Tues – Fri 12 – 6, Sat 1 – 5, groups by appointment

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AUSTRALIAN CENTRE FOR CONTEMPORARY ART

TII Sturt Street, SOUTHBANK 3006
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acca@connect.net.au
www.artnow.org.au
ACCA is an independent contemporary
art space that provides a platform for
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understanding, awareness and enjoyment
of contemporary visual culture and to
assist in the development of professional
art practice.
Opening in new Southbank premises
mid-2002.

AUSTRALIAN GALLERIES

35 Derby Street, COLLINGWOOD 3066 Tel. (03) 9417 4303 Fax (03) 9419 7769 enquiries@australiangalleries.com.au Director: Stuart Purves. 24 September to 19 October: William Robinson, recent paintings 29 October to 23 November: Peter Neilson, recent paintings. Mon – Sat 10 – 6

AUSTRALIAN GALLERIES WORKS ON PAPER

50 Smith Street, COLLINGWOOD 3066
Tel. (03) 9417 0800 Fax (03) 9417 0699
enquiries@australiangalleries.com.au
Director: Stuart Purves.
Gallery Manager: Murray White.
To 15 September: David Serisier
21 September to 20 October: Contemporary Australian Works on Paper
26 October to 24 November: Peter D. Cole.
Daily 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. Tues – Fri 10 – 5, Sat 12 – 5

AXIA MODERN ART

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.

Mon – Fri 10 – 5.30, Sat – Sun 11 – 5

THE BAND HALL GALLERY

19 George St, KYNETON 3444
P.O. Box 331 Kyneton 3444
Tel./Fax (03) 5422 2734
Mobile 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 contemporary art, sculpture, painting, printmaking, photography, ceramics, performance, digital and installation works.

BRIDGET MCDONNELL GALLERY

Wed – Sun I - 5, or by appointment

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.
Tues – Fri 10 – 5, Sat – Sun 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. Tues – Fri 11 – 4, Sat 1 – 4, Sun 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
September: John Peart, recent works;
Glen Morgan, sculpture
October: 'Painterly Abstraction', also
exhibiting at the Melbourne Art Fair 2002
November: Edwin Tanner, retrospective
of his paintings and works on paper.
Tues – Sat 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 19 September: Ildiko Kovacs, paintings
21 September to 17 October: Sue

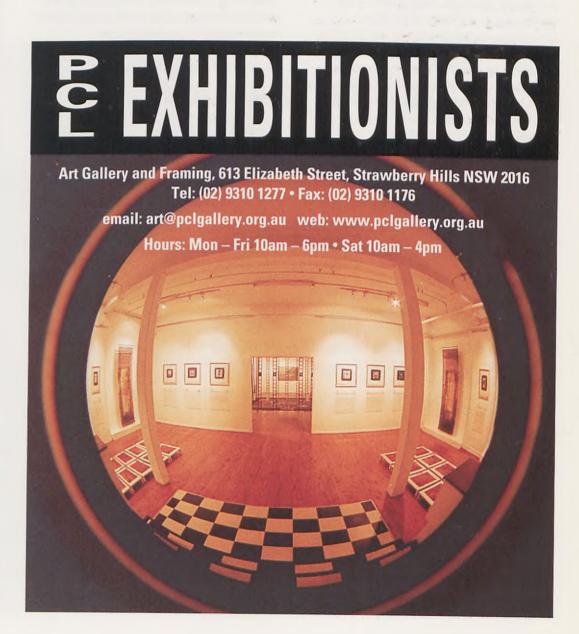
Lovegrove, new works
2 October to 6 October: Melbourne
Art Fair 2002
19 October to 14 November: Trinh Vu,
new works; Warren Langley, glass
From 16 November: Thornton Walker,
paintings and watercolours.
Tues – Fri 10.30 – 5, Sat 11 – 5

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



(fax by arrangement only) casinc@vicnet.net.au www.vicnet.net.au/~casvic/ CASspace 546–564 Collins Street, Melbourne. Exhibitions at CASspace changing monthly. 11 to 23 November: C.A.S. Inc. Members' Exhibition 2002, Artistcare Gallery, Upstairs, 276 Park Street, South Melbourne. Enquiries (03) 9428 0568. Mon - Fri 9 - 6, Sat 9 - 3, Sun 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: Michelle Guglielmo. 12 September to 6 October: 'Yogurt', diverse styles and views on contemporary art 17 October to 10 November: 'Noel Counihan - artist as activist', celebrating a life dedicated to anti-facism, popular art, freedom of speech and expression, acknowledgement of workers'contributions to the war effort, internationalism, anti-McCarthyism, social equity and opposition to imperialist wars 21 November to 1 December; 2002 RMIT University Graduate Show of Textile Design, screen-printing, weaving, experimental textiles and tapestry, linking traditional crafts with contemporary approaches. Wed-Sat 11-5, Sun 1-5

DELSHAN GALLERY

1185 High Street, ARMADALE 3143 Tel. (03) 9822 9440 Fax (03) 9822 9425 Exhibiting selected paintings by prominent Australian artists and regularly changing exhibitions. Featuring Herman Pekel, Piers Bateman, Jill Del-Mace, Henryk Szydlowski and many more. Tues-Sun 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 international artists with monthly solo and group exhibitions. Stockroom works include photographs, prints, assemblages, paintings, drawings and sculpture. Representing Jane Burton, Robert Dickerson, Keith Looby, Antonio Muratore, Kevin Connor, Henry Mulholland, James Clayden, James Davis, Graham Kuo, Adrian Lockhart and Peter Tilley. To 15 September: Henry Mulholland, paintings

16 September to 8 October: Mark Booth, metal assemblages; Rob Stewart, Gregory Richards and Mark McCarthy, recent works 9 October to 9 November: Graham Kuo, paintings; Matthew Cooper, paintings and works on paper.

Tues – Sat 11 – 6, Sun 12 – 5

EASTGATE GALLERY

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

THE EXHIBITIONS GALLERY

56-60 Ovens Street, WANGARATTA 3676 Tel. (03) 5722 0865 Fax (03) 5722 2969 d.mangan@wangaratta.vic.gov.au The Exhibition Gallery presents a relevant, diverse and changing visual arts program consisting of national, state and regional exhibitions, including local artists, urban artists and touring exhibitions. Wed - Sat 10 - 5, Sun - Tues 12 - 5, closed public holidays

FLINDERS LANE GALLERY

137 Flinders Lane, MELBOURNE 3000 Tel. (03) 9654 3332 Fax (03) 9650 8508 info@flg.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 and William Young. Tues – Fri 11 - 6, Sat 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. Wed – Thurs 11 - 3, Fri 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, Pirrmangka Napanangka, Walangkura Napanangka, Naata Nungurrayi, Nancy Nungurrayi, Nanyuma Napangati, Tjunkiya Napaltjarri, Pantjiya Nungurrayi, Wintjiya Napaltjarri, Ningura Napurrula, Boxer Milner, Susie Bootja Bootja, Elizabeth Nyumi, Eubena Nampitjin, Rosella Namok, John Mawurndjul, Mabel Juli, Destiny Deacon, Julie Gough, H. J. Wedge and Brook Andrew. Tues - Fri 10 - 5.30, Sat 11 - 4

GEELONG ART GALLERY

Little Malop Street, GEELONG 3220 Tel. (03) 5229 3645 Fax (03) 5221 6441 geelart@geelonggallery.org.au www.geelonggallery.org.au Geelong Gallery's outstanding collection of paintings, sculpture and decorative arts spans the art of Australia, from the colonial period to the present day, including the Frederick McCubbin masterpiece 'A Bush Burial'. Mon - Fri 10 - 5, Sat – Sun and public holidays 1 – 5

GIPPSLAND ART GALLERY SALE Port of Sale Civic Centre, 68 Foster Street, SALE 3850 Tel. (03) 5142 3372 Fax (03) 5142 3373 michaely@wellington.vic.gov.au To 15 September: Amanda Thompson, recent works on paper To 29 September; 'Rings of History: Contemporary Craft from Historical Timbers', toured by the Museums and Galleries Foundation of NSW; 'Thookay Ngaweeyan: Young Voices', Koori children's' art from Museum Victoria 5 October to 3 November: 'Salt of the Earth', Stephen Routledge, environmental photography, toured by the Wangaratta **Exhibitions Gallery** 5 October to 10 November: 'Common Thread', Deborah Klein, Shane Jones and Catherine Pilgrim From 9 November: 'Script', exploring text From 16 November: Gippsland Art Gallery Group, works by regional artists. Tues – Fri 10 - 5, Sat – Sun 1 - 5,

GOULD GALLERIES

closed public holidays

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

Extensive selection of important Australian artists, 1880 to contemporary. Advisers to corporate and private clients. Valuations, restorations, paintings purchased. Major works by Howard Arkley, Charles Blackman, Arthur Boyd, Andrew Browne, Ray Crooke, William Dobell, Russell Drysdale, Donald Friend, James Gleeson, David Larwill, Norman Lindsay, Sidney Nolan, John Olsen, John Perceval, Albert Tucker, Brett Whiteley and Fred Williams. Tues - Fri 11 - 6, Sat 11 - 5, Sun 2 - 5

GOYA GALLERIES

31 La Trobe Street, MELBOURNE 3000 Tel. (03) 9639 7692 Fax (03) 9639 7693 goya@techinfo.com.au www.goyagalleries.com Director: Chiara Goya. Contemporary Australian painting. Extensive stockroom. Representing Bruce Earles, Heidi Titshall, Piet Noest, Michelangelo Russo, Kathleen Boyle, Richard Birmingham, Rosalind Lawson, Christopher Shelton, Agneta Ekholm, Rhonda Goodall, Angie Russi, Kim Tarpey, Mario Cioni, Ted May, Mark Dober, Luciano Prisco, Nina Ryan, Barry Walsh, Frank Prskalo, Rose Reber, Nik Papas, Bruno Pasqualini, Simon Payton and Lesley Dickman. Sculpture: Darryl Hicks. Tues – Fri 11.30 – 5.30, Sat 1 – 4, or by appointment

GREYTHORN GALLERIES

462 Toorak Road, TOORAK 3142 Tel. (03) 9826 8637 Fax (03) 9826 8657 Mobile 0408 038 881 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. New works continually on exhibition, please contact the gallery for exhibition dates and invitations to all our exhibitions, by email or fax. Mon - Fri 10 - 5.30, Sat 10 - 5

HAECCEITY ARTS

258 Elgin Street, CARLTON 3053 Tel. (03) 9348 2122 Fax (03) 9348 2144 contact@haecceityarts.com.au www.haeccityarts.com.au Contemporary ceramic art gallery specialising in fine ceramic objects and sculpture by leading Australian artists. Tues - Fri 11 - 6, Sat 12 - 5

HAMILTON ART GALLERY

107 Brown Street, HAMILTON 3300 Tel. (03) 5573 0460 Fax (03) 5572 2910 hamilton_gallery@sthgrampians.mav. asn.au www.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. Mon - Fri 10 - 5, Sat 10 – 12, 2 – 5, Sun 2 – 5

HELENGORY GALERIE

25 St Edmonds Road, PRAHRAN 3181 Tel. (03) 9525 2808 Fax (03) 9525 2633 gallery@helengory.com www.helengory.com Representing young postmodern and modern artists, with representation in national institutions and collections. An exciting range of around eight exhibitions a year with an extensive stockroom. Wed - Sat 11 - 6

HOGLUND ART GLASS GALLERY

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www.kozminsky.com.au Specialising in the purchase and sale of Australian and European paintings. Mon - Fri 10 - 5.30, Sat 11 - 4

LAURAINE DIGGINS FINE ART

5 Malakoff Street, NORTH CAULFIELD 3161 Tel. (03) 9509 9855 Fax (03) 9509 4549 Specialising in Australian colonial, impressionist, modern, contemporary, Aboriginal painting and decorative arts. Artists include Stephen Bowers, Peter Churcher, John Dent, Michael Doolan, Fraser Fair, Andrea Hylands, Michael McWilliams, Andrew Rogers, Mark Strizic, Albert Tucker, Susan Wraight, Ivan Durrant, Laurence Daws, Janet Green and Marea Gazzard. Tues – Fri 10 - 6, Sat 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. Wed-Mon 10-5

LIBBY EDWARDS GALLERIES

10 William Street, SOUTH YARRA 3141 Tel. (03) 9826 4035 Fax (03) 9824 1027 melb@libbyedwardsgalleries.com Director: Libby Edwards. Assistants to Director: Susan Venz and Katie Edwards. Australian contemporary paintings and sculpture by leading artists including Andrew Bartosz, Melissa Egan, Esther Erlich, Gordon Richards, Jann Rowley, Willy Sheather, Christopher Lees, Waldemar Kolbusz, Max Kreijn, Clare Leeuwin-Clark, Gillian Lodge, Regina Noakes, Dean Vella, Elizabeth Wadsworth, Jill Lewis, Mark Henry, Nicholas Daunt, Kelly Adair, Mark Gawne. Mateja Simmenko, Margarita Georgiadis and Belynda Henry. Tues - Fri 11 - 6, Sat - Sun 2 - 5

LIBBY EDWARDS PORTSEA VILLAGE GALLERY

3745 Port Nepean Road, PORTSEA VILLAGE Tel. (03) 5984 2299 Fax (03) 5984 0149 Manager: Abi Edwards. Contemporary Australian artists showing paintings and sculptures. Representing Esther Erlich, Christopher Lees, Melissa Egan, Gillian Lodge, Jann Rowley, Willy Sheather, Gordon Richards, Melissa Wright, Keren Seelander, Andrew Bartosz,



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ENQUIRIES

National Art School, Forbes Street, Darlinghurst, 2010 T: 02 9339 8744 F: 02 9339 8683 E: nas@det.nsw.edu.au www.nas.edu.au Barry Thompson, Mark Henry, Jill Lewis, Sally Joubert, Belynda Henry, Waldemar Kolbusz and Elizabeth Wadsworth. Summer: Tues – Sun 11 – 6, Winter: Sat – Sun 12 – 5

MCCLELLAND GALLERY

390 McClelland Drive,
LANGWARRIN 3910
Tel. (03) 9789 1671 Fax (03) 97891610
1 September to 13 October: 'Of Earth
and Fire', a National Gallery of Australia
touring exhibition
To 22 September: Yikwani: Contemporary
Tiwi ceramics
29 September to 10 November: Mary and
Lou Senini Award, ceramics and glass
From 20 October: Masterpiece Series:
Andy Warhol
From 17 November: Ceramics from the
collection of Kenneth Hood.
Tues – Sun 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. Sat – Sun 11 – 5.30, or by appointment

MELBOURNE FINE ART

422 Bourke Street, MELBOURNE 3000
Tel. (03) 9670 1707 Fax (03) 9670 1702
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exhibitions.
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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.

Tues – Fri 10 – 5, Sat – Sun 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. Tues – Fri 10 - 5, Sat 2 - 5, closed between exhibitions

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Melbourne is closed for redevelopment,
due to reopen to the public in late 2003.
For the latest information on the
National Gallery of Victoria, visit
www.ngv.vic.gov.au
Email: enquiries@ngv.vic.gov.au

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Fax (03) 9804 7367
ncastan@netlink.com.au
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contemporary Australian artists.
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www.niagara-galleries.com.au
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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. 3 to 28 September: Rick Amor; Euan Macleod I to 26 October: Savanhdary Vongpoothorn 3 to 6 October: Melbourne Art Fair 2002, Angela Brennan; Robert Bridgewater 29 October to 23 November: Ken Whisson. Tues II – 8, Wed – Sat II – 6

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www.rmit.edu.au/departments/gallery
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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

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CARLTON NORTH 3054
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Mobile 0407 865 127
ross@rosswatson.com
www.rosswatson.com
Exhibiting the contemporary realist paintings of Melbourne artist, Ross Watson.
By appointment

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www.savill.com.au
Regular exhibitions by leading Australian
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Smart. Extensive stockroom.
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45 Flinders Lane, MELBOURNE 3000 Tel. (03) 9650 0589 Fax (03) 9650 0591 span@vicnet.net.au www.vicnet.net.au/~span Three large gallery spaces with constantly changing exhibitions of contemporary art, design and architecture.

Tues – Fri II – 5, Sat II – 4

SUTTON GALLERY

254 Brunswick Street, FITZROY 3065
Tel. (03) 9416 0727 Fax (03) 9416 0731
art@suttongallery.com
www.suttongallery.com.au
Contemporary Australian art.
September: Deborah Paauwe;
Gordon Bennett
October: Lindy Lee
November: Elizabeth Gower.
Tues – Sat 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
To 22 September: 'Common Thread',
utilising fabric as part of visual language;
'Prism of Purpose', Alex Lyall, recent
paintings, engaged with the theme of the
lighthouse
3 September to 13 October: 'Script',
exploring text as image
13 October to 20 November: 'Andrew
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From 20 November: 'Yikwani:
Contemporary Tiwi ceramics'.
Tues – Fri 10 – 5, Sat – Sun 11 – 5

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www.victapestry.com.au
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To 29 September: 'Stella Bowen – Art,
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and studied at the School of Design with
Rose McPherson (later Margaret Preston),
and was an official war artist to the RAAF.
An Australian War Memorial touring
exhibition
From 18 October: 'Power of Place:
Aboriginal back pointings to the grapes'

Aboriginal bark paintings 1940s – 1970s', works from Yirrkala, Gunbalunya (Oenpelli) and Groote Eylandt
To 3 November: 'Arid Arcadia: Art of the Flinders Ranges'

From 22 November: 'Morris & Co', designs by William Morris in textiles, wallpapers and furnishings.

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Daily 10 – 5, closed Christmas Day

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www.cacsa.org.au
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performance through its dynamic
exhibition program. The organisation

publishes Broadsheet magazine and its Project Space is available to artists for exhibition hire.

To 22 September: Emil Goh (Sydney) and Yoko Kajio (Adelaide) 4 October to 3 November: Simryn Gill (Sydney)

From 15 November: 'GLOSS', curated by Itaru Hirano (Japan), Larissa Hjorth (Melbourne) and Eri Otomo (Japan). Tues – Fri 11 – 5, Sat – Sun 1 – 5

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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 exhibitions galleries have closed for the University of South Australia's City West campus stage two development, including a new Art Museum. Leading up to demolition the Art Museum will present 'Windows', a series of works by South Australian practitioners in the Art Museum's North Terrace window. 24 hour viewing.

ART GALLERY OF WESTERN AUSTRALIA

Perth Cultural Centre, James Street, PERTH 6000 Tel. (08) 9492 6600 Fax (08) 9492 6655 admin@artgallery.wa.gov.au www.artgallery.wa.gov.au To 15 September: 'Islamic Art and Patronage: Treasures from Kuwait', a major international exhibition of Islamic art from the al-Saban Collection in Kuwait. Featuring magnificent works originating from Spain to India and spanning the eighth to eighteenth centuries To 17 November: 'Boundless: Contemporary art from Western Australia',

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Free admission. Daily 10 - 5, closed Christmas Day, Good Friday, Anzac Day 1 - 5

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24 Church Street, PERTH 6000 Tel. (08) 9228 3566 Fax (08) 9228 3577 artplace@iinet.net.au www.artplace.com.au Director: Brigitte Braun. Contemporary Australian and Aboriginal art. 10th anniversary year. New purposebuilt gallery. Member ACGA. Tues - Sat 10 - 5, Sun 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

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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 Western Australian and Australian art including works from the UWA Art Collection. Lectures, floor talks, guided tours. Tues - Fri 11 - 6, Sun 12 - 5

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57 High Street, FREMANTLE 6160 Tel./Fax (08) 9430 6447 jarrah@staircasegallery.com.au www.staircasegallery.com.au Fine art and woodcraft, jarrah furniture concepts. Exhibiting contemporary Australian artists and artisans distributed Mon – Sat 10 – 5.30, Sun 11 – 5

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43 Todd Mall, ALICE SPRINGS 0870 P.O. Box 3770, Alice Springs 0871 Tel. (08) 8953 1577 Fax (08) 8953 2441 fineart@gallerygondwana.com.au www.gallerygondwana.com.au Director: Roslyn Lali. Sources the finest in contemporary Aboriginal art. Established in 1990, the gallery works exclusively with a core group of internationally acclaimed artists and sources works from Indigenous artists Australia-wide. Artworks are authenticated and documentation is provided. Suppliers to interstate and international galleries. Consultants for corporate and private collections. Online gallery with a large

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OF THE NORTHERN TERRITORY Conacher Street, Bullocky Point. FANNIE BAY 0820 Tel. (08) 8999 8219 Fax (08) 8999 8148 'Transformations - the changing nature of the Territory', be transported into a unique and ancient world about diversity and place, and why our fauna is the way it is. A permanent exhibition. From 6 September: 'Windows on Australian Art – Focus: Fairweather and the Raft', the

50th anniversary of the epic journey that concluded esteemed Australian artist Ian Fairweather's sojourn in Darwin From 15 October: 'Viet Nam Voices', tells of the heroism of a multitude of men and women during a tumultuous time in our history

To 27 October: 19th National Aboriginal and Torres Strait Islander Art Award, including paintings, sculpture, weaving, ceramics, glass, prints, photography and fabric design. Selected works from the Award exhibition are toured nationally. Presented by Telstra. Free admission. Mon – Fri 9 – 5, Sat – Sun 10 – 5

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cnr Norrie and Parumoana Streets, PORIRUA CITY Tel. (64 4) 237 1511 Fax (64 4) 237 4527 pataka@pcc.govt.nz Mon - Sat 10 - 4.30, Sun 11 - 4.30

In our March 2002 edition, vol. 39, no. 3, p. 488, the footnotes relating to the review by Susan Best of Helen McDonald's book, Erotic Ambiguities: The Female Nude in Art, should have read as follows: Hal Foster, The Return of the Real: Art and Theory at the End of the Century, MIT Press, 1996, p. 209; ibid., p. 39. We apologise for this error. In our June 2002 edition, vol. 39, no. 4, p. 576, Greenaway Art Gallery was omitted from the representing galleries noted at the end of Deborah Hart's essay, 'Peter Atkins: Finding beauty in the everyday'. We apologise for this omission.

Tasmania

MASTERPIECE FINE ART GALLERY AND ANTIQUES

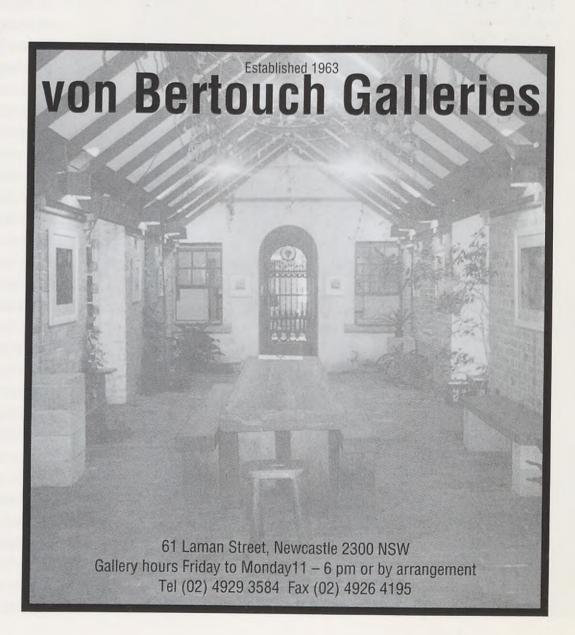
63 Sandy Bay Road, HOBART 7005 Tel. (03) 6223 2020 Fax (03) 6223 6870 info@masterpiece.com.au www.masterpiece.com.au Specialising in Australian paintings, colonial to contemporary. Also European works, colonial furniture and objects d'art. Large collection of Chinese antiquities. Works by convict artists, including C. H. T. Constantini. Government Approved Valuer. Mon - Sat 10 - 5.30

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91 Salamanca Place, HOBART 7004 Tel. (03) 6224 1341 Fax (03) 6223 6800 salcoll@tassie.net.au www.SalamancaCollection.com.au Tasmania's quality gallery in Hobart's historic Salamanca Place. Specialising in modern and late-modern Australian art, including work by Charles Blackman, Ray Crooke, Sidney Nolan, Russell Drysdale, Donald Friend, Robert Dickerson, John Olsen and works by leading Tasmanian artists. Mon - Fri 10 - 5, Sat - Sun 10 - 4

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1921 Castray Esplanade. BATTERY POINT 7004



Review

John Olsen

COURTNEY KIDD

Grappling with the landscape is without doubt a major preoccupation of Australian art and, even when it is buffeted by the prevailing winds of minimalism, postmodernism and more, it remains an enduring genre. John Olsen continues to be one of its leading exponents. His recent 'Figures and Landscape' at Tim Olsen Gallery in Sydney was an impressive and revealing exhibition, albeit of uneven quality.

It began in the main gallery with works on paper that attest to Olsen's lasting affinity with the landscape and his power as a decorative artist. Upstairs, figurative and landscape subjects made visible Olsen's skill in working across various media – etchings, handpainted ceramics and oil paintings, such as *Head of a boy*, 1955, that signalled the young painter's talent. Scale is in one breath intimate – a playful suite of cartoonish sketches made while the artist was in hospital – then expansive, with large-scale aerial drawings of lines searching their way

over vast surfaces. Sometimes, and not always successfully, the close-up and the vast engage, as in the 'Bath' series of charcoal sketches. Here the domestic object is stylistically infused with a history of European art from Edgar Degas, but the sketchy lines privilege a visual cacophony over any articulate visual presence. At other times, delightful etchings of wiry fish and frogs capture the raw impulses of nature. Sporting culinary and visual appeal, they demonstrate Olsen's draughtsmanship at its finest, when hand and eye are sparking magically off the surface.

Irregular squiggles, quizzical, poetic, and worked-over, loosely stained expanses of colour disclose Olsen's early influences. The Swiss painter Paul Klee's idea of taking the line on a journey through the landscape or taking it, as art historian Bernard Smith suggested, on 'a hitch-hiking sort of holiday', worked its way into Olsen's visual language, as did the vigorous calligraphy of Antonio Tàpies and



above: **JOHN OLSEN, Head of a boy, 1955**, oil on board, 55.6 x 42.4 cm.

left: JOHN OLSEN, Rookery, Jackboot Bay, Lake Eyre, 2001, gouache, charcoal, crayon on paper, 121 x 80 cm.

the childlike forms of Jean Dubuffet. But it is the raw, larrikin character of Olsen's lines that demonstrate his Australian spirit – the ways this grew out of the times and, indeed, his artistic youth as a cartoonist.

Early mark-making carried the abstract-expressionist resonance of the day, although it maintained an organic presence and communicated emotional states. Thus, when *Spring in the you beaut country*, 1961, beckoned the viewer to join in the ride to discover the great brown land, its ragged energy embodied a spirit of place. Olsen was not interested in taking on any problems of painting or any politic; he just wanted to share unbridled enthusiasm for the country.

A decade later, and his name was inscribed on the nation's imagination with *Salute to Five Bells*, 1972. Still, today, the mural, commissioned for the Sydney Opera House, breathes with the shifting light reflecting off the harbour. Further,



it makes visible the essence of Olsen's painting and drawing movement.

With more than sixty solo shows, an Australian Creative Fellowship, residencies overseas, awards such as the Wynne Prize in 1969 and 1985, and retrospectives of his paintings at the National Gallery of Victoria and the Art Gallery of New South Wales, Olsen has arguably maintained a vigorous artistic practice.

If you believe Olsen's representing gallery, that this is his final solo show, then it is tempting to see hints of retirement in 'Figures and Landscape', particularly in such first-rate drawings as Rookery, Lake Eyre, 2001. Here febrile line feels its way over watery patches of translucent colour. Frissons of scratchy charcoal settle on the surface. Olsen has revisited the landscape of Lake Eyre many times since the early 1970s, when it flooded and the salt-encrusted pan was filled with water. The resulting drawings, bearing titles such as Goyder Channel, 1975, burst with ecological activity. In the Zen-inspired working of Goyder Channel, 2001, the charcoal thread feeds over a creamy minimal expanse. There is a stillness to this arterial line, an affirmation by the elderly artist perhaps that such lines flag the end of a creative enterprise, one abundant with joie de vivre.

Figures and Landscape, Tim Olsen Gallery, Sydney, 11 December 2001 – 2 February 2002.

Anne Judell

LUKE DAVIES

A remarkable ten-year survey exhibition of Anne Judell's drawings was shown early in 2002 at the Campbelltown City Bicentennial Art Gallery. The drawings are deft and powerful, heavily worked and many-layered while somehow attaining a luminescent delicacy. Many of them seem to be simultaneously macro- and microcosmic, so that great vastness and infinite smallness is implied: one might be looking at a Hubble enlargement of a distant galaxy, or peering into the structure of cells. In either case there is an expansiveness to these works. One can enter into them - or settle into them, quite literally – and experience a shifting of perceptions in the very act of observation. The longer one looks, the more those fields of charcoals and pastels ripple like waves. The works invite a contemplative collusion between the

mind's ability to experience sensory pleasure and the profound stillness brought on by a descent into states resembling meditation.

Judell works in series which spread over a year or two, with some overlap between series. Most of the exhibition comprised works on paper – charcoals or pastels or both, with occasional additions of oil, wax and pencil. Some of the pieces show an astonishing amount of working, of the medium being built up painstakingly, layer upon layer – in some cases the dates for individual pieces cover a period of years. The result is a glorious texturality. Gazing into these works is like zooming ever inwards into Mandelbrot fractals – there always seems to be more detail, until finally it is the eye that gives up rather than the surface of the work.

Yet it is as suggestively figurative works, and even landscapes, that these extraordinary, ostensibly abstract, drawings operate. Thus the magnificent *Mute III*, 2000, comes looming out of its dark charcoal background like an immense stone ship emerging from dream, its prow high above us, cutting through the water or the night, its vast bulk impossibly heavy and yet radiantly buoyant.

Thus Night VII, 2001, a work of great tenderness, an object of some kind, a vase, perhaps a bowl, built seemingly of nothing but flakes of light layered one upon the other, with its surprising glints of pink, like traces of gems embedded in stone or like tricks of the light in one's peripheral vision.

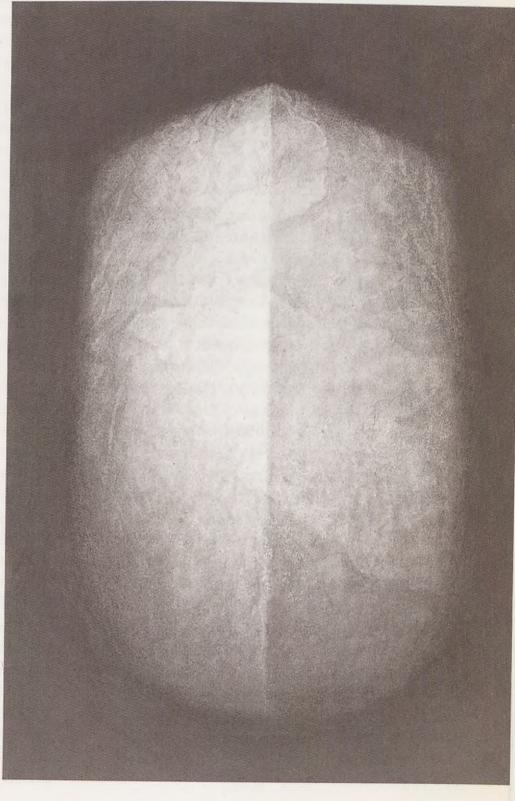
Thus the exquisite *Fable I*, 1996—2001, a horizon, a seascape, with a Turneresque glow in the sky and an object on the shore which may or may not be a transparent seashell but seems to allow all the emptiness of space to funnel through like wind.

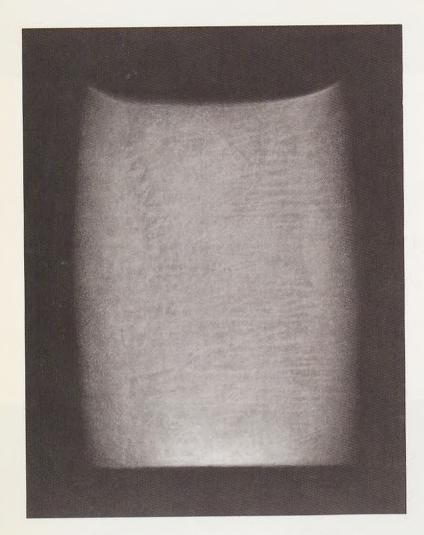
Thus the 'Silence' series, 1990–92, which are clearly landscapes before anything else, brooding empty plains on which might be seen, distant and tiny on the horizon, isolated structures; if they are houses one surely would not want to live there. Indeed, all the works in the 'Silence' series, like those in 'Order', are austere and

unsettling, as if the artist is drawing on the darkest reaches of her reservoir, in touch with the terrible isolation of the human condition at that point where its mortality is the only certain fact.

Thus *Edge III*, 1999, a work so crackling with electricity, so dense with power, that it really does not matter whether it actually is a storm front moving across an ocean or whether, in this work as in others, as Jacques Delaruelle has so judiciously pointed out in his catalogue essay, Judell, 'seeks to render the continued actuality of an impression after the object which first excited it has been withdrawn from actual

ANNE JUDELL, Mute III, 2000, charcoal, pastel and pencil on paper, 117.5 x 94 cm, courtesy the artist.





ANNE JUDELL, Night VII, 2001, charcoal, pastel and pencil on paper, 104.5 x 84 cm, courtesy the artist.

experience'. What matters is that through her sureness and technical mastery, Judell renders from what would normally be mute the deep pleasure of the transcendent. And – Delaruelle again – 'the astonishing thing is that without concept or even without words this comprehension may seem perfectly sufficient to us'.

Whether it is unsettlingly bleak and brooding, joyously physical and powerful or transcendentally, ethereally buoyant, this is a reverential art. One is rendered speechless before the awful mystery of Being Here At All. The artist makes salient our awareness of this state. Like the character in a Richard Powers novel who, when asked if he believes in God, replies 'That's not the form my astonishment takes', Judell's work leads us beyond surfaces and conceptual simplification towards a contemplation of the very harmonics of matter, the music and the vibration that lie beneath how things appear to be.

Anne Judell 1992 – 2002, Campbelltown City Bicentennial Art Gallery, Sydney, 1 February – 24 March 2002; Grafton Regional Gallery, New South Wales, 12 March – 20 April 2002; Orange Regional Gallery, New South Wales, 12 June – 3 August 2002.

Suzann Victor

DAVID CROSS

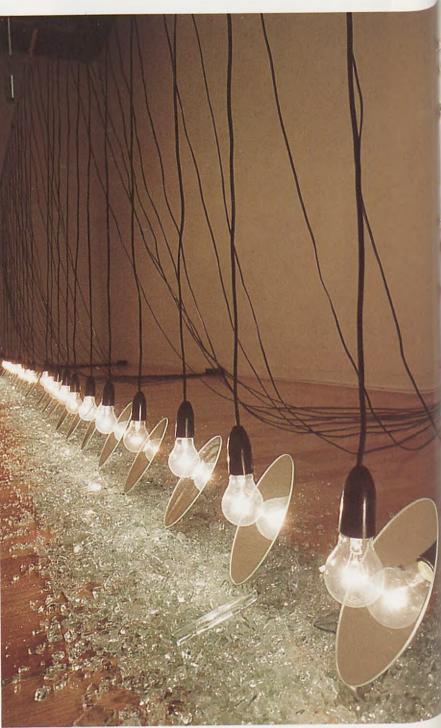
A repetitive knocking is the first thing one noticed about Suzann Victor's recent exhibition, curated by Zara Stanhope at Adam Art Gallery in Wellington. Well before the installation was visible, it could be heard in the distance, grinding away. Difficult to place, the sound seemed to connote an industrial process, partly due to the noise itself, but also because of the constancy of repetition. It was a surprise to find that the sound was produced by a string of sixty electric light bulbs suspended from the ceiling, each rubbing against an equal number of small oval mirrors mounted on the ground at a forty-five degree angle. Each light is lifted up and down, no more than a couple of centimetres, by a motorised pulley, the whole object extending, in one fluent line, the length of the twenty-five-metre gallery space.

The industrial quality of the installation, titled Expense of spirit in a waste of shame, 2002, with its post-minimal monumentality, at first obscures the content of the work. It speaks of the banality of mechanisation and the mind-numbing repetition that is emblematic of manufacturing. However, over time the delicate rubbing of glass on glass starts to take on a more intimate dimension and it becomes clearer that this work is in fact metaphorically geared towards the functioning of the human body. Only when the lights suddenly go out and the pulley stops is it finally apparent that what we have been experiencing is not a constant drone but a performance of limited duration. The light bulbs are actually deft fingers engaged in the act of personal massage, the work a mechanical version of synchronised masturbation.

Victor's careful positioning of autoeroticism within a seemingly innocuous engineered installation highlights the taboo of masturbation, particularly in the public sphere. Having been arrested in Singapore for threatening public decency during a performance about masturbation, Victor's new work sublimates the graphic dimension of wanking into a delicate mechanical act. It is not so much that the artist sees masturbation as a machine-like process, but rather that she chooses to use the inert materials of daily life – light bulbs and mirrors – to normalise an activity that has been regulated at an oppressive level in her country.

The delicacy of Victor's visual language is compelling, especially considering the large gallery space which the artist filled with light, sound and movement, simultaneously and carefully constructing a sequence of intimate moments. Each mirror and light bulb is a captivating pair and appears slightly distinct from the others. The cords, hanging in minutely different lengths from the ceiling, ensure that each bulb touches the corresponding mirror at a slightly different moment. Furthermore, each

SUZANN VICTOR, Expense of spirit in a waste of shame, 2002, installation, light bulbs, mirrors, glass, Adam Art Gallery, Wellington.



light resonates with varying strength, creating a litany of individual variations. These differences serve to personalise each interaction, producing a subtle diversity of experience in an otherwise uniform system.

Dealing with masturbation in art is a difficult issue, the most obvious trap being the lure of voyeurism and the fetishisation of sexual organs. Rather than being a commentary on the phenomenon, depictions of masturbation can easily become an opportunity for an art-sanctioned 'perving' that drags the issue into a strictly pornographic economy. Victor has negotiated this by tempering the scopic nature of the work and emphasising a more haptic dimension. Her use of mirrors is one mechanism for deflecting the gaze but, more significantly, Victor's focus on interacting objects moving in space brings to the fore the sensation of touch. The artist then achieves the delicate balance between representing masturbation and primarily building a dialogue around its physical embodiment.

Expense of spirit in a waste of shame eschews a sense of literalism; the use of broken glass scattered in a line next to the mirrors seems to pin the work unnecessarily to the idea of a damaged or threatening sexuality. The frailty of sexual freedom is a point that Victor successfully makes, and the glass shards seem to overstate this point. Regardless, the work is a careful and emphatic statement about sexual freedom woven from an unusual but highly successful combination of readymade materials. It delivers, with mostly subtle dexterity, a commentary on the body that manages to combine evocative, experiential moments with a careful use of metaphor.

Suzann Victor, Expense of Spirit in a Waste of Shame, Adam Art Gallery, Wellington, New Zealand, 25 February – 14 April 2002.

A Sense of Calm

MICHELLE MCDONALD & GAVIN FRY

On a hot and humming evening in Sydney's Paddington the works of Michael Cusack showing in the Brian Moore Gallery created a calm oasis. Producing both modestly scaled works for intense close-up scrutiny and wall-filling canvases which command a room, Cusack's works are simple and unpretentious, yet, in their deliberate uncomplicating of objects, they

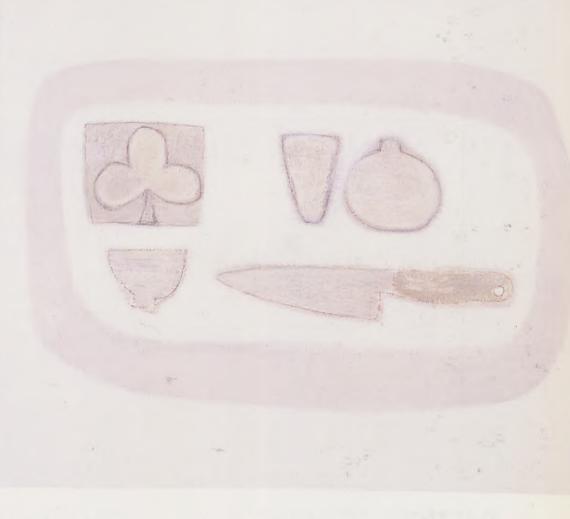
draw the viewer's attention to nuances usually missed. They invite contemplation.

In Still life with knife, and Vessels, two rows, both 2002, Cusack depicts everyday objects: a shamrock, a beaker and a fork. These objects are not grouped into stylish arrangements, nor are they in any way selfimportant. Rather, they seem to shimmer, appearing and disappearing in the density of light, floating silently in the pale background. Cusack achieves this effect by the build-up of layer upon layer of white paint, each one a slightly different tone, producing a dry, almost chalky sur-

face. Pencil marks come through, scratchy, like graffiti on an ancient Etruscan wall.

In other works – *Broken sky*, and *Four*, also from 2002 – the artist forsakes recognisable objects. Curved blue-grey shapes float in a sea of brilliant whites. They invite an imaginative response and, if the mind is allowed to roam freely, a certain Australianness can be found. This is the Australia where the sun bleaches all colour, where memories fade and gazing into the horizon informs eternal space. Cusack's paintings create such space, encouraging the viewer to surrender to their all-pervasive light.

Born in Dublin, Cusack moved to Australia aged twenty-two, settling in Newcastle where he completed a Diploma of Fine Arts. In the popular imagination, Newcastle is a tough industrial town, often grey and at times forbidding, a place where football is king. But it is also a place of shimmering sea, dazzling beaches and, along the Stockton Sands, vast empty spaces. In these later paintings the viewer is reminded of these places, and yet the paintings are not locally specific, as are those of fellow Novocastrians Chris Langlois or photorealist John Earle. They are self-contained and inwardlooking. They are works which reflect, above all, on the act of painting and image-making. The hovering vessels become exercises in the

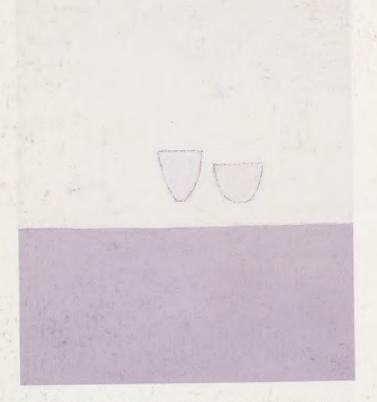


MICHAEL CUSACK, Still life with knife, 2002, mixed media on canvas, 51 x 61 cm, courtesy Brian Moore Gallery.

subtlest delineation of tone, colour (or lack of it) and form.

The idea of a reductionist technique is not new in painting. From Kasimir Malevich, Mark Rothko and, locally, Peter Booth and Robert Hunter, artists have flirted with ever more daring simplifications. The ultimate end is the black or the white painting, one the absence of all colour, the latter the combination of all colour and light. Cusack confesses to a temptation to dispense with all form and create a white-on-white painting. In a number of recent paintings he comes close to it and time will tell whether he takes that bold, although perhaps self-defeating, step which is the endgame of abstraction.

It is interesting to reflect on the situation of the 'regional' painter in relation to the great magnet of the Sydney art world. Michael Cusack has worked hard to build a reputation and a substantial practice within the confines of New South Wales's second city. Well represented in the Newcastle Regional Gallery and significant private collections, he came to Sydney in this exhibition as a fresh 'new' painter. Instead of consistent exposure as a student and



MICHAEL CUSACK, White with grey, 2002, mixed media on canvas, 51.3 x 41.3 cm, courtesy Brian Moore Gallery.

emerging artist, he was introduced as a mature and confident painter in command of his craft and sophisticated in his approach. Such status allows collectors to buy at reasonable prices, with the assurance that they are seeing works of accomplishment and stature. From this promising beginning Michael Cusack would appear to have a future certain of success.

Michael Cusack: Paintings, Brian Moore Gallery, Sydney, 6–30 March 2002.

Whole Lot. That's All. Whole Lot.

JEANETTE HOORN

The late Emily Kame Kngwarreye's response to the question of how her work was related to her country (Alhalkere Soakage, north of Utopia Station), was unequivocally to announce: 'Whole lot. That's all. Whole lot.' This pronouncement, from one of the greatest Australian artists of the twentieth century, is one of the gems of this dictionary. Her words make it abundantly clear that the artist's intention in producing paintings may have little bearing on what historians and curators have to say about her work. Locating artists in their milieu, in their time and place, as well as in their country and community, *The Oxford*

Companion to Aboriginal Art and Culture seeks to speak as much as possible through the words of the artists themselves. The editors, Sylvia Kleinert and Margo Neale, have approached the writing of this dictionary with the express aim that the voice of artists will be privileged in the entries written by both the Indigenous and non-Indigenous art historians and curators who have laboured long to make it. While this process may in other instances produce information that sometimes is weighted too heavily in favour of the artist, in this case the decision has paid off.

As well as short entries on individual artists, the volume includes a useful introduction to Aboriginal Australia which has been written by the best scholars in the field. While it is pitched at the level of the general reader, it incorporates some fine discussion on a very wide range of subjects, covering most of the areas which both scholars and the interested reader will find informative. The areas of discussion include the dispossession of Indigenous people, the history of the development of Aboriginal resistance to European settlement, and the purpose and impact of the missions. A short introduction is provided to such areas as cosmology, sacred sites and the role of kinship and family in Aboriginal communities.

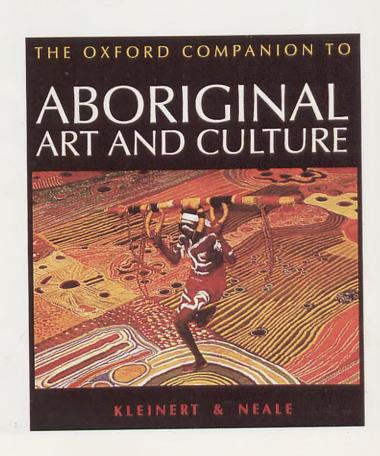
As one would expect, the dictionary covers the broad range of art production and mediums, with discussion incorporating bark painting, acrylic on canvas, traditional and contemporary performance from the Torres Strait, urban art from the major Australian cities, body and sand painting from Central Australia and crafts from Tasmania. The role of senior women in traditional Warlpiri ceremonies in Yuendumu is explained in an excellent entry by French anthropologist Françoise Dussart, and Horward Morphy has written a finely nuanced account of kinship and gender in Aboriginal Australia. There are detailed entries on the rock art of the Kimberley and the history of bark painting from Arnhem Land, while the art and history of Papunya Tula is also well covered. The problems surrounding copyright and the appropriation of imagery from Aboriginal Australia by non-Aboriginal artists are assessed in an informative way, and theatre, music, song and contemporary performance art are also the subject of specific entries. Scholars may quibble at some of the emphases and omissions but, on the whole, the volume succeeds in its attempt to

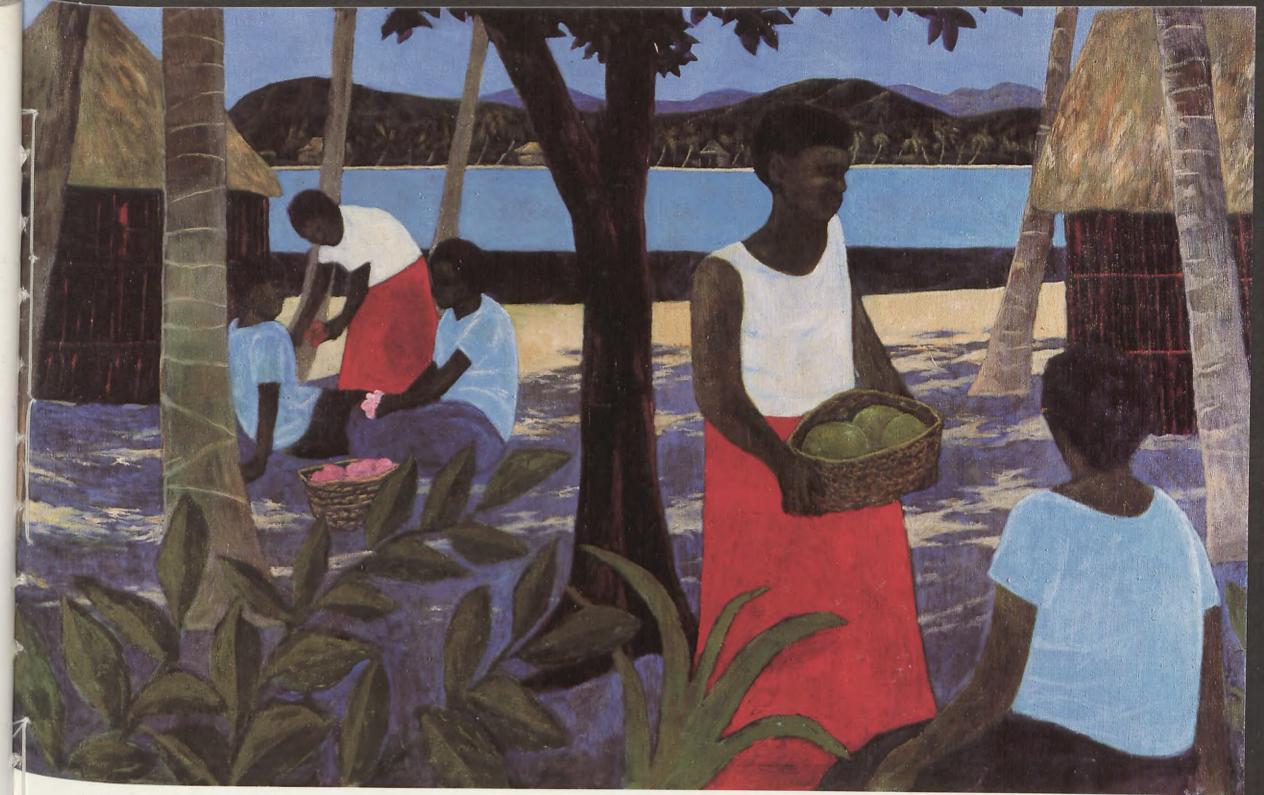
canvas a field of artistic endeavour that is specialised yet all-inclusive.

One of the areas where discussion might have been more detailed is around the international reception of Aboriginal art and its place in both the national and international art market. The sometimes controversial way in which Aboriginal art has been incorporated into debates about modernism and postmodernism, and how this relates to the responses to Indigenous art at home and abroad, could have been explored in greater depth than is the case. David Horton's map of Aboriginal Australia showing the Aboriginal nations across the continent makes a welcome re-appearance on the endpapers. As well as forming an invaluable tool for quick reference, it pays homage to Horton's classic Encyclopaedia of Aboriginal Australia, an essential reference volume for anyone working in the field.

In a work as comprehensive as this it is hard to avoid the appearance of a few errors. These will no doubt disappear from the pages of following editions. *The Oxford Companion to Aboriginal Art and Culture* is a fascinating, comprehensive and learned work which is a credit to the many people who contributed to its production. It is bound to become the standard reference text in the area.

Sylvia Kleinert and Margo Neale, *The Oxford Companion to Aboriginal Art and Culture*, Oxford University Press, Melbourne, 2000, hardcover, 758 pp., \$99.95.





Island Family Group, 2002

oil on canvas, 152 x 244 cm

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